

	International Print Collectors' Societies Newsletter
	<i>Vol. XXI, No. 1</i>
	<i>Winter 2024</i>

From the Editor

Dear IPCS Community,

Membership in a print club is an excellent way to build an art collection! Many clubs commission an annual print for their membership; others provide access to or host print fairs. When a neighbor first suggested I become a member of the Print Club of New York, I demurred, certain that dues would be beyond my financial means. When I heard how affordable it was, I immediately asked, “Where do I sign up?” Now I am a member of multiple print clubs, and I am not alone. At a meet-and-greet hosted by the Print Club of New York during Print Week this fall, I met others who are members of two, three or more print clubs. Many of our organizations have openings at the moment, a lingering effect of the COVID pandemic, which makes it an excellent time to consider membership in additional clubs. While some have geographic restrictions, others do not. All, and the artists they serve, could use our support as the world slowly gets back to normal.

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 and share this newsletter.

—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; please note in the subject box that it pertains to the IPCS.

DATELINE: Albany

by Charles Semowich

The Print Club of Albany

RECENT CLUB ACTIVITIES

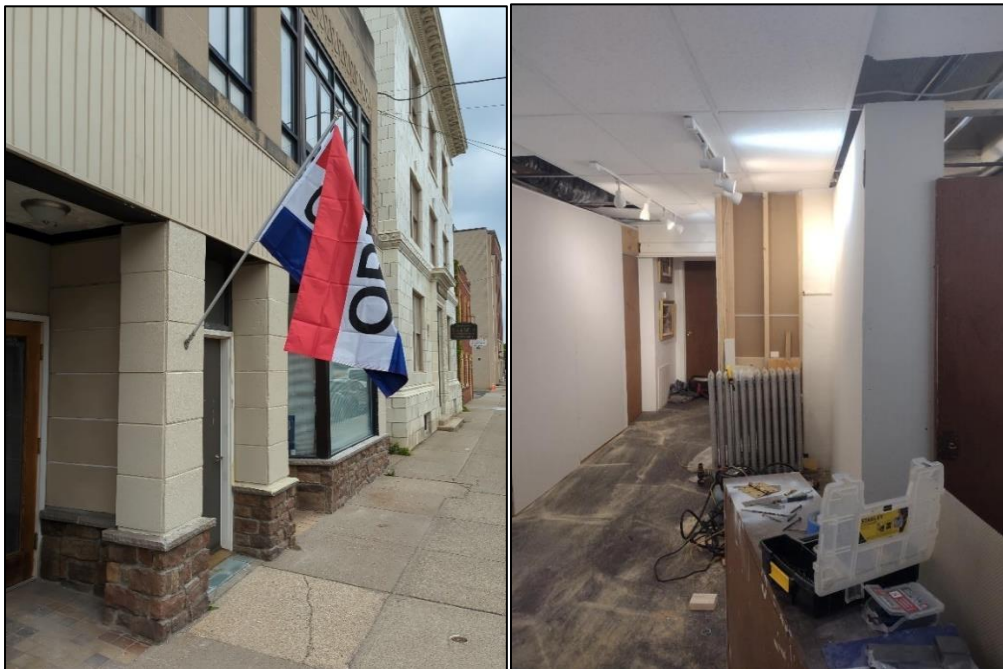
Print Club of Albany Visits the Stockade Art Show

On September 9, The Print Club of Albany attended the 72nd Annual Stockade Villagers' Outdoor Art Show in Schenectady, NY. The event has a long-standing history in the Stockade Historic District, with origins as a grassroots sidewalk art show for neighborhood artists. The show now features a juried portion with prizes (1st, 2nd, 3rd, First-time Exhibitor Award, Young Artist Award, Best Depiction of the Human Form Award, The People's Choice Award, and the Best of the Stockade Award), as well as artist displays for both show and sale, and arts organization representation aplenty. Painters, photographers, textile artists, and of course printmakers from both the Stockade and greater capital region were all in attendance. I noted that the Cohen Award for best depiction of the stockade was won with a woodblock print this year by printmaker Christine Carle, which was fantastic to see. We greatly enjoyed having an informational table to network with other arts organizations, artists, and attendees!

--Submitted by Meredith Runkel

UPDATE ON RENOVATIONS

We are pleased to be able to show the results of some of the work that has been going on at 150 Barrett Street. These improvements, in addition to those previously reported on, are making our museum more inviting and functional. *Please note that the Print Club of Albany and museum is open the first and third Thursday of each month from 4 to 7 p.m.* Why not stop in and see the improvements for yourself?



