



International Print Collectors' Societies Newsletter

Vol. XII, No. 1

January 2015

From the Editor

Greetings! As announced, I join you all as the new editor for the IPCS newsletter following Heather Solomon-Bowden's term. I have always preferred to be actively involved in any organizations of which I am a member and thoroughly enjoy working with the Print Club of New York. I look forward to contributing to the IPCS through the newsletter and collaborating with you all as we maintain communications amongst our societies.

In this issue I also wish to extend a welcome to Susan Lawrence who is joining us as the new contributor for the Print Society of the Nelson-Atkins Museum of Art. Barbara Thompson of the Rocky Mountain Print Collectors will be updating us in the next newsletter with her club's news. And congratulations to the Washington Print Club as they finish their 2014 year long celebration of their 50 year anniversary. Their events included many tours, exhibition and studio visits, and a historic annual spring reception with a comprehensive panel discussion looking back at its history and ongoing innovative programming.

Highlights in this edition include George Escher giving a talk for the members of the Montreal Print Club Society (MPCS) about his father, M.C. Escher. The Print Club of New York (PCNY) welcomed Faith Ringgold for a riveting talk in conjunction with her presentation of the Annual Members' Print. And Achenbach Graphic Arts Council (AGAC) organized a jam-packed 3-day trip to L.A. visiting multiple museums, private collections/foundations, and printmaking workshops. While at Mixografia, they were treated to a printmaking demo by none other than Ed Ruscha.

Worth noting are various member-driven events included in a few posts, those in which the society members bring their artwork, expertise, and/or curiosity for the benefit of their clubs. MPCS and AGAC each hosted a Show and Tell member event where members were invited to

bring favorite prints from their collections for discussion. As part of their 50th anniversary celebration, the WPC organized an exhibition of Member’s prints at the American University Museum. And the Print Society of the Nelson-Atkins Museum of Art had the opportunity for a private viewing of prints of their own choosing at the museum with the Nelson-Atkins Museum curator.

While compiling this issue’s articles, I found myself repeatedly impressed at the variety of enriching activities taking place among all of our organizations. It made me wonder if we take advantage of our mutual interest for printmaking when traveling to a region with another club or society. It is encouraging knowing there are so many others with similar interests and that fantastic opportunities exist for learning and sharing the history and ongoing innovations in the printmaking and print collecting world. I note that a number of the clubs in the newsletter offer an open invitation for other club members to visit as a guest. Has anyone reached out to another club and visited other clubs? If so, I’d love to hear more about it. Please send me a note, and perhaps we can share some stories through the Letters to the Editor. I see that the previous editors don’t seem to receive many letters, so I think there will be space.

Index	
From the Editor	p. 1
Cleveland	p. 4
Denver	p. 4
Kansas City	p. 5
Montreal	p. 7
New York	p. 10
San Francisco	p. 13
Toronto	p. 15
Washington	p. 17
Ads	p. 19
Letters	p. 3
Roster	p. 20

— Kimberly Brandt Henrikson,
IPCS Newsletter Editor 2015-
2016



Letters to the Editor

Letters to the Editor are most welcome. Share your comments at kabpsu@yahoo.com . Please note in the subject box that it pertains to the IPCS.

DATELINE: Cleveland

by Sharon Milligan



The Print Club of Cleveland

No submission this month.

DATELINE: Denver

by Barbara Thompson



Rocky Mountain Print Collectors

“Youngest, highest (the Capitol is exactly one mile above sea level), most isolated of U. S. cities, Denver is much like many U. S. small towns.” Time Magazine, 1932

No submission this month.

Print collectors visiting Denver are welcome to attend our meetings. By appointment, visitors may also view the extensive collections of 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).

DATELINE: Kansas City, MO

by Susan Lawrence



The Print Society of The Nelson-Atkins Museum of Art

In July The Print Society visited the Linda Hall Library where Bruce Bradley, the Librarian for History of Science, presented *Birds in Print*, an examination of the art of ornithological prints. We looked at prints by **James Audubon, John and Elizabeth Gould, Alexander Wilson, Edward Lear** and others, including some 16th and 17th century books with printed illustrations of birds. We were able to view and handle these rare books and prints. What a treat!

