



International Print Collectors' Societies Newsletter

Vol. XVI, No. 1

Summer 2019

From the Editor

Dear IPCS Community,

As we noted in the Winter 2019 issue, over the years, clubs have come and gone from our roster; with this issue we bid farewell to the Montreal Print Collectors' Society, which is closing up shop after 35 years. Special thanks to Heather Solomon-Bowden, who not only served as the MPCS long-time scribe, but who also took on the editorship of this newsletter. Readers will also see that there have been changes in Kansas City; though, in this case, the group has reorganized and redefined itself and its mission following decisions made at the Nelson-Atkins Museum that ended the group's affiliation.

One of the purposes behind the loose affiliation of print organizations that comprise the International Print Collectors' Societies is to share information with one another – including ideas about events, activities and challenges. In particular, there is interest across many organizations (not just print clubs) in finding ways to attract younger members. Please use our “letters to the editor” section to share any ideas and insights you might have about being successful in this arena.

If anyone has additional suggestions to improve the format of the newsletter, please don't hesitate to send them to me.

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—Gillian Greenhill Hannum,
IPCS Newsletter Editor 2019-2020



Letters to the Editor

NO LETTERS RECEIVED FOR THIS ISSUE

Letters to the Editor are most welcome. Share your comments at Gillian.Hannum@myville.edu. Please note in the subject box that it pertains to the IPCS.

DATELINE: Cleveland**by Samantha Mishne**

The Print Club of Cleveland

The Print Club of Cleveland celebrated its 100th birthday May 15th at The Cleveland Museum of Art at the opening of *A Lasting Impression*, a show of important gifts the club has made to the museum over the past 100 years. When the club first started, the museum only had 110 prints; they now have 20,000, of which 6,000 are gifts from the Print Club. The exhibit includes more than 70 gifts by masters such as Albrecht Dürer, Rembrandt van Rijn, Edgar Degas, Pablo Picasso, Jasper Johns and many more; it traces the history of printmaking over the course of six centuries. Members toasted with champagne and enjoyed cake to make the birthday celebration complete.



Purple Book and 100th Celebration Party, Cleveland Museum of Art, May 15th

This celebration was also the first chance members had to pick up a copy of the purple book, a full color reproduction of all the prints commissioned by the print club, a total of 111. The book also contains a list of gifts from 1994-2016 given to the Cleveland Museum of Art by the club and illustrations of 50 of the most prominent gifts. The hard cover book was printed and bound in Spain by SYL L'Art Grafic Premium, S.L. This limited-edition book may be purchased while supplies last at the Cleveland Museum of Art Store or from the Print Club for \$45 per copy plus shipping. If interested contact Alex Czajkowski, aczajkowski@clevelandart.org.

As part of the centennial celebration, the print club also made a \$300,000 gift to the Cleveland Museum of Art to help build the collection.

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A Lasting Impression on view through September 22nd in the James & Hanna Bartlett Prints and Drawings Gallery

The club has been sponsoring publication prints shows on the east and west side, the one still going on is at the Trudy Wiesenerberger Gallery at University Hospitals on Euclid Avenue. The free exhibit, which includes 45 publication prints, runs until June 30th. Publication prints were also on display at the Beck Center with an opening reception early this year.



University Hospitals, Trudy Wiesenerberger Gallery, featuring prints from The Print Club of Cleveland

Our annual meeting will be held on September 7th at 10:30 a.m. in the Gartner Auditorium of the Cleveland Museum of Art. Members will get together for coffee and conversation before hearing this year's presentation print artist Michael Loderstedt speak about his process.

Mark your calendar and book your trip to Cleveland for the 35th annual Fine Print Fair, which will be September 12 through the 15th. The Print Fair held in The Ames Family Atrium of the Cleveland Museum of Art attracts over 2,000 people and has 15

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dealers. The opening night benefit preview, A Prints of a Party, is Thursday, September 12th from 6:00 to 9:00 p.m.; it features catered hors d'oeuvres and an opportunity to select great works of art on paper before the Fine Print Fair opens to the public on Friday. Tickets for this year's party are \$100 (\$125 after September 5).

