



International Print Collectors' Societies Newsletter

Vol. X, No. 1

January 2013

From the Editor

Having edited the IPCS Newsletter in 2005-06 and 2006-07, I can say wholeheartedly that it's good to be back! I have kept in touch as the IPCS Montreal correspondent and I am again ready to dedicate myself to the IPCS as a hub for print clubs across North America. Thank you, Justin, for your able editorship these past two years and I am honoured to take up the torch.

During my first stint as IPCS Newsletter Editor, I inaugurated the use of datelines to pinpoint the geographical location of each club at a glance, introduced a Marketplace (thank you, Irwin!) whereby IPCS members can sell and exchange prints, instituted a masthead to state the IPCS mandate and the names of its contributors, added a letters to the editor section and gave the Newsletter a new and different eye appeal. I continue to be fortunate in having the computer wrangling talents of my engineer husband on hand.

I noticed that somehow the volume numbers of the Newsletter have not kept up with the years. Diane Stupay wrote the first IPCS Newsletter in 2004, making it impossible for us to be marking only our seventh year in existence and so we're back on track with Vol. X, No. 1.

As this important electronic publication enters its 10th year of serving the inter-communication needs of North American print lovers, I look forward to receiving your articulate columns, and count on your adhesion to deadlines. Don't forget to forward this Newsletter to your entire membership and let them know that their comments and free ads in the marketplace section are very welcome. Thank you all for keeping the love of prints at the forefront of the arts scene.

—Heather Solomon-Bowden
IPCS Newsletter Editor



DATELINE: Cleveland

by Carole Rosenblatt

The Print Club of Cleveland

What a busy six months we members of the Print Club of Cleveland have had !

In mid July three members opened their homes for our annual house tour. The Zeller home is filled with excellent examples of Cleveland Artists past and present. The Browns are very eclectic collectors with a delightful garden that showcases their sculptures. Finally the Horvitz's, where we not only enjoyed their many collections but a delicious pool-side picnic supper.

Two weeks later, 25 "clubbers" traveled to Boston for four days. There we visited the Institute of Contemporary Art, the Museum of Fine Art, the Stewart Gardner Museum and the Boston Public Library. Our travels took us to Salem for a private collection and the Peabody Essex Museum. Another day found us in Lincoln, MA at yet another private collection, the DeCordova Museum and Sculpture Park and the Walter Gropius House. The last time our group visited Boston we were caught in a Nor'easter; this time the Sun smiled upon us.

On August 29 Louis Adrean, senior researcher at the CMA's Ingalls Library, presented an enlightening tour of the library's resources available to members. A reception followed.

As always our main event in September is our Annual Fine Print Fair. We opened with *A Prints of a Party*, the Friday night benefit. The Fair with 14 dealers continued through Saturday and Sunday. Those days included lectures by Print Curator Jane Glaubinger and Drawing Curator Heather Lemonedes who spoke on her upcoming show *Mary Cassatt and the Feminine Ideal*. Another successful fair and already we're making plans for 2013.

In October we were treated to a Look and Learn at the home of Jim and Chris Huesinger. They have a great Japanese collection with an emphasis on Japanese Lacquer from 1700 to the present.

Then came the New York Print Fair in early November. Twenty-one members made plans for our yearly trek to New York --BUT-- Hurricane Sandy stopped us cold. Only Curator Jane got there!!

Gray's Auctioneer's invited Print Club members on Nov. 30 to an informal discussion about how to ask the right questions to ensure that you are getting what you expect when purchasing works on paper.

Our publications sale to new members was held early in December and in January, Curator Jane will lecture on *Collecting Prints for the Cleveland Museum of Art*. Finally on January 19 we have our annual meeting where members receive their 2013 print by Sherrie Wolf. This year's meeting also includes the world premier of the Print Club Historical Movie starring our long-time member and historian Elizabeth Shearer.

That's it for 2012. I'm sure Program Chair Lorrie Magid will have much to entice us with in 2013.

