



**From the Editor**

Dear IPCS Community,

We are delighted to add the Print Club of Albany to our regular roster with this issue! The Albany club was founded in 1933 by Ledyard Cogswell and others. The first printmaker commissioned was Clare Leighton. John Taylor Arms was very much involved in the club, often giving presentations, and was a commissioned printmaker. Until the 1980s, the club was located at the Albany Institute of History and Art. It has commissioned many noted artists including Paul Cadmus, Rockwell Kent, Lynd Ward and more recently Warrington Colescott, Carol Wax, Hugo Bastidas and Carol Summers. It had its first national juried exhibition in 1945. It has held programs and exhibitions and has a collection of over 20,000 items. In 1990, members of the club formed the Museum of Prints and Printmaking. The Museum and club now share facilities in Schenectady, NY.

The Cleveland, New York and Washington D.C. groups have remained active during the pandemic with a variety of virtual exhibition tours, talks and artist presentations. All groups are hoping to be back to in-person meetings in the fall, though some of us might consider interspersing some Zoom events since they have allowed us to draw a wider audience.

Finally, my “rotation” as editor technically concluded at the end of 2020. 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.

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—Gillian Greenhill Hannum,  
 IPCS Newsletter Editor 2019-2021



## Letters to the Editor

NO LETTERS RECEIVED FOR THIS ISSUE

*Letters to the Editor are most welcome. Share your comments at [gillianhannum@hotmail.com](mailto:gillianhannum@hotmail.com); please note in the subject box that it pertains to the IPCS.*

**DATELINE: Albany****by Charles Semowich**

## The Print Club of Albany

The Print Club of Albany announced the 2021 commissioned print, a linocut by Karen Whitman entitled *Dreams over Brooklyn*. This commission is for members and is in an edition of 100.

The artist has stated that: “*Dreams Over Brooklyn* is a New York City urban fantasy about a woman on her Brooklyn rooftop delighting in the best of both her beloved city and the tropics simultaneously with the Brooklyn Bridge and Statue of Liberty as a backdrop. The woman appears to be enjoying mountains, palm trees and her solitude as dusk falls over what appears to be an otherwise abandoned city – or is it all a dream?”

Linoleum cut, 2021

Edition: 100

Artist Proofs: 10

Image Size: 11-13/16” x 14-1/4”

Paper Size: 15” x 19-1/8”

Paper: Zerkall Book Smooth Cream, 145 Gsm

Ink: Graphic Oil Base Block Print Black 2202A (Graphic Chemical & Ink Co.)

Printed by the artist on a Charles Brand Etching Press

Karen Whitman was born in New York City and grew up in its suburbs. She discovered etching and lithography at SUNY at Buffalo, where she graduated Cum Laude with a BFA in Printmaking. Following college, Karen lived in Manhattan for 18 years before relocating to Bearsville, a hamlet within the artist colony of Woodstock, NY, where she discovered the linocut in 1995, which has been her professional focus ever since.

Karen also studied at The Art Students League of New York, The School of Visual Arts, Parsons School of Design, and The Woodstock School of Art where she is currently an instructor. She is a member of the Society of American Graphic Artists and Allied Artists of America and has won numerous national awards for her prints, including seven medals of honor. She is listed in *Who's Who in American Art*, *Who's Who in America* and was also featured in *American Artist Magazine* and *The Journal of The Print World*.

Whitman's prints can be found in the collections of The British Museum in London, The Institute of Fine Arts in Taipei, The Jane Voorhees Zimmerli Art Museum in New Brunswick, NJ, The Portland Art Museum in OR, and the R. W. Norton Art Gallery in Shreveport, LA, among others. New York City collections include The Museum of The City of New York, The New-York Historical Society, The New York Transit Museum and The New York Public Library.

A limited number of memberships are available. For more information email [semowich@gmail.com](mailto:semowich@gmail.com) or check the web site, [PCAPrint.org](http://PCAPrint.org).



Karen Whitman, *Dreams Over Brooklyn*, linocut, 2021



DATELINE: Cleveland

by Samantha Mishne



## The Print Club of Cleveland

The Cleveland Museum of Art was shut down like many museums from November 18 to January 18, 2021. Many print club events have been virtual, but members continue to be engaged and we continue to welcome new members. We look forward to soon resuming events in person.

