



International Print Collectors' Societies Newsletter

Vol. III, No. 1

January 2006

DATELINE: CLEVELAND

Print Club of Cleveland

The Annual Meeting of the Print Club of Cleveland will be held Saturday, January 28, 2006. At that time, the 2006 presentation print by Steven Sorman will be distributed to members.

Steven Sorman is a graduate of the University of Minnesota (BFA 1971). Sorman's work has been exhibited worldwide in over 80 solo shows since 1970. He was a Rockefeller Foundation American Center artist in Residence in Paris in 1982. Sorman's work includes paintings, drawings and prints, all of which share an intense interest in media, surface and layering of veils of color. His surfaces are rich and varied, challenging the viewer to enter his mysterious abstract visual world. The Print Club's 2006 publication, *For Wont*, is highly characteristic of Sorman's elaborate creative process. The left side is an etching with gray plate tone which is paired with a woodcut printed from two blocks in three colors with chine collée. It juxtaposes the geometric with the organic.

New Venue: The Cleveland Museum of Art will be closed for construction for six months, beginning January 17, 2006. As renovation and new construction proceeds, the Museum will reinstall

various sections, one at a time. From January 17, 2006 through 2008, exhibitions of prints, drawings and photographs from the collection will be installed at the **Museum of Contemporary Art-Cleveland (MOCA)**. MOCA is a 10- minute drive from the Cleveland Museum of Art.

During this time of Museum construction, the Print Club board meetings and our annual meeting are being held at **John Carroll University**, thanks to the good auspices of that university.

Trips: Ever ready to travel, print clubbers visited Charleston, S.C. and Savannah, GA this spring to see the glories of the anti-bellum South. In the fall, we visited Washington, D.C. to see two exhibits at the National Gallery, a show of 15th -century German woodblock prints and the prints of Felix Buhot. Then, of course, 20 of us went to New York in November for the Print Fair and a day in Long Island City, where we visited the Noguchi Museum for a tour of the show *The Imagery of Chess Revisited*, which recreates and expands an exhibition organized by Marcel Duchamp and Max Ernst in 1944.

--Diane Stupay

DATELINE: DETROIT

Graphic Arts Council Events – Winter 2005/06

Detroit Institute of Arts

Thursday, December 15, 2005 –
Judy Pfaff, internationally renowned artist and 2004 MacArthur Foundation Award recipient, will lecture on her approach to printmaking in the DIA Lecture Hall. A cocktail hour for GAC members and guests precedes the lecture.

Wednesday, January 25, 2006 –
We're having our own "**Super Bowl Party**," the opening of the exhibition *The "Super Bowl" Show: Still Life Prints, Drawings, Photographs, and Vessels*. The event is co-sponsored by the Graphic Arts Council and the Friends of Modern Art and will include cocktails, a strolling supper (perhaps with lots of food in bowls), and a viewing of the exhibition.

March 15 or 16, 2006
(to be finalized) –
Roy Perkinson, Head of Paper Conservation at the Museum of Fine Arts, Boston, will lecture on deceptive repair and alteration of prints. Mr. Perkinson just translated a book by Max Schweidler who was notorious for such practices. The

translation will be published by the Getty Conservation Institute this winter.

2006 is also a *Summer Soirées* year.

The GAC will be offering a series of fundraising events in area collectors' homes from June to September to purchase the dazzling drypoint *Portrait of an Actor*, 1913, by the French artist Jacques Villon for the DIA collection.

Commissioned prints available for sale:

Treille, 1996 by Janet Fish.
An 11-color screenprint.

Untitled, 2003 by William Bailey.
A 2-color etching and aquatint.

More information can be obtained by emailing nsojka@dia.org or calling the Department of Graphic Arts at 313-833-9830.

-- *Nancy Sojka*

DATELINE: MILWAUKEE

REPORT UNAVAILABLE

DATELINE: MONTREAL**The Montreal Print Collectors' Society**

Launching our 2005-06 season, was Angolan-born printmaker Carlos Calado who fled civil war to Portugal and, from there, arrived in Montreal in 1979. Powered by the themes of liberation, hope and transformation, his mezzotints and wood engravings with digital imagery often picture spheres that open into new worlds.

