



International Print Collectors' Societies Newsletter

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From the Editor

My two-year mandate as IPCS Newsletter Editor draws to a close with this issue of the IPCS Newsletter. It has been a wonderful stint, witnessing the growth of our Society and welcoming the input of our member organizations. The importance of keeping connected is stronger than ever as we share our passion for prints. I will still be in touch through my MPCS column.

I am happy to announce that Kimberly Brandt Henrikson of The Print Club of New York will be editing the IPCS Newsletter as of the January 2015 issue. Gillian Greenhill Hannum will continue to write the New York column. Kim is the New York club's website editor, member of their Artists Showcase artist selection committee, and member of the club's board of directors. She currently lives in New Canaan, CT and runs an art advisory business in Connecticut while working toward completing her Master's thesis on Claes Oldenburg through Hunter College. We can all look forward to continued growth and development under Kim's guidance.

A more immediate change is that Sharon Milligan, Ph.D., whose day job is Associate Dean of Academic Affairs and Associate Professor at the Jack, Joseph and Morton Mandel School of Applied Social Sciences, as well as Associate Director, Center on Urban Poverty and Community Development at Case Western Reserve University, takes over The Print Club of Cleveland column for Carole Rosenblatt. Carole, it's been great working with you. Sharon, we will enjoy more great times ahead.

Index	
From the Editor	p. 1
Cleveland	p. 3
Denver	p. 5
Kansas City	p. 7
Montreal	p. 9
New York	p. 11
San Francisco	p. 14
Toronto	p. 16
Washington	p. 18
Ads	p. 20
Letters	p. 2
Roster	p. 21

In this issue you will find an account of The Print Club of Cleveland's wide-ranging explorations into *African American Prints and Drawings* by black artists from the 1930s until today. Rocky Mountain Print Collectors in Denver gained an up-close perspective on the workings of *The Antique Road Show* with one of its appraisers. The Print Society of the Nelson-Atkins Museum of Art in Kansas City went print shopping for its **museum's collection**. The Montreal Print Collectors' Society learned about **Alfred Pellán**, the first Canadian to have a solo exhibition at Paris' National Museum of Modern Art in the 1950s, and about the amazing properties of Japanese *washi* paper.

The Print Club of New York wrapped up its season with its **20th Artists Showcase** that included both talks and opportunities to purchase prints. The Achenbach Graphic Arts Council kicked off the New Year with the **San Francisco Fine Art Print Fair**. The Master Print and Drawing Society of Ontario in Toronto hosted a workshop on *Rembrandt and his Pupils*.

And The Washington Print Club celebrated its half-century birthday with *Passionate Collectors: The Washington Print Club at 50*, a show of members' prints at the Katzen Center Art Gallery. These are only a few of the activities you'll read about in this issue of the IPCS Newsletter. That we are able to unite our societies in this single, powerful voice indicates that print collecting is alive and well in North America!

—Heather Solomon-Bowden, IPCS Newsletter Editor 2013-2014

Letters to the Editor

Letters to the Editor are most welcome. Share your comments at kabpsu@yahoo.com. Please note in the subject box that it pertains to the IPCS.

DATELINE: Cleveland**by Sharon Milligan**

The Print Club of Cleveland

I am Sharon Milligan, a new contributor to this newsletter for The Print Club of Cleveland in Ohio, an affiliate group of the Cleveland Museum of Art (CMA). Carole Rosenblatt graciously allowed me to assume her contributor duties. I will try to fill Carole's shoes.

The Print Club of Cleveland started the 2014 program year with our annual meeting where members received our 2014 print by Arthur Werger entitled *As We Were – mezzotint 2013*. Over the last six months, many print club members gave print as gifts to CMA to expand the print collection. As Club members traveled to visit various museums, we also purchased prints for the CMA collection. Moreover, artists who are members of the Print Club held numerous juried shows and exhibitions in and around the Cleveland, Ohio area. The Club had many programs the first half of the year. Here are highlights of a few programs.

The Club held a private tour of the exhibition *Our Stories: African American Prints and Drawings* on Wednesday, February 5 in the CMA Focus Gallery. The exhibition, organized by the Cleveland Museum of Art's Dr. Jane Glabinger, Curator of Prints, explored the concerns of black artists like Romare Bearden, Jacob Lawrence, Martin Puryear, and Kara Walker from the 1930s until today. Although some African-American artists used abstract styles to investigate various aesthetic issues, most favored a straightforward, realistic approach to illustrate a range of themes. African-American history, racial pride, the effects of political and social injustice, and the struggle for freedom are some of the topics explored in powerful, compelling images.

