

From the Editor

Dear IPCS Community,

As this issue of the *IPCS Newsletter* documents, our organizations are doing a wonderful job supporting the artists and printshops that create prints, as well as helping to broaden knowledge about and encouraging the collecting of fine art prints. One of the ideas behind this newsletter, when Charles Rosenblatt launched it more than two decades ago, was that we can learn and gather ideas from one another. Successful programs hosted by a club in one part of the country may play equally well elsewhere, helping all of us to increase the variety of our programming. Many clubs also accept members from outside their geographic area, providing opportunities for individuals to grow their collections if membership includes a commissioned edition.

We warmly welcome other print collecting organizations to join us and report twice yearly on their activities.

Index	
From the Editor	p. 1
Albany	p. 2
Cleveland	p. 5
Kansas City	p. 8
New York	p. 9
Rochester	p. 13
Washington, DC	p. 14
Past Editors	p. 16
Roster	p. 17

—Gillian Greenhill Hannum,
IPCS Newsletter Editor



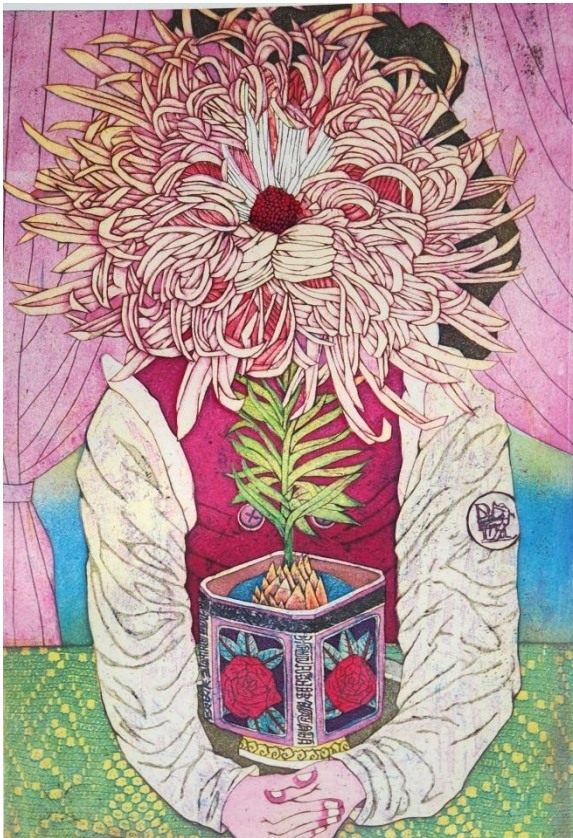
DATELINE: Albany

by Charles Semowich

The Print Club of Albany

INTRODUCING THE 2025 PCA PRESENTATION PRINT

The PCA Board is delighted to share the details of its 2025 commissioned print by internationally renowned artist Yuji Hiratsuka; the piece is intaglio and *chine collé*.



Full Bloom, The Print Club of Albany's 2025 Presentation Print by artist Yuji Hiratsuka.

PRESS RELEASE FOR PRINT

The Print Club of Albany is pleased to announce its commissioned print for 2025. It is an intaglio (etching, aquatint, soft-ground, photo-transfer) and *Chine Collé* by noted artist Yuji Hiratsuka. It is in an edition of 100 for the members of the club. The paper size is 22" x 15" and the

image size is 16" x 11". A limited number of memberships, in which the new member will receive this print, are available. This can be done on the website: PCAPrint.org. Timothy Kragt is the Chairman of the Print Selection Committee

The artist states:

"The human body along with other elements: garments, fruit, vegetables, furniture, animals, etc. have been my focus. For this edition I created a hybrid plant in Asian style square shape pot. The face of the figure is blocked by a large full bloom flower. The flower resembles the

Chrysanthemum, but the stem and leaves are completely different from a Chrysanthemum's. Also, I added a unique bulb. There are small transitions in my work from time to time, and my interest is always based on unpredictable texture that is printed from the etched surface of the copper plate. My prints explore the complex relationship of paper, ink and etched plates to describe my thought, as well as the relationship which occurs between figures and space to express other human experiences. I constantly try to investigate the maximum potential available to me as a printmaker.