December saw our ever-popular Christmas-Chanukah party enjoy another success. A Show and Tell of works from members' collections included such artists as WPA printmaker Louis Lozowick, French Old Master etcher Jacques Bellange who was also decorator to the Duc de Lorraine,



Party MC Joe King.
-- Heather Solomon-Bowden photo.

N. Pitseolak who is a renowned Inuit etcher from Pangnirtung, and Caroline Armington who worked in Paris but was a Canadian from Brampton, Ontario. President Emeritus Joe King and Past President Joe Donohue were the witty MCs.

On a more sombre note, we mourned the passing of longtime member David Levavi and we eulogized the life of former member-artist Ghitta Caiserman-Roth (1923-2005) whose social realism and later symbolist prints addressed poverty, the Holocaust and the masks of humankind. Another loss to the print community was early Canadian print connoisseur Peter Winkworth, O.C. who accrued his collection in England through prints and albums handed down in British families from their military men based in Canada during the time of General James Wolfe and from descendants of government officials active when this country was called a Dominion.

A gain in Montreal's print scene is the appointment of printmaker Catherine Wild as Dean of Fine Arts at Concordia University. Dean Wild taught at the University of Alberta, Arizona State University, the University of Toronto and was most recently a Dean at the Ontario College of Art and Design.

In January, our MPCS season continues with Céline Arseneault, the librarian and archivist for the Montreal Botanical Gardens, speaking on the Gardens' collection of antique botanical prints. We go to the subject of maps in February with David Chandler of Ptolémée Plus, and, in March, we'll enjoy two meetings. One is an information night on

ARPRIM (Regroupement pour la promotion de l'art imprimé) which is Québec's professional printmakers' association that nationally and internationally promotes the understanding, dissemination and creation of original prints. The second meeting is a presentation on German Expressionist prints by Greg Rennick, Education Officer of the McMaster Museum of Art in Hamilton, Ontario. The season continues into May. More about our doings will be in the next IPCS Newsletter.

Our members have been making gallery news with exhibitions of their work. John A. Schweitzer, Canada's premier collagiste, showed his series *Benjamin's Alphabet*, at Galerie d'Art d'Outremont and it will tour to France and Germany. John also has commissions from Ralph Lauren and the Agnelli Foundation of Fiat car fame. Mario Gross and Joe Donohue teamed up to produce two artist's books: Mario's *The Life-Box* and Joe's *Paris Éclectique*. If you're interested in acquiring either or both, e-mail Joe at joedonohuefoto@aol.com.

On the exhibition front, 160 prints by the late Jean-Paul Riopelle are at the Musée national des beaux-arts du Québec in Québec City. You may also want to go to

www2.ville.montreal.qc.ca/archives to view the many prints among 3,300 historical Canadian portraits from the Montreal Archives. The MPCS is gearing up for another of its own public exhibitions, this one in May, featuring the work of member-artists, to celebrate Le Mois de l'art imprimé.

Best wishes to you all for a healthy and prosperous 2006 from the MPCS Executive:

Program Coordinator: Miki Lane
 Treasurer: Lucie Charbonneau
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 Newsletter Editor: Heather Solomon-Bowden
 Webmaster: Brenda Lee
 Telephone Tree: Jan Johnson
 Advisory: Irwin Browns, Evelyn Dufour, Jan Johnson, Robert Polomeno

-- *Heather Solomon-Bowden*

DATELINE: NEW YORK

GOSSIP BY ELIZABETH CATLETT—THE PRINT CLUB OF NEW YORK'S 2005 PRESENTATION PRINT

The annual unveiling of the Print Club of New York's Presentation Print always creates a buzz of excitement. This was certainly the case on Wednesday, September 21, when members gathered at The Society of Illustrators to see for the first time the 2005 Presentation Print.

Following a brief "social hour" with crackers, cheese, and crudités, Club

President Julian Hyman took the podium and welcomed us to the meeting that would see the unveiling of the Club's fifteenth commissioned print. Dr. Hyman went on to note that the Fogg Museum of Harvard University recently accepted impressions of the Club's last five prints, and he felt sure this year's print would be similarly well received. He then introduced the

chairperson of the Events Committee, Muriel Moss, to begin the presentation.

Dr. Moss told those assembled that this year's print is the work of renowned artist Elizabeth Catlett. At 90 years old, Catlett is a national treasure who was honored this past summer at the Southern Graphics Conference in Washington, D.C.



