

	International Print Collectors' Societies Newsletter
	<i>Vol. XIX, No. 2</i>
	<i>Summer 2022</i>

From the Editor

Dear IPCS Community,

It is great to see that clubs are getting back to holding some in-person events again after two long years of mostly Zoom talks and tours! I think Zoom will continue to have a place in many groups' event rotations as virtual events allow us to reach out-of-town members, but I think we can all agree that seeing art in person, and having a chance to speak informally with fellow members at club events is really what makes membership in our organizations so special!

It is also interesting, and not surprising, that we have overlaps of membership among our organizations. Print enthusiasts can't get enough when it comes to having opportunities to learn about printmakers or to purchase work directly from artists. While each club has its own vehicles for communication with members, the IPCS Newsletter allows us a window into each other's activities and events, which is always fruitful.

As previously noted, my "rotation" as editor technically concluded at the end of 2020. If anyone else is interested in taking a turn, please let me know, and I will gladly pass the baton. I will carry on until then. Also, new additions are always welcome to our roster of clubs and organizations, so if you know of other groups we should be connecting with, please send along the contact information.

—Gillian Greenhill Hannum,
IPCS Newsletter Editor



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Letters to the Editor

NO LETTERS RECEIVED FOR THIS ISSUE

Letters to the Editor are most welcome. Share your comments at <mailto:kabpsu@yahoo.com> or 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

Print Club of Albany members have now received the 2022 commissioned print, and we are happy to share a little more information about it as well as some images and video links documenting its creation:

Etching 2022

Edition size: 100

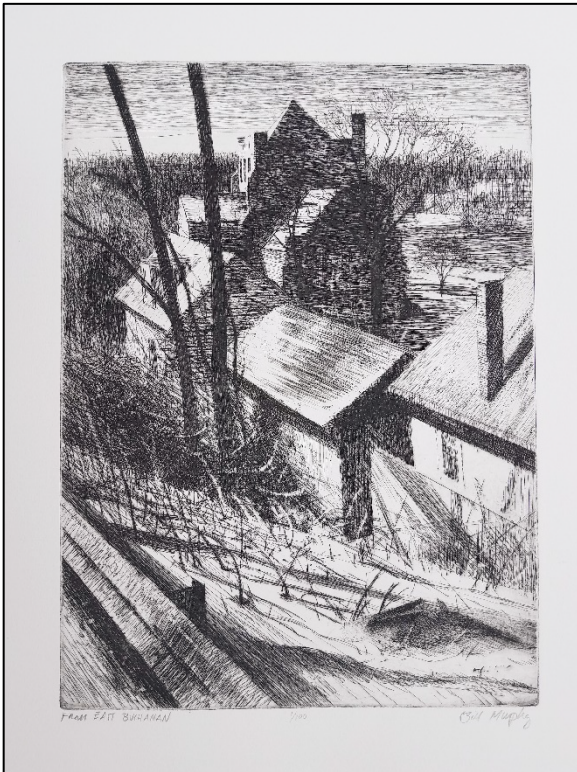
Artist's Proofs: 10

Paper size: 15 ½ x 19

Paper: Hannemuhle Copperplate paper

Ink: Black

Printed by the artist



Bill Murphy, *From East Buchanan*, 2022



Bill Murphy in his Studio. Photo by Barbara Milano

Murphy said of the image, “The idea for the etching *From East Buchanan* was conceived on walks through the hilly neighborhood surrounding my home on the North Shore of Staten Island during the winter of 2020. Like so many others, I was living a ‘sheltered’ existence for most of the year due to the Covid-19 pandemic. While not traveling much, I revisited some favorite places nearby home. The print is based on an actual view that I’ve known and admired for a long time and the ‘sequestering’ times gave me a reason and

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opportunity to explore its visual possibilities, both as a painting and a print. The edition was printed in my backyard printmaking studio in the winter of 2021.”