Most of my work is created by the intaglio printmaking process. This involves etching, aquatint, dry point, soft-ground and roulette on a copper plate. I use a four-color printing process (black, yellow, red and blue) on a thin Thai Kozo (Mulberry) paper. As in the French use of the technique of 'Chine Collé,' I apply glue to the back of the completed work and pass it through the press with a heavier rag paper beneath."

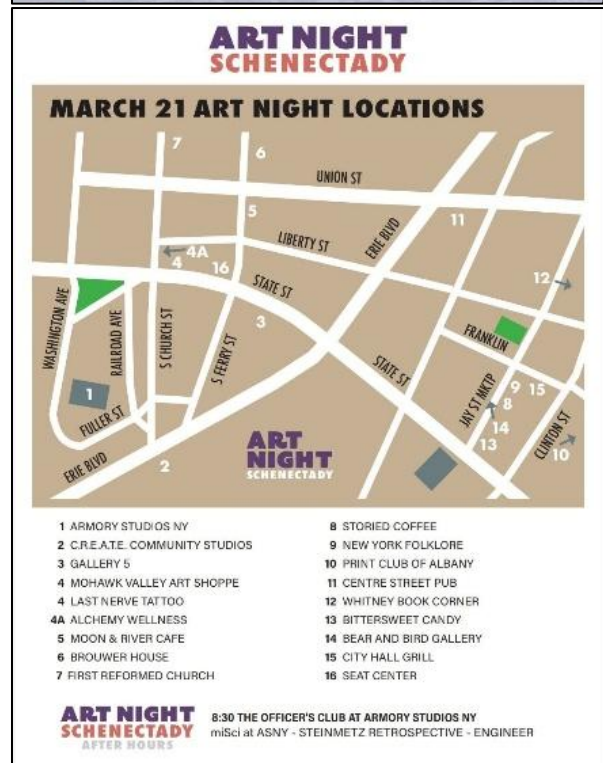
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Yuji Hiratsuka was born in Osaka, Japan. He has a B.S. in Art Education from Tokyo Gakugei University, and degrees in printmaking from New Mexico State University (MA) and Indiana University (MFA). Hiratsuka taught studio art courses from 1992 until his retirement in 2021. At Oregon State, he served as a professor of printmaking in the Department of Art. In 2020, he was named a University Distinguished Professor. Some of the public collections that his work is included in are The British Museum, The Art Institute of Chicago, Tokyo Central Museum, Panstwowe Museum in Poland, The House of Humor and Satire in Bulgaria, Cincinnati Art Museum, Cleveland Art Museum, Portland Art Museum, New York Public Library, The Library of Congress, The Smithsonian's Museum of Asian Art, and others.

The Print Club of Albany was founded in 1933 and has each year commissioned an artist for its presentation print. The Print Club works closely with the Museum of Prints and Printmaking. For more information check the website at PCAPrint.org.

ART NIGHT

The monthly Schenectady Art Nights, held on the third Thursday of each month, have proven to be successes for the PCA as well as for the city itself. The April Art Night, for example, brought the Club five new members!



