



International Print Collectors' Societies Newsletter

Vol. IV, No. 2

July 2007

DATELINE: CLEVELAND

by **Carole Rosenblatt**



The Print Club of Cleveland

The Print Club of Cleveland continues to maintain a schedule of events even though the Cleveland Museum of Art is undergoing its major expansion. The building is beginning to take shape and we have been able to hold our meetings there in refurbished classrooms. Events such as gallery talks during the *Monet in Normandy* and *Barcelona* exhibitions continue to draw large numbers of club members. The club's annual dinner with silent auction was attended by more than 100.

The Print Club's active schedule continues during 2007 with day trips planned for visits to the newly expanded Akron Museum of Art and to Frank Lloyd Wright's *Falling Water* and *Kentuck Knob*. In July, a club contingent will travel to Williamstown, MA, where we will visit the Sterling and Francine Clark Art Institute, Smith College of Art, the studio of Leonard Baskin, The Mount, the Norman Rockwell Museum, Chesterwood, MassMoca, and the Williams College Museum of Art. To ensure we are fully stimulated, we will also enjoy Tanglewood and a play at Barrington Stage.

The 23rd Cleveland Fine Print Fair is scheduled for September 28-30. It will be held at the same site as the 2006 fair, the Corporate College of Cuyahoga Community College. The venue is ideally suited to the activities surrounding the Fair. These include the "Prints of a Party" preview, educational seminars, the fair itself and the Sunday morning brunch with guest speaker. Fourteen dealers will be exhibiting with two dealers showing at the Cleveland Fair for the first time.

The Print Club purchased 10 Jacques Villon prints for the Cleveland Museum of Art, Department of Prints. Quoting our Curator, Jane Glaubinger, "The set from 1904 is extraordinary in that there is not only an impression of the final state of *The Little Girls' Cake Walk (Le Cake Walk des Petites Filles)* but also nine proofs, some hand-colored with watercolor, that demonstrate how Villon experimented with color and the construction of scene."

--Carole Rosenblatt

DATELINE: DETROIT**by Barbara Goldsmith**

Graphic Arts Council, Detroit Institute of Arts

With the advent in November of 2007 of a newly renovated Detroit Institute of Arts that will greatly expand the museum's exhibition space, the Graphic Arts Department and the Graphic Arts Council are gearing up for a gala celebration with the exhibition *Best of the Best: Prints, Drawings, and Photographs*. More than 100 highlights and iconic images from the collection will be featured including such greats as the 1508 double-sided drawing by Michelangelo of figures for the Sistine Ceiling, the Degas color monotype *Russet Landscape* from the 1890s, and Charles Sheeler's rare *Wheels* from 1939. Now near completion after five years of construction, the museum is closed to the public from May 27 through November 23 to allow for the reinstallation of over 6,000 art objects.

With "new" being the main thrust, the Graphic Arts Department will be renamed the Department of Prints, Drawings and Photographs as of July 1, 2007. The Graphic Arts Council is also evolving in its usual manner including consideration of a name change but for now we remain the GAC. Newly elected officers for the 2007/08 year include Henry (Hank) Wineman III as president and Leonard Walle as vice-president. Both members, collectors themselves, will steer the Council for the next two years which will also see the reopening of the Albert and Peggy De Salle Gallery of Photography in the summer of 2008.

This summer remains a planning season for the GAC. Meetings will begin to organize the group's major fundraising, *Summer Soirées 2008*, a

series of visits to the homes of local collectors. The program has become extremely popular and many volunteers have already come forward to offer their homes as possible venues. For over a decade, this event has yielded a major acquisition for the DIA. A commissioned print for sale to GAC members will also be issued before the end of 2007 but at the time of this publication, those details cannot yet be publicly released, so please stay tuned. Our GAC website will be active before Labor Day, if not sooner.

While excitement builds for the 2007-2008 season, the past year has been very successful for the department and the auxiliary. Two wonderful photography exhibitions brought over 100,000 visitors to the DIA: *Annie Leibowitz, American Music* and the retrospective *Ansel Adams* organized by the Fine Arts Museum, Boston, from the Lane Collection. In relation to both shows, the GAC hosted dinners, speakers, and tours for large crowds. The GAC's trip to San Francisco was also successful. Over 30 travelers visited collectors, corporate collections, artists' studios and other venues in both the city and Napa Valley. An afternoon in the studio of Enrique Chagoya resulted in the acquisition of a drawing which is the first work of any kind by that artist to come into the DIA collection. And two local gallery crawls this past spring also elicited a purchase by the GAC, in this case the unusual book, *Hub*, by artist Susan Goethel Campbell. Both the Chagoya and the Campbell will be on display with other books and works on

paper related to the “visual narrative” in an exhibition the department will present in 2009(!) but we hope to see many friends far sooner than that at the new DIA.

