

BASIC PHOTO ALBUM STRUCTURES

1850-1985

Richard W. Horton

presented at

Ox Bow Papers & Book Intensive

1985

copied by

peterfisher

**mauric
arts**

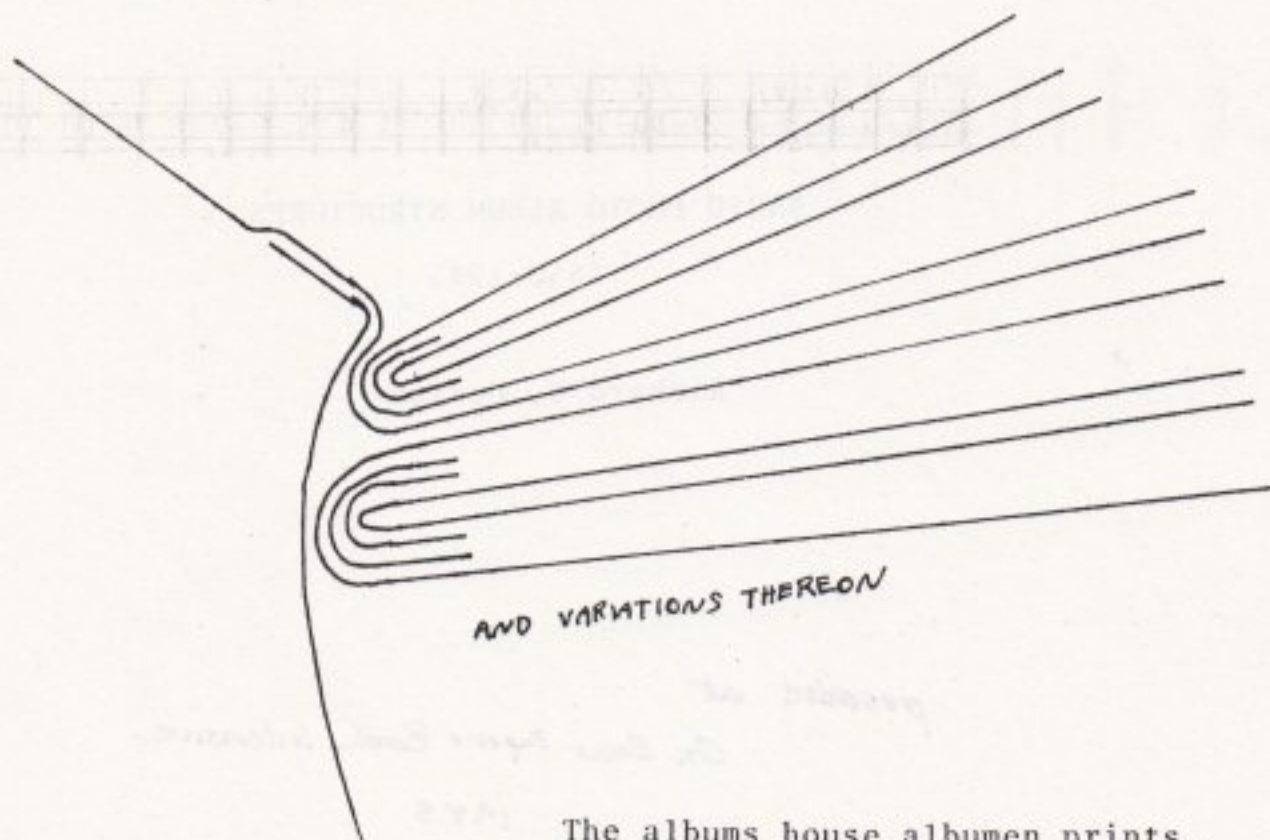
box 145

oreas, wa 98280

2014.1.28

Bound Guardbooks Used as Albums, 1850-1870

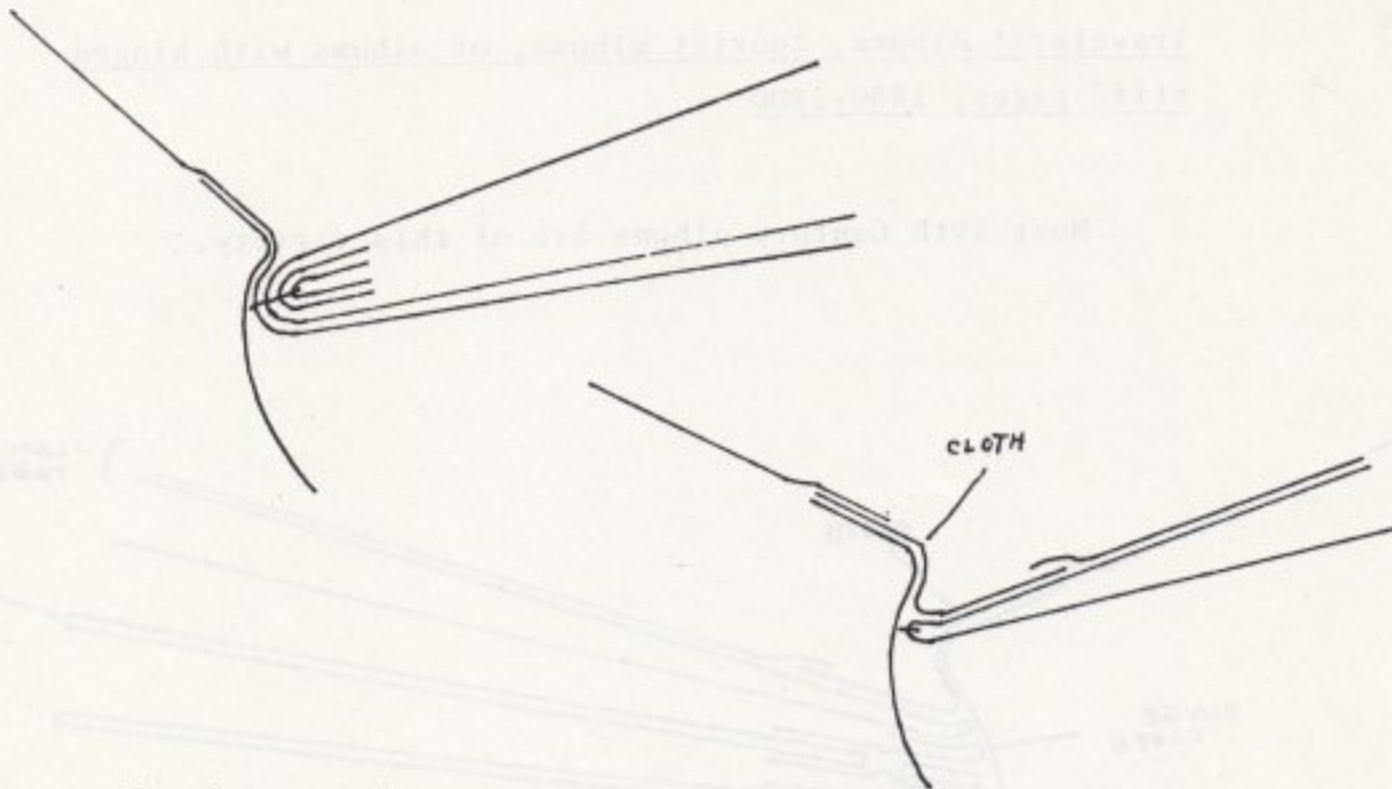
These were possibly sold by stationers. The quality of paper is usually good, since these albums antedate the drastic switch to wood pulp papers in the publishing industry in the 1870's.



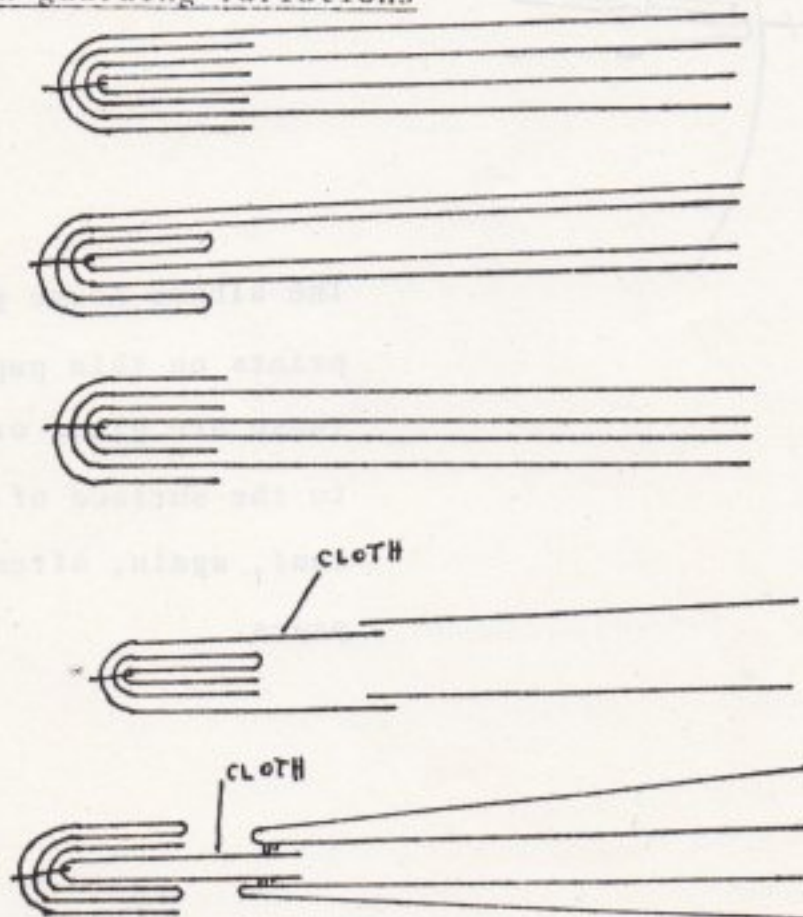
The albums house albumen prints, Calotypes, and other photographic prints on thin paper. Prints are glued or pasted to the pages, often to facing pages.

