



International Print Collectors' Societies Newsletter

Vol. XI, No. 1

January 2014

From the Editor

As the New Year dawns, it is also a time of retrospection. In the last six months since our July issue, we can claim, as print societies, that we have supported and spread our passion for prints, our *raison d'être*.

We accomplished this through the staging of print fairs like The Print Club of Cleveland's 29th annual event. We encouraged youth and passed the torch to the new generation by inviting them in as speakers, like the Montreal Print Collectors' Society salute to Prix Albert-Dumouchel finalists and winners, and by funding their careers as has the Achenbach Graphic Arts Council (AGAC) with their endowment of apprentice curators.

Original prints have been commissioned by a number of our member societies: Cleveland, The Print Society of the Nelson-Atkins Museum of Art in Kansas City, The Print Club of New York and AGAC who supported an entire print portfolio. Montreal and Toronto have honoured legacies both in the fields of collecting and printmaking, the MPCS of its late founder Joe King and the The Master Print and Drawing Society of Ontario of the late, great Alex Colville.

Longevity is another tool for promoting prints, with Montreal's MPCS planning its 30th anniversary and registering its archive with the National Gallery of Canada and the Washington Print Club fêting its half-century mark. The development and growth of a new group like the three-year-old Rocky Mountain Print Collectors is also cause for celebration.

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We have collaborated with museums in programming various events and tours and supporting their acquisitions and found innumerable ways to seek out topics for lectures that pique our interest and strengthen our dedication.

We also extend a warm welcome back to AGAC, in the person of their new columnist Cathie Hehman. Together we can raise the profile of prints and print collecting. And so, our enthusiasm for our favourite medium not only allows us the luxury of retrospection but the confidence of looking to a solid future as print collectors. Here's to 2014!

— Heather Solomon-Bowden, IPCS Newsletter Editor

DATELINE: Cleveland**by Carole Rosenblatt**

The Print Club of Cleveland

Stop the Presses !!! The big "scoop" for the Print Club of Cleveland was our 29th annual Print Fair held for the first time in CMA's beautiful Ames Family Atrium. We had an overflowing crowd at the Fair and at the benefit party. Margaret Dobbins, Fair chair, is still gloating ! All 14 dealers were duly impressed. The 2014 Fair is slated for September 25 (Prints of a Party benefit) through September 28. Why not join us?

This summer and fall we were kept busy by Lorrie Magid, program chair. Our annual dinner in July was very social at the glamorous lake front estate "Shoreby" with cocktails, dinner and delightful music. In August we attended a lecture on Ellsworth Kelly given by Rick Axson, curator at the Madison Museum of Contemporary Art and author of the artist's print catalogue raisonnée. This was in conjunction with our curator Jane Glaubinger's show *Less is More: Minimal Prints*. We also had a tour of the exhibit *Carrie Mae Weems: Three Decades of Photography and Video* led by photography curator Barbara Tannenbaum.

September was devoted to the Print Fair. Our yearly members' house tour was October 6 when we visited two outstanding homes on the Lake Erie shore, another in a new Cleveland arts area plus the owners' gallery. All this was followed by a buffet dinner in a very trendy bistro.

Some 29 club members joined Curator Jane for a busy trip to the New York Print Fair in November. We were all invited to the opening party Wednesday night -- much fun, tons of collectors. Friday's activities included the Met's exhibition *The Art of Etching in 18th Century France*, the Frick Collection's very special exhibit of Dutch paintings from the Mauritshuis = Vermeer, Rembrandt and Hals including *Girl with a Pearl Earring*. Then on to the New York Historical Society to see *The Armory Show at 100*. Saturday we were in Chelsea to visit galleries, walk the High Line and, of course, have lunch. Late in the day we were treated to a private collection of 20th-century paintings, decorative arts and furniture.

Our neighbor the Akron (Ohio) Art Museum is showing 80 prints from the Smithsonian American Art Museum titled *Multiplicity*. So one Sunday in November, 40 P.C. members viewed the show and took in a lecture followed by a box lunch. A day full of art in Pittsburgh is on tap in December. This will include brunch at the Grand Concourse, a visit to a private collection focusing on American Abstract Expressionism and finally we'll see the Carnegie Museum of Art's 2013 Carnegie International.

