

The Project Gutenberg eBook of Mending and Repair of Books, by Margaret Wright Brown

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Mending and Repair of Books

Author: Margaret Wright Brown
Contributor: Gertrude Stiles

Release date: March 7, 2012 [EBook #39075]

Language: English

*** START OF THE PROJECT GUTENBERG EBOOK MENDING AND REPAIR OF BOOKS ***

**E-text prepared by Chris Curnow, Ernest Schaal,
and the Online Distributed Proofreading Team
(<http://www.pgdp.net>)
from page images generously made available by
Internet Archive
(<http://www.archive.org>)**

Note: Images of the original pages are available through Internet Archive. See
<http://www.archive.org/details/repairmendingofb00browrich>

LIBRARY HANDBOOKS

**MENDING AND REPAIR
OF BOOKS**



American Library Association
Publishing Board
Chicago, Ill.
1921

**MENDING AND REPAIR
OF BOOKS**

COMPILED BY
MARGARET WRIGHT BROWN

FOURTH EDITION
REVISED BY
GERTRUDE STILES
Supervisor of Binding, Cleveland Public Library

AMERICAN LIBRARY ASSOCIATION PUBLISHING BOARD
CHICAGO
1921

CONTENTS

	PAGE
INTRODUCTORY NOTE	7
WHEN TO BIND OR WHEN TO MEND	9
THE MENDING TABLE: ITS SUPPLIES	11
PASTE, THE MENDING MEDIUM	12
WAYS TO MEND	13
WAYS TO CLEAN	19
BINDING RECORD	21
TEMPORARY BINDERS	23

INTRODUCTORY NOTE

[pg 7]

THE task of mending demands so much of the time and energy of library workers and is a factor of such economic importance in every public library that it cannot be put aside as incidental.

It is hoped that these suggestions may give definite aid in this homely task which is ever present in all libraries.

No attempt has been made to give instruction in the advanced processes of mending, as this at once encroaches on the art of binding.

The best mending can be done only where an acquaintance with the construction of the book has been acquired through a study of the various processes of binding. Librarians are urged to visit binderies to see the various processes; and to study the art of binding under personal instruction of experienced binders whenever this is feasible.

It is not probable that any one librarian will use all of the processes suggested, and some of these will apply only to exceptional cases; but the directions cover diversified conditions in order that the librarian may have the necessary information whenever required.

THE EXPERIENCED MENDER. This handbook has not been prepared for the use of the larger libraries where a bindery is a part of the equipment, or where there are members of the staff trained in binding and hence experienced menders.

THE INEXPERIENCED MENDER. The purpose of this handbook is to give practical aid and guidance to librarians who are entirely inexperienced in the work of mending and repair of books and whose knowledge must be gained through self-instruction.

The compilers have drawn upon many sources and have endeavored to make available the suggestions received and methods used by many librarians and practical binders, and grateful acknowledgment is herewith made for the co-operation and helpful suggestions received from them.

[pg 9]

WHEN TO BIND OR WHEN TO MEND

THE question when to bind or when to mend is of daily recurrence, and a decision must be made upon the examination of every circulating book returned, before placing it on the shelves. The answer will depend largely on the policy of the library regarding the binding question.

No library can afford to circulate shabby, soiled or ragged books, because:

- (1) From an economic standpoint, a book's ultimate usefulness, or life, is materially shortened by neglect to bind at first sign of need.
- (2) When books are given proper care by the library, standards are set which insure a like treatment on the part of the reading public.
- (3) The reading public has a right to expect that its books shall be clean and whole, and that its property shall be in proper condition for satisfactory use.

WHEN TO BIND

When the stitches break and a section or a few leaves fall out, the book should be sent to the bindery immediately.

This is happening daily with the original publishers' bindings. If the book is removed from the shelves the librarian is at once confronted by the problem of being unable to answer the unceasing cry for the last new novel, as it is the fiction which is usually in this condition. However, if the book is allowed to circulate a few more times there are "pages missing" and the book has become valueless.

No book should be rebound with pages missing.

When the stitches have not broken, but either a few or all the sections have become loose:

There is no excuse for the librarian to leave upon her shelves or permit to circulate books that are held together only by the slender threads with which they are sewed and threatening at any moment to come tumbling forth from the cover. Such books speak in no uncertain terms for rebinding or permanent withdrawal from the shelves.