Façade and New Gallery; photos by Tim Kragt

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RECENT DONATIONS

We are honored to have received donations of art by our presentation print artist, Linda Adato, who passed away May 15, 2021. These 27 prints were donated to our permanent collection by Vanessa Adato. We are very grateful for this donation.

Linda Adato
(October 24, 1942 – May 7, 2021)

Linda Adato, born in England, studied at Hornsey College of Art and at UCLA. Her work has been shown throughout the United States and internationally. She received awards from the National Academy of Design, Boston Printmakers, Audubon Artists, and the Center for Contemporary Printmaking.

Her work is in the collections of the Achenbach Foundation for Graphic Arts of the Fine Arts Museums of San Francisco, the British Museum, DeCordova Museum, Detroit Institute of Arts, Duxbury Art Complex Museum, Corcoran Gallery of Art, New York Public Library, Mississippi Museum of Art, Portland Art Museum (OR), Print Club of Albany and other institutions. She was represented by The Old Print Shop, NYC, and other galleries.

Linda Adato was commissioned by the Albany Print Club, NY to create their 2009 Presentation Print. In 2010, she received a commission from the West Shore Graphic Arts Society, Muskegon, MI.

Linda Adato served as president of The Society of American Graphic Artists from 2007-2010. She was also a member of The Boston Printmakers, Audubon Artists, and The Silvermine Guild of Artists.

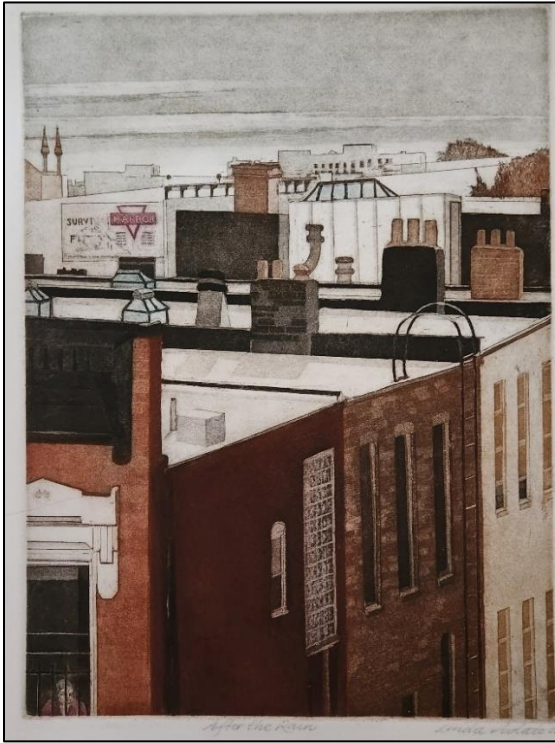
The Society of American Graphic Artists presented Ms. Adato with an award for her commitment and contribution to fine art printmaking at their annual awards dinner in 2013.



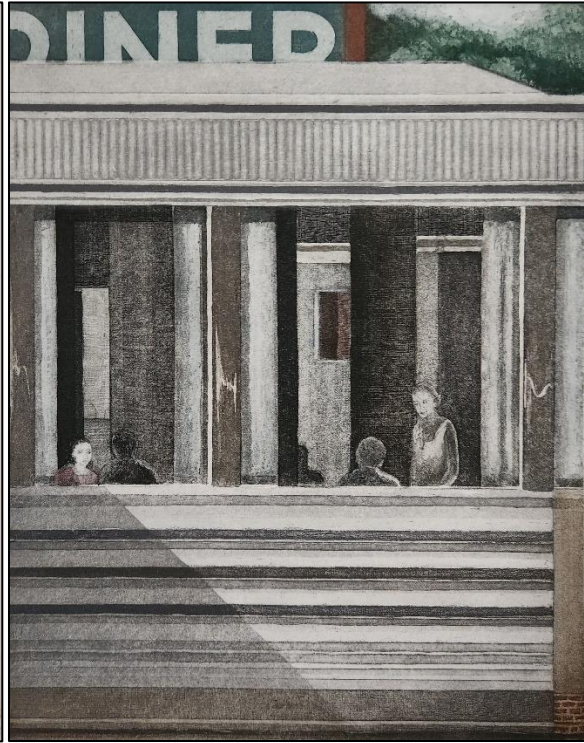
Linda Adato, *Skylights*, intaglio, 11 ½ x 15 ¾ in.



