



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 print shops 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 areas, providing opportunities for individuals to grow their collections if membership includes a commissioned edition.

We note with great regret the disbanding of The Print Society of Greater Kansas City. We hope those previously affiliated with the group will feel free to reach out to other clubs to join events if they are in our areas.

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

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—Gillian Greenhill Hannum,
IPCS Newsletter Editor



DATELINE: Albany

by Charles Semowich

The Print Club of Albany



An edition of 100, limited to membership (plus 10 artist's proofs)

Classic Kimono

Mezzotint by Katsunori Hamanishi

PCA's 2026 PRESENTATION PRINT

The artist states:

*Traditional Japanese houses are divided by shoji screens and sliding doors, so there is little room on which to display paintings. Clothes racks are not only used as practical items for hanging clothes, but also as decorative furniture for hanging kimonos to brighten up a colorless room. For this reason, kosode kimonos with colorful flowers or auspicious patterns such as pine, bamboo, plum, crane and turtle were well received. The pattern of the Chinese lion and peony depicted in **Classic Kimono** is an auspicious theme that has often been used in paintings such as folding screens and sliding doors in Japan and China, as well as in kabuki performances. It is said that it was born from a story in which the dew that accumulates on the peony flower was used as medicine to exterminate insects that parasitize the lion. The combination of the lion, the king of beasts, and the peony, the gorgeous king of flowers, is a symbol of good fortune.*

As for the technique, I used an aluminum plate to add color and gold clouds to the main plate of the copperplate mezzotint technique. First, I mixed about 70% of Graphicchemical's Etching Ink, Bone Black, and about 30% of the highly adhesive Litho Black Ink to make the main plate for mezzotint, and printed it on Japanese printmaking paper, Ardebaran. I waited for the ink to dry completely, and then started printing the color and gold clouds. I used an aluminum plate for lithography that I had previously used for lithograph works as a cutout

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plate for the necessary parts and shapes with a cutter knife. I applied a thin layer of ink to these plates with a rubber roller and printed them over in relief printing format. Regular ink is very adhesive, and it affects the details of the printed mezzotint, so I needed an ink with low adhesiveness. For this reason, I used oil-based paint with some of the drying oil (medium) removed instead of ink. Compared to ink, oil paints have a wide variety of colors and good color development, making them a suitable art material. Depending on the type of paint, transparent medium may be added. To make the colors of this kimono more vibrant, I added a little mica powder, which is used in mica printing in woodblock prints. For the final gold clouds, also known as Suyari-kasumi, I used aluminum plates, just like the colors. I used transparent medium for lithography as an adhesive, and sprinkled gold sand on it before it dried. I mixed some copper sand into the gold sand to give the Suyari-kasumi in this work some variety. This "Classic Kimono" was created using not only regular mezzotint techniques, but also letterpress printing, aluminum plates used in lithography, and mica printing (Kirazuri) that has been tried in ukiyo-e, etc. It would be my greatest honor as an artist to have everyone enjoy the festive atmosphere of the auspicious "Karajishi and Peony" in their rooms.

Hamanishi Katsunori was born in 1949 in Hokkaido, Japan. He graduated in art from Tokai University and studied at the University of Pennsylvania. He was visiting artist at the Cleveland Art Institute. He taught at the University of Alberta, Yokohama College, Bradley University, and others. He has won many prizes, including the Ibiza Graphics, Yamamoto Print Exhibition and has been included in exhibitions at the Smithsonian Institution, Sint-Niklaas Museum in Belgium, Art Institute of Chicago, and over 20 other international venues. His work is in over 40 major collections worldwide, including the Metropolitan Museum of Art, Museum of Modern Art, Cleveland Museum of Art, British Museum, National Museum of Art (Osaka), National Museum in Krakow, and Pushkin State Museum. His studio is in Kanagawa, Japan.

-- Timothy Kragt, Chairman, Print Selection Committee

Anyone who has not paid for this year's print can do so at PCAPrint.org

RECENT PCA EXHIBITS, EVENTS, AND ACTIVITIES

In December, we had a display of Christmas cards by artists. These included cards by Boyd Hanna, Dorothy Lathrop, Michael Di Cerbo, Thomas Mason, and others.



