



International Print Collectors' Societies Newsletter

Vol. VI, No. 1

January 2010

DATELINE: CLEVELAND

by Carole Rosenblatt



The Print Club of Cleveland

[June 2009] At last, winter and spring have passed and with them a number of events enjoyed by Print Club members. Three "Look and Learn" programs were hosted by Betsy and Ken Hegyes who invited dealer Michael Verne to speak about their Japanese print collection; Elaine and Doug Barr whose "show and tell" was outstanding; and lastly hosts Susan and Dean Trilling showed their contemporary prints and other fascinating collections.

Our travels in April took us to Detroit for a great weekend filled with visits to the Detroit Institute of Art and three private collections. We also toured the Elinor and Edsel Ford Estate and, as usual, ate very well. A delightful, delicious time was had by the 100 members who attended our annual dinner. President Bill Jean had us trying to match high school photos with members' names. Did we really look like that??!!

Summer activities began on the Summer Solstice when The Cleveland Museum of Art's new East Wing opened. Following that very special party, the museum entertained the six affiliate groups at an open house. The following week was our annual house tour when three members invited us to view their collections. A casual Summer Supper followed. In July we will travel to Youngstown, Ohio, to view the Butler Institute of American Art's juried show and hear a talk on the museum's American prints. Two events are planned for August. First Paola Morsiani, Curator of Contemporary Art at the CMA, will guide us through her new galleries in the gorgeous new East Wing. As usual, a reception follows. Later in August the club's annual picnic will take place at the home of Drs. Eric Baer and Anne Hiltner who collect Abstract Impressionism by California artists - always a fun time!

Then on to our Big Event: The 25th annual Cleveland Fine Print Fair - scheduled for Oct. 9, 10, 11. Chairman Mary Kay DeGrandis is planning a great benefit party, "A Prints of a Party," on Friday night; the fair with fourteen galleries from all over the U.S., opens to the public on Saturday and continues on Sunday. This year marks the Club's 90th anniversary as a support group for the CMA print collection. We would love to greet members of all other print clubs --- please come. In November we will attend The IFPDA Print Fair in New York. Finally, we want you all to be aware of our own web site: www.printclubcleveland.org.

[December 2009] Our busy Fall schedule included day trips to the Akron Art Museum's show on Ohio collectors of Chuck Close and to the Allen Memorial Art Museum at Oberlin College. On December 13 about 80 members enjoyed the annual brunch where we welcomed a dozen new members and shopped for prints at the P.C. Presentation Print Sale. The Annual Meeting is slated for January 9, 2010. At that event the 2010 print will be distributed. This year's print is by Julia Jacquette. We are looking forward to March 25 when we travel to Philadelphia for that city's "philagrafika," a city-wide celebration of printmaking. We will also visit the Barnes collection, Winterthur Museum, the Brandywine River Museum and, of course, the Philadelphia Museum of Art. Happy New Year from all of us in Cleveland to all of you!

--Carole Rosenblatt

DATELINE: KANSAS CITY, MO

by Justin Rogers



The Print Society of The Nelson-Atkins Museum of Art

Autumn brought a number of enjoyable and well-attended events for The Print Society of the Nelson-Atkins Museum of Art. On September 12, 2009, The Print Society toured the art collection of the Stowers Institute for Medical Research in Kansas City, Missouri. Beth Lurey, the art consultant who assembled the majority of the Institute's collection, led the tour and offered unique insights into the formation of the collection.

The Print Society visited the Spencer Museum of Art on the campus of the University of Kansas in Lawrence, Kansas to view the *Big Shots: Andy Warhol, Celebrity Culture, and the 1980's* and *The Graphic Imperative: International Posters for Peace, Social Justice, and the Environment, 1965-2005* exhibitions on October 17, 2009. The Warhol exhibition featured several photographs recently given to the Spencer Museum by the Andy Warhol Foundation. *The Graphic Imperative* featured over one hundred fine and striking posters dealing with sociopolitical issues around the world.

On November 7 and 8, 2009, The Print Society staged a recruiting drive and print sale at The Nelson-Atkins Museum of Art. The event was a success: a handful of previously commissioned prints were sold, and the Society welcomed a number of new members.

The Print Society will host its annual Love of Art Luncheon on February 13, 2009. At this event, the Society will select a print to donate to The Nelson-Atkins Museum of Art.

Plans for the next year include a visit to a local artists' press, expanding sales of previous print commissions, and reinstating the annual print commission.

--Justin Rogers, ISA AM

DATELINE: DETROIT**by Nancy Sojka**

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

The Forum's 2009/2010 season kicked off with a lecture on September 24th by Jack Lemon, founder and president of Landfall Press who spoke about the 40-year history of the press's innovations and achievements. In early October, twenty-five members traveled to the environs of Philadelphia for a five-day visit to enjoy not only the fantastic art offerings of the city, but also to see private, public, and corporate collections in Reading, Merion, the Brandywine River Valley, Winterthur, and Princeton. And in late October, a new series of discussions was inaugurated called *How the DIA Collects Art / How You Collect*. Members gather together at the DIA to share their concerns on a variety of prearranged topics that range from the personal motivations for collection to general interests such as connoisseurship and conservation.

On January 22, the group is sponsoring a lecture by DIA curator Nancy Sojka who will speak about the WPA print exhibition she organized and which remains on view until March 21 (*Government Support for the Arts: WPA Prints from the 1930s*). On April 23, DIA Mellon Curatorial Fellow Hope Saska will present a talk entitled *The Faculty of Laughter: A Brief History of Comedy in the Graphic Arts*.

