



International Print Collectors' Societies Newsletter

Vol. XII, No. 2

July 2015

From the Editor

Summer is well underway, and in this issue we look at another six months of exciting events and activities among our print collecting organizations.

As always, my enthusiasm for the print community overflows as I read each of the submissions contributed for the issue. Not only are our organizations providing opportunities for collectors to educate themselves about printmakers and printmaking techniques through lectures and tours, expand their collections, and explore past and current collecting practices, but we are actively investigating and contributing to preservation efforts for artwork, supporting living artists, and charting new courses to sustain our societies.

Regarding object care and preservation efforts, the members of the Rocky Mountain Print Collectors visited both the print study room and the art storage facility at the University of Denver's Hampden Art Study Center spurring conversations among members concerning their own plans and care for artworks in their collections. The Montreal Print Collectors' Society visited the Atelier Pomerleau/Chevalier a paper-conservation atelier hosted by Séverine Chevalier, a certified master conservator-restorer of cultural properties, specializing in graphic arts. And the Achenbach Graphic Arts Council raised funds to preserve approximately 170 Arnold Genthe photographs of the 1906 San Francisco earthquake.

In support of museum collections, the Print Society of the Nelson-Atkins Museum selected two lithographs by Hung Liu for donation to the museum. And AGAC contributed funds supporting the purchase of an Ed Ruscha drawing on paper for the Museums, which will be included in an exhibition next summer.

Contemporary artists highlighted the evening for the Print Club of New York as it held its annual Artists' Showcase, inviting 5 artists to present

and sell their work to the the Club, providing an opportunity to expand awareness of their work and presence in member collections. The Washington Print Club displayed prints by artist members at their annual meeting making available for purchase by club members through their website.

The Washington Print Club also found itself revisiting their longtime publication, *The Quarterly*. With a new editor and editorial committee restructuring underway, they've chosen to move forward with this new publication as *On Paper* for the future.

I'd also like to encourage you to read about what sounds like a very interesting talk given by Rosemarie Tovell for the Montreal Print Collectors' Society concerning a wartime project by members of the Group of Seven and the National Gallery of Canada of making silkscreen prints reproducing Canadian art.

Fall will be on the horizon shortly, along with the many eagerly anticipated print community events that come along with it. I look forward to both reading about and participating in another six months of engaging activities and sharing them with you.

Index	
From the Editor	p. 1
Letters	p. 3
Cleveland	p. 4
Denver	p. 5
Kansas City	p. 6
Montreal	p. 8
New York	p. 11
San Francisco	p. 13
Toronto	p. 15
Washington	p. 16
Ads	p. 18
Roster	p. 19

— Kimberly Brandt Henrikson,
IPCS Newsletter Editor 2015-
2016



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

The Print Club of Cleveland is preparing to celebrate the **31st Annual Fine Print Fair**, Cleveland's largest and most comprehensive exhibition of fine prints. The festivities begin Thursday, September 24, 2015 with an opening night benefit preview, "A Prints of a Party," then continue Friday, Saturday, and Sunday in the Ames Family Atrium at the Cleveland Museum of Art.

We look forward to welcoming fine art galleries from coast to coast, including THE ANNEX GALLERIES, Santa Rosa, California; CENTER STREET STUDIO, Milton, MA; DOLAN MAXWELL, Philadelphia, PA., PIA GALLA, New York, N.Y., CONRAD GRAEBER, Riderwood, MD; SUE OEHME, Steamboat Springs, CO; THE OLD PRINT SHOP, New York, New York; RYAN LEE, New York, New York; CARL SOLWAY GALLERY, Cincinnati, Ohio; Stuart and Stuart, Bloomfield Hills, MI; TANDEM PRESS, Madison, Wisconsin; VANDEB EDITIONS, Long Island, New York; THE VERNE GALLERY, Cleveland, Ohio; and ZANETTA EDITIONS, Sahwnee, KS.



