

Julia Meier
LIS 649/ Dr. Hirschy
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Final Project: Preservation of two items

Object #1: The Film

Entry 1- What is this object I am preserving?

This is a reel of 16mm safety film for home use. It is a commercial film called *Fatty & Mabel Down on the Farm*. I found it among the collection of slides from my great uncle Don with four other 16mm films.



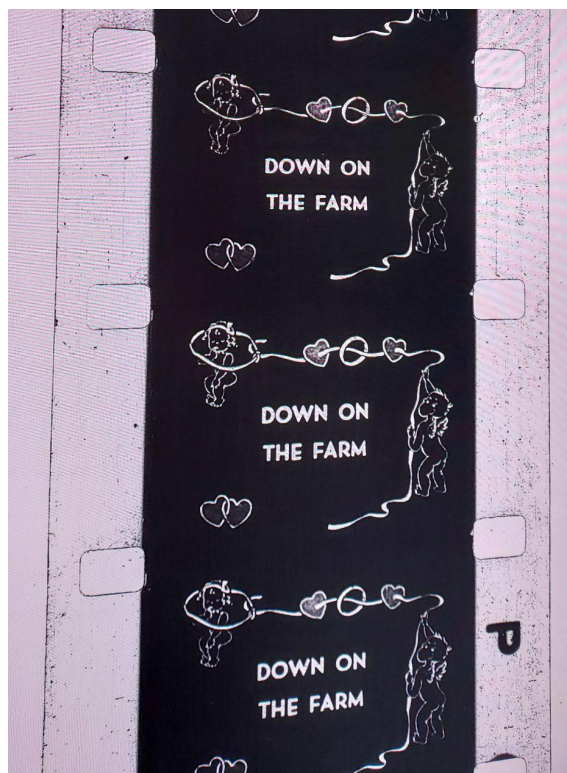
The blueish box is the film I am preserving.

Entry 2- Why am I preserving this film?

The reason behind choosing this item is that it was a part of my great uncle Don's collection of 35mm slides I inherited. Originally, since I couldn't find the box tab with the title information I thought this could have been a homemade film. It is not. However, trying to search for various Fatty and Mabel films I have not come across a mention of this one. I'm curious to see if it's mis-labeled and might be [Simple Life](#), one I found that takes place on a farm.

Update: While looking at it under the microfilm reader (I know that might have not been the best choice it might have ruined the film) it does not match *Simple Life* at all. I am curious by doing some deeper digging that might not be internet based (the internet

has been failing me alot lately) that I might find out more information on the film. Currently, I can't find any mention of the film existing. I'm wondering if this could be a lost film or a little known film. It would be exciting if it was a copy of a rare film.



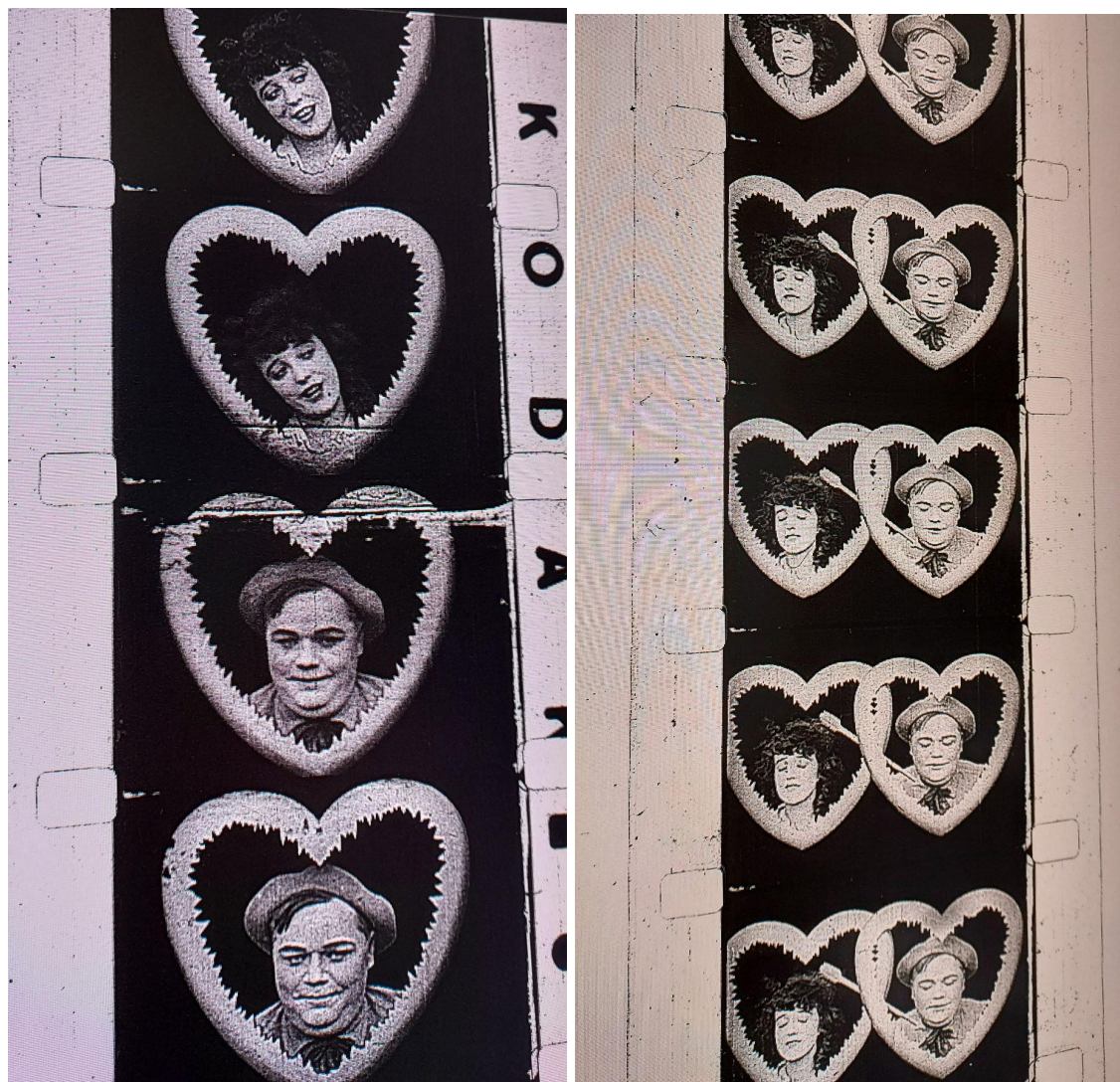
From the microfilm machine- the title image for the film

