



International Print Collectors' Societies Newsletter

Vol. XIV, No. 1

January 2017

From the Editor

Those of you with eagle eyes may notice changes and a new addition to our roster. I am pleased to welcome The Print Club of Rochester as they join us here among the IPCS at the beginning of 2017. Heather Swenson will be providing their updates while also serving as the Vice President of their Club. I know I am happy to extend our reach and have them as part of our group. Coincidentally, in addition to Rochester, I was also recently contacted by another group in Iowa, so my hope is that we'll have yet another addition before the year is up. I'd also like to welcome a new contributor on behalf of the Print Club of Cleveland, Samantha Mishe. With some new faces and perspectives, I am sure we can look forward to some good reading ahead.

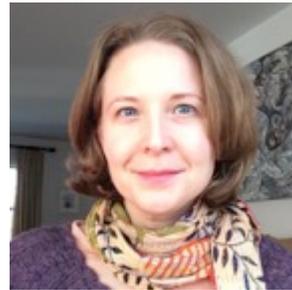
In this issue, I'd like to call out some encouraging community-building efforts with long-term impact. The Montreal Print Society has established a scholarship fund with Concordia University to give \$1000 to a senior BFA student over the next five years. And the Washington Print Club has instituted a new initiative of gifting \$1000 to a student enrolled in a printmaking program at one of the local institutions. This year the gift will go to a student at the Maryland College of Fine Art in Baltimore. Kudos to each of your groups for supporting up-and-coming printmakers in the next generation.

Primarily I enjoy reading through the different gallery talks, studio visits, and other sorts of membership gatherings among the different societies. I noted a couple of home visits to club members' collections, both Cleveland and Washington organized such tours. AGAC held their annual Show and Tell, another approach for societies wishing to have members discuss and share their collected works. At their event, they also invited paper conservators to attend and be part of the discussion. I am sure that was a valuable experience for many. Additional activities include art tours. I see that the Cleveland group traveled to Buffalo and Toronto and then organized another trip to Pittsburgh. That is one busy group! The Print Society of the Nelson-Atkins Museum visited the Birger Sandzén Memorial Gallery, in Lindsborg, Kansas. And as I was reading closely the contents of Washington, DC's latest edition of *On Paper*, I was intrigued to find a members' trip to Cuba among the articles, probably because I just visited Cuba a few weeks ago and can attest to the high quality of work that artists are making there.

As always, I wish to share my appreciation to all of you and your peers for the work you put into bringing your groups together through the year educating your members and others to build a strong foundation for the importance of printmaking in your communities and more broadly in our society. I strongly believe that we should always continue to learn and that the more we learn, the more we understand how much more there is that remains unknown. It is a humbling experience to approach the world as a student recognizing the vast amounts of knowledge and information describing our existence and how much we have yet to learn. “Be a sponge.” as my grandmother would tell me. Her message was to never stop learning. And never neglect the importance of both art and education (she was also the one who encouraged my interest in art). Art is the legacy we leave for future generations to understand our culture beyond the printed word. It writes a parallel history that cannot be reframed or rewritten because it is the mirror of ourselves at that moment in time. It can be the most challenging way to look at ourselves and in ways, the most honest. What will we see in our reflection this year?

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—Kimberly Brandt Henrikson,
IPCS Newsletter Editor 2016-
2017



Letters to the Editor

NO LETTERS RECEIVED THIS ISSUE

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 Samantha Mishne



The Print Club of Cleveland

At age 97, The Print Club of Cleveland shows no signs of age and has been very busy with programs and activities. The Club's **Fine Print Fair** began with a preview benefit on September 22nd, and featured 15 print dealers from throughout the United States. In addition to dealer sales, the Print Fair featured print making demonstrations by students from the Cleveland Institute of Art, Kent State University, and the University of Akron. There were also lectures, and the "Curator's Choice" highlighting works selected to be of particular merit by the Museum's retired print curator, **Jane Glaubinger**. The dealers generously contributed 10 percent of the sales price for each Curator's Choice print sold at the Fair. New this year was a silent auction where attendees had the opportunity to acquire prints at bargain prices.

