



From the Editor

Dear IPCS Community,

We are happy to welcome Kansas City back onto the pages of our semi-annual newsletter as they recommence in-person events after the hiatus precipitated by COVID. As you will see from their report, they have not been idle during their period of silence! Rather, they have successfully incorporated as an independent entity, no longer tied to the Nelson-Atkins Museum.

You will also see that our other reporting clubs have offered a wide variety of programs this summer and fall. There were appraisal days, exhibition tours, collection tours, annual meetings, commissioned print unveilings and print fairs, among other activities. One of the benefits of this publication is to learn from one another about the sorts of events enjoyed by print enthusiasts across the continent. Learning about exhibitions, artists, and print fairs in regions beyond our own can also expand our personal print collecting activities.

Especially welcome has been the return of “live” print fairs. While groups like the IFPDA did an amazing job keeping us informed and engaged during the pandemic, nothing replaces the pleasure of looking at works of art directly, perhaps happening to meet one of the artists while visiting a booth.

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 gillianhannum@hotmail.com; please note in the subject box that it pertains to the IPCS.

DATELINE: Albany

by Charles Semowich

The Print Club of Albany

Recent Club Activities

The Club and Museum participated at the Art on Lark 2 on Sept. 24th. We gave out membership information and made some sales. The Museum had a program on Oct. 4 at the building during which Charles gave a presentation and discussed some of the collection to members of the Ancient Temple Lodge #14 F.&A. M.

The Museum and Print Club participated in the appraisal fair held by the Foothills Arts Council. We had a table to distribute information about our museum and the Club but we did



PCA Table at Appraisal Fair

not do appraisals. It was held Oct. 29 at Proctors Theater in Schenectady. Barbara and Tim drove to Providence R. I. to pick up the completed edition of prints for the 2023 print. More information on the artist and the print will appear in the next newsletter.

We welcome Dr. David McDowall to the Board.

News Alert from Barbara Milano!

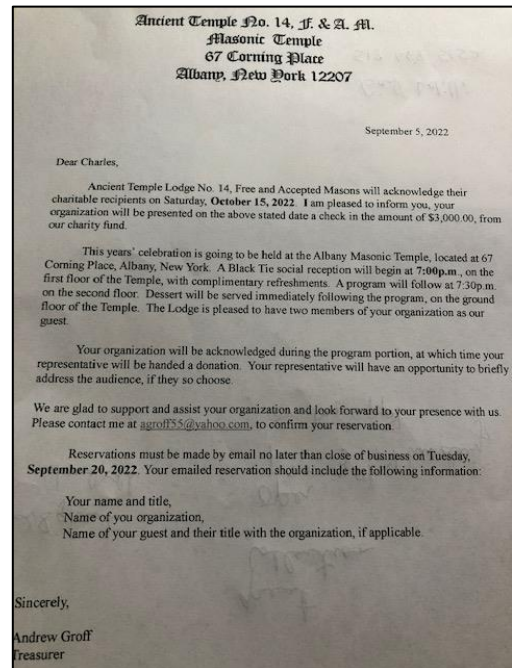
The Print Club of Albany and Museum of Prints and Printmaking will be open to visitors on the first and third Thursday of every month from 4:00 - 7:00 pm. The location is 154 Barrett Street in

Schenectady. We will have hundreds of signed original prints for sale for \$30 plus tax. We are also open by appointments on other days.

The Museum received a \$3,000 donation from Masonic Temple #14. Barbara Milano and Dr. David McDowall attended the black-tie social reception on October 15th to acknowledge the gift.



Barbara and David with Justin at the 40th Annual Charity Night at Ancient Temple Lodge No 14, Albany Masonic Temple



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New Lighting at the Museum of Print and Print Making

We were able to secure a grant from the New York State Council for the Arts to improve our lighting in three rooms of our gallery. (We had two of our gallery rooms done previously with our own funds.) The difference in the lighting is unbelievable, and our electrician took the time to select the track-lighting and art-sensitive bulbs that best fit our needs.

