



International Print Collectors' Societies Newsletter

Vol. VII, No. 1

January 2012

Hello Print Collectors,

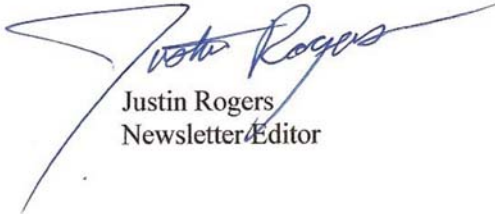
The biggest announcement this month is that we have a new society joining our ranks. The Rocky Mountain Print Collectors began hosting events just a few months ago. Please check out their submission on page 9 of this issue.

I recently had an epiphany as to how useful this newsletter can be. During discussions in a strategic planning meeting for the Print Society of the Nelson-Atkins Museum of Art, I noticed that I was relating many ideas that I had read about in this publication. Our Print Society is not as old or as large as most of the other societies, and it is helpful for us to draw on the ideas and experiences of more established clubs and societies. In future submissions to the Newsletter, I challenge each of us to not only report our events but to also share various strategies and tactics which have been successful (or particularly disastrous).

I am still looking for someone to replace me as editor of the IPCS Newsletter. It is not a terribly difficult task, but it is an investment of time. If you or someone you know would like to take over the editorship for 2 years (4 issues), please contact me as soon as possible so that we can make a smooth transition.

May the coming spring find great things for all of you and your societies!

Sincerely,



Justin Rogers
Newsletter Editor

DATELINE: Cleveland

by Carole Rosenblatt



The Print Club of Cleveland

Grass does not grow under the feet of Cleveland Print Club members; Program Chair Lorrie Magid does not allow it.

Our busy schedule since Summer 2011 included two day trips: one to Kent State University and one to Jamestown and Chautauqua in New York. In August, we visited several members' homes for the annual house tour which was followed by a picnic in Dr. Jack and Linda Lissauer's spacious backyard. The major event every year is our Fine Print Fair which occurred the last weekend in September - again well attended and very successful.

October began with a special lecture and reception to celebrate the exhibition of recently deceased Print Club member John Bonebrake's gift to the Cleveland Museum of Art. *A Passion for Prints: The John Bonebrake Donation* was attended with love and devotion. In mid-October, twenty members spent eight days in San Francisco and in California wine country, steeped in art, wine, food, museums and private collections. Twenty members attended the numerous activities planned by our Curator Jane Glaubinger in the Big Apple when we flew there for the New York Print Fair.

The year rounded out with two *Look and Learn* evenings, a lecture and book signing by local photographer Jennie Jones and a Pastry and Print Sale. Our annual meeting is slated for January 14, where members receive their new print by Bill Scott. On two Sundays in January, a local framer is having framing parties where we can experience making mats and frames. Also in January, we will visit the Harris Stanton Gallery in Akron, Ohio to view the retrospective of our beloved Print Club member and artist Phyllis Sloane. We have already booked two more events in February.

We Clevelanders keep very very busy !!!

DATELINE: Kansas City, MO

by Justin Rogers



The Print Society of The Nelson-Atkins Museum of Art

In August, Mo Dickens led a tour of the *Lawrence Lithography Workshop: Suites and Portfolios* exhibition at the Belger Arts Center. The Lawrence Lithography Workshop was founded by Print Society member Mike Sims in 1979. The show included works from artists such as Nick Bubash, Edward Henderson, Peregrine Honig, Tom Huck, Gesine Janzen, Luis Jimenez, Jamie Jones, Roger Shimomura, Jaune Quick-to-See Smith, Theodore Waddell, and William T. Wiley. This exhibition was named 2011 “Best Local Art Exhibit” by *The Pitch* magazine.

Elisabeth Batchelor, Director of Conservation and Collections Management at the Nelson-Atkins Museum of Art, gave Print Society members a behind-the-scenes-tour of the museum on September 8. The tour traced the route a work takes through the museum, from the receiving docks through processing, photography, restoration, storage, and display.

