

# AMERICAN ENGRAVERS

AND

## THEIR WORKS

BY

W. S. BAKER

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*Collige et inscribe*

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PHILADELPHIA

GEBBIE & BARRIE PUBLISHERS

1875

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TO  
GEORGE R. BONFIELD, Esq.,

In recognition of the  
INTEREST TAKEN IN ITS PREPARATION,

THIS WORK  
IS MOST SINCERELY INSCRIBED.

## PREFACE.

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A DESIRE on the part of the writer to ascertain what has been done by the plate engravers of America, led him, as time and opportunity served, to examine and note such of their productions as seemed either to be good examples of the artist, of moment historically, or interesting for the subject.

With accumulating material, there arose at the same time a wish to know something concerning the men with whose works he was becoming familiar, and the usual sources of information being found

extremely slight, he set himself about obtaining what was needed, either by actual inquiry or through personal correspondence.

Although not as complete as could be wished, nor indeed as was intended—can a work of this character ever be considered complete?—the results of his labor are now made public in the hope that the errors and omissions may be charitably viewed, since the purpose is simply to put into a convenient form such facts as were collected concerning our engravers and their works, and thus be useful for future reference.

While for this country, relatively speaking, we lay no claim to a national school of Engraving, yet many admirable plates have been produced, to which we can

point with reasonable pride, feeling that could the artistic talent, which since the first quarter of the century has been so completely engrossed in Bank Note work, have been otherwise directed, that our record would bear favorable comparison with the existing European schools.

In the department of Bank Note engraving, however, although much of its success is due to the ingenious application of mechanical contrivances, this country stands unrivalled. No such work has been produced elsewhere, and its gradual development from the rude essays of the early practitioners, to the almost perfect productions of the present day, forms not only a most interesting feature in the art, but furnishes also an instructive teaching of the wholesome influences of our form.

of government, which, when properly understood and administered, is sure to bring out all the energy, perseverance and talent of its citizens.

W. S. B.

*Philadelphia,* }  
*Dec., 1875.* }

# AMERICAN ENGRAVERS.

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## JOSEPH ANDREWS.

THIS admirable line engraver was born at Hingham, Mass., on the 17th day of August, 1806.

He showed an early inclination to art, and at fifteen years of age went to Boston, where he engaged with Abel Bowen, a wood engraver of that city. His first instructions in copper-plate engraving were, however, received from a certain Mr. Hoogland, who came to Boston in the year 1825. About the year 1827, he es-

established himself with a brother (who was a printer) at Lancaster, Mass., in the engraving and printing business, his first plate from a painting and at the same time his first engraving on steel executed in 1829, being the small one after Alvan Fisher, entitled "The wicked flee where no man pursueth."

After producing other small plates for book publishers, he went in the year 1835 to London, where he studied for about nine months with Joseph Goodyear, under whose supervision he executed among others the small plate of "Annette de l'Arbre," after W. E. West. After visiting Paris with Mr. Goodyear, during which time he engraved the head of Benjamin Franklin, after a painting by Duplessis, now in the Public Library at Boston, he returned to America. In 1840, he again visited Europe, where he remained about

two years, executing while in Paris six plates of portraits for the "Galerie Historique de Versailles," published under the auspices of Louis Philippe, one of them being Cardinal Tencin. In Florence, he commenced his plate of the "Duke of Urbino," after Titian, finished after his return home.

In 1855 he began his large work, "Plymouth Rock, 1620," after a painting by P. F. Rothermel, which was not finished until 1869.

Joseph Andrews died at Boston, May 7, 1873.

Earnest in the acquirement and prosecution of his art, his works are of that merit which entitle them to be classed among the best productions of the American burin. His head of Washington after Stuart, a peculiarly successful translation of the famous original, is admirably exe-



cuted, while "Plymouth Rock, 1620," is a fine example of historical engraving.

**WASHINGTON.** HEAD AND BUST. From the original painting by Stuart, in the Boston Athenæum. Small 4to. 1843.

**BENJAMIN FRANKLIN.** HEAD AND BUST, the coat collar trimmed with fur. DUPLESSIS, *Pinxt.* 4to.

**OLIVER WOLCOTT.** HEAD AND BUST. After J. Trumbull. 8vo. 1846.

**JOHN QUINCY ADAMS.** HALF LENGTH SITTING, a book in his left hand. G. P. A. HEALY, *Pinxt.* Folio. 1848.

**Z. TAYLOR.** FULL LENGTH, head only finished. Folio. 1848.

**JARED SPARKS.** After an unfinished picture by Gilbert Stuart. 8vo. 1855.

**AMOS LAWRENCE.** THREE-QUARTER LENGTH SITTING, head only finished. C. HARDING, *Pinxt.* 8vo.

**ABBOTT LAWRENCE.** HEAD AND BUST, the latter merely indicated. G. P. A. HEALY, *Pinxt.* Engraved in 1849 in conjunction with T. Kelly. 8vo.

**JAMES GRAHAM.** HEAD AND BUST. HEALY, *Pinxt.* 8vo. 1845.

**CHARLES SPRAGUE.** THREE-QUARTER LENGTH SITTING, head only finished. 8vo. 1850.

**THOMAS DOWSE.** HALF LENGTH SITTING. M.  
WIGHT, *Pinxt.* 8vo. Private Plate.

**DUKE OF URBINO.** THREE-QUARTER LENGTH in  
armor. TITIAN, *Pinxt.* Folio.

**PASSING THE FORD.** ALVAN FISHER, *Pinxt.* 8vo.  
1830.

**THE PANTHER SCENE** from "The Pioneers." GEO.  
L. BROWN, *Pinxt.* 8vo. 1835.

**SWAPPING HORSES.** W. S. MOUNT, *Pinxt.* 8vo.  
1839.

**PARSON WELLS AND HIS WIFE.** F. O. C.  
Darley, *Delt.* 4to.

**CHRISTIANA AND HER CHILDREN IN THE  
VALLEY OF DEATH.** D. HUNTINGTON, *Pinxt.*  
Imp. Folio. *Mezzotinto.* Engraved in conjunction with  
C. E. Wagstaff. Art Union of Philadelphia, 1851.

**THE WITCH OF ENDOR.** WASH. ALLSTON, *Pinxt.*  
Ob. Roy. folio. *Mezzotinto.* In conjunction with C. E.  
Wagstaff.

**THE PILGRIM'S PROGRESS.** HAMMATT BILLINGS,  
*Delt.* Ob. Roy. folio. 1857.

**PLYMOUTH ROCK 1620.** PETER F. ROTHERMEL,  
*Pinxt.* Ob. Roy. folio. 1869.

W. G. ARMSTRONG,

LINE ENGRAVER, was born in Montgomery  
County, Penna., in 1823.

He was a pupil of James B. Longacre, and, while with him, engraved several heads for "The National Portrait Gallery," which are well executed.

He is a resident of Philadelphia, and has confined himself almost entirely to Bank Note work.

**MAJOR GENERAL THOMAS PINCKNEY.**

HALF LENGTH IN UNIFORM. J. TRUMBULL, *Pinxt.* 8vo.

**MAJOR GENERAL WINFIELD SCOTT.** HALF

LENGTH SITTING, IN UNIFORM, both hands (in Military Gloves) resting on his sword hilt. C. INGHAM, *Pinxt.* 8vo.

**JOHN McLANE.** HALF LENGTH. T. SULLY, *Pinxt.* 8vo.

**HOPE.** A FEMALE HEAD of much character and expression. D. HUNTINGTON, *Pinxt.* 8vo. Executed in fine taste and ability.

E. S. BEST,

LINE ENGRAVER was born in London in 1826, and came to America about the year 1850.

He practiced in Philadelphia, and died in 1865. The following plates, particularly the one first mentioned, display superior technical ability.

**GEORGE WASHINGTON AT VALLEY FORGE.**

FULL LENGTH IN UNIFORM AND CLOAK, sitting at a table holding or rather clutching with a nervous grasp the celebrated "Duchè letter," the perusal of which has given an expression of deep thought to his countenance. C. SCHUSSELE, *Pinxt.* Roy. folio.

