

**FRICK FINE ARTS LIBRARY**

**ARTISTS' BOOKS**

**Library Guide Series, No. 34**

“Qui scit ubi scientis sit, ille est proximus habenti.” -- Brunetiere\*

**What Is an Artists' Book?**

Scholars have struggled with a definition of the term “artists’ books” during the past thirty years. Simply put, an artist’s book is an item that has been created by an artist and is intended as a visual object. This genre covers a broad spectrum of book works, from highly sculptural creations like *Wardrobe* by Teresa Pankratz and *Sacred Space* by Jeffrey Morin to tunnel books (like *Octopus* by Elizabeth McDevitt and Julie Chen) to more traditional printed texts like *A Plague on Your House: A Eulogy & Necrological Etchings of the Frog* by Michael Kuch.

While the form of artists’ books is related to the work of avant-garde modernists in Russia as well as artists working in the Dada and Surrealism movements in Europe, current artists’ books derive more from the serial and conceptual works created by artists during the 1960s and 1970s. The growth of a self-conscious artists’ book tradition blossomed in the 1980s and 1990s and continues today. Titles on the subject and concept of artists’ books are listed at the end of this guide in the section entitled *Selected Publications about Artists’ Books*.

The Frick Fine Arts Library’s collection of artists’ books began in the late 1990s and relates to courses offered on contemporary art by the Department of the History of Art and Architecture and the curriculum of the Studio Arts Department. The collection includes approximately sixty titles in the genre, some of which also relate to other Pitt programs like Asian Studies, Latin American Studies and Women’s Studies as well as Library Science courses on the history of the book and printing. The artists’ books collection covers all types of the genre, ranging from the hand crafted unique original like *A Small Unique Book* by Paul Johnson to the inexpensive photocopy created by artist Tee Corinne entitled *The Sex Life of Daffodils*. The collection also includes a cloth book with embroidered text entitled *Wind Tossed* by Lois Morrison, a book made only of paper and string (*Book 91* by Keith Smith), a matchbox book with text written on stick matches (*212 McCarty Street Marches: If Only They Struck Anywhere*), poetic metamorphoses like *Ockers: A Poem* issued by the Australian Wayzgoose Press and artists’ books that relate to the 9/11 theme like *War Path / Diabolecho 9:11:2001* by Sandra Jackman and *Absence* by Jeannie Yoon.

While the focus of this guide is the collection of artists’ books in the Frick Fine Arts Library, some items are held only in the Special Collections Department of Hillman Library.

Frick Fine Arts Library – Hours: M-Th, 9-9; F, 9-5; Sa-Su, Noon – 5 – **Viewing artists’ books requires an advance appointment.**

Hillman Library Special Collections (Room 262) – Hours: M-F, 9-Noon and 1-4:45.

## How to Locate Materials in Pitt Libraries

To locate materials in any library, one must begin by searching the public online catalog. First, however, it is important to know how to access the online catalog and other databases the library offers its users.

### Accessing the Databases in a ULS Library

One may access ULS databases at the electronic devices in any ULS library. Everyone can access Pitt Cat, the ULS online catalog, by logging in as a guest. Other databases, electronic journals, and electronic books mounted on the ULS Digital Library are available only to current Pitt students, faculty, and staff due to vendors' licensing agreements. To access all the databases available at the ULS Digital Library home page ([www.library.pitt.edu](http://www.library.pitt.edu)), a member of the Pitt community must use his or her Pitt e-mail account name and password.

### Remote Access to the ULS Digital Library

You can connect from home to the ULS Digital Library and search the online databases to which the ULS subscribes by using a web-based service called **SSL VPN**. Instructions on doing this are provided at a link in the NEWS section of the ULS Digital Library home page. Click on "Accessing Library Resources from Off Campus." No special software is required.

## Criteria for the Use of Rare or Special Books

- In addition to observing the criteria for the handling of materials in the Frick Fine Arts Library's collection, patrons using materials shelved in our rare books cage (where the artists' books are located) are expected to follow these additional criteria:
- **Artists' books are located in the library's Rare Books Cage and require an advance appointment.**
- Materials kept in the cage may only be used in the Library's Reading Room:
- If the item is barcoded, it must be used in the Reading Room but checked out to the patron on the Pitt ID or driver's license. When finished with the item, it must be discharged from the Pitt ID card or the driver's license must be returned.
- If the item is not barcoded, the green card in the back of the item must be legibly signed and left with a full-time staff member, along with the Pitt ID card or driver's license. When finished with the item, the ID will be returned.
- Use gauze gloves (available in the library office)
- Use a book support bag for each item. These bags may be checked out for two hours (and renewed) at the Reserves desk in the Reading Room.

## Locating Artists' Books in Library Online Catalogs

*Pitt Cat* The ULS online database.

Available for you to search yourself at any electronic device in ULS libraries.

[www.library.pitt.edu](http://www.library.pitt.edu) Click "Find Books" and then click the connect icon.

The Pitt Cat database includes holdings of all Pitt libraries. For assistance in using Pitt Cat, please use the database's "Help" button and refer to the following pages.

## Author Search

One may use the author search mode to look for either an artist's or an author's name.

### Artist's Name

Broaddus John Eric  
Chen Julie  
McGillivray Nora  
Morrison Lois

### Author's Name

Bury Stephen  
Castleman Riva  
Drucker Johanna  
Hubert Renee

Because artists' books are so unique, they sometimes offer special challenges to the librarians who catalog them. One artists' book in the collection of the Frick Fine Arts Library (*212 McCarty Street Matches*) is cataloged without an artists' name, so it is wise to also check for artists' books by title.

## Title Search

One can also locate artists' books by searching for them by title.

*In the Land of Shadows*  
*Mapping the Great Book*  
*Printers Exquisite Corpse*  
*Radio Silence*

For the same reasons mentioned above the title of an artists' book may not be evident to a cataloger who must create an entry for it in the library's online catalog. One example is the book without a title [*A Small Unique Book*] by Paul Johnson. The title in the cataloging record was taken from a description of the artists' book in a bookseller's catalog. For that reason, it is wise to also search by artists' name, use subject headings and keyword searches in the online catalog.

## Library of Congress Subject Heading

Subject headings used in Pitt Cat, the ULS online catalog, are those set by the Library of Congress in Washington, D.C. They must be entered in Pitt Cat exactly as they are shown in the examples below. For that reason along with the fact that some artists' books do not receive the subject heading "Artists' Books," it is important to use artists' name, title and keyword searches to locate artists' books. The artists' book entitled *Things We Pay For* by Coco Gordon, for example, was not given any Library of Congress subject headings. Some artists' books may be retrieved by using a subject heading search for the subject of the book's text. Carol Schwartzott's *A Brief History of the Fan*, for example, can be retrieved using the subject heading "Fans History" and David Prowler's artists' book entitled *A Telegram from Marcel Duchamp* was assigned the subject headings "Duchmap, Marcel – Criticism and Interpretation" and "Aesthetics Modern 20<sup>th</sup> Century."

Possible subject headings that can be used to retrieve artists' books, books about that genre or making artists' books include:

Altered Books	Narrative Art
Artists Books	Paper Sculpture
Book Design	Papermaking
Bookbinding	Photography Artistic 20 <sup>th</sup> Century
Conceptual Art	Printing Specimens
Copy Art	Private Press Books
Illustration of Books	Private Presses Specimens
Mail Art	Toy and Moveable Books

### Keyword

The advantage of searching an online catalog by keyword is that one can narrow or broaden a search as needed or retrieve information when the exact author, title and subject heading searches may not retrieve. One can also retrieve all the books in the collection issued by an individual publisher or press.

A phrase keyword search for “Flying Fish Press” currently retrieves 7 items

One could also retrieve different types of artists’ books by doing a keyword phrase search. For example:

A phrase search for “Artists Books” currently retrieves 201 items

A phrase search for “pop-up book” currently retrieves 47 items

A phrase search for “string book” retrieves *Book 91* by Keith Smith (1982)

A phrase search for “accordion fold?” currently retrieves 18 items

A phrase search for “altered book” currently retrieves 8 items, 3 of which are artists’ books

One could also find an artists’ book based on a literary author’s text by executing a keyword search. For example:

Vonnegut [as author]  
AND  
Artists books [phrase]

Artists’ books that feature poetry by literary authors can also be retrieved by executing a keyword search. For example:

poetry [as keyword]  
AND  
Artists books [phrase]

The above search retrieves *Pandora’s Box*, a miniature scroll with text from Vonnegut’s *Slaughter House Five*.

### Locating Books in ULS Libraries

1. Pitt Cat – Check the title of the book in the online catalog
2. Notice which Pitt library owns a copy of the book

For books in the Special Collections Department of Hillman Library, go to Room 363 of that library and give the call number for the book to the staff member at the desk in the Reading Room there.

**For books in the Frick Fine Arts Library:**

**3. An appointment made in advance is necessary (412-648-2410)**

4. Complete a call slip for the book, including its complete call number and location (see example below). Submit the call slip at the public service desk in the Frick Fine Arts Library Reading Room. It will be retrieved for you to use in the Reading Room.

