

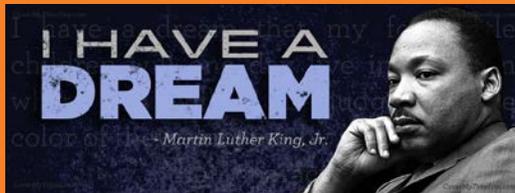
STAFF NEWSLETTER



Library



Jan. 13, 2017



What's Ahead...

- **Jan. 16** – University Holiday, Martin Luther King Day
- **Jan. 23** – LETC Presents: Behind the Scenes at the Museum
- **Feb. 3** – Library Talk: The Academic Library from another Point of View
- **Feb. 10** – deadline for HR conflict of interest statements
- **Feb. 17** – deadline for DOF conflict of interest statements



The Staff Newsletter is published the 15th and last day of each month.

To submit items, please contact Jean Moyer (jmcgill@princeton.edu)

New Staff

Patrick Crowley, Project Cataloging Specialist, Rare Books and Special Collections (8-7250, pmc6@princeton.edu), Jan. 9.

Patrick comes to Princeton from Bryn Mawr College, where he was Rare Book Catalog Librarian. His degrees in classics and archaeology, along with his library degree from Illinois, provide an excellent background for his new responsibilities cataloging rare materials for Marquand Library as well as for the RBSC rare book collections.



Razieh Taasob, Associate Professional Specialist/Central Asian Numismatic, Rare Books and Special Collections (8-9127, rtaasob@princeton.edu), Jan. 11.

Rozi's chief task will be to describe the recently-acquired Schaaf collection of Sasanian coins and other pre-Islamic coins of Central Asia. Rozi received a Ph.D. from the Institute for Numismatic and Monetary History at the University of Vienna. Before that she earned bachelor's and master's degrees in Iran.



Promotion

Congratulations to **Danielle Vuong**, SCA III in Circulation, on her promotion to Special Collections Assistant V in the Collection Development Department effective Jan. 23. Her new phone number will be 8-0427.

Congratulations to **Daniel Walker**, Lewis Science Library, on his promotion from SCA IV to SCA V effective Jan. 1.

Congratulations to **Rosalba Varallo**, Mudd Library, on her promotion from SCA IV to SCA V effective Jan. 1.

Retiring

Congratulations to **Iping Wei**, Leader, East Asian Languages Team, Cataloging and Metadata Services in Technical Services who will be retiring on Feb. 1 after 47 years of dedicated service to the University.

Conflict of Interest Form

All University staff are required to fill out a Conflict of Interest disclosure form by mid-February:

HR staff – complete the [Annual Disclosure and Certification Form](#) and return to your supervisor **before 2/10/17**.

DOF staff – complete your form online at <https://puwebp.princeton.edu/coi/> and submit **before 2/17/17**.

LETC Corner

The Library Education and Training Committee Presents

Behind the Scenes at the Museum: Technical Services and Collections Management at the Princeton University Art Museum

Led by Alexia Hughes, Chief Registrar, and Cathryn Goodwin, Manager, Collections Information

Enrollment limited to 10 attendees

Monday, January 23, 2017 - 2:00-3:00pm

Tour meets in the lobby of the Art Museum, McCormick Hall

To register for this session, go to

<https://putrain.learn.com/learncenter.asp?id=178409&page=203>

If you have questions, comments, or suggestions, please fill out our form at

<http://library.princeton.edu/committee/letc/suggest>

Training and Development Programs at Princeton University Library (excerpted from the PULA Contract): Supervisors are strongly encouraged to support employee attendance at training. Particular emphasis should be placed on attendance at those training activities which enhance the employee's job skills in their current position or which help the employee to advance his or her career at the library. Bargaining unit staff shall be allowed to attend at least one training activity per month provided the training activity is directly related to enhancing job skills, provides orientation to a facilities or area that is directly related to the employee's work or furthers their career development at the library.

