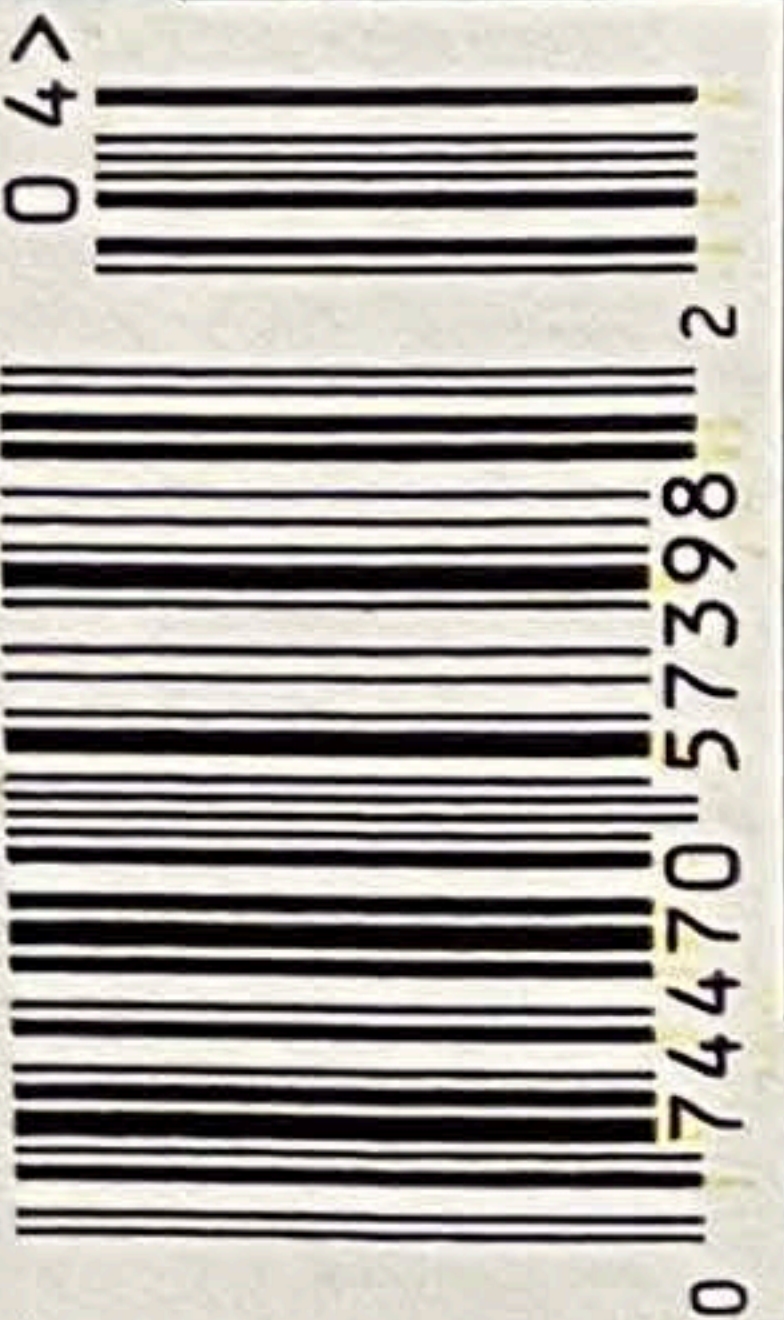
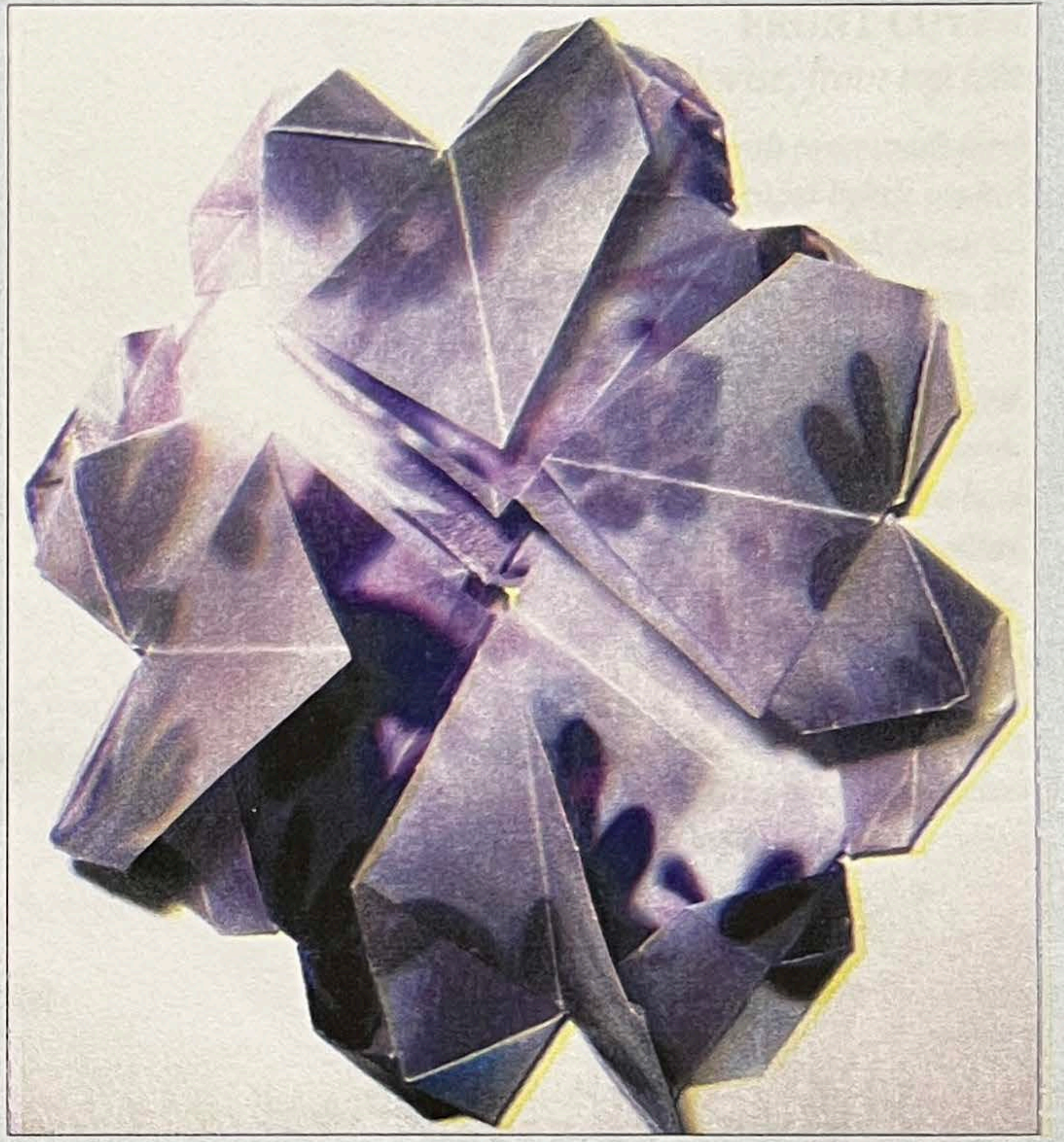