<b>Call No.</b>	
CAGE iN7433.4 S65A4 1982	<b>Author</b>  Smith Keith A.
<b>Title</b>  Book 91	
<b>Name</b>	Candyce Hoeye
<b>Address</b>	8998 Buena Vista Dr. Pgh, PA 98723

A staff member will retrieve the book for your use in the Reading Room and advise you about careful book handling techniques (see above in this guide).

**Another Local Library Online Catalog**

*Carnegie Mellon University* Linked for you to search yourself at any electronic device in ULS libraries. [www.library.pitt.edu](http://www.library.pitt.edu) Click FIND BOOKS and then go to “Other Libraries” and click on “Carnegie Mellon University.” That will take you to the link for “Cameo,” the online catalog for Hunt Library at CMU.

NOTE 1: Hunt Library has the largest collection of artists’ books in Western Pennsylvania, numbering over 500. Some of the artists’ books can be checked out and taken home; others are limited to use in the library.

NOTE 2: The first time you check materials out of CMU’s Hunt Library, you need a Reciprocal Borrower’s Card that you can obtain for no charge at the Lending Services Desk in Hillman Library. The art holdings of Hunt Library concentrate on art and architecture since 1945. For assistance in using the CMU online catalog, click the “Help” icon. One can walk to Hunt Library in approximately 15 minutes from this library. Maps to get to Hunt Library from the Fine Arts Library are available at the desk in the Reading Room.

## Artists' Books in ULS Collections

Alexander, George. *Orpheus through the Rare-Vision Mirror*. Katoomba, NSW, Australia: Wayzgoose Press, 2001. Frick – Cage – N7433.4/A43)77/2001

This typographic interpretation of George Alexander's poem "Orpheus through the rear-vision mirror" was conceived and designed by Mike Hudson and hand set in a variety of 14 point types by Jadwiga Jarvis. Bound as a concertina, the book is contained within a printed cloth covered portfolio together with an introduction. This is number 27 in an edition of 32 signed by the authors.

Barnet, Miquel. *Cuaderno de Paris*. Matanzas, Cuba: Ediciones Vigia, 2003. Hillman Library – Special Collections – Room 363 – PQ7390/B3C83/2003

One of a series of handmade books published by Ediciones Vigia. Mimeographed reproduction of typescript and border illustrations on light brown paper, interspersed with illustrations on leaves of coarse brown paper. Title page and colophon illustrated with mounted paper cutouts. Front wrapper of white cloth decorated on both sides with painted and color paper cutouts; front wrapper and page opposite title page decorated with "yaguas" of royal palm mounted with a picture of the Eiffel Tower; piece of royal palm with cut-out image of publisher's name mounted on back wrapper. Folded cut-out painted image of the Eiffel Tower mounted to first page unfolds to approx. 65 cm. Front wrapper cloth extends around right side of book to fasten with three string and button closures on back wrapper. Limited edition of 200 copies.

Barrie, Pamela R. *A Printer's Exquisite Corpse*. Madison, WI: Silver Buckle Press, University of Wisconsin-Madison Libraries, 1992. Frick – Cage – oN7433.3/P74/1992

38 leaves signed by different printers from various presses in a portfolio. This is no. 80 in a limited signed edition of 100.

*The Book of Ruth: King James Version*. Winona, Minn?: Priv. Print. At Sutton Hoo Press, 2002. Hillman Library – Special Collections – Room 363 – BS1313/A9/2002

100 copies were printed from hand set Lutetia types by Chad M. Oness with engravings by Ladislav Hanka.

Braunstein, H. Terry. *Fall*. [S.l.]: H. T. Braunstein, 1979. Frick – Cage – N7433.4/B73/F35/1979

Photocopying in art. Limited edition of 25 signed and numbered copies. Sheets in plastic covers.

Broaddus, John Eric. *Memoirs of a Dragonfly (Satricon)*. New York: The artist, 1972. 1 carrying case, with book, confetti and dried roses; col. ill., 20x 32 cm. Frick – Cage – N6537/B7M3/1972

Tempera, ink, marker, watercolor, scotch tape, metal carrying case containing dried roses and confetti punched from text block. Book wrapped in cloth decorated by the artist and bearing a signature and the title of the work. This altered book is from the beginning of Broaddus's career. The artist manipulated a modern edition of the *Satyricon* by punching and cutting holes in the pages and adding color. He collected the punched-out confetti pieces and incorporated them back into the work. A metal carrying case which houses the metamorphosed volume has a clear layer creating a space in the bottom of the box. In this space two dried roses and the confetti pieces reside. When the plastic is rubbed with the cloth that wraps the book, the static electricity created causes the confetti to dance. This effect continues for several minutes after the rubbing has ceased, giving the appearance that these bits of paper are live creatures.

Broaddus, John Eric. *Savings Pass Book: Citibank*. New York: John Eric Broaddus, n.d. Frick – Cage – tN6537/B7S3/197-z

An altered savings pass book. The pages are richly embellished with stuck-on images, drawings, shredded money, two buttons strung together and sprayed on pigment in addition to intricately cut-out shapes and patterns.

Burge, Barbara Leoff. *Kunst Comix: A Phoney Art History: Volume 1, The Russian Icon, the Japanese Woodblock Print, the Indian Rajput Painting*. Rosendale, NY: Women's Studio

Workshop Print Center, 1983. Hillman Library - Special Collections - Room 363 –  
qN7433.4/B87A4/1983

Edition limited to 75 copies. Eleven pictures parodying Russian icons, Indian Rajput paintings, and Japanese prints all dedicated to Arshile Gorky and Walt Disney.

Chen, Julie. *Leavings*. Berkeley, CA: Flying Fish Press, 1997. Frick – Cage –  
N7433.4/C44L43/1992

Accordion fold, with mounted text, illustrated with cutout mats, and artifacts attached to baggage labels that are inserted in pockets of some of the panels. Issued in cloth-covered box with diapered lid and tie.

Chen, Julie. *Life Time*. Berkeley, CA: Flying Fish Press, 1996. Frick – Cage –  
tN7433.4/C44L54/1996

Poem printed on a series of 8 concentric paper discs attached by paper hinges in accordion fold format, designed to be read through a center hole when the construction is fully extended. Issued in a decorated paper box with hinged window lid. Edition limited to 100 copies, numbered and signed by the artist.

Chen, Julie. *Octopus*. See McDevitt below.

Chen, Julie. *Radio Silence*. Berkeley, CA: Flying Fish Press, 1995. Frick – Cage –  
N7433.4/C494R34/1995

Poem and artist's book; accordion folded.

Chen, Julie. *River of Stars*. Berkeley, CA: Flying Fish Press, 1994. Frick – Cage –  
tN7433.4/C494A4/1994

Designed by Ed Hutchins and Julie Chen. Letterpress printed on handmade paper with book structure by Ed Hutchins. The book covers are attached by two leaves (accordion folded in opposite directions) and interwoven so that when the book is fully opened, the river of stars is visible. Bound in case.

Chen, Julie. *Space-Time Geometry*. With drawings by David Turner. Berkeley, CA: Flying  
Fish Press, 1996. Frick – Cage – N7433.4/C48S63/1996

Consists of six boxes with Plexiglas fronts, each bound in accordion-fold format. Limited to an edition of ten signed and numbered copies. This is number 3.

Chen, Julie. *You Are Here*. Berkeley, CA: Flying Fish Press, 1992. Frick – Cage –  
tN7433.4/C48Y68/1992

Book of foldout pages in box fashioned like a compass on a braided string. Edition of 100 copies signed and numbered by the author. Number 23 of 100 copies.

Chodoff, Deborah Phillips. *Procrastination: Unique Variant No. 1*. s.l.: Chodoff, 2001. Frick  
– Cage – N7433.4/C52/P76/2001

Accordian folded double sided book object, each side with the word procrastination spelt out on each opening. Pages constructed of bookboard painted bronze & buffed, with backing painted with black vinyl paint. One side has a letter in the same brown card glued to it; the other side with white paper containing a large letter, some text and decoration. A plastic minute timer filled with white grains holds the openings in place with gold colored wire filaments. At each end of the book are metal clock pieces with a clock face externally, as well as internally on the one side where black, white and gold wire emerges from the outer side to finish in various shapes, some one brown card, some without. Three metal cogs on the decorative wired side. All laid in a solid black painted box with a strip of the various letters comprising the title collaged round the base of the box, as well as on top. Book is titled, signed and dated on the inner lid of the box, together with a collaged image of a broken clock and timers. A unique signed variant in an edition of six copies. Library has copy 3; signed by author.

Coolidge, Clark. *On the Slates*. New York: Flockophobic Press, 1992. Frick – Cage – iPS355/57/5/1992

Consists of one shoe in a box. Limited edition of 250, signed by author and designer. Poem is printed on 31 loose leaf papers, rolled in a one dollar bill and tied with a shoelace inside a cordovan wingtip man's shoe. No. 69 of 250 editions.

Corinne, Tee. *The Sex Life of Daffodils: Growing Up As an Artist who Also Writes*. Wolf Creek, OR: Pearlchild, 1994. Frick –Cage – N7433.4/C67A44/1994

Photographs and drawings reproduced by xerography.

