



International Print Collectors' Societies Newsletter

Vol. VI, No. 3

January 2011

Hello Print Collectors,

As usual, I am reading many positive things about the health of our respective societies: active and ardent members, interesting and educational events, committed leaders. Our societies are strong and solidly contributing to our local arts communities.

But an issue I hear about from members of various societies, one which tends to be overlooked in these pages, is our appeal to younger members.

As a younger member, I am particularly sensitive to this issue. Most of my peers, even artists and novice collectors, are not aware of our existence. Many who do know about us do not immediately recognize the importance and benefit of membership. To further the difficulty, many young people feel that they do not have the sufficient funds, time, skill, or knowledge to contribute to our local print societies.

This is not a crisis, to be sure, but it is clearly an issue that needs to be considered for the long-term health of our societies. Younger members help expand our appeal, develop our methods of communication, and expand our knowledge of contemporary printmaking techniques and issues.

Many of our organizations are already working on this issue. A number of our clubs are developing their web presence. Our groups are conducting events that explore cutting-edge issues. The Print Club of Cleveland has set up a Junior Membership level to help younger members manage cost.

But it seems that the most successful tactic is an "old-fashioned" one: personal invitation. Our print society has gained a number of new young members simply because they were asked to be involved. We gained a young scholar after he was asked to deliver a presentation to our members. We gained a young artist who was working in a local gallery because one of our members took the initiative to invite him to events; this artist now serves as an Advisor on our Board.

This is important to remember as we meet young artists, scholars, and collectors: even in the Age of the Internet, personal interaction is still the strongest driving force behind – and one of the greatest appeals of – our community.

Sincerely,

Justin Rogers
Newsletter Editor

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

**DATELINE: Cleveland****by Carole Rosenblatt**

The Print Club of Cleveland

As I sit watching the Macy's Thanksgiving Day Parade on a very rainy Thanksgiving Day in Cleveland, I reminisce about all the Print Club's activities last Summer and Fall and look forward to all that's on our coming agenda.

Our 26th Annual Fine Print Fair in September was a grand success thanks to the planning of chairs Mary Kay DeGrandis and Margaret Dobbins along with the help of many volunteers. As always, Curator Jane Glaubinger's lecture was well attended as was Friday night's Benefit Party and Sunday's brunch talk by Tom Hinson, CMA Curator of Photography. Sixty-one guests came to the Dealers Dinner, chaired by Betsy Hegyes and Carole Rosenblatt. Plans for the 2011 Fair are already under way.

Our trip to Kansas City, enjoyed by twelve members, was "fabulous". If you haven't been to K.C. give it a try. We visited the Nelson-Atkins Museum of Art, the Kemper Museum of Contemporary Art, the Spencer Museum of Art at the University of Kansas, the Nerman Contemporary Art Museum, the National World War I Museum, the Arabia Steamboat Museum and the Lawrence Lithography Workshop. We were invited to view the Hallmark Corporation's private collection as well as the Belger Arts Center. We enjoyed First Friday at the Crossroads Art District, listened to K.C.'s great jazz, and dined on K.C.'s famous barbecue. Great trip !!!!

In October two of our junior members, who are artists, spoke about their work. Early in November, eighteen members ventured to New York City for the IFPDA Fine Print Fair. Curator Jane planned a visit to the Morgan Library and Museum and to an out-of-this-world private collection. As usual, on Saturday we visited the International Print Center New York and the Collectors and Editions Fair. Also in November Norm Stewart, Stewart & Stewart Print Publisher of Detroit, enlightened us on the making of silkscreen prints.

On to upcoming events. On December 12th, we welcome ten new members at our annual new members brunch and print sale at CMA. Then in January, we hold our annual meeting where members receive the 2011 print, "Coquillage" a color mezzo-tint by Michel Estebe. Two of CMA's curators will lead us through their new exhibits: Stephen Fliegel's *Art of the Printed Page* and Paoli Morisani's show *Objects Being Taught They Are Nothing But Tools*, featuring works by South Korean artist, Kim Beom. Program chair Lorrie Magid is planning a day trip to Kent State University's printmaking department which will include the Kent Fashion Museum's exhibit on Katherine Hepburn's film costumes.

Many other events are on the docket as we normally have at least one program per month. For now, Happy 2011 from the Print Club of Cleveland.