Our Open House for Guests has resumed recently, and the lighting makes it most enjoyable to view our art prints. The actual finer detail of the art is more pronounced for better appreciation.

Recently, we have realized that another grant may be available for our completion of our work area and kitchen area, which will bring our facility pretty much to what we would like it to be (for full accessed use). The one thing that you have to keep in mind when applying for grants is that you have to be detailed enough for the grant reviewers to understand what you want to accomplish, without being over-bearing with information.

The financial information has to be accurate, and these do take time for the entire process to actually take place. This grant had taken us about one year to realize our approval and receipt of the funds.

Respectfully,

Bernie Maskell, Jr.

Treasurer of the Museum of Print & Print Making



Some Photos of the New Lighting

Donation of John Steven “Steve” Hazard Prints and Materials to the Print Club of Albany

Edith Allen (a longtime friend of the artist) has generously donated contents from late artist Steve Hazard’s estate to the Print Club of Albany. 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. His subjects are shown with an intricacy and intensity of composition, stylistically reminiscent of Northern Renaissance artists

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Hieronymus Bosch (the Netherlandish artist behind the famous altarpiece *Garden of Earthly Delights*, ca. 1503-1515) and Albrecht Dürer (renowned German medieval printmaker and painter).

Steve Hazard's prints have been included in the permanent collections of the Art Institute of Chicago, The Smithsonian Institution, the Detroit Institute of Arts, and the New York Public Library Print Collection. Steve was previously an exhibiting artist member of the Print Club of Albany as well.

Edith Allen's donation includes Steve Hazard's reference materials, artist statements, and inspiration for his pieces, along with approximately 700 of his drawings, numerous completed plates, and a total of over 300 prints by the artist. Donations also included print storage, art supplies, and sketchbooks, among other miscellaneous items. Etchings donated include *The Ziggurat*, *Overpass*, *Fate versus Liberty*, *Mementos*, and *The Three Fates*, among others.



S. Hazard, *The Ziggurat*



S. Hazard, *The Bridge*

Additional works by artists Richard (Rick) Pantell, Judith Jaidinger, and William (Bill) Skerritt were also included in the donation. This extensive collection is noteworthy for the inclusion of ancillary materials that follow the artist's process from inspiration to draftsmanship, to the completed print. It is an uncommonly unique and insightful collection of prints and materials for research and display. We thank Edith for her generous donation. Information on a memorial exhibition at the Museum of Prints and Printmaking to take place in 2023 will be forthcoming as we inventory and assemble works for display. Please follow us on Facebook or Instagram (@printclubalbany) to receive details as they become available.

Other Recent Additions to the Collection

We were delighted to receive a lithograph by G. Keating, donated by Barbara Milano (plus three other prints). Another print: *First Recognition of the American Flag by a Foreign Government* by Edward Moran was donated by Tim Kragt

We have also added works by the following artists to the collection: Nancy Denison, Frederico Zuchers, Okumura Togyu, Jean Zaleski, Alexander Dobkin, Caroline Armington, Kathy Caraccio, Julius Komjate, Isaac Friedlander, Jean Metzinger and others.



K. Caraccio, *Temple 306*, collage



Julius Komjate etching



Jean Metzinger etching

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

On August 3rd Print Club of Cleveland members had the opportunity to walk through the ukiyo-e woodblock prints in the *Japan's Floating World* installation at the Cleveland Museum of Art (CMA) with Curator Sinead Vilbar. On August 9th members had the opportunity to explore two FRONT International exhibitions at CMA: Julie Mehretu: *Portals* in the Julia and Larry Pollock Focus Gallery and Nicole Eisenman: *A Decade of Printing* in the James and Hanna Bartlett Prints and Drawing Gallery. Talks on these installations were given by curators Britany Salisbury and Emily Liebert.

