

	<b>International Print Collectors' Societies Newsletter</b>
	<i>Vol. XX, No. 2</i>
	<i>Summer 2023</i>

**From the Editor**

Dear IPCS Community,

As you will see from this issue, our member organizations are increasingly getting back to life “as normal” post-COVID. Most of us are again engaging in in-person activities—talks, gallery and museum visits, art fairs, and open houses; the camaraderie is a breath of fresh air after several years of relative isolation. It is especially important to our artists, who again have a chance to meet collectors in person.

Many of us are also in the process of rebuilding our memberships after some fall off in numbers as a result of the pandemic. This provides a wonderful opportunity for new individuals to get involved. Particularly heartening is growing interest from younger collectors. This bodes well for the future of printmaking, and, indeed, the collecting of prints is a great point of entry to the world of collecting art. And what better way to learn about prints and the artists who make them than to join a print club (or several)!

New additions are always welcome to our roster of organizations, so if you know of other groups we should be connecting with, please send along the contact information.

—Gillian Greenhill Hannum,  
IPCS Newsletter Editor



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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](mailto:gillianhannum@hotmail.com); please note in the subject box that it pertains to the IPCS.*

DATELINE: Albany

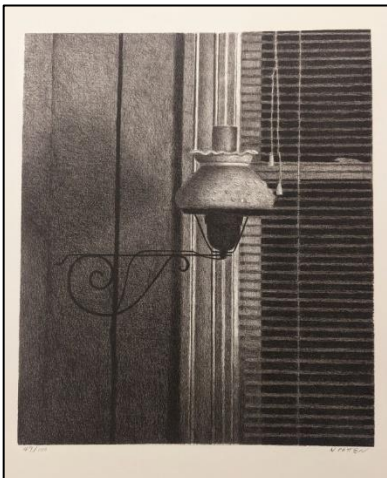
by Charles Semowich

## The Print Club of Albany

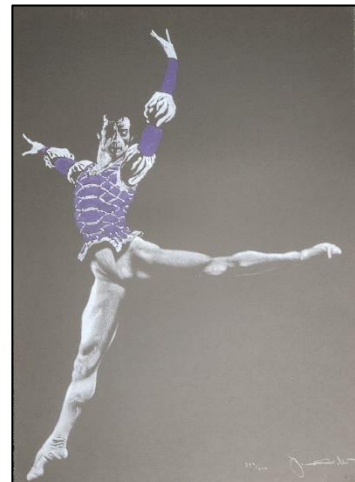
### 2023 COMMISSIONED PRINT

The Print Club of Albany is pleased to announce that our 2023 Presentation Print is *Hobnail Lamp*, a lithograph by Nick Patten. Patten, often described as an American Vermeer, grew up in Troy, New York, not far from Albany, where he eventually completed a degree in Studio Art. After college and early in his career, he moved around the east coast, from Nantucket Island to Vermont, and eventually New York City. After New York, Nick spent 12 years on Cape Cod painting and operating his own gallery. Nick now resides in Providence, RI. Nick Patten's paintings can be found in private collections throughout the United States, Canada, and Europe. Public collections include the Cape Cod Museum of Art, the Mississippi Museum of Art, The Provincetown Art Association and Museum, the New York Public Library, the Print Club of Albany, and many other corporate and museum collections.

Our Presentation Print, *Hobnail Lamp*, was based on a painting completed in 2009. In Nick's words, "The painting was oil on panel, and what intrigued me about the image was the austere composition. Often a very simple composition like this can be the most challenging type to create drama and emotion." This particular lamp is an antique that he found on Cape Cod, and the milk glass hobnail lamp shade was of particular interest to him. The original source photo he took was done at night, which explains the darkness outside the window. In drawing on mylar to create this lithograph, he worked around the highlighted shapes of the venetian blinds and the pull strings that hang at the ready. The subtle shadow of the lamp shade against the wall was a beautiful contrast to the linear nature of the lamp base. Nick told us it was a joy to return to lithography after an absence of over 20 years. It was further enhanced by reconnecting with the last printer he used, Maurice Sanchez of Derriere L'Etoile Studios in Long Island City, known for their work with many icons of the American print world. The edition of *Hobnail Lamp* is limited to 100 members for 2023. Membership information can be found at <https://pcaprint.org/join>. Dues are \$95 for prints to be picked up and \$110 if you require shipping. --Submitted by Tim Kragt, Vice President