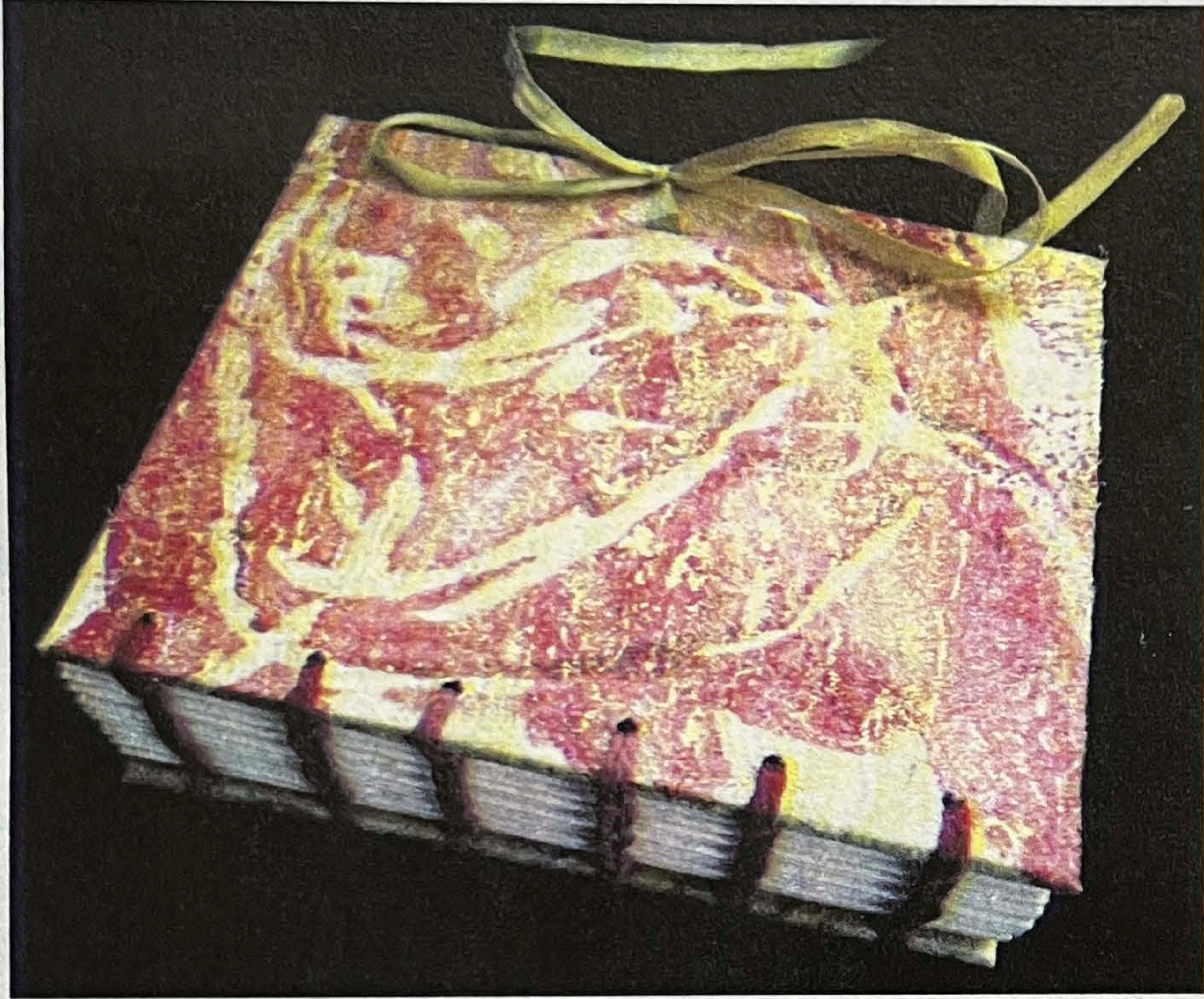


