



# AHPCS News Letter

*A quarterly publication of the  
American Historical Print Collectors Society*

## WE NEED YOUR HELP!

Enclosed you will find a member survey and self-addressed stamped envelope. Please take a few moments to respond and send it back to us!



## The 43rd Annual Meeting of the American Historical Print Collectors Society

**Sacramento and  
Yosemite National Park  
May 16-19, 2018**

## REGISTRATION FORM ENCLOSED

Grand Sheraton Hotel, Sacramento, California.  
The Sheraton is built on and retains portions of Sacramento's original market place. The market was designed by female architect Julia Morgan who also was the Chief Architect for Hearst Castle and Asilomar. The hotel and the downtown area are 15 minutes from the Sacramento Airport. We have a block of rooms reserved at \$163 per night. For reservations, call 800 325 3535 or on line: <https://www.starwoodmeeting.com/Book/AHPCSMay2018>

**Wednesday, May 16th, 2018:** Board of Directors meeting, 4 PM.

**Thursday, May 17th:** Morning welcome sessions will include two speakers, AHPCS member Kevin Lynch on illustrated music covers of California and the West, and Gary Kurutz, retired curator of the State Library collection, whose talk at the 1999 annual meeting on prints of the Gold Rush in Pasadena, CA. was praised by all. After lunch we will tour the State Library and museum collection, then visit the State Capitol. Dinner will be at the hotel, followed by the Print Mart.

**Friday, May 18th:** Highlight of the meeting, a full day bus trip to Yosemite National Park. We'll depart early in the morning, arriving in the Park in time to begin our sightseeing before noon. Special arrangements have been made for us to have lunch at the iconic Ahwahnee Hotel. After a little time in the village area near Yosemite Falls, we'll spend the afternoon on a guided tour of the matchless beauty of Yosemite Valley. May is the best time of year to visit Yosemite with nice weather and maximum flow in the waterfalls. There'll be a box dinner at some particularly beautiful spot before driving home in the evening. All students of 19th century American art have "seen" Yosemite in paintings, prints and photographs. If any of our members have never been there, this is a marvelous opportunity to see it in real life. It should be a memorable day.

**Saturday May 19th:** In the morning we'll visit the Crocker Art Museum, longest continuously operating art museum in the west. In the afternoon there will be free time to visit Sacramento's historic waterfront, which was the terminus for the Pony Express and has a renowned railroad museum and a stern wheel steamboat. We'll have dinner at the hotel that night followed by our annual fund raising auction.

After the meeting: For those wishing to come early or stay later, there are many wonderful places to visit within easy driving distance, including all the sites of the California Gold Rush. Toward the coast is the wine country of Napa and Sonoma counties, and of course the incomparable city of San Francisco.

*Thank you to our organizers Rich Holmer and Jim Brust*



## PLEASE JOIN US FOR THE ANNUAL MEETING PRE-TRIP TO MANZANAR



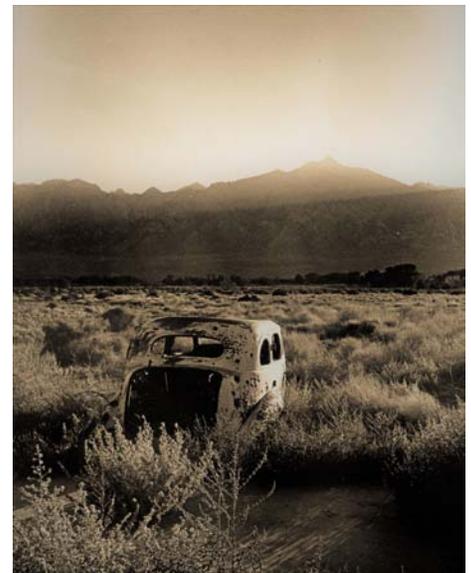
There often seems to be a collective desire in this country to ignore or forget the internment of over 110,000 Japanese Americans, most citizens, in isolated camps during World War II. It was an event of great poignancy that raised questions about the legal foundations of this nation that are now suddenly coming back into focus amidst new debates about the exclusion of feared ethnic groups. Yet the relocation is taught only in a spotty fashion, and opportunities to learn about it on a human level are rare.