*--Barbara Goldsmith,
Outgoing GAC President and
future Newsletter Editor*

DATELINE: MILWAUKEE **by Mary Weaver Chapin**

Milwaukee Art Museum, Print Forum

Mary’s column was unavailable at press time. When it arrives, it will be sent out as an addendum to the Newsletter. Meanwhile, check out www.mam.org/supportus/print_forum.htm.



DATELINE: MONTREAL **by Heather Solomon-Bowden**

Montreal Print Collectors’ Society



Rembrandt’s *Saskia* from a study detail, 1637. This gorgeous, tiny print was a gem among the Rembrandts donated by Freda and Irwin Browns to the MMFA.
Joe Donohue photo

Since we last checked in for the January issue, the MPCS has been enjoying every event of its season like parts of a good meal. The **aperitif** (really a champagne toast) would be the celebration of Freda and Irwin Browns’ major donation of the bulk of their print collection to the Montreal Museum of Fine Arts. Irwin delivered a wonderful talk on the subject of collecting while the MMFA’s Associate Chief Curator/Curator of Old Masters/Curator of Prints and Drawings, Dr. Hilliard Goldfarb, spoke on the Rembrandts in the collection and led us on a tour of the show

Impressions of Humanity : The Freda and Irwin Browns Collection of Master Prints (MMFA, Jan.17-April 22). There is a lovely 104-page catalogue available that states,

“Their (Irwin’s and Freda’s) generosity of spirit and concern for humanity have led the Browns to a decision that will profoundly enrich the lives of the people of Montreal, Quebec and Canada as a whole.”

In March came the **appetizer**: a slide-show lecture on the origins of photography and its links to printmaking, by National Gallery of Canada Curator of Photographs Ann Thomas. She whetted our appetites for more information on how printmakers were called into service to engrave and immortalize the early daguerreotypes that weren’t fixed and soon faded. Often, these were views of the Middle East, Europe and tourist attractions like Niagara Falls. Figures to denote scale and invoke a human presence, were often added to these engravings, especially when real figures moving in a scene would be reduced to photographic blurs. Photographs would be pasted into albums, along with original lithographs of the same image that lifted like flaps to reveal the photo underneath.

April moved us to the **main course** which consisted of a most delightful



Thomas Rassieur, Assistant Curator of Prints and Drawings, Museum of Fine Arts, Boston (here sharing a Rembrandt moment with MPCS artist-member Evelyn Dufour) addressed our January meeting, excellent preparation for our February focus on the Master.

H.S.B. photo

presentation by Art Gallery of Ontario Librarian Randall Speller who arrived from Toronto bearing news of a rediscovered Canadian wood engraver, Lucille Oille (1912-1997). Ms. Oille illustrated her husband Kenneth McNeill Wells’ country living books that he based on their back-to-the-land experience in Ontario’s Medonte County. Their first book was *The Owl Pen*, shown here with Randall. Our April **side-dish** (or side-trip, as it were) was to the Agnes Etherington Art Centre at Queen’s University in Kingston, Ontario where Museum Director Dr. Janet Brooke, Dorothy Farr who is Curator of Canadian Art and Dr. David de Witt who is Curator of European Art, invited us into their print vault. There we were given an overview of the collection which includes Dutch, French, English and Canadian treasures. Our May meeting was with former Curator of Canadian Prints and Drawings at the National Gallery of Canada, Rosemarie Tovell, speaking on



The Stairway, 1930, wood engraving by Edwin Holgate.

the prints of Canadian icon Edwin Holgate (1892-1977).

You could say that **dessert** was our annual dinner which took place this year in Montréal's Chinatown at the Ruby Rouge. We spun a Lazy Susan of delicacies and could hardly get up from the table afterward.

Snacks are a necessity and we munched on the following information about certain illustrious members: Silvia Kindl has been appointed Paper Conservator at the Canadian Museum of Civilization in Hull, Québec. She took up her new post in April and we will certainly miss her as MPCS Membership Chairperson. On April 26, Brian Oickle was elected President of the American Historical Print Collector's Society, the largest such organization in the U.S.A.—the first Canadian to hold this important position. Of course, he'll continue on as an active member of the MPCS. Ann McCall, an artist-member of the MPCS, is one of nine artists chosen to represent the Atelier Circulaire in a print exhibition at the Instituto Cultural Peruano Norteamericano in Lima,

Peru. We do get around!

As we push away from the table for our summer hiatus, let me wish you all a wonderful warm season of relaxation and exciting print finds. If you're up our way, visit the print exhibition *Callot and His Age* at the Montreal Museum of Fine Arts' Marjorie and Gerald Bronfman Gallery www.mbam.qc.ca/en/index.html.

It opens June 22 and continues until Oct. 21. Note that Freda and Irwin Browns donated Callot's series *Les misères et les malheurs de la guerre* which appears in the show. Or have a wander through the galleries on Sherbrooke Street and in Old Montreal where you'll find prints of every description, from Old Masters to contemporary. Bienvenue et **bon appétit!**

--Heather Solomon-Bowden, MPCS Newsletter Ed.

