

Preserving Your Family History Research: Documents, Bound Volumes, & Photographs

Class 5: Preservation Basics

February 2025



American Ancestors®

A NATIONAL CENTER FOR FAMILY HISTORY, HERITAGE & CULTURE

Meet today's presenter



Todd Pattison
Conservator

Agenda

- I. Preservation versus Conservation
- II. Nature of Materials and Causes of Deterioration
- III. Storage and Handling
- IV. Protective Enclosures
- V. Reformatting
- VI. Conservation
- VII. Wrap-Up and Questions

Preservation or Conservation?

Preservation

- The protection of your treasures (cultural property) using activities that minimize deterioration or damage and that prevent loss.



Preservation

- Preservation is important because your family treasures are often unique physical objects.



Preservation

- Preventive preservation focuses on preventing deterioration of your collections as a whole.



Preservation

- Greatest impact for money and time spent



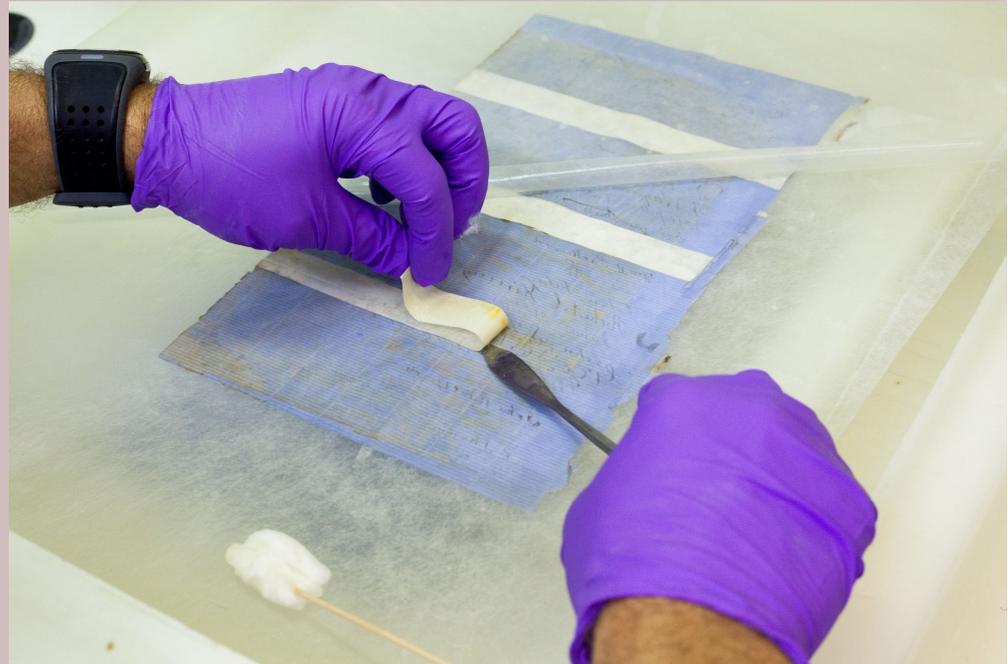
Conservation

- One small part of preservation



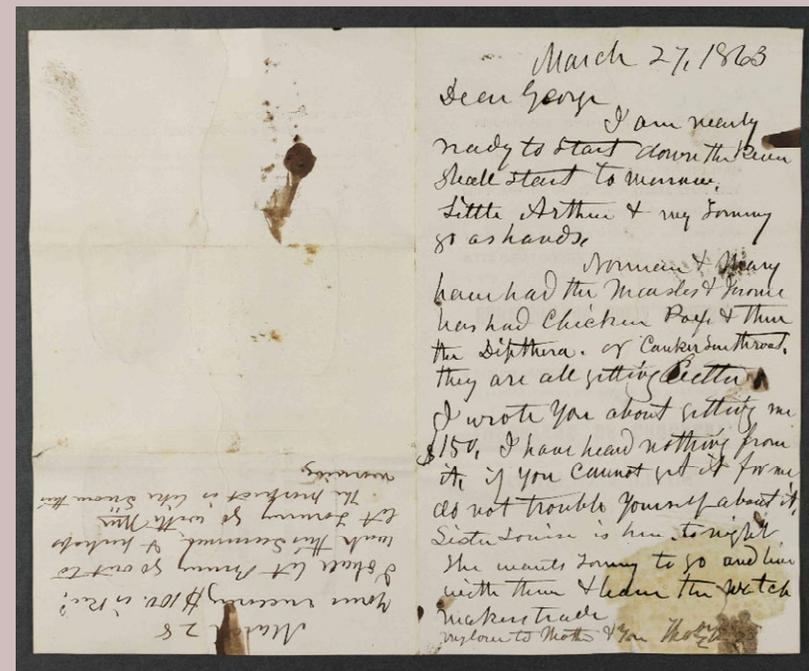
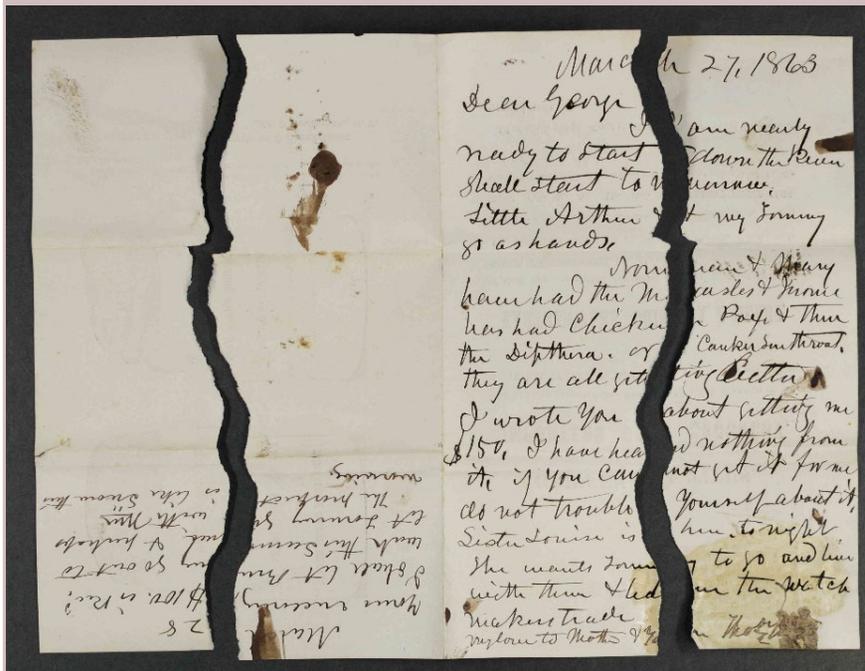
Conservation

- Actions that are taken on individual objects or groups of objects to stabilize their condition or return functionality



Conservation

- Best undertaken when other preservation activities have been accomplished



Conservation

- Ideally, should be part of a strategy or plan

Rare books
flagged for
conservation
planning at
American
Ancestors



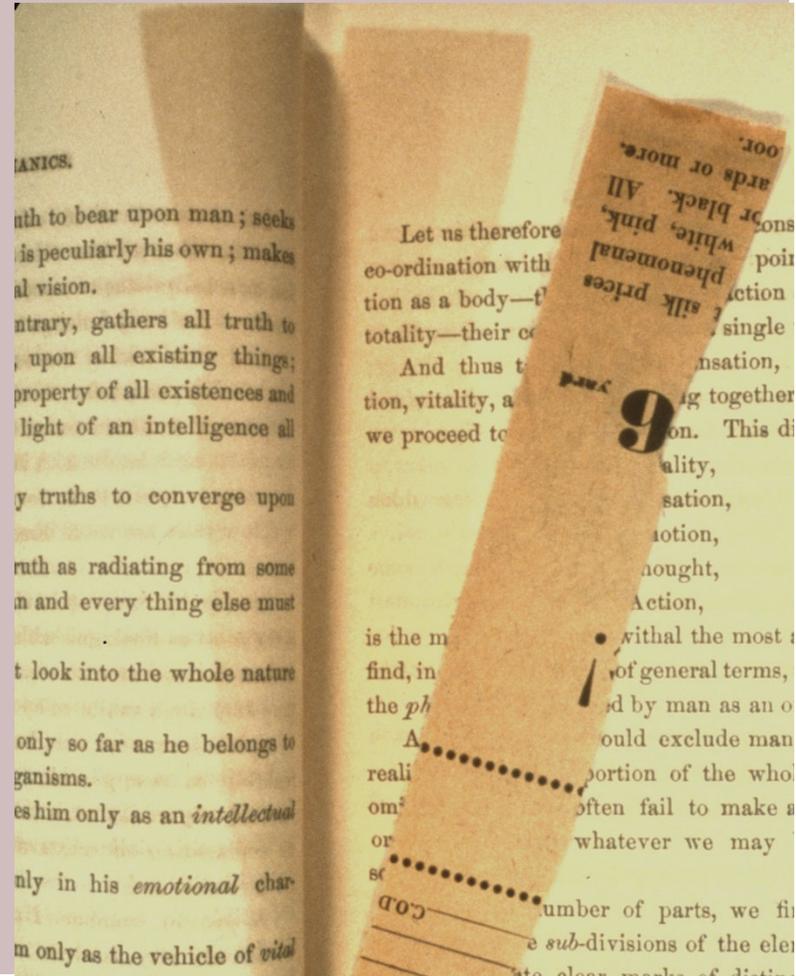
Nature of materials and causes of deterioration

Causes of Deterioration

Internal Factors

and

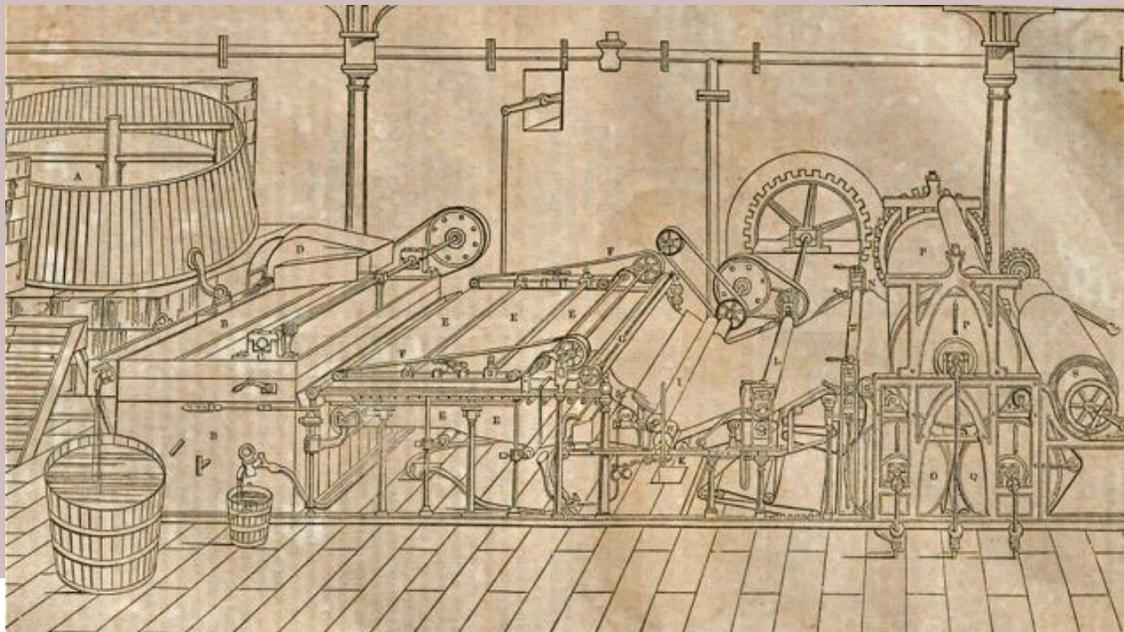
External Factors



Causes of Deterioration

Internal Factors

Weakness from initial manufacture



Causes of Deterioration

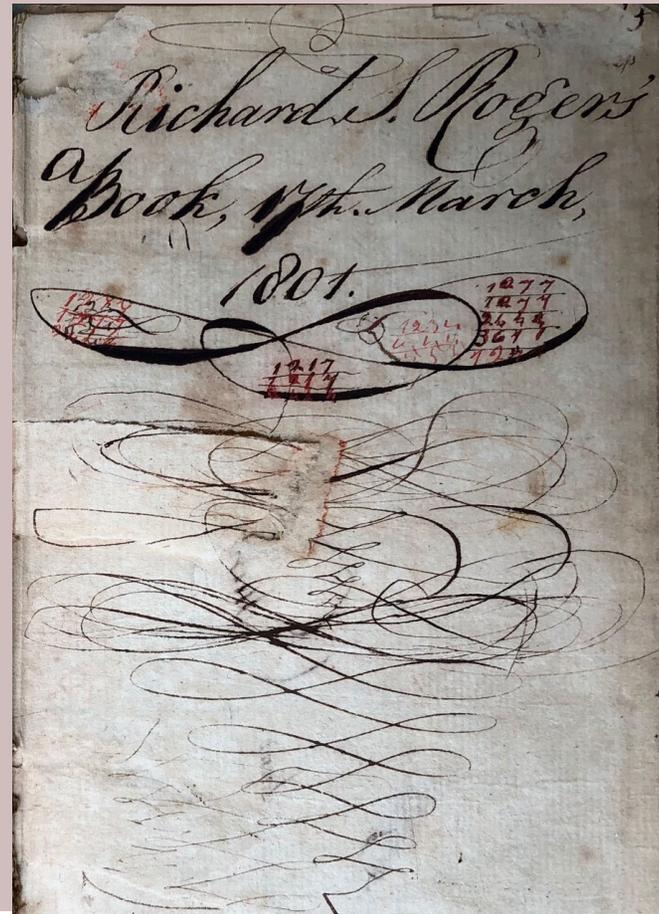
External Factors

- heat
- humidity
- light
- Pests
- poor storage materials
- improper handling



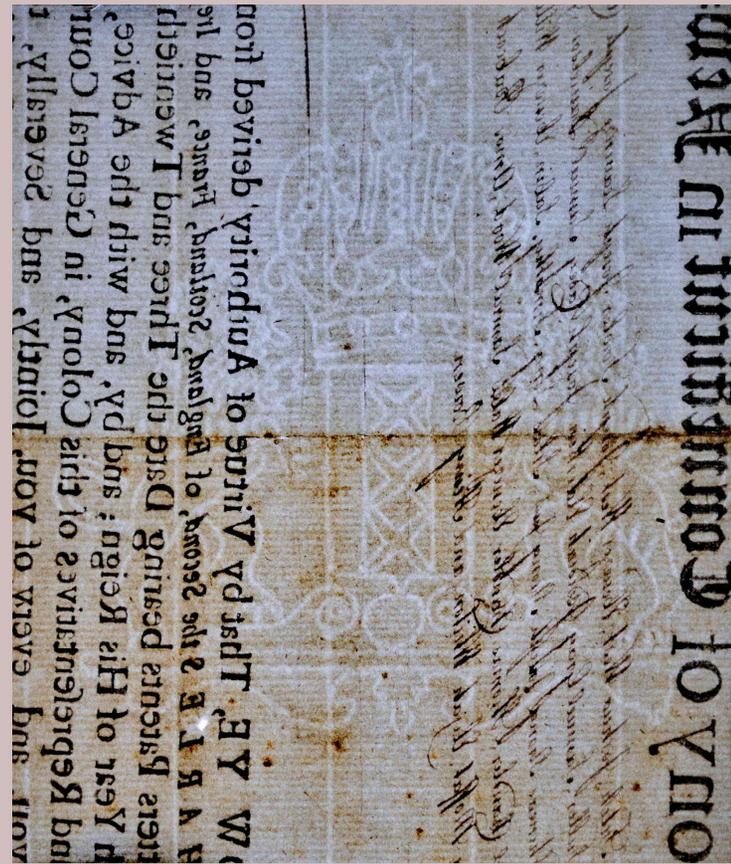
Materials

- Paper
- Ink
- Parchment
- Photographs
- Books



Paper

- Paper is made from cellulose derived from plants
- Longer fibers create stronger paper
- Most paper produced before 1800 is rag paper with good initial strength

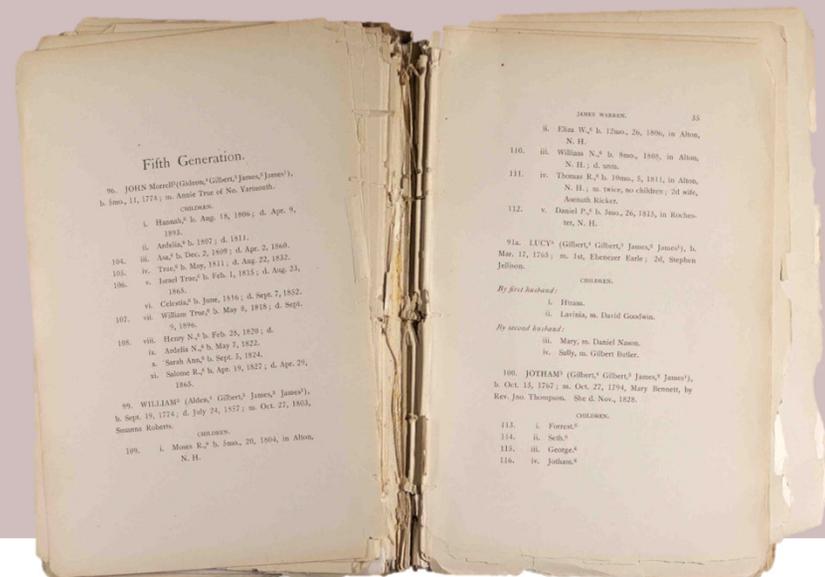


Durability and Permanence

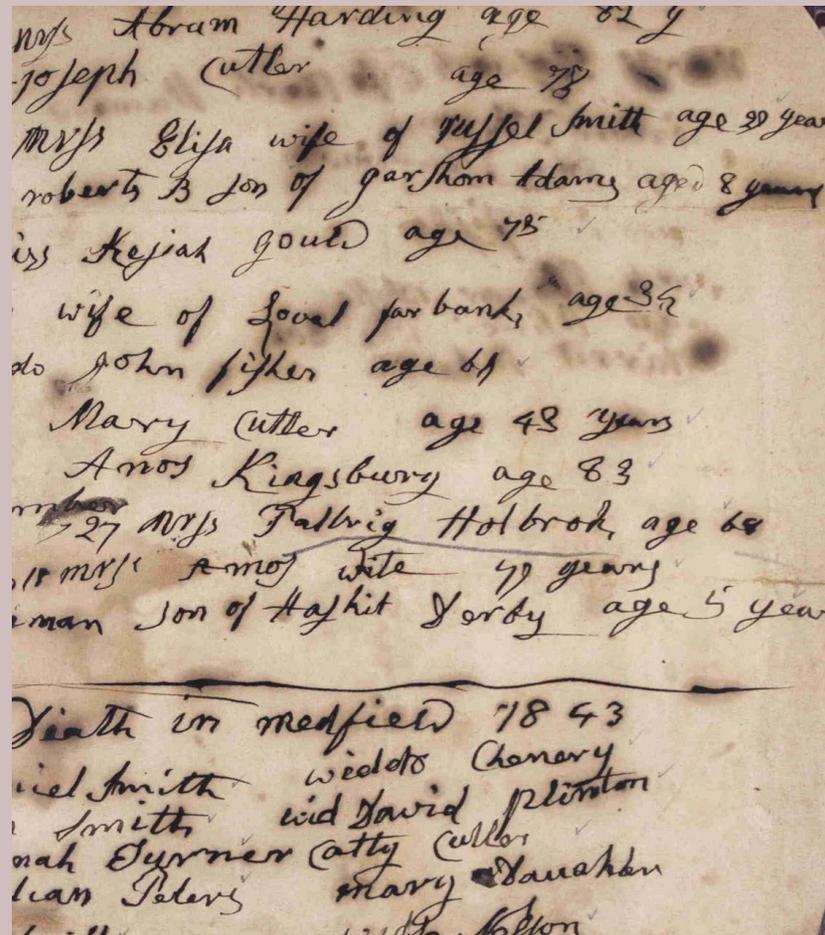
- *Durability*
 - the initial strength of materials
- *Permanence*
 - the stability of those materials over time

Brittle Paper

- Paper from 1850 to 1950 generally have shorter fibers
- Over time, acids break chains of glucose molecules resulting in loss of paper strength
- Environmental factors can increase this deterioration process



Acidic Ink



- Like paper, manuscript and printing ink can also be acidic
- The acids can transfer to adjacent materials
- This acid can damage paper, eventually eating away the paper over time

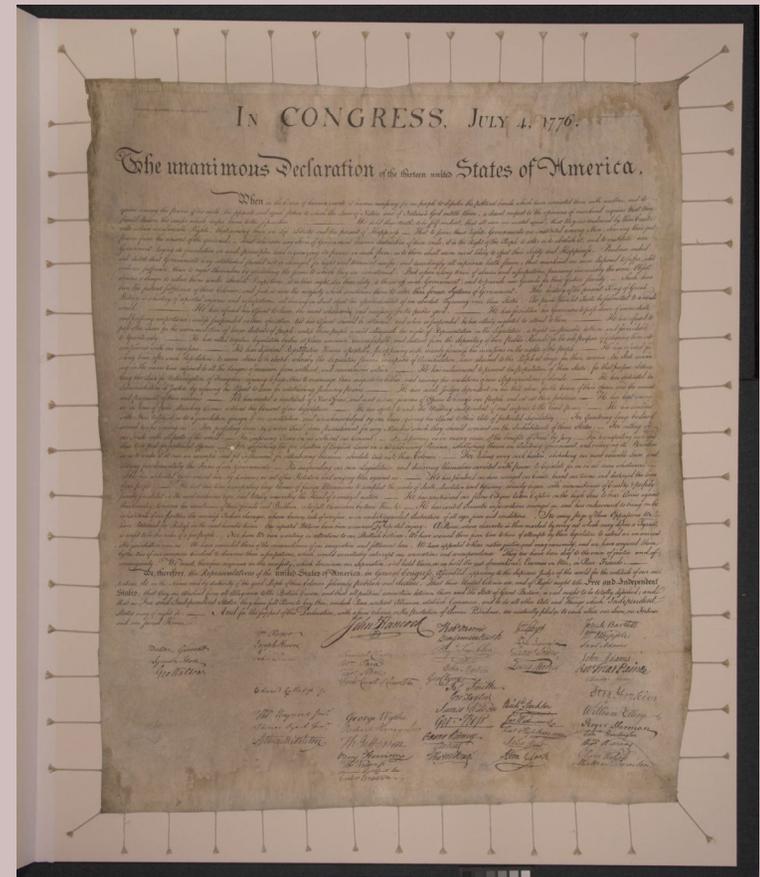
Photos

- Many different substrates
- Variety of chemistry
- Exposure to light can be harmful
- Some photographic processes are particularly vulnerable to deterioration
- Nitrate film needs special attention



Parchment

- Animal Skin
- Different process from leather
- Temperature and humidity sensitive
- Prone to planar distortions



Books



- Variety of materials
- Different structures
- Need to be opened to be used – more handling than for flat paper or photographs
- Leather is acidic

Storage and Handling

Environment Matters

The single biggest thing you can do to protect paper and extend the life of your collections is to control the environment!



