

T• Museum Times



NEW MEXICO HISTORY MUSEUM | PALACE OF THE GOVERNORS | HISTORY LIBRARY | PHOTO ARCHIVES | PALACE PRESS | PORTAL PROGRAM



Please Pardon Our Dust: Palace Work Set to Start

With the hiring of Longhorn Construction, the Palace of the Governors is getting set for new stucco beginning this month. That means most of the courtyard will soon be off-limits to visitors and staff, although we'll keep sidewalk paths open between our two buildings.

A host of other construction projects are on the flight path, including new roofs for the Palace Shop and the Meem Community Room; new History Museum doors on Lincoln Avenue and at the exit to the courtyard; and smoothed-out brick sidewalks on Lincoln and Washington.

The stucco work has attracted the most attention—for good reason. In the courtyard, the cement stucco applied in the 1970s likely trapped water and damaged at least some of the adobe bricks behind it. Workers won't know the extent until they start to remove the skin. Repairing the deterioration is part of the contract, but depending on how much is required and how early winter arrives, it might move into next spring.

In the meantime, we'll work on ways to turn the project into a learning lab about preserving historic adobe buildings. Two more years of other repairs are needed before we can update the exhibits inside the building to better tell the story of the Palace and the history it witnessed.

Bear with us through this phase. The best is yet to come.



Rolling shelves are packed in the Chávez History Library (above). The collections vault houses bulky objects, including a classic Harley Davidson motorcycle (right).

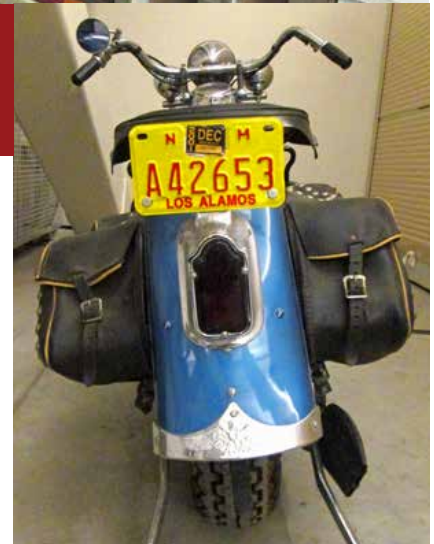
Space— The Final Frontier

Getting inside the locked collections vault on the History Museum's lower level takes a special kind of access reserved for only a few select staffers. Getting an artifact inside the collections vault could soon be just as tricky.

"Basically, we're three-quarters full—and we were when we opened in 2009," said Assistant Collections Manager Yasmin Hilloowala. "It depends on what things the curators collect. If they only collect things I can hang or textiles, we'll be OK."

If they collect furniture, saddles, vehicles and more (and they will), then we face a conundrum. It's the same conundrum bearing down on all of the Department of Cultural Affairs' museums. Especially in Santa Fe, finding new space to store everything that isn't on display has become a regular topic of debate and a top priority of the Board of Regents.

Already, the History Museum stores 612 of its largest artifacts in the former State Records and Archives Building in the Santa Fe Railyard. It wasn't built for that purpose and needs significant renovations, so DCA officials are hoping to find or *continued* ▶



Calendar

**MONDAY-SATURDAY
THROUGH OCTOBER 17**

**Historical Downtown Walking Tours,
10:15 am**

Learn about the history of Santa Fe from museum-trained guides. Gather at the Palace Courtyard's Blue Gate just south of the History Museum entrance at 113 Lincoln Avenue. Cost: \$10; children 16 and under free when with an adult. Museum guides do not accept tips. Proceeds benefit Los Compadres del Palacio and museum programs.

FRIDAY, OCTOBER 2

**Make a hot-air balloon trading card,
5:30-7 pm, classroom**

As part of the Albuquerque International Balloon Fiesta, learn about the art trading cards made and shared by hot-air balloonists, then make one of your own. This all-ages, drop-in workshop is a Free First Friday Evening event.



