



4440 PGA Blvd. Ste. 600 • Palm Beach Gardens, FL 33410  
561-745-6821 • [www.hardcoverbinders.org](http://www.hardcoverbinders.org)

## Interview with Mark Sweeney *Director of Preservation at the Library of Congress*



*ShelfLife* recently visited with Mark Sweeney, who was recently appointed as the director of preservation at the Library of Congress.

***ShelfLife:*** Roberta Shaffer, associate librarian for Library Services, wrote in a press release about your recent appointment that you “represent the next generation of Library of Congress leadership.” What does this next generation of leadership

look like, and how do you interpret that vision, specifically?

**Sweeney:** I’ve worked at the Library for 25 years, so I’m not new to the Institution. But I’m a little bit different from others who work here in that, throughout my career, I’ve had and took opportunities to move between various parts and sub units of the Library. The way the Library generally works is that experts come in with a very specific skill set and then they do the work in that area of expertise. As one’s career

progresses, they tend to become more and more of an authority in one specific area. My career at the Library has been different. I’m the consummate generalist. I’ve worked in several different divisions: Collections and Services and Congressional Research Service to name but two, so when Roberta says I represent the next generation of Library of Congress (LOC) leadership, I think what she’s saying is that I offer a certain depth of knowledge about how the Library works because I’ve worked in so many parts of it; I understand how the various parts of the Library of Congress have to work together to achieve our mission.

***ShelfLife:*** In keeping with this theme of career, tell our readers about your career at the Library of Congress and perhaps about a project that posed great challenge and in which you also take great pride.

**Sweeney:** One of the things you must get comfortable with working at the Library is the *length* of projects. All projects at the Library are long-term projects that have many parts and are full of complex challenges. The project to which I’m most proud to have contributed to is one that hasn’t yet ended, but I think it’s safe to anticipate this project will be one of the most successful programs at the Library. The project is called the National Digital Newspaper Program (NDNP). The NDNP harnesses and

*Continued next page*

This edition of *ShelfLife* printed compliments of Library Binding Service.  
<http://www.lbsbind.com>

leverages the myriad experiences across my library career. I spent time as a Reference Librarian in Newspaper Collections, and had come to newspapers from the Preservation Reformatting Division (PRD) and I had been a technical advisor for the United States Newspaper Program (USNP) project before that, where I learned how to catalogue documents and liaise with state institutions. At about the time we were wrapping up the USNP, the Library wanted to leverage the NDNP, which grabbed information from 50 states, 75 million pages of news data stored on microfilm, and 140,000 bibliographic references. We pulled together an excellent group to support the kind of effort needed to craft a long-term program where we could involve all the states collecting, archiving, and repurposing information that would fit each state's information needs. We worked with the National Endowment for the Humanities and the Office of Strategic Initiatives and Library Services and together we created the database. This database of periodicals now houses more than five million public pages and 28 states have contributed so far. The goal is to eventually include content from all states and territories, but no one knows how long this will take, or how long this program will run. I feel this program is particularly important work because it increases access to the user who may never walk into the Library, and because the project is so far-reaching, we're really working for the user who hasn't yet been born and that makes this project unique, challenging, and a point of pride.

**ShelfLife:** As the new Director of Preservation, what do you see as the near term and future issues for preservation specifically for the Library of Congress and then for the general library community?

**Sweeney:** There are more than 151 million items in the Library's collection and we don't just

house print material, but material in a variety of formats, so it's important to have a diverse approach to binding, collection care, research testing, and environmental control. Our preservation program is, I believe, appropriate given what we have at the time. I hear government, industry and users saying the future is digital, digital, digital, but only a fraction of our collection might be digitized in my lifetime. First, there's a rights issue associated with digitizing content. Certainly, it's wonderful to provide a digital surrogate, but digital surrogates can't always meet the needs of all users. Because a digital surrogate is a copy, and not the original artifact, there are limitations to what one can read in such material, and this is important since a good amount of our collection is used for historical ends. Much of what we host is of high artifact value and there is information contained in the object that simply can't be rendered digitally. In most cases we retain the original for the collection, even when we digitize and we still need to care for these items, as that's an important part of our mission. So yes, digital technology is important to the work we do at the Library, but innovations in binding, collection care, and environmental control are equally important because keeping and maintaining original copies of items is what makes the Library the Library.