- Temperature
- Relative Humidity
- Light
- Pests
- Air Pollutants
- Acid migration



Maintaining a Steady Temperature

- Extremes in temperature can cause permanent damage, especially high heat.
- Important to remember that seasonal climate changes affect your collections.
- Important to be stable!
- Pay special attention to where materials are stored

Relative Humidity



- The amount of moisture in the air compared to the total amount of moisture that could be held at that temperature.
- Stable humidity of between 30-50%
- Changes in humidity can lead to structural damage
- **Do not** store materials in places like basements, attics, and garages.

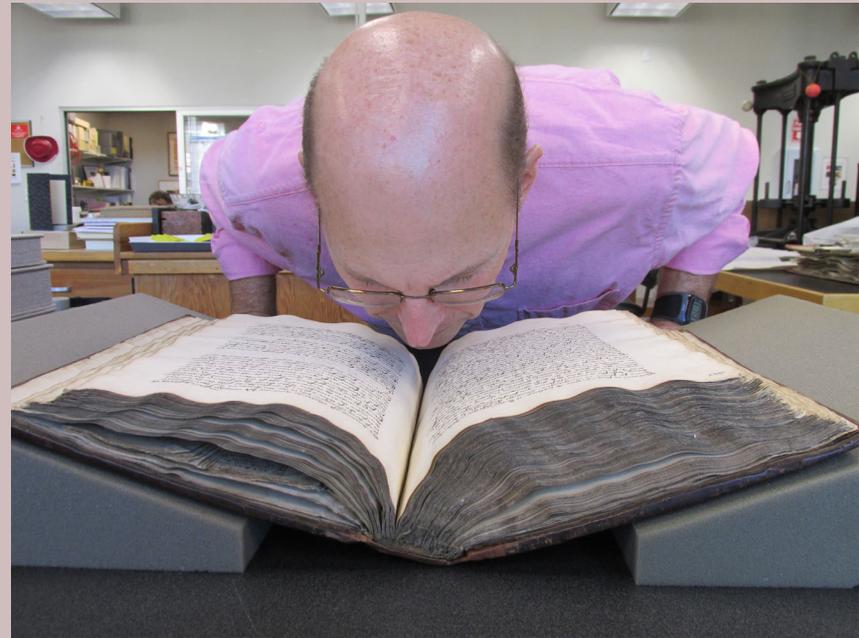
Mold

- High humidity can also lead to mold
- Can be a serious health hazard
- Best to have a professional clean mold damage
- A musty smell can be an indication of mold



Air Quality

- Reduce air pollutants
- Some air purifiers can emit gases that are harmful to materials
- Pests are attracted by food and like dusty areas so keep collection spaces clean



Recommended conditions

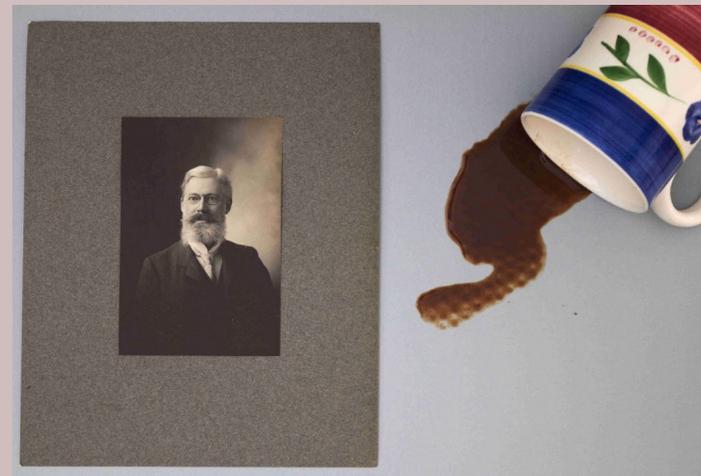
- General recommendations are the same as those for people
- Temperatures around 70 and humidity between 30% to 50%
- Temperature and Humidity should be stable
- Protect all collections from light whenever possible, especially UV light

Accidents Happen!



Accidents Happen!

- Minimize chances by not eating or drinking around collections
- Don't store materials near water sources
- Don't panic—you can make things worse in the first few minutes with poor choices
- Can always freeze most materials to buy decision-making time
- FEMA has a fact sheet on salvaging family treasure



<https://www.fema.gov/disaster/recover/save-family-treasures>

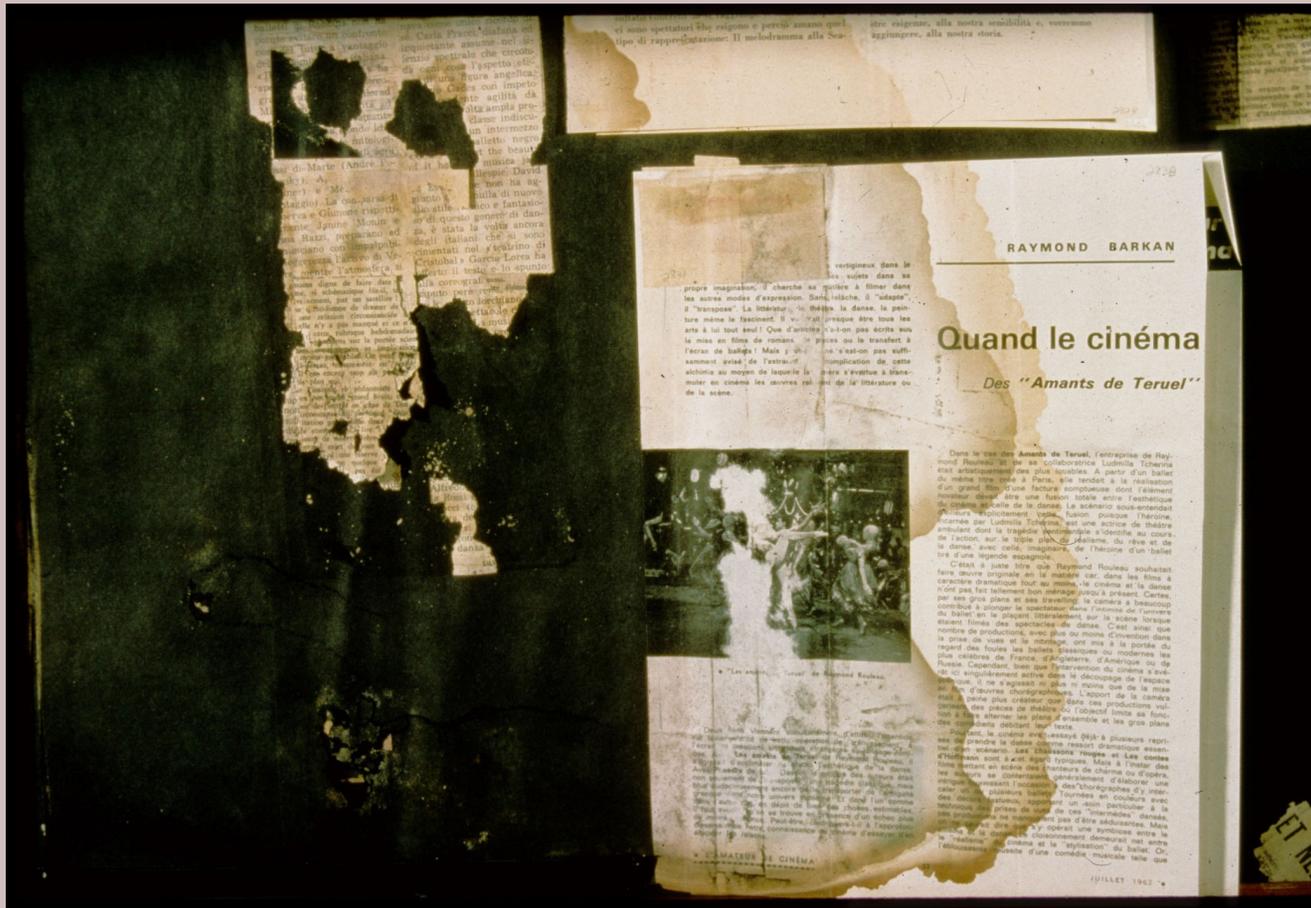
Disaster Response

- National Heritage Responders
 - 24/7 phone 202-661-8068
- NEDCC
 - 24/7 phone 855-245-8303

Disaster Recovery Service Providers

- Belfor 800-856-3333
- BMS Cat 866-7387-3521
- Polygon 800-422-6379

Disasters and Handling



Handling Materials

Handling Collection Materials

Before you handle an object, prepare yourself:

- Wash your hands with soap, rinse well and dry completely
- Tuck in any baggy clothes or dangling items, including long hair
- Remove any sharp objects like jewelry, ID badges, watches, dangling earrings, etc.
- Make sure you can handle the weight or delicacy of the item

Gloves and Hand Washing

- Clean hands are often better than the use of gloves
 - **Use soap and water** – Alcohol based disinfectants only kill germs, they do not clean hands
 - Use gloves with photographs, A/V formats and metals to protect from trace oils in the skin



Handling Collection Materials

- Be sure the area is clear, and all tables and work surfaces are clean and dry
- Before you pick up any artifact check it for weak paper or other damage
- Limit use of objects as possible
- Use extreme care when trying to unfold letters
Don't force materials open

Handling Bound Collection Materials

- How heavy or unwieldy is it? Will it require more than one person to lift or manipulate it? If so, make sure you have help!
- How does the paper look? Is it weak or brittle? Are there any tears or loose pieces that are in danger of breaking off?
- Is the object distorted? If it is bound, are the boards attached or the covering material fragile.
- All of these could indicate a potential condition issue that will require care when handling the object.

Cradles

- Use cradles for bound volumes that do not open well
- Check for reasonable opening—every book is different—**Don't force a book to open flat**
- Commercial foam cradles
- Can use clean towels or pillows to make a soft cradle



Protective Enclosures

Protective enclosures



- Need to be good quality
- Commercially available folders and boxes for storage of flat paper
- Don't overcrowd material in boxes – this can lead to damage when removing items or returning materials back into the box
- A limit of ten items per folder, less if they are fragile

Storage Enclosure Terminology

- **Archival:** Really has no meaning at all.
- **Acid-free:** Material with a pH of 7 to 7.5 at the time of manufacture.
- **Lignin-free:** Produced from wood pulp that has had the lignin removed.
- **Buffered:** Material containing an alkaline substance to raise the pH slightly above 7. This alkaline reserve allows for a greater absorption of pollutants and acids before deterioration occurs.
- **Molecular Sieve (Microchamber):** Storage materials that provide protection against environmental pollutants and byproducts of deterioration.

Suppliers for Storage Materials

- Hollinger Metal Edge
www.hollingermetaledge.com
- Light Impressions
www.lightimpressionsdirect.com
- Gaylord www.gaylord.com
- University Products
www.universityproducts.com
- Archival Methods
www.archivalmethods.com

Suppliers for Storage Materials

PORTFOLIOS & CASES	ARCHIVAL BOXES	BINDERS & ALBUMS	ENCLOSURES & SLEEVES	KITS & ACCESSORIES	CUSTOM OPTIONS
LATEST BLOG POST Archival 3-Ring Binder Pages and Inserts					
					
PORTFOLIOS & CASES	ARCHIVAL BOXES	BINDERS & ALBUMS			
					
KITS & ACCESSORIES	CUSTOM OPTIONS	FRAMES			

Special Needs for Photographs

- Paper can be a good choice
- Choose materials that have passed the Photograph Activity Test (PAT)
- Suitable plastics: polyester, polypropylene, or polyethylene
- **Do not use** polyvinylchloride (PVC)
- **Do not use** glassine enclosures



Boxes for bound materials

- Boxes should fit precisely to the book
- Phase boxes often constructed from one piece of material
- Cloth-covered drop spine boxes are more expensive
- Can send a message about importance of material enclosed
- Constructed by bookbinder or conservator

Measuring

- Need exact measurements
- Books are not always square but boxes are
- Devices for measuring with sliding ruler
- Can use any square material and a ruler



Custom-fitted commercial boxes

- **Acid-free:** Material with a pH of 7 to 7.5 at the time of manufacture.
- **Lignin-free:** Produced from wood pulp that has had the lignin removed.
- **Buffered:** Material containing an alkaline substance to raise the pH slightly above 7. This alkaline reserve allows for a greater absorption of pollutants and acids before deterioration occurs.

Vendors

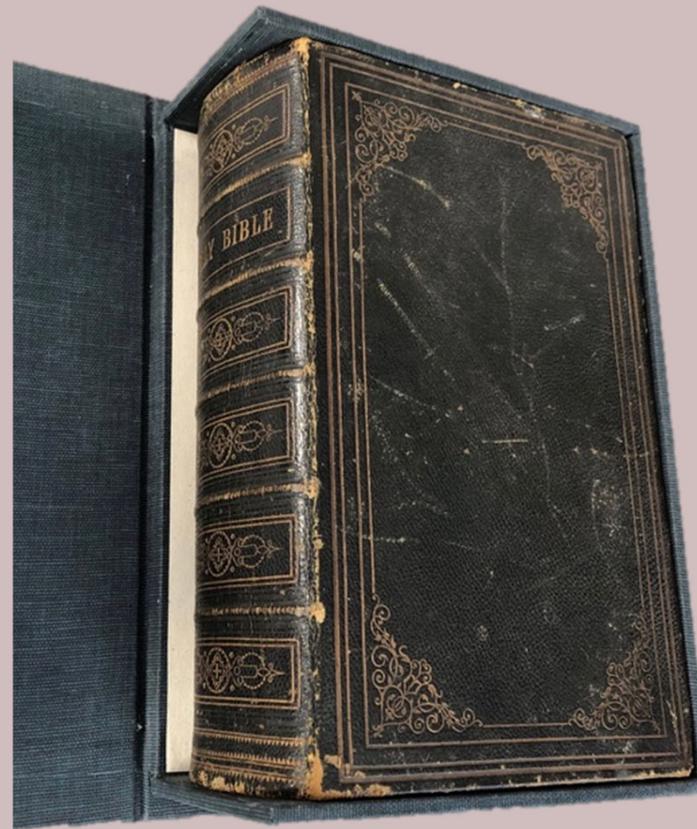
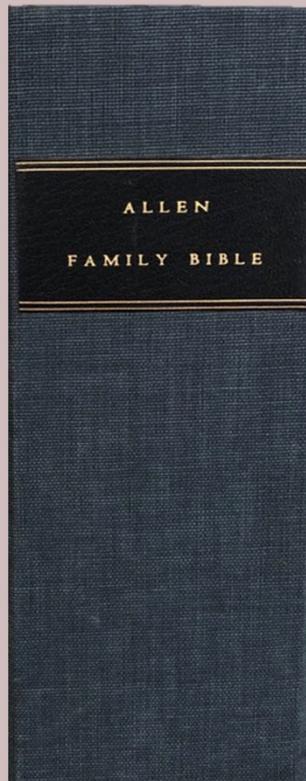
- <https://www.talasonline.com/archival-storage/custom-enclosures>
- <http://www.archivalboxes.com/>

Standard commercial boxes



Cloth-covered boxes

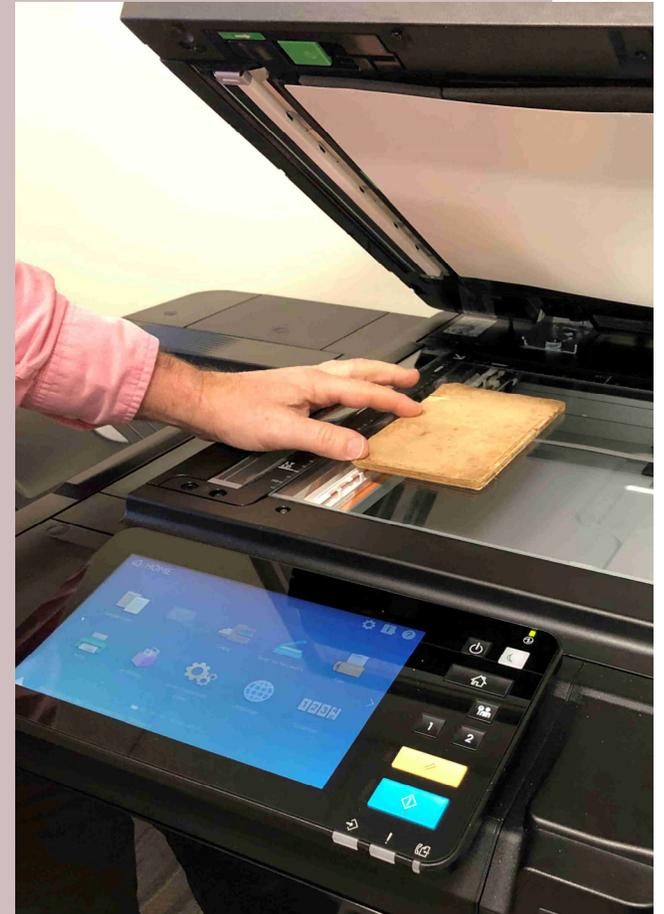
Can send a message about importance of the material enclosed



Reformatting

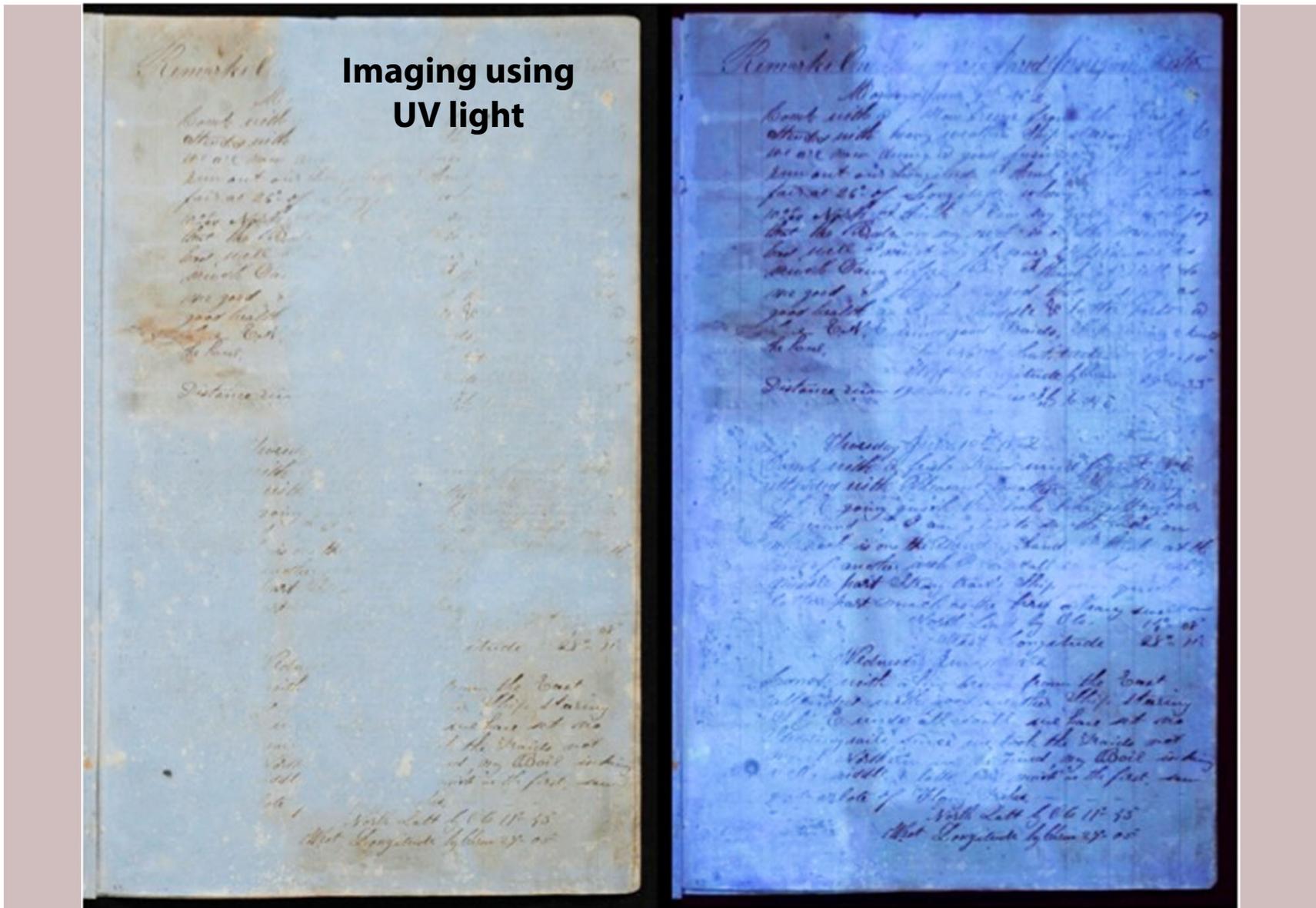
Reformatting

- Distribute copies as widely as possible to make sure information is preserved
- Many ways to capture information, including camera phones and low-cost flatbed scanners
- Photocopiers can also be used to capture information, especially when a physical copy is desired