Our **Members' Choice** event was held in August, when our curator, Beth Lurey, pulled member requested prints from the Nelson Atkins Museum of Art collection for us to view "up close and personal" in the museum's viewing room. This was an excellent opportunity for our members to see the growth of printmaking in the 20th Century.



Some Print Society members viewing prints in the museum's viewing room.

September brought us *Benton in Black and White*, a look at the lithographs and the career of **Thomas Hart Benton**, presented by Stephanie Knappe, the Samuel Sosland Curator of American Art. Following this walk-through of the Benton exhibition, we adjourned to the Spencer Reference Library where Marilyn Carbonell, Head of Library Services at NAMA, demonstrated the resources available at the library that can assist in determining the value of prints.

October was a month full of Print Society events. **Mary Ann Strandell** introduced us to Lenticular Printmaking, a mysterious printmaking process with layered space and shifting depth of field. She discussed the technical aspects of the medium and her relationship to the images, ideas and context of her work.

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



Mary Ann Strandell at The Print Society

The Board of The Print Society hosted a small gathering for the **Tamarind Institute National Advisory Board** who happened to be meeting in Kansas City this year. They brought some of Tamarind's prints for us to view, which is always a treat.

Also in October we traveled to Lawrence, Kansas, and visited a wonderful private collection of Old Master prints and heard a discussion of **Piranesi** by art historian, **David McGee**. We are planning an exhibition of Piranesi's Carceri series of prints at NAMA, opening in December and continuing through June, 2015. While in Lawrence, we visited the Spencer Museum on the campus of the University of Kansas where **Steve Goddard**, Senior Curator of Prints and Drawings, discussed recently acquired World War I prints in the Spencer's collection.

We took a road trip to the Joslyn Museum in Omaha, Nebraska, in November to view their exhibit **Andy Warhol in Living Color**, contemporary prints from the collections of Jordan D. Schnitzer and his Family Foundation. This exhibition examines how Andy Warhol's use of color impacts both subject and viewer, creating a dialogue between Warhol and nineteen contemporary artists who all use color to shape how we understand images.

As you can tell, we have a wide range of programs and events. We are looking forward to our holiday celebrations and the release of our commissioned print, more details of which will be available in the next newsletter.

For up to date information about The Print Society of the Nelson-Atkins Museum of Art, please visit our webpage, <http://www.facebook.com/kansascityprintsociety>

You also can find detailed descriptions of our activities at our blog, <http://www.spotlightkcprint.blogspot.com/>

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

Montreal Print Collectors' Society

The Montreal Print Collectors' Society (MPCS) enjoyed a busy Autumn. We opened our season on Oct. 2 with the talk *M.C. Escher at work as remembered by his son George*. Our speaker, George Escher, recalled his father M.C. (Maurits Cornelis) Escher's (1898-1972) work and the process of its creation in this special MPCS-initiated lecture given in conjunction with the Montreal Museum of Fine Arts.

M.C. studied architecture and decorative arts 1919-22 in Haarlem, Netherlands and was subsequently able to lead the life of an artist because his parents happily supported him and his family. "He was not concerned with income and he could do what he wanted," noted his son.

He went off to Rome, traveling and sketching the architecture and landscape for 10 years. Hundreds of lithographs resulted from his observations in Italy. In 1935, wary of his sons being indoctrinated in school by the fascism of Mussolini, the artist moved his family to Switzerland. A trip to Grenada, Spain followed where Escher admired the abstract patterns of Moorish wall designs that suggested the living things the Moors were prohibited from portraying. He and his wife set to work copying the designs. Back in Switzerland, inspired by the Moors, he decided to combine shapes with living things. For two years he studied the rules of pattern in geometry and developed a mania for the regularly spaced forms of animals like beetles and reptiles, starting with basic shapes. By the time he was 35 years old, he had established his taste for repeating patterns.

Blackbirds would fly on a white ground then vice versa or a combination of both, as in his most successful print ever, *Day and Night*. By the end of his life, M.C. Escher had made 1,000 originals of this print using his painstaking technique of pressing a spoon to paper laid on inked wood. "He hated it at the end but Americans couldn't stop asking for more," said our speaker who noted that lithographs were made in editions of 60 but "most of the time he worked on demand, printing each print himself. Using a press was not for him. It was too impersonal and the fine lines in his blocks would have broken under the pressure. His finger on the spoon felt the thin edge of each line. He worked almost exclusively with pear wood and sometimes boxwood."



