



International Print Collectors' Societies Newsletter

Volume 1, Issue III

June 2003

Thoughts from the Editor

I want to thank all members of this society for emailing your material to me. It has made the task of editing the newsletter much easier.

This is the last issue of the International Print Collectors' Societies Newsletter that I will edit. Thank you for your contributions to our initial publications. I'm sure the newsletter will evolve as members of the various print clubs have opportunities to meet each other in real space and cyber space so that we can share program information and ideas for the future. If you are planning to come to the New York Print Fair in November, join other members of the International Print Collectors' Societies for a wine and cheese gathering. Time, place, and date to be announced.

Gillian Greenhill Hanum has graciously agreed to become the next editor of this newsletter. Gillian is the editor of the Print Club of New York newsletter. Thank you for assuming this task, we look forward to hearing from you.

—Diane Stupay

The Print Club of Cleveland

The nineteenth annual Fine Print Fair, Cleveland's largest and most comprehensive exhibition of fine prints, will take place on **October 17-19, 2003** at Thwing Center, 11111 Euclid Avenue, on the campus of Case Western Reserve University. The Print Club of Cleveland sponsors this event, a benefit for the Department of Prints of the Cleveland Museum of Art. The opening night preview benefit, Friday, October 17th from 5:30-8:00 PM, features hors d'oeuvres, cash bar, and an opportunity to select great works of art on paper before the Fair opens to the public on Saturday. The benefit ticket is \$60 (\$70 after September 30) and includes readmission to the Fair throughout the weekend. For reservation please call 216/765-1813 by October 10. A free shuttle bus will take fair-goers from CMA to Thwing Center between 5:00-9:00 PM. Parking at CMA is \$3.

Fine Print Fair hours are 10:00 AM to 5:00 PM on Saturday, October 18 and 11:00 AM to 4:00 PM on Sunday, October 19. The ticket donation price is \$8 (\$4 for students with I.D. cards) and covers entrance to the Fair both Saturday and Sunday.

Fifteen galleries from coast to coast will offer five centuries of outstanding prints, drawings, and photographs in a broad range of prices. They are: **Richard Reed Armstrong**, Chicago (19th- and 20th-century prints and drawings, specializing in French prints, 1830-1950); **Sylvan Cole Gallery**, New York (19th- and 20th-century American prints and drawings); **Dolan/Maxwell**, Philadelphia (American and European contemporary prints and drawings); **Abigail Furey**, Brighton, MA (American and European prints 1850-1950); **C & J Goodfriend**, New York (old master and 19th- and 20th-century prints and drawings of a representational nature); **Conrad Graeber**,

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Baltimore, MD (American, British, European, and Japanese prints and drawings); **The Halsted Gallery**, Birmingham, MI (19th- and 20th-century photography); **Paramour Fine Arts**, Franklin, MI (20th-century American and European prints); **Rutgers Center for Innovative Print and Paper**, New Brunswick, NJ (print publisher); **Mary Ryan Gallery**, New York (American and British prints and drawings from 1920 through the present); **Signet Arts**, St. Louis, MO (contemporary prints); **The Verne Collection**, Cleveland, OH (contemporary Japanese prints and Ukiyo-e woodblock prints); **Diane Villani Editions**, New York (contemporary American print publisher); **Works on Paper**, Philadelphia, PA (contemporary prints); and **Zygote Press**, Cleveland (print workshop).

A special feature of this year's Fine Print Fair will be a program at Thwing Center on Sunday, October 19, which includes a 9:30 AM continental breakfast with the dealers and a 10:15 AM lecture by Katharine Lee Reid, director of the Cleveland Museum of Art. Please call 216/765-1813 for reservations by October 14th.

On Sunday afternoon the winning raffle ticket will be drawn for a color lithograph of 1902 by Henri Rivière, *The Enchanted Hours: The Storm*, donated by the Richard Reed Armstrong Gallery, Chicago. The print is valued at \$1,500 and tickets may be purchased in advance for \$5 (6 for \$25). Winner need not be present. An impression of this beautiful print is in the collection of the Cleveland Museum of Art.

Due to its popularity last year, "Curator's Choice" will return with Jane Glaubinger's selection of works she considers of exceptional interest and worthy of acquisition by the museum in varied price ranges from among the dealers. Dr. Glaubinger will lead a tour at 7:00 PM of these selections at the "Prints of a Party" and they will be on view and available for sale throughout the fair. The dealer donates 10% of these sales to benefit the Club's fund to acquire prints for the museum.

We welcome International Print Collectors' Societies members to this event. For more information contact Allie Wallace, Print Fair chairman, at 440/423-0243.

