



# Show and Bestow

The Ruth Hughes Collection of Artists' Books

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This catalog was published on the occasion of the exhibition  
*Show and Bestow: The Ruth Hughes Collection of Artists' Books*

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April 5, - June 4, 2010

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Covers; *Ruth's Journey* by Dolph Smith

It has been exciting and deeply gratifying to witness the development of this collection of artists' books that honors Ruth Hughes, Oberlin College class of 1985. When Ruth first shared with me the idea for the collection – including the fact that it would be donated to the Oberlin College Library – neither of us guessed the magnitude it would eventually attain. I watched in amazement over several months as reports came in about the steadily growing number of titles. The final total for the collection is extraordinary: 100 books donated by 79 book artists!

The Ruth Hughes Collection of Artists' Books is a wonderful addition to Oberlin's Clarence Ward Art Library. It joins an extensive collection of artists' books already held by the library that Ruth herself has helped to build over almost two decades of service on the acquisitions committee of the Friends of the Oberlin College Library.

Oberlin will be exhibiting the collection from April 5 to June 4, 2010 and we will also mount a complementary online exhibition. We are especially pleased that the opening celebration of the collection – scheduled for Friday, April 9 – will feature a lecture by Johanna Drucker, an internationally known expert in book studies and author of *The Century of Artists' Books*, the first book-length study of artists' books as a twentieth-century art form.

On behalf of Oberlin College I want to express warm and heartfelt thanks to the many people who have made the Ruth Hughes Collection of Artists' Books and this catalog possible. Our gratitude extends first of all to Ruth herself who has long been an engaged and supportive alumna of Oberlin and a very special friend of our library. We are also especially appreciative of the efforts of Ruth's friend and colleague Alice Austin – herself a well-known book artist – who conceived with Ruth the idea for the collection, issued the call to artists, and was instrumental in the creation of this catalog.

Finally, Oberlin is indebted to all of the artists who have donated their works and to the other contributors to the collection. Our college is enormously fortunate to be the recipient of your generosity. I hope all of you will take ongoing satisfaction in the fact that your books are coming to a community where they will be used, enjoyed, and treasured for many, many years to come.

*Ray English*  
*Azariah Smith Root Director of Libraries*  
*Oberlin College*

When Alice Austin asked me if the Free Library could host *Show and Bestow* as the Philadelphia venue for the exhibition, I answered yes without hesitation. Ruth Hughes is a highly respected librarian in the Philadelphia rare book world and while I was saddened to hear of her illness, I was pleased to be able to play a part in this celebration of her life. The books donated for the collection are a marvelous cross-section of the various kinds of work being produced by book artists today. The exhibition was stunning and we enjoyed every minute of its presence here. Oberlin is very lucky to be on the receiving end of this marvelous collection.

*Karen Lightner*  
*Head, Art Department and*  
*Curator, Print & Picture Collection*  
*Free Library of Philadelphia*

# Introduction

Sometimes the stars align, and everything comes together in ways that no one could ever have imagined. Such is the case with this collection, formed through the generosity of Ruth Hughes's colleagues and friends, and friends of friends, the many talented book artists who freely shared their extraordinary work.

What do you do when a good friend and colleague gets sick? This was the quandary Alice Austin found herself in when she received the news that Ruth's cancer, which had been in remission, had returned in a more serious form. Alice was determined to do something for Ruth that she and others could enjoy and participate in. Alice knew that Ruth was an active member of the Friends of the Oberlin College Library and also that Ruth was interested in artists' books, so she put two and two together, with amazing results.

While we are powerless to control many things in our lives, we are not powerless in how we react to them. Having a terminal illness can be isolating, something that is uncomfortable to reveal, often in part because we don't want to be treated differently from before, because we want to maintain a "normal" life. Even so, when we can speak and share both the bad and the good with others, the exchange often proves beneficial for both the teller and the listener. But finding a way to share the news can be difficult. One way is to have another focus, something outside ourselves that draws us together in a positive light. This collection is just such a focus, not only for Alice and Ruth but also for the many artists who have donated their work to this collection. The reasons for their choices vary—some sent what they considered their best work or created new works, while others sought out works that resonated for them with Ruth's situation. The response to Alice's request has been overwhelming, and says as much about Alice, herself a book artist, as it does about Ruth.

When I was asked to write this introduction, I knew that I would thoroughly enjoy the opportunity to look at so many artists' books. I have been collecting artists' books for my own institution for nearly a decade, and always find it difficult to meet creative book artists without adding at least one of their works to the collection. I like to consider what I do for my institution to be collecting a representative sampling of what's being done. Like most librarians, I don't collect them just to hide them away. They come out again and again, for exhibitions, for classes, for researchers, and sometimes just for fun. The beauty of this collection is that it will be shown at and bestowed upon Oberlin College, where it can play these many roles for years to come.



Not surprisingly, some book artists and donors, in choosing what to give, clearly intended to speak to Ruth directly. One example is Patty Hammarstedt's *1:7*, with its reduced-size reproduction of a mammography x-ray in a film envelope—its title refers to the commonly cited statistic that one in seven women in this country will have breast cancer at some point during their lifetime. Another is Julia Miller's *effective object HEALING ART powerful medicine*, with its hand-colored linoleum cuts of guardian angels and guardian patterns drawn from Ethiopian healing scrolls. One can see this too in *Remains*, by Laura Beyer, a work that explores through words and etchings the remains (bird's nests, seeds, stems, bones) left behind in the natural world after the death of the individual, be it flora or fauna.

The most extraordinary book in this category, and arguably in the entire collection, is Dolph Smith's beautiful *Ruth's Journey*. A unique book made especially for Ruth, *Ruth's Journey* nonetheless transcends the personal to speak to the journey we all must face. Smith chooses the paper airplane as a metaphor for life. The airplane comes into existence by being cut from the paper that constitutes the pages of the book. Beginning as blank pages, the plane slowly takes shape, first as cuts in the paper of the pages, then as folds. Finally the plane is released from the page that gave it form and has an independent life, traveling on and through the pages that follow, changing

color from blue to red as it travels on its final journey into the heavens. The front board of the binding is a glass window through which one sees a watercolor scene of a blue sky with clouds. On the glass is etched a paper airplane, which casts its shadow on the background.

The range of formats, content, and materials in the Hughes collection is impressive. There are many different styles of accordion, or concertina books, including pieces like *Word Ruler*, a work by Aimee Lee about measuring one's experience of the world with words, and *Who We Are*, by the Philadelphia Chapter of the Women's Caucus for Art, which uses an accordion folder to contain the contributions of the various artists. Others, such as Melanie Mowinski's *East Fork: Into Denali*, with its pressure-printed paper collages, and Jude Robison's *Cellist of Sarajevo*, which addresses how the human spirit stays alive in time of war, employ variant flagbook structures. Among the smallest works in the collection are miniature books by Tania Baban—*Lost: One Footed Adult Crow. Reward.*—and Elizabeth Sher—*Mollusca Gastropoda Fever*—the latter consisting exclusively of images of snails.

Hedi Kyle plays with collages in *Sammelsurium* (which translates to medley or jumble), one in a series of unique works, each of which takes as its starting point a reproduction of the previous work in the series. Stephanie Wolf's *Snow Star*, a hexagonal book which the reader unfolds into a paper snowflake, and Alicia Bailey's *Lash Lure* and *Belladonna*, two scathing attacks on the cosmetics industry in the form of a mascara container and a cosmetics case, are examples of how different formats reflect their content. Andrea Krupp's *Straightenup and Flyright* and *High-Flying Dare-Devil* are pop-up books which reveal vignettes capturing a moment in time. Karen Lightner's *Therapy Tale Blue* unfolds in three sections, telling a tale of depression sequentially. Books made in part with hair (Rosemarie Chiarlone's *Gone*) and clay (Evelyn Eller's *Maya Hieroglyphs*) reveal how unusual materials can speak to us.

Some books consist simply of images—Ditta Baron Hoerber, *Self Portrait*; K. Kuster, *Italian Landscape*; Marilyn R. Rosenberg, *Red*; and Megan Hughes, *Gatherings*. Susan Johanknecht's *The Transgenic Tale of Lily Goat Gruff* and Laura Wait's *In the Garden*, where the garden referred to is Eden, rewrite the canon in interesting ways. Lynne Avadenka, in *By a Thread*, retells the stories of Queen Esther and Scheherazade, transcending time and space in the process.

A number of books in the collection examine space and place from different angles. Mary Tasillo's *An Atlas of Rooms* focuses on shared or inhabited spaces. Thomas Parker Williams and Mary Agnes Williams's *Forest* employs three distinct formats—woodcut, linocut, and poetry—to reflect on four pinhole photographs of the forest. Michelle Wilson and Marie H. Elçin's *Infinite Thread* takes water as the inspiration for a panorama of the interconnected world of nature. In Susan Viguers's *Tiptoe Through the Cosmos*, sense emerges out of nonsense and then seems to disappear again, leaving us hanging between the profound and the mundane, between heaven and earth.

Other works want to enumerate, or group like with like. Some do it simply, like Elaine Chu's *School Days*, which uses a flagbook structure to explore our experience as children learning the different forms that numbers take when written as numerals and as words. Janine Wong uses numbers as the basis of *Counting: A Book of Lists*, where each number relates to both a category of lists and number of lists themselves. Food is behind the enumeration in J. Gregory Pizzoli's *Three Recipes: A Collaborative Effort Towards Greater Satiety*, with its recipes for Baklava and the interestingly named Sweet Potato Paradise and Chochipananut Bread. Reflecting a desire to bring together similar words, whether united by form (spelling) or content (meaning), are Susan Weinz's *Zooks Too*, in which she plays with typography, using the letter Z to create visual and textual delight; Barbara Henry's *Casebook*, with its list of words containing "case" or "cas"; and Elizabeth Curren's *Love Gloves 3 for Susan*, with its lists of synonyms for words relating to love, like "passion" and "infatuation," bound between a pair of red cotton gardening gloves.

