

The Second Annual IPCS Print Week Party: A Tribute to Sylvan Cole

On Thursday evening, November 6, the Print Club of New York and the Print Club of Cleveland hosted the second annual Print Week Party in the ground floor gallery at The Society of Illustrators. The event, billed as a tribute to Sylvan Cole, was attended by members of various clubs in the International Print Collectors' Societies. In addition to New York and Cleveland, Toronto, Ottawa, Montreal and the Achenbach Graphic Arts Council (San Francisco) were represented.

After a social hour, during which members of various clubs met and mingled, the guest of honor arrived and was duly fêted. Charles Rosenblatt of the Print Club of Cleveland addressed Sylvan Cole saying, "We know you, we admire you, we respect you; live forever!" Mrs. Irving Davis took the podium and described how, 38 ½ years ago, she was dating a young dentist just out of the Air Force who was beginning a love affair with prints. On their dates they went to the AAA Gallery. Her late husband found a true mentor in Cole, who still greets Mrs. Davis as "bride."

Ruth Bowman recounted that when she taught print connoisseurship, she took her class to Cole's gallery. For the final exam, he set out 20 prints, including a forgery, that the students had to identify.

Cole then took the microphone and said it was especially nice to "hear one's eulogy while still alive." He told the assembled guests of how he had gone to AAA in 1946, still in uniform but about to be discharged. It was a huge gallery, and prints were then selling for \$5 each, and print collectors were seen as second class citizens—people who couldn't afford to buy paintings. Today, he noted, things have really changed; print collectors are no longer second class citizens. The print world is the most important and best part of the art world because of the quality of the work and the camaraderie of the people. There is no pretense in the print world, and that is what makes it so special.

- Gillian Greenhill Hannum

The Print Club of Cleveland

We begin 2004 with our annual *Look & Learn* series on **January 10th**. This year's program will be held at the Cleveland Museum of Art. Dr. Jane Glaubinger, Curator of Prints will begin the series focusing on some of our annual presentation prints. The Print Club of Cleveland commissioned its first presentation print in 1924. Dr. Glaubinger will discuss the technique, subject matter, and special qualities of several of the publication prints from the museum archive, including those by printmakers William Bailey, Will Barnet, and the 2004 publication print by Joseph Norman. This *Look & Learn* will give members an opportunity to visualize our newest print and ask questions of the curator prior to its distribution at our annual meeting on **January 14th**.

March 15-27 The Print Club is sponsoring a trip to Mexico. The group will travel to Mexico City to see the Diego Rivera Museum, the Frida Kahlo Museum, and the must see Anthropology Museum. The second stop on the trip is Cuenavaca to visit the studio of Elizabeth Catlett who will be producing our 2005 presentation print. The final site to be visited is Oaxaca, where the group will visit archeology digs and tour the famous craft villages.

Heather Lemonedes, Assistant Curator of Prints at the Cleveland Museum of Art, is curating a show of 19th century European landscape prints and drawings. The show, titled *Nature Sublime: Landscapes of the 19th Century*, will open August 15, 2004 and run through November 7, 2004.

-Diane Stupay

The Print Club of New York

Diagonal Hollyhocks: The Print Club's 2003 Presentation Print

A large crowd of Print Club members and their guests filled the exhibition hall of the Society of Illustrators on September 24 to meet John Walker and view his hand-colored etching, *Diagonal Hollyhocks*, the Club's 2003 Presentation Print. Mr. Walker was born in Birmingham, England, and his work is represented internationally as both painter and printmaker in museums in England, Australia and the United States. He has held many teaching positions and is currently Professor of Graduate Painting at Boston University. His most recent paintings have been exhibited at the Bowdoin College Museum of Art and at Knoedler & Company in New York City.

Although Mr. Walker is known primarily as a painter, he explained his great love of printmaking. He started his career as a printmaker, has taught printmaking and owns his own press. He believes that great painters are also great printmakers, as witness Rembrandt and Goya. At times, he commented, the painter "chases his prints," the image of the painting first emerging in the print. Mr. Walker explained the genesis of his flower print. Generally, he explained, he is known as a "tough" painter who wouldn't paint flowers. However, he is an avid gardener and he does paint flower images for himself and his family. In fact, he is now working on small paintings of nasturtiums. Three summers ago his son became interested in growing hollyhocks, and at the end of the summer he made a painting for his son similar to the image in the Club's print. He also made hollyhock paintings for himself and other family members as well as several monotypes of the hollyhock image. The Club print employs several aquatints printed on top of each other in shades of black which Mr. Walker then finished by hand coloring. He explained that he chose to hand color the print, a laborious method, because the cost of a four color print would have been prohibitive. Also, he noted, because of the hand coloring, the etching has the fresh quality of a monotype.

