



AHPCS News Letter

A quarterly publication of the
American Historical Print Collectors Society



Above: Wilks, Charles. "Encampment on the Sacramento,"
Lea & Blanchard. Philadelphia, 1845.

YOUR INPUT NEEDED!

We enclosed an AHPCS member survey and envelope in the Winter 2018 issue of the *News Letter* – if you haven't had a moment to respond, please do! Your response matters!

Name: _____

Dear American Historical Print Collector Society Member:

As we enter 2018, your board is asking you to fill out this questionnaire to help us plan. The survey takes minutes, just mark your answers, with a check or an X and return to your board's headquarters in the summer months. We ask that you fill out your survey as soon as you can avoid duplication. Should we need to reach out later for detail or please to those members who do not reply. However, your answers are confidential and will not be shared with the public. We are hoping for a return reply! Thanks will be shared with you in the spring. Thank you so much for your help. THE AHPCS BOARD

PLEASE WRITE YOUR NAME ABOVE. It will be removed from the survey on receipt. If you prefer not to do so, leave blank.

Part 1: ANNUAL MEETING
(Over 20% of the AHPCS has held an annual meeting annually in May in locations in the US and Canada ranging from the Deep South to Yosemite. The site of our annual 2018 gathering, Mendocino workers' original site of action and rest, is private and public relations, some of them listed below. Your survey will be used for other members. Excitement is being raised in meeting. Please send us a traditional Saturday breakfast and food using market. Please share your thoughts and preferences on these items.

1. How often have you attended ANNUAL meetings since 2007? (Mark one box per row)

	Annually	More than 5 times	2-4 times	Once	Never
I have attended	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. What helps determine your decision to attend (or to skip) an annual AHPCS meeting? (Mark one box per row)

	Very relevant	Somewhat relevant	Not relevant
Expense	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Distance to travel	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ease of transportation to meeting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Program (speakers/ presentations)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Meeting events (hours of collection)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Meeting date (usually May)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collecting with friends/colleagues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Not interested in attending	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. Although general notice of the annual meeting is printed in the Society's Fall Newsletter, the application form for attendance is not available until the Volume (January/February) newsletter. Does the January/February application give you enough time to indicate your attendance?

Yes, the volume newsletter application form is timely.

No, I would prefer receiving the application in the fall newsletter.

Other: _____

4. The annual meeting requires many hands to create and implement. Would you be willing to develop and organize a meeting? (Mark only one box)

Yes No Maybe

ANNUAL MEETING, 2018

At the time of press, members will be converging at the Grand Sheraton Hotel in Sacramento, California for the 43rd Annual Meeting. In the summer issue of the *News Letter* we look forward to reporting on talks, the bus trip to Yosemite National Park, visits to museums, the auction and PrintMart (as well as the dinners!) including the special pre-trip to Manzanar. A special thank you to the organizers, Rich Holmer and Jim Brust. Please send photographs you would like to share to the editor.

Exhibitions at Springfield Museums

On view now at the Springfield Museums in Springfield, Massachusetts is "From Sea to Shining Sea: American Vistas in Currier & Ives Prints" through May 13, 2018 at the D'Amour Museum of Fine Arts. Nineteenth-century Americans were captivated by the newfound natural wonders of their young country. Fueled by the 1849 California Gold Rush and the establishment of the first transcontinental railroad in 1869, westward expansion was in full swing. While American painters like Albert Bierstadt and John Frederick Kensett glorified the seemingly untouched wilderness in their paintings, the Currier & Ives lithography firm made the country's beauty and bounty available to everyday Americans through lithographs of similar subjects. Operating from 1835-1907, the firm bolstered national pride by depicting stunning vistas such as those found in the Rocky Mountains, Niagara Falls, Salt Lake, and the White Mountains. Also on view, "Impressions: Prints from the Impressionist Movement," featuring prints by French and American artists (through August 5, 2018).

Right: *Great Salt Lake, Utah*, undated, hand-colored lithograph, published by Nathaniel Currier and James Merritt Ives, Gift of Lenore B. and Sidney A. Alpert supplemented with Museum Acquisition Funds.

