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Dear Readers,

As I write to you, it is still December 2023. The new year is right around the corner, and I cannot help but wonder, "What is in store for this brand new year, 2024?" For me, it is the start of a fresh beginning in a new home. The beginning of a friendship with a new family member, in the form of a cat, who will accompany me in my late night studio moments. It is filled with trying to perfect a craft many others before me have perfected, but ultimately just soaking in the rich history and trying to carve out my own name in the lineage of makers. It is full of conversations with strangers, and friends, about this exciting community and this versatile medium. It is full of successes, and morphing the inevitable accidents into something new and better. What does 2024 have in store for you? Hopefully if your new year allows you to learn, grow or morph a papermaking problem, you might share your findings with us here at Hand Papermaking.

This issue we learn how artist, Riss Principe, turns handmade paper scraps and mishaps into new, colorful and provoking collages. Dori Miller and I share a conversation about our shared love for this craft, and its history, and discuss her recent installation work, Paper Wing Forest. Jeanne Drewes gives us a fascinating review of *La Mano dell'Uomo* (The Human Hand), by Bruno Caruso, translated by Lynn Sures, where we get the inside scoop via a Q&A by the creators themselves. Sid Berger gives us a thoughtful writing on Susan Gosin of Dieu Donné Paper, exploring her artistry and her drive to support others alongside her.

—Sophia Hotzler

THE MAKER

An Intuitive Papermaker

In this recurring feature, *The Maker*, we look at techniques and problem solving in the field of handmade paper. For this issue, multimedia artist Riss Principe talks about their practice and how they work through and embrace the imperfections of papermaking. If you want to share how you solved a problem in your practice, email newsletter@handpapermaking.org.

In the last semester of my undergraduate program this previous spring, I took my first papermaking class and immediately fell in love. I was excited by paper's versatile nature and found that color theory came a lot easier to me in this medium compared to others. Due to this excitement, I tried a lot of different techniques and color schemes and had a lot of imperfect paper as a result. The sheets I pulled were usually inconsistent in their thickness and had holes or spots of dried pigment that didn't fully mix. As a way to mend these holes and elevate the work, I began sewing into them and soon knew this was a path I wanted to pursue further.



Pair of paper houses' made for the authors' sisters. Mixed fibers, embroidery floss, and paint markers; 2023.

BOOK REVIEW

La Mano dell'Uomo (The Human Hand)

In this feature Jeanne Drewes reviews a passionately made book, *La Mano dell'Uomo (The Human Hand)* by Bruno Caruso, translated by Lynn Sures in collaboration with Tom Leech.



La Mano dell'Uomo (The Human Hand), image courtesy of Tom Leech.

Every time I read the marvelous handmade book *La Mano dell'Uomo (The Human Hand)* by Bruno Caruso, translated by Lynn Sures, I see something else that makes the book even more interesting to me. The wonder of the watermarks seen as I turn each page encourages me to read and consider as I move forward to the next page of the text. In my copy I see a watermark star, just below the title half page, which makes me wonder... did I notice that before? And now I'm eager to look for more perfect placements. The rich rust red color of the cover page hand makes me anticipate seeing the color in print and I am impressed by the black of the line illustrations, taken from the original book by Caruso, now in this limited edition from 2021. No hard cover for this handmade paper book, rather the very size and weight, the sound of the turning page, the soft, strong texture adds to the pure pleasure of reading, of moving through the text, or page turning toward the end I long to put off, but there are only seven folios gathered into this single-signature book. No matter, I can start again and again and read and see something new every time. I limit my review to have fresh eyes to see/feel/experience something new with every reading. My copy, 38 of room is special, or so I think when I see the horse watermark just above the full title page's bottom text for printer and location as if striding out of the Palace of the Governors in Santa Fe. The horse is again at the bottom of the Introduction page, but then the image becomes a rearing goat that leaps within the page, just beside the text that is imprinted into the page, not just sitting on top, that accentuates the hand printing press work. The pages themselves are each a work of art, or craft in the very fullest sense of the word. On the last page there is a drawing of the hand with thread, surrounded by the watermark images of ax and bell, of goat and bird. And I close the perfectly fitted clamshell box and sigh with the pleasure of my book experience, my sensual feeling, my mind puzzling to put it all together into a coherent review.

Let me start again with details about this small-press book: *La Mano dell'Uomo (The Human Hand)* by Bruno Caruso, translated by Lynn Sures, published by The Press at the Palace of the Governors, Santa Fe, New Mexico, 2021; 14 pages, single signature in a clamshell cloth box; available from lynn@lynnsures.com. Highly recommended.

This is an exquisite handmade book, and by handmade I reference the handmade paper, the handset printing, the hand-drawn images that cannot be called illustration, though they do illustrate the text that captures the many capabilities of handmade, hand executed, hands in action. The storyline, if I can use that term, is of the many capabilities

of the human hand for good and for harm. The text moves through only some of the many actions that hands take to create, refine, redesign, nurture, work. Beyond the text we learn who Bruno Caruso was, we learn why this new version of his 1965 edition was created, translated, and shared again to a wide audience in English. The reader learns too the path that led to the creation, at least in part, but for me the reading created more questions about the work and thought that went into the making of this book. And so I sent questions to Lynn Sures (LS) and Tom Leech (TL) who came up with the idea and brought the book from project to the final edition.

