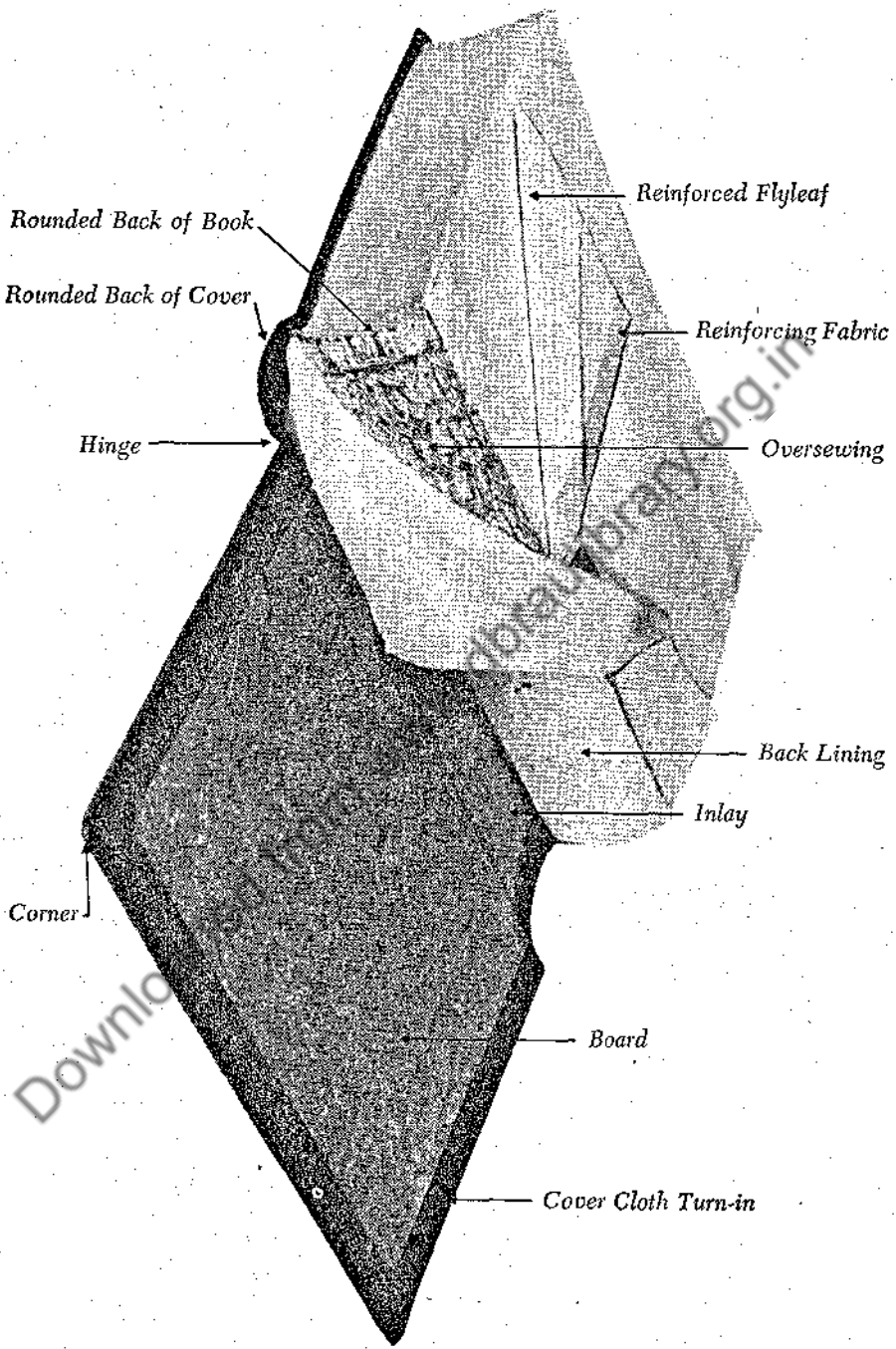

LIBRARY BINDING MANUAL

Prepared under the direction of the Joint Committee of the A.L.A. *and* L.B.I.

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AMERICAN LIBRARY ASSOCIATION

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Information on the cost of binding has been deleted from this printing in line with recent decisions by the U.S. Department of Justice making it no longer legal to publish statements regarding prices which might seem to regulate them.

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FOREWORD

This is an elementary book on the binding and, to a lesser extent, the care and preservation of printed materials, including bound or unbound volumes of books, magazines, newspapers and miscellaneous unbound printed materials usually found in public, college, school and special libraries.

It attempts to give easily understood information on library binding procedures for those who have had little or no training or experience in the subject and to act as a refresher course for those with more experience or training in the work who have not been in charge of a library's binding recently. It is hoped that this Manual may serve as required reading (or possibly as a textbook) for library school students and as an aid in giving learners and apprentices in library binderies a better understanding of the industry and the binding needs of libraries.

It is based on the Minimum Specifications for Class "A" Library Binding, long in use by American libraries and the American library binding industry. It does not go in deeply for special bindings for library collections or for extra bindings for individual volumes. It is confined to minimum requirements for the ordinary run of books and other printed material usually found in the ordinary library collection.

This Manual is based on a manuscript on library binding begun in 1935, under the auspices of the first Joint Committee of the American Library Association and the Library Binding Institute, by two members of the Committee, Louis N. Feipel, later Chairman of the American Library Association Bookbinding Committee, and Joseph Ruzicka, a library binder of long experience. This manuscript has undergone repeated revisions since then and has had the benefit of criticism by and suggestions from many librarians and library binders.

In particular, mention should be made of the invaluable assistance of the late Pelham Barr, first and long-time Executive Director of the Library

Binding Institute. Mr. Barr collected much of the material on which the Manual is based and aided with advice in the earlier revisions.

Special thanks are due to Dr. Milton J. Ferguson and to Mr. Humphrey G. Bousfield, Chairman of the Joint Committee of the American Library Association and the Library Binding Institute, for their aid in the final revision of the manuscript.

CONTENTS

WHY BIND?

The day may come when libraries will have no binding problems: when films, micro cards, mechanical recordings and other yet-to-be-discovered methods of presenting and preserving the wisdom of the ages will have replaced the printed page. But that day is not yet here and until it does arrive libraries cannot continue to exist and serve their public without books, magazines, serials and newspapers. Unfortunately for libraries, most of these printed materials are not designed by their publishers, for fundamental economic reasons, to withstand the wear and tear of library use.

DAMAGE FROM HANDLING

When volumes are put into circulation, many factors conspire to damage and all too soon destroy the bright new appearance of these materials. Careless readers turn down the corners of the leaves in place of using bookmarks; allow greasy crumbs or bits of candy to fall between the pages while reading and enjoying a between-meal snack; tear leaves in their haste to read what comes on the next page; or leave books and magazines to become overheated on radiator tops or get rain soaked on window sills. Even babies and puppies do their part in the destruction of library books by shredding covers of books and tearing the leaves with their recently acquired teeth.

THE FIGHT AGAINST WEAR AND TEAR

Inside the library crowded and improper shelving, too much or too little moisture, or too much heat all do their part in destroying the trim, compact shape of the book, in aging its paper and in taking the life out of the glue and paste which aid in holding the book together. Threads, with which the sections of the book are sewed together, are broken when books are dropped and when impatient readers crack the books to make them

lie open on the table. Soon leaves, plates and even entire sections become loose and add to the shabby appearance of the books.

SHABBINESS OF COLLECTIONS

Shabby books have done their part in earning for libraries the reputation of being dull, drab looking institutions repeatedly given them by the not too friendly critics. If tired looking books cannot be rebound at once they should be removed from the shelves, either to await the replenishment of the binding fund, or else be destroyed. Their presence on shelves not only fails to attract but repels readers and helps to keep alive that perennial "bogy," the fear of dirty, soiled books as spreaders of germs and disease. Basic to all the fundamental principles on which decisions to bind should be based is the obvious but often forgotten principle of getting the maximum library service out of each dollar spent for bookbinding.

NEW COVER APPEAL

A book rebound in a fresh new cover is like a young library assistant in a bright new dress. Both catch the eye of the library's patrons and both stand a better chance of being "taken out." Every book is new to the person who has not read it. Yet every librarian can recall books which may not have been classics, but which have had too short a life in competition with the best sellers. Because such books are often allowed to remain in dingy covers with titles half obliterated, the service they should render is lost. Few readers will investigate the contents of a soiled, unattractive book. This observation applies both to adults and to children.

"BINDING" AND "REBINDING"

Binders and librarians use the term "binding" rather loosely. Practically all books printed in English received by American libraries are bound, and when worn are sent to the library binders to be rebound. On the other hand, magazines, serials and other unbound materials are sent to the library binders to be bound in their first permanent binding. To make these books and other printed materials easily available and to insure their reasonable preservation, the competent library binder will handle each according to its nature and the use that is to be made of it.

MENDING VS. REBINDING

The well-intended practice of mending a book in order to keep it in circulation a little longer often impairs rather than improves the appear-

ance of the book. Not infrequently the process is even injurious. Valuable books are too often seriously damaged in the attempt to mend them at the library. No amount of this kind of mending or repairing can take the place of proper rebinding, in the process of which edges become like new, the volume assumes the firmness of its youth, and it is given a new cover often more attractive and more lasting than the cover it originally possessed.

PRESERVING PERISHABLE MATERIAL

One of the library's most serious binding problems is the handling of magazines, serials and other print, most of which is received in paper covers. A definite binding practice should be established for each title and should be promptly carried out. Delay in binding results in heavy wear, and frequently in loss of numbers and parts. Unbound files are hard to shelve. Much time will be saved by the staff if it does not have to struggle with the job of keeping unbound magazines in order; and the public will be greatly pleased if it may have access to magazines which have been promptly bound.

Most libraries find it necessary to preserve their local newspapers since these are often the only source of day by day local history. If this is to be done, clean, clearly printed copies, unused by the public, should be laid aside for binding or for reproduction on film.

SATISFACTION OF THE PUBLIC

The impression made upon a prospective patron on his first visit to the library can easily determine his future attitude toward that library. If he sees shelves full of well arranged books in bright, attractive bindings he may, indeed, feel that here is a library where things are kept up to date and where prompt, efficient service may be expected. If, on the other hand, he sees shelves full of dull, dilapidated volumes he may easily decide that the librarian has lost interest in his work and that service will be indifferent. A definite binding policy, strictly adhered to, will keep the library's stock in trade, its books and magazines, in attractive condition and will go far toward providing the library with satisfied patrons—its best advertisement.

CHAPTER TWO

WHAT TO BIND

In actual practice every librarian soon learns that the binding and rebinding of a library's books and magazines is an ever-present necessity. The uses to which a library is put and the ideals of its service will determine what should be bound or rebound. Each branch in a library system may find its needs for books, bound magazines, serials and pamphlets not only differing from the needs of the central library but differing from each of the other branches in the system. Each piece of material should be weighed as to its present and future value; only in the case of a special collection which seeks complete coverage of a subject can every print, pamphlet or book be considered a treasure. In most libraries many books which have some importance in themselves may be passed over, when binding is needed, because other and later volumes on the shelves will fully meet borrower and student needs.

CARE IN SELECTION

The principle which should guide both library and bindery is fundamentally the same: that is, to obtain the maximum value for each dollar spent. No library will ever have a binding fund so large that it can afford to be careless in the selection of volumes to be sent to the binder. In the interest of economy the library may well question whether yesterday's best seller is worth keeping in usable condition; it should be watchful to preserve important though not overly popular works which frequently go out of print; and yet it should not expect the binder to turn out a first class job at a regular price when a book has been kept in service until it requires mending, cleaning and special treatment.

The alert librarian, whether he presides over a large collection or a small one, should keep pinned up in the binding department such questions as these: What is the worth of this book today? Will it be more valuable tomorrow? Will it be replaceable next month or next year, perhaps in a

revised edition? Is it being used beyond the state where rebinding will result in only a partially successful job, probably at extra cost? An intelligent answer to these questions will lead to greater usefulness to the library's patrons and greater happiness to librarian and binder.

RARE BOOKS

Few librarians in small or medium sized libraries will be called upon to decide what to do with old and rare books. There is little excuse, however, for improper treatment of such material when it does appear. Time may have broken a rare book's back and eaten away the leather in which it was originally bound. In such cases, resewing should be avoided whenever possible and trimming never be permitted. A suitable slipcase is often to be recommended for such books. Manuscripts, first editions of value and prints should be made a matter of consultation and study by the librarian and a binder experienced in such special work.

Now and then a friend of a library, and more often an owner who is cleaning house, will turn over a job lot of books, frequently of little importance. And yet in such a windfall one sometimes finds a rarity, and not too infrequently a bit of local historical interest which should keep the librarian looking and hoping. It goes without saying that print of this kind deserves careful treatment.

POPULAR BOOKS

Popular books are often to be had in more than one edition. The original printing is usually much the better and is the one which libraries usually stock. When such copies become worn through frequent circulations, the librarian must decide whether to rebind, buy more of the original edition, if available, or accept a reprint. When the reprint may be had at a lower cost than that of rebinding, it is not always conclusive that the reprint should be bought. How many times will the rebound volume circulate and at what cost per circulation? Is the reprint on cheaper paper; are its margins too narrow to permit rebinding; what will the cost per circulation be in comparison with the rebound original edition? If a title is worth keeping in stock and the demand for it fairly constant, it is well to remember that a book rebound by a competent binder will last as long as the text is in readable condition, and longer.

Even the question of up-to-dateness of a book is not always too easy to answer when it comes to deciding on rebinding. Sometimes it is necessary to keep an old book in good condition. As it loses its timeliness it gains historical value because it may give data not found in later volumes or it may be useful in showing the current opinion of that time.

A small library with one copy of a title is called upon to make a rather simple decision: Will the demand for this book keep up long enough to justify the expense of rebinding? Larger libraries, and especially those with branches, must survey the whole stock and decide whether to rebind at all, or how many copies. As popularity wanes, or the public is lured away from a good book by the ballyhoo for a new contender, skillful handling of available copies may enable the library to meet reasonable demands with a minimum of rebinds. Some libraries feel justified in putting copies of a once popular title in "dead storage" to be used when need arises.

The foregoing comment has been rather largely directed toward fiction, though equally applicable to nonfiction. As to the latter, the librarian also asks himself: (1) if the material is included in a collected edition of the author's works; (2) if perhaps the subject matter of a volume has not been better handled, or even completely superseded, by a contribution of the same author or some other authority on the subject; or (3) if a later edition may not be so much more readable and attractive as to leave little doubt about discarding the original purchase.

UNBINDABLE VOLUMES

Having decided that a volume is to be retained in the library's collection the next decision to be made is whether it will lend itself to the process of rebinding. If, for example, upon turning down a corner of a leaf the corner breaks off or remains turned down, the paper has not sufficient strength to undergo the sewing and other binding processes.

Some librarians are under the impression that they save money by "mending," a job at which they often put young, untrained, inexperienced persons. The result is that when the "mended" book finally comes to the binder, it is in such condition as to make a first-class rebind impossible. If the volume had been rebound in the beginning, the results would have been satisfactory and money could have been saved.

In general, volumes having brittle, soft and bulky or "feather-weight" paper are as such not worth rebinding. The leaves will have a tendency to break off or tear away from the sewing along the inner margins after a comparatively short time. Such volumes call for the utmost skill on the part of the binder in carefully adjusting the tension of the sewing to the estimated strength of the paper. Only if such a volume is rare or difficult to replace should it be sent to the binder, with, of course, the proper instructions for its special treatment. Cost should be kept in mind since any special treatment of a volume necessarily means extra expense.

Since successful oversewing requires an inner margin of at least half an inch, the librarian should note whether that space exists. Of course books with narrow inner margins may be hand-sewn but the expense is thereby increased. The library patron is justifiably annoyed by a book with so narrow an inner margin that he must use both hands to hold it open to read it.

Pages should be examined to determine whether they are too soiled or too worn to be rebound into an attractive and usable volume. If there are loose leaves it should be made certain that some are not also missing. A volume with some of its leaves missing will ordinarily be returned unbound by the binder. If the librarian finds that there are leaves missing and yet feels that despite this loss the volume is worth rebinding, a binding slip should be placed in the volume stating "Bind as is."

LEATHER BINDINGS

Fortunately, leather is very little used these days to bind books. Older libraries, however, have the problem of caring for U. S. Government documents and lawbooks which were once regularly bound in an inferior quality of leather. Time has reduced this material to a brown dust producer. The best solution of this problem is rebinding in buckram at as early a date as funds will permit.

MAGAZINES, SERIALS AND PAMPHLETS

The preservation of magazines, which form an important part of a library's collection, is always a problem as is also the preservation of serials in many libraries. The paper on which magazines and serials are printed varies from that which is little better than newsprint to that high-quality paper found in some scientific publications and in some quarterlies. The leaves and sections of magazines and serials are generally held together

with wire stitching, staples or glue. Some magazines may have protective covers, while some serials may have no covers at all. But whatever their original state, the rule of early binding holds.