[pg 10]

Shall books be sent to the bindery when in greatest demand?

YES, when they cannot be circulated further without permanent injury to them.

Such books should be hastened through the bindery by statement to binder regarding immediate need. If your present binder cannot bind promptly, find one who will.

The prompt rebinding of a book more than doubles its life. If the book has been reinforced at first sign of giving way (see page 16) all the temporary assistance that can safely be given has been rendered and if the book is of permanent value to the library it must be rebound.

WHEN TO MEND

When the stitches are not broken or loosened, and still hold sections firmly together.

When the joints are loose.

When the book has once been rebound.

The tendency among librarians is to mend too much before rebinding. Mending makes rebinding more difficult and jeopardizes the life of the book.

It is only in rare cases, as for example when a book is out of print, and yet valuable to the library, that a second rebinding is justified.

WHEN TO REPLACE

Will it be cheaper to mend a book and, when its short life is done, withdraw and replace with a new copy?

YES, when the original cost is less than rebinding.

NOTE—In the decision to replace, the labor of accessioning and withdrawal must always be taken into account.

The fresh, clean copies of the "easy books" and other good, inexpensive juvenile books are to be preferred to rebound copies. If the original binding is so poor that a second copy would shortly be in the same condition as the first, it is then advisable to send the book promptly to the bindery for recasing, preferably before circulating.

Greater durability is thus insured. If the book has an attractive original cover it is preserved and the value of the book enhanced thereby.

[pg 11]

YES, when the paper is of such poor quality that the leaves break away from the stitching.

YES, when the book is extremely soiled; replace, even if it costs more than rebinding.

YES, when a new edition, or better books on the same subject have been published.

In replacing fiction, inexpensive editions are available for many popular titles in the Grosset & Dunlap edition, Burt Home Library, Everyman's Library, etc.

Some inexpensive editions rebound and wear as well as the first editions. Others because of narrow margins or quality of paper do not pay to rebound. A little observation and experience will soon prove what titles can be rebound to advantage.

THE MENDING TABLE: ITS SUPPLIES

A piece of glass or white oil cloth, cut to fit the size of the table, will be found most conducive to cleanliness, as it can be quickly and easily washed.

PASTE. Mixed paste or powder form. See page 12.

CLOTH. White outing flannel, cheese cloth and cheap grade of canton flannel, purchased by the yard at any dry goods store.

Art Vellum in assorted colors, cut in strips.

Muslin cut in strips.

PAPER. Onion skin bond, cockle finish, 9 lb. weight cut into strips for use; tissue paper.

BRUSHES. Flat, rubber-set photographer's brush, about 1 inch wide; also artist's round bristle 1/2 inch thick.

SCISSORS. Slender, six-inch blade, good quality.

KNIFE. Shoemaker's long blade, square at end, or common paring-knife purchased at hardware store.

FOLDER. Bone, purchased at stationer's.

NEEDLES. Sharps, No. 1, or any strong and not too coarse darning needle.

THREAD. Hayes' linen, No. 25; Barbour's linen, No. 40.

[pg 12]

PRESSING TINS. 6 × 8 in., obtained at tin shop. Zinc is pleasanter to use and will not rust.

CLEANSERS. Wash for pages; wash for book covers; powdered pumice stone; art gum, sponge rubber.

SHELLAC. Consult local druggist or paint dealer regarding the best white shellac.

PRESS. An old letter-press can usually be purchased locally for a small sum. Prices on new copying press 10 × 12 in. obtained of local stationer. If press is not secured, old pieces of marble can be used. Bricks covered with paper make good pressing weights.

A local bindery or any binder's supply house will furnish mending materials; also price list and samples of materials may be obtained from the following:

Democrat Printing Co., Madison, Wisconsin.

Gaylord Bros., Syracuse, New York.

PASTE, THE MENDING MEDIUM

Paste may be used with less danger of injury to the book than glue, and is the only mending medium which should be used on books that are to be rebound. Under no condition should mucilage be used on any book which is to be rebound. Some librarians persist in doing this and then expect the binder to do good work. Glue should be used only by experienced menders.

USE. Paste for small surfaces is more evenly spread with the finger, and there is less waste than with a brush. Spread thinly, using only enough paste to make paper stick securely.

Thick paste spreads more smoothly than thin and is not taken up quickly by the paper. This is an important point, for if the paper stretches or expands the work can not be done in a satisfactory way.