**THE PARTING.** G. E. SINTZENICH. Art Union of Philadelphia, 1853-4. Folio.

WILLIAM BIRCH,

Enamel Painter and Engraver, was born in Warwickshire, England, and coming to this country in 1794 settled in Philadelphia, where he died in 1834.

He designed and engraved quite a number of views of country seats in Pennsylvania and elsewhere, and others in the city of Philadelphia, besides those enumerated below. In the year 1800, with the

assistance of his son, Thomas Birch, well known afterwards as a Marine Painter, he published a series of folio plates entitled "The City of Philadelphia, in the State of Penna., North America, as it appeared in the year 1800, consisting of 28 Plates, drawn and engraved by W. Birch & Son."

With a Title Page and a general plan of the City; they are as follows:

**FRONTISPIECE.** The City and Port of Philadelphia on the River Delaware, from Kensington.

*Arch Street Ferry.*

*Arch Street with the Second Presbyterian Church.*

*New Lutheran Church in Fourth Street.*

*Old Lutheran Church in Fifth Street.*

*South-East corner of Third and Market Streets.*

*High Street with the First Presbyterian Church.*

*High Street Market.*

*High Street from the Country Market Place with the procession in commemoration of the Death of General George Washington, Dec. 26, 1799.*

*High Street from Ninth Street.*

*The House intended for the President of the United States in Ninth St.*

*An unfinished House in Chestnut Street.*

*Second Street from Market St., with Christ Church.*

*New Market in South Second St.*

*Bank of the United States in Third Street.  
View in Third Street from Spruce Street.  
Library and Surgeons' Hall in Fifth Street.  
Congress Hall and New Theatre in Chestnut Street.  
State House with a view of Chestnut Street.  
Back of the State House.  
State House Garden.  
Gaol in Walnut Street.  
Alms House in Spruce Street.  
Pennsylvania Hospital in Pine Street.  
Bank of Pennsylvania, South Second Street.  
The Water Works in Centre Square.  
Preparation for War to defend Commerce. The Swedish  
Church Southwark with the building of the Frigate  
Philadelphia.  
Bank of the United States with a view of Third St.*

## T. D. BOOTH.

OF this engraver no full particulars can be given. He is said to have been born in Albany, N. Y., and acquired the art in a Bank Note engraving establishment of that city, entering as a student somewhere about the year 1829.

During 1840-'42 he was working in New York City as an assistant to J. F. E. Prud'homme, and subsequently practiced

in Cincinnati, which city he left about 1848, moving to Chicago and discontinuing engraving.

The following print, executed in line at Cincinnati, the only one bearing his name which has come under the notice of the compiler, is engraved in a broad, bold and effective manner, the production of a practiced hand.

**THE TRAPPER'S LAST SHOT.** W. RANNEY, *Pinxt.*

"From the original painting distributed by the Western Art Union in 1850." Ob. Roy. folio.

## J. BOYD.

AN Engraver in the stipple manner, who practiced in Philadelphia during the early part of the century.

**FISHER AMES, Esq.** HALF LENGTH SITTING, his left hand on an upright book, which rests on his knee. STUART, *Pinxt.* 8vo.

**ELIAS BOUDINOT, LL. D.** First Presd't of the Am Bible Soc. HEAD AND BUST IN ROBES. T. Sally, *Pinxt.* 8vo.

**THE OLD ALMS HOUSE**, ON SPRUCE STREET BETWEEN 10TH AND 11TH STREETS, PHILADELPHIA.  
Wm. Strickland, *Delt.* *Line.* Ob. large folio.

## GEORGE L. BROWN,

LANDSCAPE PAINTER, was born in Boston, 1814.

Some attempts at scene painting while connected with a youthful dramatic club, exciting the admiration of his associates induced him to think of art as a profession, the first steps being made in the direction of wood engraving, soon to be abandoned, however, for the brush.

An early picture and the enthusiasm of the artist attracting the attention of a Boston merchant, funds were provided for a brief visit abroad for the purpose of study. Upon his return; a copy of one of Claude's Landscapes executed while in Europe, and declared by Washington Allston "to be



the best he ever saw," led others to interest themselves in advancing an artist of such promise, and he was sent abroad for a second time to fill a number of commissions, and to properly prepare himself as a painter.

During 1840-'46 he resided at Florence, painting many admirable pictures, among others a moonlight view of Venice, marked for its beauty and truth of representation.

While at Rome, Mr. Brown executed, 1853-'55, a series of etchings (4to) nine in number, published together in New York, upon his return home in 1860, entitled "Etchings of the Campagna, Rome." They are neatly executed, and are as follows:

VIEW OF PALAZZUOLO, LAKE ALBANO.

VIEW OF THE ROAD LEADING TO CASTELLO GANDOLFO NEAR  
ALBANO.

VIEW AT PONTO D'ARIZIO.

CASCADE OF TIVOLI.

VIEW NEAR ROME.

VIEW AT TIVOLI.

VIEW OF ARICCIA.

VIEW OF LAKE NEMI.

VIEW IN THE CAMPAGNA NEAR GENZANO.

## CHARLES BURT.

THIS admirable line engraver was born at Edinburgh on the eighth day of Nov. 1822. At twelve years of age he entered with W. Home Lizars, engraver of that place, remaining with him until of age; during which time he was principally engaged on plates for Sir Wm. Jardine's Natural History. He shortly afterwards came to this country, and was employed by A. L. Dick, who, in his words, had an *establishment* for engraving in the city of New York, and with whom he remained for about four years. The admirable copy of Raphael Morghen's print of "The Last Supper" after Leonardo Da Vinci, which bears the name of A. L. Dick as engra-

ver, was, according to his (Burt's) own statement executed entirely by himself, and occupied three years and nine months of the time he was with that engraver.

Since 1850 Mr. Burt has been engaged on Bank Note work, and for the last few years has been principal die engraver for the U. S. government.

His plates are carefully and ably engraved, good in character and drawing and accurate in detail. His Bank Note Portraits and Vignettes are choice examples of the art.

**SIR WALTER RALEIGH PARTING WITH HIS WIFE.** E. LEÜTZE, *Pinxt.* Am. Art Union Print, 1846. Roy. folio.

**THE SIGNING OF THE DEATH WARRANT OF LADY JANE GREY.** D. HUNTINGTON, *Pinxt.* Am. Art Union Print, 1848. Ob. Roy. folio.

**ANNE PAGE, SLENDER AND SHALLOW.** C. R. LESLIE, *Pinxt.* Am. Art Union Print, 1850. Ob. Roy. folio.

**THE CARD PLAYERS.** R. C. WOODVILLE, *Pinxt.*

Am. Art Union Print, 1850. Ob. 4to.

**MARION CROSSING THE PEDEE.** W. RANNEY,

*Pinxt.* Am. Art Union Print, 1851. Ob. 4to.

**DUCK SHOOTING.** W. RANNEY, *Pinxt.* Ob. 4to.

**BARGAINING FOR A HORSE,** W. S. MOUNT,

*Pinxt.* Am. Art Union Print, 1851. Ob. 4to.

## JOHN W. CASILEAR,

LANDSCAPE painter and engraver, was born in the city of New York, June 1811. He was originally a pupil of Peter Maverick of that city, who, however, dying during the time of his engagement, he finished his term of study as an engraver with that admirable artist, Asher B. Durand.

In the direction of engraving his attention has been almost exclusively turned to Bank Note work, to the artistic part of which, he, as much as any other, has aided in giving that superiority this department has assumed in this country.

Since October, 1854, at which time he dissolved his connection with the Bank Note firm of Toppan, Carpenter, Casilear & Co., he has entirely devoted himself to landscape painting, visiting Europe during the years 1857-'58 for the purpose of study.