In connection with the exhibition *Impressions & Improvisations: The Prints of Romare Bearden*, Robin Fortin, Registrar of the Collector's Fund, gave a lecture called *Romare Bearden: The Inspiration Behind His Art* on October 20. During this event, Mrs. Fortin shared insights she learned while researching and writing her Master's Thesis.

During the first weekend of November, Kathleen Caraccio, master printer and owner of K. Caraccio Printing Studio, offered a number of presentations at the Nelson-Atkins Museum of Art. On Friday, she demonstrated a number of techniques she used in creating prints with Romare Bearden. The hands-on presentation proved to be very popular, enjoyed by adults and children alike. The following morning, Mrs. Caraccio offered the Print Society a members-only walkthrough of the exhibition *Impressions & Improvisations: The Prints of Romare Bearden*. Later that day, Mrs. Caraccio joined Craig Subler and Hugh Merrill, both printmakers and educators, in a panel discussion focused on Bearden's work.

Later in November, Curator Beth Lurey opened up her home for an informal gathering which allowed new and long-time members of the Print Society an opportunity to meet or to catch up with fellow print-loving friends.

Mark Stevenson, conservator of works on paper, gave a presentation entitled *Introduction to the Identification Print Media* on December 8. He used examples of antique tools, plates, and vintage and modern prints to convey information about the development and identification of printmaking techniques.

Upcoming events include a strategic planning meeting, a print crawl, and our *Love of Art* luncheon (during which we will choose prints to donate to the museum). The Board is also in the process of selecting an artist for our annual commissioned print. If any person receiving the IPCS Newsletter wants to suggest an artist for the small commission, please contact me at rogersart@gmail.com.

DATELINE: Montreal**by Heather Solomon-Bowden**

Montreal Print Collectors' Society

The Montreal Print Collectors' Society opened its 28th season in October with a visit from Aline Beaudoin, who is a woodcut artist, an etcher, a Université du Québec à Trois-Rivières teacher, and Immediate Past-President of *Atelier Presse Papier* (an artist-run centre in Trois-Rivières dedicated to professional contemporary printmaking and research). Mme. Beaudoin and Swiss-born printmaker Francine Simonin created the centre in 1979 to accommodate 12 young graduates of the Université. Today, it has a core membership of 36 printmakers and has linked itself with other media such as poetry, in inter-disciplinary collaborations. The Atelier is equipped for lithography and serigraphy as well as digital printmaking. The facility also boasts a gallery, a small in-house store, and a studio apartment for visiting guest artists. We got a first-hand look at some of the atelier members' beautiful artist's books, many of them ingeniously packaged. The Atelier's website is located at www.pressepapier.ca/Atelier.

In November, Normand Trudel, M.S.I., led us through the rich print collection of l'Université de Montréal in a wonderful narrated display of antiquarian books containing prints, early prints of Montreal, and a selection of prints from the 1700's to the present. These were laid out on tables and shelves for our perusal adjoining the main room containing the Georges Baby and Louis Melzack collections. We also explored the rooms with the Victor Morin and Bartin collections, as well as the stacks and showcases. Online access to the library's collections is very popular at www.bib.umontreal.ca/CS.

Our MPCS Christmas/Chanukah Party Show and Tell provided glimpses into our private print cabinets and turned up some remarkable pieces:

- Richard Bourhis showed Erik Desmazières' *Côte sud, rue Livingstone, 1996* which depicts the view from the artist's Paris studio;
- Irwin Browns presented *Unstable Woman*, a colourful Stanley Hayter work;
- Jan Johnson recounted the provenance of her Rembrandt *Beggar Seated on a Bank*;
- Miki Lane offered a Vytantas Kasiulis (his work made the cover of *TIME* magazine);
- Art Yelon brought in Leonard Baskin's *The Cry*; and
- Heather Solomon-Bowden spoke about her maritime linocut by Dr. A. David Crown, founder of the International Mezzotint Society.

