



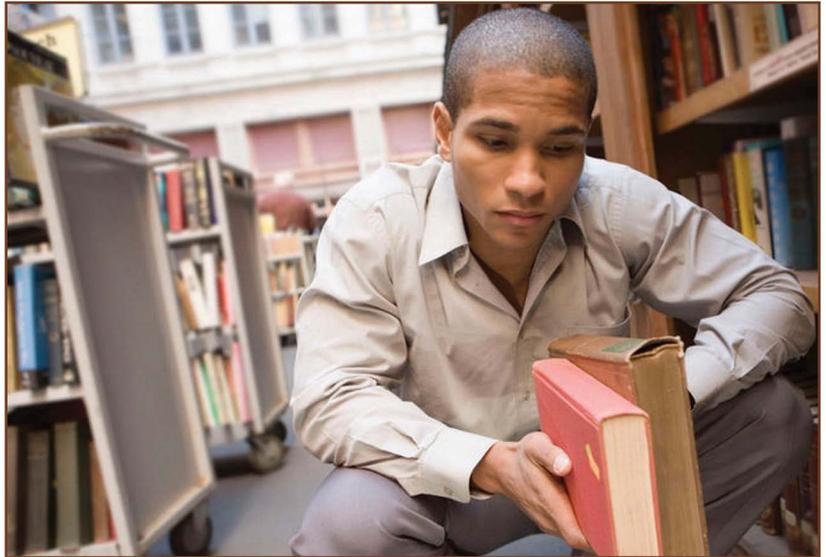
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## Will Harper Collins Policy Change Libraries?

Harper Collins, one of the Big Six trade publishers in the United States, recently changed their decade-old policy allowing unlimited circulation of e-books by public libraries. The new policy permits only 26 patron loans on each e-book license; after that, a new license must be purchased. Librarians responded by calling for a boycott of Harper Collins and have been generating a virtual blogging blizzard condemning the change.

Boycotts initiated in response to the Harper Collins policy have quieted as discussions about the impact of the new policy continue.

The American Library Association has indicated it will not support a boycott. Instead, it has created two task forces to address the change resulting from the new policy. The first is the presidential task force on Equitable Access to Electronic Content (EQUACC) charged with



convening discussions of lending and purchasing options for libraries. It will also seek ongoing communication from stakeholders. The second is the E-book Task Force. Both groups will explore the issues raised by the new policy (ALA District Dispatch, March 2011). Those issues include generating workable responses to rapid changes in technology and finding ways for libraries to cope with the resulting impacts. The ALA has a dedicated website (<http://www.equacc.ala.org/>) Equitable Access to Electronic Content to facilitate discussion and propose solutions to address a range of issues (Doctorow, BoingBoing, March, 2011).

The overall discussion is one that has been evolving since the first computer generated

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This edition of *ShelfLife*  
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book became available about 10 years ago. The question of who owns and manages digital content; how it will be distributed; how its creation and production will be paid for; and whether it limits or increases access as patrons move to electronic readers and link to library collections via the Internet. Harper Collins and OverDrive, its largest distributor of electronic media, issued statements that provided some context for the action and explain how it will be handled. Harper Collins says that limiting the number of times an e-book can be loaned is a way to protect income. Because e-books cost consumers less and because downloading an e-book from the library is so convenient it is projected that fewer books will be sold overall.

In spite of the initial flurry of negative response, the librarians contacted for comment are taking a wait and see attitude. Harper Collins appears to be holding firm to its position. Others of the Big Six, Macmillan and Simon & Schuster, for example, currently do not offer their electronic titles for sale to libraries. Perhaps the Harper Collins announcement is a trial balloon to gauge the response of librarians, readers and others before a new industry-wide policy is implemented. Certainly, the issue is front and center and is being explored in-depth.

To many librarians, the Harper Collins policy has been likened to literally destroying books and damned as an attack on already limited budgets. Even if the price of a second license is lower, similar to a paperback version of a hardcover book, the questions about pricing add considerable uncertainty to the cost of building and maintaining collections. To authors, it can mean an increase in royalties if more books are sold in electronic formats, an opportunity to self-publish and a shorter distance between them and their readers. To publishers, it is part of an ongoing change in the business model of writing, producing and distributing books in a variety of media. To environmentalists, e-books mean an immediate and significantly more efficient and resource-friendly approach to publishing. To readers it could mean either reduced access or almost unlimited availability, depending on which source is consulted.