DATELINE: Denver

by Barbara Thompson

Rocky Mountain Print Collectors

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

The Denver based, Rocky Mountain Print Collectors held its first gathering in November of 2011 and we are proud to say that we have a wonderful series of gatherings planned for the 2012-2013 season. The rich history of prints, printmaking, and print collecting in Colorado and the bordering states of New Mexico, Wyoming, Oklahoma, and Kansas insured a large and enthusiastic response to the formation of our society.

Our organization’s name honors the earliest print society in Colorado, the Rocky Mountain Printmakers. Following the tradition established by nationally recognized, Denver-based etcher, George Elbert Burr, the Rocky Mountain Printmakers society was formed in 1933. Founding members included Dean Babcock, Harold Keeler, William Traher, Arnold Ronnebeck and Lester Varian. The organization was representative of the close network of printmakers and print collectors which developed, throughout the United States during the 1920s and ‘30s. Based in Denver, the Rocky Mountain Printmakers were most closely linked to those artists and printmakers working throughout the West. Though not well chronicled, the Rocky Mountain Printmakers had close links to lithographer Lawrence Barrett and the extensive group of artists who worked at the Broadmoor Art Academy in Colorado Springs, the wide-ranging membership of the Wichita, Kansas-based Prairie Print Makers, the considerable, network of print collectors developed by Kansas City gallery owner John Bender and Woodcut Society Founder, Alfred Fowler, the Santa Fe and Taos art colonies, and of course the omnipotent Chicago Society of Etchers.

For our first meeting we chose to do an informal sharing and discussion of prints from members’ collections with an obvious theme of *prints of the mountains*. With this topic, the prints shared by members were a celebration of the rich graphic potential the mountains throughout the West have always offered artists. Gene Kloss, Gustave Baumann, Lawrence Barrett, Roi Partridge, George Elbert Burr, C.A. Seward, Levon West, Doel Reed, Dean Babcock, Howard Cook, Ralph Pearson, Richardson Rome, Arnold Ronnebeck, Phillip Cheney, Karl Bodmer, Paul Landaacre, Hans Kleiber, Harold Keeler, Eve Dreweloe, Howard Dolittle, Birger Sandzen, William Traher, Charles Capps, Jackson Pollock, Augusta Rathbone, and Lloyd Foltz represent only a small number of the printmakers whose work was represented.



Mining Town

Linocut, ca. 1931

by Lloyd C. Foltz

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Our second meeting was once again an informal sharing of a theme, this time an equally appropriate one — winter. We had a wonderful dinner, spent time discussing the various print media and then looked at a wide range of the possibilities of how such a simple topic could inspire such an intriguing range of images.

We had a special evening for our third meeting when we were invited to view the amazing American print collection of Jan and Fred Mayer. From the best of Martin Lewis, Benton, and Curry to a large survey of urban scenes, the Mayer collection is a testament to the rich variety of American printmaking of the early decades of the 20th Century.

Our fourth and final meeting for our first year was a delightful garden party at the home of print dealer, Tam O'Neill. We exchanged print collecting stories over dinner and then listened to Tam's story of her newest and most mysterious acquisition.

For the 2012-2013 season, our first program was a private tour of the state-of-the-art art storage facilities at Denver University. Our next gathering will be a January event with a dinner and tour of a private collection. The great-grandson of the founder of the Prairie Print Maker society, C.A. Seward, continually searches for the prints that he finds most compelling. As a result, our members will be viewing a fine group of Kerr Eby's prints of World War I combined with the best work of Howard Cook and Louis Lozowick. A special treat will be the extensive collection of book plates that this collector inherited from his great-grandfather. This evening will undoubtedly provide members with unique chances to hear the print collecting stories of one of the youngest members of our group.

Our second meeting will be on February 19th, a private tour of the exhibition *Etched in Memory: The Graphic Art of the Holocaust*. Our guide will be a Denver collector whose passion for prints encompasses a wide range of themes. This particular group of prints from his collection involved extensive research and the rare opportunities of meeting family members of the creators of these images.

