The Oldest Wicket Game, Newly Found
By John Thorn

John Thorn is the Official Historian for Major League Baseball. His book *Baseball in the Garden of Eden* was published by Simon & Schuster in 2012. This post originally appeared in ourgame.mlblogs.com and is reprinted with his permission in honor of auction, antique fair and ‘ball season!

Fishing the auction listings and sometimes bidding on the minnows within my means, I occasionally land a whale. This is precisely what happened in January 2013. Although I have moved around a bit in my years in New York’s Hudson River Valley—Saugerties, Kingston, Catskill—one constant pleasure has been attending Jay Werbalowsky’s auctions of ephemera, books, art, and musty, dusty householdiana. Before the auction date, Jay posted an advance word at his website:

“...This will be part III of the Pennsylvania estate hoard, collection & inventory of Ephemera & more. Huge quantity of quality ephemera from 17th century to 20th century. Allow yourself plenty of preview time! Partial listing includes tons of manuscripts & documents, autographs, maps, atlases, advertising, photographs, Valentine collection, rare books...

(continued on pages 7-9)
Among the benefits of AHPCS membership are our Regional Meetings where you can interact directly with great historical prints, curators and collectors. In the coming months will have several opportunities for you. We will be gathering in Washington DC at the Print Room of the Library of Congress June 14; at the Hill-Stead Museum in Farmington, CT October 4; and in Asheville, NC at the home library of collector Michael McCue on November 13. We are working on a date for New York City to view “From Paul Revere to Edward Hopper: Treasures from the Leonard L. Milberg Collection of American Prints, Drawings, and Watercolors” at the New-York Historical Society. Keep an eye on your email inbox for updates about registration for these and other events. If you see an opportunity for a Regional Meeting in your area, please let me know.

One of the ways you can support our organization is by sharing this Newsletter with someone else and suggesting that they consider joining the AHPCS. I also encourage you to share the resources on our website, like the Dictionary of Printmaking Terms, and our Recommended Reference Works. These resources reflect great depth of expertise and love of American graphic arts. We can be proud that we offer them freely.

Clayton Lewis, Acting President,  
American Historical Print Collectors Society

My Favorite Print  
*By Bob Peterson*

**Estang (Aveyron), by John Taylor Arms (pictured right)**

It’s true: Big things come in small packages.

A long-time friend knew I collect prints and gave a print as a birthday present. My gift, *Estang (Aveyron)*, was created in 1947, and is one of John Taylor Arms’ *French Church Series*, number 25. With dimensions of only 3” h x 2-1/2” w, it’s definitely the smallest image in my collection of American prints. Estang, is the name of a small city in SW France and the title of my print. Arms incorrectly included (Aveyron), in parenthesis, in the title; Estang is not in the Aveyron region.

Arms is one of America’s great etchers, if not the greatest, with 441 works; at 28 years of age, Arms published his first etching in 1915. When I first viewed my miniature print, I thought it’s not possible for it to be an original etching. Only after taking the print out of the frame and viewing it through an eight-power magnifying glass, was I convinced enough to say, “It’s real.” His exceptional and balanced compositions hint at his early training in architecture. Each time I view an Arms print, I become more impressed with his technical mastery of etching and printmaking. My petite birthday gift affirms his artistic skill set.
Over the years as a printmaker, I’ve created what I thought were small prints, but they are large when displayed next to Arms’ little jewel. In the lower right margin, he signed his full name and year in pencil. Even with my sharpened pocket-sized drawing pencil, I don’t have the artistic ability to write as miniscule as he did in signing this etching.

I own two professionally framed prints by Arms. The larger is: *Sacro Monte di Varese*, 1927. This is a bigger print at 7-3/4” h x 8” w. Anyone thinking that Arms’ detail in this composition cannot be as intricate as what’s in my tiny work of art, has a mistaken assumption. Again, Arms’ command of etching is just as perfect in this large French country scene.

Only when viewing a high-resolution scanned image that’s printed three times the original size, am I able to fully appreciate Arms’ artistic talent with his creation of my birthday gift. After viewing many thousands of prints over the past many years, I believe there are few artists in the print world the equal of Rembrandt’s talent; given this, my *Estang* print by Arms can be exhibited alongside any Rembrandt print, at any place, at any time, and bring your best magnifying glass. I’m rarely at a loss for words; whenever I view this diminutive print by Arms, I should also consult my Roget’s Thesaurus to see what’s listed under the word *incredible*. My small print gives a big impression and yes: Big things come in small packages.