**ShelfLife:** Clearly, technology is disrupting the information management industry. How is technology affecting your job at the LOC specifically and what's on the horizon for print and digital preservation?

**Sweeney:** Technology helps us do things we couldn't do before, or couldn't do well. Let's take binding specifically. One of the main services we provide is binding and cataloging. We have to be accountable for the material

*Continued next page*

submitted. The level of detail and consequent control we have of our cataloguing system would be impossible without technology. We can create facsimiles in those cases where we want (and have permission) to create a digital copy from the physical original, a process also mediated by technology, and a process that increases access, which is our primary aim at the Library. We also host a rather large preservation reformatting division, which converts some five million pages of information—predominately news and print materials that would not stand up over time—to microfilm, a digital surrogate that will last over 100 years. That too is how we leverage technology. Then there is the backup and storage of the material we have on file, material that continues to flow in by the day. The American public's need for copyright on creative endeavors is voluminous. We live in a networked world, a world where we can and do leverage technological innovation as we strive for greater efficiency in the handling of important material.

**ShelfLife:** What do you see as the future of copyright deposit and how will updated regulations affect preservation at the Library of Congress?

**Sweeney:** Well, let me qualify: I'm not part of the Copyright Office. But, the more important thing for people to remember is that the Copyright Office is part of the Library of Congress. One of the great benefits of working at the Library is that we get an opportunity to review deposits and choose what is included in the permanent collection. We look for certain characteristics of a submission, for example: quality binding or, in the case of a newspaper collection, we'd like a specific type of 35 mm microfilm. The point is that we like a deposit to the collection to be of the highest quality, so it lasts the longest, but many publications don't appear in analog form at all. So, the

Copyright Office targets serials when there isn't a print version and they're working with publishers on creating a deposit workflow that serves both interests. We think of the Copyright Office as a key component to acquisitions and we have to work collaboratively as we respond to shifts in production and consumption. The world is changing; some things just aren't available in analog form, so the Library is working hard to increase its capacity to receive digital content. Of course, it's not just receiving and cataloging that is at issue; it's also finding the best ways to preserve a new submission. Preservation has a hierarchy of quality it must abide—such as, determining the best file formats in which to receive a submission so the content is more “supportable.” Working together from the point of copyright through to preservation will ensure we have the infrastructure and processes in place to accept, describe, back up, catalogue and keep important content.

**ShelfLife:** You work with digital, binding and treatment issues, which are clearly of concern to our readers at HBI. How do you see the mix changing now and in the future?

**Sweeney:** Well, as I think I mentioned earlier, I don't see new technology completely displacing old technology, especially when older technology is well developed and mature. For example, there's a lot to be said about microfilm and sustainability, but binding continues to remain an integral part of our preservation program. There have been changes to the binding process. For example, we normally receive two copies through copyright deposit and in days past, we'd bind both copies, but as a result of changing use patterns, we only bind one now. Of course, this isn't due to use patterns alone: the change in protocol is also the result of improvement in our storage facilities, which are high density and climate controlled. Binding continues to be an im-

*Continued next page*

portant part of our preservation “mix” but we must be judicious with where we put in our resources. Binding is how we lock individual issues into a secure unit and then describe the unit at an item level and track; for serial literature, that process prevails. Deacidification plays an important role in this program as well, as there is a good amount of production work driven by “items on the move.” I certainly see a future for library binding services, especially when mixed with deacidification technologies. Every library has a different mission. The Library of Congress is unique because we must support scholars for years to come, so we will continue to bind material and include that technology in the mix of our approaches.

**ShelfLife:** You were key in starting the NDNP program. Do you think there are other areas where such a collaboration would be useful? How did you get it started and how have you kept it moving forward?


**Sweeney:** I don't think we have any other programs going on with the National Endowment for the Humanities currently, but we do live in a networked world and technology allows us to share information. In fact, collaboration is the hallmark of the 21st century, so I certainly envision more collaborative projects in the future. I would point, as an example of this spirit of collaboration, to the HathiTrust, which networks hundreds of libraries and makes digital information accessible without rights restrictions.

