

	International Print Collectors' Societies Newsletter
	<i>Vol. XVIII, No. 1</i>
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From the Editor

Dear IPCS Community,

The impact of the COVID-19 pandemic on our print organizations continues. In much of the world, art museums and galleries have been closed or open with limited capacity. Art and print fairs have gone virtual. While such programming has been amazingly creative, it still isn't quite the same as being able to watch a demonstration in person, to feel the paper on which a print has been made, or to wander through the many booths at a print fair. The impact of the virus on printmakers is magnified by the fact that many depend upon shared facilities and collaboration with master printers in order to do their work. Workshops are adapting with limits on the number of artists working at once, but the situation remains challenging.

While most print clubs represented in our pages had to cease activities early in the spring season, it seems important to keep our regular reporting on schedule. As such, this will be a somewhat shorter newsletter than usual, but certainly an important one. We share news from three clubs that are managing to keep activities going via Zoom lectures and virtual print fairs among other remote activities. We hope by summer, more of our usual roster will be represented!

Finally, my "rotation" as editor technically concluded with the previous issue. If anyone else is interested in taking a turn, please let me know, and we will pass the baton. I will carry on until then. Also, new additions are always welcome to our roster of clubs and organizations.

—Gillian Greenhill Hannum,
IPCS Newsletter Editor 2019-2020



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Letters to the Editor

NO LETTERS RECEIVED FOR THIS ISSUE

Letters to the Editor are most welcome. Share your comments at gillianhannum@hotmail.com; please note in the subject box that it pertains to the IPCS.

DATELINE: Cleveland**by Samantha Mishne**

The Print Club of Cleveland

Given that the Print Club of Cleveland celebrated our 100th anniversary this is not our first pandemic. Fall 2020 marked the 36th Annual Fine Print Fair of Cleveland. Since its inception, the Fair has been a rallying point for members of the Print Club of Cleveland, national & international dealers, and print enthusiasts in Northeast Ohio. Due to the pandemic, all in-person events over 10 people at The Cleveland Museum of Art have been canceled. Though the museum reopened at the end of June, the Fine Print Fair was completely virtual. The museum and Print Club looks forward to bringing the fair back as an in-person event in Fall 2021, so mark your calendars now! We have extended invitations to the same dealers who would have attended the Fall 2020 Fair.

This year's virtual fair kicked off with a virtual celebration of prints led by the Cleveland Museum of Art curator of prints and drawings Emily Peters on Thursday, October 1st at 5:30 pm. Emily provided 130 zoom attendees with a tour of new acquisitions of contemporary prints. Individuals also had the opportunity to purchase raffle tickets for *Red Riding Hood*, (2018) by Swoon, which is featured in *Swoon: Seven Contemplations* installation at the Albright Knox Northland on display till January 10, 2021. Virtual attendees were encouraged to visit the online galleries to add to their collections, as well as view prerecorded demonstrations of various printmaking techniques made by local printmakers.



Red Riding Hood, (2018) by Swoon

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

On August 22nd, the Print Club had its annual meeting, which included a presentation by Ron Rumford during which he described the process that went into making this year's publication print *Susan and Dean*, named after print club members. Mr. Rumford's print is comprised of overlapping blocks of gestural line and shape. The forms are deceptively simple as extended viewing reveals multiple layers of depth and meaning. Mr. Rumford explored the challenges of creating an edition of 250 prints, given that his work is largely nonrepresentational, which has been based on inventive combinations of several printing techniques for each print, including engraving, drypoint, collagraphy, *chine collé*, and the pioneering use of nontraditional polymer clay plates. As a result, it took two and half years collaborating with renowned artist Ryan Parker. The print was produced using serigraphy as well as intaglio from a sintra substrate on a diaphanous kitakata paper mounted onto white wove paper. Rumford received his BFA from The University of the Arts in Philadelphia. His work has been shown in Ireland, England and throughout the United States. His work is in the collections of the Free Library of Philadelphia, Philadelphia Museum of Art, Palmer Museum of Art, New York Public Library and now The Cleveland Museum of Art.