Although early afternoon storms threatened the Print Club's summer outing, by 4:00 the weather cleared and Club members and guests enjoyed a wonderful day at the home of members **Craig and Allie Wallace**. The Wallace home is a park like setting with trees, gardens, and outdoor sculpture. The art collection contains prints, paintings, sculpture and glass. The home boasts the world's neatest garage decorated with classic movie posters which was converted into a bar for the occasion.

The Cleveland Museum of Art and the Print Club are fortunate to have **James Wehn**, a Mellon Fellow, on staff. James is writing his thesis en route to a PhD from Case Western Reserve University. James curated *Elegance and Intrigue: French Society in 18th Century Prints and Drawings*. James led The Club on a tour of the exhibit, followed by a reception.

Print Club members shuffled off to Buffalo and Toronto in October. Highlights included a visit to the **Martin House** in Buffalo, designed by **Frank Lloyd Wright**. Dinner at the historic Roycroft Inn followed, and in keeping with the season, a brief stop and photo op at the home of **Millard Fillmore**, the 13th President of the United States. Club members also enjoyed a visit and guided tour of Buffalo's **Albright Knox Gallery**. In Toronto, the Club was welcomed to the **Marvin Gelber Print and Drawing Center at the Art Gallery of Ontario**. The center staff exhibited and discussed a number of items from the Gallery's collection. The print study room is beautifully designed and is open to the public for talks and print viewing twice a month. Another highlight was a visit to **Toronto's Open Studio**. This artist's cooperative, housed in an old industrial building, offers classes, presses and other print making materials, galleries with rotating shows, and

a sales operation for members' prints. Print Club members purchased a number of marvelous prints benefiting from reasonable prices and the strong American dollar. The Club also had guided tours of the **Bata Shoe Museum**, the **Royal Ontario Art Museum**, and a group dinner before departing for home.

Artist **Denise Stewart** of the **Zygote Press** in Cleveland conducted a print making workshop, which allowed several members to try their hand at producing prints. Also close to home, Club member **Tom Roese** who is noted for his extremely detailed graphite drawings, led a discussion of his oil paintings which were exhibited in the **Weissenberger Gallery of University Hospitals**. The newly renovated gallery was a great setting for Tom's work, and Hospital Art Curator, Tom Huck added to the evening by pointing out the improved lighting and design of the gallery, and highlighting art works that have been acquired by the hospital to enhance the experience of patients and visitors.

The Print Club is actively seeking new members and Club members Joe and Karen Peter graciously opened their home for a reception for new and prospective Print Club members. The evening was a great success and produced several applicants for Club membership.

The Club also sponsored a day trip to Pittsburgh which included a visit to a mid-century modern home and the opportunity to view the owners' collection of contemporary art. The director of the **Warhol Museum** led Club members on a very interesting tour covering a wide range of Andy Warhol's work. The Club also visited the **Match Factory** which has cutting edge installations.

Many Club programs are open to visitors and we invite you to look at our website, printclubcleveland.org for details about our activities.

DATELINE: Kansas City, MO

by Susan Lawrence



The Print Society of The Nelson-Atkins Museum of Art

At our annual meeting In June we reviewed our past successes and heard about future events.

Our August program “New Acquisitions” was held in the Viewing Room where the Print Curator showed us some of the prints that have been acquired by the Museum in the past year. This included works from America, France and Germany, dating from the 1920's though today.

We took a road trip in September to visit to the **Birger Sandzén Memorial Gallery**, Lindsborg, Kansas. The Birger Sandzén Memorial Gallery was opened in 1957 and exhibits artwork by its namesake, Birger Sandzén throughout the year. The gallery also exhibits works from its collection and presents art by guest artists and through traveling exhibitions.