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The New Year brings our annual meeting where members will receive our 2014 print by Arthur Werger entitled *As We Were - mezzotint 2013*. Already on the calendar for 2014 are February and March tours by Curator Jane: *Our Stories: African American Prints and Drawings* and *Treasures on Paper*.

Something new for the Print Club of Cleveland: from its beginning in 1919, membership was open only to those living in the Western Reserve (eight counties in Northeast Ohio). This year our board voted to open membership to anyone interested in print collecting. We already have new members from Texas, Michigan and New York. Anyone interested should contact Lisa Kimmel at (216) 363-4459 or lkimmel@beneschlaw.com.



Our 2013 Print Fair took place in the new atrium.

Photo by Gregory M. Donley, © The Cleveland Museum of Art

*Keeping Print Enthusiasts in Contact and
Serving the Print Community Around the World*

DATELINE: Denver

by Barbara Thompson



Rocky Mountain Print Collectors

The Rocky Mountain Print Collectors (RMPC) started our third year of programs with one of our favorite events. Members brought their newest acquisitions and their presentations inspired group discussions of printmaking techniques, great sources and just the sheer pleasure of finding a new treasure. Our group typically meets for wine and a shared informal dinner at least four times a year. Over dinner we share stories of our latest finds and then begin our program. The members of our group include long- time print collectors and well as those who are just beginning to build a collection. Museum curators, art history professors, as well as print dealers are also among our members.



B.J.O. Nordfeldt's 1930s lithograph was newly acquired by one of our members.

For this first meeting of the season, one of the new acquisitions was a 1930s lithograph by B.J.O. Nordfeldt. Better known for his white-line block prints and etchings, during a 1929 visit to Wichita, Kansas, Nordfeldt was taught the lithography process by C.A. Seward. In the following years when William "Bill" Dickerson, Bolton Brown's assistant (during his residency in Chicago) returned to Wichita to head the art school at the Wichita Art Association, Nordfeldt and Dickerson spent long hours trading etching and lithography lessons.

Our second meeting was a big treat for we gathered at the Denver Public Library to view their

extensive collection of the prints of George Elbert Burr. Member Deborah Wadsworth has done extensive work to catalog this collection and her presentation included many unpublished points about Burr and his elegant etchings. The surprise of this meeting was the many drawings and pastels that served as the inspiration for his prints.

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We are all looking forward to our next meeting in January, for Chris Lane of the Philadelphia Print Shop West will be telling his tales about his many years of being an appraiser for *The Antiques Road Show*. This meeting will be followed by our March meeting when we will all focus on a private collection of the prints made by three artists, John Taylor Arms, James McBey and Edgar Chahine, who sought the respite of working and studying in Venice after World War I.

Print collectors visiting Denver are welcome to attend our meetings. By appointment, visitors may also view the extensive collection at the Denver Public Library of the prints of George Elbert Burr and Lyman Byxbe, and prints by early Colorado artists at the Kirkland Museum.

Visitors may also wish to visit the continually expanding number of print dealers in Denver or nearby Colorado Springs, Boulder, and Aspen. These dealers include: David Cook Fine Arts, Tam O'Neill, The Philadelphia Print Shop West, Saks Galleries, The Art Bank, and Norman Anderson (by appointment only)



The Denver Public Library boasts an extensive collection of prints by George Elbert Burr.

DATELINE: Kansas City, MO**by Justin Rogers**

The Print Society of The Nelson-Atkins Museum of Art

At June's annual Members Meeting, The Print Society announced its biggest news of the year: the release of its 2013 Commissioned Print, *Fallen Angel*, a 14" x 20" lithograph by Diego Romero (American, born 1964). Printed in an edition of 50 under the supervision of Jack Lemon at Landfall Press in Santa Fe, New Mexico, the image relates to Romero's own personal struggles while referencing traditional Southwest imagery and design. Sales have been brisk, but a handful of impressions is still available for sale. For information, please contact Beth Lurey at 816-751-1281 or llurey@nelson-atkins.org.

John and Paula Mallery graciously hosted the Members Meeting and shared their blossoming art collection featuring modern and contemporary art prints encompassing themes related to the couple's residential and performance history.