The Forum's biennial fundraiser *Summer Soirées* is foremost in the minds of our planning committee. Robert Frank's *Belle Isle 1955*, named for the historic Detroit park in which it was taken, is the target object for the round of local collectors' events that run from June through September. The program will launch with a "pre-Soirée" at the DIA on March 6th to celebrate the opening of the exhibition *Detroit Experiences: Robert Frank Photographs 1955*. Approximately 80 images drawn entirely from the DIA collection with the addition of several loans from the artist will be featured. All the photographs were made during Frank's initial road trip to create what became his landmark publication *The Americans*. (The show closes on July 3.)

The Forum offers five of its recent commissions for sale to the public. All information about our William Bailey etching and aquatint, Janet Fish screenprint, Robert Rauschenberg offset lithograph of a cliché-verre, Robert Traniello photograph, and Terry Winters combined lithograph and intaglio print can be found online at www.dia.org. Click on the Membership tool bar, then the Auxiliary Memberships sidebar, and scroll down to the Forum for Prints, Drawings, and Photographs where you can click again to find all these purchasing possibilities. Should the site present you with any problems please call Elisia Wheeler at 313-833-9830 or reach her by email at ewheeler@dia.org and she'll send you all the information.

With the exception of our annual trip, guests are welcomed to all Forum events. Please join us sometime.

--Nancy Sojka, Curator

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

Montreal Print Collectors' Society

The Montreal Print Collectors' Society opened its 26th season with a celebration. Members Freda and Irwin Browns were honoured at the opening of the Freda and Irwin Browns Gallery in the new Graphic Arts Centre of The Montreal Museum of Fine Arts. On this occasion, we had the opportunity to see the Gallery's inaugural exhibition, on until Jan. 3, The Fantastical World of Erik Desmazières that highlights 60 selections by this Parisian printmaker, from the collection of Irhold Inc. (President: Irwin Browns). Irwin delivered an emotional speech, in part thanking wife Freda for being his partner in their print adventure through the years, and we all toasted their health and thanked them for their generosity.



Our first meeting of the season in **October** welcomed Japanese woodblock print expert Carol Dorman who spoke on Changing Faces and Fashions: Women in Japanese Prints. She described the *bijin*, or beautiful women of the 18th- to mid-20th Centuries whose apparel styles and manners held society in thrall and whose depiction by such notable artists as Kunisada and Masanobu popularized print collecting among the Japanese middle classes. In her talk, Ms. Dorman elaborated on how deluxe versions of book illustrations evolved into the first single-sheet prints. A slide show illustrated many artists of the day, with a tip of the hat to western artist Emil Orlik who worked in the Japanese style around 1901. Carol invited us to the Stuart Jackson Gallery, 108A Cumberland Street in Toronto's Yorkville District, to see a wide selection of the *bijin* woodcuts.

November saw us welcome Jean-Claude Bergeron of Galerie d'art Jean-Claude Bergeron, Ottawa, who addressed us on his experiences as a print dealer and on the print market in Canada. Founded in 1992, the Galerie d'art Jean-Claude-Bergeron is located in downtown Ottawa near the Byward Market and the National Gallery of Canada. Among the large stable of contemporary Canadian and international artists carried by the gallery

and gracing the more than 100 shows hung since the gallery's inception, are names like Ed Bartram, Kittie Bruneau, Paul Cloutier, René Derouin, Carl Heywood, Guy Langevin, Ann McCall, Karel Appel and Henry Moore. The gallery is Mr. Bergeron's third career after a stint as an attaché with Canadian Foreign Affairs in Paris, his work with schools, and as visual arts advisor to the Ontario Ministry of Education. Mr. Bergeron also sat on the Ontario Arts Council.

At our **December** Holiday Party, members revealed favourites from their print cabinets. Some memorable ones: Jan Johnson showed the remarkable engraving by Hendrick Goltzius, *The Holy Family under the Cherry Tree* (1589) that had been singled out for mention by *The New York Times* in its review of The International Fine Print Dealers' Association (IFPDA)'s **2009 Print Fair**. Irwin Browns told of his successful quest to find the engraving and roulette portrait of Picasso's mistress and model, Marcelle Humbert whom he called Eva Gaul. Margaret Le Gallais shared her own Picasso, a colour lithograph of pears. Miki Lane showed us a Clare Leighton wood engraving titled *Fat Stock Market* of bidders at a hog auction, a richly detailed WPA print. Heather Solomon-Bowden brought a steel engraved portrait of Johann Wolfgang von Goethe drawn by August Friedrich Pecht (1814-1903) and engraved by Lazarus Gottlieb Sichling (1812-1863). Everyone's contribution to the evening was highly appreciated and enjoyed.



Dr. John Collins,
Assistant Curator,
Prints and Drawings,
National Gallery of Canada,
Ottawa

We'll continue our season on **January 7**, with Dr. John Collins, Assistant Curator, Prints and Drawings, National Gallery of Canada, Ottawa, speaking on *The Symbolist Muse: Idealist Printmaking in fin-de-siècle Europe*. Dr. Collins curated *The Prints of Albrecht Dürer* at the NGC in the spring of 2008 and, recently at the Montreal Museum of Fine Arts, *The Painter as Printmaker: Impressionist Prints from the National Gallery of Canada*.

On **February 4**, Dr. Hilliard T. Goldfarb, Associate Chief Curator, Montreal Museum of Fine Arts, gives his scholarly views on *Deprivation, Depravity and Death: Goya's Los Desastres de la Guerra (1810-1815)*. This suite of etchings illustrates man's inhumanity during the War of Spanish Independence, as witnessed by the artist.