Many African-American artists first gained access to printmaking instruction and facilities in neighborhood art centers sponsored by the Works Progress Administration's Federal Arts Project which also funded the hiring of teachers at community art centers like Karamu House in Cleveland. There, Charles Sallée, William Smith, and Hughie Lee-Smith made prints which often depicted the hardships of the Great Depression. Using new styles contemporary artists are also affected by their cultural heritage: Glenn Ligon and Willie Cole mined black history and literature, producing powerful and provocative images, local artist Dexter Davis expressed the effects of a childhood inundated with violence, and Lorna Simpson and Ellen Gallagher scrutinized identity issues.

Next, on March 19, Curator of Prints Dr. Jane Glabinger led the Club on a private tour of her exhibition *Treasures on Paper*. Since its founding in 1916, the Cleveland Museum of Art has built its collection with an emphasis on the quality, rarity, and significance of individual works of art. The collection of prints and drawings--among the finest in the United States--reflects these principles.

.../4

Treasures on Paper, organized by the print curators Jane and Heather, showcased more than 70 of the museum's finest prints and drawings such as masterpieces which laid the foundations of the collection in the 1920s; the 50 15th-century engravings hand-colored in gold by the Master of the E-Series Tarocchi and a dazzling watercolor of horses fighting by Théodore Géricault. The tradition continues so that recently an extremely rare impression of *The Rabbit Hunt*, the only original print by Peter Bruegel the Elder, became a crown jewel of the collection of the Netherlands prints and a detailed watercolor of the Roman countryside by Carl Ludwig Hackert was added to the growing collection of 18th-century *plein-air* landscapes. Magnificent gifts like Albrecht Dürer's *Four Horsemen of the Apocalypse*, acquired for the museum by the Print Club of Cleveland, and one of Michelangelo's red chalk studies for the Sistine Ceiling, have immeasurably enriched the collection, too.

As an added treat in May, the Club and the public celebrated Dr. Jane Glaubinger's 40 years of collecting at CMA where Jane shared secrets in a talk titled *Treasure Hunt*.

Then on May 20 the Club held a private tour of *Prints from Kibbutz Cabri* at the Jewish Federation of Cleveland, Roe Green Gallery, Mandel Building, Beachwood, Ohio.

Dr. Jane Glaubinger, CMA's Curator of Prints, spoke about the exhibition she organized of contemporary prints from the Gottesman Etching Center at Kibbutz Cabri in Northern Israel, a state of the art printmaking facility. Curator Jane visited last May 2013 and chose a variety of prints by top Israeli artists. The reception, sponsored by Erica Hartman-Horvitz, was a time to socialize with one another.

Museums in Toledo, Ohio and Greater Detroit area in Michigan are on our agenda. In April, the Club enjoyed a Sunday Jaunt to the Toledo Museum of Art for the exhibition *The Art of Love* in the Louvre's Tuileries Garden which explored the art, design and evolution of Paris' beloved Tuileries Garden and its impact on artists through time. The event was enjoyed by all. In June, the Club made a three-day trip for special tours of the Detroit Institute of Art, the Flint Institute of Art, Cranbrook Art Academy and other private collections. Each travel trip includes new knowledge, lots of laugh, and great meals and refreshments.

Finally, I would like to remind you that you are all invited to the Club's **Print Fair** to take place in the CMA atrium. The opening night party will be on September 25; the Fair will be open from September 26 to September 28, 2014. If you are interested in purchasing tickets for the opening night or for the Print Fair, contact: molis@clevelandart.org. Cleveland is a great place to visit. We are proud of CMA. You are also invited to join the Print Club of Cleveland as well. We take members from outside of the Greater Cleveland area.

DATELINE: Denver

by Barbara Thompson



Rocky Mountain Print Collectors

"Youngest, highest (the Capitol is exactly one mile above sea level), most isolated of U. S. cities, Denver is much like many U. S. small towns." Time Magazine, 1932

The Denver based, Rocky Mountain Print Collectors held its first gathering for the 2013-2014 season, with one of the group's favorite formats — an open evening of just sharing our latest acquisitions and favorite prints. This meeting was titled ***Prints and Pizza*** and it was jam-packed with members and wonderful prints. For our second gathering we met at the Denver Public Library for a private viewing of their extensive collection of the work of **George Elbert Burr**. Deborah Wadsworth, an RMPC founder, cataloged this collection for the library and she guided the club's tour. All the members in attendance so enjoyed the opportunity to view all the stacks of Burr prints and also drawings and paintings that were out on tables for our private viewing.

