

art libraries journal

Special issue: resources for Latin American art

Reviews

Index

2012

Volume 37

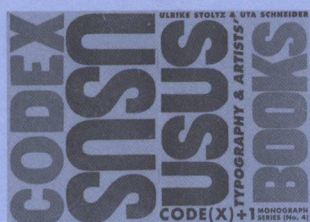
Number 4

Revue de Bibliothèques d'Art
Zeitschrift für Kunstbibliotheken
Revista de Bibliotecas de Arte

THE CODEX FOUNDATION PRESENTS

THREE NEW PUBLICATIONS

CODE(X)+1 MONOGRAPH
SERIES 2008-11

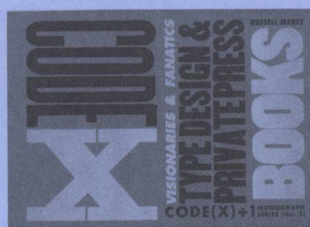


$\langle usus \rangle$, Typography, and artists' books

\$25.

ULRIKE STOLTZ & UTA SCHNEIDER

$\langle usus \rangle$ does not design type, we design with type, and the medium we prefer is the book. Contents and the text are already there, the book designer has to work with these components in a way that the reader/viewer is able to gain easy access to the subject matter.

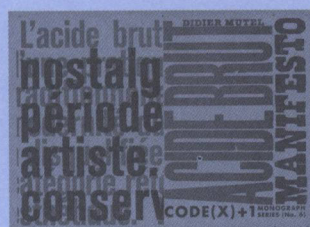


Visionaries & Fanatics: Type Design & the Private Press

\$25.

RUSSELL MARET

Within the community of typographic printers the problem of identity is generally assumed to be a problem suffered by book artists, by those other people working outside of the well-defined sanctum of the Fine Press. This comfortable view overlooks a division within the letterpress community that is too often blurred and as a result is the source of my greater concern: *Does the private press have a future?*



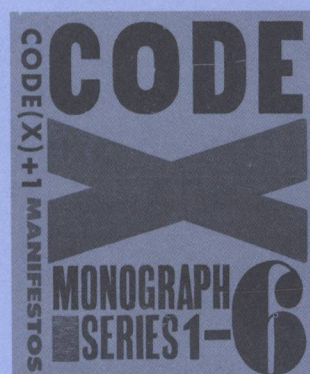
acide brut manifesto

\$25.

DIDIER MUTEL

Didier Mutel is a synaesthetic printer focused on the bite-of acid on metal, of the metal plate on paper, of the printed words on the mind. He knows that all senses must be involved in the creation, reception, and survival of the crafts of engraving and printing in the new millennium.

—Timothy Young, from the introduction



Limited Edition Box Set of 6:

\$150.

Housed in a letterpress-printed slipcase.

Also available individually: CODE(X) monographs 1, 2 & 3

1: *Why There Are Pages and Why They Must Turn*

by: Robert Bringhurst

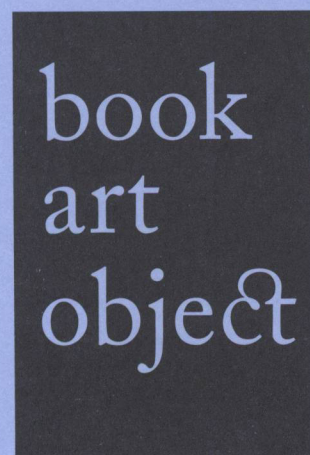
2: *ART : definition five (and other writings)*

by Peter Rutledge Koch

3: *each new book*

by Alan Loney

CODE(X) monographs are printed letterpress throughout with colorful wood type covers.



book art object

\$150.

Edited by David Jury, 9 x 12 inches, 448 pages, cloth with dustjacket, 735 color images & accompanying descriptions. *book art object* is the record of the first biennial CODEX Book Fair and Symposium: *The Fate of the Art*.

Book / Art / Object offers a great look at what is going on today in the world of artists' books. For sheer range and scope, there is nothing else like it out there in this exciting field.

—JOHANNA DRUCKER, Breslauer Chair of Bibliographical Studies, UCLA

CODEX INTERNATIONAL BOOK FAIR
FEBRUARY 10-13, 2013

WWW.CODEXFOUNDATION.ORG

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*Items for review should be sent to the
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The *Art libraries journal* is published by ARLIS/UK & Ireland for the international art library community and for all who are interested in the documentation of the visual arts. It highlights the rapid changes in information technology which are affecting the activities of the profession, and documents developments in the converging fields of libraries, museums, archives and visual resources. At the same time it is a journal rooted in the long-term concerns of art librarians, dealing with practical issues relating to traditional art library materials such as exhibition and sales catalogues, visual resources and artists' books.

Most issues of the *ALJ* cover a wide spread of relevant subjects, but some focus on specific themes, such as digitisation or museum libraries, or more contentious topics such as copyright or charging for services. Certain issues are devoted to aspects of art documentation in a particular country or region.

The majority of the articles in the *Art libraries journal* are specially commissioned from leading art librarians and other specialists. Conference papers from round the world are also published, including a selection from the IFLA Art Libraries Section session each year.

The Editor of the *ALJ* welcomes contributions, especially to the annual Bibliographies Update, and also correspondence, and these should be sent to the email address on the left.

While most articles are published in English, the *Art Libraries Journal* occasionally publishes in French, German or Spanish, with summaries in English.

The *Art libraries journal* appears quarterly, and goes to libraries and individuals in over 30 countries.

The *Art libraries journal* is available worldwide with membership of ARLIS/UK & Ireland and costs £50 p.a. for individuals (within the UK and Ireland only); for institutions it is £85/\$170 (surface mail) or £97/\$194 (airmail) annually. Non-members outside the UK and Ireland can subscribe to the *Art Libraries Journal* for £68/\$136 (surface mail) or £79/\$158 (airmail) per year.

Single copies may be purchased at £14/\$28 each, surface mail postage included (£13/\$26 to ARLIS/UK & Ireland members).

A limited number of complimentary subscriptions to the *Art Libraries Journal* is available, for periods of up to two years, to libraries which because of currency problems or other difficulties are genuinely unable to subscribe in the normal way. Applicants are invited to write to the Editor in the first instance.

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