



International Print Collectors' Societies Newsletter

Vol. IV, No. 1

January 2007

DATELINE: CLEVELAND

by Diane Stupay

New York Print Fair Weekend

Twenty-six members of the Print Club of Cleveland traveled to Greenwich and Stamford as part of our Print Weekend in New York, November 3. Our first stop was the Bruce Museum, a one-block walk from the train station. Here we had a tour of the **Jan Van der Heyden (1632-1719)** special exhibition. Van der Heyden was the preeminent Dutch painter of cityscapes and the first artist anywhere to record the beauty of the urban scene. The next venue for this show is the Rijksmuseum in Amsterdam. Our next stop was Stamford where we visited **The Print Research Foundation**, which houses the top-notch American Print collection of Reba and Dave Williams. Director Elizabeth Peterson gave us a tour—there were some 500 prints on view from the 19th Century through contemporary. Prominent in this exhibition was a rich display of WPA prints. The Print Research Foundation has an amazing library, and welcomes visitors by appointment.

Saturday morning the group assembled at the International Print Center on West 26th St. in New York to see **Graphic Reality: Mexican Printmaking Today**, a show of young

contemporary printmakers. Several of the artists in the show were present to talk about their work. Another must on our list for Saturday was the **Editions Fair** to see contemporary prints and artist's books and then on to the **Swann Galleries** for an explanation of how an auction house functions.

The 2007 Presentation Print

Our 2007 presentation print is an aquatint by New York artist, Jane Kent. Kent is best known as a printmaker. After earning her BFA from the University of the Arts in Philadelphia in 1974, she studied at the London College of Printing. She has worked as a printer for artists such as Tom Wesselman, Mimmo Paladino, and Michael Graves. Currently, Jane Kent's focus is on creating her own art. Kent has had solo exhibitions at the Paul Morris Gallery, NY; Hirschl & Adler Modern, NY; and the Dolan/Maxwell Gallery, Philadelphia, among others.

The presentation print is an aquatint pulled from three plates that are inked in four colors, orange, gray, blue, and black. Circular organic forms in the darker tones move along the edge of the image against a field of modulating

orange that is punctuated by a white space that seems to push the darker colors to the outer edge of the print.

On Show: *Barcelona and Modernity: Picasso, Gaudi, Miro, Dali* is at The Cleveland Museum of Art until

January 7 and will be at the Metropolitan Museum, NY March 5-June 3. *Monet and Normandy* is in Cleveland February 18 - May 20.

--*Diane Stupay*

DATELINE: DETROIT

by **Barbara Goldsmith**

Graphic Arts Council, Detroit Institute of Arts

The Graphic Arts Council has been active in the fall of 2006 supporting tours, lectures, and events related to the two major exhibitions mounted by the Department of Graphic Arts; traveling; and buying art for the museum. The first exhibition, *Annie Leibovitz: American Music*, was organized by Experience Music Project, Seattle, and focused on Leibovitz's wonderful "behind the scenes" photographs of America's musical landscape. The exhibition included some of the iconic images from her work for *Rolling Stone Magazine* as well as new views of musicians in their more personal spaces. From early jazz, gospel, and country musicians through today's pop stars like Eminem, the exhibit covered the broad scope of our country's indigenous musical history. The second exhibition, *The Big Three in Printmaking: Dürer, Rembrandt, and Picasso*, was drawn almost exclusively from the DIA's holdings and focused on the range of innovations and artistry contributed by each of the artists to printmaking.

The GAC had an exciting trip to San Francisco and the Napa Valley in September. Corporate, museum, and private collections as well as visits to wineries whose products were often overwhelmed by extensive art

collections were the highlights of a wonderful five-day trip. At the Stanford University studio of Enrique Chagoya, the group selected a drawing for purchase for the DIA collection. It is the first of his works to come into the museum.

Other purchases made this past year by the GAC for the DIA collection are Judy Pfaff's etching and relief print, *Money Tree* and several works by local artist including a 24-foot ink drawing by Susan Goethel Campbell called *Between 40 and 60*, and the second volume of six artist's books by Ed Fraga from his *Books of Time* series.