Our third meeting was not just focused on prints but the entire world of collecting. Denver resident, Chris Lane regaled us with stories of his experiences as an appraiser on ***The Antique Road Show***. For those of you who have watched him do an appraisal on television you know that he is an enthusiastic collector and speaker. He opened our eyes to the operations of *The Antique Road Show* and gave us a lot of insight into how this program has influenced collectors. Chris and his partner Don Cresswell opened their Philadelphia Print Shop in 1982. In 2010, Chris opened their Denver location, the Philadelphia Print Shop West.

Our final meeting provided all of us with a dream-like experience for we got to pick up and closely examine one of the amazing collections that RMPC member, Arthur Gilbert, has spent years accumulating. This collection consists of the prints made by three artists, **John Taylor Arms**, **James McBey** and **Edgar Chahine**, who sought the respite of working and studying in Venice after World War I. The contrast of style and approach to this most romantic of subject matters was an insightful experience. Because we had this rare opportunity of viewing these intricate etchings and drypoints without a glass barrier, this evening provided the perfect closure for our third season. It reminded all of us of the great opportunities we have had in just three years to exchange ideas and expand our expertise and knowledge as print collectors.

.../6



Print collectors visiting Denver are welcome to attend our meetings. By appointment, visitors may also view the extensive collections of the Denver Public Library of the prints of George Elbert Burr and Lyman Byxbe and prints by early Colorado artists at the Kirkland Museum. Visitors may also wish to visit the continually expanding number of print dealers in Denver or nearby Colorado Springs, Boulder, and Aspen. These dealers include: David Cook Fine Arts, Tam O'Neill, The Philadelphia Print Shop West, Saks Galleries, The Art Bank, and Norman Anderson (by appointment only).

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

DATELINE: Kansas City, MO**by Justin Rogers**

The Print Society of The Nelson-Atkins Museum of Art

The Print Society went on its annual **Print Crawl** in January and visited Gallery Karl Oskar, American Legacy Gallery, Haw Contemporary, and Lawrence Lithography Workshop to inspect works under consideration for donation to the Museum collection. At February's Love of Art luncheon, members selected ***Blind Mickey's Blues***, a color lithograph by William T. Wiley (American, born 1937) from The Lawrence Lithography Workshop for donation to The Nelson-Atkins' collection.

Within a few months of the Luncheon, the Print Society also purchased William Bailey's (American, born 1930) etching and aquatint, ***Still Life***, and Elizabeth Catlett's (American, 1915-2012) color lithograph, ***A Second Generation*** (1992) from the *For My People* portfolio (which illustrates Margaret Walker's poem of the same title), for the Museum's collection.

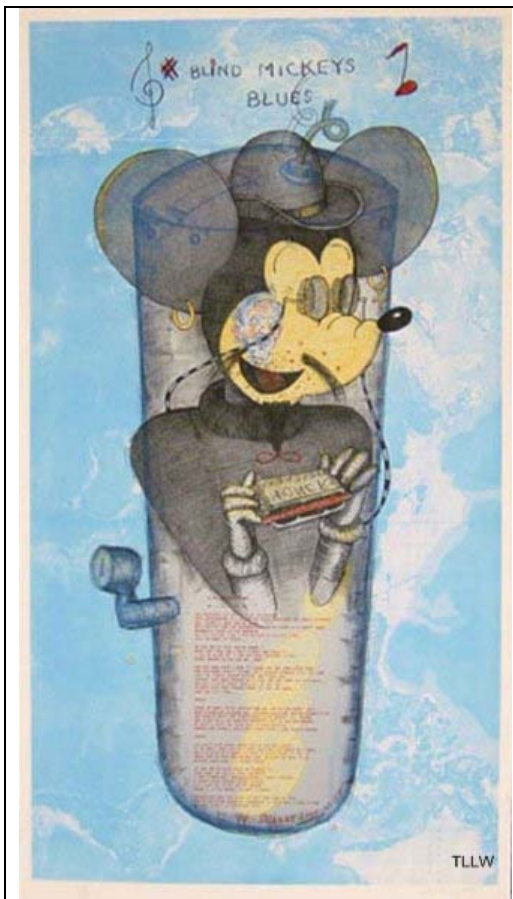
March brought two events. The first was a walk-through of an exhibition of **Chinese and Japanese prints** at The Nelson-Atkins with the Museum's Assistant Curator of Early Chinese Art, Ling-en Lu. Later in the month, Vice-President Paul Sokoloff hosted a very well-attended **"show and tell"** event. At this event, members shared their favorite prints and the stories surrounding them.

In April, member and Society blogkeeper Karl Marxhausen discussed his research into the life and work of **Fred Geary**, Missouri woodcut artist and arts promoter. In addition to Print Society members, the audience included a number of people who either collect Geary's work or were tied to the artist in some manner.