Library Talk on Feb. 3rd

The Academic Library from Another Point of View

-All Library Staff are invited -

Nancy Foster

Design Anthropologist

Friday, Feb. 3rd

10:00am-11:30am in McCormick 101



As academic work practices change, and as the information landscape and information technologies continue their rapid evolution, we ask ourselves how we can bring library spaces, services, resources, and technologies into the future. In this talk, Nancy Foster will offer an outsider point of view on this challenge, drawing examples from design studies with academic researchers. The talk will provide a conceptual overview of user-centered design and a review of major methods, with an emphasis on participatory design and the study of work practices. Participatory design involves experts from many disciplines who view the design problem from different points of view. Nancy will discuss how the inclusion of multiple perspectives yields rich data for design purposes while also providing a practical framework for planning and designing libraries that support current academic practices while also anticipating the future.



THE MEMBERS OF THE LIBRARY
EDUCATION AND TRAINING
COMMITTEE ARE:

Colleen Burlingham, Peter Green,
Carol Houghton, Thomas Keenan, Art Miller,
and Vicki Principi

Karen Stathopoulos (ex-officio), and
Colleen Murray (ex-officio)



Nancy Foster

How to Make a Book *(by Datus C. Smith, Jr.)*

The tolerant editor of The Green-Pyne Leaf has asked me to contribute this article on bookmaking. I am glad to respond, but even aside from the inherent limitation of the author, this is a tough assignment, as bookmaking should be seen rather than expounded. Actually, we at the University Press hope that at some later time we may have the pleasure of receiving the Library staff, and conducting you on a tour of our plant. This article is most diffidently offered as an interim substitute.

Many descriptions of bookmaking seem to strive for too much "art" or else try to describe all exceptions and special cases. This one will be one-two-three prosaic, and will not give a hoot for anything except general principles. That doesn't make it good, but at least it makes it shorter than it would otherwise be.

There are four main stages in bookmaking. The first is design, and will not be discussed here because although it is the controlling influence on manufacture, it is not part of the manufacturing process itself. The designer is to bookmaking what the architect is to house-building.

The three other stages will be treated here: composition, that is, setting the type and arranging it for printing; presswork, the actual printing; and binding, which includes folding, trimming, and other operations besides applying the binding base.

COMPOSITION

The edited manuscript, marked for type face, size, etc., goes to the composing room, and nowadays, it is almost certain that a manuscript of any size will go first to the operator of a mechanical typesetting machine – either Linotype, which casts a whole line as one slug; or Monotype, which casts the type letter-by-letter. We use only Linotype at PUP [Princeton University Press].

Whichever kind of machine is used, hot metal is forced against a brass matrix and the letter is formed as the metal cools and hardens. The key touched by the operator determines which matrix will be used. When the printing job is over, the type metal is melted up and used again. The brass matrices are small molds or patterns and are not themselves used in the printing.

When enough lines of type have been set to fill a galley tray about 18 or 20 inches long, a proof of this type is pulled, and this proof (with the pages of manuscript from which that particular galley of type was set) goes to the proofroom. A team of two people check the proof against the manuscript, a "copyholder" reading the manuscript to a "proofreader" who holds the proof and marks corrections on it.

The proof with the corrections marked goes back to the machine operator, and he sets again any lines that were wrong the first time. The correct lines of metal are then substituted for the incorrect ones, and a proof is pulled once more. This is called "Author's Galley Proof," and goes after checking to the author with the manuscript.

The author marks any corrections that he sees, and in addition, of course, it is a remarkable author who does not at this point get a lot of brand new ideas. Eventually, however, the proof is returned to the printer with all of the author's corrections, alterations, and new ideas. Once again the machine operator sets new lines of type, which are substituted for old ones.

Now the corrected galleys of type are divided into exactly equal pages, the hand type (e.g. for chapter headings, initials, etc.) are inserted, as well as metal engravings for charts, maps, etc. Proof is again pulled, and this time it is called "Author's Page Proof." It goes to the proofroom for checking and then to the author.

When the Author's Page Proof is returned with corrections, one is almost ready to think about printing the book, but an important composing-room operation remains. Because a number of pages – usually 32 – are printed at a time on a big sheet, it is a delicate operation to arrange the pages on the press so that when the printed sheet is folded, p. 1 will be backed up with p. 2 exactly, and not too high or too low or off to one side. This is called "lock-up" and is performed on a metal table called a "stone". The pages of type are locked in a large metal table called a "chase" with wedges called "quoins" holding the metal tightly in place. When the time for presswork comes, the whole chase, holding 32 pages, is lifted off the stone onto the bed of the press.

(Continued in the next Newsletter – PRESSWORK and BINDING)