



## International Print Collectors' Societies Newsletter

*Vol. VII, No. 2*

*July 2012*

Hello Print Collectors,

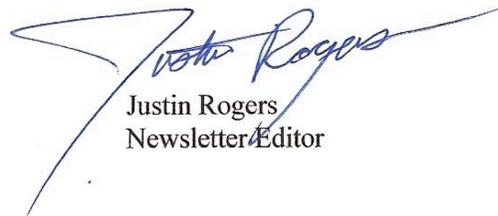
I have enjoyed my stint as Newsletter Editor, but it is time for me to move on. Heather Solomon-Bowden of Montreal Print Collectors' Society has offered to take over the reins as Editor. This will be her second tour of duty, and I think that I can say that we are all grateful to her for her willingness to keep the Newsletter going.

My involvement with all of you will continue on, as well. I have reserved the domain name *internationalprintcollectors.com* for another two years, and I am still looking for website specialists with whom to collaborate in building a website that will unite our clubs and societies even more closely. If you know of anyone, please pass her or his contact information along to me.

I will also be seeking out other print clubs and societies to contribute to the newsletter. If you have any leads, please let me know.

So long for now, my friends in fine prints. Happy collecting!

Sincerely,



Justin Rogers  
Newsletter Editor

**DATELINE: Cleveland****by Carole Rosenblatt**

## The Print Club of Cleveland

Since last January's newsletter, program chair Lorrie Magid has planned one or two events each month. In February, we visited Zygote Press where four collectors talked about building their collections. Later in the month member, Dr. Jack Lissauer opened his office for a tour of his print collection plus talks by two visiting print artists. March found us in CMA's print room to hear Griff Mann, Deputy Director and Chief Curator, speak on *Parchment to Paper*, his favorite treasures from the Museum's Collection.

The Cleveland Museum of Art's blockbuster show this past winter and spring was *Rembrandt in America*. Curator Jane Glaubinger presented a show of Rembrandt prints from New York's Morgan Library about which she lectured in April. May saw a return visit and talk by San Francisco artist Gary Bukovnik whose studio our members had visited last October. We also attended the exhibition of Antonia Reiner and the bookbinder studio of Amy Crist, both in the Gordon Square Arts District.

Our Annual Dinner was held in June at The Shoreby Club, the former lakefront summer estate of industrialist Samuel Mather. This summer's special exhibit in the print galleries is *Modern Gothic: The Etchings of John Taylor Arms*. The majority of the prints are a gift from Chuck Rosenblatt's collection, my print addicted husband. In honor of the show, Curator Jane gave an enlightening talk, and the Museum hosted a reception at the Cleveland Skating Club.

So here we are into HOT, HOT July. On Sunday, July 15, three Print Club members opened their homes for our Annual House Tour which was followed by a picnic supper. July 26 to 29 will find 27 of us in Boston and environs. In August, we meet at CMA's Ingall's Library to learn about the extensive resources available to members.

Of course, our next major event will be the September Fine Print Fair with a benefit, *Prints of a Party*, on Friday the 28<sup>th</sup>. The Fair opens to all on Saturday and Sunday, September 29 & 30. As always, we invite you to come to visit the Fair.

**DATELINE: Kansas City, MO**

**by Justin Rogers**



## **The Print Society of The Nelson-Atkins Museum of Art**

The Print Society of The Nelson-Atkins Museum of Art has the beginnings of a web presence at *kcprintsociety.blogspot.com*. Karl Marxhausen and Ruben Castillo are owed special thanks for their efforts in making this goal a reality. Please feel free to use that site to follow our news and events. As always, if you find yourself in Kansas City, we welcome you to join us - or better yet, plan a special trip to come visit us.

Our year opened with a strategic planning meeting in January at the home of Paul and Debbie Sokoloff. In addition to establishing firmer ground for the Print Society, we had the opportunity to tour the Sokoloff's wonderful art collection.