Cucchi, Enzo. *La cerimonia delle cose = The Ceremony of Things*. Texts by Enzo Cucchi; collected by Mario Diacono. New York: Peter Blum Edition, 1985. Frick – Cage – N7433.4/C83A4/1985

100 copies were bound to include an etching by Enzo Cucchi, signed and numbered in Arabic numerals. These etchings in aquatint, dry point and silkscreen were printed on Zerkall paper. Text in Italian and English. This is no. 47/100.

Cucchi, Enzo. *Sparire = Entschwinden = Disappearing*. New York: Peter Blum Edition, 1987. Frick - ND7433.4/C83S63/1987

The 2 volumes are fastened together with an elastic tie. Edition of 1500 copies.

Davidson, Laura. *Florence*. Boston: L. Davidson, 2003. Frick – Cage - tN7433.4/D38F65/2003

This is no. 32 of a limited edition of 500, signed by the author/artist.

An artist's tunnel book. The images were painted on Muirhead's blue guides and Baedeker's travel guide pages published during the 1920's. Images were painted directly on guidebook pages, then offset printed and bound by hand. A view of the city of Florence from the steps of the church of San Miniato al Monte. It is the first in a series of books to incorporate old travel guidebooks and maps. Davidson writes that she chose this format to reproduce an effect of real distance and space.

Dern, Marie C. *[Four Seasons]* 4 vols. Fairfax, CA: Jungle Garden Press, 1990. Frick – Cage – N7433.4/D45F68/1990

Four individual volumes (spring, summer, fall, winter) consist of 12 hand-stitched signatures between hand-illustrated boards. Each volume opens with a poem for the season it represents.

Dronnikov, Nikolai E. *Aigui; Gubaidulina*. Parizh: Dronnikov-Konovalov, 1995. Hillman Library – Special Collections – Room 363 – qN7433.4/D76A38/1995

Selected poems by Gennadii Aigi. This is no. 54 in a limited edition of 100 signed copies. Title on folder: *Izbrannyi Aigi*

Fernández Retamar, Roberto. *Tres de 2000*. Diseño, dibujos y caligrafía del Rolando Estévez. Matanzas, Cuba: Ediciones Vigía, 200-?. Hillman Library – Special Collections – Room 363 – PQ7389/F44T74/2000z

Poemas firmados por Roberto Fernández Retamar en el año 2000. Mimeographed reproduction of hand-lettered text, illustrations and borders on coarse brown paper with mounted illustrated paper cutouts; title pages on white bond illustrated with mounted brown paper cutouts, light brown endpapers; stapled at left margin and tied with green and gray yarn cords to brown paper wrappers. Title page followed by a folded leaf containing introductory text and a mimeographed illustration. Wrappers illustrated with collages of decorated, painted and colored paper cutouts and cheesecloth. Limited edition of 200 copies. One of a series of handmade books published by Ediciones Vigía.

*Firbankiana: Being a Collection of Reminiscences of Ronald Firbank*. Madras, NY: Hanuman Books, 1989. Hillman Library - Special Collections - Room 363 – dPR6011/I7Z678/1989

Printed jacket. This is no. 30 in a limited edition.

Garcia Marruz, Fina. *A Clevilla, por su poema "El Puro rigor."* Matanzas, Cuba: Ediciones Vigía, 2003? Hillman Library - Special Collections - Room 363 – PQ7390/G364/A63/2003

Poem text printed on a sheet of white bond paper with torn edges, folded and attached by two strings to a tag giving publisher name, series statement and copy no. This sheet fits into an envelope of coarse brown paper, with title, name of author and an illustration affixed college-style. Envelope is partially affixed at verso to a folded sheet of coarse brown paper with a printed illustration (accented by hand-coloring) on the side to which the envelope is attached and with colophon and other text and illustrations affixed to the other side. A handle of two pieces of yarn is affixed at the head of this sheet. This sheet, folded, fits through a loop of coarse brown paper bearing an affixed illustration and the text, "Edición especial por el cumpleaños ochenta de F.G.M." Affixed texts and illustrations are on yellow, white and sand-colored papers. Limited ed. of 200 copies. One of a series of handmade books published by Ediciones Vigía.

Glaister, Don. *Brooklyn Bridge: A Love Song.* Cleveland, Oh: Foolsgold Studio, 2002. Frick – Cage – iN7433.4/G52/B76/2002

Poem with illustrations and abstract assemblages in acrylic paint on sanded aluminum pages. Issued in metal case. Limited ed. of 60 signed and numbered copies.

*Goose Eggs & Other Fowl Expressions.* Hyattsville, Md.: Rebecca Press, 1991. Frick – Cage – tPN6278/B5G66/1991

*A miniature book. Limited edition of 200 copies; 26 lettered copies specially bound. This copy has letter I.*

Harlow, Francis H. *Pueblo Art: Southwestern Indian Pottery.* Into. By Ford Ruthling. Dallas: Somesuch press, 1983. Frick – cage – tE98/P8H37/1983

A miniature book illustrated with commemorative postage stamps. Limited ed. of 395 numbered and 5 lettered copies. This is number 262 of 395 copies.

Hiemstra, Marvin R. *San Francisco Cats: Nine Lives with Whiskers.* San Francisco: Juniper Von Pitzer Press, 1991. Frick – Cage – tPS3558/I3S25/1991

Nine short stories. Edition 135 ... designed, handset, letterpress printed & handtinted by Juniper von Pitzer. This volume is no. 35. Signed by author and designer.

Jackman, Sandra. *War path / diablocho 9:11:2001.* New York: Sandra Jackman, 2001. Frick – Cage – iN7433.4/J32/W36/2001

1 volume (unpaged) housed in collaged brown paper bag. 6 double page layered spreads. Painted altered book, with collages, ink, thread, photos, inlays, etc. using archival glue. Front board painted, and with inlay; back board with small book consisting of two strips of lift-up card filled with small images, also gray painted and layered strip which conveys the impression of twirling and falling people. Jackman writes: "The opening pages portray the sting of attack; on the lower right hand page are three figures that appear to be cut from newsprint – they pop up on the thread that crisscrosses the page." The first of three in our collection to commemorate the 9:11 terrorist attacks. Note that it was created and made available to collectors in 2001. It also clearly illustrates the ideas of someone who experienced the terror of 9:11.

Johnson, Paul. [*Small unique book*]. Manchester: Paul Johnson, 2003. Frick – Cage – tN7433/J6S63/2003

In slip case. Hand-painted pages in triangular shaped book with cover constructed of painted paper over boards housed in black card slipcase with painted cord.

Kalmbach, Ann and Tatana Kellner. *Headdress*. Rosendale, NY: Women's Studio Workshop Print Center, 1983. Hillman Library – Special Collections – Room 363 – N7433.4/K34A4/1983  
Printed on one side of the sheet (actually a strip of 13 connected sheets), which is folded accordion-style and is attached to cover.

Kellner, Tatana. *Great Gams*. Rosendale, NY: Women's Studio Workshop Press, 1981. Hillman Library – Special Collections – Room 363 – N7433.4/K44A4/1981  
This is 63 in a limited edition of 100 copies signed by the author.

Kellner, Tatana. *Intimations*. Essay by Eve Leoff. Rosendale, NY: Women's Studio Workshop Print Center, 1981. Hillman Library – Special Collections – Room 363 – N7433.4/K34A4/1981b

Kellner, Tatana. *Jeez Knees*. Essay by Eve Leoff. Rosendale, NY: Women's Studio Workshop Press, 1981. Hillman Library – Special Collections – Room 363 – N7433.4/K34A4/1981c  
This is no. 53 in an edition limited to 100 copies signed by the author.

Kellner, Tatana. *Nice Knees*. Essay by Eve Leoff. Rosendale, NY: Women's Studio Workshop Press, 1981. Hillman Library – Special Collections – Room 363 – N7433.4/K34A4/1981d  
This is no. 44 in an edition limited to 100 copies signed by the author.

Kinnell, Galway. *When the Towers Fell*. Woodcuts and mixed media illustrations by Ilse Schreiber-Noll. S.l.: I. Schreiber-Noll?, 2005. Frick – Cage – PS3521/I582/W56/2005  
This book was conceived, printed and bound by the artist in an edition eight copies during 2004 and 2005, with woodcuts on paper and cheesecloth and mixed media on paper. The handwritten manuscript, which contains the first stanza and seven lines of the eleventh stanza of the poem, was written by Galway Kinnell in January 2005 for this project and was reproduced, slightly enlarged, from the original. The entire poem was printed on the letterpress while the excerpts in the second part of the book were cut from linoleum. ... Poem copyright 2002 by Galway Kinnell. Artwork copyright 2005 by Ilse Schreiber-Noll. The entire poem was printed on letterpress sewn in a gray paper wrapper with title: "And now, not seeing them, we see them" in brown. While in the second part of the book, consisting of excerpts from the poem cut from linoleum and overlaid with printed cheesecloth. Housed in a drop back box. No. 6 in an edition of 8 copies, signed by the poet and the artist in both parts.