DATELINE: NEW YORK*by Gillian Greenhill Hannum*

The Print Club of New York, Inc.

RECENT PRINT CLUB EVENTS

On a frigid President's Day (February 19) evening, Print Club members and their guests enjoyed a warm welcome at the print shop of master printer Maurice Sanchez. Sanchez has operated a contract studio for more than 35 years and has been in New York City for 30. He named his studio *Derrière L'Étoile*, meaning "behind the star." This alludes to the collaboration between artist and master printer, who plays a crucial but supporting role in helping the artist to realize his or her vision in print.

Sanchez attended University of New Mexico's College of Fine Arts, won a fellowship to the Tamarind Institute and then completed his education at the Art Institute of San Francisco. He came to New York to work with artist James Rosenquist and opened his own studio in 1976. Prior to that he taught at the Emily Carr School of Art in Canada and worked with Petersburg Press in London and Brooke-Alexander Editions in New York.

Sanchez's spacious studio houses several large, flatbed proof presses of the type that were used for commercial work in the 1950s and '60s. One, a 1960 German offset press, weighs over 8,000 pounds. He makes offset lithographs on this press, which allows an artist to realize his or her design without having the image reverse. The bed adjusts to take a stone or a thin, aluminum plate

etched from drawings made on Mylar by the artist. The plates are made from the Mylar using a light transfer process.

Sanchez noted that different master printers have different specialties. Few do the kind of offset lithography he does. He can generate two to three prints a minute when the press is running well. The image transfers from the plate to the roller, then back onto the paper, requiring two passes of the press. Sanchez said that it takes about one hour to convert the press for each color of ink, the time being needed to clean the roller and the "blanket."

Derrière L'Étoile mainly works with painters who want to edition prints. This is quite different from working with printmakers, who are all about process. Painters are mainly interested in the final result, and the master printer has to follow their lead and realize their vision, using whatever means are at his disposal. Sanchez noted that some artists, such as Rosenquist, with whom he has been collaborating for more than 30 years, know all about print processes and what they want to do. Working with him is like "dancing with an old partner" Sanchez noted.

After showing us the presses and discussing various techniques, Maurice Sanchez brought out a pile of prints he had published. First, he showed members a delicate portfolio by Simone Shubuck, her first prints—executed on delicate Rives paper. Next came several prints by John Baldassari based on

Hollywood movie stills. A grisaille landscape and seascape and a small color landscape by April Gornik attracted members' interest, as did several 2002 prints by Red Grooms—*Masters at the Met*, *Brooklyn Bridge* and *New York Marathon*. Works by Carol Dunham, Walton Ford, Robert Longo and Malcolm Morley followed.

Sanchez showed those assembled a 2006 print by Claes Oldenburg and Coosje van Bruggen. He also brought out some recent works by Rosenquist and several images by Louise Bourgeois.

followed by works executed with Marcel Zamos, Stefan Curtin, Sylvia Mangold and Philip Pearlstein. Your reviewer was attracted to several spare, abstract works by David Israel. The final group of images displayed to us was a selection of luscious monoprints executed by the late Jules Olitski. Sanchez has also been “behind” prints by such art world “stars” as Elizabeth Murray, Eric Fischl, Jim Dine and Joan Snyder.

On Monday, March 26, 2007, the Print Club offered a program entitled “Social Commentary in Art”—a panel



Maurice Sanchez explains the workings of one of his presses in his studio
G.G.H. photo

A quartet of woodblock images with monoprint on Japanese paper by New York artist Jackie Battenfield attracted interest; they depict a rippled water surface under different lighting conditions—dawn, bright sun, sunset—much like Monet’s series paintings. Several prints by Will Barnet came next,

presentation featuring three contemporary artists who have worked in this genre: Marshall Arisman, Judith Brodsky and Frances Jetter. The program began with a survey of major artists presented by moderator Gillian Greenhill Hannum: Hogarth, Goya, Daumier, Kirchner, Dix, Picasso,

Warhol, Catlett, Chicago, and Brodsky. This set the stage for the panelists to discuss their own work in a broader context.

All three panelists addressed the question of the function of their images: expression of personal feelings and convictions, attempt to change the world? Both Arisman and Jetter work frequently on commission and with a deadline to illustrate current issues in newspapers and magazines. One can argue that their art is better for being produced with patrons requesting topics and schedules, much as artists had always worked until the 19th-century rise of a Romantic notion of “art for art’s sake” produced by the free-lance and frequently penniless artist.

All three of the panelists talked about their work with the passion and commitment that comes from the heart. In style they differ. Arisman uses more painterly shadows and depths. Jetter draws biting lines. Brodsky combines line and color panels. Their works vary in the degree of tragedy, irony, satire or humor they present. Their subjects vary from profoundly sorrowful and heartbreaking images of the human condition, of injustice (Arisman), to biting but humorous commentary on politics, our abuse of the environment, and of each other in our society.

