

FROM THE EDITOR

It has been umbrella weather so much in Southern California that I can pick a different each day, and I have almost exhausted the variety. But the rain has brought us out of the drought, and although we feel damp and clammy, as do our books and papers, at least we know that Mother Earth has been replenished for a while.

Having gone to Seattle, which is the rain capital of the United States, to attend both the meetings of the Women's Caucus for Art Annual Conference and the College Art Association Annual Conference, I found no rain, relatively mild weather, and even sunshine some days, so the irony is that the world has gone topsy turvy as far as weather patterns. But those meetings were really amazingly informative. The Women's Caucus meetings emphasized multiculturalism, and I learned so much about Native American women artists and their problems, their issues, their art. It was edifying and moving, and I must say that the Native American photographers who appropriate photography to find their own roots are on the way to great recognition, for they are very fine artists. In addition, the strength and courage of these artists must be recognized and admired. Against all the odds, they seem to have not only survived but surpassed any confines to become the artists that they are, always recognizing their roots but knowing about their contemporary environments.

As far as College Art, we went from humor (with Anna Banana giving a delicious talk on mail art and the network, as well as her emphasis on artistamps) as well as zines, Fluxus, and anti-masculine art (with no papers, only performances) to virtual reality (with old friend, Carl Loeffler, pontificating upon the future which is now). There was so much emphasis on technology (even the printmakers told us about their new techniques, their new ways of printing, their new philosophies) that I thought I was at SIGGRAPH rather than College Art, but it was an education, and if you haven't heard, we are on the cusp of the 21st Century, and it is here.

As you see, we also have entered the new technology with our cover designed and executed by Brad Freeman, printer extraordinaire, who explains what he did with the cover in another column. I solicit any and all of your to send in designs for covers (no color please) for future issues of *Umbrella*. I need some covers for the rest of 1993 and early 1994. You all have been so generous, and I cannot thank you enough, for all I can offer are extra copies of the newsletter, but we know you will understand.

This issue is a big one, because there were carry-overs from last issue which I could not include. It has been a wave of information--so much to report that I hope I've included it all. It's been a tough grind for *Umbrella* to continue, and I only hope that 1993 will be a turnaround year for all of us, wherever we live.

This issue is dedicated to a dear friend of *Umbrella* and of the editor, Clare Chanler Forster, who was an artist of extraordinary talent. She died on 26 September of cancer. She fought a good fight, but it was just not enough. She gave so much of herself, and she has been in most of my book shows with her elegant color Xerox bookworks that were exquisite. She left a statement in one of her books, *The Record*, which she did in 1987 which may tell you something

about her: "What I'm making now is a record of something I didn't see, so that you and I can see it. I want a record of these things rather than a box of my belongings." She left us a legacy of beautiful books and marvelous paintings, and the deepest thoughts about life, which she used to send through the mail in a newsletter. Her quiet grace and inner beauty will endure.

ABOUT THE COVER by Brad Freeman

I did the front cover, inside front cover, and back cover images using photographs I had taken out there in the real world. They were scanned into Photoshop and manipulated, then taken into Quark where the type was added and the page layout completed. The type "RIDE MASS TRANSIT, READ UMBRELLA" was done in Freehand, then brought into Quark. After postscripting the files onto a Syquest disk, I took the disk to my service bureau who imageset the file onto negative film. I exposed the film to an offset plate and printed it on a Hamada press at Soho Services, 69 Greene St., New York, NY 10012. Special thanks to Al Wiener and Steve Hudson for the use of equipment and technical advice. The paper is Warren's Lustru dull.

The front cover image is hopefully ironic, oddly funny (cannot help but think of Claes Oldenburg when looking at that big phallus at the point of impact [raping Mother Earth]), and deadly serious. I figured the image didn't need color. In fact, I think color would have detracted from the seriousness of the message. However, if I had access to better printing presses, I would have done a duotone-shifted the color printer toward green and gotten a richer tonal range. I attempted to take advantage of the page turn from front cover to inside front cover by reiterating and expanding the possibilities of meaning.

Tim Ely did the image on the inside back cover. We had worked together a few years ago and he was intrigued with some of the stuff I was getting off the press using positive plates and frosted mylar. Unfortunately, at this time, we didn't have positive plates and therefore were not able to get the wider tonal range that is possible with them. We used an Agfa diffusion transfer system--cheap plate making--down and dirty as Joe Ruther would say. The inside back cover was an experiment that worked in the sense that we found out what the capabilities of the Agfa system were. It also worked in the sense that we **made something**. Tim's image was printed in five colors on the Hamada, although his name is invisible to the human eye because his name was printed in PMS 473.

Umbrella is an occasional newsletter, focusing on artists' publications and twentieth-century art documentation including books by artists, as well as artists' periodicals with news and reviews. *Umbrella* is published by Umbrella Associates, and the Editor is Judith A. Hoffberg, P.O. Box 40100, Pasadena, CA 91114. Phone for Editorial Office is: (818)797-0514. Fax: (818)794-5445. Subscriptions are available for the calendar year only, payable in American currency. ©1993 by Umbrella Associates.