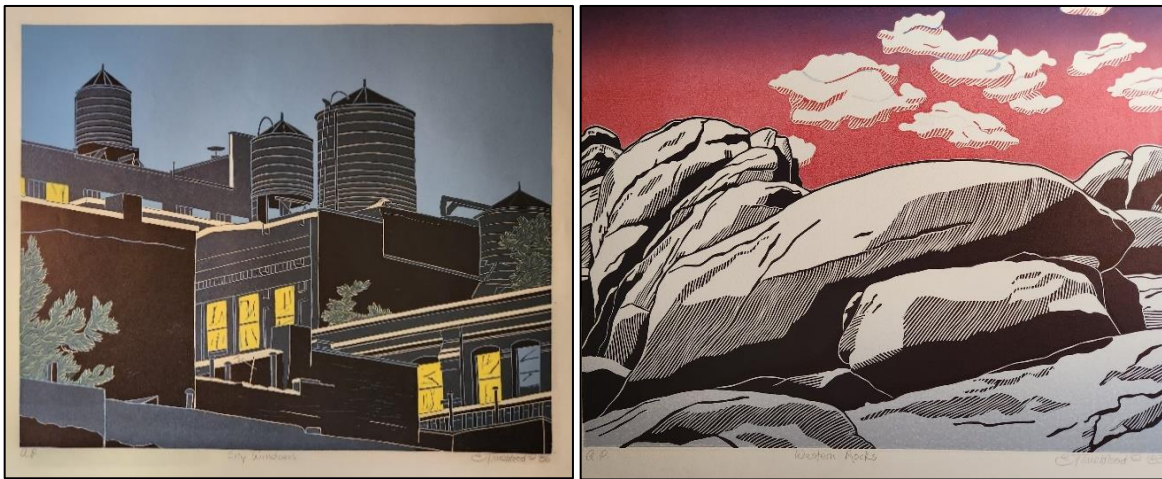
Nick Patten, *Hobnail Lamp*,  
PCA 2023 Presentation Print  
(L) and Jamie Wyeth,  
Nureyev, lithograph (R)



### Print Club of Albany Announces Donations

The Print Club of Albany announces the receipt of a large donation. The donation of approximately 20,000 prints has been given by Albert and Marc Scaglione. Works by some of the artists included René Gruau, Holland Berkley, Roy Fairchild, Alex Perez, Zamy Steynovitz, Michael Kachan, Jamie Wyeth, Roy Tonkin, Hiromichi Yamagata, Susan Jameson, Misha Lenn, and many others. Work donated will be used for study and exhibition.

The Museum of Prints and Printmaking is also pleased to announce the donations of 81 prints by renowned artist Emily Trueblood. These cover her career from the 1970s until the present. There are colorful woodcuts and linocuts of buildings and landscapes. These have been added to the permanent collection and will be used for research and exhibition.



Emily Trueblood, *City Windows*, 1986 (L) and Emily Trueblood, *Western Rocks*, 1983 (R)

Thanks are also given to Barbara Milano for the donations of four prints, including one by Jean Purcell and one by Don Swan. Also, thanks for two books on printmaking. We also want to express thanks to Joe Galu for the donations of a print by Bernard Buffet.

### Print Club of Albany Annual Meeting

The PCA held its Annual Meeting on Thursday, May 18 at 5 p.m. The following members were elected to the Board, with terms ending as indicated:

Barbara Milano	President	2024
Denise Balzer	Board Member	2026
Meredith Runkel	Recording Sec.	2024
Tim Kragt	Vice President	2024
David McDowall	Board Member	2026
Charles Semowich	Corresp. Sec.	2024
Gillian Hannum	Board Member	2024
Bernie Maskell, Jr.	Treasurer	2024
Patrick Landers	Board Member	2024

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Print Club of Albany Museum Open House, May 27, 2023. Photo courtesy of Meredith Runkel