Anne McKeown and Randy Hemminghaus display Elizabeth Catlett's *Gossip*.
-- Gillian Hannum photo.

Catlett lives and works much of the year in Cuernavaca, Mexico, but the Club was able to arrange for the edition to be printed at the Rutgers Center for Innovative Print and Paper in New Jersey. Although Catlett was not able to be with us to present her print, master papermaker Anne McKeown and master printer Randy Hemminghaus of Rutgers were introduced to take us through the process from initial sketch to signed edition.

Anne McKeown first met Catlett about three years ago, just after the artist was able to move back into her Battery Park City apartment following 9/11. McKeown shared with us some of Catlett's biography, giving those present a sense of the force of the artist's personality. To introduce this historical background, McKeown read a quote from art critic Samella Lewis, a

former student of Catlett's, that concluded by saying, "Injustice hits her like a flint."

Born on April 15, 1915 in Washington, D.C., Catlett attended Howard University and then went on to be the first to earn an MFA at the University of Iowa. There, she studied with Regionalist Grant Wood, who encouraged her to look to her world and her family for subjects. She also studied at the Art Students' League and at the Chicago Art Institute. Later, Catlett became an influential teacher herself—at Prairie View College, Dillard University, and finally, from 1959 to 1979, at the Universidad de Mexico.

Catlett said to McKeown that she felt she had a lot of "good luck" over the course of her career. She received a Rosenwald Fellowship in 1945. With it, she went to Mexico. At the time, she was married to artist Charles White. They initially traveled to Mexico together; they came back to the United States and divorced, then Catlett returned on her own, making Mexico her home for the next 50 years.

Catlett became part of a circle that included Mexican muralists Diego Rivera, José Clemente Orozco, and David Siqueiros, as well as painter Frida Kahlo and sculptor Francisco Zúñiga. She worked with many of them at the Taller de Gráfica Popular, a socialist printmaking collective. There, she met and married artist/printmaker Francisco Mora, who died in 2002. Together, they had three sons—all of whom are involved in the art world.

Anne McKeown visited with Catlett six different times over the past three years. For the Print Club, she traveled to Cuernavaca to assist in the transfer of Catlett's conceptual sketch to Mylar. However, McKeown emphatically said she "did *not* help Elizabeth Catlett make a print." The artist knew exactly what she wanted to do and did it, McKeown providing moral support and technical advice.

Several film clips were shared with the audience. The first was made when Catlett was honored by the Southern Graphics Council. McKeown noted the artist's lifelong interest in depicting African-American women as strong and beautiful and shared Catlett's philosophy that one has "power to influence people with your art—creatively and socially." The second film was shot at RCIPP when Catlett came to New Jersey to explore digital media and complete the print. Catlett also created a three-color lithograph for the Rutgers Center, depicting her daughter-in-law and grandchild. That image was printed on an offset press at the University of the Arts in Philadelphia. Although Catlett considers herself, first and foremost, a sculptor, she is also a masterful printmaker. McKeown ended her presentation by showing a series of the artist's images in both three and two dimensions.

It was then finally time to see the Print Club's Presentation Print! Excitement had built during McKeown's fascinating presentation, and members eagerly leaned forward in their seats as she first showed two sketches, a very spontaneous one and one worked out to emphasize certain forms and lines, and then turned around this year's print—*Gossip*, a combination photolithograph and giclée print. McKeown had just returned from Houston, where Catlett was recovering from surgery, having gotten the artist's signature on our full edition.

Randy Hemminghaus then came to the podium and described in great detail the process by which *Gossip* was created. He noted that Elizabeth Catlett is used to making offset lithographs and draws often on Mylar. In this technique, the image is rolled (offset) from the plate onto a rubber blanket, then onto the paper. The advantage

is that this two-step process allows the artist to draw in the correct left/right orientation. (In direct lithography, the image on the plate is the reverse of the artist's drawing.)

RCIPP does not have an offset press and felt that a photolithographic process would work well for the image Catlett had in mind. However, to maintain the left/right orientation, the drawing would have to be shot from the reverse side of the Mylar. Working in ink and lithographic crayon, Catlett drew back over the Mylar again to reinforce the tonal values in order to get a good direct lithographic print.

