



International Print Collectors' Societies Newsletter

Vol. X, No. 2

July 2013

From the Editor

The greying of our print societies poses an interesting question: Are we a casualty of our times as younger print lovers find their group activities online? In Montreal, we have tried numerous strategies to attract new blood. A student rate is in place, making our already affordable membership even more so. Speaker programming has included young printmakers, the so-called *relève* of Québec artists, hoping as a side advantage that they might spread the word of our existence and attract their peers. We have placed our brochures in major art supplies stores and universities, in museums, galleries and libraries (another institution approaching extinction within the next generation).

We have mounted major exhibitions of members' work at galleries in Montreal and New York hoping to encourage young artists to join and gain public exposure for their prints through these prestigious events. We have solicited members through print department heads at the universities that offer printmaking programs. We have an informative website at www.mpcsscem.com with clear contact information.

We remain adamant that print lovers are best served in person where they can examine and luxuriate in the texture and tone of real prints on paper. There is hope that up and coming printmakers and collectors will come to the same conclusion. We are here for them.

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Take a look at the Letters to the Editor section of this Newsletter to see how other print societies are coping.

On another note, having not received columns for a number of editions from either Detroit or San Francisco despite repeated efforts to contact them, their slots have been removed from the main body of the Newsletter to improve its flow. They will be happily reinstated should they resume their reports. Meanwhile, we retain these societies' contact information in the roster of member societies and trust that we will hear from them soon.

—Heather Solomon-Bowden
IPCS Newsletter Editor

DATELINE: Cleveland**by Carole Rosenblatt**

The Print Club of Cleveland

On the road again with the Print Club of Cleveland. Actually, 19 members and curator Jane Glaubinger just returned from a six-day trip to North Carolina. We started in Asheville where we visited the city's Art Museum, spent an entire day at the Biltmore Estate (very grand Vanderbilt mansion and grounds) and topped off at a folk art museum and gallery. From there we traveled to Raleigh with stops in Winston-Salem (SECCA, contemporary art) and Reynolda (J.B.Reynolds' house plus an outstanding American art collection); on to Greensboro and finally Raleigh. The North Carolina Museum of Art can put any museum in the U.S. to shame!! We also spent a day in Durham and Chapel Hill. All in all, a highly recommended trip.

The past six months have been filled with many programs - such as four in January including our Annual Meeting. In February, Heather Lemonedes, curator of drawings at CMA, gave us a gallery tour of *British Drawings from the Cleveland Museum of Art*, and Driftwood Gallery began its series of three Framing Parties. Another lecture by Heather was on the board for March. Three special events were scheduled in April: a visit by Catherine Burns, California print dealer, a talk by Dr. Andrea Rager on Edward Burne-Jones and a photography show of works by Natan Dvir at the Jewish Community Federation.

On May 4 and 5, artist Bonnie Dolin invited us to her studio for a printmaking workshop. On schedule for the summer will be a "Look and Learn" at the home of Joe and Karen Peter. Curator Jane's new exhibit *Less is More: Minimal Prints* opens in July and club members are invited for a special tour with her. Our Annual Dinner is planned for July 21 - again at the "Gatsby-like" Shoreby Club (former Mather Estate on the Lake Erie shore). That brings us to August when Rick Axsom, curator at the Madison Museum of Contemporary Art and author of the Ellsworth Kelly print catalogue raisonné, will lecture on Ellsworth Kelly.

Our 29th Annual Fine Print Fair will take place Sept. 26 (opening party) through Sept. 29. We are all very excited about this year's fair as it will be held in CMA's beautiful new Ames Family Atrium. Again 14 outstanding dealers from across the country will offer prints, drawings and photographs in a broad range of prices. Along with many other events during the fair, there will be a raffle for a Jim Dine print! Why not join us for this premier event?

DATELINE: Denver**by Barbara Thompson**

Rocky Mountain Print Collectors

The Rocky Mountain Print Collectors (RMPC) completed our second year of programs with an intriguing evening examining the Tissot collection of one of our members. Our group typically meets for wine and a shared informal dinner at least four times a year. Over dinner we share stories of our latest finds and then begin our program. The members of our group include long-time print collectors and well as those who are just beginning to build a collection. Museum curators, art history professors, as well as print dealers are also among our members.