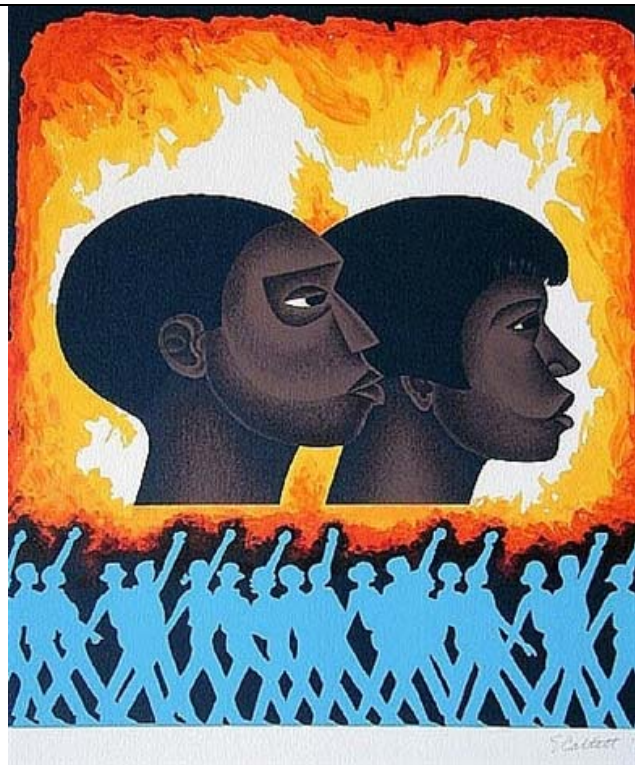
In May, Laura Berman, Associate Professor of Printmaking at the Kansas City Art Institute, led a panel discussion about the life and work of **art students**. The panel included her students Robert Howsare, Adriana Luna, Emmett Merrill, Daiana Oneto, Sara Haug, and Kelsey Van Horn.

After recent rises in membership and budget, The Print Society is looking forward to a year full of high-quality events and the release of a new commissioned print. For up-to-date information about The Print Society, visit our webpage www.facebook.com/kansascityprintsociety.

.../8



Blind Mickey's Blues (1997), color lithograph by William T. Wiley. Courtesy of the Artist and The Lawrence Lithography Workshop.



A Second Generation (1992), color lithograph by Elizabeth Catlett (American, 1915-2012).

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

Montreal Print Collectors' Society

The Montreal Print Collectors' Society opened the New Year with Asst. Prof. Dr. Stéphane Roy speaking on ***British Prints and French Collectors in 18th-century Paris***. Dr. Roy, Assistant Professor, School for Studies in Art and Culture at Carleton University, addressed us on how British prints achieved an apex of popularity in 18th-century France despite the two countries warring for New World territory. Dominating the print market was the engraving made after Benjamin West's painting *The Death of General Wolfe* showing the General expiring on the Plains of Abraham. The painting was exhibited at the Academy in 1771 and a number of engravers subsequently tried their hand at reproducing the masterpiece.

February saw us attending art historian Dr. François-Marc Gagnon's afternoon lecture at the Montreal Museum of Fine Arts on ***Pellán and the influence of Pablo Picasso on his oeuvre***. Alfred Pellán enjoyed experimenting with colour linogravure prints as did Picasso. Prof. Gagnon showed us a series of floral linocuts by Pellán made from impressions pulled from carved floor linoleum. His serigraphs, complementing his paintings, brought him international fame. Pellán's sojourns in Paris in 1926 and 1952-55 led him to become the first Canadian to have a solo exhibition at Paris' National Museum of Modern Art. The artist was marked by his meeting Dalí, Derain, Matisse and Picasso, and his absorption of Cubism, Fauvism and Surrealism that morphed into Pellán's own style. He became Québec's most successful Modernist. In the 1970s, Pellán worked with artist Richard Lacroix and master printer Serge Lacroix to produce more than 30 silkscreens at l'Atelier Libre de Recherches Graphiques, many of which are still carried at La Guilde Graphique. He is known for his animals and fish, strange creatures, abstracted shapes, acrobats and dancers, all interpreted with vibrant colour, humour and the joy of creating.

In March Brenda Rix, the Art Gallery of Ontario's Assistant Curator, Prints and Drawings, spoke on ***Toulouse-Lautrec: Affichomanie and the Print Culture of Fin de siècle Paris***. *Affichomanie* or poster mania affirmed the intersection of commerce and art, with posters spreading to Morris columns, kiosks, carriages and sandwich boards worn by people and even dogs. Publications and dealers were vital parts of the poster movement. The journal *La Revue Blanche* helped create a market for colour prints and posters. Edmond Sagot who owned a poster and print gallery that still exists today, promoted the new image of the female middle class, and colour lithograph merchants inspired the production of reduced-size posters for home décor that integrated art into everyday life.