Two developments are fueling the increased intensity of the dialogue. The first is the rapid and continuous expansion of global Internet use, but especially in China, the United States and Japan which account for nearly 40% of Internet use worldwide. Between 2000 and 2010, the United States Internet use rose

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## Correction



The wrong photograph was included on Page 1 of the Winter 2010 issue of *ShelfLife*. The correct photo and caption appear here. We apologize for the error.

*Jeanne Drewes giving a Preservation Week presentation Disaster Preparedness: Action Planning for a Worry-Free Future held at Baylor University in Waco, TX. Here she displays The Field Guide to Emergency Response with DVD, from Heritage Preservation available for cultural institutions at <https://www.heritagepreservation.org/catalog/product.asp?IntProdID=33>. (Photo by: Cameron Talley, Baylor Library Acquisitions)*

151% to 77.3% of U.S. households. During that same period in Japan Internet use increased 110% and in China it increased by a whopping 1,767% (Internet World Stats 2010). The second is the exponential increase in the availability and capability of lower-cost, user-friendly electronic readers. While verifiable statistics on total sales or the number of e-readers in use is difficult to obtain, a September 2010 Harris Survey reported that 8% of consumers used the devices; that is a small number, but one that appears to be growing rapidly. Some estimates say nearly 20 million mobile devices, allowing users to download books, will be sold in 2011 (*Who Uses E-Readers; DailyFinance.com; 9-29-10*). Other estimates say an astonishing 150 million such devices will be in use by 2013.

The Harper Collins policy is just the beginning of a wider change. Amazon is now a portal for Kindle e-readers to borrow books from American libraries making the picture even more complex. Other publishers are also moving toward digital. Bookish, a web site established by Hachette Book Group, Penguin Group, and Simon and Schuster, will connect readers to digital as well as print versions of their titles.

It is clear we are in the midst of a sea-level change. During January and February of 2011, the post-holiday purchasing period, sales of e-books grew 169% while sales of print books fell more than 24% over the same period a year earlier. While print books still generate nearly 3 times the revenues of e-books, the trend is significant (Sporkin, 2011, AAP Monthly). Library circulation of e-books also showed an increase with more than 1 million e-books loaned by public libraries by October 2009, still only a small part of the more than 2.2 billion items circulated two years earlier in 2007 (ALA, 2010). These

and other changes will impact every stakeholder engaged in the production and distribution of printed and bound books in both anticipated and unanticipated ways. The real impacts must lie somewhere among the extremes.

So, where do we go from here; what is gained; and what is lost? One place to look is in the lists of pros and cons that proliferate on the web. Those lists vary by situation and point of view but some advantages are widely applicable. Electronic books are portable and searchable, fonts can be changed and the format shifted from text to audio, updating is easier for textbooks, and physical storage of large amounts of information is not an issue.

Even with the explosion in the number of available e-books and the number of electronic devices, change rarely occurs in a straight line. Reading for a large majority of the population is still a tactile experience. Although technology of e-readers is improving, more people use a screen at work and school so the experience of reading a bound book could become the preferred one for leisure reading.

Winston Churchill said "There is nothing wrong with change, if it is in the right direction." Whether the growing use of e-books and electronic reading devices is in the right direction or not depends on your role in producing books, on your relationship with technology and on your sense of reading aesthetics. Digital formats may be the fast food of publishing while bound books continue to be a feast for the senses. 

# The Many Tasks of a Bookbinder Part II

By Werner Rebsamen



In Part 1, we discussed the more traditional tasks of bookbinding. Hand, Edition, Textbook and Library bookbinding are the more common items which deserve our professional title, that of a “Bookbinder.” Times have changed and some European government agencies have suggested and implemented other titles for careers in the Graphic Arts. We all must agree. For example, what has a saddle-stitch operator to do with books? That is why they have developed more appropriate titles, such as Print-Finishing Technician as one example. These titles identify more mechanical and technical tasks than that of actually binding books.