The Print Club usually plans one travel event a year; this year from October 15-20th Print Club members will travel to Washington, DC. The specific details of the trip have yet to be revealed.

The centennial celebration will continue with a gala on July 25th at The Union Club of Cleveland, founded in 1872, where the first meetings of the club were held. If you are interested in learning more about The Print Club of Cleveland, please reach out to Alex Czajkowski, the club's coordinator, at ACzajkowski@ClevelandArt.org.

DATELINE: Kansas City, MO**by Angela Truesdale**

The Print Society of Greater Kansas City

The Print Society of the Nelson-Atkins Museum of Art has been reorganized to form the Print Society of Greater Kansas City. Due to membership restructuring, the Nelson Atkins Museum of Art unilaterally and officially dissolved its relationship with the Print Society membership in September 2018. The group used this change as an opportunity to survey its membership, re-evaluate its mission, and select new directions for its programming, as untethered from any particular institution. Due to these significant changes, our last submission to this publication was regrettably postponed.

Beginning in October of 2018, the Print Society of Greater Kansas City was formed as an independent entity. The group used the remainder of 2018 to establish a new mission and prioritize its goals, all while continuing with quality programming that included engagements with artists including **Laura Berman** and **Norman Akers**, as well as trips to the Sandzén Memorial Gallery in Lindsborg, KS to view *Wood engravings by E. Hubert Deines (1894-1967)* and *Reduction Woodcuts by Jean Gumpfer* and the Wichita Art Museum to view *Over There, Over Here: American Print Makers Go to War*. Additionally, the Print Society of Greater Kansas City teamed up with Arts KC, previously known as the Regional Arts Council.

In January of the new year, the membership was treated to an informative speaking engagement by **Mark Stevenson**. The program, “Concerning the Conservation of Prints,” provided members with in-depth information on preventing and repairing damage to works on paper. Mr. Stevenson provided a demonstration of the often intricate and complicated processes that are involved in bringing works of art on paper back to their full potential after damage, mishandling, or neglect. Mr. Stevenson is a highly respected expert in this area and more information may be found here: <http://www.thepaperfixer.com>.

The group convened for its annual Love of Art luncheon in February. The event was very well attended despite uncooperative and icy Midwestern winter weather. While dining on fine fare, an overview of the newly organized Print Society of Greater Kansas City, upcoming events, and new membership opportunities were discussed with the attendees. Finally, several members presented information for select pieces from their collections, using the ever-popular show-and-tell format.

In March, the members met at the Kemper Museum of Contemporary Art to hear **Nan Chisholm** present the program “What to Know Before Purchasing Prints and Other Art.” Based on her expertise and extensive experience, Ms. Chisholm provided practical instructions and explained in detail considerations for those who are evaluating a potential purchase. In addition to her successful appraisal and brokering business, Ms. Chisholm is well-known for her 20+ years of experience with Sotheby’s and her appearances on the PBS series “Antiques Roadshow.”

The group met up with **Bridget Stewart**, who presented the program “History of the Hand Print Press” at the University of Missouri-Kansas City. In addition to the history of

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the Hand Print Press, Ms. Stewart discussed the upcoming 25th Anniversary Exhibition and selected works. She also demonstrated the collograph technique of printing. Ms. Stewart is a Charlotte Street Award recipient and is currently an Adjunct Professor of Art at the Johnson County Community College in Overland Park, KS.

In May, **Miguel Rivera** presented a program on “Digital Technology: Keeping print Making Relevant” to the membership. The program highlighted the differences between traditional printmaking methods and the use of modern technology in printmaking, which can free artists from a trial-and-error approach. Mr. Rivera discussed new tools, such as routers and lasers employed in printmaking. Mr. Rivera is an Associate Professor and the Chair of the Printmaking Department at the Kansas City Art Institute in Kansas City, MO.

In June, the group visited the studio of **Heinrich Toh** in the River Market District to speak with the artist and view recent works.