On March 18, the Friends of Africa and African-American Art invited The Print Club of Cleveland members to attend Inside the Stories: Art in/as History. Key Jo Lee, director of academic affairs and associate curator of special projects, along with the Cleveland Museum of Art's director and president William M. Griswold, discussed the opening story of the exhibition *Stories from Storage*. This event focused on [\*The Republic of New Afrika at a Crossroads\*](#), 2016. Kara Walker (American, b. 1969). Raw pigment and watercolor medium, graphite, and (paper) collage on paper; 287 x 532.1 x 8.3 cm. Purchase from the J. H. Wade Fund.

Soon after, long-time members Margaret and Peter Dobbins shared their collection with a look and learn on March 22. Sixty-some members poured a beverage and joined the Zoom meeting to learn about their collection. They showed 10 prints and talked about where and why they purchased them. Some were from the Print Club of Cleveland's Print Fair or inspired by trips sponsored by the Print Club. They shared how Britany Salsbury, Associate Curator of Prints and Drawings, was instrumental in connecting them to a print gallery after being inspired by a work they saw during a private tour of the Library of Congress study room during the Washington D.C. trip.

On April 13, members were able to get a virtual tour of the Gustave Baumann exhibit *Colorful Cuts* sponsored by the Print Club of Cleveland. Former Curator of Prints, Jane Glaubinger, led members on this tour. The exhibition celebrates the 2005 gift to the Cleveland Museum of Art of 65 color woodcuts and 26 drawings by the artist. The exhibition also illustrates how he worked and features his color woodcuts and drawings inspired by the landscapes, architecture and cultures of Illinois, Indiana, New York, New Mexico, Arizona, Colorado and California.

"Baumann produced exceptional color woodcuts, traveling widely in search of novel subjects," said Glaubinger. "Mesmerized by the stunning scenery of the Southwest, he depicted shimmering golden aspens, the dramatic light effects and exquisite colors of the Grand Canyon and the majesty of giant redwoods. Re-creating the ambiance of each locale with consummate skill, Baumann produced works on paper that touch viewers through the beauty of his vision."



Cleveland Museum of Art, James and Hanna Bartlett Prints and Drawing Gallery 2021

The exhibition has been extended until June 27, so plan your trip to The Cleveland Museum of Art and stop in the James and Hanna Bartlett Prints and Drawings Gallery.

Richard Axsom gave a lecture on May 21 entitled, “Lifting the Veil: The Prints of Andy Warhol.” Mr. Axsom is a Print Scholar and Curator Emeritus at MMOCA, who previously spoke at the Cleveland Museum of Art in 2013 on Ellsworth Kelly for the *Less is More, Minimal Prints* exhibit. During this lecture he took print club members through many of Andy Warhol’s series offering new insights. Mr. Axsom provided members with a deep exploration of Warhol’s *Flash* portfolio of 1969.

August 14 will be The Print Club’s annual meeting during which the presentation print is presented to members. And the print fair will be October 7-10. If you are interested in learning more about The Print Club of Cleveland or joining, please reach out to Alex Czajkowski, the club’s coordinator at [ACzajkowski@ClevelandArt.org](mailto:ACzajkowski@ClevelandArt.org).

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

## The Print Club of New York

The Print Club of New York hosted a full program of virtual activities during the first half of 2021. On Tuesday evening, January 19, Print Club members and guests enjoyed an intimate and wide-ranging conversation with master printer Phil Sanders and his special guest, artist James Siena, via Zoom. Event moderator and Print Club Board member Mona Rubin noted how pleased the Print Club was to be able to bring this event to everyone. Phil has been a great friend to the Club over the years, hosting visits, during his long tenure as director, to the Robert Blackburn Printmaking Workshop, helping us to identify several Artists' Showcase artists and, perhaps most significantly due to the time and effort involved, overseeing the printing of the Club's 2011 commissioned print by artist Chakaia Booker. Mona noted that Sanders left New York for Asheville, NC several years ago and founded PS Marlowe, a creative consultancy and fine art publisher. He continues to collaborate with artists and work as a master printer. In 2017 and 2018, he and James Siena worked on an edition together, a collaboration discussed later in the program.

Sanders then took the screen and started with a "plug" for membership in the Print Club. He encouraged both established and aspiring collectors, as well as artists, to take advantage of the many benefits of membership. Phil then gave a little background about his book, *Prints and their Makers*, published by Princeton Architectural Press in October 2020. The project took two years to realize. He noted the book is neither a technical manual nor an art history text but exists in the space in between.