Koch, Peter Rutledge. *Hard Words*. San Francisco: Gallery 16; Missoula: University of Montana Art Galleries, 2000. Hillman Library - Special Collections - Room 363 – N7433.4/K63A4/2000

Kuch, Michael. *A Plague on Your House: A Eulogy & Necrological Etchings of the Frog*. Massachusetts?: Double Elephant Press, 1994. Frick –Cage – N7433.4/K83P55/1994  
This is a limited edition of 60. Bound in case by Shoshannah Wineberg. Etchings from copperplates by the artist, binding by Shoshannah Wineberg at her Three Bear Trap Bindery in Northhampton, MA. The letterpress was the work of Arthur Larson and his Horton Tank engine in Hadley, MA.

Laxson, Ruth. *Wheeling*. Atlanta: Press 63 Plus, 1992. Frick – Cage – N7433.4/L38W4/1992  
No. 40 of an edition of 200. This book was printed on beckett enhance and graphica 100 frost. Franklin gothic and other types were handset and printed on a challenge proof press and the off-set on a Heidelberg Kord. Some images were silk screened.

Lerner, Sandra. *Ruffled Passions*. S. l.: Synapse Press, 1980. Frick - Cage – N7433.4/L476R75/1980

Liberi, Gregg. *Evil Was Not Created*. Pittsburgh: Light Speed Press, 1991. Frick – Cage – N7433.4/L52E8/1991

*Lost and Found: An International Collaborative Artwork between Ten Artists in Response to a Common Theme*. Brisbane, Australia: Eleven, 2002? Frick Fine Arts Library – cage – N7433.35/A8/L67

This Artists' Book was completed in Brisbane in September 2001 and was displayed at the 4th Artists' Books + Multiples Fair at the School of Arts in Brisbane from October 11 to 14 2001 and Hong Kong in 2002. Artists: Sharon Smith, Rosanna Li Wei Han, Daisy Chun-hei Choi, Fung Ho Yin, Helen Sanderson, Adele Outteridge, Wim de Vos, Jonathan Tse, Professor Edward Powell (Studio Arts Department, University of Pittsburgh), Shailaja Gidwani. Each artist has produced ten identical pages each 12" x 6" showing their initial exploration of the Lost and Found theme with each artist working in a media that suits their need. These pages have been bound into ten separate books.

Lown, Rebecca. *Inviolable Habits*. New York: Women's Studio Workshop, 1993. Frick – Cage – tN7433.4/L69I66/1993

Accordion folded with pop-up pictures, and tied with a ribbon.

McDevitt, Elizabeth. *Octopus*. Illustrated by Julie Chen. Berkeley, CA: Flying Fish Press, 1992, c. 1988. Frick – Cage – PS3563/C35503/1992

Bound in accordion style to be a tunnel book. In case. This is no. 15 of a limited edition of 100 copies.

McGillivray, Nora Lee. *Mapping the Great Book*. Shoreview, MN: Nora Lee McGillivray, 2001. Frick – Cage – iN7433.4/M33M36/2001

8 leaves cut in half, with a semi-circular cutout in the middle to allow space for the small star map book. Cyanotypes printed by the sun on Masa and Arches papers. Text in Caslon type. Colors are blue and white with a little red. French doors format, opening vertically and bound with a 5 hole pamphlet stitch. The center semi-circular star map book was sewn onto tapes. Cream textured boards that open in the middle with a cut-out recess for the star map book. Title in blue round the small open book. Laid in a protective archival box with lid. This is no. 13 of 20 signed copies.

McPherson, Sandra. *Beauty in Use*. Newark, VT: Janus Press, 1997. Frick – Cage – PS3563/A326B43/1997

13 poems inspired by Sandra McPherson's collection of African-American quilts, illustrated by Claire Van Vliet with 20 quilt square pages that are two-sided patterns constructed with interlocking and woven pieces of handmade papers. The book evokes the human need for physical shelter as well as spiritual sustenance. This is no. 40 of a signed edition of 150 copies. Accompanied by plastic bag with small pieces of paper left over from the construction of the book.

Malutzki, Peter. *Monochrome Bücher*. 1-6. Lahnstein, Germany: FlugBlatt-Press, 1993-1995. 6 v.; 16 x 23 cm. Frick – Cage – iN7433.4/M317M66/1993

Enclosed in a case with blind impressed title. 50 copies of each volume printed; signed in pencil by the artist. Contributors: Peter Malutzki, book designer, illustrator; Ines v. Ketelhodt, binder; Konrad Bayer, Kopf des Vitus Bering, selections; Tateiiiana Tolstaeiia, Na zolotom kryietise sideli, selections; Friedrich Heolderlin, Jahreszeitgedichte; Willy Steputat Reimlexikon, selections; Eduard Freidrich Meorike, Historie von der scheonen Lau; Rafael Alberti, A la pintura, selections; FlugBlatt-Press, printer.

Mark, Enid. *An Afternoon at Les Collettes*. Wallingford, PA: ELM Press, 1988. Hillman Library – Special Collections – Room 363 – fNE2312/M37A4/1988

This is no. 8 in a limited edition of 40 numbered copies, signed by the artist.

Mark, Enid. *To Persephone: Poems by Eavan Boland, et al.* Lithographs by Mark Enid. Wallingford, Pa. : ELM Press, 2000. Hillman Library - Special Collections - Room 363 – fZ239/E45T66/2000

Poems by Evan Boland, Rita Dove, Rachel Blau DuPlessis, Celia Gilbert, Louise Glück, A.D. Hope, Stanley Kunitz, Laurie Sheck, Nancy Willard. This is no. 36 in a signed limited edition printed during the summer and autumn of the year 2000. The lithographs were hand-pulled by Timothy P. Sheesley, Corridor Press, Otego, New York. The types were cast at the Letter foundry of Michael and Winifred Bixler, Skaneateles, New York, and printed by Daniel Keleher, Wild Carrot Letterpress, Hadley, Massachusetts. The calligraphy is by Jerry Kelly, New York City. The pomegranate seeds were formed by glass artist John Paul Koutsouros, Philadelphia, Pennsylvania, Barbara B. Blumenthal, Northampton, Massachusetts, hand bound the edition. Leaves glued together at fore-edges. Six glass pomegranate seeds recessed into front cover of the book. Portfolio containing accordion-style folded digital print scanned from the same series of layered images used for the lithographs is laid-in. Issued in ivory cloth-covered clamshell case.

Marsico, Dennis. *Policing Pleasure.* Pittsburgh: Dionysus Press, 2004. Frick – Cage – N7433.4/M3637/P65/2004

In wooden case. Satirical photo-essay dealing with religion and politics. By a Pittsburgh artist.

Marsico, Dennis. *Right Noise Photographs.* Pittsburgh: Dionysus Press, 2004. Frick – Cage – N7433.4/M3637/R54/2004b

In aluminum and plexiglas case. Satirical photo-essay dealing with religion and politics. By a Pittsburgh artist.

Mayreocker, Friederike. *Brançusi “Der Kusz” (Kalstein). Meine Ruhe ist hin, Goethe.* Oberursel/Taunus: Unica T., 1994. 1 folded sheet [40] p.; ill; 40 x 15 cm. Frick – Cage – iPT2625/A95B73/1994.

Printed on one side of a continuous strip, folded accordion style and attached at its ends to cloth-covered boards. Full page illustrations of kissing couples taken from television images include the text in smaller silver type of Friederike Mayreocker’s text taken from *Gesammelte Prosa, 1949-1975* superimposed with the text in larger red type of Goethe’s poem “Meine Ruhe ist hin: from Faust, part 1. In paper covered slipcase 41 x 16 cm. No. 2 of 50 signed by Ines v. Ketelhodt.

Melazzini, Santiago. *Chile.* Buenos Aires: La Marca Editora; New York: DAP, 2005. Frick – Cage – tN7433.4/M442/C65/2005

All items by this artist are reproductions of small flip books.

Melazzini, Santiago. *Day of the Dead.* Buenos Aires: La Marca Editora; New York: DAP, 2005. Frick – Cage – tN7433.4/M442/D28/2005

Melazzini, Santiago. *Knock Out.* Buenos Aires: La Marca Editora; New York: DAP, 2005. Frick – Cage – tN7433.4/M442/K66/2005

Melazzini, Santiago. *Lucha Libre.* Buenos Aires: La Marca Editora; New York: DAP, 2005. Frick – Cage – tN7433.4/M442/L83/2005

Melazzini, Santiago. *Mariachi.* Buenos Aires: La Marca Editora; New York: DAP, 2005. Frick – Cage – tN7433.4/M442/M37/2005

Melazzini, Santiago. *Ole!* Buenos Aires: La Marca Editora; New York: DAP, 2005. Frick – Cage – tN7433.4/M442/O54/2005

Melazzini, Santiago. *Tango.* Buenos Aires: La Marca Editora; New York: DAP, 2005. Frick – Cage – tN7433.4/M442/T35/2005

Melazzini, Santiago. *Tequila*. Buenos Aires: La Marca Editora; New York: DAP, 2005. Frick – Cage – tN7433.4/M442/T48/2005

Millay, Edna St. Vincent. *Grace from Simple Stone*. Wallingford, PA: ELM Press, 1992. Hillman Library – Special Collections – Room 363 – PS3525/I495A6/1992

Lithographs by Mark Enid. Fifty numbered copies and five artist's proofs of this book were printed during the summer and fall months of 1991. The lithographs were hand-pulled by Timothy P. Sheesley at Corridor Press, Philadelphia, Pennsylvania. The text was printed by Daniel Keleher at Wild Carrot Letterpress, Hadley, Massachusetts. Hand-binding by Barbara Blumenthal, Northampton, Massachusetts. Printed on double leaves. Some leaves glued together at fore-edges. The University of Pittsburgh has 5 leaves of poems: In the grave no flower -- To Inez Milholland -- This dusky faith -- [Clearly my ruined garden...] -- Elegy before death.