Entry 3- The Research!- Part 1: All about the film (or what I can find)

This film seems to be a part of a series of silent films that include Roscoe "Fatty" Arbuckle and Mabel Normand from the mid to late 1910s. Currently, I can not find this specific title listed nor a video copy online.

Update: It is definitely not listed anywhere I can find listings of their films. It does not help that different sources say that anywhere from 7 or 8 to over a dozen of films were made in this series. I'm waiting on an interlibrary loan for a book, *Mabel Normand: The Life and Career of a Hollywood Madcap* by Timothy Dean Lefler, that might include listings of films which hopefully will include this film. I have also reached out to a friend and retired librarian, Jim Sommerville, to assist in my search. I'm waiting to hear back to see if he has discovered anything I have not.

A bit about Fatty & Mabel:



Fatty and Mabel in the open scenes of *Down on the Farm*

Roscoe “Fatty” Arbuckle was a famous film star during the silent film era in Hollywood. He also worked as a director and screenwriter. He was famous for being overweight (his nickname derives from that) and his acrobatic abilities. The majority of the films he starred in were silent comedies. He did over a dozen different short films with Mabel Norman. They were known as the “Fatty & Mabel” series. This reel happens to be one of those films. Sadly the most famous note about Arbuckle is the scandal with a young actress Virginia Rappe in 1921. Ms. Rappe died in his hotel room after a party. Arbuckle was accused of sexual assault and murder since Rappe died of a ruptured bladder. He was acquitted after two mistrials and his career was basically ruined. Since he could not act anymore due to the scandal he worked as a director

under the alias William B. Goodrich. In 1932, he finally got to act again. He was signed for a feature length film in 1933 but on the same night he died in his sleep due to a heart attack (Johnson, 2016).



Fatty in a hay pile in *Down on the Farm*

Mabel Norman started as a model and then entered the world of film. She was a “staple in Mack Sennett’s slapstick comedies” (Sonneborn, 2015). She co-directed several films with Charlie Chaplin but after a while she moved on to work with Roscoe “Fatty” Arbuckle. With him she created over a dozen Fatty & Mabel short films. Norman wanted to be in more feature length films, so she convinced Sennett to found a film company named after her, Mabel Normand Feature Film Company. The company's first film *Mickey* in 1918 made millions but she got very little of it. This made her leave Sennett. After that her way of living, which was very destructive with the use of drugs & alcohol, got worse. Like Arbuckle, Normand also was part of a scandal. On February 2, 1922 the director she was romantically involved with, William Desmond Taylor, was murdered. She was not charged with murder but with Arbuckle’s scandal the previous year, the public backlashed against her none the less. Following that, three years later her chauffeur shot an oil baron during a dispute over her. At this point her career was over. For the rest of her short life she



struggled with alcoholism and died due to tuberculosis on February 23, 1930 at just 37 years old (Sonneborn, 2015).

Mabel in *Down on the Farm*

Jeffrey A. Johnson. (2016). *Reforming America: A Thematic Encyclopedia and Document Collection of the Progressive Era* [2 Volumes]. ABC-CLIO.

Sonneborn, L. (2015). Normand, Mabel. In L. Sonneborn, *A to Z of women: American Women in the performing arts* (2nd ed.). Facts On File. Credo Reference:
http://lynx.lib.usm.edu/login?url=https://search.credoreference.com/content/entry/fofw/pase/normand_mabel/0?institutionId=3440.

Information found on the box:

Fatty & Mabel Down on the Farm (on the detached flap)

16mm Safety Film

One Hundred Feet

Information found on the reel:

By E.K. Co.

Pat. in U.S.A.