Bound & Lettered

ARTISTS' BOOKS & BOOKBINDING & PAPER CRAFT & CALLIGRAPHY



Bound & Lettered

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FRONT COVER

Clockwise, from top left:

Coptic stitch book with cover made from handmade paste paper lightly washed with gold gouache.

See *The Coptic Connection*, Page 40.

Ekta Patel.

This is a small, delicately folded modular book. It is made from even smaller sections that have been slotted together.

See *Full Circle Exhibit*, page 26.

Book by Lynn Sures.

The pulp paintings echo Mingus' music, while the interweaving of Rick's poetry and Lynn's woodcuts permeates the color pages.

Photo by PRS Associates.

See *Variations on the Dialectic Between Mingus & Pethecanthropus Erectus*, page 37.

BACK COVER

The Deer's Cry: An Excerpt

Jane Morgan. Leather covers with inset fused glass; handmade paper text block sewn on leather straps which also serve as toggles and ties; hand calligraphy, decoration; collage, gouache, acrylic, prisma colour, gold and metal leaf, acrylic medium transfers, and wheat paste.

14.7 x 13.2 cm

See *A Book Arts Mosaic*, page 32.

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VARIATIONS ON THE DIALECTIC BETWEEN MINGUS & PITHECANTHROPUS ERECTUS:

ARTIST'S BOOK BY LYNN SURES

TEXT BY RICK POTTS

BY LYNN SURES

I was listening to a piece of music on the car radio. I heard it identified as "Pithecanthropus erectus" by Charles Mingus. "Whoa," I thought, "another artist interested in early hominids!"

At the Corcoran, I enthused to my lab tech, Terry Chouinard, about the music. We had been talking about doing a collaborative piece and Terry suggested a broadside on Mingus' piece. I mentioned this to my friend Rick Potts, an anthropologist, who agreed to write something for the broadside. That was in 1997.