Montano, Linda. *Before and After Art/Life Counseling*. Rosendale, NY: Women's Studio Workshop, 1983. Hillman Library - Special Collections - Room 363 – N7433.4/M64B4/1983

Morejón, Nancy. *Ana Mendieta*. Diseño, dibujos y caligrafía del artista Rolando Estévez ; versión inglesa de Linda Howe. Matanzas, Cuba: Ediciones Vigía, 200-? Hillman Library – Special Collections – Room 363 – fPQ7390/M68A83/200z

A poem about Cuban artist Ana Mendieta. The body of the book consists of 10 pages of heavy brown paper, with affixed collages of illustrations and calligraphic text (using papers of various types and colors); small pieces of eggshell are also affixed to two pages and a beige powdery substance to one. Main text is printed from calligraphy on two folded sheets of grained sand-colored paper, one for the Spanish version and one for the English version; each sheet is separately pasted at top, one just under the other, to p. 9. Heavy black wrappers with affixed collages; the shape of a woman is cut out of the front wrapper and string woven through holes surrounding the cut edges. The page with the powdery substance shows through the cutout shape. Limited ed. of 200 copies. Spanish and English.

Morejón, Nancy. *Cántico de la huella*. Edición, Augustina Ponce; diseño y dibujos, Rolando Estévez. Matanzas, Cuba: Ediciones Vigía, 2002. Hillman Library – Special Collections - Room 363 - 1 Copy Received as of 08/23/2004

Written in cursive on two long strips of brown wrapping paper with a yarn handle at the top; issued in an illustrated, hand-made envelope. Este poema -- leído por su autora en un recital en El Gato Tuerto del Vedado, en un verano habanero de 1964 -- había permanecido inédito hast que lo entregó a Ediciones Vigía, de Matanzas. Diseño y dibujos especialmente realizados para esta edición por el artista Rolando Estévez, diseñador principal de las Ediciones Vigía. Part of a collection of handmade books published by Ediciones Vigía under the auspices of the Cuban Ministry of Culture. Esta edición de Cántico de la huella de Nancy Morejón consta de doscientos ejemplares esgrafiados, numerados iluminados a mano, totalmente manufacturados por las Ediciones Vigía de Matanzas, Cuba.

Morin, Jeffrey W. *Sacred Space*. Stevens Point, WI: sailorBOYpress, 2002. Frick – Cage – NE539/M67S34/2002

A book and components for building a model for a chapel devoted to the alphabet. The model has six walls, a roof and the base. The box lid becomes the base for a chapel built of assembled parts, including a floor of printed type collage, six walls of Okawara rice paper covered with a casting resin and a roof of copper-leaf davey board (the tray in which the book rests). Quotes in text by various people – Galileo Galilei, William Bunce (the late art librarian), Thomas Merton and William E. Barrett. This is no. 26 of a limited edition of 35 copies signed by Steven Ferlauto and Jeffrey W. Morin.

Morrison, Lois. *Endangered Species*. Leonia, NJ: Lois Morrison, 1999. Frick – Cage – N7433.4/M68E53/1999

Accordion fold format. In cloth envelope, fastened with button. This is number 21 of an edition of 25. Consists of a series of 5 pop-up flowers: Brazil, Uganda, China, the Balkans, and African-Americans, opening

to show children on the inner leaves. A label identifying the country where the children at risk is at the lower right page. Handcut, assembled, bound and signed by the artist.

Morrison, Lois. *In the Land of Shadows*. Leonia, NJ: Lois Morrison, 2003. Frick – Cage – N7433.3/M68I63/2003

A book comprised of three-dimensional double-page spreads in an accordion-fold format. The backgrounds of each section are color-copied, the green layers are linoleum cuts printed with an oil-based ink onto Tyvek. The figures are Gocco-printed onto Cross Pointe's Synergy and the text typeface is Kids printed onto oriental paper. The figures float on .007 music wires. The frames are hinged with yellow hand-dyed twill tape. The cover is hand-dyed ticking over board. All artwork is entirely hand cut and assembled within crudely handmade boxes. Text and drawings by Lois Morrison. Japanese screen hinges allow this sex panel book to be folded in two directions. Held in a wrap around yellow cloth trimmed with red or green. Clasps of flat red round plastic disc sewn to yellow band and fastened with green cord. This is no. 5 of a limited edition of 18 signed copies.

Morrison, Lois. *Wind Tossed: Fabric Artist's Book*. Leonia, NJ: Lois Morrison, 2002. Frick – Cage – N7433.4/M68W55/2002

A cloth book in a cloth bag housed in a clamshell box. The pages are made entirely of cloth and bound together with flow. The illustrations are formed from needlework and appliqué and the text is formed from needlework.

Neaderland, Louise Odes. *Empress Bullet: An Allegory*. Rosendale, NY: Women's Studio Workshop Press, 1982. Hillman Library – Special Collections – Room 363 – NE3000/N42A4/1982

Accordion fold. 100 copies printed.

Ng, Katherine. *Fortune Ate Me*. S.l.: Second Story Press, 1992. Frick – Cage – N7433.4/N53F4/1992

Consists of one pink pastry box with red titling and a linoprint dragon that opens up to reveal seven fortune cookies made from folded discs of Strathmore Bristol board. Each origami cookie contains a fortune – a brief observation of the author's struggle with depression and a fortune related to that particular aspect of the struggle. Inspired by letters from the artist's father, this artists' book makes a comment on the stereotype of her ethnicity by utilizing the forms of a Chinese take-out box and, the American invention, fortune cookies.

Oness, Elizabeth. *Fallibility*. With a wood engraving by Lad Hanka. Winona, Minn: Sutton Hoo Press, 2003. Hillman Library – Special Collections – Room 363 – PS3565/N56F35/2003

Limited edition of 126 copies. Letterpress printed. Sewn in 2 signatures and glued into handmade paper wrapper.

Pankratz, Teresa. *The Wardrobe*. Chicago: Artists Book Works, 1988. Frick – Cage – iN7433.4/P26W27/1988

Text and illustrations folded accordion style in a mahogany box designed to resemble a wardrobe. This is number 5 in an edition of 5.

Payne, Emily. *Hanging Laundry*. San Francisco: Pea Pod Press, 1996. Frick – Cage – PS3566/A92H23/1996

Consists of poetry printed on torn paper suspended from a string inside the box. The box features letterpress printing, hand painting, a cover linoleum cut and construction by the artist. Signed by the artist.

Petersen, Jes. *Piero Manzoni: Life and Works*. 2. issue. Berlin: Verlag Petersen Press, 1969. Frick – Cage – N7433.4/M318/P48/1969

Artists' book consisting entirely of blank transparent sheets of mylar plastic. 100 pieces.

Pi O. *Ockers: A Poem*. Katoomba, NSW, Australia: Waygoose Press, 1999. Frick – Cage – oPR9619.3/P503/1999

The author's name is imprinted as the Greek letter Pi. Conceived, designed and illustrated with linocuts by Mike Hudson and handset by Jadwiga Jarvis. Printed letterpress, bound as a concertina, and laid in a printed cloth covered portfolio, together with an introduction and glossary of Ockerisms and a prospectus. An edition of 40 signed and numbered copies of which numbers I-V are not for sale. Of copies 1-35, numbers 1-3 are in designer bindings by Mike Hudson.

Pisano, Maria. *See Time Run: A Primer*. Plainsboro, NJ: Memory Press, 2000. Frick – Cage – N7433.4/P545/See/2000

Incorporates collagraph, relief, laser and ink jet printing for the images. Cyanotype is used for the text. The type for the text pages is BL Flutiger Black. A 24 page book printed on Arches buff. The shape of the pages and the binding structure reflect the theme of the book "time." Front and back covers join when the book is exhibited to form a circle with the pages acting as spokes, reflecting the traditional construction and movement of a timepiece. The book was written, designed, printed and bound by the author in an edition of 4.

Pisano, Michael. *Gestation*. Plainsboro, NJ: Memory Press, 2003. Frick – Cage – N7433.4/P546/G47/2003

Digitally printed, ring bound with pages alternating with transparent pages that have sections of text readable from each side. Artist is the son of Maria Pisano listed above.