## May 27 Museum Open House

On Saturday, May 27<sup>th</sup>, the Print Club held a special club and museum open house with refreshments and light fare for visitors. We encouraged visitors to view the pieces from the permanent collection on display and enjoy the galleries, socialize with current members, purchase prints available for sale, and join as a member! It was a bustling afternoon and fantastic to watch so many local folks “discover” us for the first time. We hope to have more opening receptions and/or open houses in the future that we will email and post about on social media to get the word out. Thank you to our volunteers and donors for making the afternoon happen, such as Sue, Tim, and Barb for your work getting everything ready, Del’s Wine and Spirits out of Mechanicville, NY for providing wine, and Alex Todd for generously supplying a delicious charcuterie spread for our guests. --*Submitted by Meredith Runkel*

Open House hours will continue to be held on the first and third Thursdays of each month from 4 to 7 p.m.

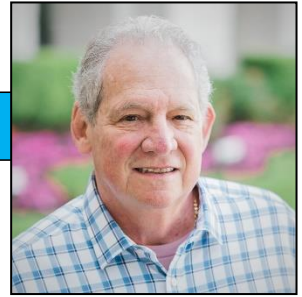
Inquiries regarding membership in the Print Club of Albany should be directed to Charles Semowich at [semowich@gmail.com](mailto:semowich@gmail.com) or check the web site, [PCAPrint.org](http://PCAPrint.org).

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**DATELINE: Cleveland**

**by Dean Trilling**



## The Print Club of Cleveland – June 2023

Many readers are aware of our annual Fine Print Fair which has been held at the Cleveland Museum of Art in early fall for many years. Please know that we are moving the Fair to April, the first April Fair scheduled for April 25-28, 2024. We would love for print collectors from outside the Ohio area to come that week and take advantage of the availability of works presented by at least 14 print dealers from around the world. For more information, please contact our CMA Liaison, Konstance Sumlin, at 216-707-6737 and keep watching our website for more information at <https://www.printclubcleveland.org/>



Since the last issue of the IPCS Newsletter, Print Club of Cleveland members enjoyed a visit to Cleveland's Temple Tifereth-Israel Museum of Jewish Art, Religion, and Culture on January 18 to view the exhibition *Andy Warhol's Jewish Icons: 10 Portraits*. The program was led by the museum's director and PCC member, Sue Koletsky.

In February, Michelle Foa, associate professor of art history at Tulane University, gave a lecture at CMA on January 20, titled "'Destined to be Born and Perish with Equal Quickness': The Making and Unmaking of 19th-Century Paper." Britany Salsbury, associate curator of prints and drawings, also gave a lecture at CMA on the exhibition *Nineteenth-Century French Drawings from the Cleveland Museum of Art*.

In April, new Print Club members enjoyed a visit to the Cleveland Museum of Art's art study room, where our curators Emily J. Peters and Britany Salsbury presented a selection of outstanding prints and drawings from the CMA collection.

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In May, our Cleveland based Artists Archives of the Western Reserve hosted the Society of American Graphic Artists (SAGA) exhibition. The SAGA exhibition, curated by Print Club member Mindy Tousley (second from right), included more than 50 prints produced by SAGA's internationally renowned membership. SAGA President DeAnn L. Prosia (second from left) attended and helped present the exhibition along with Print Club member Jack Lissauer (first on left) who presented a portion of his personal collection called *Handing It Down*. The Print Club of Cleveland sponsored four exhibition awards juried by Dr. Emily J. Peters, Curator of Prints and Drawings at the Cleveland Museum of Art. (Jennifer Leach, member artist and SAGA member, is first on right.)



The Print Club of Cleveland has planned a trip September 6 – 10 to Philadelphia. We have scheduled art centric visits and curator-led tours of the Philadelphia Museum of Art print room, the Print Center, the Barnes Museum, Beth Sholom Synagogue (an architectural gem), and additional museums. We will also be visiting the famous Museum of the American Revolution and two special galleries. *We are hoping to find a private collection or two to visit – if anyone knows a collector in the greater Philadelphia area who would be willing to share their collection with 25 + PCC members, please let our CMA Liaison, Konstance Sumlin, know at 216-707-6737.*

If you are interested in learning more about The Print Club of Cleveland, please reach out to the Club's membership Chair at [chad.jira@gmail.com](mailto:chad.jira@gmail.com).