For more information regarding the Print Society of Greater Kansas City, you can reach us by emailing printsofna@gmail.com.

DATELINE: Montreal

by Heather Solomon-Bowden



Montreal Print Collectors' Society

"In view of multiple challenges, we regret to announce the closing of the *Montreal Print Collectors' Society* as of this spring 2019. The executive deployed much effort over the last decade to renew our membership base, especially with younger print enthusiasts and artists, but to little avail. We have been forced to conclude that, as in the rest of North America, there is a waning of interest in collecting and appreciating prints through commitment to a fee-paying print society that meets seven times a year on specific dates. This is an intergenerational challenge for a print society such as ours and represents perhaps the biggest stumbling block to the survival of the MPCS," were Richard Bourhis' words, speaking for the MPCS Executive in our April Newsletter. They were painful but necessary to hear. Irwin Browns added, "We are sorry that we have to fold our wings after 35 years of stimulating meetings and exchanges of information, but changes in the lives of several long-serving executive members make that necessary. So far, we have not found members who will pick up the torch, but we hope to at least meet now and then for special events and to maintain ties."

When we reflect on the 35 years of the Montreal Print Collectors' Society's existence, it is evident that the MPCS played a major cultural role in the appreciation of original prints in this city. What is just as important to its members is that the MPCS served as a locus for common interests and as the foundation for lifetime friendships.

Many of the early members were involved to the end, which speaks to the enjoyment they reaped from their association. It all sprang from the enthusiasm and drive of our founding president, the late Joe King who, with vice-president A. McKenzie Brockman, fostered the idea of an equitable Society for those with a passion for prints, whether serious collectors, printmaking artists or simply admirers of the art form. The initial lectures, the first of which was launched on October 25, 1984, featured founding members Joe King, A. McKenzie Brockman, and Old Masters expert Jan Johnson. From there, the MPCS has gone on to attract Canadian greats of the contemporary print world (and some American ones, too!).

Our last two meetings were, as always, stimulating. In April we enjoyed a tour at the Bibliothèque et Archives nationales du Québec (BAnQ) on the theme **Mapping New France**, with Jean-François Palomino, Coordinator of transmission of heritage collections. Our speaker co-authored *Mapping a Continent: Historical Atlas of America North, 1492-1814*, published in 2007, awarded the Hercule-Catenacci Prize by the Institut de France.

May's topic was ***Indigenous Perspectives on Art making with a focus on the print*** with printmaker Martin Akwiranoron Loft at the Métèque atelier d'art & gallery, a forum for First Nations and New Canadian art.

Recalling those who addressed past events, we heard from **archivists, art historians, artists, collectors, critics, dealers, framers, gallerists, master printmakers, museum curators, paper conservators, paper makers, paper dealers, and scholars.**

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We are proud to have published two **monographs**, one in 1985 on etchers Caroline and Frank Armington by A. McKenzie Brockman and one on Ernst Neumann titled *Etched in Stone: the Life and Times of Ernst Neumann* by Brian Oickle. The MPCS organized and hosted five **Montreal Print Fairs**, the last in 1996 at Hôtel Ruby Foo's, and mounted six **public exhibitions**: at Galerie Daniel in 1989, Dominion Gallery in 1991, the Montreal Museum of Fine Arts in 1995 (*Montreal Collects: Five Centuries of Prints from the Collections of MPCS Members*), a 1997 touring show (Montreal, New York, Ottawa), a 1998 exhibition at Krasdale Foods, N.Y.C., the Bibliothèque et Archives nationales du Québec in 2002 (with an accompanying catalogue *From Private to Public*), and Galerie du Complexe du Canal Lachine in 2006. The MPCS also participated in the 2016 Grande Print Art Fair organized by Arcmtl. The Society also issued **limited edition prints** by such artists as Evelyn Dufour, Shirley Katz and Annette Wolfstein-Joseph.