Some of the books are playful, both in form and content, like Alice Austin's *Box of Happiness*, which encourages us to "eat more pie," and Maryann J. Riker's *Renaissance Button Book*, with miniature reproductions of images of bellybuttons in Renaissance art, bound with a real button as its front cover. Others are humorous even as they deal with serious topics, such as human frailty in Sarah Nicholls's hilarious *The McGinley Paper Company Sample Book of Faults*, and love gone sour in Emily Martin's *Who, What, Where, When*. Nanette Wylde's *Gray Matter Gardening: How to Weed Your Mind* plays with the genre of self-help books, while Fred Rinne's *All My Bands* explores the extremes to which humans go to create unique identities for themselves, here through a series of rock bands that are both funny and absurd.

Books dealing clearly with book-related topics include Nancy Nitzberg's *A True Depiction of All Manner of the Book Arts* and Denise Carbone's *Observations on the Caterpillar Stitch: Sewing Card & Instruction Manual*. Pat Badt and Rachel Sherk use the form of the bookmark to convey meaning in *Bookmarks of the Season*, while Daniel Mellis, in *If the register, marks are in register* explores discordance through the printer's method for ensuring that colors are in alignment on the page. The paper airplane, which serves as a metaphor for our journey through life in Dolph Smith's work, takes on a life of its own in Asa Yoshie's *Paper Airplanes*.

Some works have clear political messages. Judith Blumberg's work *In This Land* juxtaposes images of war with images of 1950s domestic tranquility. Kitty Caparella, in *The Message*, reproduces images of the 9/11 terrorists against a red background on one side of small squares that fold up into an inconspicuous cube. When fully unfolded, Caparella's work takes the form of a swastika, an ancient religious symbol that was turned into a political symbol by the Nazis and fascists, showing how easily religion can be exploited for political purposes. In *Witness*, Ashlee Weitlauf prints the names of activists on one side of cards and political quotes from those activists on the other. Miriam Schaer explores war from a different angle in *The Rules of Engagement*, reproducing a series of twenty unique hostess aprons that Schaer created by juxtaposing epigrams from Sun Tsu's *The Art of War* with images of women. In *El muro: The Wall*, Eduardo Hernández Santos captures in revealing photographs the many faces of Cuba's LGBT community, regularly persecuted during Castro's repressive regime.

Others have a spiritual message. Tara O'Brien combined the words ecumenical and ecology to coin the title *Ecomenical*. The single image that constitutes this work is of trees, lined up much like tombstones in a cemetery, on which new growth appears to have been grafted onto older roots. The work ends with the simple message, "we are not a single seed." Roni Gross, in *Spirits of the Woods*, unites the spiritual and the natural worlds in the creation of an image of a woman as a tree. In *The Book of Ours: divinity without dogma*, J. Chadwick Johnson employs the form of the traditional book of hours to create a work in which images and text inform each other and set the stage for contemplation.

It seems fitting to end this introduction by noting two powerful works invoking grandmothers, who are our link between the past and the future, nurturing a new generation while helping the young to remember those who are now gone. Anne Gilman's *Nishtdugadacht* is a series of black and white images followed by a short text. According to the author, "the text page of the book is a series of translations of the title, a Yiddish word used by my grandmother throughout my childhood as an incantation to ward off harm." Sun Young Kang's beautiful and moving *In Honor of My Grandmother's Simple Life* recounts her grandmother's life as a road over which she journeys on her way to her ancestors.

Lynne Farrington  
Curator of Printed Books  
Rare Book and Manuscript Library  
University of Pennsylvania

**Alice Austin**

*Box of Happiness*

2008

Hand-set type, linoleum  
prints, paper made by  
Michelle Wilson

3.5" x 3.5"



**Alice Austin**

*Dreams*

2008

Hand-set type,  
linoleum prints, Zerkall  
paper, painted Tyvek  
8" x 7"

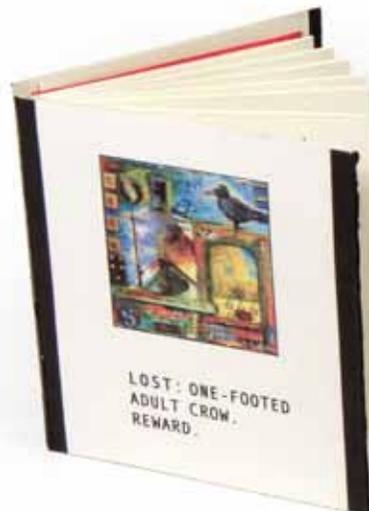
**Tania Baban, Jim Natal and Dave  
Newman**

*Lost: One Footed Adult Crow. Reward.*

2009

Digital prints, Canson paper, Strathmore  
cover, bookcloth

2" x 2.25"



**Lynne Avadenka**

*By a Thread*

2006

Offset lithography,  
Dulcet 80 lb. cover paper  
8" x 8"

Photo: R.H. Hensleigh



**Cynthia Back**

*Handle With Care*

2009

Drypoint, collographs, rubber  
stamp type, intaglio inks,  
aquatint  
5" x 3"

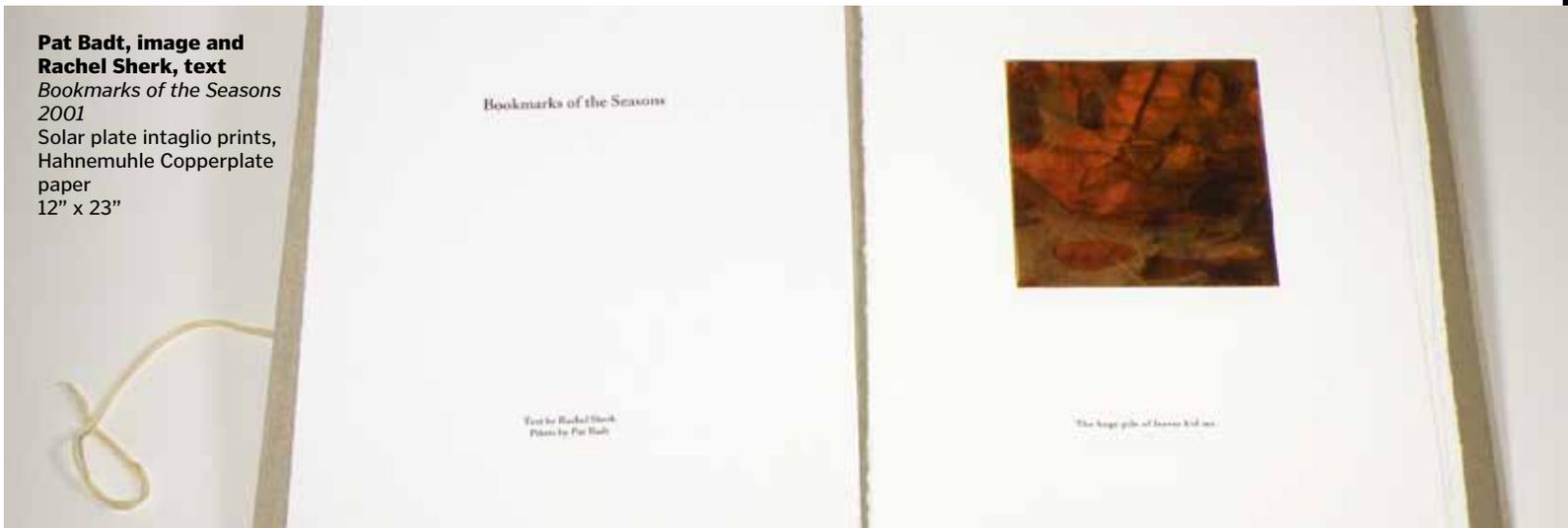
Photo by the artist

**Pat Badt, image and  
Rachel Sherk, text**

*Bookmarks of the Seasons*

2001

Solar plate intaglio prints,  
Hahnemuhle Copperplate  
paper  
12" x 23"





**Alicia Bailey**

*Belladonna*

2005

Cosmetics case, laser print on paper, polymer clay with laser print transfer, metal foil  
2.5" x 2.5"

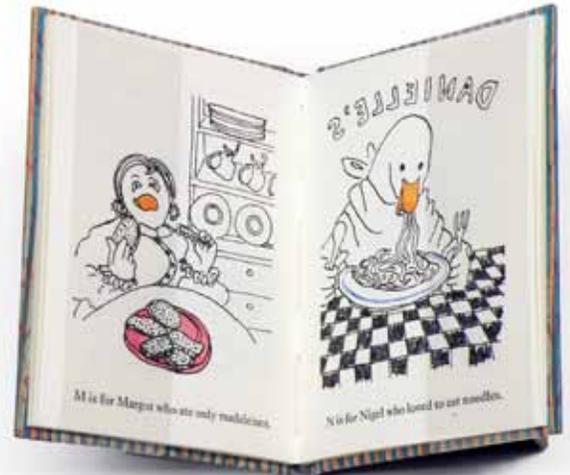
**Alicia Bailey**

*Lash Lure*

2006

Laser print on Tairei paper, mascara wand, wood bead, glass test tube, color inkjet label

