



International Print Collectors' Societies Newsletter

Vol. XIV, No. 2

July 2017

From the Editor

In this issue we welcome a new collecting group -- the Des Moines Art Center Print Club. Catherine Dreiss will be contributing the updates on their behalf. Already, Catherine has written a Letter to the Editor containing a generous offer as well as posing some thoughtful questions. Please do extend the conversation to your respective collecting societies.

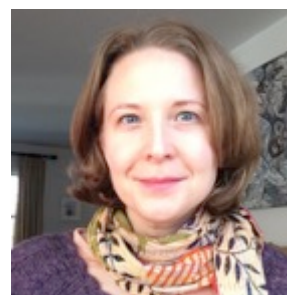
Among the updates, some member groups have visited collections in the collector's home, a rather unique opportunity. Artwork viewed in a home setting varies greatly from seeing it on the white walls of a gallery or museum. May we all be supportive of our peer collectors and support them in sharing their art with their communities.

It comes as no surprise to see many outstanding prints identified as purchases for institutional collections as well as commissioned member prints. The choice of artist or gift decision reflects the mission and goals of the society or group involved. Based on the artworks and artists noted in this issue, it is encouraging to see the diversity among both the artists and image content. They recognize talent and demonstrate respect for including multiple voices and perspectives.

Finally, I have a corrections from the previous issue: In my previous letter From the Editor, I incorrectly referenced the Wendy Simon Scholarship as an initiative of the MCPS when it is actually Irwin Browns representing Wendy's estate. Additionally, the MCPS update indicated the birthplace of Gyrth Russell as Halifax when it was actually Dartmouth.

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—Kimberly Brandt Henrikson,
IPCS Newsletter Editor 2016-2017



Letters to the Editor

Letter to the editor:

One of the key benefits of membership in the Des Moines Art Center Print Club is the opportunity to purchase our annual Commissioned Print. Over the years, we have sold out many editions, financially contributing to our success in creating valuable programming and support of the print-collecting activities of the Des Moines Art Center.

Generally, the prints are available to members only for a short time at a membership price. Then they're available to the general public at a non-member price. The size of our editions range from 50 – 75 prints. I am sure that many groups like ours have similar programs.

In spite of our success, we have several prints that remain in inventory. For example, we have a beautiful multi-color woodcut by Endi Poskovic which was printed in an edition of 75, as opposed to our typical 60. Perhaps your print-collecting group has a similar issue: an inventory of unsold commissioned prints that are still looking for homes in good collections? Why not offer those prints to members of other print collecting societies?

We would like to offer members of our peer groups in IPCS the opportunity to purchase Des Moines Art Center Print Club Commissioned prints at a special print collecting society discount, which would match our current member discount. The one exception to this would be the 2016 print, *The Artist's Father* by Glenn Brown. These include prints by Enrique Chagoya, Phyllida Barlow, Dario Robleto, and more. To see which prints are available, please visit www.desmoinesartcenter.org/join-give/member-groups/print-club.

To order, please mention IPCS in your order to receive the special price. Shipping and handling fees will apply and will be calculated at the time of your order. We are limiting this promotion to 2017 and will evaluate its success to see if it should continue.

Do you think this is a good idea? Do you have prints you would like to offer to your peer groups' members? We look forward to seeing what is available – maybe the prints will find homes in collections here in Des Moines!

Thank you,

Catherine Dreiss

President

Des Moines Art Center Print Club

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 Samantha Mishne**

The Print Club of Cleveland



Fun Fact: The Print Club of Cleveland was founded on December 19, 1919. At that time there were two classes of members: annual members and artist members. Annual members contributed \$25.00 and a professional artist contributed \$10.00. Prior to the establishment of the club the Cleveland Museum of Art's collection totalled 111 prints.

This winter The Print Club unanimously approved the club's revised code of regulations, our annual meeting will now be held in August in the Gartner Auditorium at the Cleveland Museum of Art. **Richard Pasquarelli** will discuss his 2017, presentation print. If you are in Cleveland check out the 1947, Print Club of Cleveland commissioned Salvador Dali print published by the club and on display in the Museum's Ingalls Library. The saga of its creation includes first drafts, damaged plates, conflicting projects, and misplaced shipments. The exhibition features the cancelled plate.