Birger Sandzén (1871 – 1954) was born in Blidsberg, Sweden in 1871. He studied art in Stockholm with Anders Zorn and Richard Berg and for approximately three months in Paris with Edmond Francois Aman-Jean. In 1894, he came to Bethany College in Lindsborg, Kansas to teach languages and assist in the art department and vocal music department. He remained at Bethany for the remainder of his career, becoming the principal art instructor in 1899 and retiring in 1946. Throughout this period, and after he retired as Professor Emeritus, he was a prolific painter and printmaker until his death in 1954. During his lifetime he completed in excess of 2600 oil paintings and 500 watercolors. He created 207 lithographs, 94 block prints and 27 drypoints, which when the editions are totaled amount to over 33,000 prints. In addition he was a consummate draftsman.

We viewed the exhibition, “*Birds and Beyond: The Prints of Maurice R. Bebb*”. Print Society member, John Mallery, has loaned 80 works from his collection for this retrospective exhibition on Oklahoma artist, **Maurice R. Bebb**, 1891-1986. Maurice Bebb had a unique printmaking career. He didn't start drawing until he was in his 50's and started printmaking full time after he retired as a florist in 1951 (Bebb's Flowers is still in business in Muskogee, OK, although it is no longer owned by the Bebb family). He is best known for his color multiplate, soft-ground etching and aquatint prints of birds. But he also created wonderful landscapes and architectural prints, many as a result of his

two trips to Europe in 1956 and 1958. He created gift prints for the Chicago Society of Etchers, Printmakers Society of California and the Prairie Print Makers. Mr. Mallery provided a presentation on Maurice Bebb and shared his unique insight into the artist as he contributed to the catalog raisonné for Mr. Bebb and has had several conversations with his widow, Kappa Bebb.



Maurice R. Bebb, *Blackburnian Warbler*, 1954, 4-plate color etching with aquatint 9 7/8 x 7 1/2 in.

We also visited Birger Sandzén's Studio, still in the same condition it was in on the day that he died. In fact, the painting he was working on when he died is still on the easel. Cori Sherman North, curator for the Birger Sandzén Memorial Gallery provided a tour of the studio.

Our October program was a hands-on print experience at **Lawrence Lithography Workshop**, where members had an opportunity to actually participate in making a lithograph with the guidance of master printmaker and Print Society member Mike Sims.

In November the Print Society, in conjunction with the Nelson-Atkins' South and Southeast Asian Art department, brought **Ambreen Butt**, our 2016 Commissioned Print artist, to the Museum to speak about her work. We were excited to offer this opportunity to our members and the community at large, and to have the support of other departments of the Nelson-Atkins Museum to make this a main event within the museum.



Ambreen Butt, "*My Divergence is My Convergence*", 2016, 9-layer screen print on Arches 88 paper, 20" x 26", edition 35.

As a contemporary female artist. Ms. Butt's work addresses her personal journey in multiple cultures, religions, and languages. She discussed her career, her recent U.S. Embassy installation in Islamabad, Pakistan, and the Print Society's 2016 commissioned print. For further information see www.ambreenbutt.com.

And once again in December we finished the year on a festive note with our social gathering for the Holidays.

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 can also find detailed descriptions of our activities at our blog <http://www.spotlightkprint.blogspot.co>

DATELINE: Montreal

by Heather Solomon-Bowden



Montreal Print Collectors' Society

The opening talk of our 33rd season previewed the emotions stirred by Remembrance Day. **Dr. Laura Brandon**, retired Chief Curator of War Art, Canadian War Museum, Ottawa spoke on *The World War I Prints of Gyrth Russell*. The Halifax-born painter-printmaker, fulfilled his two-year commission as an Honorary Lieutenant War Artist for the Canadian Sector in Northern France. Via assigned car and driver, he accessed bombed-out buildings and landscapes in Canadian-occupied territories like Arras in the Vimy Ridge region, depicting the devastation through etchings that were at once painstakingly detailed and yet suggestive in their use of negative space. Ruins there were his metaphors for loss of life.