DATELINE: Kansas City, MO**by Justin Rogers**

The Print Society of The Nelson-Atkins Museum of Art

Our Fall season started off with a two-part series with artist and papermaker Jennie Frederick. In September, she presented on the history and process of papermaking and gave us an overview of her career and collaborations with other artists. We then visited her studio in October.

We had a wonderful lunch with the members of The Print Club of Cleveland in early October. We are so grateful that they decided to visit Kansas City this year and are very happy that they enjoyed their trip. We also thank them for their advice and encouragement.

On October 23, Matthew Scanlon, researcher in the History and Philosophy of Medicine Department at the University of Kansas Medical Center, discussed Japanese woodblock prints from the Edo and Meiji periods which relate to medicine, disease, and the body.

Ling-En Lu, Assistant Curator of Early Chinese Art at the Nelson-Atkins Museum of Art, led us on a tour of an exhibition of seventeenth century Chinese woodblock prints from *The Ten Bamboo Studio Manuel of Calligraphy and Painting* (circa 1633) and *The Mustard Seed Garden Painting Manuel* (1679-1701) in November.

In December, Mark Stevenson, conservator of fine art and graphic materials on paper, spoke on the history of print restoration. He included in his presentation photographs documenting the restoration process.

Also in December, our Events Chairperson Robin Gross hosted our first Salon Gathering. This new, informal type of program allowed us to look at specific works of art and share our various experiences with and backgrounds in art. These gatherings promise to draw our membership closer and grow our knowledge.

In January, we will visit galleries to select prints for possible donation to the Nelson-Atkins Museum of Art, and February will bring our Love of Art luncheon.

We are especially looking forward to a panel discussion on digital art in May and the exhibition *From Process to Print: Graphic Works by Romare Bearden* which will be on display at the Nelson-Atkins Museum of Art from October 6, 2011 through December 31, 2011.

It appears that we will be reinstating our annual commissioned print this year; details to follow in the next issue.

On a sad note, we lost long-time member and wife of our Print Society founder, Jan McKenna, on January 9, 2011. We will miss her, and we are planning ways to honor her life and contributions.

We encourage all interested print societies to visit Kansas City, and we would be happy to help make arrangements. Contact me (rogersart@gmail.com) with any interest or questions.

*Keeping Print Enthusiasts in Contact and
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DATELINE: Detroit**by Nancy Sojka**

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

This winter to spring season, the Forum continues to sponsor lectures by local printmakers about their work. Endi Poskovic, associate professor of art at the University of Michigan, will begin the series in late March. He will be followed by Douglas Semivan, associate professor and chair of the art department at Madonna University in Livonia, Michigan, and Norman Stewart, the artist/co-founder of Stewart & Stewart, the screenprinter and publisher from Bloomfield Hills, MI. In May, DIA associate curator Nancy Barr and Forum president Len Walle will head a panel discussion on perspectives, trends, and issues that shape current photography. Details about all these programs can be found by visiting the DIA website, www.dia.org.

The Forum also looks forward to two trips once this already too long winter is over. A day trip will occur in April to Kalamazoo, Michigan to visit several printmakers' studios and to take behind the scenes tours at other art venues. In May, Seattle is the destination for the group's annual trip. It will be four packed days of visits to a variety of arts organizations, museums, and private collections.

The Forum has several commissioned prints and photographs for sale to the general public. Everyone is welcomed to visit the FPDP webpages at www.dia.org/auxiliaries/5/13/GAC/overview.aspx or go to the DIA's website (www.dia.org) and click on "Membership and Support" on the toolbar and scroll down to Auxiliary Groups to learn about our prints by Robert Rauschenberg, Janet Fish, William Bailey, and Terry Winters.

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

Montreal Print Collectors' Society

The Montreal Print Collectors' Society had the honour of a guided tour of the Montreal Museum of Fine Arts' *Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix* by German art historian/curator Olaf Peters. This major cycle of Dix's prints was inspired by sketches he made in the World War I trenches between 1914 and 1918.

Carol Dorman of Stuart Jackson Gallery, Toronto, returned to share with us *When the World changed: How the woodblock print artists of Japan adapted as Japan transformed from a feudal to a modern society*. She discussed Western influence on Yokohama prints and the effect of events such as the Temple Reforms and the 1853 arrival of Commodore Perry on the print trade.