4" long tube, 9" x 2.5" scroll



**Frieda Fitzenmeyer,**

**a.k.a. Carol J. Blinn**

*Once Upon a Time:*

*Book Seven*

1999

Letterpress, decorated paper made by Blinn  
2.5" x 3.5"

**Laura Beyer**

*Remains*

2008

Letterpress, etchings, Arches cover paper  
10" x 13"





**Judith Blumberg**

*In This Land*

1988

Offset lithography, metal spiral

8.5" x 8.5"

**Kitty Caparella**

*The Message*

2002

Mixed media

3.25" x 3.25"



**Rosemarie Chiarlone, artist  
and Susan Weiner, poet**

*Gone*

2006

Hair, cotton thread, polyester

Pellon, Pellon slip cover

15" x 14"

Photo by the artist



**Denise Carbone**

*Observations on the Caterpillar Stitch:*

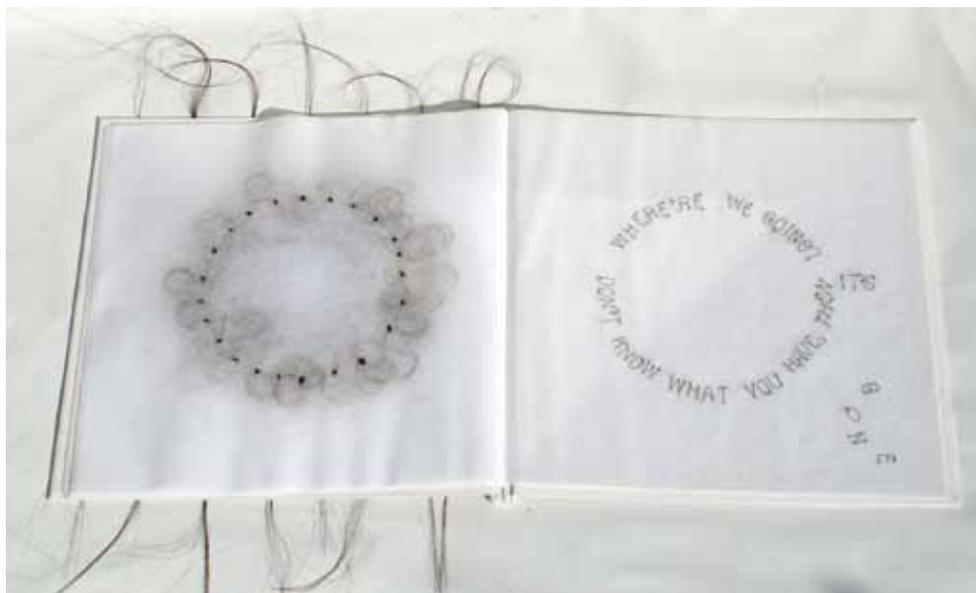
*Sewing Card & Instruction Manual*

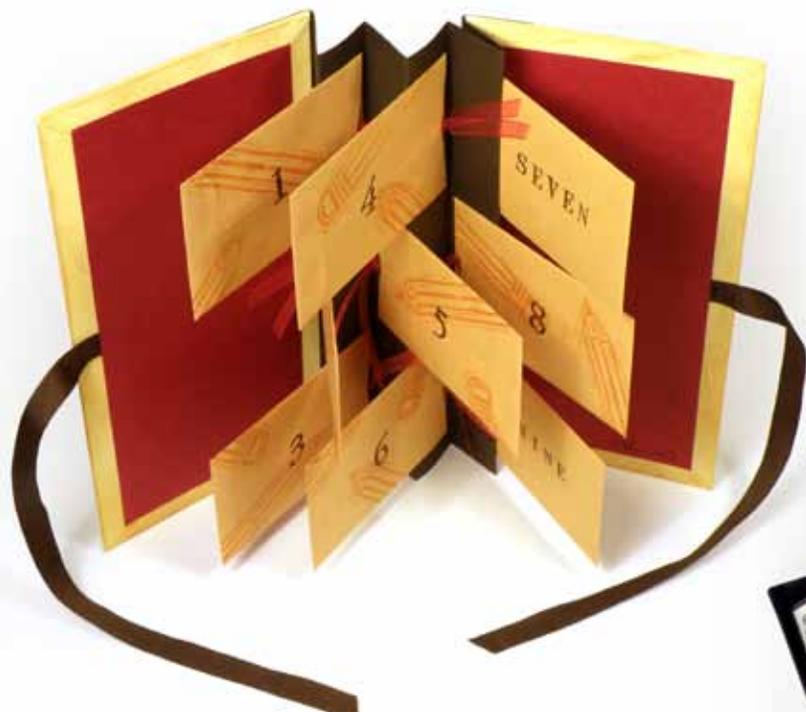
2007

Offset lithography, letterpress, laser

cut sewing card, accruements

4.5" x 11"





**Elaine Chu**

*School Days*

2009

Hand-carved rubber  
stamp, binder's board, coin  
envelopes, ribbon  
4" x 8"

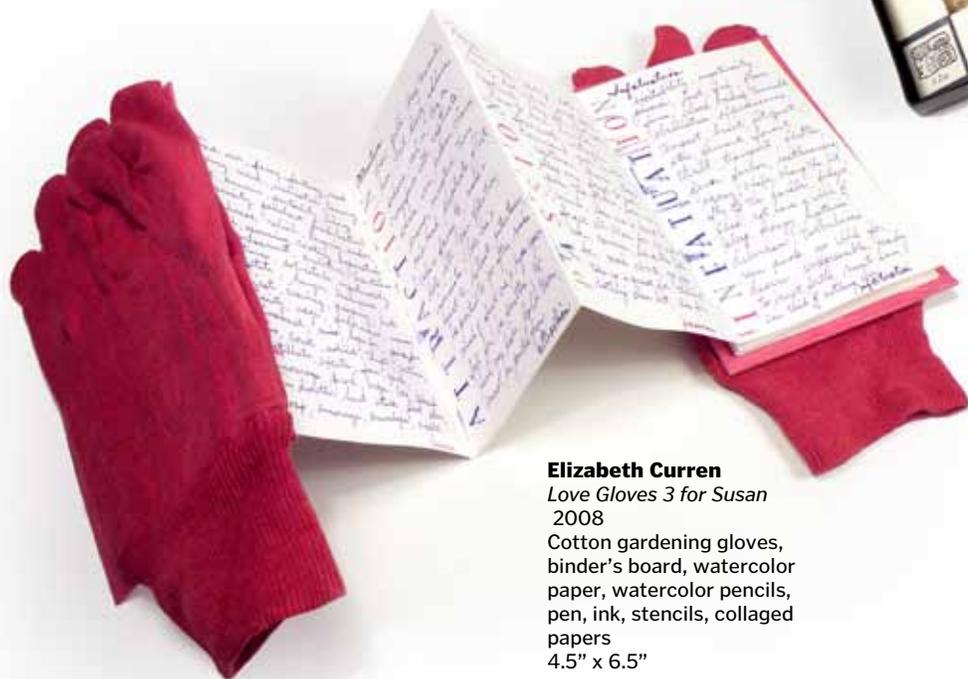


**Evelyn Eller**

*Maya Hieroglyphs*

1992

Handmade and acid free  
papers, color Xerox, clay  
head, blue plastic box  
7" x 7" x 1"

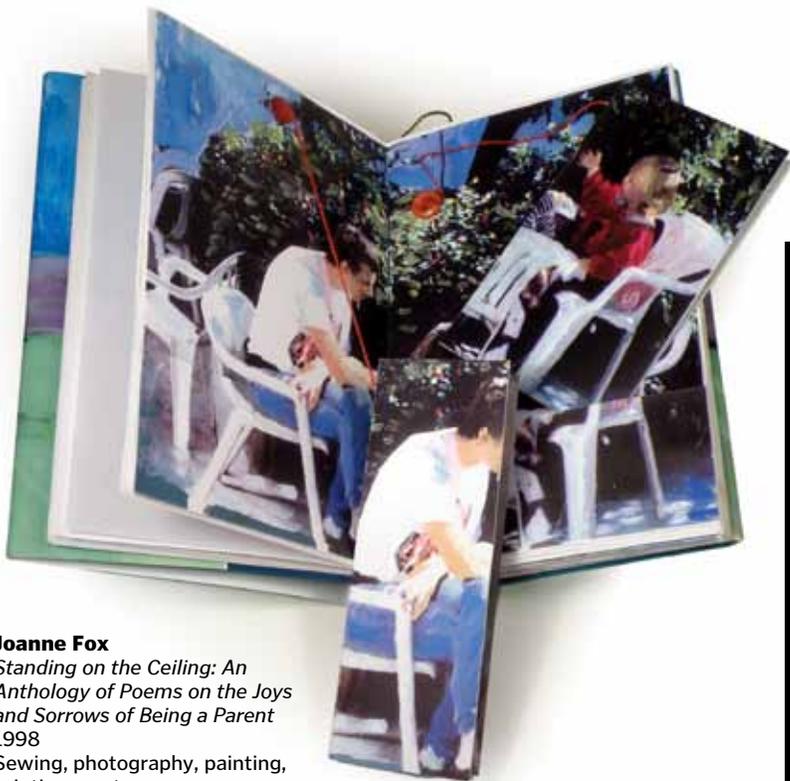


**Elizabeth Curren**

*Love Gloves 3 for Susan*

2008

Cotton gardening gloves,  
binder's board, watercolor  
paper, watercolor pencils,  
pen, ink, stencils, collaged  
papers  
4.5" x 6.5"



