



International Print Collectors' Societies Newsletter

Vol. V, No. 1

July 2008

DATELINE: CLEVELAND

by Carole Rosenblatt



The Print Club of Cleveland

With great anticipation the members of the Print Club of Cleveland, along with thousands of others, look forward to the June 29 reopening of our beautiful 1916 building following its three year renovation. According to plan, Curator Jane Glaubinger will then move into her new quarters which include a print library donated by the Print Club. That happening will be marked with a great celebration.

In keeping with the P.C.of C.'s busy schedule we have a number of activities on the burner. On June 8 we will bus to Pittsburgh for the day where we will visit The Carnegie International and the Frick Museum. The Frick is showing Craig McPherson's exhibition, "Steel, Pittsburgh Drawings by Craig McPherson". Before the museum visits, we will brunch at the Grand Concourse Restaurant where Craig and his wife Mae will be our guests. Day trips are always much fun for our members.

We shuffle off to Buffalo July 12 for a weekend of art and architecture. We will be touring the Albright-Knox Museum, the Roy Croft village, and two Frank Lloyd Wright houses.

Our eight day trip to Portland, Tacoma and Seattle is set for Sept. 12 to 20. Its an area we are looking forward to exploring.

Of course, our Big event will be the 24th annual Print Fair Sept. 26,27,28. We start off with Friday's "Prints of a Party". Other events include Curator Jane's lecture and a Sunday brunch and lecture by Barbara Tannenbaum, director of The Akron Art Museum. Fourteen dealers from around the country will be exhibiting. We would love to have you join us.

Sometime in the late summer our annual picnic will take place and we usually have a house tour in the fall. The New York IFPDA Print Fair will attract our members Oct. 31 to Nov. 2.

This past spring we spent a delightful evening at home of Donna and Bob Jackson who spoke about their encyclopaedic collection of Rockwell Kent. As usual our annual diner, this year at The Union Club, was a fun filled evening thanks to Program Chairman Bill Jean and his committee

Our season ends in early December with our new members' brunch where Print Club publications are for sale.

--Carole Rosenblatt

DATELINE: DETROIT

by Barbara Goldsmith

Forum of Prints, Drawings and Photographs, Detroit Institute of Arts

Through late summer, the FPD is conducting its biennial fundraiser, *Summer Soirées 2008*. Every other year, a series of eight parties are held in the homes of area collectors. All proceeds are directed toward the purchase of a print, drawing, or photograph for the DIA collection. This year's target object is Toulouse-Lautrec's 1895 color lithograph of *Marcelle Lender, en buste*, an image of which was on the cover of the Soiree booklet

On July 8, as part of *Summer Soirées*, over 100 guests raised a glass of champagne to celebrate the reopening of the Peggy and Albert de Salle Gallery of Photography at the DIA on July 8th. On view until October 12, 2008, is *Kenro Izu: Sacred Places* from The Lane Collection courtesy of the Peabody Essex Museum in Salem, MA. The exhibit consists of more than fifty large-scale photographs of spiritual landmarks from around the world. In the last twenty-five years, the photographer has carried his 300-pound camera through jungles and across mountain ranges, on journeys both physically and spiritually demanding to photograph remote religious sites. Izu himself will be at the museum on September 14 to talk about his powerful and moving work. That Sunday afternoon lecture is sponsored by the FPD and free to the public.

Jane Hammond: Paper Work opens in the DIA's Schwartz Galleries of Prints and Drawings on October 1, 2008, and continues until January 10, 2009. The exhibition was organized by the Mount Holyoke College Art Museum and the FPD will host a lecture and dinner event with Hammond speaking about her work on the evening of October 15. That lecture is free to the public as well. Two years ago, Hammond did a commissioned print for the Forum which sold out almost as soon as it went on sale.

On September 27 and 28, we hope to pack a bus with thirty of our members to travel to the Cleveland Print Fair and to partake of many other art offerings in that city.

Streamlines, a color lithograph and intaglio print commissioned from Terry Winters, has been released for sale to FPD members. An image of the print follows this column. The FPD generally does a commissioned work every two years, our last being the Hammond mentioned above.

The FPDF helped purchase two Ed Ruscha color lithographs *Landmark Decay* and *Further Landmark Decay* and another collaborative lithograph by Ruscha and Raymond Pettibon called *The Holy Bible, State II*. All three prints were seen by the group during its

Los Angeles trip when we visited Hamilton Press. The Forum also contributed toward the acquisition of five photographs by Robert Frank of Detroit subjects taken while he was on his landmark cross country trip in mid-1950s and which became part of his *The Americans* series.