That summer for the first time, I went to Italy to teach while Rick went to Africa on a long-standing field project. We both continued working but nothing happened with the broadside until I was drawn back to the project two or three years later. I talked to Rick, and he was still interested. I emailed my former lab tech, Terry – now in Tuscaloosa, AL, seeking his MFA in Book Arts. He was ready to jump back in and this time around he suggested the broadside could become a book.

Starting in earnest, Rick and I met several times in late 2000-early 2001 while I was on sabbatical. I located books on Mingus and read what I could about him and the "Pithecanthropus" piece. We found various Mingus recordings of

the piece which I also sent to Terry. We talked about the conditions of the discovery of *P. erectus* and Rick gave me photos of the Trinil River where the hominid was found, along with some illustrators' interpretations of his appearance. At the Library of Congress I made a photocopy of the music written in Mingus's hand.

I listened to "Pithecanthropus" in my studio and pulp-painted sequential pages that echoed the story within the music. These became studies for an accordion book, which I showed to Rick, along with other tentative structural mock-ups – as part of our continuing discussion. That year in my studio I made an artists book, *Toscana*, in an edition of four. It gave me experience using woodcut images to convey information.

During the sabbatical, I also made very rough

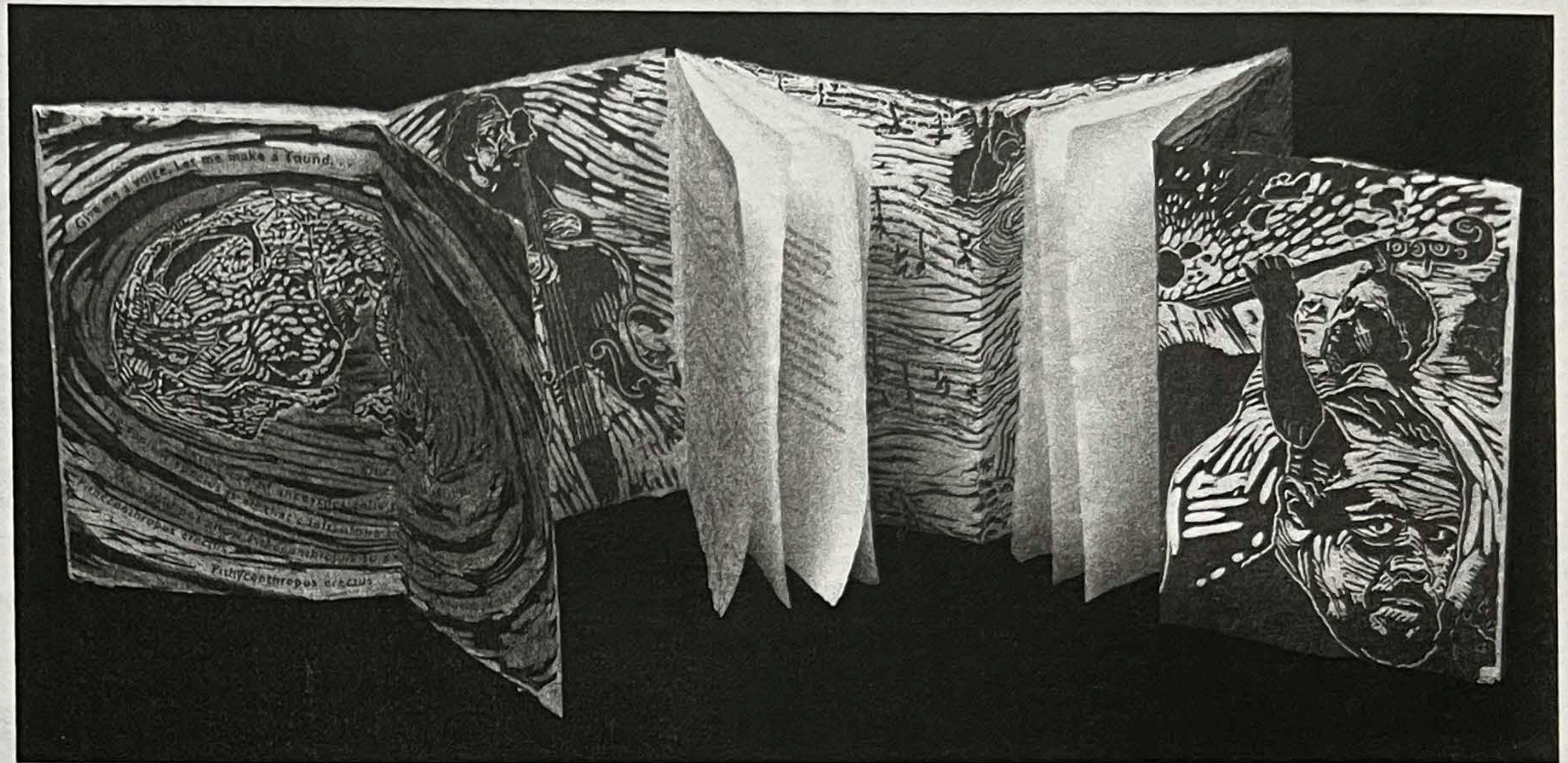
drawings of everything – Mingus, *P. erectus*, the music. Having seen my initial drawings, Rick felt able to start on the writing. He stole quiet moments for essays and poetry at his field camp, emailing me several pages of material from Kenya, as well as from home in the US. We talked in detail about how and where the various writings would interact with the different images. The drawings became more refined as Rick and I met and defined the story to tell, and the sequence. Together we settled on the accordion book structure with sewn-in pamphlets, the size and dimensions, and the number of pages. I finalized the drawings and carefully hand wrote Rick's poetry on each page, threading the words intimately with the images I'd drawn.