**Biography, John Taylor Arms**


He studied law at Princeton and then transferred to MIT for architecture, he earned a Master’s Degree in 1912. His wife gave him an etching kit in 1913; in 1915 he published his first print. After a Naval tour as an officer during WWI, Arms began a full-time career in etching and printmaking. He traveled to France, Spain, and Italy multiple times in search of subjects. During his productive career he created 441 etchings. Arms lived in Fairfield, Connecticut, over the years he was a member of 18 professional art organizations, and was president of a couple. He illustrated one of his wife’s books; Dorothy Noyes Arms was a published author.

**Handbook of Print Making and Print Makers.**

John Taylor Arms


This book caught my attention because of Arms’ historical comments on printmaking and his short biography of artists at the end of each chapter. A clear insight of each printmaking era and the art of its leading artists are among the book’s integrated features. His historical review after each of the eight chapters make his book unique. Arms’ manner in presenting historical material is exceptional. To the reader, he presents straight forward explanations of the processes of printmaking and its history. His forthright manner with words, cover the three ‘C’ of writing: concise, compelling, and captivating. Artists and print collectors of all levels will easily grasp his direct presentations of art techniques, materials, history, and artists.

A directory of just less than a thousand printmakers comprises the second section. This list of 960 artists are some of the artisans who’ve created prints that AHPCS members collect. Artist’s information listed: artist full name, principal medium or media, the century which most of his known work falls, country of birth, and any other country with which each is associated. This directory will assist all who seek further research on the exceptional printmakers of years gone by. Most readers and collectors of art will bypass this ninety-year-old art book. But, after reading a chapter or two, you’ll quickly discover that it’s as relevant today as it was in 1934 when John Taylor Arms wrote it.
Join our team!

The AHPCS is seeking an organized and energetic person to help coordinate our membership-related tasks. This includes sending welcome packets to new members, reminder messages about renewals, and developing outreach programs to attract new members.

This position would work closely with the AHPCS governing board.

Responsibilities include:
• Coordinating and consulting with AHPCS contractors and board members to develop and execute actions and tasks to rebuild membership and expand visibility of AHPCS programs.
• Consultation with AHPCS President and Board on long-term AHPCS mission and activities.
• Consultation with AHPCS President and Board on developing AHPCS business plan
• Consultation with AHPCS President to survey board members on AHPCS mission/vision.
• Consider the possible inclusion on AHPCS Board as Membership Committee chair, subject to the processes of the AHPCS bylaws, which would include participating in the AHPCS semi-annual Board meetings in Fall and Spring, either in person, phone, or remote connection such as Zoom.
• Delivering brief monthly reports, either in writing or verbally to the Website Committee Chair and on request to the Membership Committee.
• Submitting brief semi-annual reports in writing to the AHPCS Board.

Funds are available for a modest level of compensation. Estimated time commitment: 8-15 hours per month. Those interested can send a message to board.ahpcs@gmail.com. Please include a statement about why you would be well-suited for this role.

2024 AHPCS Board Nominees

ELECTION OF OFFICERS AND BOARD MEMBERS
Elected Officers – nominated for election for one year (3 year maximum):
President – Clayton Lewis 1st one-year term (3 year maximum):
First Vice President – Jim Brust 1st one-year term (3 year maximum):
Second Vice President – David Wright – 1st one year term (3 year maximum):

Elected - for INDEFINITE TERMS
Elected - Treasurer – Robert Newman
Elected - Secretary – Nancy Finlay
Roger Genser 2nd 3 year term expires 2027
Tom Bruhn 2nd 3 year term expires 2027

NEW Nominees TWO TERM MAXIMUM
Ron Tyler 1st 3 year term expires 2027
Anne Verplanck 1st 3 year term expires 2027

Currier & Ives books available

Steve Lindberg, a former member, is looking for a home for his Currier & Ives books (listed below). He lives one hour from Reno and Truckee and has family in the Bay Area (which he drives to often); he could meet someone to pass them on (he is also happy to share photos of them). Or, if shipping is provided by the recipient, could mail them. Steve’s email is lindbergsteve6@gmail.com.


