



## International Print Collectors' Societies Newsletter

Vol. V, No. 3

January 2009

**DATELINE: CLEVELAND**

**by Carole Rosenblatt**



### The Print Club of Cleveland

Hooray and hallelujah! The Cleveland Museum of Art reopened its classic 1916 renovated building in June and with that came the Print Department's new digs. To celebrate, Museum Director Timothy Rub threw a champagne reception for all Print Club Members. All who attended were very impressed, especially when they viewed the new "Ralph Thrall King" Study Room Library donated by The Print Club. (Mr. King was the first president of The P.C. of C.)

In September, twenty-eight members traveled to Portland, Tacoma and Seattle and had a fabulous time visiting museums, gardens, galleries, studios, private collections and eating very very well.

Outstanding in September was our 24th Fine Print Fair where fourteen dealers from across the country showed works ranging from old master prints to contemporary, plus photographs and drawings. This year's, the most successful so far, was chaired by Linda DeMarco and Martha Hale.

A small group of P.C. members flew to the Big Apple for the annual IFPDA Print Fair in late October. We visited MOMA, The Cooper Hewitt Museum and a wonderful private collection, and also attended IPCNY's gallery show and the Edition/Artists' Books Fair.

On a snowy Sunday in November we toured The Morgan Conservatory. This new non-profit facility's mission is dedicated to the production and preservation of handmade paper and the art of the book. Cleveland artist/director Tom Balbo guided us through his ambitious undertaking.

As the year comes to an end we will welcome nine new members at our December brunch where we also have for sale past Print Club presentation prints.

We welcome 2009 with our annual meeting on January 10th. A new slate of officers and trustees will be installed and members will receive our 2009 presentation print by artist Micah Schwaberow.

Happy New Year one and all,

Carole Rosenblatt

*--Carole Rosenblatt*

**DATELINE: DETROIT****by Nancy Sojka, Curator**

The Forum for Prints, Drawings, and Photographs  
Detroit Institute of Arts

This year the Forum is sponsoring a lecture in relation to every exhibition supervised by the Department of Prints, Drawings, and Photographs. Audience response last September to hear photographer Kenro Izu speak about his work in the exhibition *Sacred Places* was tremendous as was attendance in October for Jane Hammond whose retrospective *Paper Work* was on view. Guests also gathered for a reception and book signing for Izu and a dinner at the museum for Hammond. On January 22, 2009, Ari Marcopolous whose work is included in *In the Company of Arts: Photographs from the DIA Collection* will be the featured speaker. Cynthia Roman, curator of prints, drawings, and paintings at the Walpole Library, Yale University comes to Detroit on March 25, 2009, to discuss the work of amateur artists in relation to another all DIA collection exhibition, *Learning by Line: The Role of Drawing in the Eighteenth Century*. The Forum is also funding the publication of a brochure for this show. On May 17, 2009, Karen Sinsheimer, curator of photography at the Santa Barbara Museum of Art and organizer of the exhibition *Of Life and Loss: the Polish Photographs of Roman Vishniac and Jeffrey Gusky* will address topics central to that show. Plans are underway for the FPDP to travel to Philadelphia in October. Prints commissioned by the Forum from Janet Fish, William Bailey, and Terry Winters that are available for sale to public can be viewed on the group's website. Visitors can enter through the DIA's main site and click on the membership tabs.

*Nancy Sojka, Curator*  
*Department of Prints, Drawings and Photographs*

**DATELINE: Kansas City Missouri****by Justin Rogers**

The Print Society of The Nelson-Atkins Museum of Art  
Kansas City, Missouri  
by Justin Rogers

We are pleased to contribute for the first time to the International Print Collectors' Societies Newsletter. The Print Society of the Nelson-Atkins Museum of Art began in 1978 with the efforts of George L. "Mac" McKenna, then Curator of Prints, Drawings, and Photographs at The Nelson-Atkins Museum of Art, and a number of other passionate art supporters. Unfortunately, we lost George on September 29, 2007. We miss him dearly, and his memory spurs us on.