The problem of what to do with pamphlets is not too easily solved. Some librarians put them away in vertical files without attempting to give them any protection beyond their original covers (if any). If the collection is little used, this system serves well enough. However, since many pamphlets furnish up-to-date and important information not too easily found elsewhere, other treatment will seem advisable. Two methods are available. (1) Each pamphlet may be bound pamphlet style separately, which usually means side stitched in a stiff cover. (2) The library itself may purchase assorted sizes of covers into which pamphlets may be fastened. This second treatment is recommended for pamphlets which seem to have more than temporary value. Binders have been very successful, too, in binding in one volume pamphlets of varying sizes and thicknesses on the same or similar subjects.

NEWSPAPERS

Newspapers which are intended to be bound should not be made available to the public for reading on issue. One or two eager searchers will so weaken newsprint that binding is a waste of money. If newspapers are to be bound a file for that purpose should be acquired, and each number should be carefully laid away, without being folded, until a volume has been accumulated. A few newspapers are considerate of tomorrow's students and offer a rag paper or film edition. For local reasons, it is wise to bind newspapers of regional interest.

Every library is constantly receiving all sorts of print, from single sheets to thick volumes: sheet music, broadsides, etchings, manuscripts, typescripts, etc. What to do with each piece depends upon the type of library and its objectives. In case of doubt as to the best method of binding, mounting or otherwise preserving material to be kept permanently, the librarian can do no better than to consult the binder. Full understanding will increase the satisfaction of both parties and save the library money.

TO BIND, TO MEND, OR TO REPAIR

FRESH LOOKING VOLUMES

Just as customers naturally gravitate to the store in which merchandise has a fresh, bright, well-arranged appearance, so readers come more freely to the library whose volumes have bright, attractive covers and whose pages are not over-mended, much-soiled or torn. The library staff, too, is apt to have a more cheerful attitude toward their work if they are not handling dull, shabby volumes.

The desire of every librarian is to have just such fresh, clean, attractive volumes to offer his public. But to achieve and maintain this desirable condition is a never ending struggle. One method used in many libraries is to issue fiction in the publisher's covers as long as its condition will warrant and then rebind. However, present-day fiction and some nonfiction published in paper bindings becomes disagreeably soiled after a very few issues unless protected by an extra plastic cover of some kind.

Cloth bound nonfiction volumes can be kept in circulation in most cases for a considerable 30–40 times before they need rebinding. Cloth bound children's books, like the formerly cloth bound fiction, can be kept in circulation a satisfactory 20–30 times without losing their attractive appearance, if they have been properly sewed by their publishers.

PRE-LIBRARY BINDING

A second method is to buy fiction, children's books, and some so-called "classics" in pre-library binding. These volumes bought by the library binder in sheets or in the publisher's binding should be bound or rebound according to the Standards for Reinforced (Pre-Library-Bound) New Books, before being sold to libraries. While there are many titles available in pre-bindings, still they are almost entirely confined to adult fiction and to children's books and are by no means representative of the variety of books that are ordinarily rebound (when worn out) for permanent library

stock. But a volume thus bound can be kept in constant circulation without rebinding, until it is ready to be discarded.

Sometimes publishers offer what they term "special" bindings for library use. Some such books may be good and others may be little more than the publisher's regular edition. Unless these "prebound," "reinforced," or "reconstructed" books measure up to Class "A" Standards for Reinforced New Books their acquisition cannot be recommended, especially at an increased price.

EARLY REBINDING ADVISABLE

If a volume is ever to be rebound, the best, most economical time to send it to the bindery is before its appearance becomes so unattractive to readers that its circulation slows up. It should not be allowed to become so hopelessly worn out that it cannot be rebound but has to be replaced. If the sewing has given way in one or more places or if leaves are loose, and even though the cover can last a few more circulations, the volume should be rebound, provided, of course, that it is of any permanent value to the library.

It is inadvisable to keep a volume working until it is so crippled that it cannot be put into sound condition except by expenditure of too much time in mending, repairing and rebinding. A good binder can do wonders with a bundle of dog-eared, shabby paper, and in a book of permanent value unobtainable in good condition, it may be worth-while to test his ingenuity; but ordinarily it is not a profitable undertaking. The prompt spotting of volumes needing rebinding, emergency mending or treatment, and bringing them to the attention of the binding supervisor should be the responsibility of every staff member from page to librarian.

BOOK MENDING

There still seems to be uncertainty in the minds of some librarians as to just what constitutes book mending or repairing. This may be due to the tendency of librarians, and some binders, to refer to the different kinds of book repair treatments by different terms. Now, due to the efforts of the Joint Committee of the American Library Association and the Library Binding Institute, both librarians and binders tend toward the more precise use of terms describing mending and repairing processes, with the following distinctions:

1. *Mending.* Minor restoration, not involving replacement with any

new material or the separation of book from cover. (For example, the mending of a tear in a page or the tipping in of a loose leaf.)

2. *Repairing.* Partial rehabilitation of a worn volume, the amount of work done being less than the minimum involved in rebinding and more than the maximum involved in mending. (For example, the repairing of the cover cloth or restoring lost leaf corners.)

3. *Reinforcing.* Strengthening the structure of a weakened volume, usually by adding material. (For example, the strengthening of a hinge with cloth or the reinforcing of a page by covering it with tissue.)

4. *Recasing.* Replacing the cover on a volume which has come out of its cover or has loosened in its cover, the sewing and cover being still in good condition.

5. *Rebacking.* Attaching a new shelf back on a volume without any other binding.

6. *Re-covering.* The process of making a new cover and of attaching it to the volume.

7. *Resewing.* The process of taking the volume out of its cover, removing the old sewing, sewing anew, and replacing in the same cover.

All of these processes may be carried on in the mending or binding department of a library and are frequently and incorrectly called mending or repairing.

Good mending and other methods of keeping a worn book in usable condition require training, care, and a proper knowledge of and respect for books. Poor mending and other rehabilitation methods may easily spoil a volume and render its rebinding impossible. A volume may be made unfit for binding through the application of too much glue or paste on the back of the volume inside the cover—a result often of recasing or pasting the volume back into the original cover. Paste or glue that is too thin may run between the leaves so far that it is impossible to separate the leaves without tearing the entire inner margin or destroying some of the print. This same bad result may come from the use of too much paste in tipping in loose leaves.

The use of gummed cloth or transparent adhesive paper for tipping in, for mending tears or for reinforcing joints inside the body of the volume that is destined to be rebound may also render rebinding difficult and should be avoided. Removing adhesive strips from tears may easily destroy some of the print. Removing gummed strips along the inner margins (if, indeed, they can be removed) weakens the binding edge, often necessi-

tating extra reinforcing. If such gummed strips are not first removed, the leaves, when the volume is being trimmed, rounded or backed, will skid, resulting in an imperfect, unsatisfactory job. (Skidding may also be caused in volumes in which there are a number of highly glazed photographs.)

Early rebinding for volumes of permanent value is always more economical in the long run than is much mending or rehabilitation work. Mending and rehabilitation are only partial jobs, and should be limited to simple operations on volumes that are never to be bound or rebound, whereas rebinding is complete and includes all the end results of mending, repairing, reinforcing, resewing, etc.

BINDING SCHEDULES

Having decided that it is more economical to send volumes needing binding or rebinding to the bindery before further use renders them unfit for the binder to work upon, the next questions to be decided are:

1. When can the volumes best be spared from the library?
2. When is the most convenient time for preparation?
3. When can the binder do the work with the least delay?
4. When will the library be able to pay its binding bills both promptly and conveniently?

With material other than magazines, a little careful study will show that not all material awaiting binding needs be sent at the same time. Some volumes, such as popular fiction, will be found to have just passed their peak use and, perhaps, need not be sent at once. Others, e.g., Christmas plays and stories, Lenten reading and special-day material, have only a brief use and could be sent when this use has passed. Reading material in school and college libraries, needed only during one semester, could be sent at the end of that semester. Volumes that are in constant demand should be sent as soon as possible. Before making any shipments the librarian should consult the binder to make sure that he can receive and bind the material without undue delay.

Not all of the numerous magazines now received by libraries are worthy of the expense of binding. The librarian will naturally select those which have "future" value and will get them off to the binder as soon as the demand for them will permit. Delay in binding magazines results in wear, and in loss of material not easily replaced to meet the need of readers. Magazines on the same or similar subjects should not all be sent to the

binder at the same time. In a larger library with duplicate sets satisfaction to the reader will be assured if one set is kept while others are at the bindery. A schedule covering a year will simplify the work of the library and give the greatest use to the public.

Convenience, real or imaginary, custom and habit have led many libraries to send the bulk of their binding in the summertime when binderies are flooded with the binding from schools and universities. Many libraries—school and college perhaps to a lesser degree than public libraries—could arrange to send their binding in regular amounts and at regular intervals throughout the year by giving the matter thoughtful consideration.

By sending material to be bound in regular instalments, the library is relieved of the peak load of magazine and book assembling that results from the one-or-two-a-year method of making up bindery shipments. Frequently scheduled shipments will cut down the time that volumes needed for reference or for issue are out of use, while waiting to be shipped to the bindery or waiting to be bound after arrival at the bindery.

More regular shipments of material to be bound need not necessarily mean more routine work. Sometimes the scheduling of binding orders at more frequent times during the year can save work, not increase it. If the method of deciding which volumes are to be rebound and when, as well as the means used in bringing volumes to the attention of the binding supervisor, is properly organized it may frequently be found that it is much less strain on everybody to do the work throughout the year than to concentrate it in one or two hectic periods.

The best arrangement whereby the binder can do the binding for any particular library with the least delay can be worked out only by study and experiment. Preferably there should be one or two conferences between the librarian and the binder early in the year. The librarian, having studied the binding records of the library for the past year or two, should be able to estimate the current year's needs. The binder should be able to determine from his previous year's records what is the most favorable time to receive the library's work.

The person in charge of the library's binding should know at all times what funds are available for that purpose. He should know whether the money will be made available in monthly, quarterly or yearly sums in order to arrange the binding schedule so that bills for binding will not come due at times when no money is available. It is a waste of time and money for the binder to be compelled to send statements month after month before

receiving payment; it is also a waste of time for the library to receive and check statements each month. Prompt payment of bills allows the binder to pay his bills promptly and makes unnecessary the extra expense of borrowing money at the bank.

A binding schedule geared to the binding appropriation, with bills submitted when they can be promptly paid by the library, prevents overspending of the binding appropriation. This practice prevents a rush to spend a possible balance of binding funds which would revert to their source if not spent before the end of the year.

The principle of spreading the binding work over the year may appear to apply only to the largest libraries, but this is not necessarily the case. A number of medium sized libraries served by a relatively small bindery may find it very advantageous to schedule the work more evenly. In some cases it may take a year to get scheduling procedures going smoothly and on an even basis; in some cases it may take two or three years. But every librarian and every binder who helps to schedule the binding of even one library is not only helping to provide quicker and more efficient binding service for that library but for all other libraries served by the same bindery.

SELECTING A BINDERY

The selection of a bindery to do a library's work should not be made solely for the reason that a shop is near at hand. It is an advantage, to be sure, to reduce the round-trip mileage of the book when it is sent away for a new dress. Then too, there may be librarians and board members who feel that since the binder is a neighbor, and especially since he pays local taxes, he is entitled to the job. That tax argument is a strong one and should be given consideration if the binder is fully qualified to give the library well-turned-out books and magazines at proper prices. Purchasing agents who sometimes have more control over library expenditures than is good for the library are apt to think that any listing in the classified section of the telephone directory under "binder" or "bookbinder" will give them dependable library binders. Actually, most of these listed "binderies" and "bookbinderies" may not even be interested in doing or equipped to do library binding.

VARIOUS KINDS OF BINDERS

Here are some of the different kinds of binders often listed together indiscriminately in telephone directories:

1. *Edition binderies* in which books are bound in quantity for publishers. Practically all books purchased by libraries are bound in edition binderies and have to be rebound after relatively few issues.

2. *Trade binderies* in which work is not done for the customer direct, but for a printer, or for any other binder in the "trade." In general, the trade binder's equipment supplements that of the local printer and takes care of work he is not equipped to do, such as wire stitching, ruling billheads, making pads, and similar work entirely unrelated to library binding.

3. *General job binderies* in which odd jobs of binding either for the customer direct or for the trade are performed. These binderies may do

some edition and some library binding when they have specially equipped and staffed departments to handle the work.

4. *Pamphlet binderies* in which newly printed sheets of pamphlets or magazines are stitched, with thread or wire, in large quantities for publishers.

5. *Blankbook binderies* in which ledgers and other bookkeeping and accounting volumes are bound.

These five classes of binderies all deal with larger or smaller quantities of uniform material, all of which is to be bound alike and at one time. Library binderies had to be developed in order to handle varying quantities and a variety of material which at first glance might seem very similar in character but which actually requires that attention be given each item—as the collating, trimming, sewing or lettering of each volume, to mention only a few of the library binding operations. The library bindery must therefore work under a combination of conditions far different from those prevailing in the other types of binderies. It must work on each volume individually; but, at the same time, large quantities of volumes must be handled as quickly as possible. Specially trained workers are required, even for processes like collating or inspection which involve no craftsmanship.

LIBRARY BINDERS

From other kinds of bookbinding library binders have taken over for their use whatever methods, materials and equipment have been most needed in developing library binding. The invention of special machines, such as the oversewing machine, has helped in determining, broadly, the form, characteristics and quality of today's library binding. The book scorer and the book sander, together with the sewing machine, enable the binder to turn out volumes which open easily, wear well, and have satisfactory margins.

6. *Library binderies*, then, are binderies that are properly staffed and equipped, that specialize in the binding and rebinding of books and other printed matter for service in public or private libraries and in various kinds of related institutions. The work of a library binder includes binding or rebinding of books in hard covers other than the original covers; the collation of series of separate magazines, newspapers, pamphlets, documents, etc., and their binding into permanent covers; the rebinding of school text-

books and of lawbooks; repairing books for private customers; and the restoration and preserving of books, documents and similar material.

BOOK REPAIRERS

Bookbinding was once a handicraft which made a rich contribution to art. With little more than a pair of hands the old-time workman could do wonders. Unfortunately, his craft (not considering the artist-binder in a studio) has dwindled almost to the vanishing point. Occasionally, however, a one-man bookbinder or book repairer may come to a library with a proposal to bind, rebind, restore or clean books in a short time and at low cost. No experienced bookbinder today, however, would seriously claim to do binding unless he is equipped with the minimum number of machines and a staff skilled in the several processes involved.

Wise librarians will acquaint themselves with the facilities and equipment of the shop to which they give their binding. Now and then when competition is keen, so-called branch binderies are set up in order to take advantage of local conditions. In some cases such "branches" have turned out to be mere collecting points with only a desk and a telephone. Binding "brokers" who once flourished, after a fashion, let out to the lowest-price shop on their list any binding business they were able to pick up. These "brokers" are seldom met with today.

"PICKUP" SERVICE

Bindery salesmen or representatives who travel about the country in the interest of their binderies aid librarians in keeping abreast of bindery practices and developments. Sometimes, too, they pick up volumes to be bound. This "pickup" business has been subject to criticism in that some salesmen will offer to accept a very small number of books for speedy and special treatment, to be returned quickly by car or truck. It has been said that such proposals cannot result in a profit to the bindery, and hence are not economically defensible. Generally speaking, pickup by truck is entirely legitimate, but not for fewer than 100 books or 50 magazines. Maintaining such a service requires the complete cooperation of all the binder's customers in any given territory. Any offer by a salesman of quick service, in any quantity, should be a signal to the librarian to check on the quality of the work, which very often will be found to fall below Class "A" standards.

RELIABLE BINDERS

The librarian should make sure that the bindery soliciting his business measures up to standard in the following respects:

1. Class "A" in materials and workmanship.
2. Dependable service; reasonable retention of books at bindery consistent with good work; ability to do a "rush" job when it is a matter of importance; a minimum of mistakes.
3. A minimum of demands on the library staff in the preparation of books to be bound; ability to follow rules which have been agreed upon by binder and librarian.
4. Best possible care in handling and reasonable insurance protection of the books at the bindery.
5. Low cost consistent with the above requirements.

CERTIFICATION PLAN FOR BINDERIES

Librarians will do well to visit the bindery doing their work in order to acquaint themselves with its personnel and equipment. That librarians may not have to depend upon their own judgment exclusively, the Joint Committee of the American Library Association and Library Binding Institute has established a Certification Plan for binderies. Any reputable binder may apply for certification for his bindery, and it will be certified if he meets the following requirements:

1. Submit samples to prove that he can do Class "A" work. (These samples are passed upon by a Board of Review appointed by the Joint Committee. The identity of the bindery applicant is not divulged to the Board of Review.)
2. Prove responsibility and reliability in sworn answers to questions. The answers are investigated by agents of the Joint Committee.
3. Give satisfactory references.
4. Carry sufficient insurance.
5. Become a member of the Library Binding Institute.

There need be no fear that a monopoly can ever be established by this certification plan in the field of library binding. While modern inventiveness has produced many ingenious and timesaving machines that greatly facilitate the work of a well-equipped shop, it is altogether possible for an individual with few tools and a pair of skillful hands to turn out bindings that meet Class "A" specifications. But binderies, new or old, large or small, turning out work by hand or machine—all are welcome in the Library Bind-

ing Institute, provided the work done measures up to the specifications for Class "A" library binding.