Murphy was born on Staten Island and studied at the School of Visual Arts. He earned a MFA from Vermont College, with additional studies at the Art Students League and the Robert Blackburn Printmaking Workshop. His work has been featured in over 100 solo and group exhibitions around the world. His work is represented in a number of public collections including: The British Museum, The Brooklyn Museum, The New-York Historical Society, The 9/11 Memorial Museum, The National Baseball Hall of Fame, The Denver Art Museum, Syracuse University and the Newark Public Library. Murphy taught at Wagner College on Staten Island from 1984 to 2020, including stints as Gallery Director (2007 – 2020) and Chair of the Art Department (1998 – 2005). He has also taught at the Art Students League. Other examples of his work can be seen on his website:

www.aburninglight.com. His recent book, *Drawn from Life*, features work from 1970 – 2020. A YouTube video gives a preview: [Drawn from Life - YouTube](#). Murphy also made a short video of the creation of the Albany Club’s print; here is the link so you can view [From East Buchanan – You Tube](#).



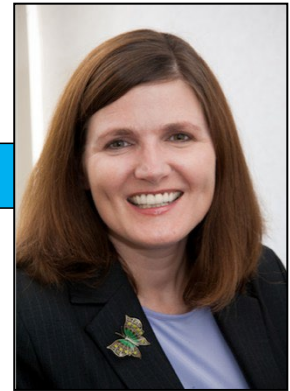
PCA Vice President and Chair of Commissions Tim Kragt with Artist Bill Murphy. Photo by Barbara Milano

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 Samantha Mishne



The Print Club of Cleveland

As things open up, the Print Club of Cleveland has been busy forwarding its mission and may even start traveling again in the fall as we monitor the health situation. In February, Britany Salsbury, Associate Curator of Prints and Drawings, provided Print Club members with a talk on “Women in Print: Recent Acquisitions,” which is on display at the Cleveland Museum of Art until June 19th. The talk was followed by a panel discussion with three local prominent printmakers: J. Leigh Garcia, Lo Smith and Print Club member Bellamy Printz.

In March, members of the Print Club had the opportunity to visit two studios in the Waterloo Arts District of Cleveland, both owned by members Bellamy Printz and Michael Loderstedt. At Bellamy’s Deep End studio, she introduced members to Deep Dive Art Projects and its many offerings. Deep Dive Art Editions provides printmaking services to those looking to complete an edition of prints, or for artists who would like to create a body of work. Directly across the street at his Photocentric gallery, Loderstedt shared with members his pop-up print exhibition, including contemporary prints from his own collection.



March 2022, Print Club Members Tour Photocentric Gallery

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The print tours continued with a visit to Future Ink Graphics (FIG), located at the new Pivot Center of Art, Dance, and Expression on West 25th Street in April. FIG owner and director Stephanie Kluk, and art director Yana Mikho-Misho, shared with Print Club members their vision and goals for FIG as well as their connections to the surrounding neighborhood. They also provided a silkscreen demonstration and members viewed the show *Women in Print*.

The Print Club is excited to announce it will hold its 38th annual Fine Print Fair, Cleveland's largest and most comprehensive exhibition and sale of fine prints, at the Cleveland Museum of Art. Book your trip now as the Fair begins Thursday evening, October 13, 2022 with a ticketed opening Collectors Night Preview Party. The fair continues in the Cleveland Museum of Art's Ames Family Atrium on Friday, October 14th from 10:00-6:00 pm; Saturday, October 15, from 10:00-5:00 pm; and Sunday, October 16th from 10:00-5:00 pm. Admission to the fair is free. As in past Fine Print Fairs, a print will be raffled and the 2022 print below was donated by *Georgina Kelman Works on Paper*. Fair information and an exhibitor list of fine art galleries from coast to coast may be found at <https://www.printclubcleveland.org/fine-print-fair/schedule-of-events/>



BOTTINI, George (1874-1907) French, "La Femme aux iris (Southard 28)", 1898, Color lithograph, 13 1/8" x 11 5/8", Remarque of two dragonflies in margin, Signed and dated in stone