If you're coming up to Canada, you can celebrate winter not only by strapping your skis and snowshoes to your car roof but by seeking out four important shows that celebrate the 50th anniversary of the Inuit print.

Until Jan. 15: *The Inuit Sea Goddess* exhibits prints and sculptures inspired by the many versions of the myth/legend of the powerful Sedna, also known as Nuliajuk and

Taleelayu, a mermaid-like creature with a whale's tail, whose spirit is believed, by the Inuit, to control the movements of the animals they eat. Daily 10 a.m. to 6 p.m. \$6; students and seniors \$5. At **The Museum of Inuit Art**, 207 Queen's Quay West, corner Queen's Quay West and York streets in the south-west corner of the [Queen's Quay Terminal Building](#) at [Harbourfront Centre](#), Toronto.

Until Jan. 17: *Uuturautiit : Cape Dorset Celebrates 50 Years of Printmaking* presents the entire 1959 collection for the first time in 50 years. A good portion of the experimental 2009 collection will be shown in contrast. Presented in collaboration with Dorset Fine Arts. \$9; students and seniors \$7. Tues. to Sun. 10 a.m. to 5 p.m. Closed Dec. 24 from 4 p.m., Dec. 25 and Jan. 1. Open Dec. 28. In the **Drawings, Prints and Photography Gallery, National Gallery of Canada**, 380 Sussex Drive. 1-800-319-2787 (ARTS).

Until Jan. 17: *Nunanguaq : In the Likeness of the Earth* marks the 50th anniversary of Kinngait Studios and celebrates the artistic community of Cape Dorset (Kinngait), featuring artworks including prints created by three generations of Cape Dorset artists. In Inuktitut, the word *Nunanguaq* translates as 'in the likeness of the earth', referring to the collective memory held for the Inuit's traditional geographic knowledge held in their mind's eye that facilitated their travels and influenced their art. Strongly linked to nature, well-known artists like Kiakshuk, Pitseolak Ashoona, Kenojuak Ashevak, Kananginak Pootoogook, and Pudlo Pudlat expressed through their prints and sculpture "a people belonging to the land rather than owning it". New generation artists Shuvina Ashoona, Annie Pootoogook, Itee Pootoogook, Kavavaow Mannomee, Jutai Toonoo, Arnaqu Ashevak, Ningeokuluk Teevee, and Tim Pitsiulak deal with the changes effected by modern sedentary lifestyles and the incursion of southern technologies. The exhibition is curated by Anna Stanisz. Daily 10 a.m. to 4 p.m. Closed Dec. 25. Entry \$15; students and seniors \$12; family \$30; parking \$5. At the **McMichael Canadian Art Collection Gallery**, 10365 Islington Ave. north of Major Mackenzie Drive on the east side, in the village of Kleinburg, minutes north of Toronto. A library, archives, gift shop and restaurant are onsite, all surrounded by 100 acres of conservation land open for exploration via well-marked paths and trails. 905-893-1121 or toll free 1-888-213-1121.

Feb. 15 to July 15: *Kinngait : 50 Years of Cape Dorset Prints* continues the celebration by showing and commenting on the styles and techniques of one print from each year of the collection. At the **Museum of Inuit Art** (see above for address and hours).

All of us at the Montreal Print Collectors' Society wish our fellow IPCS members a healthy, happy holiday season and wonderful 2010!

--Heather Solomon-Bowden, MPCS Newsletter Ed.

DATELINE: NEW YORK**by Gillian Greenhill Hannum**

The Print Club of New York, Inc.

[June 2009] The winter/spring 2009 season of The Print Club of New York was an exciting one, the high point of which was the Club's mounting its first-ever exhibition of its commissioned prints. However, this was far from the only activity organized by our Events Committee. At the end of February, Print Club members were fortunate to again be the guests of organizer Sanford Smith at the annual "Works on Paper Show" at the Park Avenue Armory. This year, because of the economic crisis and its impact on the art community, there were fewer exhibitors than usual, and for the first time dealers were invited to include sculpture in the show. The reduction in numbers did not, however, result in a reduction of quality—there were many magnificent prints, drawings, watercolors and various other works of art to be admired and purchased. Work by Print Club presentation print artists could be found throughout the show. Will Barnet and Alex Katz were being shown by several galleries, as was Paul Jenkins, and Riverhouse Editions/Van Straaten Gallery of Denver was showing a huge John Walker etching and carborundum aquatint from 2004 entitled *Box Canyon I*, an abstract landscape of cliffs and a raging creek.

The highlight of the spring was the Club's exhibition, ***The Print Club of New York: Seventeen Years of Exceptional Commissioned Prints***, held at the National Arts Club on Gramercy Square during the first two weeks of March. On Tuesday, March 3, the Gregg Gallery and adjacent spaces of the venerable National Arts Club were filled with enthusiastic Print Club members, their guests and other interested members of the art community for the opening reception of the Club's first exhibition of its commissioned annual presentation prints. The show, hung by Sandra Sewing of the Brodsky Center with assistance from Stephen Fredericks and Leonard Moss of the Print Club, looked beautiful against the dark gray walls of the two-room gallery, and included not only the 17 prints (which can be viewed on our website at www.printclubofnewyork.org) and their certificates of authenticity, but also the four woodblocks used by artist Richard Bosman to create *Brooklyn Bridge* (1996), two early states of Warrington Colescott's *Picasso at Mouguins* (2002) and the cancelled copper plates from John Walker's *Diagonal Hollyhocks* (2003) and Richard Haas's *57th Street Looking East* (2007). Four of the artists were able to attend the opening: Bosman; Will Barnet—who created the 1998 print, *Between Life and Life*; Paul Resika—the artist responsible for *Still Boats and Moon* (2001); and Ed Colker—who made for us the 2004 print, *Two Dancers*.