The Cleveland Museum of Art Exhibitions

August 17-November 9

Against the Grain: Woodcuts from the Collection

September 13-November 19

Aaron Siskind Photographs

October 26, 2003-January 11, 2004

Drawing Modern: Works from the Agnes Gund Collection includes major pieces by Gorky, Klee, Lichtenstein, Johns, Kelly, Bourgeois, Marden, Nau-man, and Twombly.

October 26, 2003-January 11, 2004

Jasper Johns: Numbers

The Print Forum Milwaukee Art Museum

The Print Forum welcomes Britt Salvesson, associate curator of Prints, Drawings, and Photographs. She specializes in 19th and early 20th-century art, with a particular emphasis on works on paper. Britt moved to Milwaukee from Chicago where she had been associate editor of scholarly publications at the Art Institute of Chicago. Sarah Kirk continues her fine work as assistant curator.

The highlight of the spring was the artist in residence, Juan Sanchez, who worked with students, gave a master class, lectured on his work, and created this year's commissioned print, *Cries and Whispers for Ghandi*.

—Betsy Erskine

The Print Club of New York

Picasso at Mougins

The Print Club of New York's 2002 Presentation Print

Picasso at Mougins, a color intaglio print by Warrington Colescott, is the 2002 Presentation Print of the Print Club of New York. On Tuesday, September 17 the artist introduced the print to a large turnout of Club members at the Society of Illustrators in New York City. In reviewing the evolution of the print, Mr. Colescott was first

Picasso at Mougins, a color intaglio print by Warrington Colescott, is the 2002 Presentation Print of the Print Club of New York.

inspired by an article by Pat Gilmore in the *Print Quarterly* magazine for June 2001. The article dealt with Picasso's late prints made in Mougins when he was in his 90's. Picasso worked closely with the Crommelynck brothers, Aldo and Pierre, Parisian printers, who moved into Mougins to be close

to him as they engaged in an extraordinary collaboration. Turning an old bakery into a print shop, they bicycled daily to Picasso's studio where they presented him with the plates and proofs to be worked on that day. Back to the shop they would go, etch and print and bring the proofs back for Picasso to work on some more. This collaboration, lasting 7 years, was an extraordinary one, working together on three or more prints a day. When Picasso died in 1973, the Crommelyncks had helped him make 750 intaglio prints, close to a quarter of Picasso's entire graphic output.

Mr. Colescott described how he became fascinated by the image of Picasso and the Crommelyncks working in his studio, proofs and prints scattered

all over the floor, surrounded by a wide variety of family, models, hangers-on and friends dropping in. This image became the genesis for the *Picasso at Mougins* print, and Mr. Colescott showed the successive stages of its creation in the state proofs that he displayed chronologically. In a fascinating demonstration of how an artist works, he started by drawing the total design in soft-ground line, using two plates for individual colors. He then added the light and dark values, using softground textures and aquatint to work out the design in light and dark. Throughout, he continued to use two plates, working back and forth between them so they developed together. The print grew by accretion, Mr. Colescott adding details to the scene in Picasso's studio-paintings stacked against the wall, a "critic" with a notebook, the Crommelyncks looking over his shoulder, a model reclining on a couch. When he was satisfied with the image, he printed one plate in shades of red and the other in black. The two plates were then printed together and Mr. Colescott used stencil to add additional color onto the plate. The two plate print, he explained, was too tightly balanced in its color, so he added extra color for emphasis, particularly small areas of ultramarine blue with white in it, a technique which also allowed

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for touches of humor in the depiction of the hangers-on in the studio. The intaglio print and stencils were printed together to merge intaglio and relief in the final print. Mr. Colescott finished the print by blending the colors through rolling a transparent yellow to white blend over it, the sharpest yellow appearing at the bottom.

Each of the steps described by Mr. Colescott was illustrated by the proofs that he had brought and made available for members to inspect. This print, he explained, was reminiscent of a series of prints that he made in 1978 as an homage to the printing tradition and composed of a series of "take-offs" on the famous artists who made up the history of printing. In the series he had included Picasso in a work entitled *Picasso at the Zoo*. In *Picasso at Mougins* he revisited Picasso, this time painting his "style" as a rich artist in his living quarters in the south of France surrounded by the artifacts of his work and producing his prints oblivious to the crowd surrounding him. Mr. Colescott identifies some of the real people in the print, his wife Jacqueline, anxiously looking over his shoulder, the Crommelynck brothers, his adolescent son Claude, as well as his models and examples of the types who cluttered his studio such as the "critic" with the blue flower in his buttonhole.

An interest in art history, particularly the history of printing, has always been an important part of Mr. Colescott's work, inspiring both his paintings and prints. His graphic work has influenced the style of his paintings and narration is at the core of his art, particularly narratives infused with humor and parody. Thus, a recent painting uses the image *Piranesi Visits McCaffreyville* employing Piranesi-like elements just as *Picasso at Mougins* uses Picasso-like elements in the drawing of the model and other details. These

witty takeoffs on famous artists and their styles is Mr. Colescott's genuine tribute to those artists, and reflects his lifelong fascination with comic strips, political cartoons, parody, and satire.