The first camp to open was Manzanar, located in California's eastern Sierra mountains, a remote area of spectacular beauty but harsh climate and few comforts. There was literally nothing there when people began arriving in March 1942. Wooden barracks were built to house over 10,000 people, then removed at war's end leaving the spot desolate, unmarked, and all but forgotten. Not until the National Park Service took over the site in 2004, nearly sixty years after the camp had closed, was any kind of meaningful interpretive program established. But Manzanar is now a moving historical site.

Co-chair Jim Brust is offering a special opportunity for members attending the annual meeting in Sacramento and Yosemite to visit Manzanar. Those who wish to go would meet in Los Angeles (actually at Jim and Kris's home in San Pedro) on Tuesday morning, May 15, 2018. It's a 4 hour drive to Manzanar, where we'll visit all afternoon, including a special Ranger tour. We'll have lodging in the eastern Sierra that night, then arise on Wednesday morning and drive over Tioga Pass Road to the Yosemite high country (a part of the Park we won't get to see on our Friday bus tour), then on to Sacramento. It's a packed agenda, but well worth it.

**Those wishing to come along, please contact Jim Brust as soon as possible either by email ([jsbrust@aol.com](mailto:jsbrust@aol.com)) or phone (310-832-7943) so he can plan the logistics.**

*Left: Steps to nowhere. Top right: Gate Houses. Bottom right: Abandoned car; all taken in Manzanar in 1973, sepia photographs by Jim Brust.*



American Historical Print Collectors Society  
94 Marine Street  
Farmingdale, NY 11735-5605  
[www.ahpcs.org](http://www.ahpcs.org)

Volume 42 Number 3 – Winter 2018

Lauren Hewes, President  
Nancy Finlay, 1st Vice President  
Allen W. Bernard, 2nd Vice President  
Peter Heller, Secretary  
Robert Newman, Treasurer and Past President  
Nancy Finlay, Regional Activities Chair  
John Zak, Membership Chair  
Erika Piola, Publication Committee Chair  
Roger Genser, Nominating Committee Chair  
Sally Pierce, *Imprint* Editor  
Jackie Penny, *News Letter* Editor

**DIRECTORS:**

Robert Bolton  
Donald Bruckner  
Roger Genser  
Jourdan Houston  
Mike McKenzie  
Eric Terwilliger  
Charles Walker  
Sarah Weatherwax

**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](mailto:jpenny@mwa.org)

## IN MEMORIAM - GEORGE FOX

*Member George King Fox, born December 4, 1937, passed away on October 29, 2017. Below are two remembrances:*

"George was a generous spirit and a true gentleman, giving me [Laura Wasowicz] a place to stay during my trips to San Francisco [to do research], and regaling me with stories of his father and grandfather who were McLoughlin executives. It turns out that George was a truly bi-coastal character; having grown up in Springfield, Massachusetts, he discovered skiing as a young man, and eventually left the Green Mountains for the lofty peaks of Aspen and Lake Tahoe in the 1950s, where he worked summers as a lumber jack and honed his skills as a ski racer in the winters.

George also worked in the book world; he was head of the Book Department at Butterfield & Butterfield Auctioneers before joining Pacific Book Auctions (PBA) Galleries, where he was Vice President of Acquisitions and Auctioneer. Besides being a loyal member of the AHPCS, George was active in the Book Club of California, the Roxburghe Club of San Francisco, the Ephemera Society of America, and the American Antiquarian Society. I will remember with great fondness driving George to a paper fair held at Golden Gate Park. He miraculously found a parking spot that my econobox rental car squeezed into. On the way back he joyfully showed me the trade cards he had discovered at the show, which I peeked at while stopped at red lights! A legendary ephemera bin "picker," George exemplified a life truly well lived; he was equally at home fly fishing alone in the mountains or schmoozing with collectors over cocktails. And he was a truly fine yodeler. I miss him terribly."