Later in the month, Gallery Karl Oskar, Mid-America Fine Arts, the Lawrence Gallery, Cara and Cabezas, and Red Star Studios presented prints for consideration of our annual Gift Print to the Nelson-Atkins Museum of Art. In February, we enjoyed our annual Love of Art Luncheon and selected a pair of prints by Carol Mothner (*The Girl with the Pearl Earring* and *Anachronism*) from Gallery Karl Oskar for donation to the Museum.

In March, Dr. Burton Dunbar presented on the history of print collecting in Kansas City, focusing mainly on the contributions of John H. Bender, founder of Alden Galleries and publisher of *Fine Prints*. The presentation was an excellent reminder of the role Kansas City played in the history of print collecting in the United States. We are working to put the video online on our website.

Dick Belger exhibited and discussed a number of works from his impressive collection in April at the Belger Arts Center in Downtown Kansas City. Mr. Belger's collection has a special focus on works by Jasper Johns, Renee Stout, Robert Stackhouse, Terry Winters, William Christenberry, William T. Wiley, and Terry Allen. Mr. Belger's remarks were unique and insightful.

May brought an intimate tour of the Nelson-Atkins' print collection hosted by curator Beth Lurey, who selected some of the finest prints in the collection for members to inspect. In June, Doug and Ruthie Osa graciously opened their home and studio for our annual Members Meeting at which we elected Board Members and set our agenda for the upcoming year. Special thanks is due to Ms. Robin Gross who has agreed to serve as Events Coordinator for another two years; her efforts over the past two years have set a high standard for the Print Society going into the future.

In July, David Weinglass, professor emeritus of English at the University of Missouri-Kansas City, and Marilyn Carbonell, Head of Library Services at the Museum, hosted the Print Society at the Spencer Art Reference Library at the Nelson-Atkins. Dr. Weinglass discussed the work of Henry Fuseli (about whose prints he has published a catalogue raisonne), and Ms. Carbonell discussed other prints in their personal collection as well as library resources for print collectors.

It is with great sadness that we acknowledge the recent passing of our friend Bob Carlson on July 16, 2012. Bob, the owner of Gallery Karl Oskar and longtime friend of the Print Society, was a generous man and a pleasure to know.

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

## Montreal Print Collectors' Society

Snowstorms sometimes prove daunting for print collectors. Since 26 centimeters of snow pre-empted our January artists' presentations, February saw two meetings. Three of our member-artists (Judith Klugerman, Rochelle Mayer, and Annette Wolfstein-Joseph) were worth the wait as they intrigued us with their innovative and expressive use of printmaking media.

Our second gathering of the month was a tour of the major Montreal Museum of Fine Arts exhibition *Lyonel Feininger: From Manhattan to the Bauhaus*. Anne Grace, MMFA Curator of Modern Art, spoke on the show that she curated with Barbara Haskell of the Whitney Museum of American Art in New York. Feininger designed the *Bauhaus Manifesto*, a copy of which was in the show, and took over the graphics workshop at the Bauhaus in 1921.



At our March meeting, Rosemarie Tovell, former curator of the Canadian Prints and Drawings Collection at the National Gallery of Canada, detailed the work of Homer Watson (1855-1936) in a talk titled *Homer Watson's The Pioneer Mill: The Marketing of a Print*. We learned how turn-of-the-century marketing affected a printmaker's output and prospects.

In April, we savored wine and cheese while admiring *Original Vintage Posters: La Belle Époque through Art Deco* with the owner of L'Affichiste ([www.laffichiste.com](http://www.laffichiste.com)), Karen Etingin. The gallery carries only original, non-reproduction pieces produced within the last 150 years.

May featured an event with Hilliard T. Goldfarb, Associate Chief Curator and Curator of Old Masters at the Montreal Museum of Fine Arts, who ushered us into the sanctum sanctorum of the MMFA Graphic Arts Centre to view the stars of the print collection such as a first state of Rembrandt's self-portrait leaning on a stone sill and a superb *Adam and Eve* by Dürer.

