



From the Editor

Dear IPCS Community,

As this issue of the *IPCS Newsletter* documents, the world of prints and print collecting provides numerous opportunities for both educational and social interactions. Some clubs commission an annual edition for members; others support museum print collections or host events to teach members and their guests more about the wide range of print techniques being used by artists in the 21st Century. In all cases, though, belonging to a print club provides a unique opportunity to build a significant collection of original works of fine art without breaking the bank. Indeed, some individuals belong to several clubs, in part for just this reason.

If you will be traveling and want to engage with other print lovers at your destination, use our contacts list to reach out. You might find an opportunity to attend an event and meet fellow collectors.

We are thrilled to welcome The Print Club of Rochester back to our pages after a hiatus of several years! 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. We would welcome including them in future issues.

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—Gillian Greenhill Hannum,
IPCS Newsletter Editor



DATELINE: Albany

by Charles Semowich

The Print Club of Albany

HAZARD EXHIBIT OPENS ON NOVEMBER SCHENECTADY ART NIGHT

On Friday, November 15th, from 5:00 to 8:30 pm, the Print Club of Albany and The Museum of Prints and Printmaking opened its exhibition *Metaphysical in Retrospect, the Works of John (Steven) Hazard*, scheduled to coincide with November's Art Night Schenectady! Art Night Schenectady, a monthly event taking place on the third Friday of each month, celebrates local art and artists with multiple participating venues displaying art and music across downtown.



Hazard Show Being Hung. Photo by Suecee Clark.



Steve Hazard (1951-2020), *The Bridge*, etching, 1997, Museum of Prints and Printmaking.

This exhibit features the etchings and drawings of Steven Hazard, an Albany-based artist whose work features intricate narratives and philosophical themes. Prints and drawings will be displayed with the artist's own narratives describing themes, metaphors, and the creative process. Works span a curated selection from his lifelong career as artist and printmaker.

The Hazard prints were donated by Edith Allen, a longtime friend of the artist, who attended the event. As noted at the time of the donation, "Steve, who passed away in September 2020, was described as a 'Prince of Prints' in his obituary, and his etchings of exquisite detail certainly demonstrate why he was worthy of the moniker. His most prolific and striking etchings were surrealist metaphysical and allegorical works, combining myth with the industrial age in deftly rendered detail."

PCA PRINT GAINS WIDE EXPOSURE

Our 2024 presentation print (see *Summer 2024 IPCS Newsletter*) has been entered into a number of print exhibitions by DeAnn Prosia, the artist. The print has been shared at these events:

Midwest Art Exhibition at the Burger Sandzen Memorial Gallery, Lindsborg, Kansas, 2025

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Society of American Graphic Artists, 89th annual members exhibition, The Arts Center, Governor's Island, NYC, 2024

Allied Artists of America, the 111th annual exhibition, The Butler Institute of American Art, Youngstown, Ohio, 2024

The American Women's Artists International Exhibition: Expanding Horizons, The Loveland Museum, Loveland, Colorado, 2024

Congratulations to DeAnn Prosia!

--Tim Kragt, Vice President and chair of commissions, The Print Club of Albany



Artist DeAnn Prosia with 2024 PCA Print. Image courtesy of Suecee Clark.

THREE PRINTS DONATED

Three lithographs by William Gropper have been added to the collection. These were generously donated by Tim Kragt. Gropper (American 1897-1977) was our presentation print artist in 1940. They measure 17 ¾ by 10 ½” and are entitled *Politicos*, *The Have and Have Nots*, and *Time*.

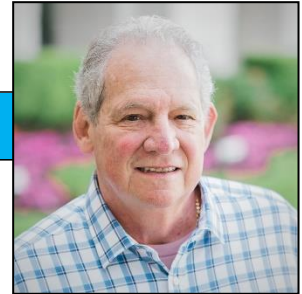


Recently Donated William Gropper Prints.

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.