Our revamped website will soon be up and running at www.mpcs-scem.org.

We have been informed that Cyndie Campbell, Head of Archives, Documentation and Visual Resources of the Library and Archives of the National Gallery of Canada, has accepted our gift of the Montreal Print Collectors' Society archives and extends her thanks.

If you are near Montreal between January 20 to May 13, please attend *Lyonel Feininger: From the Bauhaus to Manhattan*, the artist's first retrospective in half a century. Organized by the Whitney Museum of American Art and the Montreal Museum of Fine Arts, the show covers Feininger's satirical cartoons, comic strips, wooden figures, photographs, oil paintings, and prints. We'll be enjoying a private tour of the show in February with Anne Grace, the MMFA's Curator of Modern Art (1379 Sherbrooke St. W., Montreal. 514-285-2000. www.mbam.qc.ca).

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

The Print Club of New York, Inc.

On September 12, Print Club members gathered at The Society of Illustrators in Manhattan for the unveiling of the 20th anniversary commissioned print by artist Chakaia Booker, a prolific artist working in a wide range of media. Phil Sanders, Director and Master Printer at the Robert Blackburn Printmaking Workshop in Manhattan, worked with the artist to produce the print.

Each print features 65 individual pieces of paper, printed from four woodblocks on four different kinds of paper. 4,000 prints were cut into 20,000 little pieces of paper and then pieced together like a jigsaw puzzle. A spreadsheet was created to keep track of the pieces, and a special box was constructed to keep the pieces in order. A die-cutting method was employed to precisely cut all of the pieces, which then had to be registered on a light table, backed with cardboard, and run through the press. The individual printed pieces were then layered on Plexiglas, the paper laid out on top and the whole thing sent through the press. Because of the variety of papers used in the chine collé process, the finished prints had to be dried under pressure. The final product is full of energy, movement and texture, evoking much the same feeling as her acclaimed tire sculptures.



Untitled (2011) by Chakaia Booker
woodcut with chine collé, 21 x 28"

In October, Print Club members and members of the Japanese Art Society of America met at the Ukrainian Institute for a panel discussion entitled *Japanese Prints, Old and New*. Moderated by Print Club Board member Allison Tolman, the panel discussion also included collectors Judy Blum and Susan Peters and dealer Katherine Martin. Panelists brought with them a variety of old and contemporary Japanese prints and discussed the work of different artists with the audience.

Between November 3 and 6, Print Club members attended the gala opening of the 2011 IFPDA Print Fair and many other related special events and exhibits focusing on prints.

On December 6, the Print Club hosted its 18th Artists' Showcase at The Society of Illustrators on East 63rd Street. A committee selected five artists to present their work:

- Joseph Hart who utilizes a wide range of techniques in his Red Hook studio,
- Monika Camillucci who depicts landscapes and urban scenes and prefers mezzotint,
- Scott Reeds who uses repurposed industrial saw blades as his printing plates,
- Donna Diamond whose currently working on linoleum cut portraits of aging women, and
- Steve Johnson who is especially drawn to nature and wildlife.

Check out our new website at www.printclubofnewyork.org. If you are coming to New York City, please contact our president or email info@printclubofnewyork.org to see whether we have any upcoming events. We'd be delighted to have you attend as our guests!

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

DATELINE: San Francisco**by Susan L. Hill**

The Achenbach Graphic Arts Council

Our annual *Show and Tell* event was held at the end of July at the Kala Institute, an artist's cooperative in Berkeley. AGAC members shared works from their collections, and we conducted an art book sale to benefit the Achenbach collection.