The third and fourth meetings for the Rocky Mountain Print Collectors are still being planned. One will be of another private collection while the other will provide an opportunity of a private tour of one of the museum collections in our region.

The Rocky Mountain Print Collectors holds four meetings a year. We pursue a variety of opportunities to learn more about fine prints including explorations of the large number of private collections, museum and library holdings, galleries, printmaking workshops, and university programs that exist in the region.

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 Art

In the past, The Print Society of the Nelson-Atkins Museum of Art had traditionally taken a break during the year's hottest months. Expanded active membership, however, has provided demand for more summer events, events ably provided by Program Chair Robin Gross.

August brought a tour of three print exhibitions at the Nelson-Atkins with Curator of Prints Beth Lurey: *American Art on Paper*, *Etching Revival after Whistler: 19th/20th Century European Prints*, and *In the Footsteps of Rembrandt: English Etching Revival*. Recent years have seen an increase in the number of prints displayed in the Museum's public galleries, and these exhibitions advanced the Museum's renewed commitment to showing important graphic works.

On September 15th, artists Jane Voorhees and Robert Quackenbush teamed up to provide a top notch program. Ms. Voorhees hosted the event at her home / studio and shared her quite impressive collection of contemporary prints while Mr. Quackenbush gave a demonstration of his innovative monotype techniques which utilize tape and other non-traditional media.

Professor and textile maker Carla Tilghman provided October's event. Ms. Tilghman, one of the foremost experts in the history of textiles, shared the knowledge she accumulated in writing *History of Textiles*, the first textbook on the subject published since 1979.

The Print Society visited the downtown Kansas City studio of Mike Lyon on November 7. Mr. Lyon demonstrated and explained his pioneering drawing and woodblock processes which incorporate new technologies.

On November 15th, Print Society Vice President Paul Sokoloff led a group discussion of Michael Findlay's book *The Value of Art: Money, Power, Beauty*. The salon style gathering gave participants a chance to step back and reflect on their roles in the art world and on the art world in general.

December 8th saw the Print Society on a road trip to Topeka, Kansas to view three exhibitions at two separate venues. At the Topeka Library, Alice C. Sabatini Gallery Director Sherry Best led a tour of the gallery's *Tools and Techniques of Printmaking* exhibition; artist Yuji Hiratsuka then walked members through *Printed Image IV*, a printmaking competition he guest juried. Afterward, attendees toured *MulLasting Impressions: Prints from the Pruitt Collection* at the Mulvane Art Museum.

Print Curator Beth Lurey opened up her home to the Print Society in early December for an informal Print Society gathering. With a year packed full of engaging events, this potluck gathering gave the members a chance to relax, socialize, and recharge before storming into the New Year.

The Print Society's plans for 2013 include selecting prints for inclusion in the Nelson-Atkins Museum of Art's collection, another print commission, and - of course - more quality programming. Keep abreast of our events online at www.spotlightkcprint.blogspot.com.

DATELINE: Montreal

by Heather Solomon-Bowden



Montreal Print Collectors' Society

Autumn has seen MPCS members museum-hopping and connecting with legendary Québec printmakers. Simon Blais, owner of Galerie Simon Blais, spoke to the Montreal Print Collectors' Society in October on the prints of Québec giant **Jean-Paul Riopelle** (1923-2002) whose oeuvre includes paintings, sculpture, lithographs and engravings. The artist experimented with etching, aquatint, sugarlift and drypoint and wielded a screwdriver to engrave. One of his secrets was to use condensed milk to draw on his plate. He kept all leftover sheets that he later cut up, pasted and stapled to canvas in fantastic five-meter-tall collages. Riopelle worked on several plates at once, moving from table to table like a chess master playing multiple boards.