Members **Carole** and **Chuck Rosenblatt** hosted a look and learn in their home to share their splendid collection of late 19th and early 20th century American and European prints. So many members wanted to attend they hosted another event.

Print from cancelled plate - Salvador Dali, *Saint George and the Dragon*, 1947



Members attending event at home of Carole and Chuck Rosenblatt

In February over 30 members enjoyed a Walk Talk of Pure Color: Pastels from the Cleveland Museum of Art lead by Chief Curator **Heather Lemonedes** followed by a reception with food and wine. In early March, **James Wehn**, a Mellon Fellow, led 40 members on a tour of the galleries to discuss the latest rotation of prints from the Cleveland Museums of Arts permanent collection. The same evening, **Sinead Vilbar**, Curator of Japanese Art, led a discussion of Japanese prints. This event was followed by a reception with food and wine. If that was not enough, 50 members attended the Walk Talk of Cutting Edge: Modern Prints from Atelier 17 with curator **Mark Cole** which was also followed by a reception. Print club member **Tom Roese** lead a tour of the Salon Shows at the Nicholson B. White Gallery at St. Paul's Church on Fairmount which was followed by a dinner at Nighttown.

We have many upcoming events if you should find yourself in Cleveland or wish to join the print club. June 4th we will be hosting an afternoon tea to welcome **Emily Peters**, the new curator of Prints and Drawing at the home of **David** and **Ann Lavelle**. Our Print Fair held in the large atrium of the Cleveland Museum of Art begins with a preview party the evening of September 14, will take place Friday, September 15th-Sunday, September 17th. The Fine Print Fair features 14 dealers from Cleveland and elsewhere. Admission to the fair is free. For additional information about the fair or the preview party, contact Misty Sager, msager@clevelandart.org or see the club's website.

Many Club programs are open to visitors and we invite you to look at our website, printclubcleveland.org for details about our activities.

DATELINE: Des Moines, Iowa

by Catherine Dreiss

Des Moines Art Center Print Club

Greetings from the heartland!

Because this is the first time that the Des Moines Art Center Print Club has participated in the ICPS Newsletter, we'd like to introduce ourselves. The Print Club was founded in 1981 and encourages the study and appreciation of fine prints and supports the print activities and collections of the Des Moines Art Center. We have over 200 members at various levels and an active programming calendar.

We support the Art Center in several ways. The money we raise through membership dues and the sale of our annual Commissioned Print is allocated towards educational programming and exhibition support. In addition, during our annual meeting at the end of May, we vote on a Gift Print to be presented to the Art Center's acquisition committee. Examples of past Gift Prints include works by Tara Donovan, Damien Hirst, Rockwell Kent, Kerry James Marshall, and Catherine Opie. During the meeting, members also select a work on paper from the permanent collection to receive conservation.

During this year's **annual meeting**, the members choose **Grayson Perry's** etching, *Animal Spirit*, as the 2017 Gift Print, and **Henri de Toulouse-Lautrec's** lithograph, *Anna Held*, to receive conservation.



Grayson Perry *Animal Spirit*, 2016 - Color etching, 25 x 30 5/8 inches, Edition of 68



Henri de Toulouse-Lautrec, *Anna Held*, from "Treize Lithographies", 1898

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

Print Club members have exclusive access to terrific programming that is both educational and fun. We love workshops and panel discussions that educate us on print processes, paper preservation, identifying conservation issues, sneak peaks into the Art Center's flat files, and even on-demand lectures from the curatorial staff. We adore potlucks and parties in members' homes so we share our own personal collections. We have field trips to cities near and far - and welcome guests from other print clubs too! Another great benefit of membership is the opportunity to purchase the annual, limited edition Commissioned Print before the general public at a discounted price. Artists who have contributed to past annual Commissioned Prints include Enrique Chagoya, Ann Hamilton, Laurel Narkedate, Jaume Pensa, Martin Puryear, and Will Mentor. In 2016, the Commissioned Print was a beautiful line etching by **Glenn Brown**, printed by Paragon Press in London. We look forward to this year's print, an etching by **Clarence Morgan** to be printed by High Point Press in Minneapolis.