SUNDAY, OCTOBER 4

**Straw applique workshop,
1:30-3:30 pm, classroom**

Try your hand at transforming strips and pieces of straw and corn husks into beautiful designs on a take-home box. A family-friendly drop-in event, part of *Painting the Divine*. Free with admission. Sundays free to NM residents; children 16 and under free daily.

MONDAY, OCTOBER 5

**Museum guides meeting;
9 am, refreshments; 10 am, program**

Artist Paul Pletka will talk about his beautiful painting, *Pieta*, which was recently added to the Gathering Space outside of *Painting the Divine*.

Space—The Final Frontier *continued*



Textiles, including a variety of suits and dresses, receive state-of-the-art care in the collections vault.

build off-site storage that would also help other state museums.

Looking at current numbers, Hilloowala estimated that the History Museum has 18,000 objects, the bulk of which are in storage. The galleries boast about 30,000 square feet, but the vault has only 8,387 square feet. Some objects are on loan to other institutions, which eases the squeeze, but the problem isn't unique to our 3D collection.

"We're in the same boat as everyone else," Photo Curator Daniel Kosharek said. "We have stuff here that will probably never be accessed and is taking up space. We digitize a few sample images, upload them so the public knows they're available, then just store it all until someone comes in one day and says 'I would like to see this.'"

Tomas Jaehn of the Fray Angélico Chávez History Library is also limited in the types of materials he can accept.

"The main concern is 'Do I stop collecting because I have no space?' I could be more careful or selective, but that would mean hurting the type of things people have access to for their interests. In papers and writing, I want the whole story, not just bits or pieces, and that requires more materials than I sometimes have room for. We just don't have the resources to have things kept at a far

"The main concern is "Do I stop collecting because I have no space?" asks Tomas Jaehn of the History Library.

off-site location and still access them in a timely manner."

Finding off-site storage for certain

types of film and color images presents best-practices issues for Digital Imaging Specialist Hannah Abelbeck and Photo Archivist Emily Brock, because many of them require cold storage.

"It would definitely affect access," Brock said, "because we would need a few days' notice, and would need to prioritize exactly what could go over there."

Until a solution is found, museum staffers must sometimes make collections decisions based not on the caliber of the item but whether we have space for it.

"A lot of what we would like to bring in is just too big," Abelbeck said, "and the size of a collection bumps against our capacity to store it. We try to keep that in mind when bringing items in. It's certainly not adequate for where we want to be in five years."



THURSDAY, OCTOBER 8

Brainpower & Brownbags Lecture, noon, Meem Community Room

Author Rosa Latimer speaks on her latest book, *Harvey Houses of New Mexico: Historic Hospitality from Raton to Deming*. Enter for free through the History Museum's Washington Avenue doors.

SATURDAY, OCTOBER 10

Palace Guard and Los Compadres field trip, 9 am–4 pm

Immerse yourself in the traditional crafts of Chimayó and Cordova. Visit El Santuario de Chimayó and the shop and studio of a local weaver. Enjoy lunch at Rancho de Chimayó, then meet some of Cordova's best-known wood carvers in their studios. (And yes, you'll have time to shop.) \$75. Reserve a spot by calling (505) 982-7799, ext. 4. Not a Palace Guard member? To join, call (505) 982-6366 ext. 100.

MONDAY, OCTOBER 12

Columbus Day holiday

The museum will be open but most staff will enjoy a day off.

WEDNESDAY, OCTOBER 14

CreativeMornings, 9–10 am

Sam Scarpino, a Santa Fe Institute resident, talks on the theme of "shock." An integrative biologist, he uses technology to study and creatively solve issues of poverty and disease with a specific focus on the recent outbreaks of Ebola and influenza. Do a little creative networking and sample pastries and coffee from the Santa Fe Baking Co. Special support provided by the St. Vincent Hospital Foundation.