His 1968 *Bestiaire* series pictured 23 creatures of the sea, land and air, such as seahorse, lobster, tortoise, owl and elk. The horse is the rarest of all his etchings. Sometimes he incorporated lithography with copper plate engraving, juxtaposing the plates as he did with *The Flying Duck* that places an oblong of water beneath the bird in flight. In 1969 he experimented with oversize prints measuring 160 X 116 cm that had to be rolled one half at a time. In 1970, Maeght installed the first large-size press in Europe, that Riopelle used for his 17 lithographs titled *The Suites*.



Simon Blais (right) discusses Riopelle's *The Flying Duck* with MPCS member Dr. Jonathan Meakins.
Photo by Heather Solomon-Bowden

For our November gathering, Mme Sylvie Dauphin, Head of Collections, and Normand Trudel, M.S.I., former Curator and now head of the Bibliothèque des livres rares et collections spéciales at the Université de Montréal, led us on a private tour of the **David M. Stewart Library**'s prints, rare books, antique maps and archives. The mandate of this history museum, housed in the 19th-century British fort located at Parc Jean-Drapeau on St. Helen's Island and listed in the City of Montréal's cultural heritage register, is to showcase the presence and influence of European civilizations in New France and North America.

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Artist member Marcel Poirier presents prints he received through the Eastern Oregon University Ink Spot Exchange.
Photo by Heather Solomon-Bowden

In 1968, David M. Stewart (1920-1984) inherited his father's Macdonald Tobacco empire, sold it five years later and used the money to establish such cultural gems as the Stewart Museum, the Stewart Library, Château Dufresne and a renovated Château Ramezay. Though he was an Anglophone, he felt connected to the French history of the province where he was born and grew up. As a result, he collected books and relics from both cultures "not just for himself but to show other people". For his preservation work, he earned the honours of Officer of the Order of Canada and Chevalier de la Légion d'honneur.

Food, wine and wonderful prints from the collections of our

members made Our **MPCS Holiday Party** an unforgettable evening. We celebrated all our special traditions, like the Show and Tell glimpses into our private print cabinets, our raffle of original prints by member-artists and from members' collections, and our Gourmet Potluck Buffet. Some collection highlights were prints by Roloff Beny, Otto Dix, Eisen (a gorgeous geisha), Irwin Jacob Rosenhouse, Maidy Wolf-Morhous, Caroline Armington and artists of the Ink Spot Exchange.

Our January meeting will take place at **Le Petit Musée de l'impression** (soon to be known as le Musée de l'imprimerie du Québec), where printer and president Michel Desjardins will lead us through the old historical building of Lovell Litho & Publication. We will see the printing area containing the workshop and presses and hear about its history and contemporary usage in the making of special editions and artists' books. We also look forward to February when Jan Johnson of Old Master and Modern Prints Inc. will speak on ***Prints by Gauguin and the School of Pont-Aven***. Keep up with events on our website at www.mpsscem.com.

If you are out our way this month or next, **Jan. 10 to Feb. 24**, don't miss the atelier exhibition **25 ans au Coeur de quartier** of one of our treasured artist-members, as she celebrates a quarter century in operation. **Evelyn Dufour** who studied at Atelier 17 in Paris under William Hayter, shows off the etchings and engravings of 12 of her atelier's current printmakers: Lois Boswell, Lorraine Boucher, Pierre David, Evelyn Dufour, Marcelle Dufour, Ann Evoy, Francine Lachance, Roch Landry, Laurence Prévost, Maryse Ranger, Almuth Seeböhm, and Petru Voichvscu. Hedwidge Asselin curates the exhibition and will give a talk (phone for date and time). Register for two mini workshops to be held at the Atelier. At Maison de la culture Botrel, 3755 Botrel, Montréal. 514-872-2157.

DATELINE: New York

by Gillian Greenhill Hannum



The Print Club of New York, Inc.