Dr. Brandon had admired Russell's contribution while working at the Canadian War Museum on Sussex Drive in a post she held for 22 years. She had the honour of being the Museum's first-ever art historian to manage its 13,000 artworks and has written a number of books on the subject of war art, all of which has placed the genre in a new sphere of appreciation. Dartmouth, Nova Scotia-born painter-printmaker Gyrth Russell (1892-1970), son of a Canadian M.P. who was a Nova Scotia supreme high court judge, studied in Canada and abroad. His initial career as a fine artist gave way to commercial illustration. He later made large, idyllic destination posters for the British railway companies to re-stimulate post-war travel. We look forward to the upcoming publication of Dr. Brandon's new book on war art, *A Moving Target*.

Also in October, **Dr. Hilliard T. Goldfarb**, Associate Chief Curator, Montreal Museum of Fine Arts led us on a personal tour of the Hallowe'en-timed print show *Melancholy: Monsters of the Unconscious* in the Irwin and Freda Browns Print Gallery of the MMFA. It featured the dark imaginations of 16 romantic artists including William Blake, Rodolphe Bresdin, Eugène Delacroix, James Ensor, Paul Gauguin, Francisco de Goya, Victor Hugo, Max Klinger, Hans Makart, John Martin, Charles Meryon, Edvard Munch, Odilon Redon, Félicien Rops, James Tissot and Félix Vallotton. The Museum's superb, complete first state edition of Goya's *Los Proverbios* had just been removed from its binding and was being exhibited for the first time. We also toured the exhibition *Toulouse-Lautrec illustrates the Belle Époque*, a private European collection of prints and posters that evoked the Bohemian days of Montmartre and Le Chat Noir cabaret. Almost 100 works created between 1892 and 1899 spanning Lautrec's complete lithographic oeuvre, were on show including rare as well as unique trial proofs.

In November, artist and experimental lithographer **Carlos Calado**, a mainstay of Atelier Circulaire, spoke on *Digital Art transformed into Traditional Printmaking*. Mr. Calado encourages artists to create entirely new pieces from their digital imagery rather

than take the easy route of merely printing their computer-generated work. To this end, he transferred combined images from photocopies we brought to the event onto a lithographic stone and took us through the fascinating and extensive process of creating and producing an impression.



Carlos Calado, second from right, hosted the MPCSC at Atelier Circulaire; at right, the MMFA Lautrec exhibition.

Our **MPCSC Holiday Party** is on the immediate horizon at the time of this writing and in the months to come, we are looking forward to learning about Paris' **L'Atelier Larcourière-Frélaud** at Galerie **Éric Devlin**, hearing **Dr. Sonia Del Re**, Associate Curator, European, American and Asian Prints and Drawings, National Gallery of Canada, on **Labor of Love: Marc Chagall's "Daphnis & Chloé"**, followed by a **Rembrandt** film night, and then **Picasso and the Suite Vollard: Myths and Dreams** with curator and art historian **Diana Nemiroff**.

In other news, a Scholarship Fund in the name of our late member **Wendy Simon** has been established at Concordia University in the Fine Arts Department. It has a value of \$5000, and each year for 5 years a BFA undergraduate in their last year in Printmaking can apply for a \$1000 scholarship, which will be awarded by a panel of university instructors to the student who has shown excellence in the field of printmaking. This "**Wendy Simon Award**" will be granted through competition based on academic merit, among full-time students pursuing a BFA majoring in printmaking at the University.

Have a look at our **updated website** at www.mpcsscem.com. Our MPCSC webmaster **Marilynne Malkin** has posted, in the *Events* section, a link inviting you to "Click here to view all MPCSC events from 1984-2016" and there you may peruse the wonderful array of topics and the speakers who have graced our podium over our 33 years of presenting our passion for prints!

If you are up our way, don't miss MPCSC member **Ann McCall's** solo exhibition **C'est l'hiver** from **Jan. 25 to Feb. 24**. This stunning show focuses on forest elements in winter, observed in Mirabel, Québec to emphasize her concern for the health of alpine trees as a habitat for hibernating and winter wildlife. We are invited to her vernissage Wed., Jan. 25 at 6 to 8 p.m. the Gallery at Victoria Hall, 4626 Sherbrooke St. W., Westmount.