Catlett also likes to incorporate fabrics and patterns into her work. She brought samples of several fabrics to Rutgers and had them scanned into the computer. Hemminghaus then showed how he "built" the image Catlett wanted by inserting the various fabric patterns into the background and the two women's blouses—just like making a virtual collage.

Catlett had not previously worked with digital printmaking and found the computer to be a very effective tool. Together, Hemminghaus and Catlett adjusted the colors and proofed the print. The master printer noted that the artist is "very particular" about every aspect of her work.

The final piece is a marriage of traditional and digital printmaking. The background is a giclée from an Epson printer; the remainder (the black and white drawing from the Mylar) was overprinted lithographically. It was the first time Catlett had made a print this way, and the artist found it very exciting. The final result is a true collaboration of master printers working with an artist to perfectly realize her unique artistic conception.

--*Gillian Greenhill Hannum*

DATELINE: SAN FRANCISCO

The Achenbach Graphic Arts Council

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 Council provides a rich program of acquisitions support, education, and travel.

A special summer event in July 2005 for upper category members was a visit to San Francisco's Fort Mason Center to view *Photo San Francisco 2005* with a walk-through given by our curator-in-charge, Robert Flynn Johnson.

The highlight of the year was the October opening of the new de Young museum with numerous opening events in celebration of the new building. For those interested in the graphic arts there are two new galleries—the Anderson Gallery of Graphic Art dedicated to the display of contemporary works on paper and a new gallery devoted to photography.

November saw a number of programs of great interest for both upper category and general members. Early in the month, a visit by upper category members to the Crocker Museum in Sacramento provided an opportunity to view 16th- and 17th-century Flemish drawings presented by Assistant Curator William Breazeale. Also on view was a marvellous exhibition of the paintings of Marsden Hartley.

Later in November, AGAC general members spent a day in Palo Alto, beginning with a morning tour of the exhibition *Romancing the Shadows* at the Palo Alto Art Center. At the Cantor Arts Center at Stanford an afternoon walk-through of *Revolutionary Tides: The Art of the Political Poster 1914-1989* was illuminated by

Matthew Tiews, co-director of the Stanford Humanities Lab. This was followed by self-guided tours of *Food, Frogs, and Fido: Works on Paper by David Gilhooly*. In addition, selected works in homage to the late R. E. Lewis, were on view in two of the Cantor Arts Center Galleries.

The exhibition *Connoisseurship and Commerce: The Legacy of R. E. Lewis*, which opens at the Legion of Honor museum on December 10, 2005, will recognize knowledge and experience of the late distinguished dealer, Raymond E. Lewis. On December 10, the AGAC and the Lewis Family will sponsor a memorial tribute to Mr. Lewis and an opening reception for the exhibition. The memorial tribute, to be held in the Florence Gould Theater at the Legion of Honor, will be hosted by the Achenbach Foundation for Graphic Art.

Inaugural exhibitions at the new de Young will be highlighted in our December programs. Robert Flynn Johnson will give a walk-through of the exhibition *Personal Perspectives: Aspects of American Photography* featuring works from the Fine Arts Museums permanent collection as well as works on loan from the Prentice and Paul Sack Photographic Trust and other collections. A walk-through with Curator of Contemporary Graphic Art Karin Breuer will address Jasper Johns's 45 years of printmaking achievements featured in *Jasper Johns: 45 Years of Master Prints*.

The ambitious programs and activities of the AGAC continue to benefit museum membership and, with the opening of the new de Young, provide an exciting foundation for scholarship and collecting.

-- Jan Wurm

DATELINE: TORONTO**The Master Print and Drawing Society of Ontario (MPDSO)**

Our fall season started off with a great exhibition, Catherine the Great, with Masterpieces from the Sate Hermitage Museum, Russia. It attempts to do justice to the scope of her cultural ambition and aesthetic vision. The earliest work is the most spectacular, the Romanov Coronation carriage ordered by Peter the Great during his first visit to Paris in 1709. Another highlight is Chardin's famous painting *Still Life with Attributes of the Arts* of 1766. The show opened October 1, 2005 and closes January 1, 2006.

On October 6, 2005 we joined Dr. Brian McCrindle at his home for a viewing of his outstanding collection of prints and drawings featuring works by Käthe Kollwitz. He also showed prints by Max Klinger, John Taylor Arms and Leonard Baskin.

