

Crown Point Press
Newsletter
Spring 2003

Overview*

COSTUME

by RICHARD TUTTLE

These prints are costumes. Imagine being so certain *Costume* is their title but not being sure it has meaning. I am in a space that needs meaning, structure. It is like the space between the wearer and the worn—one stretches as the other shrinks.

What makes this space? In printmaking, the prepared plate delivers information as a pen does for the writer. The writer clothes the mind. The printer clothes the paper. There is a theater of surface.

On the body, costumes and clothes are different. I am thankful we have use for costume. In Thomas Carlyle's *Sartor Resartus*, Diogenes Teufelsdröckh, Professor of Things in General, proposes a philos-

Costume A: aquatint on Larroque Colombe handmade paper ca. 1990.
Paper and image size: approx. 25 x 22".



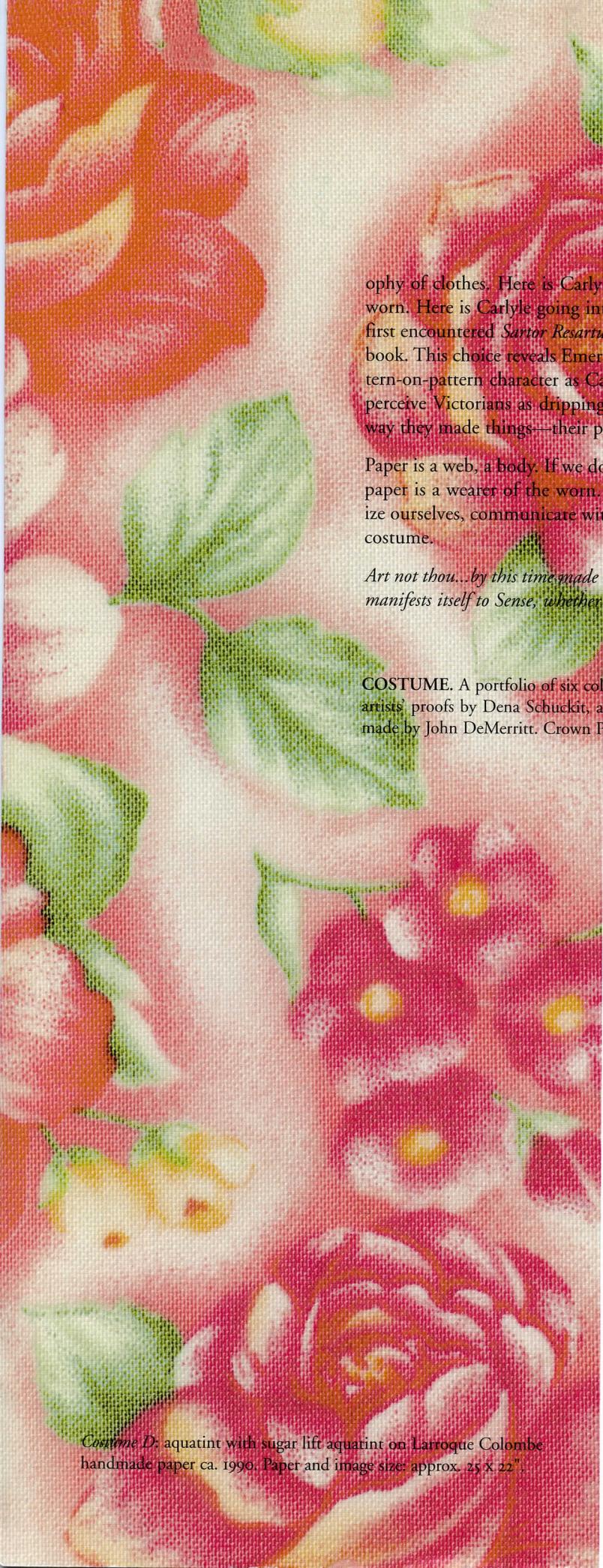


Costume B: aquatint with spit bite aquatint on Farnsworth handmade paper ca. 1985 or Velin Rives Infini paper ca. 1995. Paper and image size: 24-1/2 x 18-1/2".



Costume C: aquatint on Head handmade antique gray paper ca. 1920. Paper size: 23-1/2 x 18-1/2"; image size: 13 x 13".





Coutume D: aquatint with sugar lift aquatint on Larroque Colombe
handmade paper ca. 1990. Paper and image size: approx. 25 x 22".