## Publication Binding

In this chapter, we will briefly discuss the binding of magazines, pamphlets, catalogs, annual reports, periodicals, and others. These types of bindings require substantial investments, as personalization and ZIP-sorting are an important part of it. Just look at all of the items you receive almost daily in your mailbox and then think how they are produced. Print-Finishing may be a better term, but some of these operations include binding.

**Pamphlets/Mailings** can be complex. We call them “a designer’s delight and a binder’s nightmare.” Each designer wants to be more creative than others. Just think of some pop-up items, elaborate die-cuts and other specialty pieces you receive. Many require very complex folds and are often mailing pieces. These unique pieces are very creative; one of my former graduate students, Trish Witkowski, made a business out of it. As her thesis advisor, I introduced Trish to hundreds of different folds. Best of all, as a graphic designer and print-technology specialist, after graduation she published several award winning

books on that particular subject. Look them up at <http://www.foldfactory.com>.

**Magazine and catalog bindings** are simple, but complex to produce. The majority of them are saddle-stitched, while thicker publications are adhesive bound. Despite the age of the Internet, there are now more specialized magazines and periodicals than ever. A full-page ad in the February 21 issue of *Time* magazine stated it this way – during the 12-year life of Google, magazine readership has actually increased 11 percent! Modern, computerized technologies allow for insertion of geographic and demographic materials, even personalized messages. There are basically only two methods of binding:

**Saddle stitching** is the least expensive form of binding. The printer must generate folded signatures. On the binding machine, these signatures (sections) are automatically opened in the center and fed onto a chain or other kind of “saddle,” where they are placed on top of each other. Cards and other supplements (some personalized) are tipped into position on the “saddle.” Different “saddle” technologies are used—some are chain gathering systems; others use drum-like technologies. Depending on the sophistication of the system, we can bind just a few thousand or up to 40,000 magazines each hour. Whatever system we use, the wires are formed into a U-shape and are then stitched, that is driven through the bindfold

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Operators like this one on a Muller Martini Tempo 220 saddle-stitch line can process up to 22,000 magazines per hour. In-line personalized ink-jet printing, inserting cards, addressing, zip-sorting etc. are all very complex, high-tech operations which require advanced skills. (Photo courtesy of Muller Martini)

and clinched. The saddle-stitched products are then moved to a three-knife trimmer where the folds are cut open. Cards may be blown into the finished product, addresses ink-jet printed and the stacks automatically sorted by ZIP code. In all, such magazine productions are done in very high-tech, mechanical and sophisticated binding or print-finishing environments.

**Adhesive bindings** are increasingly more popular because they allow more freedom to “customize” a magazine or catalog with all sorts of gimmicks. Bear in mind that the contents of these magazines or catalogs are being printed on high-speed web presses. The results are finished and folded signatures, which may contain 8, 12, 16 or other configurations of pages, all depending on the dimension (trim-size), the imposition chosen and the kinds of presses used. Single sheets cannot be bound into a saddle-stitched product or they must be tipped-in with an adhesive. When adhesive binding, the signature layouts no longer need a bindfold. In other words, an advertiser can insert a single sheet or card without tipping it in place.

Sophistication is the key. This writer has seen perfect binding machines which could feed up to six different covers, all depending on the customers’ interests, demographics, and other key information. As a result, the catalog cover from your travel agent may be different than the one your neighbor got. Your next door neighbor may love cruises, while you prefer exotic land travels. Needless to say, imple-

menting such technology requires sophisticated computerization. Combine that customized cover with a personalized, ink-jet printed message, an order form, your address, the ZIP code-sorting, and you get the idea.

Most magazines are bound with hotmelt. The more specialized, short-run magazines and catalogs which are sheet-fed offset printed are now most often bound with a PUR (Poly Urethane) adhesive. This is to prevent the sheets from coming loose due to ink-solvent migration.