It is to the advantage of the library to establish a friendly business relationship with a reliable bindery. Time and money will be saved by such an arrangement. By applying to the Joint Committee of the American Library Association and Library Binding Institute aid may be had in selecting a competent and reliable bindery, working out service procedures, maintaining strict standards and in receiving Class "A" binding at fair and reasonable prices. When a satisfactory relationship has been established, the librarian will quite naturally inspect the work done and see that it adheres to specifications. Fortunately, today, it is the exception for the representative of a reputable bindery deliberately to break the back of a book in an attempt to show that the other fellow's work is poor. Occasionally a competitor will appear offering to do just as good or better work at a substantial saving in cost. It is good business on the part of the librarian to check such offers very carefully. Switching from one binder to another costs the library time and work issuing instructions to a new binder, necessitates more careful inspection of binding when received, and, all too often, requires returning to the bindery volumes incorrectly bound.

BIDS ON BINDING

Without considering overhead costs, wages and costs of materials alone quite uniformly take up about 65 per cent of the binder's charge for his services. If a bid is made substantially under prevailing rates it is too often a sign that the bidder is not paying standard wages, that he is using inferior materials, that he takes an unreasonable time to do the work or that his staff lacks skill.

Requiring bids on binding seldom proves beneficial either to binder or library; it wastes time and money for both. Where state laws purporting to govern binding for state institutional libraries require competitive bidding, it is very difficult to establish sound and stable binding service. In the end, the arrangement proves to be an annoyance, and there have been instances in which court action prolonged an unhappy situation resulting from such bidding. Deliveries have been held up and money wasted. The librarian or fiscal agent should be given discretionary power to reject the lowest bid because of inferior workmanship or inadequate facilities and this power should be exercised without hesitation. Any penalty clauses once agreed upon should be strictly enforced, thus discouraging the incompetent

binder from entering into an agreement which he cannot fulfill. When bids must be taken, the librarian should insist that the Minimum Specifications for Class "A" Library Binding be followed.

No librarian should ever ask a binder how much he will charge to bind "so many books"; and no binder should ever offer to bind "so many books" at a uniform price. A call for bids should be definite not only as to the number of books in question, but also as to the sizes of the volumes, their condition and whether there are magazines, textbooks, children's books or ordinary fiction in the lot. Bidding in itself is bad enough; but without full information about the material to be bound, it becomes guesswork from which neither side can expect to profit.

In the case of an annual bid or an indefinite number of volumes, bidding should always be by class and kind. The size of a volume means everything to the binder, who must know whether he is engaging to bind *Webster's New International Dictionary*, the *World Almanac*, the *Saturday Evening Post* or the *Reader's Digest*—that is, if he expects to stay in business or to please his customer. In short, any contract entered into by library and bindery should be definite and specific on all essential points.

When a binder is asked to estimate on "special work," reasonable leeway should be given him in making his bid. Also, librarians should not expect the most difficult jobs to be done most quickly.

Study, over a period of years, of the methods by which libraries buy their binding service has shown that the best results are obtained by those libraries which select a competent, reliable binder and give him their work year after year. Libraries having the most serious and recurring binding problems are those which, because of conditions beyond their control, have been forced to change binderies frequently, or those which like to "trade around" on the basis of sales talks or cut prices.

PREPARING MATERIAL FOR THE BINDERY

Shelves full of worn and soiled books waiting to be sent to the bindery do not present the problem to the present-day librarian that they did to the librarian of a comparatively few years ago. Then the librarian had no definite standards of binding to guide him. He either had to take what the binder had to offer or he had to have sufficient knowledge of binding methods and materials to tell the binder what he wanted and, what was fully as important, he had to be able to judge whether or not the binder had supplied those materials and used those methods in binding the magazines and rebinding the books.

MINIMUM SPECIFICATIONS

Today the problem of getting magazines bound and books rebound in substantial materials with legible lettering and sound, careful workmanship can be a fairly simple matter mainly as a result of the gradual development, since the turn of the century, of what is known as Class "A" Library Binding.

To aid further in establishing and maintaining these high standards of craftsmanship in the library binding industry, the Joint Committee of the American Library Association and the Library Binding Institute was created in 1934. This committee, taking the California Library Association specifications and the standards of quality worked out under the National Recovery Administration in the Graphic Arts Code as guides, formulated the Minimum Specifications for Class "A" Library Binding that are now increasingly being stipulated by libraries of all sizes and kinds in their instructions to their binders.

A little later "decorated" and "illustrated" covers, generally following the publishers' designs closely, became obtainable by the thousands, and at a cost not greater than the outlay for plain cloth and lettering. Thus, rebound books with sparkling covers and plain or colored edges have gone far beyond the dull and unattractive volumes of former days.

Thanks to the Minimum Specifications and to the more complete understanding between librarian and binder brought about by the activities of the Joint Committee, few volumes, except magazines, sent to the bindery by public and school libraries require any but "standing" instructions. A typical statement of such general instructions might read:

"Except where otherwise indicated by individual binding slips, rebind our books according to the American Library Association Minimum Specifications for Class 'A' Library Binding in full buckram of assorted colors, letter as per underlined words on title page and find call numbers on title page. We desire author below title and in relatively large type. Use 'decorated' and 'illustrated' covers as far as possible. On thin books lettering on the spine is to read from head to tail. Edges are to be left plain." This can be modified or adapted as desired.

Once such instructions have been issued to a binder they become one of his records and are to be observed until countermanded. A new librarian (or binding supervisor) should check with the library's binder to find out what binding instructions are in force for that particular library so that there may be complete and mutual understanding.

Call numbers, if used, should be pencilled lightly, plainly and correctly, as near the center of the title page, or the page following, as possible. Using either of these pages for the call number, rather than the back of the title page, makes the call number more easily and quickly found by the binder.

USE OF BINDING SLIPS

If call numbers are to be used, librarians should specify in their "standing" instructions or on binding slips the distance that the *top* of the number should be from the bottom of the spine.

The binding slip if used (and it should be used whenever special instructions are needed for a particular volume) may be either a printed form or a blank strip of paper. The simplest printed binding slip should provide spaces for (1) style; (2) color; (3) lettering; and (4) special instructions.

If a binder prefers to have the binding slip pasted in, it should be attached with a mere dot of paste to the first page following the title page, in a diagonal position with its top toward the inner margin, but so placed

that the slip will not be cut when the edges of the book are trimmed nor caught by the stitches of the new sewing along the inner margin. If the binder objects to having the binding slip pasted in, it should be placed in the book at the title page and it should protrude.

PACKING AND SHIPPING

Before volumes are packed they should be examined to make sure that each is complete. While the Minimum Specifications require that all volumes should be collated carefully at the bindery, collation of all volumes of any particular value should be done at the library since no one but the possessor of a book is, strictly speaking, in a position to say whether a particular copy of a particular book is complete or not. The additional collation done by the binder before the volume is taken apart is principally for his own protection, although it does serve as an added check on the completeness of the material as submitted by the library. As the book is being collated at the library it should be made certain that library indentification marks are still in the volume, that torn pages are mended and soiled ones cleaned, if possible. If pages are missing, typed or photostat substitutes should be provided by the library or a binding slip should be made out stating "bind as is" or "bind with parts missing." Occasionally the librarian may want a volume bound with stubs to which he hopes in time to attach missing leaves or parts.

Book pockets and cards are next removed and the volumes and cards or pockets are separately counted. If the count tallies, the cards or pockets are filed by author or title in binding tray, and charged out to the binder. Books should not be disturbed once they have been counted.

Before a shipment is sent to the bindery, the binder should be notified of the impending shipment, the number of books included, the number of containers, and the method of transportation.

If it is the first shipment to this binder, the notification letter should also contain "standing" instructions as to the style of binding, materials, color of cloth, the rendering of invoices and similar contract provisions. If, when volumes are sent to the bindery, a formal order from a purchasing department is required, see that such an order goes forward at once. Otherwise the volumes may lie untouched at the bindery awaiting the order. A list by author and title may serve as a record of what is at the bindery for technical and university libraries where much unusual material is sent. A carbon copy of such a list should be sent to the binder.

Shipments should be sent at regular intervals and must be carefully packed. Most binders will provide boxes or cartons of a convenient size for shipping binding material. Librarians will, of course, confine their use of a particular binder's shipping containers to shipments to that binder, and will return all unused containers to their respective owners "transportation collect."

When the binder is to pay transportation on a binding shipment, it is to be expected that the librarian will follow the explicit instructions of the binder as to the most inexpensive method of shipment. Shipments by express or even by parcel post are generally too expensive to be considered.

Such small shipments should be avoided whenever possible because, generally speaking, binders almost always add actual transportation charges on shipments of less than 100 books or 50 magazine volumes. Volumes should be packed as compactly as possible with enough crumpled newspapers to fill in any space remaining between volumes and the sides or top of container. It is not wise to remove covers from the volume. The saving in transportation charges effected is more than offset by the fact that such shipments never pack well, volumes shift about and volumes become crumpled at the edges.

RETAINING ORIGINAL COVERS

Librarians sometimes stipulate to binders that the original covers be used in rebinding, because they wish to preserve the original appearance of the book or because they think it will make the rebinding less expensive. Original covers, however, should only be saved in the case of rare or valuable books, important first editions, or local imprints. Keeping the old cover with the book as it progresses through the bindery calls for extra time and attention which justifies the binder's making an extra charge.

VOLUMES RETURNED UNBOUND

When volumes are returned from the bindery they should be checked against the book cards or pockets to verify the correct return of all volumes sent to the bindery. In counting the number of volumes returned from the bindery, those returned unbound are sometimes overlooked. The reason for their return in this condition will be found noted by the binder on a slip accompanying each volume. Any of three major causes may have been the reason for not rebinding: (1) The volume may be incomplete. (2) The physical condition of the paper may make rebinding almost, if not quite,

impossible. (3) Unusual or extra binding processes may be required that will occasion extra charge above the usual rate. If it is still desired that the volume be rebound, instructions to "bind as is" can be written on the binding slip and volume can be sent with the next shipment to the bindery.

PREPARING MAGAZINES AND SERIALS

The problem of caring for, preserving and binding magazines and serials is much more complicated than that presented by the average fiction or nonfiction volume. This job, however, can be simplified greatly by the use of record cards which may be obtained from library supply houses. These cards should be made to carry all the information needed to prepare files for binding, for example: how the volume is formed, inclusive dates, whether an index is published and how to get it, and the address of the publication. On each card should also be recorded the kind and color of cover material to be used, lettering desired (especially if "standing" instructions have not been adopted), note as to removal or retention of covers and advertisements, and number of volumes per year. With this information readily available, getting magazines off to the binder requires little additional information beyond dates and volume number.

When a magazine is included in a shipment to the binder for the first time, the binder should, of course, be given full information concerning it. "Standing" instructions can be issued and make the work of the librarian very simple. For example: "Unless otherwise noted bind magazines according to American Library Association Minimum Specifications for Class 'A' Library Binding in full buckram to match samples, and use standardized lettering. Include indexes, supplements and maps, but discard covers and leaves wholly devoted to advertising. Bind index and title page at front of volume. Trim volume as little as possible and maintain uniformity in sets; leave edges plain."

While it may be possible for the library which binds few but the most popular magazines to issue "standing" instructions to the binder, many misunderstandings are apt to arise and much guesswork on the part of the binder will be necessary unless binding slips are sent with volumes needing special attention. For example, a librarian may state that the pagination of a volume should never be broken, and then complain if supplementary material of different pagination is bound together at the back of the volume instead of with the months with which it was published. Or exception may be taken to the inclusion of pages of straight advertising, in spite of the

fact that the removal of the pages would break the pagination. Librarians are urged not to remove pages of advertising but to instruct the binder whether to remove or retain them.

If "standing" instructions have not been adopted, a binding slip bearing the name of the library should accompany each volume. This slip should be placed, not pasted, on the first page of the text or, if the index is to be bound in front, then on the first page of the index. Not infrequently, indexes are bound at the end of the volume, a practice not readily adaptable when the publisher begins the index on the reverse side of the title page. Of course if the index is paged as the conclusion of the volume confusion will be avoided by placing it in its regular order. If the publisher's index is not easily available, and if the magazine is included in the *Readers' Guide* or other reliable compilation, the individual index to a bound volume becomes of little value, and is scarcely worth the effort frequently necessary to obtain or retain it.

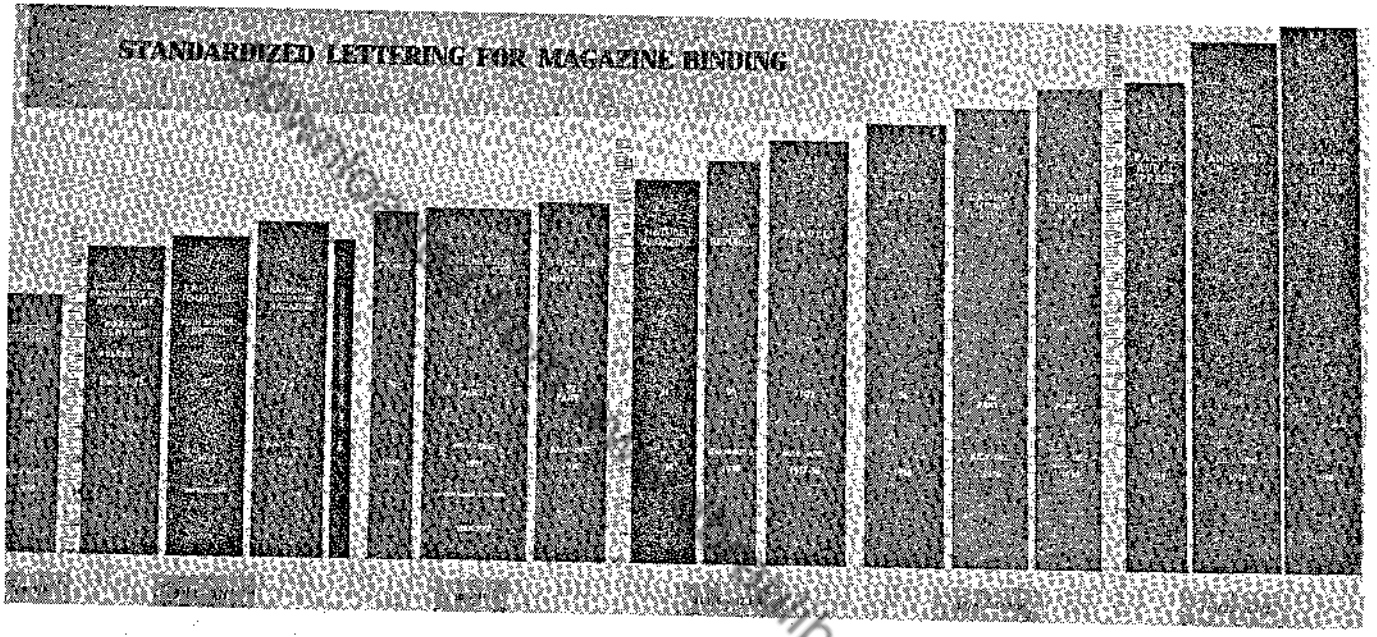
If two volumes are to be bound as one, they should be tied together, and instructions—as for example, "Vol 7-8 1949"—should be entered on the binding slip. Incomplete volumes should not be sent to the bindery with instructions to secure missing parts. The librarian has access to all markets from which to obtain missing numbers, indexes and title pages. If the binder is given this job, which he does not want and is little equipped to undertake, the librarian should expect to compensate him for his trouble.

RUB-OFFS

If a rub-off is necessary to match volumes previously bound, follow these instructions: (1) Be sure the lower edge of the thin rub-off paper is flush with the bottom of the bound volume. (2) Indicate the top of the volume with a horizontal line. (3) Hold paper firmly while you make the rub. (4) Rub pencil (soft lead is preferable) until every letter of each word is clearly transferred. Lines, numbers and any symbols should also be transferred. (5) Designate cover material and color to be used. (6) Designate gold or color of foil to be used in stamping. It should be borne in mind in designating the color of the cover material that the colors will change with exposure to light and that two runs of cloth presumably of the same shade do not always match perfectly.

STANDARDIZED LETTERING

The Joint Committee has gone on record as favoring the standardized lettering plan which so greatly improves the appearance of a library's



Standardized lettering

bound magazines, saves the time of the librarian and eliminates the need for rub-offs for the titles included. The job of keeping a rub-off file at the bindery is difficult and expensive. Reference to the accompanying illustration shows the ease of reading title, volume number, year and months when brought into uniform alignment. The magazines are grouped, according to height, in five classes lettered B to F. Imprints are placed at the bottom, and all decorative lines and ornaments are omitted. The abbreviation "Vol." is not used; and if the date is within the calendar year, only the date without the months is used. Where the inclusive months run over into another year, two lines are used, as for example: "November—May" (line 1), "1948—1949" (line 2). The H. W. Wilson Company indexes and the Library of Congress catalog cards may confidently be used as acceptable form of magazine titles.