**Joanne Fox**

*Standing on the Ceiling: An Anthology of Poems on the Joys and Sorrows of Being a Parent*  
1998

Sewing, photography, painting,  
printing, poetry  
6" x 8.75"

**Caroline Furr**

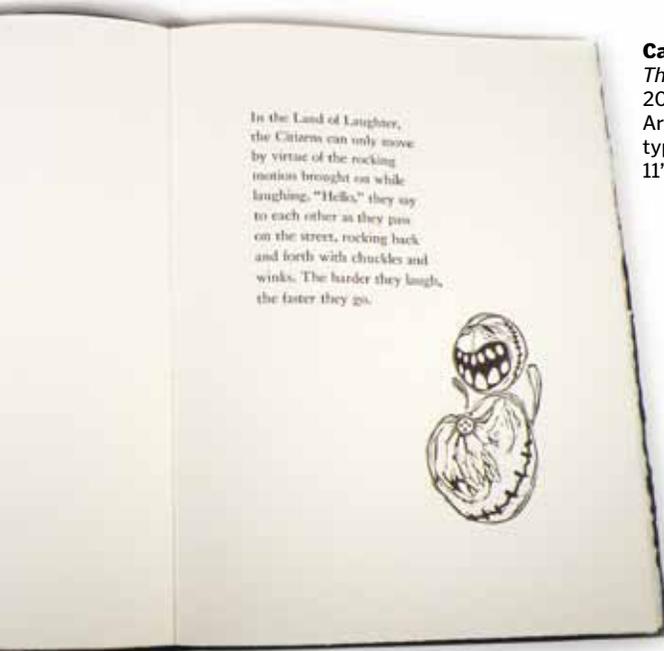
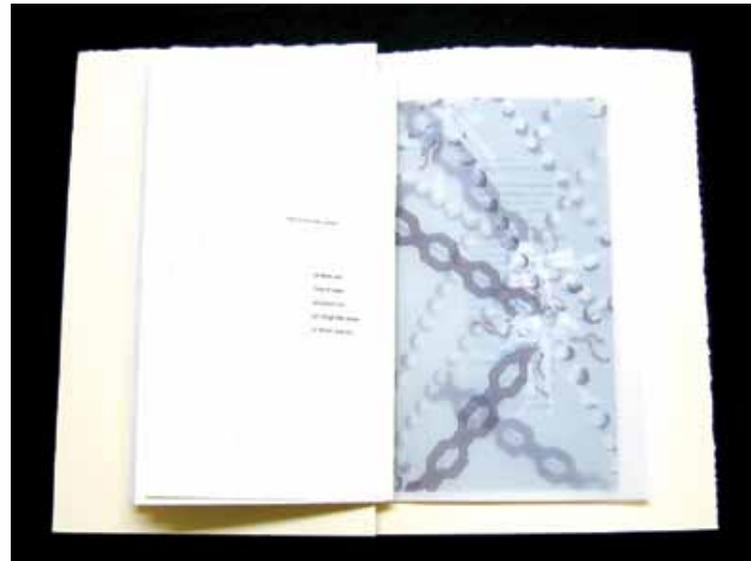
*A Vague Formality*

2009

Cover Rives BFK, hand-set type

7" x 10"

Photo by the artist



In the Land of Laughter,  
the Citizens can only move  
by virtue of the rocking  
motion brought on while  
laughing. "Hello," they say  
to each other as they pass  
on the street, rocking back  
and forth with chuckles and  
winks. The harder they laugh,  
the faster they go.



**Caroline Garcia and Scott Ziegler**

*The Laughing and the Sun*

2008

Arches paper, letterpress, hand-set  
type, linoleum prints

11" x 15"

**Anne Gilman**

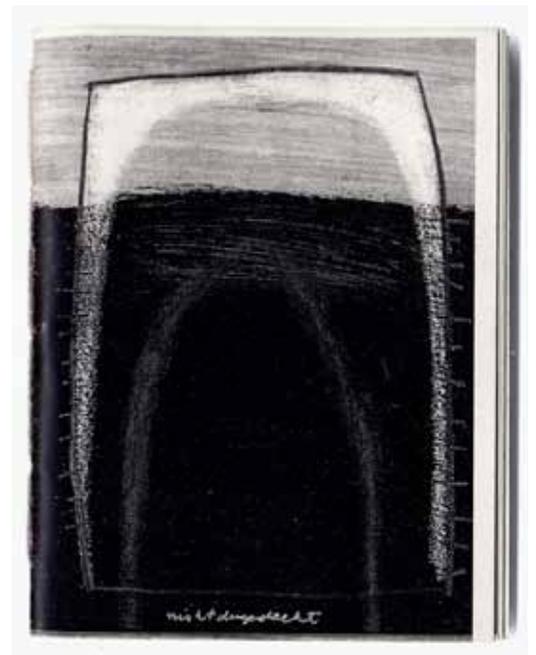
*Nishtdugadacht*

2003

Photocopy using mixed  
media

4.25" x 5.5"

Photo by the artist

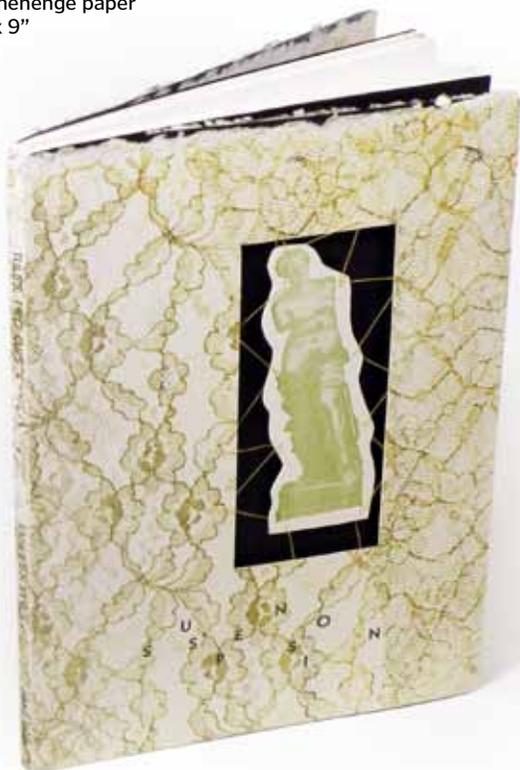


**Alisa J. Golden**

*Suspension*

1988

Letterpress, hand-set  
type, engravings, Mohawk  
Superfine, Ingres Antique,  
Stonehenge paper  
6" x 9"



**Elizabeth Ann Gross**

*Selections from A Clamorous Silence*

Dramatic Monologues of Women of  
the Hebrew Bible

1999

Hand-set type, letterpress, woodcuts,  
Yamato paper, Twinrocker Mica Rose  
paper  
8.25" x 7.75"



**Patty Hammarstedt**

*1:7*

2004

Canson Vidalon paper, mylar,  
thread, office envelopes, ink,  
graphite, colored pencils,  
photocopy  
4" x 7.5"

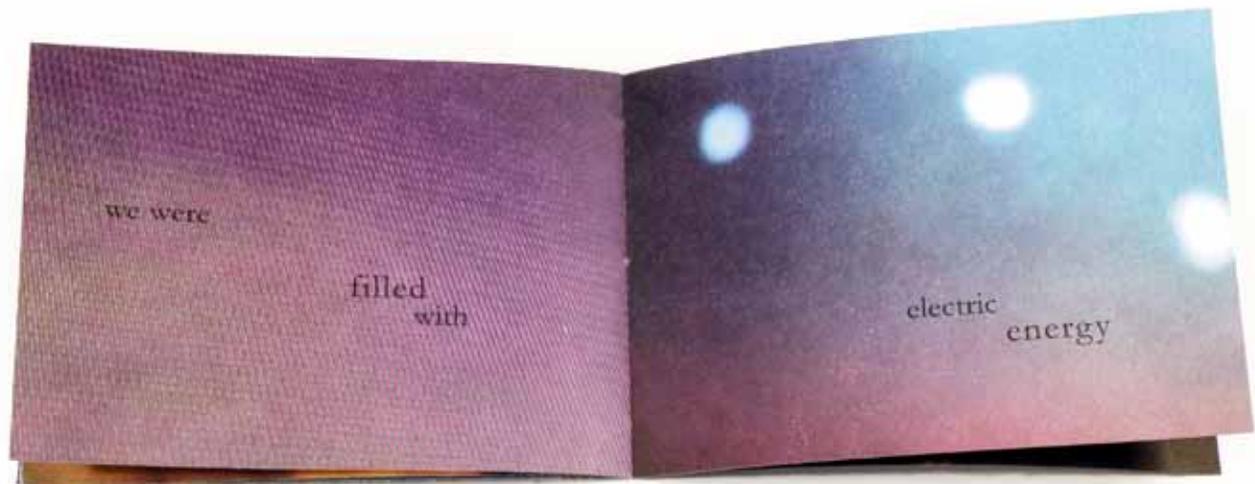


**Roni Gross**

*Spirits of the Wood*

2007

Photographs printed offset, letterpress label on cover  
12.5" x 3.25"