*~Laura Wasowicz, curator of children's literature,  
American Antiquarian Society (excerpted from the full piece  
in the Book Club of California)*

"Very sad. I last saw him at the AAS meeting a few months ago, where he & his wife hosted a party at their house. It's beautiful multistory condo on a hill with a 180 degree view of San Francisco bay and Coit Tower. It was a struggle for him but he looked dapper in his wheel chair and his bow tie. As wonderful as the party was, I think for those of us who knew him, at least for me, I feared it might be a goodbye. A good man and a sad loss. George like all of us, loved the material and the hunt; he was passionate about collecting trade cards and other material. Aside from a few sales I attended at PBA, where he was the auctioneer, my first real memory of him was at an AHPCS meeting probably a decade ago in Salem and Hartford. It was timed to coincide with Brimfield. George was really excited because he found a cabinet photo of his grandparents house with them on the porch. I guess his family was from the area. How neat is that! Rest in peace, George."

*~Roger Genser, The Prints & The Pauper*



## AHPCS Regional Meeting in New York

After rescheduling due to uncooperative winter weather, a regional meeting was finally held on January 22nd at the Grolier Club in New York. AHPCS president Lauren B. Hewes led a private tour of the exhibition “Radiant with Color & Art: McLoughlin Brothers and the Business of Picture Books, 1858-1920” which includes over 200 prints, watercolors, and children’s picture books from the collection of the American Antiquarian Society. She cocurated the show with Laura Wasowicz, the Society’s curator of children’s literature. Participants, including Roberta Waddell, Morgan Beckwith, and Rebecca Szantyr, learned about the McLoughlin firm and their use and adaptation of printing technologies during the last quarter of the nineteenth century. Chromolithography, relief processes and gillotage printing were all discussed. “It was great to share the show with the group,” said Hewes afterwards. “I always learn a lot from talking with AHPCS members and this tour was no exception.” The exhibition is free and open to the public. It closes February 4th.

## Regional Meeting in Cape Ann

On November 3, 2017 AHPCS members toured *Drawn from Nature & on Stone: The Lithographs of Fitz Henry Lane*, at the Cape Ann Museum with Georgia Barnhill, guest curator of the exhibition and former president of AHPCS. After the tour there was lunch at a local restaurant followed by an optional historical walking tour of Gloucester. For those still interesting in viewing the exhibition, it will close on March 4, 2018. On Saturday, October 28, 2017 there was a symposium offered in conjunction with the exhibition, “Laid Down on paper: Printmaking in America, 1800-1865” attended by some AHPCS members. An exhibition catalog is available for purchase at: [www.capeannmuseum.org/shop/product/drawn-from-nature-on-stone](http://www.capeannmuseum.org/shop/product/drawn-from-nature-on-stone).



## SHADWELL CONSERVATION COMMITTEE NEWS

The committee has approved a grant to the Ashland Museum in Ashland, Virginia for \$2,500; it is a matching grant towards the restoration of their most treasured print, the lithograph *First Regt. Va Volunteers. Col. T. P. August- Camp Robinson Hanover Co. May 22 1858* which depicts a pre-Civil War event in their small town. The print is badly damaged and in poor/highly fragile condition; therefore it cannot be handled or exhibited. The museum claims it was declared one of Virginia’s most-endangered artifacts.

*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 deadline for applications is March 31, 2018.** For more information and applications, as well as for information on joining AHPCS, please refer to the AHPCS website:

[www.ahpcs.org](http://www.ahpcs.org) or contact Roger Genser, Chairperson, Shadwell Print Conservation Subcommittee, PO Box 5133, Santa Monica, CA 90409 [genserprints@verizon.net](mailto:genserprints@verizon.net).



## AN INVITATION TO VISIT TWO GREAT ACADEMIC PRINT COLLECTIONS

This spring, AHPCS members will have a rare opportunity to visit print collections at Princeton and Yale during regional meetings hosted by fellow members at those institutions.