WEDNESDAY, OCTOBER 14

Los Compadres meeting, 3 pm, Meem Community Room

The regular meeting of this important support group for the museum.

Oral-History Project Captures War Stories

Jacob Erickson long wondered about his grandfather's service in World War II but, he said, "Understandably, he never wanted to talk about it—and he passed away a few years ago." A new oral-history program started by Meredith Davidson, the museum's curator of 19th- and 20th-century Southwest collections, and Department of Veterans Services Secretary Jack Fox fulfilled that interest for him.

Erickson and Ivana Vidal, part of New Mexico Highlands University's Media Arts program, were picked as interns, partly funded by Fox's agency. They tracked down people to interview and videotaped Davidson's conversations with them. Over the summer, the trio traveled from Las Vegas, NM, to Santa Fe, Rio Rancho and Las Cruces, interviewing a total of 18 men and women, including draftees, enlistees, and home-front workers.

"It's important for New Mexicans to capture New Mexicans' stories," Fox said.

"We have so many. When people come to a museum, they tend to look at `stuff,'

but stuff is people. Behind every little bullet or every little button, there's a story."

Davidson wanted new material that can someday be part of the World War II section in our *Telling New Mexico* exhibit and added to the oral-history archive in our Fray Angélico Chávez History Library. "Capturing them now while we have people to interview is really important," she said.

Erickson, who graduated in May and is headed to a post-graduate film program in England, took a lead role, with assistance from Vidal, a senior majoring in visual communications.

"My grandfather fought in Korea, and I have friends starting in the service now," Vidal said. "It's an unwritten rule for you to not ask them about it and, if you do, a lot of them can't tell you or don't remember. So I went into this with no expectations—and my expectations got blown out of the water at the things they were willing to share."

Veterans included Ruth Schuerman Reiners, who was in the first group of WAACs in 1942, and Daniel P. White, an armament gunner and photographer. "The main thing I found really cool is he mentioned Tokyo Rose and Axis Sally," Erickson said. "I didn't know what those were. I asked my dad, and we sat down and had this long conversation about it. You can imagine what kinds of conversations other people might have after seeing these."

At a staff presentation of their work, the interns received "challenge coins" from Fox as an encouragement to keep pursuing the work. And he vowed the department's help as well. "I would say, `Meredith, what's next, and we'll work with you.'"



Curator Meredith Davidson interviews World War II veteran Elvert Pooler.

SATURDAY, OCTOBER 17

Photo Sphere Workshop, 10 am–noon
Fifteen participants will learn how to create spherical panoramic images and 360-degree virtual tours, upload them to Google Maps and embed them into websites. Participants must bring an Apple or Android smartphone with a camera and have a Google account. Call René Harris at (505) 476-5087 for reservation information.

SUNDAY, OCTOBER 18

Cowboy balladeer Don Edwards performs “The Legend of Jack Thorp,” 2 pm, auditorium

Take a musical adventure with a premier performer of old-time ballads and cowboy songs. Edwards tells the tale of Thorp, who was the first person to collect and publish cowboys’ campfire songs, right here in New Mexico. \$25 at the History Museum Shop; call (505) 982-9543 or go to www.newmexicocreates.org.



MONDAY, OCTOBER 19

Annual Portal Artisans meeting, 8 am–3 pm

Open to all members of the museum’s Native American Artisans Program.

THURSDAY, OCTOBER 22

Dinner with Daggett, 6 pm

Enjoy a catered dinner at La Fonda on the Plaza and hear Daggett Harvey talk about the company’s later years, including its commitment to equal rights and the 1968 sale that led to the loss of so many Harvey Houses. Joining him: Stephen Fried, author of the bestselling book *Appetite for America*. \$150; call (505) 992-2715, ext. 1.

SUNDAY, OCTOBER 25

Harvey Girls Revisited, 2 pm, auditorium

Katrina Parks, director of the 2013 documentary *Harvey Girls: Opportunity Bound*, gives a sneak peek at her newest interviews with former Harvey Girls in New Mexico. Joining her for a discussion following are Harvey family members and Stephen Fried, author of *Appetite for America*. Free with admission; Sundays free to NM residents.