Provide cheese cloth cut in small pieces for use in rubbing down the pasted parts, and for keeping the fingers clean, etc. These should be used only a few times.

Cleanliness and neatness are absolutely essential to good mending.

There are various powdered pastes on the market used by book-binders, bill-posters, paper-hangers and others. Spon Tem or Steko, manufactured by Clark Paper & Twine Co., Rochester, N. Y., and Rex Dry Paste, Geneva, N. Y., are both excellent in adhesive qualities and easily prepared, mixing with either hot or cold water and without cooking.

[pg 13

An excellent mixed paste is made by the Commercial Paste Co., Columbus, Ohio, called Gleich's "Gluey" Paste. This, as its name implies, has some glue mixed with it and is quick drying and strongly adhesive. Arabol Book Glue, Arabol Mnf. Co., 100 William St., N. Y. City, is highly recommended. Purchase in large or small quantities. The various pastes used in the school "hand work" are good, and come under the general name of school pastes.

RECIPE FOR FLOUR PASTE. Mix a thin batter of flour and water, cook and as it thickens add hot water until right consistency and until thoroughly cooked. It will be well cooked when all milky appearance of the flour and water has disappeared and when bubbles of air begin to explode through the mixture. After taking from the fire a preservative may be added if desired, such as a half teaspoonful of oil of wintergreen to a pint of paste.

At times it is desirable to do some simple pasting, such as tipping in a single leaf or label, and for such work any good library paste is a great convenience.

Avoid too much mending.

Paper used for mending should be cut lengthwise with the grain of the paper.

Cloth should be cut the long way of the material.

In mending always use paper of lighter weight than the book. For books printed on heavily coated paper, tissue or bond is too light, but paper cut from margins of advertising pages of magazines is a suitable weight.

PAGES

TORN THROUGH THE PRINTING may be mended as follows:

(1) Use un gummed, transparent mending paper, cutting it the size and shape of the tear, and about one-half inch wide. Apply a thin coat of paste to the strip and fit it carefully over the tear, having first placed a strip of waste paper under the torn leaf to absorb extra paste.

[pg 14]

(2) For finer or better class of books, upon which more time and care may profitably be spent, rub a very little paste on the torn edges, place torn edges together, then take a rather large piece of ordinary tissue paper and rub it gently along the tear so that the tissue paper will adhere to the torn edges.

Put under press, and when dry the superfluous tissue paper should be torn off, using care to pull always toward the tear and from both sides at the same time. The delicate fibre of the tissue paper acts as an adhesive and it is almost impossible to discern the way in which the mending has been done.

TORN IN THE MARGIN

Use thin, firm mending paper, preferably a tint to match paper of the book.

Cut a strip one-half inch wide corresponding to the size and shape of the tear, apply paste and trim even with the edge of the leaf.

When these processes are used, place books in press or under a weight, until thoroughly dry.

There are gummed papers for this purpose but care should be taken in their selection as some are likely to darken and discolor.

LEAVES

When loose leaves are replaced the greatest care should be taken to make sure that they do not extend beyond the edge of the book. If this occurs, it shows careless or inexperienced mending.

LOOSE LEAVES may be inserted in several ways:

(1) If the leaf fits exactly into the book, it may be tipped in by applying paste to one-eighth inch of its inner margin.

Place the loose leaf in the book, the outer edge even with the book, and rub down the pasted inner margin against the next leaf with bone folder.

Put the book in press until dry.

Illustrations may be tipped-in in this way when it is desirable to preserve them.

[pg 15]

(2) If it is found by measuring that the leaf when inserted, will extend beyond the edge of the book, fold the leaf at the inner margin over a ruler edge, or other straight edge, slightly more than one-eighth of an inch, thus making a hinge. Apply paste to this hinge with the finger. Place leaf in the book and push well back; rub the little pasted hinge down with bone folder, being careful to leave no free paste.

(3) In case the quality of the paper of the leaf to be inserted will not stand the tipping-in process, or is badly worn at the inner margin, it may be inserted by a guard. Fold a half-inch strip of onion skin paper, lengthwise. Apply a thin coat of paste to the outside of this strip. Attach half of the strip to the inner edge of the loose leaf, and the other half to the adjoining page in the book, close in by the fold. Trim edge of leaf if it projects. Put in

press until dry.