Print Club President Leonard Moss thanked the chairperson of the exhibition committee, Kay Deaux, for her efforts, as well as Mona Rubin, who had the beautiful brochure produced, Mary Lee Baranger, who was serving as gallery monitor for the event, events chairperson Muriel Moss, who made the arrangements with the National Arts Club, and various other members of the Print Club Board who assisted with details for the exhibit.

Wine flowed; cheese, crackers, fruit and crudités were hungrily devoured; conversations focused on the prints—which ones various members owned, which ones they wish they had, which images were peoples' favorites, and what the next annual print might be. Everyone agreed that our collection reflects the breadth of tastes represented by our membership—from realism to pure abstraction, black and white to rich layers of color. Seeing the work hung together made all the hard work leading up to the show worthwhile; it was an exhibit to be proud of and one that brought the Print Club some well-deserved visibility.



Jean Melden especially enjoyed seeing all of the prints displayed together. One of the original members, Jean worked diligently, keeping the first mailing lists of members and preparing the early newsletters. The Club has come a long way since then. The Meldens want to congratulate all who contributed to this outstanding exhibit. Photo by Founding President Morley Melden.

The second featured event, timed to coincide with the final days of our Print Club exhibition, was a panel discussion titled **"The Artist/Printer Collaboration,"** featuring some of the artists and printers who have worked on presentation prints for our Club. Exhibition chairperson Kay Deaux welcomed the more than 60 people in attendance to the presentation and turned the floor over to the panelists. Moderated by Stephen Fredericks—artist and founder of the New York Society of Etchers, "and a proud member of the Print Club of New York," the panel included artist Will Barnet, master printers Maurice Sanchez of Derriere l'Etoile Studio and Randy Hemminghaus of the Brodsky Center for Innovative Editions at Rutgers and master papermaker from the Brodsky Center, Ann McKeown. A member of the audience asked Will Barnet whether he thought printmaking was getting too far away from its roots. Barnet replied by giving a brief history of the medium during his lifetime as an artist. He noted that in the 1920s, etching was the medium of choice; everyone was attracted to its elegance and subtlety. In the 1930s, lithography came to the fore, and the medium worked well with the many labour-oriented subjects of the Depression era. The later 1940s and 1950s were dominated by a focus on self expression, while the 1960s saw a merging of commercial and fine art sensibilities that was particularly well expressed in the silkscreen medium. Indeed, Barnet said that artists will always seek new techniques and ways of doing things, which is as it should be. Art should never

stagnate. He noted that as a teacher, he saw his students of each decade experimenting with new ideas and directions and that it always gave him something to think about.



Panelists Will Barnet, Stephen Fredericks, Maurice Sanchez, Ann McKeown and Randy Hemminghaus. Photo by Howard Mantel.

On a glorious spring Saturday in late April, a group of Print Club members arrived at Pierogi Gallery, located at 177 9th Street in the Williamsburg section of Brooklyn. We were warmly greeted by owner/director Joe Amrhein, who told us he had come from California as an artist 20 years ago and became a dealer by accident after opening his studio as an informal gallery space. The gallery has been open on 9th Street for 15 years and also has a branch on Spinnereistrasse in Leipzig. He began with about 20 artists for whom he kept flat files, allowing for artistic access and dialogue. Today, some 1,000 artists are represented in the files, with about 10 works per artist. Now available both online (www.pierogi2000.com) and in person, the files are visited by curators and collectors, making the work available to a wide public. The work in the files averages \$300 to \$400, with some pieces selling for much less, and provides artists from around the world access to the New York market, which is notoriously difficult to break into.

The Print Club of New York opened its annual meeting at 7:00 p.m. at the Society of Illustrators, 128 East 63rd Street, on Monday evening, June 15. Club president Leonard Moss called the meeting to order and announced that the following individuals were elected to two-year terms on the Club's Board of Directors: Paul Affuso, Gillian Greenhill Hannum, Leonard Moss, Muriel Moss, Michael Rubin, Mona Rubin, Corrine Shane and Allison Tolman. He concluded his report with a summary of events organized by the Print Club during the 2008-09 year.

Following the business meeting, Dr. Moss introduced Club member Stephen A. Fredericks, our featured speaker. Stephen is an artist printmaker, founder of the New York Society of Etchers and the New York Etcher's Press. The title of Stephen's presentation, which was based on the research for his recently published book, was "The New York Etching Club Minutes and the Birth of American Artist-Printmaking."

Stephen Fredericks explained to Print Club members that he had sought out a publisher willing to issue his book both as hard copy and in a digital format. He wanted the results of his research to be accessible and inexpensive, he wanted to be able to build a digital research tree with branches coming from the many documents he has collected, and he wanted to be able to update his text at any time. He showed the online version of his book (available at <http://rup.rice.edu/nyetching.html>) and demonstrated how one could follow links to pdf files of archival materials, such as exhibition catalogues, member lists and so forth. This is an amazing tool for research! Fredericks and Rice University Press are to be commended for their foresight in laying the groundwork for future scholarship.