GAC activities in the coming year will continue to revolve around exhibitions and support of the collection. Opening on March 4, 2007, will be *Ansel Adams* which comes to Detroit from the Museum of Fine Arts, Boston. The show runs until May 27, 2007, at which time the DIA will close briefly to the public in order to complete the final stage of its four-year renovation. When the museum celebrates its gala reopening on November 10, 2007, the Graphic Arts Department will feature more than 100 of its most significant holdings in *Best of the Best: Prints, Drawings, and Photographs*.

It has been an active and exciting year for the GAC and we now begin to focus our attention on events that will take place late next year featuring the “new” DIA. We look forward to welcoming friends from everywhere

interested in seeing the new building and enjoying the great collection again.

**--Barbara Goldsmith,
GAC President**

DATELINE: MILWAUKEE

by Mary Weaver Chapin

Milwaukee Art Museum, Print Forum

The Print Forum of the Milwaukee Art Museum began the year with a special, informal lecture provided by new Assistant Curator of Prints and Drawings, Mary Weaver Chapin. In a lecture in the Herzfeld Study Center for Prints, Drawings, and Photographs, Dr. Chapin presented a few of her favorite prints and drawings—a well-rounded sampling with selections from the Renaissance to contemporary art. The group was especially pleased to see works by Frances Myers, the artist commissioned to create this year’s print for the Print Forum Members. Myers is known both for her fine printmaking as well as her installations and video art. A professor at the University of Wisconsin–Madison, Myers has received two fellowships from the National Endowment for the Arts and has work in a number of prominent museum collections, among them, the Milwaukee Art Museum, The Boston Museum of Fine Arts, The Metropolitan Museum of Art, and The Art Institute of Chicago.

In October, the Print Forum welcomed Gillian Saunders, curator in the Word and Image department at the Victoria & Albert Museum in London, for a stimulating lecture titled “Prints Now: Directions and Definitions.” Saunders has been a pioneer in acquiring

and curating new forms of print production, ranging from computer-aided printmaking to three-dimensional printed work and textiles. The attentive audience was comprised of collectors as well as many practicing artists and students from the community.

Laurie A. Stein was the featured speaker for our November event, a gallery talk in the Museum’s feature exhibition, *Biedermeier: The Invention of Simplicity*. An expert on decorative arts and the Biedermeier period, Stein led the Print Forum tour, which focused on the *Zimmerbilder*, or “room pictures” in watercolor and gouache, that were so important to the era.

As for upcoming events, December brings our annual holiday party and the opportunity to socialize with fellow Members. Trips planned in 2007 promise this new year will be just as exciting as the last, with visits to print exhibitions at the Block Museum (Evanston, IL), the Chazen Museum (Madison, WI), and The Art Institute of Chicago, which is presenting *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde*. At the Milwaukee Art Museum, we are looking forward to the opening of *Adolph Gottlieb: Early Prints* (May 24–August 19, 2007), which will be celebrated with a party and gallery

tours. Organized by the Adolph and Esther Gottlieb Foundation, Inc., the exhibition presents Gottlieb's intimately scaled etchings that document the shift in the artist's thinking from stylized figurative work, through Surrealism, to his pictographs of the 1940s.

Our annual meeting and dinner will take place on June 12 this year. Special guest, artist Frances Myers, will unveil her commissioned print for the

group and present a lecture on her artistic process. Please visit our website in June to view the completed print: www.mam.org/supportus/print_forum.htm.

--*Mary Weaver Chapin, Ph.D.*
Assistant Curator of Prints & Drawings
Milwaukee Art Museum

DATELINE: MONTREAL by Heather Solomon-Bowden



Montreal Print Collectors' Society

The MPCS entered its 23rd season with the caricatures of Honoré Daumier, getting framed by the Campbell brothers and a potluck of members' prints and finger foods at our annual holiday party. At our first lecture in October, Dr. Ersy Contogouris of the Université de Montréal department of art history joined us to reveal how Daumier lampooned authority and loved the commoner. Why did the great



Jan Johnson and speaker Ersy Contogouris display a Daumier.

lithographer depict King Louis-Philippe with a head shaped like a pear? Because the French expression "être une poire" signifies being a simpleton! He even showed the king seated on a chaise percée (commode) excreting edicts to his nobility. We learned that the artist's stints in jail for his political barbs only served as a creative incubator for additional subversive ideas!