Patent
March 1870
No. 123,456
U.S. Pat. Off.
Washington, D.C.

Endsheet variations

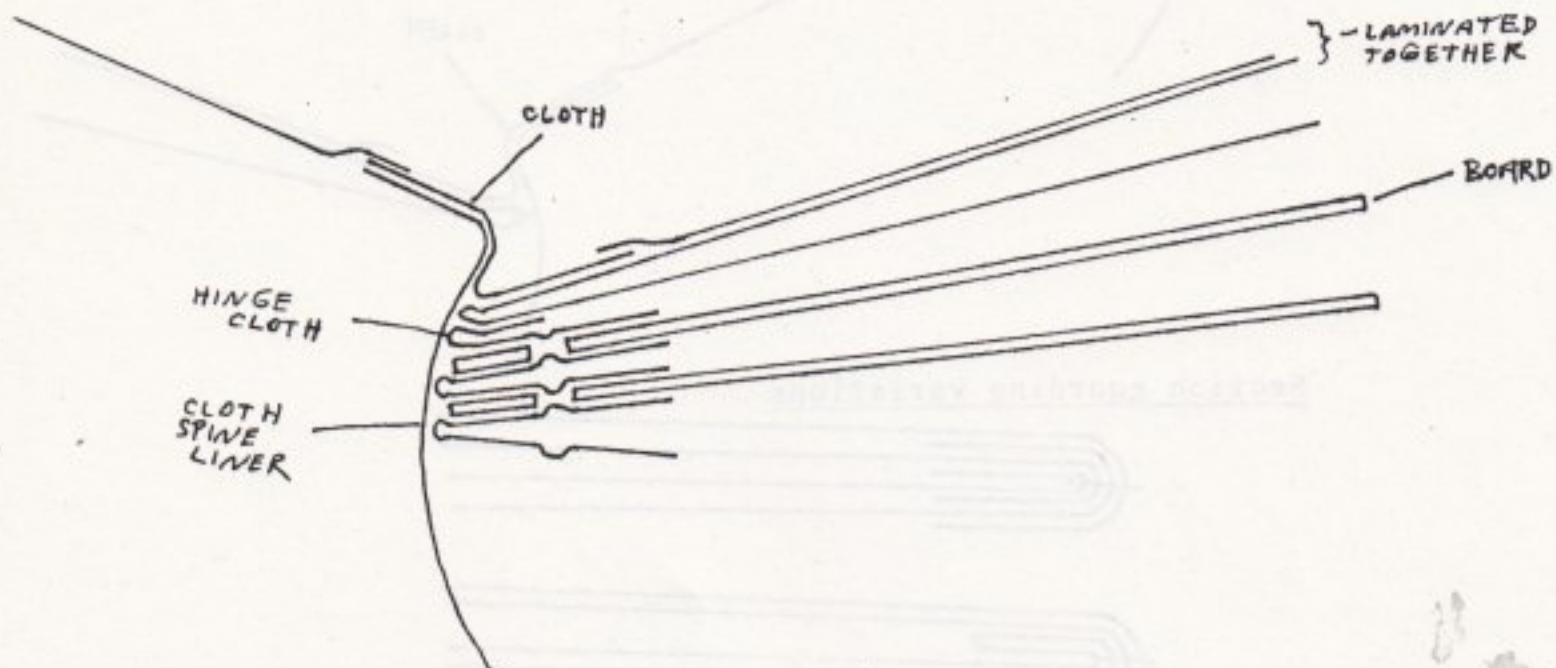


Section guarding variations



Travelers' Albums, tourist albums, or albums with hinged stiff pages, 1850-1900

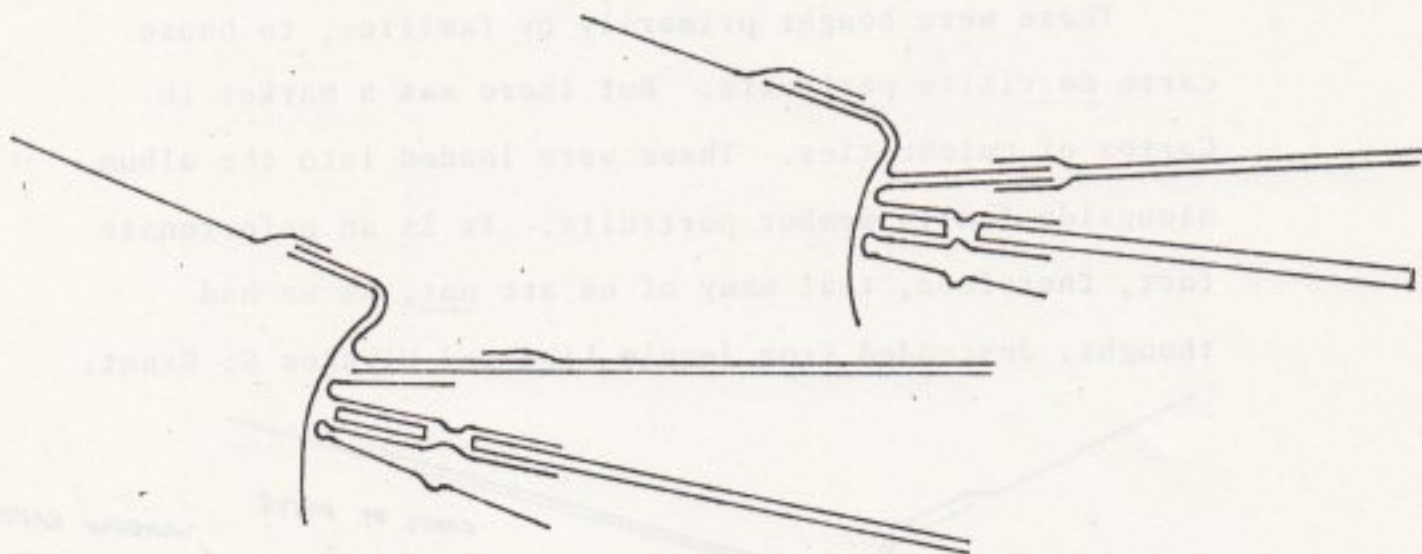
Most 19th Century albums are of this variety.



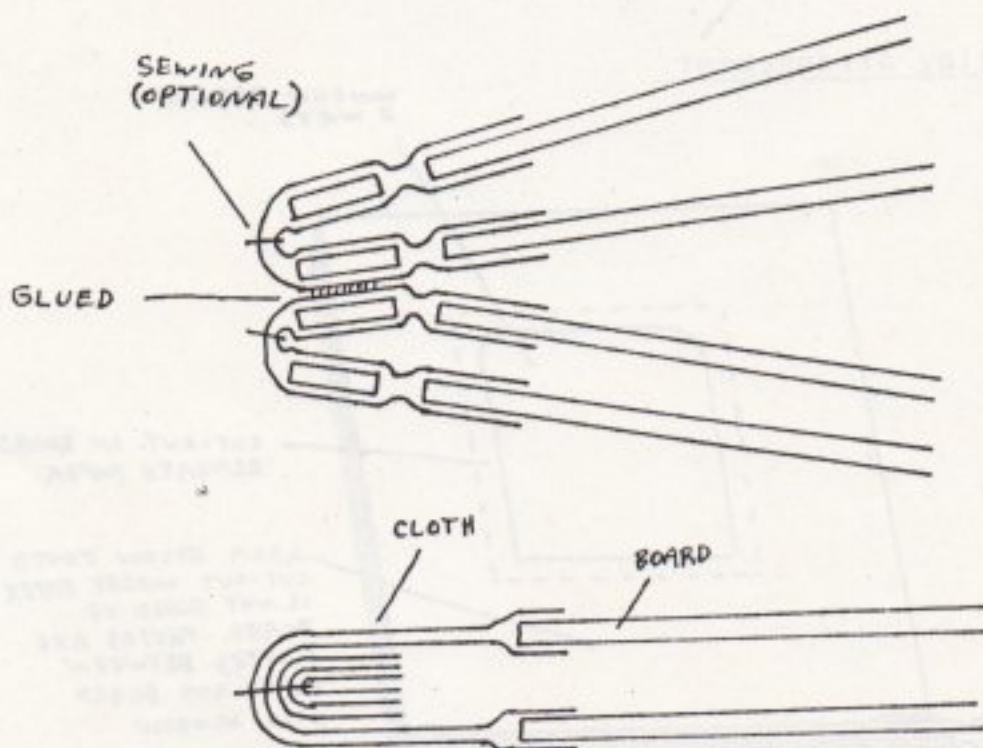
The albums house photographic prints on thin paper.