Four **public panel discussions** addressed topics on collecting, lithography's past and future, and the current state of Québec printmaking. And we also made forays into the vaults, workshops, studios and exhibition spaces (collections, galleries, museums) where we could explore prints that don't receive enough exposure. Meetings are listed on our website www.mpcsscem.com.

It has been a pleasure to share our news and read that of the other print societies in the **IPCS Newsletter**. Our MPCS Newsletter Editor Heather Solomon-Bowden was delighted to have held the revolving IPCS editorship multiple times.

All remaining **MPCS funds** in the Treasury will be donated, in the Society's name, to the **Wendy Simon Student Award** that benefits deserving Fine Arts printmaking students at Concordia University. In this way, we see our legacy go forward. The MPCS archives reside at the National Gallery of Canada and listings of our fonds may be accessed at: <http://cybermuse.shopngc.ca/fr/bibliotheque/content/ngc139.html>

And so, as we come to the end of our prolific existence, members may give the Society its due as an educational, enlightening, stimulating, convivial and even familial organization, but more than that, one with heart. All of the experiences packed into the past 35 years have become part of us and we have become part of one another's lives. On May 16th, we raised a glass to the promise of each maintaining our Passion for Prints.



Executive members Irwin Browns, Marilynne Malkin, Miki Lane, Claude Allen, Heather Solomon-Bowden and Jan Johnson (Richard Bourhis absent from photo); at right, our late founder Joe King.

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

The Print Club of New York

The Print Club of New York had a busy winter/spring season. We began on Tuesday evening, February 26, when an enthusiastic group of Print Club members assembled in the reception area of Two Palms Press on Crosby Street in Manhattan. Our host for the evening was Sales Manager Alexandra Slattery. This year is the 25th anniversary of the print shop, which has been at its Crosby Street location for 20 years. Founder David Lasry had just completed a degree in painting at Yale University; he soon found he did not like working in isolation in his studio. He had taken a printmaking class and enjoyed the collaborative aspect and so decided to move in that direction. With limited background in printmaking, he was very open to experimentation.

Early on, David purchased a hydraulic press that had been designed for sign making. This caught the attention of artist Mel Bochner, one of Lasry's former professors at Yale and one of the first artists with whom he collaborated at Two Palms. Bochner was intrigued by the idea of making embossed prints on a press that produces up to 600 pounds of pressure. The result has been a series of large, 3-D monoprints on collaged, thick, hand-dyed paper. Using a laser cutter, he creates "plates" of his chosen text that can be filled with thick oil paint. This is printed on top of the dyed paper, which is custom-made Twinrocker paper from Indiana. A large Bochner is a focal point of the reception/gallery area.

In addition to seeing a number of works by Bochner in various stages of production, guests also had an opportunity to see prints being produced at Two Palms with Stanley Whitney, Cecily Brown, Elizabeth Peyton, Terry Winters and Jeff Koons, to name just a few.

As we completed the tour, Alexandra Slattery kindly offered to take a photo of our group standing in front of the hydraulic press (see below). For those unable to join us on this incredible tour, Two Palms' website (www.twopalms.us/) offers links to some great videos that gives print lovers an opportunity to better understand various artists' working methods.



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In March, Print Club members received VIP passes to the Works on Paper Fair at Pier 36 along the East River. This was the Club's first year to have members receive invitations to this fair, and the opportunity to see a wide range of works on paper, including prints, was very well received!



Works on Paper Fair. Photo by Natalia Kolodzei

On Monday, May 20, Print Club members and their guests gathered for the annual meeting and Artists' Showcase. Following a short business meeting, President Kim Henrikson then recognized and thanked all the Board members. She noted that Kay Deaux has been organizing our Showcase for the past decade. Earlier in the year, Kay had said that she'd like this to be her final year as coordinator. Gillian Greenhill Hannum has agreed to take over next year, and Kay has promised support and guidance. The Showcase committee is a lot of fun; studio visits generally occur in December and January. Last spring, the Board voted to give each artist selected for the Showcase a \$500 honorarium to thank them for their participation and support them in their studio practice.