On August 10, we attended a curatorial walkthrough of *The Steins Collect* at the San Francisco Museum of Modern Art. Although many of the works from the three Stein collections have been sold, large parts of the collections were reassembled for the exhibition. Days later, Robert Flynn Johnson, Curator Emeritus of the Achenbach Foundation for Graphic Arts prints and drawings collection, held a panel discussion in connection with his exhibition *Anonymous: 19th-20th century Photographs and Quilts by Unknown Artists*. Later that month, members visited the home of George Gottschalk, current Board President, to view his collection of primarily German prints.

In September, members visited the Crown Point Press for a tour of work by Laura Owens, led by Tiffany Harker, Gallery Associate. Master printers Emily York and Ianne Kjorlie demonstrated printing an Owens aquatint which required several plates, each inked with multiple colors.

In October, we visited the Paulson Bott Press for a hands-on demonstration of experimental intaglio techniques developed by Taub Auerbach. Press founders Pamela Paulson and Renee Bott led a tour and demonstrated Auerbach's technique, which involved randomly folding and cutting paper to create a template for her color aquatints. Later that month, we attended a walkthrough of an extensive exhibit of Kurt Schwitters collages at the Berkeley Art Museum.

Early in November, Rhiannon Alpers, head of Studio Operations at the San Francisco Center for the Book, led us on a walkthrough of *SFCB Fifteenth Anniversary Exhibition*. A week later, Donors and Patrons visited the San Francisco home of Austin Hills to view his collection of photographs, prints, drawings, and paintings. Days later, Jim Ganz, Achenbach co-curator, led us through the *Pissarro's People* exhibit at the Legion of Honor Museum.

On November 30, Kathleen Walkup, professor and head of the Book Art Program at Mills College, led a tour of *Beyond the Text: Artist Books From The Collection of Robert J. Ruben* at the California Book Club. Organized by the Grolier Club in New York, the Ruben show consists of modern and contemporary books made of unconventional materials, in non-traditional formats, and employing unusual methods of construction.

In December, our Curatorial Assistant Colleen Terry led a tour of her exhibition *Surface Tension: Contemporary Prints from the Anderson Collection*, and Susan Schwalb led a walkthrough of *Music of Silence: Recent Metalpoint Painting by Susan Schwalb* at K. Imperial Gallery.

IPCS visitors are invited to join us for events. Visit our website (www.achenbach.org) or contact AGAC Administrative Assistant, Erica Ellis (415 750 3676 or eellis@famsf.org) for details. Of particular note are our annual Spring Benefit on May 12 and a long weekend art trip to Detroit for a in mid-June. Space on the Detroit trip is limited, but interested IPCS members are encouraged to contact Ann Dawson, AGAC Travel Chair, for further information (amdeda3@yahoo.com).

*Keeping Print Enthusiasts in Contact and
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DATELINE: Toronto

by Martha Handley

The Master Print and Drawing Society of Ontario

After a typical, quiet summer, we had a great turnout for our first fall event in the Marvin Gelber Print and Drawing Study Centre of the Art Gallery of Ontario on September 15. Ingo Hessel spoke to our group on *Celebrating Inuit Art: The Samuel and Esther Sarick Collection*. Mr. Hessel has worked with Inuit art and artists for more than 25 years. He has lectured and published extensively on the subject and most recently was the co-curator and principal author for the exhibition and publication *Inuit Modern: The Samuel and Esther Sarick Collection*. We were then given a private tour of this acclaimed exhibition and were introduced to the treasures in the AGO Inuit collection.

On October 12, 2011, our group was invited to the Close Encounters series lecture on *The Art of Persuasion: Russian Propaganda Posters*. We joined Medeine Tribinevicius, MA candidate at the Munk School for Global Affairs, University of Toronto, for a look at the AGO's collection of rare posters related to the Russian Revolution of 1917. There were striking portrayals of political figures (especially Lenin) and records of momentous events as well as propaganda supporting mass education and literacy campaigns, industrialization, and collectivization. The posters came primarily from two distinguished sources: Hart Massey in the 1980's and the Spencer Clarke estate in the 1990's. It was a fascinating evening to see the posters and hear stories of the collectors, the journey of the posters out of the Soviet Union, and the fate of the posters after their arrival in Canada.