Made in U.S.A

1.507.357

1.861.882

1.861.891

Not for Camera Use

Pat. In Canada 1930



On film itself: Kodak ■● Safety positive

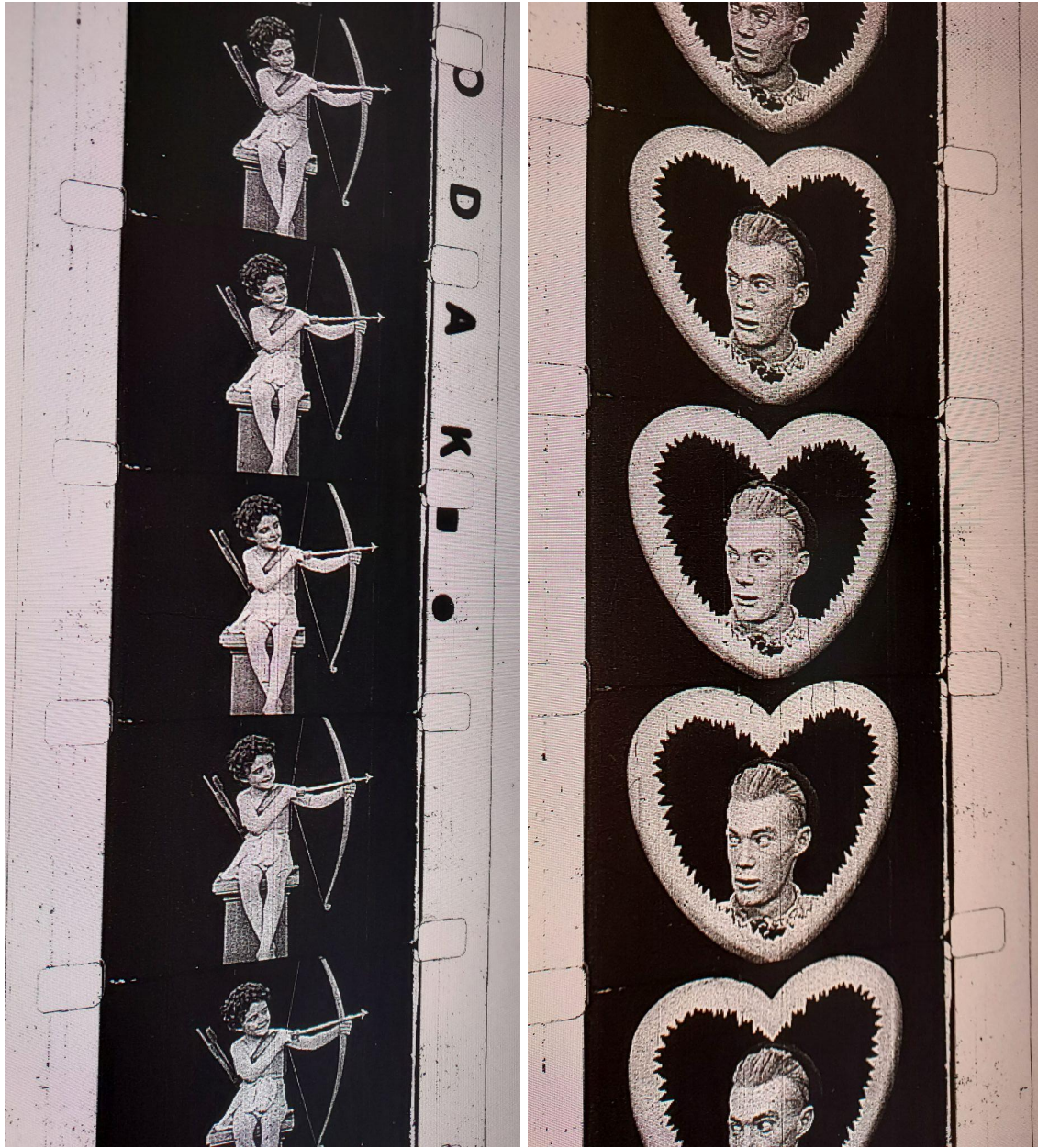
The ■● corresponds to a year it was made. Kodak uses these symbol codes on cycles so it is possible that this film could be from 1925, 1935, or 1965.

Update: After conducting the polarization test I have determined that this is most likely cellulose acetate film and not polyester. Also due to its good condition and where it came from (found in a garage and who knows where it was kept prior) I want to say it is from 1965.

Note: The hope was that besides the title and end title image that there would be credits or copyright or something but alas there wasn't. But I did get to see the film and took some pictures.



Stills from *Down on the Farm*, that actor's facial expressions are quite funny



Cupid and other love interest (?) in *Down on the Farm*

Note the shapes that follow the word Kodak are a code for year made.



More stills from *Down on the Farm*



Entry 4- Condition

Does not smell like vinegar! I did get allergies from inhaling this film and its three other siblings but none of them smell like vinegar! The reason why this is great is because the early signs of acetate decay is the smell of vinegar. Hence why it is known as vinegar syndrome. Also the vapor released by this can infect other acetate base materials (National Film Preservation Foundation, 2004). This also makes me question whether or not this film is really an acetate based safety film or a polyester film. The film itself seems to be in decent shape. The box on the other hand is discolored from age and does have a musty smell. It has worn edges and both tabs have fallen off. One has been found which includes the title.

Another issue that I realized could happen is that film can shrink. I have not figured out if this film has shrunk. Since there is not a way to figure out by hand (at least by searching the internet and reading articles) how much film has possibly shrunk. Or at least I can not seem to find what the measurement between sprockets (the holes on the side of the film) is the norm. The closest is a [Kodak pdf](#) for film to record what the frame dimensions should be.



Original Box

Entry 5- The Research!- Part 2: How to preserve this film!

To start my research I tried to learn as much as I could about film preservation. I read various documents, books, and articles about 16mm film and how to preserve film in general. From what I learned I decided how to preserve the film. Below I have listed the sources I consulted. I have separated them by topics they cover.

General information about film and preservation:

Anthony Cocciolo. *Moving Image and Sound Collections for Archivists*. Chicago, IL: The Society of American Archivists, 2017. 209, bibliography, index.

Bromberg, N., Palin , H., & Burke , L. (n.d.). *Washington State Film Preservation Manual Low-cost & No-cost Suggestions to Care for Your Film* . Washington Preservation Initiative and the University of Washington Libraries, Special Collections Division.
<https://www.lib.washington.edu/specialcollections/collections/film-preservation-manual/>

National Film Preservation Foundation. (2004). *The Film Preservation Guide The Basics for Archives, Libraries, and Museums*. San Francisco, California.
<https://www.filmpreservation.org/preservation-basics/the-film-preservation-guide>

About 16mm film:

EverPresent. (2020, November 10). *Film preservation: Caring for 8mm & 16mm film reels*. EverPresent. <https://everpresent.com/8mm-16mm-film-reel-preservation/>.

Fischer , M. C., & Robb, A. (n.d.). *Guidelines for care & identification of film-base photographic materials*. CoOL.
<https://cool.culturalheritage.org/byauth/fischer/fischer1.html>.