Sunday, November 6 found our group at the New York Print Fair with Katharine Lochnan and Brenda Rix. It was an exciting week viewing the new Museum of Modern Art and visiting the home of Charles Ryscamp to see his outstanding collection of master drawings. He is the retired director of the Frick Museum and the Pierpont Morgan Library. During the week there was a reception hosted by David Tunick who is a leading dealer in old master prints. We also visited the home of form Montrealer Iva Phillips to see his outstanding collection of 19th-century coloured prints.

On Tuesday, November 8, we enjoyed a tour of *David Milne Watercolours: Painting Toward the Light* at the Metropolitan Museum of Art with the associate curator of 20th -century art, Lisa Messenger. This was the first open day of

the Milne exhibition and we were the first to see it. David Milne (1882-1953) has long been recognized as one of Canada's most original and visionary painters. It includes more than 80 of his finest watercolours and a small group of colour drypoints. It was organized by the British Museum and the Art Gallery of Ontario in partnership. The show opened at the British Museum in July, moved to New York's MMA from November 2005 to January 2006 before coming to the Art Gallery of Ontario from February 26 to May 31, 2006. Our own Katharine Lochnan is curating the show.

At our 20th annual general meeting on November 20, our special guest speaker was Cara Dufour Denison, curator of prints and drawings, from the Pierpont Morgan Library, NYC; she spoke on the new and long anticipated extension to the library.

We are all eagerly looking forward to the activities in the coming year:

January 2006, there is a tentative date for a "Show and Tell" at the home of Phyllis and Robert Couzin.

Another tentative date in February will bring Maia-Mari Sutnik, associate curator of photography, as our speaker for the evening. Her topic will be *Era of the Zeppelin: Love and Disaster in Press Photography*. The Salon du Dessin in Paris, from March 20 to March 22, opens on Tuesday March 21 at 5 p.m. in the Palais de la Bourse. There will be special exhibitions of drawings at the Louvre, the Custodial Foundation, the Musée Carnavalet, the École Nationale Supérieure des Beaux-Arts, and many other places. There will be a seminar on artist collectors led by Pierre Rosenberg.

At our Wednesday evening Close Encounters, Chief Curator Dennis Reid will

give a talk titled *Mirroring Nature: Canadian Watercolours in Perspective*.

And on April 19, we are fortunate to have a visit by Roy Perkinson, paper conservator at the Boston Museum of Fine

Art: *What You See Is Not What You Get : Alterations in Old Master Prints*.

-- *Sarah Markens*

DATELINE: WASHINGTON

Washington Print Club

It is an exciting time for the Washington Print Club (WPC) and the world of print and works on paper in Washington. Museums are filled with prints, including major exhibits at the National Gallery, Library of Congress and the Corcoran. Washington's printmakers are busy and the galleries are filled with works on paper.

Our city's wealth of works on paper brought the membership of the Print Club of Cleveland here for a September visit. The Cleveland group was welcomed to town at a cocktail party hosted by Keith and Ainslie Peoples, the WPC president and program chair, respectively. Those attending included the members of the WPC board and advisors.

Membership in the WPC is not limited to Washington area residents. A \$25 out-of-town membership provides people with a one-year subscription to the *Quarterly* as well as a copy of our special edition Summer 2004 *Quarterly*, which includes an annotated directory of print study rooms throughout the country. The index for the most recent WPC *Quarterly*, as well as information on recent and upcoming programs, can be found on the WPC web site (www.washingtonprintclub.org). The *Quarterly* welcomes submissions from non-members on all topics related to prints and works on paper.

Recent programs included a visit to the collection of African-American prints of Dr. Robert and Jean Steele; a walking tour and study-room visit of the Felix Buhot show with curator Greg Jecmen and Scot Campbell, author of the forthcoming Buhot catalogue raisonné; and a special preview of Pyramid Atlantic's Fall Collectors' Weekend. The work of over 50 printmakers was on exhibit and sale at Pyramid's new Silver Spring, Maryland home. Director and Curator Jack Rasmussen introduced WPC members to Washington's most exciting new exhibit space--the Katzen Arts Center at American University. Two of the five inaugural exhibits are works on paper—*William Allan: Stories and Watercolors*, and an exhibit of Bruce Connor's inkblots. Our last program of the year was a tour by Baltimore Museum of Art Deputy Director of Curatorial Affairs Jay Fisher of the print-heavy exhibit *Monet's London: Artists' Reflections on the Thames*.