Questions from the audience confirmed that this was one of the best and most interesting panel discussions that the Print Club has hosted.

April 28, the last Saturday in the second wettest April on record, dawned bright and sunny—an auspicious beginning for the Print Club of New York’s Chelsea gallery tour. The group met at 11 a.m. at the Mary Ryan Gallery, 527 West 26th Street. Mary Ryan moved to Chelsea, now the hub of the New

York art scene, in January after 14 years on 57th Street. The exhibition *May Stevens: Ashes Rock Snow Water (new Paintings and Works on Paper)* ran from April 4 - May 5 and was only the second show at the new venue. Stevens, now in her 80s, has lived in New Mexico for the last decade. This show of recent work continued to explore a theme the artist has been interested in for the past 15 years—the artistic role of handwriting and script. The “texts” included in her works of art might come from songs or poems, but they are not necessarily meant to be legible.

The centerpiece of the exhibit was a large, 68 x 169” work from 2005 titled *Ashes Rock Snow Water*. Executed in acrylic and mixed media on unstretched canvas, the piece was inspired by a river in Lithuania where her husband grew up. There, the townspeople killed the local Jews before the Nazis arrived and threw the bodies into the river. Small pieces of amber from Lithuania are combined with the paint, and a hand on the left symbolically sprinkles her husband’s ashes on the water. This monumental canvas was priced at \$75,000.

Smaller works on paper from 2007, *Splash* and *Tide*, continued the water theme. May Stevens is attracted to the subject of water as it carries life and death. The two 22 x 30” works in acrylic and metallic gold ink on paper were priced at \$8,000 each.

Another 2007 acrylic on unstretched canvas was a landscape of *Martha’s Vineyard*. This 54 x 69” painting was somewhat unique in the show as it does not include any writing in the water. The scene features the rich red cliffs of the south side of the Vineyard, familiar to those who have

visited Chilmark and Gay Head. It was selling for \$30,000.

Mary Ryan also talked to our group about May Stevens' recent work with prints. *Skylight* (2006) represents the artist's first new print since 2000. It is a 21 1/2 x 29 1/2" color lithograph sprinkled with gold dust. Printed by Maurice Sanchez in an edition of 75, this evocative image of landscape and figures sells for \$2,000 unframed. Ryan also discussed the artist's *Commedia dell' arte Series* with the group. This body of work came about as a result of

ways and hung as a series. The tenth image is the one being editioned by Rutgers. Although the title comes from the Italian bands of traveling comic actors, Stevens' series was actually inspired by Mexican cultural traditions.

In addition to presenting May Stevens' recent work to Print Club members and their guests, Mary Ryan also showed some other prints she had in the gallery. Donald Sultan's *12 Colors* (2007) was hanging on the wall of the small presentation room. This installation of 12 flower images, each 25



Print Club of New York members gather with Mary Ryan (second from left) .
G.G.H. photo

the artist having been invited to participate in the "Femme Folio" project commissioned by the Brodsky Center at Rutgers University. An offset lithograph formed the underpinning of the series, nine of which were painted on in various

x 20 1/2", has a powerful presence. An edition of 50 was printed, the set of 12 selling for \$18,000. A stencil was used to render the single poppy on each "black" square, which is actually comprised of eight layers of color,

sanded in between layers. This gives a visual richness to the surface not usually found in silkscreens. Ryan compared the flower image to Toulouse Lautrec's famous print of Loie Fuller dancing, where her abstracted, billowing dress dominates the composition. Another work by the same artist from 2006 is *Mimosas*. This etching, aquatint and silkscreen in an edition of 90 used round Avery labels to "lift" color to create the round mimosa blossoms.

Finally, Ryan pulled out *Asian Contemporary Art in Print*, a folio designed to celebrate the 50th anniversary of the Asia Society, which was printed at Singapore Tyler Print Institute. The portfolio, which contains ten prints by important Asian artists living around the world, costs \$6,000 and is only sold through Mary Ryan. Included are works by Amanda Heng (Singapore), Michael Lin (Taipei and Paris), Lin Tianmiao (Beijing), Jiha Moon (Atlanta), Navin Rawanchaikul (Chiang Mai and Fukuoka), Nilima Sheikh (Vadodara, India), Wilson Shieh (Hong Kong), Yuken Teruya (New York), and Wong Hoy Cheong (Kuala Lumpur). A special title page was created by Xu Bing. Printmaking approaches represented include lithography, woodcut, screenprinting, chine collé, embossing and combinations of techniques.

After a little over an hour with Mary Ryan, members were given maps and gallery lists of Chelsea and set out to pursue more great art on their own.