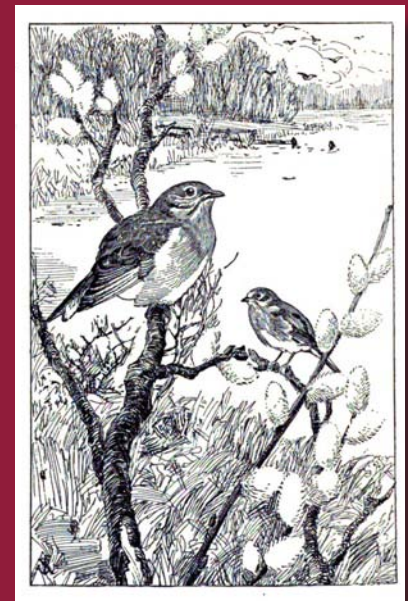




Members “Think Spring” with online digging for seeds and birds!

In a November 2017 article in *Atlas Obscura*, a website with the mission “to inspire wonder and curiosity about the incredible world we all share,” the author Cara Giaiamo contributed a piece on the Royal Botanical Gardens in Burlington, Ontario and their ongoing project to preserve the horticultural catalogs that sold seeds, bulbs, and other products to gardeners and farmers in Ontario. The article, “The Treasures Blooming in Canada’s Largest Seed Catalog Archive” (available at www.atlasobscura.com/articles/royal-botanical-gardens-canada-largest-seed-catalog-archive) offers a fascinating portrayal of the process (and innumerable hands involved) in saving these heavily-illustrated resources. Thank you to Phil Weimerskirch for his thoughtful sharing of this piece for AHPCS members.

AHPCS member, Michael McCue, would like to draw attention to the invaluable, illustrated resources available on digital repositories such as Hathi Trust digital library (www.hathitrust.org). He recently uncovered a text, *Twelve Months with the Birds and Poets* by Samuel A. Harper (b. 1875) published in 1917. Harper was a Chicago lawyer and poet who loved birds. His publisher, R.F. Seymour, was an artist, printmaker and designer of bookplates. In addition to the monthly-organized text, McCue was taken with the characterizations of “collectors” including, “But all men are, by nature, collectors, whether it be of postage stamp or old armor, or just dollars. The important thing is that the collecting be wisely diverse and that it be done naturally and with an unselfish, open spirit, born of the wholesome longing to collect and an innocent joy in the collection, rather than of the selfish wish merely to out-rival some other collector...” (p. 273). Happy spring, and thank you, Mike!



AVAILABLE FOR PRE-ORDER!

Fanny Palmer: The Life and Works of a Currier & Ives Artist
by Charlotte Streifer Rubinstein Edited by Diann Benti

A captivating biography of one of the 19th-century’s pioneering printmakers

The first full-length biography of Palmer’s life and work, as well as the first illustrated, annotated catalog of her drawings and prints, including a number of works that are new to the public and to scholars, Rubinstein’s book shines a spotlight on this accomplished artist, arguing for her long overdue recognition as a pioneer in the history of women artists.

11 x 11, 424 pages, 190 color and 180 black-and-white illustrations, notes, bibliography, index. For 30% off the list price, use code 05PALMER18—offer expires 8-1-18. Cloth \$60.00 978-0-8156-1095-3

Left: *Pointing a Bevy*. New York: Published by Currier & Ives, c1866. Courtesy of John Zak

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ADVERTISEMENTS:

For members wishing to place a classified ad, the cost is \$25 for 1/3 of a page and \$50 for 1/2 a page. Send check and copy to: AHPCS, 94 Marine Street, Farmingdale, NY 11735-5606. Your ad will appear in the next issue.

EDITOR'S NOTE:

The AHPCS News Letter is published quarterly. Deadlines for information are the 10th of January, April, July and October with publication dates of the 1st of February, May, August and November. Please allow three weeks for delivery.