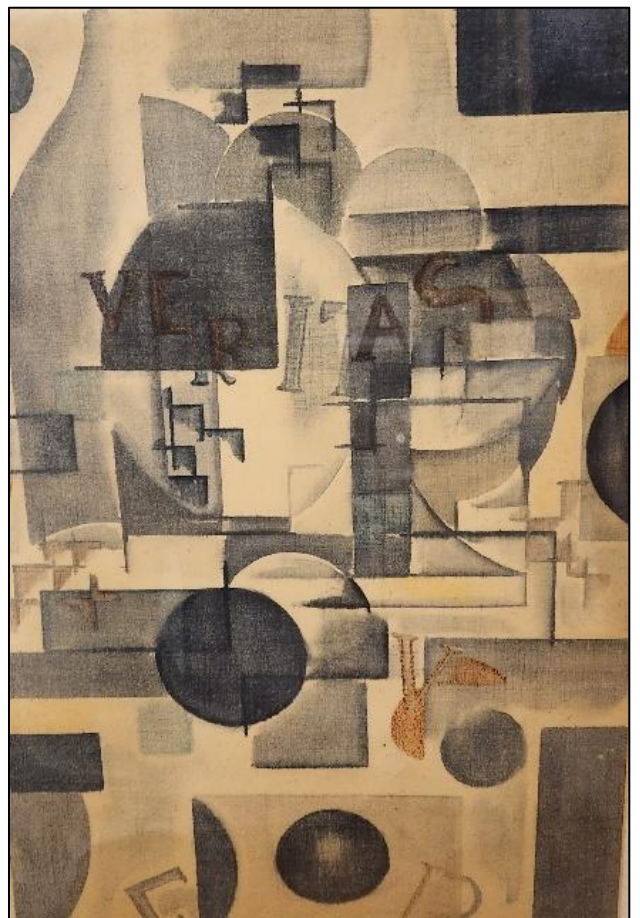
RECENT ADDITIONS TO THE COLLECTION



This is an engraved portrait of the artist Angelo (Eglon) van der Neer, Dutch 1635-1703. It dates from the first part of the 18th century. The artist of the original painting was George Martin Preisler (1700-1754), and the engraver of the print was Giovanni Domenico Campiglia (1692-1768).



Also recently added to the collection: *Children*, lithograph by Dan McCaw, 23 x 30", gift of Barbara Milano (above), and *View of Truth*, monotype by Clare Romano, 21 x 16", purchase (below).



DATELINE: Cleveland**by Dean Trilling**

The Print Club of Cleveland

Annual Fine Print Fair

Before we review this past Annual Fine Print Fair: Save the date! We are thrilled to announce the 2026 Annual Print Fair dates: April 17-19, 2026, with the preview party the evening of April 16. We'll see you there !

The 40th Fine Print Fair Was a Great Success!



Throughout the weekend, crews were building the Takashi Murakami re-creation of the Yumedomo (Dream Hall) in the atrium, but this did not affect attendance at the print demonstrations and consultations in the adjacent space.

The Print Fair is behind us, but we are still enjoying the success. Attendance was excellent throughout the weekend, and sales were brisk. There were many people leaving with art. Most dealers had excellent shows and left extremely happy. A few who had their best shows ever said, “Don’t you *dare* move it from the spring!”



The Morgan Conservatory helped kids make paper. The Cleveland Institute of Art, Kent State University, and Zygote Press helped kids of all ages make prints. Jamye Jamison had a steady flow of people learning about paper conservation and



matting techniques, and she spotted Murakami himself!

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The winner of the raffle print (framed and donated by Jim Stroud of Center Street Studio) was our own Paula Mindes! Paula was at the museum for the drawing and happily took home her prize.

Pete Dobbins, raffle winner Paula Mindes, and Jim Stroud



A ticketed Collectors Night preview Thursday evening included a first chance to buy prints and to enjoy small bites and an open bar serving wine, beer, and soft drinks.

Participating dealers included:

- 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

Events

Our program committee chairs have been very busy planning and executing several interesting activities to help our members and prospective members learn about print collecting, printmaking and having fun in the process. As we entered 2025 through this report, in addition to the Fine Print Fair, we held the following events:

VIP Reception at Zygot Press: PROOF Fellows Exhibition Opening

Print Club members experienced a behind-the-scenes VIP tour of Zygot Press's amazing printing facilities with Michael Whitehead, print shop and residency manager, then joined

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this year's Zygote PROOF Fellows—an annual residency program for Northeast Ohio artists from historically underrepresented communities—for a special reception with the artists themselves.

Studio Visit with Artist Miguel A. Aragón at the Morgan Conservatory

On April 18, Print Club members joined Morgan Conservatory executive director Nicole Donnelly for an intimate conversation with master printmaker and Professor Miguel A.



Nicole Donnelly and master printmaker and Professor Miguel A. Aragón in conversation at the Morgan Conservatory

Aragón, one of three artists visiting the Morgan as part of its Collaborative Residency for Artists and Apprentices. After the discussion, members enjoyed a special reception and viewing of the 13th Annual National Juried Exhibition: *Interwoven Aspects: Innovation and Tradition in Paper Art*.

Gallery Talk and Tour in Karamu Artists Inc.: Printmaking, Race, and Community

On May 7, curators Britany Salsbury and Erin Benay took Print Club members on a deep dive into *Karamu Artists Inc.*, highlighting for our group the groundbreaking role that the graphic arts played at Cleveland's Karamu House, one of the nation's preeminent Black community art centers. The exhibition is the first to place Karamu Artists Inc. and its innovative use of the graphic arts within the broader context of American art during the 1930s and 1940s.