View nominees and bios on the website: ahpcs.org/2024-ahpcs-board-nominees

Regional Meeting at the Hill-Stead Museum on October 4

The Hill-Stead Museum in Farmington, Connecticut, is known for the collection of French Impressionist paintings formed by Alfred Atmore Pope (1842-1913) and for the museum building itself, designed as a retirement home for her parents by Pope’s daughter, Theodate Pope Riddle (1867-1946), one of America’s first woman architects. AHPCS members are invited to a special tour of the house and its collections at 10:00 on Friday, October 4th, led by Melanie Bourbeau, Senior Curator, with commentary on the American prints provided by AHPCS secretary Nancy Finlay. Following the tour, members will go behind the scenes to view additional American prints in museum storage and to learn how Riddle’s interest in the Colonial Revival was reflected in her own collection of such prints. The meeting will be followed by an optional lunch at a local restaurant. For information contact Nancy Finlay at nfinlay@outlook.com.


Upcoming Regional Meeting: Asheville, NC

Join long-time AHPCS member Mike McCue for a unique event in his home in Asheville, North Carolina, on Wednesday, November 13, 2024. After gathering at 11:30am in Mike’s 1924 Biltmore Forest house to celebrate its centennial. Members will roam “open stacks” shelved in the Poetry Den and adjacent rooms. His catalogued collection of 1500 volumes (pictured right) includes thousands of American historical prints published in books of verse dating back as far as 1793.

Each participant will accept the task to select a “Personal Favorite” volume for the Salon. Meanwhile lunch will be prepared, to be served sit-down in the dining room. Following luncheon, participants will gather in the living room bringing their chosen favorites. Each person will read aloud a poem illustrated with an American historical print, and share their images passing books around the room for conversation and informed commentary. November participants will get the chance to find unusual material published all the way into our 21st century, and to discover print “favorites” they’ve never seen anywhere else before.

Attendance is limited to ten at table. Reservation requests can be made via e-mail to organizer Nancy Finlay nfinlay@outlook.com. A $30 donation to AHPCS by check is requested at time of confirmed reservation.
Join us for a tour of the superlative Library of Congress Prints and Photographs Division, led by Sara W. Duke, Curator, Popular & Applied Graphic Art, Prints & Photographs Division. This is an opportunity to see highlights and learn about the management of this colossal and vitally important national collection.

We will meet at 9:45 am on June 14 at the entrance to the James Madison Memorial Building (the most modern of the 3 buildings), on Independence Avenue, between 1st and 2nd Streets. Our tour begins at 10:00 am in The Prints & Photographs Division, room 339 of the Madison Building.

The Closest Metro stop: Capitol South (Orange/Blue/Silver Lines) - Exit station using main exit, walk north on 1st Street one block to Independence Avenue.

Detailed directions can be found here: www.loc.gov/visit/directions and floor plans here: www.loc.gov/visit/maps-and-floor-plans/

AHPCS tour attendees do not need to obtain a reader’s card for this tour, however, you are welcome to obtain one for further research on your own. Additional exhibitions at Library of Congress require timed tickets: www.loc.gov/visit/

Reader’s Cards and appointment information is here: https://research-appointments.loc.gov/

There will also be a newly opened “Treasures” exhibit. Library of Congress exhibitions require timed tickets: www.loc.gov/visit/ (tickets are generally released 30 days in advance)

To register for this meeting, please email Clayton Lewis by May 31: clayclem@umich.edu Space is limited so please respond quickly.

Curator Sara Duke has agreed to take requests! If there is a particular print in the LC collection that you would be excited to see, please let me know by May 31. To find out what may be available, the Prints & Photographs Online Catalog: https://www.loc.gov/pictures/ is the best place to start and points to about 95% of the collection. When you scroll down, you will see collection groupings – this permits searching within a particular type of material.

Popular Graphic Arts: www.loc.gov/pictures/collection/pga
Early American cartoon imprints: www.loc.gov/pictures/collection/app
British cartoon prints: www.loc.gov/pictures/collection/cpbr
Most fine American prints are cataloged and online: www.loc.gov/pictures/collection/finepr

For other questions about regional meetings, please contact Clayton Lewis, AHPCS Regional Meeting Coordinator at clayclem@umich.edu

James Madison Building
...whaling & nautical related journals and account books, posters, celebrity & movie, historical & political, billheads, artwork (paintings & prints), important collection of postage, envelopes, postmarks, and related material, over 50 albums filled with material from his private collection, Military, Civil War, and much more. Do not miss this sale!” (from http://jmwauctions.com)

I reviewed the 761 lots online and was, frankly, disappointed. Hundreds of them were postals, billheads, correspondence, and box lots of, well, paper—valuable to others but not to me. I tend to collect visual materials—and not, as you might think, baseball stuff at all, unless it is exceptionally early. I spun on through page after page of the listed lots until I was brought short by this:

Lot 482: Rare Reward of Merit Engraving Muscalus Collection 11–85, as he had it marked. It appears to be an engraving, with Men playing a game using what looks like hockey sticks, ball is in air. Measures 6 1/2” x 9” (whole paper). Signed J Cheney Sc. [abbreviation for Sculpsit, “he engraved it”] He had EXTREMELY RARE, 1800.00

Here came the fun part, truly as much fun as winning the prize at auction. So many details to research or decipher. Where to begin? With the visual, of course. What were these young men doing? They were “playing ball,” surely, that generic term covering, in the years before 1845, a wide swath of distinct ball games of differing rules. But the image that JMW Auctions provided was murky, indistinct. A ball was in the air, certainly, but the curved ends of the “hockey sticks” were too big for field hockey; might they be shinty sticks?

The Penny Magazine of January 31, 1835 described the game thus:

The shinty is played with a small hard ball, which is generally made of wood, and each player is furnished with a curved stick somewhat resembling that which is used by golf players. The object of each party of players is to send the ball beyond a given boundary on either side; and the skill of the game consists in striking the ball to the greatest distance towards the adversaries’ boundary, or in manoeuvring to keep it in advance of the opposing side.

“Is this shinny/shinty … or wicket?” I asked my friend Larry McCray in email. Larry is the creator of the Protoball website, which forms the basis of MLB’s Early Baseball Milestones.

I rather suspected it was wicket. Larry responded within hours, with all the right questions as well as answers:

John — I’d have to vote for wicket.

[a] aren’t those wickets near the road and opposite that, receding from the left foot of the top-hatted fan?
[b] If the game is shinty/bandy, why don’t the fielders have sticks?
[c] The ball seems nice and large. Isn’t that a wicket bat in the right hand of the crossing runner?
If the batsman is about to reach the left wicket, does that typify “reward of merit,” where merit is a successful hit?
Aren’t those wicketkeepers behind each wicket? [But if so, one team would number 4, and the other 2. So this would be a scrub form of the game?]
Do we have a date or location for the drawing?
By then I had done some more digging related to the engraver, John Cheney, which I hastened to share with Larry. Courtesy of Google Books I had located Catalogue of the Engraved and Lithographed Work of John Cheney and Seth Wells Cheney by Sylvester Rosa Koehler, 1891. Itemizing each of the extant works by these brother engravers, it offered this detailed description, absent an illustration:

1821. 2. Reward of Merit. Six boys or young men in shirt-sleeves are playing ball. The ball is in the air in the middle of the sky. At the left two lookers-on are seated on a log, on the right stands another. On the extreme left part of a large tree is seen, on the right a grove of poplars. In the background a school-house, a church, and other houses, two poplars, bushes, and a hill. Octagon, oblong, surrounded by two fine lines, with a heavier one between them. On the right, below, between the heavy and the lighter border-line: 2’d Plate. Outside of the border lines: J. Cheney Sc. 1821. | Reward of Merit. | To M from h teacher. [Signifying “To Master or Miss “Smith” from his or her teacher.] Engraved surface from outer border-line to outer border-line: 137 X 67 mm. (5 3/8 X 2 5/8 |”). Plate-mark: 154 X 97mm. (6 1/16 X 3 13/16”) In Cheney’s memoir (a different volume) we get a lovely detail, from Memoir of John Cheney, by Ednah Dow Littlehale Cheney [the woman cited below, widow of Seth Wells Cheney], 1889:

When confined by a lame foot he made drawings on the walls of his room, which are still preserved; they are full of promise. He studied engraving from an encyclopaedia, and made a printing-press before he had ever seen an Engraver. He cut a piece from an old copper kettle and engraved on it a sketch of boys playing ball, to be used for a Reward of Merit. This plate still exists.

Precisely where might this plate have existed in 1889, I wondered. Navigating through the clues provided, I managed to locate it as “Early Trial Plate” in the collections of Boston’s Museum of Fine Arts, as part of a massive gift by Mrs. Cheney in 1890. An engraving of this reward of merit appears to be there, too — no image is provided, and the archivists did not reply to my email inquiry — but seemingly nowhere else. A “reward of merit,” I told Larry with needless pedantry, was a long-practiced form of recognizing scholarly accomplishments at the elementary or grammar school level. “It is a copiously documented form of ephemera, but this one [of wicket play] is impossible to find as pulled from the artist’s hastily improvised copper plate.”