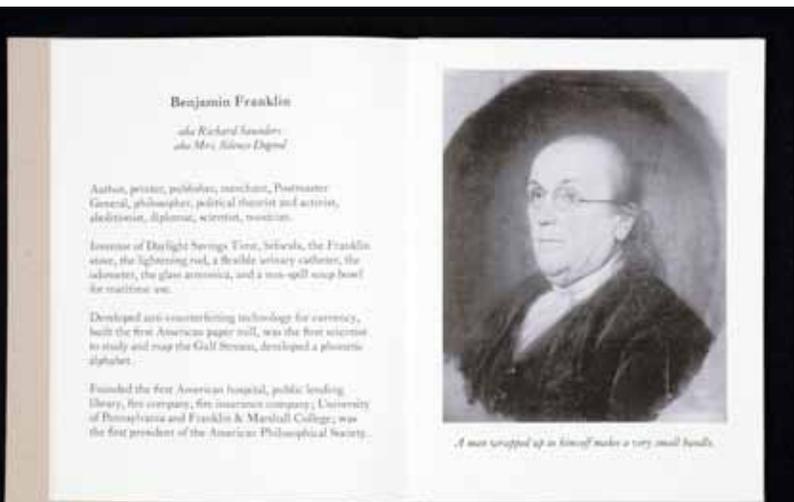


**Lara Henderson**

*fully charged*

2009

Text silkscreened or laser  
printed, images offset  
lithography  
4.5" x 3.25"



**Karen Hanmer**

*Franklin Fatigue*

2009

Pigment inkjet prints  
5" x 6.5"

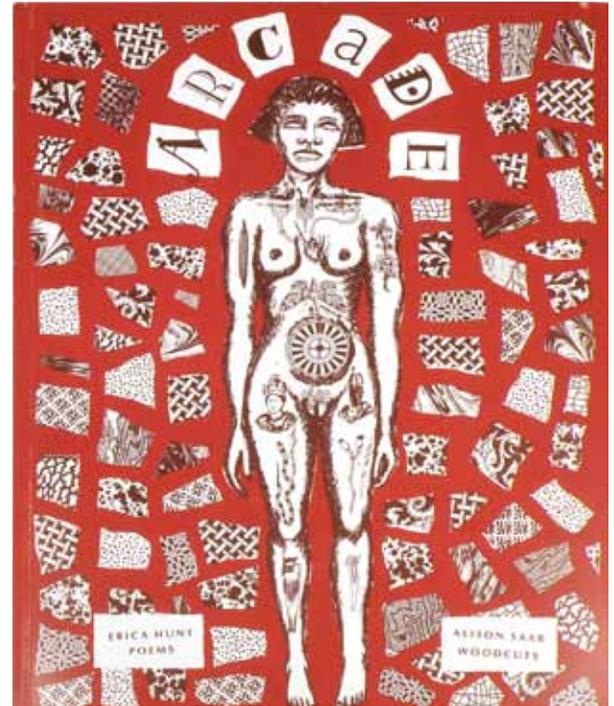
Photo by the artist



**Barbara Henry**

*Casebook*  
2005

Foundry and wood types, line cut  
prints, linoleum prints  
6.25" x 10"



**Erica Hunt and Alison Saar**

*Arcade*  
1996

Carnival Softwhite and Vellum UV II  
7" x 9"



**Ditta Baron Hoerber**

*Self Portrait*

2006

Archival digital prints, white  
lumijet paper, museum board  
3" x 4.75"

Photo by the artist



**Megan Hughes**

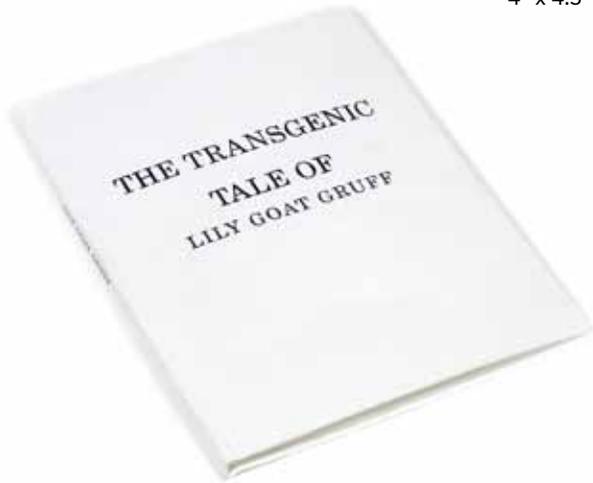
*Gatherings*

2009

Silver plate  
etchings  
4.75" diameter

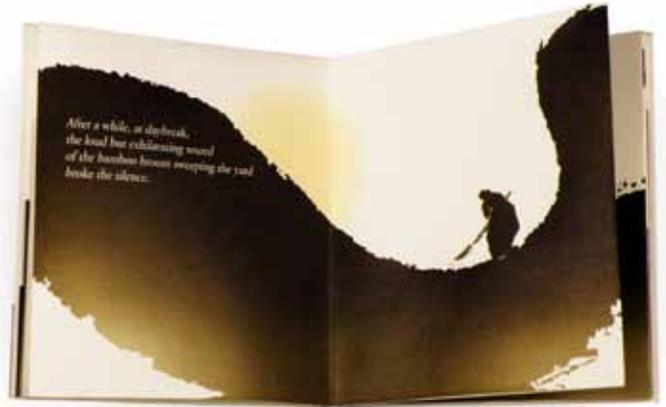
**Susan Johanknecht**

*The Transgenic Tale of Lily  
Goat Gruff*  
2000  
Black ink on white paper  
4.5" x 5.5"



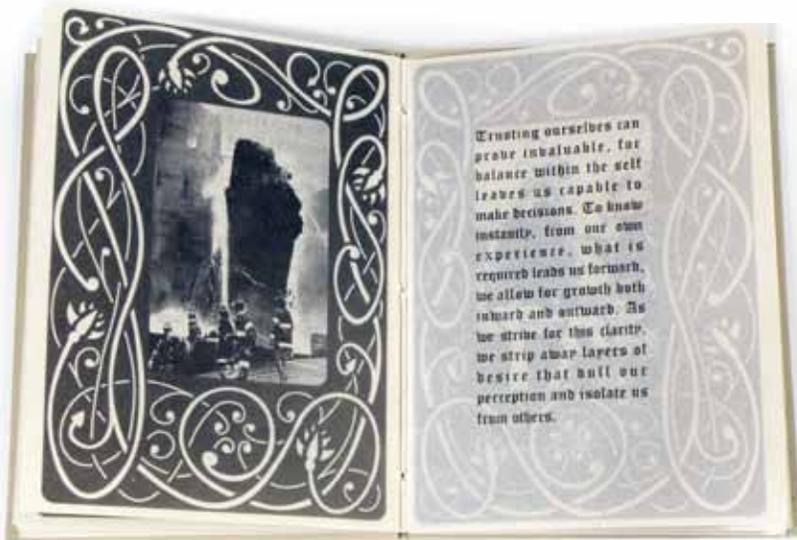
**Sun Young Kang**

*In Honor of My Grandmother's  
Simple Life*  
2006  
Mohawk Superfine 80 lb.,  
offset lithography  
4" x 4.5"



**Monica Kane**

*F. Scott: Inspired by  
a quote from F. Scott  
Fitzgerald*  
2009  
Laser print  
2.75" x 3"



**J. Chadwick Johnson**

*The Book of Ours: divinity  
without dogma*  
1998  
Offset lithography  
4" x 5.25"

**James Kirkup**  
*Figures in a Setting*  
 1996  
 Zerkall paper, Larroque hand  
 made paper, line blocks  
 8" x 11"



**Stacie Krajchir**  
*Potato-Potahto*  
 1992  
 Rives Heavyweight, Fabriano  
 Lacroche paper, photocopies  
 8.5" x 11"



**K. Kuster**  
*Italian Landscape*  
 2009  
 Magenta ink, rough paper  
 5.5" x 6"

Photo by the artist



**Hedi Kyle**

*Sammelsurium*

2009

Cover handmade  
paper, inkjet prints,  
stickers

6.25" x 8.5"



**Andrea Krupp**

*High-Flying Dare-Devil*

2003

Hand printed relief print,  
handmade inks, Nideggen  
paper, stencil, stamping  
5" x 5.25"



**Andrea Krupp**

*The Night Bird's Song*

1998

Hand printed woodcuts,  
Japanese paper, transfer-  
drawn elements  
6.5" x 5"



**Andrea Krupp**

*Straightenup & Flyright*

2003

Hand printed relief print,  
handmade inks, Nideggen  
paper, stencil, stamping  
5" x 5.25"



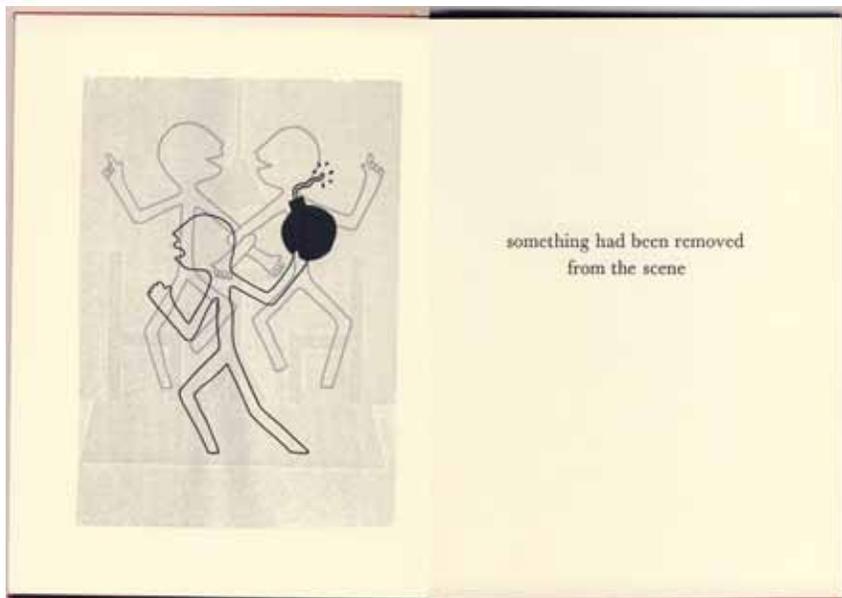


**Karen Lightner**  
*Therapy Tale Blue*  
 1982  
 Color Xerox  
 2.75" x 8.5"

**Emily Martin**

*Who, What, Where, When*  
 2008  
 Pressure prints, polymer plate  
 prints, linoleum prints, hand-  
 set type, Mohawk Superfine  
 6.75" x 9"