All print collectors and print enthusiasts are welcome to come visit us in Cleveland for the 2015 Fine Print Fair, as it is a wonderful way to begin building a collection, augmenting an existing print collection, and learning about works on paper – and Cleveland is a great place to visit. **Dr. Jane Glaubinger**, Curator of Prints will be available all weekend to answer questions. If any IPCS members have questions about the Fine Print Fair or the Print Club of Cleveland, please contact Melissa Grannetino, mgrannetino@clevelandart.org or visit www.printclubofclub.org. We accept 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 2014 - 2015 RMPC Season began last fall with a packed crowd at the studio of Denver printmaker, **Leon Loughridge**. Leon demonstrated his technique of the reduction woodblock printmaking process followed by an opportunity for each attendee to practice their own printing skills. Members then adjourned for our standard, informal dinner party and much more print discussion.

The format of RPMC's early winter meeting has become a member favorite. We meet at a member's home for a casual buffet dinner and tour of the owner's collection. We then gather for a show and tell of new acquisitions or special prints in the collections of those members. The format allows for a wide variety of prints to be shared and always inspires lively discussions. This most recent meeting was held at the home of **Don and Nada Graves**. The Graves' collection, with its focus on artists and print makers of the Southwest, compliments the distinctive modern pueblo style architecture of their home. The evening began with stories about how they built their collection followed by a selection of prints brought by other members of work by artists/print makers who either lived or worked in Taos or Santa Fe, New Mexico.

Our third meeting was a special evening. Arrangements were made for our members to have a private tour of the new state of the art storage for the **University of Denver, Hampden Art Study Center**. The big treat of the event was the fact that our visit also included a visit to their print study room and the opportunity to view their extensive print collection. The evening was eye-opening for everyone and inspired conversations about the long-term plans and care of our own, individual collections.

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).

DATELINE: Kansas City, MO

by Susan Lawrence



The Print Society of The Nelson-Atkins Museum of Art

In January The Print Society went on its annual print crawl to view prints to be considered for our annual gift to the museum. We visited Gallerie Karl Oscar, American Legacy Gallery, Sherry Leedy Gallery, and Todd Wiener Gallery.

Also in January we had our **“Show and Tell Salon”** where members have the opportunity to share a print from their collections and learn about what other members are collecting. Discussions included a variety of printmaking techniques, artists and art history, and personal approaches to collecting.

In February we held our annual **“Love of Art” luncheon** where Print Society members selected prints for donation to the museum. This year’s gift is two lithographs by Chinese/American artist, **Hung Liu**, entitled *Rice Bowl I* and *Rice Bowl, II* purchased from Sherry Leedy Gallery.



Rice Bowl, I, 2003

Rice Bowl, II, 2003

Hung Liu, Chinese/American, b. 1948, Publisher: Trillium Graphics, Color lithographs with Chine Colle on Coventry paper by Somerset, Gift of the Print Society of the Nelson-Atkins Museum of Art

Our March activity was a trip to Baker University in Baldwin, Kansas. We viewed the **Quayle Bible**

Collection of illuminated manuscripts and bibles from the 13th to the 20th centuries. We also visited the **Baker Art Collection**, where **Brett Knappe, Ph.D.**, discussed art on paper as we viewed a few special prints.

Also in March, in conjunction with the Print Department's exhibition of the full suite of **Giovanni Battista Piranesi's** *“Le Carceri d'Invenzione”*

prints, Print Society board member and art historian, **Dr. David McGee**, conducted a gallery conversation about Piranesi and Imaginative Spaces and a walk-through of the exhibition. This exhibition included works from the collection of the Nelson-Atkins Museum of Art, as well as prints on loan from Washington University, St. Louis and the Spencer Museum in Lawrence, Kansas.

And in April, continuing our study of Piranesi, collector **Scott Francis** gave a presentation about his interest in Piranesi and brought some examples from his collection for us to look at up close and

personal. We also viewed the video “*The Sound of the Carceri*” in which cellist YoYo Ma plays Bach and explores the deep relationship between the music and imaginary space while playing in computer generated re-creations of Piranesi's etchings.



Print Society members viewing the Olsen Collection

In May, Print Society members visited the home of **Jack and Georgia Olsen**, owners of American Legacy Gallery, who invited us to their home. We enjoyed viewing their extensive collection of prints, as well as paintings, sculpture, and pottery.