The Graphic Arts Collection in Princeton's Firestone Library began in 1940, when Elmer Adler brought his collection of 8,000 books and 4,000 prints to Princeton for an experiment in the study and teaching of graphic arts. Today the collection holds close to 60,000 prints, drawings, photographs, paintings, sculpture, and printed ephemera along with an international book collection specializing in fine press, artists' books, and illustrated editions. Of special interest to AHPCS members are the Leonard L. Milberg Collection of Nineteenth-century American Views and the Sinclair Hamilton Collection of Illustrated Books, which includes over 2600 books and broadsides illustrated with woodcuts and wood engravings dating from 1670 to 1870. On March 16th, Julie Melby, Graphic Arts Librarian in the Princeton University Library, will lead a behind-the-scenes tour showcasing historical prints and drawings drawn from the Graphic Arts Collection and other treasures of the Princeton Library. After lunch there will be an opportunity for members to visit the Princeton Art Museum.

The collection of the Department of Prints and Drawings in the Yale University Art Gallery consists of approximately 28,000 prints and over 10,000 drawings and watercolors dating from the 15th century to the present, including many significant 18th- and 19th-century American etchings, engravings, lithographs, and wood engravings. Highlights include rare works by Amos Doolittle, John William Hill, and Benjamin West, and preparatory drawings alongside the finished prints of Winslow Homer, Asher B. Durand, and Karl Bodmer. On April 6th, Lisa Hodermarsky, The Sutphin Family Senior Associate Curator, and Rebecca Szantyr, Florence B. Selden Senior Fellow, will take members behind-the-scenes to view a selection of these works. Following lunch in a local restaurant, attendees will be free to tour the museum galleries on their own.

Each tour begins at 10:00. There will be no charge for the programs, but attendees should bring cash to pay for lunch. Please contact Nancy Finlay at [nfinlay@outlook.com](mailto:nfinlay@outlook.com) for more information or to register for either (or both) of these meetings.

*Top, from the left: John William Hill (1812-1879), Boston, 1853. Watercolor on paper. Graphic Arts Collection, Princeton. Gift of Leonard L. Milberg. Center: Jean-François Millet (French, 1814 – 1875) The Rescue of the Daughters of Daniel Boone and Richard Callaway, 1851. Charcoal and brown chalk, 44.1 x 57.7 cm (17 3/8 x 22 11/16 in.). Yale University Art Gallery, Everett V. Meeks, B.A. 1901, Fund, 1959.9.11a. Right: Karl Bodmer (Swiss, active France and the United States, 1809 – 1893). After Jean-François Millet (French, 1814 – 1875). The Rescue of the Daughters of Daniel Boone and Richard Callaway, 1852. Colored lithograph, 35.6 x 53 cm (14 x 20 7/8 in.). Yale University Art Gallery, Everett V. Meeks, B.A. 1901, Fund, 2005.2.2*

### *McCue leads North Carolina event about Prints and Poetry*

On Sunday afternoon, January 21, member Mike McCue led a teaching conversation at Lanier Library, a private membership library in Tryon, North Carolina. His topic was the broad theme of prints illustrating poetry, featuring a display of American and British *Evangeline* volumes from his collection on display during the month. Staff at The Lanier brought out illustrated poetry editions from their permanent collection as well. The conversation included how "gift editions" came about, how publishers commissioned leading artists to illustrate, how collectors build their collections, and introduced briefly the language of prints including intaglio, lithography, and half-tone. Participants included Lanier members from the worlds of publishing, design, and literary scholarship. Bob and Judy Bolton, AHPCS members from nearby South Carolina, added valuable observations, and helped achieve a light-hearted spirit when it was revealed Bolton recently outbid McCue at a recent Asheville auction, for a handsome 17th century edition of an illustrated volume of verse.

