



International Print Collectors' Societies Newsletter

Volume II, Issue II

July 2004

The Print Club of Cleveland

Myers University Club Site of 2004 Print Fair

The Fine Print Fair will celebrate its 20th anniversary **October 1-3** at Myers University Club, 3813 Euclid Avenue in the MidTown Corridor of downtown Cleveland. The club will have been completely renovated. The Print Fair will be among the first events to utilize the facility, according to Allie Wallace, Fair chair. Judy and Alan Sogg will chair the October first opening night benefit at Myers University Club, from 5:30-8:30 p.m., featuring hors d'oeuvres, cash bar, and free parking. Benefit goers will have an opportunity to select great works of art before the Fair opens to the public the following day. Tickets are \$60, \$70 after September 17, and include readmission to the Fair throughout the weekend. For more information phone 216/765-1813.

Portrait of a Poet: Kenneth Koch, a 1970 color lithograph by world-famous artist Alex Katz, will be raffled with the winning ticket drawn on Sunday afternoon. The print is donated by The Annex Galleries, Santa Rosa, CA. A continental breakfast with dealers and lecture is set for 9:30 a.m. on Sunday, October 3, reservations due by September 24. Paul Pachenko from Tandem Press will be the speaker, offering inside information on the national print publishing scene.

Fourteen dealers from New York to California are scheduled to present prints, drawings, and photographs at the Fair in an impressive range of prices, subjects and areas of interest. Jane Glaubinger will again host Curator's Choice with a 7:00 p.m. tour on Friday evening. Her selections will be on view and available for purchase throughout the Fair with 10% of these sales benefiting the Print Club's acquisition fund.

Fall Dates of Interest

*September 12/Sunday—Circle the Square house tour and dinner. Start at Shaker Square with two wonderful collections at charming Moreland Courts and circle on to a contemporary collection and dinner nearby.

*September 22/Wednesday—Walk/Talk with Heather Lemonedes in her exhibition *Nature Sublime: Landscapes from the Nineteenth Century*

*November 3-7/Wednesday—Sunday—New York Print Fair

*November 14/Sunday—Print Club Artist-Member Exhibition and Sale, Artists Archives of the Western Reserve

*December 12/Sunday 10:30 – 12:30—New Member Brunch and Presentation Print Sale

Note of Interest

Elizabeth Catlett has been commissioned to produce our 2005 presentation print.

-Diane Stupay

PRINT WEEK PARTY INVITATION

The International Print Center New York, located at 526 West 26th Street, Room 284, invites members of the International Print Collectors' Societies who are in New York to attend the IFPDA Print Fair to attend a special reception. **On Saturday morning, November 6**, the IPCNY will open at **9:30 a.m.** to give us an opportunity to preview the show *New Prints 2004/Autumn* before it opens to the public at 11:00. A brief program of **gallery talks will begin at 10:00 a.m.**, and coffee and pastries will be served. Members of the selection committee for the exhibit will also be among the guests. *New Prints 2004/Autumn* is the fourteenth in a series of juried group shows of contemporary prints organized and presented by IPCNY in their Chelsea Galleries. We hope to see you there!
www.ipcny.org

The Print Club of New York

On Tuesday evening, February 10, an enthusiastic group of Print Club members and their guests gathered at The Society of Illustrators to learn more about framing and related conservation issues. The presenters were club member Laura Stirton Aust, a paper conservator at ARTcare Inc., and Russell Floersch, a designer at Bark Frameworks, Inc. Using slides and PowerPoint, they discussed various art works that had come to one or the other of them and that had ultimately required collaboration.

Throughout the conversation, many members asked questions. All were readily answered. Ms. Aust finished the evening by showing "after treatment" slides of the damaged items shown at the start of the presentation. It was astounding to see the results of the conservation process on pieces that had seemed ready for the trash bin! Members were most grateful for the speakers' willingness to share their considerable expertise with us.

On Thursday evening, February 26, Print Club members were the guests of organizer Sanford L. Smith at the 16th Annual Works on Paper Show. We wish to thank Mr. Smith for this extraordinary treat.

Anyone who enjoys the Print Fair will always find the Works on Paper Show rewarding. Both are held in the Park Avenue Armory at 67th Street. Besides prints, Works on Paper offers pastels, photographs, drawings, posters, watercolors, book illustrations, fabric patterns and wall paper designs, all of very high quality. The Print Fair has some of these, too, of course, but Works on Paper has them in abundance. Even if prints are one's primary interest, the contrast with the other media enhances the enjoyment of the prints. The show is held annually, usually at the end of February or the first weekend in March.