On November 10, we held our 26th Annual General Meeting at the Art Gallery of Ontario. Following a reception and the business meeting, we were introduced to our special guest speaker Dr. Martha Tedeschi, Curator of the Department of Prints and Drawings at the Art Institute of Chicago. In 1987, the AIC adopted an ambitious project to establish a collection of British works on paper that would parallel in quality, if not in quantity, the museum's traditional strengths in Continental European Art. Ms. Tedeschi gave a fascinating illustrated talk on acquisition strategies and the highlights of the Art Institute's developing British collections.

On November 16, we were invited to another Close Encounters event at the AGO: *Recovering History: The Buried Negatives of Henryk Ross*. Photographer Henryk Ross (1910-1991) recorded the daily struggles of the Jewish community in the Lodz ghetto in Poland during the Nazi regime from 1941 to 1944. During the final liquidation of the population in 1944, he buried the negatives in the frozen ground in an attempt to save this historical record. Although many were destroyed by mold, nearly three thousand 35mm. negatives miraculously survived, along with a small group of original prints, curfew notices, and newspapers, which are now in the AGO collection. Maia-Mari Sutnik, Curator of Special Projects-Photography, introduced these rare images which document the grim realities and ultimate tragedy of the Lodz ghetto.

Our proposed art tour to Copenhagen is now confirmed for May 6 to May 14, 2012. Our special guide is drawings expert Chris Fischer, head of the Centre for Advanced Studies in Master Drawings at Statens Museum. He will guide us through remarkable holdings of its print room as well other collections, including Italian old master drawings at the J.F. Willumsens Museum in Frederikssund and Danish and international works on paper at Thorvaldsen's Museum and in the Hirschsprung Collection. From old Viking ships to the new Copenhagen Concert Hall, this group trip could just be one of our best yet!

***Keeping Print Enthusiasts in Contact and
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DATELINE: Washington, DC**by Christopher With**

Washington Print Club

The last half of 2011 was a very busy and eventful time for The Washington Print Club. It was marked by several developments that maintain the Club's visibility within the greater Washington, DC arts scene.

One of these developments was the printing of The Washington Print Club's new membership brochure. Unlike the previous one which was all black-and-white and lacking any illustrations, this one is colorful and full of print images from artist club members. The re-do was an arduous affair, taking several months and the input of various members to accomplish. But the time and effort was worth it. The wording was reviewed and changed as necessary; images and permissions were obtained from the various artists; the layout was redesigned; and, finally, the brochure was printed. The document was well-received and has already been printed for a second time.

The Washington Print Club continued its public outreach to members with a series of events ranging from curator led walking tours of museum special exhibitions and permanent collections to behind-the-scenes visits at museum print study rooms and library special collections to trips to the homes of area collectors and artists' studios. Each program was well subscribed with about twenty members attending on average.

A committee appointed by the Board successfully mounted an exhibition of prints by artists living in the Mid-Atlantic region. Entitled *Drawn to Washington*, the show took place at VisArts at Rockville during September and October. Works from fifty artists were selected by the juror for inclusion. One of the prints was selected for inclusion in the permanent collection of the Library of Congress. During the show's duration, The Washington Print Club offered two special programs open to the general public: one of these was a walking tour of the exhibition given by the juror, and the other was a half-day workshop on the printmaking techniques of etching and lithography.

This exhibition of artist prints alternates bi-yearly with a show of collector member prints. The planning for that show is underway and will be held - for the third time - in rooms provided by the Katzen Museum of Art, part of the American University complex.

Founded in 1964, The Washington Print Club is one of the oldest in America. In 2014, it will celebrate its fiftieth anniversary. Planning for that event is underway.