Coming up this summer are :

- Art Tours at the homes of three of our members who shared their extensive print collections.
- Our annual member luncheon at the Cleveland Yachting Club in August. Last year's CYC event was well attended by over 125 members, and we expect that number to be exceeded—a wonderful opportunity to socialize and meet with existing and prospective members.

Submitted by:
Dean Trilling
President



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DATELINE: Kansas City, MO**by David McGee**

The Print Society of Greater Kansas City

Since we did not provide an entry for the last issue, I will try to make up some ground with a review of prior and recent events.

Last Fall, the Society convened in Omaha, NE, for a long weekend. The central attraction was the reopening, after renovations, of the Joslyn Museum of Art. The remodeling expanded gallery space as well as enhanced viewer accessibility. The reopening ceremonies included a small exhibition by iconic West Coast printmaker Ed Rucha, including his signature piece *Standard Oil Station*. Our next stop was the studio of Jun Kaneko, 2018 American Craft Council Gold Medalist. Kaneko primarily works in clay, creating abstract forms and often inviting other artists to use his extensive studio facilities and expertise. Unfortunately, he was not in town that weekend, but his adjacent two-story gallery was open, featuring innovative works by two of his current guest artists. Our visit was completed by visiting the Bemis Art Center, which supports various national and international art endeavors. Currently on display were juried entries for their annual art auction that usually draws participants from across the Midwest, including Society members. This year's catalog included several first-rate prints and photographs.

The turn of the year found us celebrating in our usual manner with a holiday party held for the second year in a row at Lawrence Lithography, a custom print shop run by Mike Sims, a longtime friend and supporter of the Society. Although he has retired from active printing, he still maintains a healthy inventory of prints spanning several decades of his custom printing service. The Nelson-Atkins Museum recently added some 300 prints of his to their collection, acquired both by gift and purchase. Another party came in February as our annual Love Art Luncheon. We had a solid turnout with several long-time members who had not been seen for some time, including Justin Rogers, a former editor of this newsletter.

The season continued with two specifically print-oriented events, one focused on the famous Japanese printmaker Hokusai and the other exploring the evolving field of digital art making. The Hokusai event encompassed a member's conversation in the monumental exhibition of the artist's works at the Nelson-Atkins Museum of Art. The extensive show was assembled by the Boston Museum of Fine Arts and was organized thematically around the introduction and impact of modern Western aesthetics. The subsequent event introduced digital printing methods and techniques by one of our long-term members, Catherine Vesce, and her custom printer, John Hans. This interaction moved the Society to dedicate support to Catherine's next major endeavor, something of a departure from our normal practice of commissioning works rather than supporting artists individually. This type of individual support may even become our standard practice as the field of printmaking and our Society undergo major changes.

