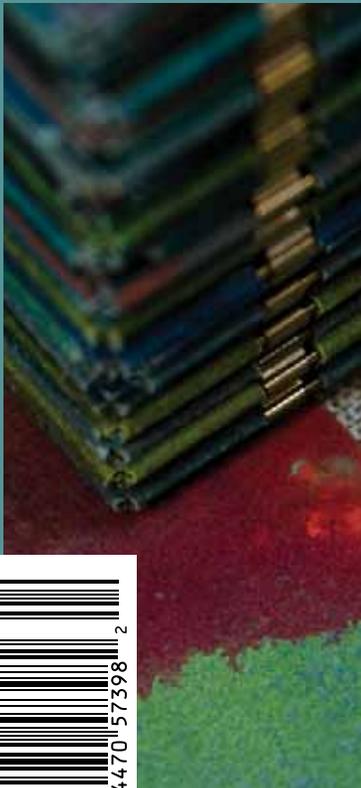
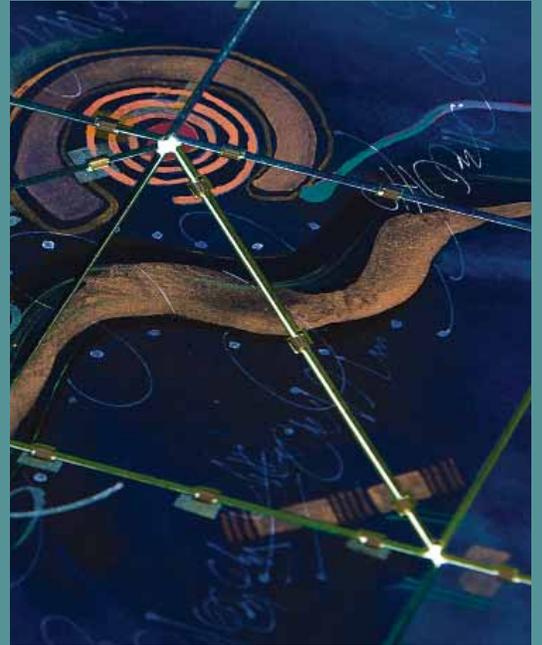
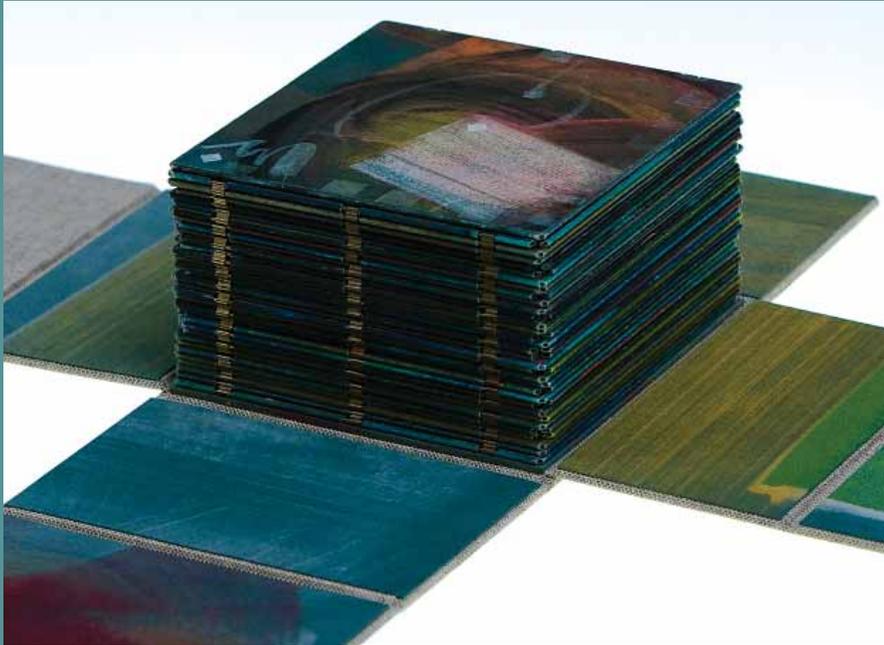


# Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER-CRAFT & CALLIGRAPHY



# Bound & Lettered

Volume 7, Number 4, June 2009.

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# WE LOVE YOUR BOOKS



PHOTOS AND TEXT BY EMMA POWELL  
WITH MELANIE BUSH

# 20

**Receipt** (2007) by Paramdeep Singh Bahia. This box-like structure was made from a collection of receipts. It also played a soundtrack created from different elements of the transaction process of which a receipt is made. This book led to the creation of a poster containing type made from sections of the receipts.