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DATELINE: Cleveland by **Dean Trilling**



The Print Club of Cleveland

Save the date! Print Club of Cleveland 40th Annual Fine Print Fair April 25–27, 2025, with the preview party the evening of April 24



Join us at the Print Club of Cleveland’s 40th annual Fine Print Fair, its annual benefit to support Club activities and the Cleveland Museum of Art’s Prints and Drawings Department. The Fair is free and open to the public in the museum’s magnificent atrium. Browse and shop one of the largest displays of works on paper from 15 dealers from around the US.

<i>Dealer</i>	<i>Location</i>	<i>Offerings</i>
Raven Fine Art Editions	Easton, PA	Contemporary editions
Ruiz-Healy Art	San Antonio, TX	Contemporary, Latinx and Latin American
Pia Gallo	New York, NY	Fine Old Master and Modern Prints and Drawings
Armstrong Fine Art	Chicago, IL	19th-21st-century prints and drawings
Center Street Studio	Milton, MA	Contemporary editions
Conrad R. Graeber Fine Art	Riderwood, MD	American, European, and Japanese prints
Dolan/Maxwell	Philadelphia, PA.	Distinguished modern and contemporary American and European prints and drawings
Georgina Kelman Works on Paper	New York, NY	19th-20th-century European and American
The Verne Collection	Cleveland, Ohio	Ukiyo-e and contemporary Japanese prints
William P. Carl Fine Prints	Durham, NC	19th-20th-century European and American prints
Wingate Studios	Winchester, NH	Contemporary editions
Bleu Acier, Inc.	Tampa, FL	Contemporary editions
VanDeb Editions	Long Island City, NY	Contemporary editions
Proconiar Editions	New York, NY	Contemporary editions
The Old Print Shop	New York, NY	American prints

A ticketed Preview Night, on Thursday evening April 24th, will include a first chance to buy prints and to enjoy small bites and an open bar serving wine, beer and soft drinks. In addition to the 15 dealers of fine-art prints, the fair will also feature demonstrations of

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printmaking techniques by various CMA and local printmaking and curation organizations around northeast Ohio.

Each year we hold a raffle for a limited-edition print donated by one of the dealers. This year Center Street Studio has donated the four-color aquatint *Juicy* by Markus Linnebrink for the raffle. Raffle tickets, as well as preview party tickets, will soon be available for purchase on our website:

<https://www.printclubcleveland.org/fine-print-fair/>



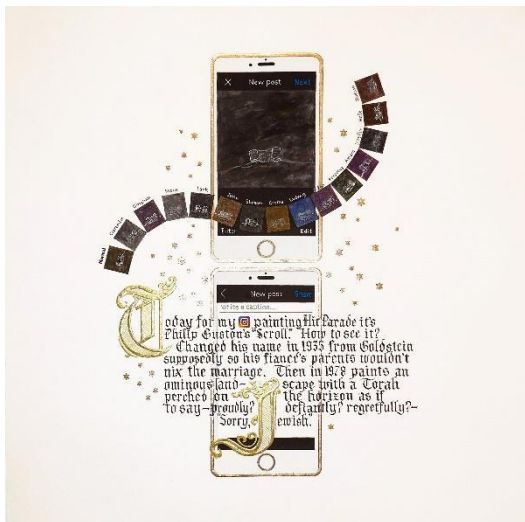
Annual Meeting and Presentation of the 2024 Publication Print

On Saturday, November 16, we held our annual membership meeting where we reviewed the year’s activities and progress on several strategic initiatives. The Print Club of Cleveland makes a gift each year of funds to the Department of Prints and Drawings to acquire one or more important prints to add to the CMA’s collection.

Emily Peters, Ph.D., the Curator of Prints and Drawings at the Cleveland Museum of Art (CMA), presented the donations made to the CMA by Print Club members over the prior year as well as the print purchased by her department



with the funds provided by the Club’s annual gift. Emily selected *Glory Be!*, a mezzotint and etching with its preparatory graphite drawing by Dox Thrash created in 1941-1942.



