



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 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

RECENT PCA EVENTS AND ACTIVITIES

The Colonie Senior Citizens group of New York scheduled a private tour with the Print Club of Albany at the associated Museum of Prints and Printmaking in Schenectady, NY, in September. Board member Tim Kragt led a fine tour, and the group asked great questions. Since only one visitor claimed to be an artist, it was a great way to introduce a "non-artists group" to print art and artists. We hope to do more private tours in the future. It's a great way to meet art admirers and enroll new members and volunteers for a print club!

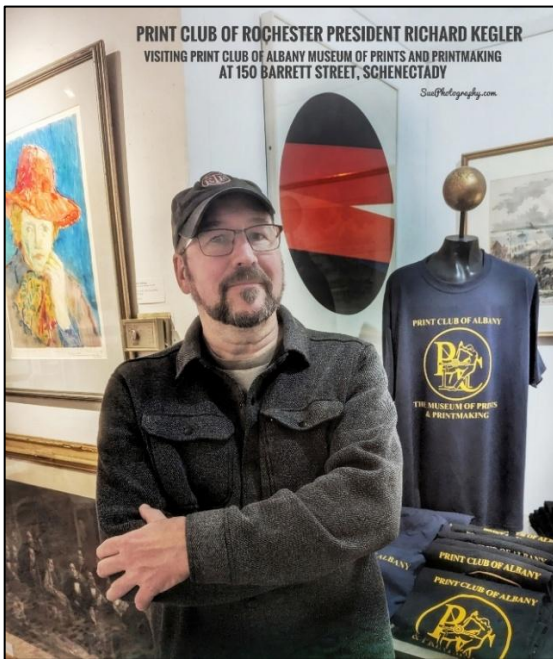
—Sue Clark, Volunteer/Writer/Photographer



Visit by Colonie Senior Citizens to the Museum of Prints and Printmaking. Photo by Sue Clark.



Meredith Runkel, Secretary and Curator, at PCA table at the Printmakers Guild Print Fair. Photo by Barbara Milano.



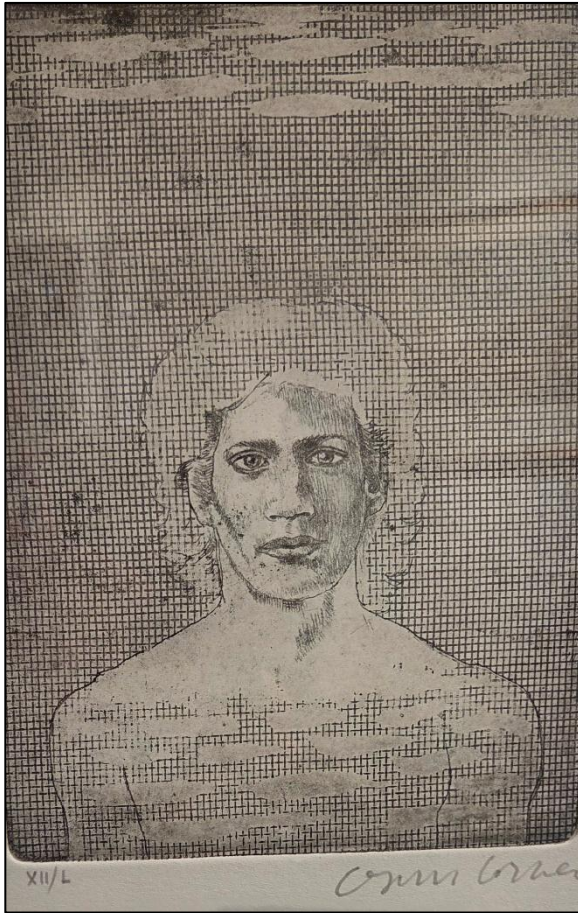
The Print Club and the Museum of Prints and Printmaking participated in the Printmakers Guild of NY Print Fair held in Troy on October 25 and 26, 2025.