On July 19, The FPDG began its Annual Meeting with a brunch at the DIA. After the election of officers and four new Board members, Curator Nancy Sojka took the group through the current exhibit in the Schwartz Galleries, *Give It a Rest*. About 120 prints and drawings were on display, celebrating American life from the turn of the 20th century to the World War II era. These works reflect a time when incidental events and playful activities became popular subject matter—images of Americans at the beach, in parks, playing in city streets and gathering at favorite spots. More than half of the prints and drawings are the works of four artists: John Sloan, Glenn Coleman, George Bellows and Martin Lewis. Filling out the exhibition are the works of another forty artists ranging from James McNeill Whistler, Mary Cassatt and Winslow Homer to Edward Hopper, Guy Pene du Bois, Charles Demuth and Milton Avery.



Streamlines by Terry Winters

--Barbara Goldsmith

DATeline: MILWAUKEE

by Mary Weaver Chapin

Milwaukee Art Museum, Print Forum

Mary's column will be sent to members as an addendum.

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

Montreal Print Collectors' Society

Since our last IPCS Newsletter column, the Montreal Print Collectors' Society has been on an armchair voyage from the Arctic and back to Quebec. One of our most eye-opening presentations took place in February when Dr. Norman Vorano, Curator of Contemporary Inuit Art at the Canadian Museum of Civilization in Gatineau, Quebec, revealed an emerging trend.

Yes, Inuit artists are still connected to nature and the stories and myths of their elders. But as new generations arise, modern life encroaches and printmakers Suvinaï Ashoona and Annie Pootoogook respectively depict contemporary subjects like ships moored in an inlet and the encroachment of technology. Pootoogook opens a door to outsiders that we are loathe to enter but must, to face the damage white society has done to the Inuit way of life.

In her etchings with aquatint (also a departure from the traditional stone-cut lithography and stencils), she unabashedly reveals the drunken violence, porno-induced sex and conjugal abuse that has invaded the North. In one scene, she pictures herself smashing bottles of alcohol against her house to keep them out of her husband's hands. "Many experiences in the North are now linked to alcohol," says Dr. Vorano, "Annie has shocked southern audiences to new understandings." International collectors are flocking to buy her art and, at the age of 39, she is credited with "breaking the invisible ceiling" separating Inuit artists from the greater art market.

In March, Laurier Lacroix, Professor of Art History at the Université du Québec à Montréal, spoke on the adventures of French Romantic engraver Rodolphe Bresdin (1822-1885) who lugged his etching press, lithographic stones, his wife and six children across the ocean to Montreal in 1873. Thanks to the fundraising help of the great Gustave Courbet, he was able to make the trip and escape France's tumultuous politics after participating in the Paris Commune of 1871. In Canada, he hoped to capture scenes of unspoiled wilderness. He did feed these longings in outlying forests but had to set up shop and his home in the tannery district of the city where he eked out a living making religious prints. In 1877, he raised a subscription to return home to France. If you're in the neighbourhood, you can visit a Bresdin lithograph, *The Good Samaritan* (1861), newly acquired by the Montreal Museum of Fine Arts.

April saw us in the papermaking atelier of David Carruthers' Papeterie St-Armand, 3700 St-Patrick Street in Montreal. David's passion for paper was initiated by his grandfather George's stories about his own Interlake Paper Mill. David delved further

into the field after studying the History of Economics and learning about 19th-century technology.

At his atelier, he still uses a huge vat to stir fibres and water into paper pulp, albeit with a motorized Hollander beater, and he hand-screens every sheet of paper. He did invest in a paper machine for batch orders, but handmade papers are what artists use. Among his clients have been the late Guido Molinari and John Heward who calligraphied on the paper, Louis Boudreault who used it for collages and Robert Lang who folded it into a giant pteranodon that's now displayed permanently at the McGill University Redpath Museum of Natural History. Most of Montreal's printmakers and creators of artists' books use his paper. To learn more about David and his papermaking, go to www.st-armand.com.

Our final lecture of the season was in May and featured curator/author/critic Gilles Daigneault speaking on contemporary Quebec prints. Mr. Daigneault authored such books as *L'art au québec depuis Pellan: une histoire des prix Borduas*.

In notes and news, May was also the biannual Le Mois de l'art imprimé celebrating original prints in 32 galleries and locales throughout Quebec, along with 56 activities such as lectures, tours, panel discussions and demonstrations.