Forethought on the part of the librarian will obviate many of the annoyances with respect to binding magazines. If the publisher sends title page and index on request only, they should be claimed at the proper time. Take the title page and index out of the number in which they are received and put them away in a safe place against the time when the volume is to be sent to the binder. (Use of these by a reader may be allowed, on request, and then the material should go back to its safe file.) And, of course, be sure the title page and index are included when the volumes are shipped off to the binder. If they are missing the binder might be instructed to put in stubs for future insertion.

When a shipment of magazines is sent to the binder, danger of misunderstanding will be avoided if a typewritten list in duplicate is made of the titles, one copy being kept and the other forwarded to the binder.

INEXPENSIVE MAGAZINE AND SERIAL BINDINGS

With the increased cost of materials and of labor, which gives little promise of early or substantial reduction, librarians naturally seek methods of binding which will be less expensive. To be less expensive than would be the case if bound according to the Minimum Specifications, production costs must be lowered by using either inferior materials, cheaper labor, or unsatisfactory methods of sewing or fastening the volume together.

It is always difficult to foresee the heavy use to which files of magazines and serials may be put. Research during World Wars I and II and the demands of veterans in college after World War II put a strain on magazines that could not be anticipated. It will usually be wiser for the

librarian to determine what files must be preserved, bind them substantially according to Class "A" Specifications and tie up the rest (or such parts as may not safely be discarded) into volumes.

These last-mentioned unbound volumes will be a continuing annoyance, however, and they will suffer wear, tear and loss. As time goes on, some of these files will prove to be necessary for good service and may then be bound properly, while others may go into the waste paper bin. Cheap binding, at best, is never cheap.

PRESERVATION OF NEWSPAPERS

Since the day when wood pulp began generally to be used for newspapers, the life of the newspaper became limited. Files of newspapers of a hundred years ago are crisp and usable even today, while newspapers only ten or even five years old are turning brown, and their edges are beginning to crumble. A few newspapers (notably the *New York Times*) put out a rag paper edition, which naturally is expensive but indispensable if the library needs a permanent record of daily happenings. For local history reasons, libraries often seek to preserve their local newspapers, and publishers, upon request, are usually willing to supply an extra subscription without charge when assured that it is to be used exclusively for binding. Much is to be said, from every point of view, in favor of newspapers preserved on film.

Newspapers which must be preserved but whose condition renders them unfit for binding or filming may have their life prolonged by having their pages covered with some protective material such as chiffon, tissue or acetate cellulose. This protective process is expensive and should be fully discussed with a competent binder before being undertaken.

If it is decided to bind newspapers, certain rules, strictly followed, will add to their life. In the first place, no copy of a paper that is to go into a bound volume should ever be put into the hands of a reader. Immediately the day's paper is received, a copy should be examined to see that it is complete and that it is legibly printed throughout. If imperfect, a perfect copy should be procured at once. Local newspaper publishers are often willing to share the expense of having their papers bound or having them reproduced on film.

For storing while the necessary issues to form a volume are being accumulated, each issue should be opened to full page size (as it will be bound). If any of the leaves have not been properly folded, they should be

refolded. Loose leaves, if any, should be laid close in to the line of fold. The copy should then be laid flat "as is" (in a box, if possible), and succeeding issues should be added until the necessary number for a volume has been accumulated.

For practical use, newspaper volumes should not exceed approximately 2 inches in thickness "between covers." Volumes of this size are much more convenient to handle, and their binding will withstand strain much longer than when made thicker. Where volumes cannot logically be arranged in the 2 inch size, volumes up to 3½ inches in thickness are practicable. Librarians should issue special instructions with such volumes and should ask their binder for estimates on binding them.

Since readers inquire for newspapers by their dates, they should be bound without reference to the volume numbers given them by their publishers. Lettering on the volume should show the publication name and the inclusive dates bound together. The binder should be instructed whether the volume is to stand on a shelf or lie flat, so that he may arrange the lettering accordingly. If the volume is to lie flat, the lettering should be placed lengthwise along the spine, reading from head to tail.

"Standing" instructions as to binding newspapers can be issued, as: "Except where otherwise indicated by individual binding slips, bind all newspapers according to American Library Association Minimum Specifications, with edges sprinkled, cover three-quarter-bound, lettering in gold on leather label, reading down the back from head to tail." Such instructions can be varied, as the librarian may wish, to indicate stained edges or edges left plain, covers to be full-bound or half-bound, and lettering to be done in ink or foil, with or without leather label. If "standing" instructions are not issued, a binding slip should accompany each volume. A magazine record card for each newspaper should be kept, on which should be shown which volumes have been sent and when.

The packing of newspapers for shipping to the bindery should be carefully done in order to prevent any possible crumpling or other damage. The papers should, of course, lie flat in the container.

Because of the perishable nature of newsprint, even in well-bound volumes, and because of the awkwardness in handling these heavy volumes, more and more libraries are preserving their newspapers by having them reproduced on film. Even though this is done, certain libraries, where much research is done and where local advertising and local history are deemed important, have found it necessary to retain bound volumes, even after they

have been filmed. Should color work be used increasingly in newspapers, libraries will find an added reason for keeping up their files of bound volumes of newspapers.

THE LIBRARY BINDERY

PRESENT-DAY library binderies are marked by a considerable similarity in shop layout and uniformity in methods of work. It must not be concluded, however, that library binders are "as alike as two peas in a pod." Some of these binderies are mechanized to a high degree, others still continue to operate more or less, though efficiently, on older lines. A number of the library binderies could be classed as large, but the majority are rather small. With very few exceptions their proprietors are men who started at the bench, and many of them still work side by side with their employees. Frequently the main differences between the position of the employer and that of the employee in a library bindery is that the employee is more certain of a steady income, his hours are shorter, and, relatively, he has no responsibility. On the whole, employees recognize a close community of interest with their employers, and a mutual feeling of confidence dispels suspicion or distrust in matters affecting working conditions or wages.

MACHINE WORK VS. HANDWORK

It may be thought, because in few branches of industry the transition from pure handicraft to mechanization has been so marked as in that of bookbinding, that the binder would no longer be a skilled artisan and that he has been relegated to the position of machine-minder. There is little justification for such an assumption.

The newer binding machinery is very exact in its operations and in the results produced, but it also requires considerable experience on the part of the operator, careful attention, and a degree of understanding that only an operator of intelligence can bring to the task. There still remains a large and distinct class of workers that depend on the skill of their hands to perform the job they undertake; and, in addition, there is another group whose position lies midway between the mechanical and the manual extremes, a group that makes equal use of the machine and the bench. See pictures inserted between pages 38 and 39.

A bindery that can reasonably count on regular work from most of its important customers can plan its schedule so as to give the best possible service. Such a bindery can order in more convenient quantities the fabrics its customers prefer, as well as other binding supplies needed. Where there is too little work, the binder cannot let his employees go, because it is often difficult to get really experienced workers overnight. If there is too much of a rush, errors tend to increase, the amount of work done in overtime tends to decrease because of fatigue, and unit labor costs tend to be high.

"Rush" and "special" orders are ways of getting small amounts of binding done quickly, but they should not be asked for except when necessary. Naturally every binder receiving such orders wants to accommodate his customers and to get work done as requested. But to do this he must interrupt other binding in progress.

In many cases one library accounts for a substantial portion of a given binder's work which, suddenly lost, might put the shop out of operation. With competition in library binding keener and more widely spread today than ever before, it is very difficult for a bindery to "pick up" enough work to make up for such a loss.

Too much emphasis cannot be put on the importance of visiting the library bindery doing the library's work at least once a year. Only by actually seeing the many operations a volume undergoes when being bound or rebound can a librarian arrive at a full realization of the thoroughness and soundness of the work. Reliable binders not only welcome visits by librarians and library school students but urge that such visits be made.

BINDERY OPERATIONS

For Class "A" library binding the Minimum Specifications must be followed. In the process old and bedraggled volumes, received at the bindery, will undergo from 50 to 60 major and minor operations before they are shipped back to their library in strong, clean and attractive condition.

The volumes are first unpacked and counted to make sure that their number agrees with the total reported by the library. Each volume is given a number to identify it with the shipment and library to which it belongs. It is then carefully collated before being taken apart to detect any missing or damaged leaves, or any peculiarities of paper or construction that might make rebinding inadvisable. Since some volumes need more repairs than

others or need a different kind of sewing, the shipment is next sorted according to its various repair and binding needs.

PRELIMINARY OPERATIONS

Volumes found to be complete are now given the necessary mending and repairs. Old covers are removed, and when found necessary the volume is separated into sections, before being inspected to make sure that all is in readiness for rebinding.

One of the first operations in the rejuvenating process is to pound out (i.e., make flat) the roundness of the back of the volume, after which the back is trimmed or sanded off by a sand wheel just enough to remove the old glue adhering to the back and the edge of the folds through which the old sewing went. The leaves of the sections now being loose, it is necessary to apply a very light coat of flexible glue to the back edges to hold the leaves together. After this coating has dried, the volume is once more separated into sections for resewing.

Nobody enjoys trying to read a volume that does not open easily or that has to be held open by force after it is rebound. To prevent any such binding tightness, the binder, before resewing, examines the paper of the volume and if it is found to be somewhat stiff or of more than average thickness, he will make a slight crease near the binding edge of each leaf to increase the leaf's flexibility. This is called scoring.

End papers, into the making of which have gone several operations, are next selected for each volume according to its size, and then laid on the volume, front and back. Each one of the pair of end papers consists of an outward end-leaf which is to be pasted to and become part of the cover, and at least two free fly-leaves hinged with reinforcing fabric.

Three types of end papers have been included in the Minimum Specifications, as follows:

Type X. Three-leaf; single reinforcement; invisible joint; with the inward fly-leaf not pasted to the middle leaf.

Type Y. Three-leaf; single reinforcement; visible joint; with the inward fly-leaf not pasted to the middle leaf.

Type Z. Four-leaf; double reinforcement; visible joint; with the two middle leaves pasted together, forming a single leaf.

The construction of end papers must be such that the sewing will go through the reinforcing fabric the same as through the sections of the book.

RESEWING

The resewing of the volume comes next and is one of the most fascinating processes in the bindery. To watch the needles of the oversewing machine rapidly and simply form a stitch which looks so complicated when completed always holds the attention of any library visitor to a bindery. Oversewing by hand, necessary on some volumes, is generally done by women who have done this work all their lives and whose craftsmanlike stitches are no less perfect than those of the machine. As the volumes in each original shipment are once more gotten together they are inspected carefully to see that they have received the repairs and kind of sewing they needed and that the work has been done properly.

PREPARATION FOR COVERING

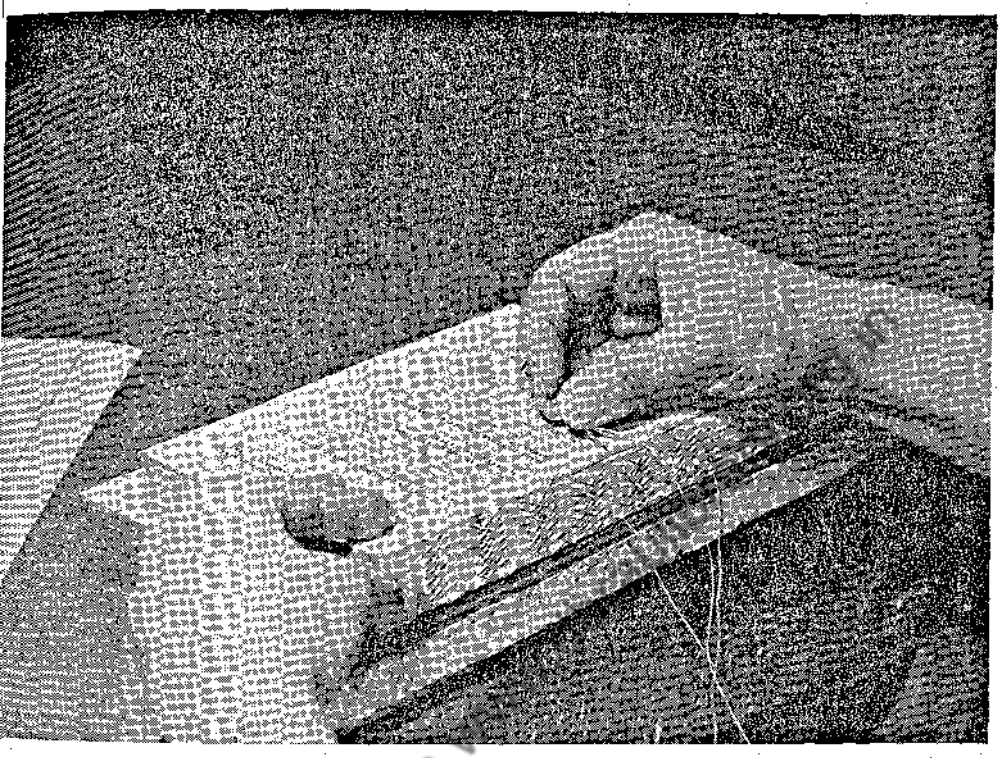
Now comes the operation which immediately gives the old soiled volumes a new look. The top, bottom, and fore-edges, where most of the dirt and wear is generally found on used volumes, are trimmed sufficiently to leave new, fresh, clean edges. These new edges can be left plain, or, as is done in some cases, brightness and attractiveness can be added to the volumes by spraying the edges with color. The fourth, or binding edge (the back), is thoroughly brushed with a flexible glue, and allowed to dry.

The next treatment, the rounding and backing of the volume, is one that is very necessary but one that is seldom thought of when looking at a well-bound volume. The volume is placed in a rounding machine and the flat surface of the binding edge is given a convex shape by the action of the machine's roller.

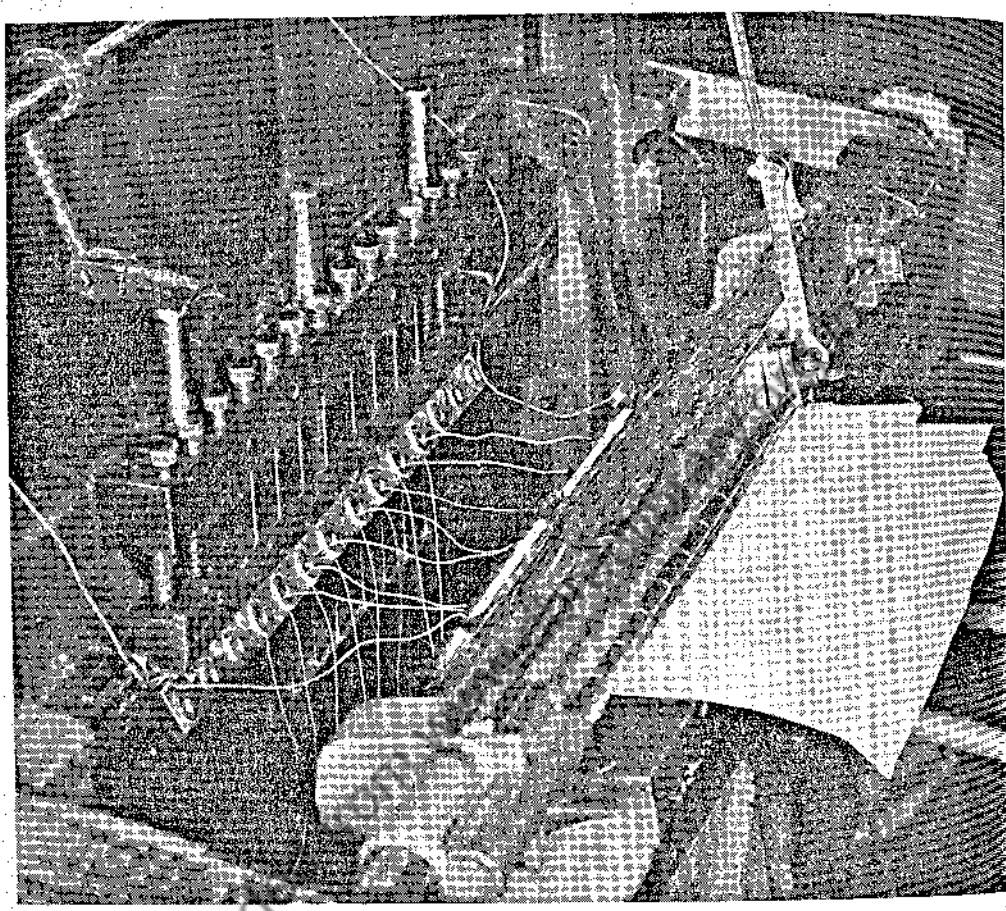
The backing process is performed by placing the volume in a backing machine, consisting of a vise to hold the volume and an adjustable roller which is rolled across each rounded binding edge to form a ridge along each side. This ridge will allow the board covers to fit into the rounded back when they are later applied to the volume. For neatness the ridge should be approximately as wide as the thickness of the boards to be used in the cover of the volume.

Rounding and backing together interlock the sections and on the outer sections form part of the hinge upon which the cover swings. Proper rounding and backing allows the volume to be opened more easily and with less strain on the sewing and binding of the volume.

An experienced hand binder can round a volume by placing it on a flat surface and tapping the binding edge with a bookbinder's hammer, at



Hand oversewing



Oversewing machine opened to show number of threads used in sewing a volume.

the same time forcing the round into shape with his thumb. He can also back the rounded volume by placing it in a vise and tapping glancing blows with his hammer across and along the binding edge of the volume.