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

The Print Club of New York

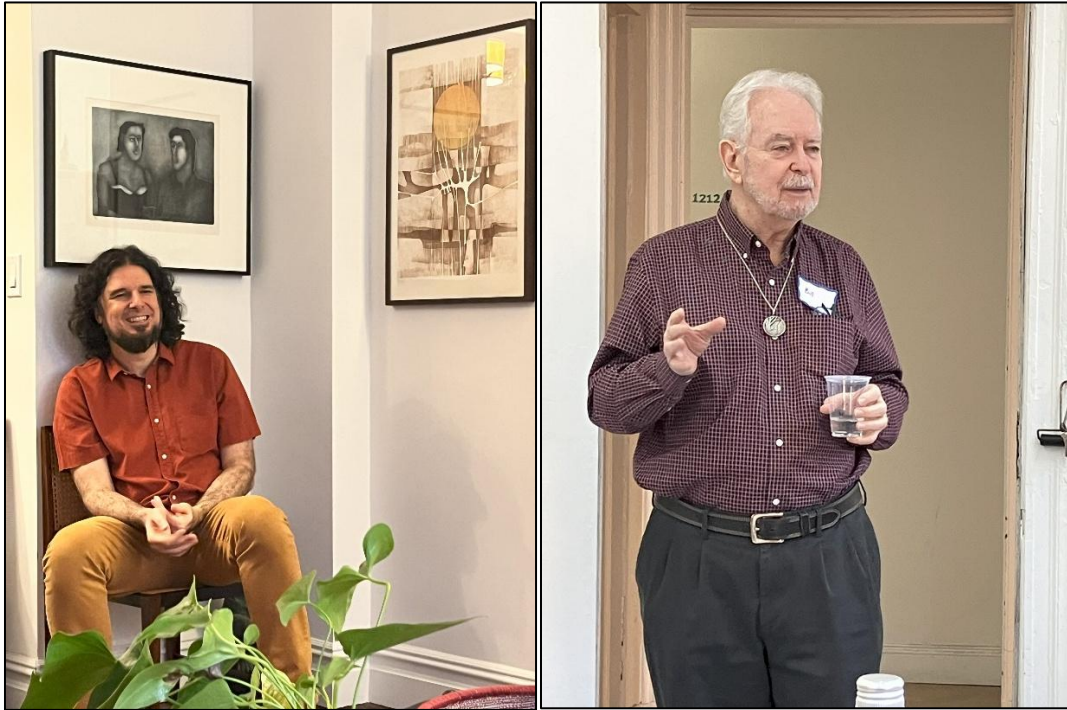
RECENT PRINT CLUB EVENTS

The first half of 2025 was a busy time for members of the Print Club of New York. Our Events Committee put together a rich array of activities for members to choose from. We began with a visit to Phillips Auction House on February 8, where we previewed the upcoming “Editions & Works on Paper Sale” and learned about how Phillips operates. February 27th found us visiting the LeRoy Neiman Center for Print Studies at Columbia University.



Left: February 8 visit to Phillips Auction House (photo by Gillian Hannum). Right: Print Club members at LeRoy Neiman Center on February 27 (photo by Margaret Kaminski Simons).

March 1st found the Print Club at Print Center New York enjoying a tour of the exhibition “Krishna Reddy: Heaven in a Wildflower,” where we learned about Reddy’s contribution to developing viscosity printing. We then went upstairs to Gemini G.E.L. at Joni Moisant Weyl to view “A Woman’s Place is in the Workshop,” which traced the increasing role of women at Gemini G.E.L. On March 8, we were hosted by the Society of American Graphic Artists (SAGA) at their space off Union Square. On view was a selection of work from last fall’s 89th Annual Members Exhibition. Next up, on March 16, was a visit to the home of artist and dealer Oto Reifschneider from Brazil; members and their guests were introduced to the work of a number of Brazilian artists.



Left: Otto Reifschneider (photo by Suzanne Lesser). Right: Artist Bill Behnken speaking about the history of SAGA to Print Club members (photo by Gillian Hannum).

Print Club members receive complimentary tickets to a number of art fairs, and on the weekend of March 19, we had an opportunity to visit some 80 vendors from galleries around the globe who had work priced at \$10,000 or less at the Affordable Art Fair. On March 26, the Executive Director and Curator at Poster House, Angelina Lippert, welcomed us for the exhibit “Fallout: Atoms for War and Peace.” The event was co-hosted by guest curator Tim Medland, who anchored the “peace” portion of the exhibition with a plethora of poster art from the U.S. and Europe focused on disarmament, nuclear war preparations, and environmental activism. Lippert turned her curatorial focus to the industrial design that introduced nuclear technology to the wider consumer realm. The locus of the “war” portion of the show is the collection of General Dynamics posters created by Art Director Erik Nitsche, showcasing the importance of nuclear technology while not divulging anything that would be considered a trade or national secret.

The last weekend in March brought us to The Brooklyn Print Fair, held at the newly opened Powerhouse Arts, which included booths from some half dozen academic printmaking programs in addition to those of galleries, printshops, and individual artists. Across town at the Armory, the IFPDA Print Fair had some 70 exhibitors and a robust program of panels, demonstrations, and special events. This year’s featured artist was Mickalene Thomas.



Left: The Brooklyn Print Fair at Powerhouse Arts (photo by Gillian Hannum). Right: IFPDA Print Fair at the Armory showing Mickalene Thomas's installation (photo by Kim Henrikson).