Print Club members were fortunate to be the guests of master printer Orlando Condeso on Wednesday evening, March 10. The Condeso Studio is located at 442 Broadway, Third Floor. Condeso has been involved in printing the work of a number of renowned artists, including Philip Pearlstein, Robert Indiana, Alex Katz and Richard Haas. During the event, Condeso showed members how a master printer works and discussed the various techniques he uses for realizing the artist's vision.

On Tuesday evening, April 20, club member were treated to a private tour of the New York Public Library's exhibition *Cities in America*. Our guides were Print Specialists Elizabeth Wyckoff and Nicole Simpson, who organized the exhibit together. The show was drawn from the extensive gift given by Isaac Newton Phelps Stokes to the Library in 1930. Stokes was a New York architect, who bought his first print in 1892

when he graduated from Harvard. Early in the 20th century, Stokes decided to write a history of New York City—the *Iconography of Manhattan*—and he decided to collect prints documenting the history of the United States. Originally, Stokes wanted his entire collection on view all the time. Initially, they were hung floor to ceiling in the Library's corridors. Now, however, in order to preserve the works on paper, they are exhibited in rotation. The Library puts on an exhibit from the collection nearly every year. This spring's show included 74 prints out of a collection of more than 800.

The Print Club's May event, held on Thursday evening, the 20th in the convivial setting of The Society of Illustrators, was a slide lecture by Dr. Patterson Sims, Director of the Montclair Art Museum in New Jersey. The speaker was introduced by club president, Dr. Julian Hyman, who reviewed Sims' distinguished career, which has included serving as Curator of 20th Century American Art at the Whitney Museum (1976-1987), Associate Director for Art and Exhibitions at the Seattle Art Museum (1987-1996) and Deputy Director of Research Support at the Museum of Modern Art (1996-2001). He assumed his position at the Montclair Art Museum in 2001.

Sims explained to the audience that he wanted to discuss how collections are constructed and, most notably, to point out how different museums collect in different ways. To make his point, he used examples from the Whitney, the Museum of Modern Art and the Montclair Museum. He noted that MoMA has always gone for the singular example, the cutting-edge seminal work, while the Whitney tries to tell more of a story. He noted that Montclair's collection is, in many ways, "a series of happy accidents."

Members enjoyed having the opportunity to learn about American art within the context of museum collecting. We were most grateful to Patterson Sims for sharing his expertise with us.

The annual corporate meeting of the Print Club of New York, Inc. was held on Wednesday evening, June 9, at The Society of Illustrators. A short business meeting confirmed the election of the following to the Board: Mary Lee Baranger, Charles Blanksteen, Joan Blanksteen, Gillian Greenhill Hannum, Julian Hyman, Malka Moscona, Leonard Moss, Muriel Moss. They join continuing Board members Matthew Collins, Kay Deaux, Elaine Hyman, Natalia Kolodzei and Herb Levart.

The guest speaker, club member Dr. Robert Steele, then presented a slide talk on African-American print-makers., focusing on prints in his and Jean Steele's collection, dating from the 1930s to the present. Dr. Steele's activity in the arts extends far beyond his own

The Print Club of New York (continued)

collection. He is the Director of the David C. Driskell Center for the Study of the African Diaspora at the University of Maryland. He is also on the Board of Yale University Art Gallery, the Rutgers Center for Innovative Print and Paper, the Experimental Printmaking Institute of Lafayette College and the National Black Arts Festival.

The Steele's remarkable collection, started in 1968, includes over 400 prints by artists such as Romare Bearden, Elizabeth Catlett, Jacob Lawrence, Faith Ringgold and Betye Saar, to name but a few. A catalogue was published by the University of Maryland in 2002 on the occasion of the exhibit, *Successions*.

UPCOMING PRINT CLUB EVENTS

Tuesday, September 14, 2004, 7:30 p.m.

Meet at The Society of Illustrators, 128 E. 63rd Street, New York, NY to hear this year's Presentation Print artist, Ed Colker, discuss the print he has created for us.

Tuesday, October 19, 6:00-8:00 p.m.

Join us at The National Arts Club, 15 Gramercy Park South (20th Street between Park and Lexington) for our Eleventh Annual Artists Showcase. Five print makers will give slide presentations about their work and will also have portfolios of prints available for viewing or purchase.