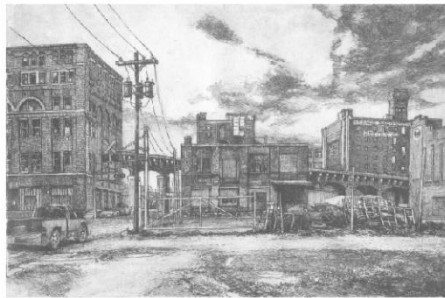
**DATELINE: Kansas City, MO**

**by Paul Sokoloff**



## The Print Society of Greater Kansas City

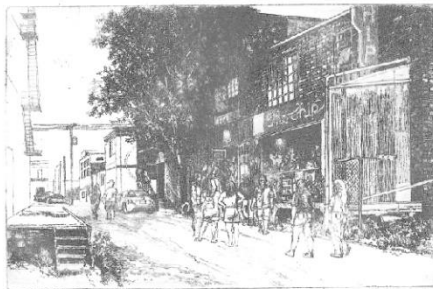
On February 11, after a several years' absence, the PS had its annual "Love of Art Luncheon" in the Cellar at The Classic Cup Restaurant. Highlights included: Miguel Rivera (Chair of the Print Dept. at the Kansas City Art Institute) talked about the upcoming "Road Roller Derby" at the Kansas City Art Institute. The print event this year was sponsored by the Print Society. Artist and PS member Doug Osa displayed working proofs of two etchings commissioned by the PS. These two prints will join two previous prints in a series documenting Kansas City's "West Bottoms"—an area rapidly changing due to development (see below).



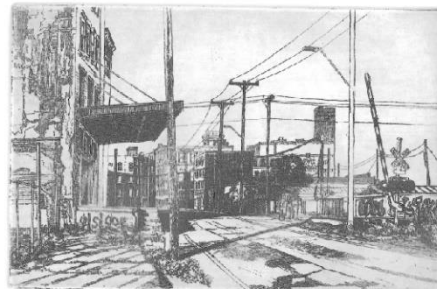
11th & Mulberry



Union & Hickory



The Ship  
work in progress



St. Louis & Mulberry  
work in progress

On March 8, the 16th annual Road Roller Print event was held on the KCAI campus. The Print Society was pleased to be able to sponsor this event. Students worked with Printmaking Visiting Artist Taro Takizawa and Printmaking Department Chair Miguel Rivera to produce a number of fine large prints (see photos below).

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On March 28, members of the Print Society were treated to a private viewing and presentation of illustrative printing techniques in science publications at the Linda Hall Library. Many thanks to Jason Dean, VP for Collections and Public Services (and PS member), for a fascinating presentation from selected 15th-20th century books. Highlights

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included a Galileo 1613 treatise on the sun; an 1807 Robert John Thorton "Temple of Flora" that included engravings, etchings, aquatints and mezzotints; and an 1846 volume by Josephine Edlen von Ranlom illustrated with cyanotypes.

On June 23, members met in the Print Study Room at the Spencer Museum of Art at the University of Kansas in Lawrence where curator Kate Meyer had displayed a number of prints to view and discuss. Members could also request to see any print from the collection. The Spencer's renowned collection of prints, drawings, photographs, and other works on paper represents more than half of the Museum's permanent collection. The collection is acknowledged as one of the nation's premier repositories of graphic arts among university art museums because of its depth, breadth, and the extensive manner in which it is used in teaching and research. Areas of particular strength include Northern and Italian Renaissance prints, 17th-century prints; Japanese prints, and 19th- and 20th-century prints, drawings and photographs. Below: Curator Kate Meyer discusses American painter and printmaker Andrew Raftery's transfer engravings in a series documenting 12 months of his garden.