Our late artist-member Wendy Simon's work is now in the collections of the Beaverbrook Art Gallery, the Musée Laurier, the Art Gallery of Grimsby, Ontario, as well as in the collections of Loto-Québec and the Royal Victoria Hospital where the Art for Healing Foundation (run by MPCs members Gary Blair and Earl Pinchuk) has set up a corridor gallery of her prints in the hospital's Radiology and Imaging Department.

To see the detailed engravings of another MPCs artist-member Pierre Martin (aka Égide), go to www.PMisEgide.com. If you're up our way this summer, you'll certainly enjoy American prints Between the Wars, on until Sept. 26 at the Montreal Museum of Fine Arts. The show features images by such luminaries as George Bellows, John Murphy (father of our own MPCs member Dr. Sean Murphy), John Taylor Arms and Mark Freeman. Curator Dr. Hilliard Goldfarb, Associate Chief Curator of the MMFA and also an MPCs member, traces the transformation of America from an agricultural to an urban society by exploring society through realism, social reform, propaganda and the depiction of the new machine age. For more info, go to www.mmfa.qc.ca.

If you're a map lover, visit the splendid collection of cartouches in La Mesure d'un Continent (on until Aug. 24) at La Grande Bibliothèque, 475 de Maisonneuve Blvd. E., where maps created by missionaries, navigators and military cartographers bear some beautiful print artwork. Then until July 13, don't miss Paysage de l'âme : 400 regards sur Québec which is the printmakers' tribute to our capital city celebrating its 400th anniversary. In that city, celebrations will be popping up all summer long. We hope to see you in La Belle Province!

(Please enjoy browsing the following page of photos.....)



Figure 1 (From left) Inuit art dealer John Bohm hosted Dr. Norman Vorano on his visit to us in Montreal.



Figure 2_ David Carruthers demonstrates his Hollander beater.

Heather Solomon-Bowden, MPCS Newsletter Ed.

DATELINE: NEW YORK*by Gillian Greenhill Hannum*

The Print Club of New York, Inc.

The 2007-08 season of The Print Club of New York has been an exciting one. We began the year with the unveiling of our annual Presentation Print on Monday, September 10th. Our selected artist, Richard Haas, created a compelling black and white etching and aquatint depicting modern Manhattan (traffic and all!) entitled *57th Street Looking East*. Haas, who is also internationally famous for his architectural murals, has a long and distinguished career as a printmaker, which was chronicled in 2005 in *The Prints of Richard Haas, 1970-2004*, published by John Szoke Editions. Haas gave a fascinating presentation to the club, discussing the evolution of his art from an early series of “famous heads,” to a “walking man” series, to abstract woodcuts, which eventually morphed into grids that led to architectural studies. The artist said he chose the subject for the Presentation Print because “there is no street quite like 57th Street.” His view, from Sixth Avenue looking east, was perfected during a residency at McDowell Colony in New Hampshire.

In October, The Print Club hosted its 14th annual Artists’ Showcase at the National Arts Club. A committee had visited a variety of print shops during the spring and early summer, eventually narrowing the field to the five artists who were selected to present to the club. They included Walter Buttrick, who showed etchings and block prints of Connecticut scenes, Venice and Paris. He also showed and discussed several experiments in reduction block printing, which he calls “suicide printing,” in which the artist continues to cut and print the same block. Buttrick is presently affiliated with the Center for Contemporary Printmaking in Norwalk, CT. Jacques Moiroud, who prints at the Art Students League in Manhattan, takes “the city that never sleeps” as his subject, depicting people on the streets, including a series of people asleep in public places. He also showed a series of tall, thin prints of New York City architecture. Shop windows also fascinate him. His presentation ended with a reduction print of a urinal, an homage to Marcel Duchamp. Tomomi Ono of Osaka, Japan, now also working at the Art Students League, won the Karl Schrag Award of the Society of American Graphic Artists Exhibition in 2006. Her delicate stone lithography explores themes of transience in nature—especially seeds and seed pods. She prints on rice paper, sometimes printing on both sides of this delicate material. Jason Stewart showed a series of work he has called *Mash Ups*; these combine iconic images by well-known artists—fusing Stuart Davis with Frank Stella, or combining Andy Warhol’s Coke bottles with Roy Lichtenstein’s *Little Big Painting*. The work was a response to the “commodification” and “branding” of art work in the late 20th century. The final artist to present was Eve Stockton, who creates six foot long woodcuts of woodland landscapes. She carves directly into the blocks which are veneers on plywood backing. Each block takes several weeks to cut. The final works reveal her love of nature and mastery of her medium.