April 5th brought a visit to Petzel Gallery in Chelsea to see “Flash Point,” an exhibition of the work of Zorawar Sidhu and Rob Swainston, much of which is quite large in scale. On Sunday, April 13, Phillips Auctions hosted club members to preview the spring Editions & Works on Paper auction. On April 24, PCNY members were invited to attend Superfair at the Brooklyn Navy Yard.

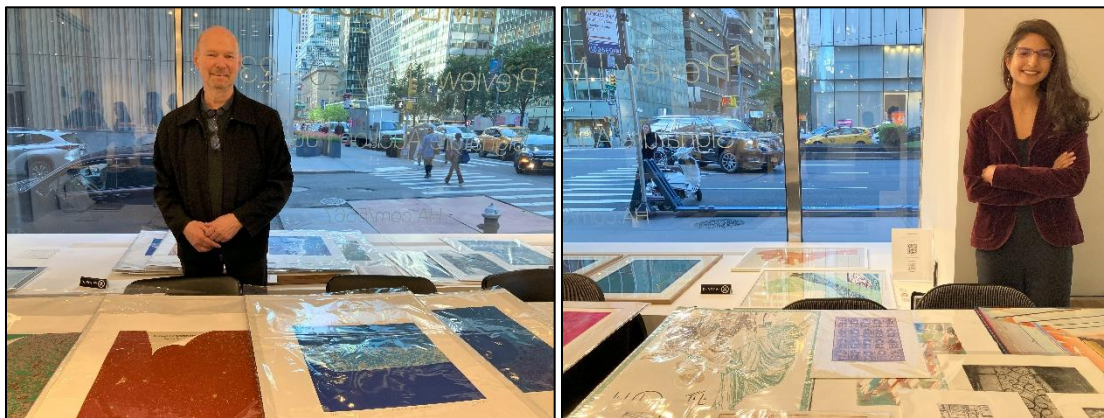
Mother's Day weekend in early May was full of options for viewing and purchasing prints. Print Club members received complimentary or discounted tickets to Future Fair in Chelsea, The Other Art Fair in Brooklyn, and Art Fair 14C in Jersey City. All ran from May 8 to 11. On the evening of May 10, members were the guests of Elyn and Michael Stubblefield, who invited members to view some of their extensive collection of Audubon prints and to enjoy pizza at Mana Contemporary in Jersey City, NJ.

The Print Club of New York held its Annual Meeting and Artists' Showcase on Tuesday evening, May 20. We had a new location this year—Heritage Auctions on Park Avenue. It was a wonderful evening, and Heritage went above and beyond in hosting, with a number of staff members present to assist our team. The five artists selected to speak and sell their work directly to members at the Showcase were Kevin Quiles Bonilla, Andrea Kornbluth, Joseph Milligan, Farah Mohammad, and Jonathan Taub. You can learn more about them by going to the Print Club's website: <https://printclubofnewyork.org>. A few membership spaces remain for the membership year just closing—which will get you the James Siena print. Application can be made via the website.



Kevin Quiles Bonilla (left) and Andrea Kornbluth (right) at the 2025 Artists' Showcase (photos by Gillian Hannum).

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Joseph Milligan (left) and Farah Mohammad (right) at the 2025 Artists' Showcase (photos by Gillian Hannum).



Jonathan Taub at the 2025 Artists' Showcase (photo by Gillian Hannum).

DATELINE: Rochester, NY

by Richard Kegler

The Print Club of Rochester

No report this issue.



**THE PRINT CLUB
OF ROCHESTER**

DEDICATED TO THE
FINE ART OF PRINTMAKING

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

The Washington Print Club

2025 is now six months old. Yet, it is hard to come down after such a high note as the 60th anniversary celebration last year. However, the Club hit two unexpected “speed bumps” as the year progressed, helping to bring everything back to earth.

A perennial powerhouse continues to be the educational programs. The year began with a rare opportunity to view the private art collection housed at the headquarters of Capital One in McLean, Virginia. This program—like so many—was over-subscribed. But the staff at Capital One was so obliging; we were able to schedule a second tour two months later. Also noteworthy were exceptional curator-led tours of museum exhibitions: “Onchi Koshiro, Graphic Artist: Picturing Postwar Japan” at the University of Maryland; “Art and Graphic Design of the European Avant-Garde” at the Frary Gallery at the Johns Hopkins Bloomberg Center; “The Print Generation” at the National Museum of Asian Art; and “Elizabeth Catlett: A Black Revolutionary” at the National Gallery of Art. Rounding out the educational program were three studio visits and one collectors' visit.