For up to date information about The Print Society of the Nelson-Atkins Museum of Art, please visit our webpage, <http://www.facebook.com/kansascityprintsociety>

You also can find detailed descriptions of our activities at our blog, <http://www.spotlightkcprint.blogspot.com/>

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

Montreal Print Collectors' Society

This season provided us with the rare chance, in February, to see the private collection of longtime MPCS members **Dr. Jonathan Meakins and Dr. Jacqueline McClaran** who graciously invited us into their home. Their celebrated collection of mostly 16th- and 17th-century Dutch and Flemish etchings has been exhibited at the Montreal Museum of Fine Arts. Dr. Jonathan Meakins, O.C., is former Head of Surgery at the Royal Victoria and MUHC Hospitals and is also directing the preservation and archiving of the Royal Vic's art and artifacts collection as the Vic moves house to the new Super Hospital. Our doctor hosts also take particular pleasure in medical prints that humorously poke fun at early-era quacks.

In March, **Atelier Pomerleau/Chevalier** welcomed us to their paper-conservation atelier. Séverine Chevalier is a certified master conservator-restorer of cultural properties, specializing in graphic arts, as conferred by l'Université Paris I- Panthéon Sorbonne. At the Bibliothèque et Archives nationales du Québec, she helps prepare exhibitions and is responsible for preventive conservation. Her colleague, Esther Pomerleau, is accredited by Techniques de muséologie du Collège Montmorency à Laval, and is employed at the Canadian Centre for Architecture as Principal Technician in Conservation. She is an expert in matting, preventive conservation, made to measure boxes, maquettes, storage and transport and



MPCS members visit the McClaran-Meakins Collection

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

assists the conservators in cleaning documents, analyzing the condition of works on paper and mounting exhibitions. The Atelier devotes 70 per cent of its time to private clients and 30 per cent to institutions.

On April 2, **Rosemarie Tovell**, curator of the Canadian Prints and Drawings Collection at the National Gallery of Canada, presented a talk on the silkscreens produced by members of the Group of Seven and the National Gallery of Canada (NGC). Rosemarie called the talk **Screen Wars—The Group of Seven and the Hijacking of a New Art Form** because “the NGC was trying to both promote the medium as high class reproductive art as well as a medium for original art. It created all kinds of confusion which, to a certain extent, continues today”.

A.J. Casson had joined the Toronto printing firm Sampson Matthews Limited in 1926, eventually becoming art director in 1932 as well as Vice-President. Casson refined the silkscreen technique between 1931 and 1942. The process was cheap and so he and A.Y. Jackson, both members of the Group of Seven, initiated a wartime project that was at first administered by the Department of National Defense to hang silkscreen reproductions of Canadian art in military posts and administration offices around the world. Their aim was to strengthen Canadian identity and patriotism as well as establish a new audience for Canadian art. Recipients of the prints spread to include schools, libraries, banks, hospitals and government offices. In 1953 the National Gallery of Canada sponsored 89 silkscreens through Sampson Matthews which produced a catalogue. For this series, original paintings and gouaches were interpreted into silkscreens that for the most part flattened the image since details were eliminated in the “translation”.

Artists in the series included such names as Thoreau MacDonald, Clarence Gagnon, J.S. Hallam, Fritz Brandtner, Arthur Lismer, Milne, Morrice, etc. Subjects in the Sampson Matthews series ranged from the Canadian landscapes of The Group of Seven to scenes of the pulp and paper industry. Sampson Matthews closed up shop in 1977.

Are these silkscreens considered to be original works of art? The artists for the series handed their designs over to the printing company and did not see them again while they were being turned into silkscreens or sign off on the final product. Considering that the silkscreens were not signed, not editioned, not titled or dated, our speaker said that they are not considered original. Our speaker reminded us that the National Gallery of Canada was careful never to apply the word “original” to the serigraphs they issued in the series. Rather, they referred to them as “colour illustrations” after the paintings.