Display of Christmas Cards

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Among the works on view at the Museum of Prints and Printmaking this spring was an exhibition of Jamie Wyeth lithographs donated by Albert Scaglione.



Exhibit of Prints by Jamie Wyeth

RECENT ACQUISITION



Conrad Marca-Relli (1913-2000), *Woman in Shower*, lithograph, 22 x 29" (1982).
Donated by Charles Semowich

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DATELINE: Cleveland**by Nancy Rosenblatt Richner**

The Print Club of Cleveland

The extraordinarily long and cold winter of 2026 did not keep members of the Print Club of Cleveland from traveling, learning, sharing, and engaging!

2026 began with a **January** visit to the museum of Cleveland's Congregation Mishkan Or where we saw *Memory: Moshe Gershuni*, an exhibition showcasing the work of the preeminent Israeli avant-garde artist Moshe Gershuni (1936–2017). The centerpiece of the exhibition was *Kaddish*, an extraordinary portfolio of experimental prints illustrating Jewish-American Beat poet Allan Ginsburg's poem (of the same name) written in memory of his mother.



Dr. Katya Oicherman, Congregation Mishkan Or museum director, sharing the works featured in the exhibition, *Memory: Moshe Gershuni*



Tour of the exhibition, *June Leaf: Shooting from the Heart*

In **February**, Print Club members enjoyed a full afternoon of art in Oberlin, Ohio. The day included a tour of the Allen Memorial Art Museum's exhibitions *Fibers of Becoming: Contemporary Paper Works* by Sarah Brayer, Aimee Lee, as well as *June Leaf: Shooting from the Heart*. Afterward, we visited the art studio of Kristina Paabus, printmaker and chair of Oberlin College's studio art program. The group ended the afternoon back at the Allen, attending the talk *Luminosity in Paper: Journey to Japan* by Print Club favorite Sarah Brayer.



Treasures from the MFA Houston library. Shakespeare second folio.

At the end of **February**, 20-plus members headed to Houston, Texas where a great lineup of museums, galleries, and private collections awaited them. With the wonderful support and assistance of the Cleveland Museum of Art's Curators of Prints and Drawings, participants visited Houston's most well-known museums, galleries, printshops, and architecturally significant buildings, as well as touring



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several private home collections. The travel bug has inspired plans for more art-filled trips to be offered next year.

In **March**, curators Britany Salsbury and Nadiah Rivera Fella thrilled Print Club members with their gallery talk on *still/emerging: Native American Works on Paper*, the CMA's first exhibition to highlight its growing collection of prints and drawings by Native American artists. The works on view, created from the 1950s to today, surveyed the innovative ways in which Native artists have used a wide range of techniques to explore their cultural heritage.

His Hair Flows like a River,
from *Memorial Woodcut Suite*, c. 1978.
T. C. Cannon (Kiowa-Caddo, 1946–
1978). Color woodcut; sheet: 64.3 x
50.3 cm; image: 49.3 x 40 cm. The
Cleveland Museum of Art, Partial
purchase from the Severance and Greta
Millikin Purchase Fund and partial gift
from Stephen Dull, 2025.5.5. © Estate
of T. C. Cannon



The 41st Fine Print Fair



Fair welcome desk along with the raffle print, Nancy Friese's white-line watercolor woodblock monoprint, *Evening Quiet*

Sixteen print dealers from across the country participated in the Club's very successful 41st Fine Print Fair in mid-**April**. It was held once again in the Cleveland Museum of Art's Ames Family Atrium and opened with a spirited evening reception. Special gratitude goes to CMA

curators Britany Salsbury and Emily Peters, who assembled a remarkable group of dealers representing a wide range of works for sale. The fair exceeded expectations, enabling us to continue our mission to

enrich the print collection of the Cleveland Museum of Art. We look forward to next year's Fair!