Our MPCS/SCEM website ([www.mpcsscem.com](http://www.mpcsscem.com)) is attracting a lot of positive feedback. As Jan Johnson has written, "It tells our story, provides useful sources, the current program and archived newsletters, and, most of all, entices with the glowing colours of our artists' prints and the intriguing glimpses into our group activities." Thanks go to treasurer and membership secretary Marilynne Malkin who has worked endless hours to perfect the design of the site and get it up on the Web, to Heather Solomon-Bowden for text, and to Claude Allen for French translation.

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Next season is shaping up to be chock full of field trips. We'll be tramping around the Old Fort on Île Ste-Hélène to access the Stewart Library treasure trove of early Canadian prints. Other outings include a visit to McGill University's Osler Collection of medical prints, a tour of an early printing press site, and a talk by the owner of Galerie Simon Blais on the prints of Jean-Paul Riopelle.

Speaking of Riopelle, should you be out our way before September 16, check out *Riopelle - Séries graphiques*, organized by the Bibliothèque et Archives nationales du Québec (BANQ) and the Centre d'archives de Montréal. The exhibition presents the artists' graphic works from the BANQ collection as well as from other public and private collections. The exhibition is open Tuesdays and weekends from 9 a.m. to 5 p.m. and Wednesdays, Thursdays and Fridays from 9 a.m. to 9 p.m. The institution can be accessed via the 30 and 150 Berri-UQAM buses or the Champ-de-Mars metro station (Salle Hocquart au Centre d'archives de Montréal, Montréal Archives Centre, 535 Viger E., Montréal. 514 873-1100, ext. 4. [archives.montreal@banq.qc.ca](mailto:archives.montreal@banq.qc.ca)). Enjoy your summer!

**DATELINE: New York****by Gillian Greenhill Hannum**

## The Print Club of New York, Inc.

The Print Club of New York had a busy winter and spring season. We celebrated our 20th anniversary at a salon-style open house in January hosted by President Emeritus Julian Hyman and featuring mezzotint master Fred Mershimer, the artist commissioned to make the Club's first presentation print. The artist showed the original print and plate as well as a number of more recent mezzotints, then he discussed his tools and working methods. Also present was Founding President Morley Melden who, together with his wife Jean, shared the history of the founding of the Print Club. Finally, Julian Hyman spoke about the great joy the Club has brought to him over the years and about his transition from collecting older work to that of living artists, allowing him the pleasure of making lifelong friendships such as the one he shares with Mershimer.



In February, Club members visited the studio of Catherine Mosley, artist, printmaker, master printer, and former professor at Bennington College (1993 - 2005). Mosley showed and discussed her own work as well as prints she did with Bill Jacklin, one of the Print Club's presentation print artists, and Robert Motherwell, with whom she created prints from 1978 to 1991, including the *Irish Suite*, which was inspired by James Joyce's *Ulysses*.

The March event was a first for the Print Club; we went to the movies! Specifically, we enjoyed a premiere screening of Manny Kirchheimer's *Art is...the Permanent Revolution* at Quad Cinema in Greenwich Village. The film weaves together images of well-known printmakers from the past with footage of three contemporary artists and a master printer, all of whom create anti-war statements with their art. Following the screening of the film, Kirchheimer took questions from the audience. He indicated he had narrowed some 900 images down to 300. The film is expected to be out in DVD format by the end of the year and should be of great interest to print enthusiasts.

The 52nd Annual New York Antiquarian Book Fair was our featured event in April. This was a new invitation for the Print Club, and those who attended will surely be back next year. It was a treasure trove of books, maps and prints, with something for everyone – including amazing contemporary artists' books as well as illuminated manuscripts from the Middle Ages.

In May, Print Club members visited the Center for Contemporary Printmaking in Norwalk, Connecticut. Artistic Director Tony Kirk gave us a tour of the studios, where artists of all ages take a wide range of classes and where key holder artists also come to work. He shared with us the history of the CCP, which was launched in 1995 in the former carriage house of the Lockwood-Mathews Mansion. More recently, a gardener's cottage next door was renovated into

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a space for visiting artists-in-residence. It is named after famous painter and printmaker Helen Frankenthaler, who donated a press and made the single biggest donation to the endowment campaign. Tony Kirk then demonstrated the photopolymer (or solarplate) etching process for Print Club members. We finished our visit by enjoying the annual members' show *Panorama* which featured narrow, horizontal works.