Mr. Colescott is currently professor emeritus at the University of Wisconsin in Madison where he developed a notable studio in intaglio printmaking and taught for 37 years. He has received four fellowships from the National Endowment for the Arts as well as a Guggenheim fellowship and has exhibited internationally. He is also an Academician of the National Academy of Design and a Fellow of the Wisconsin Academy of Sciences, Arts and Letters.

—Arlyne Lesser

Of interest to Print Club members:

Wednesday, June 4, 7:00 p.m.

The Print Club of New York's annual meeting is being held at the Society of Illustrators, 128 E. 63rd Street. A special feature of the evening will be a talk by club member Alex Rosenberg on "The Trouble with Contemporary Art." Rosenberg hopes that his remarks—about how contemporary art breaks all the rules associated with earlier periods of art—will generate a lively discussion.

June 1-July 27, 2003, The 47th Annual National Juried Print Exhibition at the Hunterdon Museum of Art, 7 Lower Center Street, Clinton, NJ (908) 735-8415.

Mr. Colescott's print reflects his fascination with comic strips, political cartoons, parody, and satire.

The Montreal Print Collector's Society

The 19th season of the Montreal Print Collectors' Society (MPCS) opened with Québec art historian/author Nicole Malenfant who is also a professor of printmaking at the Université Laval and president of Engramme printmaking centre in Québec City. Mme Malenfant lectured, in French, on 20th-century printmaking. Also in October, we toured the impressive archives of the internationally renowned Canadian Centre for Architecture, established by Phyllis Lambert.

From October 11 to November 17, Québec celebrated its first Le Mois de l'Estampe (Print Month) bringing prints to the fore in galleries, ateliers and museums across the province. Of course, the MPCS got in on the act with a juried, museum-quality show of members' prints in a specially built gallery at La Bibliothèque nationale du Québec. Titled *Notre Passion: l'Estampe* (Our Passion for Prints), it is the subject of an upcoming illustrated catalogue.

Copyart or copigraphy, as our speaker Monique Brunet-Weinmann prefers to call it, was the focus of our November lecture. Then, at our Christmas/Chanukah party, Show & Tell brought forth members with fascinating stories about a print in their collection, like Annette Wolfstein Joseph's guest printmaking session in Rembrandt's Amsterdam house. Another highlight was Irwin Browns' presentation of the rare Van Gogh etching of Dr. Gachet called *L'Homme à la pipe*. A raffle raising funds for MPCS activities combined with a gourmet potluck and the witty MC patter of President Emeritus Joe

King and Past-President/Co-Program Chairman Joe Donohue, capped the evening.

In January, we hosted Calgary, Alberta fine art auction house owner Doug Levis who spoke on Printmakers of the Canadian West. February saw award-winning printmaker Talleen Hacikyan present her woodcuts and collagraphs. On March 6, Doctor of Art History Stéphane Roy elucidated the "*anglomanie*" popularity of

English prints in 18th-century France, and a bonus meeting on March 20 welcomed Suezan Aikins of Nova Scotia who addressed us on her woodblock prints that have found their way into the collection of Japan's Prince Norihito. In April, we looked forward to Brian Oickle on the prints of social realist Ernst Neumann and

May promised to be exciting with a private tour of the Banque Nationale du Canada's print collection.

We had a sell-out success with our third annual Limited Edition MPCS Print 2002-2003, Evelyn Dufour's leafy softground etching *Giverny*.

On a sad note, we lost longtime artist-member Wendy Simon to liver cancer. Co-Program Chair Irwin Browns is empowered by her heirs to sell off her work and we are planning methods to do so which will benefit the newly established Wendy Simon Memorial Foundation Scholarship Fund.

—Heather Solomon-Bowden

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Graphic Arts Council The Detroit Institute of Arts

The GAC's slate of events for the fall and winter of 2003-04 will not be finalized until the coming summer. After having been closed for over a year due to the museum-wide renovations, we look forward to the late October reopening of the Schwartz Graphic Arts Galleries in The Detroit Institute of Arts with the exhibition *What's New in Graphic Arts: Prints and Drawings Acquired Since 2000*. Our activities will return to a diverse schedule of lectures, openings and tours related to art on view at the DIA. The GAC's interests include photography; we'll also be featuring programs that focus on the exhibition *Dawoud Bey: Detroit Portraits*. This 2004 exhibition will include work that Mr. Bey completes in the fall of 2003 during his residency at Detroit's Chadsey High School. In March 2004, the GAC travels to Dallas and Fort Worth to enjoy a long weekend of visits to museums, galleries, studios, workshops, and private collections.