Later in June, the Print Society took a road trip to view an exhibition of Thomas Moran chromolithographs at the Gilcrease Museum in Tulsa, Oklahoma and *Prints and Print Makers in Wichita, 1916-1946: C. A. Seward and Friends*, an exhibition at the Wichita Art Museum in Wichita, Kansas. Both institutions were generous in their support of the Society's trip and provided wonderful shows for attendees.

Hosted by Beth Lurey, The Nelson-Atkins Museum of Art's Curator of Prints, July and August's events spotlighted the Museum's print collection. July's event was a tour of the prints publicly exhibited at the Museum, including those in the *Impressions of the Southwest and Mexico* exhibition. August's event was *Member's Choice*, an intimate viewing of prints in the Museum's collection not scheduled to be publicly exhibited in the near future.

In September, John Mallery presented *Nudes, Cows and Clowns: Adventures in Print Collecting*. Presented with humor and passion, Mallery offered a spirited recounting of his rather recent introduction to collecting and gave insight into his unique collecting philosophy and acquisition methods.

Also in September, The Print Society exhibited at the first annual *Print Week* in Lawrence, Kansas. The event featured local and national printmakers, studios, and publishers and offers much promise for the future of print collecting in the Midwest.

Brunch and Browse, a tour of Kansas City area letterpress studios, took place in October. Jesse McAfee of The Print Factory, Michelle Dreher and Angie Dreher-Bayman of Two Tone Press, and Tim Brown and Cecilia Bakker of Winka Press welcomed the Print Society into their studios and gave an insight into their working processes.7

*Keeping Print Enthusiasts in Contact and
Serving the Print Community Around the World*

Margie Kuhn, artist and Lecturer at the University of Kansas' School of Architecture Design & Planning, presented *Color Theory 101* in November. Mrs. Kuhn is deeply knowledgeable about the subject and presented an informative overview of the development and applications of color theory throughout the history of art.

Early 2014 plans include the annual Print Crawl in January, Love of Art Luncheon in February, and the determination of the artist who will execute the Print Society's 2014 Commissioned Print.



The Print Society of the Nelson-Atkins Museum of Art commissioned its 2013 lithograph, *Fallen Angel*, 14" x 20", Edition of 50, from Diego Romero.

DATELINE: Montreal

by Heather Solomon-Bowden



Montreal Print Collectors' Society

Last issue, we omitted to mention our enjoyable visit to Concordia University's Digital Print Lab where host Patrick Dominic Visentin, B.F.A., M.F.A. gave us a tour of the comprehensive facilities that include a computer room, screenprint and intaglio studios, a UV dryer room, press rooms, and the Mouse Print mini-gallery. Our host who has been with Concordia's Print Media Department since 2007, showed us prints by a number of students and former students as well as his own digital works that use as models small sculptures of original, natural-looking but fantastical shapes.

In June, MPCS members Irwin and Freda Browns and Drs. Jonathan Meakins and Jacqueline McClaran hosted gatherings at their homes for members of the Print Council of America. The PCA held its Annual Meeting for the first time at the Montreal Museum of Fine Arts, June 20 to 23. The gatherings permitted the visitors to see important personal collections in addition to the focus of their activities at the MMFA.

Our new season opened with one finalist and two laureates of the Prix Albert-Dumouchel (PAD) for Emerging Artists competition who showed us their work and shared what has set them on the cutting edge of printmaking. Presented by ARPRIM, Centre d'essai en art imprimé, with the collaboration of the Dumouchel family, the PAD is open to undergraduate students in printmaking, offering sponsored prizes such as cash, a group exhibition and a residency at a printmaking studio. Evlyne Laurin, a 2013 PAD finalist, graduated from Concordia University last December with a BFA major in Printmaking. Her previous career in professional photography and fascination with memory informs her work that often manifests itself in artist's books.