At the beginning of the year, members of the Print Society were given a special tour of the newly opened Nerman Museum of Contemporary Art on the campus of Johnson County Community College in Overland Park, Kansas. The turn out was high and many members experienced the work of younger artists such as Do Ho Suh, El Anatsui, and Kehinde Wiley for the first time in person.

On February 16, 2008, we held our annual Love of Art Luncheon. At this luncheon, The Print Society purchased Roger Shimomura's color lithograph *American Guardian* from The Lawrence Lithography Workshop and donated the work to the Nelson-Atkins. Leo Goertz, a long-time member of the Print Society, was kind enough to purchase Richard Bosman's woodcut *Adversaries* from the Dennis Morgan Gallery and donate it to the Museum as well.

To honor the contributions of George McKenna and The Print Society, The Nelson-Atkins held an exhibition entitled *Print Lovers at Thirty: Celebrating Three Decades of Giving*. Curated by Hugh Merrill, artist and Kansas City Art Institute professor, the exhibition was held from May through July 2008 in the Museum's new, internationally acclaimed Bloch Building. Master prints from Ron Adams, Chuck Close, Vija Celmins, John Buck, Enrique Chagoya, Eric Fischl, Leslie Dill, Arthur L. Werger and others comprised a diverse and engaging show, giving the public exposure to a number of The Print Society's previous gifts to the Museum.

Greg Schieszer, local high school teacher, artist, and member of The Print Society, hosted a hands-on workshop for the members of The Print Society in October 2008. This workshop consisted of digitally manipulating photographic images and then printing those images via a transfer process. Mr. Schieszer's workshop was creative and informative and pleased even the professional artists in attendance.

Jonathan Tomes, an esteemed collector of early 20<sup>th</sup> century American realist prints, shared and discussed part of his collection at the Nelson-Atkins Museum of Art on November 15, 2008. This event drew a larger than expected crowd and raised the bar for Print Society events. After a short presentation about Grant Wood's *Months of the Year*

series, Mr. Tomes spoke briefly about each of the 36 works he exhibited and answered questions about his collection and collecting history.

The Print Society's future plans include a January 2009 visit to Heugh-Edmondson Conservation Studio and the reinstatement of the annual commissioned print.

**Organization**

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

## Montreal Print Collectors' Society

Oh, to be an artist-academic with a network of contacts among fellow artists who are teaching across the country! This is one way that J. Carl Heywood accumulated some glorious prints during his many years (1974 to 2006) in the fine arts department at Queens University. Carl was our opening speaker in October. Rather than talk about his own prolific output, he brought along a thick portfolio of prints he's acquired through the years, many from colleagues and a number from artists he met, and with whom he traded works. Others were purchased in his many travels. We were especially impressed with his David Blackwood aquatint that sold at auction in recent years for more than \$26,000. We also took note of the names of some Canadian printmakers that stood out, like John Hoyland and Lyndal Osborne.

At the time of his talk, Carl himself was enjoying a solo show circulated by the Burnaby Art Gallery and titled *J.C. Heywood : A Life in Layers*. In his formative years, Carl studied at the Ontario College of Art and at Hayter's Atelier 17 in Paris, France.

In November, we had another treat in the form of a presentation by critically acclaimed printmaker-painter Harold Klunder. Harold, born in Deventer, The Netherlands, spoke about how his experience as an immigrant to Canada coloured his artistic output. His traumatic entry, in 1952, into a school where he understood neither French nor English and experienced the culture shock of being ridiculed for his clothing and even for his drawstring lunch bag, surfaced these many years later into a powerful series of abstract expressionist prints. Another series brings in the happier experience his daughter Saskia had as a newcomer to Montreal.

Harold's oeuvre is in the collections of museums across Canada, including the Art Gallery of Newfoundland and Labrador where 180 of his works reside.