These are glued or pasted to the surface of the album leaf, again, often to facing pages.

Endsheet variations

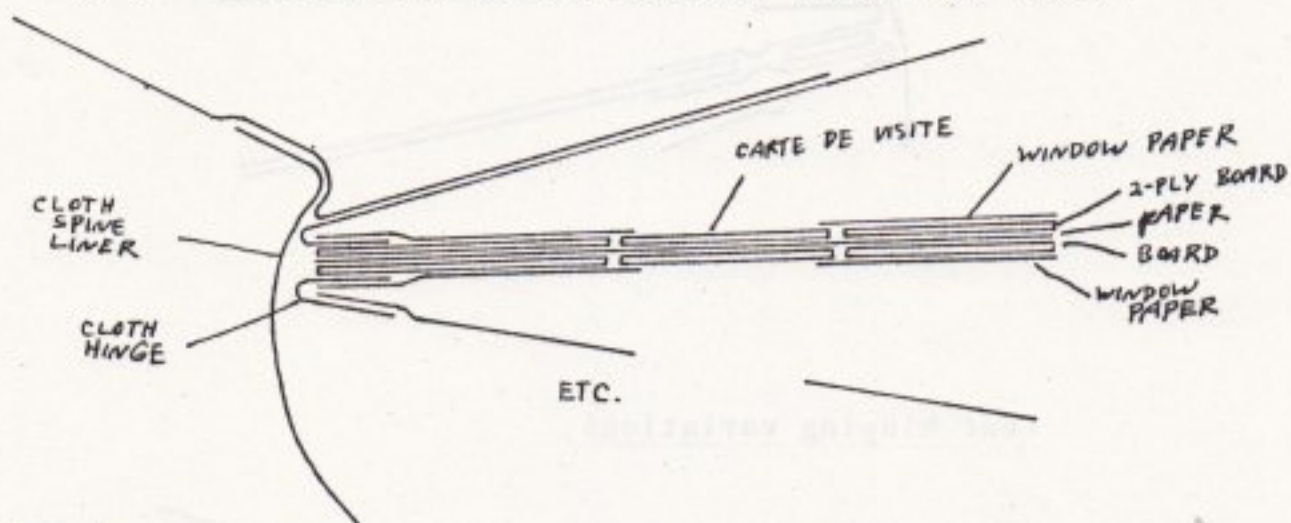


Leaf hinging variations

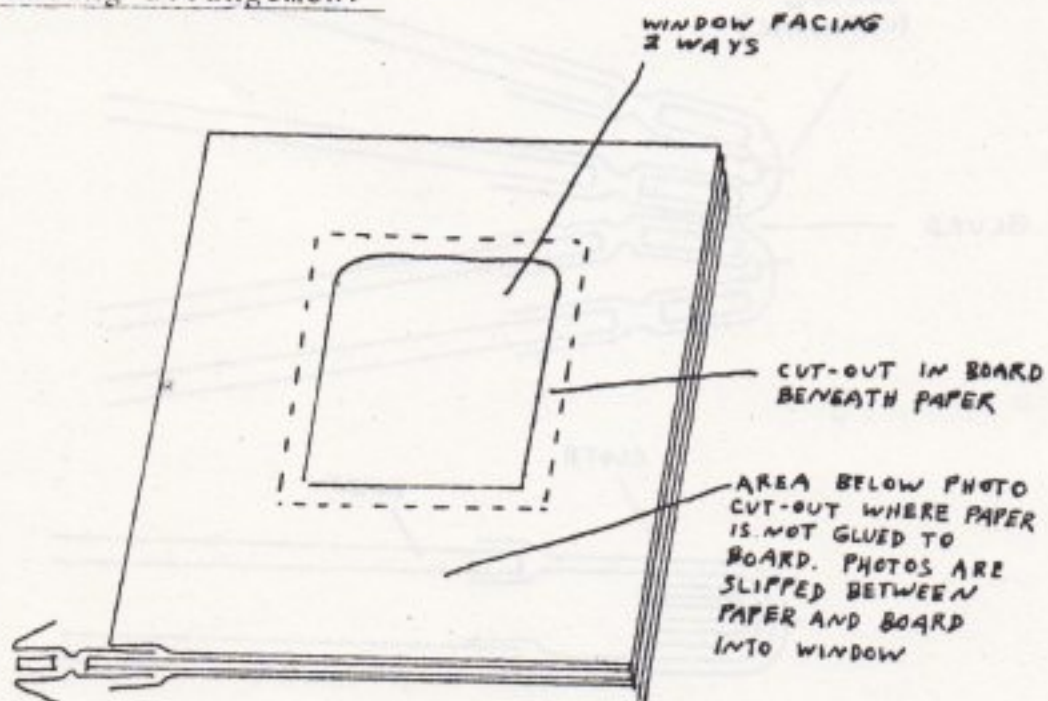


Early Carte de Visite Albums, 1860-1866.

These were bought primarily by families, to house carte de visite portraits. But there was a market in Cartes of celebrities. These were loaded into the album alongside family member portraits. It is an unfortunate fact, therefore, that many of us are not, as we had thought, descended from Jennie Lind and Ulysses S. Grant.



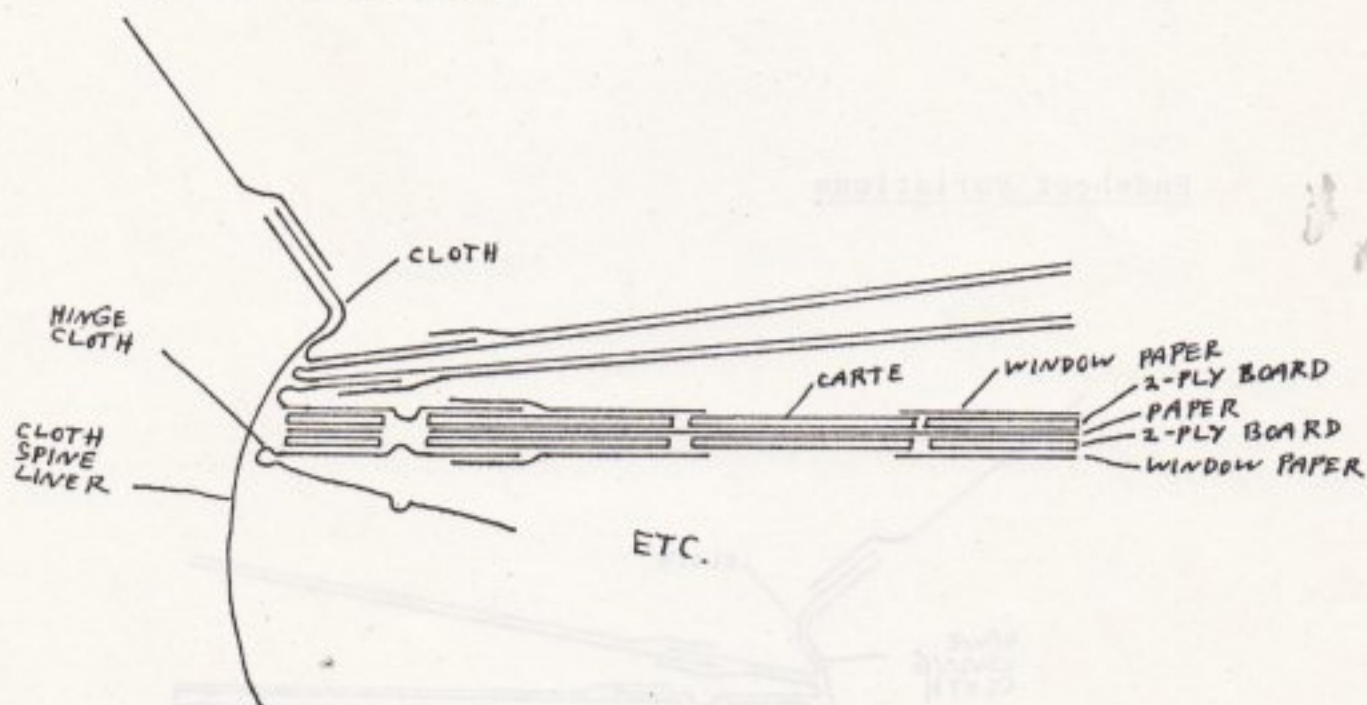
Mounting arrangement



Here we have the first storage album. Cartes are pushed into a hollow in the page where they are held mechanically, not by glue. It is possible, though difficult, to remove the Cartes from the album without breaking the window paper.