NEDCC. (2020). *5.1 a short guide to FILM Base Photographic MATERIALS: IDENTIFICATION, care, and duplication*. Northeast Document Conservation Center.
<https://www.nedcc.org/free-resources/preservation-leaflets/5.-photographs/5.1-a-short-guide-to-film-base-photographic-materials-identification,-care,-and-duplication>.

RIT Image Permanence Institute . (2021). *Small Gauge Motion Picture Film*. FilmCare.org. https://filmcare.org/fb_smallgauge.

University of Illinois at Urbana-Champaign. (n.d.). *Film*. Preservation Self-Assessment Program (PSAP) | Film.

<https://psap.library.illinois.edu/collection-id-guide/film#film16mm>.

Vinegar syndrome and decay:

RIT Image Permanence Institute. (2021). *Visual Decay Guide*. FilmCare.org.

https://filmcare.org/visual_decay.

Shrinkage:

Department of Film and Mass Media at the UCF Nicholson School of Communication and Media. (n.d.). FILM SPECIFICATIONS.

http://operationalportal.com/wp-content/uploads/Film_Specs.pdf

Pritchard, B. R. (n.d.). *shrinkage*. Brian R Pritchard - Motion Picture and Film Archive Consultant.

http://www.brianpritchard.com/FAOL/contents/2604200faol/Foncd/TEXTS/sect_6/shrinkidx6.html.

RIT Image Permanence Institute . (2021). *Shrinkage*. FilmCare.org.

https://www.filmcare.org/vd_shrinkage.php.

YouTube. (2013). *Shrinkage: The Low-Tech Approach to Measuring (clip 24)*. YouTube.

<https://www.youtube.com/watch?v=PIYXZsYPutY>.

Storage of film:

RIT Image Permanence Institute. (n.d.). *Storage Suitability*. FilmCare.org.

https://filmcare.org/storage_categories.

U.S. Department of the Interior. (n.d.). *Film Identification*. National Parks Service.

https://www.nps.gov/museum/coldstorage/html/filmid2_2.html.

U.S. Department of the Interior. (n.d.). *Introduction What Cold Storage Is and Why We Need It*. National Parks Service.

https://www.nps.gov/museum/coldstorage/html/intro1_1.html.

Polarization Test:

National Park Service. (n.d.). *Completing the Polarization Test How to Make and Use a Film Viewer*.

<https://www.nps.gov/museum/coldstorage/pdf/2.3.1b.pdf>

Entry 6- The Plan

It is very simple since the film seems to be in decent shape and the box not so much. I plan to create an enclosure box for it to stay in to prevent future damage of the original box and the film. Also to keep it in the correct temperature and humidity which would be 40 degrees fahrenheit and 30-50% humidity (National Film Preservation Foundation, 2004).

In addition, I would like to check the film under the microfilm reader or a 16mm film projector after testing the devices first with another not so precious 16mm film. Before I try it on a film projector I should check for shrinkage. I do know that if the film has shrunk, a projector can damage it. Also using a microfilm machine might or might not damage it. But I am willing to take that risk within reason.

Update: I plan on running a test to see if the film is cellulose acetate or polyester due to new information I discovered.

Entry 7- The Process- Let's actually do this

- Starting with physically separating the film from the other 16mm films to prevent possible spread of the fungus that gives off a vinegar smell. None of the films have it but to be on the safe side I separated it just the same. I put it in a plastic zip lock bag. Once I learned that film needs to breathe I kept the bag open when it was stored throughout this project.
(<https://everpresent.com/8mm-16mm-film-reel-preservation/>)
- I drafted and cut out an enclosure box out of watercolor paper. This is not acid free nor archivally safe but I needed to create a template to use when creating the final box out of the right material. This box will hold the reel and its original box until I finish estimating the amount of archivally safe and acid free cardstock/ material needed for all the boxes/ enclosures I am planning on making. I chose to do this to prevent further damage to the box and protect the film as well. Plus it will allow for the film to "breathe" so any gas the film emits doesn't get trapped and accelerates decaying
(<https://everpresent.com/8mm-16mm-film-reel-preservation/>)
- I tied it with a cotton shoe lace and then removed it. Due to the fact the enclosure box stays shut on its own and I'm not 100% percent sure that the shoelace is archival safe.



- After making the box, I did want to inspect the film to see if there was any information within the film itself. I did run it through a microfilm machine. Thinking back on it there was a chance I could damage the film. I do not believe I did. I also tested the machine with the help of a coworker on another 16mm film that was of Charlie Chaplin (it was a common film so it's worth less than this film). It worked fine. My findings are mentioned above within *Entry 3* under the section, *Note*:. The film is currently staying in my basement but that is the coldest place and surprisingly the least humid. I believe it's due to the dehumidifier.
- In the future, I will replace the current box with either another enclosure made of archival and acid free cardstock or an actual archival safe box. The timeline for that is by the end of next month. I also hope to view the film with my newly discovered 16mm film projector after it is tested.

Update: I recently found out that I should try to figure out if my film is cellulose acetate or polyester. According to the National Park Service's pdf "Completing the Polarization Test: How to Make and Use a Film Viewer" polyester film will show signs of red and green hues when put under a light when in the viewer. While acetate and nitrate will not. From my findings I think (if the 3d lenses I had laying around were the correct material) that it is acetate not polyester. Also due to its good shape it could be from 1965. Because it was definitely not kept in the best conditions before I acquired it.



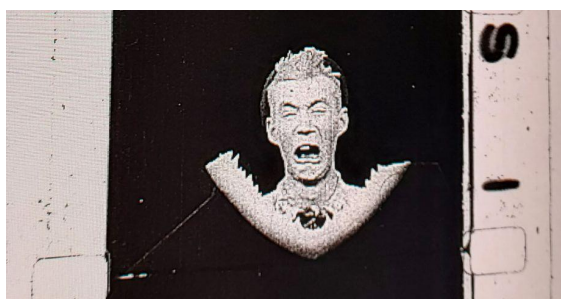
Entry 8- Did it work?