Do not use gummed muslin for this work. It destroys the chance of proper rebinding and detracts from the appearance of the rebound book.

SECTIONS

When *more* than one section, sometimes called signature, is loose in a book which is worth rebinding, it should be rebound at once.

When the thread in one section only is broken, or one section only is loose in a rebound book and the rest of the binding is intact, the section should be inserted. To avoid further ravelling, it is necessary to secure the broken threads of the book either by fastening them together, or attaching to new threads; also that the loose section is sewed or tied through the super on the back of the book.

LOOSE SECTIONS may be inserted as follows:

If the folds of the leaves in the loose section are torn or thin, they should be mended before replacing the section. Take a half-inch strip of thin, firm paper, the length of the page; fold through the middle lengthwise and paste down through the center fold of the leaves. A touch of paste along the fold of each will hold all the sheets together.

Open the book at the place where the section is loose.

(When the book is open the back of the book separates from the cover.)

[pg 16]

Open the loose section and place it in the proper position in the book. Near the top and bottom in the center fold of the section will be seen the holes which were made by the binder.

Thread a needle with Barbour's linen thread No. 40, or Hayes' linen thread No. 25, and tie new thread to broken end of thread in book.

Pass the needle through the hole at the top of the loose section and out between the book and its loose back. Do not pull the thread clear through.

Drop the needle and thread down between the back of the book and the loose back to the bottom.

Run the needle and thread from the outside in through the hole at the bottom of the loose section.

Pass the needle and thread around again in the same way. Draw tight and tie with a hard knot at the point of beginning.

JOINTS

Books in the ordinary case or publishers' binding will, after a short period of use, show signs of weakness in the joints (where the book and cover are attached). The paper cracks and both it and the super on the back of the book loosen and unless immediate attention is given the stitching breaks and the book must go to the bindery.

This super is a loosely woven cotton cloth which is glued on the backs of books to help hold the sections together, and extends from the back of the book to the inside of the cover to help hold the book and cover together. In the publishers' bindings, this super is usually all that holds a book in the cover.

LOOSE JOINTS may be

REINFORCED by tightening and stripping.

Hold the book open in an upright position on the table. The back will separate in a curve from body of book; with the round brush apply paste between the loose back and the book, along the joints only. If too much paste is used it will spread over the back, causing the cloth cover to become wrinkled and title illegible. Close the book, care being taken to push book well back in cover, and with bone folder rub well along the joints, squeezing out any extra paste at head and foot. Dry under weight for a half-day at least.

[pg 17]

Then with knife clean off the ragged edges of torn paper along the joint inside the cover. Place the book flat upon the table, the front cover open, take book of similar thickness

and place under open cover.

Take a strip of muslin or paper. Cut this strip the exact length of the book, and apply thick paste so that the paper or cloth will not stretch.

Paste one-half of this strip to the fly-leaf and the other half of the strip on the cover of the book. Make sure that the strip is smoothly laid, not stretched too tightly from book to cover, or it will pull up first pages when book is used; if too loosely stretched it is unsightly and fails of its purpose; allow the book to remain open until the strip is dry. Repeat this process for the back cover.

RECASING

When the stitching has not broken, and the paper is of good quality a book may be removed entirely from its cover and recased.

In recasing, painstaking care is required and books must be in condition specified to obtain satisfactory results.

Take a sharp knife and cut through the super at both joints. This super is easily lifted from the inside of the book cover. Pull it off the back of the book, taking great care in this, and remove all particles of dried glue.

Take white outing flannel, which is light in weight and double-faced, or canton flannel (downy side towards the book), or cheesecloth. Cut a strip as long as the back of the book and two inches wider; paste this over the back only, allowing an inch extension on each side. Do not, in this first process, put paste on the extensions. Draw the cloth over the rounded edges of the back (or joints); rub the back well with bone folder and also over the rounded edges, but do not paste the cloth down beyond the rounded edges. During this process hold the back of the book so that the sections, or signatures, will not separate. After thorough rubbing let dry.

Apply paste to inside of book covers one inch next to the joints; do not put paste on back of book. Place book in cover, pushing well back, making sure that it is correctly placed. Paste down the one-inch extension of cloth, laying waste paper between it and book; close book, rub joints well with bone folder and allow to dry thoroughly.

[pg 18

Strip joints, following instructions for re-inforcing; paste clean paper lining on book covers, press and dry. The book should then be opened as carefully as a new book.