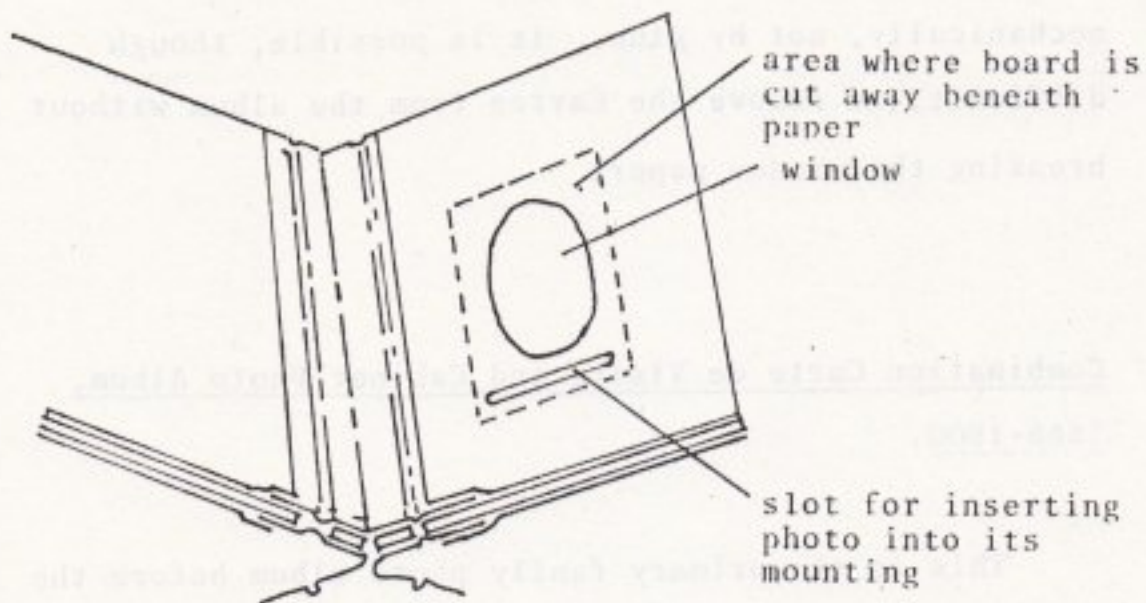
Combination Carte de Visite and Cabinet Photo Album,
1866-1900.

This is the primary family photo album before the age of the snapshot.

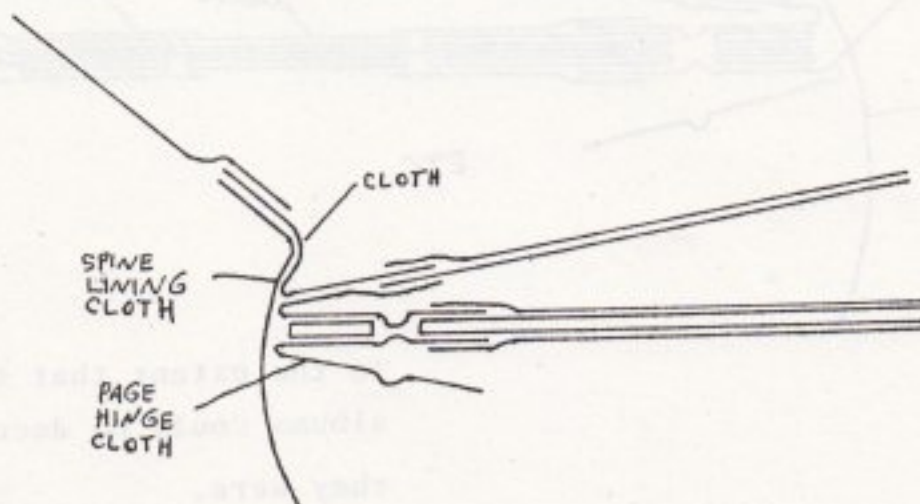


To the extent that these albums could be decorated, they were.

Mounting arrangement

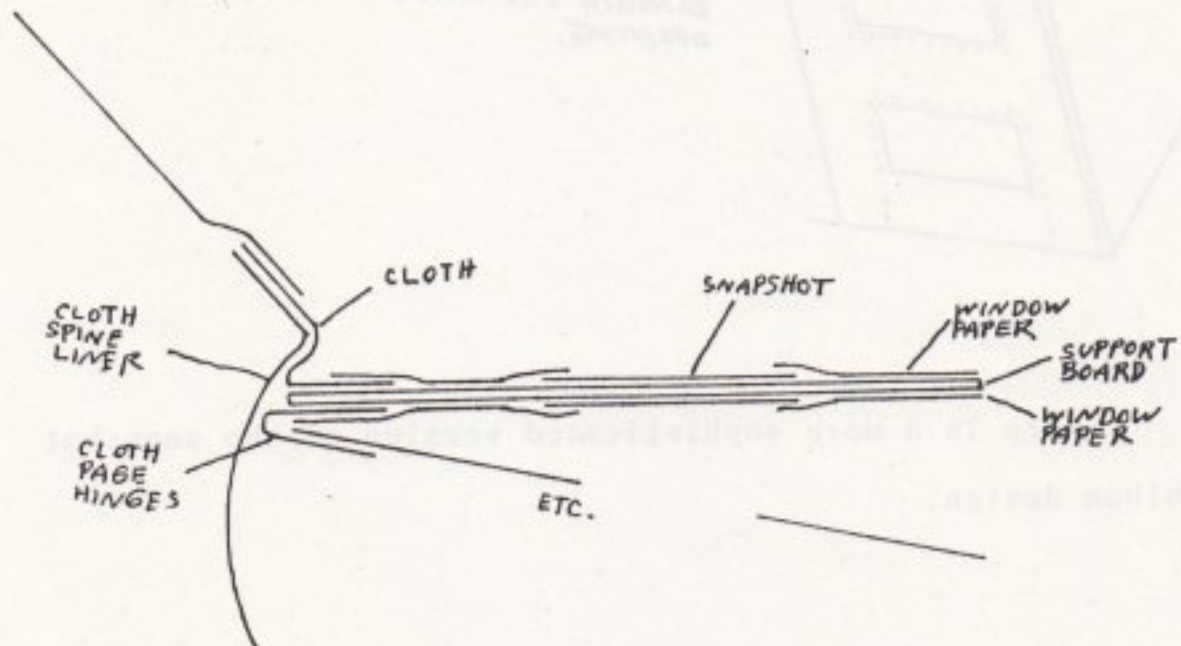


Endsheet variations



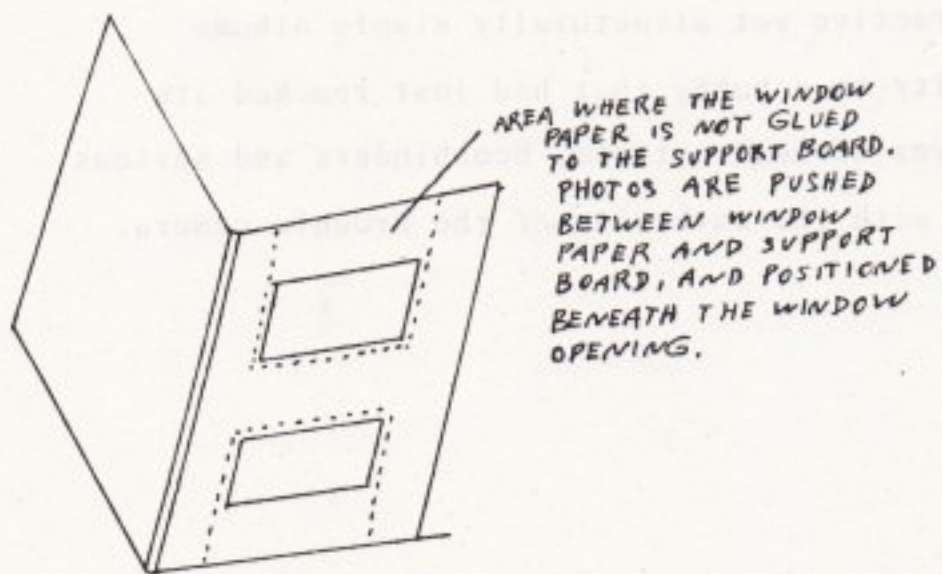
Early Snapshot Albums, 1890's to 1920's

These attractive yet structurally simple albums lent some dignity to a hobby that had just reached its nadir in the eyes of most artists, bookbinders and serious photographers, with the marketing of the Brownie camera.