In April, Stan Phillips, owner of Au Papier Japonais, presented ***Twenty years of Washi*** based on the two-decade ownership of his Japanese Paper store. Printmaker Maria Chronopoulos who uses Japanese papers for her prints, accompanied him with examples of her work.

Our May presentation focused on ***Uses of the Camera Lucida in 19th-century Canadian Art*** with Gilbert Gignac. For 30 years until 2004, he was Collections Manager of the Art Collections of the Library and Archives of Canada.

.../10

	
<p>Maria Chronopoulos and Stan Phillips</p>	<p>Maria's faux hankies printed on <i>washi</i></p>
	
<p>MPCS members gather around to examine examples of <i>washi</i>.</p>	

Have a wonderful summer and if you are coming our way, stop in the nation's capital for this illuminating exhibition:

June 13 to Sept. 14: *Gustave Doré (1832-1883) Master of Imagination* features 100 prints (wood engravings and steel engravings), paintings, drawings and sculpture by the great French illustrator among whose subjects were *Don Quixote de la Mancha*, the Bible, *Paradise Lost*, the fables of LaFontaine and Poe's *The Raven*. Organized with the Musée d'Orsay, the show is presented by the National Gallery of Canada. 10 a.m. to 5 p.m. Thurs. to 8 p.m. \$16; seniors over 65 and students, \$14. 380 Sussex Drive, Ottawa. 613-990-1985. www.gallery.ca

Or visit La Guilde Graphique in picturesque Old Montréal to see the works of Alfred Pellán and printmakers such as Kittie Bruneau, Paul Cloutier, Richard Lacroix, Norman McLaren, Richard Metzger and MPCS members Ann McCall and Tobie Steinhouse. [La Guilde Graphique](#), 9 St-Paul W., Old Montréal. 514-844-3438.

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

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

The Print Club of New York, Inc.

The Print Club of New York ended its season by hosting its **20th Artists Showcase** at the Society of Illustrators on 63rd Street on Tuesday evening, May 20. Events chairperson Kay Deaux briefly reviewed the process that Showcase committee members follow in selecting the artists each year and invited anyone interested in joining in the fun next year to get in touch with her. She then introduced the first of the evening's five speakers.

Bruce Waldman has a long and impressive track record as a printmaker. He has work in many prestigious collections, is connected with both the Robert Blackburn Printmaking Workshop and the New York Society of Etchers, is on the editorial board of *Carrier Pigeon*, a publication that showcases graphic work and original writing. Currently, he teaches at the School of Visual Arts. Waldman introduced himself as a printmaker and illustrator. He noted that in the past, he's worked a lot in lithography, but lately he has mainly been making etchings and exploring monoprints. He noted that his main subject matter is animals, landscapes, jazz musicians and "the human condition". The first image he showed was a lovely monotype of a horse race. He indicated that the spontaneity of the process worked well with the subject matter. Next, he showed a series of etchings dealing with various "types." The next series of etchings he shared were of jazz musicians. A friend allowed him to attend jam sessions, where he spent hours sketching. Other work he displayed included his book jacket design for *Death of a Salesman*, which the Utah Shakespeare Festival used for a poster, a landscape that he did with color *a la poupée* (color wiped directly on the plate), a monotype that was a close-up view of a frowning Richard Nixon, several etchings from his series *Angry Man with a Medallion*, a soft-ground etching of gorillas and an etching and aquatint of elephants, the last two inspired by his many childhood visits to the Bronx Zoo.

Next to speak was Susan Jaworski-Stranc. Born in Buffalo, she received an undergraduate degree at the University of Maryland, and a teaching certificate from the Massachusetts College of Art in Boston. Her work is in a number of university collections in the U.S. and Canada, and at the Ringling College of Art and Design in Sarasota, Florida. The Showcase committee found her work at the Center for Contemporary Printmaking in Norwalk, CT. Susan specializes in reduction linoleum prints—a technique that Picasso referred to as doing "suicide prints." She originally wanted to be a painter, but wound up getting closed out of a lot of painting classes in college and took printmaking instead. She did her first linoleum block when she was pregnant and was looking for a non-toxic medium. Her first image was a black and white one of two geese. She loved color, though, and began making traditional color prints, with a block for each color. She learned about reduction printing reading about Picasso. This technique only uses a single block. The artist keeps cutting away linoleum as each color is printed. She uses a viscous, oil-based ink and no press, just a wooden spoon to hand burnish. She has learned that she can get different effects depending on how hard she presses with the spoon; this can also help her to create painterly effects.