In November, the Campbell brothers, John and Glenn, shared framing secrets from their shop on Sherbrooke Street. Watch out for gaseous plastic backings, oil furnace emissions, sunlight and pressure-sensitive tapes! Matte and backing boards ought to be rag solids, hinges should be rice paper, and glass is best in conservation clear with ultra-violet blocker. Putting frames together should never be done with staples that can rust and ruin the print within. Stainless steel pins are the way to go.

Later in the month, we toured the Montreal Museum of Fine Arts (MMFA)

exhibition *A Fantastical Realm : Lithographs by Odilon Redon*, led by MMFA Associate Chief Curator Dr. Hilliard Goldfarb. Hilliard, an MPCS member, is also Curator of Old Masters and Curator of Prints and Drawings at the MMFA. He holds his Ph.D. in Italian Renaissance and Baroque Art from Harvard University and is currently working on an international loan exhibition, *The Last Season of Titian*, with a catalogue, for the MMFA's 2007-08 season. He was the recipient of the Outstanding Exhibition Award from the Société des Musées Québécois for his MMFA show *Richelieu : Art and Power*. The Redon show runs to January 21 in the MMFA's Jean-Noël Desmarais Pavilion.



Roslyn Swartzman with one of her Arctic etchings.
--Heather Solomon photo

Our printmaking community suffered two losses in the months since our last IPCS column. On August 14, 2006, Montreal printmaker-sculptor Stanley Lewis passed away at the age of 76. Lewis' stone-cut prints, the technique for which he learned from the Inuit, ranged in theme from biblical narrative to the Big Bang theory. An encounter with novelist Irving Stone led to his becoming the technical advisor to the author during the writing of the book *The Agony and the Ecstasy* (which later

became a movie), about the life of Michelangelo.

It was announced in December, to everyone's complete shock, that the Saidye Bronfman Centre School of Fine Arts, Canada's largest non-credit art school, will be closing along with its art galleries in April to make way for a focus on the performing arts. The closure takes with it the highly respected and state-of-the-art printmaking facilities and SBC Printmaking Atelier with which so many fine practitioners of the various printmaking media are associated. Their dispersal is a major blow to the print scene here, as well as to printmaking education. Other independent ateliers like Atelier Circulaire and Zocalo offer just the occasional workshop; otherwise, there is academia, like Concordia University's fine arts department. The search is on for a financial angel who can help set up the Atelier and school elsewhere. MPCS member Annette Wolfstein-Joseph, whose etchings are a favourite of Montreal print collectors (see *Marketplace* below), is head of the Printmaking Atelier and has taught for a number of years at the SBC School of Fine Arts. She has given aspiring printmakers the skills to express themselves in hard ground, aquatint, soft ground, sugar-lift and viscosity etching. We know there will be anxious moments ahead as we wait to see how printmaking professionals like Annette can continue to pass along their expertise and keep the printmaking scene as vibrant as it has been in Montreal.

Prints are nevertheless enjoying a healthy showing on the exhibition front. Roslyn Swartzman's etchings are hanging in the SBC's downstairs Espace Trois gallery until Jan. 31,

commemorating her 40 years with the Centre..

At the Montreal Museum of Fine Arts, there are three exhibitions: *Odilon Redon's Haunted Realm* is on until Jan. 14, featuring symbolist lithographs by the psychoanalytical artist. *Pellan the Prints* is up until March 25 with 70 never-before-shown silkscreens by the Québec printmaker-painter. Most notably for MPCS members, from Jan. 17 to April 22, our own Irwin Browns

has delivered a good portion of his extensive print holdings into the hands of the MMFA which is showing them in an exhibition titled *Impressions of Humanity : Masterprints from a Québec Private Collection*. For more info go to www.mbam.qc.ca/en/index.html .