Photo: Meryl Marek



**Aimee Lee**

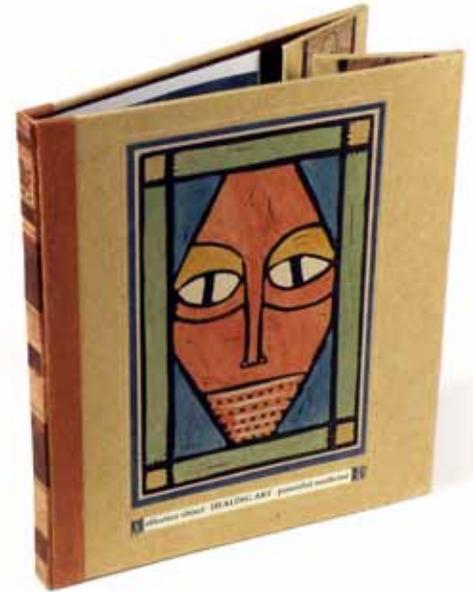
*Word Ruler*  
 2008  
 Intaglio, Rives BFK paper  
 2.5" x 2"

Photo: Stefan Hagen





**Daniel Mellis**  
*If the register marks  
 are in register*  
 2009  
 Letterpress,  
 photopolymer plates  
 3.75" x 5.5"



**Julia Miller**  
*effective object HEALING ART  
 powerful medicine*  
 2006  
 Linoleum prints, Arches  
 paper, watercolor, black ink,  
 gouache, watercolor, cover  
 Barrett papercase  
 7.25" x 8.25"

**Enid Marx**  
*Marco's Animal Alphabet (detail)*  
 2000  
 Fabriano Artistic paper,  
 letterpress  
 11" x 15"



**Melanie Mowinski**  
*East Fork: Into Denali*  
 2009  
 Pressure prints, Mohawk  
 Superfine, Tyvek, inkjet,  
 bookcloth  
 5" x 8.5"

Photo by the artist



**Nancy Nitzberg**

*A True Depiction of all Manner of  
the Book Arts 2005*

Jost Amman, 1568, reprinted by The  
Printery, Kirkwood, MO  
Block printed pastedowns  
4" x 6.5"



**Sarah Nicholls**

*The McGinley Paper Company  
Sample Book of Faults  
2007*  
Woodcut prints, letterpress  
6" x 9.5"

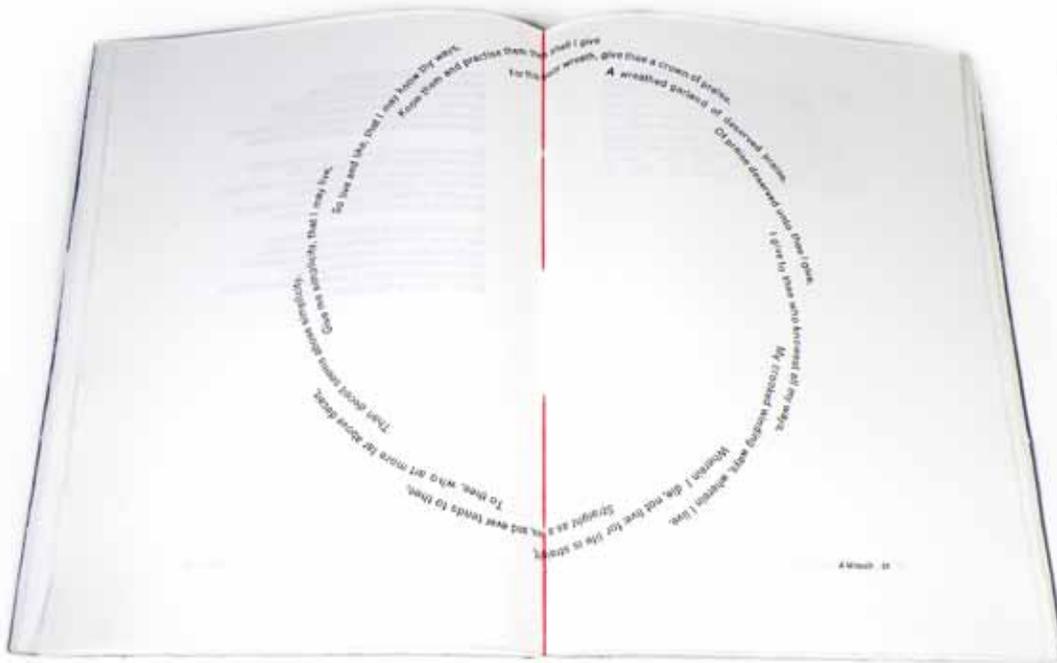
Photo by the artist



**Tara O'Brien**

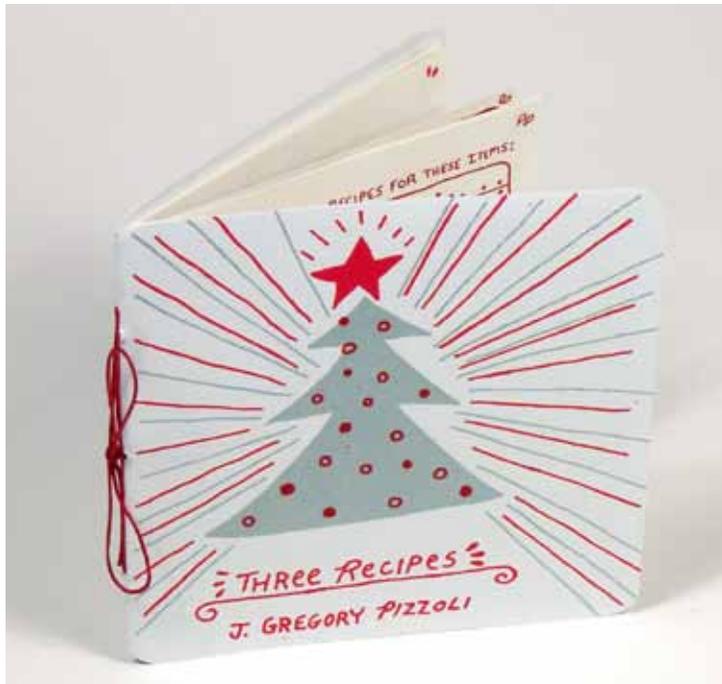
*Ecomenical  
2009*

Inkjet print, gold  
thread, pearls  
5.25" x 5"



**Nick Page**

*The Pattern Poems of  
George Herbert: with an  
introduction by Nick Page*  
1997  
Letterpress, Zerkall paper  
8.5" x 12"

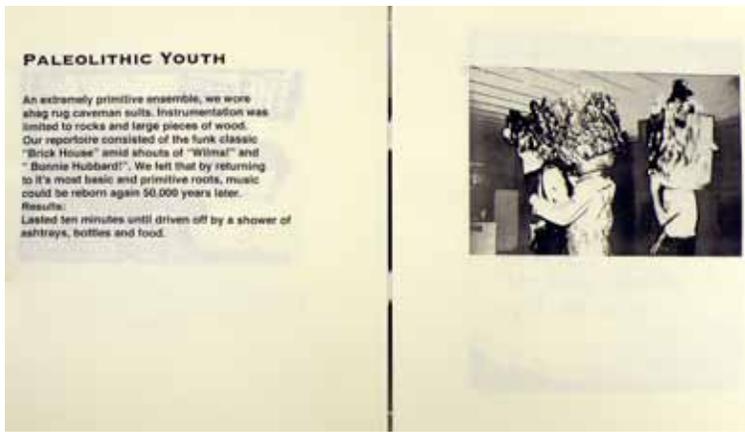


**J. Gregory Pizzoli**  
*Three Recipes: A  
Collaborative Effort  
Towards Greater Satiety*  
2008  
Letterpress  
4.5" x 4.25"



**Maryann J. Riker**

*Renaissance Button Book*  
2008  
Button, wood, elastic, digital  
images  
1" diameter



**Fred Rinne**

*All My Bands*

2003

Photographs, silkscreen

7" x 8.5"

**Marilyn R. Rosenberg**

*Red*

2008

100 lb. Ultra Gloss cover stock,  
Digital Color Silk - C2S, 90 bright;  
text stock 32# matte, coil binding  
9.25" x 7"



**Jude Robison**

*The Cellist of Sarajevo*

2002

Offset lithography

4.25" x 10"