"His Bank Note designs have a light and graceful effect, and his engraving of Huntington's Sybil, published by the American Art Union, is a notable triumph of the burin; it has a sharpness and decision of line worthy of the celebrated old engravers." *Tuckerman.*

#### **THE SEVEN PRESIDENTS.**

*George Washington, John Adams, Thomas Jefferson, James Madison, James Monroe, John Quincy Adams and Andrew Jackson.* HEADS AND BUSTS in ornamental frames, grouped around a centre piece, in a folio sheet. ROBERT W. WEIR, *Delt.*

Painted and engraved expressly for the *New York Mirror*. Pub. 1834.

**THE SIBYL.** DANIEL HUNTINGTON, *Pinxt.* Am. Art. Union Print, 1847. Folio.

## JOHN GADSBY CHAPMAN,

PAINTER and etcher, is a native of Alexandria, Va., born August 11th, 1808. He exhibited when quite young a decided talent for design, and studied and practiced his art in Italy for several years. Returning to America he opened a studio in the city of New York, where he was constantly employed in portrait painting, composition and illustrative designs. Since 1848 Mr. Chapman has resided in Rome. His etchings, original designs, are fine in character and drawing, and admirably executed.

**THE RETURN FROM THE VINTAGE.** A BEAUTIFUL GROUP of a peasant woman and children, two of whom are riding on a Donkey laden with grapes. Ob. oval 4to.

**PIPERARI PLAYING BEFORE A SHRINE OF THE VIRGIN.** FULL FIGURES. 4to. Roma, 1852.

**A MONK SOLICITING ALMS.** FULL FIGURE.  
4to. Roma, 1853.

**ITALIAN GOAT HERDS.** 4to. Roma, 1857.

**THE GLEANER.** An Italian Peasant Girl returning home. FULL FIGURE. 4to. Roma, 1857.

**A VIEW OF THE CAMPANA.** Ob. oval 4to.

“Or where Campania’s plain forsaken lies  
A weary waste extending to the skies.”

**A VIEW IN THE VICINITY OF ROME.** Ob.  
Oval 4to. Roma, 1852.

**ON THE CAMPANA, WITH A DISTANT  
VIEW OF ST. PETER’S.** Ob. oval 4to.

**THE DEPARTURE OF SANCHE FOR THE  
GOVERNMENT OF HIS ISLAND.** 8vo.

**MASWADDOX CREEK, EASTERN SHORE,  
MARYLAND.** Ob. 8vo.

**HEAD OF REMBRANDT.** After Rembrandt. 8vo.

**HEAD OF RUBENS.** 8vo. Florence, 1831.

**THE AMBUSH WHEREBY AI WAS TAKEN.**  
*Mezzotinto.* Ob. small 4to.

**THE PLAGUE OF DARKNESS.** *Mezzotinto.* Ob.  
small 4to.

**JUDAS RECEIVING THE BRIBE.** HALF LENGTH.  
*Mezzotinto.* 4to.

## JOHN CHENEY,

THE best engraver of the female head in America, was born at Manchester, Conn., in the year 1801. When quite young, he showed much interest in engraving, and during his leisure hours while working on his father's farm, made some efforts in the art, without other instruction than that offered by books and the examination of such prints as came under his notice. For these essays he made his own tools, the plates being hammered out from the pieces of an old copper boiler.

When about twenty years of age he went to Hartford and worked with a Mr. Willard, a Map Engraver, and subsequently passed some time in Boston.

After studying several years in Europe, during which time he supported himself



by his art, he returned to Boston and then went to Philadelphia, where, he remained so long as he continued to engrave, relinquishing the practice of his profession when about fifty years of age.

His works, executed in line and principally heads, are all small; they are engraved in a peculiarly beautiful and artistic manner, and with the nicest taste, many being after Thomas Sully, for whose art he had the fullest sympathy.

**MARTHA WASHINGTON.** From the Head by Gilbert Stuart in the Boston Athenæum.

**JOSEPH STORY, LL.D.** HEAD AND BUST. W. W. STORY, *Delt.*

**DANIEL WEBSTER.** HALF LENGTH. From a miniature by R. M. STAIGG. Engraved in conjunction with R. W. Dodson.

**EDWARD EVERETT.** HEAD AND BUST. From a miniature by R. M. STAIGG.

**FRANCES ANNE KEMBLE.** HEAD AND BUST, showing the back and shoulders, which are partly undraped. THOS. SULLY, *Pinxt.*

**EDITH MAY.** Nom-de-plume of Miss Anne Drinker,

Poetess. HEAD AND BUST. W. H. FURNESS, Jr.,  
*Pinxt.*

**MERCY'S DREAM.** DANIEL HUNTINGTON, *Pinxt.*

**A FLORENTINE GIRL.** HALF LENGTH. DANIEL  
HUNTINGTON, *Pinxt.*

**MAIDENHOOD.** THREE-QUARTER LENGTH STANDING.  
DANIEL HUNTINGTON, *Pinxt.* Engraved in conjunc-  
tion with J. I. PEASE.

**PRECIOSA.** THREE-QUARTER LENGTH SITTING. DANIEL  
HUNTINGTON, *Pinxt.*

**THE ROMAN GIRL.** HALF LENGTH, carrying on her  
head a water jar, with the usual head-dress of the  
country. DANIEL HUNTINGTON, *Pinxt.*

**THE LOVE LETTER.** A reclining female figure. T.  
SULLY, *Pinxt.*

**PORTRAIT OF A LADY,** shading her eyes with a fan.  
T. SULLY, *Pinxt.*

**FEMALE HEAD,** showing back and shoulders. T. SULLY,  
*Pinxt.*

**ISABELLA.** HALF LENGTH, attired as a novice. T.  
SULLY, *Pinxt.*

**THE GIPSY.** A reclining position, the head and shoulders  
only visible. T. SULLY, *Pinxt.*

**THE COUNTRY GIRL.** HALF LENGTH STANDING,  
holding with the left hand a basket which rests partly  
on a wall. T. SULLY, *Pinxt.*

**CHILDHOOD.** Portrait of a boy nude to the middle. T.  
SULLY, *Pinxt.*

**DULCINEA.** THREE-QUARTER FIGURE, sitting arranging her hair. C. R. LESLIE, *Pinxt.*

**BEATRICE.** HALF FIGURE SITTING. WASH. ALLSTON, *Pinxt.*

**INCOGNITA.** HEAD AND SHOULDERS, turned to the left. S. W. CHENEY, *Delt.*

**VIOLA.** HEAD AND SHOULDERS of a young girl, turned to the right. S. W. CHENEY, *Delt.*

**A FEMALE HEAD ADORNED WITH A TURBAN.** PORTRAIT OF MRS. BLODGETT. G. STUART, *Pinxt.*

**ANNETTE.** HEAD AND BUST of a young girl, the hair short and loose over the forehead. From a miniature by E. MALBONE.

**EGERIA.** A HEAD OF MUCH BEAUTY. From a miniature by E. MALBONE.

**A FEMALE HEAD OF THE MOORISH TYPE.** A veil over the head and shoulders. E. LEUTZE, *Delt.*

**GUARDIAN ANGELS.** SIR JOSHUA REYNOLDS, *Pinxt.*

## CEPHAS G. CHILDS,

LINE ENGRAVER, was born in Bucks County, Penna., on the eighth day of September, 1793, and died at Philadelphia, July 7, 1871.

When about fourteen years of age, he went as an apprentice to Gideon Fairman, Engraver of Philadelphia, with whom he afterwards formed business relations. In 1831, he made a short visit to Europe, and upon his return entered into partnership with the late Henry Inman, Portrait Painter, in the Lithographic printing and publishing business, having in their employ Albert Neusam, deceased, a deaf mute of considerable talent and a most excellent draughtsman of the head.

The connection with Inman was dissolved about the year 1835, Mr. Childs then becoming identified as the publisher of a mercantile paper, "The Commercial List."

In the years 1827 to 1830, he published a set of 8vo. views in Philadelphia and its vicinity, engraved with but few exceptions by himself, all of which are well executed.

