

Rick and I

I first met Rick Bartow at "Paper Nao" in Tokyo the summer of 1992. My friend Nao-san invited 5 native American artists to Japan They were Lilian Pitt, Joe Cantrel, Harry Fonceca, Edna Jackson and Rick Bartow. They had a show at OGUNI GEIJUTSU-MURA KAIKAN in a rural Yamanota village in Niigata. Rick and I talked about printmaking very briefly at paper Nao then. The fall of 1997 Rick visited Japan again with his wife Julie, his son Booker and his representative Charles Froelick. Rick had a solo show at OGUNI GEIJUTSU-MURA KAIKAN again. Also he had another shows at Yanagisawa Gallery in Urawa and Azabu Kasumicho gallery which I managed in Tokyo. I proposed him to work together on drypoint printmaking. And first, I handed him three zinc plates and a needle. He gave me three drypoint plates during he was in Tokyo. (The three images were frog, cicada, and small bird.) He seemed very excited about my proposal. Because he sent me another 26 drypoint plates only a month later after returning home! Next February and May I sent him their trial proofs on handmade Japanese papers. He was very pleased with the success of trial proofs. He sent me a fax and said "You are my magician!." We began to work together. I told him to use plexiglass plates. They are easier to scratch than other metal plates and also they save on postage costs. Rick Actually prefer plexiglass than other hard metal plates. Rick always made a beautiful drypoint lines on each plate. I always enjoyed to look how the first impression was going. I printed trial proofs on variety of handmade Japanese or western papers and several kind of inks for every drypoint plates. Rick sent me

The summer of 1999 I visited Rick at SouthBeach carrying all editions of 40 drypoint titles. Rick was very much pleased at my visit. We started by signing all the prints for the first at his tiny paper-work shop. We worked at Christina Jansen's studio in Newport for about 10 days and he had done 39 drypoint plates. He looked a little

depressed after losing his wife Julie the year before. And it seemed like he didn't do much art work since she passed away. We worked same studio spring of 2000 too. And next year we worked at Frank Boyden's beautiful print studio at Sitka. Rick tried a few intaglio prints with Frank there. In 2002 Rick converted old trailer house into our print shop that was abandoned in backyard of his house. We started to work on monotypes there. We named our humble print shop "Moon and dog press." He designed my chop mark after the name of our print shop. In 2006 Rick's friend Zeke built a small printshop next to Rick's drawing studio by sawing cedar wood from the woods behind Rick's house. We worked on about 250 monotypes at these 2 printshop. It was in my tiny printshop in Tokyo that I printed over 250 drypoint works.

I loved to bind artist books for him in my spare time when he didn't really feel like working, .

Early spring in 2016 my friend Erin told me Rick was in very bad shape and said "He is very ill. you'd better hurry up to see him" When I visited him ,he was very pleased Just like when I first visited him, But He didn't look very well then. He asked me to bind a artist book with his latest 13 drypoint titles. He colored 13 titles with all his spilit. I bound 3 copies of book. The book title is "BOSCH." (There are 13 hand colored drypoint prints in this book.) This book is our last collaboration and his last work.

I remember his face at the window when I left his home. He passed away soon after I returned to Japan.