The Print Club of New York ended its program year with its Annual Meeting, held at The Society of Illustrators on Monday, June 11, 2007. A brief business meeting, which resulted in the election of members to the Board of Directors to fill terms expiring this

year, was followed by a fascinating presentation by our 2004 Presentation Print artist, Ed Colker. A former provost of both Pratt Institute and Cooper Union, Mr. Colker is a renowned educator and artist, represented in the collections of the Museum of Modern Art and the Philadelphia Museum of Art, among others. His topic for the evening, "Prints and Poets: In Search of a Spiritual Unity," is one near and dear to his heart. While living in France for two years on a Guggenheim Fellowship, Colker apprenticed with several printers of literary art books and became fascinated by the French tradition of the artist's book, particularly in the collaboration between artists and poets. He has explored this relationship in his own work, for example in *Open the Gates*, created in collaboration with several poets and inspired by composer David Brubeck's cantata *The Gates of Justice*. In recent years, he has also created imagery to illustrate special editions of collections of poetry by Charles Baudelaire, Pablo Neruda and Marianne Moore.

UPCOMING PRINT CLUB EVENTS

Monday, September 10, 2007, 7 p.m.

The Print Club's annual Presentation Print meeting at The Society of Illustrators, where artist Richard Haas will unveil the Club's 2007 commissioned print, *57th Street Looking East*.

Monday, October 15, 2007, 6 – 8:30 p.m.

Annual Artists' Showcase held at the venerable National Arts Club on Gramercy Square.

-- Gillian Greenhill Hannum

DATELINE: SAN FRANCISCO**by Jan Wurm**

Photo credit: Jan Wurm headshot: w squared studio

The Achenbach Graphic Arts Council

In support of the Achenbach Foundation for Graphic Arts, the collection of prints, drawings, photographs, and artists' books at the Fine Arts Museums of San Francisco, the Achenbach Graphic Arts Council (AGAC) continues to provide an ever richer and varied program of education and acquisitions.

The New Year began with a gathering of our Collectors' Circle in the home of former Board member, Carole Cohen, as she shared her collection of contemporary works on paper with us. Debra Evans, Chief Paper Conservator for the Fine Arts Museums, guided us through the challenges, pleasures, and hazards of maintaining a collection of works on paper. The proper care, handling, and preservation was discussed and reviewed with selections from Ms. Cohen's collection.

An informative walk-through with our Curator-in-Charge, Robert Flynn Johnson, during the AGAC-sponsored Preview and Reception for the San Francisco Fine Print Fair on January 19, provided an opportunity to consider Mr. Johnson's "Curator's Choice" selections from each of the participating dealers. This print weekend has expanded to include an open series of informative lectures on prints which has proven popular with the general public.

January also saw the beginning of the connoisseurship and collecting seminar, *The Beauty of the Unique: Drawings, Watercolors, and Collages*, taught by Robert Johnson. This year's course had an overflow of enthusiastic attendees, who studied five centuries of original works on paper from the Museums' collection.

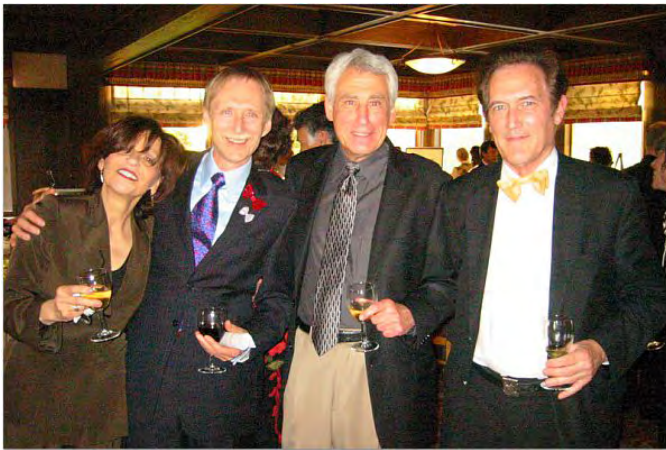
At the de Young, Assistant Curator Dr. Louise Siddons led members on a walk-through of the exhibition, *American Modernism*. This was an opportunity to view works by Marsden Hartley, Arthur Dove, and Charles Demuth. These were displayed alongside those by Walker Evans and Dorothea Lange as well as those of Charles Sheeler, the focus of the concurrent exhibition *Charles Sheeler: Across Media*.

A difficult subject, "War and Its Consequences", was the focus of Robert Johnson's moving Curator Presentation. A timely examination of humankind's inability to co-exist peacefully was illustrated in works by Albrecht Dürer, Pieter Bruegel, Francisco Goya, and Enrique Chagoya.

February also saw two intimate views of art. First, the Collectors' Circle was welcomed into the home of Board member Torrie Groening to view her lively display of contemporary Canadian and American art. Those attending were also treated to a visit to her studio where, amidst her press and process, a chance to see her most recent prints rewarded all.



Assistant Curator (and former Curatorial Fellow), Dr. Louise Siddons, current Curatorial Fellow Anna Lucas, and Board member Georg Gottschalk



Judith Gordon and Board member Larry Banka, ,Joe Loscalzo, and Curator-in-Charge Robert Flynn Johnson



Curator of Contemporary Graphic Art Karin Breuer and former Board member Susan Land

Then a change in perspective led members to Hunter's Point Shipyard to visit ArtSeed Bayview Gallery and Studio where Josefa Vaughn and Marissa Kunz led a tour of the non-profit artist/youth studio.