Glenn Brown, *The Artist's Father*, 2016,
Etching, 10.25 x 8.33 inches, Edition of 60

The 2017-2018 season will be full. Already our programming calendar is jam-packed with some exciting events. These include a field trip to Kansas City and a visit to Des Moines from **Caledonia Curry**, also known as **Swoon**. We look forward to learning more about our fellow Print Societies and perhaps even some future collaborations.

You can learn more about us by [visiting this webpage](#) and by [following us on Facebook](#).

DATELINE: Kansas City, MO**by Susan Lawrence**

The Print Society of The Nelson-Atkins Museum of Art

This year is proving to be a very busy one for the Print Society of The Nelson-Atkins Museum of Art. We started off the year in January with a visit to the campus art gallery at the **Kansas City Kansas Community College**, hosted by Curtis Smith. We viewed the exhibit, **“Visions in Monochrome,”** works from the permanent collection of The Albrecht Kemper Museum of Art in St. Joseph, Missouri. This exhibit was comprised of pieces that exclusively utilize black, white, and grayscale without regard to genre, subject or medium in the hope that viewers will consider the world in entirely new ways. It will be on view in an expanded version at the Albrecht-Kemper from November 17, 2017 through January 7, 2018.

In February we had our **“Love of Art” luncheon** where members selected the print *Dark Reign* by **Norman Akers** for our **annual gift** to the Nelson-Atkins. An enrolled member of the Osage tribe, the art of Norman Akers (b. Fairfax, OK) focuses on “concerns regarding removal, disturbance, and the struggle to reclaim cultural context.” Figures from Osage mythology like the pelican and crow interact with colonial figures in Akers’ distinct form of storytelling. The map, used as background in many of Akers’ works, “defines boundaries and landmarks of the place we identify as home,” leading one to question how exactly these boundaries are defined and by whom. His most recent prints, including *Dark Reign*, explore the idea of “the other” and terms like “alien” or “immigrant”—particularly relevant issues in today’s social climate.



Norman Akers, *Dark Reign*, 2014,
Lithograph, 20 ¾ x 16 ½ inches, Printed
by the artist

Akers has exhibited nationally in venues including the C. N. Gorman Museum at the University of California, Davis; the National Museum of the American Indian in Washington, D.C.; and the Katonah Museum of Art, Katonah, NY, among others. The artist holds a BFA from Kansas City Art Institute, Kansas City, MO (1982) and an MFA from University of Illinois, Urbana-Champaign, IL (1991). Akers currently lives and works in Lawrence, KS.

In addition to the members' purchase, the **Print Society Board** voted to **purchase** the print *Wallowa Memory* by **Kay WalkingStick** for the museum. Born to Scottish-Irish and Cherokee ancestry, Kay WalkingStick (b. 1935, Syracuse, NY) uses her art to speak to her multiracialism, but also to create a sense of harmony. Balancing between naturalism and geometric abstraction, WalkingStick aims to, in her own words, “glorify our land and honor those people who first lived upon it.” *Wallowa Memory*, one of her many landscapes of the Wallowa Valley in Oregon, references the Nez Perce tribe who actively resisted American rule before ultimately being expelled from their land. The three rhomboid shapes from Nez Perce design and the vibrant red and golden bands evoke the “long-term memory” of the valley.



Kay WalkingStick, *Wallowa Memory*, four-color lithograph on Rives BFK white, 17 x 30 inches, Edition of 16, Collaborating printer Frank Janzen, Tamarind Master Printer

Kay WalkingStick has shown nationally in venues including the National Museum of the American Indian, Washington, D.C.; the Heard Museum in Phoenix; the Montclair Museum of Art, in Montclair, NJ; and the Eiteljorg Museum of American Indians and Western Art in Indianapolis, among others. The artist holds a BFA from Arcadia University, Glenside, PA (1959) and an MFA from Pratt Institute, Brooklyn, NY (1975). WalkingStick currently lives and works in Easton, PA.

In March we were treated to a studio visit with **Doug Osa**. Doug Osa is a member of the Print Society and is an accomplished artist whose paintings and etchings have been collected since the mid-1980's. His work has been included in many solo, group and juried exhibitions and has received awards from the American Artists' Professional League and the Allied Artists of America. His paintings and prints are also included in notable public, private, and institutional collections nationwide and have been the subject of articles in *Southwest Art Magazine*, *The Artist's Magazine*, and several books. Also in March, we took a trip to the **Salina Art Center**, Salina, Kansas, where **Mike Lyon** gave us a tour of his exhibition, “The XYZ's of Post-Digital Gesture: Drawings and Prints by Mike Lyon”.