Craig McPherson with the 2009
Presentation Print. *Photo by
Howard Mantel.*

[December 2009] On Monday evening, September 21, Print Club members and their guests gathered in anticipation at The National Arts Club on Gramercy Square to see the 2009 presentation print, a mezzotint entitled *New York Water Tunnel* by renowned artist Craig McPherson, unveiled to the public. The artist was thrilled to receive the Club's commission saying, "I have been waiting for years to make this print. The image and related research grew out of a commission by the MBIA company, which re-insures large public projects of this sort. Going down a 750-foot shaft into a miles-long tunnel was a memorable experience."

Print Club President Leonard Moss welcomed the standing-room only crowd who had come to see the unveiling of the club's 18th commissioned print. Renowned not only as a master of the mezzotint medium, but also as a painter and muralist, McPherson has received a number of important corporate commissions and is represented in museums around the world, including the Metropolitan Museum of Art, The British Museum, the National Gallery of Art in Washington, D.C., the Art Institute of Chicago and other institutions "too numerous to mention." McPherson's first retrospective exhibit was at the Fitzwilliam Museum in Cambridge, U.K. in 1998. His most recent show, "Steel: Pittsburgh Drawings by Craig McPherson," was at Pittsburgh's Frick Museum in May of 2008. Dr. Moss told those assembled that our print, *New York Water Tunnel*, depicts a section of the new water tunnel being constructed under Forest Hills in Queens. The artist was lowered into a chamber where he spent several memorable hours with the "sand hogs" working on the project. He then turned the podium over to Craig McPherson, who began his presentation, which he titled "Road Work: 1969-2009."

The artist explained that he was 20 years old in 1969 and attending the University of Kansas—the twelfth school he'd enrolled at in sixteen years. He was fortunate to meet two New Yorkers who had established a gallery in Wichita. They bought all his work, gave him a small stipend and took him to Mexico, his first trip outside the United States. This launched his career.

In the early 1970s he worked briefly as an arts administrator, directing the Michigan Art Train. He showed a watercolor of a copper mine done during that period, a harbinger of industrial subjects to come. Shortly, he moved to New York City and took up studio space on 168th Street on the top floor of an old ice factory—the highest building on high ground in Manhattan. This resulted in numerous cityscapes. He constructed a perspective drawing device of the type used in the Sixteenth Century by artists like Albrecht Dürer to assist with this work. One large, 48" x 54" example, now in the Museum of the City of New York, was his first museum acquisition, donated by the Academy of Arts and Letters at the urging of artist Raphael Soyer, who had seen great potential in the young artist's work. Another work from this time period, *Big Snow*, a 7' square now in the Whitney Museum, was painted on an old, wrinkled canvas given to the artist by a friend. The paint more or less holds the canvas together. *February Night* shows street life in New York as observed

from McPherson's studio balcony. Chop shops and heroin factories were the two "businesses" in the neighbourhood in the late 1970s and early 1980s. He also overlooked a park where a homeless man was living in a box. The artist painted him and the fire he built in an oil drum to warm himself.

McPherson happened upon the mezzotint medium in the late 1970s. He could not afford a rocker to prepare his plates, but he purchased a roulette. He explained that the mezzotint process was invented in 1642 and that the roulette came first, the rocker being invented about 30 or 40 years later. These tools are used to roughen the plate so that it will hold ink and print black. Two other tools, a scraper and a burnisher, are used to smooth out areas to produce highlights. McPherson's first serious mezzotint was of Fort Tryon Park. He showed us two versions of the print to demonstrate how different wipings of the plate created two quite different prints. He then showed a print of Yankee Stadium. The plate took over 1,000 hours to prepare using a #100 rocker. He rocked three hours a day, seven days a week for the better part of a year to create this finely textured plate. He then showed us *Girders*, a 24" x 36" mezzotint in which he used a #85 rocker (this plate took only nine months to rock!) for a grainier effect. The artist's prints tend to grow out of his paintings, which he has come to see as "preparatory." Some rejected proofs become the basis for pastels.

His growing renown as a painter of cityscapes won him his first commission from American Express. The result was his *Twilight* series, focused on the waterways and bridges of New York. American Express gave him two corner offices to work from after hours. The resulting canvases are about six or seven feet long. About this time, in the late 1980s, he moved from using his homemade perspective device to utilizing a surveyor's theodolite as a tool for making perspective drawings. He showed us several examples, including a series of drawings of Venice for his second project with American Express, his murals of harbour cities of the world that grace the lobby of their building in the World Financial Center of Lower Manhattan. The company supported him while he spent two to three months in each of six cities around the globe. The resulting panels, such as that depicting Venice, are 42' long and weigh between 1,500 and 1,800 pounds. The north walls feature two Northern Hemisphere cities—New York and Venice. The water line is the same in both panels, uniting them, and the campaniles of the old world city anticipate the skyscrapers of the new. Both New York and Venice are depicted on an early spring morning. Istanbul, a large three-part painting, is shown mid-morning in the summertime, with Sydney and Rio de Janeiro, which cover the south facing walls, being shown in late afternoon light. Hong Kong, the final port depicted and the only section not available for public viewing due to security constraints, is shown in a huge night scene. In total, he created 318' running feet of 11' high paintings. He spent five years between 1987 and 1992 working on the project, which fortunately survived the horrors of 9/11 intact.