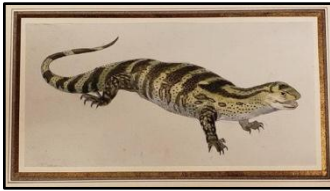
Members journeyed to Akron, Ohio in **May** to visit the Richard and Alita Rogers Family Foundation's *Hieronymus Collection*. The collection, inspired by the work of Hieronymus Bosch, encompasses ceramics, paintings, prints, sculpture, and other curiosities that reflect the sacred and profane.



The Cleveland Museum of Art's Friends of Photography extended a special invitation to Print Club members to join them in **June** for a special lecture on the exhibition, *France in the Time of Manet and Morisot* with Curator of Photography, Barbara Tannenbaum. The

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exhibition, complementing the Museum's exhibition, *Manet and Morisot*, elucidates the role photographs played in recording this fascinating period in French history.



Lizard, 1818–72. Robert Kretschmer (German, 1812–1872). Watercolor; 17.2 x 8.7 cm. The Cleveland Museum of Art, The Harold T. Clark Educational Extension Fund, 1966.291.

Rounding out the season with the CMA, Print Club members have been invited to join Sabine Kretschmar, director of the Education Art Collection (EAC), this summer and explore some of the EAC's 10,000 objects, nearly one-fifth of which are works on paper.

Lastly, the Print Club is always thrilled to share exhibition updates related to artist members, and we were happy to do so for a couple of our members this spring who had works in several art shows, both local and national.



DATELINE: Kansas City, MO

by David McGee



The Print Society of Greater Kansas City

Mostly sad news from Kansas City— after nearly 50 years in existence, our Society has decided to disband. We experienced an encouraging jump in membership and participation rate coming out of the pandemic. Unfortunately, both soon began to dwindle as did membership on the Board. We simply failed to attract young people to either. The Board also shrunk as well due to normal attrition through folks leaving the area, but more importantly, two untimely deaths left only a skeletal Board. We tried some revised programming ideas, but to no avail. Therefore, after agonizing discussion, we regrettably decided to disband. Our only remaining task being to distribute our assets, past commissioned prints and financial, to worthy local arts organizations with strong commitments to the field of printmaking. The ultimate decision was not an easy one, especially for those who had been in the Society and on the Board for nearly its entire time.

J. David McGee
Board President

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

The Print Club of New York

The Print Club of New York had a busy winter/spring season, with numerous gallery and museum tours and VIP tickets to a number of art fairs. We also hosted our Annual Meeting and Artists' Showcase at Heritage Auctions in late April.

On February 3rd, the Poster House hosted an insider tour of the exhibition "Art for Art House: The Posters of Peter Strausfeld." Many PCNY members were familiar with guest curator Tim Medland as he toured the club through the Poster House's "Fallout: Atoms for War and Peace" last year, an exhibition he co-curated with Executive Director Angelina Lippert. An active graphic artist and professor at Brighton College of Art, Strausfeld moonlighted as the poster designer for London's Academy Cinema, the city's premier art house movie theater. Over 300 posters were created over a span of 30 years, from 1947 through 1980, representing Strausfeld's graphic interpretations of art nouveau movies hailing from France, Italy, Eastern Europe, Japan, India, and the United States, and the exhibition organization corresponded with the geographic orientation. Most posters were linocuts with a limited color palette created in editions of 100 to 300 with letterpress and woodtype print overlaid with the movie title and showing details. They are all of a standard size, required for display on the London subway system. For more information, the exhibition is captured on the Poster House website and in the first monograph on Strausfeld's work.



L: Poster created by Peter Strausfeld for *Murder at the Cathedral*. The movie earned the 1951 Venice International Film Festival Award for Best Art Direction. Photo by M. Simons. R: Artist, educator, and Print Center New York guide Ezra Benus describes the influences behind the Filipe Baeza 2025 print *Flowers of our Flesh*. Photo by G. Hannum.