In January, we will look forward to a guided tour and demo at Atelier-galerie Alain Piroir that encourages artists working in other media to try printmaking. Our February meeting will feature Lisa Driver, printmaker and Instructor at Champlain College, Lennoxville, who will discuss the history and technique of mezzotint. In March, we'll hear from Carol Dorman of the Stuart Jackson Gallery in Toronto where she is an expert on Japanese Ukiyo-e "pictures of the floating world". Jean-Claude Bergeron, owner of Galerie Jean-Claude Bergeron in Ottawa, will bring us up to date on the print market in Canada at our April meeting. The May meeting will focus on maps in early

modern Europe, with Dr. Graham Larkin, Curator of European Art at the National Gallery of Canada.

In local print news, we suffered two losses: the passing of award-winning printmaker-sculptor-painter Betty Goodwin on December 1 and the passing of collector Ben Weider who donated his collection of Napoleonic art (including a number of prints) and artefacts to form a permanent Napoleonic gallery in the Montreal Museum of Fine Arts.

If you're up our way this holiday season, don't miss *Vive la Gravure*, a wide-ranging print show at the Maison de la Culture de Villeray-Saint-Michel-Parc-Extension, on until January 11. Meanwhile, have a wonderful winter celebration with family and friends to warm your heart. Hope you are gifted with some special prints and that you gift others with prints so that they may learn to love what it is we are so passionate about! See you in 2009!

***--Heather Solomon-Bowden, MPCN Newsletter Ed.***

**DATELINE: NEW YORK***by Gillian Greenhill Hannum*

## **The Print Club of New York, Inc.**

### **The Print Club of New York Unveils its 2008 Presentation Print Society of Illustrators, September 15, 2008**

*Gillian Greenhill Hannum*

A large and enthusiastic group of Print Club members assembled at the Society of Illustrators on Monday the 15<sup>th</sup> of September for the unveiling of the Club's 17<sup>th</sup> annual presentation print—*Coney Island* By Richard Segalman. Print Club President Leonard Moss introduced the evening by saying that Segalman had a 30 year career in painting, watercolor, monotypes and editioned prints. The artist has had solo exhibitions throughout the United States. His works are in many museum collections, including the Fogg Museum at Harvard, the Hirshhorn Museum, Washington, DC, The Museum of Fine Arts, Boston, and The Tampa Museum of Art. He teaches at the Woodstock School of Art, Pratt Institute, the School of Visual Arts, New York, and Artisan/Sante Fe School of Fine Art, New Mexico. He is represented by Marlborough Gallery, New York.

As he completed his introduction, Dr. Moss noted that Print Club presentation prints have, up to now, been relatively unknown to the public. That is about to change! Images of past presentation prints are going up on our website, [www.printclubofnewyork.org](http://www.printclubofnewyork.org), and in March we will be exhibiting them, along with various states and proofs and canceled plates, at the National Arts Club on Gramercy Square.

Richard Segalman then took the stage and told the audience that he lives today in Woodstock, New York, but he grew up in Coney Island. He said he feels beauty and art provide something for humanity to hold onto in a scary world. While mainly a painter, Segalman began making monotypes about ten years ago. He was bored and needed something different to energize himself. He saw a monoprint on display in Woodstock and decided to try making one. He was hooked! He confessed that while watercolor has probably always been his "best" medium, printmaking is becoming more and more of a passion. Segalman said there is a Zen to printmaking; something takes over, and the process is very freeing.

The artist then showed us a series of his paintings and prints. One was a large oil painting of women on the beach in Naples, Florida. Another showed a woman in a red dress. Segalman said that his mother was a milliner, and that is probably where his love of costume comes from. He said he uses his past to make art. Another series of paintings he showed was of figures sitting on stools.

He told Club members that people say his "whites" (i.e. women dressed in white) are his best works; they reflect his love of John Singer Sargent's work. Many are beach scenes done either in Naples, Florida or at Coney Island. He then showed us a

series of monotypes—figures on the street, at the beach or in a field. He noted that he often draws into a monotype with a litho crayon. Most of his printing was done in Santa Fe at Hand Graphics.