Opening July 16th, the second iteration of FRONT, a free public contemporary art exhibition held every three years, brings internationally recognized artists to venues across the Cleveland, Akron, and Oberlin, Ohio region. FRONT will offer Print Club members several opportunities to see prints on view at the Cleveland Museum of Art. On view in the James and Hanna Barlett Prints and Drawings Gallery, the exhibition *Nicole Eisenman: A Decade of Printing* will present over 50 works made by the artist at three New York-based printshops: 1- Grand Press (a participant in the next year's Fine Print Fair), Harlan & Weaver, and Jungle Press. In 2012, Eisenman embarked on an intensive venture into printmaking. A prolific and highly influential painter and sculptor, the artist recasts art historical motifs in contemporary settings, often exploring experiences of community and isolation in today's world. Over the past 10 years, Eisenman has immersed themselves in the expansive possibilities offered by the graphic arts alongside their work in other media. The artist has experimented with a range of printmaking techniques including monotype, etching, woodcut and lithography. Drawn from the collections of Eisenman and collaborators, the works on view reveal how printmaking has emerged as a primary vehicle for this important contemporary artist to explore foundational themes and ideas central to their work, translating them inventively across media.

Julie Mehretu: Portals, on view in the Julia and Larry Pollock Focus Gallery, will also feature a selection of works on paper from the Cleveland Museum of Art's collection. One of the leading artists of her generation, Mehretu (whose work, like Eisenstein's, was recently featured in an exhibition *Women in Print*) was born in Ethiopia in 1970, grew up in Michigan and now lives in New York. Her art is abstract, but is always firmly rooted in the recognizable. Her work stems from her deep engagement with history, politics and the social life unfolding outside her studio walls. The exhibit offers a fresh perspective on the museum's collections through Mehretu's eyes. It integrates paintings by the artist with works from the permanent collection that she has selected and curated. Front International also engaged Julie Mehretu to paint a mural on Cleveland Public Square's biggest blank wall overlooking the old stone church in downtown Cleveland.

On May 27, Print Club members toured the *Japan's Floating World in Prints* exhibit in the Kelvin and Eleanor Smith Foundation Japanese Art Galleries. The exhibit included an outstanding collection of color wood block prints made in Japan from the mid-1700s to mid 1800s, featuring the Ukiyo-e, or "pictures of the floating world." The tour was led by Dr. Sinead Vilbar, curator of Japanese art.

Sunday June 12th, Print Club members and the Cleveland Museum of Art affinity groups were treated to brunch in the Banquet Room at The Cleveland Museum of Art along with the opportunity to purchase past print club publication prints. This will allow new members to add to their collections and introduce affinity groups to the Print Club.

If you are interested in learning more about The Print Club of Cleveland or joining, please reach out to our membership Chair, Chad Jira at chad.jira@gmail.com

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

The Print Club of New York

The Print Club of New York hosted its first in-person event since the beginning of Covid in early 2020, and it was wonderful to be together again at The Society of Illustrators! Despite an uptick in Covid cases and a weather forecast that included hail and possible tornados, the event attracted a good-size and very enthusiastic audience.

This year saw the addition of some new members to the Showcase Committee, including several who have only recently joined the Club. Gillian Greenhill Hannum, Chair of the Showcase Committee, extended thanks to Jane Cooper, Kay Deaux, Alex and Marilyn Ehrlich, Sheila Fane, Stephanie Feingold, Suzanne Lesser, Mona Rubin, Caroline Samuels, Chuan Shi, Carol Silberstein, and Bonnie Yousuf. Between December and February, delegations of committee members visited the Center for Contemporary Printmaking in CT, the Guttenberg Arts Center in NJ, and the Art Students League, Manhattan Graphics Center and New York Academy of Art in New York City. Artists were still not coming in person at Robert Blackburn Printmaking Workshop, another regular Showcase stop, so the committee arranged to accept electronic submissions from interested artists there. Between three and eight committee members visited each venue and nominated artists to submit electronic portfolios for the semifinal round. This year, our five artists were chosen from a pool of 19 semifinalists, so it was very competitive. As often works out, they managed to select artists with five different studio affiliations who also work in a wide range of print techniques and styles. Artists were then invited to the podium in alphabetical order to give brief presentations.