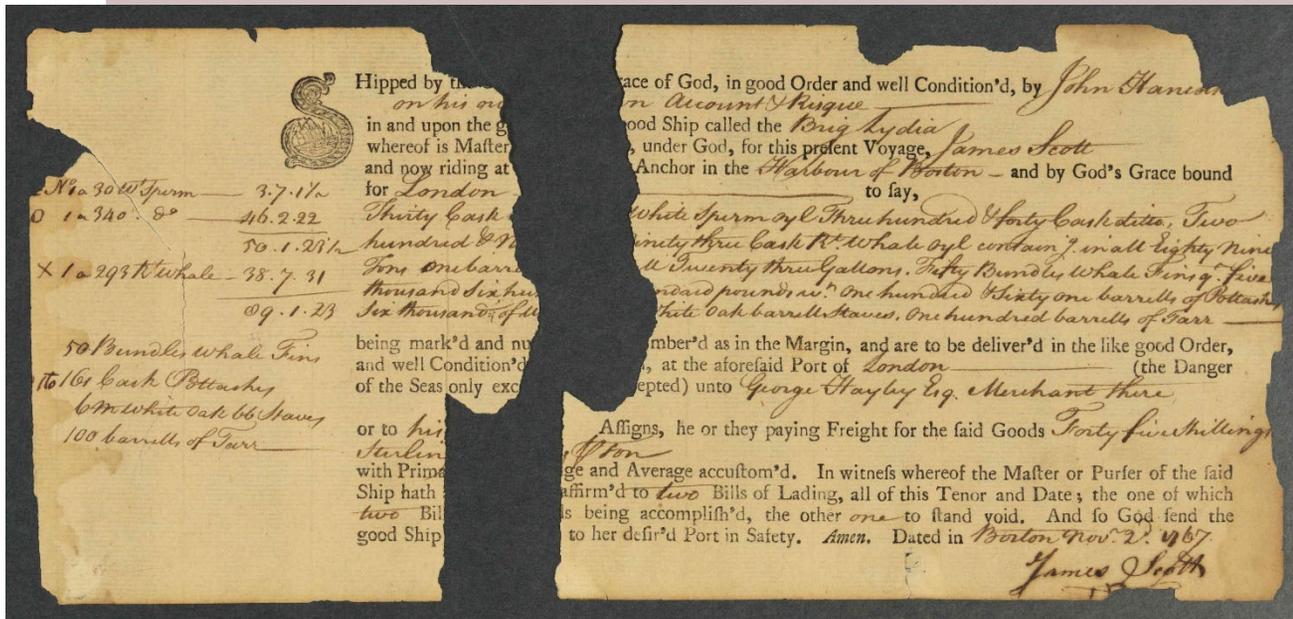




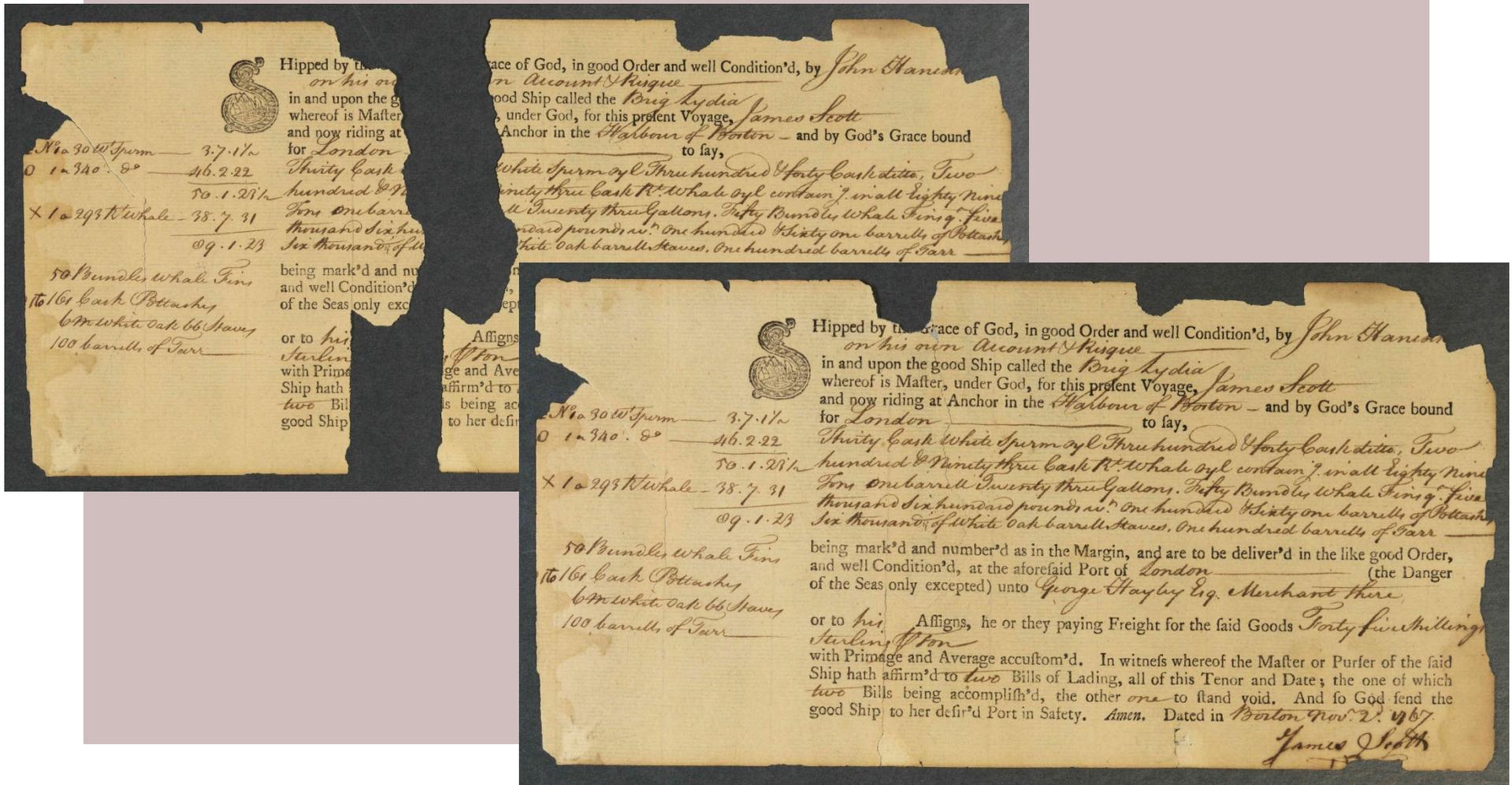
- Outside vendors can also provide imaging services
- Professionals may understand how to handle materials with physical challenges
- Outside vendors can often work with larger materials
- Can use other techniques, including imaging under UV



Reformatting and Conservation

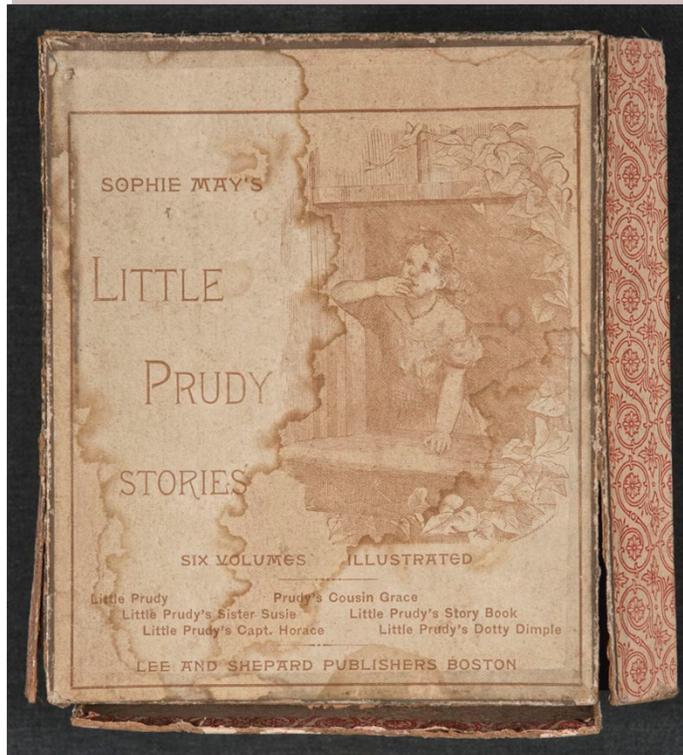


Reformatting and Conservation



Conservation

Conservation

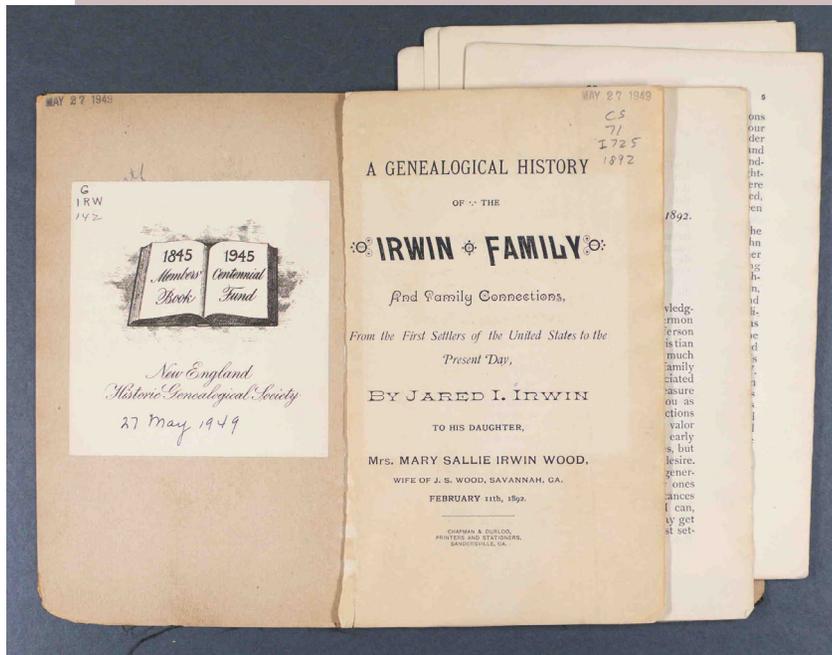


- Why are you considering conservation?
- Why is the object important
- Will conservation treatment achieve the desired outcome?

Physical and Ethical Considerations

- You are changing the original artifact—need to document that process
- Items are at greatest risk so the conservator should be trained in that specialty
- Proper materials are essential
- Doesn't solve all preservation issues
- Treatments are not always reversible

Conservation



- Stability
- Functionality
- Aesthetics

Conservation

Is conservation being performed for stabilization, use, aesthetics or a combination of all three?

Scientific and Practical men who have examined these Jars, say they are without a fault.—The covers being made of glass.

**GRIFFEN & TITUS, Proprietors & Manufacturers,
No. 9 Barclay St., N. Y.**

Sealscaling Jars,
FOR PRESERVING
FRUITS, VEGETABLES, &c.,
IN A
PERFECTLY FRESH STATE.

Griffen's Patent Glass Jars
WITH GLASS COVER.
SEALS WITHOUT THE USE OF ROSIN
WAX OR CEMENT.

Cut this out and stick in your mem. book.

**GRIFFEN & TITUS,
CROCKERY &c.,
9 BARCLAY ST.,
Near Broadway, N. Y.**

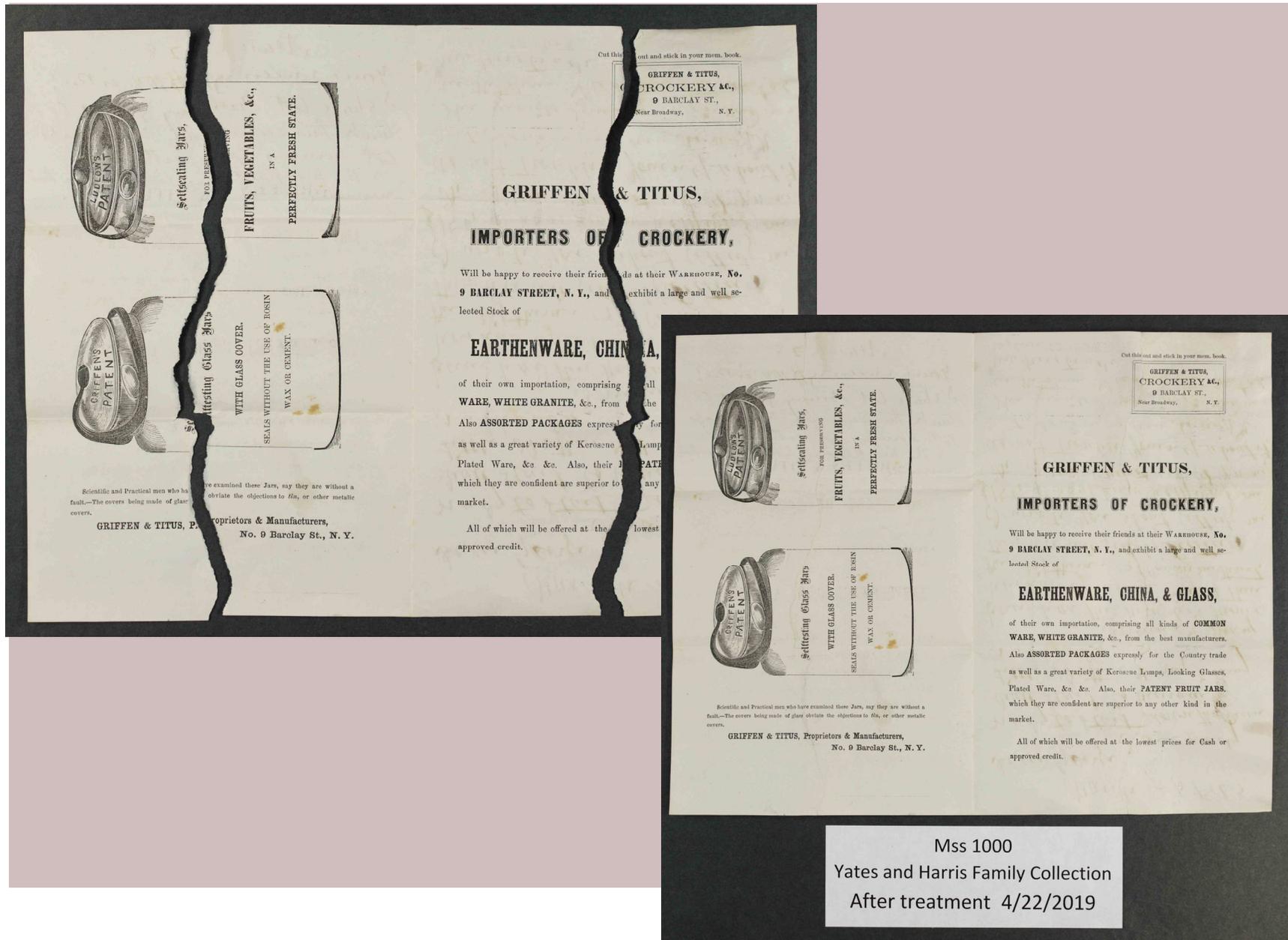
**GRIFFEN & TITUS,
IMPORTERS OF CROCKERY,**

Will be happy to receive their friends at their **WAREHOUSE, No. 9 BARCLAY STREET, N. Y.**, and to exhibit a large and well selected Stock of

EARTHENWARE, CHINA, & GLASS,

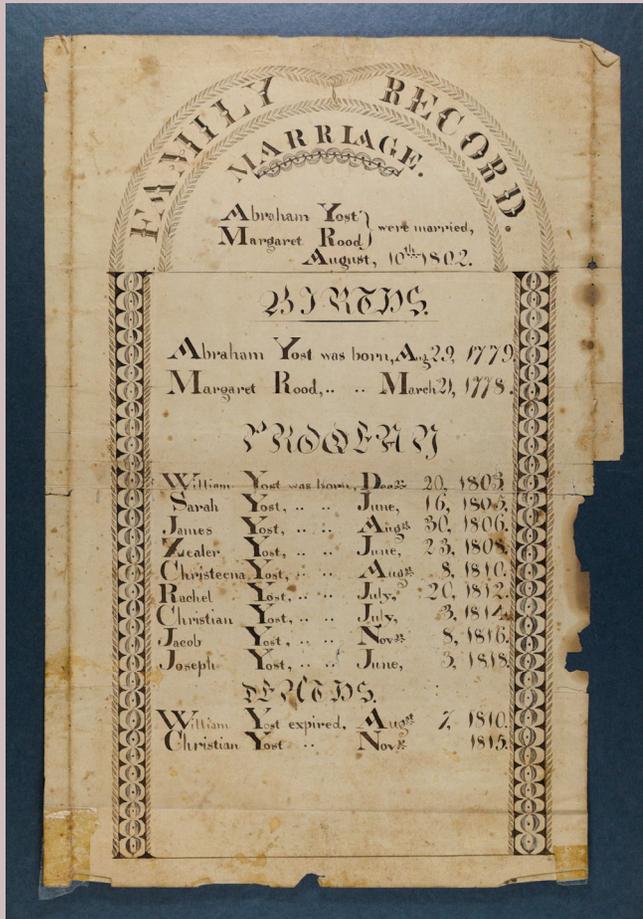
of their own importation, comprising all kinds of **COMMON WARE, WHITE GRANITE, &c.**, from the best manufacturers. Also **ASSORTED PACKAGES** especially for the Country trade as well as a great variety of Kerosene Lamps, Looking Glasses, Plated Ware, &c. &c. Also, their **PATENT FRUIT JARS**, which they are confident are superior to any other kind in the market.

All of which will be offered at the lowest prices for Cash or approved credit.