Meghan Myres, winner of the 2013 PAD, addresses political struggle, war and the resulting human instability in her prints. She will receive her BFA in painting, drawing and printmaking in 2014 and already holds a Master of Arts degree in human security and development from the Norman Paterson School of International Affairs. Ms. Myres has exhibited at the Canadian War Museum and Camp Nathan Smith in Kandahar City in Afghanistan where she was a base artist. Sabina Rak, winner of the 2012 PAD, completes her degree in printmaking this December and holds Bachelor's and Master's degrees in Honours Art History. She combines digital printmaking and drawing to decode the science of life as she observes it in nature and people. One of her most fascinating series is where she has visually combined computer parts, i.e. a motherboard, and human biology in the form of cell structure to show how our society is becoming more and more tied to cyberspace.

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For our second event in October, we gathered at the Canadian Guild of Crafts for a tour, led by Diana Perera, of the Cape Dorset 2013 annual print collection featuring 32 prints by 11 artists from Kinngait Studios. Six etching-aquatints and one lithograph are by the pioneer of Inuit printmaking Kenojuak Ashevak who passed away at the age of 85 early this year, working to the end. She had most of her images printed by Studio PM's master printer Paul Machnik here in Montreal.

We are deeply saddened to announce that our founder and President Emeritus Joe King passed away of a heart attack at the age of 90 on October 26, 2013. Since 1983, his passion for prints fuelled the Society and we will uphold his legacy.

At our November meeting, Liz Keenan of Encadrium Framing shared many trade secrets with us. Our December MPCS Holiday Party celebrated all our special traditions, like the Show and Tell glimpses into our private print cabinets, our raffle of original prints by member-artists and from members' collections, and our Gourmet Potluck Buffet.

We will open our 30th year of activities with a talk titled British Prints and French Collectors in 18th-century Paris by Asst. Prof. Stéphane Roy of Carleton University's School for Studies in Art and Culture. Our speaker's past posts have included Research Associate, Department of Prints and Drawings, Yale Center for British Art.



Above: Patrick Dominic Visentin of Concordia University's Print Media Department shows MPCS members one of his digital prints.

Our archives have been registered at the National Gallery of Canada. The MPCS Fonds is now listed online at <http://www.gallery.ca/documents/content/ngc139.html>. The documents therein were donated by Irwin Browns, Jan Johnson and Heather Solomon-Bowden.

If you are up our way before January 19, don't miss *Splendore a Venezia: Art and Music from the Renaissance to Baroque in the Serenissima*, the major exhibition at the MMFA that includes prints along with paintings and drawings. This show is curated by Associate Chief Curator and Curator of Old Masters at the Montreal Museum of Fine Arts, and MPCS member, Dr. Hilliard T. Goldfarb who has also edited the accompanying art book. At the Jean-Noël Desmarais Pavilion, Level 3, 1380 Sherbrooke St. W., Montreal. Tues., Thurs. and Fri. 11 a.m. to 5 p.m. Wed. to 9 p.m. Sat. and Sun. 10 a.m. to 5 p.m. 514-285-2000. www.mbam.qc.ca.

DATELINE: New York

by Gillian Greenhill Hannum



The Print Club of New York, Inc.

The annual presentation of The Print Club of New York’s commissioned print was held on Monday evening, September 30 at the Society of Illustrators on East 63rd Street. A large and enthusiastic crowd was on hand to hear renowned painter-sculptor-printmaker Audrey Flack talk about making our print and, of course, to see it unveiled! Flack, an internationally renowned artist who was among the pioneers of the Photorealist movement in the late 1960s, is represented in a number of important collections, including the Metropolitan Museum of Art, the Solomon R.

Guggenheim Museum, the Whitney Museum of American Art, and the National Museum of Art in Canberra, Australia. In 1966, she was the first photorealist painter to have work purchased by MoMA.



Audrey Flack's *Une Bouchée d'Amour* is our 2013 commissioned print.

Flack received her B.F.A. from Yale University and her graduate degree and an honorary doctorate from Cooper Union. She also studied at New York University’s Institute of Fine Arts and at the Art Students League. Among her teachers over the years were such distinguished artists as Will Barnett and Josef Albers. She has focused on iconic images of female beauty, such as *Marilyn (Vanitas)* (1977). The *vanitas* theme – the fleeting nature of life’s mortal pleasures – and the roles of women in society, past and present, have been particular interests.

