And what have we got here? Cataloging and processing of artists’ books

Dr. Stephen Bury
Andrew W. Mellon Chief Librarian, Frick Art Reference Library, New York
Leipzig, December 2014

Artists’ books: a cataloguers’ manual

By Maria White, Patrik Perratt and Liz Lawes on behalf of ARLIS/UK & Ireland, London 2006
Resource Description and Access (RDA)

• Title and Statement of Responsibility Area:
  - transcribe titles even if spelled incorrectly or miscapitalised

• Imprint Area:
  - transcribe
  e.g. Harry N. Abrams, Inc.

• Extent Area:
  - Natural language
  e.g. 32 unnumbered pages :$b$ chiefly color illustrations ;$c$ 34 cm
James Lee Byars

*P.I.I.T.L.*
Bruno Munari

I Pre-Libri (Milan: Danese, 1980)
Aleksandra Mir  *Hello*

Or/And

*Ringier Annual Report 2002*
The Title
Auras/Levitations or Levitations/Auras
Auras first
The Staff View
Pagination
Buzz Spector

Publisher/Distributor Website
The Museum Collections Database
The Distributor’s Website
Unpacking My Library (unsigned)

By Buzz Spector
Cleveland: Cleveland Center for Contemporary Art, 1995

All the books in the artist's library, arranged in order of the height of the spines, from tallest to shortest, on a single shelf large enough to hold all of them around the walls of a room. An installation in the San Diego State University Art Gallery.

$100.00 (90.00 for members)
The Library Version

DADABASE
The Museum of Modern Art

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<th>Location</th>
<th>Call Number</th>
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<td>AVAILABLE</td>
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Note: Installation exhibited at the San Diego State University Art Gallery, Oct. 1-31, 1994. “All the books in the artist’s library, arranged in order of the height of the spine, from the tallest to the shortest, on a single shelf in a room large enough to hold them.”


Related corporate bodies: San Diego State University, University Art Gallery, Cleveland Center for Contemporary Art.

WorldCat no.: 33015525
Angela Lorenz *Binding Ties* (Bologna, 1997)
The Artist’s Website

Binding Ties
by Angela Lorenzo

Edition of 30, plus A-L lettered series for non-commercial use
5.1 x 16.2 x 1.5" box, 20.9 x 13.3" opened book

Bologna, Italy 1997

This book presents six vignettes, from the Bronze Age to the present, in the history of international trade across six continents. The background information for the poetry comes from economics and anthropology texts. The structure of the book is full of natural information as well, representing a combination of Western businessman and indigenous inhabitants. The poems are hidden within six silk-screened and die-cut regalional ties, from regalions sent to colonial territories of Britain, bound in a panorama format. Only the word “puli” is visible at the top of each tie. When the white intertwining is pulled up slightly from its seam, the words gradually appear. The text is not chronological. It travels East, starting with the Waghil in Papua New Guinea. Subsequent stops are made in the Pacific at the Marshall Islands, South America, Africa, the Middle East, and East Asia.

The reverse side of the book shows four die-cut rectangles in the shape of the labels. Once again, the intertwining of the ties shows through, this time displaying four words: RUBBER, SILK, COTTON, and COPPER. The importance of textiles in trade from prehistory onward cannot be overstated, and copper, Africa’s most important mineral export, gave rise to the Age of Exploration, enabling trade to advance at lightning pace via the triumph. But when the interferences are pulled up again, they form the cahier. Rubber becomes “rubber strings” and “silk screen cut” “cotton rag paper” with “copper wire and raffia binding.” Copper wire was even used as currency in West Africa, so in a sense, the book is bound with money hand-made staples of plaited copper electrical wire. The rubber stamp text is printed in the typeface New Caledonia, a place once visited by James Cook and later colonized by the French.

The ties on the end lacking die cuts mimic patterns for customers of made-to-measure ties, with the signature of the artist in place of the name of the tie customer at right, and the number in the edition in place of the tie width at left. The edition is of 30 copies, a reminder of the Thirty Years War in 17th century Europe, when the Dutch mercenaries fighting for France introduced a new form of neckwear to the battlefield which did not require searching or elaborate tying procedures. The French officers were then back home to court and the modern necktie was born.