JOHN WALKER RECEIVES AWARD

Last year's Presentation Print artist, John Walker, was recently the recipient of an award in art, presented by the American Academy of Arts and Letters. The Print Club joins Mr. Walker's New York gallery, Knoedler's, in congratulating him on this most recent honor.

-Gillian Greenhill Hannum



The Master Print and Drawing Society of Ontario

We were saddened to learn of the recent passing of Dr. Isaac 'Jack' Markens. Jack and his wife Sarah attended the IPCS Print Week parties in New York and were well known in the print world.

The Executive Committee of the MPDSO will be meeting next month to replace Dr. Markens as liaison to the IPCS. They will resume contact, with up to date developments and projected events, with our January issue. Meanwhile, we all send our condolences to Dr. Markens' family and to the members of the MPDSO.

-Gillian Greenhill Hannum

The Montreal Print Collectors' Society

The Montreal Print Collectors' Society's 2003-04 season sailed toward the finish line with an April slide-lecture on *Printmakers from the Maritime Provinces*. Edward Porter, visiting us from Lunenburg, Nova Scotia, highlighted such artists as Suezan Aikins (who happens to be the daughter of MPCS members George and Sylvia Aikins), Dan Steves, Linda Johns and the multiple viscosity intaglios of Peter McWhirter. We were impressed both by their novel approaches to pattern and their sense of place as in the speaker's own multiple viewpoint etchings of the sea, earth and the human presence. These artists also express sensitivity to ocean properties being bought up by tourists from "away". You can access more information on the Nova Scotia Printmakers Association by e-mailing Bob Hainstock at Bob@theprintmaker.ca.

May saw curator and art history professor Constance Naubert-Riser present *Prints of the Weimar Republic*. Mme Naubert particularly enlightened us about the work of Otto Dix and Max Beckmann. An extra meeting was appended in June to welcome Marjorie Devon of the Tamarind Lithographic Workshop, New Mexico, speaking on *The Collaboration Between Printer and Artist*. We also took in the collection of our hosts, the firm Fasken Martineau on the 37th floor of the Stock Exchange Tower.

The **20th Anniversary** of the MPCS continues into the new season with three, and possibly four, special events. We open in October with the launch of an **illustrated catalogue** to complement the Oct./Nov. 2002 exhibition of 104 members' prints of Quebec artists, *Notre Passion : l'Estampe* at the Bibliotheque nationale du Quebec. The BNQ initiated their new gallery space with our well-received show that is here documented and photographed for posterity. Jan Johnson and John A. Schweitzer are the editors. A thumbnail review will appear in a future issue of the International Print Collectors' Societies Newsletter, for those of you interested in acquiring a copy.

In December, member Brian Oickle releases the MPCS publication *The Life and Art of Ernst Neumann*. Neumann (1907-1956) prolifically created his lithographs on the subject of urban landscapes and social realism, focusing on Montreal. Brian is an Ontario-based collector who makes the drive to attend almost every MPCS meeting in Montreal and has lectured to us on the subject of Neumann in the past. The booklet will be the Society's second, following A. McKenzie Brockman's *Caroline and Frank Armstrong*, published in 1985. Also in December, the fifth **MPCS Limited Edition Print**, etched by Annette Wolfstein Joseph, will be made available to members. There is also talk of a wine and cheese reception in the Glass Court of the Montreal Museum of Fine Arts featuring a display of member-owned prints..

Our 21st Season outlook is exciting:

October: Artist David Silverberg, R.C.A., a former Montrealer now living and teaching in Wolfville, Nova Scotia, presents his oeuvre of coloured engravings, inspired by his world travels. He'll also screen the 29-minute Leo Zourdoumis documentary *Silverberg*. (In English.)

November: Renowned Québec printmaker Richard Lacroix invites us into his Old Montreal studio to share his art. (In French.)

December: Our incomparable Holiday Party!

January: Curator Hedwidge Asselin speaks on the Quebec printmakers who work(ed) out-of-Province. (In French.)

February: We enjoy a private, guided tour, led by Curator Louis Pelletier, of the fabled Loto-Quebec Collection of prints and other works of art. This is a field trip to their building on Sherbrooke Street. (In French.)

March: Montreal artist Irene F. Whittome speaks on *Irene F. Whittome and the Proust Questionnaire*. This Full Professor of Studio Arts at Concordia University holds an Honorary Doctorate from the Emily Carr Institute of Art and Design in Vancouver and recently mounted solo shows at the Canadian Centre for Architecture and at La Louvière in Belgium. (In English.)