In recent years, Flack has turned to Baroque art as a source of inspiration. This was the case with the Club’s print. Flack had made a few prints over the years, but only recently has she come to feel that printmaking is really “her medium”. As a sculptor, her love for the work of Bernini provided a starting point for our print. It began with drawings made of the sculpture group *The Ecstasy of Saint Teresa* in Bernini’s Cornaro Family Chapel (1645-52) in the church of Santa Maria della Vittoria in Rome.

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She collaborated with master printer Jase Clark of the Experimental Printmaking Institute at Lafayette College in Easton, Pennsylvania. The process used in creating the final edition of the Club’s print involved some 30 different “states”, about 10 of which Clark brought along to show Club members. Clark digitized Audrey’s drawing of the angel, and Flack drew on it some more. They worked back and forth for about a year, playing with color, scale and different papers. When they had attained an image that Flack was happy with, they began to introduce silkscreened elements on top of the digitally-printed angel. The final edition has about four or five different layers. Silkscreened portions include the “drips” – a reminder of Flack’s interactions with Jackson Pollock in the 1950s – as well as written elements and highlights. In the lower left of our print, just above the cherry-topped cupcake, she added the silkscreened inscription: “Point of contact between earth + heaven, matter + spirit”. As the print evolved, Flack added an inscription to the lower right of the angel – a mathematical equation that references Einstein’s “wave theory” about binary star systems that emit gravitational waves, and about light as continuous fields of waves. Both concepts tie in with the mystical light from a hidden source in which Bernini bathed his sculpture group.



Andre Ribuoli and Jennifer Mahlman-Ribuoli show their Painting Machine.

In October, the Club enjoyed a special tour of Ribuoli Digital, an innovative print shop on West 26th Street run by Andre Ribuoli and Jennifer Mahlman-Ribuoli. Billing itself as a “hybrid traditional and digital studio”, Ribuoli specializes in a wide range of innovative printing techniques, from digital cutting to CNC embroidery and photopolymer platemaking. Our tour began with the latter, a non-toxic process that creates images resembling photogravures using an industrial Anderson and Vreeland Orbital X machine. Another piece of equipment they have engraves copper plates from digital files. The machine can work from both 2D and 3D CAD files. Andre told us that 3D printing is exploding

right now.

Ribuoli Digital was opened in 2009; prior to that, Andre did digital printing at Pace Editions. He has been working for over 20 years in digital, first with Jean-Yves Noblet, coming on the scene when Iris printing was the new innovation. (Ribuoli Digital still has an Iris 3047 printer, one of the last working models in New York; they are using it to print on silk.) Over the course of his career, Andre got to know many of the other print shops in New York City and often collaborates with both Maurice Sanchez and Brand X on special projects. The use of industrial/commercial equipment is one of the studio’s hallmarks. They also have a 64-inch-wide Epson pigment inkjet printer that prints 2880 dpi. Instead of doing the commercial giclée printing that most people do on it, Andre and Jennifer experiment with a variety of papers and other printing surfaces. Their niche is bringing what is happening in the commercial realm and applying it to fine art printmaking. Another great example of this is a commercial embroidery machine on which they were working on a project for David Byrne – *Big Love: Hymnal*. Probably the most interesting piece of equipment in the studio, however, was “The Painting Machine”. .../12

Invented by a man in Utah, the 8 by 8 foot machine works like a giant air brush. Only about 100 of the machines were ever made; 3M then bought the patents and production ceased. Andre and Jennifer use it to “print” from digital files; it can print on all sorts of material. The evening ended with a chance to examine and purchase work in the studio by a wide range of artists, among them Kiki Smith, David Shapiro, Vik Muniz, Jane Hammond, Robert Mangold, James Dine and James Sienna.

Our fall program of events ended with Print Week, where Print Club members enjoyed VIP passes to the IFPDA Print Fair and the New Prints/Autumn exhibition where several artists spoke about their work.

DATELINE: San Francisco**by Cathie Hehman**

Achenbach Graphic Arts Council

By way of an introduction I am a new AGAC board member. Since we have not had an IPCS contact since last year, I will be giving an update on Achenbach Graphic Arts Council activities since early 2013.