*Keeping Print Enthusiasts in Contact and
Serving the Print Community Around the World*

The Club's Museum of Prints and Printmaking often attracts members and officers from other print clubs. This fall was no exception, as we enjoyed a visit from Richard Kegler, President of the Print Club of Rochester. 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.

RECENT ADDITIONS TO THE COLLECTION

The Museum of Prints and Printmaking has had several noteworthy additions to its collection this fall. Curator Charles Semowich reports the following items received: David Hockney, *Man in the Museum*, etching, 7" x 6"; Al Hirshfeld, *Charlie Chaplin*, lithographs, 23 x 15 1/2"; and Bruce Stark Lowney, *The Hill*, lithograph 14" x 19" (the latter a gift from Tim Kragt). The museum is also grateful for a donation from the Patrikis/Trueblood Fund at Fidelity Charitable.



David Hockney, *Man in the Museum*, etching.



Al Hirschfeld, *Charlie Chaplin*, lithographs



Bruce Stark Lowney, *The Hill*, lithograph

OPENINGS FOR NEW MEMBERS

A few membership slots remain available for 2026; if you have only recently discovered the Print Club of Albany and would like to become a member, please go to the PCA website: <https://pcaprint.org/join/>

Next year's commissioned artist is world-renowned artist Katsunori Hamanishi (b. 1949). Katsunori Hamanishi was born in Hokkaido and graduated with a degree in art from Tokai University in 1973. From 1987 to 1988, he was a visiting artist at the Cleveland Art Institute with a grant from the Japan Agency for Cultural Affairs. Known for his work in the mezzotint medium, in 2012, he had a two-person show, "The Art of Darkness," with Yozo Hamaguchi at the Arthur M. Sackler Gallery at the Smithsonian, in 2013, a one-person show at the Art Institute of Chicago, and in 2015, his work was included in the exhibition "Kimono: A Modern History," at the Metropolitan Museum of Art.

Permanent collections holding his work include the Metropolitan Museum of Art (<https://www.metmuseum.org/art/collection/search/656756>), the Museum of Modern Art, the Philadelphia Museum of Art, the Art Institute of Chicago, the Library of Congress, the British Museum, the National Museum, Osaka, and the Art Gallery of New South Wales, Australia, among others.

Finally, we are saddened to report the passing of longtime member and supporter, prominent artist Michael Di Cerbo, who died at the end of October. He was the club's 2001 Presentation Print artist. You will find a brief bio on the website of the Society of American Graphic Artists: <https://sagaprints.com/michael-di-cerbo/>. He will be missed.

DATELINE: Cleveland**by Nancy Rosenblatt Richner**

The Print Club of Cleveland

House tours, artist's talk, curators' talks, receptions, a print-making workshop, and plans for an upcoming trip and the annual fine art print fair kept Print Club of Cleveland members busy this fall!

The active second half of 2025 began with the warm and welcoming house tours offered by several members of the club. Nearly 70 members participated in the informal and inspiring afternoon as we viewed works of art and learned about our fellow members' collections.



Karen Kunc at the Cleveland Museum of Art discussing *Fire Crown*, 2025. Color-reduction woodblock print on Japanese archival handmade paper; 15 x 11 in. The Print Club of Cleveland publication print no.103

The highlight of the annual August meeting was the artist's talk and unveiling of our annual publication print, *Fire Crown*, by acclaimed printmaker and book artist, Karen Kunc (b.1952). Kunc took the audience through her unique color-reduction woodblock process used in creating the vivid and dynamic *Fire Crown*. The image, suggesting a tree, her often-used motif, is printed on exquisite handmade Japanese paper. Kunc explained: "I personified this form as if the branches are offering, entreating, entwining, ensnaring. It becomes a metaphor for growth/decay, evolving life, nature vs. man-made, organic

vs geometric." The highly awarded artist and professor emeritus (The University of Nebraska–Lincoln), was born in Lincoln, and continues to live and work there, from which we see the influence of the Great Plains landscape. Her work is in numerous and prestigious private and public collections, and we are thrilled to have her work as our 103rd publication print.