The box turned out well. The next step is to get the proper material to either make another one or to just purchase an archival safe box. Because this film is in good shape itself and the box is only falling apart, making an enclosure to keep the original box from degrading seemed like the best option. Also keeping it in the coldest place in my house and one with the least humidity (thank you dehumidifier) in accordance with storing film properly from several of the documents I read, the film is currently preserved to the best of my ability. I would like to say this was a success or at least it will be once it's in the correct box.



Entry 9- The Future

The future of preserving this film might go in several ways. It will definitely get an actual archival safe box. But from there it all depends on the information I find out about it within my further research. I hope to find out there are other copies of this film out there somewhere and at least find it mentioned that it existed. To do this I have enlisted the help of my friend Jim, I mentioned earlier, but if we can't discover anything on our own I might look into reaching out to archives that focus on silent film or 16mm films in general. Once I find out more and figure out if it's worth it, I might try to get it digitized. But this all based on what I discover more about this film and what's the copyright status of it. For now I'm going to try to keep it as safe as I can by keeping it in the right temperature and humidity along with preventing the dreaded vinegar syndrome from happening.



Object #2: The book

Entry 1- What is this object I am preserving?

This book, titled *Märchen*, is a collection of Hans Christian Anderson fairy tales. It is completely in the language of Deutsch (German) and was published in Berlin in 1954. It came into my possession some time between 2012-2014 while I was assisting at a local library book sale. The reasons I took the book home were:

1. It was going to be thrown out
2. It looked pretty even though it was in a sad shape
3. It is a collection of fairy tales, which I love
4. And it was in German (I took German in high school)

Because I am allergic to the book's musty smell (I lose my voice after handling the book) it has sat in my closet among my yearbooks since I acquired it. I have almost forgotten about the book but due to a small leak back in the summer of 2018 it resurfaced. At that time I did not have the heart to recycle it and hid it back among the yearbooks. It has almost been forgotten again until this class. At the mention of this final project the book was promptly remembered and removed from the closet. Now this book finally has a purpose.



Front cover of the book

Entry 2- Why am I preserving this book?

The reason I am taking on this challenge of preserving *Märchen* really is founded on the fact I felt like I needed to choose a book for one of my items to preserve and I did not have any family heirlooms to choose from. This book has very little sentimental value and the only reason I still had it was it was hidden with my yearbooks, allowing it to be passed over every time I purged the closet. Another reason why I am preserving this book is to gain experience/ practice in properly fixing a book. Coming from working in a children's department where we did mending to make books last until another copy was ordered, I don't really know the proper way of fixing books and I would like to learn.

Entry 3- The Research!- Part 1: All about *Märchen*

Starting out I wanted to learn as much as I can about this book. So the first part of my research was just about learning about this book. My knowledge of the German language has really faded since high school so google translate became a fast friend.

Märchen is a collection of fairy tales by Hans Christan Anderson, illustrated by Ruprecht Haller. I could not find much about this illustrator, only that he illustrated several different editions of this book, along with other children's books (worldcat, amazon listings). This book is a first edition printed from 1954 in East Berlin under the German deomocratic Republic. You can tell because of the lizenznummer (license number) found in the back of the book. These license numbers and order numbers (bestellnummer) were used by GDR publishers. The first three numbers were the publishing licence number, the second three were the publisher's number both were assigned by the GDR (Wikimedia Foundation, 2021*). From what I gather the numbers that follow are the series number or some other number unsure exactly what though and the final two numbers are the year published (i.e. 1954 becomes just 54) (Wikimedia Foundation, 2021*). I found this information via a german wikipedia page and I went searching for the cited texts but since they were in german and published in Germany I still have not got my hands on a copy and if I did I would not be able to understand them. My goal for the future is to research more and see if I can find an English version or at least a copy of the text referenced. Not to mention a great deal of articles are written on what was published in the GDR not how they were published or what the license numbers stand for.

Wikimedia Foundation. (2021, May 11). *Lizenznummer*. Wikipedia.
<https://de.wikipedia.org/wiki/Lizenznummer>.

**Note on the source:* I ran into the issue of not much being published about the actual publishing process and number identification system for books in the GDR. Most articles and books were on what was published, not the specifics and clerical details. Not to mention the only respectable source and the one cited in the German wikipedia page was completely in German and there seems not to be any english version. Not to mention it is a physical book making it hard to get a copy of. So in a sense (and I'm trusting the editors of the wikipedia page, I know that is not the best) I am using that book since it was used to write the article.

Links, C. (2016). *Das Schicksal Der Ddr-verlage: Die Privatisierung Und Ihre Konsequenzen*. Edition berolina.

Information included in the book itself:

Title: *Märchen* (means fairy tales in German)

Author: Hans Christan Anderson

Editor (Redaktion): Edith Krüger

(Ausstattung): Siegfried Kleefeld

Proofreader (Korrektor): Heinz Hoffmann

License number (Lizenz Nummer):

304-270/46/54

Typesetting and printing (Satz und Druck):