April: Katherine Lochnan, Chief Curator of prints and drawings at the Art Gallery of Ontario, travels to Montreal to lecture to us on the subject of Whistler. (In English.)

May: Brenda Rix, also of the AGO, discourses on the Käthe Kollwitz show she curated last year. (In English.)

May: MPCS season's end dinner.

MPCS (continued)

Meanwhile, our webmaster Brenda Lee is hard at work on a dynamic new website for the MPCS, ready for friends and prospective friends, near and far, to enjoy this autumn. The address will follow next Newsletter.

If you happen to be up our way this summer, check out the *Art and Paper VI* group show, a sixth national biennial exhibition of works on paper on until July 11 at Ottawa's Galerie d'art Jean-Claude Bergeron . More information is available at (613)562-7836. Until August 8 is *Albrecht Dürer: Master Printmaker of the German Renaissance*, at the Montreal Museum of Fine Arts. (514)285-2000. The MPCS wishes you all a wonderful summer, full of special print finds and plenty of relaxation.

-by Heather Solomon-Bowden, MPCS Newsletter Editor

**WASHINGTON PRINT CLUB**

RETROSPECTIVE AT GEORGETOWN UNIVERSITY
- OPENING RECEPTION SEPTEMBER 18 -

20 YEARS OF PRINTS FOR THE WASHINGTON PRINT CLUB'S 40TH ANNIVERSARY will be on view from September 1 through November 23, 2004 in the Charles Marvin Fairchild Memorial Gallery on the fifth floor of Georgetown University's Lauinger Library. The Fairchild Gallery is open 8:00 a.m. to midnight seven days a week. (Hours may vary during holidays and examination periods.) Visitors to the Library must provide photo identification. The address is 3700 O Street NW, Washington, D.C. 20057. The exhibit's Web site is: <www.library.georgetown.edu/dept/speccoll/guac/wpc_04>.

A reception for 20 YEARS OF PRINTS will be held on Saturday, September 18 from 4:00 to 6:00 p.m. The public is invited; admission is free.

20 YEARS OF PRINTS presents a retrospective of cover illustrations for the *Washington Print Club Quarterly*, for which the Georgetown University Fine Print Collection is the official repository. 20 YEARS OF PRINTS commemorates the twenty years that the *Quarterly* has been publishing original works by area artists on the cover, and also the fortieth anniversary of the founding of the Washington Print Club.

Since 1964, the Washington Print Club has been offering its members --collectors, artists, dealers, educators, curators, and others interested in original prints -- all manner of special programs to learn about works on paper, from Old Master to contemporary prints, as well as illustrated books, watercolors, and photographs.

20 YEARS OF PRINTS includes thirty-one works in a variety of graphic media by such distinguished artists as Lila Oliver Asher, David Chung, Pepe Coronado, Rosemary Feit Covey, Georgia Deal, Aline Feldman, Leslie Garcia, Sam Gilliam, Susan Goldman, Un'ichi Hiratsuka, Jacob Kainen, Lindsay Harper Makepeace, Percy Martin, Nancy McIntyre, Tom Nakashima, Lee Newman, Martha Oatway, Naul Ojeda, Katja Oxman, Terry Parmelee, Elizabeth Peak, Susan Due Percy, Michael Platt, Charles Ritchie, Bernard Schlein, Kathleen Spagnolo, Lou Stovall, Martha Tabor, Lynd Ward, John Wood, and Ann Zahn.

PHOTOS FOR PUBLICATION: For 300-dpi JPEG images, please go to <www.library.georgetown.edu/dept/speccoll/guac/wpc_04/photos.htm>.

For more information on 20 YEARS OF PRINTS, please contact Art Collection Coordinator LuLen Walker at (202) 687-1469.

-LuLen Walker

The Achenbach Graphics Art Council, San Francisco

The Achenbach Graphic Arts Council (AGAC), is the support organization for the Achenbach Foundation for Graphic Arts, the collection of prints, drawings, photographs, and artists' books at the Fine Arts Museums of San Francisco. The AGAC delved into 2004 with an intense program of viewing, supporting, and sharing a commitment to the collection and scholarship of works of art on paper.

In February Achenbach Curator-in-Charge Robert Flynn Johnson presented the program, *The World of Rembrandt*, utilizing the Achenbach's rich collection of Rembrandt prints. This was followed in March by Fine Arts Museums Curator of Contemporary Graphic Art, Karin Breuer's presentation, *Arnold Genthe's Photographs of the 1906 San Francisco Earthquake and Fire*.