Kay then took the podium and welcomed Club members, guests and, especially, the artists. She reiterated how much she has enjoyed her ten years chairing this committee – discovering new artists, learning about new techniques, etc. She noted, “As is true every year, the Artists' Showcase gives us a wonderful opportunity to see some of the things that are happening *now* in the world of contemporary printmaking, and it gives us all a chance to meet and talk with some of the artists who are making it happen.” As is true every year, members of the committee look at print work by dozens of artists in the course of the selection process, visiting studios, going to exhibits, and getting material online. Some of the studios visited this year were the Robert Blackburn Printmaking Workshop, the Center for Contemporary Printmaking in Norwalk, CT, and the Art Students League—in the latter case the committee was able to look at work from people studying with all four of the League's print instructors. Committee members were also introduced to work at the New York School of the Arts and at 10 Grand Press, thanks to Kathy Caraccio and Marina Ancona, respectively.

After looking at the work of dozens of artists, 16 were chosen as finalists, and Kay asked each artist to submit an ePortfolio with six selected prints, together with a personal and professional résumé. With the help of an electronic Dropbox, members of the committee were able to look through each of the portfolios at their leisure and rate their favorites. Through this process – and with a remarkable degree of consensus this year – the group selected the five artists for the event.

Kay noted that, as always, there is great diversity represented by the selected artists,

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who work in etching and aquatint, linocut and lithograph, as well as the increasingly used monotypes and monoprints. Kay explained that each artist would give a brief presentation, showing some of their work and talking about how that work came to be. After the five presentations, the event would move downstairs where each of the artists would have a table with an array of his or her work, providing the opportunity to talk with them one-on-one and to purchase their work at the direct artist-to-buyer price. She reminded Club members that there is no bargaining with the artists on their prices—the bargain is already in their no-middle person pricing. The artists selected in 2019 were:

Christine Aaron <https://christinearon.com/>

Brenda Berkman <https://www.brendaberkmanartworks.com/>

Nandini Chirimar <http://nandinichirimar.com/>

Taka Maruno <https://sites.google.com/site/takamarunoart/>

Stephen Winiecki <https://www.stephenwiniecki.com/>



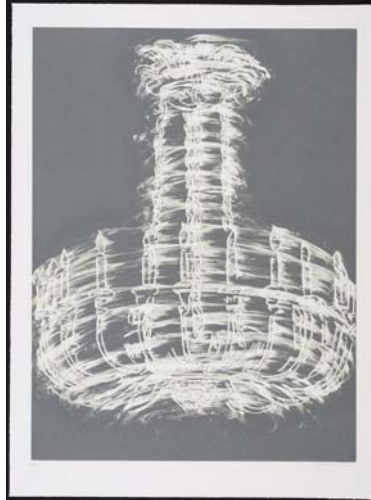
Artists' Showcase 2019. Photo by Gillian Hannum

DATELINE: San Francisco

by Cathie Hehman



Achenbach Graphic Arts Council



Ordinary Objects/Wild Things

Gary Simmons (American, b. 1964), *Chandelier Spin*, 2012. Color soap-ground aquatint; 41 x 31 1/2 in.

Printed by Pam Paulson; published by Paulson Bott Press, Berkeley. Fine Arts Museums of San Francisco, Foundation purchase, Phyllis C. Wattis Fund for Major Accessions, 2015.37.405

Colleen Terry, AFGA Assistant Curator, led a tour of the *Ordinary Objects/Wild Things* exhibition in the de Young's Anderson Gallery for AGAC members. "...Although artists continue to render common things for both symbolic and literal ends, they routinely convey an object's essence in myriad ways. The works on view in this gallery demonstrate a diversity of approaches taken by artists working on paper over the past fifty years to representing some of the common items with which we surround ourselves today, deploying ordinary objects to extraordinary ends."