Linda Adato, *Line Up*, intaglio, 9 x 11 ½ in.



Linda Adato, *After the Rain*, intaglio,
11 ¾ x 8 ¾ in.

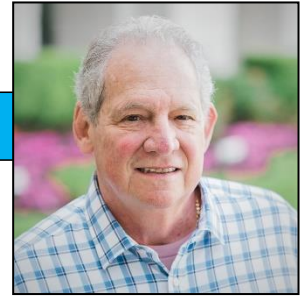


Linda Adato, *Over Lunch*, intaglio, 9 7/8 x 8 in.

Inquiries regarding membership in the Print Club of Albany should be directed to Charles Semowich at semowich@gmail.com or check the web site, PCAPrint.org.

DATELINE: Cleveland

by Dean Trilling



The Print Club of Cleveland

The Print Club of Cleveland Fine Print Fair is back and ready for its spring debut from **April 26 to 28, 2024**.

For four decades the Print Fair had been held in the fall, but we moved to the spring to accommodate Cleveland Museum of Art's needs. Admission is free and hours are Friday, 10 a.m. to 6 p.m., Saturday and Sunday, 10 a.m. to 5 p.m.

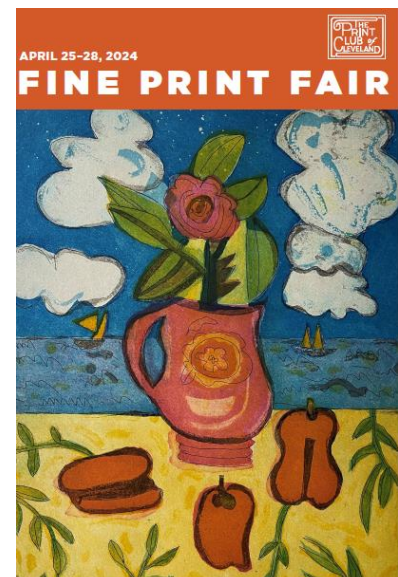


Please join us that weekend here in Cleveland from wherever you are – the Fair and our University Circle area will offer a wonderful opportunity to view and purchase fine prints, visit the Cleveland Museum of Art and many other museum, educational and great dining options ! The fair will feature a variety of educational tours and activities, including printmaking demonstrations.

Fifteen fine print dealers from across the country will offer prints for every taste and budget in the Ames Family Atrium.

Participating dealers include:

- Armstrong Fine Art, Chicago
- Aspinwall Editions, New York, NY
- Joel R. Bergquist Fine Arts, Nashville, TN
- C. G. Boerner/Mireille Mosler, Ltd., New York, NY
- Catherine Burns Fine Art, Berkeley, CA
- Center Street Studio, Milton Village, MA
- Conrad R. Graeber Fine Art, Riderwood, MD
- Harlan & Weaver, New York, NY
- Georgina Kelman, Works on Paper, New York, NY
- Overpass Projects, Pawtucket, RI
- Paramour Fine Arts, Franklin, MI
- Susan Teller Gallery, New York, NY
- VanDeb Editions, Long Island City, NY
- The Verne Collection, Cleveland, OH
- World House Editions, Middlebury, CT



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There will also be a ticketed Collectors Night preview Thursday evening, April 25. Tickets are \$75 and include a first chance to buy prints and to enjoy small bites and an open bar serving wine, beer and soft drinks.

The Print Club will hold a raffle for Susan Bee's etching *Life, Still*, donated by VanDeb Editions, valued at \$950, as shown in the image above.

The Fine Print Fair benefits the activities of the Print Club of Cleveland and the museum's Department of Prints and Drawings. For additional information about the Fine Print Fair or the Print Club of Cleveland, visit printclubcleveland.org.

We held our Annual Meeting of the membership on September 30, 2023, at the Cleveland Museum of Art. In addition to a review of our wonderful 2023 programs and events at CMA and around the Northeast Ohio region, the 2023 Print Club of Cleveland Publication Print was announced and delivered to our members. As part of the \$250 annual dues, members receive a print commissioned to an important artist. The edition is limited to the Club's membership limit of 250. A video by Kumi Korf was shown to the attending members and the print is shown in the photo below.