November, of course, brings Print Week and the IFPDA Print Fair to New York City. Members of The Print Club of New York, as well as members of other IPCS clubs, enjoyed a breakfast and special viewing of *New Prints 2007/Autumn* at the International Print Center New York. This annual event has proven to be very popular as collectors from a variety of print clubs in the United States and Canada can meet and mingle while viewing a show of outstanding contemporary prints. This year's featured exhibition was the 25th *New Prints* show and included work by printmakers from around the world. As has become the tradition at these Print Week breakfasts, several of the artists were present and spoke about their work. Lothar Osterburg was the first to speak; he indicated that this was the third time he had been represented in one of IPCNY's shows. He is both an artist and a master printer, and he creates unusual photogravures by photographing wooden models that he builds in various settings. For example, *Bridge over Brooklyn*, on view in the gallery, depicts a block of row houses with the bridge in soft focus in the background; it was inspired by an old photograph by Andre Kertesz. Andrew Stein Raftery discussed his print *Hercules Reposing After Slaying the Lernean Hydra, After Guilio Romano*—a copperplate engraving. Raftery teaches at Rhode Island School of Design and was working on an exhibition on the history of engraving. This piqued his interest in the techniques of 16th century engravers. Even the mounting and presentation of his image was in 16th century style. The third speaker was Alex Dodge, whose print *The Legendary Coelacanth* was created with computer numerical-controlled drypoint engraving on hand-antiqued paper with a coelacanth computer virus executable file on a micro SD memory card. The work explores the theme of evolution on a grand biological, as well as on a human scale. The final speaker was Marieke Bolhuis of the Netherlands, who began making giclée prints about four years ago. She discussed her works *Ist Kiss* and *Splash*, photographs shot in Iceland with glass additions to the landscape. Special thanks are due to Anne Coffin, Director of IPCNY, and her staff for hosting this splendid event.

The New Year began with a visit to the Print Research Foundation in Stamford, CT, which houses the extraordinary collection of American prints amassed by Reba and Dave Williams. Approximately 250 prints were on view during the visit of The Print Club. The first floor displayed work from 1870 to 1900, including examples by Winslow Homer; the second floor featured artists from 1900 to the 1930s, artists from the Ashcan School and those who depicted America's growing industrial landscape; the third floor had on display beautiful screenprints, including examples by Roy Lichtenstein, Andy Warhol and Ed Ruscha. The work on display represented only about a tenth of the total collection, which generously loans works for exhibitions in numerous museums.

On February 29, members of The Print Club of New York were guests of Sanford Smith at his annual "Works on Paper Show" at the Park Avenue Armory. This year marked the 20th anniversary of this popular exhibition, which includes everything from Old Master drawings to contemporary photography, and lots of prints! International in scope, the show features dealers from around the United States, from Europe, and beyond, all represented, conveniently, under one roof. There was much wonderful new work to be seen this year, and several members were seen making purchases.

A month later, on March 29, club members enjoyed a guided tour of *Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680-1860* at the Asia Society in Manhattan. The exhibition was curated by the Japanese Art Society of

America, formerly the Ukiyo-e Society of America. Club members were lucky enough to be guided through this glorious show by Allison Tolman, one of the curators. The dazzling show included some 140 examples of *ukiyo-e* prints, images of the “floating world” of pleasure, entertainment and spectacle. Ms. Tolman was reared in Japan, her parents being dealers in Japanese art. Now herself a private art dealer in New York, she is serving her second term as President of the JASA. Print Club members were as mesmerized by the colorful woodblock prints as were artists like Whistler and Manet more than a century ago.

On Tuesday, April 29, a group of Print Club members enjoyed a fascinating evening at the Robert Blackburn Printmaking Workshop, now part of The Elizabeth Foundation for the Arts. Legendary printer Bob Blackburn, who learned lithography from Will Barnet, founded the Workshop in 1948 because, as an African-American, he could not print in other print shops of the 1940s and 50s. A contemporary and colleague of artists such as Romare Bearden, Jacob Lawrence and Elizabeth Catlett, Blackburn, who died in 2003, was among the first generation of 20th century African-American artists who faced and overcame the challenges of racial discrimination in the art world. He became an extremely accomplished lithographer and was personally responsible for the printmaking renaissance of the 20th century. He was the first master printer for ULAE, started in 1957, where he printed the work of Robert Rauschenberg, Jasper Johns, Robert Motherwell and other celebrated artists. Phil Sanders, Director of the Robert Blackburn Printmaking Workshop, then showed club members a sampling of the many prints executed there since he took over on January 1, 2006. Ironically, Sanders came to The Elizabeth Foundation from ULAE, where he, too, was master printer. He commented that all master printers in New York are no more than “one person removed” from Blackburn.