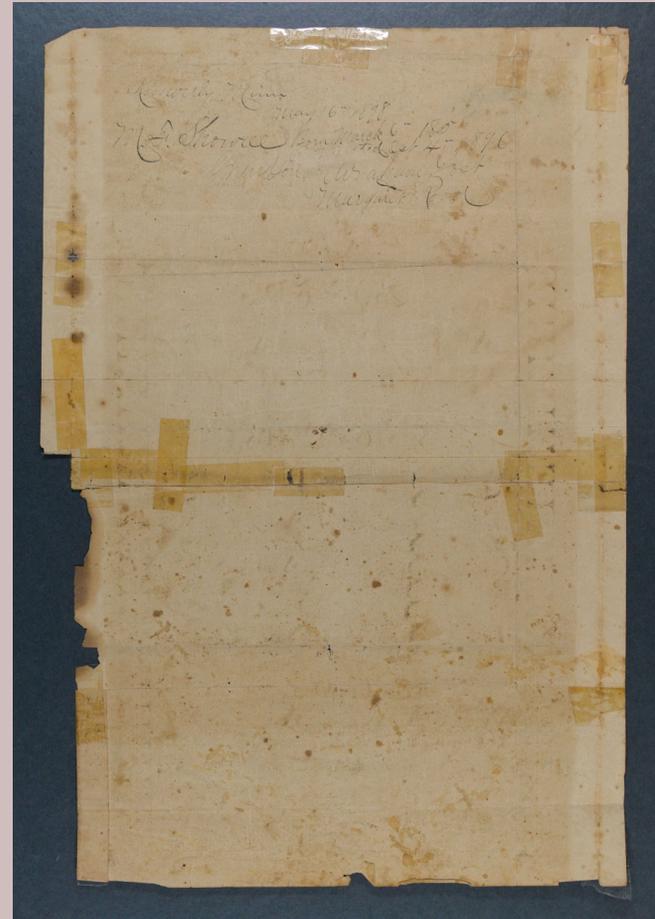


Mss 1000
Yates and Harris Family Collection
After treatment 4/22/2019

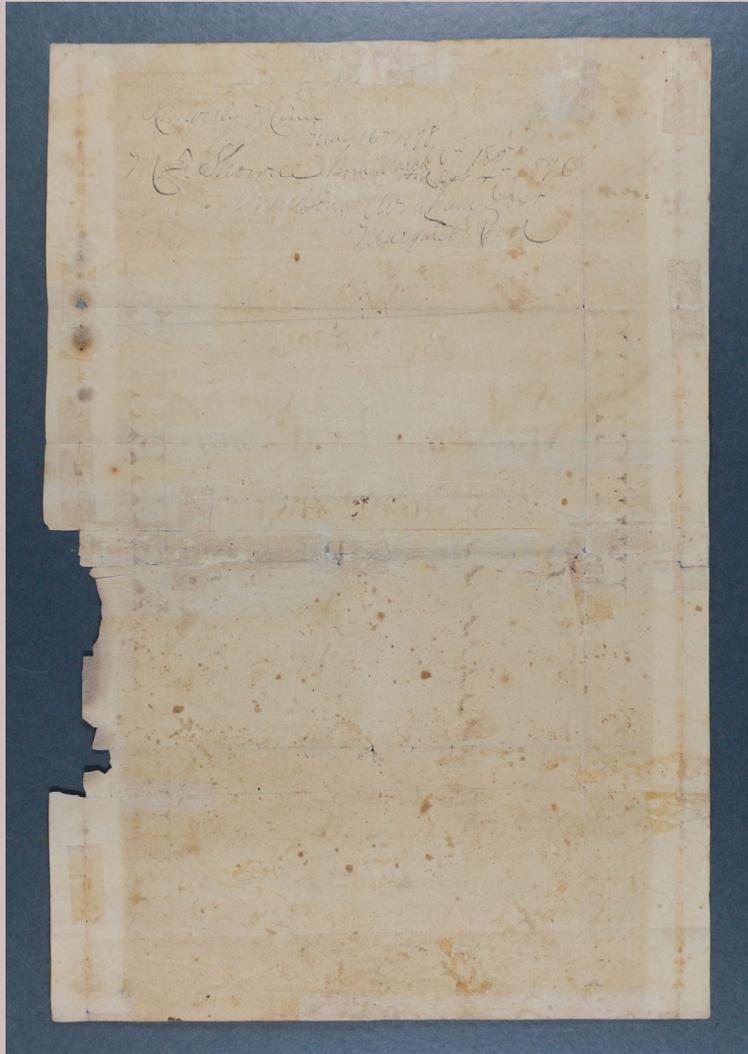
Stabilization



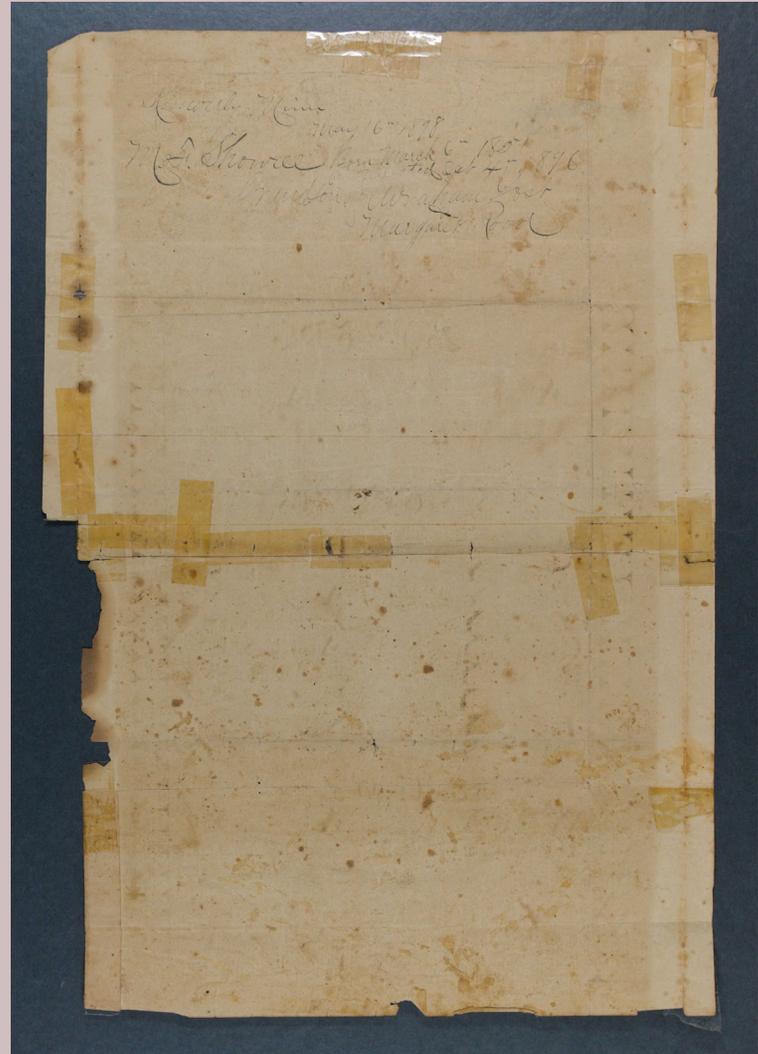
Recto



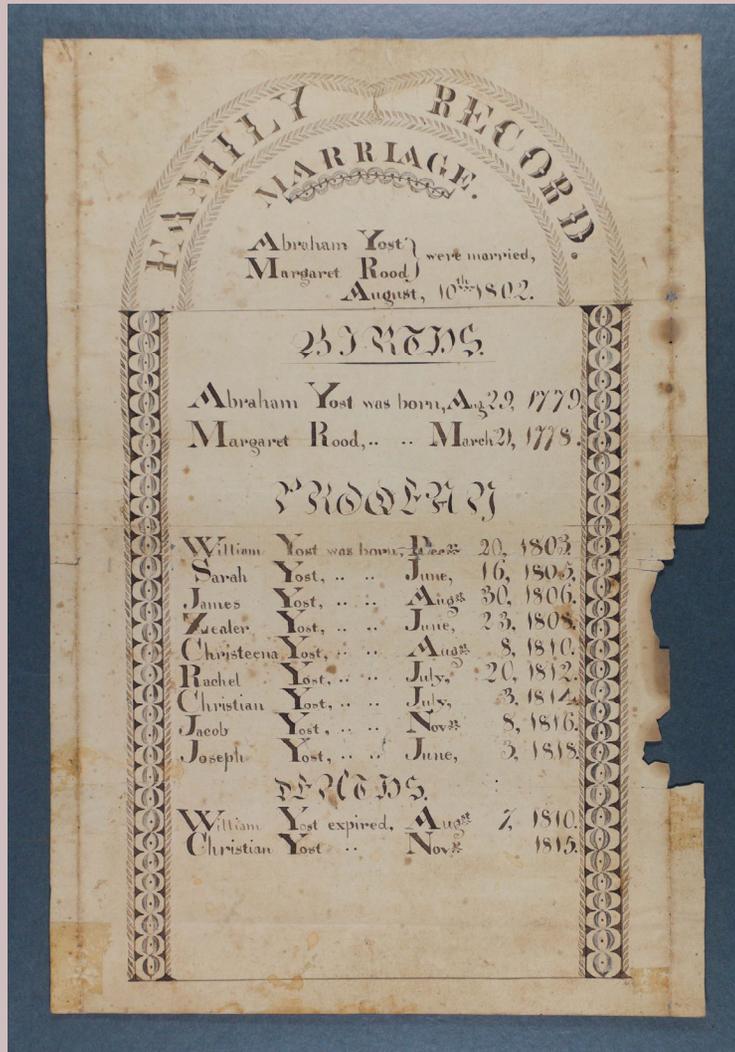
Verso



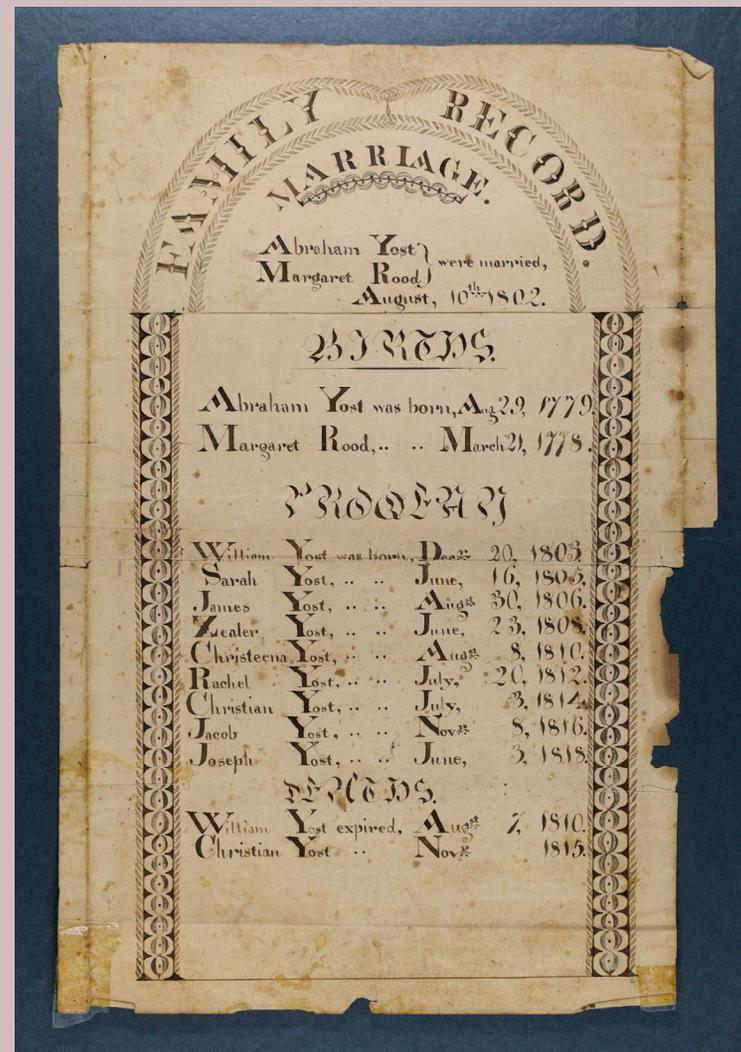
After



Before



After

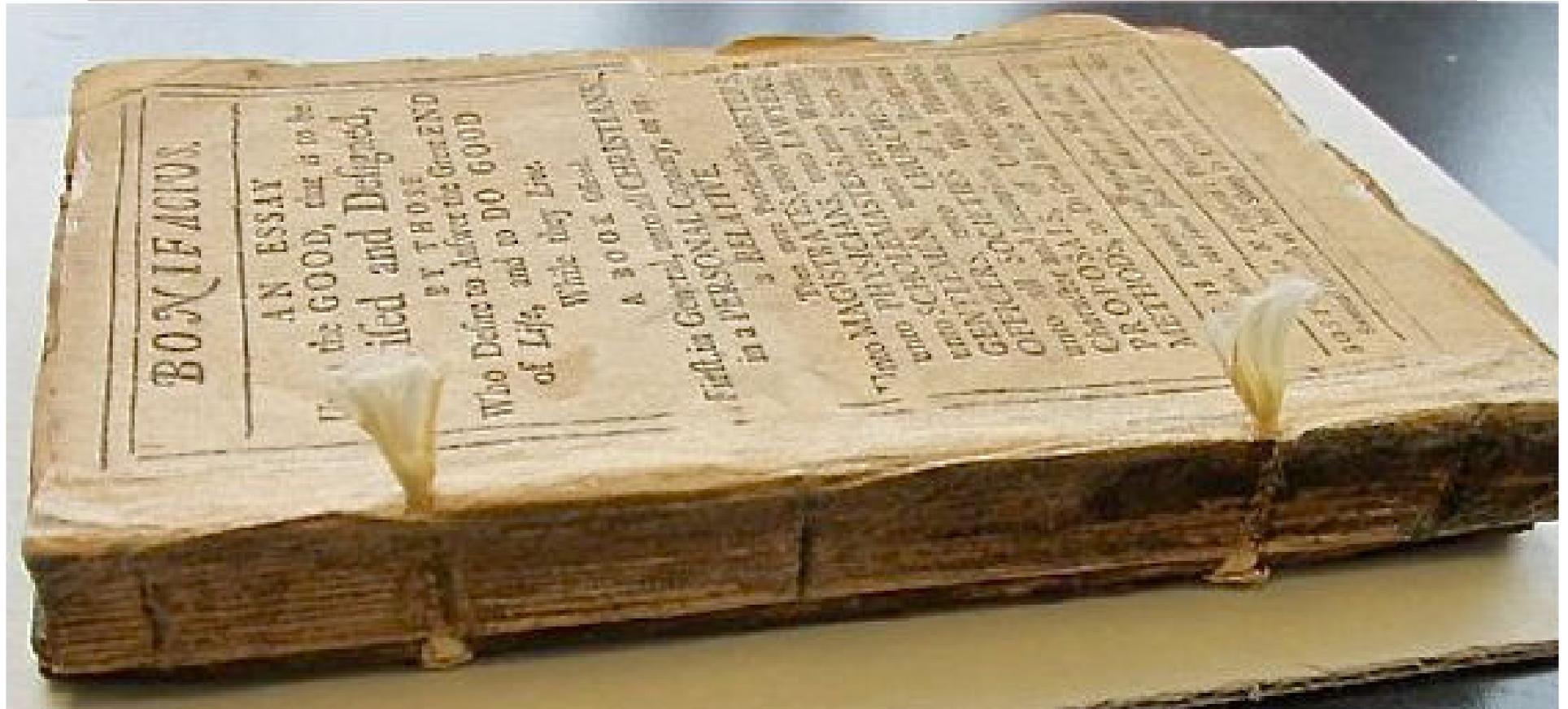


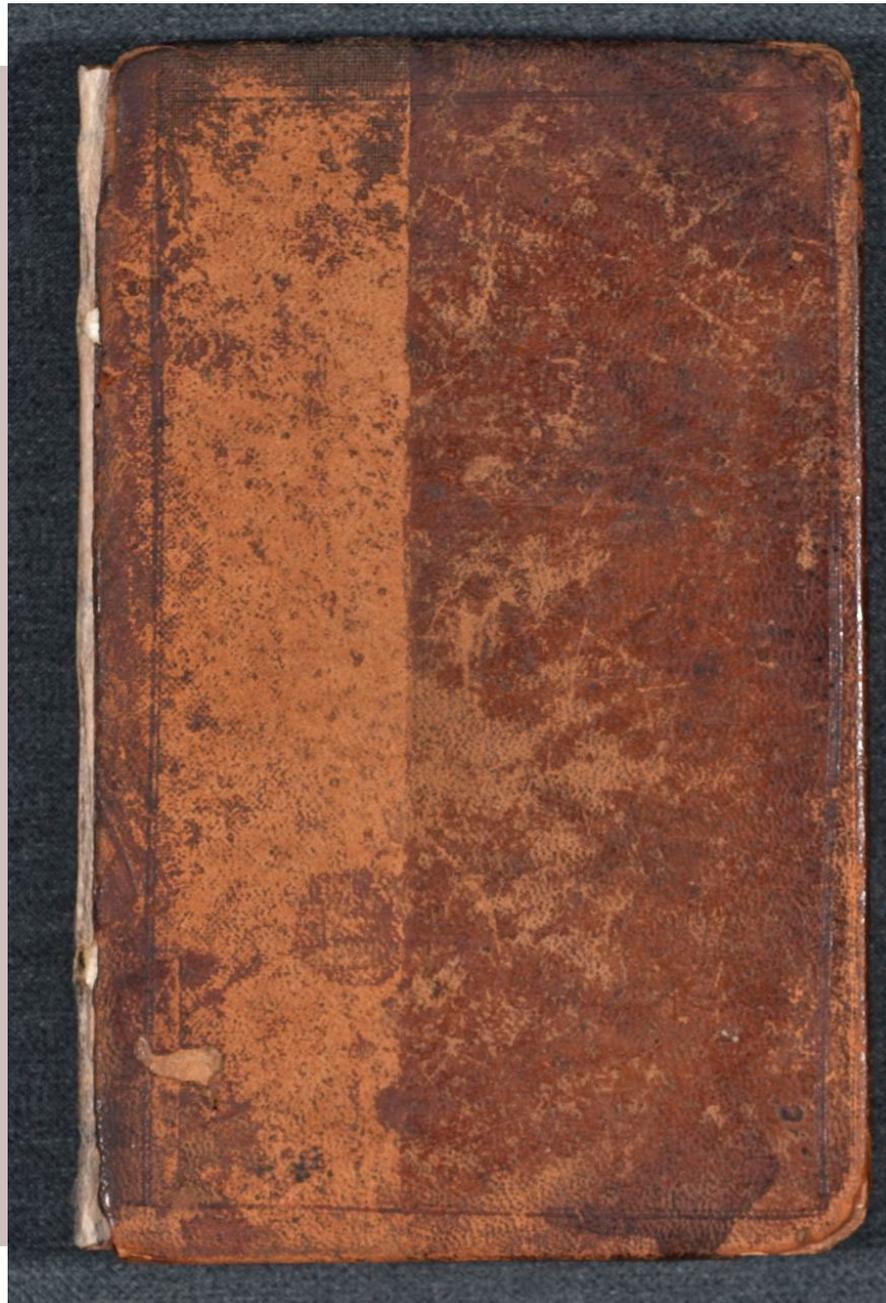
Before

Functionality





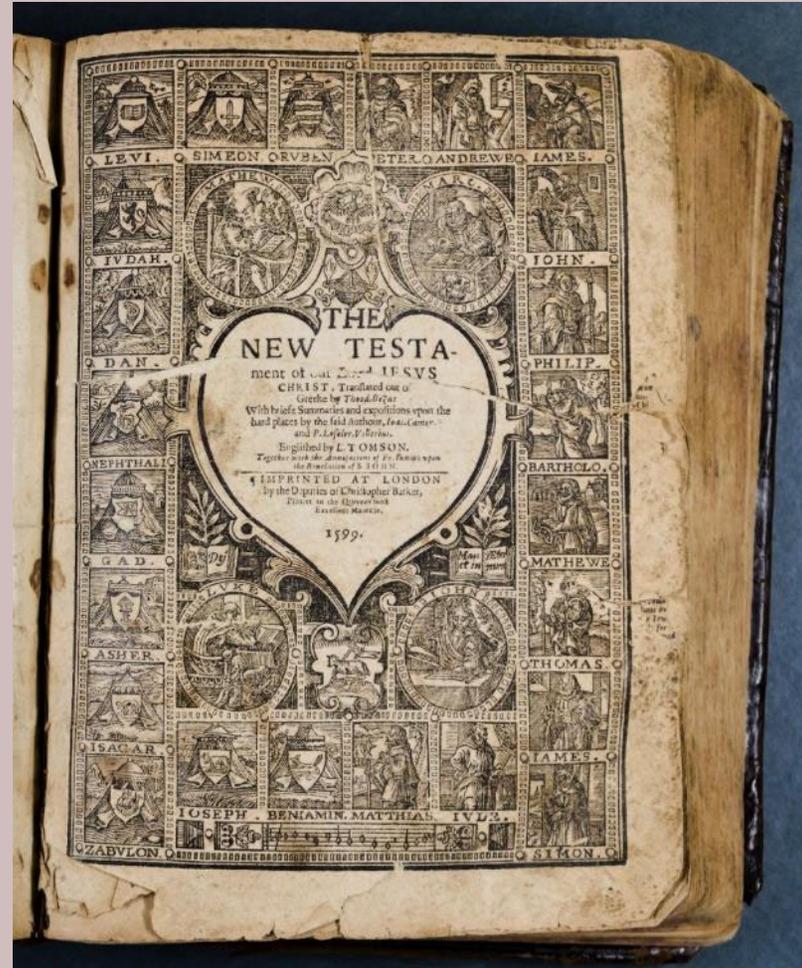
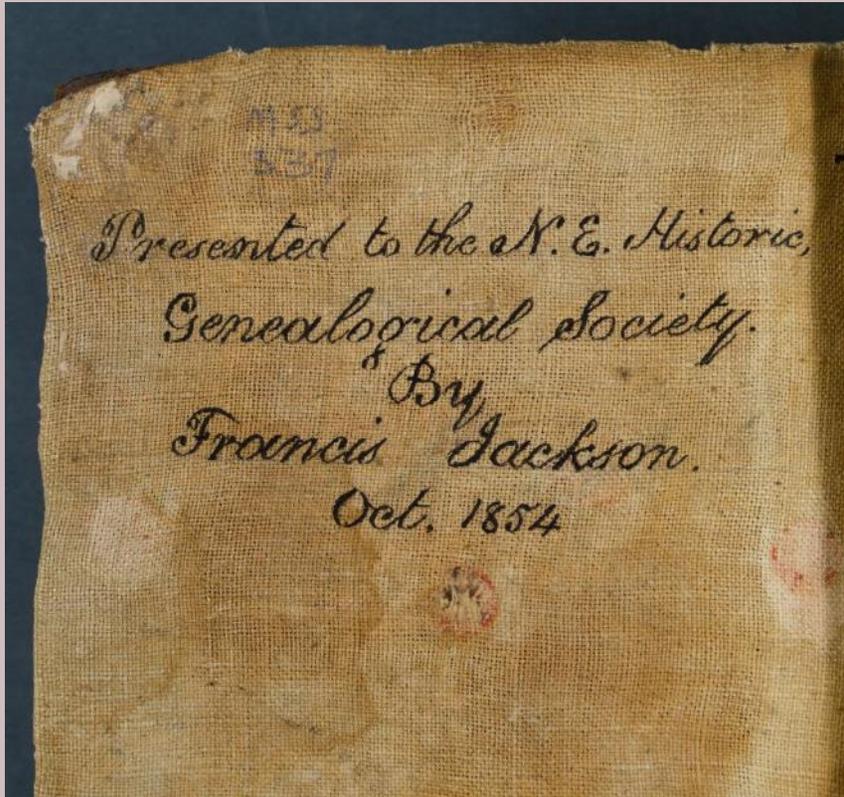




Conservation for Aesthetics



Richards Bible - 1599



Conservation of Bibles



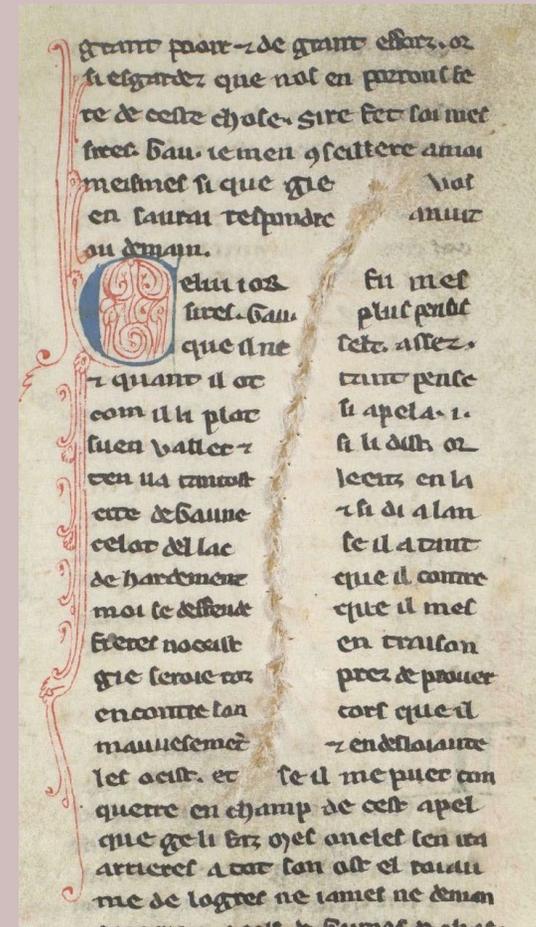
- Family record pages are most important
- Iron-gall ink damage
- Can be removed and treated
- Important to create surrogates

Criteria for conserving the Bible versus just the Bible Records

- Published before 1820
- Unique volumes post 1820
- Contains special elements such as gold stamped name on cover, etc.

Special Properties of Parchment

- Animal skin
- Originally dried under tension
- Wants to return to original shape
- Tends to shrink over time
- Very susceptible to changes in humidity
- Challenge for producers and conservators



Parchment Conservation









ABOUT US

The American Institute for Conservation and the Foundation for Advancement in Conservation work together to promote the preservation and protection of cultural heritage. Partner with us to further that mission.

Home / Membership / Find a Conservator

ABOUT US

- > Association (AIC)
- > Foundation (FAIC)
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FIND A CONSERVATOR

Proper care and maintenance of your family heirlooms and works of art ensures future generations can enjoy them.

- > There are many things you can do to [care for your treasures](#) yourself.
- > Sometimes though you may need advice or treatment from a professional.
- > Conservation professionals combine highly technical skills and specialized knowledge of science and art to care for items with cultural, historic, and personal value.

Our tool helps you find the right person for your needs. Read through our [Guide to Hiring](#) before contacting one.

SEARCH

LOCATION
Establish Search Area (US, Canada, & UK)

Enter Postal Code

within Miles

Select what you need help with

Include someone willing to travel

SEARCH

NAME
See who has a designation with us.

OR

SEARCH

> [Advanced Search](#) available for sub-specialties, materials, and skills.

culturalheritage.org/membership/find-a-conservator



NEDCC Preservation Leaflets

Welcome to NEDCC's Preservation Leaflets series! Click the Leaflet topic categories to begin your exploration of this **popular and authoritative resource**, or use the search box to find expert information on a wide variety of preservation topics.

- PDF copies are available for download at no cost. Use the latest version of Adobe Acrobat Reader, which you can download for free here: <https://get.adobe.com/reader/>.
- To receive notification of new or updated Leaflets, please [join NEDCC's E-List](#).
- Have more preservation questions? [Contact NEDCC staff](#).

LEAFLET TOPIC CATEGORIES

1. [Planning and Prioritizing](#)
2. [The Environment](#)
3. [Emergency Management](#)
4. [Storage and Handling](#)
5. [Photographs](#)
6. [Reformatting](#)
7. [Conservation Procedures](#)

FREE RESOURCES

- [Overview](#)
- [Ask NEDCC](#)
- [Audio Preservation Resources](#)
- [Book Conservation and Preservation Resources](#)
- [California Emergency Preparedness Consultations](#)
- [Caring for Private and Family Collections](#)
- [COSTEP](#)
- [Digital Imaging Resources](#)
- [Digital Preservation](#)
- [Disaster Assistance](#)
- [Fundamentals of AV Preservation](#)

<https://www.nedcc.org/free-resources/preservation-leaflets/overview/overview>

THE ENVIRONMENT

2.4 Protection from Light Damage

[← Back To List](#)

INTRODUCTION

When we think of light damage, we think of fading, but fading is only the most recognizable form of damage.

Light is a very common cause of damage to collections. Many materials are particularly sensitive to light: paper, cloth, leather, photographs, and media (inks, colorants, dyes, and many other materials used to create objects and art). Aside from fading, there may be damage to the physical and chemical structure of materials. Light and ultraviolet radiation (UV) provides energy to fuel the chemical reactions that lead to deterioration and while UV is blamed for most of this damage, visible light is also problematic.

Intensity and long exposure times can lead to fading or changing colors in dyes and colorants. Ultraviolet radiation will lead to weakening, bleaching, and yellowing of paper and other organic materials. All of these changes can diminish readability, affect the aesthetic appreciation of artwork, and impact access to the information contained therein. Even if you take a faded photograph down and store it in the dark, it will not return to its original appearance and will continue to fade when taken out again.

Because this damage is cumulative and irreversible, it is important to understand how to protect materials in the first place.

THE NATURE OF LIGHT

Light is the band of radiation that allows us to perceive color and is composed of many different wavelengths that correspond to specific colors. Bookending the visible light spectrum is ultraviolet (UV) and infrared (IR) radiation. Neither UV nor IR is visible, but they are damaging: UV radiation will yellow and weaken materials and IR will cause the surface of objects to heat up. The visible spectrum and UV radiation are of greatest importance for preservation.