The MPCSC Executive and members wish you a relaxing holiday season and all the best in the New Year!

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

DATELINE: New York

by Gillian Greenhill Hannum



The Print Club of New York, Inc.

This fall, the Print Club of New York celebrated its **25th anniversary**. To commemorate this important landmark, the Club commissioned renowned artist **Judy Pfaff** to create the Club's annual presentation print for members. The Selection Committee hoped for something special, and the artist did not disappoint!

When unveiled at the **National Arts Club** on October 18, Pfaff's work revealed that the artist had truly put her heart and soul into creating our print – issued in two variations with handwork on each piece. *Yukata A* and *Yukata B* are woodblock prints with sumi ink hand-applied to the reverse side, which is then sprayed with lacquer, causing the ink to bleed through. Pfaff had wanted to create something she could begin at home, so – inspired by Japanese yukatas, casual summer kimonos, often made of indigo-dyed fabrics – she carved ten woodblocks out of luan wood, each a round image depicting flowers. These were eventually grouped into two horizontal bands of five blocks, which were then inked with white ink, printed, then the reverse side of the paper was painted with sumi ink and sprayed with shellac. Therefore, the resulting edition yielded two variations of the



Judy Pfaff, *Yukata A* (top) and *Yukata B* (below) as displayed at the PCNY 25th Anniversary gala, 2016, variable edition of 200 numbered woodblock prints, 12 x 61 inches, 30 gsm Kozo paper, image courtesy Gillian Hannum

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image in sets of 100 each, which were distributed to the Club's 200 members randomly. Each print will also be unique as the hand application of the ink to the backside and the way it flowed and drips varies from print to print. Pfaff said she wanted to create something simple and handmade but very special for the Print Club.

The prints were editioned at Tandem Press in Madison, WI, printed in white ink on a lovely natural-colored Japanese Kozo paper. The image is revealed by the application of the ink and shellac on the verso. The resulting prints are long, horizontal compositions measuring 12 x 61 inches each. They are visually stunning – a fitting image for the Club's 25th anniversary.

Several weeks later, on Monday, November 7th, the Club had a **Gala at 50 United Nations Plaza**. Over 100 people attended, including a number of the commissioned artists – Paul Binnie, Chakaia Booker, Richard Bosman, Ed Colker, Fred Mershimer, Paul Resika and Richard Segalman – as well as several master printers who created editions for the Club. All 25 commissioned prints were displayed on the walls next to huge windows with jaw-dropping views over the East River. Board members Allison Tolman and Gabriel Swire (below) were co-chairs.



Allison Tolman and Gabriel Swire, co-chairs of the Print Club of New York's 25th Anniversary committee, photo taken at 50 UN Plaza, November 7, 2016, courtesy of Gillian Hannum

Allison and Gabe were joined on the organizing committee by Paula Cangialosi, Gillian Greenhill Hannum, Kimberly Henrikson, Natalia Kolodzei and Mona Rubin. Founding President Morley Melden and Presidents Emeriti Julian Hyman, Leonard Moss and Mona Rubin, as well as a number of “founding members” were present to celebrate.

The organizing committee also produced a hardcover commemorative 25th Anniversary book, with a history of the Club, full-page and full-color illustrations of all 25 prints and statements from most of the artists or their master printers to accompany each year's commissioned print. All PCNY members were gifted a copy, and those in attendance at the event could take them home immediately. It has been very well-received among our members as a document of the Club's 25 years, and we look forward to another 25 years to come.

DATELINE: Rochester, NY**by Heather Swenson**

The Print Club of Rochester

In existence since 1930, The Print Club of Rochester is one of the longest continually running print clubs in the United States. Over the past year few years we have been particularly striving to create more opportunities and events that engage our members and our community as a whole.