Segalman also showed a series of watercolors, most tiny 5" x 8" images. Mainly, the work is figurative, and he said he often uses friends as models. He includes lots of back views, something he says he can't really explain. However, he also showed a lovely watercolor of New York City—all architecture, no people. He finished the slide show with several pastels—one of two figures on a Bleecker Street rooftop and one of cows in a pasture.

Leonard Moss then rejoined Richard Segalman on stage for the unveiling of the Club's image. Members expressed appreciation as the covering paper was taken away, revealing *Coney Island*, a beach scene with a female figure dressed in white on the left hand side. It is based on a monotype of the same subject that this year's Print Selection Committee saw and admired at Marlborough. Printed on Rives BFK paper, the image is an aluminum plate lithograph in six colors with three glazes. The artist said he wanted to make the edition look as much like the monotype as possible.

The process involved sketching the image in litho crayon on Mylar, and then transferring the image to aluminum plates for the various colors. After the entire edition was printed, each sheet was then passed through the press three more times—for each of the glazings. The artist indicated the glaze was to give a "hint of atmosphere" to the scene. There are very slight variations in the edition as a result of the process and the number of passes through the press. The edition was printed at Interbang Press in Santa Fe in collaboration with a master printer Segalman had previously worked with at Hand Graphics. The making of our edition was so labor intensive that the press had to hire several assistants to complete the job. The collaboration between master printer and artist stimulated Segalman; he said painting is very lonely, and the give and take with a master printer was a pleasant change. It was the printer, for example, who suggested trying glazes to get the effect the artist wanted.

Segalman said that making the commissioned print was a "scary process." While he has become very well known for his monotypes, he has only made two previous editions, both small, of color lithographs; one was for the Woodstock School of Art. He noted that because printmaking is "a world unto itself," there is so much to learn. He particularly wanted to do a nice print for our Club, and he feels that all the effort paid off.

Segalman finished by talking a little bit about Coney Island—how much it brings back memories being there, and how he enjoys watching the people. He told a story of how he had gone to Coney Island several weeks ago with two models. While they were there, they wandered away from their blankets and were robbed (yes, he said, as a New Yorker he should have known better). A credit card belonging to one of the models was stolen, and more than \$200 worth of frankfurters was charged to it!

The evening ended with questions from the audience. One member asked how Segalman imagined the print being framed. He suggested "floating" the image in the frame and said he generally prefers light wood frames on his images. Morley Melden, one of the founders of the Print Club of New York, stood and recounted how he and his wife Jean had bought a Segalman painting at a Greenwich Village art show in 1961. They had been so taken with the artist's work that they visited his studio and purchased

several more pieces. Both they and the artist were delighted that another Segalman was about to enter their collection.

Additional information on the work of Richard Segalman is available in the book, *Richard Segalman: Reflections on Light* by Jan Ernst Adlmann and Richard Segalman, a copy of which the artist promised to each person in attendance. There will also be a show of his Coney Island paintings this winter at Katharina Rich Perlow Gallery.

**-- Gillian Greenhill Hannum**

**DATELINE: SAN FRANCISCO**

by Jan Wurm



## **The Achenbach Graphic Arts Council**

In 2008 the Achenbach Foundation for Graphic Arts, the collection of prints, drawings, photographs, and artists' books at the Fine Arts Museums of San Francisco, celebrated its 60<sup>th</sup> anniversary. The Achenbach Graphic Arts Council (AGAC) supports the Achenbach Foundation through an evolving program of education, travel, and acquisitions.

This summer saw the return in July of our popular Show and Tell event in which members share selected works from their collections. It is an event which has always brought pleasure in the personal revelations of collecting and interesting pursuits.

AGAC members also enjoyed a July visit to the Catherine Clark Gallery to view an exhibition highlighting works on paper by Timothy Cummings and Josephine Taylor. In late July, we gathered in Palo Alto for a walk-through of the exhibition, *Richard Diebenkorn, Artist, and Carey Stanton, Collector: Their Stanford Connection*, with curator Betsy Fryberger at the Cantor Arts Center at Stanford University.

