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Livres d'artistes/Livres-Objects. Paris, CERPM, 1985. (Edition CERPM, B.P. 158, 75623 Paris, cedex 13). 160fr.

Atom Club Mac zine. Number 1. Order for \$2.00 from Atom Club, Pins Hendrikkade 142, Amsterdam, The Netherlands.

Gelbe Musik. Katalog 6. Gelbe Musik, Schaperstrasse 11, 1000 Berlin 15, West Germany.

Zweitschrift. Edition Copie, W. Giesecking str. 5, D-3000 Hannover 1, West Germany.

American Artists' Books in Print. Catalog available from Bookworks/WPA, 400 Seventh St., N.W., Washington, DC 20004. Send 39 cents in stamps to cover costs of handling.

Edition Hundertmark. Current Catalog. New address: Brusseler Str. 29, D-5000 Koln 1, West Germany.

Galerie Caroline Corre, 14 rue guenegaud, 75006 Paris. Le Livre Dans Tous Ses Etats... Catalog from Corbeil Essonnes, France, 19 Nov. - 19 Dec. 1984. Also, Livres mis en scene, 22 Jan. - 22 Feb. 1985 at Centre National des Arts Plastiques, Paris.



NEW PERIODICALS

Zien is a spicy new oversize magazine from The Netherlands with all the energy of the art scene there—from fashion to music, from visual arts to theatre, this is a must. Also offered are laser scanned offset sculpture (L.S.O.S.) of Gilbert & George, and of Robert Longo, all in an edition signed and numbered of 150 copies. They are \$25.00 each, and this can also be subscribed to. For Zien Magazine subscriptions, send \$20 for four issues to Zien, P.O. Box 383, 3000 AJ Rotterdam, The Netherlands.

Red Bass, a newsprint tabloid from Florida, is an energetic publication with, for example in number 8/9 an interview with John Cage, "Scenes of World War III" by Kathy Acker an interview with Philip Berrigan, coverage of New Muzik, and contributions by Julian Beck, Robert Fichter, Carolyn Forche, Claude Pelieu, Paul Rutkovsky, Anne Waldman, among others. Small Press Update is a regular public service of Red Bass to inform readers of books, magazines and messages received. Subscriptions are \$6.00 for four issues or \$10 for institutions. Send to Red Bass, P.O. Box 10258, Tallahassee, FL 32302. Sample copies are \$1.25.

ARTPOLICE INTERNATIONAL is always a new periodical, even though it is now in its 11th year, or is it its fourth year. At any rate, you never what name it goes under when you get the issue—and the issue in hand is Volume 11, no. 2, or the All Cover Issue. It is a stunner, as usual, with subscriptions for \$15.00 individual, \$20.00 institutions, or 3-year subscriptions (10 issues) for \$36.00. Write to Art Police, 133 East 25th St., Minneapolis, MN 55404. If you did not know, this is a magazine full of remarkable full-page comics!

FROM THE EDITOR

As many of you know, we started publishing again with the idea that too much information comes to this P.O. Box to keep it to myself. As a result, we did a small issue in June to test the waters again. We never made the goal of readers necessary to justify that first issue of volume 8, but we are persevering. Subscriptions have increased, I take it, through word of mouth, and that is fascinating. So now that we are completing volume 8, we are attempting to reassess the situation and make a decision—to publish or not to publish, that is the question.

Well, we will be an occasional newsletter, and whenever there is enough material, we will send it out. If any institution cannot take those terms, then I am sorry. This is a personal, privately financed newsletter—and if some of you are moved to contribute, fine. Otherwise, much like volume 8, number 1, the issue can go out of print quickly. There are only Xerox copies being made now of the June issue.

The other problem is that not all the news comes from primary sources. Once again, if I had not travelled to Europe, I would not have found out about many things, especially the growth and development of the book trade, thanks to the marvelous efforts of Kretschmer & Grossmann in Darmstadt, who venture forth and gather in all those obscure periodicals and books which never come across the Atlantic readily and should be in collections throughout the United States, in fact throughout North America and Australasia. As a result, the catalogs must serve as a poor substitute for seeing, feeling, touching, and savoring the bookworks that are being produced in Europe.

If any of you know bookmakers, artists, collectors, libraries, etc. who should get this newsletter, let them know about it. Xerox the back page and send them a subscription form. We certainly want to increase our subscription list, and that is necessary to make this all work. So it is up to you to give your library a gift, or send a friend a Christmas subscription—and you all know that UMBRELLA is not going to be a regularly published newsletter, but one that is occasional. You will continue getting news, reviews and occasional gossip that will not be heard or seen elsewhere, and we shall continue to emphasize the book arts.

Those of you in New York City must know how bad your post office has been of late. Remember to send me news of any kind about bookworks, but please send it first class to ensure its delivery.

If any of you teach courses or know of exhibitions, send the news along. It is hard to cover even a small segment of the art world today, and we are all so busy, aren't we? If I do not include an address or whatever, it is because the initial data is not complete. So let us hope that 1986 will be a bigger year, a better year, and a more peaceful year for all of us. I write this thinking of my friends in East Berlin who do so much with so little, because they are compelled to do so to remain creative human beings. We, who live in a throw-away society, remember those who have nothing to throw away. If any of you have any mural slides, my friend Robert Rehfeldt in East Berlin would very much like to have some. Send them along to me, and I will send them on to him with mine. Happy New Year—and keep on booking!