## A. O. Moore's Portraits of the Maidu Indians of California, 1861.

By David G. Wright

As a follow-up to Ron Tyler's fascinating article in the latest *Imprint* (vol. 42, no. 2) on Louis Choris's sketches from 1816 of the Native Americans near San Francisco, I thought our newsletter group might be interested in seeing several fairly obscure depictions of Native Americans from the same region, completed a generation later from sketches done by the American artist, Augustus Olcott Moore (1822-1865). Thomas Cox (ca. 1831-1873)<sup>1</sup> created the wood engravings which accompanied a brief article written by Moore and published in the January 1861 issue of *The American Agriculturalist*.<sup>2</sup>

During the period 1856 to 1860, the United States Army forced the Native American Maidu—then pejoratively called “Digger”—Indians, living in areas east of the San Francisco region, to relocate to the Round Valley Reservation in Mendocino County.<sup>3</sup> The army had rounded up one group of five hundred in early-to-mid 1859, and camped them outside San Francisco on their way up to the reservation. Moore, in the city at that time, visited the encampment to document aspects of their culture. Although many in the tribe had arrived in their customary, almost naked, state, concerned citizens of the city donated second-hand clothing. Moore admitted that his emotional sympathies lay more with the Natives than with those corralling them. Despite feeling displaced and demoralized, members of the tribe continued to embrace many aspects of their cultural heritage. Similar to Choris, Moore focused attention on individual facial characteristics, as well as details of their personal decoration, clothing, and implements they used. An amateur scientist and botanist, Moore also believed in the Pre-Raphaelite doctrines promulgated by the English author and artist John Ruskin, and he prided himself in recording what he saw with as much detail as possible.

Fig. 1



Fig. 2



Concerning the *Portrait of “Shavehead” and his “Lady,”* (fig. 1), Moore learned that the man was “the biggest rascal of them all,” that “the [army] men had an awful time getting him,” and that he “fought like a *grizzly*, even after the boys had broken his arm with a rifle ball.” By Moore’s assessment, “he seemed about 25 or 30 years old, rather slender, but with a strongly marked, resolute face. Unlike the other Indians, he remained sulky, and scarcely looked at me once. He was seated on the ground, holding out toward the fire, with his broken arm hanging and confined in splints.” The splints are not visible in the wood engraving, perhaps eliminated by Cox. Shavehead’s wife, “quite good-looking, smiled and sat down, seeming well pleased to be ‘taken,’ but her husband cast many a sidelong scowl at her.”

In the article, Moore explained how he managed to document the *“Digger” Indian Woman and Child,* (fig. 2). Moore wrote, “It is the old way to a mother’s heart to notice her child, and a gleam of sunshine broke over her dark features as I placed my camp stool before [her] and by signs told her I wished to sketch her papoose. She untied the outer covering of the cradle so as to give me a better view of the contents.” About the cradle itself, he noted that the “basket-like case [is] made of the inside bark of trees and willow twigs. When the edges are drawn together over the child, and tied with leather strings, an opening is left just above the child’s face, which can be covered by the round lid.... This lid serves to keep off insects, etc., when the child is asleep or is swinging suspended from the limb of a tree. The inside case is of softer material, apparently of dried grass, and

within this whatever cotton or woolen clothes the mother can obtain.”

Moore started his career as a farmer in Ohio during the early 1840s, moved to New York in 1854, and for a short time became a salesman of crop grains. Within a year, he shifted careers to better challenge his intellectual, scientific, and artistic inclinations, and purchased the largest book publishing company focused on agricultural and landscape texts then in existence in the United States. Within short order, Moore worked with authors to add more than one hundred new titles to the firm’s inventory, including a revised, sixth-edition of Andrew Jackson Downing’s *Treatise on the Theory and Practice of Landscape Gardening Adapted to North America*, which contained illustrations generated by Moore. A severe attack of consumption (tuberculosis) in early 1859 derailed his publishing ambitions and caused him to focus exclusively on his artistic avocations, which for six years—until his untimely death in 1865—he followed with some notoriety.