Mike Lyon's work is not digital art. Lyon is a pioneering figure in the emergent field of post-digital printmaking and graphics. (The first major study of the subject, Paul Cantanese's and Angela Geary's *Post Digital Printmaking: CNC, Traditional and Hybrid Techniques*, was published in 2012 and devotes an entire chapter to Lyon.) Combining traditional art materials and techniques with automated machine tools and digital technology from the real of industrial manufacturing, Lyon has developed innovative processes for making his images. Although the path along which his visual ideas travel from conception to realization is strikingly inventive the materials and techniques he uses to realize their final form are centuries old. Lyon's pictures are made with ink and paper,

printed from wood blocks and copper plates, or drawn with a pen. They are not output from inkjet printers, displayed on monitors or projected on screens. It is his use of digital processes in the service of creating images wrought by analogue means that defines Lyon's work as post-digital.

As part of the Print Society's visit to the Salina Art Center we had the opportunity to spend some time at the **Salina Art Center Warehouse** to learn about their paper making initiative. Their program reaches out to the community to offer the experience of paper making as part of a healing and meditative process.

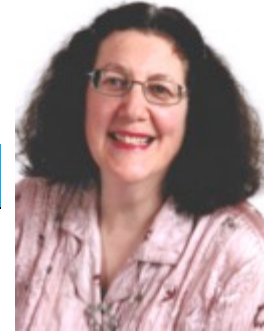
We also had a very full and interesting April. As part of the museum's monthly Third Thursday program, students from the Kansas City Art Institute had what they called "**Road Roller**," where they made giant wood cuts inspired by the exhibition "The 1930s in Prints: A Gift to Kansas City from the Woodcut Society" and printed in the street by a steam roller. It was exciting to see the innovation and enthusiasm of these students. In conjunction with the Nelson-Atkins' exhibition, "The 1930s in Prints: A Gift to Kansas City from the Woodcut Society," **Marilyn Carbonell**, Head of Library Services and **Katelyn Crawford**, Assistant Curator of American Art, had a conversation about the library's expansive collection of resources related to Kansas City's print community in the 1930s. They explored Society founder Alfred Fowler's relationship with print collector John Bender, and Bender's continuing legacy in the library. Examples of reference works and publications were displayed and a reading list of resources for print research was distributed. Then Print Society members joined Katelyn Crawford for an in-depth tour of the exhibition.

And later in April we spent a day in Lawrence, Kansas. After a delightful lunch, we visited the remodeled **Spencer Museum of Art** on the campus of the University of Kansas. **Kate Meyer**, curator of works on paper, showed us some of the highlights of their print collection in the museum's new Steven H. Goddard Study Center. In addition, we viewed the exhibition "**A Wry Eye: Witty, Sardonic, and Ironic work by Contemporary Printmakers**" that included prints by Jim Dine, Kikki Smith, Joyce Treiman, and William Wiley. Later in the afternoon we were treated to a reception at the home of Print Society Vice President **David McGee** and his wife **Roxie**.

Our May program was a tour of **Oak Street Mansion**, a large old house in Kansas City that has been converted into an art hotel, where each room has a unique, art-related theme. The owners, Roland and Marcia Sabates, are passionate collectors and Roland is the author of *The Life and Art of Charles A. Wilimovsky: Forgotten Master*. He pulled some exciting works from their collection for our visit.

Our **annual meeting** was held in June where we socialized with other members and heard about our past successes and future events.

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

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

Montreal Print Collectors' Society

Following our 33rd annual MPCS holiday celebrations, we made a February visit to **La Galerie Éric Devlin**. There, we heard the gallerist's account of Paris' **L'atelier Lacourière et Frélaut** that was founded in 1929. Until its closure in 2008, artists from around the world met there to work and network, producing some of the 20th Century's most beautiful prints and artist's books, including Picasso's *Vollard Suite*. Among the Montréal artists who created at its presses were Pierre-Louis Bougie (from 1979 to 1993) whose large format prints are on view at Devlin's. He invited Swiss artist Martin Müller-Reinhart and French printmaker Xavier Marange, both of whom he befriended at the atelier, to Montréal where they influenced this city's Atelier Circulaire. La Galerie Éric Devlin editioned 674 copper plate prints engraved by Martin Müller-Reinhart.