Beyond the educational programming, the Print Club's finances are in good order. Also, the program underwritten by the Print Club between Baltimore School of the Arts and Pyramid Atlantic continues to be a great success. This year, the Print Club sponsored six students to study printmaking, up from two in past years.

The online catalogue prepared for the Club's 60th anniversary last year at the Kreeger Museum has now been printed in a hardcover edition. It is available for purchase until June 30 through the Club's website portal.

The first “speed bump” was the retirement of our website administrator. Fortunately, the website designer agreed to assume regular updating of the system and its content.

The other “speed bump” concerns the editor of our bi-annual publication *On Paper*. She has decided to retire after the upcoming fall edition is printed. The Club will canvas the membership for a new editor.

The Print Club's annual membership appreciation and business event was held on June 14. As usual, it took place at Pyramid Atlantic in Hyattsville, Maryland. It was a catered event with tasty hors d'oeuvres, drinks, and dessert cups. Besides the re-election of six current board members, we were pleased to elect three new board members as well. This year's recipient of the *Student Printmaker Award* was Amelia Irausquin, a senior at George Mason University [see the photo below]. The afternoon festivities were capped with five Print Club members displaying and discussing a favorite print from their personal collections. Among the artists whose works on paper were presented at this year's “Collectors' Showcase” were Walton Ford, Leonora Carrington, and Emil Nolde.

For more information, please visit our website or follow us on Facebook.



Amelia Irausquin and WPC board president, Chris With

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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
(January 2026) is December 15, 2025.

Please send your submissions to:

Gillian Greenhill Hannum
IPCS Newsletter Editor
gillianhannum@hotmail.com



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

Gillian Greenhill Hannum, *Editor*
gillianhannum@hotmail.com

Contributors

Gillian Greenhill Hannum
David McGee
Charles Semowich
Dean Trilling
Christopher With

The International Print Collectors' Societies
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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
Albany, NY	Print Club of Albany 150 Barrett Street Schenectady, NY 12305 518-449-4756 www.PCAPrint.org	Charles Semowich Secretary Curator, Museum of Prints & Printmaking museumofprints@gmail.com	Barbara Milano President info@pcaprint.org
Cleveland, OH	The Print Club of Cleveland c/o The Cleveland Museum of Art 11150 East Boulevard Cleveland, OH 44106-1797 216-421-7340 www.printclubcleveland.org	Dean Trilling President dtrilling123@gmail.com	Phil Canuto canutophil@gmail.com
Des Moines, IA	Des Moines Art Center Print Club 4700 Grand Avenue Des Moines, IA 50314 515-277-4405 www.desmoinesartcenter.org	Catherine Dreiss 672 18th Street Des Moines, IA 50314 515-284-6980	printclub@desmoinesartcenter.org
Kansas City, MO	Print Society of Greater Kansas City c/o Arts KC 106 Southwest Blvd Kansas City, MO 64108	David McGee President mcgeed@gvsu.edu	Paul Sokoloff Vice President Psokoloff@kc.rr.com
Montreal, QC	Montreal Print Collectors' Society [1984-2019, now disbanded]	Heather Solomon-Bowden Editor emerita duckpond109@sympatico.ca	
New York, NY	Print Club of New York P.O. Box 4477 Grand Central Station New York, NY 10163 www.printclubofnewyork.org	Suzanne Lesser President 917-597-7365 Suzanne_lesser@yahoo.com	Gillian Greenhill Hannum Newsletter Editor 3503 Victoria Dr. Mount Kisco, NY 10549 914-844-2800 gillianhannum@hotmail.com
Rochester, NY	The Print Club of Rochester Rochester, NY info@printclubofrochester.org	Richard Kegler richard@printclubofrochester.org	Madeline Corsaro maddie.corsaro@printclubofrochester.org
San Francisco	Achenbach Graphic Arts Council California Palace of the Legion of Honor 100 34th Avenue San Francisco, CA 94121 415-750-3676 www.achenbach.org	agac@famsf.org	
Washington, DC	Washington Print Club www.washingtonprintclub.org	Christopher With President chris.with@icloud.com	Lulen Walker llw@georgetown.edu