VOLUNTEER PROFILE

Audrey Hinsman



After artist Audrey Hinsman and her husband retired to Santa Fe six years ago, she began looking for a volunteering opportunity. She enjoyed being a docent at the Museum of International Folk Art, but three years ago, her love of books drew her off Museum Hill and into the Fray Angélico Chávez History Library. “I love history. I love books, and there was a need for somebody to sort things out,” she said.

The “need” was significant. More than five years ago, folklorist and aural historian Jack Loeffler donated a bounty of his taped interviews and music performances to the library, but the collection needed an online search tool to help people know what they might find. Working for two to three hours a week, Hinsman combined Loeffler’s spreadsheet of each reel-to-reel tape’s contents with what he had long ago written on the box holding each one.

How big a task was that? The collection had 902 tapes that fill an entire bookcase inside the library.

“They’re a treasure,” Hinsman said. “He’s talked with people all over New Mexico. It can take me forever to do a project because I read everything. Now I can’t wait to listen to these. It’s going to be so exciting to put a voice to a name.”

Transferring Hinsman’s document to an online resource could have required yet another person to type it all in, but she had an ace in her pocket. Her son, Carl, is a computer architect for L.L. Bean in Maine, and he long-distance devised a program that uploaded it all in a flash. Better yet, the program can be used in the future, as the library moves on to Loeffler’s cassette and DAT tapes, along with his most recent recordings.

The finding aid hums with tempting listen-alongs, including interviews with authors John Nichols and Alvin Josephy, former Gov. Toney Anaya, Abiquiu *hermanos*, and musician Mercedes Lopéz. Patrons can listen to digitized versions of the tapes by coming into the library; putting them online is a future goal. Librarians Patricia Hewitt and Tomas Jaehn consider Hinsman’s work a huge step forward in connecting the collection with the public.

To find the archive, log onto nmhistorymuseum.org and click on the Chávez Library, then choose “Search Catalogs.” Choose “Rocky Mountain Online Archives,” then type “Jack Loeffler Audio Collection” into the search box.

FRIDAY, OCTOBER 30

Ghosts, witches, and special treats, 5–7 pm
Bring the kids on a treasure hunt in *Telling New Mexico* and get clues from people dressed as historical characters. Win a free mask of a historical figure. At 6 pm, gather in the spooky Palace, where author and folklorist Nasario Garcia shares family tales of witches, ghosts and bogeymen. A Free Friday Evening event in collaboration with the Museum of Art. (Find costumed artist characters there, plus enjoy music by Big Swing Theory.)

SUNDAY, NOVEMBER 1

Winter hours begin
Through April, we're closed on Mondays, and Free Friday Evenings will only be on the first Friday of each month.

MONDAY, NOVEMBER 2

Staff barbecue potluck lunch
Kick back for an hour to celebrate a successful summer and autumn packed with events.

THURSDAY, NOVEMBER 5

New Mexico Treasures, 5:30 pm
Find out what the Palace Guard is all about at this annual reception. Museum curators share their favorite stories and artifacts and take you behind-the-scenes of our world-class museum. For reservations, call (505) 982-7799, ext. 4.



SATURDAY, NOVEMBER 7

Book Arts Group flea market, 10 am–2 pm, Meem Community Room
Get a crafty start on the holidays. The Palace Press and the Santa Fe Book Arts Group offer art and craft supplies, handmade books and papers, ephemera, gifts and more. Come just to browse, discover some wonderful treasures, and get inspired to create your own. Free.

STAFF PROFILE

Robin Allison

On August 3, Robin Allison became the museum's collections technician, the person who documents, keeps track of, evaluates the condition of, and creates protective storage for objects ranging from wedding dresses to furniture to a ship's bell. Get to know her.