The Print Club of New York will hold its annual meeting at the Society of Illustrators in Manhattan on Monday evening, June 9. Following a brief business meeting, which will elect new members of the Board of Directors for a two-year term, members will have an opportunity to hear Marilyn S. Kushner, PhD, Curator and Head of the Department of Prints, Photographs and Architectural Collections at the New-York Historical Society, speak on “Inked, Printed, Collected!: A History of Print Clubs in the United States.”





PHOTO CAPTIONS:

- 1) Tour of the Print Research Foundation. Photo by Howard Mantel.
- 2) Allison Tolman with club members at the Asia Society. Photo by Kay Deaux.
- 3) Phil Sanders addressing club members at the Robert Blackburn Printmaking Workshop. Photo by Gillian Hannum.

-- Gillian Greenhill Hannum

DATELINE: SAN FRANCISCO**by Jan Wurm**

The Achenbach Graphic Arts Council

The Achenbach Graphic Arts Council (AGAC) supports the Achenbach Foundation for Graphic Arts, the collection of prints, drawings, photographs, and artists' books at the Fine Arts Museums of San Francisco, through an expansive program of education, travel, and acquisitions. As the Achenbach Foundation celebrates its 60th anniversary, the Council remains deeply committed and broadly active in its programs.

The new year began with the Preview and Opening Reception of the San Francisco Fine Print Fair. January also saw the beginning of the connoisseurship and collecting seminar, *The Evolution of a Collection, focusing on the growth of the Achenbach over the past thirty-two-year tenure of Curator Emeritus Robert Flynn Johnson*. This year's course had an overflow of enthusiastic attendees eager for the chance to study with Robert Johnson employing original works on paper from the Museums' collection.

In February our members enjoyed a visit to Arion Press in the San Francisco Presidio to view the beautiful limited edition artists books published by Andrew Hoyen. Our upper categories were invited to the home of collector Denise Fitch who recalled the long friendship of her late husband, George Fitch, with Robert Johnson and the devotion of the Fitches to the Museum collection.

The Reva and David Logan Annual Lecture on Artists' Illustrated Books was given by Professor Marjorie Perloff. March Madness continued with a visit to the W.O.R.K.S. printmaking studio in Vallejo with a tour by California College of the Arts Professor Thomas Wojak. A few days later, AGAC members delighted in an evening at Eastside Editions where founder and publisher Simon Blattner presented prints and artists' books as artists David Avery and Art Hazelwood pulled a print.

Members then headed to the California College of the Arts the following week for demonstrations of etching and lithography.

In April our members were invited into the Museum's conservation lab by Chief Conservator, Debra Evans to view a new project treatment. Later that week, an AGAC group toured *Drama and Desire: Japanese Paintings from the Floating World at the Asian Art Museum*.

May began with the Fourth Annual Spring Benefit, a gala event celebrating the 60th anniversary of the Achenbach and honoring our Guest of Honor, Nathan Olivera. With an auction to benefit the Achenbach Curatorial Fellowship Endowment Fund, this lively event brings together our Council and members of the Museum and art community. The following week our group was back on the art trail with Noah Lang to explore the new work by William Wiley at Electric Works. On consecutive weekends, upper level supporters of the AGAC were warmly welcomed into the homes of Claire Carlevaro and Dr. Spring Kraeger to view their private collections. The month came to a close with a trip to Palo Alto to visit Paula Kirkeby's Smith Anderson Editions.

June marks the time of our annual meeting at which time our entire membership will gather to say thank you to departing board members, welcome our new board, and join our Acting Chief Curator, Karin Breuer, as she presents recent acquisitions. As we look back over our 60 years, we also, as true collectors look forward to the next new precious piece.