Anne Grace leads our tour of *From Van Gogh to Kandinsky*.
Miki Lane photo

Escher's famous self-portraits in silver spheres had their origins in a garden ornament. He was fascinated that a spherical mirror could simultaneously reflect all the walls, the ceiling and the floor and the 1956 lithograph *Print Gallery* even included the outdoor surroundings of the gallery he depicted. A museum in The Hague is dedicated to the work of M.C. Escher.

In November, the Montreal Museum of Fine Arts treated MPCs members to the lecture *Exhibiting Expressionism* by **Allison Morehead**, Assistant Professor of Art History at Queen's University and a print researcher and

specialist in late 19th-century French, German and Scandinavian art, and a guided tour of *From Van Gogh to Kandinsky: Expressionism in Germany and France, 1900-1914* with MMFA Curator of Modern Art **Anne Grace**.

The exhibition spans the pre-war years during which French and German artists cross-pollinated avant-garde ideas and art styles, from the Exposition universelle in 1900 Paris to the cultural innovations hatched in the Montparnasse cafés that led to Fauvism and Cubism, and the development of Der Blaue Reiter and Expressionism. The driving force behind the show is Timothy O. Benson, curator for German Expressionist Studies at the Los Angeles County Museum of Art (LACMA). LACMA co-organized the show with the Kunsthaus Zürich, in collaboration with the MMFA under Director and Chief Curator Nathalie Bondil with Anne Grace. MPCs program director Miki Lane notes that Anne informed us that "the Van Gogh self-portrait is only in Montreal because of current renovations being done to its home, the Wadsworth Athenaeum in Hartford, CT. Anne also told us of finding paintings for the show that were not being shown to the general public, even though they belonged to museums. The wonderful Maximilien Luce Neo-impressionist painting *The Pile Drivers*, was languishing in the basement of the Musée D'Orsay".

December marked our **MPCS Holiday Party** with our traditional Show and Tell glimpses into our private print cabinets, MC'd by Joe Donohue, our raffle of original prints by member-artists and from members' collections, and our Gourmet Potluck Buffet.

On January 8, we welcome the winner, Michelle LaSalle, runner-up Charles Étienne Brochu and one of the finalists, Gabrielle Gingras, of this year's **Prix Albert-Dumouchel (PAD) for Emerging Artists** who are showing us their work and sharing what has set them on the cutting edge of printmaking. The annual, juried PAD is presented by Arprim (Centre d'essai en art imprimé) with the collaboration of the Dumouchel family, and is

open to undergraduate students in printmaking, offering prizes such as cash, a group exhibition and a residency at a printmaking studio.

Michelle LaSalle is pursuing her degree in Visual and Media Arts Education from the Université du Québec à Montréal (UQAM) from where she already holds a Certificate in Visual Arts. She works with printmaking and found objects with a focus on identity, initiated during a session as a foreign student at École Nationale de Beaux-Arts de Lyon. She exhibited in the 15th International Biennial Festival of Portraits in Bosnia-Herzegovina in 2013.

Charles Étienne Brochu who lives and works in Quebec City holds a BFA in Visual Arts from Université Laval, a DEC in plastic arts from CEGEP de Trois-Rivières and a certificate in graphic design. He has soloed at his alma mater as well as in café galleries and at Divan Orange. In addition to his second place PAD award, he won the Québec university agenda design contest, and prizes at Université Laval for Concours l'image des mots and Concours d'intégration d'art à l'architecture. He received first prize from La Chambre Blanche in 2014 for the originality and interest of his digital work. About his detailed, colorful prints, he says, "My favourite subjects are sexuality, accumulation of objects, relation of absence and presence, and the complexity of the world".

Gabrielle Gingras, before studying at Concordia University, lived abroad for six years and had her first exhibition in Himeji, Japan. She encourages the participation of the viewer through their own "intuitive choices and anterior impulses".

Coming up in February, we will be visiting the important private collections of Dr. Jonathan Meakins and Dr. Jacqueline McClaran.