FREE RESOURCES

[Overview](#)

[Ask NEDCC](#)

► [Preservation Leaflets](#)

[Overview](#)

[1. Planning and Prioritizing](#)

► [2. The Environment](#)

[3. Emergency Management](#)

[4. Storage and Handling](#)

[5. Photographs](#)

[6. Reformatting](#)

[7. Conservation Procedures](#)

[Disaster Assistance](#)

[Emergency Preparedness](#)

[dPlan](#)

[Funding Opportunities](#)

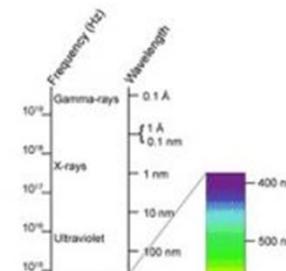
[Preservation 101](#)

[Fundamentals of AV Preservation](#)

[Preservation Education Curriculum](#)

[Caring for Private and Family Collections](#)

[Resources for Town](#)



Review

- The goal of preservation is to limit change in our collections
- Preventative measures are the most important and impact the entire collection
- Over time materials will break down
- To slow this deterioration, we can monitor the environment, storage areas and educate users on safe handling procedures
- Boxing, boxing, boxing
- Reformat materials to make sure the information is preserved even if something happens to the physical object
- When in doubt, ask a professional

Next Steps

- Move any family papers out of basements, attics or garages
- Organize your materials checking for preservation issues
- Place your collections in proper storage enclosures
- Pay special attention to fragile objects
- Find out the current storage environment conditions – make adjustments if necessary

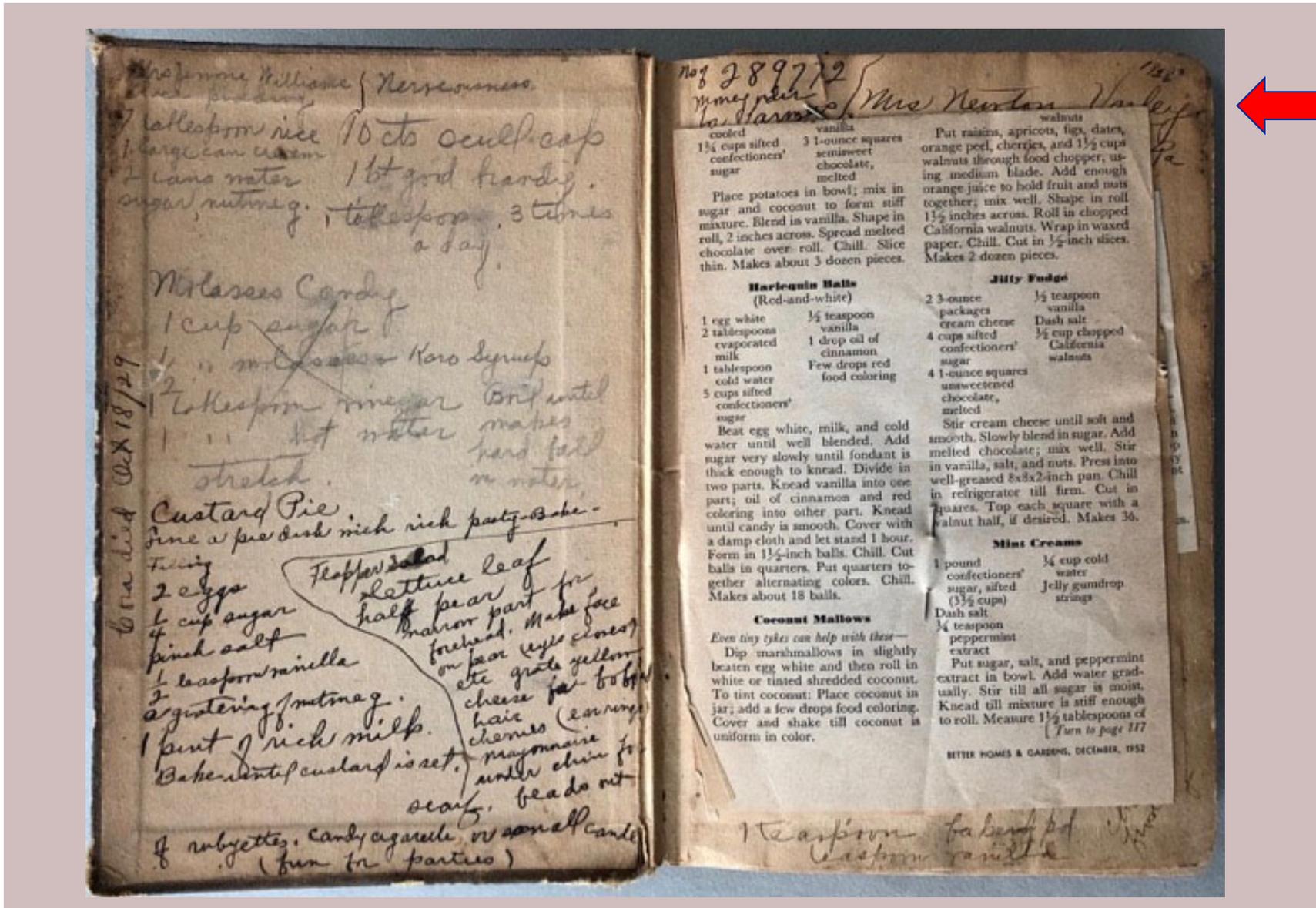
QUESTIONS?

Demo

Conservation



- Why are you considering conservation?
- Why is the object important
- Will conservation treatment achieve the desired outcome?



Mrs. Emma Williams { Nervousness
 7 tablespoons rice 10 cts skull cap
 1 large can cream
 2 cans water 1 lb good hardy.
 sugar, nutmeg. 1 teaspoon 3 times
 a day.

Melasses Candy
 1 cup sugar
 1/2 " melasses - No. 1 Syrup
 1/2 teaspoon vinegar *Don't until*
 1 " hot water *makes*
stretch. *hard ball*
in water.

Custard Pie
 Fine a pie dish rich rich party-bake -
 Filling
 2 eggs
 1/4 cup sugar
 pinch salt
 1/2 teaspoon vanilla
 2 quatering nutmeg.
 1 pint of rich milk.
 Bake until custard is set.
 of rubettes, candy, cigars, or small candies
 (fun for parties)

Flapper Salad
 lettuce leaf
 half pear
 narrow part for
 forehead. Make face
 on face eye circles
 etc grate yellow
 cheese for topper
 hair (earrings)
 chimes (earrings)
 mayonnaise
 under chin for
 scarf. beads on

Nov 28 1922
Mrs. Newton

cooled vanilla
 1 3/4 cups sifted 3 1-ounce squares
 confectioners' semisweet
 sugar chocolate,
 melted

Place potatoes in bowl; mix in
 sugar and coconut to form stiff
 mixture. Blend in vanilla. Shape in
 roll, 2 inches across. Spread melted
 chocolate over roll. Chill. Slice
 thin. Makes about 3 dozen pieces.

Harlequin Balls
 (Red-and-white)

1 egg white	1/2 teaspoon
2 tablespoons	vanilla
evaporated	1 drop oil of
milk	cinnamon
1 tablespoon	Few drops red
cold water	food coloring
5 cups sifted	
confectioners'	
sugar	

Beat egg white, milk, and cold
 water until well blended. Add
 sugar very slowly until fondant is
 thick enough to knead. Divide in
 two parts. Knead vanilla into one
 part; oil of cinnamon and red
 coloring into other part. Knead
 until candy is smooth. Cover with
 a damp cloth and let stand 1 hour.
 Form in 1 1/2-inch balls. Chill. Cut
 balls in quarters. Put quarters to-
 gether alternating colors. Chill.
 Makes about 18 balls.

Coconut Mallows
 Even tiny tykes can help with these -
 Dip marshmallows in slightly
 beaten egg white and then roll in
 white or tinted shredded coconut.
 To tint coconut: Place coconut in
 jar; add a few drops food coloring.
 Cover and shake till coconut is
 uniform in color.

Jilly Fudge

2 3-ounce	1/2 teaspoon
packages	vanilla
cream cheese	Dash salt
4 cups sifted	1/2 cup chopped
confectioners'	California
sugar	walnuts
4 1-ounce squares	
unsweetened	
chocolate,	
melted	

Put raisins, apricots, figs, dates,
 orange peel, cherries, and 1 1/2 cups
 walnuts through food chopper, us-
 ing medium blade. Add enough
 orange juice to hold fruit and nuts
 together; mix well. Shape in roll
 1 1/2 inches across. Roll in chopped
 California walnuts. Wrap in waxed
 paper. Chill. Cut in 1/2-inch slices.
 Makes 2 dozen pieces.

Mint Creams

1 pound	1/4 cup cold
confectioners'	water
sugar, sifted	Jelly gumdrop
(3 1/2 cups)	strings
Dash salt	
1/4 teaspoon	
peppermint	
extract	

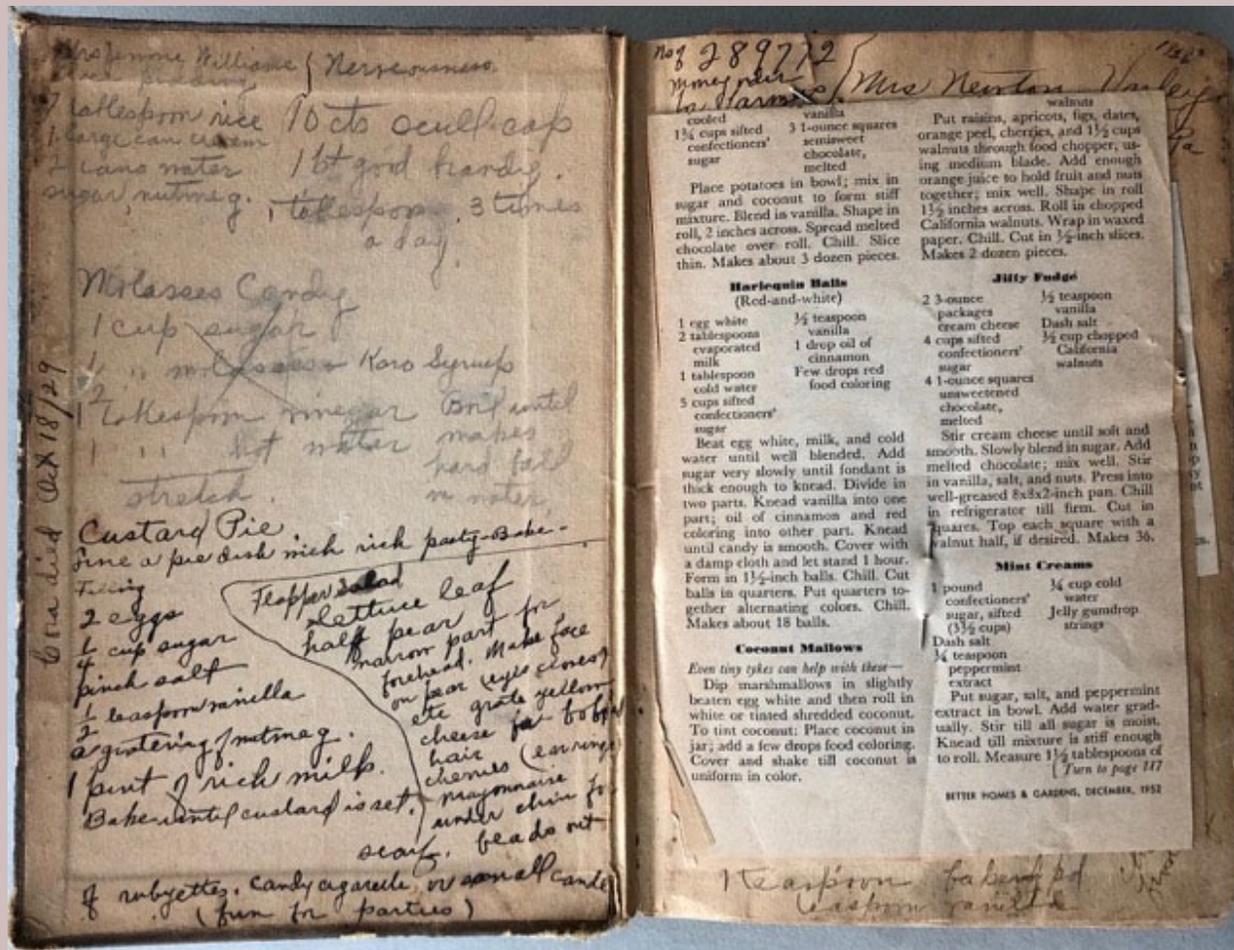
Put sugar, salt, and peppermint
 extract in bowl. Add water grad-
 ually. Stir till all sugar is moist.
 Knead till mixture is stiff enough
 to roll. Measure 1 1/2 tablespoons of
 (Turn to page 117)

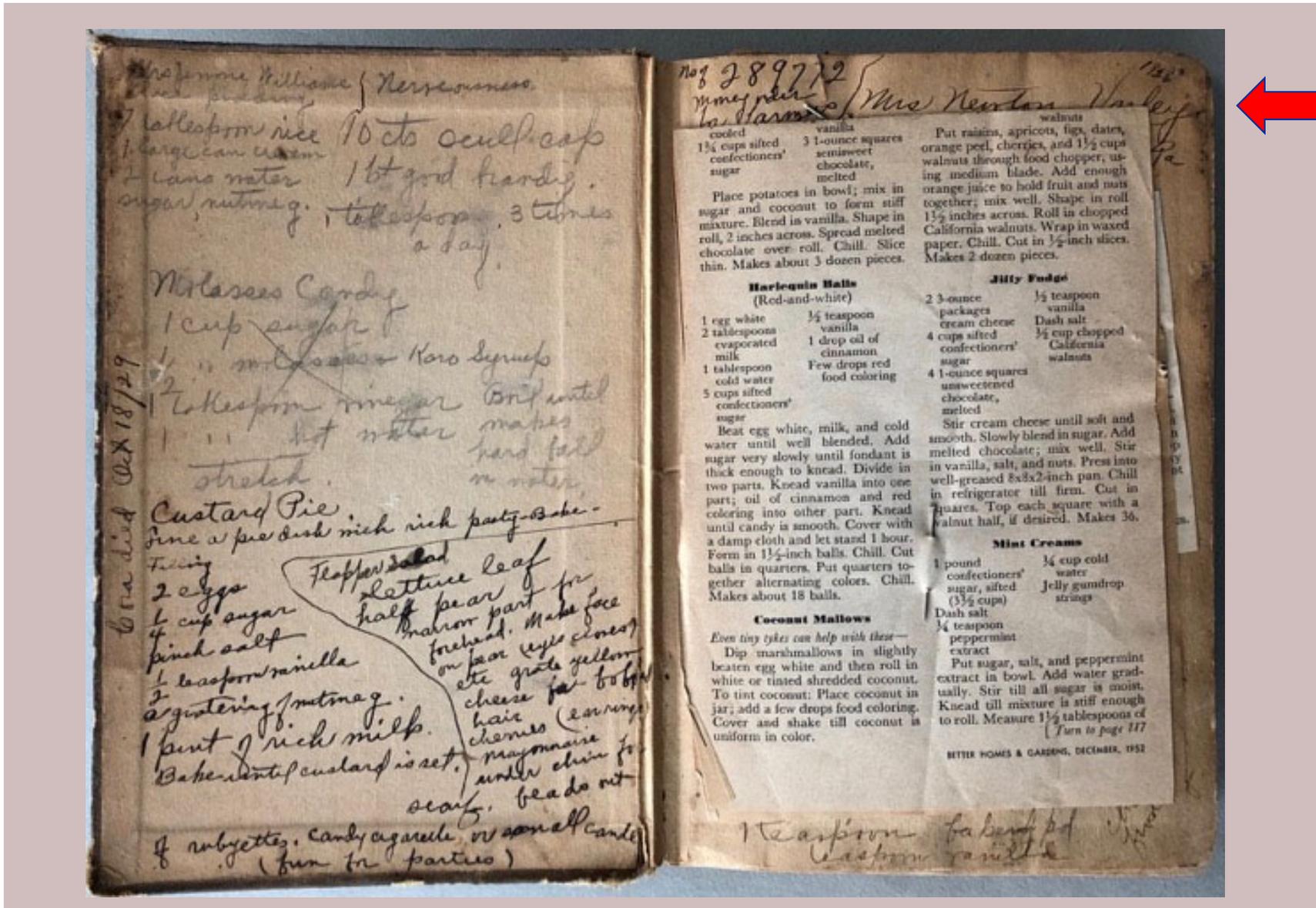
BETTER HOMES & GARDENS, DECEMBER, 1922

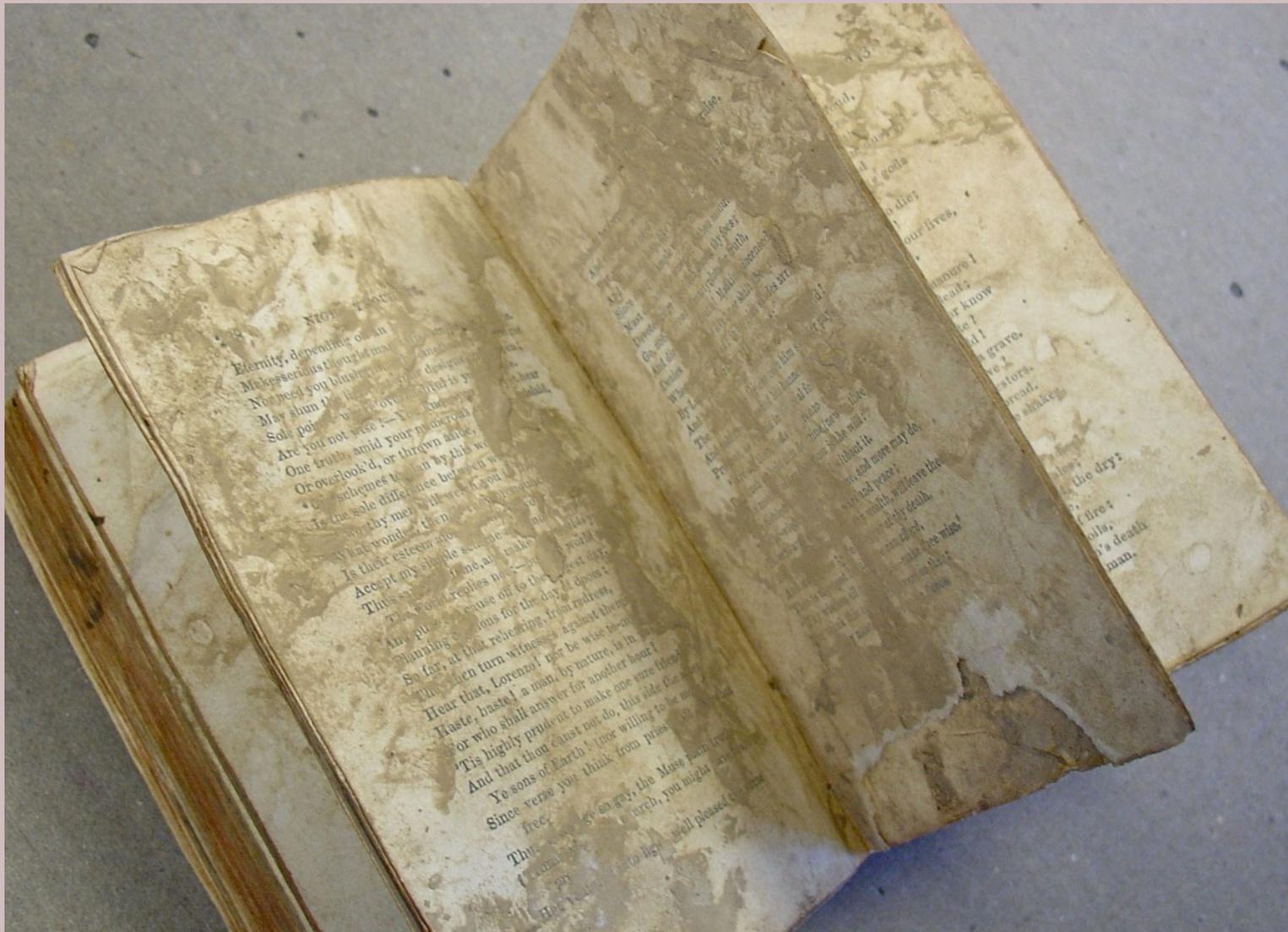
1 teaspoon for hard part
 1/2 teaspoon vanilla



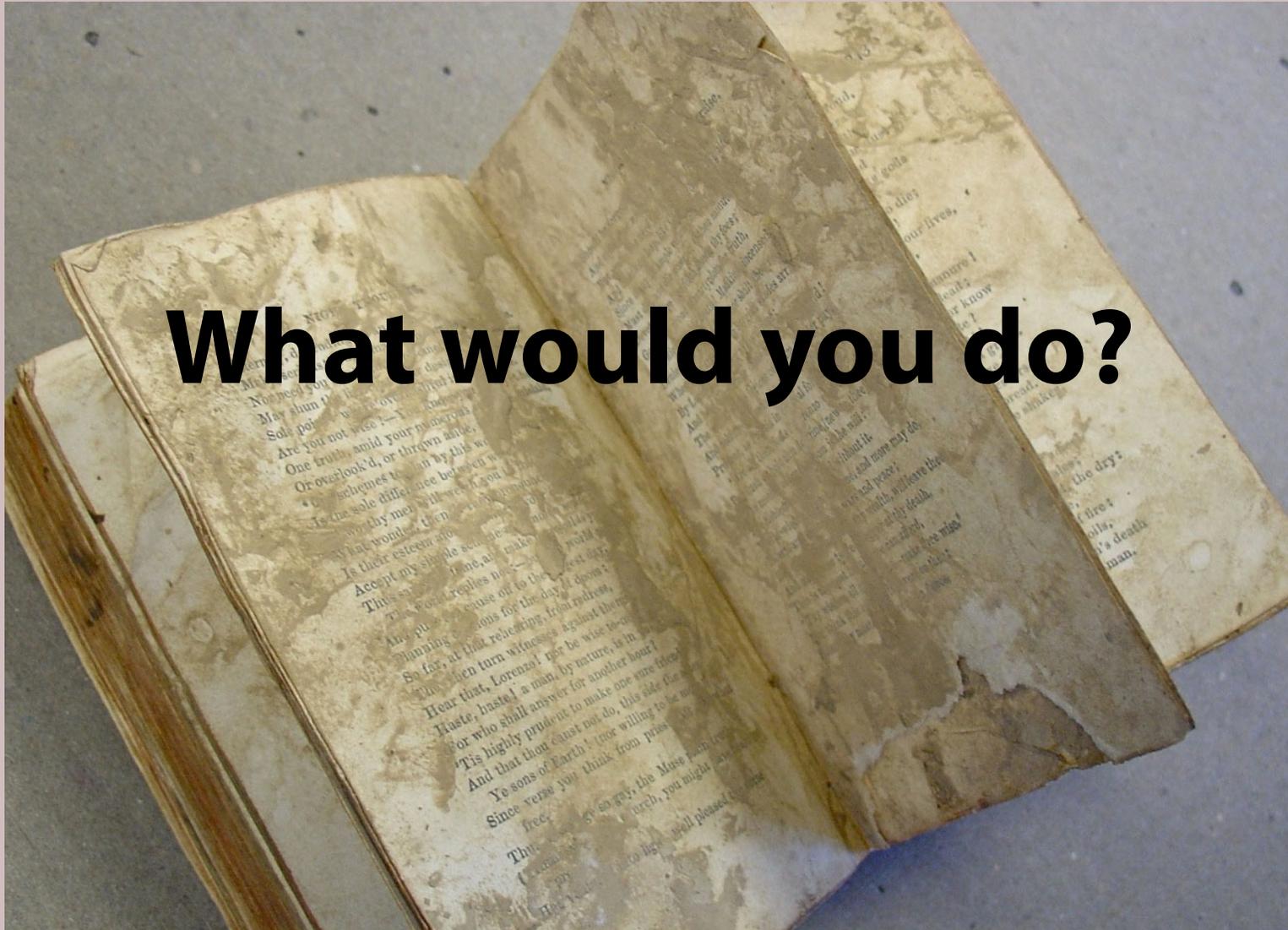
What would you do?