**DATELINE: New York**

**by Gillian Greenhill Hannum**



## The Print Club of New York

### *Recent Club Events*

Members of the Print Club of New York enjoyed three events during the first half of 2023. On February 23, PCNY members had the opportunity to experience a private tour of an exhibit at the Taller Boricua, Puerto Rican Workshop, Inc. founded in 1969 and located at 1680 Lexington Avenue in Manhattan, with co-curator Nitza Tufiño and artist Bernardo Navarro. The visit was organized by Print Club Board member Newton Paul. The exhibition, focused on Cuban contemporary engraving, was titled *Sin Frontera*. There were 70 Cuban printmakers represented in this exhibition, spanning artists working from the 1940s to today. Nitza and Bernardo shared the difficulties they faced with getting the art exported from Cuba to New York. The prints were also available for purchase. PCNY members expressed appreciation for having access to the exhibition, learning about the existence of the Taller Boricua, and meeting Nitza and Bernardo. Nitza also shared her experiences of growing up with artists Rafael Tufiño (her father), Frida Kahlo, Diego Rivera, and other historical figures in Puerto Rico, Mexico, and the Dominican Republic. For a short video featuring Nitza Tufiño, see:

<https://www.youtube.com/watch?app=desktop&v=KYGzTeeaAaE&feature=youtu.be>.



*Sin Frontera* exhibition at Taller Boricua and co-curator Nitza Tufiño with Print Club members. Photos courtesy of Kimberly Henrikson

May 6<sup>th</sup> dawned sunny and bright, an auspicious sign after days of chilly rain. At 11 a.m., a group of about 20 Print Club members and their guests gathered at Heller Gallery at 303 Tenth Avenue to begin our Chelsea Art Stroll. Organized by Board members Caroline Samuels and Suzanne Lesser, the walk took us to four fabulous galleries over the course of two hours, all within a couple of blocks of one another. Heller Gallery specializes in glass, but among the wonderful artists whose work we saw was one of special interest to print collectors--Anthony Amoako-Attah was represented by four pieces that are screen-printed, kiln-formed glass. These textile-like pieces involve the artist screen printing with colored powders on plates of glass, which he then heats and shapes; they are inspired by the Kente

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cloth of the artist’s native Ghana. A YouTube video is available to learn more about him: [https://www.youtube.com/watch?v=zHw-lsIK\\_ac](https://www.youtube.com/watch?v=zHw-lsIK_ac). Our group’s second stop was Hollis Taggart Gallery at 521 West 26<sup>th</sup> Street. On the second floor of the two-floor gallery was an exhibition titled *From Provincial Status to International Prominence: American Art of the 1950s*. The Print Club’s 2013 Presentation Print artist Audrey Flack was represented by a still life, *Candela* (1953), showing the influence of Abstract Expressionism on her. The next stop was Marlborough Gallery, a block away at 545 West 24<sup>th</sup> Street. We were here to see *Red Grooms: Ninth Street Women meet The Irascibles*. What an amazing show—all new work done in the past few years by the 85-year-old artist! Born in 1937 in Nashville, Grooms came to New York in the 1950s and was on the cutting edge of art movements like Happenings and Installation Art. The second-floor gallery featured paintings of artists who were friends and associates of Grooms at that time, such as Alex Katz, George Segal, Barnett Newman, Helen Frankenthaler, and Lee Krasner. The centerpiece, *Ninth Street Women Meet the Irascibles*, is based on the famous 1951 photo by Nina Leen in *LIFE* magazine of the artists who, in 1950, signed a letter to the president of the Metropolitan Museum of Art protesting the juried exhibition *American Painting Today – 1950*. While several women signed the original letter, Hedda Sterne was the only woman included in the famous photo. Grooms rectified this macho depiction of the New York School by adding in the leading women of the movement, Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Helen Frankenthaler. The third-floor space continued the theme with a selection of monotypes dating from 2020 and 2021. There were portraits of Betty Parsons, Hedde Sterne, Alma Thomas, Grace Hartigan, and Elaine de Kooning as well as several scenes of the Cedar Bar, locus of many interactions among New York School artists. The final gallery on the tour was Yossi Milo at 245 Tenth Avenue. Here we caught the final day of a solo show of the work of German photographer Markus Brunetti. The two rooms of the gallery were filled with huge digital photographs of cathedrals, synagogues and mosques, among them Santa Maria Novella in Florence, Santa Maria dei Miracoli in Venice, Lincoln Cathedral and King’s College Chapel at Cambridge, both in England, and the Mezquita in Cordoba, Spain. Since 2005, Brunetti has been traveling around Europe living in a “RV” and photographing these religious structures. He takes 3,000 to 5,000 images of each then digitally stitches them together to create his highly detailed prints. These go far beyond traditional photography and eliminate the illusory effects created by a lens. The detail and overall effect is remarkable. Our group was grateful for the warm welcome given to us at each gallery.