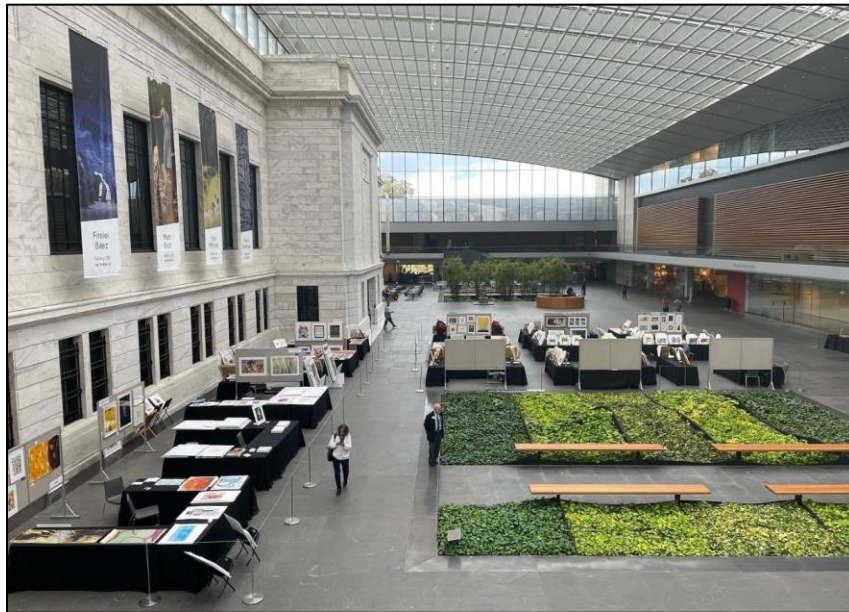
The Print Club of Cleveland held its annual meeting on August 20th at the Cleveland Museum of Art. Members shared coffee, and the 2022 publication artist Seiko Tachibana spoke on the publication print process. She was born in Japan and completed her Master of Art Education there at Kobe University. She received an MFA from San Francisco Art Institute and has since received many awards, including the Wallace Alexander Gerbode Foundation Award. *"The marks, lines, shapes, colors, and textures that are the basic language of my work form a kind of network structure—a system of interconnected nodes that seem energized by their interaction within the network. In the interdependence, synergy, and flow of meaning and significance within these networks, there is subtle and profound beauty."*



Presentation Print Presented at the Print Club Annual Meeting

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August 21st marked the return of the house tours, and to inspire members before the print fair, a select group of Print Club members were able to tour members Dean and Susan Trilling and Arthur and Diane Stupay's collections.



The 38th Annual Fine Print Fair, The Ames Family Atrium of the Cleveland Museum of Art

The 38th annual Fine Print Fair returned to the Cleveland Museum of Art's Ames Family Atrium. This event marked the club's first major in person event since early 2020. Since 1984, the Fine Print Fair has served as the Print Club of Cleveland's primary fundraiser. The fair featured 15 dealers and was open to the public from Friday, October 14th through Sunday, October 16th. The fair weekend kicked off with a Collectors Night Reception Thursday evening, which provided both an opportunity to get a first look at the fair before it opened to the public and a chance to reconnect with dealers, curators and fellow print collectors over cocktails and appetizers. The raffle print this year was by George Bottini (1874-1907) French, "La Femme aux iris (Southard 28)," 1898, Color Lithograph, 13 1/8 X 115/8, Remarque of two dragonflies in margin, signed and dated in stone.

The Print Club cosponsored the BIG INK workshop on November 5th-6th at Baldwin Wallace University's Kleist Center for Art and Drama. The workshop was held on Saturday and Sunday and provided the opportunity for regional high school, undergraduate and graduate students, and artists/educators, to create, carve and print large-scale woodblock prints. Guests observed the printing process on both days and the exhibition of prints, *A Big Relief* opened November 11th and will run through December 2nd at Baldwin Wallace's Fawick Gallery.

On November 16th, Emily Peters, Curator of Prints and Drawings, explored *Tales of the City: Drawing in the Netherlands from Bosch to Bruegel*, followed by a lovely reception.

If you are interested in learning more about The Print Club of Cleveland, please reach out to the Club's membership Chair at chad.jira@gmail.com.