Unveiling Of *Gramercy Park* by Artist Will Barnet

On Monday evening, September 10, an excited group of Print Club members and their guests assembled at the National Arts Club for the unveiling of the Club's commissioned print for 2012, *Gramercy Park* by artist Will Barnet. Print Club president Mona Rubin welcomed members and guests from the National Arts Club's membership to this special evening featuring Barnet and Master Printer Randy Hemminghaus of the Brodsky Center for Innovative Editions. She noted that Barnet is the only artist who has ever been asked to do a second print for the Club, but that when Print Selection Committee member Charles Blanksteen had the idea of commissioning Barnet in his hundredth year, the Print Club's Board members had been unanimous in their enthusiasm.

The program began with President Emeritus Leonard Moss, who had met with Barnet about the commission, sharing details of his conversation with the artist: "On June 13, 2012 I had the honor of meeting with Will Barnet in his studio at the National Arts Club to discuss the creation of the color lithograph *Gramercy Park* commissioned by the Print Club of New York to celebrate his centennial year.

Will began the conversation. "My first print for the Club, *Between Life and Life* in 1998, was a large black and white lithograph on the theme of a poem by Emily Dickinson. *Gramercy Park* is more personal. The theme is an intimate moment between grandfather and granddaughter. It is a more moderate size so people can put it on the wall and it won't overwhelm." He explained that he and his 5-year-old granddaughter Ellie were enjoying a stroll through Gramercy Park when she jumped onto a bench and started to dance. "It was an exciting and intimate moment for me. I drew a picture of the dance, and later made a painting of the scene. When asked to do the 2012 commissioned print I decided to begin with those images of an event that had taken place almost two decades earlier."

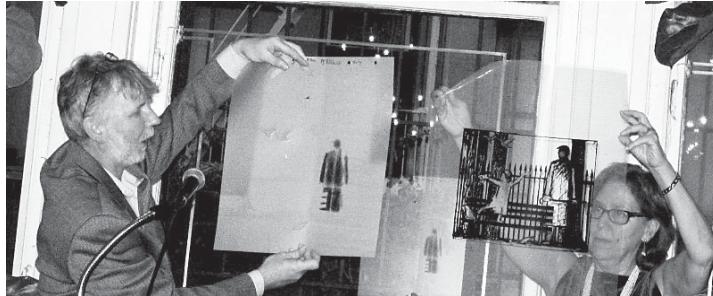
Will confided: 'Ideas came in the making of the print. Simple as it looks it was carefully conceived. It took a lot of time to reduce the scene to its basic elements. I worked the whole summer with scores of studies and proofs, perhaps more than any print in recent years. It is a strong print in the sense of structure. The trees are supporting forms, and the fence brings the sides together. I removed the traditional Barnet pipe and changed the grandfather figure to look like a strong and upright statue. Ellie dancing in a red dress is the center of the scene. I am watching her with my cane held in front of me. It was toward fall, and the sunlight was streaming through the trees. I mixed that color over and over to achieve the right background. Sunlight gives everyone hope.' He concluded, "I wanted in a print the simplicity I get in a painting. The print speaks for itself. The print speaks about ideas and emotions."



Artist Will Barnet speaks about the creation of the 2012 commissioned print.
Photo by Howard Mantel

The moment of Will's creative insight was described to me by Master Printer Randy Hemminghaus at the Brodsky Center for Innovative Editions in New Brunswick, New Jersey where the printing took place. Randy had carried the five mylar sheets on which Will drew and redrew the image between the New York studio and the Brodsky Center several times for Will's consideration and for proofing. Finally, Will gave Randy the go-ahead to start the editioning.

Randy was on his way home when he received an urgent call, "We have to make a change." This time they met at the Brodsky Center to make the final critical decisions. Will decided to eliminate the blue and green colors ('They are too decorative') and replace them with grey. Randy commented, "It became a more moody, hauntingly dramatic personal statement of a grandparent making himself disappear as the child



Randy Hemminghaus and Mona Rubin show
some of the mylar sheets.
Photo by Howard Mantel

takes over to become the dominant figure in the scene." Will mentioned that his granddaughter Ellie is now 23 years old and he is 101. They were having a joint exhibition of their work — *Ellie Barnet & Will Barnet: Paintings and Drawings* — from July 11 to August 3, 2012 at the Aucocisco Galleries in Portland, Maine. Of the exhibit, Will said, "Ellie is a good professional painter of Maine landscapes. This is her show."