In early October, Print Club members gathered to enjoy a deliciously informative talk on the CMA exhibition *In Vino Veritas (In Wine, Truth)* by Curator of Prints and Drawings Emily Peters. Emily shared her knowledge on the creation of some of the works as well as her thoughts about putting together this exhibition from the permanent collection. Members enjoyed one another's company, along with mouthwatering morsels and wine pairings perfectly related to the exhibition's theme at the following reception.

The Wine Press, c. 1517-20. Marcantonio Raimondi (Italian 1470/82 – 1527/34), after Raphael (Italian, 1483-1520). Engraving Sheet: 18.6 x 14.7 cm. The Cleveland Museum of Art, Gift of Leonard C. Hanna Jr., 1922.479



In November, Print Club members toured the textile exhibition, *American Print Silks, 1927-1947*, with CMA curators Sarah Scaturro and Robin Hanson. They spoke about their exhibit, which showcases a selection of fabrics from four firms that helped the United States become a leading producer of printed silks used in fashionable attire and interiors in the first half of the 20th century. It was an eye-opener

for many!

Rhapsody (No. 700), 1927. John Held, Jr. (American, 1889–1958), Stehli Silks Corporation (United States; Pennsylvania, Lancaster; and New York, New York, 1840–c. 1955).

Ending the year in action and learning, participants will engage in a print-making workshop at Zygoté Press in Cleveland. Taught by printmaker and program manager Chandler Mack, we will learn the history and practice of relief printing from start to finish - tracing, carving, inking, and printing our own linoleum blocks.



The upcoming year promises to be just as active!

Print Club members will be traveling “deep in the art of Texas” this winter as exciting plans are now being finalized. With the wonderful support and assistance of the Cleveland Museum of Art's curators of prints and drawings, participants will be visiting Houston's most well-known museums, galleries, printshops, and architecturally significant buildings, as well as having tours of several private home collections.



We also are heavily into preparations for the 2026 Fine Print Fair. The fair will be held once again in the Ames Family Atrium at the Cleveland Museum of Art from April 17 to 19, with a preview party on Thursday, April 16th. Fifteen dealers from around the country will be sharing their work and, throughout the weekend, there will be family-friendly demonstrations of print and papermaking, as well as discussions on print collecting.

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All are invited and welcome to join us at our 41st Fair!!

Discover more about the Fair and participating art dealers [here](#).

I am honored to be writing Cleveland's submission for the IPCS newsletter, which my father, Charles Rosenblatt, was instrumental in launching a number of years ago.



DATELINE: Kansas City, MO

by David McGee



The Print Society of Greater Kansas City

It has been somewhat of a quiet season for the Society in light of the significant changes in the printmaking field and the aging of our membership and board. Nevertheless, we will ring in the New Year with our traditional holiday party this year, but at a new and different venue, the KC Library branch on the famous Plaza in downtown Kansas City. The focus of our activities has also been shifting to trips outside of the city, as exemplified by Omaha last season and a two-day stay in Wichita this season. The Wichita trip featured three main venues: Mark Arts, the newly renovated Wichita Museum of Art, and the Allen House, a wonderfully maintained FLW project.

Although Mark Arts has been in Wichita for nearly a century, it is not particularly well known and has been beautifully remodeled, and the grounds have been transformed recently as well. Its central function is as an art center with classes for all ages and facilities for various art forms. But of particular interest to our group was the art holdings deposited there, including 1,500 prints ranging from Dürer to a nearly “complete” set of the Prairie Printmakers. We were provided with a backroom tour of the collection facilities and viewing of select prints, as well as prize-winning works from the National Watercolor Society currently on display in the public gallery space.

The Museum visit was coordinated by a longtime member of the Society and former dean of docents at the organization. Although the featured show was of female artists associated with the Abstract Expressionist movement, one of our commissioned printers was on display among the permanent collection. The print by Native American artist Norman Akers just happens to be on display as well in a special exhibition at the Spencer Museum on the campus of the University of Kansas. It is always rewarding to see one’s gifts being put to good use!