Back-lining cloth, which in Class "A" library binding is a strip of Canton flannel extending nearly to the top and to the bottom of the back of the volumes and wide enough to extend approximately an inch and a half beyond the back on either side, is now glued to the back of the volume. The back lining not only helps to preserve the shape of the back and its flexibility, but also serves to hinge the volume and its cover.

COVERING THE VOLUME

The boards which are to form the covers are now selected and cut to fit the volume, after which buckram is selected from the binder's stock and trimmed to fit the boards. The buckram is next glued to the boards, an inlay or back strip of heavy paper or light-weight board is placed on the inside of the backbone of the cover to help in keeping its shape, and the corners and sides of the buckram turned in to fit neatly over the boards. The cover is now run through a wringer or other pressing process to give it firmness and to make certain that the buckram is smoothly attached to the boards at all points. The back of the cover is then rounded to make it conform to the rounded back of the volume. At last, each fresh, clean-looking volume, renewed in a manner that has made it stronger than when first bound by its publisher, is "cased in," i.e., the volume is put into its new and attractive cover and is once more a complete book.

The various volumes are now sorted again, this time in accordance with the library's lettering instructions. Type is set up, either by hand or by machine, and the surface of the buckram is prepared with sizing to receive the gold lettering, which is applied under heat, by hand or by machine. If call number or imprint is required, the operations of preparing the type, applying the sizing and stamping the lettering have to be repeated for each volume. The backs of the books are next sprayed with a waterproof material to protect the lettering. The volumes are sorted, once more, this time by thickness, so that they may lie evenly between the brass-bound boards of the large presses that are to hold them until sufficiently dry to prevent any warping of the covers.

FINAL INSPECTION

Taken out of these presses some hours later, the volumes are gathered together according to the shipment identification numbers given them

when first received at the bindery. A final inspection follows, to see that all repair and rebinding processes have been done properly and that no mistakes have been made in matching covers to volumes or in lettering author, title, call number or imprint.

The fresh, attractively rebound volumes that are now packed up to be returned to the library, when contrasted with the soiled, ragged, worn volumes that the library sent to the bindery, give some idea of what goes on in a library bindery.

PROCEDURE ON MAGAZINES

Magazines sent to be bound undergo all of the principal processes given books being rebound, as well as several additional time-consuming operations. Wire staples have to be removed without damaging the binding edge of the magazines. If advertising pages are to be removed, more careful collation is needed than is the case with books, to make sure that no pages carrying reading matter as well as advertising are discarded. Locating the table of contents and the index if it is not issued separately, and following the erratic pagination too often found in magazines, slow up the binding process.

THE LIBRARY BINDING INSTITUTE

Being a specialized craft and industry, library binding has its own trade association, the Library Binding Institute. Membership is open to any reputable library bindery whose bindery work has met with the approval of the Joint Committee's Board of Appraisal, and that pledges itself: (1) to deal fairly with its employees and customers; (2) not to employ child labor; and (3) to comply with the Federal and state laws regulating wages and hours. The Library Binding Institute was organized in 1935 as a result of the need for cooperation between librarians and binders during the National Recovery Administration period. Its membership includes many of the leading library binderies of the country as well as a number of the smaller ones.

The library binding industry has made considerable progress since 1935. There are now more binderies able to do good quality work than ever before. They are widely scattered over the country, so that it is possible for almost any library anywhere to get Class "A" library binding at reasonable prices, within a reasonable distance and with reasonably prompt service. Bindings are more attractive, average quality is higher, and service is better than ever.

INSPECTION OF BINDER'S WORK

When books and magazines are returned from the bindery the person in charge of binding will, of course, inspect them carefully, to see that the instructions to the binder have been carried out in a careful and workmanlike manner. It is comparatively easy to detect the more obvious faults, if there are any, in volumes not too carefully bound or rebound. Not every person, however, who is responsible for the library binding knows how to detect the less obvious faults; hence, it is important that he know how to judge the good and bad points in a rebound book. This is all the more important if he must evaluate the work of some binder who is trying to obtain the library's contract with no better argument than low prices. A point by point comparison of a finished book with Class "A" specifications is most revealing.

GENERAL APPEARANCE

The first step in examining a binding is to consider the general appearance of the closed book. The cover should fit at the back and should be neither too loose nor too tight; it should be the proper size for the book and should not project so far beyond the body of the book as to appear oversize nor be cut so close to the book itself as to give an overtrimmed appearance.

The boards of the cover should be of proper thickness for the book. Joints should be straight and neat, and the cover should show no warping. Edges of the book should be trimmed neatly.

If besides being bound properly a volume is to look well throughout its lifetime, careful inspection of the lettering should be made. The lettering should be entirely legible, well centered and arranged on the surface where it is displayed, and the lines should be straight. If the lettering is to last in a clear and easily read condition, the gold or foil should be impressed deeply and uniformly. Uneven impression is often found in the work of careless or inexperienced binders, but it may not be noticed at the library

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The boards of the cover should be of proper thickness for the book. Joints should be straight and neat, and the cover should show no warping. Edges of the book should be trimmed neatly.

If besides being bound properly a volume is to look well throughout its lifetime, careful inspection of the lettering should be made. The lettering should be entirely legible, well centered and arranged on the surface where it is displayed, and the lines should be straight. If the lettering is to last in a clear and easily read condition, the gold or foil should be impressed deeply and uniformly. Uneven impression is often found in the work of careless or inexperienced binders, but it may not be noticed at the library

until months later, when its separate letters become indistinct or disappear entirely.

Waterproofing over the lettering should be of a clear material, lightly applied and so evenly spread as to be practically unnoticeable.

INTERIOR WORKMANSHIP

In opening the volume for further inspection, lay the volume flat on a table and beginning at first and last sections slowly and carefully open and press down a few pages at a time, progressing toward the middle of the volume and noticing whether the volume opens satisfactorily considering the nature of the paper and the fact that the volume has just been bound. Inner margins should be examined to see that they have not been so narrowed as to obscure part of the printed page. If the paper is more than moderately stiff, it should have been scored; i.e., a crease should have been made lengthwise of the page near the binding edge of each signature. Front and back covers should open easily.

Raise the closed volume slowly, open the covers all the way and fan out the pages from the middle, to see if the sections are uniform and that the back is flexible.

Examine the stitches, as they appear along inner margins, to see that they are a uniform distance apart and seem to be done in a neat manner.

All end papers should be of strong paper of a neutral color, and should consist of three parts: (1) a pasted-down or outward end-leaf, which should be firmly and evenly pasted down, to become the cover lining; (2) at least two free fly-leaves; and (3) reinforcing fabric. The end papers may be any one of three types: (1) three-leaf; single reinforcement; invisible joint; with the inward fly-leaf not pasted to the middle leaf; (2) three-leaf; single reinforcement; visible joint; with the inward fly-leaf not pasted to the middle leaf; and (3) four-leaf; double reinforcement; visible joint; with the two middle leaves pasted together forming a single leaf. If the joint of the end paper in the volume is visible, the reinforcing fabric should be found to be of finely woven strong muslin.

Underneath each of the pasted-down end papers can be seen the impression of the back-lining fabric at the side toward the inner margin. This back lining should extend 1½ inches onto the inner margin of the boards.

The impression of the turned-in cover fabric is to be seen underneath the outer edge of the end papers. It should extend inward ⅝ of an inch.

These turned-in edges should be uniform in width, and the corners should be neat.

If special instructions were issued to the binder concerning the color and material to be used, or the handling of maps or plates in a volume, examination should be made to see that instructions have been followed.

Careful inspection and examination should not be confined to just one or two volumes in each lot returned from the bindery, but should be given to as many books as possible, and by different staff members. It will be found very much worth while if at least one person in each department and branch library is taught how to examine bindings and is given the opportunity to examine those received.

If it is found that the binding conforms to specifications at each step in this examination, the librarian may be reasonably sure that the Minimum Specifications have been followed and that a Class "A" library binding has been provided.

Of course a complete examination of the sewing, gluing and backing cannot be made without dissecting the volume. This is not desirable unless there is serious doubt that Class "A" binding has been furnished. In such a case, the matter should be reported to the Joint Committee of the American Library Association and the Library Binding Institute, whose duty it is to see that at least certified binderies deliver Class "A" bindings when asked to do so. The Committee provides a free and unbiased examination service for such volumes through its subcommittee on appraisal.

LATER EXAMINATION

Bindings should be examined not only when they are received fresh from the bindery, but also when the rebound book is worn out and is to be discarded. Then it can be determined whether or not the library has received its money's worth. Such an examination will show that it is not the first cost of rebinding that is of most importance but that it is the number of issues and the number of years the book has given service that really count.

With the poor grade of paper used in many books being published today, and with their narrow margins, too much cannot be expected even if the books have been bound by the best binders. If a book is found that has cracked open in the middle, examine it closely before blaming the binder. The paper, too porous to hold stitches any length of time, may be to blame, or the binding margins may have been so narrow that the book could not

be rebound to open easily and some impatient reader may have forcibly broken its back.

Every volume is thoroughly inspected before it leaves the bindery, but binderies, like libraries, cannot always maintain staffs with the desirable amount of training and experience. Mistakes will sometimes creep in. When found, the volumes having mistakes should be returned to the binder without delay; mistakes are not too readily rectified or adjusted after a lapse of considerable time. If no mistakes or imperfections in binding are found, a word of appreciation from the librarian would encourage the binder and his staff to increase their efforts to give their best possible service.

APPENDIX ONE

MINIMUM SPECIFICATIONS FOR CLASS "A" LIBRARY BINDING

Revised July, 1950

PART I. CLASSIFICATION OF VOLUMES

For the purpose of these specifications, the different types of volumes are defined as follows:

Ordinary book-volume. Any ordinary-sized graphic material consisting of an appreciable number of leaves or folded sheets produced originally as a unit and submitted for binding or rebinding as such a unit according to accepted standardized methods, and not requiring special handling. (An ordinary book-volume ranges in height from about 6 inches to 12 inches, with width in proportion, and thickness not exceeding 2 inches.)

Ordinary magazine-volume. A series of multi-leaved, like-constituted, serially-numbered graphic units submitted for binding or rebinding into a scheduled multi-unit volume and not requiring special handling. (An ordinary magazine-volume ranges in height from about 8 inches to 16 inches, with width in proportion and thickness not exceeding 2¾ inches.)

Ordinary newspaper-volume. A series of newspaper-issues (or other serial publication printed on newsprint) arranged for binding into a composite unit bulking not more than 2 inches, and not requiring special handling.

Special volume. Any undersized, oversized and odd-sized volume or any volume that requires special handling, in any of the three classifications. The binder shall arrange specifically with the library as to the nature of the special work to be done or shall exercise his best technical judgment as to the requirements of a particular special volume. (For instance, a special book-volume, because of size or technical nature, may equal or even exceed a magazine-volume in difficulty of handling and therefore in the value of the work. Similarly, a special magazine-volume may require more work, at a higher value, than a newspaper-volume. These specifications do not attempt to cover all kinds of special work; but the approved methods of handling the most frequent kinds are specified.)

PART II. REBINDING BOOKS

1. Collating and Mending

a. All books shall be carefully collated before being taken apart to detect any missing or damaged leaves or any peculiarities of paper or construction that might make rebinding inadvisable.

b. All tears through print shall be mended with Japanese tissue or onionskin bond, and all tears in margins with bond paper of suitable weight.

2. Preparation for Sewing

a. All double leaves, maps, or inserts shall be set out with strips of bond paper, or equal.

b. Books unsuited for oversewing shall be prepared and reinforced for sewing through their folded sections.

3. Removing Backs

For books that are to be oversewed, folds on the back shall be sanded off with a sand wheel, or removed by taking a very narrow trim, not more than 1/16

inch, so as to leave all back margin possible.

4. Dividing into Sections

a. Books that are to be oversewed shall be divided into uniform sections, each section not to exceed .050 inch in thickness, except flexible pulpy paper which may be in thicker sections not to exceed .060 inch each.

b. All sections of books in which paper is moderately stiff shall be scored before sewing. (Extra stiff papers unless hinged shall not be oversewed; usually these may be sewed through their folded sections after necessary reinforcement of folds.)

5. End Papers

a. All end papers shall consist of three functional parts: a pasted-down or outward end-leaf which becomes the cover lining; at least two free fly-leaves; and reinforcing fabric.

b. The following three types of end papers shall be permissible:

Type X. Three-leaf; single reinforcement; invisible joint; with the inward fly-leaf not pasted to the middle leaf.

Type Y. Three-leaf; single reinforcement; visible joint; with the inward fly-leaf not pasted to the middle leaf.

Type Z. Four-leaf; double reinforcement; visible joint; with the two middle leaves pasted together forming a single leaf.

c. The construction of end papers shall be such that the sewing will go through the reinforcing fabric the same as through the sections of the book.

6. Sewing

a. Most books having proper inner margins and suitable paper shall be sewed with thread by oversewing method, either by machine or by hand. If sewed by machine, all sections shall be pasted. No oversewing shall extend more than 3/16 inch in from the back edge of the volume, and no nearer to the head and tail than ⅛ inch.

b. Exceptional books such as little folks' picture books, music, certain art books, and some reference books, shall be sewed through their folded sections. When such sewing is used, weak folds of sections shall be reinforced with strips of bond paper, and the sewing shall be done on three or more tapes or cords, with linen thread, usually one-on.

7. Trimming

All books shall be trimmed as slightly as possible (or left untrimmed if so instructed).

8. Edges

Edges shall be sprinkled, stained, or left plain, as instructed.

9. Gluing, Rounding, Backing, and Lining

Backs of books shall be glued with approved flexible glue, well rounded and backed, and lined with approved Canton flannel extending to within ¼ inch of head and tail of books, and well onto each end paper (approximately 1½ inches).

10. Covers

a. Covers shall be made of heavy-weight starch-filled or pyroxylin-filled buckram or drill base pyroxylin-coated material of a quality at least equal to the standards set forth in Part V of these specifications.

b. Covers shall be made over hard-rolled binders board, with uniform squares, in a neat and workmanlike manner. The thickness of the board shall be suited to the size and weight of the book.

c. The cover material shall be turned in enough to insure proper adhesion (normally ⅝ inch is necessary).

11. Casing in

Books shall be cased in with glycol paste, or equal, and pressed between metal-edged boards until thoroughly dry.

12. Lettering

a. Lettering shall be done after proper sizing in clear type of a size appropriate to the book, in style and position as instructed, using X.X. 23-carat gold deeply impressed to insure long adhesion to the cover.

b. At the option of the library, approved colored foils or inks may be used;

but no gold-colored substitute of any kind may be used without the express approval of the library.

13. Protective Lacquering of Backs

All books shall be sprayed or treated with a protective material evenly and lightly applied over their lettered backs.

14. Inspection

All books shall be carefully opened out and critically inspected for defects in binding or errors in lettering.

PART III. BINDING MAGAZINES

1. Collating and Mending

a. All issues shall be carefully examined to detect any damage or any peculiarities of paper or construction in order to determine the most suitable method of binding or the necessity for special handling.

b. All issues shall be carefully checked and collated for proper sequence, pagination, title-page, index, inserts, and supplements. Incompleteness or defects shall be reported.

c. Inclusion or omission of covers, advertising, and similar material shall be handled in accordance with instructions.

d. Foreign language and technical magazines shall be given such special checking and collation as may be necessitated by the nature of the contents.

e. All tears through print shall be mended with Japanese tissue or onionskin bond, and all tears in margins with bond paper of suitable weight.

2. Preparation for Sewing

a. All double leaves, inserts, and folded sheets shall be set out with strips of bond paper.

b. Volumes unsuited for oversewing shall be prepared and reinforced for sewing through their folded sections.

3. Removing Backs

a. For magazines that are to be oversewed, folds on the back shall be sanded off with a sand wheel or removed by taking a very narrow trim, not more than 1/16 inch, so as to leave all back margin possible.

b. Magazines that come wire-stitched in bulky "saddle" style, and which have excessively narrow margins, shall be prepared for oversewing by being slit with a knife by hand (instead of being sanded or cut off).

4. Dividing into Sections

a. Magazines that are to be oversewed shall be divided into uniform sections, each section not to exceed .050 inch in thickness, except flexible pulpy paper which may be in thicker sections not to exceed .060 inch each.

b. All sections of magazines in which paper is moderately stiff shall be scored before oversewing. (Extra stiff papers unless hinged shall not be oversewed, but may be sewed through folded sections after necessary reinforcement of folds.)

5. End Papers

a. End papers for ordinary magazine-volumes shall be of the types and construction permissible for books, as specified in Part II, Section 5.

b. End papers for heavy, bulky or large magazine-volumes shall receive special reinforcement in accordance with their special needs. Materials like those specified for newspaper-volumes shall be used whenever necessary.