Print Club members on Chelsea Art Stroll (L) and Doug Heller discussing the work of Anthony Amoako-Attah (R). Photos courtesy of Gillian Hannum



On Monday evening, May 15, Print Club members and their guests gathered at the Society of Illustrators on East 63<sup>rd</sup> Street for the Club's annual meeting and Showcase event. Attendees were welcomed, and the Society had provided a wonderful spread of appetizers and beverages. President Kimberly Henrikson opened the meeting and briefly reported on the Club's membership numbers, finances and progress towards our next Presentation Print. She also recognized current members of the Board of Directors and thanked them for their service. She then reported the results of the election for Board members, all of whom were elected with over 97% of the proxy votes. As she closed the Annual Meeting portion of the evening, Kim announced that she would be stepping down as President as of July 1. She has served for eight years, which is longer than she had anticipated, but she felt that she should see the organization through the pandemic. Having now come through the worst of it, she feels that this is the right time for a change in leadership. She will be remaining on the Board and expressed how grateful she was to have had this opportunity to lead our organization.

Gillian Greenhill Hannum, Chair of the Showcase Committee, was then invited to the podium. She thanked Kim for her service as President and invited members to join in an ovation. Gillian said that this year saw the addition of some new members to the Showcase Committee, including several who have only recently joined our club. She extended thanks to Kay Deaux, Alex and Marilyn Ehrlich, Sheila Fane, Stephanie Feingold, Maryanne Garbowsky, Suzanne Lesser, Karen Revis, Mona Rubin, Caroline Samuels, Chuan Shi, Margaret Simons, and Bonnie Yousuf for serving this year. During January and February, delegations of committee members visited the Center for Contemporary Printmaking in CT, the Guttenberg Arts Center in NJ, and the Art Students League, Manhattan Graphics Center, and the Robert Blackburn Printmaking Workshop in New York City. Between three and eight committee members visited each venue and nominated artists to submit electronic portfolios for the semifinal round. This year, the five artists were chosen from a pool of 18 semifinalists. Competition was intense, and it took several rounds of voting to get to that final five. The committee was pleased to present to the Club artists from four of the venues visited, who also work in a range of print techniques and styles. Artists were introduced in alphabetical order.

Dana Bell was among the artists whose work the committee saw this year at the Robert Blackburn Printmaking Workshop. She holds a B.F.A. from Wayne State University and a M.F.A. from the Maine College of Art. She has had solo shows in New York, Chicago, Birmingham, MI, Bratislava, Slovakia, and Prague, Czech Republic, and has participated in numerous group shows. She is also a performance artist. Among her awards are a 2023 Manhattan Graphic Center scholarship, a 2020 Fat Cat Lab residency, a 2013 NYFA Fellowship in Choreography, and a 2013 New York City Artist's Fellowship. Committee members were drawn to her unique printmaking practice that focuses on debossed relief prints. Dana noted that she only began printmaking last year; she primarily works as a painter. She uses "found photos" as a starting point. She is especially interested in human interaction and gestures, and her work is primarily figurative.

Committee members identified Shirley Bernstein as a Showcase candidate at Connecticut's Center for Contemporary Printmaking in Norwalk. Shirley was born in Philadelphia and holds a B.F.A. from University of the Arts (formerly Philadelphia College of Art) and a M.F.A. from Indiana University; she majored in printmaking and minored in painting and drawing. She has an extensive exhibition record, and her work is in the collections of the Pacific Rim International Print Collection, The Newport Museum, the Library of Congress,