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

The Print Society of Greater Kansas City

The Society now has finally resumed programming after a two-year hiatus during which the Board did remain active. We achieved not-for-profit corporate status in Missouri with rights in the state of Kansas as well. Close on the heels of this recognition, the IRS granted 501(c)3 status. Thus, the Society is independently established and completely free of any affiliation with the Nelson-Atkins Museum of Art and is now officially the Print Society of Greater Kansas City.

We welcomed the membership back with an “Appreciation Luncheon” held at the Kemper Museum of Contemporary Art in Kansas City. Attendance exceeded our expectations, equaling that of prior years’ attendance at similar events. This event was closely followed by two visits with local artists in Lawrence, KS and Kansas City respectively. The first visit was to the private studio of May Tveit, a renowned printmaker and sculptor, doing innovative work with 3D printing; while the second was a presentation of work by Michael J. Krueger, a prominent printmaking professor in the KU Department of Visual Arts. The Board also commissioned a print suite from local artist Doug Ossa, an old friend of the Society. It will be drawn from his extensive drawings of the West Bottoms, an historical KC area he has explored artistically over many years. The area was once center to an active cattle and grain trading culture but has been undergoing extreme “gentrification” of late. Thus, the suite will have an engaging historical aspect in addition to its purely aesthetic charms.

Lastly, it is indeed a true joy, after the extended period of lockdown in the KC area, to be back among kindred spirits who embody an abiding love of prints and the craft of printmaking. It had seemed that each time we would plan a public event, local authorities would extend the lockdown or rightly caution against purely social gatherings.

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

The Print Club of New York

On Tuesday evening, September 27, Print Club members and their guests gathered in the Sculpture Court of the National Arts Club for the annual artist's talk by the Club's commissioned artist. This year, the event was live after several years of being limited to Zoom due to COVID. However, the event was recorded and will eventually be available on the Club's website.

President Kim Henrikson welcomed attendees and said how nice it was to be back in person for our 31st annual artist's talk. The yearly presentation print is one of the benefits of membership in the Print Club of New York. The Club seeks to educate its members about prints, both contemporary and historic, through talks, visits to exhibitions and studios, and our spring Showcase event. Kim then invited membership chair Bonnie Yousuf to the podium. Bonnie announced that there are still some openings for the 2022-23 membership year and invited those present who are not members to see her for an application. Allison Tolman, chair of the Print Selection Committee, then introduced our 2022 artist. Allison said the Print Club has a history of inviting talented and thoughtful artists to create our annual commissioned print. Some who have done so are Faith Ringgold, Kiki Smith, Chakaia Booker, Alex Katz and Judy Pfaff. Members of this year's committee included Kay Deaux, Suzanne Lesser, Janice Oresman, Mona Rubin and Harriet Stratis.

Tolman began her introduction of artist Didier William by noting that he was born in Port-au-Prince, Haiti, received his BFA in painting at Maryland Institute College of Art and his MFA in painting and printmaking at Yale. He has exhibited extensively, including at the Bronx Museum of Art, The Museum of Latin American Art in Long Beach, The Museum of the Pennsylvania Academy of Fine Arts, The Carnegie Museum and Crystal Bridges Museum of American Art, and is represented by James Fuentes Gallery in New York and M+B Gallery in Los Angeles. Much of his work focuses on the presence of gravity. Mindfulness is an important aspect of his practice, and he brings the viewer into the moment.

William then took the microphone and thanked the Print Club for inviting him to be our commissioned artist. He also said he was delighted and honored to be the first "in-person" artist talk since the fall of 2019. He noted that there is no more mindful activity than printmaking—process is so important. He said that he studied and became competent at painting and sculpture but found his passion in printmaking, which he now incorporates into work in other media. He enjoys how the printmaking process can be surprising and exciting; the properties of prints offer so many possibilities.

The artist explained that a lot of his recent work consists of large-scale paintings which include human bodies that are close to life size. He is not interested in traditional figuration. He paints and carves on wood panels, the carving being informed by his work in printmaking. Frequently, he also collages printed elements onto the panels. Many of the works explore themes from his childhood in Port-au-Prince, looking back at the moment of

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departure when he was six years old. He then showed us a number of his paintings that leverage printmaking.