February 18 saw Print Club members at David Zwirner Gallery enjoying a tour of “Breakthrough: : Prints from ULAE,” led by Director of Prints and Editions Elleree Erdos. On Saturday, February 21, Print Club members assembled at Print Center New York for a tour of “Felipe Baeza: Anima” (February 5 – May 23, 2026). We were thrilled to have Ezra Benus as our guide, an artist and art educator who had been our guide during last year’s visit to the Krishna Reddy show at the same venue. The current exhibition is the artist’s first major institutional exhibition in New York. Included works span the period from 2011 to the present. Born in 1987 in Celaya, Mexico, the artist arrived in the U.S. as a child and was part of the DACA program, then attended Cooper Union, receiving his BFA in 2009, followed by a MFA at Yale University, completed in 2018. Themes of identity, borders, migration, and belonging recur throughout his *oeuvre*. He also pushes the definition of what a print can be, utilizing a number of experimental techniques and materials.

On March 7th, Luhring Augustine Gallery hosted the PCNY for a private tour of its installation “Zarina, Beyond the Stars,” on view from January 17 through March 28, 2026. Director of Special Projects Leah Horowitz shared her deep, first-hand knowledge of Zarina’s fascinating life journey and artistic output. Zarina was a true international artist and her work reflects the time she spent in Pakistan, India, Paris, and New York through her materials and inspiration. Notably, she practiced at the Parisian modernist print studio Atelier 17 with Krishna Reddy and Stanley William Hayter. Recently, her prints were on view at the Met in the Islamic Galleries.

Our next event, on March 14, was a tour of the exhibition “The Second Printing Revolution: Invention of Mass Media” at the Grolier Club. The exhibition told the story of the second printing revolution that took place during the 19th century: the transition from book production as exclusively handcraft to the mechanized production of papermaking, printing, illustration, typesetting, and bookbinding. The show was curated by Jeremy Norman, with work from his personal collection. The exhibition featured some 150 books, prints, and artifacts from the period 1800-1904, including the first book entirely printed by machinery rather than a hand press, the first illustrated book printed on a printing machine, the first book with gold stamping directly into cloth, and many other rarities from England, France, Germany, and the United States. An accompanying catalogue is available.



L: PCNY Board member Natalia Koren Kropf at the Affordable Art Fair with her lithograph *The Opera Portal* inspired by the New York Metropolitan Opera House. R: Allison Tolman of the Tolman Collection (and PCNY member) holds *with Time X*, a woodcut edition of only 10 from the print series *Stories Linger in Her Gaze* by Sayaka Kawamura. Photos by M. Simons.

As usual, spring brought Print Club members entry to a variety of art fairs. The Affordable Art Fair, a perennial favorite, welcomed members over the weekend of March 18-22, 2026. The International Fine Prints and Drawings Association (IFPDA) welcomed the PCNY with free VIP preview passes for its opening night Thursday, April 18, and provided a tour of the fair for members on its closing day, Sunday, April 23, hosted by Sharon Coplan. Over 70 booths displayed a wide variety of works on paper including many artists, print shops, galleries, and dealers familiar to PCNY membership. There was also an impressive balance of classic and contemporary prints on view. Luther Davis, master printer at Powerhouse Arts (PHA), hosted PCNY for a site tour before our attendance at the 2nd annual Brooklyn Fine Art Print Fair, held the same weekend. Davis took us through the digital print center, the full-floor ceramics studio, a large-scale sculpture fabrication space, and the metalwork shop, each facility more impressive than the previous one. We ended the tour with a walkthrough of Luther's printing studio hosted by Master Printmaker Zaire Anderson. Many of the prints on the drying racks were created by artists familiar to Print Club members. We were invited to touch the shiny, raised texture of an Alex Dodge print that uses a shiny, special ink that is typically employed for braille printing. Swoon, who produced our 2019 Presentation Print, had a vertical print that employed coffee as one of its stains. As Anderson walked us through the studio, more than one Amy Sherald print appeared on the tables. On our way out the door, two Faith Ringgold reprints bid the tour adieu. The Brooklyn Fine Art Print Fair hosted 45 printshops, independent artists, studios, and dealers in its Grand Hall and 22 additional academic printshops and artists in its adjacent Loft space. Luther credits the predecessor to this fair – the E/AB Fair – as the start of his printmaking career. In homage, Davis, PHA, and their cultural partners are gestating a new annual fair in Gowanus. The range of prices invited purchases, and many hands were full leaving the venue.