David Beck



Karin Breuer, Anna Lucas



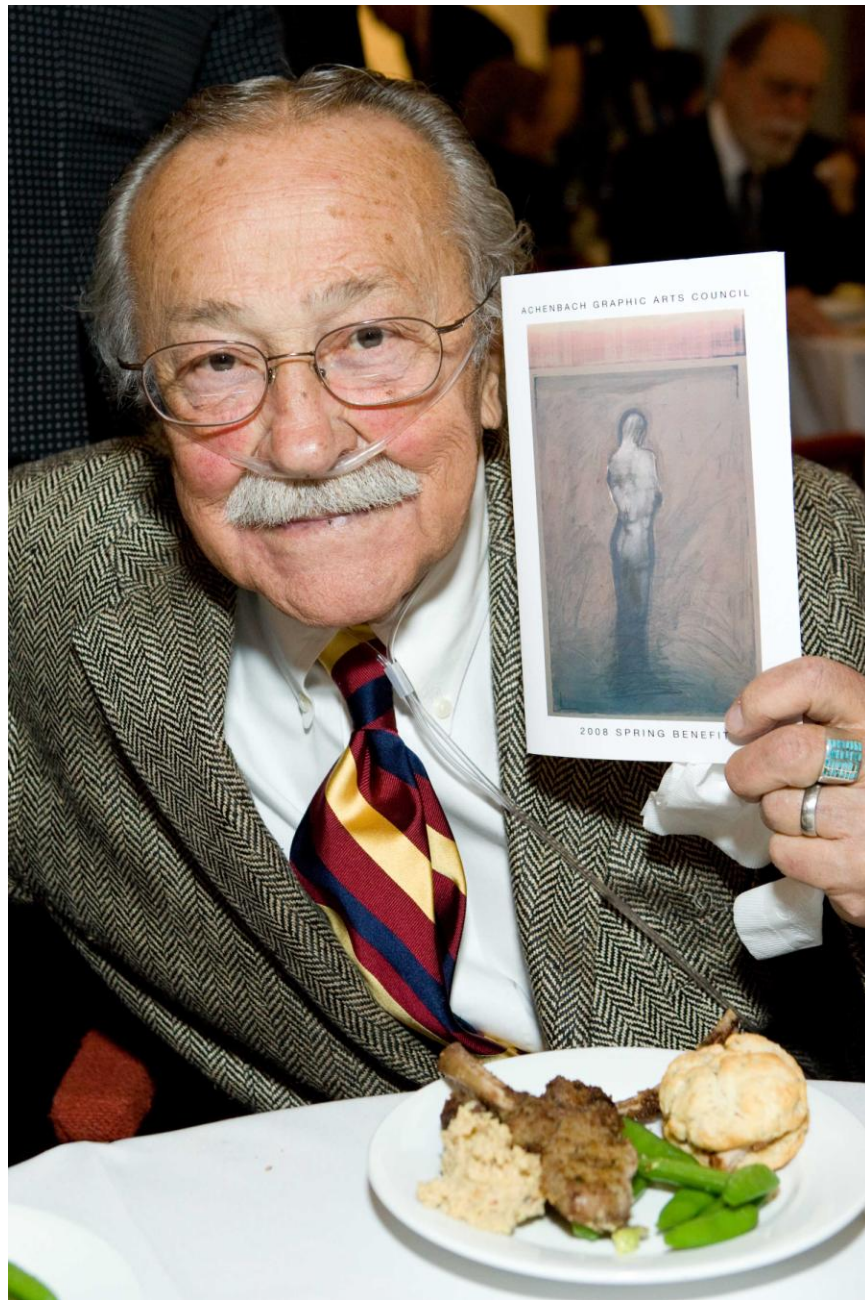
Jane Hammond, Tim Brown



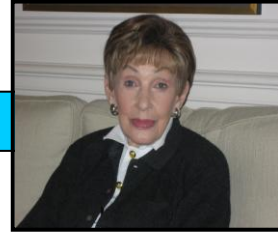
Nathan Oliveria, Karin Breuer



Robert Flynn Johnson



Nathan Oliveria

DATELINE: TORONTO**by Sarah Markens**

The Master Print and Drawing Society of Ontario (MPDSO)

We celebrated the New Year with a Board of Directors meeting on January 16 at the lovely home of Esther and Sam Sarick. It was followed by a very successful reception and dinner to introduce old members to new members.

On April 3 we all met at the University of Toronto Art Centre for a behind the scenes look at the Malcove collection which consists primarily of Byzantine and Medieval artifacts. Among the unusual treasures in the collection are drawings by artists Jan van Goyen, Luca Cambiaso, Piranesi, Picasso and Matisse. Our host was Dr. O'Laoghaire, Director of the University Art Centre.

We joined Elizabeth Semmelhack, curator of the Bata Shoe Museum on May 28 for a look at the prints and drawings in this unique museum that celebrates the history, style and function of shoes through the ages. Ms. Semmelhack discussed a fascinating range of works including drawings by famous shoe designers such as Roger Vivier, 16th century wood block prints, etchings by Abraham Bosse and 18th century caricatures. It was our good fortune that we were able to meet Mrs. Bata who attended the meeting.