If you are up our way before **January 25**, please visit *From Van Gogh to Kandinsky: Expressionism in Germany and France, 1900-1914*. Regular hours are Tues., Thurs. and Fri. 11 a.m. to 5 p.m. Wed. 11 a.m. to 9 p.m. Sat. and Sun. 10 a.m. to 5 p.m. \$20; ages 13-30 \$12; VIP members and 12 and under, free. Wed. 5 to 9 p.m. \$10, at the Montreal Museum of Fine Arts, Jean-Noël Desmarais Pavilion, 1380 Sherbrooke St. W. 514-285-2000. www.mbam.qc.ca

Until Feb. 8, see *The Patriotism of Death: Propaganda Posters from World War I* and **until March 15** is *Warhol Mania: A brand-new look at his advertising posters and magazine illustrations*, both also at the Montreal Museum of Fine Arts.

The MPCS wishes all its fellow print societies a healthy and happy New Year!

DATELINE: New York

by Gillian Greenhill Hannum

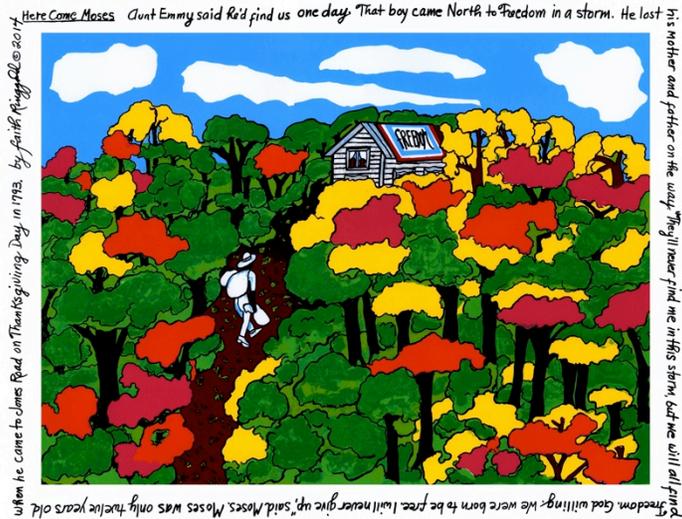


The Print Club of New York, Inc.

The ground floor gallery at the Society of Illustrators was full on Monday evening, September 15, as Print Club members and their guests eagerly awaited the unveiling of the Print Club’s **2014 Presentation Print** by renowned artist **Faith Ringgold**. Shortly after 6:30 p.m., President Mona Rubin asked everyone to take a seat as she welcomed them for the public presentation of our commissioned print. She began her introduction by saying that her daughter’s favorite book when she was a child was Ringgold’s *Tar Beach*, a book that has won over 30 awards. It is based on an art quilt created by the artist in 1988 and now in the collection of the Guggenheim Museum. Rubin went on to say that meeting Faith and visiting her studio have been among the high points of her Print Club presidency. The two live only a few blocks apart now, which is an added bonus.

The Print Club’s edition was printed by Curlee Raven Holton and Jase Clark at Lafayette College’s Experimental Printmaking Institute in Pennsylvania. Clark also printed the Club’s 2013 Presentation Print by Audrey Flack. Holton was recently named Permanent Executive Director of the David Driskell Center at University of Maryland and senior artist-in-residence in the University of Maryland’s Department of Art.

Ringgold then took the stage, and her print, covered on an easel at the front, was revealed; the title is *Here Come Moses*. She began by reading the text around the edge of the image: “Here Come Moses. Aunt Emmy said he’d find us one day. That boy came North to Freedom in a storm. He lost his mother and father on the way. ‘They’ll never find me in this storm, but we’ll all find Freedom. God Willing. We were born to be free. I will



Faith Ringgold, *Here Come Moses*, 2014, Photograph courtesy of the Experimental Printmaking Institute at Lafayette College

never give up,' said Moses. Moses was only twelve years old when he came to Jones Road on Thanksgiving Day in 1793." The artist said she began her story quilts, which have influenced most other aspects of her art, because no one would publish her autobiography; it was her way of telling her story. Her art has been tied to stories ever since.

Holton and Ringgold have done about 80 projects together. He noted that EPI keeps a special supply of inks just for Faith in all her favorite colors. Holton explained that the way they worked together to develop the print, a serigraph, was that she drew each layer separately on Mylar, and then each layer (color) was printed in turn. A combination of computer and hand separation methods were used to produce the 11 independent screens needed to print this edition. Each screen represented a significant area of color and defining lines of the composition and border text. The colors were mixed using a color chart produced by the artist as well as a side-by-side comparison to the original work of art. Transparent inks were used with Faith's primary palette to capture subtle changes in color and to produce the full range of colors needed. For instance, green is printed under certain areas of the transparent brown; this serves to not only increase the richness and tones, but also to create another color. Eleven separate colors were used, and all screens were mounted on a vacuum press and pulled individually to insure an accurate registration and complete covering of the color. With the application of transparent inks, a total of 15 different colors are visible.