PRESSING

This adds greatly to the appearance of the mended or repaired books. Do not place weights over the rounded back of a book.

Place the pressing boards or tins over the covers of the book only, even with, but not extending over, the joints.

Pressure on the rounded back will weaken a book in the most vital part.

DO NOT—

use too much paste.

use Lepage's glue or any mucilage.

use cloth strips in a book except at the joint.

paste heavily up the back unless a very old and not valuable book.

overmend on a book which will ultimately be bound.

allow loose pages to be slipped up in the book above the top of book.

use heavier paper for patching than paper of book.

ALWAYS—

handle books carefully.

allow sufficient drying.

have plenty of waste papers and discard when soiled.

wash brushes well each day.

pile up books alternating the backs with the foreedges. They will stand erect and not slip or slide.

MISSING PAGES

When a page is missing and it is impossible to replace the book with a new copy, the page may be typewritten and tipped in.

When it is necessary to rebind the book, the margin of the typewritten page should be left an inch wider on each side than the regular margin. This is for the convenience of the binder, who will trim down the margin in process of rebinding.

[pg 19]

Make typewritten page conform to size and shape of printed page.

NOTATION FOR DAMAGES

When there is an injury to a book which is allowed to remain in circulation, the reading public should be made aware that the damage is known to the library by a notation, with date, near the injury, e.g.,

"Damage noted 1 Mr. '20, Free Public Library."

WAYS TO CLEAN

The book should be cleaned as well as mended. Careful attention should be given to the cleanliness of the books in circulation. There is nothing that more quickly creates a distaste for the use of a public library than the handling of soiled and grimy books.

Careful study of the paper upon which books are printed is necessary, and in cleaning the fact that different papers and finishes require different treatment must be taken into account. The spongy feather-weight paper upon which much of the fiction is printed is difficult to clean. Pencil marks may be erased with art gum used gently; soil of any other kind is almost impossible to remove. Heavily clay-coated paper may be cleaned with powdered pumice or a hard eraser. Highly calendered paper and any hand made paper may be cleaned with a damp cloth; cleaning but a few pages at a time and allowing book to remain open until dry.

PAGES

Soiled pages may be cleaned in the following ways:

With art gum, rub gently and slowly, holding the page flat with the left hand to prevent tearing.

With powdered pumice stone, rub on with a clean cloth. With damp cloth, be careful that cloth is not too wet.

Rub always from inner margin of the page outward, to prevent crumpling.

[pg 20]

Brush off carefully all particles of rubber, or pumice stone, allowing none to remain in the folds between the leaves.

Mud stains may be removed by using a soft brush or sponge, with a preparation of the following proportions: One cup water, one teaspoon ammonia, four drops carbolic acid. Avoid too much rubbing or print will blur. Slip the pressing tin under the page, and after washing, place white blotting paper on each side of the leaf.

Ink stains may be removed by one of the standard ink eradicators to be obtained of local

stationer or druggist.

Edges of the leaves may be cleaned by sandpapering, holding the leaves of the book very firmly together, or putting book into press.

COVERS

SOILED COVERS may be cleaned by using a hard eraser, pumice stone or soap and water. The best results are obtained by the use of the following wash:

Two parts good vinegar and one part water. Apply with a clean cloth and rub hard until dirt is removed, then place upright to dry. This should not be used on leather.

The book should then be shellacked.

SHELLACKED COVERS. New books may receive preliminary care by shellacking before placing in circulation. Shellacking the covers, especially those in light colors, provides great protection from dirt, and they are then easily washed with the vinegar and water. Another coat of shellac is advisable after washing.

To shellac, hold the book by the printed matter and apply the shellac, which may be diluted with a little wood alcohol, taking care to shellac the edges well. Give two coats; between coats suspend on a cord over night to dry. After the last coat, rub with soft cloth slightly oiled with olive oil. This prevents sticking.

If the books are labeled before shellacking, the ink must be allowed to dry thoroughly or it may run; in removing the labels, use wood alcohol first to cut the shellac and then soak off with blotting paper and water.

Care should be taken in the selection of the shellac; if not, the books will be gummy and hard.