Porter, Bern. *The World of Bern*. With original contributions by John M. Bennett, et al. Ann Arbor: Roger Jackson, 2002. Hillman Library – Special Collections – Room 363 – N7433.4/P67W67/2002

This is no. 43 of a limited edition of 50 copies signed by the author. Includes chapters on the making of and texts of Yin Yang and The Happy Rock.

Postman, Ferderica. *The True Collector*. Art by Bonnie Stone. Los Altos, CA: P'Nye Press, 1997. Frick –Cage – N7433.4/P68T78/1997

26 folded sheets each containing printed letterpress text and an illustration laid in Plexiglas case with removable cover. Limited edition of 100 signed and numbered copies. This is number 69. An alphabetical exploration of the fancies, follies and foibles of collecting and collectors. Includes such treasures as a moveable doll, a pop-up of a lighthouse, hand colored prints, original collage and tip-ins of a bookplate, a cigar band and postage stamps, plus an original game for collectors.

Powers, Alan. *A Pick of Patterned Papers: To Greet the New Century 2001*. England: Incline Press, 2001. Frick - Cage – TS1124/P68/2001

This seventh new year booklet from Incline Press has been set in Goudy Old Style types by Kathy Whalen and printed on an Auto-Vic platen press by Graham Moss in an edition of five hundred copies. This is one of four hundred copies wrapped in a Judd Steet Gallery patterned paper.

Prowler, David. *A Telegram from Marcel Duchamp*. Designed by Daine Burk and Robert Langenbrunner. San Francisco: Readymade Press, 1990. Frick – Cage – N6853/D8P76/1990

This is no. 9 of 30 signed copies. Cover composed of metal and plastics, with a fuzzy material on the spine and with a rubber breast. The female anatomical device is a reference to Duchamp's cover for an exhibition catalogue created for *Le Surrealisme en 1947*, held at Galerie Maeght, Paris (July – August, 1947). The back cover of his original exhibition catalog was pasted with a sticker that said "Priere de Toucher" – or, "Please touch." Each deluxe edition of the 1947 exhibition catalog (over 1,000 copies) was covered with a pink foam rubber breast surrounded by a rough-edged circle of black velvet. This artists' book was written by David Prowler and designed by Diane Burke and Robert Langenbrunner. Hand sewn and hand assembled by Kay Yataba, built and packaged by Marc Deland. Illustrated throughout with original art and reproductions of Duchamp's original production.

Ray, Michelle. *The Floating World: A Collection of Ukiyo-e Fiction*. Brighton, MA: Michelle Ray, 1999. Frick – Cage – N7433.4/R385F56/1999

Hand sewn artists' book illustrated with both black and white and colored prints in folded cover boards with string tie closure. Cover has special paper and gold embossed leaves. Limited edition of 5 copies.

Rindl, Deb. *A Recipe for Disaster*. [S.l.: The artist, 2002] . Frick – Cage – N7433.4/R57/R29/2002

Stylized perspex model of a stealth bomber, text on folded paper structures intended as main bomb and two bomblets; all in a dark grey five sided box following outline of model. One in an edition of 35 initialed copies.

Rozzi, Adrienne. *Language of the Arno*. Pittsburgh: Rozzi Publications, 2010. Frick – Cage – N7433.4/R69L36/2010 – Sent to Preservation Dept. Please ask staff for assistance.

A graduate of Pitt's Studio Arts Department, this is a one-of-a-kind altered book using hand screened print paper cut into circles, thread, hand marbled paper. The circles are sewn together to flow out of the binding. It was made in Florence, Italy when the artist studied how to marble paper at a shop located on the Arno River; the binding consists of a withdrawn library text with all pages removed: *Geschichte der deutschen Kunst von 1900 bis zur Gegenwart* by Franz Roc, Munch: F. Bruckmann, 1958. Includes a piece of wood (7 x 19 cm) to mount the binding on a wall.

Schwartzott, Carol. *Beyond Ichthyology: The Fine Art of Fish Illustration*. Selected Artistic Adventures with references to famous explorations and illustrations. New York: Blacks Corner Letterpress, 2005. Frick – Cage – iN7433.4/S35/B48/2005

One of ten copies signed by the artist.

Schwartzott, Carol. *A Brief History of Knitting*. Freeville, NY: Lilliput Press, 2006. Frick – Cage – tN7433.4/S35B76/2006

Partial accordion-fold construction, with spine incorporating miniature knitting needles; includes samples of knitting and felt. Housed in green fabric covered box with buttons for closing. Limited edition of 50 copies.

Schwartzott, Carol. *A Brief History of the Fan*. 2<sup>nd</sup> ed. Freeville, NY: Lilliput Press, 2003. Frick – Cage – N7433.4/S35B74/2003

One volume in art box with folded fan. Book lain in the top of the container and the fan in the base. No. 10 in a second edition of 30 signed copies. Accordion fold miniature book on Yohko Japanese paper printed on an Epsom 2000. Endboards are covered in Japanese paper. Standing fan of card with inserts of paper to allow the fan to open. Words giving the language of the fan on the fan. On opening one end, one pulls out a stand holding the fan, seven cardboard dividers between each. The text describes etiquette and symbolic meaning of holding and moving the fan. The opposite end of the box contains a miniature book entitled *A Brief History of the Fan* from 3200 BCE to Sally Rand. Includes bibliography.

Schwartzott, Carol. *Hands*. Niagra Falls, NY: C. Schwartzott, 1994. Frick – Cage – N7433.4/S35H36/1994

Printed on Rives BFK 8"x". A pop-out that opens out from a center panel of a large hand. The black paper portfolio is embossed from the hand print, with a hand-made porcelain hand used as a closure. Ten copies, signed and numbered in pencil on the back of the center panel.

Schwartzott, Carol. *Kimono/Kisode: a Decorative Study of the Kimono*. Washington, DC: National Museum of Women in the Arts, 2001. Frick – Cage – N7433.4/S35K55/2001

Printed by Blacks Corner Letterpress ... archival boards, Japanese chiyogami papers, piano hinge binding design by Hedi Kyle ... created for and supported by the Library Fellows of the National Museum of Women in the Arts Washington, DC. Decorated paper on hinged boards; issued in decorated case. Limited edition of 125 signed and numbered copies.

Sharoff, Shirley. *The Great Wall = La grande muraille*. Paris, France: Shirley Sharoff, 1991. Frick – Cage – N7433.4/S416G74/1991

One continuous strip with the top edge red, the Great Wall unrolls to a length of 7 emters but can be stood up to make a wall of paper. Eight etchings, plus comments by the students, alternate with the text in English, French and Chinese. Hadns et in Athenaeum type by Francois Da Rose on arches paper “prepared” to look like a tablet. Folded like a snail, the book is in an althuglas clip inserted into a box cover. Edition of 65 signed copies.

*A Small Collection of Fists*. Oxford: Alembic Press, 1990. Frick – Cage – tZ250.3/S6/1990  
Limited ed. of 100 copies; nos. 1-10 bound in morocco leather. This is no. 7.

Smith, Keith A. *Book 91*. Barrytown, NY: Space Heater Multiples, 1982. Frick – Cage – iN7433.4/S65A4/1982

An artwork, without printing except for the embossed title page. Termed a “string book” in the artist’s *Structure of the Visual Book* (1984, p. 95), this item is considered one of the seminal works in the artists’ book movement. The covers of the book have a strong pattern, hinting at what’s to be found inside. Upon opening the book, a cut page is found that reveals glimpses of the title page beneath it – one that is barely legible because the words are blind embossed on the page. The fact that the text is not inked seems to emphasize just how unimportant text is in this book. The title page, in fact, provides the only text in this book whose leaves are strung together with linen cords and punched with holes to create varying effects of light and shadow when viewed with a single light source. This is no. 33 of a limited edition of 50 copies numbered and signed by the artist.

Taj-Eldin, Cordula Tabitha. *Seven Senses [art original]*. S.l.: C. T.Taj-Eldin, 1991. Frick – Cage – oN7433.4/T34A7/1991

Seven color prints jointed on six-hinged board, each with a rotating disc. In box.

Truck, Fred. *Tangerine Universe: In Three Refrains*. Des Moines, Iowa: Cookie Press, 1975. Hillman Library – Special Collections – Room 363 – PS3570/R74T36/1975

Fluxus (Group of Artists). “Camping Out.”

*212 McCarty Street Matches: If Only They Struck Anywhere*. San Francisco: Eightfold Press, 1994. Frick – Cage – tZ239/E463/1994

One matchbox (22 matches) by Seth Kroeck. Printed on Diamond’s Strike Anywhere matches and French’s 145 pound Dur-O-Tone. This is number 6 of 40 copies.

Tyrol, Patty. *Night*. Rosendale, NY: Women’s Studio Workshop, 1983. Hillman Library – Special Collections – Room 363 – N7433.4/T95A5/1983

This is no. 18 of 100 copies.