*The Print Club of Cleveland Publication No. 101, 2023
The Bough and Cradle Fall
by Kumi Korf
Japanese, born 1937*

*Intaglio, sugar lift, aquatint, stencils, and inked threads on Akatosashi paper
The Print Club of Cleveland, Ohio*

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.

Submitted by:
Dean Trilling
President



DATELINE: Kansas City, MO

by Paul Sokoloff



The Print Society of Greater Kansas City

On October 14-15, 24 members of the Print Society enjoyed a weekend trip to Wilson, Kansas (about 3.5 hours west of Kansas City) where we stayed at the historic Midland Railroad Hotel. The hotel's owner, Melinda Merrill, shared her extensive collection of prints by the Prairie Print Makers. The next day, members travelled to Lucas, Kansas to explore the "Lucas Triangle," which includes the Grassroots Art Center (www.grassroots.net), Garden of Eden (<https://www.gardenofedenlucas.org>), and the Deeble house (among other strange things, the interior of this artist's house is lined with aluminum foil for protection from aliens). A great time was had by all. Below: Wilson, KS is known for having the largest colored Czech egg in the world, Saturday night dinner at the hotel, followed by Melinda's talk about her collection.



Lucas is known (according to them) for having the 2nd most beautiful public bathroom in the world (we don't know where #1 is, or who decided). Here are a few photos:

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This Fall, the Print Society was excited and pleased to present an exhibition of Members' Prints. For the exhibition, the Society obtained space at the Leedy-Voulkos Art Center from September 1 to October 27-- which included two well-attended "First Fridays" in the Crossroads Art District. Approximately 40 prints were on display, including prints by: William Wiley, Grant Wood, Hung Liu, Enrique Chagoya, Ambreen Butt, Doug Osa, Kiki Smith, Jasper Johns, and Akio Takamori, among others. The Society viewed this exhibition as a way to tell the community that we are still around (post-covid), having events, and accepting new members.



The week of October 23 was Lawrence Print Week in Lawrence, Kansas, and the Print Society had a booth at the Print Fair. The Annual Holiday Social Event was held December 9 and was hosted by Master Printer Mike Sims at his Lawrence Lithography Workshop in the Belger Art Center in Kansas City. In addition to the pleasure of being together, members were able to see and talk with Mike about the many prints he had on display.

It is with much sadness that the Print Society announces the loss of our great friend and colleague Beth Lurey, who died suddenly in November. The following is from her memorial:

“Once in Kansas City she became an integral part of the art community. For over 30 years, she worked at the Nelson-Atkins Museum of Art. From running the Docent program to being named interim Curator of Prints, her roles in between were many. She worked side by side with many organizations during her career, including the Print Society of Greater KC, Kansas City Artists Coalition, UMKC Gallery of Art, the Kemper Museum, and countless others. In the late 1990’s she took on creating the art collection for the Stowers Institute of Medical Research. While Beth had many accomplishments in her life, she didn’t define success only in terms of her career achievements.”

She was both beloved by, and a great friend to many.

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DATELINE: New York

by Gillian Greenhill Hannum

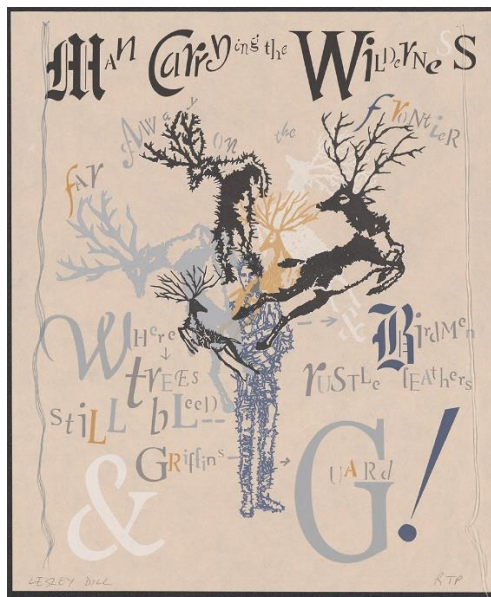


The Print Club of New York

UNVEILING OF THE ANNUAL PCNY COMMISSIONED PRINT

On Wednesday evening, September 27, Print Club members and their guests assembled in the Sculpture Court of the National Arts Club to hear artist Lesley Dill talk about the print she created for our Club this year. The room was buzzing with excitement as attendees enjoyed wine, hors d'oeuvres, and cookies ahead of the formal program. At 7 p.m., Print Club President Suzanne Lesser asked guests to take their seats. She thanked former President Kim Henrikson for her eight years of service in that role and expressed appreciation for all the support she was receiving in the transition. Suzanne introduced herself as a collector, who started out with an interest in Japanese prints, but who is now building a collection with a wide range of prints, photographs, and other sorts of art work. Suzanne then called Selection Committee member Janice Oresman to the podium to introduce our commissioned artist.