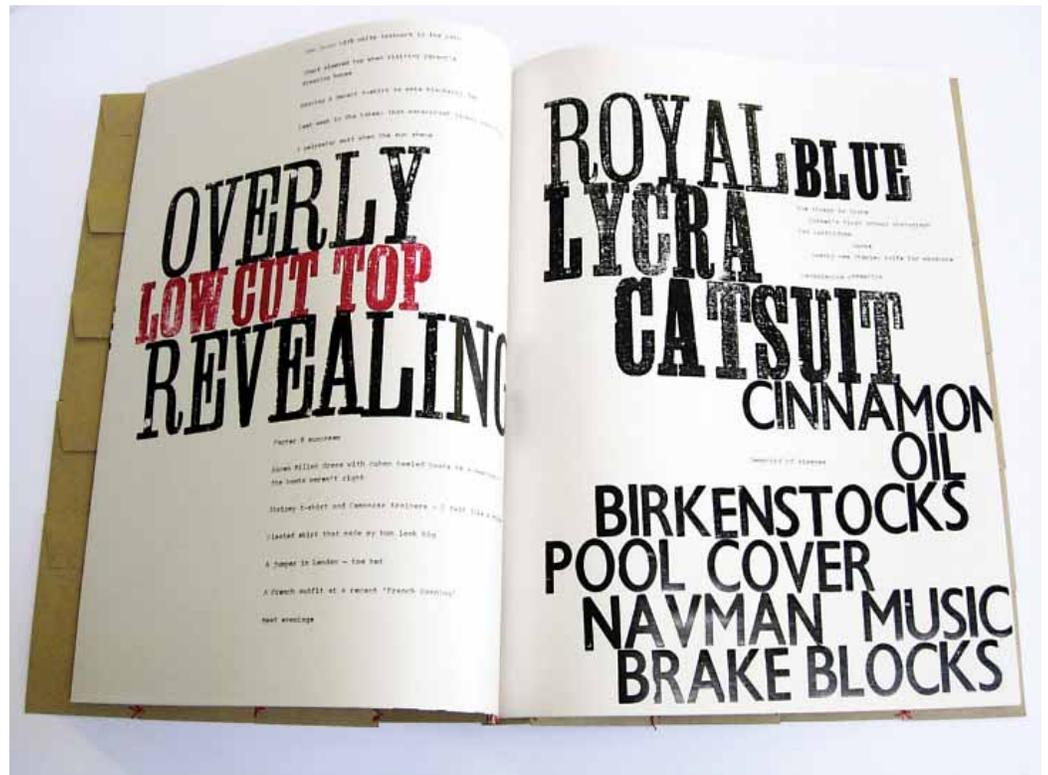
**Remembrancer i-iv** (2008) by Melanie Bush. Melanie's loose structures are contained within recycled metal boxes. The series explored fragmented themes of sorrow and hope, yearning and fulfillment, winter and summer, memories and dreams, mother and child.  
*Photo by Melanie Bush.*

**F**or the last four years We Love Your Books has put on a yearly, open book exhibition in the U.K. Experimental and innovative book structures created by students, hobbyists, and professional book artists from across the globe are exhibited.

The theme of our most recent exhibition was *re*. Books were submitted on any theme beginning with the letters *re*. These included recycling, reuse, repetition, revisit, and reorder. All the books were creative and beautifully crafted. The books in all of our exhibitions explore the diversity of the genre of book arts. We are interested in promoting the more experimental and contemporary aspects of bookmaking.

The *re*: exhibition commenced at The University of Northampton, and then toured to *artworks* – Milton Keynes, and The University of Portsmouth. (All venues are in the U.K.) At each venue, the books