The owner of the Tissot collection had spent many years acquiring these prints and most of the purchases were found in Paris. After a very informative introduction about 20 etchings and drypoints by James J. Tissot were shown and then passed around so that members had the opportunity of closely examining the intricate details that are an inherent part of Tissot's work.



The initial meeting of the RMPC was held in October of 2012 when members were invited to tour the new state-of-the-art storage facilities and galleries of the University of Denver. Our host for this evening was Dan Jacobs, Director of the Victoria H. Myren Gallery.

For our second meeting in January of 2013, we returned to a favored format, an informal sharing and discussion of prints from members' collections. These evening always demonstrate the wide range of print collecting interests held by our various members. The host for this program was the great-grandson of the founder of the Prairie Print Maker society, C.A. Seward, thus many prints from the founding members are on display in his home. This young collector, in addition, has spent the past few years focused on building a collection of Kerr Eby's prints of World War I. So our evening began with the wonderful opportunity of comparing several of Eby's powerful images. Some of the additional prints that were shared by members included Urushibara's Queen of the Night and then two images Urushibara had printed for Frank Brangwyn. Another member shared one of the McKenney and Hall prints from his collection while describing his experience of finding the complete folio of the McKenney Hall of Indian portraits. The last prints we examined were a powerful block print by Lloyd Foltz, one of the founding members of the Prairie Print Makers and then one of Ernest Watson's amazing color linocuts.

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Our third meeting on February 19th, was a private tour of the exhibition *Etched in Memory: The Graphic Art of the Holocaust*. RMPC member, Arthur Gilbert, whose passion for prints encompasses a wide range of themes showed a group of prints from his collection involving extensive research and the rare opportunities of meeting family members of the creators of these images.

Rocky Mountain Print Collectors ended the season by attending the special opening for the new location of member Chris Lane's Philadelphia Print Shop West.

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

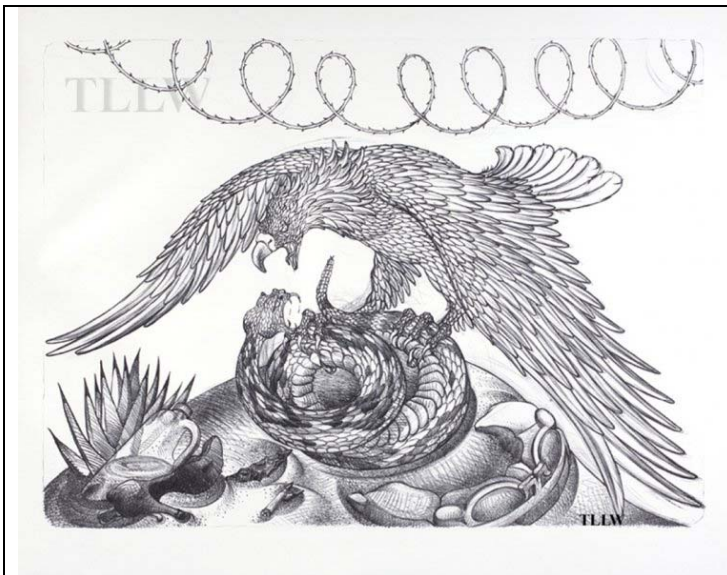
by Justin Rogers



The Print Society of the Nelson-Atkins Museum of Arts

In January, The Print Society went on its largest Print Crawl ever, visiting six galleries (Gallery Karl Oskar, American Legacy Gallery, Dolphin Gallery, Sherry Leedy Contemporary Art, Lawrence Lithography Workshop, and Todd Weiner Gallery) and selecting works to be considered for inclusion in The Nelson-Atkins Museum of Art's collection.

At February's Love of Art luncheon, members gathered for a friendly meal and selected ***Eagle and Snake*** by Luis Jimenez (American, 1940-2006) from Lawrence Lithography Workshop for donation to the Nelson-Atkins' collection.



Jimenez print purchased by The Print Society of the Nelson-Atkins Museum of Art.

Photo: The Lawrence Lithography Workshop



Mike Sims standing at the podium alongside the Jimenez print.

Photo: Karl Marxhausen

Mike Sims of Lawrence Lithography Workshop led two hands-on lithography workshops in March. At these events, participants created and pulled a collaborative lithograph, and everyone got to take the fruits of their labor home with them.

