

zotint print. The book contains a technical guide to the technique as well as a historical survey of the evolution of the mezzotint from its invention in the 17th century through its resurgence as an artistic vehicle in the 20th century. An important work for the print collector.

Specialty books on the history of prints and printmakers

Clinton Adams. *American Lithographers, 1900-1960*. University of New Mexico Press, New Mexico, 1983.

An overview of American lithographers and their printers. The book contains extensive information about the various studios in which artists printed during their careers. A comprehensive index, technical bibliography and index of artists' monographs make this an invaluable reference to this period of lithographic prints. The author is a director of the Tamarind Institute.

Riva Castleman. *Prints of the Twentieth Century: A History*. Thames & Hudson, Inc., New York, 1976, reprint-ed and reissued 1988.

An important survey beginning with the 19th century and covering 80 years of prints from 1900 to the 1980's. This concise and readable survey covers all the major artists from Bonnard and Munch to Hockney, Stella and avant garde artists in the 1980's. The illustrations are drawn from the collections of the Museum of Modern Art in New York.

Gilbert Kaplan, editor. *Surrealist Prints*. Harry N. Abrams, New York, 1997.

The first survey of Surrealist graphics including the work among others of Magritte, Man Ray, Tanguy, Duchamp, Ernst and De Chirico. The book covers the Surrealists as printmakers and the relationship between Surrealist artists and the writers and poets of the era. It features superb reproductions and a checklist of Surrealist prints.

Important reference works

American Prints in the Library of Congress. Johns Hopkins Press, 1970, reprinted 1991. An illustrated alphabetic listing of 1250 artists with dates, print listings, techniques, sizes, signature indications etc. The book was reprinted in 1991,

but even the reprint is expensive and hard to find.

Laurance P. Roberts, *A Dictionary of Japanese Artists*, Weatherhill, 1976. For Japanese print collectors trying to identify what they have. The book contains signatures, biography, a systematic look at character radicals, etc.

Gordon's Print Price Annual. Gordon's Art Reference, Inc. Naples, FL. Published annually.

This important reference work covers over 30,000 auction results for print sales and is the standard reference for buyers and sellers of prints wishing to know the last price at auction. The book is printed annually and is costly. However, it is available in the reference section of many libraries.

Periodicals

Art on Paper: The Journal of Prints, Drawings and Photography. Published bimonthly by the Fanning Publishing Company, Inc., 39 East 78th St., New York, 10021.

A handsome magazine with beautiful illustrations which covers the major happenings in prints, drawings and photography. In addition to current reviews of museum and gallery shows, new books and international auction results, the magazine is particularly valuable for its reviews of new print editions with information as to price and where the prints can be obtained. The magazine also features interesting articles on artists and their works by experts in their fields.

Journal of the Print World. 1008 Winona Road, Meredith, NH 03253.

A valuable work for anyone with a serious interest in prints. This periodical publishes four times a year and includes information on sales, auctions, gallery shows, exhibitions and print fairs, museum and library shows in the United States and abroad. The *Journal* also contains such valuable features as book reviews, exhibition reviews, and listings of available exhibition and gallery catalogs. This is an important publication for the collector who wishes to be kept abreast of the multitude of activities connected with printmaking and print collecting.

Members Enjoy Talk on American Printmakers Working in Japan

Michael Verne of the Verne Collection of Japanese Art provided Print Club members on Nov. 3 with a fascinating insight into a group of American printmakers who found their spiritual and artistic home in Japan. The Verne Collection was established in 1953 by Mr. Verne's mother, Mitzi Verne, a nationally recognized authority on antique Japanese art. Michael Verne who is president of the Verne Collection has concentrated on the artistry of contemporary American printmakers who while living in Japan produced work which attempted to bridge these widely divergent cultures.

Mr. Verne is the author of *Quiet Elegance: Japan Through the Eyes of Nine American Artists* written in collaboration

with his sister Betsy Franco. His talk illustrated the work of these artists, emphasizing their love of the traditional Japanese way of life that is rapidly disappearing and their difficult position as cultural outsiders. He discussed the hardships these artists experienced in deciding to live in Japan, to master complex traditional woodcut techniques and to finally achieve success both in Japan and in America. The strength to successfully fulfill their inner vision, their love of old Japan, combined with a willingness to experiment with more contemporary forms and techniques is fulfilled in the quiet elegance which Mr. Verne believes characterizes their work.

Among the artists whose lives and works Mr. Verne discussed were Daniel Kelly, Brian Williams, Joshua Rome,

Karyn Young, Margaret Johnson, Carol Jesson, Sarah Brayer and Micah Schwaberow. Daniel Kelly who went to Japan twenty years ago and whose works are now shown in major museums uses water color, woodcut and lithography. His early work concentrated on traditional Japanese imagery such as landscapes in the mist or walking in the rain. His most recent works, however, show an increasing interest in more experimental images and techniques such as pouring cement over woodblock images to produce more texture and using images of fish, strawberries or bowls in large scale paintings, lithographs and woodcuts. Joshua Rome, Brian Williams, Joel Stewart, Carol Jessen and Micah Schwaberow continue to work in traditional style and technique. Rome uses images of the rapidly disappearing Japanese rural landscape in woodcuts which he carved and printed himself (not a usual practice in Japan). Joel Stewart also uses traditional images as does Carol Jessen whose prints have a water color like quality akin to traditional prints. Micah Schwaberow taught himself the technically difficult woodcut technique

during his stay in Japan and composes landscapes and other images into exquisite miniature woodcuts. Margaret Johnson, who now lives in Princeton, New Jersey, creates origami-like paper sculptures.

Karyn Young and Sarah Brayer use their Japanese experience in more experimental fashion. Ms. Young uses a more vibrant palette in collages depicting the traditional kimono form. Sarah Brayer's latest works show her fascination with traditional Japanese paper making. Instead of using brushes she now makes paper sheets and pours liquid paper pulp on them, creating the paper and the painting at the same time.

Whether traditional in their imagery and technique or forging new art forms, the artists Mr. Verne introduced opened a new area of contemporary printmaking to Print Club members. Those members who were present shared Mr. Verne's enthusiasm and his pleasure in these works. We wish to thank both Mr., Verne and his mother Mirzi Verne for a most informative and delightful evening.

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