The story of A. O. Moore’s artistic wife, Harriet Cornelia (nee Green) Moore (1827-1910), is perhaps even more interesting than that of her husband, and yet equally forgotten. She used her nickname, Nina, for most of her own creative endeavors, signing them “Mrs. Nina Moore.” Not sufficiently recognized during her life, and certainly not today, she was one of the earliest and most talented of the Pre-Raphaelite women artists exhibiting in New York from the late 1850s through the 1870s. I have written a lengthy article on the fascinating careers of these two artists, whose lives intersected with some of the most celebrated religious, political, entrepreneurial, and social thinkers of their times. If you are interested in an eye-opening adventure, send me an email ([dgwright1@verizon.net](mailto:dgwright1@verizon.net)) and I will forward you a pre-publication PDF copy.

*Notes: 1. Thomas Cox worked as a wood engraver out of 105 Nassau Street, New York City, from 1852 into the early 1870s, providing engravings for numerous publications, including Harper’s Weekly and Monthly. He went to San Francisco sometime after 1870 and died there in August 1873. He had been associated for much of his career with the engraver James H. Richardson (1823-1903), who worked out of the same New York office. They signed many engravings “Richardson & Cox.” 2. Vol. XX, no. 1, pp. 24-25. All quotations that follow are from this article. 3. The devastation experienced by this tribe is recounted in a Sacramento State College thesis by Gary E. Garrett, “The Destruction of the Indians in Mendocino County 1856-1860,” 1962, on-line: <http://csus-dspace.calstate.edu/bitstream/handle/10211.9/2247/1969GarrettGary.pdf;sequence=1>. Image Citations—Fig. 1: Portrait of “Shavehead” and his “Lady.” Drawn from life by A. O. Moore. Wood engraving by Thomas Cox for *The American Agriculturalist*, January 1861. Fig. 2: “Digger” Indian Woman and Child. Wood engraving by Thomas Cox, based on a sketch by A. O. Moore for *The American Agriculturalist*, January 1861.*

## IN MEMORIAM - MARSHALL BERKOFF

By John Zak

AHPCS sadly announces the death on October 18, 2017 of our 12th president, Marshall R. Berkoff, who leaves his wife, Bebe and three sons, Mark, Jonathan and Adam, their wives and nine grandchildren.

Marshall, a graduate of the University of Wisconsin and Harvard University Law School, was a partner and attorney with the Milwaukee firm of Michael Best & Friedrich which specialized in labor law and litigation. His civic contributions included the chairmanship of the boards of directors of the Charles Allis Art Museum and the Villa Terrace Decorative Arts Museum (both in Milwaukee) and membership on the Milwaukee War Memorial Corporation (which operates that city’s art museums, including the two above). Marshall enjoyed fishing and travelling along with having a deep interest in Currier & Ives lithographs. Along with acquiring a magnificent collection, he possessed skills in restoration and was pleased to be able to improve condition of an item with the touch of a brush. Marshall was proud of his collection and would loan prints to museums and institutions excitedly. He was also ready to lecture on prints and the importance of these images to the history of our country.

When Marshall became our president in 1987, he indicated that being President of AHPCS was an honor he never expected. Being very close friends with Ladd MacMillan and other Currier & Ives collectors, Marshall suggested that we revisit the Best 50 Currier & Ives prints to see how tastes changed since the 1930s when it was first published. After convincing the Board of Directors, Marshall coordinated the project’s various phases over three years ending with an exhibition at our 1990 Annual Meeting at the Milwaukee Art Museum, and months later the publication of his edited book, *Currier & Ives, the New Best 50*. We will always be thankful for having such a man in our society. The AHPCS extends deep sympathy to his widow and their sons, daughters-in-law and grandchildren.

## IN PRINT THIS SPRING!

*Fanny Palmer: The Life and Works of a Currier & Ives Artist* (978-0-8156-1095-3) BY CHARLOTTE STREIFER RUBINSTEIN, EDITED BY DIANN BENTI. More information at: [syracuseuniversitypress.syr.edu/spring-2018/fanny-palmer.html](http://syracuseuniversitypress.syr.edu/spring-2018/fanny-palmer.html). Receive a 30% discount with code 05PALMER18. Offer expires 8-1-18.