The Print Club's annual meeting, held on June 5 at The Society of Illustrators, featured a brief business meeting reporting on elections and the treasury. It was also announced that the Club's commissioned print for 2012-13 has been created by artist Will Barnet. This is the only time in the Club's twenty year history that an artist has been asked to do a second print. He will present the work to the Club at our first meeting of the fall, scheduled for September 10 at the National Arts Club on Gramercy Square. The keynote speaker was Dr. Stephanie Porras (Ph.D. Courtauld Institute in London), who has taught at the Courtauld and University College London and was a Mellon Post-doctoral Fellow at Columbia University this year and takes a position at Tulane University in New Orleans in the fall.

Dr. Porras's topic, *Picturing the Netherlandish Canon*, focused on her work with Professor Joanna Woodall of the Courtauld Institute, digitizing Hendrick Hondius's 1610 edition of the *Pictorum aliquot celebrium praecipuae Germaniae inferioris effigies* (hereafter *Effigies*), which is available for viewing at [www.courtauld.org.uk/netherlandishcanon/about/index.html](http://www.courtauld.org.uk/netherlandishcanon/about/index.html). Porras broke her talk into two parts: the first dealing with the digitization project itself and the second focusing on its relationship to her own scholarship. The *Effigies* publication of 1610 was a copy of and expansion upon an earlier series of 1572. While publishers of reprints are often dismissed as "only being in it for the money" today, Porras feels it was really a response to a burgeoning community of connoisseurs. Porras feels the *Effigies* may actually have functioned as something of a "buyer's guide" for collectors, helping them to recognize various artists' works. Porras's essay, *Repeat viewing: Hendrick Hondius's Effigies*, is available at [www.courtauld.org.uk/netherlandishcanon/groups/essay01.html](http://www.courtauld.org.uk/netherlandishcanon/groups/essay01.html).



The Print Club of New York welcomes members from other IPCS groups who are coming to New York to contact us through our website, or by calling or emailing the contacts listed in this newsletter. We'd be delighted to invite you to attend one of our events.

**DATELINE: San Francisco**

**by Susan L. Hill**



## The Achenbach Graphic Arts Council

In March, the AGAC began its spring programs with two special docent led tours of the British Aesthetic Movement exhibition entitled *The Cult of Beauty: the Avant Garde, 1860-1900* at the DeYoung branch of the Fine Arts Museums of San Francisco, the organizer of the show.

In early April, our members gathered at the California Book Club in San Francisco to view the work of three young printers in post-war San Francisco: William Everson, Jack Stauffacher, and Adrian Wilson. The exhibition curator, John McBride, discussed these practitioners of book design and fine printing during the San Francisco Renaissance. Later that month, curator Jim Ganz led members on a walk-through of the DeYoung Museum exhibition of photographs taken by Arthur Tress in 1964, a key period in San Francisco's history.

In May, Donors and Patrons visited the home of Harry and Mary Anderson in nearby Atherton. Their collection is one of the most outstanding private collections of twentieth century American Art in the world. The collection, begun in the 1960's, now numbers more than 850 paintings, drawings, sculptures, prints, and hand-made paper pieces, mostly created by American artists after World War II. The collection is anchored in the work of Abstract Expressionists like Jackson Pollack and extends to contemporary painters such as Sean Scully and Vija Celmins.

In early June, members visited the Berkeley Art Museum for a special tour of *State of Mind: New California Art, circa 1970*, a survey of the conceptual art and related activities in California. The exhibit was composed of more than 150 installations, photographs, videos, films, artist books, and performance documentation. The works displayed demonstrate the critical role played by California artists in expanding the understanding of what art can be.