**ShelfLife:** Do you see a future for Print On Demand (POD) within the Library of Congress?

**Sweeney:** For digitized books in our collection, such items are already in the public domain with virtually no restrictions. We have an active program for digitizing books in the general collection available for public consumption via the

Internet archives and the HathiTrust. So, we are making our copies readily accessible to people and should they want to produce a physical copy through print-on-demand services, they can do so. But, whether we will have an in-house print-on-demand partnership, or physical machine, is an interesting question to which I do not have an answer. Our business enterprise program provides a variety of fee-services, the most traditional of which is selling copies of microfilm and photocopies, so it's possible print-on-demand might one day be a potential component of services. I'm just not sure there's a demand for this presently.

**ShelfLife:** We appreciate your support of the Library Binding Institute (LBI) and the Library of Congress' participation as a member. What can you tell us about the value of LOC's membership in LBI?

**Sweeney:** In my opinion, it's very important that the Library is involved with organizations like LBI because this is where the standards and best practices emerge in our field and as members we get to contribute to that discussion; and best practices are always better when adopted by a community. So, our membership in LBI gives the Library an opportunity to continue to see what other people are doing and what approaches to some of these tough issues really work and which don't. As I mentioned at the start of this conversation, we can get siloed off in our narrow and particular fields if we're not careful, so it's good to be part of LBI because diversity breeds innovation. We hope through collaboration and membership, we can improve the quality of our public service. 

# Lay-Flat Bindings

By Werner Rebsamen



Nothing is more troublesome than a binding that does not or will not stay open. During my 26 years at RIT, I had the pleasure to discuss this topic not only with my students, but also sharing some good and bad examples during hundreds of industry seminars. In my “show and tell” collection, I had books on the topics of knitting, crochet, cooking and music, all examples of published books, which did not stay open. In these “shows,” I often used my feet, an elbow, and weights to keep the books open while taking notes. An audience favorite was when I scratched my head and the binding reacted like a mousetrap! I tried to make my point by asking how can anyone follow knitting instructions when a binding fails to stay open? While baking and having butter on your fingers, reading instructions can become another very challenging endeavor.

While we can make fun about those impossible bindings, unfortunately, it is a serious matter. You may ask, why are books published in a condition that a reader is unable to use? The answer is simple; those who make the decisions at a publisher’s office with regard to format, trim-size, weight of paper, the grain direction, and type of binding are most often ignoring the critical items. Cost is everything, down to a fraction of a penny. The reader and end-user is seldom or virtually never considered. Education and knowledge of important bookbinding tasks, which make a book enjoyable to read, are perhaps the most critical things we need to communicate to those responsible for designing a book.

## Lay-Flat Bindings – A Relatively New Term

Back in the 1950’s/60’s, we never heard of the term “lay-flat” binding. With the exception of side-stitched wire bindings, like the *National Geo-*