Happily, I went on to win the engraving, but the fun of research did not end there. I made a high-resolution scan and analyzed the detail. The wide, low wickets confirmed the identity of the game. The crudely depicted schoolhouse in the distance was, I deduced, that on the Green in Manchester, a Connecticut city carved out from Hartford shortly after the date of the engraving. This two-story brick structure was built in 1816, when Manchester was still Orford Parish, a part of East Hartford. The building’s second floor later served as the meeting rooms of Masonic Lodge #73.

John Cheney, who grew up here and attended school here, went on to a notable career in some measure forgotten today. S. R. Koehler was Curator of the Section of Graphic Arts, Smithsonian Institution, and of the Print Department, Museum of Fine Arts in
Boston. In his Introduction to the Catalogue of the Cheney’s works, Koehler placed him at the head of his class:

*In work of the kind which it fell to John Cheney’s lot to do—plates, that is to say, for annuals and similar books—he stands at the head of the engravers of his time in his country, and shoulder to shoulder with those of Europe, and I cannot agree with my friend Charles Henry Hart when he places him second to Asher Brown Durand.*

All of this detail about the engraving and its creator tended to support the valuation placed on it by ephemera collector Dr. John Muscalus (1909–86), a great expert in obsolete currencies whose collection formed the core of the JMW auction. He was an active writer at least from 1935 to 1978, with some eighty pamphlets to his name. But Muscalus could not have known that this was the earliest depiction of an ancient game that had largely vanished by the time Koehler wrote those words in 1891.

[What was wicket, you ask? What do we know about its rules and history, documented as far back as 1725 and possibly even earlier, in 1704? Having reached the end of my space here, I refer you to fuller descriptions previously published at Our Game at ourgame.mlblogs.com and protoball.org/Chronology:_1701_-_1780#1704.1_Traveler_Observes_Ball-Playing_in_CT.]

Above: Cheney’s wicket players, Reward of Merit; author’s collection. Bottom: Plate for Reward of Merit 58.4.22. This is Cheney’s engraved plate from Mrs. Ednah D. Cheney, the widow of Cheney’s brother Seth, himself an engraver of note. It is sourced to the Corcoran Gallery. [See “Memoir of John Cheney,” page 10. As it is dated and marked “2’d Plate,” it is a reliable document for the early history of the engraver.]
Notes on Collecting the Currier & Ives Best 50
By Gregg Walla, Robert Newman, James Brust and Chris Lane

The goal of obtaining the complete set of the Currier & Ives Best 50 has been avidly pursued by many collectors over the years. Whether pursuing the Original Best Fifty (1933) or the New Best 50 (1991) this goal provides a great focus for building one's collection.

Recently, one such collector has brought to the attention of the Society the need for a clarification in the 1991 “Currier & Ives: The New Best 50” published by the AHPCS. Specifically, this involves the small folio print “The Fall of Richmond” (C1822) which was ranked number 43 in the New Best 50. This print does not appear in the Original Best Fifty list. As it turns out, there are two different versions of this print listed in the primary Currier & Ives checklist as compiled by Frederic A. Conningham in Currier & Ives Prints. An Illustrated Check List (New York: Crown Publishers, 1949, rev. ed. 1970). As you can see from the images shown right (from the Library of Congress and the Old Print Shop), these versions differ primarily in the makeup of the people and carriages shown crossing the bridge. These versions are listed in Conningham:

1822  Fall of Richmond, Virginia, The / On the night of April 2nd, 1865 / 1865 S C&I $60
1823  Fall of Richmond, Virginia, The / On the night of April 2nd, 1865.
(Similar composition to the preceding but with changes in pedestrians, carriages, etc., crossing bridge.) 1865 S C&I $35

Conningham, however, does not provide enough information to determine which one of these images is listed 1822 versus 1823.

- The Gale Research Company checklist (Currier & Ives. A Catalogue Raisonné, Detroit: 1984) attempts to clarify the differences between these versions by adding additional descriptions as follows:
  - Gale 1981  (Conningham 1823) - “Fifteen men on horseback and two carriages lead the procession across the bridge and the three lines of text break at different points”
  - Gale 1982  (Conningham 1822) - “Six men on horseback and three carriages lead the procession across the bridge”

It remains unclear, however, how the Gale researchers made their determination as to which image is Conningham 1822 versus 1823. Their notes would infer that the upper image is Conningham 1823, and the lower image is Conningham 1822. The accuracy of the Gale research is frequently questioned, and many mistakes have been identified. There is no evidence to suggest the Gale research team actually saw these prints properly referenced to the original Conningham numbers.

This begs the question, which specific version of this image was intended to be part of the New Best 50!