Each year the Print Club of Cleveland commissions a print limited to 250 impressions to be distributed to our members. This year, the publication print was *Hit Parade* created by Ken Aptekar, who attended the meeting in person and presented the print to the members. *Hit Parade* was inspired by the Phillip Guston painting “Scroll,” which hangs in the museum. This from Ken’s website: “Ken Aptekar toys with masterpieces from the past by using the history of art as his playground. He time-travels old paintings into the present by his sly repainting joined to his witty, disarming and intimate texts. Here’s the idea: Paintings are nothing on their own, they start to mean something only when you

talk back to them. Aptekar’s work for many years turned this conviction into paintings on wood panels over which he bolts glass sandblasted with text. Lately he’s been conversing with illuminated manuscripts and printed books.” Print Club members are thrilled to add *Hit Parade* to their collections.

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Events - August to December 2024**Printed Treasures of the Allen Memorial Medical Library – Case Western Reserve University**

Librarian Thomas Haynes explored a succession of remarkable anatomical atlases in the rare book collection of the Allen Memorial Medical Library. Produced in collaboration with leading artists from the 17th through 19th century, these interactive artworks include brilliant wood cuts, copper engravings, and lithographs designed to showcase the human body in all its beauty and complexity.

Artist Visit with Jordan Wong

We met Cleveland-based artist Jordan Wong at the Lakewood home of one of our members which features important examples of his printed work. Wong is known for dense, colorful images that privilege delight and wonder, and that are inspired by video games, comics, and pop art. His projects also include large-scale installations and public artwork for the City of Cleveland, the Akron Art Museum, and the Children’s Museum of Pittsburgh.

Collector Show and Tell, Exhibition Tour, and Reception

Print Club members attended a fall reception at the HEDGE Gallery in Cleveland for a guided tour through an exhibition of new paintings, screen prints, and monoprints by artist Sarah Curry. We also did some show and tell in which several members brought a favorite print from our own collection and spent a few minutes talking about that work and why it fascinates them.

CMA Gallery Talk and Tour in *Imagination and the Age of Reason*

Curator Jillian Kruse led Print Club members through her exhibition *Imagination and the Age of Reason*, which suggests the novel, creative ways in which 18th-century artists incorporated elements of fantasy and folly into their work. Showcasing the CMA’s rich holdings of European prints and drawings, the show explores the complex relationship between imagination and the Enlightenment’s ideals of truth and knowledge.

Western Hand Papermaking at The Morgan Conservatory

This custom-designed, two-hour workshop introduced Print Club members to the history and basics of Western hand papermaking. Attendees learned basic sheet formation, pulp painting, and embedding techniques, and we used an array of pigmented cotton pulp and a variety of objects to create exciting, colorful designs and imagery.



DATELINE: Kansas City, MO

by David McGee



The Print Society of Greater Kansas City

No report this issue.

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

The Print Club of New York

ANNUAL COMMISSIONED PRINT

On Tuesday evening, September 17, Print Club members and their guests gathered at the National Arts Club for the annual Presentation Print event. For the first half hour, attendees enjoyed wine and hors d'oeuvres while catching up with old friends and meeting new ones. At 7:00 p.m., President Suzanne Lesser invited guests to take their seats and began the formal program by inviting Print Selection Committee co-chair Kay Deaux to the podium to introduce the evening's special guests, artist James Siena and master printer Phil Sanders. Kay noted that Siena is internationally known for his prints, drawings, and paintings that highlight design and color in what he has called "complex grids with irregular intervals." He came to New York City in 1979 after completing his B.F.A. at Cornell University. His works can be found in the collections of the Metropolitan Museum, the Museum of Modern Art, the Whitney Museum (the trifecta of New York institutions) and many more well-known collections in the U.S. and Europe. Recently, he has been in Paris working on a project. He has served on the faculty of the School of Visual Arts for the last two decades, collects typewriters, and ran a small gallery on Canal Street for a time. She noted that "simplification is not something [Siena spends] a lot of time thinking about" with his art described as a series of visual algorithms. Kay then introduced Phil Sanders, a longtime friend of the Print Club who, during his time as director and master printer at Robert Blackburn Printmaking Workshop, hosted Print Club visits and printed our 2011 edition by artist Chakaia Booker. Phil relocated to Asheville, North Carolina in 2015, where he established PS Marlowe, Inc., a print publishing and art consulting business. He is also the author of the acclaimed book, *Prints and their Makers* (Princeton Architectural Press 2020).