Marcia Bujold works in a variety of print techniques but specializes in photogravure and produces black and white prints that show her incredible mastery of light effects. Originally from Miami, FL, Marcia earned a BFA in printmaking at Florida State with additional coursework in cinematography. After relocating to New York, she has continued to be active in animation and documentary film making and is currently working on a documentary film about traditional kite makers in China. She is a member of Manhattan Graphics Center, where committee members saw her work, and assists in teaching the copperplate photogravure class. She has had solo shows at Georgia Institute of Technology and Wagner College and has participated in many group shows, including the 1st Print Biennale in India, Manhattan Graphics Center's International Mini Print Exhibition, where she won an honorable mention, and a show at the Society of Illustrators. During her presentation, Bujold explained she loves photogravure for its rich blacks, wide tonal range and fine texture. She has been working in the medium for about eight years. Her subject matter is comprised of things that mean the most to her – her childhood shell collection and her garden, for example. She showed how macrophotographs of emerging fern fiddleheads in her garden formed the basis for a series of prints. She explained the process of etching the plates, showing all the various steps. She then shared images of a lotus series she had done, followed by a lily pond series—the latter including a series of large 9 x 24 inch prints done in traditional intaglio.

Diane Cherr is a painter and printmaker from New York who now lives in Westchester County. Our committee discovered her work at the Center for Contemporary Printmaking in Norwalk, CT. Her print *Left Hand Jenny* received the “Best in Show” award at the 2020 CCP Members’ Show. Diane received her undergraduate degree in Studio Art, with honors, at Wheaton College in MA and her Master’s in Art and Education at Teachers College, Columbia University, where she served as Graduate Print Studio Teaching Assistant. She has worked as an art educator in a variety of capacities. Diane’s colorful prints are often inspired by stories of women in the Bible and Torah. She has had solo shows at CCP, United Hebrew in New Rochelle, Mamaroneck Artists’ Guild, Jewish Community Center Stamford and the Rosenthal Jewish Community Center in Pleasantville and has participated in numerous group shows. Of particular interest to our members might be her participation in 2018 in the “Faith Ringgold: Ancestors Project II,” invitational group exhibition at Benedict College in Columbia, SC. Diane shared that she was introduced to printmaking her sophomore year in college, but after completing her MA took a hiatus from it due to all the chemicals and turned to other art mediums. About a decade ago, she discovered CCP, and it reignited her passion for printing. *Left Hand Jenny*, a polymer intaglio with screenprint and *chine collé*, is in the exhibition at the Heller Museum; it includes a border depicting the rare 1918 Inverted Jenny stamp along with five pairs of gloves, one of which is for a “lefty.” The artist then showed some photos of her “idea table,” which had gloves, purses, handkerchiefs, dolls and vintage clothing items. Many glove pieces, such as her 2020 *Offerings* series and 2021 *Show of Hands*, were the result; they are brightly colored, flower-like forms. These were silkscreen on monotype. Cherr also makes collagraph monoprints, made using mat board and hole punches under the influence of Howardena Pindell. Some are miniatures two inches square; others are 12 x 12 inch squares. Cherr finished with a piece from 2021, *The Righteous*, done in polymer intaglio with screenprint. It consists of 36 4 x 4 inch squares, each showing a candle. It is all about light, hope and justice. She also sells individual 4-inch candle images.