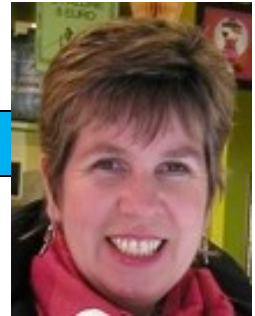
Despite the vague status of these silkscreens, some dealers today are making them available on the open market for up to \$5,000 each, giving them fake market values. A consortium has released an edition “certified” by them with signatures designating themselves as curators.

The value of the Sampson Matthews project silkscreens comes with the caveat “Buyer beware”.

Our June outing was a Trip to Val-David. We started off at the atelier of renowned Québec printmaker-draftsman-sculptor **René Derouin, O.C. and Chevalier of the Ordre national du Québec**, whose career of more than 50 years has rooted itself in this Laurentian community. His woodcut prints and installations are recognized by museums across North America and from Japan to Mexico (which awarded him the highest distinction to a foreign citizen). We then strolled over to **L’Atelier de l’île**, an artist-operated, contemporary print atelier founded in 1975 by Michel-Thomas Tremblay and celebrating its 40th anniversary this year. More about this outing in the next issue!

DATELINE: New York

by Gillian Greenhill Hannum



The Print Club of New York, Inc.

The Print Club of New York has announced a “changing of the guard,” with a new president taking the helm as of July 1, 2015. The Print Club Board has unanimously elected Kimberly Henrikson to succeed Mona Rubin, who is stepping down after five years of service. Already known to readers of the *IPCS Newsletter* as this publication’s Editor, Kim is in her eighth year of membership with the Print Club of New York and joined the Club’s Board of Directors in 2013. In 2012, she started working on the PCNY website and has been involved with the selection of artists for the annual Artists’ Showcase.

The spring season for the Print Club included three events. In early February, we enjoyed a guided tour of the **New York Public Library’s** exhibit, *Sublime: The Prints of J.M.W. Turner and Thomas Moran*, led by Curator of Prints **Madeleine Viljoen**. The exhibition was inspired by the Library’s remarkable collection of Turner prints. Viljoen got the idea to pair Philadelphia artist Thomas Moran’s work with Turner’s as Moran, best known as a painter of epic Western landscapes, initially trained as a printmaker and had owned Turner’s *Liber Studiorum* (1807 – 19), the centerpiece of the Turner portion of the exhibition. The exhibition provided an opportunity to understand Turner’s role as a printmaker and to explore some of the influences on him, as well as to see Moran’s work in lithography (including chromolithographs made from his watercolors to illustrate *The Yellowstone National Park, and the mountain regions of portions of Idaho, Nevada, Colorado and Utah* (Boston: Louis Prang and Company, 1876)). The book had a pinned spine that allowed for the removal and display of the plates and also featured an extensive text by Hayden, who led the Geological Survey for the U.S. government. The color was bold and shocked many viewers, making the influence of Turner all the more evident. The exhibit was rounded out with a selection of Moran’s etchings, set in the larger context of the “Etching Revival” of the late 19th century.

In March, members were treated to a special tour of **Robert Blackburn: Passages**, an exhibit organized by the David Driskell Center at the University of Maryland on view at **Kenkeleba House Gallery** in the East Village. We were fortunate to have as our guide **Curlee Raven**

Holton, Executive Director of the Driskell Center and friend and colleague of Bob Blackburn. The Robert Blackburn (1920-2003) retrospective covered the artist's 60 year evolution from draftsman to teacher and master printmaker. *Passages* was the first comprehensive exhibit dedicated to the artist and included over 70 prints and works on paper. The impressively wide range of style, subject and technique made abundantly clear just how prolific Blackburn was, giving ample recognition to his place in American art as more than a teacher and founder of the Robert Blackburn Printmaking Workshop (PMW). He was an important artist in his own right.



Curlee Raven Holton at Kenkeleba Gallery. Photo by Kay Deaux.