Vonnegut, Kurt. *Pandora’s Box./ Slaughterhouse-Five*. Santa Cruz, CA: Peter and Donna Thomas, 1997. Frick – Cage – PS3572/O5/S684/1997

An innovative miniature-scrolling book created like Pandora’s Box of the Greek myth. When the box is opened and the scroll pulled out, all the evils (printed on the scroll) are released. Hope is left that is represented on the scroll by the text, a quote from Kurt Vonnegut’s *Slaughterhouse-Five*. Constructed from exotic wood and marbled, hand-made linen rag paper. Text printed in four colors using metal and linoleum blocks. Title stamped on lid of box in gold. This is no. 49 of 130 copies.

Waldseemüller, Martin. *Tabula terra nova [map]*. Text by Katherine R. Goodwin and Dennis Reinhartz. Designed and produced by W. Thomas Taylor. Dallas: Somesuch Press, 1992. Frick – Cage – tG3290/I513W34/1992

*Tubula Terra Nova* was drafted originally by Marin Waldseemüller of Strausbourg in 1513. This miniature book is number 165 of 200 numbered copies. Signed by the designer.

Weier, Debra. *O + O / Circle Plus Circle*. Princeton Junction, NJ: Debra Weier, 2003. Frick – Cage – iN7433.4/W425/O2/2003

Unique pop-up artist's book designed and constructed by Debra Weier, green, blue, orange, khaki and brown pages with light khaki wrappers. Laid in a strong red cloth drop-back box. Signed edition.

Weston, Heather. *Binding Analysis: Double Bind*. London: Heather Weston. London: Heather Weston, 2000. Frick – Cage – N7433.3/W45B65/2000

This book is double spiral bound at right and left edges with the pages splitting down the center. This is number 11 of an unlimited, signed and numbered edition. The artist employs structure to make a statement about the experience of schizophrenia that the text alone could not. Four separate narratives – one pictorial, two textual, one structural – unravel concurrently, and the reader must come to an understanding of and solve the riddle contained within the structure. The book, then, refers directly to the process of psychoanalysis as a tool for understanding the book's story. A hidden narrative can only be pieced together when eight pairs of object images, which the binding naturally splits, are reunited and the pages flipped inside out – a reference to the necessity of an external person, the analyst, who can take an active interest in the content. A jacket, with a padded yet rigid back panel, gives the book, which is floppy with foam covers, firm containment. When the jacket, which ties at the back, is undone, the subtitle is revealed as it is opened.

Wetzel, Anita. *Sea Ribbons*. Rosendale, NY: Women's Studio Workshop, 1983. Hillman Library – Special Collections – Room 363 – dN7433.4/W47A4/1983

This is no. 35 in an edition limited to 100 copies.

Williams, Stephen. *To Barbara*. S.l.: Stephen Williams, 1990. Frick – Cage - N7433.4/W55/A4/1990

Foil covered and glued altered book object contains a 3.5 inch capped perfume bottle within a cutout section of a book's interior. A metal nail emerges from inside the book and through the spine.. With inscription "to Barbara – SW '90". "Inscription to Barbara [Fendrick]."

Wilson, Millie. *Errors of Nature*. San Francisco: New Langton Arts, 1992. Frick – N7433.4/W57E7/1992

In envelope. This is no. 918 of a limited edition of 1,000 copies.

Yoon, Jeannie Meejin. *Absence*. New York: Printed Matter, Inc., Whitney Museum of American Art, 2003. Frick – Cage – tN7433.4/Y66A27/2003

Both a book and a sculpture object. A memorial to the twin towers of the World Trade Center (September 11, 2001). Yoon, an architect and designer, chose not to produce a traditional design proposal for the World Trade Center Memorial Competition,. Instead she created a non-architectural, non-site-specific space of remembrance: a portable personal memorial in the form of a book. At almost two pounds, *Absence* has a considerable physical presence, but it is in every way the ghost of a presence, and it is that ghostliness that gives it its particular weight. A solid white block of thick stock cardboard pages, the book's only "text" consists of one pinhole (representing the antenna mast) and two identical squares die-cut into each of its 120 pages – one of each story of the towers. These removed elements lead the reader floor by floor through the missing buildings towards the final page where the footprint of the entire site of the World Trade Center is die-cut into a delicate lattice of absent structures representing the financial district street grid surrounding the twin towers. Remarkable for its employment of an under-used strategy – restraint. The simplicity of Yoon's materials and her use of repetition speak, without words, about unspeakable loss.

Zaleski, Jean. *Cow/Lines*. Lines by Edwin Honig. Providence, RI: Copper Beach Press, 1982. Hillman Library - Special Collections - Room 363 – dNC139/Z35Z3/1982

## **Finding Information about Artists' Books and Making Artists' Books**

### **Pitt Cat**

Books about the genre artists' books can be located by executing author, title, subject or keyword searches in Pitt Cat, the ULS online catalog. See the relevant section above.

## **Selected Publications About and Making Artists' Books**

Bodman, Sarah. *Creating Artists' Books*. London: A & C Black, 2005. Frick – N7433.3/B63/2005

Bohning, Gerry. *Literature on the Move: Making and Using Pop-Up and Lift-Flap Books*. Englewood Colo: Teacher Ideas Press, 1993. Information Sciences Library (316 Information Sciences Bldg. – Z116/A3/B55/1993

Bury, Stephen. *Artists' Books: The Book As a Work of Art, 1963-1995*. Aldershot, Hants, England; Brookfield, VT: Scolar Press, 1995. Frick – N7433.3/B87/1995

Castleman, Riva. *A Century of Artists' Books*. [Exhibition catalog: October 23, 1994 – January 24, 1995] New York: Museum of Modern Art; dist. by Abrams, 1994. Frick – N7433.3/C37/1994

Drucker, Johanna. *The Century of Artists' Books*. New York: Granary Books, 1995. Frick – N7433.3/D78/1995

Golden, Alisa J. *Expressive Handmade Books*. New York: Sterling; Lewes: GMC: dist., 2007. Frick – Z116/A3/G64/2007

Hubert, Renée Riese. *The Cutting Edge of Reading: Artists' Books*. New York: Granary Books, 1999. Frick – N7433.3/H83/1999

Jackson, Paul. *The Pop-Up Book: Step-by-Step Instructions for Creating over 100 Original Paper Projects*. New York: Henry Holt, 1993. Information Sciences Library (316 Information Sciences Bldg) – TT870/J325/1993

Krause, Dorothy Simpson. *Book + Art: Handcrafting Artists' Books*. Cincinnati: North Light Books, 2009. Frick – Z271/K755/2009

La Fosse, Michael G. *Origamido: The Art of Folded Paper*. Gloucester, MA: Quarry, 2000. Frick – TT870/L34/2000

LaPlantz, Shereen. *Cover to Cover: Creative Techniques for Making Beautiful Books, Journals & Albums*. New York: Lark, 1995. Frick – On order

Lyons, Joan. *Artists' Books: A Critical Anthology and Sourcebook*. Rochester, NY: Visual Studies Workshop Press; Layton, UT: Dist. by G.M. Smith, Peregrine Smith Books, 1985. Frick – N7433.3/A75/1985

*Masters of Origami at Hangar-7: The Art of Paperfolding*. Ostfildern-Ruit: Hatje-Cantz; New York: DAP, 2005. Frick – TT870/M38/2005

Penland School of Crafts. *The Penland Book of Handmade Books: master classes in Bookmaking Techniques*. New York: Lark; Lewes: GMC dist., 2008. Frick – Z271/P45/2008

Includes books as sculpture, simple binding, pop-up structures, folded structures, box construction, sculpture as books, wood covers and metal clasps and other subjects.

Perrée, Rob. *Cover to Cover: The Artist's Book in Perspective*. [Exhibition catalog: November 2002] Rotterdam: Nai Publishers, 2002. Frick – N7433.3/P47/2002

Ruben, Robert J. *Beyond the Text: Artists' Books from the Collection of Robert J. Ruben*. [Exhibition catalog: Grolier Club, March 24 – May 28, 2010] New York: Grolier club, 2010. Frick – N7433.3/R83/2010

Smith, Keith A. *Structure of the Visual Book*. 3<sup>rd</sup> ed. Rochester, NY: Keith A. Smith Books, 1994. Information Sciences Library – Z116/A3S58/1994 (copy also in Frick)

Stein, Jeannine. *Re-bound: Creating Handmade Books from Recycled and Repurposed Materials*. Beverly MA: Quarry Books, 2009. Frick – Z271/S74/2009

Instructions on how to take everyday materials from around the house, flea markets, thrift stores and hardware stores to make hand-bound books.

*Talking the Boundless Book: Art, Language, and the Book Arts: Essays from Art & Language, Re-Reading the Boundless Book*. Ed. and intro. By Charles Alexander. Minneapolis: Minnesota Center for Book Arts, 1995. Information Sciences Library – N7433.3/T36/1995 (Frick – N7433.3/T36/1995)

Tourtillott, Suzanne J. E. *500 Handmade Books: Inspiring Interpretations of a Timeless Form*. New York: Lark Books, 2008. Frick – Z246/A14/2008

Weston, Heather. *Bookcraft: Techniques for Binding, Folding, and Decorating to Create Books and More*. Beverly, MA: Quarry Books, 2008. Frick – Z271/W457/2008

## Journal Articles

Searching for journal articles on the subject of artists' books or the names of individual artists will provide scholars with current information. Journal articles can be located by executing searches in selected art databases listed below. The following journals regularly include articles on artists' books.