For our November meeting, artist-members presented their work to a rapt audience. Ann McCall, R.C.A.'s silkscreens and ecology-themed collagraphs; Marcel Poirier's lithographs, etchings, linocuts, and collagraphs; and Tobie Steinhouse, R.C.A.'s etchings and engravings (techniques she honed at Atelier 17 with Stanley Hayter) made for a visually rich and stimulating evening.

Following our December MPCS Christmas/Chanukah Party during which members present prints from their private collections, the January meeting will feature Jim Burant, Manager of the Art and Photography Archives at Library and Archives Canada (LAC). He will speak on the legacy of Montrealer Peter Winkworth (1929-2005), heir to the CN fortune, who amassed one of the largest collections (more than 3,300 prints) of Canadian documentary art.

In February, Diane Perera of the Canadian Guild of Crafts and Paul Machnik of Studio PM, will present on contemporary Inuit printmaking. In March, Randi Klebanoff of Carleton University School of Fine Arts talks on Lucas van Leyden & Hebrew Bible Subjects of the early 16th century.

Peter Schneider, collector and researcher of Mexican prints, shares his research in April on the famous Taller de Gráfica Popular and Mexican Prints, 1930-1960. We will close the season in May with a lecture in French by Michèle Grandbois, Ph.D, Curator of Modern Art 1900-1950 at the Musée national des beaux-arts du Québec on the aquatints of Marc-Aurèle Fortin.

Our 2011 MPCS Calendar was such a great success that it has sold out! The bilingual calendar features 12 original prints by member-artists in full-colour reproduction, with artists' profiles and print fair information.

On September 14, 2010, we lost Arthur McKenzie (Mac) Brockman, one of our founders and the author of our first MPCS publication, *Caroline and Frank Armington*, that put us on the map as a scholarly group of national importance. We will remember him with affection and respect.

Visit our new website at www.mpcs-scem.org for more information about us and our activities!

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

The Print Club of New York, Inc.

Members of the Print Club of New York and their guests gathered in the Sculpture Court at The National Arts Club on Gramercy Square for the unveiling of this year's presentation print – *Kosame (rain shower)* – a traditional Japanese woodblock print created by Scottish artist Paul Binnie. Club President Leonard Moss welcomed the crowd and thanked the members of the Print Selection Committee: Howard Mantel (Chairman), Paul Affuso, Charles Blanksteen, Julian Hyman, Joan Lane, Corrine Shane and Allison Tolman. Moss then introduced Binnie.



Paul Binnie, *Kosame*.
Photo by Gillian
Hannum.

Paul Binnie studied art history at Edinburgh University and painting and etching at Edinburgh College of Art from 1985-1990. In 1990, he moved to Paris until his interest in Japanese *ukiyo-e* prints led him to Japan in 1993, where he studied woodblock print carving and printing with master Seki Kenji. In 1998, Binnie moved to London and opened his own studio where he specializes in landscapes and *bijin* (female beauties).

Binnie said that he was honored to receive our commission but admitted that our edition of 200 - the largest he's ever made - was a challenge!

Binnie began with a history of Japanese print making and then discussed the production of our print. He noted that, while Japanese artists would have used ink for drawing, he prefers *conté* pencil. He does, however, use traditional carving tools: *hangito* (angled blade held vertically), *sankakuto* (V-shaped blade, Western in origin), *komasuki* (curved blade). While cherry wood was the traditional material, Binnie prefers to use the more sustainable Japanese bass wood.

There were 11 stages in the preparation of *Kosame*. After the block had been soaked overnight and the paper was dampened, a brush was used to apply water onto the block. Pigment and *nori* (rice paste) were then added to the block separately and mixed together with the brush. A *kento* (registration) was used to line up the print. Each print was rubbed with the *baren* (a disk with a resilient surface) to press the color into the paper. Each color was printed from a different block. It took Binnie about a month, working every day, to print our edition. The artist noted that when he left Japan in 1999, he vowed he would not make woodblock prints anymore – too much work. Then he did a series of cloud paintings, from which a new series of woodblocks evolved. Our print allowed him to do a “slice” of clouds vertically. Mica was applied for the rain.