The WPC recently elected new officers. They are: Keith Peoples, president; Ray Prince, treasurer; and Joan Root, secretary. All look forward to continuing to build community among those of us interested in and passionate about prints and other works on paper.

-- *Keith Peoples*



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

Heather Solomon-Bowden
MPCS
2006-2007 Editor
duckpond109@sympatico.ca

Gillian Greenhill Hannum, Sarah Markens,
Nancy Sojka, Heather Solomon-Bowden,
Diane Stupay, Keith Peoples, Jan Wurm
Contributors

Robert W. Bowden, MBA, B.Eng.
Technical support

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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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**Deadline for the July issue
is June 1, 2006.**



Samuel Manasseh Ben Israel
by Rembrandt



International Print Collectors' Societies Membership Roster

Organization	Primary Contact	Secondary Contact
<p>The Print Club of Cleveland c/o The Cleveland Museum of Art 11150 East Blvd. Cleveland, Ohio 44106-1797 (216)421-7340</p>	<p>Charles B. Rosenblatt 29449 Shaker Blvd. Pepper Pike, Ohio 44124 (216)831-2489 (330)673-7413 bookprints@aol.com</p>	<p>Diane Stupay 2700 Wicklow Road Shaker Heights, Ohio 44122 (216)932-8193 dstupay9866@wowway.com</p>
<p>The Print Club of New York P.O. Box 4477 Grand Central Station New York, NY 10163 (212)479-7915</p>	<p>Julian & Elaine Hyman 281 Barr Ave., Teaneck, NJ 07666 (201)836-4419</p>	<p>Gillian Greenhill Hannum Newsletter Editor (914)949-8173 hannumg@mville.edu</p>
<p>Montreal Print Collectors' Society P.O. Box 324 Station N.D.G. Montréal, QC Canada H4A 3P6</p>	<p>Irwin & Freda Browns 3555 Côte des Neiges, Apt. PH01 Montréal, QC, Canada H3H 1V2 (514) 937-6332 / (514) 937-7292</p>	<p>Heather Solomon-Bowden Newsletter Editor 159 rue de Verchères, Greenfield Park, Québec, Canada J4V 2B2 (450) 672-9788 duckpond109@sympatico.ca</p>
<p>The Master Print and Drawing Society of Ontario Art Gallery of Ontario 317 Dundas Street West, Toronto, Ontario, Canada M5T 1G4</p>	<p>Sarah Markens 32 Strathearn Road, Toronto, Ontario Canada M6C 1R3 (416)785-0776</p>	<p>Jacqueline (Jackie) Faerber c/o Samuel Sarick Ltd. 95 Barber Greene Road, #305 Don Mills, Ontario, Canada M3C 3E9 (416)445-9920; Fax (416)445-9927 jackiefaerber@yahoo.ca</p>
<p>Milwaukee Print Forum Milwaukee Art Museum 700 North Art Museum Drive Milwaukee, WI 53202</p>	<p>Sarah Kirk (414)224-3266 Fax(414)224-3892 Sarah.Kirk@mam.org</p>	<p>Betsy Erskine 2929 E. Edgewood Ave. Milwaukee, WI 53211 (414) 963-4888 erskinetor@aol.com</p>
<p>Graphic Arts Council Detroit Institute of Art 5200 Woodard Avenue Detroit, MI 48202</p>	<p>Nancy Sojka Curator of Graphic Arts Detroit Institute of Arts (313)833-9831 Fax(313)833-8629 NSOJKA@dia.org</p>	<p>Barbara Goldsmith (248) 681 -8578 redhead73@comcast.net</p>
<p>Washington Print Club 13804 Dowlais Drive, Rockville, MD 20853-2957 (301)460-5019</p>	<p>LuLen Walker, Special Collections Georgetown University Library 3700 O Street, NW Washington, DC 20057-1174 llw@georgetown.edu</p>	
<p>Achenbach Graphic Arts Council California Palace of the Legion of Honor 100 34th Avenue, San Francisco, CA 94121 (415)750-3676 www.achenbach.org</p>	<p>Jan Wurm 1308 Fourth Street, Berkeley, CA 94710 (510)526-0926 wurm@berkeley.edu</p>	<p>Michael Pow anda mpbiomed@ix.netcom.com</p>