.../12

Sometimes she will sand the surface of the block; sometimes she will use a stencil. She likes to get one color bleeding through another. She generally works small – 9” x 12” to 12” x 18”. She puts the darkest colors on first. The prints are quite textural as the ink becomes very thick as the layers are built up on the paper. Many of her prints are landscapes or coastal scenes with lovely, nuanced colors.

Cary Hulbert received a BFA in 2007 from Montserrat College of Art in Massachusetts, which included some study abroad in Italy. This coming fall she will be entering the MFA program at Columbia. Her work has already been exhibited in many galleries in the Northeast, as well as numerous exhibits in Texas. Add to that exhibits in Barcelona, Spain and Shanghai, China, and you can see that she is off to a very fast start in just a few years. Her work, primarily etchings and silkscreens, presents a fascinating juxtaposition of interior structured environments with images of an external, natural, and less controlled world. She loves to experiment with the etching medium, playing with sugar lift, spit bite and soft ground. She starts with collaged images in Photoshop, mainly things she has found in nature and then images she creates from her imagination. Her intent is to show that there is a disconnect between nature and what we perceive to be “real.” Nature encroaches on man’s spaces as man encroaches on nature. Wolves appear frequently in her work as symbols of feral animals. Her “imagined worlds” are fascinating, yet unsettling.

Another young talent discovered by this year’s Showcase sleuths is Kirsten Flaherty, who received a BFA from the School of Visual Arts in 2011. Despite her recent academic credentials, she already has shown her work in a great many venues—many in the New York area, but also as far afield as Israel, Peru, Italy, and the Czech Republic. Kirsten is already a member of the Board of Directors of the New York Society of Etchers and exhibit coordinator for *Carrier Pigeon*; in addition, she will have a residency at the newly-established Guttenberg Arts Center in New Jersey this year. In much of her work, Kirsten introduces us to an animal world where life is threatened by thoughtless development. Her images are developed with a variety of techniques, primarily with traditional etching, but with excursions into mezzotint and solar plate as well. The numbers in the background of her endangered animal etchings are stock quotes, suggesting the impact of unbridled capitalism on the environment. She recently studied the mezzotint technique with Fred Mershimer. She had several examples of her work in the latter medium, small images of details of caged animals. Kirsten said that what she wants, most of all, is for her work to raise awareness.

The final speaker was Michael Eade, whose educational experience includes NYU’s Tisch School, Oregon State, and the Portland Museum Art School, in addition to some study in Stuttgart, Germany. Michael’s work is in some notable collections, including Hermes in Paris and the Harvard Business School. He is also a grand prize winner in an AT&T art competition. His work has been in numerous exhibits, both solo and group, and he has been commissioned by the San Francisco Arts Commission. Much of Michael’s artistic output is in form of paintings, done with egg tempera. But he has recently been exploring printmaking, using a variety of techniques and types of paper to capture and create images of nature. He has been supported by two fellowships at the Robert Blackburn Printmaking Workshop. The first was in 2008; he did line etchings using a lit magnifying lamp. Many of his prints reference Old Masters whose work he admires. Eade showed the audience the back and forth “dialogue” between his prints and paintings of plants and landscapes. He combines an Eastern and a Western aesthetic in his art and has also studied *ukiyo-e*. His most recent residency at RBPW had him experimenting with linocuts, woodcuts and stone lithography as well as with *chine-collé*, in which he became interested after seeing Chakaia Booker working with it.

Following the formal presentations, members were invited to go to the lower level where the artists had prints set out on tables for viewing and purchase. All agreed that this was a wonderful way to end our year!

.../13

	
<p>The downstairs sale.</p>	<p>Artists (L to R) Susan, Michael, Bruce, Kirsten and Cary participated in the 20th Artists Showcase.</p>
<p>Gillian Greenhill Hannum photos</p>	

DATELINE: San Francisco

by Cathie Hehman



Achenbach Graphic Arts Council

The year began with the **San Francisco Fine Art Print Fair**, Jan 24-26, 2014, the premier regional event for collectors of fine art on paper. AGAC sponsored the opening night reception (proceeds support acquisitions) and helped with other aspects of the programming.

During the first half of the year curator Jim Ganz invited AGAC members to a walk thru of the **Anders Zorn** exhibit and also in the late spring gave a lecture about ***The Bay Bridge: A Work in Progress*** exhibit.

Karin Breuer Achenbach Curator-in-Charge joined members at Traywick Contemporary Gallery, in Berkeley, to meet artist **Benicia Gantner** and view a show of her most recent work.