All of us at the MPCS wish you a healthy and fulfilling 2007!

--*Heather Solomon-Bowden*

DATELINE: NEW YORK

by *Gillian Greenhill Hannum*



Joan Snyder's "Oasis" Unveiled

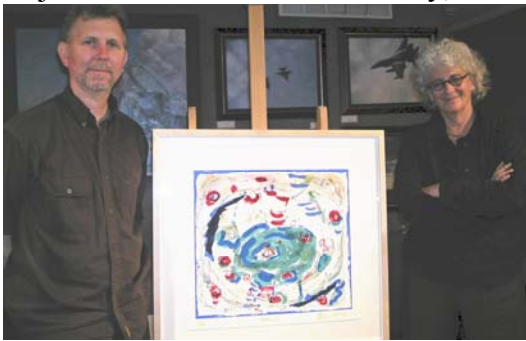
The opening of the 2006 – 2007 Print Club of New York season was marked by the annual presentation print meeting, held on September 14 at The Society of Illustrators in New York City. This year's occasion was bittersweet, coming on the heels of the passing, less than a week earlier, of long-time Board member and Recording Secretary Elaine Hyman.

Newly-elected Print Club President, Leonard Moss, opened the evening by eulogizing Elaine, whose sudden death on September 8 from viral encephalitis has left family and friends stunned. He spoke of a Print Club Board meeting, held only a month earlier at the Hyman's home in Teaneck, when Elaine was her usual warm, enthusiastic self—sending home ripe tomatoes from her garden while also handing him a bag of his favorite pumpernickel bagels. This image of "loving, generous Elaine" will

forever be etched in his memory. He noted how many in the art community were part of "her extended family" and benefited from her warm care. Moss concluded his remarks by emphasizing Elaine's nurturing personality. He noted that her greatest accomplishment was evident at her funeral, when one after another of her seven grandchildren, nephew, three children and her husband, Julian, rose to speak. "As a psychiatrist," Moss said, "I can appreciate the outcome of her nurturing—a loving, self-confident, intelligent and accomplished family—a living work of art by Elaine." Elaine Hyman similarly nurtured members of this Club, advising them on print collecting, helping them to make connections, and supporting and encouraging young artists as they struggled to become noticed.

Following his introductory remarks, President Moss turned the podium over to Muriel Moss, will

Chairperson of the Events Committee, who introduced the evening's program. Joan Snyder began her career with a thesis exhibition of paintings and sculpture at Douglass College of Rutgers University in 1966. This marked the beginning of her successful career as an artist, which culminated in a much acclaimed 2005 retrospective exhibition at the Jewish Museum in New York City. Today, Snyder's prints, paintings and sculpture are in the collections of all major museums in New York City,



Hemminghaus and Joan Snyder
with *Oasis*
--Gillian Hannum photo

Boston, and the Corcoran Gallery in Washington, DC, among others.

Joining Snyder to discuss the creation of *Oasis*, the Club's 2006 – 2007 presentation print, was master printer Randy Hemminghaus, founder of the Galamander Press, who for the past two years has collaborated with artists at the Brodsky Center for Innovative Print and Paper at Rutgers University. In addition to his work with Joan Snyder and with last year's presentation print artist, Elizabeth Catlett, Hemminghaus has created prints with William Kentridge, Robert Indiana and Leon Golub.

Hemminghaus opened the discussion by explaining that *Oasis* is a combination of digital and silkscreen printing. The process leading to the final

image was one of experimentation and involved much dialogue between the artist and master printer. He then placed on an easel the initial watercolor study for the print. Snyder explained that the concept grew out of her "Black Pond" series, and she knew she wanted to create a swirling image within a square format. Hemminghaus described how he took the initial study and scanned it at a high resolution; then, together with the artist, he worked and reworked it in Photoshop—adding and removing elements. Combining silkscreen with a digital image allowed for a richer tonal variety. The artist's intent was to "push the digital image back" and open up the space to allow for other forms and colors to float above it.