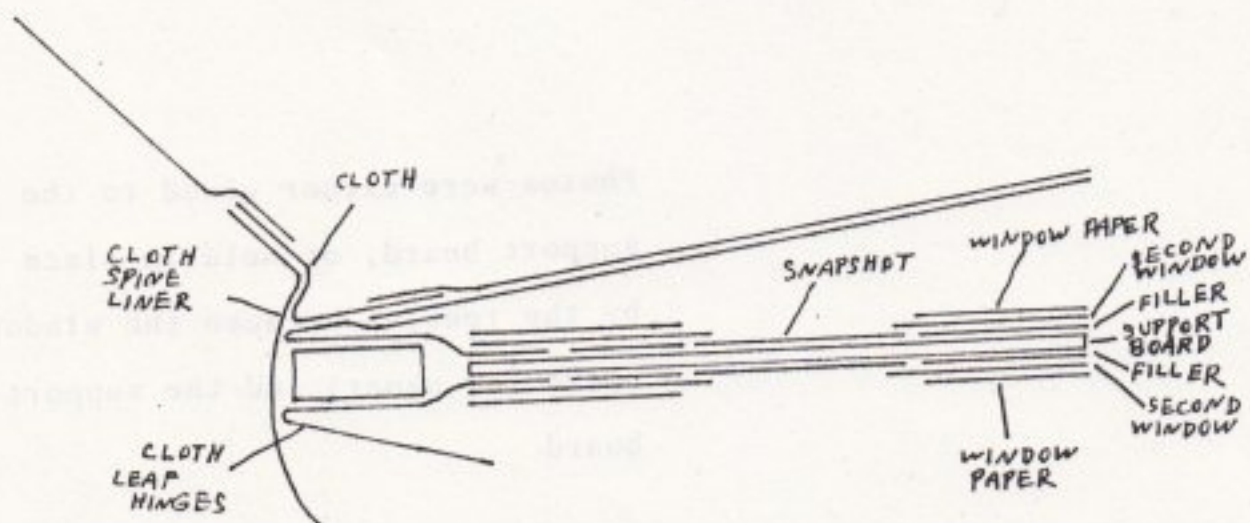


Photos were either glued to the support board, or held in place by the tension between the window board (or paper) and the support board

Mounting arrangement

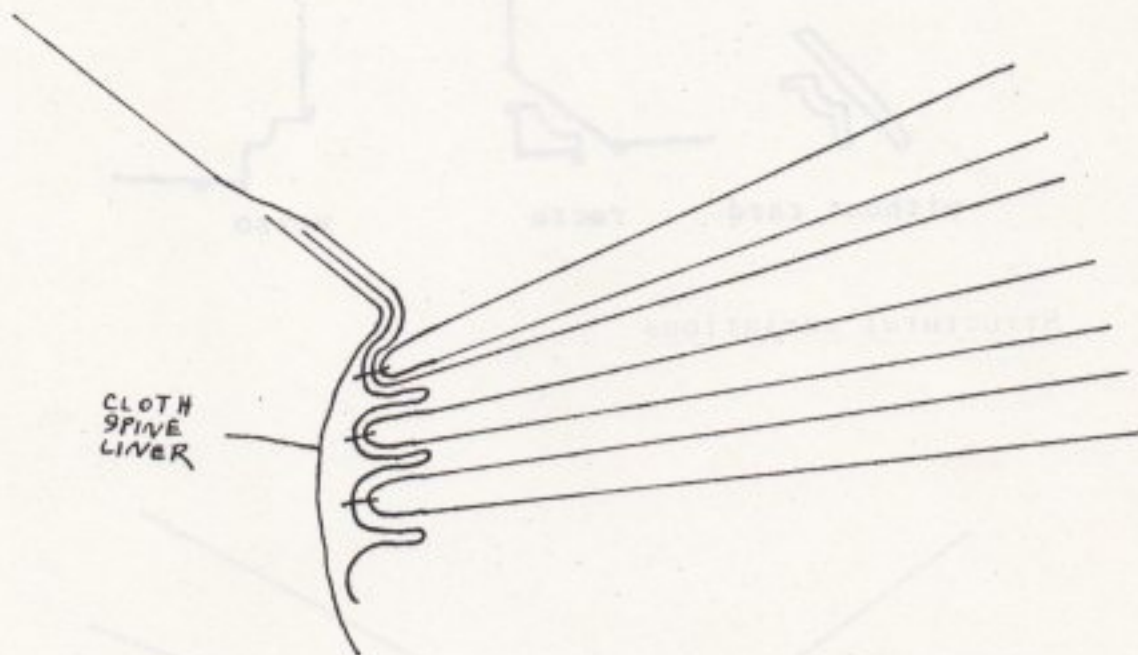


Here is a more sophisticated version of the snapshot album design.

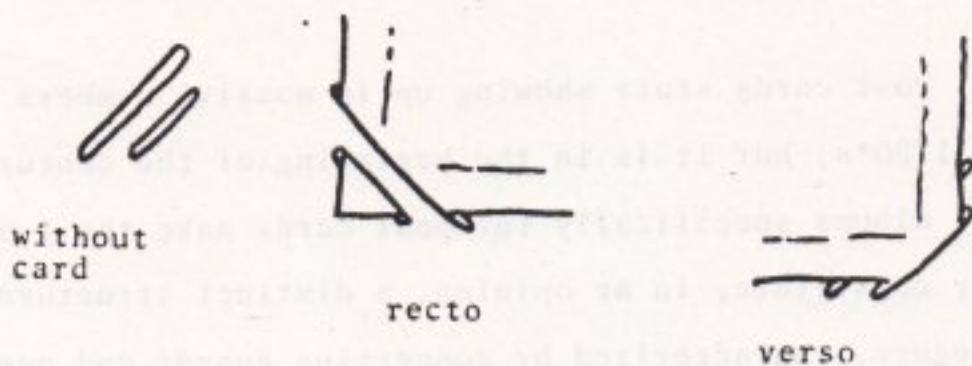


Post Card Albums, 1910-1920

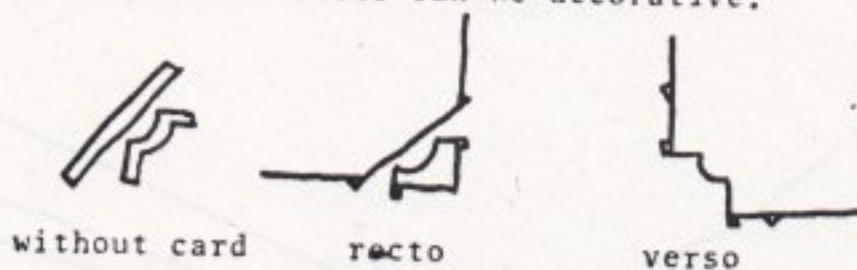
Post cards start showing up in massive numbers in the 1890's, but it is in the beginning of the century that albums specifically for post cards make their appearance. They constitute, in my opinion, a distinct structural category, characterized by concertina guards and page slit mounting.



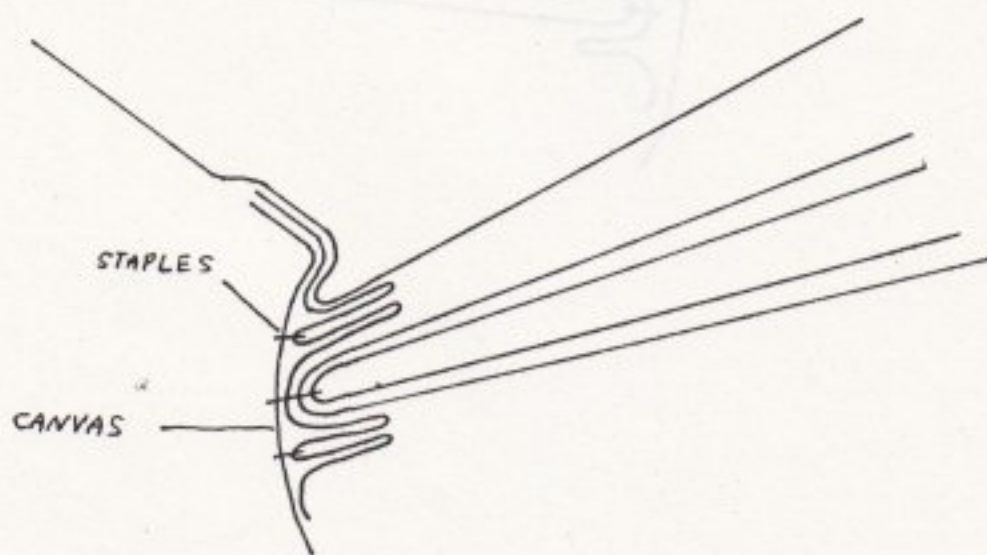
Mounting arrangement

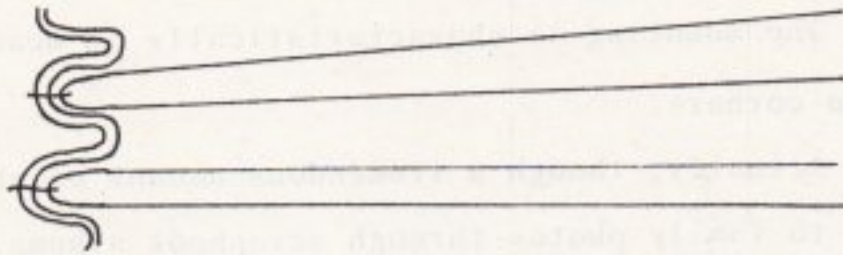


Sometimes these slits can be decorative.