Mr. Walker then introduced James Stroud, the printer with whom he worked, and who was in the audience, to discuss the technical aspects of making the print. Mr. Stroud explained that Mr.

Walker has a "purposeful disrespect for the chemistry of etching." He will add sticks, scraps and nails on top of the plate; he will acid burn areas out of the plate, always with the desire of "seeing what happens." He is aiming for spontaneity, for wrestling the work into submission, for finding image and meaning out of the process. He may draw his image from his paintings, but the image in the print comes out of the process of printmaking itself. Working together with the printer, feeding on each other, Mr. Walker allows what Mr. Stroud called "controlled accidents."

Mr. Walker went on to describe his method of making prints as a dialogue between an artist and his printer, a collaborative process. Most printers, he remarked, are artists themselves, and it is an act of tremendous generosity on their part to help other artists accomplish their images. Every printer has a different technique, and the artist's work is, therefore, affected by the interaction between printer and artist. The printer working closely with the artist becomes a collaborator in producing the plate. As to printing the edition itself, however, the printer has the final responsibility. He pushes the button.

Mr. Walker contrasted the method he uses in which he draws on the plate and collaborates with the printmaker to "make things happen" with what he called the "art director" approach, in which the artist may take a drawing to a master printmaker who then turns the drawing into a fine print. He also explained that he does not wish to make digital prints because, although they can look like beautiful lithographs, the feel is not right for him. The digital print lacks that feeling that the artist has wrestled the image directly out of the plate.

Mr. Walker concluded that, for him, printmaking, the production of a beautiful illustrated image, is very special. Rather than hanging prints, he loves to be able to take them out, and spend time looking at and touching the prints in order to directly experience their beauty and meaning. It is in this way, he believes, that the print makes its impact on the viewer and remains "something special" on every viewing.

-Arylne Lesser

The Print Club of New York (continued)**Upcoming Events:**

Tuesday, January 6, 6:00-8:00 p.m.—*New Prints 2003/Autumn Show* at the International Print Center, 526 West 26th Street, Room 824, New York, NY. Artists and publishers will speak to Print Club members and their guests about work on exhibition. A celebration of the closing of the IPCNY Fall—Early Winter show will follow.

Tuesday, February 10, 7:00-8:30 p.m.—Laura Stirton Aust of ARTcare, Inc. and Russell Floersch of BARK Frameworks will discuss the conservation and framing of prints at The Society of Illustrators, 128 E. 63rd Street, New York, NY.

Wednesday, March 10, 6:00-8:00 p.m.—Orlando Condeso, master printer, will give a demonstration of his current project at 442 Broadway (between Grand and Howard), 3rd Floor.

Tuesday, April 20, 6:00-7:15 p.m.—Roberta Waddell, Curator of Prints at the New York Public Library, hosts our club at *Cities in America: A Celebration of the Phelps-Stokes Collection*. This exhibition of historical prints traces the urbanization of America. [Limited to 25 people on a first come/first served basis after the mailing to members goes out.]

May—event TBA.

Wednesday, June 9, 6:00-8:00 p.m.—The annual business meeting of The Print Club of New York, Inc. will be followed by a reception and lecture by Dr. Robert Steele, who will present his collection of prints by African-American artists at The Society of Illustrators, 128 E. 63rd Street, New York, NY.

The Montreal Print Collectors' Society Celebrates its 20th Year

The Montreal Print Collectors' Society is proud to celebrate its 20th Anniversary Year! We are the largest such group in Canada and the only print society in North America to flourish for 20 years without the support of, or a strong relationship with, a major museum. Since our first lecture series in October, 1984, we've covered Canadian subjects like the works of prolific steel engraver William Henry Bartlett, as well as Albert Dumouchel and David Milne, to name but a few. The MPCS has invited lecturers who are contemporary artists, museum curators, print and paper experts as well as hosted panel discussions. We've also explored the international scene, from America to Japan. Specialized subjects have captured our imaginations, like *The Neglected Needle: Little Known History of Women Printmakers* offered by Jan Johnson. Field trips to locales like McGill University's Rare Book Room, Phyllis Lambert's Canadian Centre for Architecture and museums and print ateliers keep us on the go.