Tell us a bit about yourself:

I am a native of Jackson Hole, Wyoming, where I spent my childhood outdoors, hiking, skiing and canoeing, before moving to Duluth, Minnesota, where we lived along the north shore of Lake Superior (our family sailboat was named *Bilbo Baggins*). I earned a BA at the University of Minnesota in philosophy, with a concentration in ethics. I then worked in a variety of fields, from selling fine art to floral design.

More recently I was a founding member of the Teton County Historic Preservation Board and assistant to the director of the Jackson Hole Historical Society and Museum.

In May 2015, I earned my MA in museum studies from the University of Oklahoma. At graduation I was awarded the Master's Academic Achievement Award. I focused my studies on collections management and curatorial work.

The potential to escape Wyoming winters got me looking for positions in the Southwest. Being offered the position here brought me to Santa Fe.

What do you like about doing this work?

Collection management is much like bookkeeping, which suits one aspect of my personality. It is exciting to be at the museum getting to know a Western American collection created by individuals from different cultural influences and backgrounds than I am familiar with.

Do you have a favorite kind of collections item to work with?

No, variety is the spice of life.

What's your favorite artifact we have on display?

I'm very taken by *Painting the Divine: Images of Mary in the New World*. Most recently I have become enchanted with the bultos on display in *Treasures of Devotion*.

What do you collect at home?

Books of contemporary poetry and everything written by Milan Kundera, plus tissue paper that I inherited from my maternal grandmother.

In my spare time, I like to...

Design and create crewel/embroidery pieces that I sold when living in Wyoming. I dabble in many creative and building activities. I love to disappear into the woods—and to take a good nap.

Red or green?

Either or neither.





SUNDAY, NOVEMBER 8

Death in the Civil War screening, 2 pm, auditorium

Civil War casualties reached unfathomable numbers, and the ways that both sides grappled with death and dying changed drastically. This PBS documentary shows how America dealt with the cultural need for dying honorably. Part of *Fading Memories: Echoes of the Civil War*. Free with admission; NM residents free on Sundays.

MONDAY, NOVEMBER 9

Museum guides meeting; 9 am, refreshments; 10 am, program

Author Don Bullis speaks on "New Mexico on the Eve of American Occupation (1821–1846)." Bullis' books include *New Mexico Biographical Dictionary* and *New Mexico Historical Encyclopedia*.

TUESDAY, NOVEMBER 10

Los Compadres meeting, 3 pm, Meem Community Room

The regular meeting of this important support group for the museum.

WEDNESDAY, NOVEMBER 11

Veteran's Day holiday

The museum will be open, but most staff will have the day off.



SUNDAY, NOVEMBER 15

Internment camps lecture, 2 pm, auditorium

Historian and author Gail Okawa speaks on "Lessons in American History, Barbed Wire and Beyond: Japanese Internee Fathers and American Military Sons." Free with admission; NM residents free on Sundays.



The crew at Landfall Press explains to Palace Guard members how the Marinoni Voirin press works before cranking it up.

A Grand Dame of the Printing Arts

Joining our friends group, the Palace Guard, carries perks. Among them: a series of field trips, including a September visit to an unknown gem of Santa Fe.

Jack Lemon founded Landfall Press in Chicago in 1970. Eleven years ago, he moved the operation here, carrying a legacy of working with international artists and fine stone lithography.

To better understand the role that lithographic images played in forming people's opinions of the Civil War, Palace Press Director Tom Leech arranged a special tour and a demonstration on Landfall's mammoth Marinoni Voirin press.

With Meredith Davidson and Daniel Kosharek, Leech co-curated our exhibit, *Fading Memories: Echoes of the Civil War*. His portion explores how mass distribution of lithographic images shaped the opinions of a largely illiterate public. Pointing to Landfall's precious stone bearing an image of Frederick Douglass, Leech noted that it was made by Louis Kurz of the Kurz and Allison publishing team.