Cheryl Hochberg was discovered at Guttenberg Arts Center in New Jersey, which the committee visited in mid-December. Hochberg holds a BFA from Tyler School of Art in Philadelphia, with a specialty in printmaking, and a MFA in graphics from University of Wisconsin-Madison. Since the late 90s, she has had numerous solo shows at galleries, on university campuses (including one in 2002 at my graduate alma mater, Penn State University), and at art centers and museums, including the Allentown Art Museum in Pennsylvania and the Henry A. Luce Center for Art and Religion in Washington, DC. She also had a solo exhibit in Oaxaca, Mexico. Her list of invitational and group shows is even longer. Numerous residencies have included Guanlan Original Printmaking Base, Shenzhen, China (2019), the Vermont Studio Center (2017), and Arquetopia in Oaxaca, Mexico (2014), to name just a few. From 1990 to 2018, she was a faculty member in the Department of Art and Art History at Kutztown University in PA, serving as department chair for a decade and retiring with emerita status. Cheryl’s art is very much about place. She noted that sometimes it is a place where she has a residency, sometimes a place where she has gone to visit friends and sometimes just somewhere she has wanted to go. The underlying theme of her art is the interrelations of humans and nature. All of her projects include a print element, and she uses digital photographs as part of her projects. She spoke to the audience about five bodies of work. The first was a series of depictions of the Sandhill crane migration in Nebraska; the next was both large watercolors and prints from her time in Shenzhen, China, which formed the basis for both large watercolors and prints. She moved to New Jersey in 2019 and has found it very inspiring. She showed a 19-foot installation of the Pulaski Skyway. White

storks were a subject that emerged from a 2018 visit to Morocco, and a current series inspired by Wyoming has resulted in 5 x 7 foot watercolors mixed with collage, digital photos and even feathers; she also did color woodcuts of these subjects.

The next artist, Fejzo Lalaj, came to us via the Art Students League. He is an Albanian-American, New York City-based artist who loves to work in black and white and has been a printmaker for some 35 years. His preferred medium is linocut, but he also creates beautiful prints through stone lithography. He holds a professional degree in Topography from his native Albania but has focused on printmaking for a decade now at the League in New York. A proud member of SAGA (Society of American Graphic Artists), Lalaj has participated in many group shows, including those sponsored by SAGA, and international solo and group exhibitions in Albania, Greece, Italy, and Kosovo. He is the recipient of several awards for his linocuts in both Albania and New York. Fejzo's wife, Valentina Lalaj, read his presentation as he was concerned that his English might be difficult to understand. Fejzo has been an artist for over 50 years. His early work was portraits and nature studies done in pencil, pen and ink, gouache and the like. He launched into printmaking more than 40 years ago, when he discovered linocuts. For the first 25 years or so, all his prints were made by hand using upcycled materials such as umbrellas, recycled hoses, linoleum cutters, rubber rollers and floor linoleum. Lalaj and his family came to New York in 2002; he loved sketching portraits in Central Park and has made over 18,000 portraits! In 2011, he began his studies at the Art Students League, where he learned lithography. He showed a number of beautiful lithograph portraits as well as linocuts of horse carriages in Central Park. He also showed a series of linocuts of street scenes in Astoria, Queens. A final series he showed was *Boats in the Afternoon*—views of harbors with various types of vessels.

Our final artist, Karen Revis, came to us from the Robert Blackburn Printmaking Workshop. Karen holds a BFA in painting from Pratt Institute. She has been a SIP Fellow at Blackburn and has also done several residencies focusing on papermaking, including one hosted by the Women's Studio Workshop, on whose Board she sat from 2018 to 2021. She has participated in numerous solo and group shows including International Print Center New York's "New Prints" (2018), "Living in America," (2020) and "Mapping Narratives" (2021). Most recently, she has been included in "Contemporary Black Matriarchal Lineage in Printmaking" at Highpoint Center for Printmaking in MN (2021) and Claire Oliver Gallery, New York (2022). She primarily works in silkscreen, linocut and monotype. Revis said she learned a lot about herself putting together this presentation and she took the audience along with her on her journey. Having an opportunity to work with the late master printer Sheila Marbain was the beginning of Karen's love of printmaking. Marbain developed a unique method of working with silkscreen. Revis's early works with her were abstract chromatic studies. After Marbain's passing, she explored monoprint on Plexi with master printer Kathy Caraccio, again exploring color. She went on to experiment with photo lithography and paper lithography, the latter using a photocopy as a "plate," integrating photographs of family members. She also began to make larger works comprised of multiple smaller pieces. Linocuts came next; she continued to use images of family members and the motif of the rose, a symbol of love, appeared in her work. The killing of George Floyd provided a catalyst, and she did a series of images celebrating proud Black males. Two of these works were selected to be made into large, public posters. Some of her images include messages in Morse code including Jesse Jackson's call and response, "I Am Somebody." She also began a series of bulletproof vests for toddlers inspired by recent shootings of African Americans. Many recent works include several different printing techniques. The *Smoking Gun* series was a response to the shooting of Trayvon Martin, an unarmed African-American teenager