The next step in the process had the artist drawing with black ink on Mylar. This was then transferred to the various screens—which are actually polyester, rather than "silk," covered with a photosensitive emulsion. Each color requires a separate screen. Originally, Snyder created five Mylars, but one was ultimately eliminated to provide more openness in the final composition. The goal was a painterly, watercolor-like effect with transparent layers of color.

Once the designs on the various screens were finalized, the artist and printer began proofing the image, experimenting to get the right balance between the digital background and screened portions. The process involved printing out variations of the digital background and then screen printing on them in various ways using acrylic inks. This was Snyder's first hands-on experience with silkscreen, but having collaborated with Hemminghaus on other print projects, there was a comfort level in their communication. The two

would spend a day proofing prints; then the artist would take them home, put them out on her floor and “worry about them”—often writing marginal notes on the proofs themselves and sometimes painting on them to bring out different colors.

As the two spoke, Hemminghaus placed a number of different proofs on the easel for Club members to see. Colors were lightened to make them more transparent. After several initial experiments, a series of proofs with predominantly salmon and yellow tones were displayed on the easel. Red passages—sometimes brighter, sometimes more subtle—danced across the image’s surface.

Suddenly, there was a gasp from the audience as a proof with predominantly blue tones was placed under the spotlight. This, it turned out, was the penultimate proof. Snyder said the color change was informed by the center “pond,” which she felt needed to be a green blue. In order to “punch up” the image, she added ultramarine, which is picked up by the addition of a “frame”—essentially a painterly line marking the composition’s boundary. The final print revealed only slight refinements. It was clear to both artist and printer that the right tonalities had been found. The passages of red on the surface balance perfectly with the vivid, deep blues. Snyder decided to sign and title the prints in lime green, and she also added, by hand, a green arrow in the lower left portion of each of the 240 prints pulled—a finishing touch that she felt was needed to produce the precise color harmony she was seeking.

Snyder was asked what goes through her mind when she changes colors so radically. She replied that it is really a trial and error process until she

finds a combination she really likes. “You just never know until the proof comes out,” Snyder said. “That’s why the collaboration is so important.” When asked about the title, she replied that she hoped the image would be “a place where one can dwell.” For her, it is about calmness, but it is also a bright place. She said that the pond or pool imagery is intended to be meditative. It grew out of a series of prints she did for Jungle Press in 2000 entitled *In Times of Great Disorder*, which were inspired by her reading of Jung.

One member wanted to know whether this was Snyder’s first time using digital elements in her art. She explained that she had collaborated last year with Hemminghaus on a project entitled *Serene Cries*, which had as its origin photographs of figurines which she’d arranged in the sand on the beach. “Why did you choose silkscreen over lithograph for the *Oasis* project?” another member asked. The printer noted that the choice allowed for more colors to be introduced economically; it also allowed Snyder to work in a new medium, something she found to be very exciting. “What comes through is the strength of the artist’s hand,” Hemminghaus noted. Both artist and master printer agreed that the decision to “eliminate” was key as they worked back and forth for about four months proofing the print. The audience enjoyed having the opportunity to see the collaborative dialogue first hand through the various stages of the creative process.

-- Gillian Greenhill Hannum

DATELINE: SAN FRANCISCO**by Jan Wurm**

The Achenbach Graphic Arts Council

Providing a rich program of education, travel, and acquisitions, the Achenbach Graphic Arts Council (AGAC) supports the Achenbach Foundation for Graphic Arts, the collection of prints, drawings, photographs, and artists' books at the Fine Arts Museums of San Francisco.



Council summer activities included a meeting in late June with artist Travis Somerville and a discussion of his work at the Catherine Clark Gallery. Then, in July, when Photo San Francisco came to Fort Mason, our Upper Category members were treated to a walk-through of the exposition with Achenbach Curator-in-Charge Robert Flynn Johnson

The AGAC fall season began with a visit to the Napa Valley Museum in

Yountville for the opening of the exhibition, *Art of Angling*, drawn from the collection of works on paper of AGAC Board member Gary Widman. Mr. Widman gave an exhibition walk-through at the opening reception and shared some of his adventures in building this extraordinary collection, which focuses on images of fish and fishing.