We forwarded copies of everything we worked out to Terry, who by now had moved

to Aurora, NY, to begin a two-year residency as a Victor Hammer Fellow in the Book Arts at Wells College. Terry assumed the role of consultant on all things technical and in this capacity suggested an edition of 50 books, plus proofs.

In December of 2001, I began a year of work as Coordinator of the Seventh Biennial Pyramid Atlantic Book Arts Fair – in addition to my Corcoran position. Nothing was done on the Mingus book for those 12 months of 2002.

In 2003, the drawings were transferred to woodblocks and then carved. This demanding undertaking rendered me fairly expert at sharpening my tiny gouges, and exercised my patience and restraint. I wanted the cuts in the images to be curvaceous, echoing the rhythm of Mingus' music, not the typical straight cut marks so familiar in woodcuts and wood



The color images on one side of the accordion and the neutral images on the other side cause two levels of reaction – intellectual and emotional. Photo by PRS Associates.

We chose, through a lengthy process of trial and error, the inks to print the colors that existed in my head. Terry designed the layout for Rick's essays, to be printed on the watermarked sheets. For uniformity, he ordered polymer plates for all the type in the book. On my additional trips in September and November we completed the many press runs required to print the pages.

I had to work out the technical details of the final binding plan. The book was to be experienced as a continuous unfolding, without front or back, without stops. I consulted with friends who shared good ideas about hinges. Finally in the fall of 2004, I visited Hedi Kyle in Philadelphia. I showed her the mock-up of the book made using my proof sheets. She helped figure out how to hinge the pages so that the books in the edition would be identical, and the structure would remain perfectly fluid. Hedi suggested a wrapper that could carry the title page and colophon, as I didn't want these printed in the body of the book.

In my studio, I bound the first copy of the book in late November, in time for an exhibition in Washington, DC. That first copy and Terry's telephone consultation guided me on the specs of the paper for the wrapper, which I produced at Pyramid in December. During Christmas break, I folded and collated all the printed pages for binding.

Then in January 2005, I took a semester of professional leave from the Corcoran, to serve as Visiting Artist in Residence at the Columbia College Chicago Center for Book and Paper Arts. Two grad students, Maria Burke and Jill Christian in the program interned with me, and we got the major portion of the pages hinged into accordion



Mingus plays music as freedom, human achievement, and time interact in word and image.



bindings. My friend Karen Hanmer agreed to a "sewing bee" and we got a good start on piercing and sewing the three pamphlets which fit into each accordion. My colleague Shawn Sheehy helped with the design for the wrapper containing the

title page and colophon. We sent this to Terry, along with the last of the handmade paper. Terry printed the wrappers and sent them to back to me during the summer so I could begin folding and gluing them.

Finally in the summer of

2005, Rick, Terry and I were able – at last – to confront the reality of the finished work: "Pithy" as Terry calls it. *td*