

editor of *Umbrella*. The major interest of all these art librarians was to keep the lines of communication open to their students and their clientele to these works of art. Besides sessions on collections and archives, innovative approaches to bookmaking and publishing management, there was a fine exhibition of Philadelphia book artists at the Moore College of Art gallery, as well as an adjunct book exhibition of more than 400 bookworks sent in by artists from all over the world, all to be savored by the conferees. There was also a performance-lecture by Betsy Davids and James Petrillo on William Blake's art and aesthetic.

Distribution, however, was on the minds of all those who attended, and although a session on Sunday morning was devoted to the problem, it was mentioned time and again throughout the conference. Paul Zelevansky, in a panel discussion on "Making Book" put it well by urging artists to do more to push their books beyond the realm of the art world. "It's not enough to make pretty things; we must infiltrate with the right words and images. As big publishing drifts further into corporate style, we may still have amateur status, but the ball is in our court." This was amplified in the Sunday morning session where several of the panelists cited the problems of limited audience, lack of outlets, the reluctance even on the part of museum shops to take the bookworks on. In fact, Leta Stathacos, coordinator of marketing services for the Albright-Knox Art Gallery in Buffalo, gave the artists "hell" for using non-commercial tactics in trying to further the dissemination of their products. She felt that indifference to sales was the earmark of some of the artists at the conference and would not lead to success at all, especially since the energy going into the creation of the books far exceeded the search for a broader audience.

Openings of book shows, receptions and encounters with "old friends" allowed this conference to open up new lines of communication for many of the conferees. Due to a newspaper strike in Philadelphia, attendance at a public Book Fair held in conjunction with the Conference did not bring in the large audiences anticipated, but those who came enjoyed the books and publications of more than 60 exhibitors, and it was well organized and produced some interesting sales.

For a more detailed review of the conference, read a future issue of *Afterimage*, the publication of the Visual Studies Workshop, which will also be distributing the audiotaped sessions of the conference. On 17 October, Grace Glueck also reported on the conference in the Arts & Leisure Section of the *New York Times* in an article, "When Books Become Visual Literature." Keep reading *Umbrella* and *Afterimage* for more information on the documentation of this conference.

It will be hard to beat Philadelphia's red-carpet treatment and adequate funding and generosity to make a conference as well coordinated. Many thanks go to Michael Kostiuk, Suzanne Horvitz and Sandra Lerner for a remarkable success! A list of conferees will be made available to those who attended and to those who are interested for a small donation of \$5.00, made payable to Umbrella Associates. Please indicate whether you want the list on adhesive address labels or on Xerox bond. As soon as the list is ready sometime in December, it will be mailed out.

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FROM THE EDITOR

I have now finished five years as editor and publisher of this review, and ten years as an editor of a communications network. It is hard to believe that we have survived. But I would like to make *Umbrella* a better service to artists who publish magazines, books and other printed devices. I am offering the back inside page as a Classified Ad device for services, outlets, new books and new magazines. For 25 cents a word prepaid, you can advertise in *Umbrella* each issue of 1983 with a 10% discount if you pay for five issues by 30 December 1982. All classified ads would signify a mini-directory for book artists and magazine publishers, bookstores, book distributors, printers and other services that would aid collectors, librarians, book artists, and so many others who read *Umbrella* to use it each issue as a guide, a directory of services, and it would justify the continuation of *Umbrella* as a service to the book art community, especially in the field of multiples. You would also help *Umbrella* survive for another year, and I am being selfish.

Each issue becomes a harder task, because there is so much information to cull, without the aid of a computer or a word processor. Perhaps some of you realize how much work goes into each issue, but there is so much mail now—literally sacks each day, and I find it difficult to answer it all. If you do not hear from me, it is because I have only 20 hours a day and now I find that that is not enough. After the recent international Conference in Philadelphia, *Bookworks:82*, I think it was obvious to all conferees that some kind of communication device is necessary to keep all book artists abreast of new developments, intercommunication, cooperative projects and much more. So I am offering the pages of *Umbrella* as this communication device, but space costs, and I really need your minimal financial help to keep this going. First of all, if you receive a renewal notice in the mail, answer it when it arrives and save *Umbrella* postage for a second notice. Renew and *Umbrella* will prove to be a very useful tool to you in 1983. There will be many more interviews with book artists, as much news as can be culled from the mail and primary sources too, and hopefully a series of advertisements to serve as a directory of facilities in the field of artists' books.

So remember that 25 cents a word for artists, prepaid, and 10% discount on top of that if you pay by 30 December for inclusion in the next 5 issues of *Umbrella* for 1983. That is my gift to you for the coming year, and I hope the next year will be full of peace for the world and financial progress for most of us who are finding it hard to make it in the art world in the 1980s.