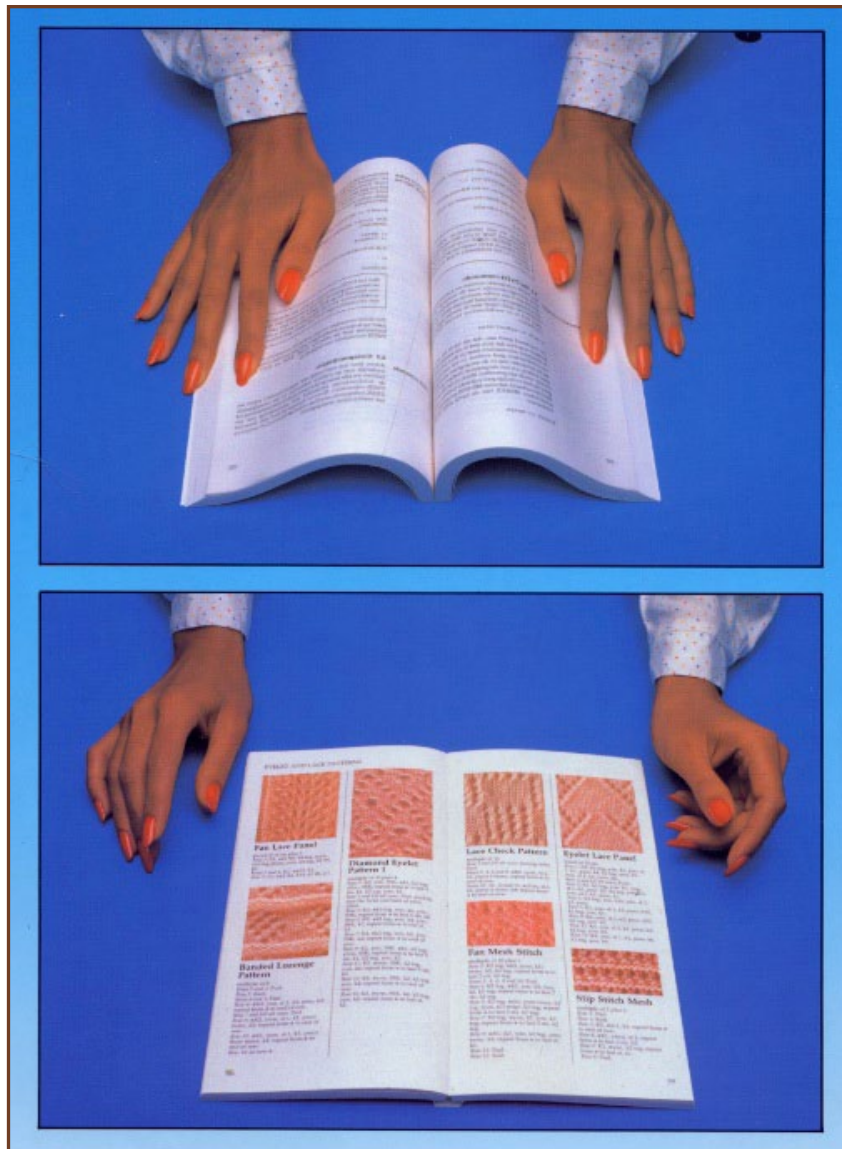
*graphic* magazines, all bindings opened up flat for readers to enjoy. When using those relatively flat opening bindings, you still were able to enjoy reading and holding a book with one hand, give your dog a belly rub, take notes, or scratch your head. All of the bindings, with only a few exceptions, were sewn-through-the-fold. The problems started in the late 1960’s with perfect bindings, a bookbinding process that cost much less. In addition, popular and newer high-speed offset web presses used economical two-up imposition layouts, which resulted in cross-grained book blocks. Those were the familiar mass paperbacks, which can only be read, using both hands to keep them open. These large, 38-inch wide printing presses also produced many unfortunate hardcover bindings. I still remember 40,000 cookbooks printed and bound in Canada. They were beautifully reproduced photographs of prepared foods and the expensive, coated papers used were a printer’s masterpiece. But they were printed against the grain and then bound with a thick coat of a stiff hotmelt which resulted in all those cookbooks ending up in the recycling graveyard. Nobody wanted a cookbook that did not stay open. Sadly, the printer had no idea what a cross-grained paper does to a binding!

## Otabind Lay-Flat Bindings

The Otava Publishing Company in Finland published and produced schoolbooks for all North-