Currently, the GAC is anticipating the release of a print edition commissioned from William Bailey. The untitled still life will be available soon for sale exclusively to GAC members. In conjunction with this commission, Mr. Bailey will be in Detroit on the evening of March 20 to lecture on his work as a painter and printmaker. The GAC joins forces with five other auxiliaries at the DIA to sponsor a private dinner and tour of the exhibition *Magnificenza! The Medici, Michelangelo, and the Art of Late Renaissance Florence* on the evening of April 3. And our yearlong series of behind the scenes visits to other local art institutions concludes on Saturday, April 5, with a trip to the University of Michigan's Museum of Art in Ann Arbor.

—Nancy Sojka
Curator of Graphic Arts

The Master Print and Drawing Society of Ontario

On February 27, 2003 the Art Gallery of Ontario had its opening of the important exhibiton, *K@the Kollwitz: The Art of Compassion*. This exhibition presented 77 works that explored the creative process of one of the leading German artists of the first half of the 20th century, featuring prints, drawings, and sculptures.

The Art Gallery of Ontario has organized this show with loans from other local art museums, private collections, and Staatsgalerie Stuttgart Graphische Sammlung, Germany. Curators for the exhibition are Brenda Rix, AGO assistant curator of prints and drawings and Kollwitz scholar Jay Clarke, associate curator of prints and drawings, Art Institute of Chicago; the two have collaborated in writing the catalogue. *K@the Kollwitz: The Art of Compassion* will run until May 25, 2003.

The next major event for our Society (MPDSO) was the hugely anticipated and exciting "Art Tour to Rome and Naples" May 11-21, 2003 led by Dr. Alexander McKay, our current president and professor of classical studies and Dr. David McTavish director for the Agnes Etherington Art Gallery at Queens University, Kingston, Ontario, professor and Italian drawings scholar. From the AGO Dr. Katharine Lochan, The Fraser Elliott curator and chief curator of prints and drawings accompanied the tour and served as a General Resource person. This tour provided us amenities such as our own private bus, visits to great public museums, private collections, art dealers, and Roman ruins including Herculaneum not to mention

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The Achenbach Graphic Arts Council

Fine Arts Museum of San Francisco

Over one hundred persons came to the fourth annual AGAC reception and preview for *Prints San Francisco* at Fort Mason in January. Among those attending were AGAC members and their guests, ArtPoint members, Fine Arts Museums staff, and print dealers. A wide variety of "Curator's Choice" prints, selected by Achenbach Curator-in-Charge Robert Flynn Johnson, were on view during the reception. After studying these works and sampling light hors d'oeuvres, wines, and chocolates, everyone was able to preview the entire print fair inventory following the conclusion of the reception. Proceeds from ticket sales and the dealer donated portion of "Curator's Choice" print sales will benefit the Achenbach acquisition fund.

Behind the Scenes: Installation of Big Prints

The current exhibition *Big Prints*, at the Fine Arts Museum of San Francisco, displays extremely large scale works on paper dating from 1970s to the present. The Museums' technical and paper conservation staff were responsible for the challenging installation of these monumental works. Among the works included in *Big Prints* is Jeff King's *Wooden Sutra* (1999) recently purchased by the Fine Arts Museum as a gift from the Achenbach Graphic Arts Council in memory of Nancy Constine. The installation of this work provides one example of the difficulties encountered. *Wooden Sutra* is composed of eight printed sheets mounted side by side, each approximately one foot wide and ten feet long. Great care had to be taken to properly align each section so the entire print became visually harmonious. This task required four staff persons

and a mechanical lift to safely unroll and hang each section. The artist himself guided the floor placement of the wooden sticks used in making the print to complete the installation.

Collaboration between artists, curators, and skilled technical staff ensure that works of art are appropriately mounted with acceptable preservation methods. *Big Prints:Contemproary American Graphics Art, 1967-2000* will be on exhibition through August 31.

Saturday, June 14th there will be an exhibiton walkthrough of *Treasurers of a Lost Art: Italian Manuscripts Painting of the Middle Ages and Renaissance*. Fine Arts Museum Curator-in-Charge, European Art, Lynn Or will lead a walk-through of the exhibition of these rarely seen illuminated manuscript pages from the collections of the Metropolitan Museum of Art. Mel Ahlborn, an artist and calligrapher, will demonstrate under drawing, gilding, and the application of pigments used in the painting of an illuminated manuscript.

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wonderful and renowned restaurants and a hydrofoil trip to Capri for a day.

In October - date to be announced - Christina Corsiglia, Curator of European Art, AGO will give a lecture on prints related to works on loan from the Kenneth Thomson Collection at the Gallery, the largest private collection in Canada.

—Dr. Jack Markens and Sarah Markens



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