6. Sewing

a. Most magazines having proper inner margins and suitable paper shall be sewed with thread by oversewing method, either by machine or by hand. No oversewing shall extend more than 3/16 inch in from the back edge of the volume and no nearer head and tail than ½ inch.

b. Because of narrow margins, or for flat opening, exceptional magazines shall be sewed through the folded sections. When such sewing is used, all weak folds shall be reinforced with strips of bond paper, loose leaves hinged in, and the sections sewed on four tapes or cords (or more, according to height of volume), with linen thread, usually one-on.

c. Special arrangements, whenever necessary, shall be made with the library as to the sewing or other handling of magazines which are originally bound by the spiral, plastic, or similar methods.

7. Trimming

All magazine volumes shall be trimmed to sample, or recorded size, where instructed; otherwise as slightly as possible.

8. Edges

Edges shall be sprinkled, stained, or left plain, as instructed.

9. Gluing, Rounding, Backing, and Lining

a. Backs of magazines shall be glued with approved flexible glue, well rounded and backed, and lined with approved Canton flannel, extending to within ¾ inch of head and tail of volume, and well onto each end paper (approximately 1½ inches).

b. Heavy and large volumes shall be reinforced with tough back-lining paper upon the fabric lining.

10. Covers

a. Covers shall be made of heavyweight starch-filled or pyroxylin-filled buckram, or sateen-base pyroxylin-coated material of a quality at least equal to the standards set forth in Part V of these specifications.

b. Covers shall be made over hard-rolled binders board, with uniform squares, in a neat and workmanlike manner. The thickness of the board shall be suited to the size and weight of the volume.

c. The cover material shall be turned in enough to insure adhesion (normally ⅝ inch is necessary).

11. Casing in

Magazines shall be cased in with glycol paste, or equal, and pressed between metal-edged boards until thoroughly dry.

12. Lettering

a. Lettering shall be done after proper sizing in a clear type of a size appropriate to the magazine, in style and position as instructed, using X.X. 23-carat gold deeply impressed to insure long adhesion to the cover.

b. At the option of the library, approved colored foils or inks may be used; but no gold-colored substitute of any kind may be used without the express approval of the library.

c. Binders shall keep necessary records by which uniformity of sets may be maintained.

13. Protective Lacquering of Backs

Magazine volumes shall be sprayed or treated with a protective material evenly applied over their lettered backs.

14. Inspection

All magazine volumes shall be carefully opened out and critically inspected for defects in binding or errors in lettering.

PART IV. NEWSPAPERS

General Conditions

These specifications include the various methods of binding newspapers which produce a result satisfactory enough to be considered a minimum standard of good construction, workmanship, and materials. Some libraries have in the past had newspaper volumes bound by methods or with materials different in some respect which may not be recommended for general use. In such cases, where the matching of sets is to be continued, these specifications may be used with instructions covering the points of difference. If there are no such specific changes, the binder is to deliver a volume bound in conformity with these specifications in every respect.

These specifications are based on the following assumptions: (1) The library will furnish the binder with the proper editions, complete with all sections. (2) Fresh (unused) copies will be provided by the library wherever possible. (3) Where used copies are provided, specific arrangements, based on estimates whenever possible, should be made as to the amount of mending, restoring, and refolding. (4) No clauses are included here on mounting or preserving the pages, as

these are special operations, requiring special arrangements.

1. Preparation for Sewing

a. Unless instructions are otherwise, newspaper volumes shall be as little as possible over 2 inches in thickness, between covers. (Optional—2 inches is the preferred size for convenience in handling by binder and reader, and for durability with normal binding methods and materials. Where volumes cannot be logically arranged in the 2-inch size, volumes up to 3½ inches in thickness are practical, but should be covered by special instructions and special estimates.)

b. All issues shall be carefully collated to detect any damage and to assure continuity of pages and proper sequence of dates. (The binder shall not be held responsible for checking whether the editions furnished are the particular ones desired to be bound or whether all parts of an issue have been furnished.)

c. Newspapers that are creased or badly wrinkled shall be straightened out as much as possible by sponging and pressing, the entire volume being placed between press boards, while the folds are still damp, and subjected to heavy pressure in a standing press, overnight.

d. Sections shall be refolded whenever the original fold is crooked or is so far off-center that it would cause the sewing to encroach on the print.

e. Single leaves shall be tipped-in, in proper position for their sewing.

2. Dividing into Sections

Because the narrow inner margins of newspapers preclude trimming or sanding preparatory to sewing, lifts (sections) not exceeding ¼ of an inch in thickness (or approximately 24 to 28 leaves) shall be considered appropriate for sewing.

3. End Papers

a. Types of end papers shall be those permitted for books.

b. In volumes up to 3 inches in thickness, end papers shall be of paper, basis 24 by 36 sixty-pound, with a bursting strength (Mullen tester) of at least 60 points; in thicker volumes a heavier paper of the same grade shall be used.

c. End papers shall be reinforced with cloth joints of light-weight buckram, 8 ounce khaki, or fabric of equal strength. The cloth shall be wide enough so that it will extend at least two inches beyond the sewing.

4. Sewing

a. Every newspaper volume shall be sewed in sections either by oversewing (by hand or machine) or by sewing on cord or tapes. If tapes are used, they shall be not less than ⅞ inch wide. In oversewing, the stitches shall be continued to within 1½ inches from top and bottom. In oversewing by hand, the stitches shall be no farther apart than one inch. Newspaper volumes shall not be stitched, nor sewed and tied with thread or cord, nor otherwise fastened clear through.

b. Sewing shall go through the reinforcing strips of the end papers so as to sew them securely to the first and last sections.

5. Trimming

Newspaper volumes shall be trimmed as little as possible and, if necessary to prevent bleeding the print, on their heads only.

6. Edges

Edges may be sprinkled, stained, or left plain, according to instructions.

7. Gluing, Rounding, Backing, and Lining

a. Backs of newspapers shall be glued with approved flexible glue.

b. Rounding and backing shall be adequate and no more than necessary for the thickness of the volume and the thickness of the covers.

c. Backs shall be lined with approved lining fabric, extending to within one inch of the head and tail and leaving an extending flap at least 2½ inches wide on each side. An additional lining of two thicknesses of kraft or rag paper, 24 by

36 sixty-pound basis, shall be glued across the back, over the fabric lining.

8. *Covers*

a. Newspaper volumes may be either full-bound, three-quarter bound, or half-bound. The main cover material shall be heavy-weight buckram or 8-ounce cotton duck.

b. Covers shall be made over hard-rolled binders board, with uniform squares and in a neat and workmanlike manner. Boards shall be suited in thickness to the size and weight of the volume: Minimum thickness of board for volumes up to 2½ inches thick, and all volumes of tabloid size, must be .120 inch; for volumes from 2½ inches up to 3 inches, .160 inch; for volumes 3 inches and more, .205 inch.

9. *Casing in*

For heavy volumes, either the laced-on or split-board method of attaching boards shall be used. In either case, the flap of the back-lining shall be glued to (or within the split of) each board and firmly pressed to insure permanent adhesion. Thereafter, the end papers shall be glued firmly to each board.

10. *Lettering*

a. Lettering shall be done with X.X. 23-carat gold, deeply impressed to insure long adhesion to the cover. (Optional—At the specific instruction of the library, printer's ink or approved foil may be used.) Imitation gold leaf must not be used.

b. Lettering may be done either directly upon the back of the cover or upon a leather label afterwards firmly attached thereto.

11. *Protective Lacquering of Backs*

All lettered surfaces, except duck, shall be sprayed or treated with a protective material.

12. *Inspection*

All newspaper volumes shall be carefully opened out and critically inspected for defects. Leaves shall be especially examined to ascertain if any have failed to be caught into the sewing.

PART V. APPROVED MATERIALS

Tests and Approval

The Joint Committee shall hereafter maintain a free testing service available to any library operating its own bindery and to any binder operating a certified bindery submitting samples of materials represented as meeting the requirements of the Minimum Specifications, but which have been judged unsatisfactory by the library or bindery.

1. *Thread*

A. When used for machine oversewing, thread shall be at least equal to the standard recommended by the manufacturers of the machine for its proper operation.

B. Thread for hand sewing shall be linen.

2. *Boards*

A. Board quality shall measure up to the specifications of Commercial Standard CS50-34 for solid binders board.

B. The thickness of the board shall be adapted to the size and weight of the volume bound, and shall be between .060 inch and .205 inch.

3. *Starch-filled Buckram*

A. (a) The base fabric shall be made of cotton thoroughly cleaned and free from waste. It shall be evenly woven, the warp yarns being woven in pairs. It shall be free from an excessive number of imperfections of manufacture.

b. The weight of the stripped fabric shall be not less than 7.9 ounces per square yard.

c. The total thread count, including warp and filling, shall be not less than 110 threads per square inch.

d. The breaking strength (by the strip method) shall be not less than 120 pounds per inch for the warp and 70 pounds per inch for the filling and not less than 200 pounds per inch for the sum of warp and filling.

B. (a) The starch filling (including pigment) shall constitute at least 20 per cent of the total weight of the finished fabric.

b. The filling shall be applied uniformly to both sides.

c. The amount of pigment shall not exceed 15 per cent by weight of the filler.

C. The finished fabric shall be firm enough to resist rub-off to such a degree that the loss by abrasion will not exceed 8 per cent by weight of the fabric when subjected to abrasion for 2 minutes by flint paper 2/0 on a disk two inches in diameter making 1250 r.p.m. under 3 pounds pressure.

4. Pyroxylin-filled Fabrics

A. (a.) The base fabric shall be made of cotton thoroughly cleaned and free from waste. It shall be evenly woven, the warp yarns being woven in pairs. It shall be free from excessive number of imperfections of manufacture.

b. The weight of the stripped fabric shall be not less than 7.9 ounces per square yard.

c. The total thread count, including warp and filling, shall be not less than 110 threads per inch.

d. The breaking strength (by the strip method) shall be not less than 120 pounds per inch for the warp and 70 pounds per inch for the filling and not less than 200 pounds per inch for the sum of warp and filling.

B. The dye shall penetrate through the fabric so that both sides shall be equally colored prior to the application of the filling compound (except in the case of "linen" type finishes).

C. Starch-filled fabrics which are also filled or otherwise treated with pyroxylin shall conform to the specifications for pyroxylin-filled fabrics.

D. (a.) The filling compound shall be uniform and homogeneous and may be either of the nitro-cellulose or cellulose acetate type.

b. The filling compound shall constitute at least 10 per cent of the total weight of the finished product.

c. The filling compound shall contain no oxidizable oils.

d. The plasticizing material, including oil, if any, shall not exceed 20 per cent by weight of the filling compound.

e. The amount of pigment in the filling compound shall not exceed 25 per cent by weight of the compound.

f. Residual solvents, if any, shall not exceed one-tenth of one per cent by weight of the finished fabric.

E. The pH value, as determined by standard methods, shall be not less than 6.5 and not more than 7.5; but in the case of "acid dyes," it shall be not less than 6.0.

F. The finished cloth shall be so waterproof that it will permit no penetration by water within a period of 10 minutes, as determined by the ring test.

G. The finished cloth shall be so grease-proof that it will permit no penetration by oleic acid within a period of 5 minutes, as determined by the ring test.

H. Firm and lasting adhesion of the fabric to boards and end papers shall be readily obtainable without special preparation, using regular library bindery methods and adhesives approved in these specifications.

I. The finished fabric shall be firm enough to resist rub-off to such a degree that the loss by abrasion will not exceed 8 per cent by weight of the fabric when subjected to abrasion for 2 minutes by flint paper 2/0 on a disk two inches in diameter making 1250 r.p.m. under 3 pounds pressure.

J. The finished fabric shall be free of marked odor.

K. Colors shall be at least as fast to light as the equivalent colors of starch-filled buckrams.

5. Pyroxylin-coated Fabrics

A. The drill-base pyroxylin-coated fabrics shall have the following physical characteristics:

a. The weight of the stripped fabric shall be not less than 5.2 ounces per square yard.

b. The thread count per inch shall be

not less than 62 in the warp and 36 in the filling.

c. The breaking strength (by the strip method) shall be not less than 75 pounds per inch for the warp and 43 pounds per inch for the filling.

d. The coating compound shall constitute at least 45 per cent by weight of the finished fabric.

B. The sateen-base pyroxylin-coated fabrics shall have the following physical characteristics:

a. The weight of the stripped fabric shall be not less than 8 ounces per square yard.

b. The thread count per inch shall be not less than 100 in the warp and 64 in the filling.

c. The breaking strength (by the strip method) shall be not less than 95 pounds per inch for the warp and 80 pounds per inch for the filling.

d. The coating compound shall constitute at least 35 per cent by weight of the finished fabric.

C. In all pyroxylin-coated fabrics, the dye shall penetrate through so that both sides shall be equally colored prior to the application of the coating.

D. (a.) The coating compound shall be uniform and homogeneous and may be either of the nitro-cellulose or cellulose acetate type.

b. The coating compound shall contain no oxidizable oils.

c. The plasticizing material, including oil, if any, shall not exceed 35 per cent by weight of the coating compound.

d. The amount of pigment in the coating compound shall not exceed 30 per cent by weight of the compound.

e. Residual solvents, if any, shall not exceed one-tenth of one per cent by weight of the finished fabric.

E. The pH value, as determined by standard methods, shall be not less than 6.5 and not more than 7.5; but in the case of "acid dyes," it shall be not less than 6.0.

F. The finished cloth shall be so waterproof that it will permit no penetration by water within a period of 10 minutes, as determined by the ring test.

G. The finished cloth shall be so greaseproof that it will permit no penetration by oleic acid within a period of 5 minutes, as determined by the ring test.

H. Firm and lasting adhesion of the fabric to boards and end papers shall be readily obtainable without special preparation, using regular library bindery methods and adhesives approved in these specifications.

I. The finished fabric shall be free of marked odor.

J. Colors shall be at least as fast to light as the equivalent colors of starch-filled buckram.

6. *Leather*

Leather shall be guaranteed free from injurious acids, and skins so stamped.

7. *Back-lining*

Back-lining shall be Canton flannel napped on one side, having a thread count of 44 in the warp, 42 in the filling, and a breaking strength of at least 42.5 pounds per inch for the warp.

8. *Reinforcing Fabric*

A. Reinforcing fabric for end papers shall be of a quality equal to muslin having a thread count of 72 to 85 in the warp and 60 to 75 in the filling and a breaking strength of at least 51 pounds per inch for the warp and 44 pounds per inch for the filling.

B. In the case of Type Z end papers, it is permissible to use reinforcing fabrics which, in combination, have a strength equal to that specified in "A."

9. *End Papers*

A. With the exception mentioned in 9B, end papers for books and ordinary magazines shall be of a subdued or neutral tint, basis 24 by 36 sixty-pound, with a bursting strength (on the Mullen tester) of at least 60 points.

B. In the case of Type Z end papers, it is permissible to use paper having a bursting

strength of less than 60 points for each of the middle leaves.

10. Gold

Gold shall be genuine X.X. 23-carat. (Foils and inks are not specified, but shall be such as will insure legible lettering during the life of the binding.)

11. Glue

Glue for backs shall be high-grade flexible, equal to flexible glue approved by the Research Department of the Library Binding Institute.

12. Paste

Paste for casing in shall be glycol, or an equal non-warp paste.

APPENDIX TWO

STANDARDS FOR REINFORCED (PRE-LIBRARY-BOUND) NEW BOOKS

Approved by the Council of A.L.A., the Library Binding Institute, the Joint Committee of A.L.A. and L.B.I. and the Book Buying Committee of A.L.A.—As of January 1939.

(Note: These Standards refer *only* to the kinds of reinforced new books which have been subject to most confusion; that is, the kinds with covers imprinted with a design like that on the original publisher's binding. Reinforced new books with *other designs,* or with *plain covers,* are not referred to in these Standards; such books *are* obviously *Class* "A" if they meet with the Class "A" Specifications—and if they do, they may rightfully be called "Class A".)

1. All "reinforced" new books shall be completely resewed in accordance with the Minimum Specifications for Class "A" Library Binding.

2. With the exception of the cover, all other parts, construction, processes, and materials shall be in conformity with the Minimum Specifications.

3. Three types of cover shall be permissible:

TYPE I. *Class "A" cover.* Cover similar in appearance to the publisher's original cover, but made of heavy-weight library buckram (starch-filled or pyroxylin-filled) or pyroxylin-coated fabric, as required by the Minimum Specifications, and with the publisher's original design imprinted thereon.

TYPE II. *Publisher's light-weight buckram cover.* Cover similar to that of Type I, but made of a light-weight buckram, with the publisher's original design imprinted thereon.

TYPE III. *Publisher's original cover.* This refers to the cover which would be on the book if bought in its original form, non-reinforced, through the usual channels. A reinforced book of this type would have the publisher's original cover taken off by the binder, who would then resew and otherwise reinforce the book and replace the original cover on the volume.

4. Reinforced new books which conform to A.L.A. standards shall be designated as follows:

A. "Resewed and reinforced in Class 'A' cover," or "Class 'A' Pre-Bound." (Corresponding to "Type I" above.)

B. "Resewed and reinforced in publisher's buckram cover." (Corresponding to "Type II" above.)

C. "Resewed and reinforced in publisher's original cover." (Corresponding to "Type III" above.)

5. Only books reinforced in accordance with "Type I" shall be designated "Class A" or referred to as conforming to the Minimum Specifications.