## REMEMBERING JACK CLARKE

*Member Jack W. Clarke died peacefully on Friday, October 20, 2017. Below is a remembrance of him.*

I first met Jack Clarke around 1997 through a recommendation from the late Bob Wieland, a print seller I had found through the 3rd edition 1994 Currier Price guide. I had purchased some Currier & Ives prints from Bob and wanted to know if indeed there was a remedy for some of the condition issues we know all too well. Eventually Bob gave me the name and number of someone who could clean and repair the lithographs, and one evening I called Jack at his home in Pigeon Lake, Wisconsin.

That was the beginning of an adventure that would last 20 years. Through correspondence and conversation we discovered similar interests in old clocks, coin collecting and of course Currier & Ives prints. As a novice collector, I was thoroughly impressed with his knowledge and talent. One day after a few years and a dozen or so print restorations, I received a note from Jack that he was retiring from print work due to a nagging eye condition. He announced that he was willing to teach and demonstrate to anyone interested the processes involved in print cleaning and restoration. Being only a few hours drive away from my residence in Illinois, I agreed to visit him at his home in Pigeon Lake and become an 'apprentice' of his skill and technique.

I booked a room in Manitowoc, and set off for the class. Of the three persons that were tentatively signed up, I was the only one who arrived that morning. It turned out to be a two-day, easy-going demonstration of the basic techniques. A lot of the chemical names were unknown to me. I was indeed the bare-faced, wide-eyed novice through most of the demonstration. I had brought a print to work on, a N. Currier 'The Annunciation' which had damp stains, foxing and a few margin tears. Jack started with 'The Snowstorm' and to my amazement placed the whole print in a water bath and began spraying various cleaners and rinses until the paper was almost as clean as being fresh off the press. I took notes throughout and tried to arrange the process in my mind.

Over the next few months I worked on sacrificial prints: sentimentals, total wrecks and finally more desirable images. I went back up to Pigeon Lake with about three dozen prints I had "restored" to show the master. Again to my surprise, he was pleased and encouraged me to continue. As time passed I continued asking advice on paints, color combinations, drying issues, and tear repair. He would patiently reply with pages of information from memory and experience. I realized what I thought I had learned before was just the barest intimation of restorative treatment. Jack taught himself the use of an airbrush, saying "I'm always trying to get better at it, to improve." He did not consider himself an expert nor an artist. He said he had similarly learned print cleaning first hand from a minister in Michigan many years ago.

Jack loved Currier & Ives prints. He had a serious collection of his own and often went to the Brimfield open flea market, traveled to Boston for the Skinner print auctions, and chased down prints off the newly formed eBay. He once said he had heard of a copy of the '5 trees' American Homestead Autumn, and was determined to get it. It was somewhere in Michigan, and he had set up a rendezvous with the seller, only to be disappointed by the seller not making the appointment. It was at his home I first saw such titles as *American Farm Scenes No 4*, *American Winter Scenes-Morning*, and *Early Winter*. He was most proud of his first Durrie, *A New England Winter Scene*, which he had won at a Skinner auction. Once home, he discovered it was a full sheet, with the margins wrapped around the frame insert. In appraising a print, he would want to "feel the paper" before determining if a print was genuine or not.

Jack had plenty of anecdotes to share: once when working on a very large folio he thought he would try rinsing it out in the lake which was a few steps from the back porch. After a moment or two the print began floating away and he had to go in after it to retrieve it!

His passing is a great loss to our Society. Unassuming, talented, humorous and plainspoken, Jack Clarke was the quintessential collector; being at once a preservationist, trader, and always eager to share his enthusiasm for the magic we see in the lithographs of Currier & Ives. I will miss him as mentor, source of encyclopedic knowledge and, most of all, as a good man and true, willing to share all things Currier & Ives. I believe a mark of the true master is to pass on what he knows about his craft. If I have contributed to the preservation of Currier & Ives prints, it is because I had the lucky chance to meet and receive the guidance of Jack Clarke. May he rest in Peace.

Currently Jack's son, Phil Clarke, is listing some of his print collection on eBay under the alias troutfisher! of Gladstone, Michigan.

*~Tim Bradbury, Chicago, IL*