The MPCS visits Galerie Éric Devlin.
Claude Allen photo

In March, **Dr. Sonia Del Re**, Associate Curator, European, American and Asian Prints and Drawings, National Gallery of Canada spoke on ***Labour of Love: Marc Chagall's Daphnis & Chloé***. The lecture was generously hosted by The Montreal Museum of Fine Arts, timed in tandem with its major exhibition *Chagall—Colour and Music*. Chagall's masterful lithographic suite *Daphnis & Chloé* features the semi-erotic idylls of goatherd Daphnis and his shepherdess love Chloé. The 42 lithographs along with the text attributed to the 2nd Century Greek poet Longus, were realized for a livre d'artiste published by Tériade in 1952. Chagall's trips to Greece in 1952 and 1954 prompted his discovery of the light, hues and landscapes that influenced the works. Each of the lithographs, produced over a span of four years, had up to 25 different colours that required an equal number of stones. Chagall worked with master printer Charles Sorlier of the Atelier Mourlot livre d'artiste. There were about 275 copies printed and according to Sonia, if one were to come up for sale the value would be in the half million-dollar range.

On a sad note in March, longtime MPCS member **Dr. Sean Buller Murphy** passed away from Alzheimer's disease. An ophthalmologist, McGill professor emeritus, watercolorist and author of *Dare to Draw* (2010), he was the only child of printmakers John J.A. Murphy (1888-1967) and Cecil T. Buller (1888-1973). Dr. Murphy was an Honorary

President of the Montreal Museum of Fine Arts and had served there actively for many years. We also lost **George Aikins**, founder of Agmont Mills Co. Ltd. and a sculptor in his spare time, who passed away in February.

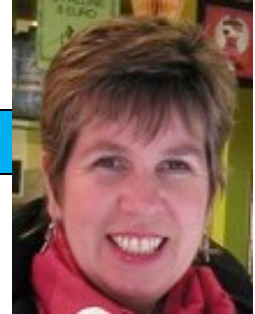
April saw us celebrating the print oeuvre of **Rembrandt van Rijn** with film clips of curators, experts and travel mavens. Our own **Irwin Browns** shared his experiences chasing Rembrandt prints across the international market. In May, **Picasso and the Suite Vollard: Myths and Dreams** was our topic with **Diana Nemiroff**, Adjunct Professor of Art History and former senior curator at the National Gallery of Canada (1990-2005). Our speaker led us through the creative corridors of Picasso's imagination that he navigated while creating his famous *Vollard Suite*. Picasso's protagonist, a bearded sculptor evolved into a sexually aggressive minotaur that became progressively blind and impotent. The artist's relationships with women affected the portrayal and marked one of his most successful etching series that was created in the 1930s, released in the '50s and remains popular to this day.



Portraits that Rembrandt etched of himself and of Saskia are at the core of the collection built by Irwin Browns.
Heather Solomon-Bowden photo

To close the season, we dined at the **University Club of Montreal** and toured their impressive art collection with **Professor Sandra Paikowsky** and **Julia Kempis**. Founded in 1907, the Club is a hub for the city's university graduates, where men and women from business, academics and other professions find a home away from home.

We wish all IPCS members a wonderful summer of relaxation and new print finds!

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

The Print Club of New York, Inc.

PCNY's 2017 programming began with a guided tour of **The Morgan Library's** exhibition "**Word and Image: Martin Luther's Reformation**" with **John McQuillen**, Assistant Curator of Printed Books and Binding. It was followed in February with an exhibition talk for "**Oleg Vassiliev: Metro Series & Selected Works on Paper from the Kolodzei Art Foundation**" at the **Harriman Institute at Columbia University**. The exhibition featured linocuts from the late 1950s and early 1960s and selected drawings and collages by prominent Russian-American artist Oleg Vassiliev (1931-2013). Attendees listened to an exhibition talk by PCNY member **Natalia Kolodzei** discussing works in the exhibition as well as a history of Russian print making.