EXAMINING A LIBRARY BINDING

A detailed method tentatively suggested by the Joint Committee.

(Note: This is an attempt to put into non-technical words, and logical order, the various points which a librarian should check in examining a library binding without dissecting it. Suggestions for improvement will be welcomed from any source. The questions represent the points to be looked for in an ordinary book. They are so worded that an affirmative answer signifies conformity to the Minimum Class "A" Specifications.)

1. Examine a book closed—back, sides, top, and bottom—for general appearance.
   a. Does the cover fit at the back?
   b. Is the cover the proper size for the book?
   c. Is cover free from signs of excessive warping?
   d. Are the joints (grooves) straight and neat?
   e. Are the boards of the proper thickness for the book?
   f. Are the edges trimmed neatly?
2. Examine lettering.
   a. Is it legible?
   b. Is it properly planned, centered, and arranged?
   c. Is it straight?
   d. Is the gold deeply and uniformly impressed?
3. Examine lacquering.
   a. Is it put on in a moderate amount?
   b. Is it of a clear kind?
   c. Is it evenly applied?
4. Open cover (front and back).
   a. Are the joints flexible (not too stiff)?
   b. Are the boards cut neatly and uniformly?
5. Examine each cover.
   a. Is the cloth of proper "weight"?
   b. Is the cloth cut precisely? (Cut edges will show under the paste-down of the end papers.)
   c. Is the turn-in ample?
   d. Are the corners neat?
   e. Is the adhesion of cloth to board adequate at all points?
   f. Is there just the right amount of "play" in gently moving body of book up and down, while holding cover?
6. Examine end papers.
   a. Are they of strong paper, of neutral color?
   b. Are they neatly cut and properly pasted?
   c. If the joint is visible, is the reinforcing fabric of finely-woven strong muslin?
7. Turn to title page.
   a. Have the title and instructions, if any, been accurately followed in the lettering on back?
8. Lay book on table, open it about midway, and then open it slowly and carefully on each side, away from the middle, a few sections at a time.
   a. Does the book open satisfactorily, considering the nature of the paper and the fact that the book is newly rebound?

b. Are the margins adequate?

c. Where paper is moderately stiff, are sections scored?

9. Raise book, slowly open covers all the way back and "fan" out the pages from the middle, so that sections separate themselves naturally (if machine-sewed).

a. Are the sections uniform and of just the right thickness?
(Not thicker than twenty to the inch in the case of ordinary paper—slightly thicker in the case of flexible pulpy paper.)

b. Is the back flexible?

10. Examine sewing.

a. Are the stitches a uniform distance apart?

b. Are they neat?

c. Is the thread of the right kind and thickness?

d. Between sections, does the thread show the right tension—neither too loose nor so tight as to cut the paper?

e. If book is machine-sewed, are all sections properly pasted?

GLOSSARY

Terms Relating to Library Binding and Used in Library Binding Manual

All Along. In hand sewing of books, with the thread passing from kettle stitch to kettle stitch of successive sections, one complete course of thread going to each section. Also called One Sheet On, and One On.

Art Book. Any volume, on art or related subjects, which contains many illustrations (particularly in plate form), requiring mounting, sewing through the folds, or other special care in binding.

Artificial Gold. SEE Imitation Gold.

Artificial Leather. A term used for chemically coated fabrics made to resemble leather, especially in the graining.

Back. 1. The combined back edges of a bound volume, as secured together and shaped in binding. (Not to be confused with Backbone, Backstrip, Shelf Back, or Spine (*q.v.*). 2. The endmost leaves of a volume, usually devoted to the index, appendixes, and the like.

Back or *Backing.* To shape a ridge on each side of the back of a sewed volume, prior to covering, by way of compensation for the thickness of the boards, and to provide a hinge-line for the cover to swing from without strain.

Back Cover. That part of the book cover following the endmost leaves.

Back Edge. The left-hand edge of a recto, corresponding to the right-hand edge of a verso. This is the binding edge in the case of the ordinary bound volume.

Back Lining. 1. Generally, the material (paper or fabric) used to line the back of a book prior to encasing it in a loose back (or hollow back) cover. Specifically, in Class "A" library binding, this must be Canton flannel; in edition binding, crash or crash and paper are used. 2. The muslin reinforcement on the back of some paper-covered books. 3. Sometimes, in library binding, the paper used for stiffening the backbone of the cover. (The preferred term for this is Inlay.)

Back Margin. The left-hand margin of a printed recto and the right-hand margin of a printed verso. In the ordinary book the back margin adjoins the binding edge.

Backbone. That portion of a bound volume which stands exposed when ranged with others on the shelf, cover to cover, in the usual way. Also called Spine and Shelf Back.

Backing. SEE Rounding-and-Backing.

Backing Boards. Bevelled hardwood boards used in connection with a press for backing volumes in lieu of the more generally used job-backer with its bevelled steel jaws.

Backing Hammer. A hammer with a short handle and a flat, broad face, used in rounding and backing.

Backing Machine. A machine for backing books. SEE Round and Back.

Backstrip. 1. The Spine (*q.v.*) of a book. Sometimes called Back. 2. That por-

tion of a cover material which extends from joint to joint. 3. Erroneous usage for Inlay (*q.v.*).

Bands. 1. The cords or tapes on which the sections of a book are sewed, when not let into prepared saw-cuts across the back. 2. The ridges across the backbone of certain leather-bound volumes. 3. Loosely, gold-creased lines across the backbone of a volume.

Bench Sewing. Sewing through the folds, by hand, on the sewing bench; suspended cords (or tapes), to which the sections are to be sewed, are arranged across the back edges of the sections.

Bind "As Is." A direction to the binder to bind material in the order or in the condition in which it is submitted by the customer, regardless of any seeming imperfection.

Bind In. To fasten securely into the binding; said of any supplementary material.

Binder's Board. A high-quality, single-ply, solid pulp board for bookbinding, made to full thickness in one operation, from mixed papers, and kiln-dried or plate-dried. Sometimes called Millboard.

Bindery Slip. SEE Binding Slip.

Binding. 1. The process of producing a single volume from leaves, sheets, signatures, or issues of periodicals, or of covering such a volume. 2. The finished work produced by this process. 3. The cover of a volume.

Binding Edge. The edge of a volume (usually the back edge) that is to receive the main binding treatment (sewing, rounding-and-backing, etc.).

Binding Slip. A sheet (large or small) of instructions sent to the bindery with each volume, specifying the binding requirements for that particular volume.

Bleed. In binding, to trim printed matter so that the text or illustration is cut into.

Bleed Illustration. An illustration printed so as to run to the extreme edge of the page, leaving no margin.

Board. The binder's board, pasted board, chip board, news board, and laminated board used as a foundation for book covers. So called because wood was originally used.

Board Paper. SEE Paste-down.

Boards. A form of bookbinding in which the boards are covered with paper. Also called Paper Boards.

Book. From the bindery point of view, any number of leaves in a binding or to be bound. Cf. Magazine. Also, any collection of more than 64 pages, bound in any manner or material. Cf. Pamphlet.

Book Jacket. A detachable wrapper, plain or printed, flush with the covers at head and tail, but folded over between the cover (both front and back) and the book proper. Also called Dust Cover, Dust Jacket, Dust Wrapper, Jacket, Jacket Cover, and Wrapper.

Bookbinding. SEE Binding.

Bound In. SEE Bind In.

Break. A parting of adjacent sections due to loosening of the sewing.

Broken. 1. Of a book, tending to open readily at a place or places where the binding has been forced or strained. 2. Of a leaf, folded over.

Buckle. To warp and twist in several directions. Said of boards and folded signatures.

Buckram. A filled book cloth with a heavy-weave cotton base. Originally applied only to a starch-filled fabric of this type; now, also, an impregnated fabric with a heavy base.

Bulk. The thickness of a book between its covers.

Call Mark. SEE Call Number.

Call Number. Letters, figures, and symbols, separate or in combination, assigned to a book to indicate its location on shelves. It usually consists of class number and book number. Some-

times known as Call Mark or Shelf Number.

Cancel. Any part of a book (a leaf or leaves) intended to be substituted for the corresponding part of the book as originally printed.

Canton Flannel. A soft cotton fabric with a nap on one side; used as back lining material in library binding.

Case. A cover that is made complete before it is affixed to a volume.

Case Binding. A method of binding in which the book covers are made separate from the book and later attached to it; distinguished from those methods in which the cover cannot be constructed as a separate unit. Sometimes called Casework.

Casework. SEE Case Binding.

Casing-in. The process of putting a volume that has received all of the binding or rebinding operations into its cover or case.

Certified Bindery. A library bindery which has been approved as qualifying under the Certification Plan of the Joint Committee of the American Library Association and the Library Binding Institute.

Chain Stitch. SEE Kettle Stitch.

Cloth Sides. Having cloth as the side material of the covers of a volume, as in half, quarter, and three-quarter binding.

Coil Binding. SEE Spiral Binding.

Collate. In library binding, to examine a book or magazine volume, page by page, before binding, in order to determine completeness and nature of material, to diagnose material, sewing, and other treatment, and to arrange material in proper sequence, preparatory to sewing.

Compensation Guards. Short stubs bound in a volume to balance the space taken up by bulky inserts.

Concealed Joint. SEE Invisible Joint.

Cords. Heavy hemp, cotton, or linen strings to which sections are sewed in the process of binding a book by hand. Cf. Tapes and Bands.

Corner. 1. The junction point of two edges of a book cover (usually the outer ones). Various types are: Square Corners, Round Corners, Library Corners, Dutch Corners, and Mitered Corners (*q.v.*). 2. The leather or other material on the corners of book covers in half binding and three-quarter binding.

Cover. 1. The outer covering of a volume, no matter what material may be employed. 2. Popularly, either of the two side pieces of a cover proper; as, front cover, back cover.

Crash. 1. Coarse, open-weave, starched cotton goods, used in edition binding for reinforcing backs of volumes. Also called Super and Gauze. 2. A pattern peculiar to buckram grades of book cloth, showing a coarse pebbled effect.

Cut. 1. To trim the edges of a book. 2. Of a book, having cut edges. Not to be confused with Opened (*q.v.*).

Cut Flush. Of a bound volume, having the cover trimmed after binding, so that its edges are even with the edges of the leaves. Also called Trimmed Flush.

Deckle Edge. The rough, feathery edge of handmade paper, caused by a frame called the "deckle" used in molding the paper; or a similar edge in machine-made paper. Also called Feathered Edge.

Decorated Covers. In library binding, bindings in which the front cover, and sometimes the spine, has an illustration, design, or special lettering.

Dog-eared. Having leaves turned down at the corners, or corners of covers broken.

Dust Cover. SEE Book Jacket.

Dust Jacket. SEE Book Jacket.

Dust Wrapper. SEE Book Jacket.

Dutch Corner. SEE Library Corner.

Edition Binding. The kind of bookbinding that is furnished to the book trade,

i.e., quantity binding in uniform style for a large number of copies of single titles. Cf. Publisher's Binding.

End-Leaf. SEE End Papers.

End Papers (Front and Back). End papers shall consist of three functional parts: a pasted-down or outward end-leaf which becomes the cover lining; at least two free fly-leaves; and reinforcing fabric.

End Sheet. SEE End Papers.

Extra Binding. The binding of books with more than ordinary care and handling and/or with a higher quality of material, usually with ornamentation. Generally binding in leather, but formerly, binding done by hand as distinguished from case binding.

Fabrikoid. The trade name for a brand of pyroxylin-coated cloth. The term is sometimes used generically.

Feathered Edge. SEE Deckle Edge.

Fiber Cover. An extra-stiff but slightly flexible cover stock, used on large-sized pamphlet-like material.

Filled. Treated with a chemical compound which fills the interstices and/or covers the fibers of a fabric, to give it body, color, or other physical or chemical properties.

Filler. The blank pages added at the back of a thin pamphlet when it is bound as a sizable volume. Also called Padding.

Finisher. The person who does the lettering and/or ornamentation on bookbindings.

Flange. SEE Ridge.

Flat Back. A book back that is at right angles with the sides; opposed to the usual round back.

Flat Sewing. SEE Side Stitching.

Flat Stitching. SEE Side Stitching.

Flexible Binding. 1. Any binding having other material than stiff boards in its cover. 2. Any binding that permits the book to open perfectly flat.

Flexible Glue. An adhesive made of a mixture of glue and some material like glycerine, to keep it from becoming dry and brittle.

Flush. SEE Cut Flush.

Fly-Leaf. 1. A blank leaf at the beginning or the end of a volume, between the lining paper and the first or last section. 2. Loosely, also the blank free half of a lining paper or a blank leaf which is part of the first or last section.

Foil. Leaf used in stamping lettering in imitation gold, silver, or other colors.

Fold. A bend in any flexible material, such as paper, made by turning a sheet over upon itself.

Fold Sewing. The process of sewing through the central (or binding) fold of section after section of a volume, by hand or machine. Also called Sewing Through the Fold.

Folio Recto. SEE Recto.

Folio Verso. SEE Verso.

Fore Edge. The front or outer edge of a book. Also called Front Edge.

Forwarding. In extra, job, and library binding, the group of operations that follow the sewing, except those having to do with lettering and finishing the cover. They include trimming, backing, etc., lining up, headbanding, and covering.

Foxing. The discoloration of paper by dull rusty patches, variously attributed to fungus, impurities in manufacture, sulphur dioxide in the atmosphere and dampness.

Front Cover. That portion of a book cover in front of the foremost leaves.

Front Edge. SEE Fore Edge.

Full Binding. The binding of a book completely (both back and sides) with any one material. Strictly speaking, this term, and also the term Full Bound, should apply only to leather bindings. Also called Whole Binding. SEE ALSO Half Binding, Quarter Binding, and Three-Quarter Binding.

Gauze. SEE Crash.

Glue Off. 1. To apply glue (flexible glue, in library binding) to the binding edge

of a volume, after the other three edges have been trimmed, and just prior to backing (or rounding and backing). 2. Formerly, to apply glue, by hand, to cloth, paper, or leather, in cover making.

Gold. Short for Gold Leaf *(q.v.)*.

Gold Leaf. Genuine gold, beaten into a thin leaf, adapted for use in lettering.

Grain. 1. In leather, the markings on the outer surface, after the hair has been removed. 2. In paper and binder's board, the direction in which the fibers of a sheet generally lie. 3. The artificially embossed surface of leather or other material.

Groove. 1. A depression along each side of the back of a volume, formed during the process of rounding and backing. 2. A depression along the binding edge of front and back covers. 3. The space between the board and the back of the volume in an open joint.

Guard. 1. A strip of paper, muslin, or other thin material, on which an insert, leaf, section, or map may be fastened to permit free bending. Also called Stub. 2. Strips of paper or fabric put together to act as a guard and also to equalize the space to be taken up by a folded insert. 3. A strip of paper or other material reinforcing a signature.

Guarded Signatures or *Sections.* Signatures or sections, usually the first and the last of a volume, that have paper or other reinforcing material pasted around the back (fold) to condition them for sewing.

Gutter. The combined marginal space formed by the two inner margins of facing pages of a volume.

Half Binding. A style of binding having a leather back and leather corners, and cloth or paper sides. The leather of the back should extend onto the boards one-quarter the width of the board, and the corners should be in harmonious proportion. The term Half Binding is applied also to any similar combination of two different materials.

Hard Cover. Stiff board covers.

Head. 1. The top of a volume or page. 2. By extension, the top portion of the backbone of a bound volume.

Headband. A small ornamental band (sometimes protective), generally of mercerized cotton or silk, placed at the head and tail of a volume between the cover and the backs of the folded signatures or sections. (Formerly the two were distinguished as Headband and Tailband; now both are called Headbands.)

Height. Length of cover from head to tail of volume.

Hinge. Any paper or muslin stub or guard that permits the free turning of an insert, leaf, section, or map.

Hollow Back. SEE Loose Back.

Illustrated Covers. In library binding, bindings in which the front cover has a decoration embodying an approximate reproduction of the design on the original publisher's cover or book jacket.

Imitation Cloth. Paper which has been embossed to give it the surface appearance of a fabric.

Imitation Gold. A metallic composition, much used as a substitute for genuine gold leaf on book covers. Also called Artificial Gold.

Impregnated. A term inaccurately used for Filled in the case of pyroxylin-filled fabric, since the filling compound does not penetrate the fibers of the fabric.

Imprint. 1. The name of the owner of a book as stamped on the binding (usually at tail of spine). 2. The name of the publisher as stamped on the publisher's binding (usually at the tail of the spine).

Inlay. In library binding, the paper used for stiffening the backbone of the cover. Commonly, but erroneously, called Back Lining or Backstrip.

Insert. 1. An illustration, map, or other piece, produced separately from the body of the book, but bound in it. 2. In newspapers and magazines, and sometimes other publications, an extraneous piece, not originally an integral part of the publication, slipped in to accompany the publication.

Inside Margin. 1. The part of the turn-in on a book cover not covered by the end paper. 2. The Back Margin *(q.v.)*.

Inside Strip. SEE Joint.

Interleaf. An extra leaf, usually blank, bound in between any two regular leaves of a volume, to provide space for writing or to protect pictures.