During the New Best 50 selection process, there was little, or no consideration given to different states or versions of the prints. There was no attempt to separate “The Road – Winter” with a red sleigh from the version with the gold sleigh. Similarly, there was no attempt to separate “Brook Trout Fishing / “An Anxious Moment”” that contained a tint stone for the sky from the later version that contained no tint stone.

Therefore, we conclude that the compilation of a Best 50 collection should not be constrained by the exact version of the image obtained. Collectors should be content with including any image in the Best 50 collection that has the same title and same general image as found in the Best 50 listing.
Unrecorded Currier & Ives Prints
By Chris Lane

No American publisher issued more popular prints than the New York firm of Currier & Ives, and no American publisher has been studied and documented more than Currier & Ives. The first attempt at a comprehensive listing of their output was by Frederic A. Conningham, who privately issued An Alphabetical List of 5735 Titles of N. Currier and Currier & Ives Prints in 1930, followed by the 1949 publication of Currier & Ives Prints: An Illustrated Checklist, a book revised a number of times up to 1983. In this last edition, about 6,900 prints were catalogued and this listing is still used by scholars and collectors who often give a “Conningham number” when referring to a Currier & Ives print.

Still, prints not recorded in Conningham turned up with some regularity, so New York collector and dealer Jacques Schurre decided to produce a list of these ‘unrecorded’ Currier & Ives prints. He issued checklists in 1970, 1976, and 1984, the last edition containing 497 previously unrecorded prints.

At about the same time, Gale Research Group attempted to compile, “a comprehensive catalogue of the lithographs of Nathaniel Currier, James Merritt Ives and Charles Currier, including ephemera associated with the firm, 1834-1907.” The result was the publication, in 1984, of Currier & Ives, A Catalogue Raisonné. This impressive, two-volume set listed 7,450 prints.

Despite the extensive efforts by Gale for this list to be “comprehensive,” additional unrecorded prints continued to appear. In 1997, collectors and dealers John and Barbara Rudisill compiled a new list of “Some Previously Uncataloged Currier & Ives Prints,” which appeared in the Spring 1997 issue of Imprint and included 115 previously unrecorded prints.

Since then, even more unrecorded prints have turned up, and continue to turn up. As part of its purview to encourage the study of historical prints, the American Historical Print Collectors Society has published on its web site the Rudisill listing together with other newly discovered Currier & Ives prints. This list currently has 135 prints previously unrecorded prints, extending the total known Currier & Ives oeuvre to 7,585.

This list is intended as an ongoing project. As there are undoubtedly other Currier & Ives prints not in Conningham, Gale or the current AHPCS list, we ask anyone with knowledge of such should contact us so the website list can be updated.

<<< Have you been to the AHPCS website and seen the new resources on this subject? Check it out! ahpcs.org/currier-ives
CONSERVATION GRANTS
The American Historical Print Collectors Society is seeking institutions needing conservation funding for American historical prints. Artwork must be at least one hundred years old, and the institution must be a member of the AHPCS. We encourage accredited, non-profit institutions to apply for the Shadwell Conservation Grant for the preservation of American historical prints. Our goal is to provide a meaningful and directed impact on actual prints in small institutions that do not have on-site print conservation facilities. Additional information can be found at: ahpcs.org/wendy-shadwell-conservation-grant
Qualified institutions are invited to apply. Applications are accepted semi-annually with deadlines of March 31st and September 30th. Applications should be sent to: Roger Genser, Chair, Shadwell Print Conservation Subcommittee. PO Box 5133 Santa Monica, CA 90409, genserprints@verizon.net.

RESEARCH AND INTERNSHIP GRANTS
The American Historical Print Collectors Society is seeking institutions having significant collections of American prints and established fellowship programs to apply for ongoing annual research fellowships and internships. The AHPCS offers $2000 from the Wendy Shadwell Fund of the American Historical Print Collectors Society for month-long research fellowships for scholars working with American prints. The AHPCS is looking to establish a program of three years or more with qualified institutions. Internships might involve exhibition research, a short-term cataloging project, conservation projects, or other object-based experience. Institutions may select one research fellow/intern candidate each year. More than one institution can qualify to receive these internship/fellowship positions in a given year, depending on available funding. Additional information can be found at: ahpcs.org/internship. Qualified institutions are invited to apply. The annual application deadline of May 1 has been extended to the fall 2024. Applications should be sent to: James Brust, Chairman, Wendy Shadwell Committee of the American Historical Print Collectors Society jsbrust@aol.com.