Since May, we were able to put together several exhibitions in galleries around Rochester. Our first large exhibition of this year, *Echoes of the Past*, was a juried show celebrating The Print Club of Rochester's 85th Exhibition year. Members selected a print from the archive to inspire a piece of their own. The prints from the past and the new works hung side by side in the **University Gallery at Rochester Institute of Technology** creating a dialogue between past and present. Through supporting the technical evolution and continual expansion of the definition of print media, this exhibition reflected our ongoing efforts to recognize a paradigm shift in how prints are considered.

We were thrilled to have printmaker, **Ellen Heck**, as our juror for this exhibition. She came to Rochester for the opening and gave a demonstration of her process to members of the club and community. Our members learned a lot by being able to see a process as detailed and unique as hers in person. Ellen gave her demonstration at the Printmaking Studio at Rochester Institute of Technology.

Through a recent partnership with RIT, members of the club are able to rent the studio on the weekends over the academic year. This was a pivotal relationship for us because Rochester doesn't have many printmaking facilities that the public can access easily. This gave our members a chance to explore printmaking techniques they otherwise wouldn't be able to. It also gave us the opportunity to offer demonstrations and workshops to the community. Since the beginning of 2016, we have held classes in Silkscreen, Monoprint, Baldwin Intaglio Ground and demonstrations in a variety of methods.

This fall has been a particularly productive time for the club as we have organized several exhibitions in the past few months. In September, *Under Pressure: Redefining the Multiple* opened at **Rochester Contemporary Art Center** showing the work of Ellen Heck, Jenny Robinson, Heather Swenson and April Vollmer. It was the first in a series of collaborations between The Print Club of Rochester and Rochester Contemporary Art Center. We are excited to continue this partnership and bring a new printmaking-focused exhibition to Rochester once a year for the next several years.

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

This year the Print Club of Rochester focused on new ways of engaging not only members of our community but printmakers in other cities as well. One of the ways we did this was through a collaboration with the **Graphic Arts Workshop** in San Francisco, CA on a print exchange and exhibition. A set of 20 prints comprised of 10 prints from each group, was selected to hang first at their gallery in San Francisco, then the show traveled to Rochester where it was shown in conjunction with *Under Pressure*. We were excited to expose our local community to work from the West Coast through our partnership in bringing this exhibition to Rochester.

Closing out our year, we extended our reach to artists well beyond Rochester by organizing our first international exhibition, *Second Glance*. The show was held at the **Ohringer Gallery** at Rochester Institute of Technology, NTID and was juried by contemporary printmaker and professor **Art Werger**. Twenty-seven artists were selected from submissions received from 15 states and multiple countries including Canada, Italy and The Netherlands. The preparation for this exhibition began almost two years earlier, inspired by observations that go unnoticed. The artists chosen for the show represented a diversity of printmaking methods and perspectives examining the curiosities of everyday life.



THE PRINT CLUB OF ROCHESTER
DEDICATED TO THE FINE ART OF PRINTMAKING

For more information regarding The Print Club of Rochester visit:
<http://www.printclubofrochester.org>

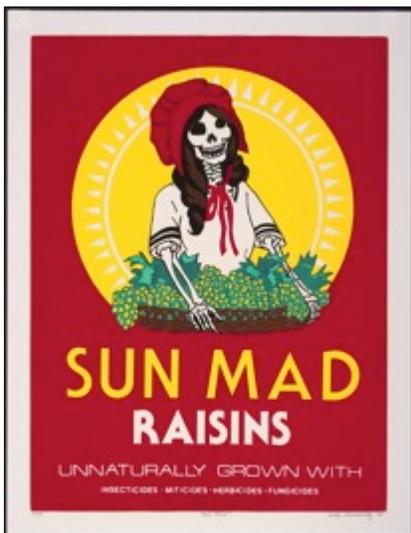
DATELINE: San Francisco

by Cathie Hehman



Achenbach Graphic Arts Council

The AGAC annual meeting took place on June 4th. It was followed by a presentation of recent acquisitions by the curators for the Achenbach Foundation for Graphic Arts. Pictured below is one of the acquisitions.