In April members were invited to meet **Katina Huston** and see her most recent body of work in the exhibition *Nothing Comes from Nothing* at Dolby Chadwick Gallery in SF.

Members joined Assistant Curator Colleen Terry in Portland for an **Art Trip**. The group visited special collections, the Portland Art Museum, private collections, galleries and several printmaking venues. A great time was had by all. Ann Dawson our travel Chair made the arrangements and is planning a trip to LA in the fall. .../15



AGAC members enjoy a print demonstration at the Pacific Northwest College of Art (PNCA) during the Portland Art Trip.

*Keeping Print Enthusiasts in Contact and
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The Cantor Art Center invited AGAC members to the media preview of *Her Story*, featuring prints by **Elizabeth Murray**. An exhibition consisting of 42 prints presents, for the first time, all of the artist's editioned works created at Universal Limited Art Editions (ULAE).

A reception and presentation on *Georgia O'Keeffe and California Modernist Photographers* by art historian Susan Ehrens was held at a private home in the Bay Area for some membership levels.

AGAC Reception and Walk-through at **artMRKT** took place in May for some membership levels. This is the Bay Area's premier contemporary and modern art fair.

Other events open to AGAC members:

Matisse and The Artist's Book Exhibit in conjunction with SFMOMA has 23 paintings, drawings and bronze works of Matisse from the SFMOMA collection and several paintings, drawings and illustrated books by Matisse which are considered 20th-century masterpieces from the David and Reva Logan Gallery of Illustrated Books. It will run thru Sept. 7, 2014.

Numerous exhibitions of works on paper were held all over the Bay Area in connection with the **Southern Graphics Council International Conference, *Bridges: Spanning Tradition, Activism and Innovation***. The conference sponsored panels, papers, technical demonstrations, and talks by distinguished artists and curators including a conversation between AGAC Curator-in-Charge, Karin Breuer and David Kiehl, Print Curator, Whitney Museum of American Art on Thursday, as well as a presentation by Kathan Brown mark her award for Lifetime Achievement.

The Book Club of California hosted a special one-evening exhibition of works from regional **Book Arts Programs**. The event included presentations by selected students from Mills College, San Francisco Art Institute, and Academy of Art University.

IPCS visitors are invited to join us for events. Visit our website (www.achenbach.org) for details.

Art Travel Trips- For information contact Ann Dawson, AGAC Travel Chair, at amdeda3@yahoo.com.

DATELINE: Toronto

by Martha Handley

The Master Print and Drawing Society of Ontario

On Wednesday, January 29, all members were invited to the public talk in the *Close Encounters* series ***Northern Light: The Art of Kenojuak Ashevak*** held in the Marvin Gelber Print and Drawing Study Centre at the Art Gallery of Ontario. Pat Feheley, an Inuit art specialist and long time friend of the artist Kenojuak Ashevak, gave an overview of her long and inspirational career through the prints and drawings in the collection of the Art Gallery of Ontario.

On Wednesday March 12, the few members who courageously battled one of our worst snowstorms were met with an Irish coffee in the Marjorie & Gerald Bronfman Reception room of the Study Centre in honour of the evening's lecture by Scholar Dr. Michael Ryan on ***Albrecht Dürer: Irish Warriors and Peasants***. Dr. Ryan, a Visiting Scholar at St. Michael's College, University of Toronto has held many prestigious positions in the fields of Irish archaeology and museums including President of the Royal Irish Academy, Director of the Chester Beatty Library, Dublin, Keeper of Irish Antiquities, Nation Museum of Ireland, Lecturer on Celtic and Viking Ireland at University College Dublin.

On April 8, we had a very special evening in the Marvin Gelber Print and Drawing Study Centre at the AGO – long-time member of the Master Print and Drawing Society and the first leader of the AGO Print and Drawing volunteers, Dr. Marianne Seger gave a workshop on ***Rembrandt and his Pupils***. Marianne and her late husband Frank built an outstanding collection of primarily Northern drawings. Since 1984, the Segers have gifted 28 German Expressionist and Italian and Dutch Mannerist and Baroque drawings and prints to the AGO. Included in these gifts are 11 drawings of the School of Rembrandt donated in 2006. Rembrandt had many students who worked with him during every phase of his career, and close contact with such an energetic and formidable talent inevitably resulted in drawings executed in a “Rembrandtesque” style. The Seger Rembrandt School drawings embody the most salient characteristics of Dutch Baroque drawings and therefore serve as a rich study ensemble. The drawings encompass two generations of artists and thus generated interesting questions of relative chronology as well as attribution.