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The Print Society helped to stage the inaugural Fine Prints and Paper KC expo (www.fineprintsandpaperkc.com) on April 19th and 20th at the Leedy-Voulikos Art Center in Kansas City, Missouri. The expo was a success, gathering artists, printers, papermakers, bookbinders, and enthusiasts for a weekend of shopping, lectures, and demonstrations. Events Coordinator Robin Gross led a collector's panel discussion featuring local print collectors Steve Pruitt, Paul Sokoloff, Jane Voorhees, John Mallery, and Mike Lyon.

On May 16th, Dr. Stephen Goddard, Professor and Senior Curator at the Spencer Museum of Art at the University of Kansas in Lawrence, Kansas spoke about an exhibition he curated entitled *Machine in a Void: World War I and the Graphic Arts*. Dr. Goddard's exhibition and lecture, the result of a sabbatical spent in Germany and at the Wolfsonian-Florida International University, were groundbreaking explorations of prints created in response to the horrors of World War I, many of them made by artists who served in the war.

In addition to more high quality programming, The Print Society is looking forward to its annual Members Meeting in June and to finalizing a commission for a print by a well-known national artist. Details about the commissioned print will follow soon. For more information about The Print Society, please visit our webpage at www.facebook.com/kansascityprintsociety .

DATELINE: Montreal

by Heather Solomon-Bowden



Montreal Print Collectors' Society

The Montreal Print Collectors' Society opened the 2013 New Year with a private tour of **le Musée de l'imprimerie du Québec** led by printer and president Michel Desjardins. Housed on three floors of the historic Old Montréal building of Lovell Litho & Publication, the oldest printers still operating in Québec (since 1835), the museum displays presses through the ages, products and art posters inspired by Québec printing and press history.

In February, print dealer and MPCS member Jan Johnson spoke on the artists visiting the Brittany village of **Pont-Aven** where they escaped in the 1880s from urban civilization and were inspired to produce artworks that shattered current esthetic values. Paul Gauguin depicted Breton natives toiling in the fields in their collars and coifs as well as participating in religious pageants. Primacy was given to style and surface where line, pattern, rhythm and colour, with little internal modeling, dominated his prints. The rolling hills of Brittany, the flat fields, the coastlines and the sagging cottages lent themselves to these abstract concerns.

A number of painters became satellites of Gauguin on his Breton adventure, including Bernard, Séguin, Sérusier, O'Connor, Amiet, Maufra and, in particular, Émile Bernard whom Gauguin taught to chisel wood in tune with the artists' flight from industrialization. The labour-intensiveness of printmaking also fit in with this outlook. Gauguin used driftwood and packing crates as coarse matrixes for his prints. Bernard taught Gauguin how to use zinc plates which were cheaper than limestone and had a granular surface, producing grainy images. They purposely enjoyed undermining sophisticated finishes, and gave their works an inherently naïve and handcrafted quality. Gauguin succeeded in defying all conventions of technique. That the plates had to be printed in Paris, and were often pulled in small editions for handouts to fellow artists, is one of the reasons the works were little known until relatively recently.

Our March meeting was with Gilbert Gignac, former custodian of the art collection at the Library and Archives of Canada and writer/lecturer on 19th-century Canadian art. He spoke on the colour lithographs and wood engravings made from the sketches of artist **William George Richardson Hind (1833-1889)** who weathered the wilds of Québec to record a rarely charted landscape. His wood engravings presented to the world for the very first time a glimpse of the interior of the province of Québec, a place that even today remains difficult to access. Our speaker co-authored the 2002 exhibition catalogue *Hindsight: William Hind in the Canadian West* and produced the 2007 exhibition and catalogue for *Defiant Beauty: William Hind in the Labrador Peninsula* for the The Rooms Art Gallery, St. John's, Newfoundland.