"In our exhibit, *The Fort Pillow Massacre* is one outstanding example of their work," he said. "These prints were sold to survivors and families as memorial pieces that glorified the war. Somewhere along the line, Kurz's conscience got to him, and he included black soldiers in a way that was very honorable."

Master printer Steve Campbell, Landfall's director, described how artists use a type of crayon to draw on limestone and how printers then doctor it with gum Arabic, talc and nitric acid to ensure the ink sticks only to the artwork. The process turns even more magical when the artist creates similar stones for each color in the work and the printers align them perfectly.

"You can then sand off the stone and use it for another project. But not this one," Campbell joked, as he pretended to hug the Douglass stone.

Over the years, Landfall has worked with artists like Judy Chicago, Christo, Claes Oldenburg, Dale Chihuly, Luis Jimenez, and more. Their Marinoni, made in France around 1860, purportedly printed works by Toulouse-Lautrec and Picasso.

The tour delighted attendees, including Sandee Rudnick, who said: "This is the most amazing place. I had no idea it existed in Santa Fe and to learn how they collaborate with the artists has been terrific fun."

Want to join? Call (505) 982-6366, ext. 100, for details.

WEDNESDAY, NOVEMBER 25

Brainpower & Brownbags Lecture, noon, Meem Community Room

Journalist Dale Rice speaks on “Taco Bell They Ain’t: Short Histories of TexMex, Mexican and New Mexican Cuisines.” Enter for free through the History Museum’s Washington Avenue doors.

THURSDAY, NOVEMBER 26

Closed for Thanksgiving

The museum will reopen on Friday, November 27, but most staff will have that day off, too.

THROUGH OCTOBER 15

Hispanic Heritage Month

Explore our exhibits and the Palace of the Governors to better understand the depth of the Spanish story in American life.



People with memory diseases and their care partners enact a made-up opera (with costumes!).

Creating an Opera to Remember

When Black Bart was forced to choose between a ghost and a dancer, then suffered an untimely death, but was brought back to life by a genie, what was the moral of the story?

“Love conquers all. Love is eternal.”

That’s according to participants in the latest Community-in-Residence program held last month at the Santa Fe Opera and supported by the Alzheimer’s Poetry Project and the Academy for the Love of Learning’s Lifesongs program. The New Mexico History Museum began working with Gary Glazner and the Alzheimer’s project several years ago, inviting people with memory illnesses and their care partners into the museum to enjoy an hour of creative poetry, music and dance inspired by our exhibits.

Last year, we held a daylong conference on ways to use the arts to reach such people, which inspired other local arts organizations to collaborate on Community-in-Residence. The program offers occasional events at venues that have included the Museum of International Folk Art and Georgia O’Keeffe Museum.

September’s, though, was the first to include an honest-to-goodness opera singer, Maya Rose Tweten, who sang in French about finding love in nature—easy to believe, given the mountain view from the opera’s patio. Glazner built on how she inspired participants, drawing out their ideas for an opera, which quickly turned into the wacky tale of Black Bart. At its heart, though, was a serious effort at finding ways to evoke memories in people who are losing touch with theirs.

“What do we think of as memory?” Glazner asked in a training session for volunteers before the event. “Does anyone have a smell that transports them?”

One person mentioned the geraniums that were blooming the day her father died. Glazner asked her to describe what was happening that day, what the town looked like, how precisely did the flowers smell?

“Now imagine a person with memory loss, who’s losing the ability to describe and articulate what that smell means,” he said. “What’s going on? What might it be like for us? At what point are we still people?”

By combining that measure of empathy with artistic enthusiasm, the session that followed brought forth a cathartic hour of laughter, poetry and song. This spring, 2016, the History Museum will host our second Creativity in Aging conference to continue this important work.