Members were invited to attend a public talk in the Marvin Gelber Print and Drawing Study Centre at the AGO on Wednesday April 23 titled ***Arnold Newman: I don't pose people***. Arnold Newman (1918-2006) was called the father of “environmental portraiture” as he preferred to capture his subjects in their own familiar surroundings. He said of the multitude of images, “I don't pose people. I let them fall into position”. Maia Sutnik, AGO Curator of Photographs looked at highlights from the large collection recently acquired by the AGO including compelling portraits of Frances Bacon, Henry Moore, Christian Dior, Martha Graham, J.F. Kennedy, Norman Mailer, Georgia O'Keeffe, Pablo Picasso, Jackson Pollock and Igor Stravinsky. .../17

On Wednesday May 14, we met at the Study Centre for a lecture by Nicole Blackwood from the University of Toronto. The lecture was titled ***Lost & Found: European Encounters in the Arctic***. In 1576 an Inuk man was brutally captured by explorers on Baffin Island (now Nunavut) and despite his injuries, he was one of the first New World inhabitants to reach England alive. He became the subject of two life-size portrait paintings by Netherlands artist Cornelis Ketel. Although these portraits and others by Ketel of an Inuk woman and child, are now lost, Nicole Blackwood shared with us her passion and mission to someday find the portraits. She has carefully reconstructed the appearance of the portraits and using printed images and textual records of the voyage, and argues that these lost and previously forgotten works played a key role in promoting arctic exploration.

On Sunday February 9, our group was greatly saddened to learn that our founder and first President, Sid Bregman, who played a major role in the establishment of the MPDSO and was an important donor to the AGO, passed away. Our society, together with the Art Gallery of Ontario, has established an AGO Memorial Purchase fund to honour Sid's inspirational role and staunch service.

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

The Washington Print Club

The Washington Print Club turned 50 this year. Founded in 1964, it remains a strong and integral part of the Washington, DC art scene. Needless to say, the broad array of programs, meetings, and exhibitions planned around the 50th anniversary have—and are—consuming all of the Print Club's attention.

The primary focus of this year's series of public programs is visits to artists' studios, private collections, and print workshops. The first of these visits occurred in January when Club member's viewed the studio of the African-American printmaker and artist, **Lou Stovall**. Other similar visits are planned. But the Club is not neglecting tours of major print exhibitions. Chief among these in the first half of the year was a tour of **German Expressionist works on paper** at the National Gallery of Art. Led by Andrew Robison, chief print curator at the Gallery, the show's organizer and a Print Club advisor, the tour of the exhibition highlighted early 20th-century watercolors, drawings, etchings, woodcuts, and lithographs by Emil Nolde, Erich Heckel, Karl Schmidt-Rottluff, and especially Ernst Ludwig Kirchner.

This year's annual members' reception and business meeting was held on Saturday, April 26. A catered affair, it took place at **Anderson House**, the Home of the Society of the Cincinnati. Founded in 1783 by officers of the Continental army and their French counterparts who served together in the American Revolution, the Society is the nation's oldest patriotic organization. One of its long-time members was Ambassador Larz Anderson who, at his death in 1937, bequeathed his stately mansion—which had been completed in 1905 at a cost of \$750,000—to the Society for use as their permanent headquarters. The annual meeting was made extra special through the inclusion of four of the Club's founding members. In a 20-minute session moderated by Alan Fern—director emeritus of the National Portrait Gallery and a Print Club advisor—the four recounted tales about the Club's founding and early history.

A third element in the year-long celebration is an exhibition of member prints. Entitled **Passionate Collectors: The Washington Print Club at 50**, the show takes place at the Katzen Center Art Gallery on the campus of American University between June 14 and August 17. The exhibition celebrates the best of what area members have collected over the last 50 years. The pieces on display range from the earliest masters of printmaking to contemporary artists employing a diverse array of technological advances. But regardless of the media, the age of the piece, or who created it, these works are among the owners' most cherished and valued possessions. But the relationship between owner and art work is not a one-way street. It must be considered a symbiotic one since artists continually offer musings about their world, and like good novels their works allow the owner tremendous avenues for imagining. Another component of the 50th anniversary exhibition will be a panel discussion on Sunday, August 2. Entitled **Reflections on the World of Prints: Past, Present, and Future**, it will run from 12:30 to 3:30 p.m. Half of the time will be for the discussion, and the other half will be to celebrate with sparkling wine and cake.

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To learn more about Washington Print Club events and the 50th anniversary, please go to info@washintonprintclub.org. You can also follow us on Facebook.



Print Club members arrive at Anderson House for the 50th anniversary members' reception and business meeting.



A few of the founding members reminisce about old times.

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The **deadline** for the next Newsletter
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Please send your submissions to:

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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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