Susan and Dean, 2020 Publication Print, Drying

If you find yourself in Cleveland, venture to the Cleveland Museum of Art's contemporary galleries where Dexter Davis's print, *Spirit* (1998), a gift from Susan and Dean Trilling who inspired the 2020 publication print, is on view. If you are interested in learning more about The Print Club of Cleveland, please reach out to Alex Czajkowski at ACzajkowski@ClevelandArt.org, the Club's coordinator.

DATELINE: New York

by Gillian Greenhill Hannum



The Print Club of New York

Unveiling of *Night Architecture*, the 2020 Commissioned Print

The Print Club of New York hosted its first virtual event on Wednesday evening, October 28, the unveiling of this year's commissioned print by artist Victoria Burge. The event coincided with the end of the IFPDA's Print Month, which was rich with virtual studio visits, artist and curator talks and virtual booths.

The Club's event was introduced by our Technical Host for the evening, Helen Goldenberg, who explained the format of the Zoom webinar. The event was recorded and a link to it is being posted on the Print Club's website. Club President Kim Henrikson then welcomed members to the release of the Club's 29th annual print by artist Victoria Burge. She thanked Allison Tolman and members of the Print Selection Committee for the excellent job they had done selecting this year's artist.

Print Selection Committee Chair, Allison Tolman, then introduced this year's artist and print. She explained that in recent months, Burge has moved from Philadelphia to southern New Hampshire. Concerned about internet connectivity, Burge opted to pre-record her presentation.

This year's print, *Night Architecture*, was printed at Powerhouse Arts in Brooklyn. The artist thanked the Powerhouse team for all their work printing the 225 prints in the edition. Burge explained that in recent years she has been focusing in particular on two sources of inspiration, mapping light and coded notation. She first discussed her approach to mapping light.

In 2011, she began to record light effects on Philadelphia's Schuylkill River with her camera. This inspired a series of work in a variety of media exploring points of light. She removed color from her photos and heightened the contrast so that only the points of light remain on a black ground – a graphic record of a transient moment. These experiments evolved to using paper as a matrix to also capture impressions of light in 3D works. For the Print Club image, a page from an Atlas formed the basis of the print. She builds on these appropriated sources by erasure, often sitting on the floor and looking down at the piece. She explores opacity and the depth of black, and its relationship to light.

Her interest in grids and notation also played a role in the creation of the Club's image. She has spent time studying classification systems used by astronomers. These are a form of coded notation that offers a variety of modes of interpretation. This led her to become interested in weavers' diagrams and notations. In 2017, Burge took on an apprenticeship at Philadelphia's Fabric Workshop. There, she experimented with printing her images on fabric. She learned the codes of textile design. In 2019, she was named a Fellow at the Josef and Anni Albers Foundation in Bethany, CT. There, she used found objects like children's blocks, schoolroom slates, etc. She also explored her interest in grids in a series of drawings. Also in 2019, Burge had an opportunity to work with Dieu Donn  Papermill. There, the result was ten pairs of unique works: circles of black or white pulp paper. She then created a unique drawing on the top of each image. Burge began the Club's print while

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she was working at Dieu Donn e.

Night Architecture is a silkscreen print. It is based on a page from the *Atlas Eclipticalis*, published in 1950. The “map” created a scaffold for her work. She removed color from the page so that she only got the points of light, which emerge from an opaque, black background. The concept was based on a weaver’s warp and weft. Her hand moved the way it would in the process of weaving.

Print Shop Director at Powerhouse, Luther Davis, who was “live on Zoom,” then picked up the threads and explained to the audience exactly how the Club’s print was created. He said he really enjoyed working with Victoria. Her project had lots of challenges for his team. She created a silkscreen with the kind of detail usually reserved for etching. They used a special ink cured in a light oven; specifically, they used an ink that is generally used to create Braille. The end result is slightly 3D (Davis encourages members to run their fingers lightly over the print). Davis noted the image was built up in layers – first the field of black with a delicate white line pattern on it. The dots were then added and had to be printed over and over to build up the relief. He noted there was no room for mistakes in working with Burge’s image. It required a great deal of exacting work to keep everything registered. Master Printer Dennis Hrehowsik led the team that printed the edition. Peter Kruty Editions, also of Brooklyn, also had a hand in the production as letterpress and book publisher; they had a piece of equipment utilized in the creation of the film.