Phil explained that there are three distinct roles involved in creating prints – the artist, the printer and the publisher. Sometimes the same person, the artist, plays all three roles; other times, each role is overseen by a different individual. Sanders said he feels one of the reasons artists are drawn to printmaking is that you can have a record of your creative process through the proofing process, a characteristic unique to the medium. In daily life, "prints" surround us – our money, our newspapers, etc. Phil noted that these are all examples of "reproductive prints." Historically, and still today, some painters use printmaking in this way. Sanders noted, however, that printmaking can also be its own creative endeavor. This is the aspect of printmaking that drew and still holds him.

In the 1940s and 50s, Robert Blackburn and Will Barnet collaborated in developing creative lithography, not trying to reproduce anything, but making original works. This provided the foundation for Blackburn's huge influence on the development of fine art printmaking in the second half of the 20<sup>th</sup> century. Phil shared an image that is on page 14 of his book showing Blackburn and Robert Rauschenberg working on a lithograph together at Universal Limited Art Editions in West Islip, NY in 1962. This is the first time this photograph has been published. Sanders then told the story of how Blackburn had broken the stone he was working on with Rauschenberg – every master printer's worst nightmare. When he called the artist to tell him, Rauschenberg asked, "Can it still be printed?"; Blackburn said he could find a way to do it. In fact, he managed an edition of 29 of *Accident*, published by ULAE and printed by Blackburn and Zigmunds Priede. This image really changed the course of printmaking. Sanders said his own approach as a collaborative printer is modeled on

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Blackburn's. He noted that the book follows selected projects from start to finish in order to demonstrate the processes and thinking behind collaborative printmaking.

Sanders then discussed various projects included in the book, finishing up with a discussion of his collaboration with artist James Siena on *Feedback Loop Resonator* (2017/18) as Siena also appeared on our screens. The two reminisced about their first project together, which dated back to about 2004. However, when Phil first approached Siena about this collaboration, the artist responded that he felt printmaking was a lot of work. He likes the affordability of prints and the role of multiples in disseminating an artist's work, but he recognized that to do the sort of thing he would want to do would be very time consuming. In fact, he and Sanders wound up working together intensively for about three weeks to bring this project to fruition. It had been inspired by Phil's thinking about how Siena's paintings in enamel on aluminum might be translated into prints. He wanted to come up with a printmaking technique that would honor what he calls Siena's "scientific method" applied to art. Siena noted that, in turn, new directions in his painting grew out of the creation of the matrix for the monoprints. Sanders then outlined the technical steps that led to the final prints and the two shared their insights into the collaboration. The evening ended with a 15-minute Q & A between attendees, Sanders and Siena.

On Tuesday evening, March 23, Print Club members and their guests were treated to a fascinating presentation about print condition and conservation. Print Club Board member Kay Deaux introduced Harriet Stratis as a paper conservator, a technical art historian, and a recent (and happy) addition to the Print Club's Board. For much of her career, Harriet was associated with the Art Institute of Chicago, where she was head of Paper Conservation for almost 20 years. In 2017, she left the museum and now works independently as a free-lance conservator and museum consultant, with a base in New York as well as Chicago. Born in New Jersey, she was educated at Barnard, Columbia, and NYU. Recently, she returned to her alma mater, the NYU Institute of Fine Arts, as a visiting scholar and adjunct instructor in 2018 and 2019. (Then COVID hit.) Harriet's reputation and practice are not only national, but international as well. In the States, she has been a visiting research scholar at the Getty Museum in Los Angeles and has worked with numerous museums. Further afield, she has been engaged by European museums including the National Gallery in London and the Van Gogh Museum in Amsterdam. Harriet is a leader in what is called technical art history—an emerging field (that she herself has helped to develop) in which the conservator's understanding of the materials and techniques used by an artist can contribute to the historical and artistic understanding of that artist's place in an art history account, beyond the particularities of a single work. This knowledge can also be brought to bear in identifying the work of a particular artist. One fascinating example can be found in an episode of BBC's *Fake or Fortune* series, in which Harriet provided her expert analysis of a Toulouse-Lautrec sketchbook.

Harriet Stratis then explained to us her plan for the hour. She said that she wanted to look with us at a number of works on paper in order for attendees to get a good sense of the range of damage they might experience with art in their collections and some idea of what a conservator might be able to do in some of these situations. She covered such issues as exposure to acidic materials, over-exposure to light, poor mounting and matting, foxing, mold, insect and water damage, among other topics. She showed slides of works submitted by Club members as some of her examples. A robust Q & A session followed.