Dantor a Anais (2017) is a 90 x 64 inch panel on which he has drawn, painted and carved as well as applied printed elements on collaged rice paper. The foreground figure is covered with a pattern of eyes—a motif William uses often. *My Mother's Armor* (2018) also includes collaged, printed rice paper featuring a machete design. *Telefon sa a pa janm pa p sonnen* (2018) recalls William's childhood in Miami. As the youngest child in the family, he picked up English and lost his Haitian accent faster than other family members, so whenever the phone rang at their home, it was passed to Didier to answer. *M mache toupatou ave l* (2018) includes prints made on paper then adhered to the wood panel with *chine collé*. The machete, ubiquitous in Haitian culture, appears again. The elaborate printed areas began as intaglio, which was then photographed, converted to screenprint and then added to the work as *chine collé*. *Ki moun ki rele Olympia* (2018) is a play on the Olympia of art history—in this case, though, as a reclining nude with an eye-shaped overall texture. Olympia, here, in non-binary and not the object of “the gaze.” Screenprints and intaglio prints on rice paper are collaged in the background. Many of William's works carry titles in Creole; he does not provide translations, leaving it to viewers to decipher their meanings.

In 2019, the artist became especially interested in space. *Te a mi* (2019), which means “the ground is fertile,” exists as a photogravure and also a painting, *Broken Skies: Te a mi* (2019); the latter is larger and includes more sky and ground. Stipple dots were applied with the panel laid horizontal. When he works on a painting, he approaches it in layers as one does with printmaking. The “Broken Skies” series explore the conditions of space a body can occupy. For William, this was a way to think about immigration, where the ground is snatched from beneath you. What happens when gravity is taken away? What remains? These questions led to exploring both submerged figures and ones that are suspended in air. This line of thinking is behind the print he did for our Club. The year also marked the arrival of the artist's first child. *Kisa n'ap fe ansamn* (2019) has two jubilantly dancing figures with negative space between them forming a heart. *Just Us Three* (2021) expresses the way the new baby brought perspective to his and his husband's life during COVID.

Work done during the pandemic has a somewhat darker tone. *Apprehended without Incident I* (2021) showing a handcuffed figure reflects on the deaths of many people of color during arrests. In this case, the repeated carved eyes are not on the figure itself, but in the space surrounding it. The figure carries a repeating symbol of a pig, which straddles both Haitian and American cultures, in the latter as a reference to the police. *I've Missed You* (2021) is a meditation on the isolation of the pandemic. *Nouvel Lakay* (2021) has lots of printed elements. Inspired by his parents' Miami bedroom, William includes a television screen that references the Elian Gonzales story, which dominated Miami news in 2000. William reflects on the contrast between the way Miami rallied around him but never rallied around the Haitian community. *Gwo Tet* (2021), which means “big head,” is a memory of how he was bullied as a child for having a large head.

Blessed Garden (triptych, 2022) is a response to Bosch's *Garden of Earthly Delights* (c. 1480 – 1505). A mango leaf pattern appears in the background. Here, the figures have shed their cloaks of eyes; they finally get to be themselves. William's triptych includes “Heavenly Delights,” “Earthly Delights” and “Infernal Delights.” The mango leaf pattern also appears

in *Bedrest: New Arrival* (2022), a response to the birth of the artist's second child that is full of intense energy.

Leading up to showing us the Club's commissioned print, William showed *Ti kochon* (2018), a small 13 x 11 inch etching of a pig. *Twaze Deux* (2021) was a benefit print that he did, which includes a flat field of the repeating eye motif. *Vol* (2022), our print, is also explored in *Vol I* (2022), a 40 x 40 inch painting on a wood panel. A figure is suspended in mid-air doing a sort of back flip (reminding me of video I've seen on TV of people doing such things while weightless in outer space). Our print, 12 ½ x 19 inches, was made by taking a high-resolution photograph of the wooden panel, creating a polymer relief from it, and then resizing it for printing. The final letter press printing of the edition was done by Sarah Nicholls. The printing of the edition added a very light border around the perimeter, which is not present in some of the proofs. The figure is comprised of the artist's signature "eye" motif, which emerged in his work around 2012-13. He had been playing with printmaking tools while painting on panels; he decided to carve the eyes in for a portrait he was working on. He just kept going, and soon the entire head of the figure was covered with eyes. He became obsessed with eyes—his figures look back on the viewer and retain their own agency rather than being objectified. The mood of the work is one of euphoria, which is often experienced when the body escapes gravity; the image expresses liberation and freedom.