Any prints of the American scene that are 100 or more years old will be considered. News items are always desirable, as are articles about little-known engravers and lithographers, shops, remarks about unusual print making equipment, comments on personal or museum collections, exhibits and publications. The editor reserves the right to make any changes without prior approval. Send contributions to jpenny@mwa.org

AHPCS NOMINATING COMMITTEE REPORT

The AHPCS Nominating Committee has proposed the following slate of Officers and Board members for the year 2018-2019:

Officers for Nomination

President	Nancy Finlay
First VP	Allen Bernard
Second VP	Roger Genser
Secretary	Lauren Hewes (also Past President)
Treasurer	Robert Newman

Returning Board Members for Nomination

Jourdan Houston
Mike McKenzie

New Board Members for Nomination

Clayton Lewis
Michael Buehler

Committee Chairperson and Publications for Nomination

Sally Pierce	<i>Imprint</i> Editor
Jackie Penny	<i>Newsletter</i> Editor
John Zak	Membership Chairman

Returning Board Members

Peter Heller
Robert Bolton
Charles Walker
Don Bruckner
Sarah Weatherwax
Eric Terwilliger

The position of Chairperson for Regional Meetings and Publication Chair are currently unfilled; the posts will be filled by the incoming president, as per the bylaws.

We encourage accredited, non-profit institutions with significant print collections to apply for conservation grants for the preservation of American historical prints. An American historical print is defined as an American print over 100-years-old. Applicants must be members of the AHPCS. This program is made possible through bequest funds from Wendy Shadwell, past president of the AHPCS. The new deadline for applications is September 30, 2018. For more information and applications, as well as for information on joining AHPCS, please refer to the AHPCS website: www.ahpcs.org or contact Roger Genser, Chairperson, Shadwell Print Conservation Subcommittee, PO Box 5133, Santa Monica, CA 90409 genserprints@verizon.net.

A HAPPY ENDING FOR A PRINT COLLECTION

By Rona Schneider

In the early Spring of 2017, after three decades of print collecting and dealership, I closed down my business and collecting efforts. I found myself with over 600 prints and drawings plus extensive research materials. My collection was focused on American works from the second half of the 19th century and the early 20th. It was concentrated on works from the Etching Revival period.

The big question I faced was how to find a worthy, permanent home for my unique collection? My goals were basic: I wanted the collection to be in a safe place but where it would be actively used. I called my long-time friend from AHPCS, Robert Newman of The Old Print Shop. Drawing on his wide knowledge of the American print scene he named Domenic Iacono, the head of the Syracuse University Art Gallery and Museum and member of the Print Council as a good prospect.

A phone call to Professor Iacono confirmed that he was indeed interested in the works I was offering.

I learned that Domenic had headed the University galleries for many years and was devoted to making its print collection as comprehensive as possible. Furthermore, its American Etching Revival period was in fact a gap that needed filling.

One of the Gallery's objectives was to serve as a wide ranging and accessible resource for research by students and faculty members. The goal was a collection that would not only attract researchers in the University's Graduate Program in Museum Studies and its Department of Art and Music Histories but would serve students and faculty members across all academic fields.

Not long after that first contact Domenic visited us in our Brooklyn Heights home and, with the practiced eye of pro, looked through my flat files and solander boxes. It didn't take him long. He announced that the

collection would definitely fill a critical niche at Syracuse. We discussed the details of a gift and the ways in which Syracuse would handle the prints.

Some of the details included integrating my collection into the 25,000 prints in the SU collection. We agreed that it would be maintained and permanently identified as the *Rona and Martin Schneider Collection of 19th and 20th American Fine Prints*. In addition, a catalogue would be produced and distributed to academic and major public art and research libraries. Finally, in the Fall of 2018, Professor Iacono would organize an exhibition from the collection to be held in Manhattan at the University's Lubin House on 59th Street.

Martin and I are very pleased to have found just the right place to assure the continuity of the collection which took so many years and so much study and effort to gather together. The tradition that Domenic has established of active use of works of art for general studies is icing on the cake. I am especially grateful that the AHPCS/Newman connection has led to such a happy ending.

Top: Prof. Domenic Iacono, a graduate student, and Rona discussing the collection.

Right: Rona and Domenic in front of the Syracuse University Art Gallery.