Prints from the collections of our own members have been the focus of major public exhibitions at, for example, the Montreal Museum of Fine Arts and Bibliotheque Nationale de Quebec. Our Sixth Montreal Print Fair is in the works. The 2003 Limited Edition MPCS Print is selling briskly, a black and white etching titled *Class of '63* by the inimitable social satirist Shirley Katz. And the MPCS is subsidizing member Brian Oickle's work on an important illustrated publication relating the life and oeuvre of the late Montreal-based printmaker Ernst Neumann.

In January, we look forward to printmaker Mario Gross recounting his artistic adventures in Mexico. February features Queen's University printmaking professor Otis Tamasauskas whose own prints are nationally circulated. March, April and May will respectively focus on the prints of Sybil Andrews as presented by Jan Johnson, Contemporary Printmakers in the Maritimes with Edward Porter, and Constance Naubert on Prints of the Weimar Republic.

If any of you fellow print-lovers are driving or flying north in the coming months, don't hesitate to call us at (514)362-1344 and we'll arrange for you to attend one of the above-mentioned meetings and receive an itinerary of print venues in Montreal and environs.

- Heather Solomon-Bowden

Achenbach Graphic Arts Council, San Francisco, California

The Achenbach Graphic Arts Council (AGAC) is the support group for the Achenbach Foundation for Graphic Arts, the collections of prints, drawings, photographs and artists' books at the Fine Arts Museums of San Francisco. The AGAC had an active schedule during Fall 2003, presenting a variety of events for its members. The highlight was a trip for a number of members to Boston to view the Rembrandt exhibition and other graphic arts treasures in the Boston area. In addition, by the time this newsletter has been published, the AGAC will have hosted its Annual Benefit for the Achenbach Foundation for Graphic Arts at Prints San Francisco on January 16, 2004.

Events for AGAC members focused on a wide variety of graphic arts. Members enjoyed a tour of the exhibition of prints and drawings by contemporary artist William Bailey led by Curator of Contemporary Graphic Art Karin Breuer, and a reception for an exhibition of nineteenth-century photographs of India, both at the California Palace of the Legion of Honor in San Francisco. Among other events, contemporary artist Jane Hammond discussed her work exhibited at a San Francisco gallery, and members toured a fine art press and a center for the preparation of artists' books. AGAC members also enjoyed events at private homes.

The Benefit and Preview on January 16, 2004 at Prints San Francisco was the fifth Annual Benefit sponsored by the AGAC for the acquisition fund of the Achenbach. The San Francisco print fair, sponsored by the International Fine Print Dealers Association, featured eighteen distinguished print dealers from the United States and Canada, who exhibited fine art prints from the fifteenth- through the twenty-first centuries. Those attending had the privilege of the first choice of the prints exhibited by the dealers. As in past years, Robert Flynn Johnson, the Curator in Charge of the Achenbach Foundation, selected outstanding and unusual prints from each dealer. The prints were in various price ranges and from several periods. The sale of these "Curator's Choice" prints was of great interest to those attending the Preview. The dealers donated a portion of the Curator's Choice sales to the Achenbach acquisition fund. Mr. Johnson also conducted an informal walk through of the show, discussing the prints offered by each

of the dealers. Prints San Francisco continued on January 17 and 18, open to the public without charge.

The AGAC conducts an extensive travel program, with one or two trips each year, always focusing on works on paper. Twenty-seven members and guests enjoyed a five-day trip to Boston beginning on October 31. While the riches of works on paper and other fine art in the Boston area are enough to prompt a visit at any time, this trip was timed to coincide with the show entitled *Rembrandt's Journey: Painter, Draftsman, Etcher* at the Museum of Fine Arts (MFA). Clifford Ackley, the curator of the exhibition and the Chair of the Department of Prints, Drawings and Photographs at the MFA, led a fascinating tour of the exhibit, commenting on all of the works shown. He also arranged for the group to view highlights of the MFA's collection of prints, drawings and photographs in the museum's study room. The visit to the MFA also included a tour of the special exhibit *Callot and His World: Princes, Paupers and Pageants* conducted by Sue Welsh Reed, MFA Curator of Prints and Drawings and the curator of the exhibit. On a second visit to the MFA, the group was led by curator Karen Quinn on a tour of the collections of colonial American paintings, early twentieth-century paintings and the Lane Collection of twentieth-century American Modernists. The group was joined by Sandra Lane, who, with her late husband, had donated ninety paintings and drawings to the MFA.