William noted there is always a level of excitement and mystery in printmaking—always an element of the unexpected. That is what he loves about it and why he incorporates printmaking in so much of his work.



Artist Didier William with Print Club of New York President Kim Henrikson and the Club's 2022 Commissioned Print by William, *Vol*, wood carving, polymer plate, letter press.

In addition to the return of the annual print unveiling as an in-person event, members of the Print Club of New York also enjoyed fall visits with VIP passes to the Art on Paper Fair at Pier 36 and the annual IFPDA Print Fair at the Javits Center. For information about joining The Print Club of New York, see <http://printclubofnewyork.org>.

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

The Washington Print Club

Over the past several months, events and programs at the Washington Print Club have returned to some semblance of “normal.” However, the Club remains nimble and flexible, ready to pivot at any moment.

Our monthly educational programs remain the most visible and prominent part of the Club’s agenda. Since the June 4 annual membership appreciation event held in-person at Pyramid Atlantic in Hyattsville, Maryland, four programs have occurred and three more are in the works before the end of the year.

The first of these was a visit to the home and studio of the DC artist Julie Wolfe. Her work is exhibited and collected internationally, and she is represented by Hemphill Fine Arts in DC. Next up was a visit to the home of a long-term Club member and former board president, to view his collection of four specific artists: F.L. Griggs; Keiko Hara; Matthias Mansen; and, Theodore Roussel.

Next, Club members took an outing to Georgetown University to view the exhibition “Power Up: American Women Printmakers.” A student organized show utilizing the university’s holdings, the semester long course was organized and overseen by the chair of the museum studies department and two art curators.

Circling back to an earlier program, Club members viewed the exhibition “Julie Wolfe: Opposing Forces” at Hemphill Gallery. It was an instructive experience. Several of the works we had previously seen in her studio now were hanging in the show. The comparison was richly rewarding.

The most recent event was a visit to the home/studio of artist Carol Reed [see photo below]. Carol, a Print Club board member, is an abstract artist working primarily on paper. As usual, the program filled up almost immediately.

Between now and the end of the year, three more events are planned: a tour of “The Renaissance in the North: New Print and Perspectives” at the National Gallery of Art; a viewing of “Sargent and Spain,” also at the National Gallery of Art; and, a visit to the studio of Rosemary Feit Covey.

Additionally, several other endeavors deserve mentioning. One of these was a Zoom discussion about the career and creations of William Kentridge. Hosted by the Print Club, the program featured a discussion between Aneta Georgievska-Shine, a lecturer at the University of Maryland, and Robert Brown, a local DC gallery owner. The exchange was prompted by the current exhibition at the Royal Academy, London, and the simultaneous exhibition at Mr. Brown’s gallery “William Kentridge: History, Politics, Memory and Identity.”

In an effort to boost membership and expand name recognition, the Club has initiated a new membership category. Emerging artists and academics will be entitled to a \$25.00

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membership dues for two years. In conjunction, an outreach effort is underway to work more closely with sister artist organizations throughout the region.

Finally, the Club just has learned that Howard University will select the next awardee for the 2023 student printmaker award.

All of the Washington Print Club virtual programs have been recorded and are available on YouTube. 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.



Carol Reed discussing her art with WPC members

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 2023) is June 15, 2023.

Please send your submissions to:

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The International Print Collectors' Societies
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Editorship rotates every two years among
the societies.

The IPCS brings together North American
print societies, sharing information to further
the enjoyment of original prints across the
continent.

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International Print Collectors' Societies Membership Roster

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