In February AGAC members visited the Jessica Silverman Gallery's exhibition *FORUM*, featuring works on paper by a young German artist named Claudia Wieser. *FORUM* featured works on paper, sculpture, and installations. Berlin-based artist Claudia Wieser (b. 1973) is known for her Modernist-inspired geometric constructions. She was Influenced by the work of Wassily Kandinsky and Paul Klee, who embraced spirituality as part of their aesthetic process, Wieser broadens their ideals to consider the coexistence of abstraction and physiological experience. The artist's hand is readily evident in a multimedia process that is both meticulous and delicate, as seen in her fine colored pencil and gold leaf drawings.

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Bay Area pilot, bookmaker and photographer Michael Light lead a walk-through of his most recent exhibition, *Great Basin Autoglyphs and Pleistoseas*, at the Hosfelt Gallery in March. His focus is the environment and how contemporary American culture relates to it. His work is concerned both with the politics of that relationship and the seductions of landscape representation, particularly as found in the arid Western spaces of America. He works with found, appropriated imagery gleaned from public archives and his own 4 x 5" negatives, most often taken from the air. Visual books are at the root of most of his output.



Mort Rivo Open Wide: 500 Years...

In April AGAC member, Mort Rivo D.D.S., led members on a tour of *Open Wide: 500 Years of Dentistry in Art*. Selections from his collection were augmented with artifacts, rare books, UCSF School of Dentistry records, and other materials from UCSF Archives and Special Collections. Together, they offer a glimpse into how perceptions of dentistry have changed over the years. *Open Wide* will be on display on three floors (first, third, and fifth) of the UCSF Library at Parnassus through August 2019.

In April we were fortunate to view *Small Inventions: Artist's Books* by Charles Hobson with the artist himself. Mr. Hobson incorporates surprising physical objects into these books as mechanisms to illuminate unexpected relationships. About this exhibition, he says, "I'm hopeful that the viewer might see how much an artist's book is conceived and driven to fruition by finding just the right invention."



Blow Up Lab

Blow Up Lab was visited by members in May to view various examples of fine art digital prints of the works of artists. The presentations explored the arena of works on paper, as well as samples of large prints installed as murals in museums. Blow Up Lab was the first in the city to convert from traditional chemical photo processing to 100% digital in January 2000. We were amazed to see what could be done with a 12-pixel file and an I-phone picture.

The Bay Area Fine Print Fair had its inaugural exhibition in February, at the Kala Art Institute. This fair continues the tradition of the San Francisco Fine Print Fair, bringing together fine works on paper from around the world that covered the past five centuries. It is the only fair of its kind in Northern California. BAFPF offers collectors a unique opportunity to connect with leading art dealers and purchase prints in a relaxed environment where visitors can view thousands of prints and learn from the field's leading experts.

For More information regarding AGAC visit:

<https://deyoung.famsf.org/deyoung/collections/achenbach-foundation-graphic-arts>

Instagram is [@agac_sf](https://www.instagram.com/agac_sf)

Facebook: <https://www.facebook.com/achenbachgraphicartscouncil/>

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

The Washington Print Club

The Washington Print Club continues to evolve and steadfastly move forward in the first half of 2019. Educational programs continue on a monthly basis; the third student printmaker award ceremony was a great success; and, we are gearing-up for an exhibition of member prints, opening in January 2020, at the American University Art Museum.

The focus of the spring series of educational programs continues to be as varied and diverse as the membership itself. Two of the programs revolved around visits with artists and/or printers. One was to the studio of Beverly Rees. She is a very intriguing and creative artist working solely in prints. Her images are a combination of drawing, watercolor, and colored pencil merged with abstract patterns cut directly into the paper. The drawn parts are highly abstracted body parts or organs of animals that have been preserved for medical research. The cut sections—done either by hand or digitally—complement the drawing in their shape, placement, and scope. The second visit was to an exhibition organized by Susan Goldman, the owner of Lily Press in Maryland. The show she organized comprises ten printmakers who are pushing the print medium into new and exciting territory. Rethinking the old techniques and applying new technologies—especially computers—these ten printmakers are changing the way prints are seen and understood.