The Council's schedule continued with a visit to the San Francisco Museum of Modern Art in March for a tour of *The Art of Romare Bearden* with Curator of Painting and Sculpture Janet Bishop. In April we spent a day at the Cantor Arts Center at Stanford University for tours of *The Artist Observed: Portraits and Self-Portraits* with Curator of Prints and Drawings Betsy Fryberger, and *Picasso to Thiebaud: Contemporary Art from the Collections of Stanford Alumni and Friends* with Curator of Modern and Contemporary Art Hilarie Faberman.

In May, Roy Perkinson, Conservator of Prints and Drawings, Fine Arts Museums, Boston, visited the Legion of Honor Museum to present *What You See is Not What You Get: Deceptive Restorations in Old Master Prints*. Mr. Perkinson's stimulating lecture was followed by an informative session in the Fine Arts Museums Paper Conservation Laboratory where Head Paper Conservator Debra Evans complemented the lecture with a selection of prints undergoing conservation.

The Council enjoyed private viewings in the homes of several very generous collectors this year. Furthermore, the warm and lively inter-

est in the members' Show and Tell event, in which AGAC members display works from their own collection to share with others, has now given rise to the Member Artist Day, an opportunity for an intimate investigation of contemporary works on paper created by AGAC member artists.

The AGAC awarded our biannual internship for 2003–2004 to Louise Siddons, a Ph.D. candidate in Art History at Stanford University. The stipend supports a year of graduate level research in the Achenbach for persons with an interest in the field of graphic arts. It allows the intern to work closely with the department curators, pursuing investigation of specific aspects of the Achenbach's collection, while gaining experience in museum methodology and preparation of exhibitions.

The spring schedule concluded in June with the AGAC Annual Meeting and a presentation in which Curator-in-Charge Robert Flynn Johnson provided the Council with a review of recent acquisitions. Among the works shown was the rare and striking *A Horse Frightened by a Lion* (1788) by George Stubbs (1724–1806), acquired by the Fine Arts Museums in memory of a long-time Achenbach volunteer, the late Jim Hahn, with funds from the AGAC.

-Jan Wurm

I P
CS

GRAPHIC ARTS COUNCIL, DETROIT INSTITUTE OF ART

The Graphic Arts Council invites any ICPS members to purchase our recent etching and aquatint commissioned from William Bailey. The untitled, "characteristically Bailey" still life composition is a delicate balance of vessels printed in etching with a subtle light black ink. The objects are displayed in a shallow space defined by an aquatint background printed in mottled light golden tones. Information about the print can be obtained by emailing ewheeler@dia.org, or by calling the Department of Graphic Arts at 313-833-9830. Purchasers automatically receive a one-year membership to the DIA and the GAC.

The Etching Revival in Europe: Nineteenth- and Twentieth-Century French and British Prints remains on view until September 19th. The exhibition features approximately 125 prints by twenty-five artists all drawn from the DIA collection including a dozen etchings each by James McNeill Whistler and Seymour Haden. Among the other artists are Barbizonists Charles Jacque, Charles Daubigny, and Jean François Millet; Charles Meryon, Félix Buhot, Félix Bracquemond, Edouard Manet, Alphonse Legros, Samuel Palmer, Frank Brangwyn, D.Y. Cameron, James McBey, and Edmund Blampied.

Another large, eclectic nineteenth- and twentieth-century print exhibition drawn entirely from the museum's collection opens on October 27 and continues through January of 2005. This show, called *This Land is Your Land: American Landscape Prints*, features many never displayed series including hand-colored etchings and aquatints by John Hill from the early 1800's *Picturesque Views of America*, George Elbert Burr's 1920's *Desert Set*, and Alex Katz's *Landscapes* from 2001. Another 100 various prints in all mediums by dozens of artists rounds out the selection.

The DIA also hosts the Charles Sheeler photography retrospective exhibition organized by the Museum of Fine Arts, Boston, from the Lane Collection. *The Photography of Charles Sheeler: American Modernist* runs from September 8 through December 5. All ICPS would be welcome to attend the opening event on September 9th. Please contact the Department of Graphic Arts to receive an invitation and information.