In her March Curator's Presentation, "New Drawings, New Ways", Karin Breuer, Curator of Contemporary Graphic Art, illuminated the importance of process and conceptual framework. She discussed works which had been recently acquired by the museum, highlighting Teo Gonzalez, Shahzia Sikander, Marco Maggi, and Russell Crotty.

A delightful exhibition visit in April to the de Young to view *Guise: Recent prints by Deborah Oropallo*, had members enthralled by the work and Ms. Oropallo's conversation with AGAC Curatorial Fellow, Anna Lucas. The prints, created by layering found images of costumed women onto traditional portraits of uniformed men (many from the Museum's own collection), intrigued the group.

As a group of collectors, a deeper understanding of materials and techniques was reached during a visit to the Graphic Arts Workshop. A collective studio established in 1952, the artists mounted a mini exhibition and printing demonstrations, while also assisting AGAC members in creating their own prints.

The liveliest event in May has become our Annual Spring Benefit, which raises money for the AGAC Curatorial Fellowship Endowment Fund.

Complementing the warm atmosphere of beautiful music, wonderful wine, and a sumptuous dinner, an auction of fabulous art revealed the generous support of artists, collectors, galleries, and fine art presses. The commitment of the community to this excellent museum training program was evident by the donation of works by Christopher Brown, Guy Diehl, Matt Phillips, and Robert Motherwell, among others.

Continuing the spring exuberance, Collectors' Circle members were received in the home of Board member Ruth DeHovitz to view a collection of works on paper. With an emphasis on livres d'artistes, Ruth and Bernard DeHovitz spread forth their gems along with old catalogues and lively stories of early acquisitions.



At left: AGAC Third Annual Spring Benefit: Former Board members Emily Fine and James Clark bid at the art auction.

With our annual meeting in June, we had an opportunity to gather together, review the activities of the past year, meet with our Curator-in-Charge, Robert Flynn Johnson, and have a close look at a sampling of the year's new acquisitions. These include a vibrant Kurt Schwitters collage once in the collection of Mies van der Rohe. It was also the time to thank our out-going board members for their dedication to the collection and the Museums. This year we have had to say good-bye to our Assistant Curator, Dr. Louise Siddons, who came to the Achenbach as an AGAC Curatorial Fellow. Dr. Siddons has given much to the Fine Arts Museums, especially during the current period of expanded programming subsequent to the opening of the new de Young. We wish her well as she leaves for Michigan for a

professorship and curatorial position.

We are looking forward to further activities in June, including a curator presentation on "Landscape in Northern Renaissance Prints" with Louise Siddons at the de Young.

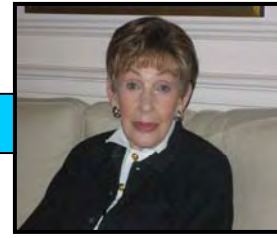
Our last event will take us to Silicon Valley for an exhibition tour at the Cantor Arts Center at Stanford of *Bare Witness: Photographs by Gordon Parks* with curator Hillarie Faberman in conversation with Liz Campbell Moskowitz.

As our programs expand and reach into the summer months, we hope other Graphic Arts Councils and Print Club members will join our events should they visit the San Francisco Bay Area!

--Jan Wurm

DATELINE: TORONTO

by Sarah Markens



The Master Print and Drawing Society of Ontario (MPDSO)

Five years ago, the Art Gallery of Ontario embarked on a new building with new spaces and new ideas. On October 8, 2007 the AGO will close to the public to begin reinstalling art for the 2008 grand re-opening. Until then, the gallery will remain open with outstanding programs like the Emily Carr exhibition, which just closed on May 20 and is now at the Montreal Museum of Fine Arts.

Early in the year, we were treated to a most interesting and enlightening talk by our paper conservator Joan Weir on our Constable drawings which had been donated by Ken Thomson.

In March, we braved a big snowstorm for an elegant dinner at the home of Esther and Sam Sarick, followed by a lively discussion of our proposed trip to Germany.

We joined Gladye and Sid Bregman at their home for a wonderful buffet dinner on April 19, and then were privileged to view their remarkable collection of Old Master prints and drawings with a commentary on the drawings by David Dewitt from the Agnes Etherington Art Gallery. The Bregmans are founding members of the MPDSO. Sid was our first president and has been actively collecting drawings since the 1970s.

Medieval and Renaissance Treasures from the Victoria and Albert Museum opened on June 23 as did the Benin exhibition. A rare sculpture from the Italian Baroque period, Bernini's *Corpus*, donated to the AGO this winter by Murray Frum and his family, was

unveiled in June as part of the Gallery's summer exhibition program. *Corpus* is one of the largest bronzes by Bernini and was cast about 1650. The artist created it expressly for himself.