The Fall Season began with two September events for our Upper Category members. First, Robert Tat and Larry Warnock hosted a private reception for the photography and print exhibitions in their shared gallery space.

Robert Tat spoke about early 20<sup>th</sup> century photography and pictorialism,

while Larry Warnock discussed fantasy and satire in art. Later that week, artist Gary Bukovnik welcomed the group into his studio and shared his work, approach, and techniques with our members.

In October our members were presented with a fascinating program, *Buyer Beware: Conservation Concerns for Collectors* by conservator Deborah Evans in the Fine Arts Museum's paper conservation lab. Ten days later

Upper Category members had an opportunity for a private tour of the collection of Donald and Doris Fisher housed in the San Francisco corporate headquarters of Gap, Inc.

November provided a rich offering of three programs. AGAC members were invited to the studio of Michael Kimball in early November for a demonstration of transfer printmaking techniques and a viewing of work employing these methods. In mid November Margrit Schurman graciously welcomed the group into her home for a presentation of Japanese prints represented by her Scriptum Gallery. Then, shortly before Thanksgiving, at a morning walk-through of the exhibition, *Martin Puryear Prints*, at the de Young Museum with Andrew Hoyem of Arion Press and Pam Paulson and Renee Bott, co-founders of Paulson Press, we gained a sharper understanding of the refinement of the artist's forms and their relation to his sculpture.

As the end of the year approaches, the AGAC reflects on the wealth of exhibitions, acquisitions, and shared scholarship which we have known these months. We hope you will have a chance to visit the Fine Arts Museums of San Francisco in the New Year, and that this will be a time in which to enjoy the enrichment art brings to our lives.

*--Jan Wurm*

**DATELINE: TORONTO**

by Sarah Markens



## **The Master Print and Drawing Society of Ontario (MPDSO)**

We welcomed the fall season on September 16 with a lecture by Catherine de Zegher who spoke on "What Drawing May Be" in the Marvin Gelber Print and Drawing Centre. Catherine is Director, Exhibitions and Publications, Art Gallery of Ontario and is the former executive Director of the Drawing Center in New York City. She is currently preparing a major exhibition for MoMA, New York and the AGO about the radical development of drawing in the twentieth century. Her very interesting lecture addressed some of her ideas for this exhibition.

"AT HOME with Philip Somerville on October 23rd was a most fascinating evening. He spoke about how he became a collector and talked about each of the prints as they were passed around. His collection ranged from the 15th to 19th century of Italian, German and French prints.

On December 9 we will attend our annual general meeting followed by a tour with Katherine Lochnan of the exhibition "Drawing Attention: Selected works on paper from the Renaissance to Modernism."

Our eagerly awaited re-opening of the AGO after its renovation by architect Frank Gehry took place for gallery members from November 9 to 11, and for the public from November 14 to 16. The gallery was enlarged by 97,000 square feet and the gallery space by 47%, in addition to the 190,000 square feet of renovation space. More than 68,000 people streamed through the gallery throughout the opening week despite the dreary weather. Earlier in the week more than 16,000 members got a sneak peek during members preview days.

Under the direction of Matthew Teitelbaum, director and CEO of the AGO, there is a gracefully managed transition from art gallery to museum and it houses important collections of Inuit, African and North American aboriginal art as well as artists working in the European tradition. The Globe and Mail states that the repositioning of the gallery as a museum open to all cultures and the merging of historical and contemporary collections is a great achievement. An example is Paul-Emile Borduas abstract painting sharing space with Northwest coast objects.

Frank Gehry grew up in the neighborhood of the AGO until he was 18, when he left for Los Angeles with his parents. The Globe and Mail calls Frank Gehry one of the world's great architects and his overhaul of our art gallery is a restrained masterpiece. It states that it deserves to be called one of Canada's cultural crown jewels.