Photographs Courtesy of Martin Schneider.





THE JOY OF REGIONAL MEETINGS

By Nancy Finlay

On Friday, April 6th, despite snowy inclement weather, an intrepid group of print collectors, dealers, and curators gathered at the Yale University Art Gallery in New Haven for a visit to the Print Study Room and a chance to view some of the treasures of the Yale print collection. Lisa Hodermarsky, Sutphin Family Senior Associate Curator and AHPCS member, and Rebecca Szantyr, Florence B. Selden Senior Fellow, provided in-depth commentary and interpretation of works by Benjamin West, Amos Doolittle, John Trumbull, Asher B. Durand and others. Following the session, while snow continued to fall, the group went on to enjoy a delicious lunch and further discussion at the Harvest Wine Bar, directly across the street from the Art Gallery. Such gatherings are the heart and soul of the AHPCS, bringing together members young and old, recent and long-time, with many different interests and points of view, and providing an opportunity for all to increase their appreciation of American historical prints and share their own knowledge and enthusiasm with others.

It has been my great pleasure to serve as Chair of Regional Activities for the past few years and to help to facilitate such gatherings at such disparate venues as the Cape Ann Museum, George Washington's Mount Vernon, the Indianapolis Museum of Art, the Lewisburg (West Virginia) Historical Society, and Winterthur. I am deeply grateful to all of you who helped me plan and organize these meetings and to all of you who often traveled considerable distances in order to attend them. My special thanks go to Jim Brust, who has coordinated a sequence of similar meetings in California.

It is vitally important for our organization to continue to provide ongoing opportunities for its members to get together to view and discuss prints throughout the year and it's my hope that we'll find a way to expand the program and involve even more members in the future. If you know of an upcoming exhibition or an important print collection in your area, or if you would be willing to help plan meetings in your city or region, please let me know. You can reach me at nfinlay@outlook.com. Watch for further developments in future issues of this *News Letter*.

The regional meeting on March 16th was hosted by Julie Melby, Graphic Arts Curator in the Princeton University Library, and also included a sampling of the riches in the Sinclair Hamilton and Leonard Milberg Collections and other treasures.

Above: the AHPCS group at the Firestone Library at Princeton in front of a group of Audubon prints and drawings and one of the original copper plates.

PROGRESS ON NEW AHPCS WEBSITE

Late last year, a team of Board members worked with Confluent Forms (CF) on a new website design and development proposal for the AHPCS website. It was determined that some of the institution's goals --- 1). Grow interest in the field of American historical prints 2). Increase the engagement of AHPCS's existing members with one another and 3). Grow membership in AHPCS --- would be covered in the new re-design. The site is not fully functional yet, but advancement has been made to build a beta-version of the website. We are pleased with the progress so far, and thank you for your continued support and patience!

THE LOST COMPANION

Searching for a Missing Lithograph Amongst Carte de Visite Photos

By James S. Brust

The Past and the Future (Figure 1) is a large folio Currier & Ives lithograph showing two allegorical figures, a mature woman, head bent, with her arm draped around a girl who looks out with a wistful gaze. It is in an oval configuration, with verse by two different poets below the title.¹ The name W. Sabye (perhaps the lithographer) appears just below the right side of the oval image, and beneath the left "From a drawing by Miss Margaret Gilles." This print is rare, but well documented in the C&I literature. It appears as #1112 in Harry T. Peters' 1929 and 1931 listings of Currier & Ives prints,² and #3874 in Conningham's 1930 edition.³

The plot thickens in Conningham's expanded 1949 and 1970 editions,⁴ where *The Past and The Future*, now #4720, is said to be "a companion to *Light and Shadow*," which is itself listed as #3529. It is described as an oval portrait of two girls, "after a painting by Gilles," though listed as a medium folio, not a large like *The Past and the Future*. Neither Peters nor the 1930 Conningham had mentioned this companion print.