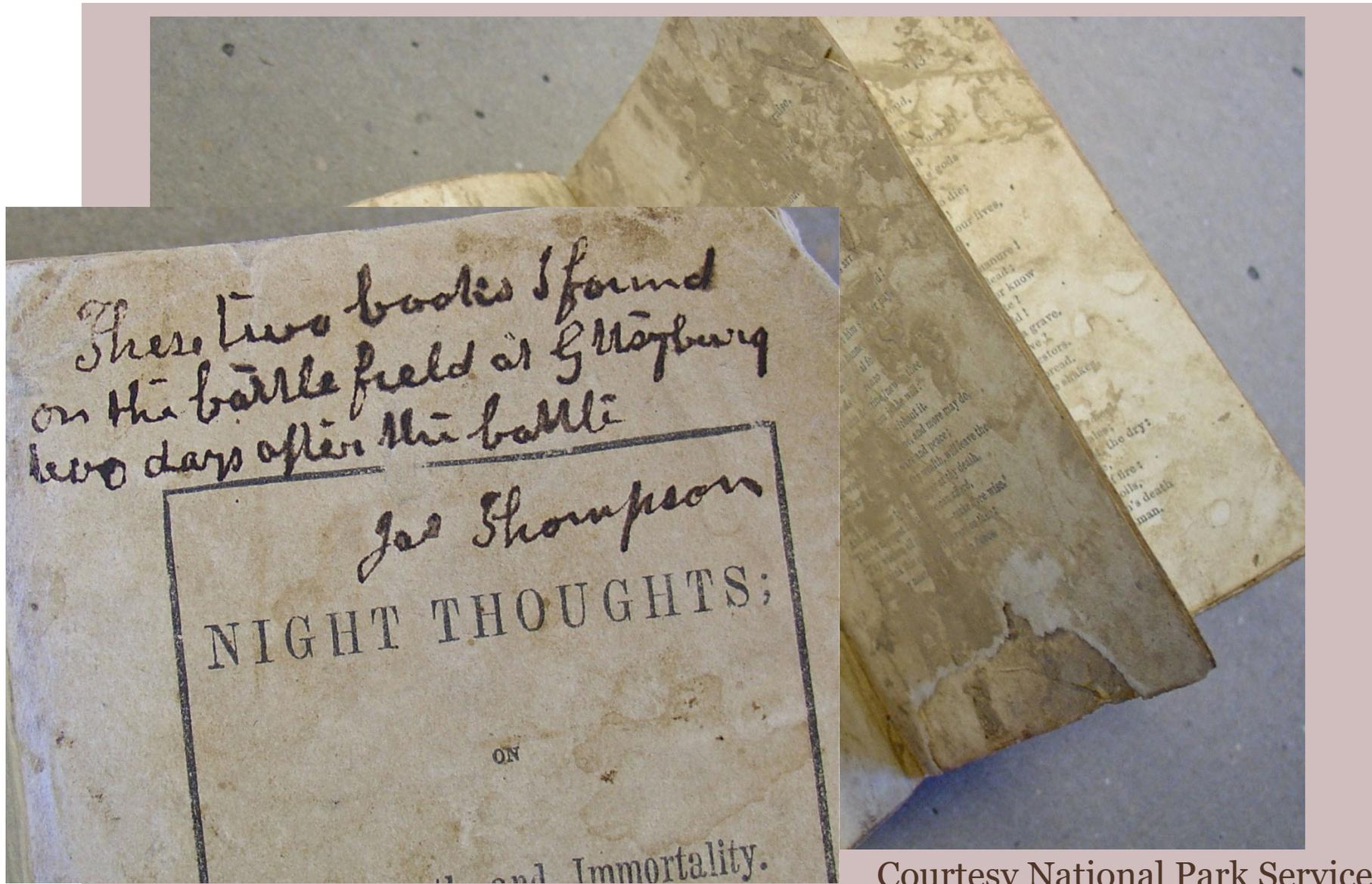




Courtesy National Park Service



Courtesy National Park Service

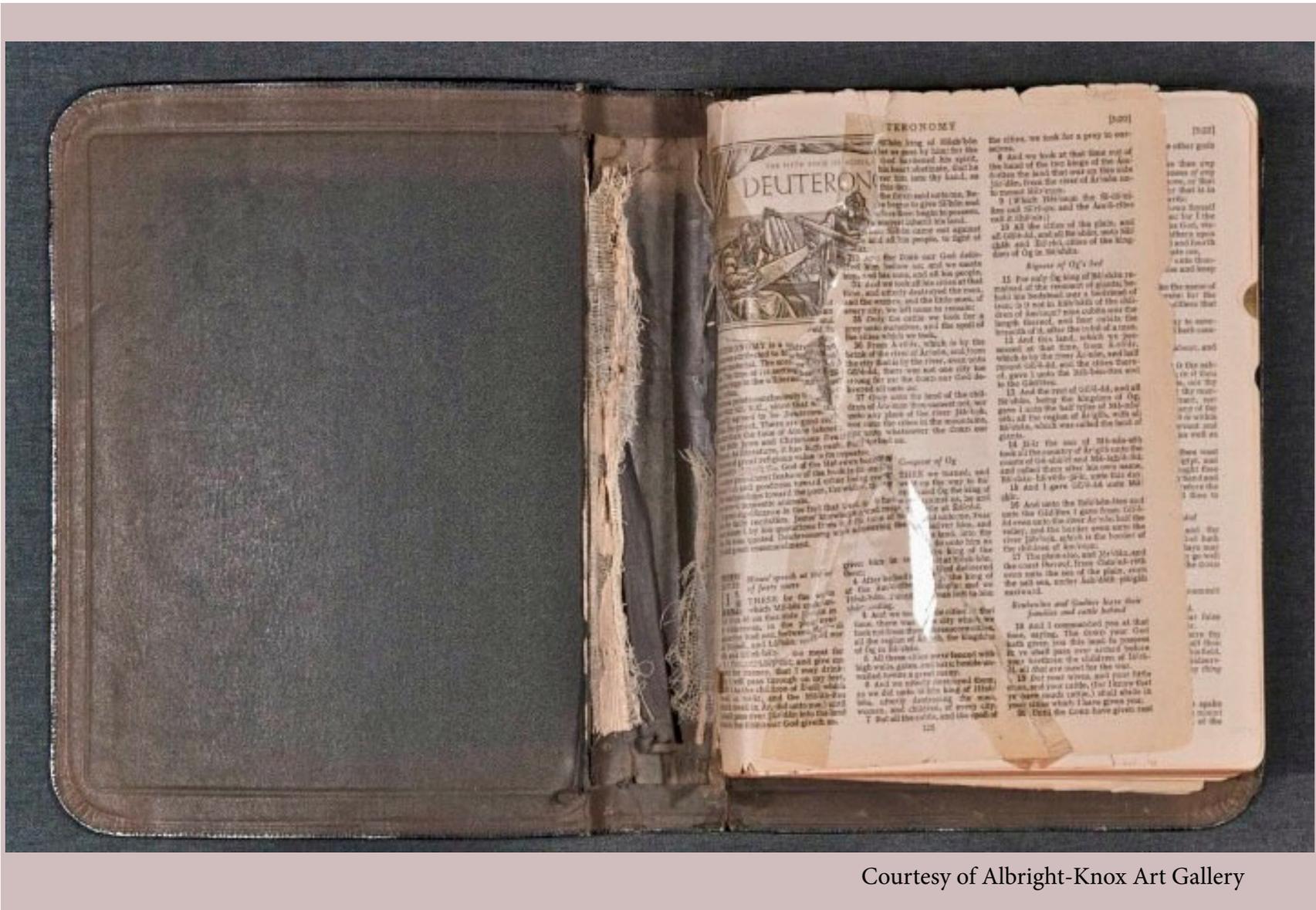


Courtesy National Park Service

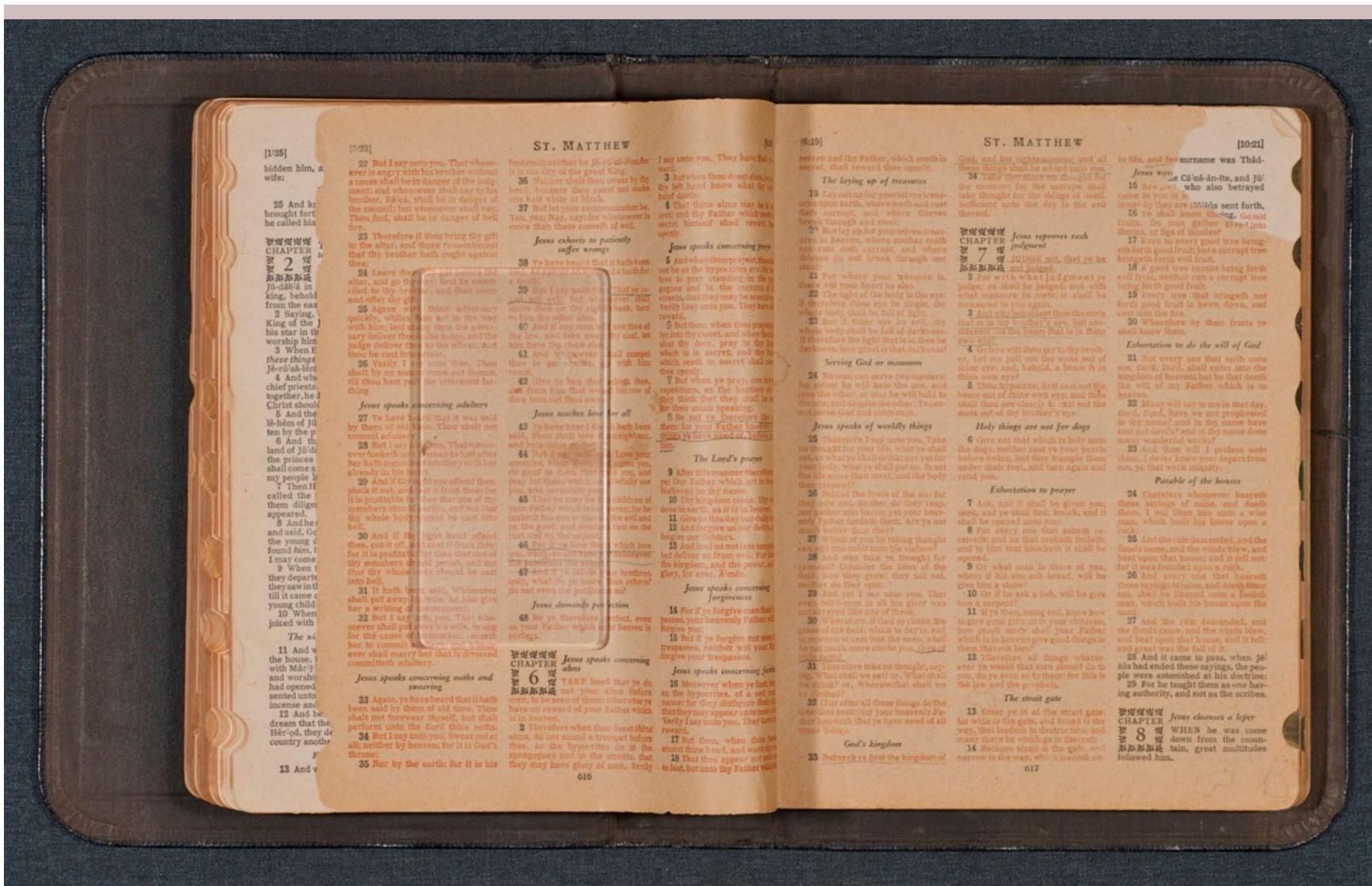
“There is, of course, no such thing as a single “ideal” treatment because there is no one ideal post-treatment state for any given object.”

Barbara Applebaum

Author of Conservation Treatment Methodology



Courtesy of Albright-Knox Art Gallery



Courtesy of Albright-Knox Art Gallery



Courtesy of Albright-Knox Art Gallery

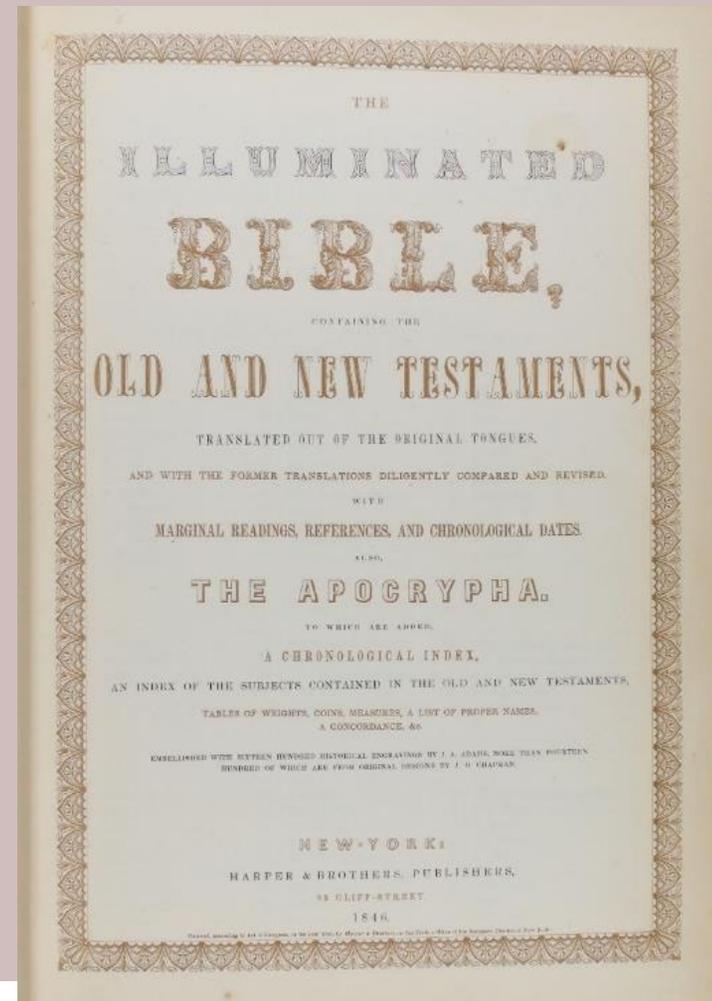
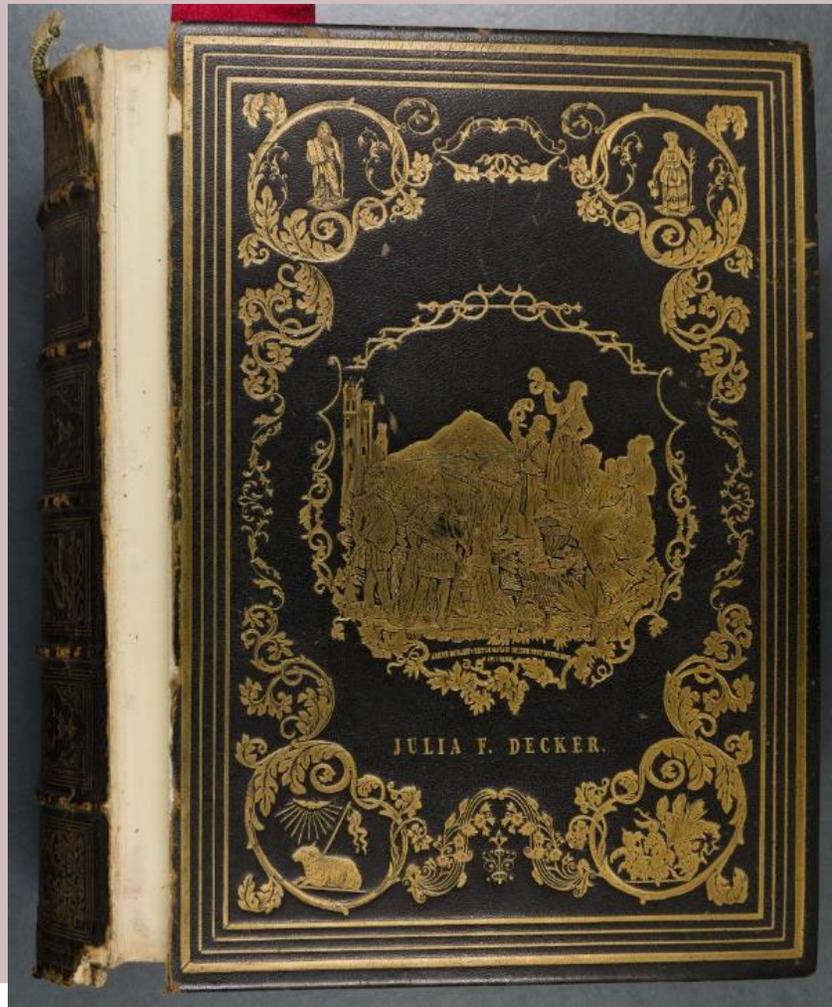


AFTER

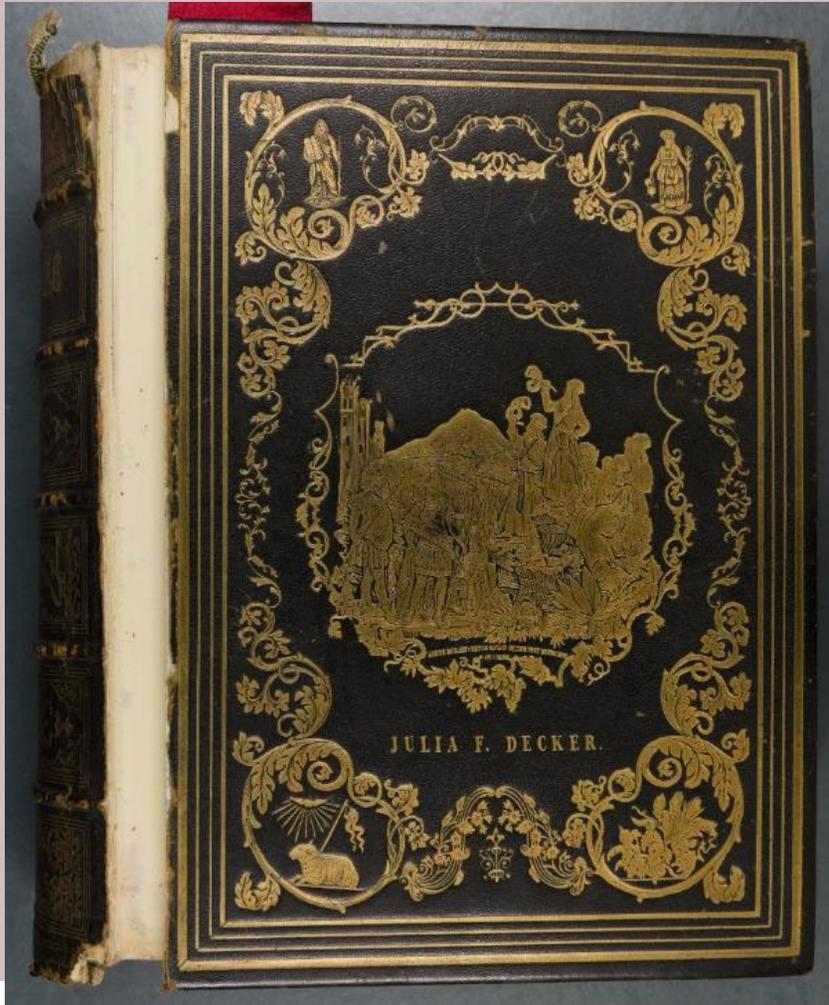
BEFORE

Courtesy of Albright-Knox Art Gallery

Julia F. Decker Bible

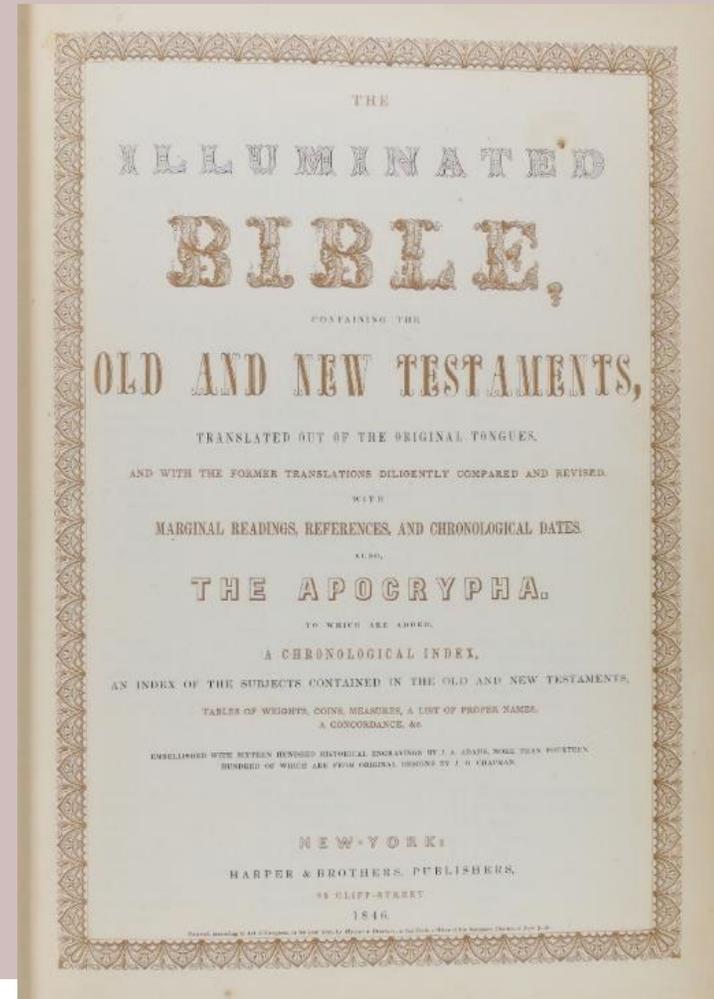
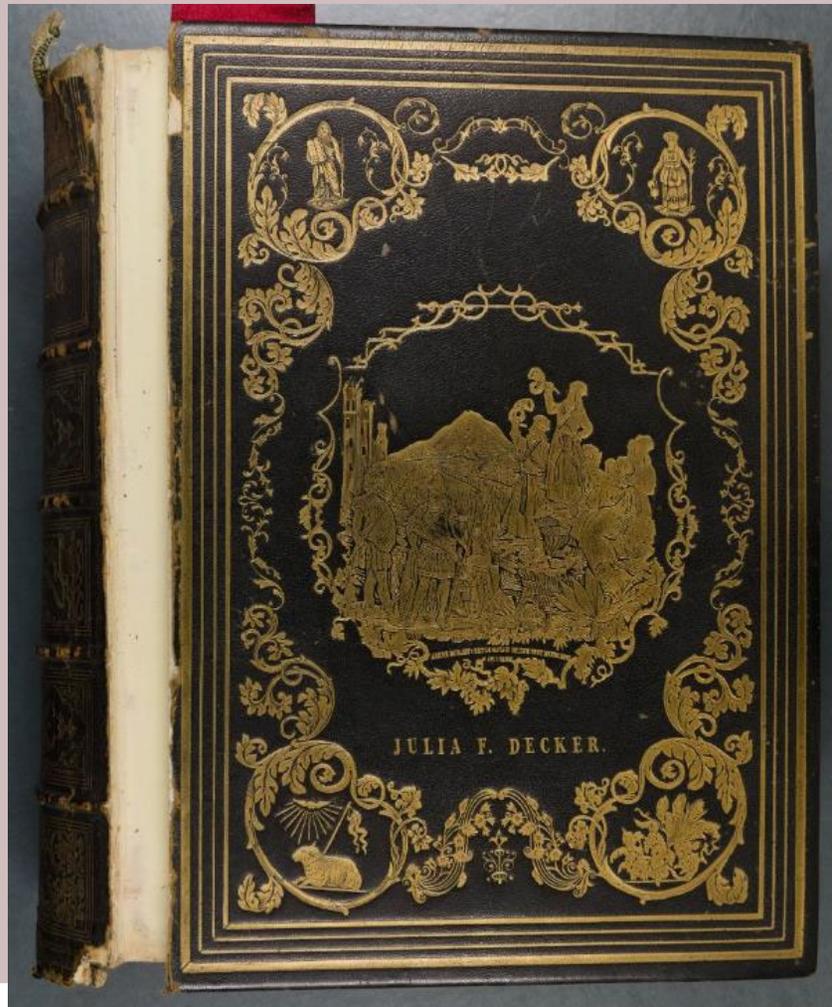