The Boston trip also included visits to other notable collections of works on paper, including the Boston Athenaeum, the Boston Public Library Print Room, and Harvard's Fogg Art Museum, Busch-Reisinger Museum and Houghton Rare Book Library. At each venue, our group was shown selected prints, drawings, books or other works on paper by the curators from the institution. The AGAC tour included visits to two private collections, one of Old Master French and Italian drawings, and another of nineteenth- and twentieth-century British and American architectural drawings and automotive design drawings. Finally, no trip to Boston would be complete without a tour of the Isabella Stewart Gardner Museum. All attending pronounced the trip a great success.

-Timothy N. Brown

The Master Print and Drawing Society of Ontario (MPDSO)

The Master Print and Drawing Society of Ontario was founded in 1985 as a non-profit, educational organization affiliated with the Art Gallery of Ontario and supported by the Fraser Elliott Foundation.

The major show at the Art Gallery of Ontario this fall is *Degas Sculptures*. The AGO is the sole Canadian venue for this major exhibition of bronze sculpture by Edgar Degas (1834-1917). The first show of its kind to be presented in Canada, *Degas Sculpture* features one of only four complete sets of the artist's bronzes in existence. The seventy-one sculptures that comprise this set are from the collection of the Ny Carlsberg Glyptotek, Copenhagen and will be on view from 11 October, 2003 to 4 January, 2004.

The MPDSO had its 18th Annual General Meeting on Wednesday, November 26, 2003, at which Society business was reviewed and a slate of officers confirmed for the year ahead. The guest speaker for this event was Professor Michael Twyman on "Drawing on the Stone in the 1820s." Dr. Twyman, Emeritus Professor, University of Reading, England, has published extensively on the history of lithography. He gave a very informative lecture on lithography in Europe in the 1820s. He described the early techniques of the process, from its discovery in 1798 by Senefelder to about 1830. He emphasized two early treatises on the subject, one by Godefroy Engelmann, who worked in Paris, and the other by Charles Joseph Hullmandel in London.

At the National Gallery of Canada, Ottawa, the major exhibit on view is *A Beautiful Gracious Manner: The Art of Parmigianino*. This exhibition includes sixty of the artist's greatest drawings, together with his pioneering prints, works done in Parma, Rome and Bologna.

Upcoming events early in the new year include two shows of recent acquisitions of prints and drawings at the AGO, many of which are private donations from our members or purchases made by the AGO from a special permanent fund established by the MPDSO for this purpose.

On January 28, 2004, 7:00 p.m. at the AGO—

Martha Kelleher, Assistant Curator of European Art, AGO, will present a lecture on the wonderful antique frames recently donated to the AGO from the David Thompson collections, and their application to master drawings and prints.

In March 2004, date to be announced—Mia Suttick, Curator of Photographs at the AGO, will speak on the subject of early photographs in the collections.

There will be an "At Home" in April 2004, date to be announced, at the home of Dr. Albert and Shirley Taliano in St. Catharines, Ontario to view their wonderful German Expressionist drawings and prints.

Discussion is already under way for the next MPDSO grand art tour, this time to Ireland in 2005, where we will visit great art in the Dublin museums (e.g. The National Gallery), see private collections and visit great country houses.

Any member or group from our associated societies is most welcome to contact us when in Ontario and to attend any of our events.

-Dr. Jack Markens and Sarah Markens

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The Print Forum, Milwaukee Art Museum

In 2004, prints take center stage in Milwaukee with the exhibition ***DEFIANCE DESPAIR DESIRE: German Expressionist Prints from the Marcia and Granvil Specks Collection*** (January 17–March 17, 2004; traveling to the Carnegie Museum of Art, Pittsburgh). Over 200 prints from this renowned collection will be presented in the Museum's celebrated Santiago Calatrava extension, completed in 2001. Emotional and technical achievements, these striking images proclaim the revolutionary intent of the German Expressionists, who changed the course of modernism with their radical styles, techniques and subjects. In conjunction with the exhibition, the Milwaukee Art Museum has published a catalogue of the Specks collection, featuring over 500 color illustrations. Programming highlights of interest to print enthusiasts include:

January 29: Print Collecting Series, Part 1: Gallery walk-through with Granvil Specks, with a reception sponsored by Print Forum

February 21: Print Collecting Series, Part 2: Discussion with curators Britt Salvesen and Sarah Kirk; Printmaking Demonstrations

February 26: Lecture: " 'Life through the Eye': Weimar Prints and Visual Experience," by Dr. Stephanie D'Alessandro

Earlier printmaking innovations are featured in the permanent-collection exhibition ***The Incisive Imagination: Jacques Callot and His Contemporaries*** (February 6–May 2, 2004). Mastering a stylistic vocabulary ranging from mannerist exaggeration to classicizing austerity, French printmakers elevated their art to new levels in terms of both status and skill. At the center of *The Incisive Imagination* are works by Jacques Callot, who earned renown for his inventive imagery and innovative techniques, along with works by Claude Mellan, Claude Lorrain, Abraham Bosse, Robert Nanteuil, and Antoine Masson. The Print Forum is co-sponsoring a guest lecture and a reception on the evening of March 11.