The Print Club of New York's print is part of Ringgold's "Jones Road" series. She said it draws from the roles of both the Underground Railroad and the Great Migration in African-American history. However, Ringgold also noted that the "Jones Road" series is personal. After graduating from high school in 1948, Faith wanted to attend City College in Harlem. She'd watched neighborhood boys going there for years and decided that was where she was going to college also. She didn't know what she wanted to *be*, since women didn't really work at that time in history. She knew, however, that she was going to *DO* something; she was going to make art. Having had asthma as a child, Faith didn't begin to regularly attend school until the second grade. Her mother home schooled her in the early years. In 1948, City College's School of Arts and Sciences was still all male; they would not allow Faith to pursue a liberal arts degree. They did, however, allow women to enroll in the teacher education program, so this is exactly what Faith did; she majored in Art Education and focused on teaching high school art. Ringgold loved teaching and said she learned a lot from the kids. "Coming to Jones Road" is also the story of Ringgold's life.

The artist then read from her book, *Coming to Jones Road*, which is dedicated to her husband, who supported her decision to give up teaching and be a full-time artist, and to her father, who supported all her dreams as a child. The project was the result of the challenges presented by hostile neighbors when she moved to Englewood, NJ on November 23, 1992. Her dream to build a studio and a garden was seen as a "threat to the 'quality' of their lives." For six years, various roadblocks were placed in the way of realizing her dream, but she persisted. She found in her art a way of healing and a source for finding beauty and strength. She noted that, "art is a healer and the sheer beauty of

living in a garden amidst trees, plants and flowers has inspired me to look away from my neighbors' unfounded animosity toward me and focus my attention on the stalwart tradition of black people who had come to New Jersey centuries before me." The first painting in the series was done in 1999, inspired by an old, sepia photograph. She saw herself as following "a trail of shadowy figures North." She noted that even today, "redlining" in real estate keeps schools segregated, needlessly limiting the possibilities of many children in our society.

In discussing the elements of composition in *Here Come Moses*, Ringgold revealed that she loves landscape. She said that as a student at City College, she never studied any of the artists of the Harlem Renaissance. They were all around her, but she knew nothing about them. Instead, she studied the Old Masters and had to teach herself about the artists



Faith Ringgold with PCNY members
Photo courtesy of Deborah Saleeby-Mulligan

in her own community. After finishing college in the 1950s, she painted lots of landscapes. She wanted very badly to get into a gallery. Ruth White, who ran Ruth White Gallery, asked her why she was painting landscapes when the Civil Rights Movement was erupting all around her. Ringgold began in a new direction and increasingly focused on who she is. Her work still borrows from the landscape tradition, but it's about *her story*. The Print Club's print is about the first African American to make it to the Freedom House. The Freedom Quilt is on the roof of the house to show the way. The story of Moses making it to the Freedom House and Ringgold attaining her dream in Englewood are inextricably intertwined, making the work autobiographical. As the Club's president puts it, "This print tells a moving story of a true journey to freedom and should serve as a constant inspiration to its viewers."

DATELINE: San Francisco

by Cathie Hehman



Achenbach Graphic Arts Council

After our annual meeting on Saturday, June 7, 2014, Curator Karin Breuer made a presentation of **recent acquisitions**. Thanks to funding from the AGAC Council, the Achenbach acquired a number of fine works on paper, among which was an impression of Paul Landacre's wood engraving, *The Press* (1934). This work is notable because it carries Landacre's mark, a red pencil drawing of a petrel, in the lower right corner. This mark is believed to have been an indication of the best impression of the edition.

Another work (a woodcut), *Summer: Women Bathing at the Daishoro*, 1883 that was acquired in honor of Karin Breuer's 25th anniversary year at the Fine Arts Museum, was shown. The work is a color woodcut triptych by Tsukioka Yoshitoshi (1839-1892). Yoshitoshi is widely regarded as having been the last of the masters of traditional ukiyo-e printmaking.