### **Mechanical Bindings**

This particular segment could make an article by itself. It covers an entirely different, large part of the binding industry. Basically, there are two different categories of mechanical bindings:

1. Methods where single sheets are fastened into what is essentially a permanent book or a binding; and
2. A loose-leaf binding system that will allow the contents to be changed at will.

As stated above, it is virtually impossible to describe the many “mechanical” styles and meth-

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ods of fastening single sheets together. Virtually, all mechanical bindings, that is, the sheets to be bound, must either have holes or slots of various shapes and dimensions. This all depends on the kind of binding mechanism used.

When processing wire-bound book-blocks, for example, printing is done in a conventional manner. All of these bindings require trimming on all four sides. Adhesive binders are used to convert the sheets into a book block. In-line trimming follows. The spines are then trimmed and the loose sheets punched in accordance to the binding style. The three most popular styles of bindings for single sheet permanent books are spiral, twin-wire and plastic comb bindings.

### ***Spiral Bindings***

These days, we have basically two styles—spirals made from metal wires and spirals made out of nylon plastic. Small round holes are punched into the loose sheets. Automated equipment forms a spiral of an appropriate diameter and length. After “coiling,” the ends of the spiral are then “tucked-in” and with it, the content is permanently bound. High-speed machinery is capable of punching the holes and binding them fully automatically at speeds of 600 to 1400 books per hour, with productivity depending on the thickness of the book blocks. These coil bindings offer great openability. The content lays absolutely flat. Great for cookbooks and teacher editions. The disadvantage is that when you open a spiral binding, the coil action gives a vertical shift to the leaves, making this style unsuitable for works that require horizontal print alignments.

### ***Twin Wire***

The prepared, loose sheets are punched with round holes, square or elongated slots. The twin wire coils are then laced through the entire book-block. The coil is then permanently closed

in a special nipping press. This style of binding provides a clean finish and a perfect alignment of the images. It is perhaps the most popular of all the permanently sealed mechanical bindings as it offers durability and superior openability. Great for small books, calendars and similar products.

### ***Plastic Comb***

These are the most widely used of all sealed mechanical bindings; due mainly to the availability of inexpensive office equipment for punching and binding. The plastic combs can be purchased in various diameters and colors. Punching elongated holes is done a few sheets at a time and a special device opens the plastic coil. The sheets are then laced into the coil. When released from the machine, the teeth return to their original cylindrical position with the points tucked neatly into the backside of the spine area. The binding is virtually permanently; however, using a so-called “T” punch; individual sheets may be added later. Openability and lay-flat characteristics are okay as long as the plastic combs retain their original shape.

All of these three methods fulfill their purpose of offering a binding that opens and lays completely flat. Paper grain direction, the weight of the paperstock, plastic or laminated sheets are no problems. Some of these mechanical book block bindings are bound into hardcover.

### ***Ring Binders***

Remember the days when you organized files or documents and placed them almost exclusively into those vinyl loose-leaf binders? Producing and heat-sealing those binders used to be a large binding industry and trade association by itself, all who promoted vinyl binders. As environmental conscientiousness and recycling gained popularity, use of these

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Loose-leaf ring-binders have changed from vinyl to environmentally friendly binding materials which can be 100% recycled. Corporate Image offers a variety of creative, sustainable and functional binders. (Photo courtesy of Corporate Image)

binders diminished. European loose-leaf binders have never adapted to those vinyl binders. They used paper over boards or just the boards themselves. (Leitz-Binders) The majority of European binders feature a two ring, mechanical device, while North American binders prefer three-ring binders. Multiple rings do give you much better sheet control and security.

One Des Moines company, Corporate Image (<http://www.corp-image.com>), has been most successful in changing this industry with eco-friendly binders. The covers come in plain, bare boards, while others may be covered with cloth or printed and laminated papers. There are many options for the rings and mechanical devices. This writer's favorites are the rounded spines and the black D-rings.

### **Miscellaneous Mechanical Devices**

As stated earlier, there are so many options for the so-called mechanical bindings, it would make an article by itself. Take, for example, post-screws, metal or nylon thongs bindings, Velobind, or Channelbind. During a trade show in Germany (DRUPA), this writer once pho-

tographed a 4 x 8 foot panel with hundreds of patented mechanical devices for binding.