In April, **The Old Print Shop** and **Robert Newman** welcomed members of PCNY for a private showing of their exhibition "**WWI at 100**" featuring WWI posters, prints and drawings. Some were created during the war as motivational propaganda while others were created after the war based on memories of the events. Among those artists creating work after the war, Edward Hagedorn waited until the start of WWII to begin. Additional prints related to WWII and the Vietnam War were displayed on the upper floor.

Closing out the membership year, members and guests of the Print Club assembled at The Society of Illustrators on May 22, for the Club's **annual meeting** and the always-popular **Artists' Showcase**. The Showcase committee visited the Robert Blackburn Printmaking Workshop, the Center for Contemporary Printmaking in Norwalk, CT, the LeRoy Neiman Center at Columbia University and Manhattan Graphics Center in search of talent. From



Artists Franco Marinai, Steve West, Willian Waitzman, Claudia Cron and Joe Owczarek. Photo by Gillian Hannum

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

these were selected the five artists whose work was being featured at our 2017 Showcase.

The first artist to speak was **William Waitzman**, a printmaker, painter and illustrator. He mainly makes silkscreens. We found him at Manhattan Graphics. Waitzman holds a BFA from Parsons and made his first silkscreen just nine years ago at Manhattan Graphics. He mainly does landscapes. Waitzman demonstrated how he makes a drawing for each color/layer of his image. He draws on translucent vellum, which allows him to then transfer the images to the screen. To create a lot of texture, the artist usually has 10 – 20 layers. He uses a light box to compose his final image. Waitzman likes the way silkscreen combines drawing and painting; prints evolve as he works. He generally does editions of 10 to 20 prints, printing one color at a time moving from the background to the foreground. He noted that what he tries to do is capture the essence and peace of nature.

Joe Owczarek was born in Cleveland and studied art and architecture at Miami University of Ohio. He came to New York after a stint in the military and has been here ever since. He studied with Kathy Caraccio and George Nama, the latter helping to solidify his love of etching. He now prints at Blackburn and makes soft-ground etchings. A registered architect, Owczarek's subject matter, not surprisingly, focuses on buildings and parts of buildings; for example, he showed us a view of a corner of the Guggenheim Museum looking south. He also had a lovely view of Venice with gondola posts silhouetted in the foreground. He likes to work small, with most of his pieces being 4" x 4" or 6" x 6". He is especially drawn to dusk and likes asymmetry. One technique he has used involves utilizing a sponge to create texture on the plate. The industrial architecture of Cleveland has been a subject, as in *The Flats – Mills Cleveland II* from 1998 with its wonderful black patterns of steel bridges and industrial structures. He also makes still life etchings, as in *Compote Lemons II* of 2011.

The next artist, **Steve West**, specializes in pronto plate (or polyester plate) lithography. West recently had a show at the Tesla Manhattan showroom. He came to New York in 1981 and worked at Leo Castelli Gallery, where he met the "giants" of 20th century art. Pronto plate involves using a plastic plate and oil-based inks. West noted that the process is exciting because you don't quite know what your image is going to look like until it is done. As he describes the process, "it begins by capturing images on my phone, downloading them to Light Room, developing and exporting them to Photoshop. Starting the project with a digital image and ending with a classic lithograph print allows continuity in my artistic endeavor."

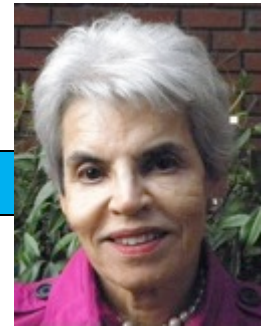
Claudia Cron was born in England and raised in Connecticut. She studied at Maryland Institute of Art for a year, then at Parsons and worked for a time as an actor before returning to art. A class at Anderson Ranch led her to try printmaking. She began with etching but found it too slow, so she went on to collograph. She now works from photos she takes on her iPhone. She turns them into Xeroxes, wets the Xerox and rubs gum Arabic into it then runs it through the press. She uses special cotton paper from India. Living along the Connecticut River, she is especially captivated by the landscape around her. She prints at the Center for Contemporary Printmaking in Norwalk, Connecticut.