Will had recently returned from the White House where he was awarded

the National Medal of Arts by President Obama for having left an 'indelible mark on American culture.' The artist then took the microphone and told those assembled a little of his history in the world of printmaking. He said his interest in graphic arts was first piqued when he saw Daumier's lithographs at the public library. He determined to study stone lithography himself. His career began at the time of the Great Crash in 1929 — he worked with stone lithography throughout the 1930s as a young printmaker at the Art Students' League. Printmaking in the '30s was primarily black and white; there was very little color. Barnet helped to develop the Print Department at the League and worked there as master printer.

Barnet moved from lithography to etching, woodcut and then silkscreen. The latter had been considered "commercial" in the '30s, and was thus a "no-no". During the early part of his career, prints sold for about \$5 each, making them readily accessible to a broad public. The artist reflected that he'd really seen printmaking change in the eight decades he's worked in the medium. His printmaking and painting have always been closely connected; both place a strong emphasis on a sense of structure. He noted that many of the finest printmakers were painters — Rembrandt and Goya being excellent examples.

Barnet then spoke in a bit more detail about the long process of making our print, which took him half a year to bring to completion. His initial compositions on the mylar seemed to him "too soft", so he began again in a new, more structured direction. The process was one of paring away, in search of the scene's essence. Master Printer Randy Hemminghaus then joined the discussion. He described the creative process as "Will's dialogue with his memory," which played out in a series of painted and pastel sketches, which became increasingly structured as he worked. The final print is based on five mylar sheets, one for each color — orange for the background (the color of the setting sun), red for Ellie's coat, two shades of gray and black for the structural outlines.

Will thought he drew more than 100 images in the process of creating our print; Hemminghaus brought and showed the mylars used in the process. The mylars were transferred to photo lithographic plates, one for each color. Our print was editioned in early January, each color requiring a separate trip through the press. Hemminghaus showed some of the early states — with one color, three colors, etc. Barnet noted that he experimented with oil paint in his effort to find exactly the right shade for the sky.

Will Barnet passed away on Nov. 13, 2012 at the age of 101. He was an important friend to the Print Club of New York and we'll miss him.

DATELINE: San Francisco**by Matthew Turner**

The Achenbach Graphic Arts Council

Submission will follow as an addendum.

DATELINE: Detroit**by Nancy Sojka**

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

No submission this month.



Clement de Jonghe, Printseller.
Etching with drypoint and engraving, 1651.
by Rembrandt van Rijn

DATELINE: Toronto

by Martha Handley

The Master Print and Drawing Society of Ontario

After a quiet summer we started back up this fall with a close encounter evening in the Marvin Gelber Print and Drawing Study Centre at the Art Gallery of Ontario on Wednesday October 17, 2012. The talk was titled: *The Paper Garden: Portraits of Flowers*. Molly Peacock, award-winning poet and author of *The Paper Garden: Mrs. Delany Begins Her Life's Work at 72*, discussed the extraordinary work of Mary Delany, the 18th-century British artist who created 985 botanically accurate portraits of flowers in brilliant collages on black backgrounds. Guests were also invited to explore the AGO collection of “botanical portraiture” by Canadian artists Susanna Moodie, Mary Evelyn Wrinch, Robert Holmes, David Milne and many more.

