

FROM THE EDITOR

I want to thank all of my readers and those readers of **Factsheet Five** who have responded to my last two editorials, seeking a home for me and **Umbrella**. To be frank about all of this, I have to explain that my situation is **not** the result of the January 17 earthquake that is still affecting many people in California, especially in Southern California. No, I have just been the victim of an economy and of a culture which seemingly puts its emphasis on youth and on material culture. I, instead, have the wisdom of years, as I have noted another decade anniversary, and in fact dote on the material culture of the past, rather than on the present, one which I catalog and arrange for clients in order to help defray costs for this publication and others which I have done.

To tell you that things have changed would be a euphemism. I am fortunate to let you know that someone really cared enough to give me quarters and an office and a shared house, so that I now do not have to worry about a roof over my head. Now I have to find the wherewithal to make life a bit more comfortable and even-keeled. In other words, I need clients or an editing job or something to bring in cash. Or--I need an institution that really wants to add 2000 artists' books to their collection and hire me to catalog them, interpret them, and then give them the collection after some years of employ as a lecturer. Until that happens, I will forward the cause of archives and private collections until I find a way to get 300 new subscribers--that is what I am looking for in the next few months. I shall try to do a mail campaign to find those subscribers who have lapsed since 1985 and all those new bookmakers and book collectors, who might want to find out what **Umbrella** can do for them. In its 17th year, **Umbrella** has a track record--and it takes a great deal of work to do an issue these days. There just is so much information--and so many pages to fill. So if any of you know potential subscribers, let us know. But do not be surprised to get something in your mailbox that may duplicate your efforts, but please pass the form on to a friend.

Please bear with me for all the typos in the last issue. Pressure makes for inaccuracy, and I admit that the last issue had more mistakes that I could have imagined. So thanks for understanding.

The new phone and fax number for Umbrella is: (310)399-1146 and everything is operational. So phone or fax Umbrella at the new number, please! The P.O. Box is still P.O. Box 40100, Pasadena, CA 91114. My Glendale P.O. Box after 21 years has been closed, so please do not send any mail to Glendale anymore. Please use the Pasadena address only!

I would like to dedicate this issue to **Clive Phillpot**, my longtime friend and director of the library at the Museum of Modern Art, who has decided to return to England and leave the Museum on 30 June 1994. Clive has dedicated himself to make the library of the Museum a rich collection of artist books, and to that end, he has seen the collection at MOMA enhanced with the new acquisition of the archives of **Franklin Furnace**, as announced in the last issue of **Umbrella**. This will make the library at the Museum of Modern Art a major public depository of bookworks and artist books produced over the past 30 years. It will be a major resource for scholars, collectors, artists, and researchers. Clive has

not shirked responsibilities, for he has been a major supporter and board member of **Printed Matter**, and has been a friend of artists from throughout the world over the past 20 years. America will miss Clive, but thanks to E-mail and the Internet, we can all look forward to meeting Clive on the wire after July. We will miss him a great deal--and we wish him a safe voyage, with the wind behind his sails, giving him new life and energy in his home country.

Cover: Graham Willoughby

LATE NEWS

Artists' Books & Limited Editions by the Graphic Investigation Workshop, Canberra College of Art, is an exhibition now at the Australian Embassy in Washington, DC. There are more than 43 color plates that illustrate this amazing array of artist books and portfolios done by Petr Here!s Graphic Investigation Workshop in Canberra. 161 items in the exhibition will entice the reader/viewer into knowing more about what is happening in Canberra, in Australia and about bookworks in that vast country.

C.T. Chew has an amazing exhibition called **Variety Store** at MIA Gallery in Seattle, 2 June - 3 July 1994. Included are rugs, portraits and artistamps.

ephemera-ephemeris-ephemerist: Printed work at the Summer Solstice, a retrospective of **Susan E. King** at Arundel Antiquarian Books, 8380 Beverly Blvd., Los Angeles, 18 June - 1 August 1994. Includes one-of-a-kind and printed books & ephemera.

Dateline: Ipswich, England. Duncan Jevons stole more than 40,000 books from British libraries and other institutions over a 30-year period in an obsessive quest for a scholarly image. Jevons, 49, received a 15-month jail sentence for stealing the books, which police found stacked from floor to ceiling at his farmhouse home in the eastern English county of Suffolk.

Printed Matter Window Installation by Joey Morgan, 1 June - 15 July, includes a sound and image projection piece entitled, "The Memory Tape of the Day". Includes tapes from a telephone help line which assists callers to fall asleep, as well as altered copies of **George Polti's** book, **36 Dramatic Situations**, on view.

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/Fax for Editorial Office is: (310)399-1146. Subscriptions are available for the calendar year only, payable in American currency. ©1994 by Umbrella Associates.