In September we were invited to tour Trillium Press in Brisbane. President Richard Lang and Master Printer David Salgado made presentations of artists' books and prints that employ new techniques and followed this with a close-up look at presses and works-in-progress.

In October Robert Flynn Johnson led members in a gallery walk-through of the exhibition *Transparent Reflections: Richard Pousette-Dart, Works on Paper, 1940-1992* at the Legion of Honor. It was a special opportunity to examine a body of works on paper by this pioneering American abstract expressionist.

Later in the month the Council offered a presentation by an attorney, Peter Lippitt, tailored to the particular needs of estate planning of the art collector. This was the second program in response to members' interest in some of the legal aspects of collecting and donating art.

In November Upper Category members spent a morning at the Richard L. Nelson Gallery at the University of California, Davis. Director Renny Pritikin and Collection Manager Robin

Bernhard showed selections from their holdings of California artists, many of whom had been faculty members at UC Davis. Later that day we once again visited the Crocker Art Museum in Sacramento, where Associate Curator William Breazeale provided a private view of German drawings. We were especially delighted to have this third opportunity to explore the depths of the Crocker Art Museum's collection.

Also in November, AGAC members gathered in San Francisco's South Park neighborhood at Gallery 16+Urban Digital Color. Director Griff Williams led a tour of the digital printing press and gallery, and artist Deborah Oropallo discussed her work done at Urban Digital Colors.

As we approach the holiday season, our Upper Category members look forward to a very special invitation to the home of AGAC member and private print dealer, Catherine Burns, to view a selection of prints illustrating the evolution of the woodcut from 1900-1945.

As for the New Year, we are excited to sponsor our eighth annual preview and reception of the San Francisco Fine Print Fair on Friday, January 19, 2007. Featuring Robert Flynn Johnson's discussion of his "Curator's Choice" selections followed by a walk-through of

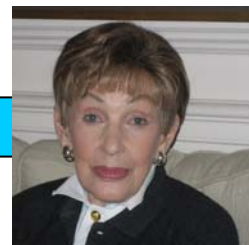
the print fair, this promises to be a wonderful evening. Add to this our new tradition of dealers' talks on prints and collecting and we have an invitation for a stimulating weekend!

--Jan Wurm

Our San Francisco correspondent Jan Wurm participated, with Aiga Müller, in an exhibition Nov. 24-Dec. 3 in Berlin, titled AESTHETISCHE BOTSCHAFTEN : DIE POSTKARTE ALS KUNSTWERK /*The Aesthetic Message - The Postcard as Artwork* at the Museum Für Kommunikation/The Berlin Museum of Communication. It was an exhibition of the Künstlersonderbund. Congratulations to Jan!



DATELINE: TORONTO by Sarah Markens



The Master Print and Drawing Society of Ontario (MPDSO)

Our first event for the summer opened with a bang or should I say a "pop"? It was *Andy Warhol/Supernova:*

stars, deaths and disasters, 1962-1964, from July 8 to October 11, 2006. It was organized by the Walker Art Center in

Minneapolis and was curated exclusively for the AGO by the renowned Canadian film director David Cronenberg. More than 20 of Warhol's greatest paintings were in the show along with American products such as Campbells' soup cans and Coca Cola, and silk screen prints of stars Elizabeth Taylor, Jacqueline Kennedy, Elvis Presley and Tony Donahue. Also included were his disaster images of graphic car crashes, suicides and electric chairs. The focus of this exhibition was his pairing of celebrity with tragedy. Several of his early masterworks and films were included in the show.

On Wednesday, October 11, 2006 we were privileged to hear a talk on *Claude Lorrain, Master printmaker* by Lino Mannoci, painter, printmaker, collector, art dealer and scholar. He is the author of the catalogue raisonné of Claude Lorrain's prints and shared his interesting insights into Claude's work. We had the opportunity of studying Claude's etchings from the Gallery Collection with him.