The final scheduled event was a guided tour of the Allen house, a FLW Prairie-style home from the 1920s. The Allens were prominent socialites in Wichita and collectors of prints by the Prairie Printmakers. The house has been carefully and beautifully restored and is now open to the public by guided tour. There are even some prints from their collection included on the walls, as well as some of Mrs. Allen’s couture gowns in the single closet Wright allowed her to have in the master bedroom. The remainder of the visit to Wichita was on our own, enjoying the Old Town area where we stayed with its galleries and boutiques among copious dining and imbibing options.

Our plans for the coming new year are not currently set, but we do have a working list of possibilities.

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

The Print Club of New York

Artist's Talk by José Antonio Suárez Londoño

On Tuesday evening, October 7, Print Club members and their guests gathered at the Penn Club on West 44th Street for the annual artist's talk by José Antonio Suárez Londoño (b. 1955) and the unveiling of the 2025 Presentation Print. This was a new venue for the Club, and we were warmly welcomed. We enjoyed drinks and a lavish array of hors d'oeuvres and sweets in the third-floor lobby for half an hour before moving, at 7 p.m., into an adjacent room set up for the presentation.

President Suzanne Lesser welcomed those assembled and told them that, for the first time in many years, members present could pick up their prints at the end of the formal presentation. For those who did not arrange to pick up their prints, they will be mailed out as usual later in the month. Suzanne noted that Print Club dues went up this year for only the second time in a decade. She thanked those who renewed for sticking with us and noted that the Club is a true non-profit and must live within the budget our annual dues provide. We have been working to cut costs in a variety of ways, but costs have gone up everywhere.

Suzanne then introduced Kay Deaux and Mona Rubin, co-chairs of the Print Selection Committee for this year's print. Kay began by giving some background on the selection process, which usually takes about two years. The committee initially meets and brainstorms various nominations for the annual print. Generally, it takes several meetings to arrive at a consensus about whom to approach with the commission. Once the artist is selected and agrees to sign a contract, a process that can take several months, he or she chooses the printer to work with in producing the edition. The Club was delighted to learn that this year's artist was selecting master printer Deb Chaney-Guilbaud. Prior to her move to France, Deb served on the Print Club board! Artist and printer then have nine months to a year to produce a proof, which is submitted to the Club's board for final approval. After that, they have eight to ten months to print the edition of 200 plus the agreed-upon number of artist's and printer's proofs. Kay noted that this year's "team" is particularly international, with the artist, José Antonio Suárez Londoño, based in Colombia, and Deb and her husband, Stéphane Guilbaud, at D&S Fine Art Editions doing the printing in France. Kay noted that despite the far-flung nature of the project, José made several trips to New York over the time the Club was working with him, and she and Mona had an opportunity to get to know him quite well.

Mona echoed Kay's enthusiasm, saying the Club is thrilled to be welcoming José and Deb. José is the Club's first artist from Latin America, and the Print Selection Committee was very excited about his work. He is a true lover of art history, and on his visits to New York, he spends nearly all his time going to museums. His work draws from the history of art but takes it in new directions. José is a master draughtsman. For the Club's print, he worked in lithography, as the collaborative nature of the project allowed him to work on a larger scale than what he uses for his etchings, which he prints himself. Mona noted that Deb trained at

Tamarind Institute and she and her husband are in the process of establishing a U.S. studio in upstate New York, in addition to their studio in southwestern France. José, she said, initially studied biology before turning entirely to art; his work is full of depictions of flora and fauna, linking these interests. José's work is in the Metropolitan Museum of Art and the Museum of Modern Art in New York, as well as in museums around the world. Mona then invited José and Deb to come up and unveil the Presentation Print.