The following are those engraved by Mr. Childs:

SWEDISH LUTHERAN CHURCH.	T. SULLY, <i>Delt.</i>
WATER WORKS.	T. Doughty, <i>Pinxt.</i>
VIEW ON THE SCHUYLKILL FROM THE OLD WATER WORKS.	Captain J. R. Watson, <i>Delt.</i>
SEDGELEY PARK.	E. W. Clay, <i>Delt.</i>
PENNSYLVANIA INSTITUTE FOR THE DEAF AND DUMB.	Geo. Strickland, <i>Delt.</i>
STATE HOUSE OR HALL OF INDEPENDENCE.	" " "
BANK OF THE UNITED STATES.	" " "
PENNSYLVANIA HOSPITAL.	" " "
PENNSYLVANIA ACADEMY OF THE FINE	
ARTS.	" " "
CHRIST CHURCH.	" " "
SAINT STEPHEN'S CHURCH.	" " "
GIRARD'S BANK, LATE UNITED STATES	
BANK.	" " "
ACADEMY OF NATURAL SCIENCES.	" " "
FIRST CONGREGATIONAL UNITARIAN CHURCH.	
	H. Reinagle, <i>Delt.</i>
EASTERN PENITENTIARY OF PENNSYLVANIA, W. Mason,	"
EAGLESFIELD,	" " "
SCHUYLKILL CANAL AT MANAYUNK.	Geo. Lehman, "

## JOHN CHORLEY.

THE name "John Chorley, Boston," appears on the following copy of James

Heath's print after Stuart's full length Washington, known as the "Lansdowne Portrait." It is executed in line and very well engraved.

No other production of this engraver has come under the notice of the Compiler.

**GENERAL WASHINGTON.** FULL LENGTH STANDING, the right arm extended, the left hand on his sword.  
G. STUART, *Pinxt.* 1797. Roy. folio.

## J. CONE,

LINE ENGRAVER, who practiced the art in Philadelphia, in the early part of the century.

The following prints engraved for Childs' views in that city published in 1828, are well executed. The first mentioned being the Frontispiece to that work.

**PHILADELPHIA FROM KENSINGTON.**  
BIRCH, *Delt.* 8vo.

**FAIRMOUNT WATER WORKS FROM THE  
WEST BANK OF THE SCHUYLKILL.**T. DOUGHTY, *Dell.* 8vo.**GEORGE H. CUSHMAN,**

LINE ENGRAVER, was born at Plainfield, Conn., about 1814, and acquired the art in Boston, studying drawing under Washington Allston.

In 1835, he went to Philadelphia, where he practiced for many years, working in the same studio with that admirable engraver, John Cheney.

Since 1860, when he moved to New York City, Mr. Cushman has (until quite recently) done but little engraving, turning his attention to miniature painting, in which he has been particularly successful, producing some exquisite examples of the art.

His works, Book Plates, comprising Portraits, Subjects and Landscapes, are executed with much taste and ability.

### M. I. DANFORTH.

THIS admirable line engraver was born in Hartford, Conn., and in 1818 began the art as a pupil of "The Graphic Company" of that place, an association for the purpose of executing Bank Note plates.

In 1821, he moved to New Haven and commenced engraving on his own account, during which period he executed for a publisher of Hartford, a copy of Raphael Morghen's print after Titian, "Parce Somnum Rumpere," of the same size, and most admirably done. In 1826, he went to New York and studied in the school of the National Academy of Design, and the following year went to London, where he remained some time studying and perfecting himself in his art. Upon his return home he entered with others into the



Bank Note engraving business in New York City. He died about fifteen years ago.

His "Sentry Box" after C. R. Leslie, engraved in London, in 1832, is a fine example of line engraving.

**WASHINGTON IRVING.** HEAD AND FULL BUST, the coat collar trimmed with fur. C. R. LESLIE, *Pinxt.* Pub. in London, 1831. 4to.

**SIR WALTER SCOTT.** HALF LENGTH SITTING, a cane in his right hand, while the left holds a Scotch cap or bonnet. C. R. LESLIE, *Pinxt.* 8vo.

**THE SENTRY BOX.** UNCLE TOBY AND THE WIDOW WADMAN. C. R. LESLIE, *Pinxt.* London, 1832. Folio.

**DON QUIXOTE.** FULL BUST. C. R. LESLIE, *Pinxt.* 8vo.

**PARCE SOMNUM RUMPERE.** Titian, *Pinxt.* Ob. folio.

## FELIX O. C. DARLEY.

THIS admirable designer was born at Philadelphia, June 23, 1822. Placed by his parents at the age of fourteen in a

Mercantile House, he devoted his leisure hours to drawing, and receiving a handsome sum for some designs, applied himself wholly to the art, and was soon fully employed by the large publication houses of his native city.

In 1848, he moved to New York, where he illustrated the "Sketch Book," "Knickerbocker," &c. His designs for Bank Note Vignettes, and the Illustrations to Cooper's Works, Irving's Washington and Dickens' Works are well known and highly esteemed. They are most beautifully and artistically composed, and replete with character and interest, and as illustrations are almost unequalled.

He designed and etched in outline on stone (oblong folio), for Irving's "Rip Van Winkle" and "The Legend of Sleepy Hollow," twelve (six each) characteristic and humorous illustrations.

## RIP VAN WINKLE.

*Rip Van Winkle's Wife on Washing Day.*

*Rip Amusing the Children of the Village.*

*Rip and the Village Club before the Small Inn.*

*Rip Waiting upon the Nine Pin Players in the Kaatskill Mts.*

*Rip as an Old Man before the door of his dilapidated House.*

*Rip telling his Story in front of "The Union Hotel."*

## THE LEGEND OF SLEEPY HOLLOW.

*Ichabod Crane in the School Room.*

*Ichabod Reciting Witchcraft Stories of a Winter Evening.*

*Ichabod and Katrina Van Tassel under the Great Elm.*

*Ichabod and Katrina dancing at the Quilting Party.*

*Ichabod meeting the Headless Horseman of Sleepy Hollow.*

*Ichabod attempting to escape from the Headless Horseman.*

## A. L. DICK,

LINE ENGRAVER, was a Scotchman by birth, and acquired the art under Robert Scott of Edinburgh, previously to coming to America, 1833. He carried on the business of engraving quite extensively in the City of New York, taking pupils and employing assistants.

His name appears on numerous Book

Plates for Annuals, Magazines and the like. He died in 1865, at the age of sixty.

**THE LAST SUPPER.** LEONARDO DA VINCI, *Print.*  
Ob. Imp. folio.

A very excellent copy of the Raphael Morghen Print, and of the same size.

**SCHUYLKILL WATER WORKS.** W. H. BART-  
LETT. Ob. 4to.

## RICHARD W. DODSON.

THIS excellent line engraver was born at Cambridge, Maryland, on the Fifth day of February, 1812, and died at Cape May, N. J., July 23, 1867.

When about sixteen years of age, he entered with James B. Longacre, of Philadelphia, to acquire the art, remaining with him until twenty-one years of age.

He practiced in that city until 1845, at which time he entirely discontinued engraving.

His plates, all small, are executed with

much taste and ability; the portrait of Philip Syng Physick, M. D., after H. Inman, is a choice example of the art.