The next day, Donors and Patrons visited Austin Hills' Napa Valley Estate to view his wonderful, eclectic art collection, which includes works by such artists as Enrique Chagoya, Percy Grey, and Gottfried Helnwein. Photographer Michael Kenna joined the group to talk about his recent work.

Later in June, curator Jim Ganz began a multi-week course on 17<sup>th</sup> century Dutch works on paper. The course precedes the museum's exhibit *Rembrandt's Century*, curated by Mr. Ganz, which will begin in January 2013 and highlight the Achenbach's rich holdings of 17<sup>th</sup> century Dutch works on paper.

In the middle of June, a group of twelve members traveled to Detroit for a long weekend of tours of the Detroit Institute of Art, the Cranbrook Academy of Art, and several private collections.

Upcoming events include our annual *Show and Tell* event, to be held on Sunday, July 29, at the Kala Institute in Berkeley. Members are free to bring one or more works of art from their own collections to share with other members. In addition, there will be an art book sale with proceeds to benefit our Curatorial Fellowship fund.

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**DATELINE: Toronto**

**by Martha Handley**

## **The Master Print and Drawing Society of Ontario**

On March 1<sup>st</sup>, we convened in the Marvin Gelber Print and Drawing Study Centre at the Art Gallery of Ontario for a special guided tour by Brenda Rix, Assistant Curator of Prints & Drawings at the AGO, of *Goya & Gillray: Humour that Bites*. The exhibition explored the uncanny similarities and striking differences between the etchings of Spanish artist Francisco Goya (1746-1828) and British artist James Gillray (1757-1815). Each exposed the social and political ills of their respective countries during a turbulent time in world history: Goya through his *Los Caprichos* and Gillray through caricatures that are large, witty, and brightly coloured.

On March 28<sup>th</sup>, we joined Brother Ignatius Feaver, artist, educator and member of the Capuchin Franciscan Order, for a meditative look at the prints and drawings of 19<sup>th</sup> century French artist Charles Marie Dulac. Brother Feaver shared his exploration of the relationship between art and spirituality and reflected on the mystical elements in Dulac's series of colour lithographs *The Canticle of Creatures*, nine original prints of exquisite beauty and mystery expressing the spirituality of St. Francis of Assisi.

Members visited the new AGO David Milne Centre and Archives on April 25<sup>th</sup>. Amy Furness, Special Collections Archivist, and David Wistow, Interpretive Planner, led a tour of the study centre devoted to Canadian artist David Milne (1882-1953), which contains approximately 3,000 sketches, letters, notebooks, early canvases and watercolours from all stages of the artist's career.

Fourteen members and friends of the Society enjoyed a spectacular May week in and around Copenhagen. Chris Fischer, head of the Centre for Advanced Studies in Master Drawings at the Statens Museum, treated us to a full program of behind-the-scenes visits. None of us had imagined the age and richness of the collections nor appreciated that the Danish royal family had been involved since Durer's time in the purchasing of whole collections. At the Hirschsprung Museum, we toured the special exhibition *Mesterværker fra Skagens Museum* and the permanent collection of Danish artists. The J.F. Willumsens Museum, established by the artist in Frederissund in 1957, holds many of the artist's own paintings and sculptures as well as drawings which he had purchased that had inspired his work. When Chris Fisher was curator of this museum, he had accompanied Queen Margrete to the basement to show her drawings now known to be by Federico Zuccaro, Cavaliere d'Arpino, Salvator Rosa, Tiepolo, Cigoli, Cecco Bravo, Parmagianino and others, and we too viewed these drawings in the basement. We were welcomed by the directors of many other museums, castles and chapels, and we will long remember the three out-of-the-way churches on the island of Møn, decorated with enchanting frescoes of scenes from the Creation and the New Testament by the little-known 12<sup>th</sup> century Elmelunde Master.