Phil noted that he and James go back 20 years, to a time when Phil was printer at ULAE. One of the first projects he did was with James. Since then, he said he's had the pleasure of making 14 lithographs and a number of monoprints with the artist. The two spoke of their collaboration and the ways in which the master printer serves as a sounding board for the artist, sometimes pushing them in new directions. In the course of making his print for our Club, James made two trips to Asheville to work with Phil. The two also collaborated on a series of watercolor monoprints made in 2017 at Flying Horse Editions in Florida. Siena had not been keen to make monoprints, but Phil kept suggesting it—for 14 years! When James finally embraced the idea, he was excited by the very thick hand-made Twinrocker paper they selected; almost a half inch thick, when run through the press it reduced to one eighth inch, creating an embossed surface. Watercolor was then applied with an eye dropper. These are large (30 x 22 in.) and have organic edges. James said he is interested in lines leading to more lines; chaos and intention are in dialogue. He develops a system for applying the colors based on the number of loops he has drawn.

The artist said he also loves working on stone. Recently, he had a chance to rework some stones in Paris, grinding them down so the surface is almost sculptural. He used an etching

scraper intended for copper in this process. He enthusiastically embraces experimentation in his art-making process. Siena said he’s made about 160 prints in the last 25 years. Although he studied printmaking with Arnold Singer at Cornell, he did not have a press available to him until 1995.

While the print he created for our Club is a lithograph, James Siena also makes engravings. The Metropolitan Museum of Art has a full set of his *Nine Prints* (1999-2001), which can be viewed by appointment in the Print Study Room. Sanders and Siena both commented on the intimacy of holding works of art in your hands. You learn something new by viewing work in this way. Siena spoke about visiting the print room at the Bibliothèque Nationale in Paris recently with his wife, fellow artist Katia Santibañez.

Phil Sanders then stepped to the easel and unwrapped the Club’s print—*Reseda I*, a two-color lithograph. Siena said he wasn’t sure where the title came from, possibly from the French word for “network.” The artist also likes to play with words and uses a tool called Inge’s Anagram Generator (<https://ingesanagram.com/>) to help him come up with titles. He also played around with the words for “red” and “brown” in various languages. In finalizing the titles of his works, he generates lists of possible words and then makes a choice. He likes to associate things, but not intentionally. The design of the print came from two drawings that were superimposed. It includes two colors, which meant two printings. In arriving at those two colors, however, the artist and printer went through nine color combination tests.

Siena works with the concept of “emergence,” which is borrowed from quantum physics. He wants the print to look one way from a distance but then change as the viewer moves closer. Each shape is carefully articulated while being curvilinear and organic. Two “wiggly” grids intersect and overlap to form cells that then carry color. Phil Sanders described the proofing process as very exciting. There was lots of testing, and the artist needs to make choices. As they tried different color combinations, the image changed in front of their eyes.



Phil Sanders and James Siena at the National Arts Club, September 17, 2024. Photo by Gillian Hannum.



Phil Sanders Unveiling *Reseda I*. Photo by Gillian Hannum.

The Print Club has had an active year so far, with the fall season featuring VIP tickets to a number of art fairs, including Art on Paper, La Feria, the Affordable Art Fair, the Empire State Rare Book and Print Fair, and The Art Show. We've visited three auction houses for sale previews or events—Swann, Heritage, and Bonhams—had exhibit tours at the Metropolitan Museum of Art, the Brooklyn Museum, Print Center New York, Lincoln Center Editions, and the New York Public Library. The spring promises to be equally rich in opportunities to learn more about making and collecting prints.



Club members previewing “Old Master Through Modern” sale at Swann Galleries in October. Photo by Gillian Hannum.



Print Club of New York members touring “(Re)Print” at Print Center New York. Photo by Gillian Hannum.



The Art Show, Park Avenue Armory, November 2024. Photo by Gillian Hannum.



Visit to Lincoln Center Editions. Photo by Suzanne Lesser.

The Print Club of New York still has a few spaces open for the current membership year, which includes the James Siena print. Email info@printclubofnewyork.org for further information.