The start of the year saw two exciting events: One -- the release of the print portfolio *A Swarm, A Flock, A Host: A Compendium of Creatures*. The AGAC-supported project was undertaken by Karin Breuer, Curator-in-Charge, for the Achenbach Foundation for Graphic Arts. We've had a good response, with portfolios being sold to individual collectors as well as public collections. Two -- The *Rembrandt's Century* show. This was a major undertaking for the Achenbach, a show of more than 200 prints and drawings and numbered prints, all drawn from the permanent collection and thus highlighting one of the real strengths of the Achenbach. The AGAC contributed toward the purchase of the Doomer drawing/watercolor, which was a highlight of the show. This work was an important acquisition for the Achenbach. Our member events included a curator-led tour for Collector's Circle members, and special docent-led tours for our general members.

June saw our annual members' meeting, at which the board officers presented accomplishments of 2012-2013 and a preview of 2013-2014. Curators presented highlights from among the year's new acquisitions.

July saw our popular annual Show and Tell event. Members brought one or more of their favorite works on paper and had the opportunity to share their collections with other members.

Summer member events included a visit to a notable private collection of 20th-century American prints; tours of the shows at the Fine Arts Museums, *Impressionism on the Water* and *Richard Diebenkorn: The Berkeley Years*; plus a gallery visit for a group show that included works by Val Britton, who joined us for the event. Work by this notable young artist was recently acquired by the Achenbach, and members had the chance to meet a new rising star!

Another special event in August was a Saturday morning coffee reception to honor Colleen Terry, recently promoted to Assistant Curator. Colleen also took us through the exhibit *Artful Animals*, which she curated, drawing on the AGAC collections. AGAC helped support the publication of a book illustrating many works -- the book *Artful Animals* has proved to be a popular item at the FAMSF shop.

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In September, members made an art trip to Seattle with Colleen Terry, Assistant Curator. Visits to artists, galleries, museums and private art collections were arranged. It was a great success. The AGAC plans to do more art trips next year.

October saw our successful Fundraiser Event. The new museum director, Colin Bailey, was the guest of honor. A multi-year project for the AGAC has been the quest to raise an endowment fund to support graduate-student fellows who will work at the Achenbach, assisting the curators by working on special projects or specific exhibitions. Thanks to this successful event, we are, at last, very close to realizing our goal.

November plans included a visit to the Mexican Museum of San Francisco, and a tour of FAMSF's David Hockney show.

As of this writing, our great excitement is the Anders Zorn exhibit, which opened November 9. This show is another one with a significant tie to the Achenbach. We are planning for curator and docent-led tours for our members. We are also looking forward to the San Francisco Fine Print Fair, Jan 24-26, 2014, the premier regional event for collectors of fine art on paper. AGAC is sponsoring the opening night reception (proceeds support acquisitions) and helping with other aspects of the programming. It will be a great start to a great 2014.....

IPCS visitors are invited to join us for events. Visit our website (www.achenbach.org) for details.

Art Travel Trips: Our next AGAC trip will be to Los Angeles. The dates are February 26 - 28. For information contact Ann Dawson at amdeda3@yahoo.com), AGAC Travel Chair.

DATELINE: Toronto**by Martha Handley**

The Master Print and Drawing Society of Ontario

On Thursday May 23, 2013 our group enjoyed a special tour of the acclaimed exhibition *Revealing the Renaissance: Stories and Secrets in Early Florentine Art*. Sasha Suda, Assistant Curator of European Art at the Art Gallery of Ontario is the co-curator and gave us an insightful tour of this extraordinary exhibition of rare early Renaissance art.

After a quiet summer our group got together on September 18, 2013 in the Study Centre for a lecture by curator and author, Donato Esposito on *Sir Joshua Reynolds: Artist as Collector*. Mr. Esposito is completing a monograph on the art collection assembled by Reynolds. The talk uncovered highlights of this collection, including Reynolds' precious drawings by Michelangelo, one of which is in the collection of the Art Gallery of Ontario and was on display for the lecture.

The MPDSO held its 28th Annual General Meeting on October 28, 2013. Our special guest speaker was Dr. Cynthia Roman, Curator of Prints, Drawings and Paintings, The Lewis Walpole Library, Yale University. Dr. Roman's presentation explored the lives of two consummate collectors: the gothic-revival taste maker, Horace Walpole (1717-1797) and Walpole's intrepid biographer, W.S. Lewis (1895-1979).