Julia F. Decker Bible



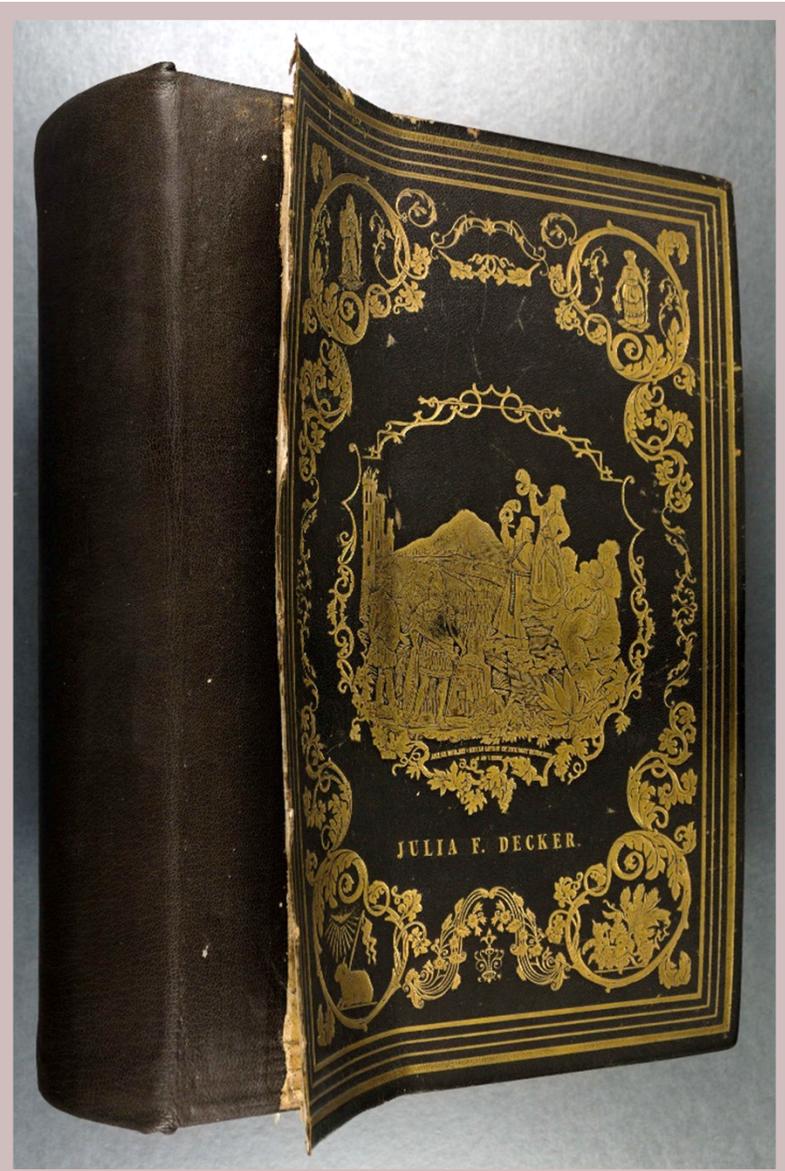
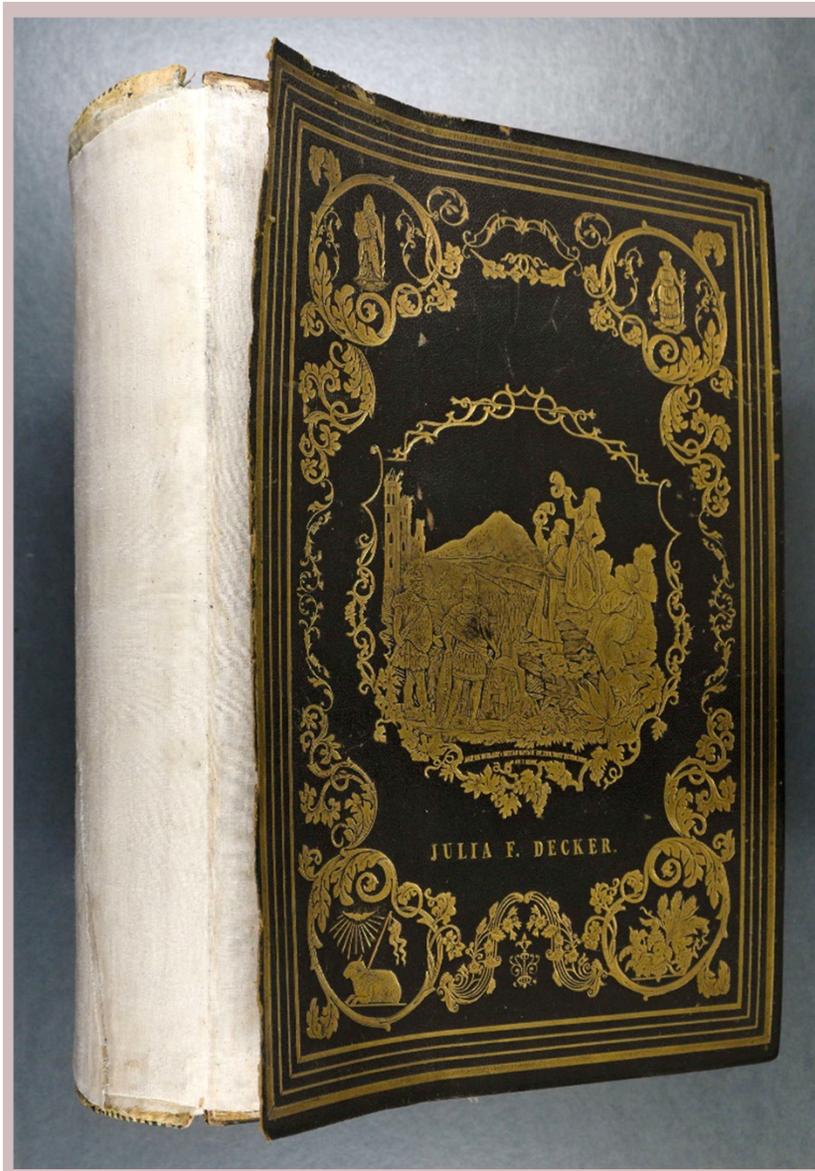
- Has family record pages
- Very large Bible
- Ornate binding
- What would you do?

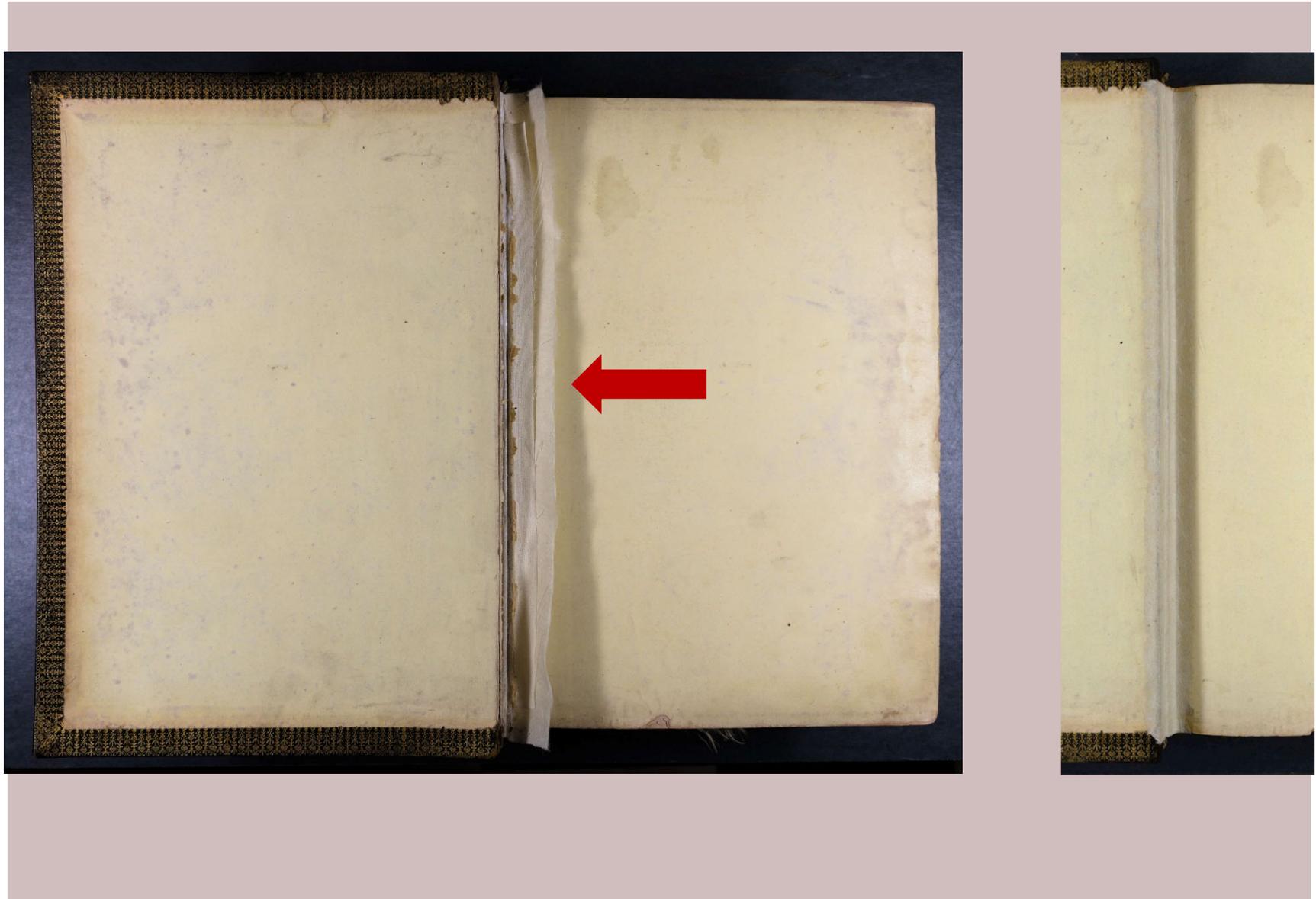
Harpers Illustrated Bible

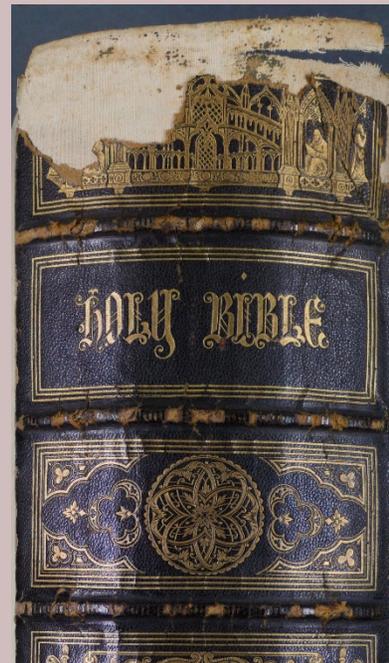
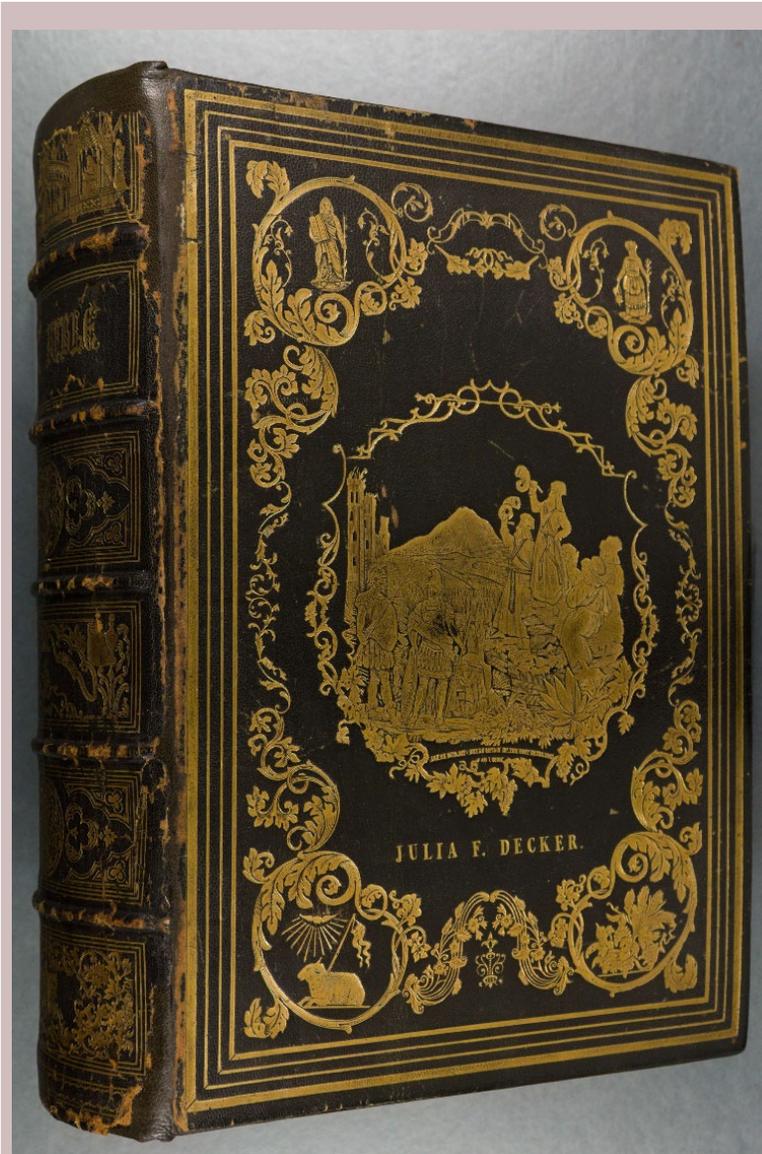