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April saw us visiting **The Osler collection of medical prints at McGill University** guided by Christopher Lyons, Head Librarian of McGill University's Osler Library of the History of Medicine. We overcame our squeamishness at perusing dissection prints thanks to Chris' fascinating presentation, packed with good humour. The Osler Room, was reconstructed in McGill's MacIntyre Medical Sciences Building in 1965 from the original 1929 Osler Library designed by architect Percy Nobbs. All of the universities at which Osler taught (U. of Toronto, U. of Pennsylvania in Philadelphia, Johns Hopkins U. in Baltimore, Oxford U. in Oxford, England) claim him as their own but he chose McGill to be the beneficiary of his precious books. Osler acquired his collection through auction sales, contacts and antiquarian dealers. We examined books containing original prints, including medieval woodblock prints, copper-plate engravings, colour mezzotints, etchings as well as satirical cartoons taken from early magazines. There are 2,500 medical prints, some of which have been digitized and can be viewed at: <http://digital.library.mcgill.ca/oslerprints/index.php>



We open our 30th Anniversary year in October with a presentation from **Prix Albert Dumouchel** laureates. The juried Prix Albert-Dumouchel for Emerging Artists recognizes the excellence and experimental spirit of young Québec printmakers, offering a \$1,000 prize to a university student, including a production residence at the printmaking studio Engramme (Quebec City), a \$200 cash prize and a group exhibition.

We'll also be perusing the newest annual **Cape Dorset print collection** issued by Kinngait Studios, presented in Montréal by the Canadian Guild of Crafts. Since 1959 the Cape Dorset (or Kinngait) Inuit community on the southwest tip of Baffin Island has been immersed in printmaking thanks to former government administrator James Houston who brought printmaking tools to the residents. Baffin Island is the largest island in the Arctic Archipelago in the new Canadian Territory of Nunavut, situated in the Davis Strait across from Greenland. A quarter of the population in Cape Dorset is involved in making art. Their first set of limited edition prints currently bears the auction asking price of \$450,000.

If you are up our way **before Sept. 15**, it's worth the extra two-hour drive to Québec City to see the fabulous **Alfred Pellan: Le grand atelier** featuring serigraphs, drawings, oils, and sculptures from this iconic Québec artist's 50 years of creativity. Pellan (1906-1988), whose early realism developed into a Fauvist style and then Modernism, thrilled viewers with his colorful, textural and often whimsical works. He also designed theatre costumes and sets, illustrated books of poetry and was a Companion of the Order of Canada and held the National Order of Québec. This major retrospective is at the Musée national des beaux-arts du Québec, Parc des Champs-de-Bataille, Québec City. Mon. to Sun. 10 a.m. to 6 p.m. Wed. to 9 p.m. \$15; seniors \$12; students \$7; children \$4; under 12, free. Call toll-free 1-866-220-2150.

*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.

On Saturday afternoon, January 26, Print Club members enjoyed a curator's tour of a small but exquisite exhibition of prints by Mary Cassatt at the Jane Voorhees Zimmerli Art Museum at Rutgers University. Our guide was Christine Giviskos, Associate Curator of European Art who led us to the Eisenberg Gallery, a space reserved for changing exhibits of American works on paper. There were 23 prints in the exhibition, 17 of which belong to the Zimmerli, 16 donated by alumnus Raymond V. Carpenter, who began to collect prints in the early decades of the 20th Century. When he passed away, his collection went to Rutgers, though this predated the establishment of the museum. Among the Cassatts he left to the university was an intact "Set of 12" (1889 – 90); intact sets from the edition of 25 are very rare, and most museums have had to reassemble collections. The "Set of 12" is important because it was Mary Cassatt's first major statement as a printmaker. In March of 1890 she exhibited the work. A month or so later, a major show of Japanese woodblock prints opened in Paris. Although Cassatt was surely aware of Japanese prints earlier, now that she was immersed in printmaking, she really "got it". Utamaro's work especially spoke to her.

In 1891 the artist exhibited a "Set of 10" color aquatints that are very Japanese in style. Another print in the show, *Gathering Fruit* of 1893, relates to Mary Cassatt's project decorating the Women's Pavilion at the Chicago World's Fair that year. The subject was the "modern woman". We are fortunate to have the print as the mural itself did not survive. Giviskos concluded by noting that while printmaking was never the focus of Cassatt's career, it was an important element. She did this work while at the peak of her career.

On February 12, Print Club members enjoyed a tour of Arader Galleries, located at 1016 Madison Avenue. We were led by Mike Foley, an extremely knowledgeable member of the gallery staff. Graham Arader started selling old maps while a student at Yale University. Today, the gallery occupies an interesting and unique niche at the intersection of art and science. In addition to maps, it specializes in botanical illustrations, animal images, portrayals of exploration and of Native American culture. The focus of our visit was the large collection of Audubon prints. After creating an extensive portfolio of watercolors, Audubon went to Philadelphia to try to convince someone to publish his work. Everyone turned him down.