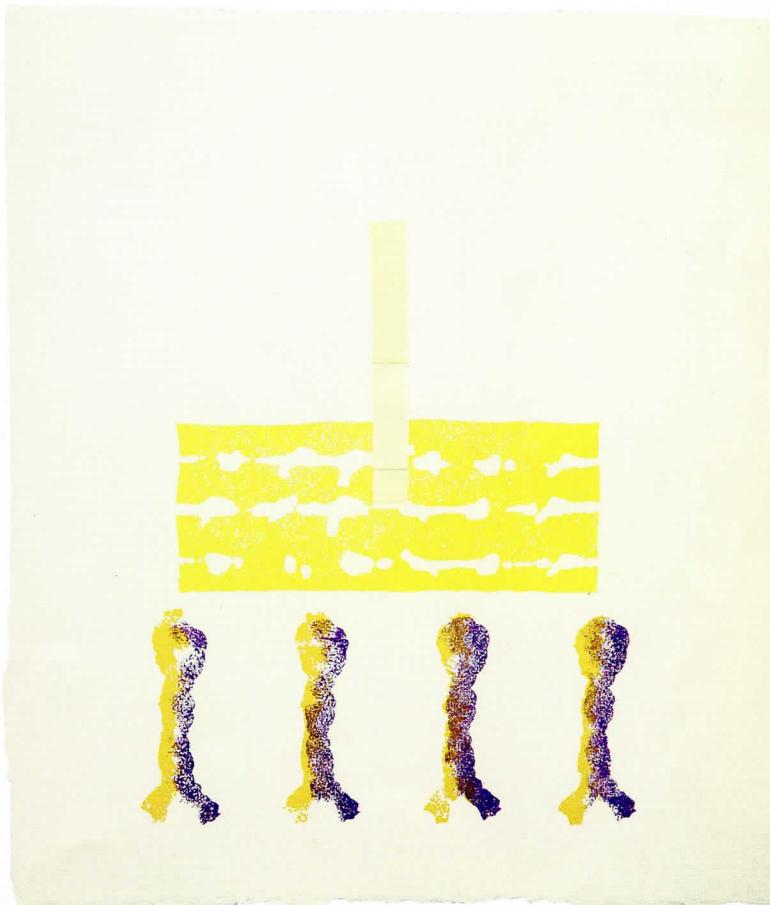
ophy of clothes. Here is Carlyle, the stinging satirist, taking up abode between the wearer and the worn. Here is Carlyle going into German Romanticism and coming out a Victorian. Emerson, who first encountered *Sartor Resartus* in installments in *Frazer's Magazine* (1833–34), soon published it as a book. This choice reveals Emerson for what he really was—a Victorian. His writing has a similar pattern-on-pattern character as Carlyle's; they both resolve beautifully into translucent structures. Why perceive Victorians as dripping sentimentalists? We can admire their accomplishments in craft, the way they made things—their pattern on pattern, patter on pattern.

Paper is a web, a body. If we don't forget paper is dynamic, it could embody consciousness. Like us, paper is a wearer of the worn. These images particularize their individual papers as we particularize ourselves, communicate with one another. The prints, the box, and this text become a complete costume.

Art not thou...by this time made aware that all Symbols are properly Clothes; that all Forms whereby Spirit manifests itself to Sense, whether outwardly or in the imagination, are Clothes?