My first question is why did you decide on a soft cover and box?

Tom Leech (TL): Well, the first attempt at a dummy for the book was case bound. But the paper, which we loved, just felt too confined between the boards—if not smothered. Since the whole exercise of creating the book was to pay homage to the hand (and handmade paper), we wanted the feel and look of the paper to be front and center. As you noted, the feeling of the paper and the sound of turning pages were among the “messages” we wanted to get across. In a previous publication of the Palace Press, I “pinched” the idea from Helen Hiebert and some soft-cover books that I printed for her, which she then issued in a box. It just seemed like the perfect solution – and I still think it is!

Lynn Sures (LS): We thought about a hard cover and we both felt it would be overkill and an encumbrance on the delicate book. In addition, Bruno's pamphlet had an intimacy we both wanted to respect. So we felt that presenting our interpretation in a box would best protect while also indicating the presence of the book within.



Pulling the paper, image courtesy of Lynn Sures.

How did this project start and what convinced you to translate it?

LS: Tom first asked me if I wanted to collaborate on the book and translate it. That didn't sound good to me, why would I want to spend studio time translating a book? But I started to read Bruno's pamphlet that Tom had brought to show me, and then it took no time at all to say I would be delighted to do it. Every time I translated another segment I was more and more excited about what I had to share with Tom via email and Zoom. It was an unusual pleasure to be able to say to Tom, here's the story Bruno is telling about the human hand. The Italian language



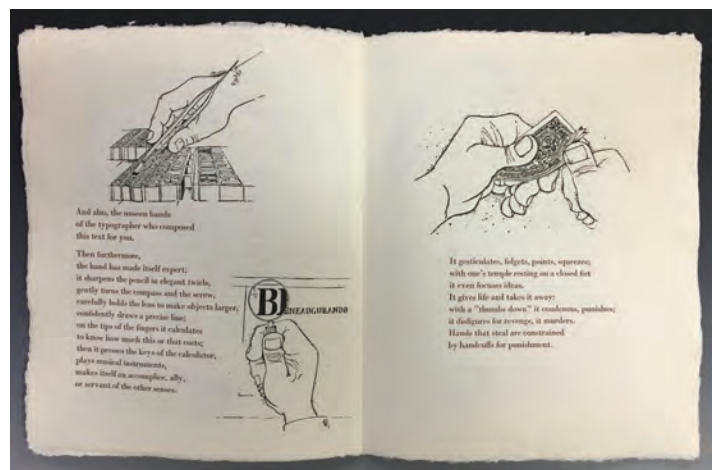
isn't spoken in the same sequence nor necessarily using the same types of words to convey a thought as we would do in English. I wanted to have the English translation come across completely in the voice of Bruno Caruso, using his exact words in translation when they could be used, while phrasing his ideas as we would phrase them so that his voice was maintained for the English-speaking reader. The enthusiasm of his grandson for the translation was incredibly meaningful for me.

TL: Let me first tell you how the idea for this came about. Back in 2010, my wife, who is a ceramic artist, developed a rare and painful condition in her wrist and hands that required surgery and a lot of physical therapy to overcome. During that period I was looking online for images of hands and came across a book by Bruno Caruso titled *La Mano Dell'Uomo*—loosely translated as “The Hand of Man.” What caught my attention were drawings reminiscent of Ben Shahn. (Like many artists of my generation, I was influenced and inspired by his work.) I ordered the book and loved the drawings, but the text was in Italian and unreadable to me. Nor could I find anything about Bruno Caruso. Searching for him is another story, but we did have permission and encouragement from his family. Unfortunately, Bruno Caruso died just months before Lynn and I agreed to do the book. Readers would do well in learning more about him, and fortunately, a great website created by his grandson was posted just as we got started on this journey. But jumping ahead to 2017, Lynn was in Taos teaching and I knew she knew Italian. I asked if she would translate it and see if she thought it would be worth printing in English. I know she thought I was crazy, but she was equally captivated when she saw it. (I should let Lynn tell her side of the story, but that's how I remember it.) Because the book was printed on Fabriano paper, it just seemed natural to print a new edition on a Fabriano sheet. And that's where things started to get exciting... Regarding the choice of the size of the book, before we went to Fabriano we really didn't have a size worked out. I had already made a dummy the same size and layout as the original,

with Lynn's English translation in place of the Italian text. When we got to Fabriano and Paper and Watermark Museum we were offered our choice of moulds, and the mould with those fabulous historic watermarks just jumped out at us. It was too good to pass up! But that turned out to be about twice the size of the original.

How did you decide on the ink color and tell me about the decision to use black for the illustrations and that lovely deep red for most of the text?