Structural variations

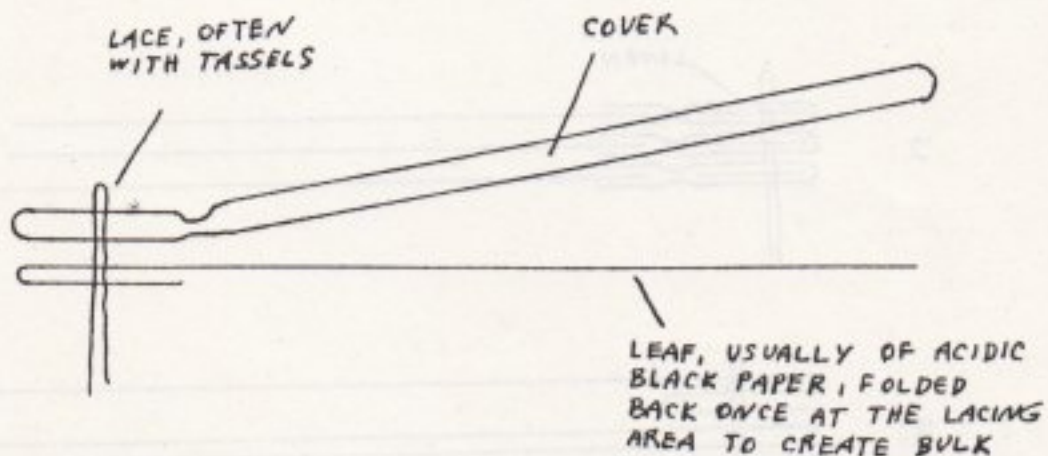




A double or triple concertina produces enough space so that the relatively thick post cards can be mounted on both sides of the page. This is an ingenious device, though not so healthy for the cards.

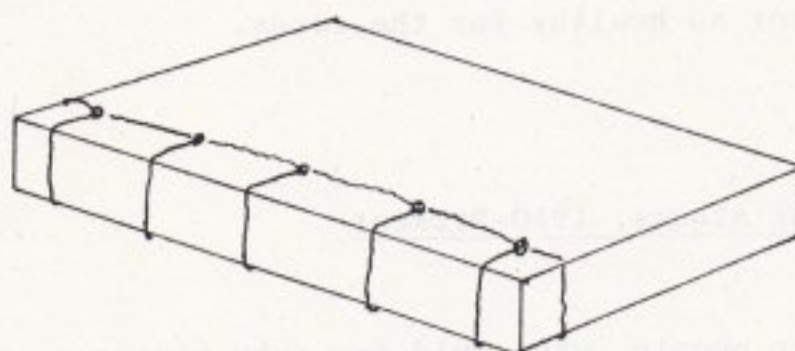
Scrapbook Albums, 1910-Present

Poor people, who could now take pictures, may not have had as much time or liking for fooling around with elaborate albums as middle-class people had. The result was the scrapbook album, the pinnacle of supply-demand aesthetics. Here it is.

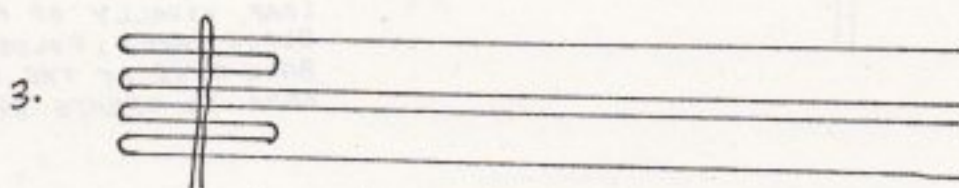
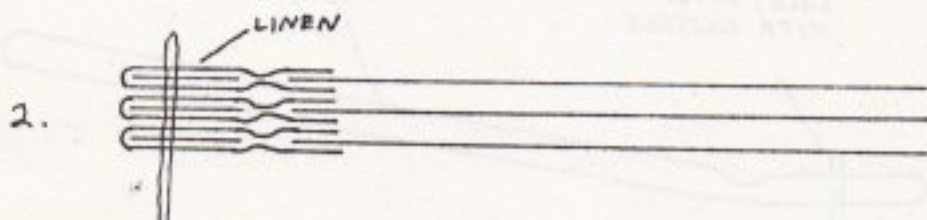
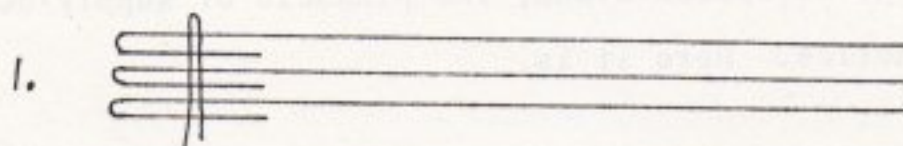


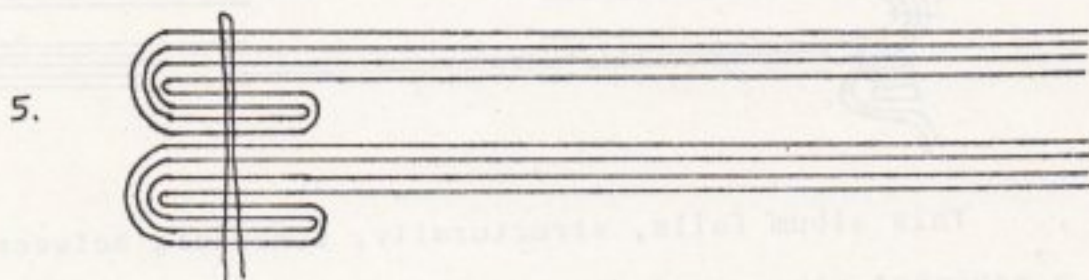
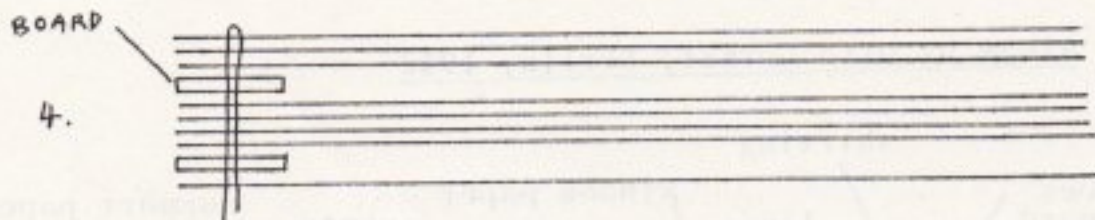
The mounting is characteristically by means of black photo corners.

Actually, though a tremendous amount of abuse has come to family photos through scrapbook albums, the form itself is not harmful. Laced books have a long and honorable history in Japan, and a Japanese lacing can enhance the appearance and strength of an album.



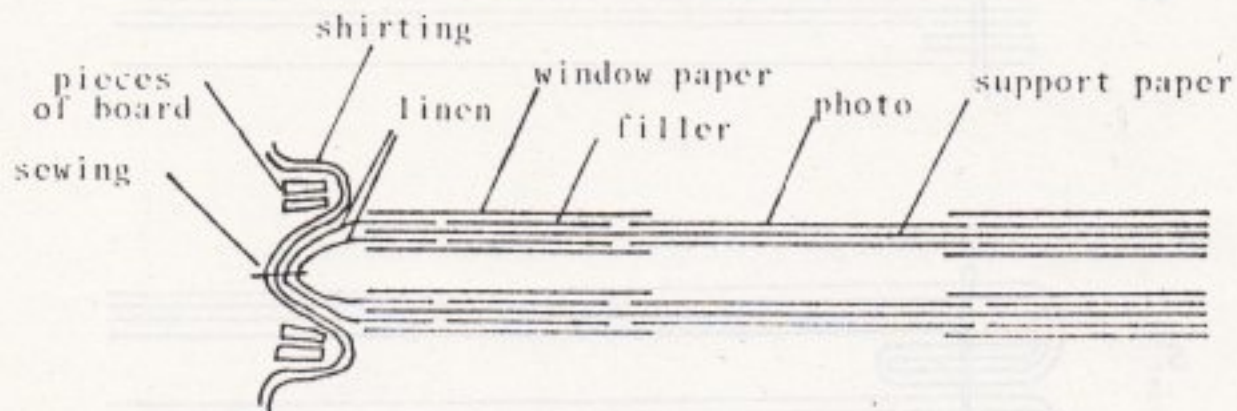
Pages can be guarded in several ways.