Jan began by noting that Lesley is an old friend. The two met in Chicago in 1992 at the Chicago Art Fair. Jan was taken by how different Lesley's work was from most of what else was being created at that time. Lesley had traveled extensively, and traces of those travels can be found in her work. Jan also commented on Lesley's very unique and original use of materials. The artist also loves literature, especially Emily Dickinson, and references to poetry run throughout her *oeuvre*. She is a painter of ideas, a painter of love, an artist who radiates optimism—something we badly need right now.



Lesley Dill, *Dream World of the Forest: Man Carrying the Wilderness*, artist proof. Photo courtesy of Tandem Press.

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The artist thanked Jan for her introduction and said how happy she was to be in a group of such enthusiastic print lovers and was honored to have the Print Club select her as our artist this year. Her print, on display on an easel next to the podium, is titled *Dream World of the Forest: Man Carrying the Wilderness*. It is a relief print with thread on Azabu paper based on lines from poet Tom Sleigh, “Man Carrying the Wilderness Far Away on the Frontier/where Trees Still Bleed/ Birdmen rustle feathers & Griffins guard!” Viewers’ readings of the image vary; some see the man as stabilizing, others see him as fragile. The artist says words are the engine by which she lives. She is also influenced by place. She grew up in Maine and summered in the upper Adirondacks; these locations were formative influences. She loves nature and themes of transcendence.

The artist began her talk by posing the question, “How does creating a work of art start?” To answer, she quoted Franz Kafka: “My life is a hesitation before birth.” For Lesley Dill, each art work begins with an idea through which one looks for a gateway of recognition to rediscover an almost-new self. It can be a memory or a dream.; turning to Kafka again, she quoted, “He felt as if the way were opening before him to the unknown nourishment he craved.” She went on to quote Tom Sleigh: “Change me/heal me/make me other than I am,” words that she explored in a painting she created this year.

Lesley spoke about how she gets ideas, describing the process as a “blind, electrical nudging”—when the cognitive mind becomes alert, and we are aware. For Lesley, images come from words, and she searches for words urgently, looking to be affected. She spends time with books, muting the external senses, becoming lost in what she is reading. Images for the words begin to rise up from the page. Quoting another favorite poet, Emily Dickinson: “I felt my life with both my hands/To see if it was there.” As long as there is a grounding in poetic language, Lesley is led to create in a wide range of media. She has even created an opera based on Dickinson’s texts.

Lesley shared that the words tell her what sort of materials she should use for a piece. She doesn’t give the viewer a clear reading of the words; rather, she wants the words to evoke a personal response in the viewer. The artist described living in India for two years where she was surrounded by a language she did not understand, but she found it melodic in its unintelligibility. She wants her work to intrigue, to pull the viewer in, to make us search.

Lesley said she has been lucky to work with some great presses for her prints, including Landfall, Graphicstudio, Tamarind, and Tandem Press. For prints, she feels the choice of paper is the first important decision. For the Club’s print, she wanted something on the light side. The artist also noted that for her, printmaking is about working with a team. She loves that collaboration. In fact, she no longer likes working alone. Our print involved collaboration with a team at Tandem Press: Joe Freye, Patrick Smyczek, and Jason Ruhl. It also involved a group of young women hired by the artist to cut out deer; as a result, each deer carries a young woman’s psyche.

During the Q & A, Lesley was asked if she ever created art from words in languages she does not speak. She replied that she has created pieces in both Spanish and French. Another attendee asked her to comment on her use of thread and stitching. In her reply, the artist described a time in Nepal where she found a temple with an unusual door covering—a sort of metal ribbon that, she was told, carried prayers to God. She also noted that a thread on a

flat piece of work also adds a feeling of hands and touch. The thread is a gift, embedded in the art work. Someone else asked why the letter “G” is so prominent in the piece. Lesley noted that choosing the size, font, etc. of the letters in her art is a musical process, almost like notating a score. Another attendee noted that we tend to think of people as being “left brain” or “right brain” in terms of being verbal or visual, but that Lesley seems to combine the two. The artist replied that she doesn’t really find a conflict between verbal and visual. One just has to be very alert. She seeks to find words that draw the viewer beyond the image, and images that will draw viewers beyond the words.