The Dundas Collection that also opened June 23, features some of the most outstanding examples of Tsimshian art in existence says Gerald McMaster, the AGO's curator of Canadian art.

In September, we are eagerly awaiting a great show of photographs by Chuck Close, "A Couple of Ways of Doing Something".

The most exciting event we are looking forward to is the MPDSO trip to Germany October 7 – 16, 2007. Dr. Hermann Mildenerger will be our guide. In Berlin, we will be visiting the Jewish Museum and the Berlin Museum to see treasures of the Print collections with Dr. Heinz Schultz- Aoltcappenbery, director of Prints and Drawings. On October 10, we will visit Dresden in the afternoon, as well as the Zwinger Museum to see the Old Master painting collection.

After taking in the Dresden Prints and Drawings on October 12, we will drive to Weimar to view their "Treasures of Prints and Drawings". There will be time for an excursion in the vicinity of Weimar, Also an optional trip to Buchenwald will be arranged for those interested. On Monday, October 15, we bus to Leipzig for a tour of the prints and drawings collection. Our departure for home is on October 16.

--Sarah Markens

DATELINE: WASHINGTON

by Keith Peoples

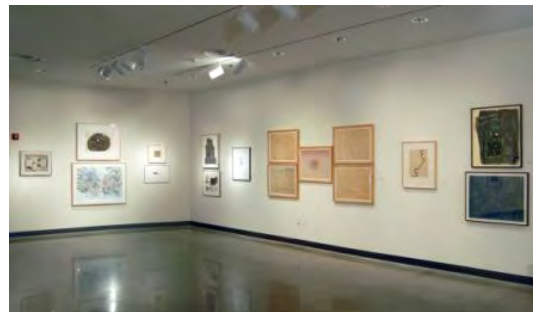
Washington Print Club

The Washington Print Club (WPC) held its 19th biennial, *Made in America*. The show was curated by Jay Fisher, the Baltimore Museum of Art's Deputy Director for Curatorial Affairs and Senior Curator of Prints, Drawings & Photographs, who also provides an essay for the checklist.

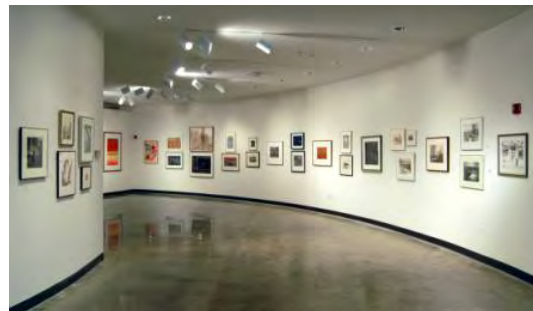
The exhibit contained over 100 works made in the United States drawn from collections of club members. These included prints by Howard Cook, Sam Gilliam, Martin Lewis, Julie Mehretu, Ed Ruscha, Richard Tuttle, and Max Weber. The exhibit represented the diversity of our interests as well as shared enthusiasms. The exhibit also pointed to the continuing evolution of the WPC. Roughly half the work were by living artists. Artists who worked or work in the Washington area were well represented as were mid-century and contemporary artists. *Made in America* ran at the new American University Museum Katzen Art Center from April 24 to June 24, 2007. Copies of the checklist can be obtained by emailing WPC president Keith Peoples at: JKPDC@aol.com. Additional images of *Made in America* are available at www.washingtonprintclub.org.

Recent programs included a walking tour of *Paris in Transition: Photographs from the National Gallery of Art* with Sarah Kennel, assistant curator of photographs and exhibition organizer; a tour of the recent gift to the Library of Congress from the Collage Women's Association of Japan called

On the Cutting Edge--Contemporary Japanese Prints at the Library of Congress with LOC Curator Katherine Blood; and *The Prints of Sean Scully* with Curator Joann Moser at the Smithsonian American Art Museum. In July, the club will go on a print-filled field trip to Richmond.



WPC 19th Biennial *Made in America* image courtesy of the Katzen Art Center



WPC 19th Biennial *Made in America* image courtesy of the Katzen Art Center

The current WPC Quarterly includes the first of a series of six articles by Greg Jecmen on useful sources for print and works on paper study, including catalogues raisonnés and exhibition catalogues. The current instalment covers general sources and technique; future instalments will address printmaking chronologically

with the last focusing on American prints. Mr. Jecmen is the author of the earlier special edition of the WPC Quarterly, *Directory of Selected public Collections of Works of Art on Paper in the United States*. Copies of the special edition are available by contacting the

WPC through the Website at www.washingtonprintclub.org.

--**Keith Peoples, President**

MARKETPLACE

June 29 to July 19: Jan Wurm presents her new drawings under the title *At the Edge: Drawn to the Water*. Mon. to Sat. 10 a.m. to 6 p.m. Sun. noon to 5 p.m. At D Gallery 222 Wisconsin Ave. Oceanside, CA 92054 (760)805-0423.