DATELINE: Denver**by Barbara Thompson**

Rocky Mountain Print Collectors

Denver-based Rocky Mountain Print Collectors held its first gathering in November 2011. The rich history of prints, printmaking, and print collecting in Colorado and the bordering states of New Mexico, Wyoming, Oklahoma, and Kansas insured a large and enthusiastic response to this first meeting.

Our organization's name honors the earliest print society in Colorado, the Rocky Mountain Printmakers. Following the tradition established by nationally recognized Denver based etcher, George Elbert Burr, the Rocky Mountain Printmakers was formed in 1933. Founding members included Dean Babcock, Harold Keeler, William Traher, Arnold Ronnebeck, and Lester Varian. The organization was representative of the close network of printmakers and print collectors which developed throughout the United States during the 1920s and 30s. Based in Denver, the Rocky Mountain Printmakers were most closely linked to those artists and printmakers working throughout the West. Though not well chronicled, the Rocky Mountain Printmakers had close links to lithographer Lawrence Barrett and the extensive group of artists who worked at the Broadmoor Art Academy in Colorado Springs; to the wide-ranging membership of the Wichita, Kansas based Prairie Print Makers; and to the considerable network of print collectors developed by Kansas City gallery owner, John Bender. Woodcut Society Founder, Alfred Fowler, provided connections to the Santa Fe and Taos art colonies and to the Chicago Society of Etchers.

For our first meeting, we had an informal sharing and discussion of prints from members' collections with the theme of *Prints of the Mountains*. With this topic, the prints shared by members were a celebration of the rich graphic potential that the mountains throughout the West have always offered artists. Gene Kloss, Gustave Baumann, Lawrence Barrett, Roi Partridge, George Elbert Burr, C.A. Seward, Levon West, Doel Reed, Dean Babcock, Howard Cook, Ralph Pearson, Richardson Rome, Arnold Ronnebeck, Phillip Cheney, Karl Bodmer, Paul Landacre, Hans Kleiber, Harold Keeler, Eve Dreweloe, Howard Dolittle, Birger Sandzen, William Traher, Charles Capps, Jackson Pollock, Augusta Rathbone, and Lloyd Foltz represent only a small number of the printmakers who attended in absentia. Barbara Thompson and Jim Magner hosted the event and shared their collection which was inspired by Barbara's grandfather, Prairie Print Maker founder, C.A. Seward.

For its first year, the Rocky Mountain Print Collectors will meet quarterly in January, April, July and November and begin an exploration of the large number of private collections, museum and library holdings, galleries, printmaking workshops, and university programs that exist in the region.

Print collectors visiting Denver are welcome to attend our meetings. By appointment, visitors may also view the extensive collections of the Denver Public Library of the prints of George Elbert Burr and Lyman Byxbe and prints by early Colorado artists at the Kirkland Museum. Visitors may also wish to visit the continually expanding number of print dealers in Denver or in nearby Colorado Springs, Boulder, and Aspen. These dealers include: David Cook Fine Arts, Tam O'Neill, The Philadelphia Print Shop West, Saks Galleries, The Art Bank, and Norman Anderson (by appointment only).

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LETTERS TO THE EDITOR

Editor's Note: Letters to the Editor are most welcome. Share your comments at internationalprintcollectors@gmail.com. Please note in the subject box that it pertains to the IPCS.

The Newsletter is published biannually in January and July, for electronic distribution. Editorship rotates every two years among the societies.

Past Editors of the Newsletter include:

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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

The deadline for the next Newsletter (July 2012) is June 1, 2012. Please send your submissions to Justin Rogers of The Print Society of the Nelson-Atkins Museum in Kansas City, Missouri at:

internationalprintcollectors@gmail.com



IPCS Newsletter Vol. VII, No. 1

Charles B. Rosenblatt,
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IPCS Founder

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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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