The next major compilation of Currier & Ives prints is by Gale Research.⁵ It lists *The Past and Future* (omitting the word "the" before "future") as #5118. The description is very detailed, quoting both verses of poetry in full, with all information including the name of artist "Margaret Gilles," and mention of it being a companion to *Light and Shadow*. Their entry for *Light and Shadow* (#3798), however, is very scanty, saying only that it is a medium folio C&I, without description, mention of *The Past and the Future*, or location where they had viewed an impression. It appears they included this listing simply because it was in Conningham, and their researchers never saw the print.

I have not been able to locate *Light and Shadow*. No internet source led me to it, and two of the most widely knowledgeable Currier & Ives experts, John Zak and Old Print Shop proprietor Robert Newman, both told me they do not have the print and are not sure they have ever seen it.

So what clues do we have that might lead us to the companion print? The first might be the origin of *The Past and the Future* itself. The artist is actually Margaret Gillies (1803-1887), not Gilles. Multiple internet sources reveal she was British, painted *The Past and the Future* in 1855, and that it was subsequently made into an engraving.⁶ It was probably in that form that it crossed the Atlantic, and Currier & Ives copied it. I have not been able to find that original engraving, but I believe I have a number of vintage photos of it. Works of art were copied onto 4 by 2 ½ inch carte de visite (CDV) photographs beginning in the 1860s.⁷ Figure 2 is a CDV of *The Past and the Present*. The title of the print is readable on the photograph, but there is no printed or written information of any kind on the mount, as is typical of pirated CDVs such as this one. It looks strikingly similar to the C&I lithograph, but there are minor differences that reveal it is not the same print (look, for example, at the folds on the end of the shawl-like garment over the head of the older woman, where it rests on her left arm). Though *The Past and the Future* appears to be a rare print, either as a C&I lithograph or British engraving, it is not uncommonly encountered in CDV form. I have four examples, and have seen a number of others that I did not acquire.



Figure 1



Figure 2



Figure 3

So if there were cartes de visite of *The Past and the Future*, might there also be CDVs of its companion print? Figure 3 shows two CDVs copied from an oval print of two women that bears striking similarities to *The Past and the Future*. The poses, facial features, clothing and younger woman's hairdo are very similar, as is the setting in which they are seated. The tinted example on the left has a hand written title (difficult to read in our illustration) *Awakened Sorrows*. There is nothing else on the mount. The uncolored example on the right, however, has a lot of important information on the reverse, shown in Figure 4. There is a title, *Awakened Sorrows*, a verse of poetry,⁸ and a name, presumably of the artist, "Miss Margaret Gillies," spelled correctly.

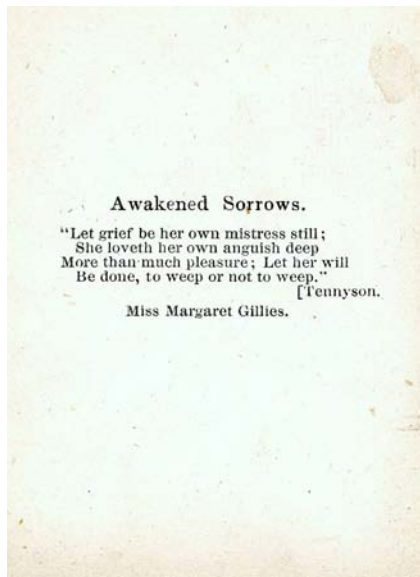


Figure 4

There probably is a companion to *The Past and the Future*. Given the amount of detail Conningham gave in his 1949 and 1970 listings of *Light and Shadow* --- "Portrait of two girls," "oval," "after painting by Gilles," he must have seen a print that convinced him. The reader can decide, of course, but it also seems that the appearance of *Awakened Sorrows*, coupled with the information on the CDV mount, make it a very likely candidate to be that companion. So we are left with a number of possibilities:

1. Are there actually three prints of these two women after Margaret Gillies: *The Past and the Future*, *Light and Shadow*, and *Awakened Sorrows*? That is possible.