Titled *Piedra Test*, the Club's print is a lithograph printed in two colors on White Rives 300 gsm. The image size is 30 x 40 cm, and the paper is 37 x 51 cm. Deb began the presentation by sharing a slide show of José and his work, which kept running on a loop throughout the presentation. Deb said that she and José first met at Tamarind Institute in New Mexico in 2005. At the time, José had neither email nor a cell phone, so it was a challenge to stay in touch. Some years later, they ran into one another on a New York City subway and reconnected. At the time, Deb was working at the Robert Blackburn Printmaking Workshop and invited José to stop by and make a print, which he did. While he still does not have email, he does have a cell phone, and that, combined with WhatsApp, has been a game-changer. He comes to New York two or three times a year. When José asked Deb to collaborate with him on the Club's print, she suggested using Mylar as a basis for creating a lithograph, as shipping a stone back and forth between Colombia and France was impractical. The type she selected was one used by architects in their practice. The Mylar was easy to transport, and the drawing on it could then be transferred to a photo litho plate. He could draw on it with the materials he was used to using in his drawing practice. Each section of our print was drawn using a different tool or material, and he labeled each section to identify the material being used. Deb noted that José routinely wears two to three pairs of glasses to aid him in getting the fine detail that characterizes his art.

José said he is a "drawing junkie"—he has to draw all the time! His mother started him drawing when he was a child, and he draws for hours every day. For about 20 years, he has been part of a group that gets together every Friday to do portraits of one another. (He noted the most challenging part of this is that they must take turns being models, which is very challenging.) The portraits in the top left section of the Club's print come from this practice. He noted that he really enjoyed drawing on the Mylar (or, as he called it, "plastic"). He decided to divide the composition into 16 squares and used a different drawing material for each square. He noted that the various elements of the composition relate to things that interest him. He enjoys working with spirals and concentric lines in different shapes. He draws from both reality and his imagination. The portrait in the third row on the left is from a book about the 19th-century photographer Nadar. There is also imagery relating to the music of the spheres and to the basic three-dimensional forms—the cube, the sphere, and the cone. A recurring theme is inspired by the biblical story of Jacob wrestling with the angel, which he likens to the artist wrestling with art. He said that the text at the bottom of our print is not really intended to be read—indeed, he said, "Do not read it!" It is a kind of automatic writing. He said that he often listens to the radio when drawing—not to music, but to people talking about football (soccer). He really is not a football fan, but he finds such broadcasts to be the perfect background for his work.

During the Q&A, José was asked whether he prefers working in etching or lithography. The artist noted that he really doesn't have a preference; it's all about drawing. He said that while he learned lithography years ago, it was too complicated to do it alone, and so he turned to

copperplate etching. He has a small press that allows him to do all the work by himself.

Another question had to do with how long it took him to come up with the design for our print. He said he had not really thought about it, and it would be difficult to say. Certainly, he worked on it pretty intensively over a period of weeks.

He was asked if he had a favorite artist. He responded that he loves all art—Leonardo to Pollock—though Degas is a particular favorite. José’s art training was in Europe. His father was a diplomat, and after initially considering a career as a veterinarian or a biologist, José ultimately enrolled at the École Supérieure d’Art Visuel in Geneva, Switzerland, where his family lived for a time. Today, the artist is based in the town of his birth, Medellín, Colombia.

Following the formal presentation, audience members were invited up to look closely at all the details in the Presentation Print. Those who had arranged to pick up their prints were able to do so in the lobby. The evening was a huge success with a full house, a lively presentation (the artist has a wonderful, humorous way of speaking), and lots of questions and answers.

Other Fall Events

The Print Club of New York had a busy fall season with a wide variety of events for members to participate in. We started out on September 3rd with a guided tour at Poster House of “Puerto Rico in Print: The Posters of Lorenzo Homar.” Members also enjoyed VIP passes to “Art on Paper,” held the first weekend in September. The weekend of September 17 – 21 brought passes to “The Affordable Art Fair,” which expanded its footprint and price point this fall. The final weekend of the month brought passes to two more art fairs: “La Feria: Print Media Project,” organized by NYU’s Latinx Art Project and held at Cooper Square, and “The Empire State Rare Book and Print Fair,” held this year in Vanderbilt Hall at Grand Central Terminal.