Ed.'s note: Our IPCS San Francisco correspondent graduated from the University of California, Los Angeles, and received a Master's degree from the Royal College of Art in London. Her work has been exhibited in many galleries, including the Los Angeles Municipal Art Gallery, the Mandeville Art Gallery of the University of California, San Diego, the Newport Harbor Art Museum Art Rental Gallery, and Southern Exposure Gallery, San Francisco. She has taught for the University of California Extension, and the Art Studio of the Associated Students of the University of California (ASUC). For more on Jan's art, go to <http://janwurm.com> .



Farewell from the Editor:

Editing the IPCS Newsletter for the past two years has been both a learning experience and a creative delight. I was well prepared, having headed the Montreal Print Collectors' Society Newsletter for the past 18 years as editor, chief writer, ad-taker and layout designer. However, acting as the hub for print clubs across North America was a particular thrill. I have made new (long distance) friends and acquired an appreciation for the different clubs' modus operandi.

I believe I have left my stamp on the IPCS Newsletter: inaugurating the use of datelines to pinpoint the geographical location of each club at a glance, introducing a Marketplace (thank you, Irwin!) whereby IPCS members can sell and exchange prints (our last issue presented a fuller example of this), instituting a masthead to state the IPCS mandate and the names of its contributors, adding a Letters to the Editor section and giving the Newsletter a new and different eye appeal. I was also fortunate to have the computer wrangling talents of my engineer husband on hand.

Of course, every editor renews a publication with their own vision. As this important electronic publication enters its seventh year of serving the inter-communication needs of North American print lovers, I wish you all the best. I will continue as the Montreal correspondent and look forward to maintaining my ties with you. Thank you all for your articulate columns, your adhesion to deadlines and for keeping the love of prints at the forefront of the arts scene.

Au revoir!

--Heather Solomon-Bowden
 IPCS Newsletter Editor
 2005-06, 2006-07

And into the future:

We welcome **Barbara Goldsmith**, outgoing President of the Graphic Arts Council Detroit Institute of Arts, who will take up her duties as **incoming IPCS Newsletter Editor** for the January, 2008 issue (deadline December 1, 2007). Barbara's plate will be full until then as she helps the Detroit Institute of Arts gear up for their grand November reopening after a major expansion. "We are in training right now for the new museum and the new approach," says Barbara, "The training occurs because I am also a Docent and a Speakers Bureau member for the museum."

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. We pass the torch to Barbara with our congratulations and look forward to the coming two years under her editorship.

You can reach Barbara at redhead73@comcast.net .

LETTERS TO THE EDITOR

Editor's Note: Letters to the Editor are most welcome. Share your comments at redhead73@comcast.net. Please note in the subject box that it pertains to the IPCS.

What's in a name? Ken will tell you!

My last name usually confuses people. It is pronounced Hedges and it is a certain way to separate telemarketing calls from real ones.

Thanks again,
Ken Hegyes

Notes of appreciation

Heather, thank you so much for all your work and great spirit in putting together this much appreciated communication! I do hope we meet - either in SF or NY - one of these days!!

Warmest regards, Jan (Wurm)

In appreciation of the great job you have done for all of us,

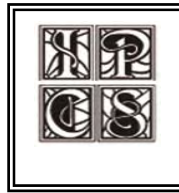
Jan (Johnson)

Thanks for all the work that went/goes into your editorship.

Diane Stupay

You have done a terrific job in your two years at the helm! I'm glad to hear someone else has stepped up to the plate.

All the best, Gillian (Greenhill Hannum)



**IPCS Newsletter
Vol. IV, No. 1**

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Technical support

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 January,
2008 issue is December 1,
2007. Please submit
information to:
redhead73@comcast.net**



International Print Collectors' Societies Membership Roster

Organization	Primary Contact	Secondary Contact
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<p>The Print Club of New York P.O. Box 4477 Grand Central Station New York, NY 10163 (212)479-7915</p>	<p>Dr. Leonard Moss 184 Sayre Drive, Princeton, N.J. 08540 (609)514-0346 vogelmoss@aol.com</p>	<p>Gillian Greenhill Hannum Newsletter Editor (914)949-8173 hannumg@mvil.edu</p>
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<p>The Master Print and Drawing Society of Ontario Art Gallery of Ontario 317 Dundas Street West, Toronto, Ontario, Canada M5T 1G4</p>	<p>Sarah Markens and Phyllis Couzin, President phylliscouzin@yahoo.com</p>	<p>Brenda Rix, Assistant Curator, Prints and Drawings, Art Gallery of Ontario 317 Dundas St. W., Toronto, Ontario M5T 1G4 (416)979-6660 ext. 261 and Martha Handley, MPDSO 939 Lawrence Avenue East, P.O.Box 47537 Don Mills, Ontario M3C 3S7 (416)445-9920 ext. 229 (416)445-9927 (fax) martha@sarick.com</p>
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