**BENJAMIN FRANKLIN.** HALF LENGTH, wearing a coat trimmed with fur. From a miniature.

**GENERAL JONATHAN WILLIAMS.** THREE QUARTER LENGTH SITTING. T. SULLY, *Pinxt.*

**RICHARD DALE, COMMANDER U.S.N.** HEAD AND FULL BUST in uniform. J. WOOD, *Pinxt.*

**MAJOR GEN. WILLIAM HENRY HARRISON.** HALF LENGTH. J. R. LAMBDIN, *Pinxt.*

**SIMON KENTON.** (Kentucky Pioneer.) HALF LENGTH SITTING with a staff in his right hand. L. W. MORGAN, *Pinxt.*

**BENJAMIN RUSH, M.D.** THREE QUARTER LENGTH sitting at a Table, on which lies an open Book, the fingers of his right hand between the leaves. T. SULLY, *Pinxt.*

**PHILIP SYNG PHYSICK, M.D.** THREE QUARTER LENGTH sitting in an arm-chair at a Table; to the right between some pillars a view of a distant landscape. H. Inman, *Pinxt.*

**DANIEL WEBSTER.** HEAD AND FULL BUST. From a miniature by R. M. STAIGG. Engraved in conjunction with John CHENEY.

**HENRY D. GILPIN.** Atty. Gen. U. S. HEAD AND FULL BUST. H. INMAN, *Pinxt.*

**RIGHT REV. WILLIAM WHITE, D. D. BISHOP**  
OF PENNA. HEAD AND BUST. H. INMAN, *Pinxt.*

**RIGHT REV. RICHARD CHANNING MOORE,**  
D. D. HALF LENGTH in robes, right hand resting on  
an upright Book. H. INMAN, *Pinxt.*

**RIGHT REV. ALEXANDER V. GRISWOLD,**  
D. D. HEAD AND BUST in robes. H. INMAN, *Pinxt.*

**CHARLES WILKES, COMMANDER U. S. N.**  
HEAD AND FULL BUST. T. SULLY, *Pinxt.* 4to.

**SIR WALTER SCOTT, BART.** FULL FIGURE sit-  
ting among some ruins by moonlight. SIR H. RAEBURN,  
*Pinxt.*

**WASHINGTON AND GIST CROSSING THE**  
**ALLEGHANY ON A RAFT (1753).** D.  
HUNTINGTON, *Pinxt.*

**THE NEWS BOY.** FULL FIGURE. H. INMAN, *Pinxt.*

**THE LACE CAP.** PORTRAIT OF A YOUTHFUL MATRON  
in cap and short curls. T. SULLY, *Pinxt.* Engraved  
in conjunction with JOHN CHENEY.

**MIRANDA.** HALF LENGTH, with hands clasped in front,  
the arms resting on some rocks. T. SULLY, *Pinxt.*

**"OF SUCH IS THE KINGDOM OF HEAVEN."**  
A child fondling a bird. THREE QUARTER FIGURE. M.  
I. De FRANCA, *Pinxt.*

## AMOS DOOLITTLE.

THIS early practitioner of the art was  
born at Cheshire, Conn., and died at New



Haven the Thirty-first day of January, 1832, aged seventy-eight years. He was brought up as a silversmith, and at twenty-one commenced business as an engraver, in which he was self-taught.

While a volunteer at Cambridge, he visited the battle-ground at Lexington, and on his return to New Haven made an engraving of the action, his first attempt at an historical plate. He also executed three other historical prints in relation to the expedition to Lexington and Concord, all from drawings made on the spot by Mr. Earl, a portrait painter.

**THE BATTLE OF LEXINGTON.**

**A VIEW OF THE TOWN OF CONCORD WITH  
THE MINISTERIAL TROOPS DESTROYING THE STORES.**

**THE BATTLE OF THE NORTH BRIDGE IN  
CONCORD.**

**THE SOUTH PART OF LEXINGTON WHEN THE  
FIRST DETACHMENT WAS JOINED BY LORD PERCY.**

**THE BATTLE OF LEXINGTON.** A reduced copy of the first, for Barber's History of New Haven, executed in 1832.

**GEN. GEORGE WASHINGTON,** COMMANDER-IN-CHIEF OF THE UNITED STATES. Born Feb'y. 11, 1732, O. S., died December 14, 1799. PROFILE HEAD AND BUST from a Medallion. Over the head an eagle holding a wreath. Small 8vo. STIPPLE.

## ASHER BROWN DURAND.

THIS admirable painter and distinguished line engraver was born (of Huguenot ancestry,) at Jefferson Village, now South Orange, New Jersey, on the 21st day of August, 1796.

In the shop of his father, who was a watch-maker, he learned to cut cyphers on spoons, and early in life showed a disposition to acquire the elements of the art in which he has since become so eminent. His first attempts at engraving for the purpose of taking impressions therefrom (induced by the perusal of a work treat-



ing on the art,) were made on plates hammered out from copper coins, the tools being manufactured by himself, his models being the circular cards which it was then the custom to insert in watch-cases.

A French gentleman, struck with the talent which some of these evinced, employed him to copy a portrait painted on the lid of a snuff-box, and the success with which this commission was executed encouraged him to make engraving his profession.

In 1812 he became an apprentice to Peter Maverick, of New York, a prominent Engraver at the time, and with whom, after becoming of age (1817,) he entered into business relations, which, however, lasted but a few years.

His first important production was the large Plate of the "Declaration of Independence," after Trumbull's well-known

picture, published in 1820, upon which he worked some three years, and which establishing his reputation as a first-class engraver, led to constant employment.

After fifteen years of prosperous labor in his profession he was induced to abandon it for portrait and landscape painting, in the latter of which he has achieved such distinguished success as to place him in the front rank of American Painters. \*

His last work was the "Ariadne," after Vanderlyn, published in 1835, a fit closing of his career as an Engraver.

A. B. Durand is the acknowledged head of the profession in America. A fine draughtsman, and with thorough command of the burin, his plates are executed in the finest feeling and the most artistic manner.

In the rendering of flesh he was particularly successful; the "Ariadne" is not alone the finest example of the nude yet

produced in this country, but it is as a whole a most admirable work of art, every portion of it most delicately and beautifully engraved, every detail most truthfully and agreeably given. Contemporary European art furnishes no better specimen of the higher walks of the profession.

The "Musidora," his own design, is a chaste and beautiful realization of the Poet's lines,

" — With timid eye, around  
The banks surveying, stripp'd her beauteous limbs  
To taste the lucid coolness of the flood."

His portraits are truthful in character and expression, and admirably executed. That of Charles Carroll, after Chester Harding, engraved for "The National Portrait Gallery," excited much surprise abroad at the time of its publication, as being the work of an American.

Durand was Recording-Secretary

of the National Academy of Design for six years, Vice President for the year 1844, and in the following year President, which office he held for sixteen years, declining a re-election in favor of Prof. Morse.

He resides at his native place, and now in the eightieth year of his age, is still practicing painting, having just finished a large Landscape representing a view of Lake George.

**GEORGE WASHINGTON.** HALF LENGTH IN UNIFORM. From the full length by Col. Trumbull. Frontispiece to the 1st Vol. of "The Nat. Port. Gallery." 8vo.

**GEORGE WASHINGTON.** HEAD AND BUST. G. STUART, *Pinxt.* 8vo.

**JAMES MONROE.** HALF LENGTH. J. Vanderlyn, *Pinxt.* 8vo.

**JOHN QUINCY ADAMS, President of the United States.** FULL LENGTH, sitting near a table in a library holding in both hands an open folio volume. T. Sully, *Pinxt.* Published Oct. 6, 1826, by W. H. Morgan, 114 Chesnut St., Philada. Roy. folio.

**CHARLES CARROLL OF CARROLLTON.** HEAD AND FULL BUST. C. Harding, *Pinxt.* 8vo.

**JOHN JAY, 1st Chief Justice of the U. S.**

NEARLY FULL LENGTH, SITTING, his right arm resting on a table upon which are some books. STUART & TRUMBULL, *Pinxt.* 8vo.

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**JOHN MARSHALL, LL.D.** NEARLY THREE-QUARTER LENGTH SITTING, his right hand resting upon an upright book. HENRY INMAN, *Pinxt.* 8vo.

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**De WITT CLINTON.** HALF LENGTH SITTING. C. Ingham, *Pinxt.* 8vo.

**AARON OGDEN.** HEAD AND BUST, on the left breast the order of the Cincinnati. A. B. DURAND, *Pinxt.* 8vo.

**OLIVER WOLCOTT.** GOVERNOR OF CONNECTICUT. HEAD AND BUST. Thos. Sully, *Pinxt.* 4to.

**JOEL BARLOW.** (Author of the Columbiad). NEARLY THREE-QUARTER LENGTH SITTING, holding a manuscript in his right hand. ROBERT FULTON, *Pinxt.* 8vo.