2. Did Currier & Ives borrow the image *Awakened Sorrows* and change the title to *Light and Shadow*? That's certainly a possibility, and perhaps the most likely. The C&I firm was known to change titles or even issue the same print with two different titles.⁹

3. Least likely but still conceivable is that Conningham saw a print titled *Light and Shadow*, thought it looked like a companion to *The Past and the Future* so assumed it must have been by Gillies/Gilles. Figure 5 shows both sides of another copied CDV with handwritten title *Light & Shade* on the reverse.¹⁰ Not an oval, and risqué for Currier & Ives, but still an allegorical

picture of two women. *Light & Shade* is a title that could fit many images, so there could have been others like this that Conningham may have seen.



Figure 5

These pirated CDVs put us a step closer, but we will only know the full story when the actual prints surface. Perhaps the original engravings after Margaret Gillies, or the Currier & Ives companion listed by Conningham, are in an archive somewhere, or hanging on the wall of one of our readers. If so, I would be delighted to hear about it. In the meantime, the search for this missing companion print provides an interesting mystery, and this article is another example of the value of studying CDV copies of prints along with the prints themselves.

ABOUT THE ILLUSTRATIONS: Figure 1 is a large folio Currier & Ives lithograph (about 22 by 15 1/2 inches), courtesy of John Zak. Figures 2-5 are albumen silver carte de visite (CDV) photographs from my own collection. All are on 4 by 2 1/2 inch cards, and are the same size, regardless of the scale at which they are reproduced in these illustrations. (Article endnotes on next page).



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Endnotes:

1. The verse on the left is from the 1822 poem *The Loves of the Angels* by Irish poet Edward Moore (1779-1852). The verse on the right is said to be by "Shelley," presumably Percy Bysshe Shelley (1792-1822), but in fact it seems to be from the poem *A Sicilian Story* by Bryan Waller Proctor (aka Barry Cornwall) (1787-1874).
2. Harry T. Peters, *Currier & Ives, Printmakers to the American People* (Garden City, NY: Doubleday, Doran & Co., Vol. 1 and Vol. 2, 1929, 1931).
3. Frederic A. Conningham, *N. Currier and Currier & Ives Prints* (New York: Privately Published, 1930).
4. Frederic A. Conningham, *Currier & Ives Prints, An Illustrated Checklist* (New York: Crown Publishers, 1949, 1970).
5. Gale Research, *Currier & Ives: A Catalogue Raisonne* (Detroit: Gale Research Company, 1984).
6. See https://en.wikipedia.org/wiki/Margaret_Gillies
7. James S. Brust, "Nineteenth Century Historical and Popular Prints on Vintage Carte de Visite Photographs," *Imprint*, in press.
8. From the poem "To J.S." by Alfred Lord Tennyson (1809-1892).
9. For example, they published a comic Civil War print after Thomas Nast's drawing "The Commander In Chief" both with Nast's title, and with the alternate title "Light Artillery." See James Brust, "Currier & Ives *The Commander In Chief*: A (Cautionary) Research Tale," *American Historical Print Collectors Society Newsletter*, 31:4 (Spring 2007), 4-5.
10. In addition to the hand written title, the reverse carries the back mark of Charles Taber & Co. of New Bedford, Massachusetts, but that tells us nothing about who created the original print that was photographed to make the CDV. Taber specialized in reproductive artwork of various kinds, and issued many CDVs of prints that he copied, but had not produced or published himself. Sometimes he printed a title or even the name of the artist on the reverse, but that was not the case in this instance. While the inscription "Light & Shade" may have been written by Taber, it could just as easily have been added by the purchaser or a later owner of the CDV.

Upcoming Exhibition of Note

A HPCS member institution, the Philadelphia Museum of Art will open *Biting Wit and Brazen Folly: British Satirical Prints, 1780s–1830s* on May 4 through August 22, 2018. This exhibition reveals the widespread appeal of caricature in Georgian England and demonstrates the ways in which such images teased and provoked audiences. Featuring over sixty brightly-colored etchings from the Museum's large collection of British satirical prints, it presents images of the everyday with a riot of color and a roar of laughter. For those interested in early American political print caricature, the exhibit offers a fascinating history.

Right: Hand-colored etching, "Connoisseurs Examining a Collection of George Morland's" by James Gillray, Published by H. Humphrey. (London, 1807). Museum number: 1959-51-11