Woodcut: *Women Bathing at the Daishoro*, 1883

AGAC events during the summer included the popular annual **Show + Tell** event at Kala Art Institute in Berkeley. AGAC members and friends brought artworks from their personal collections to share with fellow art lovers. On July 26th members were invited to visit the **Gary Francis Fine Art gallery** in Alameda to meet with several artists included in the galleries group show.

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In September some members took a day trip to see an exceptional **private collection** of post-1945 and contemporary British Art displayed in interior and exterior locations. Also viewed was a second coastal Marin home, featuring a spectacular garden and a watercolor studio.

The AGAC hosted a successful one-day seminar, *An Introduction to Indian Miniature Painting*, given by **Dr. Asok Das** who is a renowned scholar of India's Mughal and Rajasthani art and culture.

In September eighteen AGAC travelers descended upon **Los Angeles**, to begin a jam-packed 3-day itinerary that AGAC Travel Chair Ann Dawson and AFGA Assistant Curator Colleen Terry had planned. On the first day they visited the **Huntington Library and Botanical Gardens** for exhibition tours of Edward Weston photographs, World War I posters, highlights from the American drawings collection and a visit to their print room. They also visited a **private collection** of twentieth-century American prints and art pottery, the **Norton Simon Museum**, the **Tamarind Lithography Workshop** and the **Mixografia Workshop**, where they were treated to a printing demonstration of a current project with **Ed Ruscha**.



Art Enthusiasts Get a Close Up Look at Works on Paper

The 2nd and 3rd days they visited three museums: the **LA County Museum of Art**, the **Getty** and the **Hammer**. An evening program at the legendary **Gemini G.E.L.** workshop in Melrose rounded out the first day. On the third day, they visited the **El Nopal Press** in downtown LA, the **Edition Jacob Samuel (EJS)** in Santa Monica and a tour of the **Frederick R. Weisman Art Foundation**, which features an eclectic mix of paintings, sculptures, prints, and drawings by some of the biggest names of the twentieth century.

In October members visited the **Richmond Art Center** to view *Closely Considered: Diebenkorn in Berkeley* with curator **Jan Wurm**. The Diebenkorn Prints were all from private collections and never seen publicly before. A very special treat!

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

For information about Art Travel Trips, contact AGAC Travel Chair Ann Dawson, (amdeda3@yahoo.com).

DATELINE: Toronto

by Martha Handley

The Master Print and Drawing Society of Ontario

On June 25 **Martin and Estelle Kosoy** hosted our group in their home. Over the past 40 years Martin and Estelle Kosoy have built a collection of fine prints dated from the 17th to 20th century including artists such as Rembrandt, Callot, Daumier, Meryon and Felix Buhot. Founding members of the MPDSO, the Kosoys have gifted works from their collection to the AGO along with an extensive print reference library.

On October 1st members attended the “Close Encounters” series held in the Marvin Gelber Print and Drawing Study Centre at the Art Gallery of Ontario: **Toulouse-Lautrec: Poster-mania and Print Culture in *fin de siècle* Paris**. In the 1890s Paris became the urban stage for “spectacle of posters” and the term “affichomanie” (poster-mania) was coined. Colour lithography, previously deemed to be commercial and popular, became transformed into a fine art. The AGO has been building a collection of French *fin de siècle* works on paper over the past 30 years and recently received a major gift of posters and prints by Henri de Toulouse-Lautrec, Thèophile Steinlen, and their circle. **Brenda Rix**, Assistance Curator, Prints and Drawings described the upsurge in interest in posters in Paris at the end of the 19th century and the key role played by Toulouse-Lautrec.

On Wednesday October 15th we held the **29th Annual General Meeting** of the Master Print & Drawing Society in conjunction with a special lecture by **Hugo Chapman** hosted by our group. The evening began with a reception in the Marjorie & Gerald Bronfman Reception room of the Study Centre followed by the Annual General meeting. At 7pm we moved to Baillie Court at the AGO where **Hugo Chapman** spoke to 400 people on *Michelangelo Drawings: The Artist Revealed*. Hugo Chapman is the Curator of Italian drawings at the British Museum and the author of *Michelangelo Drawings: Closer to the Master*. This talk is the first in an annual lecture featuring high-profile speakers that the MPDSO proposes to sponsor.