Following completion of the harbour cities project, American Express gave the artist and his wife a trip to anywhere in the world they wanted to go; they chose Kyoto, Japan. A 50' pastel on sanded paper of rippling water was the finale of his travel-inspired projects. He returned to New York City subjects—mezzotints of the FDR drive, a series based on the theatre, often featuring empty interiors and unusual vantage points. He also did an incredible series of pencil drawings of the steel industry in Pittsburgh. He showed a drawing of the Edgar Thomson Steel Works in Braddock, PA-- Andrew Carnegie's first mill for making Bessemer steel and one of the very few still in operation in the Pittsburgh area. This was among the work exhibited last year at the city's Frick Museum. McPherson indicated that he will be working almost exclusively in mezzotint for the next four to five years as he plans for a major exhibition.

Our Club's print, *New York Water Tunnel*, was derived from a large, 7' x 10' painting of the same subject that graces MBIA's corporate headquarters in Armonk, NY. McPherson said that the same equipment used to dig the Chunnel is being used in New York City for this project that has been going on for some twenty years, and which has at least fifteen more years to go. It is the largest public works project in the United States. It took him five weeks to rock the plate with a #85 rocker, six weeks to create the drawing and three months to edition the print. He does all the work himself on his mezzotints in order to control every detail of the process. As Craig McPherson completed his fascinating presentation, the large audience erupted in applause, thrilled to have gained such in-depth knowledge of this remarkable artist and his working methods.

-- Gillian Greenhill Hannum

DATELINE: SAN FRANCISCO**by Jan Wurm**

Photo credit: Jan Wurm headshot: w squared studio

The Achenbach Graphic Arts Council

[June 2009] The Achenbach Graphic Arts Council (AGAC), in support of the Achenbach Foundation for Graphic Arts' collection of prints, drawings, photographs, and artists' books at the Fine Arts Museums of San Francisco, provides an expansive program of education and travel, as well as facilitating acquisitions.

The new year presented the opportunity to study with our new curator, James Ganz, as his course, *A New Look at Old Masters*, drew from the Museum's collection of original works on paper. This proved a wonderful reflection on work within the Achenbach as well as a chance to come to know our insightful and enthusiastic new curator.

JANUARY ALSO HELD A TRIP TO THE CANTOR ARTS CENTER AT STANFORD WHERE CURATOR BETSY FRYBERGER LED A WALK-THROUGH OF THE EXHIBITION, *DÜRER TO PICASSO*. THE CANTOR EXHIBITION INAUGURATED A YEARLONG SERIES DEVOTED TO THE ACQUISITIONS OF THE PAST DECADE. OUR MEMBERS WERE ALSO GIVEN A CHANCE THE FOLLOWING WEEK TO ATTEND A PAPERMAKING DEMONSTRATION AT MAGNOLIA EDITIONS IN OAKLAND WHERE FOUNDER DONALD FARNSWORTH HAS CREATED AN ENVIRONMENT IN WHICH ARTISTS CAN WORK IN MEDIA RANGING FROM HANDMADE PAPER TO TAPESTRY TO DIGITAL PRINTING.

Valentine's Day was the occasion for *Love, Passion, and Desire in the Print Room*, a one-day course with Curator-in-Charge Karin Breuer. Seldom-seen prints from our collection revealed an intimate view of *amour* in the Achenbach. Also in February, a visit to the San Francisco Center for the Book offered not only a chance to see *Wings for Words: New Books from Japan and Korea*, but also the thrill of pulling an individual piece from the press.

This spring, the Reva and David Logan Annual Lecture on Artists' Illustrated Books was given by May Castleberry, Editor of Contemporary Books, Museum of Modern Art. A Collectors Circle event in the home of AGAC Board member Danny Aarons opened his eclectic collection to our upper category members who were treated to double pleasures as Georg Gottchalk, another AGAC Director, also exhibited works from his collection in a lively dialogue. This led into a final March presentation by Chief Conservator, Debra Evens, in the Museum's Paper Conservation Laboratory. Handling, storage, and display were discussed with a focus on long-term preservation.

Our AGAC Benefactors made an April visit to the studio of Reed Danziger. The AGAC then geared up for a month of May activity which included a visit to the Hosfelt Gallery and later a visit to the studio of Sandy Walker. The collection of Board member Adam Posard was graciously shared with our Donors and Patrons. Our most anticipated annual event, the AGAC Spring Benefit, which has the goal of endowing our AGAC Curatorial Fellowship, brings together our members and friends for a spirited evening. This year featured a presentation by former fellow, Giovanna Bertazzoni, who is currently Director of Impressionist and Modern Sales at Christie's, London.

It was with a great sense of unity and commitment that the membership of the AGAC gathered for the annual June meeting to hear our curator reports, elect new Board members, and thank our retiring members. Curator-in-Charge Karin Breuer and Curator James Ganz met with the group to view some of the wonderful new acquisitions of the past year. Though summer has arrived, we will still be visiting galleries and studios and gathering to share our personal collections. We hope you will visit the Achenbach or join us in our activities should you be in San Francisco this summer.

[December 2009] Achenbach Graphic Arts Council members kept up a full program all summer. A trip to the Crocker Museum in Sacramento rewarded members with an afternoon with Curator William Breazeale

who selected drawings from the English and Swiss collections. Also in June, a visit to Trillium Graphics gave members an intimate experience of the monotype as artist Kim Frohsin demonstrated and produced a print in the workshop. Upper category members gathered at the Jack Fischer Gallery where artist Lora Fosberg discussed her current exhibition. AGAC members were invited to the opening of the John Baldessari Print Retrospective at the Legion of Honor. The artist, in conversation with Constance Lewellan, provided an insightful program for this thought-provoking exhibition.