We would enjoy having you visit us, but if you cannot and would like to see the new results, please access [globeandmail.com/ago](http://globeandmail.com/ago)

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*--Sarah Markens*

**DATELINE: WASHINGTON****by Keith Peoples**

## Washington Print Club

The Washington Print Club (WPC) is pleased to announce the election of a new president. Christopher With, long-time program committee and board member, took over from Keith Peoples at the September board meeting. The WPC is looking forward to Chris With's leadership.

The Washington Print Club's juried exhibition closed on November 20, 2008. The exhibit, *Drawn to Washington*, was organized with the Silver Spring, Maryland-based Pyramid Atlantic, a center for print paper and book arts. Printmakers from Virginia, West Virginia, the District of Columbia, Maryland, Delaware, New Jersey, and Pennsylvania were allowed to enter. Shelley Langdale, associate curator of prints and drawings at the Philadelphia Museum of Art, juried the show, selecting 38 works from over 200 entries. Langdale, whose expertise in fine prints ranges from old masters through contemporary innovators, remarked on the diverse approaches to printmaking represented by the works on view.

The Washington Print Club Purchase Award was presented to Philadelphia artist Katie Baldwin for her woodcut-with-silkscreen print, *Good Neighborhood/Bad Neighborhood*. Library of Congress Curator of Fine Prints, Katherine Blood, selected the print, which will enter the permanent collection of the Library of Congress.

As usual, the WPC has held about two programs per month for its members. Recent programs have included *Medieval to Modern: Recent Acquisitions of Drawings, Prints, and Illustrated Books* at the National Gallery of Art with Andrew Robison, a visit to a private collection, a presentation of recently acquired Japanese prints and books at the Library of Congress with Katherine Blood, further explorations of artists' books at the Library of Congress with Mark Dimunation, and a walking tour of *Arabesque- The Prints of Stephanie E. Pogue* at the David C. Driskell Center at the University of Maryland with Robert Steele, WPC board member and executive director of the Driskell Center. Upcoming programs include a walking tour to be lead by Arthur Wheelock of the Nation al Gallery of Art exhibit *Jan Lievens: A Dutch Master Rediscovered* and a studio visit to printmaker Barbara Kerne.

The 20th Washington Print Club Biennial will be held June 2-August 9, 2009 at the Katzen Art Center at American University in Washington DC. The exhibition will be drawn entirely from the collections of WPC members.

In addition to local and national print news, the WPC Quarterly's Fall issue contains *A Look at Other Print Clubs*, by Conrad Graeber. Other articles include *Robert Rauschenberg (1925-2008): A Tribute*, by Anne Collins Goodyear; *Lucien Freud and Paula Rego: Printmaking Traditionalists*, by Margaret Adams Parker; a review of *Diebenkorn in New Mexico* By Joan Root; and *Color in the Winds: Prints and Paintings by Mexican School of Down Art Students*, by Gerald Cerny. People outside the Washington Metropolitan area wishing to subscribe to the *WPC Quarterly* may do so by obtaining a \$25 out-of-town membership. The WPC Website, which contains membership information, can be viewed at [www.washingtonprintclub.org](http://www.washingtonprintclub.org).

***--Keith Peoples, President***

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**MARKETPLACE**

The Newsletter is published biannually in January and July, for electronic distribution. Editorship rotates every two years among the societies. Thus far, the Newsletter has been edited by Diane Stupay of The Print Club of Cleveland, Gillian Greenhill Hannum of The Print Club of New York and Heather Solomon-Bowden of the Montreal Print Collectors' Society. The editorship is presently held by Barbara Goldsmith of The Forum of Prints, Drawings and Photographs of the Detroit Institute of Art. The next deadline is June 1, 2009, for inclusion in the July issue.

**LETTERS TO THE EDITOR**

*Editor's Note: Letters to the Editor are most welcome. Share your comments at [redhead73@comcast.net](mailto:redhead73@comcast.net). Please note in the subject box that it pertains to the IPCS.*



**IPCS Newsletter  
Vol. V, No. 3**

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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,  
2009 issue is June 1,  
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