### **On-Demand Binding**

This is a fairly new, evolving area mostly listed as POD, or printing on-demand. Digital printing technologies have changed how we purchase books. Books used to be printed in large quantities and placed into warehouses. The offset printing process and the economics for it dictated minimum quantities. It was estimated that 40 percent of all hardcover bound books and 60 percent of all paperbacks were never sold and were ultimately recycled. This was not only expensive, it was bad for the environment. Today, a book is custom printed and bound only after you order and pay for it. On hardcovers, this includes a book jacket. One large company who pioneered this all-new publishing/book-selling process is Lightning Source, Inc. (<http://www.lightningsource.com>). They print and bind 45,000 or more books every single day! The average per title is 1.8, which means not even two books are the same. Larger book manufacturers use digital print in web forms, meaning that they print onto endless rolls of papers. Digital print technology allows for quick and

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easy changes, such as changing the language at will. Many library binderies have acquired digital print equipment and, as the original experts for binding one book at a time, have been most successful in those exciting POD endeavors.

### **Aspects of Paper**

Not that digital printing is without problems. If a toner-based printing system is used, the paper's moisture content of 5 to 7 percent must be removed. This is required to achieve conductivity, or to lay-down the toner particles. In the past, there were big problems with waviness, paper buckling and other issues. Thanks to extensive research done by the paper suppliers and in-line moisturizing equipment, this problem has been reduced and, in some cases, completely eliminated. New ink-jet print technologies are now being implemented. Dry paper will no longer be a problem for printers and binders; however dry book blocks are often the culprit to introduce book cover warping.

There is another problem with digital web printing. The paper to print an entire book coming off a single roll of paper will have variations in the thickness. The paper suppliers claim, that such variables in the paper-making process are only about 5 percent. Well, this writer knows better, after

having been in charge of setting-up the world's first fully automated in-line book manufacturing system in 1973. We printed an entire book block off a single, 38 inch roll of paper. Those variables sometimes were close to 10 percent. They played havoc with all downstream tasks of binding. The thick and thin book blocks did not fit the pre-assembled, combined end-sheets. They moved inside the three-knife trimmer (books not trimmed square) and worse, caused all kinds of problems with rounding and backing and casing-in. How then did we solve some of these problems? Working with the

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*Print on Demand (POD) is changing our book industry. This Muller Martini Sigma Line is capable of printing one or several hundred books at a time. As for binding, with a push of a button, these books can be either saddle-stitched or adhesive bound. The products are then trimmed on all three sides. (Photo courtesy of Muller Martini)*

paper suppliers, the rolls were marked A/B/C/D. If we used all the A rolls, the paper thickness remained uniformly, virtually the same. If the B rolls showed a slight increase in thickness or reversed, we could make the necessary adjustments. Digital printing is much different from offset printing. The latter is done in sections (signatures). Those variables in the thickness of paper then will even themselves out. In digital printing, the entire bookblock is printed at once, from a **single roll** of paper. Now take a variable of 5 to 10 percent on a one inch thick book block and you get the picture.

### **Binding POD Book Blocks**

Soft-cover bindings have always been a relatively easy task, especially when just uncoated paper-stocks are being used. The books are printed and are then complete as an unbound book block. Seldom are inserts required, although the introduction of digital color printing has resulted in a trend that includes inserts. The covers are printed, UV coated or film laminated as a separate item. The majority of such books are bound with hotmelts on single clamp perfect binders. Trimming of the edges follows.

As for hardcover binding options, most of these bound book blocks are then furnished with endpapers and bound into hardcovers. Library binders have an advantage as they double-fan

bind the book block with cold emulsion PVA adhesives and, with this technique, gain a popular advantage of a much appreciated, enhanced openability.

HBI/LBI machinery suppliers such as Mekatronics, GP2, ODM and Flesher have built special machinery to cope with such short-run hardcover bindings. Simply amazing technologies!

Now just imagine the complex daily tasks to keeping track of thousands of individual requests and books, getting them printed and bound, and shipping them to the right address, all within a day or two!