A number of our volunteers attended the New York Print Fair in November for the first time and were very enthusiastic about it and some became buyers – hopefully the beginning of our new collectors.

Two Photographers and Two Visions: Ansel Adams/Alfred Eisenstaedt opened November 18, 2006 and closes February 4, 2007.

The Ansel Adams (1902-1984) works were organized by the Boston Museum of Fine Art and take a new look at his oeuvre through 125 images selected from the Lane collection in the early 1960s and 1970s.

Adams' early association with well-known photographers like Paul Strand and Alfred Stieglitz who

considered photography an artistic endeavor, inspired him. He was thought of as an environmentalist who used photography for his cause. Features of the exhibition are the dramatic landscapes taken in Yosemite National Park, and his western landscapes of the 1940s and '50s.

He founded the department of photography at the MOMA in New York City and in 1952 became a founding member of *Aperture*, a journal dedicated to creative photography, which is still published today.

The Alfred Eisenstaedt (1898-1995) exhibition consists of more than 50 photographs from the AGO collection. Eisenstaedt expressed his belief in the events of daily life with small format cameras that enabled him to distribute his work to illustrated magazines. His candid photographs captured the climate in Germany and pre-World War II in Europe. His approach contributed to the formation of modern photojournalism.

Both shows were curated by Maia-Mari Sutnik, Curator of Photography at the Art Gallery of Ontario.

Coming March 3 to May 20, 2007 is *Emily Carr (1871-1945): New Perspectives on a Canadian Icon*. There will be new insights into her work and life through the most comprehensive exhibition of her work to date. The exhibition has been organized and circulated by the Vancouver Art Gallery and the National Gallery of Canada.

We are all excitedly discussing, planning and looking forward to our trip to Munich, Berlin and Dresden Germany in the fall of 2007.

--*Sarah Markens*

DATELINE: WASHINGTON

by Keith Peoples

Washington Print Club

Editor's note: An addendum will go out to the IPCS membership as soon as the Washington text comes in. Check out their website at www.washingtonprintclub.org.

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### Notes from the Editor:

**The search is on for the next IPCS Editor! Please come forward and take up the torch.** Now's the time to throw your hat into the ring for Editorship of the IPCS Newsletter since my term of two years will be up after the July 2007 issue this coming summer. The Newsletter is published biannually in January and July, for electronic distribution. Editorship rotates every two years among the societies. Thus far, the Newsletter has been edited by Diane Stupay of The Print Club of Cleveland, Gillian Greenhill Hannum of The Print Club of New York and myself, Heather Solomon-Bowden of the Montreal Print Collectors' Society. Now, it's your turn! First to reply will be our new Editor. The name of the new Editor must be announced in the July 2007 issue (deadline June 1) so if you're up to the challenge and reward of Editorship, please decide soon. I will hand over my template for the layout (or you could inaugurate your own way of doing things). I look forward to hearing from you!

*--Heather Solomon-Bowden, IPCS Newsletter Editor*

**To those who have not yet sent in a jpeg headshot for their bylines:** please do so in order that we may have the pleasure of matching a face to your name! Diane Stupay declined because she is handing over the reins to another writer for the July issue and wanted them to be our visual icon. The rest of our regulars, bring on the photos! E-mail them now to the Editor at [duckpond109@sympatico.ca](mailto:duckpond109@sympatico.ca) .**Please send cutlines with pix!**

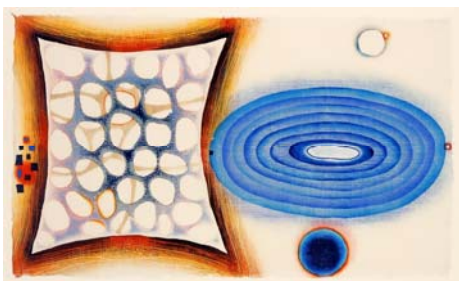
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MARKETPLACE