On June 9<sup>th</sup>, Dr. Katharine Lochnan, Senior Curator Special Exhibitions & the R. Fraser Elliott Curator of Prints and Drawings at the Art Gallery of Ontario, gave a lecture about her exhibition, *Black Ice: David Blackwood Prints of Newfoundland*. Members joined artist David Blackwood and CTV National News' Seamus O'Regan on June 10<sup>th</sup> as they discussed Blackwood's iconic paintings and etchings, his recent exhibitions, and his strong links with Newfoundland. On Wednesdays and Sundays throughout the summer, the Art Gallery of Ontario is offering tours with experienced gallery guides to help the public experience the emotional power, social / historical context, and technical excellence of David Blackwood's Newfoundland etchings.

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**DATELINE: Washington, DC**

**by Christopher With**

## Washington Print Club

The first half of 2012 was a very busy and eventful time for The Washington Print Club. It was marked by several developments that maintain the Club's visibility within the greater Washington, DC arts scene. One of these developments was the The Washington Print Club's first ever dedication of its magazine, *The Quarterly*, to a single institution. That institution was the Library of Congress. Working with staff at the Library and two Club advisors, the issue focused on the various departments within the Library, their collections, and how Club members could use the available resources. The issue has been extremely well received and the Library has purchased additional copies to distribute to its various supporters and benefactors.

Another *Quarterly*-related innovation has been to rotate the cover image between prints by member artists and images from the collections of various institutions in the Washington, DC area. The first institution to provide an image was the National Gallery of Art. The piece, by the German printmaker Otto Lange (1879-1944), was a color woodcut from 1919 entitled *Kirchgängerin mit Licht (Church-goer with a light)*. Selected by the curator of prints, Andrew Robison (a Club advisor), the piece was replicated in color. This itself was a major departure for the Print Club, but it was successfully met by the hard work and dedication of the Editorial Committee together with the experience of the magazine publisher.

For their creativity, innovation, and diligence the Quarterly Editorial Committee rightly received high praise at the Club's annual business meeting and member reception. This yearly event was held at the Anderson House-Society of the Cincinnati. The property, built in 1905 for American diplomat Larz Anderson and his author and benefactress wife Isabel, is one of Washington D.C.'s most fabulous mansions. In 1937, after their deaths, the house was deeded to the Society of the Cincinnati, the oldest private patriotic organization in the United States. It was established at the time of the American Revolution by members of the Continental Army and their French counterparts. After a brief business meeting and the election of a new board member, Jenny Freestone, an artist and printmaker whose works have been exhibited widely, there was a silent auction, a discussion of nineteenth-century prints of Society of Cincinnati members, catered food, and - of course - lots of good cheer and conversation.

Also, The Washington Print Club continued its public outreach to members with a series of events ranging from curator-led tours of museum special exhibitions and permanent collections to behind-the-scenes visits to museum print study rooms and library special collections to visits to homes of area collectors and artist's studios. Each program was well subscribed, with about twenty members attending on average.

Founded in 1964, The Washington Print Club is one of the oldest in America. In 2014, it will celebrate its fiftieth anniversary. Planning for that event is underway. An exhibition of member's favorite prints already has been scheduled for exhibition at the Katzen Arts Center on the campus of American University.

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**DATELINE: Detroit**

**by Nancy Sojka**

## **Forum for Prints, Drawings and Photographs, Detroit Institute of Arts**

No submission this month.

**DATELINE: Denver**

**by Barbara Thompson**

## **Rocky Mountain Print Collectors**

No submission this month

## LETTERS TO THE EDITOR

*Editor's Note: Letters to the Editor are most welcome. Share your comments at [internationalprintcollectors@gmail.com](mailto:internationalprintcollectors@gmail.com). Please note in the subject box that it pertains to the IPCS.*

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

Past Editors of the Newsletter include:

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*The Print Club of Cleveland*

**Gillian Greenhill Hannum**  
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**Heather Solomon-Bowden**  
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The deadline for the next Newsletter (January 2013) is December 1, 2012. Please send your submissions to:

[internationalprintcollectors@gmail.com](mailto:internationalprintcollectors@gmail.com)



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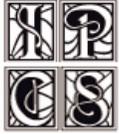
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The IPCS brings together North American print societies, sharing information to further the enjoyment of original prints across the continent.

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