A member asked for more elaboration about when to use glass and when to use Plexi in framing. Harriet said she would only recommend glass for a pastel or similar work where the media is friable and powdery; in those cases, the static in Plexi can be a problem. She would urge, however, that only laminated glass be used. There is a new product called



Optium, which is a UV-filtering, non-reflective, low-static Plexi that she recommends.

Stratis was asked the difference between “laid” and “wove” paper. She explained that handmade papers are made in molds made with wires that cross at right angles. These wires leave a pattern of lines on the paper and the paper is called “laid” paper. The appearance of the lines is eliminated when paper is made on molds with mesh screens that create more of an all-over pattern. This paper is termed “wove.”

A question was posed about storing works. Can foxing and mold spread from one work to another? Harriet said that they certainly can! This is why interleaving is so important in flat files. Everything should be separated. If the situation is mold, the work should be separated from all other work immediately and conserved. When asked whether acid-free tissue or glassine is better for interleaving, Harriet said it depends on how you use your collection and how much you handle the work. Glassine is translucent and you can identify the artwork through it, which requires less handling. Tissue, although opaque, has a softer surface.

Harriet was also asked to explain the difference between conservation and restoration. She replied that conservation attempts to structurally stabilize a piece, and tends to accept certain visual changes. If you attempt to reconstruct part of a piece, that is restoration.

Finally, Harriet was asked what prompted her to become a conservator. She replied that as an undergraduate, she studied both studio art and art history. In fact, she was a printmaker. She got interested in conservation during undergraduate school but was initially intimidated by the chemistry involved. Once she got over that, she was off and running. The field combines studio art, art history and science. She said she chose New York University’s Institute of Fine Arts for graduate school as she would earn both a conservation degree and a M.A. in art history. She closed by directing Club members to the website of the American Institute of Conservation, which allows you to search for conservators specializing in particular media and/or in your geographic region. All agreed that this was a splendidly informative event!

After a year’s delay due to the COVID-19 pandemic, the Print Club of New York finally held its Annual Meeting and Artists’ Showcase via Zoom webinar on Monday evening, May 17. Print Club President Kimberly Henrikson welcomed members and their guests to the meeting. Kim began by expressing gratitude to members of the Print Club Board for helping to navigate through the various challenges and managing to provide our membership with timely and interesting information and programs about printmaking, print collecting and print conservation. She noted that the Print Club survived the pandemic in a strong financial position and even added some members during 2020. The fall 2021 commissioned print, in celebration of the Club’s 30<sup>th</sup> anniversary, is already editioned and delivered to Robert Blackburn Printmaking Workshop, which will do our fall mailing. Kim finished by reporting on the Club’s first online vote for Board members. All five nominees received over 95% of the vote. Elected were: Kay Deaux, Kimberly Henrikson, Natalia Kolodzei, Harriet Stratis and Gabriel Swire.

Gillian Greenhill Hannum, current Chairperson of the Showcase committee, then took over to introduce this much-anticipated annual event. She began by introducing the 2020-21 committee members: Jane Cooper, Kay Deaux, Sheila Fane, Stephanie Feingold, Jenna London, Jodi Moise, Mona Rubin and Bonnie Yousuf. The committee made its visits in January and early February 2020, just before the pandemic hit. Studios and workshops visited in this cycle included the Art Students League, Center for Contemporary Printmaking, Guttenberg Arts Center, Manhattan Graphics Center, New York Academy of Art and Robert Blackburn Printmaking Workshop. Teams of committee members visited the

various venues by appointment and nominated artists whose work they saw for consideration. Nominated artists were invited to submit an electronic portfolio and accompanying documents for consideration by the full committee who then voted to select the five finalists. Committees always seek to have variety in techniques, artistic vision and studios represented in each annual Showcase.

Artists were then introduced in alphabetical order. First up was Betty Ball, who is based in Rowayton, Connecticut. She holds a B.F.A. from Rhode Island School of Design and is affiliated with the Center for Contemporary Printmaking in Connecticut, which is where the Showcase Committee saw her work. Both a painter and a printmaker, Ball has exhibited widely in invitational and juried solo and group exhibitions around the world, most recently being included in *Art on Paper* in NY, *Affordable Art Fair New York*, and *Ode to Color* at the Carriage Barn Arts Center in Connecticut, which closed on May 15. Her work is in a number of public and corporate collections, including the Permanent Collection of the Hong Kong Open Print Shop and Memorial Sloan Kettering Cancer Center. Ball's particular interest is in light; she writes that, "Light's purity and transcendent qualities are at the heart of my work." As a printmaker, her focus has been on photopolymer intaglio and monotype. In 2018, she was selected by the Greenwich Arts Council to create an edition of photopolymer intaglio prints as a fundraiser for their youth education program. The process involved in making this print can be viewed on Ball's website at <https://www.bettyballart.com>.