Sachsendruck Plauen

Order Number (Bestell Nummer): 3401

Copyright: 1954

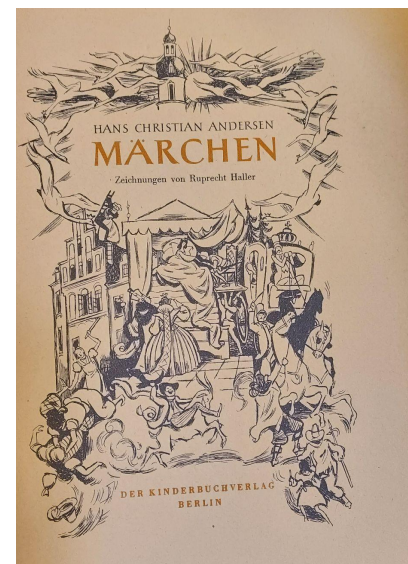
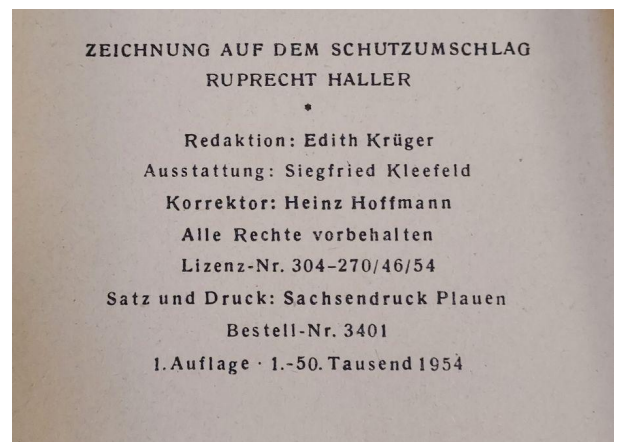
Edition (Auflage): 1

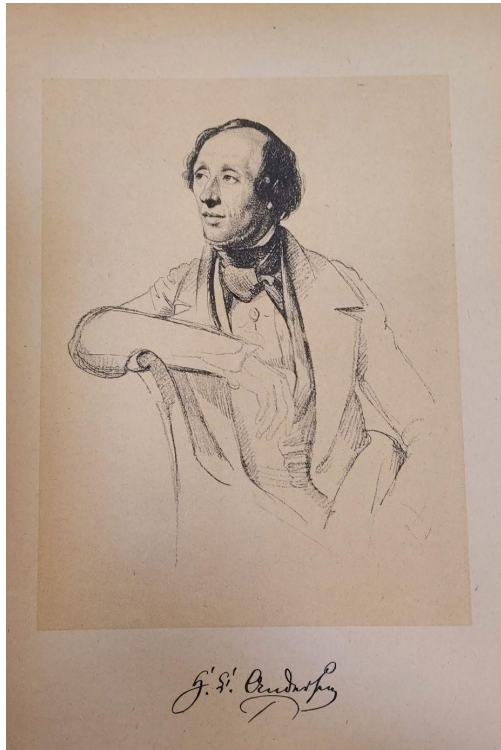
Illustrations done by (Zeichnung Auf Dem Schutzumschlag): Ruprecht Haller

Publisher: Der Kinderbuchverlag

Published in Berlin, specifically East Berlin

Dimensions of book: 9 5/8" H by 6 7/8" W by 3/4" D





Still not sure who this is. The script signature is hard to figure out who it is. Also from researching I have not found out who this is for sure. When I looked up other copies for sale I did not see anyone mention who this is. But by searching images or sketches of Hans Christian Andersen I have a feeling it might be Mr. Anderson.

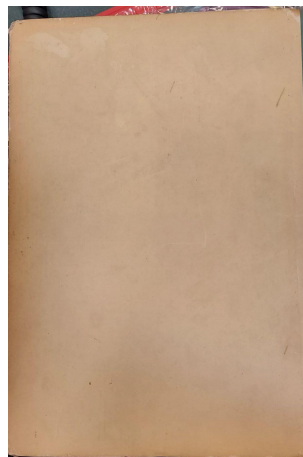
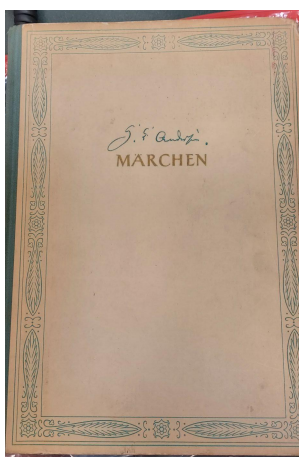


Sketch/ Illustration from *Märchen* (left)

Both images of H.C. Anderson (right) from Library of Congress (the images themselves are hyperlinked to their catalog records)

Entry 4- Condition of the book

This book has yellowed/ browned with age, has a musty old book smell (one that sets off my allergies), worn edges, faded spine, and the front and back hinges are separating from the text block. There is also a broken thread in the last signature. There are also crayon marks on the front and back of the book. I think it's a red violet crayon that did the deed.