L. PCNY President Emerita Kimberly Henrikson with *Colonial Swag in Space (Ferengi Feminism)* and *Colonial Swag in Space (Rules of Acquisition)* created by April Bey during her 2019 residency at the Center for Contemporary Printmaking. R: Board Member Miguel Aragón and his students from the CUNY, College of Staten Island Printmaking Department at their booth at the Brooklyn Fine Art Print Fair. Photos by M. Simons.

On Friday afternoon, April 17, Print Club members and their guests were treated to a fascinating curator-led tour of the exhibition “Household Gods: Hindu Devotional Prints, 1860 – 1930” at the Metropolitan Museum of Art. Led by John Guy, the Florence and Herbert Irving Curator of South and Southeast Asian Art, the presentation was a revelation, introducing us to a little-known area of Indian art. Guy, an expert in temple arts of the Hindu-Buddhist-Jain traditions, noted that much of his career was focused on earlier millennia. However, he also developed a research interest in the ceramics and textile trade of the Indian diaspora, and more recently, 19th and early 20th-century Indian prints. He came to the Met in 2008 after two decades at London’s Victoria and Albert Museum. Under the British Raj (1858-1947), the English established European-style art schools in all of India’s major cities. Simultaneously, a print culture was emerging in the subcontinent, led in part by Bible societies who wanted to be able to print tracts and Bibles. The first printed books in Bengali typeface were published, and the mid years of the century came to be known as “the Bengal

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Renaissance.” The first lithography press was set up in Calcutta (Kolkata) in West Bengal in a print studio that still operates today. The lane outside the building is paved with used lithographic stones. Under the Raj, Calcutta was the center of the emerging Indian print world. Poona (Pune) and Bombay (Mumbai) developed as centers for chromolithography soon after. The Met will be featuring four rotations of prints from those Guy has collected between now and June 27, 2027, so members are encouraged to keep returning to see the full range of work of this sort held by the museum. The schedule is as follows: Rotation 1: January 24–May 25, 2026; Rotation 2: May 30–October 11, 2026; Rotation 3: October 17, 2026–February 21, 2027; Rotation 4: February 27–June 27, 2027.



L: Curator John Guy welcoming Print Club members to “Household Gods: Hindu Devotional Prints, 1860 – 1930.” Photo by Gillian Hannum. R: Artists’ Showcase artists Briceno, Katz, Foote, Darvishi, and Pannuri. Photo by M. Simons.

The PCNY held its Annual Meeting and Artist’s Showcase on Tuesday evening, April 28, at Heritage Auctions on Park Avenue. Even before the 6 p.m. kickoff, an enthusiastic crowd of Club members and their guests began to assemble and mingle. At 6:30 p.m., Rebecca Lax, Consignments Director, Prints and Multiples Department at Heritage, welcomed us, noting that this was the second year for the Showcase to be held at Heritage, one of the largest auction houses in the world. Rebecca then introduced Print Club President Suzanne Lesser, who welcomed guests and gave a summary of the past year’s Club events and activities. She thanked Heritage for the wonderful partnership that has developed between our two organizations. Suzanne then turned to the Showcase, which she co-chaired this year with Terri Garneau. Suzanne explained that the committee visited eight print studios, looked at the work of 68 printmakers, selected 36 semifinalists to present electronic portfolios for final review, from which the evening’s five artists were chosen. She thanked the Robert Blackburn Printmaking Workshop, Shoestring Press, Manhattan Graphics (now known as MGC at Powerhouse Arts), Center for Contemporary Printmaking, Lower East Side Printshop, the Art Students League, and School of Visual Arts (SVA). Suzanne then introduced Club member Andy Gessell, who will co-chair the Showcase next year, to introduce the artists, who presented to the group in alphabetical order: [Diego Briceno](#), [Mehdi Darvishi](#), [Julia Foote](#), [Gali Katz](#), and [Sachin Pannuri](#). Each artist presented a short PowerPoint, after which they had tables at which they showed and sold their prints. It was a stellar group, and the theme of experimentation and innovation ran throughout all the artist talks.