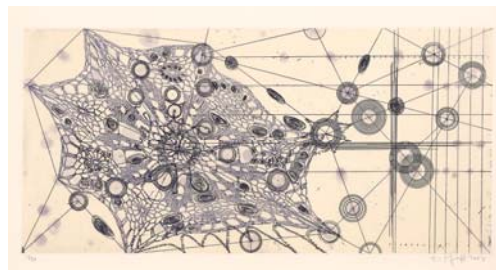
Mary Weaver Chapin sends us this gallery of prints for sale from the Milwaukee Print Forum's series of commissioned prints. They are available to all who join the Milwaukee Art Museum (see info below).

The Print Forum Collectors' Club membership includes a print by a nationally recognized artist in addition to all the benefits of regular membership. Each year, Print Forum commissions an artist to create a print in an edition of 30 that is offered

exclusively to Collectors' Club members. The artist is announced in the fall of the membership year. This year's print will be created by Frances Myers, a Wisconsin multi-media artist. In addition to this year's print, there are Collectors' Club prints from past years still available for purchase. Current Collectors' Club members (signed up at the \$500 level) can purchase these for the low price of \$350, or can choose a past print as an alternative to the current year's print. To become a Collectors' Club member, you must also be a member of the Milwaukee Art Museum (call 414-224-3284 or join on-line at www.mam.org/supportus/membership.htm). For questions regarding Print Forum and Collectors' Club prints, or to reserve your copy, please contact Brooke Mulvaney at 414-224-3817 or brooke.mulvaney@mam.org



Karen Kunc (American, b. 1952)
Luminous Wonders, 2006
 Color woodcut
 12 x 20 in.
 Excellent condition



Judy Pfaff (American, b. England, 1946)
Untitled, 2003
 Etching
 9 7/8 x 20 3/4 in.
 Excellent condition



Jeanette Pasin-Sloan (American, b. 1946)
Black Cup, 2001
 Color lithograph
 16 x 13 1/8 in.
 Excellent condition



Juan Sánchez (American, b. 1954)
Cries and Whispers for Gandhi, 2002
 Shaped handmade paper base (with blowout stencil and pulp painting) with chine colléed screenprint and color photocopy
 19 x 42 in.
 Excellent condition

Pat Steir (American, b. 1940)



Untitled, 1998
Color lithograph and screenprint
11 7/8 x 11 15/16 in.
Excellent condition

William T. Wiley (American, b. 1937)



Little More Than an Idea, 1997
Woodcut and lithograph
27 1/4 x 22 in.
Excellent condition

Tom Uttech (American, Wisconsin, b.



1942)
Ajidamoo Minis, 2005
Color lithograph
19 x 23 in.
Excellent condition



Right: Annette and her beautiful MPCs copper plate etching *Younger than Springtime*. See below for details.

There are only five remaining prints from the Montreal Print Collectors' Society commissioned print, available to you if you join the MPCS. Membership fees are notably the most reasonable of all our member societies! The rates are as follows: Individual \$50; Couple \$75; Student \$20. The print itself is being offered at only \$150 Canadian! To order yours, contact Irwin Browns at fribcan@sympatico.ca.

Above is Annette and her beautiful copper plate etching *Younger than Springtime*, which depicts a day lily surmounted by daffodils that burst forth with the energy of new growth. Only 25 of these colour viscosity copper plate etchings were pulled, using hard and soft rollers and selected inks. The etching, on Arches paper, measures 54 cm by 22 cm.

LETTERS TO THE EDITOR

Editor's Note: Letters to the Editor are most welcome. Share your comments at duckpond109@sympatico.ca. Please note in the subject box that it pertains to the IPCS.



IPCS Newsletter Vol. IV, No. 1

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The International Print Collectors' Societies Newsletter is published biannually, in January and July, for electronic distribution. Editorship rotates every two years among the societies.

The IPCS brings together North American print societies sharing information to further the enjoyment of original prints across the continent.

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**Deadline for the July,
2007 issue is June 1,
2007. Please submit
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