Rebacking with new leather





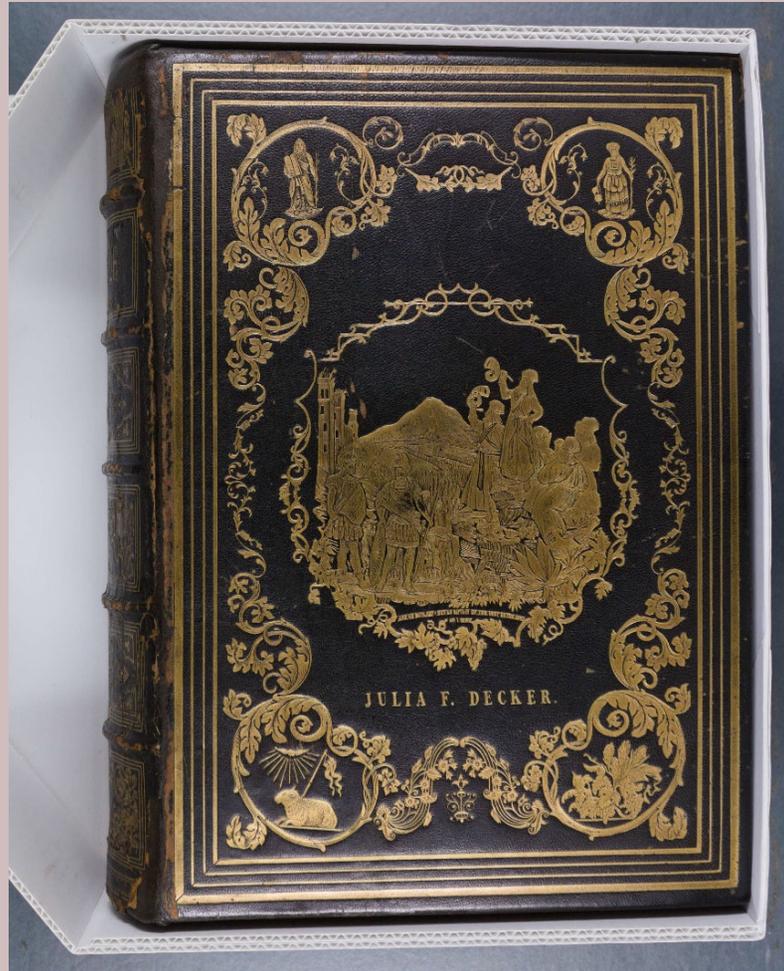


Before



After

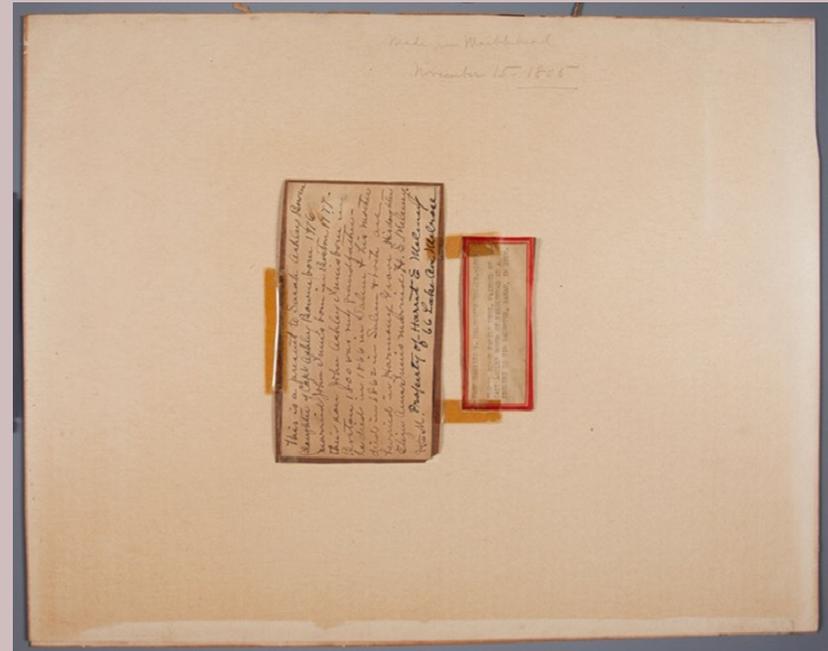
Bible in a Box with Manuscript Material



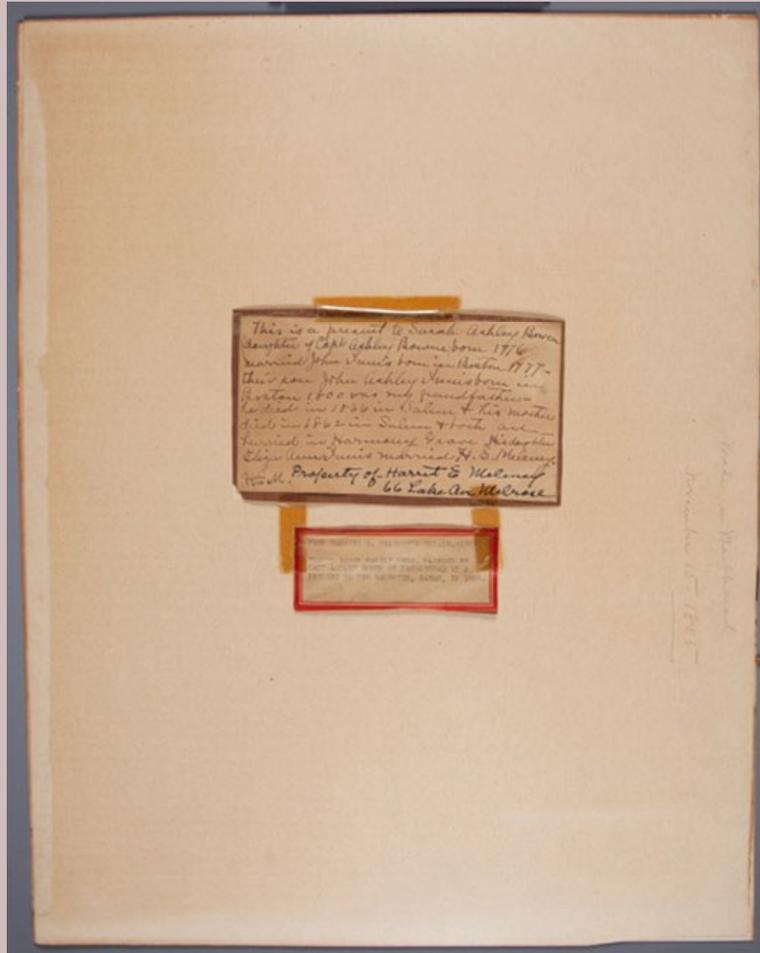
Bowen Family Tree - 1805



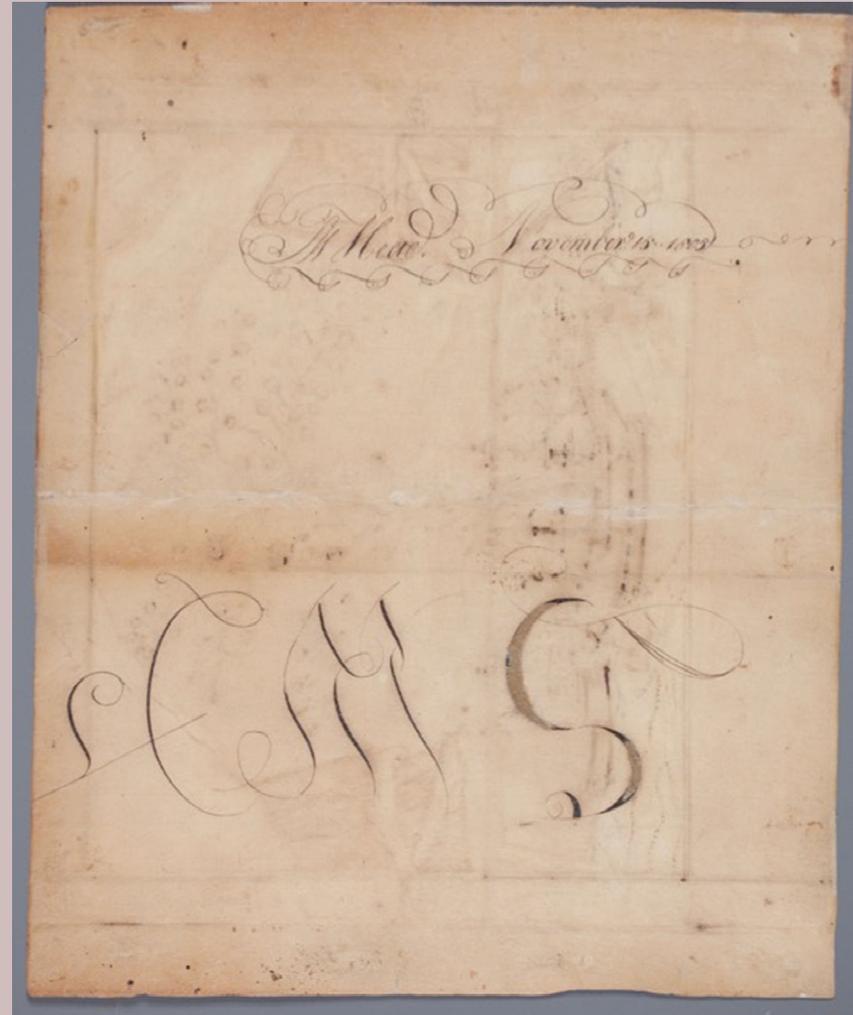
Before



Verso before



Before



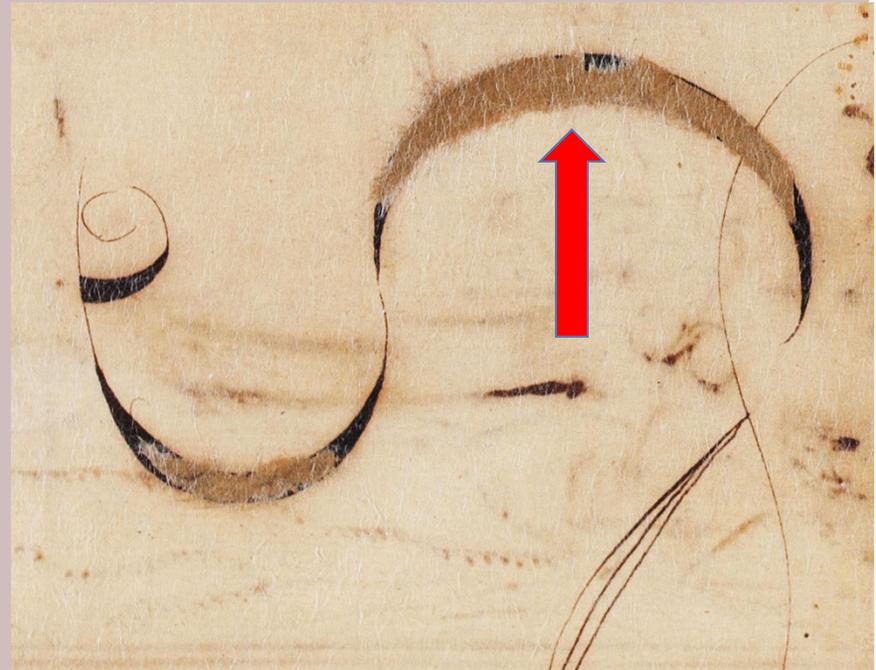
After



M. Heard November 15, 1805



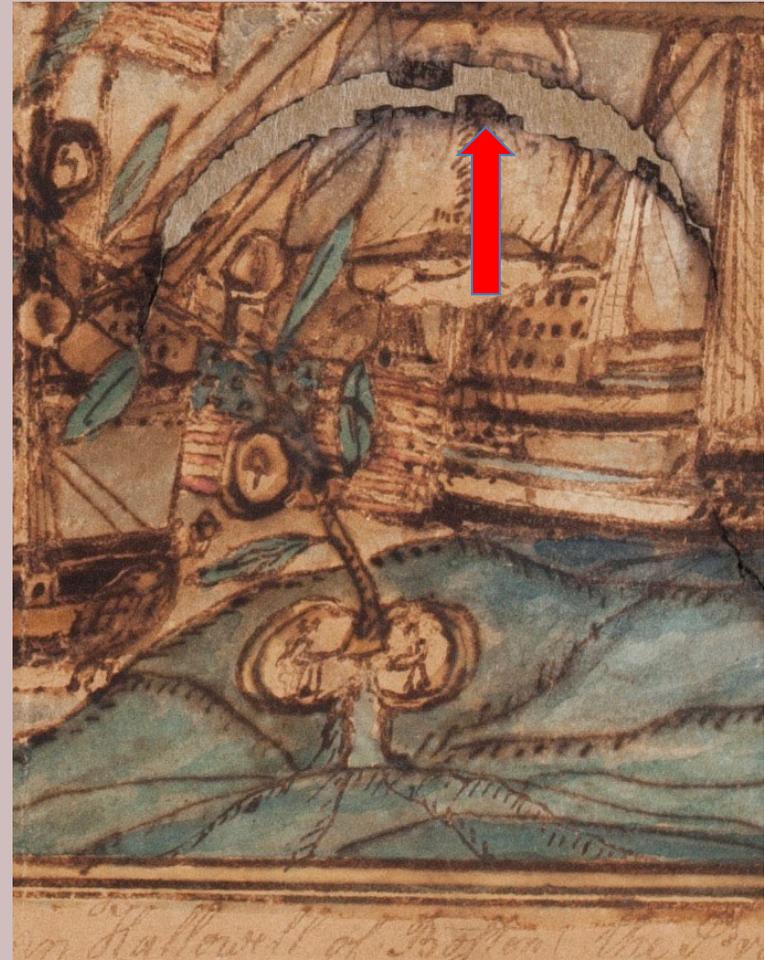
Before recto detail



Verso after detail



Before recto detail



After recto detail



Bowen Catalog Record

Author [Bowen, Ashley, 1728-1813.](#)
Title Bowen family tree, 1805 November 15.
Production [Marblehead, Mass.], 1805.
Rating ★★★★★

[Permanent link to this record](#)



Connect to

[Online version in American Ancestors Digital Library & Archives](#)

Location	Call No.	Status
Manuscripts Flat	Mss 1236	AVAILABLE

Bowen Catalog Record

Cite As: Bowen family tree, Mss 1236, R. Stanton Avery Special Collections, New England Historic Genealogical Society.

Note Also available online in American Ancestors Digital Library & Archives.



Conservation and digitization of this item funded by Nord Brue, Steve Case, Tom Hagen, Margaret Hendrick, Nancy S. Maulsby, Ailsie McEnteggart, Jonathan W. Montgomery, Toby Webb, David and Diana Smith, Judy Avery, Gerry Halpin, Bob Hendrickson, Harold Leach, Jo Anne Makely, Steve McCarthy, Olivia Parker, Patricia Reed, Steve Solomon, Ed Sullivan, and Stephanie Martineau.

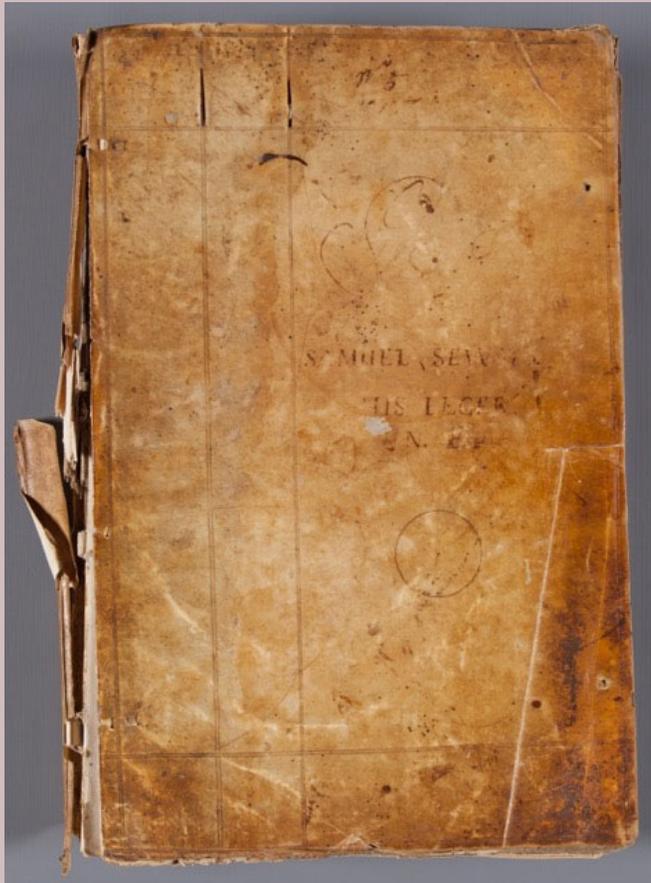
Ashley Bowen, son of Nathan and Sarah (Ashley) Bowen, was born 8 January 1728 in Marblehead, Mass.; and he died 2 February 1813 in Marblehead. A sailor from age 13 to 35, Bowen is credited as the first American sailor to write an autobiography. Bowen was married first in 1758 to Dorothy Chadwick (1738-1771); he was married second in 1771 to Mary Shaw (1750-1781); and he was married third in 1782 to Hannah Galusha (1752-1825).

Subject [Innis, Sarah Ashley Bowen, 1776-1862.](#)

[Bowen family.](#)

[Registers of births, etc. -- Massachusetts -- Marblehead.](#)

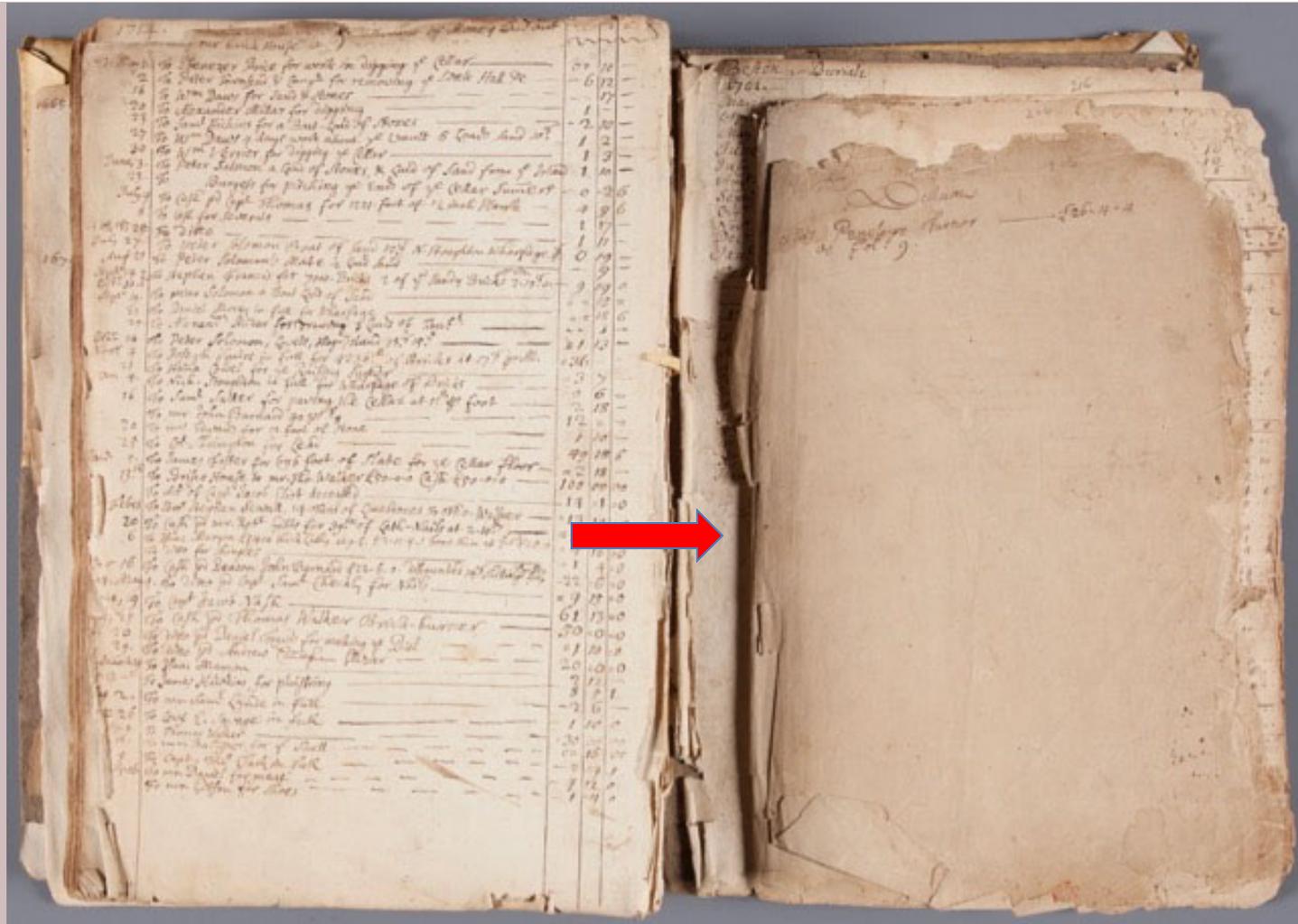
Account Book of Samuel Sewall 1670-1728



Front cover



Back cover



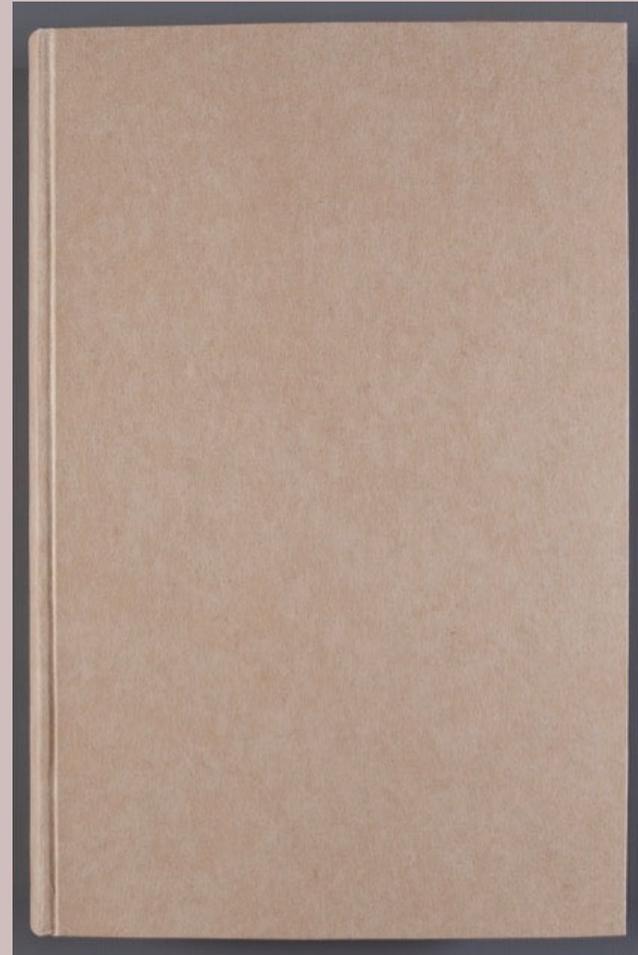
Inserted pages



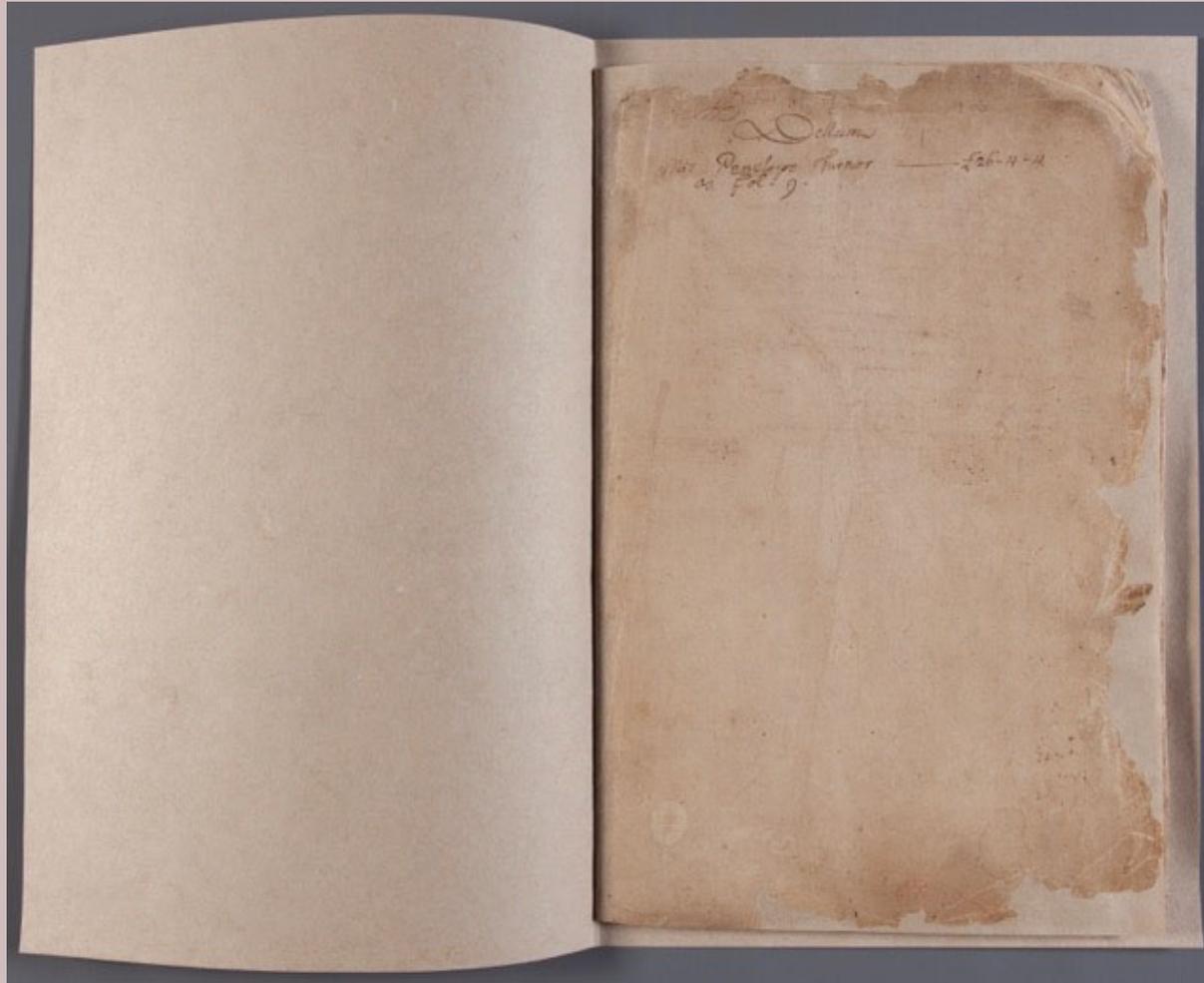
Water damage



Before treatment



After treatment



Inserted pages after



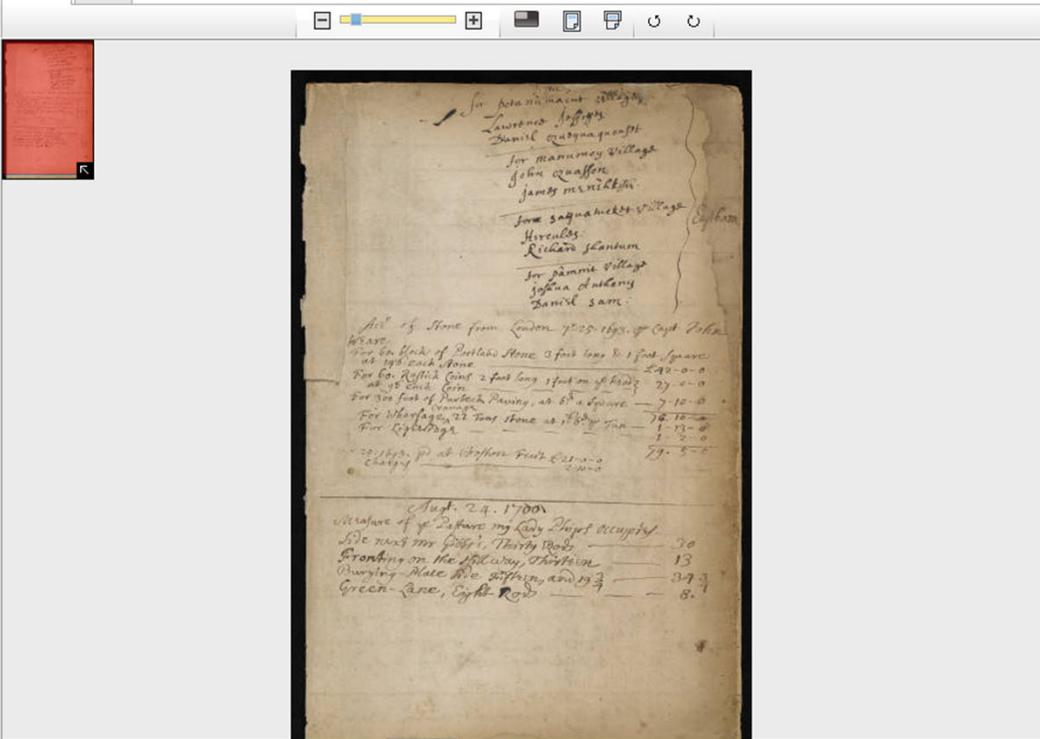
Documentation

Account book of Samuel Sewall

Page 1 ★ Save page Previous 5 of 450 Next

View Description Page Flip View View Image & Text Download Print

Image Text Text Search...



The image shows a handwritten page from an account book. The text is written in cursive and includes several entries with monetary values. The entries are as follows:

For stone from London 7 ⁰⁰ 10 ⁰⁰ of Capt. John	
Wheat	
For the brick of Boston Stone 2 feet long 8 1/2 feet square	
at 10 ⁰⁰ each stone	20 ⁰⁰ 0-0
For the Ryebrick 2 feet long 1 foot on of side	27 0-0
at 10 ⁰⁰ each stone	27 0-0
For 300 feet of Dutch Peewee, at 8 ⁰⁰ a square	24 0-0
For Wharfe, 22 feet stone at 10 ⁰⁰ per ton	22 0-0
For Ryebrick	27 0-0
22 1/2 feet of at Wharfe Peewee 22 0-0	22 0-0
Charge	
Aug. 24. 1700	
Balance of y ^e Debiture my Lady's Dept occupied	30
She next m ^y bill ^s . Thirty Dollars	13
Grants on the Hillway, Thirteen	37 3/4
Quarrying Male the Peewee, and 13 3/4	8.
Green-axe, Eight Dollars	

OBJECT DESCRIPTION

ACCOUNT BOOK OF SAMUEL SEWALL

- Front cover
- Front
- cover verso
- [Blank page]
- Endpaper with bookplate
- Page 1

Web availability: digitalcollections.americanancestors.org

QUESTIONS?



THANK YOU!

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