# 08

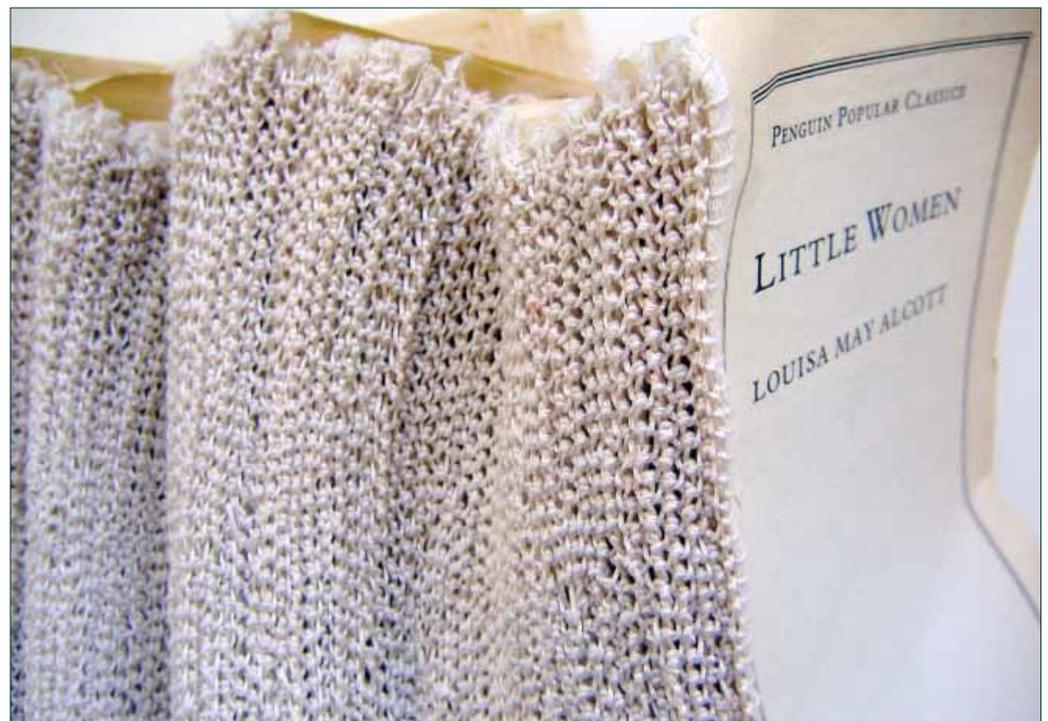


**Response** by Philippa Wood. Philippa's book combined letterpress type with small envelopes. It explored responses to a series of questions that aimed to examine a particular moment in time. Photo by Melanie Bush.

were rapturously received, and visitors enjoyed handling many of the exhibits. Allowing visitors to have physical contact with works is a key feature of all of our exhibitions and something that is always favourably commented upon. These books are a small selection from *re:* showing the range of the work in the exhibition.

Our next exhibition, on the theme of *closure*, will commence at *artworks – Milton Keynes*, Great Linford, Milton Keynes, U.K. August 15 through September 19, 2009. It is expected that it will then go on tour to a number of different venues. Most of the books that we accept have been created specifically for our exhibition themes.

Before sending in books from outside the U.K. please email photographs, size, and weight to [curators@weloveyourbooks.com](mailto:curators@weloveyourbooks.com). Full postal information can be found on our website. As we are a non-profit organization please include return



**Re:bound** (2008) by Phiona Richards. Phiona's delicately produced work explored femininity through the use of stitch. The book was based on the nineteenth-century children's classic *Little Women*. Phiona commented that through making the book she became acutely aware of the value society places on repetitive menial tasks.

# STUB BINDINGS

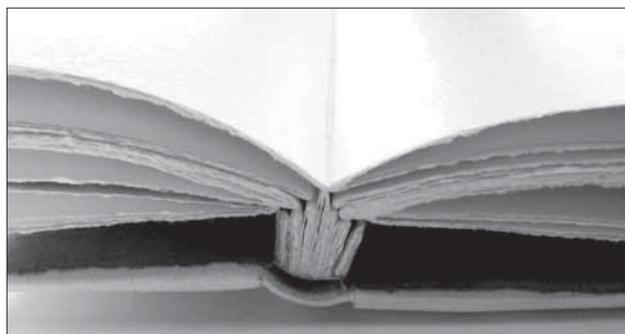
BY LORI SAUER

**STUB:** *strips of paper folded in half lengthwise and nested together, much like a narrow section.*

Stub bindings can be used on single sections or multiple sectioned books. The main reason for using them on a single section is to allow the text to be rounded and backed so that a conventional covering, such as a case binding, can be used. For multiple sections, the stub is useful for books with narrow gutter margins. It

is very conservation-friendly because no adhesive comes in contact with the text paper. For books containing illustrations or plates running across the center fold, tipped-on stubs replace sewing threads. This method was used extensively on atlases, giving it the alternate name atlas binding. The other great advantage of this style is that the pages open flat.

This article will illustrate the single section stub, multiple sectioned stubs, and tipping on the stub.



Completed stub binding.



Figure 1.

## Single Section

Make a folded stub of paper exactly the same thickness as the book. Make sure the grain direction runs head to tail; the makeup of the stub paper must blend in with the text paper. The width of the stub when folded around the back of the book is about a quarter of the width of the text block (Figure 1).

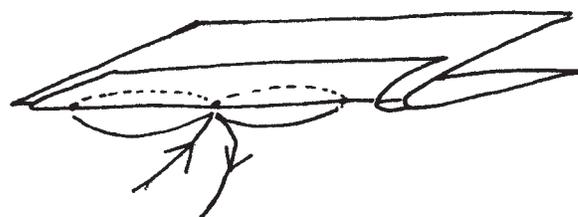
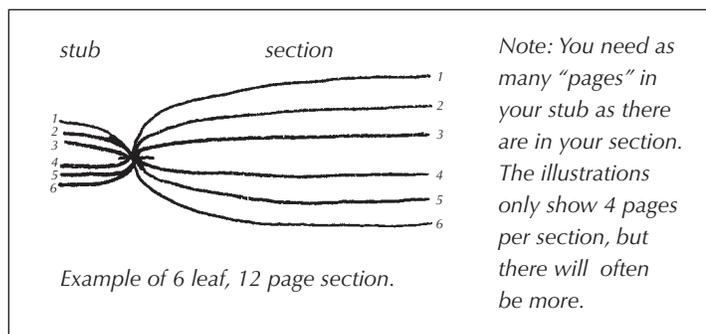


Figure 2. Three hole pamphlet stitch.



Figure 3. Side view, folded stub around section, sewn.



Choose thread according to the thickness of the book, and sew stub and text together using either a three- or five-hole pamphlet stitch. Start from the outside so that the knot will be formed on the inside of the stub (Figures 2 & 3).