the National Museum of Women in the Arts, Slater Museum, the Newark Library, and numerous college and university museums and corporate and private collections. She also has an extensive teaching résumé, including Quinebaug Valley Community College, from which she retired in 2013. She has also taught at the University of Connecticut, Eastern Connecticut State University, Cooper Union, Indiana University, and the Fashion Institute of Technology, among others. She is a founding member of the Printmakers Network of Southern New England and has been in eight print portfolios, as well as a book of poetry and prints with the group. She is also a member of the Society of American Graphic Artists, the Los Angeles Printmakers Society, the Boston Printmakers, and the Wood Engraver's Society and is a recipient of numerous prizes and awards for her art. For her presentation, Shirley created a video that allowed members to see her home studio and her process, which focuses on reduction woodcuts, also known as "suicide printing" as one cannot go back and edit as one moves through the creative process. A single block is used for all colors in the final print, with the artist removing material between the printing of each color. Her current work focuses on landscape, especially the sky, which was a subject she discovered after her move to Connecticut, though she provided examples of earlier work focused on the figure. Members were able to follow along through all the steps used in creating a recent reduction woodcut.

Kathleen DeMeo was also discovered at CCP. DeMeo is a printmaker, painter, and mixed media artist whose work has been exhibited in respected exhibitions including the Center for Contemporary Printmaking's FOOTPRINT International, Connecticut Women Artists' national juried exhibition, the Connecticut Academy of Fine Arts' annual exhibition, and more than a dozen juried shows annually for the past ten years. Solo shows in the past few years include Lyme Public Library, Keyes Gallery in Stony Creek, CT, and Christopher Martins in New Haven, CT. Kathleen holds a B.F.A. in graphic design from the University of Connecticut and has studied printmaking at Creative Arts Workshop in New Haven for over 25 years. She serves on an arts nonprofit board of directors, is an active member of several art associations, and monitors the printmaking studio at Lyme Academy of Fine Arts in Old Lyme, CT, where she resides. Her monotypes have merited several "best in show" prizes among other awards. Unlike Shirley, Kathleen does not own a press. She took one printmaking class in college and then did not print again until the 1990s when she took to the monotype process utilizing the smooth surface of Plexiglas as a plate.

The committee saw Ann Link's work at Manhattan Graphic Center. She holds a B.S. in Design from the Cincinnati School of Design, a B.S. in Psychology from Ohio State, and a M.Ed. in Education from University of Cincinnati School of Education. Her 2020 exhibition at Manhattan Graphics was titled *Transformation* and focused on industrial sites along the Gowanus Canal. She spent the early years of her life in the rust belt states of Michigan, Pennsylvania, and Ohio and witnessed firsthand the industrial decline and environmental degradation in those areas. Post-industrial areas continue to fascinate her, and she has been inspired by the old and new structures along the Gowanus Canal close to where she lives in Brooklyn. She began her presentation by providing a history of the canal from its origins as a home to the Lenape people to its industrialization in the 19<sup>th</sup> and 20<sup>th</sup> centuries, and then its decline and recent efforts to restore it. Her prints, done in silkscreen, are based on photographs she takes in the area on her phone. Her interest in these prints is capturing the shapes and patterns and the decline and weathering of the structures as they are continually repurposed, whether for reuse or as a canvas for graffiti.

Clementine Martinez came to us via the Art Students League. She has an A.F.A. in

Illustration from the Delaware College of Art and Design, a B.F.A. in Communication Design and Illustration from Pratt, and since 2018 has been taking printmaking classes at Art Students League here in New York. She has exhibited at Art Students League, the Delaware College of Art and Design, and the Affordable Art Fair. Her interest in public art has led her to participate in several public art projects, including at Columbus Circle subway station, Roosevelt Island, and Hudson Square BID. A freelance illustrator since 2014, she has illustrated children's books for the Thyroid, Head and Neck Cancer Foundation, a children's coloring book for the Healing Arts at Montefiore Hospital, and created puppet designs for WUF World among other projects. As a printmaker primarily working in stone lithography, she explores the relationships between human beings, culture, and the natural world. Transition, evolution, and devolution are ongoing themes. Clementine shared that she began making prints as a child. She had originally planned to become a zoologist, but changed her major to art. She studied silkscreen and lithography at Pratt Institute, alongside her major in illustration. She then continued her studies in printmaking with Tomomi Ono and Michael Pellettieri at the League. She has been drawn to themes of monsters, music, and folklore. She is also interested in how animals and humans interact.