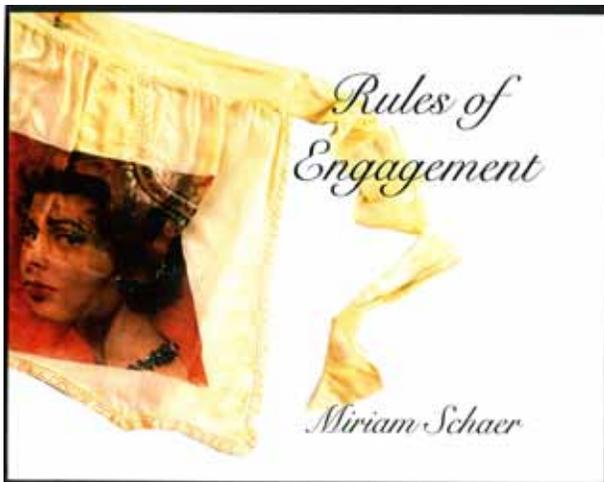
**Eduardo Hernández Santos**  
*El muro: The Wall*  
 2009

Offset photographs,  
 mica coated  
 paper, translucent  
 magenta paper,  
 semi-concealed  
 wire-o binding  
 9" x 13.5"

Photo: Steve Daiber

**Miriam Schaer**  
*Rules of Engagement*  
 2008  
 Offset printing  
 7" x 9"

Photo by the artist



**Elizabeth Sher**  
*Mollusca Gastropoda Fever*  
 2009

Digital archival ink print on  
 Rives BFK paper, box by  
 Magnolia Editions  
 2.25" x 2.25"



**Jill Sluka**

*Stupid Needle*

2001

Letterpress cover, inkjet print

caution sign, mylar, needle

6" x 4"



**Dolph Smith**

*Ruth's Journey*

2009

Wood, milk paint, glass

window, etched plane,

watercolor, Bugra

paper, Fabriano Ingres

paper

5" x 7" x 1.5"



**Lori Spencer**

*The Way Home*

2008

Offset lithography

11" x 3.75"

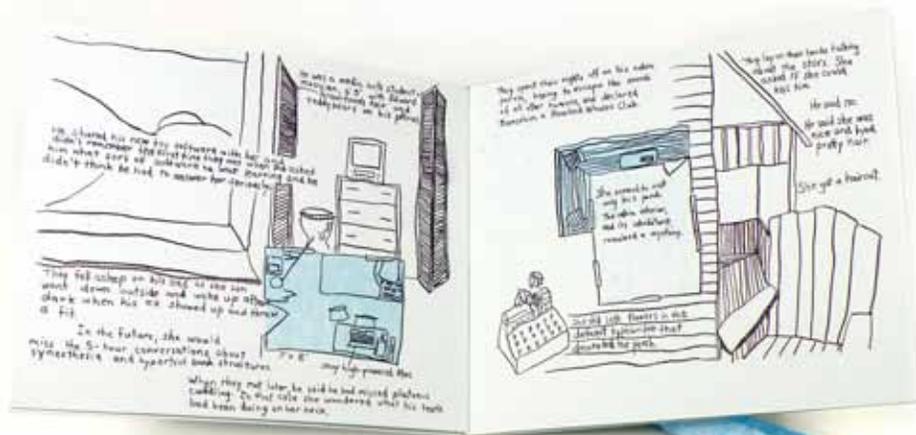
**Adrienne Stalek**

*As the Crow Flies*

2009

Pigment prints

5" x 5"



**Mary Tasillo**

*An Atlas of Rooms*

2004

French Speckleton paper, offset  
lithography, stamping, Tyvek

6" x 5"



**Cris Clair Takacs**

*Leaves of Crass*

1987

Morocco leather, pieced together  
dollar bills

4.5" x 6.5"

**barbara toothpick**

*Prison POhms*  
2008  
Inkjet prints  
4.5" x 11"



**Susan Viguers**

*Tiptoe Through the Cosmos*  
2008  
Polymer plate letterpress, plate  
lithography, screen prints,  
Stonehenge paper  
11" x 9.5"

Photo: Elena Bouvier

**Laura Wait**

*In the Garden*  
2004  
Woodcuts, collographs, wood type,  
Akua-kolor, hand-coloring, leather  
spine stamped in gold, wood boards  
11" x 15"

Photo by the artist



**Elysa Voshell and Genevieve Coutroubis**

*Biblio (1): Photographs of Greece 1995-2005*  
2005  
Letterpress, offset lithography  
5.5" x 5.5"

Photo by the artist



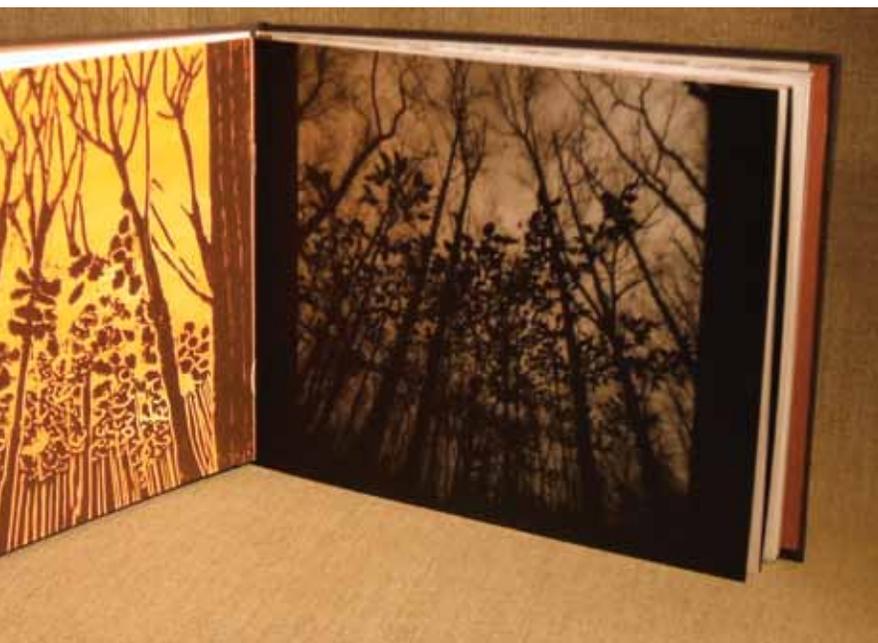


**Susan Weinz**  
*ZOOKS TOO*  
 2008  
 Gift of the artist  
 Hand-set wood and lead type  
 4.5" x 6.5"

Photo: Terry Peterson

**Ashlee Weitlauf**  
*Witness*  
 2006  
 Letterpress, polymer  
 plate prints, hand-set  
 type, Bertini papers  
 5" x 4"

Photo by the artist



**Thomas Parker Williams and Mary Agnes Williams**  
*Forest*  
 2009  
 Linoleum prints, woodcut prints, pinhole photographs,  
 digital printing, cover laminated, cut, painted paper.  
 10" x 8.25

Photo by the artist

**Michelle Wilson and Marie H. Elçin**

*Infinite Thread*

2008

Screen prints, letterpress, shaped deckle

handmade paper

36" x 10.5"



**Stephanie Wolff**

*Snow Star*

2004

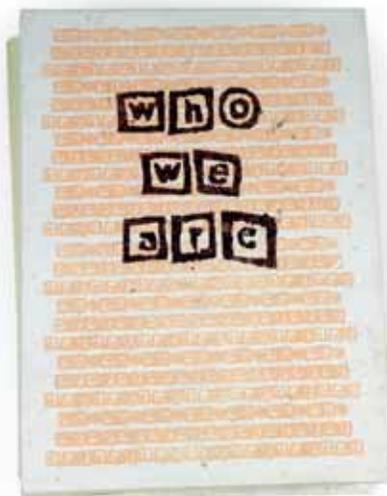
Letterpress,

pressure prints

6.5" x 6.5"

Photo: John

Sherman

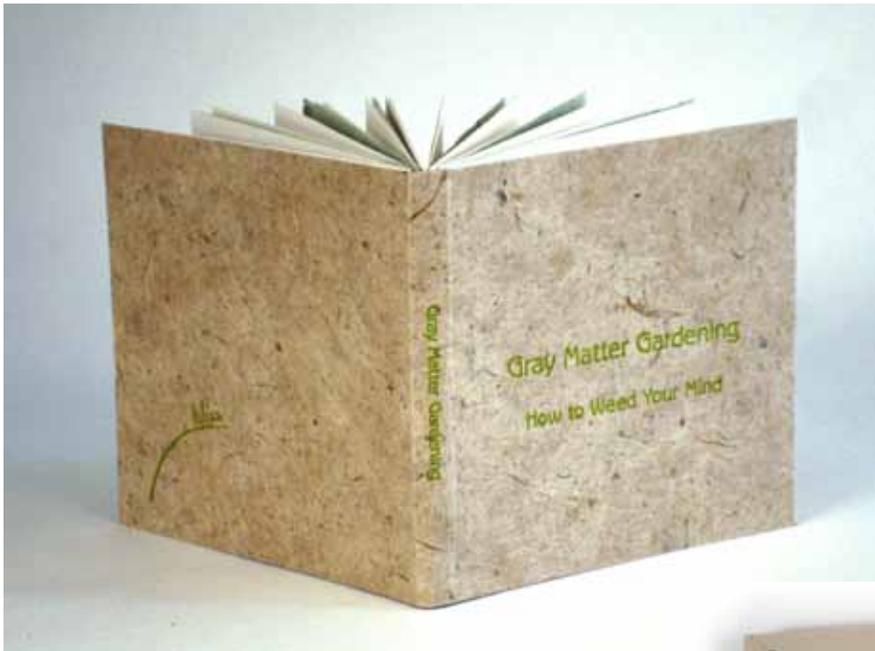


**Women's Caucus for Art,  
Philadelphia Chapter**

*Who We Are*

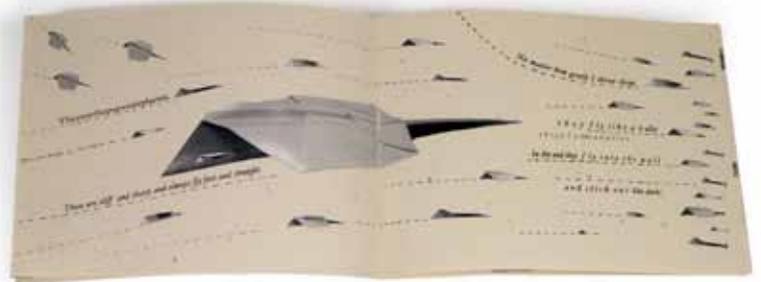
2003

Collograph, collage, etching,  
mixed media, digital print,  
photographs, silver gelatin  
print, digital print and Braille,  
ink, pencil, screen print  
5.25" x 7.25"