On Thursday November 15, 2012 our society celebrated their 27th Annual General Meeting. Members met in the Marjorie & Gerald Bronfman Reception room of the Study Centre for refreshments. After our general meeting we enjoyed our special guest speaker, Dr. Jane Glaubinger, Curator, Department of Prints and Drawings Cleveland Museum of Art. The Cleveland Museum of Art has one of the greatest print collections in the United States. The museum opened in 1916 and since then a very high quality collection has been formed. Dr. Glaubinger lectured on *Dürer to Dine: A Passion for Print Collecting at the Cleveland Museum of Art*. Jane Glaubinger described how the museum’s remarkable print collection developed.

Members also attended the Close Encounters series *Artists and Washi – The Seduction of Japanese Paper*. Nancy Jacobi started showing artists and bookbinders beautiful papers from the trunk of her car in 1982. Today she owns The Japanese Paper Place in Toronto, the world’s biggest source of Japanese paper outside of Japan. Her particular passion is for traditional Japanese handmade papers and she explained how current production of high quality washi remains virtually unchanged. We handled samples of some of the best washi available today, learnt about traditional and contemporary papermaking in Japan and through works from the AGO collection, we saw how Whistler, Gauguin, Münch, Goodwin and Motherwell, among others, admired and used this versatile paper.

It is exciting to see the growth of the AGO collection of prints and drawings thanks to the donations of members. The **MPDSO purchase fund** is built through annual members donations and to date six drawings and two prints have been acquired. On display in the Gelber Treasury are French drawings by Vernet, Bonheur, Constantin d’Aix and DeMin purchased with funds from our society plus one of the most important drawings to enter the AGO collection, Théodore Géricault’s *Race of the Barberi Horses* which was acquired last year with assistance from the Gelber funds and a major donation from one of our members. Over the years individual donations made directly to the AGO Print & Drawing purchase fund have also resulted in the acquisition of wonderful works including the purchase of a Charles-Marie Dulac chalk drawing *La Terre* 1893 from this year’s Paris Salon du Dessin.

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

Washington Print Club

The second half of 2012 was a very rich and eventful period for The Washington Print Club. It was highlighted by several developments that maintain the Club's visibility within the greater Washington, DC arts scene and even beyond.

One of these was The Washington Print Club's ongoing offer of a wide range of public programs to its membership. Walking tours of museum special exhibitions and permanent collections led by the curators took place at such diverse institutions as the Phillips Collection, the Corcoran Gallery of Art, and the Driscoll Center at the University of Maryland. Also, a behind-the-scenes visit to the National Gallery of Art's Print Study room allowed members to learn about a recent major donation of American 20th-century prints. And, most recently, members were treated to a personal tour of an exhibition of Per Kirkby prints by Robert Brown, the owner of Robert Brown gallery in Georgetown. Each program was well subscribed with about 20 members attending on average.

Also, talks are nearing completion on an agreement between Ebsco Publishing and The Washington Print Club. Ebsco is a prominent on-line publisher of essays and articles from scholarly journals and magazines. These writings are accessible to scholars and other professionals doing research through one or another of the various library's and resource centers subscribing to this service. In, hopefully, a very short time, the essays and reviews that have appeared in the Club's excellent publication *The Quarterly* also will be available through Ebsco. This will provide an obvious boost to the Club's public and professional visibility while also providing a wider audience for the articles, critics, and book reports written for *The Quarterly*.

Founded in 1964, The Washington Print Club is one of the oldest non-aligned clubs in America. In 2014 it will celebrate its 50th anniversary. Planning for that event is underway. An exhibition of members' favorite prints already has been scheduled for display at the Katzen Arts Center on the campus of American University. Another recent development is that talks are underway to commission an original print in honor of the pending anniversary. An artist has been identified and the contours of the commission concerning edition size, pricing, and distribution are being worked out.

2013 will be another year of programs, development, and planning as The Washington Print Club continues to develop public programs, to publish *The Quarterly*, and to plan for its 50th anniversary.

LETTERS TO THE EDITOR

Editor's Note: 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.

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

Past Editors of the Newsletter include:

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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 Art

The deadline for the next Newsletter (July 2013) is June 1, 2013.
Please send your submissions to:

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

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