Following the artists' presentations, they moved to the lower level where each had a table displaying work that was available for members to purchase from them. Many in attendance said how much they enjoyed this year's Showcase, and they were especially grateful for the way each artist shared information about her artistic process.

[www.danabell.com](http://www.danabell.com)

[www.Shirleybernstein.com](http://www.Shirleybernstein.com)

<https://kathleendemeo.com>

<http://annlink.com>

[www.clementinemartinez.com](http://www.clementinemartinez.com)



Showcase artists DeMeo, Bell, Bernstein, Link and Martinez (L) and view of the sales floor (R). Photos courtesy of Gillian Hannum

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

## The Washington Print Club

Like other Print Clubs, the Washington Print Club has been increasing its offerings and getting adjusted to the new normal.

Zoom remnants of the former era still survive for some of our monthly educational programs. Indeed, some members prefer these presentations, especially if they are unable to attend or live far away. In the past six months, two Zoom programs were provided. One involved a discussion by a Washington Print Club member about the joys and pitfalls of creating a personal catalogue of drawings by the 20th century Surrealist Yves Tanguy. It afforded a fascinating insight into the multifold issues involved in undertaking such a compilation—truly an undertaking of love and persistence. The other Zoom program was a video tour of the exhibition “Ringgold/Saar: Meeting on the Matrix.” On exhibit at the Driskell Center, University of Maryland, the exhibition is the first time the works of Faith Ringgold and Betye Saar have been featured together in an exhibition devoted to print media. The tour was led by one of the exhibition organizers.

Surrounding and woven between these two Zoom offerings, a wide variety of in-person tours attracted frequently sold-out audiences. Among these programs were:

- “Underdogs and Antiheroes: Japanese Prints from the Moskowitz Collection” at the National Museum of Asian Art
- “Eastern-Western Front: World War II. Photojournalism by Georgi Zelma and Constance Stuart Larrabee” at the American University Museum at the Katzen Center
- A discussion of Sara Brayer’s art at the National Museum of Asian Art
- “Philip Barlow and Lisa Gilotty Collection” [both Print Club members] at the American University Museum at the Katzen Center
- Visit to the studio of Beverly Ress
- A discussion of works on paper at the National Academy of Science
- A talk about prints by artists of color at the Library of Congress
- “Phillip Guston Now” at the National Gallery of Art—the presenter was a former student of Guston

In its continuous effort to publicize its existence to a wider audience, the Washington Print Club supported the publication of the catalogue for the Barlow/Gilotty exhibition at the American University Museum at the Katzen Center. And, we are in discussion with Pyramid Atlantic about how best to promote its planned 2024 exhibition of silk screen prints.

The 2023 annual membership appreciation event and business meeting took place once again at Pyramid Atlantic on Saturday, May 27. The catered event was well attended. People appreciated the refreshments, talking with fellow members, and viewing the art works on display. During the business part of the event, eight board members were re-elected to another two-year term. The Club’s financial balance sheet was pronounced solid. The recipient of the 2023 student printmaker award was Lamiya Miller [see photo below]. A student at Howard University, she was honored with a certificate of merit and a \$1,000.00

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emolument. Five Print Club members spoke between three to five minutes each about a favorite work on paper in their collection. Dubbed “Collectors Showcase” [see the series of photos below], this was the second year the presentations were offered, once again to great interest and success.

Although 2023 is only half over, the Club already is looking beyond fall and winter to 2024 when the Club will celebrate its 60th anniversary. Initial plans and ideas already are under discussion about how to honor this anniversary. Among the most exciting, is a proposed juried exhibition of member works on paper created in the metropolitan DMV area. As plans crystallize, specific details will be announced.

All of the Washington Print Club virtual programs have been recorded and are posted on YouTube. Indeed, IPCS readers are invited to check out the Washington Print Club’s virtual offerings on our updated website. Also, the Club’s comings and goings can be followed on Instagram and Facebook.



Lamiya Miller, this year’s Student Printmaker awardee



Collectors Showcase



Collectors Showcase



Collectors Showcase

*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 2024) is December 15, 2023.

Please send your submissions to:

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## IPCS Newsletter Vol. XX, No. 2

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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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