*Afterimage*. Online, 1994+; Printed edition, Frick - 1, 1972+ (scattered holdings)  
This periodical published a special issue on artists' books – Vol. 12, January 1985, pp. 4-6, 9-11; supp. i-xv.

*Art on Paper*. Bi-monthly. Frick - 1, 1994+

*Artweek*. Monthly. Frick - 6, 1975+

This journal published two special issues on the subject of artists' books (Vol. 22, June 6, 1991, pp. 17-23; Vol. 26, January 1995, pp. 16-26;

*Bonefolder*, 1, 2004+

An e-journal for the bookbinder and book artist that began during Fall 2004. Since it is an open access journal, it can be read by going to the following Internet site  
<http://purl.oclc.org/NET/bookartsweb>

*Cimaise*. Frick, 1988-1994

This journal published a special issue on the subject of artists' books in Vol. 40, January/March 1993, pp. 7-20, 53-59.

*Journal of Artists' Books* (Online), 1994-2003. Ceased publication.

Issues for 2003 are mounted on the ULS Digital Library ([www.library.pitt.edu](http://www.library.pitt.edu)). Click on E-Journals and then execute a title search to locate the online issues in the library's collection. The printed (paper) edition is in Hunt Library – Carnegie Mellon University.

*New Art Examiner*. Frick - 12, 1984+ (most issues)

This journal published a special issue on artists' books with its Vol. 26, No. 3, November 1998, pp. 18-43. While the Frick Fine Arts Library has many issues of this journal, it does not have the printed edition of this issue. It is, however, available online in the ULS Digital Library. Check the journal title in Pitt Cat and click on the link to access the electronic edition.

*Print Collector's Newsletter*. Frick – STORAGE - 4 -27, 1973-1996 (some missing issues)

*PCN* published a special issue on the subject of artists' books in its Vo. 24 (July/August 1993) issue.

In order to find other journal articles it is necessary to begin by using art databases. Art databases most important to the field of contemporary art are accessible at the ULS Home Page ([www.library.pitt.edu](http://www.library.pitt.edu)). The following art databases and web sites offer the best places to begin locating information about international art exhibitions. They are accessible in two ways:

**Click on FIND ARTICLES, go to the right of the screen and click on “Particular Database” then click the letter of the first word of the database title.**

*Art Index Retrospective*, 1929-1983, Indexing only

*Art Full Text*. 1984+, SOME full text, 1997+ Available for you to search yourself at any electronic device in ULS libraries. Begin at the ULS Digital Library Home Page, click “Find Articles” and then scroll to the “For In-Depth Results” section, choose Art and Architectural History, and click on the database title. Check the boxes in front of the databases you wish to search and then click the “Search” button at the top right of the screen.

One can search each index separately or both of them simultaneously. Provides citations to journal articles only. Covers the art of all periods in most American and major European art journals and museum bulletins (235 journals are indexed). Coverage includes African, Chinese, Egyptian, classical Greek and Roman, Indian and Southeast Asian, Islamic, Japanese, Latin American, Native American, Oceanic and Pre-Columbian arts. For assistance in using this database, see Library Guide No. 4 entitled *Art Full Text and Art Index Retrospective*, which will soon be mounted as a Research Guide on the Art and Architectural History Subject Page of the ULS Digital Library.

*Artbibliographies Modern*. Indexing and abstracts (summaries), 1974+ Available for you to search yourself at any electronic device in ULS libraries. Begin at the ULS Digital Library

Home Page, click “Find Articles” and then scroll to the “For In-Depth Results” section, choose Art and Architectural History, and click on the database title.

Provides citations and abstracts (summaries) of journal articles, books, exhibition catalogs, essays, dissertations, and exhibition reviews. Covers all aspects of modern and contemporary art, including performance art and installation works, video art, computer and electronic art, as well as the traditional fine arts of painting, printmaking, sculpture, and drawing. Photography is covered from its invention in 1839 to the present. A particular emphasis is placed upon adding new and lesser-known artists and on the coverage of foreign-language literature. Approximately 13,000 new entries are added each year. Updated bi-annually. For assistance in using ABM, see Library Guide No. 28 entitled *ArtBibliographies Modern*, which will soon be mounted as a Research Guide on the Art and Architectural History Subject Page of the ULS Digital Library.

*Library and Information Science Abstracts*. Indexing, abstracts (summaries) and some full text, 1969+ Available for you to search yourself at any electronic device in ULS libraries. Begin at the ULS Digital Library Home Page, click “Find Articles” and then scroll to the “For In-Depth Results” section, choose Art and Architectural History, and click on the database title.

*LISA* is a valuable reference tool for current awareness in information sciences.

Comprehensive coverage allows access to past, present and ongoing developments in rare books and the history of the book as well as librarianship, online retrieval, information science, information technologies and publishing. *LISA* covers the contents of 500 journals published in more than 60 countries along with unpublished academic and institutional research from the Current Research in Library and Information Science Database (since 1981). Updated bi-weekly.

## How to Find Journals at Pitt

1. Pitt Cat – Check the title of the JOURNAL (not the title of the article within the journal) in the online catalog.
2. Notice which Pitt library owns a copy of that journal
3. Notice if that library has the volume and year of the journal article
4. Notice if the journal is available in the printed or electronic edition.
  - If it is available in the printed edition at the Frick, complete a call slip for the journal, including its volume and year (see example below). Submit the call slip at the public service desk in the Frick Fine Arts Library Reading Room. The volume will be retrieved for you to use in the Reading Room.

<b>Call No.</b>
<b>Author</b>
<b>Journal Title / Volume / Year</b>
Art Journal

v. 46 June 2004

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<b>Name</b>	Candyce Hoeye
<b>Address</b>	8998 Buena Vista Dr. Pgh, PA 98723

- The printed journals may not be checked out of the library. There is a photocopier in the library's reference room.
  - If the journal is available in the electronic edition, click on the electronic link, choose the electronic journal issue and either read the article online or print it out. To print from public devices in ULS libraries, see page 4 of this handout.
5. If the journal is listed as being IN STORAGE, click on the REQUESTS TAB across the top of the Pitt Cat screen. Complete the online form and the article will be photocopied for you. *This service is free.*
  6. If the journal is not in a Pitt library collection, use the REQUESTS TAB at the top of the Pitt Cat screen and choose "Request a Journal from Another Institution." *There is a \$5.00 fee for this service. The ULS accepts Visa and Mastercard.* A photocopy of the journal article will be sent to the library of your choice and the fee will be charged to your library account. If the journal is available in electronic format at the lending library, it will be sent to you via your Pitt e-mail account. The same \$5.00 fee is charged for this service. You can check the status of that account at any time by clicking on "MY LIBRARY ACCOUNT" at the top of the Pitt Cat screen.

## Internet Sites

In addition to the sites listed below, several artists have individual web sites. Conduct a Google search using artists' names (i.e., John Eric Broaddus, Julie Chen, Richard Minsky and others). There are also some link compilations available on the Internet:

Bookartist Virtual Gallery (University of Idaho)  
[http://darkwing.uoregon.edu/~artv460/CIA1w\\_link.html](http://darkwing.uoregon.edu/~artv460/CIA1w_link.html)

Book Arts Gallery (Peter Verheyen)  
<http://www.bookarts.com/gallery/>

Colophon Page Gallery  
<http://colophon.com/gallery/gallery.html>

## Other Internet Sites about Artists' Books and Book Works

The Artist's Book as Idea and Form (First chapter of Johanna Drucker's book entitled *The Century of Artists' Books*)  
[www.granarybooks.com/books/drucker2/drucker2](http://www.granarybooks.com/books/drucker2/drucker2)

Artists' Book Image Database (Otis College of Art and Design Library)  
<http://artbook.library.otis.edu/>

Artists Books Information Resource (Yale University)

<http://www.library.yale.edu/~jwilliam/artistsbooks/>

Book Arts Web

<http://www.philobiblon.com/>

Center for Book Arts (New York City)

<http://www.centerforbookarts.org>

Discovering Artists' Books

<http://www.goshen.edu/~theodoreb/discovering/brief9.htm>

Franklin Furnace Archive

<http://franklinfurnace.org/>

Internet Resources for Artists Books

<http://www.library.unisa.edu.au/resources/subject/artistsbks.asp>

Joan Flasch Artists' Book Collection, John M. Flaxman Library,  
School of Art at the Art Institute of Chicago

<http://www.artic.edu/saic/art/flasch/>

MOMA Artist Book Collection

<http://www.moma.org/research/library/index.html>

Printed Matter, Inc.

<http://www.printedmatter.org>

Reed College Artists' Book

<http://cdm.reed.edu/cdm4/artbooks>

Visual Studies Workshop

<http://www.vsw.org/>

Women's Studio Workshop

<http://www.wsworkshop.org/artistsbooks.html>

Zybooks (London)

<http://www.zyarts.com/zybooks/>

\*"The person who knows where knowledge is, as good as has it." -- Brunetiere 34 –  
Rev. 04//16/10