3 Lin Charlston
6 Poetic Science: Bookworks by Daniel E. Kelm by Barbara Adams Hebard
12 Paula Steere Gallery
16 Collaboration by Danny Flynn
22 Saint Joseph’s Prayer by Rosemary S. Buczek
24 Cari Ferraro Gallery
28 We Love Your Books 2008 by Emma Powell with Melanie Bush
34 Art Bound: Book Design Past and Present by Maria G. Pisano
36 Stub Bindings by Lori Sauer
40 Lin Kerr

41 Contributors/credits
47 Subscription information
Spelling Words. For the first meaning of the word spell, I contained the text in the traditional text block (see inside back cover), but for the second meaning, which brings in magic, I let the text spill out diagonally from the rectangular text block. In this way, I am asking the reader to think outside the box about this word. In this photo you can just see the magical alphabet that appears in the next page spread.
For 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

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.

Photos and text by Emma Powell with Melanie Bush
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.

Rebound (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.

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. Full postal information can be found on our website. As we are a non-profit organization please include return
**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.

---

**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).

Note: You need as many “pages” in your stub as there are in your section. The illustrations only show 4 pages per section, but there will often be more.

---

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).