In 1826, Audubon took his portfolio of *Birds of America* to Europe, ultimately finding backers in Scotland. The publication of the set was by subscription; the 435 plates were printed on double elephant size paper in three different sizes to reduce costs. Each set of five included one large, one medium and three small images, reflecting the sizes of the birds being illustrated, all of which were depicted life size. Many universities subscribed. Audubon was the first artist to depict active birds. He did paint from stuffed birds, and was a master of taxidermy, wiring the species into the characteristic positions he wanted to paint.

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On March 6th Print Club members came to hear artist, printer and publisher Norman Stewart discuss the screenprinting process in the comfortable ground floor gallery of the Society of Illustrators. Since 1980, Stewart & Stewart, operated by Norm and his wife, Susan, has been publishing the work of artists such as Richard Bosman, Janet Fish and Yvonne Jacquette. Stewart began with a Power Point presentation titled *The Fine Art of Screenprinting*. Silkscreen (stencil) printing is the second oldest method of printing after relief printing. He explained that every shop has a different way of working with screenprints in terms of generating the stencils.



Norman Stewart, Kay Deaux and Susan Stewart.
Sean Stewart photo



Norman Stewart displays prints.
Sean Stewart photo

Norm explained how printing with transparent colors opens up myriad opportunities to create rich color combinations. The studio is especially known for its exacting work with transparent inks and most of the visiting artists opt to work in this manner. (A short film titled *Screenprint in the Making* can be seen on the Stewart & Stewart website www.StewartStewart.com under the “Learn More” tab.) The studio does two to eight portfolio projects a year, most artists coming by referral from other artists and having a residency of a week or two.

On May 6, Print Club members were treated to a tour of *Edo Pop: The Graphic Impact of Japanese Prints*, an exhibit at the Japan Society Gallery in Manhattan. Our guide was Dr. Miwako Tezuka, Director. The exhibition combines nearly 100 18th- and 19th-century *ukiyo-e* woodblock prints from the Minneapolis Institute of Arts with the work of 10 contemporary artists from around the world whose work was inspired or influenced by them. Among the contemporary pieces curated by Dr. Tezuka was a site-specific mural by Lady Aiko, a Japanese artist living in Brooklyn since the late 1990s. The piece was created using hand-cut stencil and spray paint and references Hokusai's iconic *Great Wave*. Other references were prints by, among others, Harunobu (1724/25 - 1770) and Utamaro (1753/54 - 1806) of geisha and courtesans from the pleasure quarters that flourished during the peaceful Edo period (1615 -1868) when Japan was secluded from the outside world. These hung adjacent to the contemporary work of Scottish-born artist Paul Binnie and Masami Teraoka. Sections dedicated to kabuki theater inspired a Jimmy Robert installation. Landscapes from Hokusai's *36 Views of Mount Fuji* (1831 – 34) and Hiroshige's *53 Stations of the Tokaido Road* (c. 1833) were featured with contemporary work by Ishii Toru, Kazama Sachiko, Emily Allchurch and Narahashi Asako.

The Print Club ends its current season with its annual meeting on June 4, held at the Society of Illustrators. The featured speaker is master printer Luther Davis of Forth Estate and Axelle Fine Arts in Brooklyn.

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

DATELINE: Toronto**by Martha Handley**

The Master Print and Drawing Society of Ontario

In the winter, members of our group attended a talk in the *Close Encounters* series held in the Marvin Gelber Print and Drawing Study Centre at the AGO. On Wednesday February 27th, 2013 Lloyd DeWitt, Curator of European Art at the AGO spoke on *Great Expectations; Rembrandt and the Hundred Guilder Print*. Rembrandt's most ambitious etching *Christ Healing the Sick* came to be called *The Hundred Guilder* print when the artist exchanged an impression for the enormous sum of 100 guilders. In mid-career he strove to outdo all other masters and create the most complex print the world had ever seen. We explored this and other highlights from the AGO's collection of Rembrandt etchings and learned about Rembrandt's technical virtuosity and extraordinary ambition.