Judy Pfaff—Gregory Conniff: Camera and Ink (May 21–August 29, 2004). Juxtaposing the cur-

rent work of these two artists will provide a rich visual experience that also provokes thought on a contemporary issue: what constitutes a print or photograph? The artists share an interest in both the meditative and ominous aspects of the natural world—and explore the inherent beauty of its chaos in their work. ***Judy Pfaff—Gregory Conniff: Camera and Ink*** will demonstrate how these two artists have appropriated the aesthetic of the lush nineteenth-century gravure for use in contemporary work. Through this gesture to history, they call into question the nature of the print itself in the present digital age. The Milwaukee Art Museum's Print Forum and Photography Council will co-sponsor a gallery talk with Conniff and Pfaff on May 20.

In the fall, ***Made in Japan: The Postwar Creative Print Movement*** (September 24, 2004–January 2, 2005) examines the artistic dialogue between East and West as it played out between 1945 and 1970. During this period, Japanese printmakers effectively acted as ambassadors, bringing their aesthetic traditions into fruitful interaction with contemporary American trends and forging ties with artists, scholars, museums, and collectors. This exhibition presents for the first time an integrated history of innovative visual experimentation and pioneering cultural patronage.. The Japanese Creative Print movement merits a fresh and rigorous examination, for the individuals associated with it were significant figures in the realms of aesthetics, instruction, patronage, and even politics. *Made in Japan* seeks to recollect a crucial instance of the East-West dialogue that continues unabated today.

Check our Web site www.mam.org for information about Print Forum and our programs and events.

-Britt Salvesen, Associate Curator of Prints, Drawings, and Photographs

Graphic Arts Council, Detroit Institute of Arts

The Graphic Arts Council conducts *Summer Soirées* again this year. This biennial fundraiser consists of dinners and cocktail parties at the homes of eight local collectors. All proceeds from the events are dedicated toward the purchase of a work on paper for the collection of the Detroit Institute of Arts.

Renovations affecting the Schwartz Graphic Arts Galleries at the DIA are nearly concluded. Although opening dates remain in flux at the time of this publication's deadline, 2004 should see approximately three exhibitions organized from the museum's collection beginning with *What's New in Graphic Arts: Prints and Drawings Acquired Since 2000*. Once dates can be confirmed, a slate of related GAC activities will be announced. During the spring/summer, late nineteenth-/early twentieth-century-French and British etchings will be featured at the same time of the DIA's special exhibition, *American Attitude: Whistler and His Followers*. The Whistler show runs from March 6 to May 30 and will include among the 60 paintings, *Arrangement in Gray and Black: Portrait of the Painter's Mother*, commonly referred to as "Whistler's Mother." In the autumn of 2004, a selection of the DIA's American landscape prints will be on view.

For several months, the DIA's Graphic Arts Department has been involved in an exciting project that brought photographer Dawoud Bey as an artist-in-residence to Detroit's Chadsey High School. Approximately twenty of Mr. Bey's large photographs (40 x 50 inches) of the students open on April 7 in *Dawoud Bey: Detroit Portraits*. The GAC and the DIA's Friends of African and African American Art will co-host a special event for guests to meet Mr. Bey on the evening of May 13th. *The Photography of Charles Sheeler: An American Modernist*, organized by the Museum of Fine Arts, Boston, opens to the public on September 8 and rounds out the year's graphic arts exhibitions at the DIA. Consortium members are welcome to all events held at the DIA.

- Nancy Sojka, Curator of Graphic Arts

Scholarly Query

For a catalogue raisonné (in progress) of the prints of Ernest Fiene, please contact Print Club of New York member Jeff Coven if you have any prints by the artist or information pertaining to his prints or printmaking. Jeff can be contacted at (631) 979-6235 or by e-mail at saltimbanque_prints@yahoo.com

Next Issue

The next issue of the International Print Collectors' Societies Newsletter is scheduled to come out in July. Copy should reach the editor by June 15, 2004. Reports on spring activities and a schedule of fall 2004 events will be included.

Gillian Greenhill Hannum, editor

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