Invisible Joint. A cloth book joint of reinforcing fabric so made that it cannot be seen in the finished book. Sometimes called Concealed Joint.

Issue (of a periodical). SEE Number.

Jacket. SEE Book Jacket.

Jacket Cover. SEE Book Jacket.

Japanese Tissue. A very thin, strong, transparent tissue paper, often pasted on each side of old or worn paper to preserve it. Used also for mending tears in paper. (Strictly speaking, the term refers to such paper made only in Japan, but it applies also to a similar paper made in the United States.)

Job Backer. A machine used for backing a book by hand.

Joint. 1. Either of the two portions of the covering material that bend at the groove and along the flange when the covers of a bound volume are opened or closed. Sometimes called Inside Strip or Hinge. 2. (pl.) The reinforcements applied to the end linings or to the combination of end papers and end sections, designed to strengthen the binding.

Kettle Stitch. A stitch used in book sewing, by means of which each section is firmly united to the preceding one at head and tail. Also called Chain Stitch.

Kraft. A tough, strong paper, made entirely from wood pulp produced by a modified sulphate pulping process.

Label. A piece of paper or other material, printed or stamped, affixed to the cover of a volume. The usual position is on the spine or front cover.

Leaf. 1. One of the units into which the original sheet or half sheet of paper, parchment, etc. is folded or divided to form a book. A leaf consists of two pages, one on each side, either or both of which may be blank, or may bear printing, writing, or illustration. 2. Gold leaf. 3. Thin metallic sheets, other than gold, used in lettering.

Legal Buckram. Trade name for a heavy starch-filled buckram.

Lettering. The process or result of marking a cover with the title or other distinguishing characters (and, loosely, accompanying ornamentation).

Library Binding. 1. A special form of bookbinding for strength and durability to withstand severe library use. Distinguished from Edition Binding. 2. The process employed in producing such a binding.

Library Buckram. 1. A heavy weight cotton fabric having the qualities called for in the Minimum Specifications for Class "A" Library Binding. 2. A trade name sometimes erroneously applied to all cloths of a similar nature.

Library Corner. A book corner in which the covering material is not cut, the excess being taken up in two diagonal folds, one under each turn-in. Also called Dutch Corner, Round Corner.

Line Up or *Lining Up.* In library binding, to strengthen a volume (after sewing, trimming, and, usually, backing) by applying glue to the back and affixing the flannel and any reinforcing material.

Linen. 1. A book cloth made of flax. 2. A book cloth made of cotton in imitation of genuine linen. 3. A book cloth pattern that resembles the texture of linen.

Lining Paper. 1. A strong paper used for the end papers of a volume. 2. The end papers themselves. 3. The paper used for lining the backs of heavy books, supplementing the lining fabric.

Lining Strip. SEE Inlay.

Lock Stitch. SEE Kettle Stitch.

Loose Back. The back of a book in which the covering material is not glued to the back. Also called Hollow Back, Open Back, Spring Back.

Magazine. A publication with a distinctive title, intended to appear in successive (usually unbound) numbers or parts at stated or regular intervals and, as a rule, for an indefinite time. Each number or part generally contains articles by several contributors.

Margin. The space on a page outside the printed or written matter. The four margins are commonly designated as: head, or top; fore edge, outer, or outside; tail or bottom; back, inner, inside, or gutter.

Matching. Reasonably approximate duplication, as to lettering, cover material, paper, etc.

Mending. Minor restoration, not involving replacement with any new material or the separation of book from cover.

Millboard. SEE Binder's Board.

Mitered Corner. A book corner in which a triangular piece of the covering material is cut off at the corner so that the turn-ins meet without overlapping.

Nap. The loose fibers attached to the surface of a fabric.

Newsprint. Cheap paper made largely from wood pulp, on which newspapers are printed.

Number (Publication). A single numbered or dated issue of a series, a magazine, or a serial publication; generally so slight in extent that two or more may be bound together to form a volume.

One On. SEE All Along.

One Sheet On. SEE All Along.

Open Back. SEE Loose Back.

Open-back Case. SEE Slipcase.

Opened. Of a book in which the folds of the sheets have been slit open so as to separate the leaves for reading. Not to be confused with Cut *(q.v.)*.

Overcasting. Hand sewing in which each section is sewn through and over the binding edge. (In older usage, a generic term, including oversewing and whipstitching.)

Oversewing. Sewing, by hand or machine, through the edge of each section in consecutive order, using preformed holes through which the needle passes.

Padding. SEE Filler.

Pamphlet. From the bindery point of view, a pamphlet is any collection of leaves, paper bound or self-covered, consisting of 64 pages or less.

Pamphlet Binding. 1. Binding done by a printer or for a printer, in which the sheets, as they come from the press, are wire-stitched. The term applies both to pamphlets and to magazines. 2. The manner in which pamphlets and magazines are bound as they come from the publisher; usually wire-stitched, either side-stitched or saddle-stitched.

Pamphlet-style Library Binding. A style of binding for a pamphlet or a thin group of pamphlets when use is expected to be infrequent. Its characteristics are side-stitching, usually with wire, and covers with cloth hinges, usually of plain boards, heavy paper, paper-covered boards, or thin lightweight cloth, cut flush, without gold lettering. (This style should not be confused with Class "A" library binding, as no process or material is of Class "A" standard.)

Paper-backed. SEE Paper-bound.

Paper Boards. SEE Boards.

Paper-bound. Bound simply with a paper cover. Also called Paper-backed.

Paste-down. That half of the lining paper which is pasted to the inner face of the cover. Also called Board Paper.

Pattern. In binding magazines, and the like, a sample volume, sample back,

rub-off, and/or other data used for matching the style.

Periodical. SEE Magazine.

Plastic Binding. A type of flat-opening binding used for pamphlets, commercial catalogs, etc. The single leaves and the separate front and back covers are fastened by means of a specially cut piece of synthetic plastic having prongs (combs) that pass through slots near the binding edge and are curled back within the cylinder thus formed by the plastic.

Plate. A full-page illustration on a leaf which normally is blank on the other side. The reverse may, however, bear a descriptive legend, the title of the work, or another plate. The leaf is usually of special (heavy) paper and may or may not be included in the pagination.

Portfolio. A case for holding loose papers, engravings, or similar material, consisting of two covers joined together at the back and usually tied at the front and the ends.

Prebound. Short for Pre-library-bound *(q.v.).*

Pre-library-bound. Of new books, bound in library binding prior to or at the time of original sale. See Appendix 2, Standards for Reinforced (Pre-library-bound) New Books.

Publisher's Binding. The binding of a book as it is issued by its publisher. It is nearly always identical with edition binding, and commonly implies ordinary cloth.

Publisher's Cover. A case designed for use in an edition binding.

Pyroxylin-coated. Referring to a fabric completely and heavily covered with a nitro-cellulose compound. (Loosely applied to fabrics with cellulose acetate coating.)

Pyroxylin-filled. Referring to a fabric filled but not heavily covered with a nitro-cellulose compound. (Loosely applied to fabrics with cellulose acetate filling.) Frequently called Pyroxylin Impregnated, although the word Impregnated is not strictly accurate.

Pyroxylin Impregnated. SEE Pyroxylin-filled.

Quarter Binding. Binding in cloth-covered boards, with leather backs (or paper-covered sides, with cloth or leather backs), in which the back material extends only slightly onto the sides. In quarter binding, the leather (or cloth) back should extend one-eighth the width of the boards onto those boards.

Rebinding. The thorough rehabilitation of a worn volume, the minimum of work done being resewing and, if necessary, putting on a new cover.

Reconstructed Binding. Trade name for a pre-library binding on a new book.

Recto. The right-hand page of an open book, usually bearing the odd page number. Also, the front of a separate printed sheet, e.g., of a broadside. Formerly called Folio Recto.

Reinforced Binding. 1. Term loosely used by publishers for edition bindings which purport to be strengthened sufficiently to withstand hard library use. 2. Inadequate term for pre-library binding. SEE Pre-library-bound.

Reinforced Library Binding. A secondary binding in pre-library-bound style. Properly used only to refer to Class "A" pre-library binding, but sometimes used in referring to a prebound book in which the publisher's original cover is retained.

Reinforcing. Strengthening the structure of a weakened volume, usually by adding material. (For example, the strengthening of a hinge with cloth or the reinforcing of a page by covering it with tissue.)

Reinforcing Fabric. A fabric used for strengthening the end papers at their hinge.

Repairing. The partial rehabilitation of a worn book, the amount of work done

being less than the minimum involved in rebinding and more than the maximum involved in mending. Includes such operations as restoring cover and restoring lost corners of leaves.

Ridge. Either of the two outer projections along the sides of a backed and rounded volume, against which the cover boards are fitted. Sometimes called Flange or Shoulder.

Rough Edges. A generic term, including Uncut (Untrimmed) Edges and Deckle Edges.

Round. To form the convex back and corresponding concave front, in rounding and backing.

Round Back or *Rounded Back.* A book back that has been given a convex form by rounding and backing.

Round Corner or *Rounded Corner.* 1. Same as Library Corner (*q.v.*). 2. A book cover in which the board is cut off at the corner before covering; usually confined to leather bindings.

Rounding-and-Backing. The combined operation of rounding and backing a book, to shape it preparatory to covering. SEE Round and Back.

Rub-off. An impression of the lettering and its position on the backbone of a book, made by placing a piece of strong, thin paper, the exact length of the book and a little wider, over the backbone, exactly even with the bottom of the backbone, and rubbing it with the lead of a heavy pencil or something similar; used for matching bindings. Also called Rubbing.

Rubbing. SEE Rub-off.

Saddle Stitching. Stitching together leaves (double leaves inserted one within the other) with thread or wire passing through the bulk of the volume at the fold line. So called from the saddle of a stitching machine. Cf. Side Stitching.

Sample Back. A strip of binding material made up like the backstrip of a volume, to be used as a sample for matching color, fabric, lettering, etc.

Sand or *Sanding.* To clean the edges of a volume by hand, with sandpaper, or by a sand-wheel machine, removing the least possible amount of margin from the volume.

Saw Cuts. Grooves in the back of a book, made with a saw, for receiving the cords.

Score or *Scoring.* In library binding, to make a crease near the edge of a section or leaf, in the case of moderately stiff paper, in order to facilitate easy opening of the volume.

Section. 1. In library binding, a group of leaves of a volume, suitable for sewing. 2. In Class "A" library binding, a group of leaves of a volume, not exceeding .050 inch in thickness, except flexible pulpy paper, which may not exceed .060 inch each.

Serial. A publication issued in successive parts, usually at regular intervals, and, as a rule, intended to be continued indefinitely.

Set Out. To attach an insert to a guard so that it stands out from the bound back or gutter.

Sewing. In bookbinding, fastening sections together, by means of needle and thread, one at a time, until the whole volume is fastened together. (A generic term, including fold sewing, oversewing, and overcasting.) To be distinguished from Stitching.

Sewing Bench. A board having two uprights connected by an adjustable bar between which and the board are stretched the tapes or cords on which the book is to be sewed. Also called Sewing Frame and Sewing Rack.

Sewing Frame. SEE Sewing Bench.

Sewing Rack. SEE Sewing Bench.

Sewing Through the Fold. SEE Fold Sewing.

Shelf Back. SEE Backbone.

Shelf Number. SEE Call Number.

Shoulder. SEE Ridge.

Side. 1. The front (or back) cover face

of a bound volume. 2. The paper, cloth, or other material used on a cover face. Also called Siding.

Side Lettering. SEE Side Title.

Side Stitching. Stitching together single leaves or sections near the binding edge, with thread or wire from front to back through the entire thickness of the leaves or sections. Distinguished from Saddle Stitching. Also called Flat Sewing and Flat Stitching.

Side Title. A title impressed on the front cover of a bound volume.

Siding. SEE Side.

Singer Sewing. Side stitching with thread The sewing extends the full length of the volume.

Sizing. The process of applying a suitable bond between binding material and lettering.

Slide Box. SEE Slipcase.

Slide Case. SEE Slipcase.

Slip-in Case. SEE Slipcase.

Slipcase. A box designed to protect a volume, covering it so that its back only is exposed. Also called Slide Case, Slip-in Case, Open-back Case, and Slide Box. SEE ALSO Solander Case.

Smyth Sewing. Fold sewing done on a Smyth sewing machine. The usual kind of sewing in edition binding, commonly done without tapes, but may be done with them.

Solander. SEE Solander Case.

Solander Box. SEE Solander Case.

Solander Case. A book-shaped box for holding a book, pamphlets, or other material, named for its inventor, D. C. Solander. It may open on side or front with hinges, or have two separate parts, one fitting over the other. Also called Solander, Solander Box, and Solander Cover.

Solander Cover. SEE Solander Case.

Special Volume. Any undersized, oversized, or odd sized volume, or any volume that requires special handling.

Specification Slip. SEE Binding Slip.

Spine. SEE Backbone.

Spiral Binding. A patented form of binding in which a row of fine holes is drilled through the leaves (trimmed so that each leaf is separate), and a continuous spiral-twisted wire is drawn through the holes. Also known as Coil Binding.

Sponging. The process of dampening with a wet sponge, as in preparing wrinkled newspapers for pressing.

Spring Back. SEE Loose Back.

Sprinkled Edges. Book edges on which color has been irregularly sprinkled or sprayed.

Square Corner. A book corner in which a piece of the covering material is cut out at the corner so that one turn-in of the covering material considerably overlaps the other without additional folding.

Squares. The portions of the edges of a book cover that project beyond the paper body of the book.

Stained Edges. Book edges that have been stained with color.

Standardized Lettering. A simplified method of lettering bound magazine volumes, in which all unnecessary words, abbreviations, or decorations are omitted. Years and months are placed in alignment on volumes of all sizes and titles are placed in alignment within each group size.

Staple. In pamphlet and magazine binding, one of the several clinched wire fastenings used in wire-stitching.

Starch-filled. Referring to a fabric the interstices of which are filled with starch.

Stippled Edge. The edge of a volume which has been spotted irregularly with ink or dye.

Stitching. In bookbinding, the fastening together of the leaves by means of thread or wire, each single passage of the threaded needle or wire going through the bulk of the volume. (A generic term, including side stitching and saddle stitching.) To be distin-

guished from Sewing.

Stub. 1. A narrow strip of paper, muslin, or other thin material sewed in between sections, for attaching folded maps or other material of extra bulk. A cancel is usually mounted on the stub of a canceled leaf. Also known as Guard. 2. The remaining portion of a leaf cut out of a volume.

Super. SEE Crash.

Tail. 1. The bottom portion of the backbone of a bound volume. 2. The bottom portion of a page.

Tailband. SEE Headband.

Tapes. Pieces of tape, or strips of cloth, to which sections are sewed and whose free ends are pasted to the boards, or inserted between the split boards of the book covers to lend strength to the binding. Cf. Bands and Cords.

Three-quarter Binding. Binding similar to half binding, except that the leather extends further on the sides, theoretically to three-quarters of half the width of the sides. Corners are proportionately large.

Tight Back. The back of a volume in which the covering material has been glued to the back. Confined mostly to leather-backed books.

Tip In or *Tipping In.* To paste a leaf (or leaves) onto a printed sheet or into a bound book, without guards.

Title Leaf. SEE Title Page.

Title Page. A page at the beginning of a book or work bearing the full title and usually also author (if any), publisher, place and date of publication, and/or other data. Sometimes called Title Leaf.

Trim. To cut the edge of a leaf or group of leaves of a volume.

Trim. 1. The portion cut off in trimming. 2. The edge after trimming.

Trimmed Flush. SEE Cut Flush.

Turn-in. The portion of a volume cover formed by turning in the cover material over the outer edges of the boards.

Two Along. In bookbinding, a method of sewing on bands, tapes, or cords that treats two adjoining sections as a single unit, a method generally used for thick volumes composed of thin sections, to avoid making the bound volume too thick at the back. Also known as Two On and Two Sheets On.

Two On. SEE Two Along.

Two Sheets On. SEE Two Along.

Uncut Edges. Edges of a volume that have not been trimmed in any way. Also called Untrimmed Edges. Cf. Deckle Edges.

Untrimmed Edges. SEE Uncut Edges.

Verso. The left-hand page in an open book, usually bearing the even page number. Also, the back of a separate printed sheet. Formerly called Folio Verso.

Visible Joint. A cloth book joint, so made that it can be seen in the finished book.

Volume. 1. Any group of leaves, of a book, magazine or newspaper, bound together. 2. All the issues of a given publication issued within a specified publication period; usually the consecutive numbers of a magazine for six months or a year. 3. For library statistical purposes, any printed, typewritten, mimeographed, or processed work, bound or unbound, which has been catalogued and fully prepared for use. In connection with circulation, the term volume applies to a pamphlet or a periodical as well as to a book.

Warp. The threads that run the long way in fabrics.

Warp. In book covers, to curve away from the plane of the book.

Waterproofing. Lacquer or other waterproof material applied over lettering.

Whipstitching. SEE Overcasting.

Whole Binding. SEE Full Binding.

Wire Stitch or *Wire Stitching.* To stitch (a pamphlet or a magazine) with wire staples, either side-fashion (side stitch) or saddle fashion (saddle stitch).

Wrapper. SEE Book Jacket.

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