Liz Dagggar, the second presenter, is an artist, graphic designer and illustrator; drawing is the basis of everything she does. She draws in pencil and ink and makes mixed media paintings and copperplate etchings. A transplant from a farm to New York City, she notes that solitude and a search for connection are recurring themes in her work. Dagggar studied art and design at Pratt Institute in Brooklyn, where she has lived since. She sees art as an expressive storytelling device and finds it a kind of antidote to the results-driven graphic design industry in which she also works. She says, "Obfuscation rarely has a place in marketing, but it's pure gold in art." She is a member of the Society of American Graphic Artists and Manhattan Graphics Center, where the Showcase Committee first viewed her work. As a printmaker, Dagggar's focus is on etching. She exhibited in the 2019 4<sup>th</sup> Annual New York International Miniature Print Exhibition, and her work has been in group shows in cities around the US. Liz's work can be seen at <https://www.elizabethdagggar.com/>.

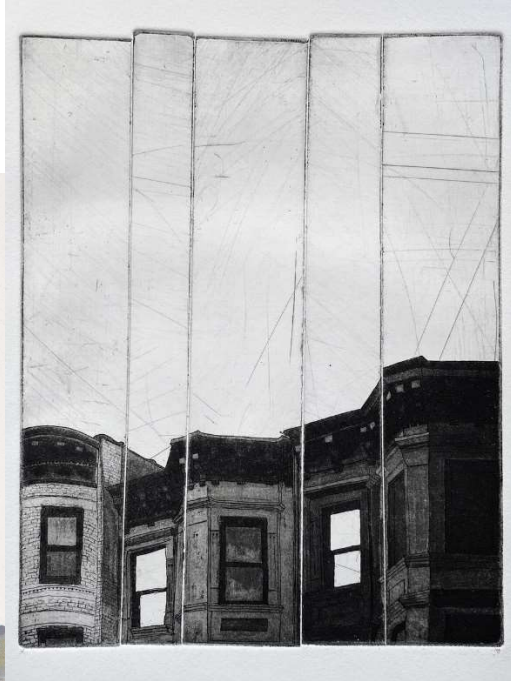
Karen Lederer received her B.F.A. in printmaking and drawing from Washington University in St. Louis and her M.F.A. in printmaking from the Rhode Island School of Design. She has been an artist-in-residence at Robert Blackburn Printmaking Workshop, Lower East Side Printshop and the Sharpe-Walentas Studio Program. She has participated in numerous exhibitions including recent solo shows at One River School in New Jersey, Guilford College Art Gallery in North Carolina, Tennis Elbow at The Journal Gallery in Brooklyn, Grant Wahlquist Gallery in Portland, Maine and Field Projects in New York. In addition to her studio practice, she teaches classes and workshops at LaGuardia Community College, Anderson Ranch Arts Center, Lower East Side Printshop, Manhattan Graphics Center and the Robert Blackburn Printmaking Workshop where our committee was drawn to her work. She has been an artist-in-residence at University of Texas at Austin, Guilford College, Washington University, Purchase College SUNY, Parsons School of Design and Brown University. Lederer's printmaking focus is on monoprints and her website can be found at <https://karenlederer.com/>.

Austin Thomas noted that it was fitting that she should follow Lederer in the Showcase lineup as she learned how to make monoprints from her! She said that Lederer taught her how to take her "penchant for the ephemeral and make it solid." Thomas is an

artist, curator, and community builder. A graduate of NYU, she has received numerous residencies and fellowships, including Wave Hill, Guttenberg Arts, The Elizabeth Foundation for the Arts, and Smack Mellon. From 2007 to 2014, she directed the influential Pocket Utopia gallery. In the summer of 2016, her permanent public sculpture for a new park in Brooklyn was unveiled. She has also done public commissions for the Public Art Fund and Grinnell College. Thomas's work is featured in the book titled *Living and Sustaining a Creative Life: Essays by 40 Working Artists* and its sequel, *The Artist as Culture Producer: Living and Sustaining a Creative Life*, which were both edited by Sharon Loudon. Thomas's work has been shown nationally and internationally and written about in *The New York Times*, *New Yorker*, *Art in America*, *The Brooklyn Rail*, *The Paris Review*, and *Hyperallergic*. Showcase committee members discovered her work during a visit to Guttenberg Arts Center in New Jersey. Her work can be viewed at <https://www.austinthomas.org/>.