LOOKING AHEAD:



Holidays at the Palace

Mark your calendars to be here every day, from Friday, December 11, through Sunday, December 13, for our annual holiday events. On Friday, enjoy Christmas at the Palace, 5:30–8 pm, with live music, crafts, piñatas, and the star of the show (Mr. Claus). On Saturday and Sunday, children and grandchildren of the Portal artisans hold their winter market in the Meem Community Room, 9 am–3 pm. And on Sunday, join the Las Posadas procession around the Plaza from 5:30–7 pm. Everything’s free, our gift to the community.

Acquiring Minds

What's new in the collections vault? Here's a peek at some of what we received in July and August:

A 1928 **Indian Detour photo scrapbook** and a 1936 book, *A Courier in New Mexico*, by Mabel Parsons, printed and bound at Tesuque Pueblo. Donated by Jamie McGrath Morris of Tesuque.



Two **Santa Fe Fiesta skirts** made by Taos Fiesta Fashions, ca. 1970s. Donated by Cynthia Baughman of Santa Fe.

Approximately **8,000 photo negatives** by a

commercial photographer who spent over 40 years documenting everyday life in Gallup. Donated by John T. Moore of Ventura, California.

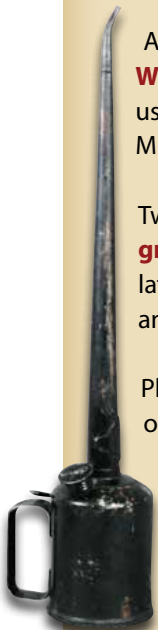
A **Porter western-style award saddle** given to Candace Jacobson when she was one of the youngest World Champion Rodeo contestants. Donated by Jacobson.

A **Denver & Rio Grande Western Railroad** tall oiler used in the early 20th century. Museum purchase.

Two Spanish colonial/Mexican **grain measuring devices**, ca. late 1800. Donated by Josef Díaz and Malcolm Purdy of Corrales.

Photographs and ephemera of the **Abiquiu CCC Camp**. Donated by Lee Ann Sandoval of Dexter.

An **Alvarado Hotel sign** with rules and regulations. Anonymous donation.



The Paper Chase

Tom Leech knows his way around beating things to a pulp. But don't worry. No one's in bodily danger. Yucca plants, hollyhocks and old rags, however, better beware.

As director of the Palace Press, Leech considers the type of paper he prints on to be as important—sometimes, more important—as the choice of fonts. While he often scouts around to purchase the perfect material, he also whips up his own versions—most recently, with yucca fibers as part of a project for Eric Blinman, director of the state's Office of Archaeological Studies and an expert on the traditional uses of yucca by Native Americans.

"It's a good paper-making fiber because it's extremely strong," Leech said, "and it's plentiful. But it's difficult to process. You always end up with a couple nasty stab wounds, and it's known for its soapiness."

The first time he tried it, Leech said, he ended up mimicking an "I Love Lucy" episode in his home studio. "Suds poured out of the beater," he said.

Now he moves the beater outside and lets the suds fall where they may. Other fibers and additives he's used include barley straw, hollyhocks, iris leaves, old Levi's, flax, hospital linens, beer cartons and Bibles. (The last two were for a recent broadside

featuring a poem, "Permission," by Barbara Minton.) This February, when the Museum of Art features Shakespeare's First Folio, Leech may recycle an edition of Hamlet into paper for yet another project.

"To me, it's sort of the yin-yang of the art form," he said. "The two make a more beautiful whole. I don't consider a printing job until I figure out the paper. When you read, you're really looking at the paper—the tactile quality, the sound quality sometimes—all that is there, embedded in it."

Not all pressmen make their own papers, said Leech, who's also accomplished at creating marbled papers.

"It's more a passion than a necessity," he said. "We're so used to looking at a blank sheet of white paper and not really seeing it. To me, paper is full of all sorts of mysteries and paradoxes. You see it and you don't see it. It's precious and it's expendable. It's born out of water, and yet water can easily destroy it."



Palace Press Director Tom Leech whips up some yucca-based paper in his Eldorado yard. (Cool feedbag apron courtesy of a friend.)