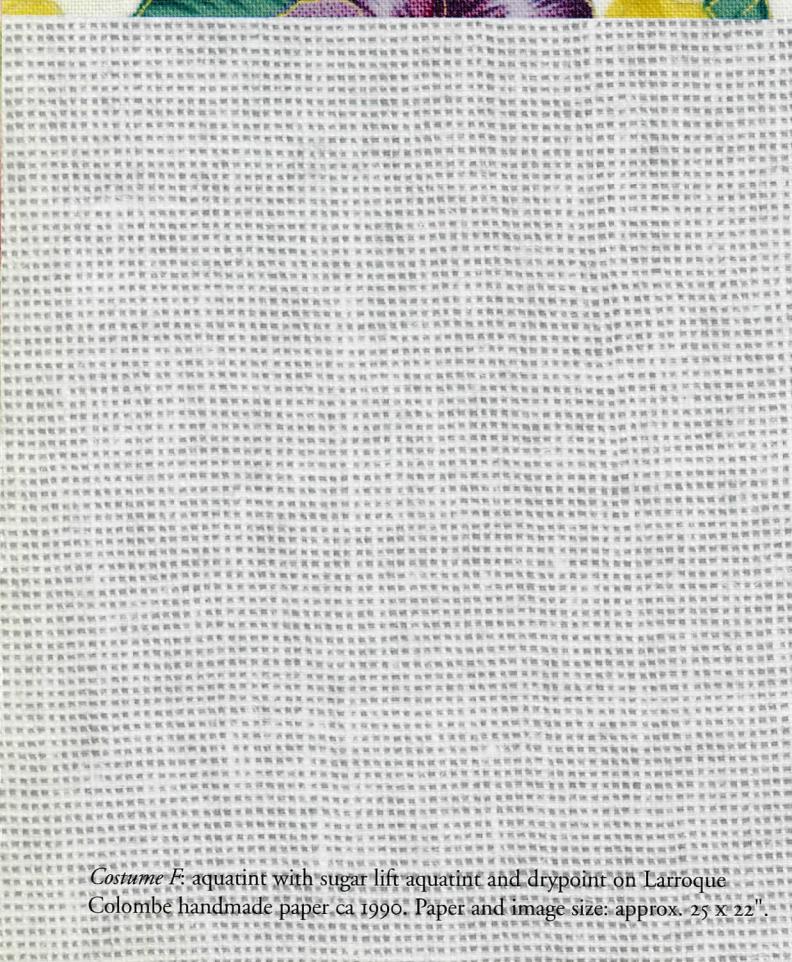
—Thomas Carlyle, *Sartor Resartus*, 1836

COSTUME. A portfolio of six color etchings with a textual page. Etchings printed in an edition of 20 with 10 artists' proofs by Dena Schuckit, assisted by Case Hudson. Fabric-covered portfolio designed by the artist and made by John DeMerritt. Crown Point Press, 2002.

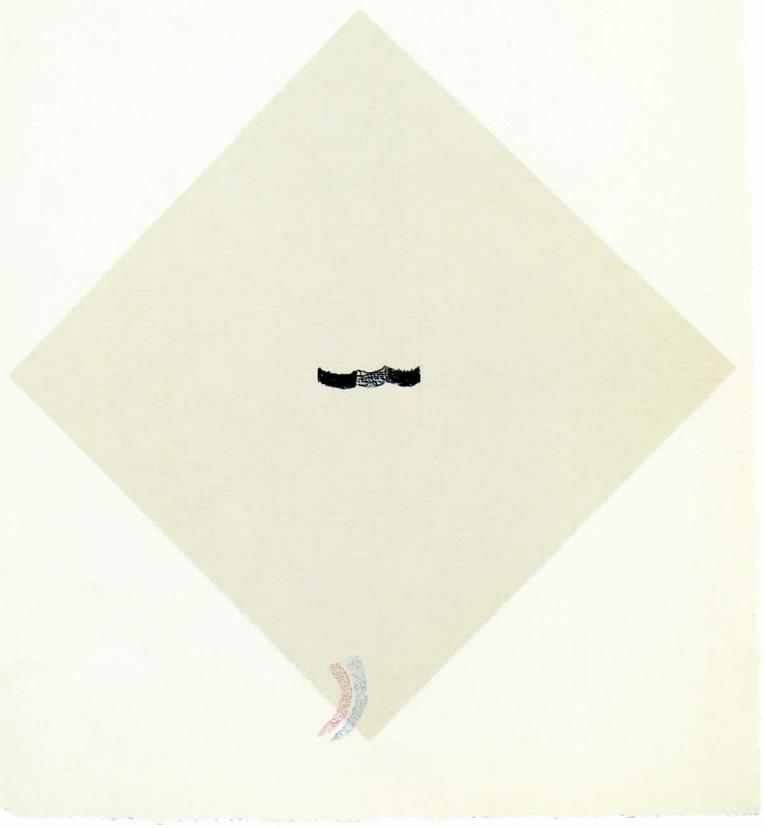




Costume E: aquatint with sugar lift aquatint on Head handmade antique white paper ca. 1990. Paper and image size: 9-1/4 x 23-1/4".



Costume F: aquatint with sugar lift aquatint and drypoint on Larroque Colombe handmade paper ca 1990. Paper and image size: approx. 25 x 22".



* Fabric patterns for *Overview* are those used for the *Costume* portfolio box. The text is that of the textual page included in the portfolio. The layout was designed by Richard Tuttle. Production by Sasha Baguskas at Crown Point Press, 2003.