-Nancy Sojka, Curator of Graphic Arts

MILWAUKEE PRINT FORUM

Judy Pfaff—Gregory Conniff: Camera and Ink (May 21–August 29, 2004). Juxtaposing the current work of these two artists will provide a rich visual experience that also provokes thought on a contemporary issue: what constitutes a print or photograph? The artists share an interest in both the meditative and ominous aspects of the natural world—and explore the inherent beauty of its chaos in their work. Judy Pfaff—Gregory Conniff: Camera and Ink will demonstrate how these two artists have appropriated the aesthetic of the lush nineteenth-century gravure for use in contemporary work. Through this gesture to history, they call into question the nature of the print itself in the present digital age.

Made in Japan: The Postwar Creative Print Movement (April 29–August 7) examines the artistic dialogue between East and West as it played out between 1945 and 1970. During this period, Japanese printmakers effectively acted as ambassadors, bringing their aesthetic traditions into fruitful interaction with contemporary American trends and forging ties with artists, scholars, museums, and collectors. This exhibition presents for the first time an integrated history of innovative visual experimentation and pioneering cultural patronage. The Japanese Creative Print movement merits a fresh and rigorous examination, for the individuals associated with it were significant figures in the realms of aesthetics, instruction, patronage, and even politics. *Made in Japan* seeks to recollect a crucial instance of the East-West dialogue that continues unabated today.

In the fall, **Artists Interrogate: Politics and War (September 17–December 26)** will feature works, largely from the permanent collection, from the 17th century to the present that provide interesting perspectives of political turmoil, both from the US and abroad.

Check our Web site www.mam.org for information about Print Forum and our programs and events.

Next Issue

The next issue of the International Print Collectors' Societies Newsletter is scheduled to come out in January. Copy should reach the editor by December 15, 2004. Reports on fall activities and a schedule of spring 2005 events will be included.

Gillian Greenhill Hannum, editor

hannumg@mville.edu



International Print Collectors' Societies Membership Roster

Organization	Primary Contact	Secondary Contact
The Print Club of Cleveland c/o The Cleveland Museum of Art 11150 East Blvd. Cleveland, Ohio 44106-1797 (216) 421-7340	Charles B. Rosenblatt 29449 Shaker Blvd. Pepper Pike, Ohio 44124 (216) 831-2489 (330) 673-7413 bookprints@aol.com	Diane Stupay 2700 Wicklow Road Shaker Heights, Ohio 44122 (216) 932-8193 dastupay@en.com
The Print Club of New York P.O. Box 4477 Grand Central Station New York, NY 10163 (212) 479-7915	Julian & Elaine Hyman 281 Barr Ave. Teaneck, NJ 07666 (201) 836-4419	Gillian Greenhill Hannum Newsletter Editor (914) 949-8173 hannumg@mville.edu
Montreal Print Collectors Society P.O. Box 324 Station N.D.G. Montreal, QC, Canada H4A 3P6	Irwin & Freda Browns 3555 Cote des Neiges, Apt. PH01 Montreal, QC, Canada H3H 1V2 (514) 937-6332 / (514) 937-7292 fribcan@sympatico.com	Heather Solomon-Bowden Newsletter Editor 159 Verchères Avenue Greenfield Park, Quebec, Canada J4V 2B2 (450) 672-9788 duckpond109@aol.com
Achenbach Graphic Arts Council California Palace of the Legion of Honor 100 34th Avenue San Francisco, CA 94121 (415) 750-3676 www.achenbach.org	Jan Wurm 1308 Fourth Street Berkeley, CA 94710 (510) 526-0926 wurm@berkeley.edu	Michael Powanda mpbiomed@ix.netcom.com
The Master Print and Drawing Society of Ontario Art Gallery of Ontario 317 Dundas Street West Toronto, Ontario M5T 1G4 Canada		
Milwaukee Print Forum Milwaukee Art Museum 700 North Art Museum Drive Milwaukee, WI 53202	Britt Salvesen (414) 224-3263 (414) 224-3892 fax Britt.Salvesen@mam.org	Betsy Erskine 2929 E. Edgewood Ave. Milwaukee, WI 53211 (414) 963-4888 erskinetor@aol.com
Graphic Arts Council Detroit Institute of Art 5200 Woodard Avenue Detroit, MI 48202	Nancy Sojka Curator of Graphic Arts Detroit Institute of Arts (313) 833-9831 (313) 833-8629 fax NSOJKA@dia.org	Janice Sobel 7420 Sherwood Creek Court West Bloomfield, MI 48322
Washington Print Club 13804 Dowlais Drive Rockville, MD 20853-2957 (301) 460-5019	LuLen Walker, Special Collections Georgetown University Library 3700 O Street, NW Washington, DC 20057-1174 llw@georgetown.edu	