OTHER FALL EVENTS

Other events enjoyed by members of the Print Club of New York during the last half of 2023 included tickets to the Works on Paper Fair with an open house at the home of a Board member who lives nearby, a special curators’ tour of “The Brodsky Center at Rutgers University: Three Decades, 1986 – 2017,” at the Zimmerli Art Museum, led by Ferris Olin together with Judith Brodsky, founder of the Brodsky Center, and a curator’s tour led by PCNY member and co-curator of the exhibition, Christina Weyl, of “A Model Workshop: Margaret Lowengrund and the Contemporaries” at the Print Center New York. Print Club members also enjoyed VIP passes to the IFPDA Print Fair at the Javits Center, and we hosted a meet-and-greet with members of the Albany and Rochester print clubs and SAGA members at Cedric’s at The Shed in Hudson Yards.

The Print Club of New York still has a few openings for the current membership year (Lesley Dill print). Dues are currently \$250. Please contact membership chairperson Kim Henrikson (kabpsu@yahoo.com) for further information or visit our website. The new membership year begins on July 1, 2024.



Print Club members touring “The Brodsky Center at Rutgers University: Three Decades, 1986-2017,” October 22, 2023. Photo by Anna Kolodzei. Ferris Olin, front left with catalog; Judith Brodsky, front row, second from left.

DATELINE: Washington, DC

by Christopher With

The Washington Print Club

WINTER 2023-24 UPDATE

This was a spirited and gratifying period for the Washington Print Club!

During the latter half of 2023, seven educational programs were offered. They were:

- a tour with co-curator Ruth Fine of “Frank Stewart’s Nexus” photographic exhibition at The Philips Collection.
- a tour of “Ay-Os Happy Rainbow Hell” with curator Kit Brooks at the National Museum of Asian Art.
- a behind-the-scenes presentation by Katy Rothkopf of selected works on paper at the Center for Matisse Studies followed by a tour of “Wild Forms: Fauve Woodcuts” at the Baltimore Museum of Art.
- a tour of “Scientific Illustration: Sampling Across the Collections” led by co-curators Christen Runge and Stephanie Hughes at the Booth Family Center for Special Collections at Georgetown University Library.
- a presentation by Alana Quinn, Senior Program Associate, Cultural Programs, on works on paper in the collection of the National Academy of Science.
- a visit to the studio of artist Cianne Fragione.
- a studio visit with artist Mira Hecht.

The design, layout, and choice of articles in *On Paper* are worthy of the best niche publications. This acclaim is due to the tireless efforts and keen eye of its editor, Lorena Bradford. Articles in the fall issue ranged from exhibition and book reviews that explored the origins of two intaglio techniques to the establishment of Lou Stovall’s screen printing legacy. There were articles on women artists in Ukraine, a look at the work of Takeda Hideo, and an investigation of critical choices among six contemporary printmakers.

Out of the blue—but greatly appreciated—the WPC received a monetary donation from the estate of Linda Lee Johnson. This magnificent benefactor provided a \$10,000 bequest to the WPC for arts education. Under the guidance of board members Carol Reed and Brian Weinstein, the monies will be used to fully underwrite multi-week instruction in printmaking techniques at Pyramid Atlantic for students from the Baltimore School for the Arts. The first proud recipients are Brooklyn Brown and Phoenix Barber [see photograph]. It is estimated the funds will provide instruction for the next ten years. The WPC is extremely grateful for this incredible chance to make a difference in up-and-coming artists’ lives.

Oh, one last thing, 2024 marks the 60th anniversary of the WPC. The Club already is deep in the midst of planning the year’s events.

The Washington Print Club and its activities can be followed on Instagram and Facebook.

Christopher With, president
The Washington Print Club

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Brooklyn Brown (left) and Phoenix Barber (right) holding copies of the current issue of *On Paper*

The Washington Print Club

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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 2024) is June 15, 2024.

Please send your submissions to:

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IPCS Newsletter Vol. XXI, No. 1

Charles B. Rosenblatt (1926-2019)
The Print Club of Cleveland
IPCS Founder

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Christopher With

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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