[pg 21]

The leather on bound magazines and books often becomes very dry and will split and crack. This is especially true of books not greatly used, as the oil of the hands acts as a great preservative. To prevent this cracking and splitting, some oil is necessary. Vaseline is good for this, applied with a cotton pad covered with a soft cloth, and should remain on the leather for a day to permit absorption of the oil. Some leathers will absorb a second application, after which books may be rubbed down and returned to shelves. The oil or vaseline does not harm the gilding. This may be done once a year, depending upon the condition of heat in library and upon age and condition of leather bound books.

WORN COVERS may be replaced on books with leather backs by removing cloth from the boards dry, and using this as a pattern from which to cut new cloth or paper. Reline inside of boards with paper.

COVERS SPLIT AT JOINT. Strips of cloth in assorted colors may be obtained with other mending supplies to reinforce covers split at the joints.

This cloth may be obtained gummed or ungummed; if ungummed, use paste; if gummed, moisten with thin paste.

BINDING RECORD

PREPARATION OF BOOKS FOR THE BINDERY. Closely related to the work of mending and repair of books is the preparation of books for the bindery. Binders have complained of the careless and unbusiness-like methods of some librarians in this matter. Attention should always be given to the following:

Handle a book to be bound with more care than when the binding is sound.

Collate every book to make sure that no pages are missing, unless it is ascertained that the binder includes this process in his work.

Many librarians have ceased to make bindery slips, except in the case of important books requiring complicated titles or for magazines. When slip is not made, an excellent

[pg 22]

way to indicate the lettering for the back of book is to underscore lightly in lead pencil on title page, the specific words in title desired; for author underscore twice.

The material to be used for binding is generally decided upon in advance by conference or correspondence with binder.

Magazines should be carefully examined to make sure that each volume is complete, including title page and index. The librarian should write to the publisher for these, if they are not received within a reasonable time after the volume is completed. If missing, instruct binder to bind in stubs so that they may be inserted when obtained.

In giving directions for magazines to be bound with stubs, state whether stubs are to be at the beginning or end of the volume. Look over previous volumes of set that your volumes may be uniform in the placing of the index, and follow the printer's arrangement.

Send an alphabetical list of the books to the bindery for checking purposes. Keep a duplicate copy.

File alphabetically in charging tray the book cards that have been removed from the books; charge these to the bindery.

Magazines should have a bindery slip made and a sample volume already bound sent that each set may be uniform as to color of cover, lettering, etc. A rubbing of a bound volume can easily be made and sent in place of the volume. If the binder has previously bound magazines for you he has doubtless made sample backs for his own convenience. The slip should show definitely the placing and abbreviations of volume numbers, dates, etc.

WHEN BOOKS ARE RETURNED FROM THE BINDERY. Examine carefully for flexibility—should not be too stiff and hard to open; evenness of cover; compactness; correct and even lettering; reasonably wide margins.

Check books with duplicate list.

Pay no bills until all mistakes are rectified. Mistakes in lettering can be corrected, and when this occurs return to the bindery.

Enter in accession book under "remarks," opposite the entry of each book the date when the book was rebound: e. g., "reb'd 1 Jc., '20"; also on inside of lower front cover near the joint. A rubber stamp at small expense may be ordered from any stamp works, with the word "reb'd" to be inserted in the pencil date holder with the date. This saves writing.

[pg 23

Enter on the monthly report blank the total number of books rebound. (This gives data for yearly total and obviates the necessity of keeping binding book.)

TEMPORARY BINDERS

The Gaylord Bros.' red rope binder provides an inexpensive magazine binder, both for the current periodicals in use in the reading room and those in circulation. The cover of the magazine may be pasted on the outside of the binder, and after the current month the magazine may be circulated just as a book, without damage for future binding. A good quality of wrapping paper may be used in place of the red rope paper. It is less expensive and wears fairly well.

Information as to terms used in binding and mending and illustrations of the structure of a book may be found in the following:

A. L. A. Committee—Binding for libraries A. L. A. Publishing Board

Bailey, A. L.—Library Bookbinding Wilson Co.

Cockrell, Douglass—Book binding and the care of books Appleton

Coutts, H. T., and Stephens, G. A.—Manual of library book binding Libraco, London

Transcriber's Note:

Errors in punctuations and inconsistent hyphenation were not corrected unless otherwise noted.

On page 17, "next the" was replaced with "next to the".

On page 20, a period was added after "crumpling".

*** END OF THE PROJECT GUTENBERG EBOOK MENDING AND REPAIR OF BOOKS ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this

agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or

distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.