Franco Marinai was born and raised in Florence, Italy. He holds a PhD in Political Science from Italy and came to the U.S. in the late 1970s as an academic. He became an experimental filmmaker and won several grants from New York Foundation for the Arts (NYFA). Marinai said he has worked in many print forms but would focus his comments for the Showcase on mezzotint – the “art of darkness.” He started by showing a clip from one of his films, which involve a lot of experimental handwork (scratching, punching, etc.) on the film surface. Thinking of film as an object led him to become interested in photogravure. He used his second NYFA fellowship to buy an etching press and then took a mezzotint class with Carol Wax. He likes the tactility of mezzotint, which is more forgiving than photogravure, so mezzotint has become his medium of choice.

With the completion of the presentation, Club members and artists repaired to the lower level of the Society of Illustrators, where each artist had a table with work laid out for members to view and purchase. Business was brisk, and it is clear why the annual Artists’ Showcase is one of the Print Club season’s most popular events!



Artists’ Tables at the Showcase Event at the Society of Illustrators. Photo by Gillian Hannum

DATELINE: San Francisco**by Cathie Hehman**

Achenbach Graphic Arts Council

Our year began with a docent tour of the *Rama Epic* at the **Asian Art Museum** in San Francisco by one of our Board members, **Jane Lurie**. This exhibition invited visitors to explore the personalities and perspectives of four main characters: Rama, his wife Sita, Rama's faithful monkey lieutenant Hanuman and the 10-headed demon king, Ravana. Spanning the ancient to the contemporary, this major international survey of 135 artworks captured the epic in a new light.

In January we were invited to view *The Human Form*, a sweeping exploration of the human figure from the early 20th century to today at an opening reception in the



AGAC members at Berggruen Gallery

Berggruen Gallery's new space. This exhibit looked at the formal and conceptual ways that artists have approached the representation of the figure. Later the Berggruen Gallery held a private tour and reception for AGAC members.

In addition AGAC members were invited to join our curators, **Jill D'Alessandro**, Curator of Costume and Textile Arts, and **Colleen Terry**, Assistant Curator, Achenbach Foundation for Graphic Art, at the **UNTITLED art fair** as they introduced *Summer of Love: Art, Fashion and Rock & Roll*. The show opened at the de Young April 8 and will run through August 20, 2017. It features a wide array of iconic rock posters, period photographs, interactive music and light shows,

“out-of-this-world” clothing and avant-garde films. This exhibition celebrates San Francisco's rebellious and colorful counterculture that blossomed in the years around 1967.

For our members, Achenbach Collection's Specialist **Steve Woodall** organized a lecture series, *Word and Image: A Survey of Artists' Books*. It took a close look at treasures of the Reva and David Logan Collection of Illustrated Books. The series consisted of eight lectures organized around the Legion's 2001 exhibition of works in the Logan Collection. The classes proceeded chronologically, beginning with some of the earliest books and

ending with contemporary works. Guest speakers were drawn from the rich Bay Area book community of artists, artisans, publishers, curators and educators.

February began with a **Board retreat** to discuss our goals and come up with ideas on how to achieve them as we go forward. We were also invited to a private home to enjoy a beautiful collection of works by the Japanese American artist, **Yasuo Kuniyoshi**, and many other works of art on paper.



February home tour following Board retreat

In March our group was invited to visit the opening reception of the exhibition, ***Dialogues in Drawing***, at the **Jenkins Johnson Gallery** in San Francisco. Curated by Natasha Becker, *Dialogues in Drawing* featured world-renowned artists, including Damali Abrams, Ruby Onyinyechi Amanze, Amy Cutler, Donna Dennis, Torkwase Dyson, Anna Gudmundsdottir, Kenyatta A.C. Hinkle, Rosemary Mayer, Toyin Ojih Odutola, Ebony G. Patterson, Adrian Piper, Tracey Rose, Alison Saar, Simone Shubuck, Shinique Smith, Samantha Vernon and Saya Woolfalk.

Richmond Art center Curator, **Jan Wurm**, led AGAC members on a tour of ***MAPPING THE UNCHARTED***, works by five artists that used physical maps as a point of departure for reconfiguring impressions of geography, politics, and visual language. This



exhibit had some never-before-seen prints from Magnolia Press by Mark Garnett and never-before-seen ink drawings of Lordy Rodriguez.