The re-opening of the AGO is eagerly anticipated after its' lengthy renovation by Frank Gehry. From November 7 to November 10 gallery members will be given a preview before the opening to the public on November 14. Our exhibition space has been increased by 47%. There will be more than 4000 works of art in 110 newly installed galleries including the internationally acclaimed Thomson Collection, Galleria Italia, the McLean Centre for Canadian Art, the Centre for Contemporary Art and more. At the front of the building we will be greeted by a magnificent titanium and glass structure housing one of Canada's most diverse collections of contemporary art, fine dining, a casual café and bar, a gift shop and bookstore, Jackman Hall Lecture Theatre and the new Member's Lounge.

Do plan on coming to see us.

--Sarah Markens

DATELINE: WASHINGTON**by Keith Peoples**

Washington Print Club

The Washington Print Club (WPC) continues to prepare for *Drawn to Washington*, a collaborative effort with Pyramid Atlantic. This juried exhibition will run from October 1, 2008 to November 20. The Philadelphia Museum of Art's Shelley Langedale will be juror of the exhibit. Submissions are due July 1. The WPC looks forward to a huge response and a great show at Pyramid Atlantic's newly renovated exhibition space. The Library of Congress will make a purchase from the show.

The WPC recently held its annual party/meeting. Held in the conference rooms of Porter Wright Morris and Arthur thanks to the generosity of board member Jay Finkel, the rooms were filled with members and prints. Prints available at the donor level were on display (also on view at www.washingtonprintclub.org), as were prints by Martha Tabor, Tracy Krumm, and an unknown Berlin artist. The later were won by lucky WPC members in a lottery—a part of the program that we hope will be continued. Old members greeted new. Everyone celebrated a very successful year for the WPC. During the meeting/party the WPC voted to add two new board members. These are collectors Jordan Benderly, who recently opened his house and collection to the club, and Dr. Robert Steele, nationally known collector of African-American prints and director of the David Driskell center at University of Maryland.



Barlow)

Photo from WPC party (Christopher With, WPC board with Philip

The WPC *Quarterly* has recently published a conversation by Lenore Miller regarding the Demuth Museum exhibit at George Washington University, an article on an extraordinary exhibit at Georgetown University curated by a gifted student, and a review of "Impressed by Light", an exhibit at the National Gallery of Art. These are in addition to listings of local and regional exhibitions.

The program committee, under the leadership of Ainslie Peoples, continues to offer programs unavailable anywhere else of exceptional quality. Recently programs have included tours of *The Baroque Woodcut* at the National Gallery of Art with Peter Parshall, head of the Old Master Print department and curator of the exhibition, and *In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet* at the National Gallery of Art with Christopher With, of the gallery staff and the WPC board.

A long-awaited treat was an opportunity to meet mezzotint artist Frederick Mershimer at Georgetown University (thanks to LuLen Walker) to celebrate the publication of the new catalogue raisonné of his work and to view GU art collection's exhibit "*Revealing The Light: Mezzotint Engravings At Georgetown University*." The show features prints by Mr. Mershimer, Charles Ritchie, Robert Kipniss and Joseph Pennell.

Other recent programs included a visit to the collection of Mr. and Mrs. Jordan Benderly that included more prints by Mershimer, as well as prints ranging from Piranesi to Peter Milton; a walking tour of *Bonnard and Vuillard: Paintings and Works on Paper from the Collection at the Baltimore Museum of Art* with Katy Rothkopf, curator and department head of European Painting and Sculpture at the BMA and *Ballyhoo! Posters as Portraiture* at the National Portrait Gallery a walking tour with curator Wendy Wick Reeves.

Work has begun of the 20th WPC biennial to be held at American University's Katzen Center for the Arts in summer of 2009.

Out of town memberships are available. An out of town membership will allow you to receive the Quarterly. At \$45 per year, consider joining as a full member so that you can attend programs. The \$200 Donor level offers some very nice prints that can be appreciated outside the Washington area as easily as here.

www.washingtonprintclub.com.

--Keith Peoples, President

MARKETPLACE

The Newsletter is published biannually in January and July, for electronic distribution. Editorship rotates every two years among the societies. Thus far, the Newsletter has been edited by Diane Stupay of The Print Club of Cleveland, Gillian Greenhill Hannum of The Print Club of New York and Heather Solomon-Bowden of the Montreal Print Collectors' Society. The present editor is Barbara Goldsmith of the Forum for Prints, Drawings and Photographs of the Detroit Institute of Arts.

LETTERS TO THE EDITOR

Editor's Note: Letters to the Editor are most welcome. Share your comments at redhead73@comcast.net . Please note in the subject box that it pertains to the IPCS.