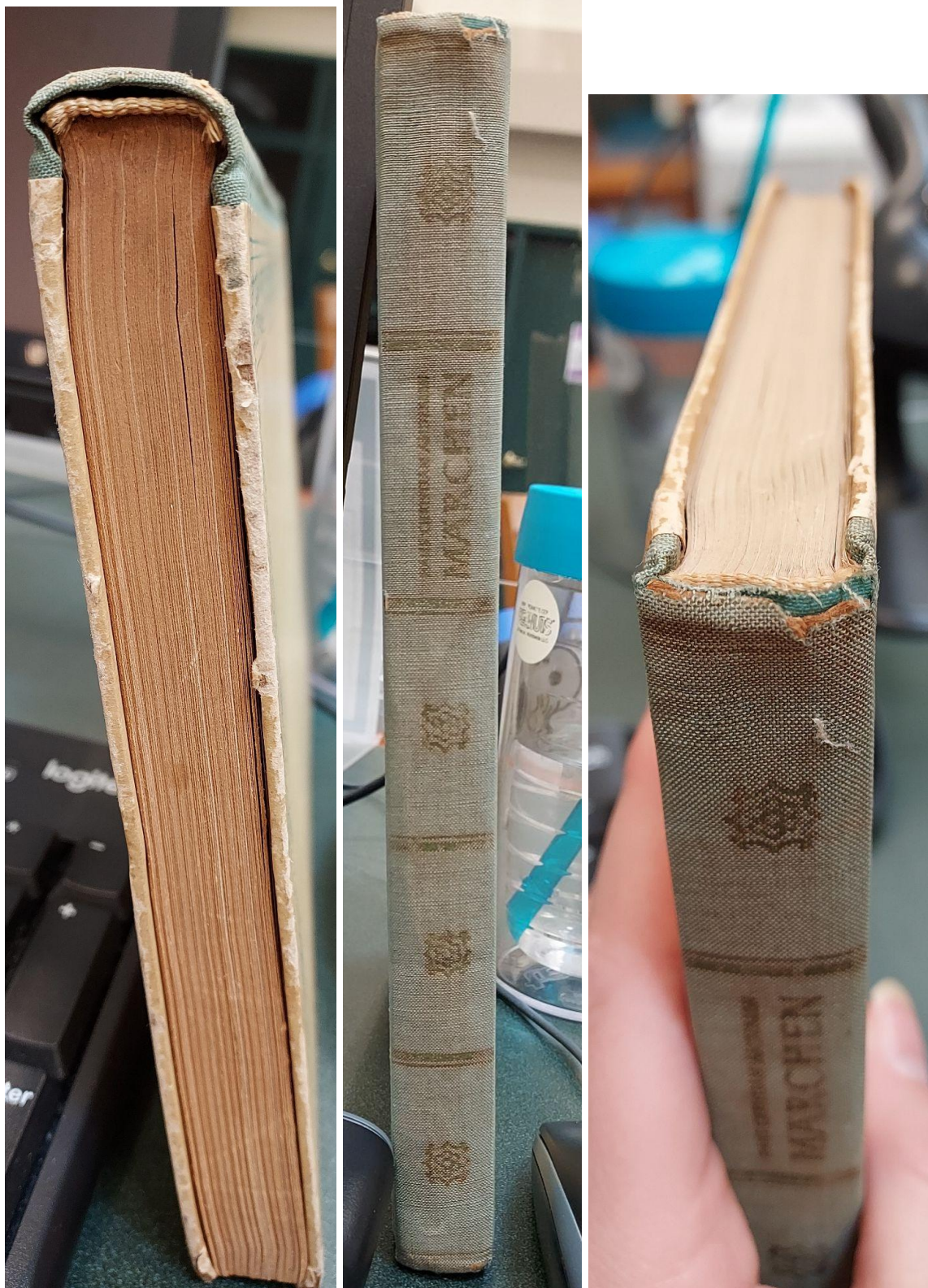


The cover and back cover are very plain and have aged. There are red violet crayon marks on it even though it is hard to tell from these pictures.



The back and front hinges are coming apart but are still holding.





Spine and edges: Worn and faded but still intact. I like to imagine that because of this this book was loved and well read.

Entry 5- The Research!- Part 2: How the hell am I going to save this book?

To start my research on the preservation aspect of this book. I started off by watching the suggested videos from the lecture. From there I looked up other videos on the same information along with referencing a few books. I also during the question lecture week asked for guidance and explained in brief what my plan was.

Below are the resources I used:

Videos:

Pav's Showcase. (2019). Repairing antique book with kozo mulberry paper. YouTube.

<https://www.youtube.com/watch?v=PQ9AMmYxg1I>.

YouTube. (2013). *Book Anatomy 101: Save Your Books*. YouTube.

<https://www.youtube.com/watch?v=rHMdXe0nRq0>.

YouTube. (2013). *Book Reparation and Conservation: Enclosures (Workshop 3)*. YouTube.

https://www.youtube.com/watch?v=4WGKQcrQ7bE&list=PLJphUGUUFgCRQerco7_Mh-PYi9XFb49FW&index=5.

YouTube. (2015). *Deodorize Books using Smelleze: Save Your Books*. YouTube.

<https://www.youtube.com/watch?v=TRxQQ1545jo>.

YouTube. (2016). *Archival Storage and Enclosures for Books and Documents*. YouTube.

<https://www.youtube.com/watch?v=zUGu-OHCwc0>.

YouTube. (2016). *Cover a Brick, Make a Book Press: Save Your Books*. YouTube.

https://www.youtube.com/watch?v=vzo_K85LmRQ.

YouTube. (2020). *Book Repair for Beginners: Free Webinar: Save Your Books*. YouTube.

<https://www.youtube.com/watch?app=desktop&v=kkkmibNzfzs>.

Websites/books/pdfs:

Gaylord. (n.d.). *SECTION 4: An introduction to book repair*. Gaylord Archival.

<https://www.gaylord.com/resources/guide-to-collections-care/section-4>.

Ison, J. (2015, August 11). *The Book Doctor Is In: Bookbinding 101*. Demco Ideas & Inspiration. <https://ideas.demco.com/blog/book-doctor-series-bookbinding/>.

National Diet Library . (2021). Supplementary reader for “Conservation of Paper Materials: Minor Repair” . Japan.

https://www.ndl.go.jp/en/preservation/pdf/draft_text_for_conservation_of_paper_materials.pdf

Rosenberg, M., & Marcowitz, B. (2004). *The care and feeding of books old and new: A simple repair manual for book lovers*. St. Martin's.

University of Maine. (n.d.). *REPAIRS: Making a Japanese Paper hinge - Raymond H. FOGLER library - University of Maine*. Raymond H. Fogler Library.
<https://library.umaine.edu/repairs-making-a-japanese-paper-hinge/>.

Entry 6- The Plan

The goal is to reattach the front and back hinges and create an enclosure to keep the book from harm.

The methods and materials I used to try and fix the hinges of this book were chosen from watching the various videos and from the articles I read on how to fix books and from the suggestions from Dr. Hirschy.

- Start with cleaning out the loose debris in the book with a brush and tweezers,
- Glue the front hinge back to the textblock by adding glue to the open crack on the interior binding. Add wax paper to prevent stickage of glue on unwanted areas while the glue dries, rubber band the book closed and put weight on it until it dries.
- Glue the back hinge similar to the front. Make an enclosure to prevent more wear and tear on the edges.
- In future, get the correct paper to re-enforce the hinges in the front and back of the book. I will also invest in something to rid the smell of the book.
- **Note:** there is a thread broken in the last signature but I will not be taking the whole book apart to resew it. There are also visible gaps between pages but the book is holding together for the moment. I will not be touching those until they get worse.