In addition to our Presentation Print unveiling, October brought a curator-led tour of “Robert Rauschenberg at Gemini G.E.L.: Four Decades of Innovation and Collaboration” at Gemini G.E.L. at Joni Moisant Weyl. November brought members a hands-on demonstration/workshop focused on the drypoint technique, hosted by the Lower East Side Printshop, a curators’ tour of “Sing a New Song: The Psalms in Medieval Art and Life” at the Morgan Library and Museum, and a curator’s tour of “Data Consciousness: Reframing Blackness in Contemporary Print” at Print Center New York.

The final event of 2025 was a special reception on December 13, hosted by the Society of American Graphic Artists (SAGA), to celebrate the opening of the “4th Annual Mini Gems” exhibition of miniature prints at their rooms on Union Square. For further details on all these events, visit <https://printclubofnewyork.org/> and look at our newsletter for Autumn 2025. PCNY has a few membership openings remaining for the current year, which include the Londoño print. Information on joining is also available on the website.



Artist José Antonio Suárez Londoño and Master Printer Deb Chaney-Guilbaud Unveil the 2025 Presentation Print. Photo by G. Hannum.



Print Club Members at Poster House for tour of "Puerto Rico in Print: The Posters of Lorenzo Homar." Photo by G. Hannum.



Artist Jessica Elena Aquino at La Feria Art Fair. Photo by G. Hannum.



Visit to "Sing a New Song" at the Morgan Library and Museum. Photo by G. Hannum.

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

The Print Club of Rochester

The Print Club of Rochester (PCoR) is somewhat unique in that it is officially both an artist's organization and a collector's organization. The reality that many artists are also collectors means that our hybrid mission is not so bifurcated. The PCoR concludes its 95th anniversary with a look back at a very active year of public events.

The year began with the introduction of our 2025 presentation print by Amos Paul Kennedy, Jr., whose first major [monograph was just published by Letterform Archive](#). Our membership for 2025 topped out at 119, with 95 at the Presentation Print level. Of the edition of 101 prints by Kennedy, the remaining 5 prints will be offered for sale in 2028 as per our policy of holding any unsold prints for 3 years. Members receive a sizable discount off [past presentation prints](#) that remain. To celebrate the release of the presentation print, we brought Amos to Rochester for a lecture at Nazareth University and a workshop at Flower City Arts Center.

Additional demonstrations and workshops included a virtual tour and demonstration from Bob Erickson's Adirondack studio, a matting and framing 'best practices' workshop, a Risograph workshop with Nancy Bernardo, and a lecture from [wood-engraver Joanne Price](#).

Private tours of several institutional collections were offered to PCoR members: Staff from the University of Rochester, The Cary Collection at RIT, and the Memorial Art Gallery brought out printmaking gems from their collections for up-close viewings of works not otherwise available to the public.

Our annual Members' exhibition took place at [the Mill Gallery in Honeoye Falls, NY](#). During the exhibition run, there were workshops, artist talks, and a print fair. An exhibition, "From the Archives," was held at the Rochester Fine Art Market. This exhibition features a selection from the past presentation prints commissioned by the club. The exhibition and sale also featured printmaking demonstrations.

Tours, demonstrations, informal discussions, and other collaborations were also held with organizations and conferences, including: The Irondequoit Art Club, [Artisan Works gallery](#), Flower City Arts Center, The Amalgamated Printers Association, the 2025 SHARP Conference, and the WNY Book Arts Center. The PCoR was also pleased to participate in the first Printmakers Guild of New York Print Fair in Troy, NY. These events, along with the occasional happy hour, members' flash sales, open studio visits, and bi-monthly newsletter...saw to a very busy 2025. We look forward to an equally engaging 2026!



Print Club of Rochester/ Flower City Arts
Printmaking Collective monthly meet up at
Flower City Arts Center.