We finished the spring with free passes to Chelsea Night at Future Fair 2026 in Chelsea on May 14. It was a busy season, and if you would like more information about any of the events, please see the Spring 2026 Print Club Newsletter, found under “News” on the [Print Club website](#).

DATELINE: Rochester, NY

by Richard Kegler

The Print Club of Rochester

The Print Club of Rochester celebrates its 96th year in 2026. In May, we unveiled our 2026 presentation print by Eduardo Robledo: a linocut entitled *Seller of Dreams*. Born and raised in the Xochimilco borough of Mexico City, Eduardo Robledo Romero's linocuts draw on stories of Mexico, past and present. Robledo is co-founder of the Lugar de Huida gallery, a space dedicated to showcasing Mexican printmakers.



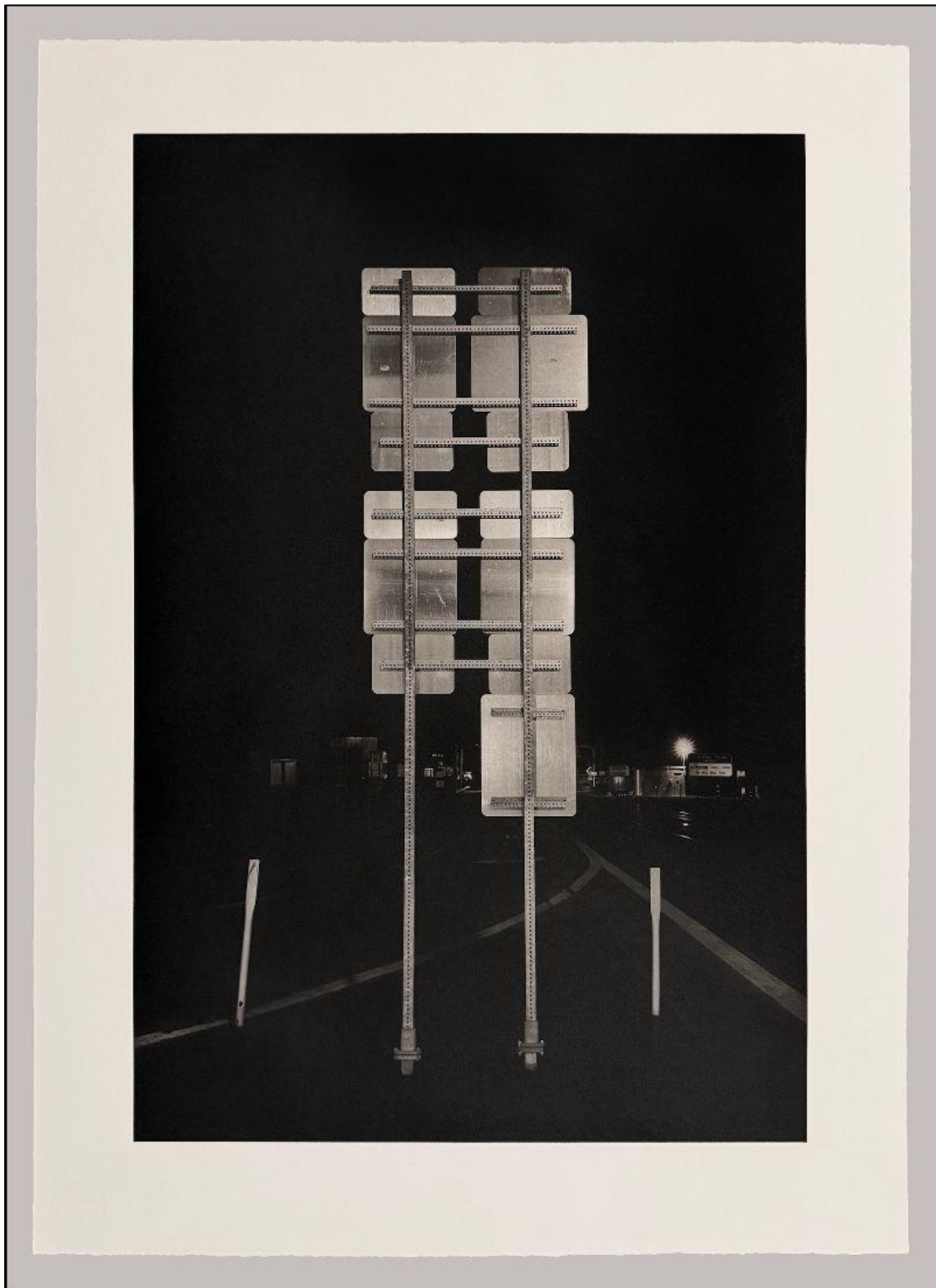
Eduardo Robledo - 2026 Presentation Print, *Seller of Dreams*, Linocut