On March 20th, we were invited to the home of Dr. Katharine Lochnan, Senior Curator of Special Exhibitions and the R. Fraser Elliott Curator of Prints and Drawings at the AGO and her husband George Yost to view their collection of American, British, French and Canadian works on paper dating from the 15th to 21st Centuries. We enjoyed a lovely reception and close to 30 members attended. Katharine addressed the assembled group explaining the protocols associated with making acquisitions for the Gallery versus the curator buying prints for her own collection. She also mentioned that preparations are underway for forthcoming exhibitions on the *Mystical Landscape* and on Toulouse-Lautrec and his circle which she and her colleagues in the department are working on.

The Paris Salon du Dessin was held from April 10 -15 and members of the MPDSO attended this important sale of Old Master drawings.

On Thursday May 23rd, we attended a reception and special tour of the acclaimed exhibition *Revealing the Renaissance: Stories and Secrets in Early Florentine Art*. Sasha Suda, Assistant Curator of European art at the Art Gallery of Ontario is the co-curator of the exhibition. Members truly enjoyed the tour of this extraordinary display of rare, early Renaissance art.

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

The Washington Print Club

The first six months of 2013 were a very busy and eventful time for The Washington Print Club. They were marked by a broad array of events, meetings, and celebrations.

The Washington Print Club continued its monthly series of public programs open to members and their guests. As usual, the events were a mixture of walking tours of museum special exhibitions and permanent collections, behind-the-scenes visits to museum print study rooms and library special collections, and visits to homes of area collectors and artist's studios. Among the highlights were a visit to the print studio of member Craig McPherson, a talk about frames by Becky Pease, owner of "Frames By Rebecca", a home visit to the largest collection of Munch prints in private hands, a discussion of German Expressionist prints at a local commercial gallery, and three exhibition tours: one of the drawings, prints, and watercolors of the German Renaissance master, Albrecht Dürer at the National Gallery of Art, another of five coronation albums made for the Russian czars at Hillwood Museum and Gardens and, thirdly, works on paper by African-American artists at the David C. Driskell Center on the campus of the University of Maryland. Each of the programs was well subscribed with about 15 to 20 people per event.

Beyond the usual discussions at board meetings about finances, membership, and public programs, The Washington Print Club has been spending a great deal of time discussing celebration plans for its 50th anniversary in 2014. The core event is an exhibition of member prints at the Katzen Center on the campus of American University. The topic will be the best of member prints. Ancillary discussions have concerned a public program on collecting, the issuance of a limited-edition print, a revamping of the membership brochure, the publication of the Club's resource compendium on bibliographic references on the history of prints, reenergizing the Club's Facebook page and establishment of a Twitter account and a series of visits throughout the year to artists' studios, private collections, and print workshops.

This year's members' reception and annual business meeting was held once again at the Anderson House-Society of the Cincinnati. The property, built in 1905 for Larz Anderson, an American diplomat and his wife Isabel, an author and benefactress, is one of Washington D.C.'s most fabulous mansions. In 1937, after their deaths, the house was deeded to the Society of the Cincinnati — the oldest private patriotic organization in the United States. It was established at the time of the American Revolution by members of the Continental Army and their French counterparts.

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Besides a brief business meeting and election of three new board members —Lorena Bains, an educator at the National Gallery of Art; Joan Boudreau, print curator at the National Museum of American History, Smithsonian Institution; and James Keith Peoples, an independent architect and former board member and president — there was a small display of prints from Cuba, a tour of the Society of the Cincinnati's library and viewing of some of its most significant original documents, maps, and insignia. The program was well attended and food, good cheer, and conversation reigned supreme.



Annual member business meeting and member reception at the Anderson House, May 4, 2013.

Letters to the Editor

On the topic: Attracting young members

Like so many cultural organizations today, the Cleveland Print Club was having difficulty attracting young members. Our solution is to offer those under 35 a junior membership with reduced yearly dues, but without the benefit of receiving our annual print. If they want the print, they must pay the normal dues. At age 35 they become regular members. We have had several join as junior members and some of those reaching the 35 age limit have joined as regular dues paying members. Our club from inception was only open to people living in the Western Reserve (eight Counties in Northeast Ohio), but this year the trustees voted to open membership to anyone who is interested in print collecting.

— Carole Rosenblatt, The Print Club of Cleveland

As a younger member, I am particularly sensitive to this issue. Most of my peers, even artists and novice collectors, are not aware of our existence. Many who do know about us do not immediately recognize the importance and benefit of membership. To further the difficulty, many young people feel that they do not have the sufficient funds, time, skill, or knowledge to contribute to our local print societies. This is not a crisis, to be sure, but it is clearly an issue that needs to be considered for the long term health of our societies. Younger members help expand our appeal, develop our methods of communication, and expand our knowledge of contemporary printmaking techniques and issues.