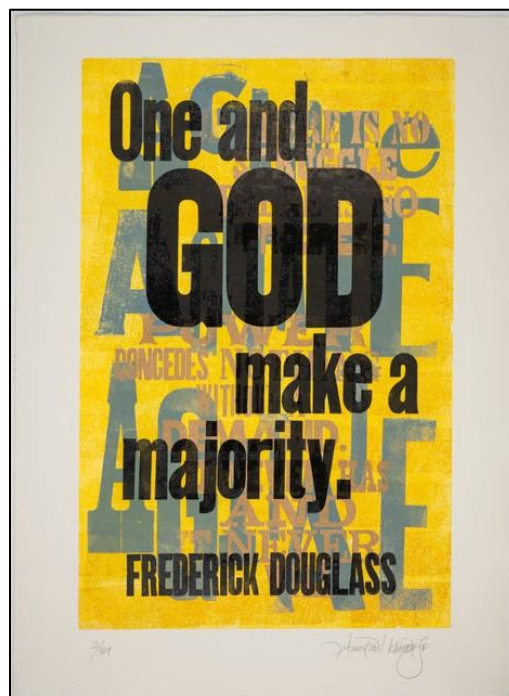
Print Club of Rochester at the Printmakers Guild
of NY Print Fair, September 2025.



Print Club of Rochester annual Members' Exhibition and Artists' Talk, October 2025.



Print Club of Rochester annual Members' meeting at Artisan Works' Elizabeth Gallery, which features over 80 PCoR Presentation prints, November 2025



Print Club of Rochester 2025
Presentation Print by Amos Paul
Kennedy, Jr.

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

The Washington Print Club

2025 is nearly over. And while the uncharted landscape of 2026 looms before us, it's time to reflect back on the events of the last six months. By and large, it was a peaceful period, albeit with two unexpected developments.

A perennial powerhouse continues to be the educational programs. The year ended with six visits to artists' studios [see photographs below] and one private collection. This proved fortuitous due to the extended federal shutdown. But before that unfortunate event, Print Club members enjoyed a curator-led tour of "Little Beasts: Art, Wonder and the Natural World" at the National Gallery of Art. Equally serendipitous, the shutdown ended in time to schedule a curator-led tour of "Cut and Paste: Experimental Japanese Prints and Photographs" at the National Museum of Asian Art. Rounding out December are curator-led tours of "Anonymous Was A Woman" at the Kreeger Museum, and "Deconstructing Nature: Environmental Transformation in the Lucas Collection" at the Baltimore Museum of Art.

Beyond the educational programming, the Print Club's finances are in good shape. And, the program underwritten by the Print Club with Baltimore school students continues, albeit in a slightly altered format. Due to logistical and financial reasons, a new print shop has been identified. The Washington Print Club looks forward to continuing to underwrite young students' ability to learn about printmaking and to produce their own works of graphic art.

As recounted in the prior IPCS newsletter, the Print Club's editor of *On Paper* has decided to retire. A search committee was formed and a new editor identified. Fortuitously, she was a former curator here in DC and a previous Print Club member as well. The two will work together to produce the Fall issue, then the new editor will assume full editorial responsibilities.

The first of two unexpected developments was the retirement for health reasons of the Club's secretary. Happily, a fellow board member agreed to assume the post and will serve as the new recorder of board deliberations.

The other unexpected development was the retirement due to age and longevity issues of the treasurer. Here, too, a board member stepped up to assume the financial oversight. She will be mentored in the new role by the current treasurer. And, interestingly enough, her husband is an accountant.

Until next year, the Washington Print Club wishes everyone a happy holiday season.

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



Washington Print Club members
visit the studio of Caitlin Teal Price.



Washington Print Club members visit
the studio of Julia Bloom.

The Washington Print Club

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Past Editors

Diane Stupay

The Print Club of Cleveland

Gillian Greenhill Hannum

The Print Club of New York

Heather Solomon-Bowden

Montreal Print Collectors' Society

Barbara Goldsmith

*The Forum for Prints, Drawings
and Photographs
of the Detroit Institute of Art*

Justin Rogers

*The Print Society of the Nelson-Atkins
Museum of Arts, Kansas City*

Kimberly Brandt Henrikson

The Print Club of New York

The **deadline** for the next Newsletter
(July 2026) is June 15, 2026.

Please send your submissions to:

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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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