Members attended the Marvin Gelber Print & Drawing Study Centre at the AGO, on December 3rd for the special talk in the **Close Encounters series: *The question of Evil: Goethe, Faust and Delacroix***. In 1822, the French artist Eugène Delacroix created a series of eighteen dark, emotionally-charged lithographs to illustrate Johann Wolfgang von Goethe’s famous poem “Faust”. As the story unfolded, a learned man grapples with issues of good and evil, and sells his soul to the devil in exchange for superhuman knowledge and power. Using Delacroix’s images, Claude Meuregh, from Regis College,

University of Toronto, explored the concept of evil through the multi-faceted lenses of psychology, theology, literature and art.

On December 9th, 2014 members enjoyed a private tour of the current exhibition ***Michelangelo: Quest for Genius*** at the AGO. The tour was led by **Lloyd DeWitt**, AGO Curator of European Art and the in-house curator of *Michelangelo: Quest for Genius*. Members saw a selection of rare drawings that tell the story of Renaissance master Michelangelo Buonarroti and the frustrations of his creative process. The exhibition centers on a loan of 29 drawings from the Casa Buonarroti, Florence, whose collection is from Michelangelo's own.

We were greatly saddened to lose three of our valued members in past few months including Sidney Bregman, our founding president, Vincent Tovell, a long-time member, and, most recently John Elder, one of our founding members. John and Vera were very active in our group in the past. Their passion was in collecting Old Master Drawings – (French and Italian), which are being generously gifted to the Art Gallery in their estate.

DATELINE: Washington, DC

by Christopher With

The Washington Print Club

This has been an incredible year. The Washington Print Club turned 50!

The program committee contributed to the year long celebration by organizing an exceptional array of tours and visits. The highlights were trips to **Lou Stovall's silkscreen studio** in Washington, and to **Sol Print Studios** in Baltimore. Other programs were on the prints and drawings of two well-known African-American artists: **Charles White** and **Robert Blackburn**; on German expressionism; on American abstract prints in the private collection of **Charles R. Dean**; and, most recently Italian prints and early 20th century American works on paper.



Detail of one section of the exhibition *Passionate Collectors; The Washington Print Club at 50*

The *Washington Print Club Quarterly* ran in-depth articles on a variety of topics ranging from Latino graphic arts, to the photographs of Garry Winogrand and, in the current edition, to a discussion of the early history of the Club and other events surrounding the 50th anniversary year celebration.

Undoubtedly, one of the year's highlights was the annual spring reception at the historic Anderson House, headquarters of the Society of the Cincinnati in Washington's Embassy Row. The glorious surroundings and the **50th celebration** guaranteed a large turnout. Attendees were treated to a special program involving founding members Herbert Franklin, Larry and Mary Hewes, Lianne Atlas, and JoAnne Lewis. Questioned by Alan Fern, Print Club advisor and former director of the National Portrait Gallery, the group discussed the Club's founding, its early educational programs and first exhibitions, and innovative undertakings like encouraging printmaking in high school art classes.

But when all is said and done, the absolute main focal point of the entire year was the member's exhibition at the American University Museum at the Katzen Arts Center from June 14 through August 17. Entitled *Passionate Collectors: The Washington Print Club at 50*, it consisted of 139 prints, drawings, watercolors, and photographs by a wide range of European and American artists. Everyone could submit up to four of their most important or



View of one half of the exhibition *Passionate Collectors: The Washington Print Club at 50*

favorite images with the guarantee that at least one work would be included. And, when the show was hung, it looked terrific! A great many Print Club members contributed their time and talents—not to mention cherished works of art—to make the show such a spectacular success. Beyond two days of opening events, a walkthrough of the exhibition for Washington Print Club members took place on July 12. On August 2, over two hundred people joined Print Club members and collectors to discuss the current state of prints and print collecting. Held in the auditorium at American University, the panel consisted of a collector, a curator, and a printmaker and college professor. The discussion was led by the president of the Washington Print Club. As one perceptive reviewer of the exhibition noted: “It was a big old art party and how you chose to play was up to you.”

Now we are planning for another exceptional year of receptions, events, and educational programs. Chief among the latter will be an increased number of visits to private collections and artist studios.

Past Editors

Diane Stupay

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 2015) is June 1, 2015.

Please send your submissions to:

Kimberly Brandt Henrikson

IPCS Newsletter Editor 2015-2016

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

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