**STEPHEN DECATUR.** THREE QUARTER LENGTH STANDING, figure in profile, right hand resting on his sword hilt. T. SULLY, *Pinxt.* 8vo.

**GENERAL ANDREW JACKSON, New Orleans,**

**Jan. 8, 1815.** FULL LENGTH STANDING, in uniform, pointing with his sword to the battle, which is raging in the right distance. Immediately in the rear of his figure is a horse fully caparisoned, held by a soldier. JOHN VANDERLYN, *Pinxt.* Pub. at New York, June 1828. Roy. folio.

**WILLIAM H. CRAWFORD.** HEAD AND FULL BUST. J. W. JARVIS, *Pinxt.* 4to.

**REV. WILLIAM JAY.** HEAD AND FULL BUST in robes, eye-glasses in his right hand. BRANWHITE, *Delt.* 4to.

**VALENTINE MOTT, D. D.** HEAD AND FULL BUST. H. INMAN, *Pinxt.* 8vo.

**REV. JOHN MASON.** JARVIS, *Pinxt.* Roy. 4to.

**REV. ELIAS BOUDINOT, LL.D.** THREE-QUARTER LENGTH SITTING. WALDO & JEWETT, *Pinxt.* Roy. 4to.

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**JAMES H. HACKETT.** HEAD AND BUST. H. INMAN, *Pinxt.* 8vo.

**FULLER THE GYMNAST.** FULL LENGTH STANDING in the act of boxing. INGHAM, *Pinxt.* Roy. folio.

**DECLARATION OF INDEPENDENCE.** J. TRUMBULL, Esq., *Pinxt.* Pub. 1820. Ob. Extra Imp. folio.  
"It represents the Congress at the moment when the Committee, who drew up the Declaration advanced to the Table of the President to make their report."

**MUSIDORA.** THOMSON'S SEASONS. FULL FIGURE, Designed and engraved by A. B. DURAND, New York. 1825. Folio.

**ARIADNE.** FULL FIGURE, reclining, asleep. JOHN VANDERLYN, *Pinxt.* Pub. 1835. Ob. Roy. folio.

**DELAWARE WATER GAP.** A. B. DURAND, *Delt.* Ob. 4to.

**WINNIPISEOGEE LAKE.** T. COLE, *Pinxt.* Ob. 4to.

**FORT PUTNAM.** ROBT. W. WEIR, *Pinxt.* Ob. 4to.

**WEBB HAWKEN.** W. J. BARRETT. Ob. 4to.

**CATSKILL MOUNTAINS.** A. B. DURAND. *Delt.* Ob. 4to.

## DAVID EDWIN.

THIS excellent engraver, in the Stipple manner, the son of John Edwin, a celebrated comedian of the day, was born at Bath, England, December, 1776. He was articled to Jossi, a Dutch engraver at that time practicing in England, and who returned to Holland in the year 1796, taking his apprentice, then twenty years of age, with him.

After arriving at Amsterdam the instructor and pupil did not agree, and before the term of apprenticeship had expired, they separated, young Edwin at one and twenty years of age finding himself in a foreign country, without friends or money. There being no direct communication with England at that time, Edwin, in his anxiety to leave, and in the hope of ul-



timately reaching London, entered himself under the American flag, in a ship bound for Philadelphia, to work his passage as a sailor before the mast. He landed in that city in the month of December, 1797, after being nearly five months on shipboard.

Having heard that his countryman, T. B. Freeman, resided in Philadelphia and carried on business as a publisher, he waited upon him, stated his name, circumstances and profession, and solicited employment. He was well received, and employed to engrave a title page to a collection of Scotch airs selected by Benjamin Carr, which Mr. Freeman was about publishing.

He experienced much difficulty in executing this work, both from want of the necessary tools and the rude finish of the plate, added to which was the lack of a proper press, it being almost impossible to

take off a tolerable impression from the one then in use by the principal printer in Philadelphia. But our young artist overcame all these disadvantages, and produced a satisfactory print.

He devoted himself entirely to portrait engraving, in which he was eminently successful, and was termed "The first good engraver of the human countenance that appeared in this country." His plates, executed in a broad, effective and artistic manner, show good drawing, and are faithful renderings of the originals. Those after Stuart, of whose friendship he was exceedingly proud, are admirable translations of the breadth of handling and peculiar qualities of that eminent portrait painter. He died at Philadelphia, February 22, 1841.

**GEORGE WASHINGTON.** HEAD AND FULL BUST.  
G. STUART, *Pinxt.* 4to.

**GEN. GEO. WASHINGTON.** BORN FEB. 22, 1732,  
IN WESTMORELAND COUNTY, VIRGINIA, AND DIED DEC.

14, 1779, AT MT. VERNON. HEAD AND FULL BUST.  
R. PEALE, *Pinxt.* Large 4to.

**HIS EXCELLENCY, GEORGE WASHINGTON,**  
LIEUT. GENL. OF THE ARMIES OF THE U. S. OF AM.  
Half length sitting in uniform and tie wig. In his right  
hand a chart, while his sword rests on the fore-arm; on  
the left breast the order of the Cincinnati. F. BARTOLI,  
*Pinxt.* Pub. by D. Kennedy, No. 228 Market St.,  
Philad'a. 4to.

**APOTHEOSIS OF WASHINGTON.** Full figure  
sitting on clouds, a cherub in the act of crowning him  
with a wreath; beneath a view of Mt. Vernon. R.  
PEALE, *Pinxt.* Pub. by S. Kennedy, No. 129 Chesnut  
St., corner of 4th, Philad'a. Royal folio.

**JAMES MADISON, President of the United  
States of America.** HALF LENGTH SITTING, show-  
ing right hand. STEWART, *Pinxt.* Folio. Baltimore.  
Published Jany. 1809, by C. BOYLE.

**JAMES MADISON, President of the United  
States.** FULL LENGTH, STANDING near a table on  
which lies a paper partly rolled, entitled "Constitution of  
the United States." STUART & SULLY, *Pinxt.* Pub.  
March 1, 1810, by W. H. Morgan & Co., Philad'a. Folio.

**MRS. MADISON.** HALF LENGTH SITTING, full dress,  
low neck and bare arms. G. STUART, *Pinxt.* 4to.

**THOMAS JEFFERSON, ESQ., Vice President  
of the United States.** HEAD AND FULL BUST.  
R. PEALE, *Pinxt.* Pub. by B. Savage, 1800. Large 4to.

**GENERAL KNOX.** HEAD AND FULL BUST. C. W.  
PEALE, *Pinxt.* Oval, 8vo.

**GEN. D. MORGAN.** HEAD AND BUST IN UNIFORM.  
C. W. PEALE, *Pinxt.* 8vo.

**STEPHEN DECATUR, ESQ., of the U. S. Navy.**  
HEAD AND FULL BUST in uniform. G. STUART, *Pinxt.*  
8vo.

**ISAAC HULL, ESQ., of the U. S. Navy.** HEAD  
AND FULL BUST in uniform. G. STUART, *Pinxt.* 8vo.

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FULL BUST in uniform. REMBRANDT PEALE, *Pinxt.*  
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**Navy.** HEAD AND FULL BUST in uniform. G. STU-  
ART, *Pinxt.* 8vo.

**OLIVER H. PERRY, ESQ., Late of the U. S.**  
**Navy.** HEAD AND FULL BUST in uniform. WALDO,  
*Pinxt.* 8vo.

**DAVID PORTER, ESQ., of the U. S. Navy.** HEAD  
AND FULL BUST in uniform, left hand and arm intro-  
duced. WOOD, *Pinxt.* 8vo.