Binnie concluded his talk by showing some of his recent work focusing on tattoos. They are very contemporary and edgy – connected with the Japanese gangster underground. This subject matter allows him to do nudes, not generally depicted in Japanese prints. Club members then surged to the front of the room to examine the tools and proofs of *Kosame* arrayed on a table.

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

The Achenbach Graphic Arts Council

In mid-August, members visited Electric Works, a contemporary art gallery, to view two exhibitions: Dave Eggers's first solo exhibition, *It is Right To Draw Their Fur*, and David Byrne's *Arboretum*. A few days later, members toured *The Art of Photogravure* at Gallery 291, led by one of the artists and fellow AGAC member, Jonathan Clark. Later that month, Fred Lyon and Fan Ho walked members through exhibitions of their work at the Modernbook Gallery.

On September 16, Guerrero Gallery owner, Andres Guerrero, led us through exhibits of two contemporary artists: Greg Lemarche and Aaron Noble. Two days later, members were given a talk on the Wayne Thiebaud drawings at the Paul Thiebaud Gallery. On September 25, we visited The Painters Place Workshop for a demonstration of the water gilding of 22K gold onto a frame.

In early October, our Collectors Circle viewed the works on paper collection of Dr. Mort Rivo. Members gathered days later at Bekris Gallery to view *William Kentridge: Nose—Thirty Etchings*; printmaker Susan Belau spoke to our members about Kentridge's printmaking process.

A week later, AGAC Board Vice President and college staff member, Matthew Silverberg, led a hands-on demonstration of digital printmaking at Berkeley Community College. On October 16, we visited the studio of Walter Kuhlman, core member of the San Francisco School of Abstract Expressionism and important Figurative Expressionist. Later in the month, members previewed an auction at Bonhams and Butterfields with Judith Eurich, the auction house's Director of Prints and Photographs. The day before Halloween, Ed Gilbert led our members on a tour of exhibitions of Robert Bechtle's drawings and Ken Graves photocollages at Gallery Paule Anglim.

In early November, we visited Creativity Explored, a nonprofit visual arts center in San Francisco, where artists with developmental disabilities create, exhibit, and sell art. We then gathered a few days later at 871 Fine Arts Gallery to view prints and a book, "A Thousand Several," by Emily McVarish, who also spoke about her latest work. On the next weekend, our members gathered at the Mexican Consulate in San Francisco to view prints by Jose Guadalupe Posada (1852-1913) and participate in Day of the Dead Activities.

In early December, members gathered at Stanford University's museum, Cantor Center for Visual Arts, for a tour of *Chiaroscuro Woodcuts from Sixteenth Century Italy* led by curator Bernard Barryte. Several days later, Donors and Patrons visited the Berggruen Gallery for a special viewing of works on paper. On December 11, members travelled to the Bedford Gallery in Walnut Creek for a tour of *The American Scene: New Deal Art, 1935-1943*. The next evening, the AFGA curators and staff joined the AGAC Board of Directors for our annual Christmas get-together.

Please join us for the San Francisco Print Fair (free on January 29-30, special preview January 28 - \$25.) or our annual Spring Benefit (May 14). For information, visit www.achenbach.org or contact the AGAC administrative assistant, Jamie O'Keefe at jokeefe@famsf.org or 415-750-676.

DATELINE: Toronto**by Martha Handley**

The Master Print and Drawing Society of Ontario (MPDSO)

After a quiet summer, we started up in the fall of 2010 with one of our favorite activities: an “at home” with our members Dr. Brian McCrindle and Kerry Mader. Brian and Kerry’s new home is beautiful, and along with being able to view so many exceptional works of art, we enjoyed a splendid evening. The two have been building a focused collection of prints, drawings, and sculptures by the German artist Käthe Kollwitz. We were given a tour of their complete collection of the etchings of American printmaker John Taylor Arms as well as many of the early prints of Leonard Baskin.

On Tuesday, September 21st, members Sam and Esther Sarick invited our group to their home for a social evening, including a “light” dinner (Scandinavian style) to whet our appetites for a proposed group trip to Scandinavia in the late spring of 2012.