In July, members traveled to the San Jose Museum of Art to view *Women's Work*, a selection of 56 contemporary prints from the Collections of the Jordan D. Schnitzer Family Foundation. It was a special pleasure to have Jodi Throckmorton, Curatorial Assistant (and former AGAC Administrative Assistant) share her thoughts on the exhibition to which she had contributed. A visit to the San Francisco Public Library provided the opportunity to tour the Book Arts and Special Collections room and to view a traveling exhibition of calligraphy. Summer has become the perfect time for our members to gather for "Show and Tell," an opportunity to share works from our collections and tales of discovery. This is an event at which we all enjoy each others' interests and perspectives.

Members also viewed two related exhibitions in August: the first, at the California Historical Society, *Hobos to Street People: Artists' Responses to Homelessness from the New Deal to the Present* was illuminated by a walk-through by artist/curator Art Hazelwood of this exhibition of powerful posters, prints, and photographs. The second exhibition, *California in Relief* at the Art Gallery of St. Mary's College in Moraga, provided a survey of the last 100 years of woodcut, linocut, and wood engraving in Northern California. Board member Matthew Silverberg led a tour of two exhibitions in Berkeley in which he participated: *Contemporary Color* at Berkeley City College; and *Big, Abstract & Digital* in the Addison Windows Gallery.

In September, an exhibition walk-through was led by Art Hazelwood, curator of *Casper Banjo and Juan Fuentes* at the Mission Cultural Center. In celebration of the publication of his new book, *The Face in the Lens: Anonymous Photographs*, Curator Emeritus Robert Flynn Johnson hosted a book signing party to benefit the AGAC. A walk-through of the exhibit, *Bruce Conner Discovered*, at Gallery Paule Anglim was led by gallery manager, Ed Gilbert. This was a chance to view work spanning 40 years, most of which had never been exhibited publicly. *Masterpieces of Merchandising*, an exhibition of Artist Ephemera from the collection of AGAC members Lawrence Banka and Judith Gordon, was on view at the Nelson Gallery of the University of California Davis.

October saw the publication by collector Jordan Schnitzer on the graphic works of John Baldessari and Achenbach Curator-in-Charge Karin Breuer led a walk-through of the John Baldessari exhibition for our membership. In a visit to the studio of Mario J. Giordano, a darkroom demonstration added to an understanding of the photographer's work. A Halloween treat came in the form of *Ghoul, Goblins, and Grotesques: A Selection of Bizarre, Scary, and Truly Horrific Subjects in Prints, Drawings, and Photographs*, a morning class presented by Curator-in-Charge Karin Breuer.

AGAC board member David Bancroft and his wife Cheryl opened their home to our Collector's Circle for a view of their collection with the added perspective of prints from the collections of members Michelle Wilson, Gary Widman, and Bill Clark. Also in November, AGAC members gathered at the new Gallery 291 to view an exhibition of the mordant photographic work of Elizabeth Opalenik. Our Upper Category members were invited to a *Photogravure Printing Demonstration & Exhibition Walkthrough* at Crown Point Press of the work of Susan Middleton.

AS OUR BOARD AND PATRONS GATHERED FOR A HOLIDAY CELEBRATION IN THE HOME OF CURATOR-IN-CHARGE KARIN BREUER AND HER HUSBAND, JOE LOSCALZO, WE WERE ABLE TO LOOK BACK OVER A YEAR OF WONDERFUL EXHIBITIONS AND ENRICHING PROGRAMS EVEN AS WE ARE FILLED WITH EXCITEMENT FOR THE COMING YEAR. WE WISH ALL OF YOU A HAPPY AND ART-FILLED NEW YEAR!

--Jan Wurm

ACHENBACCHANALIA !! The AGAC's 5th Annual Spring Benefit



Karin Breuer, Giovanna Bertazzoni, and James Ganz



Denise Fitch and Susan Land



Auction Chair, Larry Banka
and Michelle Wilson



Howard Miller, Ellie Miller,
and Bernard DeHovitz

DATELINE: TORONTO**by Martha Handley**

The Master Print and Drawing Society of Ontario (MPDSO)

We started 2009 with a special event on January 28th at the Art Gallery of Ontario. After forty years of building the European collection at the Art Gallery of Ontario, stock has been taken of all drawings before 1900 determining strengths and weaknesses. Our group was invited to a roundtable discussion with Dr. Katharine Lochnan, Deputy Director of Research and Collection and R. Fraser Elliott Curator of Prints and Drawings and Devin Therien, a doctoral candidate in the History of Art at Queen's University, Kingston, Ontario. Devin Therien was the Marvin Gelber Intern in prints and drawings at the Art Gallery of Ontario in 2008 and had prepared an assessment and review of the drawings collection. A selection of key drawings was on view and a lively discussion ensued.

Brenda Rix, Assistant Curator, Prints and Drawings at the AGO and author of the essay "Prints: Spreading the Word" in the exhibition catalogue, *Holman Hunt and the Pre-Raphaelite Vision* invited our group to a lecture called "Holman Hunt: 'Branding' the Vision" on February 25th at the Art Gallery of Toronto. Holman Hunt believed in the transformative power of art. He also believed in the quality of the "brand" he had created and employed a variety of marketing strategies to make his images and his message accessible to the widest possible audience. Brenda's talk highlighted some of those strategies while focusing on Hunt's involvement in the world of black and white printmaking.

On March 18th Kim Sloan, Curator of British Drawings and Watercolours prior to 1880 in the Department of Prints and Drawings at the British Museum gave a fascinating talk on "Curating and Collecting for the Nation: British Drawings and Watercolours in the British Museum."