*Continued next page*

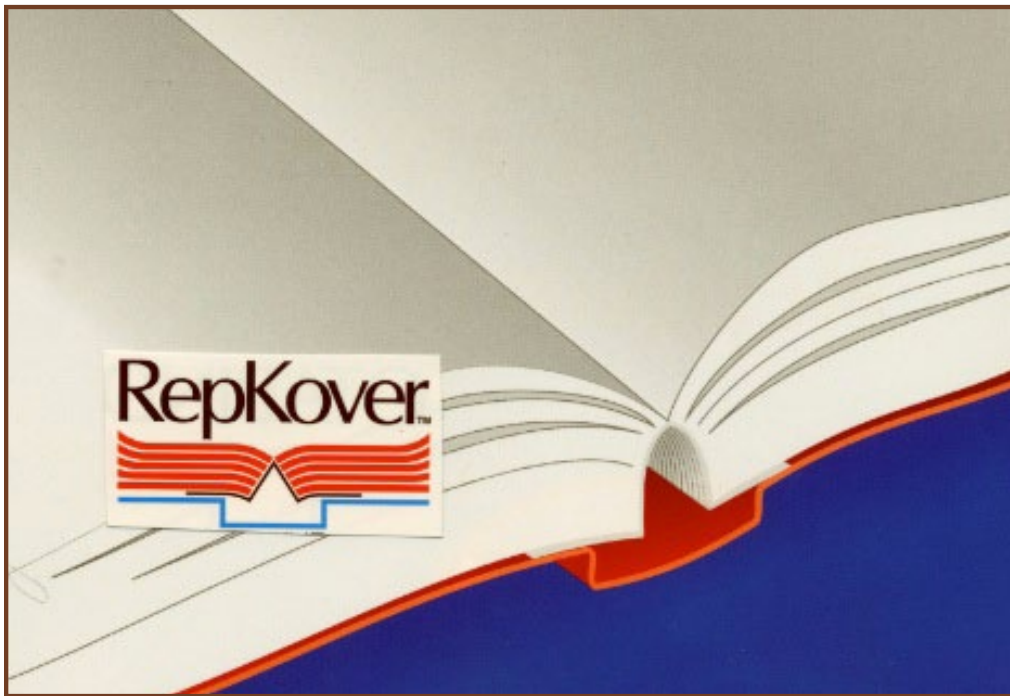
ern European countries, including parts of Russia. Those softcover schoolbooks were perfect bound with hotmelt and they all came apart during the cold winter months. The cold resistance of a hotmelt adhesive is not good. If a book is opened when it is cold, the adhesive will crack and the sheets will detach from the binding. After much research, the folks at Otava, in conjunction with Muller Martini, a Swiss bookbinding machinery manufacturer, developed the necessary machinery and gadgets to produce a unique Otabind Lay-Flat binding. A U.S. patent was granted on Nov. 10, 1981. A Dutch entrepreneur, Gerard Hexspoor, acquired the worldwide rights and thereafter sold licenses to many well-established trade binders and printers. Now you wonder, what is so different with this type of a binding? First, in a traditional softcover binding, the spine is glued to the cover. If the cover material is stiff, that resisting force is transferred to the spine which affects the lay-flat opening qualities. Add to this relatively hard hotmelt glue. Now you have an unfortunate clamping effect. Many readers then simply break that binding. This then, of course, causes a disaster for the attached sheets, the latter coming loose. In an Otabind bound book, the spine is lined with a special, soft and flexible paper. The spine is no longer glued to the cover. The book block is allowed to flex freely in the spine, which reacts like any sewn-through-the-fold hardcover binding. The cover is scored six times. Glue wheels or nozzles then apply a small strip of adhesive to each side of the book block which attaches the cover. This can all be done at relatively high speeds and at a cost similar or at least close to that of conven-



*For instructional materials on such topics as knitting and crochet, a “hands free” lay-flat binding is a must. From Otabind brochure.*

tional perfect binding. In the 1980's/1990's, Otabind bindings were very much in demand and licenses were sold all over the world. The “secret” of an Otabind binding is the use of special cold emulsion PVA (Poly Vinyl Acetate) adhesives. PVA adhesives, similar to the ones used in library binding, result in a flexible spine. An Otabind binding that uses a con-

*Continued next page*



*The “secret” of a true lay-flat binding is a flexible spine. A heavier softcover material will not affect opening qualities. From a RepKover brochure.*

ventional hotmelt would not have better lay-flat features than conventional perfect bound books. These days, many binders that offer Otabind bindings have switched to PUR adhesives because water based PVAs are messy and difficult to clean-up.

### **RepKover Bindings**

In 1990, while consulting with Malloy Lithographing, a leading, high quality Midwestern book manufacturer, we discussed the popular and unique method of Otabind bindings. However, Malloy objected to the size and cost of the binders needed for Otabind binding. The main reason was the relatively short runs. Before we had servomotors and computer controlled set-up features, it often took hours to set-up the bindery machinery for a particular job. In other words, the cost associated with short-run Otabi-

nd tasks was simply prohibitive. I then made another low-cost suggestion with an idea to pre-line softcovers with a strip of cloth. Pete Johnson of Book Machine Sales then built a RepKover strip-ping machine and introduced it at a printing show in Chicago. The idea caught on, however with mixed results. For some binders/bookmanufacturers it became a success, but others failed to market it. The major problem was the adhesive used. Smaller perfect binding machines were only capable of using hotmelt, which as stated earlier is relatively stiff. A two shot PVA (two different applications) required a rather large and expensive machine. Never-