**RICHARD DALE, ESQ., Late of the U. S. Navy.**  
HEAD AND FULL BUST. WOOD, *Pinxt.* 8vo.

**JOHN RODGERS, ESQ., of the U. S. Navy.**  
HEAD AND FULL BUST in uniform. JARVIS, *Pinxt.*  
8vo.

**WILLIAM BAINBRIDGE, of the U. S. N.** HEAD  
AND FULL BUST in uniform. G. STUART, *Pinxt.* 8vo.

**MAJOR GENL. WINFIELD SCOTT, of the U.**  
**S. Army.** HEAD AND FULL BUST in uniform. WOOD,  
*Pinxt.* 8vo.

**THOMAS McKEAN**, Governor of the Commonwealth of Penna.; Vice-Presdt. of the State Society of Cincinnati. HEAD AND FULL BUST, tie wig. On the left breast the order of the Cincinnati. GILBERT STUART, *Pinxt.*

Pub. Jany. 14, 1803, by Stuart & Edwin. 4to.

**SIMON SNYDER**, Governor of the State of Penna. HALF LENGTH SITTING, a roll of paper in his right hand which rests upon a table. T. SULLY, *Pinxt.* Large 4to.

"Dedicated to the people of Penna. by their Fellow Citizen, John Binns." Pub. Philada., July, 1809.

**EDWARD SHIPPEN, L. L. D., CHIEF JUSTICE OF PENNA.;** Ætat. 74. HEAD AND FULL BUST. G. STUART, *Pinxt.* 8vo.

**ALEXANDER WILSON.** HEAD AND BUST. PEALE, *Pinxt.* 8vo. oval.

**WILLIAM SMITH, D. D.** Ætat. 75. First Provost of the University of Penna. HEAD AND FULL BUST IN ROBES. G. STUART, *Pinxt.* 8vo.

**JOHN ANDREWS, D. D., Provost of the University of Penna.** HEAD AND FULL BUST IN ROBES. T. SULLY, *Pinxt.* 8vo. oval.

**THE RIGHT REV. WILLIAM WHITE, D. D., Bishop of the Protestant Episcopal Church in the State of Penna.** HEAD AND FULL BUST IN ROBES. 8vo. oval.

**GILBERT STUART.** Ætat. 72. HEAD AND FULL BUST. JOHN NEAGLE, *Pinxt.* 8vo.

**BENJAMIN RUSH, M. D.** THREE QUARTER LENGTH, sitting at a table, his right hand resting upon an open Book. T. SULLY, *Pinxt.* 8vo. Pub. 1813.

**PETER FRANCISCUS'** gallant action with nine of Tarleton's Cavalry in sight of a troop of 400 men. (Amelia County, Virginia, 1781). JAS. WARREL, *Delt.* Pub. Dec. 1, 1814, by James Webster of Philad'a. Ob. Imp. folio.

## GEORGE B. ELLIS,

LINE ENGRAVER, of whom no information could be obtained. He seems to have worked entirely for Book Publishers. The following annual Prints are well engraved.

<b>DELAWARE WATER GAP.</b>	T. DOUGHTY,	<i>Pinxt.</i>	8vo.
<b>LAKE SCENE.</b>	"	"	"
<b>CATSKILL FALLS.</b>	"	"	"

## GIDEON FAIRMAN,

A CAPTAIN and then a colonel of militia and volunteers in the war of 1812, was born at Newtown, Fairfield County, Conn., on the twenty-sixth day of June, 1774, and at an

early age exhibited considerable mechanical ingenuity and a taste for the fine arts.

The family becoming reduced in circumstances, he placed himself as an apprentice to a certain Isaac Crane, a blacksmith of New Mitford, a short distance from his native place. While thus employed some rude specimens of engraving made with tools of his own construction, attracted the attention of an English engraver by the name of Brunton, who advised him to follow a pursuit for which he displayed such a strong proclivity.

He accordingly, when about eighteen years of age, determined to leave a place where he could obtain no instruction in the art, and started on foot with a very limited supply of money (eighteen cents,) and walked to Hudson, on the North River. From thence he found means to reach Albany, where he bound himself as



an apprentice to Isaac & George Hutton, Jewelers and Engravers, with whom he remained until of age, steadily improving under the limited advantages given him by his employers.

In 1796 he commenced business for himself, winning the good opinion of all by a natural grace of manner, and a steady application to business. In 1810 he went to Philadelphia, and in the following year became associated with George Murray and others, in the Bank note engraving business, under the firm name of Murray, Draper, Fairman & Co., afterwards so widely known in this branch of the art. In 1814 they associated with them Jacob Perkins, who had previously substituted steel for copper plates and invented the transferring process (vide Jacob Perkins,) and from that time, Asa Spencer also connected with them, having shortly after-



wards succeeded in applying lathe work to the die plate, may be dated the revolution in this department of the art which has raised Bank Note engraving to a specialty, and in which the artists and mechanics of the United States have nearly attained perfection.

In the year 1818 Mr. Fairman, accompanied by Jacob Perkins, Asa Spencer, and a number of workmen, went to London to compete for the premium of £20,000, offered by the Bank of England for a plate which could not be counterfeited, which they claimed for their work. But an English Engraver, having succeeded after many efforts in closely imitating the lathe work, they withdrew from the contest, all, with the exception of Jacob Perkins, returning to this country.

The Directors of the Bank, however, awarded them £5,000, in consideration of

their ingenuity and enterprise, at the same time fully recognizing the great merit of their inventions and applications.

Gideon Fairman died April 18, 1827. He was an excellent designer and draughtsman, and his small figures for Bank Note Vignettes were executed with much taste and ability.

**GEO. WASHINGTON.** HEAD AND FULL BUST. G.  
STUART, *Pinxt.* Up. oval. 8vo. *Stipple.*

**GEO. WASHINGTON.** HEAD AND FULL BUST. G.  
STUART, *Pinxt.* 4to. *Stipple.*

**WILLIAM MOULTRIE, Esq.** HEAD AND BUST in  
uniform. C. FRASER, *Pinxt.* Oval 8vo. *Stipple.*

## STEPHEN J. FERRIS,

PORTRAIT and figure painter, was born near Plattsburg, N. Y., on the twenty-fifth day of January, 1835.

Although showing from early childhood a taste and inclination for drawing, it was

not until he was twenty-one years of age that it took such shape as to apply himself to really acquire a knowledge of art. He then, the previous twelve years of his life having been passed in the State of Illinois, went to Philadelphia (where he has since resided), and entered the studio of the well-known portrait painter, S. B. Waugh, with whom he remained for two years, studying portraiture and paying close attention to figure drawing.

Many of his portraits are in crayon, and held in much esteem. Mr. Ferris has lately taken up the acid and needle, and has etched several plates with good success, that of the "Chariot Race in the Circus Maximus" being the most important.

**GEORGE WASHINGTON.** From Stuart's Head in the Boston Athenæum. Folio.

**MARIANO FORTUNY.** HALF LENGTH. 4to.

**CHARIOT RACE** in the Circus Maximus at Rome in the presence of the Emperor Domitian. A. WAGNER, *Pinxt.* Etched in conjunction with Peter Moran. Ob. Roy. folio.

**THE FARMER'S BOY.** From a study by L. KNAUS. 4to.

**THE TURNIP BOY.** From a study by L. KNAUS. 4to.

## R. FIELD,

MINIATURE painter and engraver, was an Englishman by birth. He practiced in Boston, Philadelphia and Baltimore, about the end of the last and the commencement of the present century, and from the United States went to Halifax.

He was a good painter and an excellent engraver in the stipple manner.

**GEORGE WASHINGTON, Presdt. of the U. S.**

HEAD AND FULL BUST in uniform. Oval 8vo. in an ornamented scroll frame. On the point of a sword which extends from the top of the frame is a liberty cap, and around the blade a wreath across which is the word "Libertas." Below the frame an eagle with a scroll and the motto "E. Pluribus unum." Jos.

J. BARRALETT, Invenit. 1795. W. ROBERTSON, *Pinxt.*  
Pub. 1st Aug. 1795. Folio plate.

**THOMAS JEFFERSON.** HEAD AND FULL BUST. G.  
STUART, *Pinxt.* Oval 8vo. Boston, 1807.

### ION B. FORREST,

AN excellent engraver in the stipple manner, was born in Aberdeenshire, Scotland, about the year 1814. The family moving to London, he was apprenticed to Thomas Fry to learn the art of engraving, with whom he remained until of age.