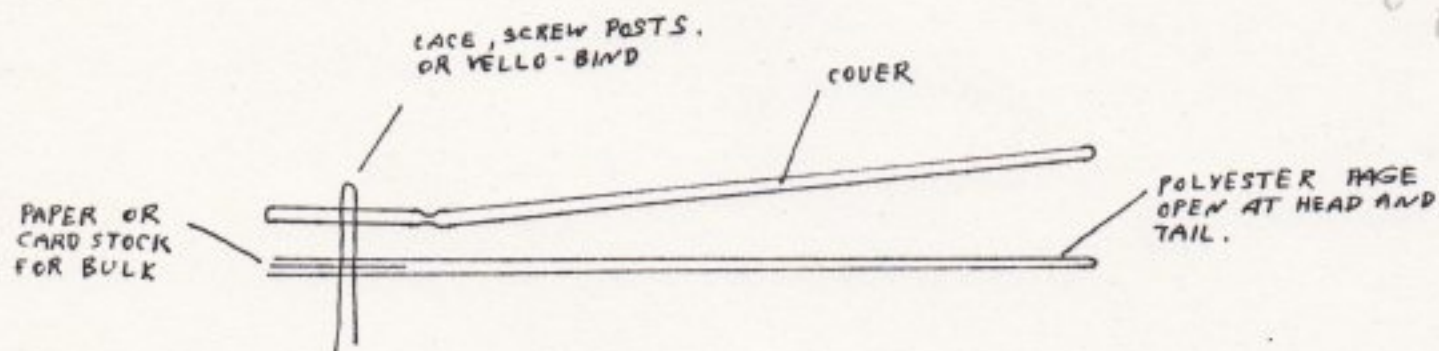
Archival photo corners of polyester or unsized Japanese tissue are often used with these albums today. The paper is, of course, lignin free and pH neutral.

Album by Otto Gurbat, Berlin, 1932



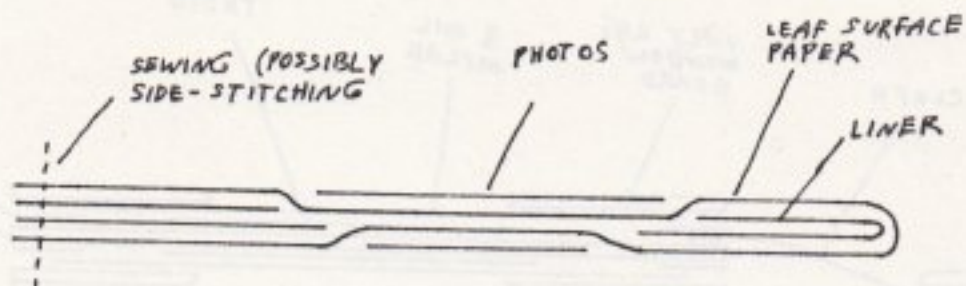
This album falls, structurally, somewhere between a snapshot album, and some of the archival albums that have been tried recently.

A Polyester-paged Album Used For Storing Documents at
The Harry Ransom Humanities Research Center in Austin, TX



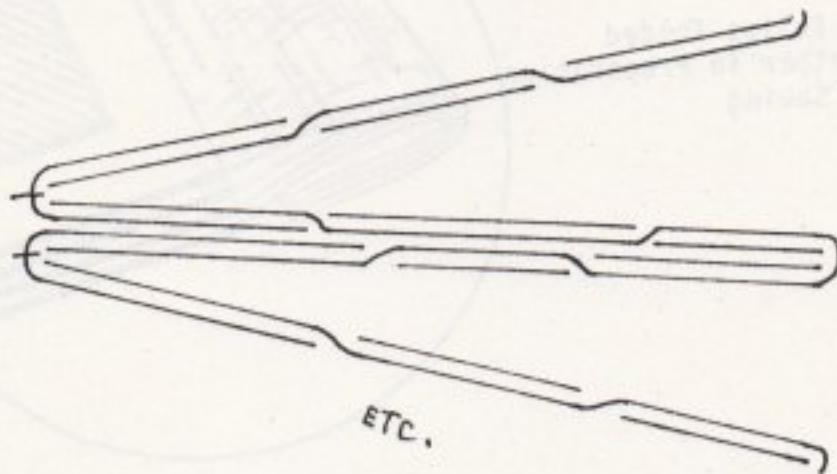
This design works very well for holding highly acidic clippings-album leaves.

An Album by Peter Waters, Apr. 1980



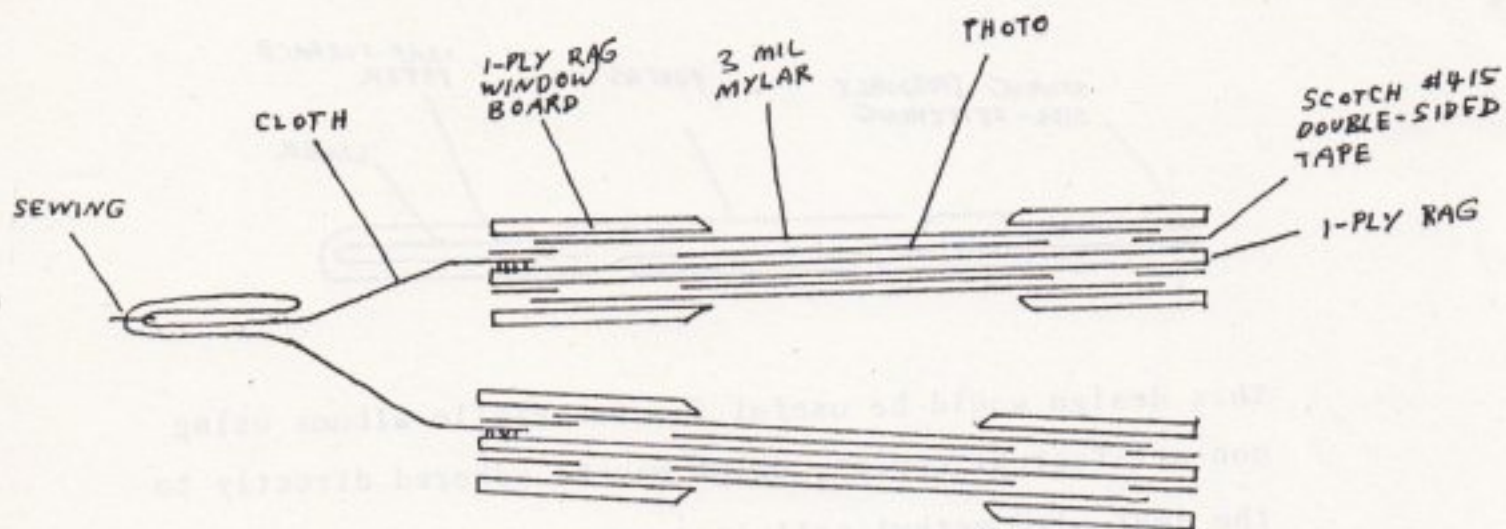
This design would be useful for fac-simile albums using non-artifactual copies, which may be adhered directly to the leaf with methyl cellulose.

Variation on the Waters Album by Richard Horton

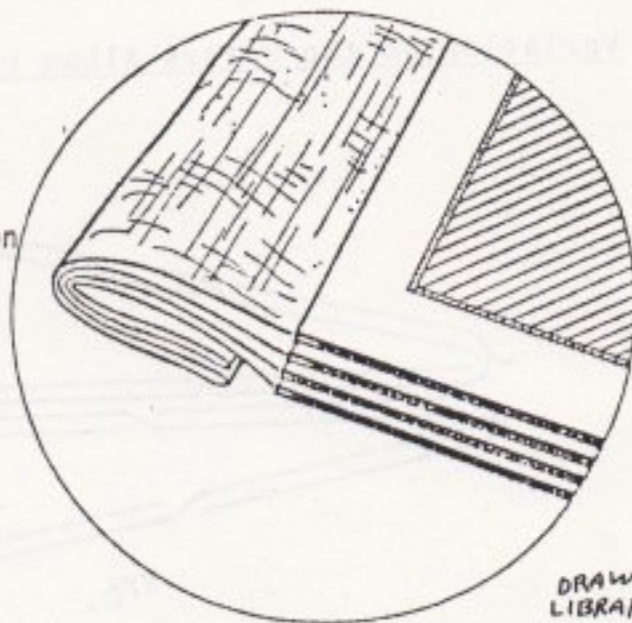


Here I'm trying to improve the openability a little bit.

Houdini Scrapbook Facsimile, Library of Congress, May, 1981



Two Folios Folded
Together in Preparation
for Sewing



DRAWING IS BY
LIBRARY OF CONGRESS

In this design, the mylar is resting against the photo surface. The resultant danger of ferrotyping would limit the use of the album to non-artifactual copies.

LEAF CONSTRUCTION - HOUDINI SCRAPBOOK

In this design, the object is sufficiently separated from the mylar.