Two other educational programs took Washington Print Club members to the National Gallery of Art. One visit was to study the drawings and prints of Tintoretto. The show was organized as a companion to the exhibition of Tintoretto's paintings—the first solo exhibition of this artist in America. Needless to say, the drawings especially were enchanting. And, with the help of Jonathan Bober, the organizer of the show and chief curator of prints and drawings, we learned to perceive the subtle variations in Tintoretto's style and thus in his artistic evolution over decades. It was a memorable tour of looking carefully and learning a lot. The other National Gallery program took members into a show of American pre-Raphaelites. Basically, inspired by John Ruskin, this group of largely unheralded artists created works of stunning realism celebrating America in the midst of the Civil War. If one looked carefully, several of them contained subtle, nearly obscured, contemplations on the war and its casualties.

A further educational program took us to Georgetown University's Lauinger Library. There, members were offered a light-hearted but insightful tour of an exhibition focused on the macabre in prints, illustrated books, photographs, and documents. The show was divided into categories like Memento mori, Beware, Apocalypse, and Whistling in the Dark. One of the most memorable items was a nineteenth-century cradle rumored to have been possessed.

Lastly, we paid a visit to the newly opened Glenstone Museum in Potomac, Maryland. It was a real treat and adventure. The complex is beautifully situated in the landscape and the art is lovingly and selectively placed in rooms of various dimensions. Gallery guides are available in each room to answer visitor questions.

The Club's bi-annual magazine *On Paper* has just been published and it looks spectacular. For the first time, color was used throughout and on both the front and back

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covers. Of particular interest in this issue are articles on the British publication *Vanity Fair*; the prints of Keiko Hara; the early career of Richard Diebenkorn; and, a discussion of *Forward Press: 21st Century Printmaking*—the show Washington Print Club members toured, and which is described earlier in this overview. *On Paper* continues to garner widespread praise for its layout and articles.

On May 4, the Washington Print Club held its annual member appreciation event and business meeting. Like the previous two times, it took place at Pyramid Atlantic, an artist-run cooperative teaching and exhibiting space located in Hyattsville, Maryland. Besides enjoying a pleasurable afternoon of food, talk and companionship [see photo below], the event had two main purposes. One was to provide an overview of the Print Club's past accomplishments, its future goals, and its financial stability. Wrapped into this was the election of members to the board. Six current board members were re-elected, and one new board member was chosen. The other main focus was the awarding of this year's prize for outstanding student printmaker. Initially presented in 2017, this year's winner was Katia Rasch from American University. Professor Skip Barnhart made the selection and was on hand to introduce Ms. Rasch and show examples of her prints, several of which were purchased by those in attendance. She was presented with a certificate and a check for one thousand dollars. Each year, the Club works with another area university to identify the most promising student in any area of printmaking. Having worked with Maryland Institute College of Art and Georgetown University, the Club now is looking for its fourth area school to partner with the Print Club to select its most promising graduating senior.

2020 is the year of the next exhibition of member works on paper. It will take place at the American University Art Museum at the Katzen Center between January 25 and May 15. The curator will be Tim Doud, a painter and professor at American University. The topic is portraits/self-portraits. However, the choice of a precise title has been deferred. It has been decided to choose a title once all the submissions have been received and evaluated. The title thus not only will accurately reflect its content, but also provide a current snapshot of the membership. The call for entries and submission forms will be distributed in June and the selection of pieces for inclusion will be made in the fall.

To learn more about the Washington Print Club please go to:
info@washintonprintclub.org.



Katia Rasch [right] the 2019 recipient of the outstanding student printmaker award, together with professor Skip Barnhart [left], her mentor at American University, and WPC president, Christopher With [right].



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*

Kimberly Brandt Henrikson

The Print Club of New York

The **deadline** for the next Newsletter
(January 2020) is December 1, 2019.

Please send your submissions to:

Gillian Greenhill Hannum

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IPCS Newsletter Vol. XVI, No. 1

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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

LOCATION	ORGANIZATION	PRIMARY CONTACT	SECONDARY CONTACT
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