Thursday May 7th, 2009 two of our members opened their homes and hosted the Print Council of America who held their Annual General Meeting in Toronto. Our Society also co-hosted a reception and dinner for the 100 members of the PCA at Massey College, University of Toronto.

The AGO invited our members to their "Close Encounter" public talk on October 28th. Sophie Hackett, AGO Assistant Curator, Photography, gave her lecture on "The Many Lives of Edward Steichen." She took us from Edward Steichen's early successes as a member of the Pictorialist scene at the turn of the twentieth century to his monumental 1955 exhibition *The Family Man*.

On November 11 members joined the second “Close Encounter” talk titled “Some Measure of Justice: Holocaust Art Restitution in the 1990’s.” Michael R. Marrus, Chancellor Rose and Ray Wolfe Professor Emeritus of Holocaust Studies at the University of Toronto and a Senior Fellow of Massey College recently wrote a book called *Some Measure of Justice* on the restitution campaign of the 1990’s. His talk featured some famous cases of restitution of valuable works of art, including paintings and drawings by Edgar Degas, Gustav Klimt and Pablo Picasso.

“At Home” with Barbara and Tom Drucker on November 19th was a delightful evening. The Druckers have been collecting since the 1960’s, European Prints and Drawings dated from the 16th to 19 centuries. Seeing their selections and hearing about the genesis of some of the acquisitions was enjoyed by all.

On December 10th we held our 24th Annual General Meeting at the AGO. After the business meeting our guest speaker, Dr. Hilliard Goldfarb, Associate chief curator, curator of old masters and of prints and drawings at the Montreal Musée des beaux-arts, gave a talk on “From Painting to Drawing: Exploring the Origins of the *Liber Veritatis*, a renowned series of drawings by Claude Lorrain.”

--Martha Handley

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

Washington Print Club

Established in 1964, the Washington Print Club organized numerous programs for its 250 plus members during 2009. The central event was the 20th Biennale exhibition. Held at the American University Museum at the Katzen Center, the show was entitled *Love: Let Me Count the Ways*. Containing images of love in all its rich and varied hues, the show was on display between June 6 and August 10. It consisted of 125 works on paper by American, European, and Asian printmakers drawn from the collections of 38 Print Club members.

In addition, the Washington Print Club continues to produce its annotated bibliography of useful print sources. The series is published in the *Washington Print Club Quarterly*. The project now has reached the Twentieth Century, which will be discussed in two separate parts: American (part 6) and European (part 7). Once completed, it is hoped that the entire series can be compiled into a single source and sold to interested collectors and dealers at nominal cost.

Throughout the year the Club has offered a broad array of enrichment programs. Usually two a month, the venues range from special exhibition tours, to visits to the homes of collectors, to educational talks and symposia. Each event is open to anywhere between 15 and 40 members.

Lastly, the Washington Print Club sponsors a yearly award for best print-related essay by an undergraduate from an area university and co-sponsors an "Excellence in Printmaking" award for an undergraduate studio art major at a local university.

The Washington Print Club e-mail address is www.info@washingtonprintclub.org.

--Christopher With, President

LETTERS TO THE EDITOR

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

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, Heather Solomon-Bowden of the Montreal Print Collectors' Society and Barbara Goldsmith of The Forum for Prints, Drawings and Photographs of the Detroit Institute of Art. The next deadline is June 1, 2010, for inclusion in the July issue. Justin Rogers of The Print Society at the Nelson-Atkins Museum in Kansas City will be assuming the editorship for the remainder of 2010 and 2011. Please send your submissions to: rogersart@gmail.com.



IPCS Newsletter Vol. VI, No. 1

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

Gillian Greenhill Hannum
Acting Editor (January 2010 issue)
hannumg@mville.edu

Martha Handley, Gillian Greenhill Hannum,
Justin Rogers, Carole Rosenblatt, Nancy
Sojka, Heather Solomon-Bowden,
Christopher With, Jan Wurm,
Contributors

The International Print Collectors' Societies Newsletter is published biannually, in January and July, for electronic distribution. Editorship rotates every two years among the societies.

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

© 2010

**Deadline for the July,
2010 issue is June 1,
2010. Please submit
information to:
Justin Rogers
rogersart@gmail.com**



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 www.printclubcleveland.org	William Martin Jean President 17460 Deer Ridge Circle Strongsville, OH 44136 (440) 238-5674 wmjean@aol.com	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 www.printclubofnewyork.org	Dr. Leonard Moss President 184 Sayre Drive, Princeton, N.J. 08540 (609) 514-0346 vogelmoss@aol.com	Gillian Greenhill Hannum Newsletter Editor 170 Caterson Terrace Hartsdale, NY 10530 (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	Esther Sarick, President 305-95 Barber Greene Road Toronto, Ontario M3C 3E9 (416) 445-9920 (416) 445-9927 (fax) esarick@sympatico.ca and Sarah Markens (416) 785-0776 sarahmarkens@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
Forum for Prints, Drawings and Photographs Detroit Institute of Art 5200 Woodard Avenue Detroit, MI 48202 www.dia.org	Nancy Sojka Curator of Prints, Drawings and Photographs Detroit Institute of Arts (313) 833-9831 (313) 833-8629 (fax) NSOJKA@dia.org	Leonard A. Walle President Viscata@aol.com
Washington Print Club 13804 Dowlais Drive, Rockville, MD 20853-2957 (301) 460-5019 www.washingtonprintclub.org	LuLen Walker, Special Collections Georgetown University Library 3700 O Street, NW Washington, DC 20057-1174 llw@georgetown.edu	Keith Peoples 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