Entry 7- The Process- Let's actually do this

The methods and materials I used to try and fix the hinges of this book were based on what I learned from watching the various videos and from the articles on how to fix and repair books.

Here are some notes about the materials and tools I used:

- For glue I used a pH neutral PVA glue from Lineco.
- The brush is an old small paint brush.

- The wax paper is just normal wax paper, nothing special.
- The pieces of wire I used instead of a skewer or hinging rods are actually very stiff pieces of floral wire I acquired from some were since the knitting needles were too big.
- I did not make a fancy covered brick weight. I used three heavy books I had laying around.
- For the enclosure I used a ruler, pencil, exacto knife, and the bone folder.
- The paper was watercolor paper (I will be getting archival safe paper soon).

What I did:

- I started with cleaning out any loose pieces of paper and debris from the areas I planned on gluing. I also used another book to prop the front cover open straight and not at an angle. Next I glued just the front hinge of the book. Using a small brush I added glue to the material, which looks like buckram, which is a part of the text block. Before closing the book I added a piece of wax paper to prevent the pages from sticking if there was too much glue. After that I added a makeshift rubber band to help hold the book together, two pieces of stiff wire to prevent the outer joint from being flattened or damaged by the weight of the books I placed on top.
- I waited for the glue to dry for approx. 24 hours and went back to check on it. I did not really hold as expected.
- I did the same for the inner back hinge as I did for the front one. It seemed to work slightly better than the front hinge.
- I noticed in the front that the title page's glue that held the endpaper to it was coming undone. After cleaning the area of dirt and dust I add a little bit of glue with a brush. Put wax paper between the pages, closed the book, added my elastic band and the heavy books. I let it sit again overnight. It worked much better than the hinges.
- I ordered paper to fix the hinges because the glue job did not work as planned. I have ordered "Book Repair Japanese tissue: Sekishu – Natural" to reinforce and cover the separating front and back hinges. When the paper arrives I will cut it to length to the height of the end pages in the book and approx. 2 inches wide. With the help of my brush I will add glue to the paper and apply the paper to the book with the bone folder to smooth out any bubbles. Add wax paper while it dries and apply weight with my stack of heavy books. I will do this to the front and back and then see how it turns out.

- (This is the paper I have ordered and waiting on delivery
<https://saveyourbooks.com/product/japanese-tissue-natural-sekishu/>)
- After the gluing I made an enclosure box for the book to protect it from more wear and tear.



Entry 8- Did it work?

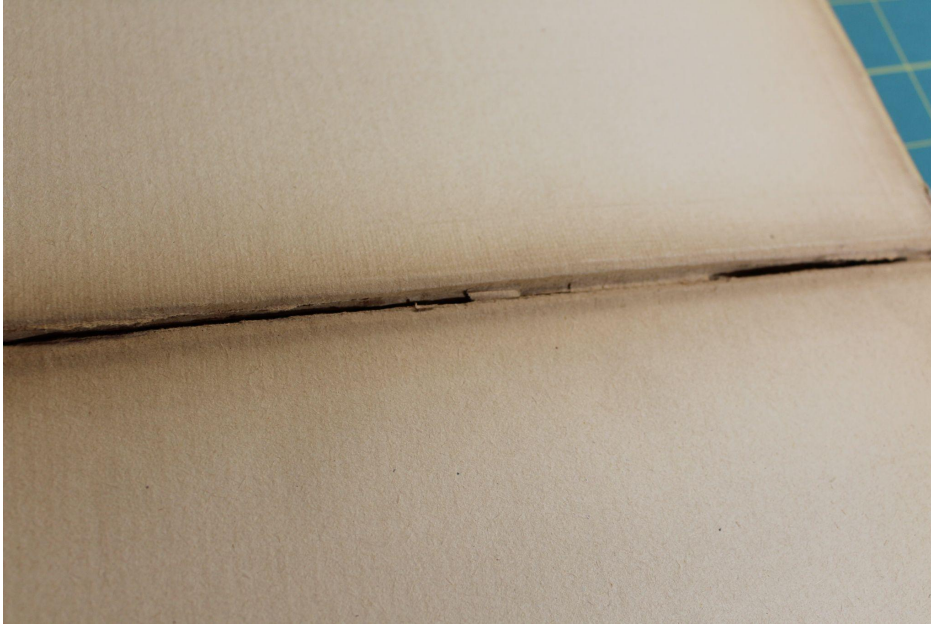
So did it work? Eh, well sort of. The hinges are holding still so that is a good sign. But there are still gaps and it is not as strong as I would like it to be. So for the hinges: not a success but not a failure either, somewhere in the middle. In the front, the gluing of the hinge actually made the endpage tear even more. The repair of the title page falling away from the endpaper the glue held very well and in a sense it's almost like new, so that part was a success. The enclosure box works well too, so it is a success (I know it is still in watercolor paper but it will be in the correct paper soon). All in all I think this was not a success nor a complete failure but smack dab in the middle.



The glue held a bit for the back end page but really needs a bit more help.



The glue didn't hold at all on the front hinge. I think it made it worse.



Just look at the front endpage how it's torn even more.

Entry 9- The Future

As I keep mentioning, I will be getting the correct archival safe paper to make a proper enclosure box for this book. Plus, my order of Japanese mending paper should be here soon (I hope) so I can continue working on preserving this book. I plan on trying out some different techniques of “de-smelling” my book as well. Hopefully, I can get it so that I don't have to take allergy medication everytime I touch or smell the book. After all of this it will probably go back in the closet with the yearbooks or maybe I'll try to pick up learning German again and actually try to read this book.