Sun Mad, 1982, color screenprint on paper, by Ester Hernandez, American, b.1944

Our group has been quite busy the last six months and listed below are some of the events that we have been involved in since June.

In July exhibition curator, **Karin Breuer**, led a walk through and discussion of the *Ed Ruscha and the Great American West* show at the deYoung Museum. This exhibition included selections from the Fine Arts Museum's substantial holdings, including the AFGA's Ed Ruscha Graphics Archive.

Curators **James A. Ganz** and **Colleen Terry** discussed the *Wild West: Plains to the Pacific*, an exhibition of works drawn exclusively from the Fine Arts Museum's collections. The show presented paintings, prints, drawings and photographs that explore the natural and man-made Western landscapes from the frontier era to the present.

In August an AGAC Board member arranged a visit to a fine-art studio, **Magnolia Editions**. Since 1982, Magnolia Editions has been working with artists to create multiples using various techniques, including traditional printmaking, digital printmaking, paper-making plus textile and tapestry weaving.

We had three events in September. The first was a **Gala** to honor Denise Bouche Fitch, a member of the Fine Arts Museum of San Francisco Board of Trustees. Along with her late husband, she has been generously donating both art works and funds that have allowed the curators to make acquisitions of their choosing for the AFGA collection.

Members were invited to a **Conversation with artists Hung Liu and Christopher Brown**, moderated by Pam Paulson and Renee Bott, in the Koret Auditorium at the de Young Museum. This program related to the Achenbach's recent acquisition of the Paulson Bott Press Archive and the inaugural exhibition of prints from the archive *Paulson Bott Press: Celebrating Twenty Years*.

Curator **Jan Wurm** led AGAC members on a walk through tour of **Making Our Mark**, at the Richmond Art Center. This exhibition looked at 14 artists who have had a history with the Art Center. Some artists included in the show were Christopher Brown, Squeak Carnwath, Enrique Chagoya, Lia Cook, Hung Liu, Deborah Oropallo and William T. Wiley. Each of the 14 artists were invited to put forward a younger artist whom they have taught or mentored or whose work they have felt should be shown and promoted.

Hunters Point Shipyard Artists Community was our destination in October to visit two artists, **Carrie Ann Plank** and **Barry Ebner**. Carrie Ann Plank's work is part of many private and public collections, including the Fine Art Archives of the Library of Congress, the Achenbach Foundation for Graphic Arts, the Guanlan Print Art Museum in China, and the Iraq National Library in Baghdad. She is the Director of the Printmaking MFA & BFA Programs at the Academy of Art University.



Carrie Ann Plank demonstrating her technique

Barry Ebner is an artist primarily working in monotype and drawing. He started in Southern California as a painter and over the years migrated up the coast to the Bay Area. Over the last 25 years he has had over 20 solo exhibitions, throughout California and the western U.S. He received his Bachelor of Arts from the University of Texas and his Master of Fine Arts, with an emphasis in Printmaking, from the California College of the Arts.

Our annual **Show and Tell** took place in November. Members brought one or more of their favorite prints to share with their fellow print enthusiasts. AGFA paper conservators, were on hand to give advice and render opinions on conservation issues.

In honor of the exhibition **Reuniting the Masters: European Drawings from West Coast Collections** Crocker curator, **William Breazeale**, was joined by **James A. Ganz**, curator at the Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco and **Mary Weaver Chapin**, curator of prints and drawings at the Portland Art Museum, for a rich conversation about the diverse collections of works on paper in the West, their history and what is to come in the world of collecting. Attendees gained a fascinating behind-the-scenes understanding of how museum collections are built and what the future might have in store for collectors of prints and drawings.

Please visit us when visiting San Francisco. For more information regarding AGAC visit: (<http://deyoung.famsf.org/deyoung/collections/achenbach-foundation-graphic-arts>) for more information.