fatally shot by George Zimmerman in 2012. Revis also had several prints based on Greek life (service fraternities and sororities), an important part of college life for African-American students, especially at Historically Black Colleges and Universities (HBCUs). Recent work has been based on cotton and its history of slave labor. Again, the works combine multiple techniques including paper lithography, linocut, collagraph and monotype.

Following their slide presentations, the artists took up positions at tables on the lower level where members and their guests had a chance to look at and to buy their prints. Artists came armed with plastic to wrap the prints so purchasers could get their treasures home safely! It was a very special evening for all who were able to attend. Artists' websites are listed below.

Marcia Bujold <http://marciabujold.com/>

Diane Cherr <https://www.dianecherr.com/>

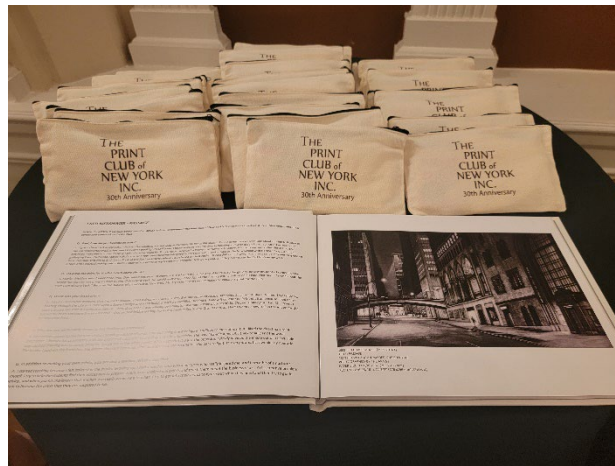
Cheryl Hochberg www.cherylagulnick.com/

Fejzo Lalaj <https://www.fejzolalaj.com/>

Karen J. Revis <https://www.karenjrevis.com/>



Artists' sales tables at the Print Club's Annual Artists' Showcase, Society of Illustrators, New York, NY, May 16, 2022. Photos by Gillian Hannum



The Print Club of New York Celebrated its 30th Anniversary on June 7 with a Reception at the National Arts Club. Photo by Natalia Kolodzei

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

The Washington Print Club

It seems every month current events whipsaw the Club's options from one side to another. And yet we persist. Once again, we planned a mixture of virtual and in-person events—as always depending on current CDC and/or institution guidelines and mask requirements.

Since our previous communique, the Washington Print Club actually presented more in-person events than virtual ones. However, the first three programs at the beginning of 2022 were presented virtually. They included a discussion by the National Gallery of Art's curator of the exhibition "The New Woman Behind the Camera"; a talk with a Howard University art historian about the Phillips Collection show "The Art of Alma Thomas: A Persistent Search for Beauty"; and, a conversation with the curator of the Kreeger Museum show "Of the Land: Lou Stovall and the Poetry of Seasons."

But thereafter the WPC switched into high-gear, and all subsequent programs have been in-person. Indeed, they have been so popular that many have been over-subscribed! The kick-off in-person event was a discussion by the curator of "Positive Fragmentations: From the Collections of Jordan D. Schnitzer and His Family Foundation" at the American University Museum. Other in-person events dealt with the prints/papers employed by Jasper Johns, a behind-the-scenes program at the National Gallery of Art; a viewing and sale of works by Werner Drewes at the home of his grand-daughter; a behind-the-scenes look at the prints of Robert Blackburn at the Library of Congress; and, an in-person studio visit to the home of multi-media artist Julie Wolfe.