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DATELINE: Rochester, NY**by Richard Kegler**

The Print Club of Rochester

The year 2025 brings The Print Club of Rochester (PCoR) into its 95th year!

We are pleased to report that 2024 saw the release of our annual presentation print commissioned from artist Liz Chaffin (founder of Zea Mays Printmaking Studio). Her two-plate etching entitled *July Rains* joins 90 previous years of Presentation Prints made for Print Club of Rochester members. Our first Presentation Print was made by influential woodcut artist J.J. Lankes in 1934. Our 2025 Presentation Print artist will be announced imminently—in January 2025. Most of the PCoR Presentation Prints have long-since sold out, however a surprising number of prints are still available for sale on the Archive section of our website. Presentation Prints are offered for sale only if there are copies available and only after three years of first issue. Current members enjoy 50% off the retail prices of available prints. Since many of the older prints are still listed at their original issue price, we will be revisiting and re-appraising the sale prices. Meanwhile, there are treasures to be had at a great price!

Along with the annual Presentation Print, the PCoR featured its 93rd Members' Exhibition at the RIT University Gallery in the Summer of 2024. The Members' Exhibition juror was Miranda Metcalf (Founder and Host of Hello, Print Friend Podcast) and the exhibition also coincided with the first PCoR Printers Fair and Sale. Studio visits and workshops were held throughout the year featuring demos and tours. Artists presenting these events included: Nick Ruth, Catherine Shuman Miller, Chas Davis, Katherine Baca-Bielinis, Barbara McPhail, Richard Kegler, and Madeline Corsaro. The bi-monthly newsletter includes additional members' news, announcements, and exhibition listings.



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

The Washington Print Club

2024 is nearly over. For the Washington Print Club, it was a wonderful year. The members' ardent support was evident everywhere during this sixtieth-anniversary year.

Twenty-one educational programs were presented. Encompassing museum tours, artists' studio visits, and gallery exhibition viewings, all programs were fully subscribed -- sometimes over-subscribed. Among the educational offerings were a visit to Lily Press; a tour of the National Gallery show "The Anxious Eye: German Expressionism and Its Legacy"; a conversation between Rosemary Feit Covey and Barry Moser; a tour of "Eternal Paper"; a visit with artist Joyce Wellman and also Delna Dastu; a show of South African art; a viewing of Werner Drewes's work; and two visits to the Academy of Science.

Of equal interest were the assorted articles in *On Paper*. Like the educational offerings, the essays offered members a broad variety of topics and interesting viewpoints. Overseen by the magazine's editor, Lorena Bradford, the articles ranged the gamut of periods and ideas—from Mark Rothko (in the Spring edition) to the power of prints and drawings in the Renaissance era (in the Fall edition).

One of the highlights of every year, but especially of this year's sixtieth celebration, was the annual member appreciation event. Held again at Pyramid Atlantic, the turnout was especially gratifying. Amid the lively conversations, elections, awards, and presentations, a champagne toast was offered in honor of the Print Club's past achievements and future promise.

The closing event in this anniversary year was the exhibition "DMV Collects the DMV" at the Kreeger Museum. Works by forty-nine artists were included – thirty-six of whom are still practicing. A great deal of thanks is due all members who submitted artwork. Equally, thanks are owed to Helen Chason, the director of the Kreeger, for wholeheartedly agreeing to host the show. Above all, however, a deep debt is owed Laura Roulet, the show's curator and WPC board member. Her vision, selection of works, and installation integrated a group of disparate art works into a unified whole. Laura enumerated her rationale in a methodical and comprehensive narrative in a catalog with full color reproductions of every work of art. This research and scholarship was an accomplishment in its own right *and* a fitting summation for the Print Club's sixtieth anniversary.

All in all, the past sixty years have been both rewarding and inspiring. So, here's to the next sixty years of adventure, learning, and surprise.

*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 2025) is June 15, 2025.

Please send your submissions to:

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IPCS Newsletter Vol. XXII, No. 1

Charles B. Rosenblatt (1926-2019)
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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

LOCATION	ORGANIZATION	PRIMARY CONTACT	SECONDARY CONTACT
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