Many of our organizations are already working on this issue. A number of our clubs are developing their web presence. Our groups are conducting events that explore cutting edge issues. The Print Club of Cleveland has set up a Junior Membership level to help younger members manage cost. But it seems that the most successful tactic is an “old-fashioned” one: personal invitation. Our print society has gained a number of new young members simply because they were asked to be involved. We gained a young scholar after he was asked to deliver a presentation to our members. We gained a young artist who was working in a local gallery because one of our members took the initiative to invite him to events; this artist now serves as an Advisor on our Board. This is important to remember as we meet young artists, scholars, and collectors: even in the Age of the Internet, personal interaction is still the strongest driving force behind – and one of the greatest appeals of – our community.

—Justin Rogers, The Print Society of the Nelson-Atkins Museum of Arts

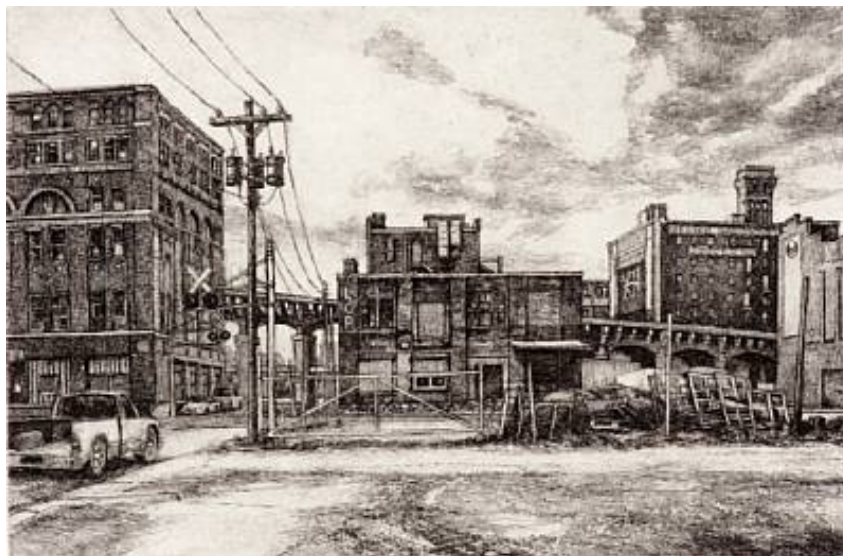
(The above text has been reprinted from Justin’s pertinent January 2011 IPCS Editorial. —Ed.)

Letters to the Editor are most welcome. Share your comments at duckpond109@sympatico.ca. Please note in the subject box that it pertains to the IPCS.

Ads

For Sale

The Print Society of the Nelson-Atkins Museum of Art in Kansas offers a print by Doug Osa:



11th and Mulberry, West Bottoms, Kansas City, Missouri (2011)

Douglas L. Osa (American, born 1952)

etching on German etching paper

Plate: 5 3/4" x 8 3/4"

Sheet: 11 1/4" x 15 1/2"

From an edition of 50

Price: \$400.

Discounts available to museums

For purchase information, please contact:

Beth Lurey

Curator of Prints

The Nelson-Atkins Museum of Art

llurey@nelson-atkins.org or 816-751-1281

Doug Osa is a Kansas native and lifelong resident of Kansas City. He received a BS in biology and a BFA in painting from Kansas State University, an MFA in drawing and painting from the University of Kansas, and studied figure drawing and painting at the Art Students League in New York City. He has taught drawing and painting at the college level and currently conducts painting workshops in the Kansas City area. After committing to painting full time in 1988, his work has been represented in galleries coast to coast. Very early in his career, working directly *en plein air* from both urban and rural landscape settings became the foundation of his work. Osa's paintings and etchings have been collected throughout the United States for the past 25 years. His work is especially appreciated for its meticulous detail and coloration and is included in private, corporate and institutional collections nationwide. He and his wife Ruthie live in Olathe.

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 2014) is December 1, 2013.
Please send your submissions to:

duckpond109@sympatico.ca



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The International Print Collectors' Societies
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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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International Print Collectors' Societies Membership Roster

Organization	Primary Contact	Secondary Contact
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