LS: Because Bruno's book had a red-and-black palette on white paper we never really considered any other palette. Bruno's illustrations were in black ink and we didn't see any justification for altering his drawings. The ink color for most of the text needed to be red, we both knew intuitively,



La Mano dell'Umo (The Human Hand), image courtesy of Tom Leech.



La Mano dell'Uomo (The Human Hand), image courtesy of Tom Leech.

maybe for the human quality and the excitement of that color—but it was Tom eating fresh Bing cherries that pointed to the perfect color. The black text ink is used when it's other than Bruno's words.

TL: The original book was saddle stitched with a red cover, so I guess red just stayed with our book through its development. Both the text and the drawings were in black ink, and I wanted to separate the two. Also, since we were printing the book by letterpress, where the images and text are printed at different times, it gave us the chance of introducing color on one of the passes. The drawings just wouldn't have looked right in red, so that allowed the type to be red. But I didn't want to use standard warm red, so how I reached the colors that I chose is a pretty funny story. First came the choice of picking a book cloth for the clamshell box. I had two samples that I was comparing, and I looked out the window of the printshop at the museum and there were two "reddish" cars (a Volvo and a BMW) parked next to each other. I went out to the street and held the cloth samples against the cars. I can't remember which was which, but one proved to be a good choice.

The size of your book is different from the original, how did that influence your decisions?

TL: We never wanted to make our book the size of Bruno's [6.75 x 9.75 inches]. We're both artists and we knew we were going to have our artistic hands in the book along with Bruno's. The thing that was always primary in both of our minds as we made every choice or decision was consistency with what Bruno had done, with any changes geared to augment the effort he had made.

How did you settle on the price?

TL: We discussed it a lot. The costs of making the book were high, both in monetary expenditures and our extensive hand labor, but we had fortunately made 100 copies, so we were still able to make the price reasonable, in the hope of selling the full edition.

The book is quite beautiful to see but even more to read and experience all the tactile wonder of feeling the paper, the sound of turning pages, the subtle watermarks and the imprint of the type on each page front and back. Was that part of the design?

TL: We were extremely, fully aware of the paper, which went through our hands in every phase, from the sheet-forming process, to stacking, packaging, sorting, and counting the sheets for printing and then again for binding. We did everything ourselves. So yes, the paper—originating in Fabriano, as Bruno's pamphlet paper had—was very much a conscious product with a conscious spirit. The printing was a gigantic endeavor and was, in every way possible, another process undertaken fully by hand. We

had made the paper with the intention that it would take the printed word and illustration as it did. Even so, as with everything I have made, it was a fantastic feeling to have the book in hand and see how it had fulfilled hopes and expectations, but also surpassed them.

Tell me how you decided on the layout since each page is different in terms of placement of text versus illustration?

LS: When we met in Fabriano to make paper we extensively discussed the layout of our book. Everything we did was based to the extent possible on what we found in Bruno's small pamphlet. We made page mockups by hand in pencil and paper in the museum library, determining through trial and error what we thought would work with our handmade paper's format. Then when Tom returned to Santa Fe and was able to digitize our ideas, he made some new practical tweaks and modifications and we went with them.

TL: I should confess that I was never particularly impressed with the typography of the original, and when I saw Lynn's translation, the text read more like poetry to me than prose. Having printed a fair amount of poetry, it was easy for me to break up the lines and begin to rearrange the drawings to better coincide with the text. I also felt the drawings were too small and the type too large in the original, so reversing that and finding a balance became a real opportunity to play. (I have photos of work in progress showing a lot of cut and paste (scissors and tape) of the different elements – all done by hand, of course. No Photoshop used! We worked out the layout and continued to find nuances in the text at the same time we were making the paper in Fabriano. Without telling the whole story here, I do have to say that after Fabriano came COVID, and that slowed the project by at least a year. And just to get back to the conversation about the translation, what I remember is that Lynn's translation was pretty literal, but there were some long discussions about certain segments that weren't perfectly clear in English. We may have massaged the text a little, but we didn't want to get overly "poetic" about it. Since Bruno didn't intend his words as a poem, we didn't think we should go too far down that road. The breaking of the text into lines and stanzas was a typographic and design decision intended to improve readability and flow through the book. It also allowed us to place the drawings closer to their related words. One thing that hasn't come up yet was the decision of how to title the book. A literal translation was "The Hand of Man," but assigning a gender-specific word just didn't sit with our thinking, and we consulted with a number of people who supported the idea of making the title more inclusive to all humanity.

LS: Though one of us took the lead on each aspect of the book project, we consulted back and forth on everything, and it was a true collaboration.

—Jeanne Drewes, with Lynn Sures & Tom Leech

While retired from the Library of Congress and forty years as a working librarian, predominantly in the area of preservation, Ms Drewes continues to stay active in the profession by reading professionally and writing book reviews in addition to volunteering for preservation projects which include adding to the oral history interviews she started nearly ten years ago of preservation focused librarians and product and service providers.

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