***Keeping Print Enthusiasts in Contact and
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DATELINE: Toronto

by Martha Handley

The Master Print and Drawing Society of Ontario

No submission this issue

DATELINE: Washington, DC**by Christopher With**

The Washington Print Club

The Washington Print Club continues to be productive in the second half of 2016. Educational programs are well attended and new ideas have been inaugurated or are under discussion.

The focus of the fall series of educational programs remains as varied and diverse as the membership itself. Two of the programs revolved around special exhibitions at the National Gallery of Art: *Drawings for Paintings in the Age of Rembrandt* and *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*. Both programs were led by the organizing curators at the Gallery.

The former show probably was one of the most thought-provoking exhibitions in a long while. Because of the realistic nature of Dutch seventeenth-century art, the general assumption is that they were produced while looking at the subject depicted. This, of course, turns out to be incorrect. Indeed, in the words of Karel van Mander, a sixteenth-century Flemish artist and theoretician: “drawing is the portal to many of the arts.” Among the different drawing types discussed were: compositional drawings; individual figure studies; counter proofs; carefully ruled construction drawings; presentation sheets; and sketchbooks. Indeed, a few of the pieces on display showed evidence of having been drawn directly on the canvas without prior drawings. Also, we learned that artists even appropriated the drawings of other artists and used them as a basis for their own creations.

The tour of *Photography Reinvented* was an equally fascinating experience. The eighteen photographers represented are at the forefront of redefining the role and direction of contemporary photography. At the heart of the reinvention are issues about the ways photography does and does not render reality and the interplay between its flat shapes and its instantaneous representation of the three-dimensional world before the lens.

Other educational programs included a visit to the home of one of its member collectors. It was an amassing treat and awe-inspiring revelation. Art was everywhere—even on the ceiling! At the center of this vast and phenomenal collection is the work of the sub continent Indian artist **Bhupen Khakhar** (1934-2003). Earlier this year the Tate Modern in London mounted a landmark exhibition entitled *Bhupen Khakhar: You Can't Please All*. A substantial member of the members' paintings and works on paper were included.

Lastly, the Washington Print Club inaugurated a first of its kind educational program. Undertaken in an effort to expand our programs and to expand our audience, the Print Club partnered with The **Washington Printmakers Gallery** and **Georgetown**

University's Lauinger Library. An exhibition of the prints of **Werner Drewes** was presented during November at the Printmakers Gallery while, Georgetown University hosted an exhibition entitled *Color in Relief: Wood Block Prints from Origins to Abstraction* which included the work of Drewes. At the center of the two events was a symposium about woodcuts, their evolution, and relevance for the twenty-first century. In addition, as part of the celebration, a folio of prints was commissioned combining one work by Werner Drewes with modern images commissioned from members of American Abstract Artists based in New York.

The Club's bi-annual publication *On Paper* has published its second edition. Both editions have met with universal praise for their layout and their articles. This issue has a cover color image of a print by Martin Puryear [Three Holes, 2002] along with a lengthy illustrated article on his prints and sculptures. Other articles discuss James Gillray and British caricature; reduction prints; the work of Donna Diamond; a members trip to Cuba; and, a linocut by Artemis Rodriguez.

The second of the Washington Print Club's new initiatives will be inaugurated in 2017. It is awarding of a cash prize to the best print student at a specific recognized arts program throughout the region. The first prize will be given to a student from the Maryland College of Fine Art in Baltimore. The school's art faculty will chose the recipient and the Washington Print Club will provide the \$1,000.00 prize. It will be awarded at next year's annual membership meeting and reception. The features that make this idea so intriguing are that the Print Club will work with one arts institution only per year and that the specific institution will rotate annually among the myriad fine arts faculties in the greater Baltimore-Washington area. In future editions we will report on the success of this endeavor.

To learn more about the Washington Print Club please go to info@washintonprintclub.org. Also, you can follow us on Facebook.

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The **deadline** for the next Newsletter
(July 2017) is June 1, 2017.

Please send your submissions to:

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IPCS Newsletter Vol. XIV, 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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