### **Photo Book Binding**

With all the hype of the e-books, iPads and other technological devices, people have forgotten that digital printing has opened up entirely new opportunities. What people forget is that books have lasting value. If you give someone a POD or photo book, that person—perhaps a relative or friend—may still have it 50 or more years from now. Books are not simply a day-by-day item like a newspaper. Printed books with texts or photos have a lot more life than electronic media in general.

Over the last decade, we have been witnesses to a revolution. New digital print technologies

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*Bookbinders need to work with graphic designers and give advice if their “creations” are to be produced. Shown is a most unusual hardcover binding, compliments of the Burkhardt (BuBu) bindery located in Switzerland. It contains six different booklets! They call themselves “Book Architects.” Would you know how to get started with this one? (Photo by Werner Rebsamen)*

now almost equal photo print quality. With this technology, an entirely new industry was created—the photo book industry. It is an industry that is said not to be just growing, it is exploding! Here is an example. When we visited a library binder in 2003, we noticed that they just acquired a HP Indigo press intended to print family histories, serving vanity presses and other similar items. When I told the owner that such work would be his future and ultimately replace his library binding work, he looked at me like I must be kidding. A completely understandable response given that 90 percent of all of our work done at this bindery was done for libraries. Just seven short years later, that same bindery owner reports that library binding makes up no more than ten percent of his business. POD and

photo books have taken over. We hear similar stories around the world. One major, former German library binder, Schmidkontz, is now the largest photo book supplier in this country, printing photo books with eight HP Indigo and other presses. Another edition and library binder in Switzerland, the Burkhardt Bindery near Zurich, did the same. They are binders, and there are many in North America as well, who have become successful, digital printers. Best of all, these binders already knew how to bind individual, customized books. Now, what kind of bindings dominate the photo book industry? The majority are hardcover bindings. The book blocks are bound as follows:

- Side-Sewing
- PUR adhesive binding

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The reasons these photo books are bound with either method is the digital toner/ink bleeding into the gutter. The use of conventional hotmelts could be problematic. Side-sewing will lock those sheets permanently into place. The PUR adhesive will do the same. As for the hardcover binding, various endpaper constructions are used.

The cases are made on the same equipment as listed under POD. The same machinery is used for casing-in and building-in.

There are many other forms of photo book bindings which have been covered in a special *ShelfLife* article (see Spring 2010 issue). It covers Flexbind®, Panoramic Photo books and many others.

### **Should one pursue a career as a Bookbinder?**

The answer is yes. This profession has excellent career possibilities. *Why?* Times have changed in favor of being a bookbinder or print-finishing expert/technician. When this writer looked for a career, typography was king of the graphic arts. Where are they today? During industry seminars at RIT, I retrained many to become supervisors in bindery environments. The same can be said of careers in photography and printing. One of my University colleagues, who has written several books and is the editor of a *Digital Publishing Newsletter*, recently stated “that printing, like photography, has become a push-button operation.” The German *Forbes* magazine listed the 100 most promising careers of the future. That of a bookbinder/print-finisher made the list, while printers did not. *Wonder why?* You can see by reading this article how complex bindery operations can be. One must wonder how we, as binders, will ever master all those complex and difficult techniques? Well, to be honest, we all,

like in the medical field, have become specialists. Add to that the extensive knowledge of all materials used, adhesives, coatings, stamping foils, preservation technologies, chemicals, solvent migration, and more, and you create a list, that one person would find impossible to digest, let alone master. After 60 years in this business, and as a teacher and consultant, I have to be honest – I have yet to find a person who knows it all. Of course there are always some who think they do, but that is another chapter.

My colleagues out in the trenches should be proud of themselves. Yes, our beloved profession as bookbinders may be very complex, but we can be gratified to be so much in demand and, most of all, that we can professionally advise our clients on all options for binding. It's like creating a custom made “Baby” that we can and will treasure forever. 

*Werner Rebsamen is Professor Emeritus of the Rochester Institute of Technology and the technical consultant to HBI and the Library Binding Institute. He can be reached at [wrebs@metrocast.net](mailto:wrebs@metrocast.net).*

# 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: \_\_\_\_\_

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