Davis explained that silkscreen is a stencil process. An image created on film is exposed on a screen coated with a photosensitive emulsion. In the case of *Night Architecture*, the screen used a mesh of 420 threads per inch. The ink is pushed through the screen with a squeegee. It is then dried by UV light. Because of the delicacy of Burge’s image, there was no room for error. Any tiny holes in the screen would create “stars” that were not supposed to be there and that had to be removed. This light curing process is becoming more prevalent; it is along the lines of what dentists are doing with light-cured fillings. Davis confessed that printing the edition took far longer than he anticipated. Each print involved about 20 steps. The lines are a layer, the tiny stars are a layer and the larger stars are a layer. The order of printing was the black layer, the white lines, then multiple printing of the dots. Having a team of printers to work on this helped.

Night Architecture is printed on Coventry Rag paper, which is 100% cotton, archival paper. It is made by Legion Paper in New York. Coventry Rag is 335 gsm (grams per square meter) and is fairly stiff. This was essential given the number of times each image needed to be handled. Davis is very pleased with how the final prints turned out.

Powerhouse Arts is a not-for-profit whose mission is preserving art fabrication practices in New York City, including wood, metal, ceramics, textiles and print. It was founded in 2015 and is in the process of building a new facility of 170,000 square feet along the Gowanus Canal. Davis directs the print shop, which takes on about 300 projects a year. Print Club Board member Allison Tolman noted that a visit to the new facility will be a great activity for Club members in the future.

The Print Club of New York has a limited number of membership openings available for the current year. After January 1 and through June 30, 2021, the Club will accept applications from interested parties regardless of their geographic location. New members will receive the Victoria Burge print. A link to our application is on the [Print Club’s website](#).



Victoria Burge, *Night Architecture*, silkscreen, 2020 (Image courtesy of the artist)

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

The Washington Print Club

Like other print clubs, the Washington Print Club continues to change and readapt itself as the pandemic crests and falls.

One of these shifts—similar to other Print Clubs—was to transfer our educational programs and outreach to virtual Zoom presentations. These have proven surprisingly successful. They have attracted an audience beyond the actual membership. This has broadened the name recognition of the Washington Print Club and has the potential of gaining new members. Beyond numbers, the virtual programs have allowed the speakers to employ auxiliary aides and images which permit them to broaden the scope and range of their discussions. So far, the Washington Print Club has presented three successful programs. The first was on the artist Chiura Obata offered by Alex Mann, the Smithsonian American Art Museum's curator of prints and drawings. This was followed by a conversation with master printer Phil Sanders. The most recent program was a conversation with Shelley Langdale, the curator of modern prints and drawings at the National Gallery of Art. Two additional Zoom programs are planned. One is with the artist Charlie Ritchie and the other is with the artist Soledad Salamé.

The bedrock behind this pandemic pivot is the totally redesigned Washington Print Club website. Over several months, a subcommittee of the board undertook the complete redesign and overhaul of the existing website. The reality of the pandemic gave the group the needed time and rationale for the undertaking. The redesigned site now is operational and hopefully everyone will take a moment to look at its format and features. Beyond all else, the site allows past Zoom programs to be recorded and stored for later viewing.

In tandem with the new website, several board positions alternated. The posts that rotated were recording secretary, membership chair, and web master. The retiring board members had provided long and distinguished leadership in their respective positions. We recognize their years of service and applaud their commitment. At the same time, we welcome and honor the new board chairs and anticipate similar long years of service and dedication.

Beyond encouraging IPCS members to view our [new website](#), the Washington Print Club can be followed on Facebook and Instagram.

Please stay safe and healthy!

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*

Kimberly Brandt Henrikson

The Print Club of New York

The **deadline** for the next Newsletter
(July 2021) is June 1, 2021.

Please send your submissions to:

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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

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