**IPCS Newsletter
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Charles B. Rosenblatt,
The Print Club of Cleveland
IPCS Founder

Barbara Goldsmith
2007-2008 Editor
redhead73@comcast.net

Mary Weaver Chapin, Sarah Markens,
Barbara Goldsmith, Gillian Greenhill Hannum,
Keith Peoples, Carole Rosenblatt, Heather
Solomon-Bowden, Jan Wurm
Contributors

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The IPCS brings together North American
print societies sharing information to further
the enjoyment of original prints across the
continent.

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**Deadline for the January,
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2008. Please submit
information to:**
redhead73@comcast.net



International Print Collectors' Societies Membership Roster

Organization	Primary Contact	Secondary Contact
The Print Club of Cleveland c/o The Cleveland Museum of Art 11150 East Blvd. Cleveland, Ohio 44106-1797 (216)421-7340	Ken Hegyes 22599 Byron Rd., Shaker Heights, OH 44122 (216)283-2088; fax-2079 ken@capitaltape.com and Martha Lattie, Affiliate Group Coordinator of the C.M.A. mlattie@clevelandart.org	Carole Rosenblatt 29449 Shaker Blvd. Pepper Pike, Ohio 44124 (216)831-2489 (330)673-7413 bookprints@aol.com
The Print Club of New York P.O. Box 4477 Grand Central Station New York, NY 10163 (212)479-7915	Dr. Leonard Moss 184 Sayre Drive, Princeton, N.J. 08540 (609)514-0346 vogelmoss@aol.com	Gillian Greenhill Hannum Newsletter Editor (914)949-8173 hannumg@mville.edu
Montreal Print Collectors' Society P.O. Box 324 Station N.D.G. Montréal, QC Canada H4A 3P6	Irwin & Freda Browns 3555 Côte des Neiges, Apt. PH01 Montréal, QC, Canada H3H 1V2 (514) 937-6332 / (514) 937-7292 fribcan@sympatico.ca	Heather Solomon-Bowden Newsletter Editor 159 rue de Verchères, Greenfield Park, QC, Canada J4V 2B2 (450) 672-9788 duckpond109@sympatico.ca
The Master Print and Drawing Society of Ontario Art Gallery of Ontario 317 Dundas Street West, Toronto, Ontario, Canada M5T 1G4	Sarah Markens and Phyllis Couzin, President phylliscouzin@yahoo.com	Brenda Rix, Assistant Curator, Prints and Drawings, Art Gallery of Ontario 317 Dundas St. W., Toronto, Ontario M5T 1G4 (416)979-6660 ext. 261 and Martha Handley, MPDSO 939 Lawrence Avenue East, P.O.Box 47537 Don Mills, Ontario M3C 3S7 (416)445-9920 ext. 229 (416)445-9927 (fax) martha@sarick.com
Milwaukee Print Forum Milwaukee Art Museum 700 North Art Museum Drive Milwaukee, WI 53202	Mary Weaver Chapin Assistant Curator of Prints and Drawings Milwaukee Art Museum 700 N. Art Museum Drive Milwaukee, WI 53202 U.S.A. mary.chapin@mam.org (414)224-3273 (414)224-3892 fax	Brooke Mulvaney Curatorial Assistant of Prints, Drawings and Photographs Milwaukee Art Museum 700 North Art Museum Drive, Milwaukee, WI 53202 brooke.mulvaney@mam.org (414)224-3817 (414)224-3892 (fax)
Graphic Arts Council Detroit Institute of Art 5200 Woodard Avenue Detroit, MI 48202	Nancy Sojka Curator of Graphic Arts Detroit Institute of Arts (313)833-9831 Fax(313)833-8629 NSOJKA@dia.org	Barbara Goldsmith, GAC outgoing President, Newsletter Ed. (248) 681 -8578 redhead73@comcast.net
Washington Print Club 13804 Dowlais Drive, Rockville, MD 20853-2957 (301)460-5019	LuLen Walker, Special Collections Georgetown University Library 3700 O Street, NW Washington, DC 20057-1174 llw@georgetown.edu	Keith Peoples - President 2311 Connecticut Avenue, NW Apartment 502 Washington, DC 20008 (202)232-9195 (h) JKPDC@aol.com
Achenbach Graphic Arts Council California Palace of the Legion of Honor 100 34th Avenue, San Francisco, CA 94121 (415)750-3676 www.achenbach.org	Jan Wurm 1308 Fourth Street, Berkeley, CA 94710 (510)526-0926 wurm@berkeley.edu	Michael Powanda mpbiomed@ix.netcom.com