An opportunity for AGAC members to visit the **Minnesota Street Project** was made possible by one of our

Board members. Located in San Francisco's historic Dogpatch district, Minnesota Street Project, which opened in the spring of 2016, offers affordable and economically sustainable spaces for art galleries, artists and related nonprofits. Inhabiting three warehouses, the Project seeks to retain and strengthen San Francisco's contemporary art community in the short term, while developing an internationally recognized arts destination in the long term.

For more information regarding AGAC visit: (<http://deyoung.famsf.org/deyoung/collections/achenbach-foundation-graphic-arts>) for more information. The AGAC's name on Instagram is @agac_sf

DATELINE: Washington, DC

by Christopher With

The Washington Print Club

The Washington Print Club continues to be both productive and innovative in the first half of 2017. Educational programs continued on a monthly basis and one new endeavor was added to the Club's repertoire [see below].

The focus of the spring series of educational programs remains as varied and diverse as the membership itself. Two of the programs revolved around special exhibitions at the National Gallery of Art: "**The Urban Scene: 1920-1950**" and "**The Woodner Collections: Master Drawings from Seven Centuries**." Both programs were led by the organizing curators at the Gallery. Twenty-five black-and-white prints by both well-known and lesser-known printmakers in the former show amply documented America's fascination with urban modernity. Besides enjoying a discussion of the subject matter, WPC members learned a great deal about print processes, especially the complexities of aquatint. The latter show consisted of about one hundred drawings. Amazingly, despite their rarity, nearly one half of them date to before 1600. The earliest piece was a work from 1340. Besides interesting stories about how the collection was formed, a great deal of interest was focused on the oddities of the art market. Indeed, sometime a damaged work can be well worth its extravagant price—particularly, when the artist is Pieter Bruegel the Elder.

A further museum exhibition was "**District II**" at the National Building Museum. This show focused on almost forgotten snapshots of Washington, DC taken between the 1960's and the 1980's. It allowed Print Club members to re-familiarize themselves with lost Washington buildings and landmarks and it forcefully reminded everyone how much has changed over the intervening decades.

Other educational programs included a visit to the homes of two local artists: **Ann Zahn** and **Helen Frederick**. As always, everyone enjoyed visiting artist's studios and learning more in-depth both about their ideas and the technical processes used to realize them. The Club's bi-annual publication ***On Paper*** has published its third edition. Every edition has outdone the latter but they all continue to meet with universal praise for their layout and their articles. This issues cover features a full color image by Beverly Ress [*Grass*, 2010, colored pencil on paper, mounted on gessoed canvas, cut and rearranged] together with a lengthy illustrated article on her career and complex technique. Other articles dealt with Toulouse-Lautrec belle époque posters; Harry and Bill, a collaboration between

artist Harry Sternberg and publisher Bill Kelly; the arrival of abstract art in the United States; and, the Jerusalem print shop.

This year's **annual membership appreciation event and business meeting** took place on May 20 in the print shop and gallery space of Pyramid Atlantic in Hyattsville, Maryland. There was a touch of irony in the meeting since last year's gathering was one of the final events in Pyramid Atlantic's old space. This one inaugurated their new quarters. About fifty-five people attended.



Attendees at this year's member appreciation event

Everyone enjoyed talking with fellow members: sampling the light refreshments, and munching on the selection of sweets and savories. During the business section upcoming events were discussed, the finances declared solid, and seven members elected to the board. The innovative aspect was the awarding of the Club's **first annual Works on Paper MFA Student Award**. The \$1,000.00 award was presented by **Andrew Christenberry** in honor of his late father, the painter, photographer, and printmaker, William Christenberry. The winner was **Andrew Peters**, a



Andrew Peters accepts the first Works on Paper MFA Student Award

graduating MFA student in graphic arts at Maryland Institute College of Art [MICA] in Baltimore. The awardee was selected by the faculty at MICA. Next year the Print Club will work with the arts faculty at Georgetown University to identify the next recipient. What makes this program so interesting and innovative is that the Print Club will work with only one arts institution per year and that the choice of institution will rotate annually among the myriad fine arts faculties in the greater Baltimore-Washington area.

To learn more about the Washington Print Club please go to info@washintonprintclub.org. Also, you can follow us on Facebook.

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The **deadline** for the next Newsletter
(January 2018) is December 1, 2017.

Please send your submissions to:

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IPCS Newsletter Vol. XIV, No. 2

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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.

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