**Nanette Wyde**  
*Gray Matter Gardening:  
 How to Weed Your Mind*  
 2008  
 Letterpress, offset  
 lithography  
 4" x 4"

Photo by the artist



**Asa Yoshie**  
*Paper Airplanes*  
 2009  
 Offset lithography, French  
 Speckleton paper, 6 postcards  
 6" x 4.5"



**Melinda Yale**  
*What Mom Says*  
 2003  
 Screen print on chipboard  
 11" x 7"

Photo: Denis Brady

Unfortunately, we were unable to exhibit all the books donated to the Ruth Hughes Collection of Artists' Books due to limited space. The following books were donated to the collection, but are not pictured in the exhibition catalog.

<i>Notorious Ex-Libris</i>	Art Center College of Design
<i>Change</i>	Alice Austin
<i>Elegia Rx</i>	Tania Baban
<i>Florence</i>	Laura Davidson
<i>Suspicious Love Poem</i>	Caroline Garcia
<i>How Can I Love You? I Like It Here</i>	Emily Martin
<i>Care and Fair The Unknown</i>	Jill Sluka
<i>In With &amp; Under makes books of her drawings &amp; poems Weeds We Hate, Love, Eat</i>	barbara toothpick
<i>One if by Land</i>	Elysa Voshell
<i>Civil Disobedience T is for Torture A Threat to National Security What Have You Done in the Last Four Years?</i>	Ashlee Weitlauf

Alice and Ruth are very grateful for the friendship and generosity of the artists and donors who gave us this marvelous array of works. Almost all of the books in the collection were donated by their creators, with the following exceptions. One very generous anonymous donor contributed ten books: *In This Land* by Judith Blumberg; *Suspension* by Alisa J. Golden; *Arcade* by Erica Hunt and Alison Saar; *The Transgenic Tale of Lily Goat Gruff* by Susan Johanknecht; *The Book of Ours* by J. Chadwick Johnson; *Figures in a Setting* by James Kirkup; *Potato-Potabto* by Stacie Krajchir; *Marco's Animal Alphabet* by Enid Marx; *The Pattern Poems of George Herbert* by Nick Page; and *All My Bands*, by Fred Rinne. Paula Zyats donated *A Box of Happiness* by Alice Austin. *El muro: The Wall* by Eduardo Hernández Santos was donated by Steve Daiber. Michelle Wilson donated *Infinite Thread* and *Who We Are* by the Philadelphia Chapter of the Women's Caucus for Art. Rosemarie Chiarlone donated *Gone*. Tania Baban donated *Elegia, Lost: One Footed Crow. Reward* and *Rx*. James N. Green donated *Franklin Fatigue* by Karen Hanmer. Cynthia Davis Buffington and David Szweczyk donated *Notorious Ex-Libris* by the students at the Art Center College of Design. Mary Bell Austin donated two books by Emily Martin, *I Like It Here* and *How Can I Love You?* Ruth Hughes donated *Florence* by Laura Davidson.

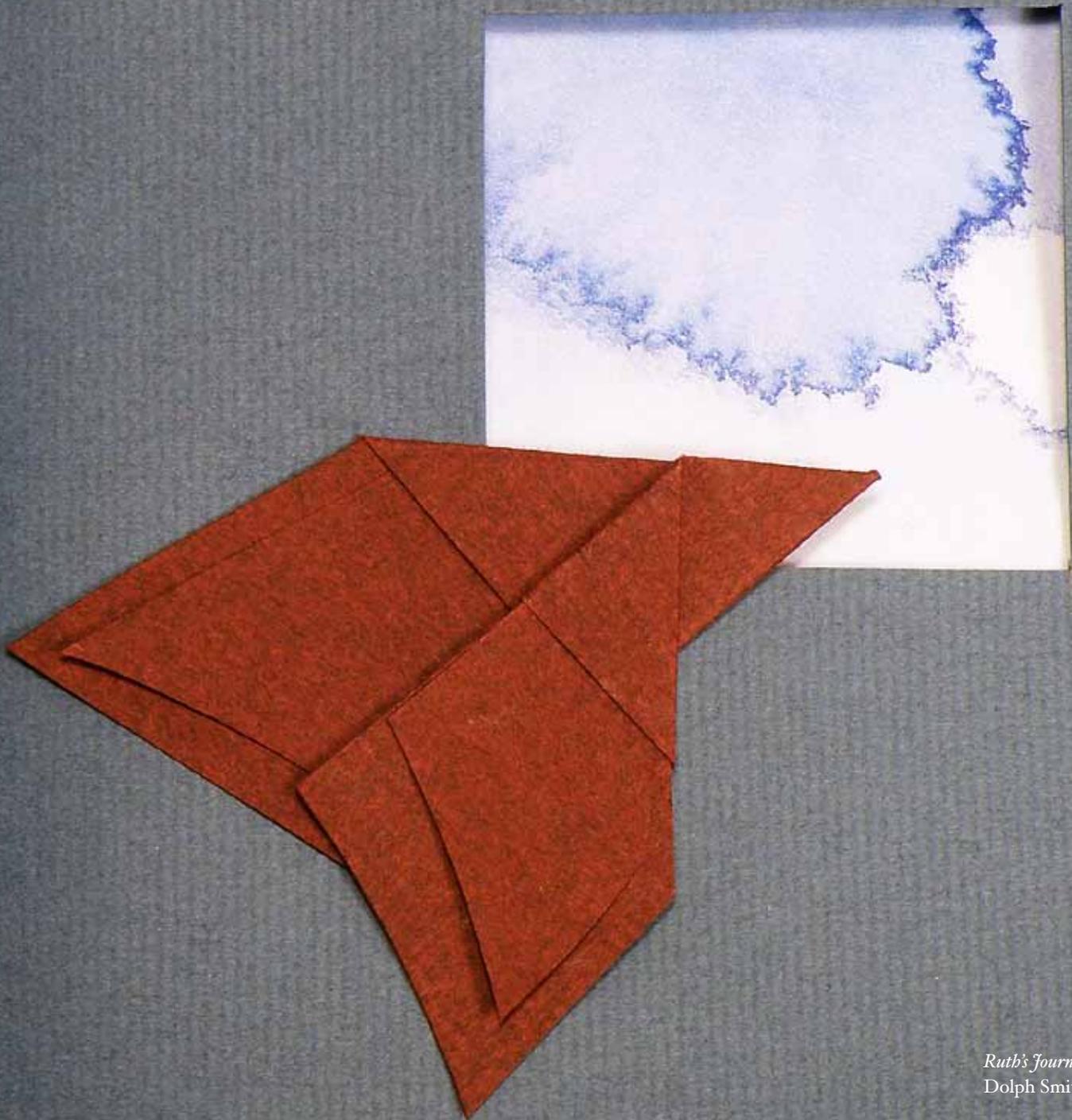
My deepest thanks go to Alice Austin. *Show and Bestow* was entirely Alice's idea. Alice solicited and received donations; arranged, with Karen Lightner, the exhibition at the Free Library of Philadelphia; and instigated and helped to underwrite the publication of this catalog. Alice worked with her husband, Jon Snyder, designing and editing the catalog; Jon also provided most of the photographs and created a short video of the Philadelphia opening reception. Jon, you have my thanks, too.

Lynne Farrington not only contributed her marvelous essay but has been a source of encouragement throughout and also helped to underwrite the publication of this catalog. Thank you so much, Lynne.

The Free Library of Philadelphia, through the auspices of Karen Lightner, allowed us to use their exhibition space for the Philadelphia showing of the collection. I am very grateful for the opportunity to share these wonderful books with my community; with the family members, friends, colleagues, and artists who attended the exhibition. Thanks, Andrea Krupp, for coming up with the apt title *Show and Bestow*. Jennifer Rosner, and Wendy Woloson installed the exhibition at the Free Library, and I thank them for their time and skill.

I am proud to be a graduate of Oberlin College, and it delights me to be able to present this collection to Oberlin's Clarence Ward Art Library for the use of generations of students. Art Librarian Barbara Prior has offered guidance over the course of the project and will install the Oberlin edition of the exhibition. Thank you, Barbara. Oberlin is part of who I am, and the great librarian, William A. Moffett, who directed the college's libraries when I was a student, partly inspired me to become a librarian. His successor, Ray English, has maintained Dr. Moffett's standards of excellence within the college library and also within the profession of librarianship. I am happy to have continued my connection through the Friends of the Oberlin College Library. I am very grateful to the Friends for the major support they provided to fund the publication of this catalog. Thank you all.

Ruth I. Hughes  
Feb. 2010



*Ruth's Journey (Detail)*  
Dolph Smith