Our members were invited to the *Close Encounter* series held on Wednesday, October 13th in the Marvin Gelber Print and Drawing Study Centre at the Art Gallery of Ontario. Dr. D.J. Ian Begg, Bagnani Research Fellow at Trent University, delivered a lecture entitled *Gilbert Bagnani: Archaeologist, Collector and Photographer*. A classics professor, Bagnani and his wife, Stewart, lived in Rome, Egypt and Canada. Their 1930's excavations in northern Egypt led to the discovery of ancient papyri stuffed inside mummified crocodiles. Dr. Begg has been preparing a four-volume biography of the Bagnanis and had on hand a selection from over 300 prints, drawings, and paintings gifted to the AGO from the Bagnani estate. After the lecture, we were given a tour of the current related exhibition: *Crocodile Mummies; A Canadian Chapter in Egyptology*.

On Tuesday, November 9th, we celebrated the 25th Anniversary of the founding of our Society with a special Annual General Meeting. It began in the Marjorie & Gerald Bronfman Reception Room of the Study Centre with a champagne reception. Our guest speaker for the evening was the distinguished scholar Dr. Peter Parshall, Curator of Old Master Prints at the National Gallery of Art in Washington, D.C. Dr. Parshall spoke on the *History of Print Making*, taking us back before the era of the “fine impression” to the Archduke Ferdinand Tirol who in the 16th century possessed 5000 prints pasted into albums, neatly categorized by subject. With a majority of members present, a group picture was taken in honour of our anniversary. The evening concluded with dinner in the Gallery’s Frank Restaurant. A wonderful festive evening was had by all as we celebrated this historic milestone.

On December 1st, we were invited to another *Close Encounter* series. Michael Parke-Taylor, AGO Curator of Modern Art, gave a lecture on Henry Moore on Drawing: “A Second String to One’s Bow,” utilizing drawings from the AGO’s extensive Moore collection covering five decades of the artist’s career. Although Henry Moore is remembered as was one of the greatest sculptors of the 20th century, sometimes his drawing overshadowed his work in three dimensions. The talk was held in conjunction with a special exhibition organized by Tate Britain, on view at the AGO from October 23rd, 2010 to February 6th, 2011.

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

Washington Print Club

2010 was a very busy and productive year for the Washington Print Club.

The Club has recently established an e-mail service and a Facebook page (www.facebook.com/pages/Washington-Print-Club/270872509989) to provide information to its 200 members and other friends on upcoming programs, special offers of interest to members, and last minute changes in any planned offering.

On May 23, the Washington Print Club held its annual meeting and election of officers. Some 70 plus members attended this afternoon tea, hosted by the Washington Printmakers Gallery, Pyramid Atlantic, and the Washington Print Club. In addition to socializing with old friends and meeting new Club members, five prospective board members were introduced and elected, the Club's operating budget were approved, and a few business items were discussed.

In the weeks prior to the annual meeting, an audit committee appointed by the board met and reviewed the treasurer's account books, certified the practice of collecting and dispersing funds, made recommendations for future payments, and approved the budget for the fiscal year which began in July.

Numerous educational programs were arranged throughout 2010 by the Club's Program Committee. Programs were offered twice a month on average. Club members attended tours of museum exhibitions, collectors homes, print studios, commercial galleries, and artists residences. Over the years, the Club has evolved especially close working relationships with a number of public agencies in Washington, DC. These include the National Gallery of Art, the Smithsonian Institution, and the Library of Congress.

This years issues of the Print Club's *Quarterly* magazine contained interesting reviews of regional art shows, book reviews, gallery news, and thoughtful discussions on assorted topics of interest to its members. In addition, the Club's Editorial Committee has just completed a large and major project: the creation of a research and finders guide for help with the graphic arts from every period of art history. The challenge for 2011 is to find a publisher and distributor for this major undertaking which will benefit every serious print collector.

With the passing of Father Haller, one of the Washington Print Club's long time advisors, the board has begun a search for a worthy replacement. The board hopes to appoint someone who is knowledgeable about photographs to help strengthen this area of our endeavors.

Lastly, the Washington Print Club has begun preparation for the 2011 exhibition of artist member prints. Entitled *Drawn to Washington*, this biannual exhibition will be open to all mid-Atlantic graphic artists. Artists wishing to exhibit who currently are not members will be asked to pay for a one year membership. The exhibition will take place in the fall of 2011 at VisArts in Rockville, Maryland.

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 2011) is June 1, 2011. 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. VI, 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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