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Our membership for mid-2026 is currently at 122, with 82 at the Presentation Print level. This leaves 18 full membership spots [open for new members](#) who might like to obtain the Eduardo Robledo presentation print.

Our 95th annual Members' Exhibition took place at the Mercer Gallery at Monroe Community College from May 31 - July 2. There were 53 entries from 37 member artists. First Place (Best in Show) was awarded to Nicholas Ruth, Second Place to Pat Bacon, and Third Place to Laura Wilder.





First Place (Best in Show): Nicholas Ruth—*Rt. 14 Thruway*, Photogravure



Second Place: Pat Bacon—*Drive By Orchard*, Photogravure, molded paper



Third Place: Laura Wilder—*Mountain View*, Linocut

Additional printmaking highlights in 2026 included an exhibition on [Picasso's Progressive Linocut Proofs](#) presented by the Rochester Memorial Art Gallery, a special curator tour of the work of Charles Gaines at the Rochester Institute of Technology, an open studio visit to Dry Inc, the printing studio of Richard Kegler, a private tour of prints from the collection of the Rochester Public Library, "Tales from the Print Club" was presented at Artisan Works gallery by Peter Dailor on the history of the Print Club of Rochester, and monthly meetings of the Printmaking Collective continue at the Flower City Arts Center.

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

The Washington Print Club

Over the last six months, the Washington Print Club has sailed on an even keel. The finances are sound and the membership stable. The Club's partnership with the Baltimore School for the Arts, introducing young students to the print world, continues to draw praise. And the most recent edition of the Club's magazine, *On Paper*, is about to be distributed.

Much the same can be said for our educational programming. The reason is not hard to spot: tours of the art collection at NIH; visits to special exhibitions at University of Maryland Global Campus and National Gallery of Art; and a one-of-a-kind look at artists' books prepared by staff at the Lauinger Special Collections library at Georgetown University.

As usual, the central event of any first-half year is the annual membership and general board meeting. This year's event was held on Saturday, June 6, at our now regular site, Pyramid Atlantic, in Hyattsville, Maryland. Food and drink were both delicious and ample; conversations lively and congenial; and new friends were made while familiar bonds strengthened.

The slate of returning board members was approved and one new board member elected. The finance chair reported on the Club's monetary stability. The membership chair encouraged attendees to solicit new members amongst their circle of friends. And, at the conclusion, five Print Club members displayed and spoke about a favorite work on paper from their personal collection.

This year's Young Printmakers Award was something of a surprise. Instead of one deserving recipient, we had two! This is a first for the Washington Print Club. The instructor at the University of the District of Columbia could not decide on one winner. So, the Club agreed to split the award and offer half to each of the finalists. Everyone was pleased, but most of all the students themselves. Unfortunately, only one of them was able to attend in person [see the attached photographs below].

For those interested, you can follow us on Facebook and other social media websites. Or, for membership, you can locate us online at [Washington Print Club.org](http://WashingtonPrintClub.org).

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Washington Print Club*

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Annual Membershin Event. June 6, 2026



Adjoa Burrows (left), UDC Professor, with Marie Jean-Claude, awardee

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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 Art, Kansas City*

Kimberly Brandt Henrikson

The Print Club of New York

The **deadline** for the next Newsletter
(January 2027) is December 15, 2026.

Please send your submissions to:

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Charles B. Rosenblatt (1926-2019)
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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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