The final event of the Print Club year was our **Annual Meeting and Artists' Showcase**, held May 18 at the Society of Illustrators. Following a short business meeting, attention turned to the Showcase, one of the most popular events of the year. To summarize the process of selecting and inviting artists, committee members visit a number of print shops and studios looking at a lot of work. From those visits, a "short list" of artists are invited to submit an e-portfolio of their work, along with a c.v. and artist's statement. The committee then selects five presenters for the evening giving consideration to assembling a diverse group, representing different techniques, different stages in careers and different styles. Each artist is invited to present for five to seven minutes about his or her work and career, and then to bring work to display and sell. This year's Showcase featured **Steven Katz**, who does architectural etchings; **Emily Gui**, who works in cyanotype combining photography and drawing; **José Luis Ortiz Téllez**, who is especially interested in the three-dimensionality of paper and works with embossing and cast paper, as well as viscosity printing; **Nathan Catlin**, who mainly does woodcuts,

and some screen prints, inspired by folklore and narrative; and **Gregory Paquette**, who is best known for his drawing, but who has been experimenting for the past eight or nine years with etching and exploring how it differs from drawing.

Following the presentations, members were invited to go downstairs to speak with the artists directly and to look at and purchase the prints they had brought with them. Discussions were intense and sales were brisk.



Print Club Members looking at artists' portfolios at the Annual Artists' Showcase. Photo by Gillian Hannum.

DATELINE: San Francisco

by Cathie Hehman



Achenbach Graphic Arts Council

The Achenbach Graphic Arts Council (AGAC) had an enjoyable and busy 6 months. We started off the year contributing funds toward the purchase of **Ed Ruscha's *Busted Glass***, 2014, a drawing on paper. AGAC's contribution supplemented funds available from the AFGA endowment fund for acquisitions. We are pleased that *Busted Glass* will be featured in the exhibition *Ed Ruscha and the American West*, being organized by Karin Breuer for an opening in Summer 2016.

In addition we raised the funds to preserve a group of approximately 170 photographic images depicting the aftermath of the 1906 San Francisco earthquake and fire. These images were taken by **Arnold Genthe** (1869–1942), one of the foremost photographers of the time. Comprising the most complete collection of what is regarded to be the best photographic record of the event, the images were acquired by the Museums in 1943.



Arnold Genthe Cellulose nitrate negative photo

In January AGAC members enjoyed a docent-led tour of **Keith Haring: *The Political Line*** at the **de Young**. Members were also invited to the **Gregory Lind Gallery**, San Francisco, to view ***Off the Shelf: Mass-Market Multiples***. The show featured works from the collection of AGAC members Larry Banka and Judith Gordon. Larry met with attendees.

Members visited **Crown Point Press** to view and discuss their exhibition *Eight New Etchings* by Bay Area legend **Wayne Theibaud**. The artist first produced works at Crown Point in 1964, and this recently published series represents the 18th time he has worked with the Press. It's an historic milestone! We also learned about ***What's in a Line?***, a group show drawing on works published over the years by Crown Point. Sol Lewitt, Anish Kapoor, Julie Mehretu, and Nathan Oliveira were the

featured artists. The selections allowed us to compare and contrast the line-based techniques demonstrated by the group.

In March AGAC members visited the **Museum of the African Diaspora** to view and discuss ***The Art of Elizabeth Catlett: Selections from the Collection of Samella Lewis***. Also in March a seminar on ***The Etching in Baroque Rome*** was held to study examples drawn from the Achenbach's important holdings of etchings produced in 17th-century Rome by Italian and French artists. While in the Papal capital, Baroque-era painters such as Pietro Testa, Salvator Rosa, and Claude Lorrain turned to the graphic medium to bring their inventions and artistic fantasies to a broader audience. The seminar was led by **Morten Steen Hansen**, AGAC Board member and Assistant Professor of Art and Art History, Stanford University. Morten's research interests lie in 14th- to 18th-century European art, with a focus on Italy.

Karin Breuer, curator, and fellow AGAC members had the pleasure of visiting the **Anderson Collection Museum** and were given a tour by Jason Linetzky, Director at the Anderson Collection. We then visited the Anderson's residence for a tour of their home. A very special treat.

We had a tour of "***Mildred Howard: Spirit and Matter***" at the **Richmond Art Center** led by AGAC member Jan Wurm, the curator of the show. Mildred Howard is a nationally recognized Bay Area artist, and the exhibition surveyed four decades of her work.