theless, Malloy (now Edward Brothers Malloy) did market RepKover on its website and made it a huge success, binding millions of RepKover books. Textbook publishers loved those cloth reinforced softcover bindings as they could use a heavier, stiffer covering material, a binding method that still offered hand-off reading and taking notes. Planatol, a German company, introduced RepKover for use in combination with its cold emulsion Planax adhesive binder. I received a U.S. patent for RepKovers on February 2, 1993 and then sold it to Otabind (expired).

### **A Standard for Lay-Flat Bindings**

Unlike the standard for library binding, the binding industry lacks specifications for most products they process. In the courts, in many unfortunate disputes, those in trouble always offered a most common answer “it was bound in accordance to industry standards.” As an expert

*Continued next page*



During drupa, Franz Landen and Stefano Palamides introduced a new, patented lay-flat binding process. The example above is a softcover book with glossy papers coated in heavy ink. Photo courtesy of Werner Rebsamen.

witness, I often then whispered into the lawyer's ear, "Ask him/her what standard?" With the exception of a standard for library binding and one for school textbooks, there are none. To assure uniform quality, the Otabind and RepKover users then decided to write stringent specifications for their products. With these guidelines, a vendor and a purchaser will always know what is being bought and sold. The specifications set forth materials, adhesives, and construction requirements for both lay-flat techniques. In addition, a special chapter covered minimum requirements for testing and sampling. Speci-

fications for such bindings represent an effort to achieve the best product possible. Needless to say, there were many imitators. The binding term "lay-flat" is being used on many bound products, which do not deserve that description. Simply put, if a bound book does not open by itself 180 degrees, it is not a "lay-flat!" There were others who tested regular, perfect bound books and compared them with true lay-flat bindings. Of course, when you have no clamping effect and the sheets are not glued to the spine of the cover, you get weaker results. It is assumed there is a "stronger" binding. That is why we

*Continued next page*



needed to educate the buyers of bound products. Although Otabind International did publish minimum tensile page-pull and flex requirements, they also added the following statement, which is self-explanatory:

*A page-pull test, as well as others, does not measure the actual strength of a binding. Strength and durability are, according to Webster's New World Dictionary, two different definitions:*

**Strength:** *The power to resist strain and stress.*

**Durability:** *The ability to last in spite of frequent use or hard wear.*

These statements are most important when judging lay-flat bindings. As stated, books perfect bound in a conventional manner, with a stiff hotmelt, feature a clamping effect almost similar to being side-stitched, and therefore show a high tensile page-pull value. If you try to lay such a bound book flat, excessive force must be used. This may crack the "strong" binding. A flexible spine may not be as "strong," but it requires no force to keep it open. Therefore it will last longer. Maybe, as an industry, we need

to find a compromise between tensile page-pull strength and lay-flat characteristics.

### **Library Binders Deliver Lay-Flat Adhesive Bindings**

During the 1930's in Germany, Emil Lumbeck developed the double-fan method of adhesive binding. Later, after World War II, the Ehlermanns built the first usable double-fan machinery. It was 1953, in Zurich, Switzerland, when Mr. Ehlermann, a machinery engineer, demonstrated and sold us one of his very first double-fan machines. Cold-glue application was still done with a brush. But amazingly, these kinds of bindings had lay-flat features similar to those that were sewn-through-the-fold. They opened flat and showed no threads. I'm sure you might agree, a white pattern of threads does not look good on a dark, crossover picture. Therefore, we offered these kinds of bindings to publishers of coffee table books. These double-fanned bindings became an instant hit!

Library binders in the U.S. became aware of these developments and, in the late 1950's, traveled to Scotland and Germany to familiarize themselves with the method of double-fan binding. This was during a time when PVA cold

*Continued next page*

HBI and the Library Binding Institute (LBI), publisher of *ShelfLife*, reserves the right to refuse copy which is not in accordance with HBI/LBI's established policies. Specifically, HBI/LBI endorses no machinery, equipment, material or supply or supplier thereof; other than the ANSI/NISO/LBI Z39.78-2000 Library Binding Standard, HBI/LBI endorses no method of binding.