The bottom part of the ties, in essence what is visible here, is known as the blade in Britain or the apron in the U.S. The back of each blade is silk-screened with a shiny Prussian blue ink, which shows off the burlap grain of the paper. The “source” is printed with the same ink and perforated by hand with a tailor’s sealing wheel used to mark patterns. The burlap patterned paper is actually titled “tweed” in the Savile Row line of paper proficiently produced in the spring of 1997 by Cartier Fedrigoni. The paper, which comes in tweet, plain and pinstripe, is actually made from recycled scraps from the garment trade as well new fibers. Savile Row is the street where conservative businesses sell their suits and ties, but the tweed pattern, enlarged, is repeated on the front of the book by the diagonal stripes of the regimental ties. The same pattern is created when feathers are placed side by side, as they might be on an indigenous feather skirt or a feather headress. The “source” of the tie is not a misnomer: the book may be worn in one with raffia “ties” to secure it around the waist, or may be tied around the crown of the head. The idea of mixing indigenous designs and neckties is not limited to this book. In doing research for the text, the artist discovered indigenous people from Fiji and Papua New Guinea wearing ties with native dress in photographs.

The case is structurally based on the envelopers in which ties are sold in Italy, with a raffle tied in place of a ribbon tie. Most of the imagery was drawn from the 1942 Parker Brothers “South American Trading Game” found at an antique store in Maine in 1990. This game taught young North Americans what raw materials to extract from each country and what finished products to sell. The imagery that did originate with the game comes from the artist’s extensive ephemera collection, including Victorian cut-outs of exotic animals. The vertical lines of the Fedrigoni pinstripe paper serve as the longitude lines on the world map at the same time. An original silk on the sample collected by the artist from the tie manufacturer P.L. in East London is glued beside each top flap, with 15 different regiments represented, all from former colonies.

The ties, left to right:

VIEWER BEWARE: The blades of the ties will speak through the bottom of their sheath if they are put point down.

Published together with Sintesi Edizioni, a press created by Guido Tocci dedicated to producing artists’ books in Bologna, Italy.
Author/Creator: Lorenz, Angela.
Title: Binding ties / Angela Lorenz.
Published/Created: Bologna : Sintesi Edizioni, 1997.
Physical Description: 1 v. (unpaged) ; 29 x 53 cm.

Yale Holdings
Location: Haas Arts Special Collections (Non-Circulating)
Call Number: N7433.4 L67 855 1997 (LC) Oversize
Status: Not Checked Out
Notes: Unit 2

Local Notes: AOB has copy no. 14, signed by the artist.
Notes: Consists of six silkscreened and die cut regimental ties bound in a panorama format. Rubber stamp and silk screen on cotton rag paper with copper wire and raffia binding. Housed in a case which is structurally based on envelope in which ties are sold in Italy, with a raffia braid tie. Edition of 30 copies.
Format: Book
Subjects: Artists' books--Italy.
Subjects (Local Yale): Shaped books--Specimens--Necktie.
Lorenz, Angela--Autograph.

Link to this page: http://hdl.handle.net/10079/bbcl/4148233
Three Letter Words is fundraising to build a ‘virtual art book fair’, a website which will integrate a continuous feed of artists’ printed material, an online library and global art bookshop map.

Artist-publishers, collectives and individuals, will be able to upload excerpts and images of their latest publications, readers can browse this library, and then be directed to the specialist shops stocking the printed matter.
The London Bookshop Map

THE LONDON BOOKSHOP MAP
Map / About / Donate

Independent bookshops fill the gaps left by high street chains, stocking thoughtful and idiosyncratic choices of books rather than market-driven selections. They sustain local interests and offer different ways for communities to participate in a range of cultural activities. They are crucial platforms for alternative publishing.

Visit your local independent bookshop and pick up issue 5 of the London Bookshop Map which features two new works by artist Camilla Wills.

Or visit the app store, download our free app, and generate a story that is added to artist Dora Garcia’s Twenty-three million, five hundred and eighty-six thousand, four hundred and ninety stories (2013-ongoing).

You can view stories created by the project here, http://twentythreemillionstories.tumblr.com

The app shows users the nearest independent bookshop to their current location in London, and allows them to search for specialisms including, art, children’s, secondhand & many more.

The London Bookshop Map was founded in 2011 to promote independent bookshops and to commission and distribute new work by contemporary artists. The map is printed annually and previous print issues have featured David Batchelor (2011), Katrina Palmer (2012), Hannah Richards (2012) and Dora Garcia (2013).

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Integration or Segregation
Integration
Segregation
Conservation
The White Glove
MARCEL BROODTHAERS
A Voyage on the North Sea

Keith Godard

*Glue Glue* (New York : Works, 1973)
Tracey McKenna *Bulk* (London: Barbican Centre, 1997)
Dieter Roth

Dieter Roth

*Literaturwurst* (1969)
Dieter Roth

Snow (1964-9)
Richard Long

[Papers of river muds]