In May AGAC member and Asian Art docent Jane Lurie took us on the tour of ***Japan's "floating world"*** at the **Asian Museum of Art** in San Francisco. In Edo Period Japan (1615-1868), the "floating world" was a phrase that referred to both the pleasure quarters in major cities and a pleasure-seeking way of life. The most famous of these pleasure quarters was the Yoshiwara—a walled and moated district in Edo (present-day Tokyo) where one could abandon the rigors of daily life in pursuit of sensual delights. The exhibit consisted of "...60+ works of art, including paintings, woodblock prints and kimonos, and featuring a spectacular 58-foot painted scroll by Hishikawa Moronobu (d. 1694)."

Members visited artist **Herlinde Spahr's** personal studio to learn about traditional and non-traditional techniques in lithography. Spahr is represented in the AFGA collection, and is an AGAC member.

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

For information about Art Travel Trips, contact AGAC Travel Chair Ann Dawson, (amdeda3@yahoo.com).

DATELINE: Toronto

by Martha Handley

The Master Print and Drawing Society of Ontario

No submission this month.

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

The Washington Print Club

The Washington Print Club turned 51 this year. It now enters the second half-century of its existence full of vim and vigor having been energized by the fabulous success of its 50th anniversary programs. The exhibition of member prints and the related gallery tour and public symposium were all popular and critical successes.

The focus of the first half year's series of educational programs continues to be as varied and diverse as the membership. Among them was a visit to the home of a collector of the works of **Theodore Roussel**, a French born English painter and graphic artist; a talk about collages from the artist **Judy Jenks** at her studio; a curator led tour of a **Kara Walker** print exhibition at the **University of Maryland**; a discussion of 20th century American architectural prints at the **National Building Museum**; and, a look at metal point drawings from Leonardo to Jasper Johns at the **National Gallery of Art**.

The one bump in an otherwise upbeat time was the loss of the Club's long-time and innovative editor of its publication, *The Quarterly*. The loss was an unhappy occurrence and it occasioned a lot of discussion about the nature of the publication and its ultimate future. Fortunately, a board member graciously agreed to assume the editorial position and is in the process of restructuring the editorial committee and thinking about a redesign of the publication. After discussion among the board, it was decided to name the new publication ***On Paper***.

This year's **annual members' reception and business meeting** was held on Saturday, May 23. It was a spectacular success, with a record number of attendees celebrating past achievements and eagerly looking forward to future public programs and exhibitions. A catered affair, it took place once again 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 to the Society for use as their permanent headquarters.

The annual meeting was noticeably enhanced by the display of prints created by various artist members. All of them are available for purchase through the WPC web site to those who join at the Collector Level. Four new board members were unanimously elected by the members in attendance. However, three long-time and very valued board members retired as well.

Additionally, a very touching and heartfelt tribute was paid to **Jane Haslem** on her retirement as a commercial art dealer. A longtime fixture on the Washington arts scene she operated a gallery between 1969 and 2015. She also is chief executive officer of **Artline. com**, an interactive online gallery involving 675 art dealers and more than 1000 artists. In addition, she championed artists who were responsible for reviving printmaking in the United States after World War II. And, finally, she is a long time advisor to the Washington Print Club. Words of praise, thanks, and commendation were expressed by artists, collectors, and institutional leaders.

To learn more about Washington Print Club and to view photographs of this year's annual meeting, please go to www.washingtonprintclub.org. You also can follow us on Facebook.

Past Editors

Diane Stupay

The Print Club of Cleveland

Gillian Greenhill Hannum

The Print Club of New York

Heather Solomon-Bowden

Montreal Print Collectors' Society

Barbara Goldsmith

*The Forum for Prints, Drawings
and Photographs
of the Detroit Institute of Art*

Justin Rogers

*The Print Society of the Nelson-Atkins
Museum of Arts,
Kansas City*

The **deadline** for the next Newsletter
(January 2016) is December 1, 2015.
Please send your submissions to:

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IPCS Newsletter Vol. XII, No. 1

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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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