An interesting new development was the revival of the Baltimore Fine Art Print Fair. It returned to life after a hiatus of several years. The WPC established a partnership with the fair organizers, and the Club underwrote a three-way discussion between Laura Roulet, an independent curator and WPC board member, with the artistic team of Zorawar Sidhu and Rob Swainston about their suite of eighteen color woodcuts "Doom-scrolling."

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 in chief, Lorena Bradford. Articles in the Spring 2022 issue run the gamut from a remembrance for Alan Fern; a suite of prints by Hamaguchi Yozo; Dürer in London; to a rumination on printmaking by the printmaker, author, and curator, Ruth Fine.

This year's annual membership appreciation event and business meeting actually occurred in-person at Pyramid Atlantic in Hyattsville, Maryland—the many year site for these events. The 58th annual gathering was catered and approximately 50 people—wearing masks as appropriate—attended for good cheer, camaraderie, and laughter. During the business part of the event, two new board members were elected and six current board members were re-elected. The finances were declared to be sound and Club membership is holding steady at approximately 150.

Imbedded within the annual membership event was the presentation of the "Student Printmaker Award." The award has been a regular feature of all annual meetings since 2017. This year's recipient was Theresa Cane from Montgomery College. Introduced by Amanda Miller, her art professor, Theresa was honored with a certificate and a \$1,000.00 honorarium [see the photograph below]. A select number of her prints were on view during the reception. Later, she will be interviewed for an article in the Fall 2022 edition of *On Paper*.

At this year's annual meeting, a new, experimental program was introduced. Four WPC members—selected randomly from among those attending—brought a favorite work on paper and discussed it for between 3 to 5 minutes. The diversity of works and of explanations proved a popular success. The WPC intends to make it a regular part of all future annual events.

All of the Washington Print Club virtual programs held over the last two years have been recorded and are available to everyone and are posted on YouTube. Indeed, IPCS readers are invited to check out the Washington Print Club's virtual offerings on our new and updated website. Also, the Club's coming and goings can be followed on Instagram and Facebook.



Theresa Cane (left) with Amanda Miller. Her prints can be glimpsed in the background.

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 2023) is December 1, 2022.

Please send your submissions to:

Gillian Greenhill Hannum
IPCS Newsletter Editor
gillianhannum@hotmail.com



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Charles B. Rosenblatt,
The Print Club of Cleveland
IPCS Founder

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

Contributors

Gillian Greenhill Hannum
Samantha Mishne
Charles Semowich
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

LOCATION	ORGANIZATION	PRIMARY CONTACT	SECONDARY CONTACT
Albany, NY	Print Club of Albany 150 Barrett Street Schnectadny, 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	Samantha Mishne smishne@hotmail.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 mcgeed@gvsu.edu	-
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	Kimberly Henrikson President 917-589-9611 kabpsu@yahoo.com	Gillian Greenhill Hannum Newsletter Editor 3503 Victoria Dr. Mount Kisco, NY 10549 914-218-8224 gillianhannum@hotmail.com
Rochester, NY	The Print Club of Rochester Rochester, NY info@printclubofrochester.org	Adam Werth 585-775-9660 aawerth1979@gmail.com	Heather Swenson 585-704-5805 heather.swenson@printclubofrochester.org
San Francisco, CA	Achenbach Graphic Arts Council California Palace of the Legion of Honor 100 34th Avenue San Francisco, CA 94121 415-750-3676 agac@famsf.org www.achenbach.org	Sylvia Vientulis svientulis@famsf.org	Leila Narvid lnarvid@gmail.com
Washington, DC	Washington Print Club www.washingtonprintclub.org	Christopher With President cwith@me.com	Lulen Walker llw@georgetown.edu