Copyright 2012 by HBI and the Library Binding Institute. Subscriptions to *ShelfLife* are available through most subscription agencies or you may write directly to HBI/LBI, 4440 PGA Boulevard, Suite 600, Palm Beach Gardens, FL 33410. *ShelfLife* is published quarterly in Spring, Fall, Summer and Winter. Annual subscription rates are \$29.00 for domestic subscribers, \$31.00 for Canadian subscribers, and \$36.00 for international subscribers. Subscribers must submit a missing issue claim within 90 days from each specific issue's date of publication. If these terms are not adhered to, the publisher will be unable to fill the request. All manuscripts are welcomed for publication review. *ShelfLife* is indexed in "Library Literature and Information Science Abstracts," ISSN 1935-5246.

emulsion adhesives were being introduced to the trade. A Midwestern library binder, Perma-Bound Books a division of Hertzberg New-Method, Inc., then introduced entirely new bindings for libraries. They did grind-off the stiff hotmelt and double-fanned the book blocks. Endpapers were added. The paperbacks' softcovers were mounted onto paper and laminated with a tough Mylar film. Libraries loved these new, cold emulsion adhesive bound hardcover bindings. Needless to say, Perma-Bound soon found many imitators for this style of binding. These days, the majority of all library bound books are double-fan adhesive bound. After all, these kinds of bindings are durable. Best of all, they do feature a flexible spine and with it, extremely good openability. Yet, in those earlier years, there were many objections. Over the decades, I experienced it myself. At the RIT book-testing laboratory, we conducted many tests. Not only with regard to the strength of a double-fanned adhesive binding, but on the factors of aging. Still, librarians worried about the longevity of these double-fan bound library books. LBI financed and supported in-depth research on PVA adhesives. In conclusion, the two independent research teams found, that the adhesives used for double-fan bindings may show a slight deterioration after 500 years. Will the papers last that long? Machinery manufacturers, like Mekatronics, then built a unique adhesive binder, now in operation at virtually every major library bindery. Librarians love the features of double-fanned library books.

As I write this article, I have been examining books on behalf of LBI's re-certification program and check, if all the specifications are followed. I was amazed at the high quality of a set of



*During a recent HBI/LBI meeting and plant tour, Bill Upton, Vice President of Edward Brothers Malloy, explains aspects of their RepKover bindings. On the left, a RepKover tape stripping machine from Book Machine Sales. Photo courtesy of Werner Rebsamen.*

*National Geographic* magazines presented as an example of a double-fanned adhesive bound book. No wonder the majority of library bound books are now double-fan adhesive bound. They

*Continued next page*


feature characteristics as listed in the Otabind specifications because they offer strength, durability, and longevity.

### **PUR and Future Developments**

Everyone has been talking about PUR adhesive binding. Granted, this offers ultimate strength and durability. Unfortunately, many binders and suppliers praise this as “lay-flat” bindings. I have yet to see one that will open flat, 180 degrees! True, they can be more flexible than a binding done with a hotmelt adhesive. There still seems to be some resistance when opening a PUR bound book block. It gets worse when binders apply too much of this particular adhesive. I have seen PUR bindings which could be an equal to a side-stitched book block. PUR bindings do solve many problems, especially when binding glossy coated stock. Best of all, they resist problems with ink solvent migration. In addition, PUR adhesive re-cycles, that is, it washes out of the pulp like metal staples, whereas hotmelts and certain PVA's contaminate papers.

In 2009, at the HBI/LBI Park City meeting, a German scientist, engineer, and part-time professor, Franz Landen, introduced us to a new cold emulsion technology. The surfaces of the specially prepared (spine milling) book blocks first received a patented solution as a primer, which will reverse the surface. Thereafter, a specially developed cold emulsion PVA is applied. The results are simply amazing. I had to go to Germany to witness this all-new adhesive binding technology. The most slippery, printed papers could be bound with incredible strength. Best of all, these book blocks opened like no others, completely flat. During his presentation, Mr. Landen promised to develop appropriate adhesive binding machinery for this unique

technology. Unfortunately that did not happen until this year's drupa, a major printing show in Germany visited by 350,000 experts from all over the world. A young engineer and machinery manufacturer, Stefano Palamides, acquired the rights for this unique lay-flat technology and for the first time showed us a heavy-duty adhesive binder capable of utilizing this new lay-flat technology. The interest during this two week long event was very encouraging for Stefano Palamides especially with regard to developing a multi-clamp adhesive binder, hopefully with the features of Repcover. If this happens, there will be no other lay-flat method of binding which could even come close.