Brenda Rix and several of our members attended the International Print Fair in New York at the Park Avenue Armory from November 6 to 10.

On Wednesday, November 6, members attended a lecture at the Art Gallery of Toronto in the Marvin Gelber Print and Drawing Study on *Alex Colville: Self and Other*. Esteemed art critic, Sarah Milroy had the poignant task of drafting Colville's obituary for *The Globe and Mail*, focusing on themes of mortality and human frailty in his art. Ms. Milroy's talk dealt with a related theme: the way in which Colville's haunting works are structured around the tension and space between the self and those we encounter, and the essentially solitary nature of human experience. Milroy explored a selection of Colville's prints, drawings and watercolours from the AGO collection.

Back at the Marvin Gelber Print and Drawing Study Centre at the AGO on Wednesday November 27, members attended a lecture by John Harman, a Canadian painter and printmaker. John Hartman began his career in the mid-1980s making visionary colour drypoints that combined his home landscape of Georgian Bay with stories, often placed in the skies of his images. Hartman presented to the group a selection of his colour drypoint prints from 1985 to the present in terms of two key influences, the colour drypoints of David Milne and the aquatints of David Blackwood.

*Keeping Print Enthusiasts in Contact and
Serving the Print Community Around the World*

DATELINE: Washington, DC

by Christopher With

The Washington Print Club

The past six months of 2013 were a very busy and eventful time for The Washington Print Club. It was marked by a broad array of programs, meetings, and celebrations.

The Washington Print Club continued its monthly series of public programs open to members and their guests. As usual, the events were a mixture of walking tours of museum special exhibitions and permanent collections; behind-the-scenes visits to museum print study rooms and library special collections; and, visits to homes of area collectors and artist's studios. Among the highlights was a visit to Glenstone in Potomac, Maryland. This is the private museum of one of the area's wealthiest collectors, Mitchell and Emily Rales. The 23-year-old collection of contemporary art is housed in a magnificent building designed by Charles Gwathmey.

We enjoyed a curator-led tour of *Yes, No, Maybe : Artists Working at Crown Point Press* at the National Gallery of Art. The exhibition consists of 125 working proofs and edition prints by a range of artists working at Crown Point Press in San Francisco between 1972 and 2010. At the core of the show is the question of an artist's working methods and how — and when — they decide to issue a print, withdraw it, or rework it. And we took in an insightful curator-led tour of *Matisse's Marguerite: Model Daughter* at the Baltimore Museum of Art. The exhibition offers a rare look at the artist's personal life and work. Over a period of 45 years, Matisse portrayed Marguerite in many ways and mediums as his art changed to reveal new ways of seeing and capturing an artistic image. Each of the programs was well subscribed with about 15 to 20 people per event.

Beyond the usual discussions at board meetings about finances, membership, and public programs, The Washington Print Club has been spending a great deal of time discussing celebration plans for its 50th anniversary in 2014. The core event is an exhibition of member prints at the Katzen Center on the campus of American University. It will be on view between June 14 and August 17. The topic will be the best of member prints, drawings, pastels, or photographs. Ancillary discussions have concerned a public program on collecting; the issuance of a limited-edition print; the re-do of the membership brochure; the publication of the Club's resource compendium on bibliographic references on the history of prints; reenergizing the Club's Facebook page and establishment of a Twitter account and, a series of year-long visits to artist's studios, private collections, and print workshops. The first of these visits already has been arranged for January. Club members will visit the studio of the African-American printmaker and artist, Lou Stovall.

Past Editors

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The Print Club of Cleveland

Gillian Greenhill Hannum
The Print Club of New York

Heather Solomon-Bowden
Montreal Print Collectors' Society

Barbara Goldsmith
*The Forum for Prints, Drawings
and Photographs
of the Detroit Institute of Art*

Justin Rogers
*The Print Society of the Nelson-Atkins
Museum of Arts,
Kansas City*

The **deadline** for the next Newsletter
(July 2014) is June 2, 2014.
Please send your submissions to:

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*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.*

Ads are also accepted.



IPCS Newsletter Vol. XI, 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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International Print Collectors' Societies Membership Roster

Organization	Primary Contact	Secondary Contact
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