German artist Michael Weiss is a hyperrealist with meticulous attention to detail. His primary focus has been on drawing and painting, but he has also been working in lithography in recent years. Weiss holds a M.F.A. and a M.Ed. from Alanus University for Arts and Social Sciences in Bonn, where he graduated with honors. His subject matter ranges from the landscapes in which he has lived and traveled, leading him to identify with such 19<sup>th</sup> century art movements as the Düsseldorf and Hudson River Schools, to the types of objects once collected in *wunderkammern* (curiosity cabinets) and to the figure. He came to New York in 2017 to continue his studies at New York Academy of Art, where our Showcase committee found him. In 2019, he did a residency in Veracruz, Mexico at La Ceiba Grafica. Several of his lithographs explore the architecture and landscape of that area. He received his M.F.A. from New York Academy of Art last year and wound up having to return to Germany due to the COVID pandemic. He has exhibited his work widely throughout Europe and in the United States. Club members were interested to discover that Weiss learned lithography from former PCNY Board member Deborah Chaney. Weiss's work can be seen at <https://www.michael-weiss-art.com/>.

One of the benefits of Zoom is the recording of events. YouTube recordings of all events discussed in this column are available on the Print Club of New York's website at <http://printclubofnewyork.org/pcny-events/>,



Above, left to right:  
Betty Ball, *Summer Bloom No. 1*, monotype, 2018  
Liz Daggar, *Forged*, etching and aquatint, 2020  
Karen Lederer, *MoMA Breakfast*, monoprint, 2020  
Austin Thomas, *Print Installation*, ink on Pantone paper, 2021  
Michael Weiss, *Después de la Lluvia*, lithograph on Mexican marble, 2019



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

## The Washington Print Club

Like other print clubs, the Washington Print Club cautiously has begun to consider future in-person gatherings. But, in the meantime, we continue to offer programs and events virtually.

As noted in previous IPCS newsletters, the silver-lining around virtual events is the increased attendance; wider recognition of the Washington Print Club; and, the potential to attract new members.

Since our last communique, the Washington Print Club has presented an ongoing range of diverse, informative, and popular Zoom programs. One virtual program focused on Ron Rumford, printmaker and director of Dolan/Maxwell gallery in Philadelphia. A similar themed presentation focused on the timely exhibition *Black and Blue: Prints in the Time of COVID*. The show was on exhibit at Galerie Myrtis in Baltimore. Organized by Susan Goldman of Lily Press, she was joined by the ten artists represented, each of whom introduced and spoke about their creations. Equally artist focused, was the on-line conversation between printmakers Adjoa Burrows and Gail Shaw-Clemons. The program was moderated by writer and artist Sheila Crider. Switching gears, the most recent virtual program was a tour of the private collection of Dr. Laura Roulet, an independent contemporary art curator. Her discussion was augmented by artists Julie Wolfe and Nakisha Durrett, both of whom are represented in her collection.

The bedrock behind the Club's pandemic pivot to virtual programming continues to be the totally reimagined Washington Print Club web site. Over several months, a subcommittee of the board completely redesigned the entire site. Their efforts greatly expanded the scope of categories and updated the membership process so that it now is solely on-line. And, the site allows past Zoom programs to be recorded and stored for later viewing.

The pandemic interruption also facilitated the board's review of the existing by-laws. Unchanged since 2002, the by-laws were reviewed, rewritten, and updated. Now, they are not only current, but also in compliance with prevailing best practice standards. It was a laborious, but very worthwhile, undertaking.

As this update is written, the Washington Print Club is preparing for its second virtual annual membership appreciation event and business meeting. It is being planned and coordinated with Pyramid Atlantic, the print workshop and exhibition space in Hyattsville, Maryland. The Washington Print Club is deeply grateful for their involvement and support.

The two most important aspects of the annual meeting are the election of board members and the presentation of the annual Young Printmakers Award. This cycle, the Washington Print Club is blessed to have three new candidates up for election, along with several current and continuing board members. This year's Young Printmakers award will go to Jeanette Bolden, a studio arts major at the University of Maryland. The honor comes with a certificate and a \$1,000.00 prize.

Beyond encouraging IPCS members to view our new web site, the Washington Print Club can be followed on Facebook and Instagram.

**Please stay safe and healthy!**

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



## 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 (January 2022) is December 1, 2021.

Please send your submissions to:

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## IPCS Newsletter Vol. XVIII, 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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# International Print Collectors' Societies Membership Roster

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