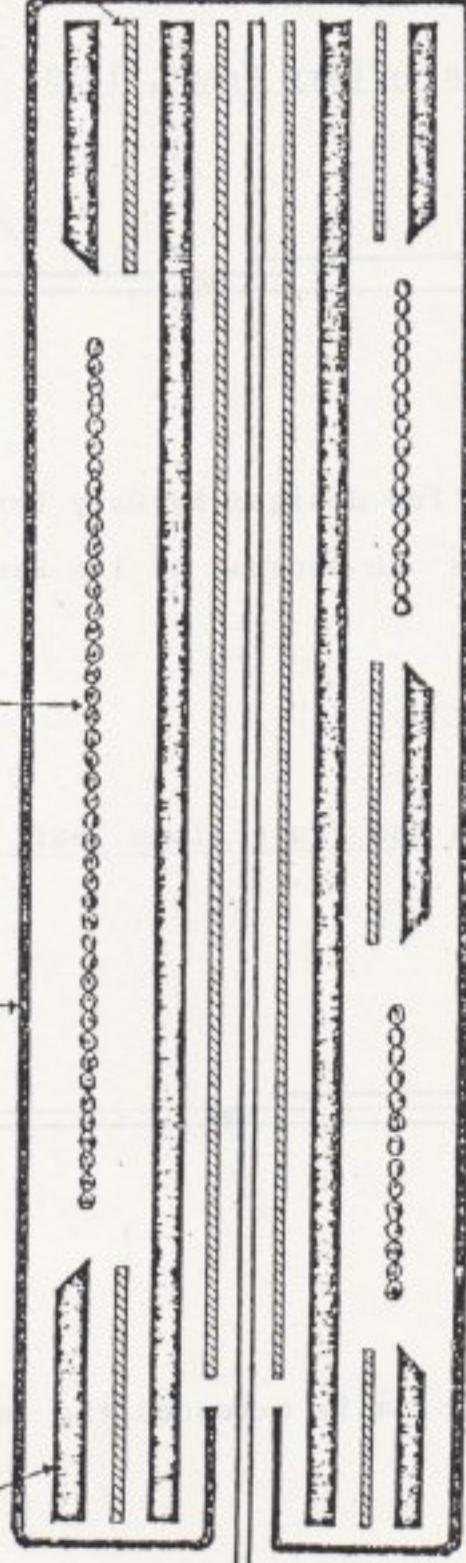
3 mil Mylar

80 lb. Card Stock

Object

Dry Mounting Adhesive

Cotton Cloth Hinge

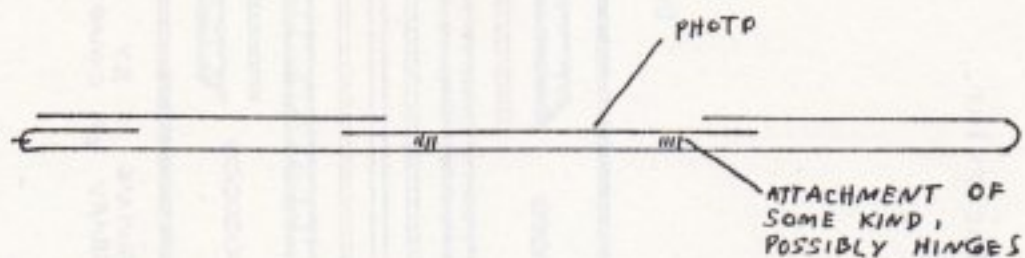


DRAWING IS BY
LIBRARY OF CONGRESS

It would seem likely that the objects and the mylar are added to the structure after all the dry-mounting has been done.

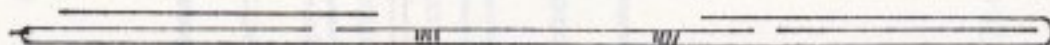
Library of Congress
May 1981

Album Design by Gary Frost, 1979



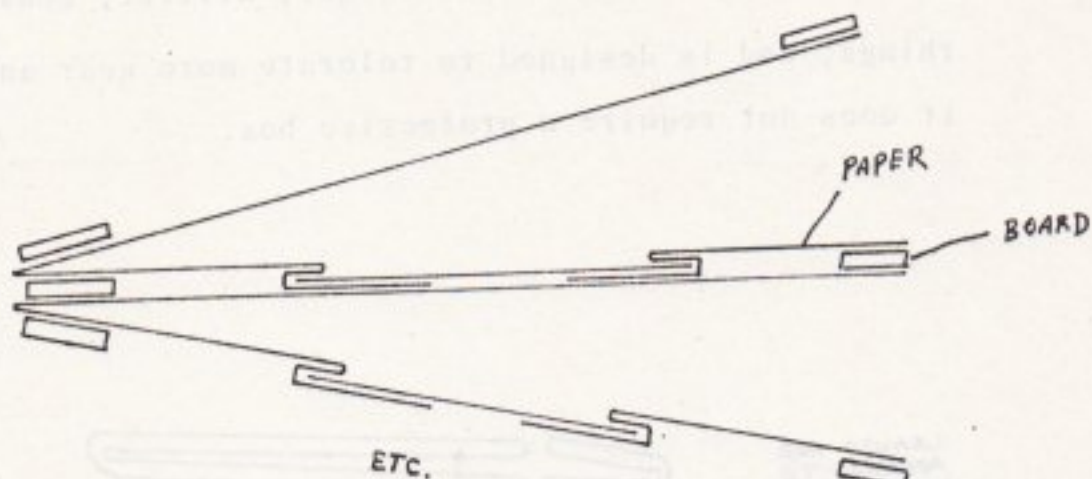
Of the few designs by Gary Frost that I know about, I chose this one because of its simplicity and ease of execution.

Variation on the Frost album leaf, by Richard Horton



I've basically extended the inside flap to form a filler mat.

Archival Album by Richard Horton, 1984



Step-by-step instructions for this album can be found as a separate handout at this presentation. The areas of its applicability will also be explained.

Variation on the Horton Album, also by Richard Horton, 1985

4 PLYS OF PAPER
TO MAKE PORTION OF
LEAF NEAREST THE
SPINE EQUAL IN
THICKNESS TO PORTION
OF LEAF NEAREST THE
FORE-EDGE

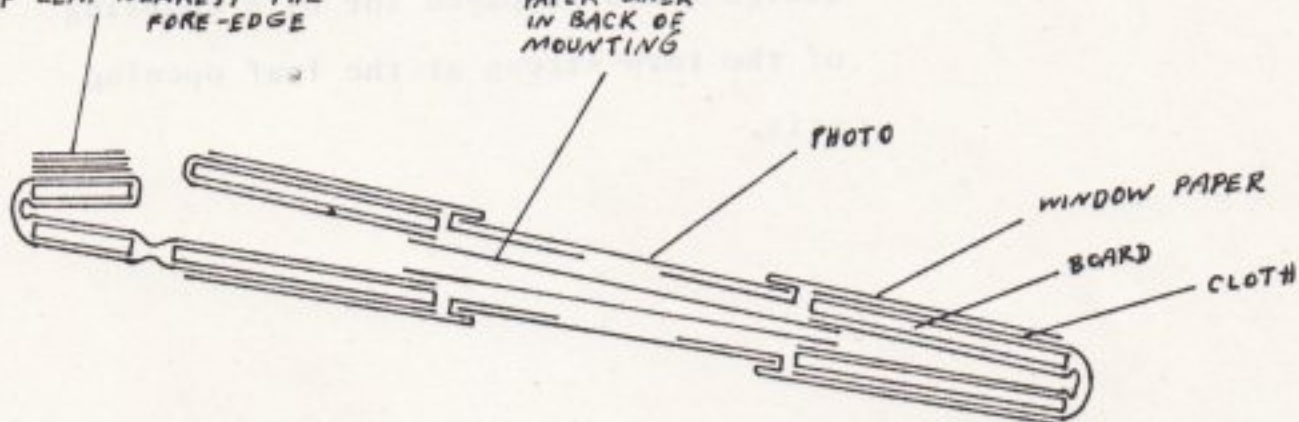
PAPER LINER
IN BACK OF
MOUNTING

PHOTO

WINDOW PAPER

BOARD

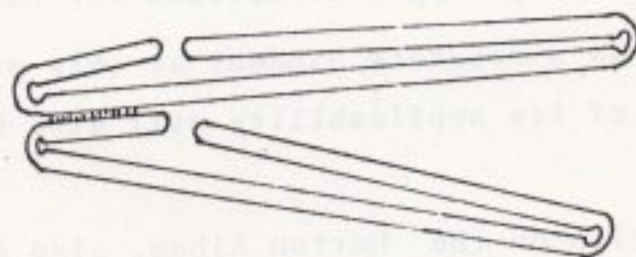
CLOTH



21

This variation houses larger, stiffer, heavier things, and is designed to tolerate more wear and tear. It does not require a protective box.

LEAVES ARE
ADHERED TO
EACH OTHER
AT THIS POINT



This would be the configuration of leaves if the extra flex-point near the gutter were left out. Added simplicity of design would be payed for by a doubling of the turn-stress at the leaf opening axis.