A lay-flat binding means “hands-off” reading. If the Landen/Palamides project succeeds, our industry will change. Many items which must lay completely flat like desk calendars and cook books, and are now spiral or double-wire bound, may eventually choose this new method. Why? Adhesive bindings are much more cost effective than punching holes into paper and equipping them with a mechanical device. Our future is going to be very interesting and the opportunities for binders are unlimited. Digital printing and binding one book at a time have a great future. Binders are simply given the task of putting treasured items, like photobooks and family histories, into a usable item which can then be enjoyed for generations to come. 

# MEMBERSHIP APPLICATION

Company: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Country: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Website: \_\_\_\_\_

Contact Person: \_\_\_\_\_

Contact E-mail: \_\_\_\_\_



## MEMBERSHIP BENEFITS

### BENEFITS OF MEMBERSHIP INCLUDE:

- ◆ Subscription to *ShelfLife*, HBI/LBI's quarterly publication
- ◆ Subscription to *Endpaper*, HBI/LBI's monthly e-mail newsletter
- ◆ Member discounts on conferences, seminars, and publications
- ◆ A company listing on the HBI/LBI website and in the membership directory
- ◆ Access to members only information on the website which includes back issues of *ShelfLife*, *Endpaper*, and Werner Rebsamen articles
- ◆ A membership certificate reflecting your membership in good standing

## Membership Category – Select One

### ACTIVE MEMBER

An Active Member shall be any individual, company or organization residing within or outside of the United States whose interest lies in the hardcover binding of books. This includes those engaged in various types of book manufacturing including soft cover binding, edition binding, trade binding, photo books, yearbooks, print on demand, and ultra short runs. This also includes publishers.

Dues: \$350 for every \$250,000 in total book binding\* revenue;  
\$995 min/\$3,500 maximum

\* Revenue should be included for all book market related services including pre-press, digital archiving, printing, binding, fulfillment and distribution, etc.

### ACTIVE INTERNATIONAL MEMBER

An Active International Member shall be any individual, company or organization located outside Continental North America whose interest lies in the hard cover and/or soft cover binding of books. This includes those engaged in various types of book manufacturing including edition binding, trade binding, photo books, yearbooks, print on demand, and ultra short runs. This also includes publishers.

Dues: \$395

### ASSOCIATE MEMBER

An Industry Partner (Supplier) shall be any company which supplies a product or service related to the production of hardcover bound books. A member in this category is automatically a member of both the hardcover binder and certified library binder divisions.

Dues: \$500

### NONPROFIT MEMBER

A non-production Nonprofit Member shall be any 501(c)(6) or 501(c)(3) organization whose mission is related to the hardcover binding of books.

Dues: \$500

**\*Dues Amount Owed – Please indicate here. \$ \_\_\_\_\_**

*I attest to the accuracy of the information provided including calculation of dues.*

Signature: \_\_\_\_\_

Print Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Payment Method – Select One

Check- Please make checks payable to Hardcover Binders International.

MasterCard  VISA  AMEX

Card Number: \_\_\_\_\_

Name on Card: \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Billing Address: \_\_\_\_\_ Code: \_\_\_\_\_

4440 PGA Boulevard, Suite 600 • Palm Beach Gardens, FL 33410 • PH: 561-745-6821  
FAX: 561-472-8401 • [www.hardcoverbinders.org](http://www.hardcoverbinders.org) • [www.lbibinders.org](http://www.lbibinders.org)

\*Dues are deductible as a necessary business expense but not as a charitable deduction.

For more information, contact  
Debra Nolan, CAE, at  
561-745-6821,  
[dnolan@hardcoverbinders.org](mailto:dnolan@hardcoverbinders.org).