About the year 1837, he came to America, and settling in Philadelphia was engaged for "The National Portrait Gallery" and other works. He subsequently moved to New York City, where he followed his profession, at the same time also turning his attention to miniature painting.

He died in 1870, in Hudson County, New Jersey.

**GEORGE WASHINGTON** (1772, *Stat.* 40).

NEARLY THREE-QUARTER LENGTH, in the costume of a Virginian Colonel. C. W. PEALE, *Pinxt.* 4to.

**THOMAS JEFFERSON.** HEAD AND FULL BUST. G. STUART, *Pinxt.* 3vo.

**JOHN HANCOCK.** FULL LENGTH SITTING at a Table, on which is an open folio vol. J. S. COPLEY, *Pinxt.* 8vo.

**JOHN DICKINSON.** THREE-QUARTER LENGTH STANDING, landscape back-ground. C. W. PEALE, *Pinxt.* 1770. 8vo.

**COL. WILLIAM WASHINGTON.** HEAD AND FULL BUST in uniform. C. W. PEALE, *Pinxt.* 8vo.

**MAJOR GENERAL NATHANIEL GREENE.** HEAD AND FULL BUST in uniform. J. TRUMBULL, *Pinxt.* 8vo.

**THOMAS MACDONOUGH, U. S. N.** HALF LENGTH STANDING in uniform. In the right distance vessels of war carrying the Am. Flag. J. W. JARVIS, *Pinxt.* 8vo.

**OLIVER HAZARD PERRY, U. S. N.** THREE-QUARTER LENGTH STANDING in uniform with the Am. Flag around his left arm, pointing to a vessel the hull of which is hidden in smoke. J. W. JARVIS, *Pinxt.* 8vo.

**BRIG. GEN. ANTHONY WAYNE.** HEAD AND BUST, wearing Mil. Hat with Cockade. J. TRUMBULL, *Pinxt.* 4to.

## THOMAS GIMBREDE,

MINIATURE PAINTER and engraver, a native of France, was born in 1781. He came to America in 1802 and practiced engraving in the City of New York, working for book publishers and having several apprentices. He was appointed teacher of drawing at West Point, January 5th, 1819, which position he retained until the time of his death, which occurred December 25th, 1832.

His plates are all executed in the stipple manner, that of "The Four Presidents," from his own design, and the portrait of Commodore Perry, being very well engraved.

**GEORGE WASHINGTON.** HEAD AND FULL BUST.  
G. STUART, *Pinxt.* 8vo.

**GEN. PUTNAM.** HEAD AND BUST. J. TRUMBULL,  
*Pinxt.* 8vo.



**COMRE. OLIVER H. PERRY of the U.S. Navy.**

HALF LENGTH in uniform, a glass in his right hand, the arm being across the body. Upright oval with a single line of border, resting on two Dolphins. Published by MICHL. H. BOWYER, 298 Bowery, New York. Folio.

**JAMES BIDDLE, Esq., of the United States Navy.** HALF LENGTH in uniform. J. WOOD, *Delt.* 8vo.

**LIEUT. JOHN T. SHUBRICK, late of the United States Navy.** HEAD AND FULL BUST in uniform. 8vo.

**HON. TIMOTHY PICKERING.** HALF LENGTH. S. L. WALDO, *Pinxt.* 4to.

**JOHN RANDOLPH, Esq.** HEAD AND FULL BUST. JARVIS, *Pinxt.* 8vo.

**DAVID RAMSAY, M.D.** HEAD AND FULL BUST. J. B. WHITE, *Pinxt.* 8vo.

**EDWARD S. MALBONE.** HEAD AND FULL BUST. SEIPSE, *Pinxt.* 8vo.

**THE FOUR PRESIDENTS.** *Washington, Adams, Jefferson and Madison.* Busts in ovals grouped together in an oblong folio sheet. Over the Washington oval which is the upper one is a large star, containing thirteen smaller ones, with the words "American Star" over it. Desd., engr. and pub. by THOS. GIMBREDE, Jan. 30, 1812.



## JOSEPH N. GIMBREDE,

LINE and stipple engraver, son of Thomas Gimbrede, was born at West Point in the year 1820. He studied with his uncle, J. F. E. Prud'homme, but has not practiced the art for a number of years.

His plates are well and artistically engraved.

**THE BATTLE AT BUNKER HILL.** J. TRUMBULL,  
*Pinxt.* Ob. folio.

**WASHINGTON** crossing the Delaware previous  
to the **Battle of Trenton.** T. SULLY, *Pinxt.*  
Ob. folio.

**HARVESTERS NOONING.** W. S. MOUNT, *Pinxt.*  
Ob. 4to.

## CHRISTIAN GOBRECHT,

WAS born December 23d, 1785, in Hanover, a town in York County, Pennsylvania. At an early age he exhibited con-

siderable mechanical ability and evinced a taste for drawing and design; he was consequently apprenticed to a clockmaker living at Manheim, Lancaster County. His master, however, died a short time afterwards, when Mr. Gobrecht moved to Baltimore, for the purpose of carrying on the business, gradually passing from the ornamental work on clock faces to that of the general engraver. Commencing with the simple work of cutting headings for newspapers and punches for type found-ers, he became in time a writing and seal engraver, and finally a die sinker. About the year 1811, he went to Philadelphia, where his principal occupation was that of a bank note writing engraver and cutting seals and dies for book-binders. In 1836, he was appointed Die Sinker in the U. S. Mint, which office he filled until his death, which occurred July 23d, 1844.

Some of his medals were much admired, that of "The Franklin Institute,"—a head of Franklin—being extremely fine.

The portraits enumerated below are engraved in the stipple manner.

**GEORGE WASHINGTON.** HEAD AND FULL BUST.  
STUART, *Pinxt.* 4to.

**BENJAMIN FRANKLIN, LL. D., F. R. S.** HALF LENGTH SITTING at a Table reading. D. MARTIN, *Pinxt.* 8vo.

**DAVID RITTENHOUSE, LL. D., F. R. S.** HALF LENGTH SITTING at a Table reading. C. W. PEALE, *Pinxt.* 8vo.

**DR. BENJ. S. BARTON.** HEAD AND BUST in profile. 8vo. circle.

**ABRAHAM REES, D. D., F. R. S.** HALF LENGTH SITTING, a manuscript in his right hand, the arm resting on a Table. Opie, R. A., *Pinxt.* Frontispiece to vol. I, Rees' Cyclopaedia, 1st Am. Ed. 4to.

## CHARLES GOODMAN,

AN ENGRAVER in the stipple manner, was born at Philadelphia towards the close of the last century. He studied under David

Edwin, of that city, and when nearly of age, entered into a business arrangement with a fellow-pupil, Robert Piggot, for the purpose of prosecuting portrait engraving. About the year 1819, he discontinued the art, and began the study of law. He died a member of the Philadelphia Bar in 1830.

A list of some of the works on which his name appears conjointly with his partner will be found under the head of Robert Piggot, D. D.

### A. W. GRAHAM,

LINE ENGRAVER, pupil of Henry Meyer, (1783-1847), was an Englishman by birth, and came to this country about the year 1832.

His works, book plates, are well executed.

**SUNSET AMONG THE ALPS.** T. DOUGHTY, *Pinxt.*  
Ob. 8vo.

**BRADDOCK'S BATTLE FIELD.** PAUL WEBER,  
*Pinxt.* Ob. 4to.

**GIRARD COLLEGE for Orphans at Philada.,**  
Penna. THOMAS U. WALTER, archt., *Delt.* Ob. folio.  
Re-engraved by J. W. Steel.

## GEORGE GRAHAM,

AN ENGRAVER in the mezzotinto and stipple manner, but of whom no information whatever could be obtained.

**MAJOR GENL. ANTHONY WAYNE.** HALF  
LENGTH STANDING in full uniform, the order of the  
Cincinnati on his left breast. HENRY ELOUIS, *Pinxt.*  
Large folio. *Mezzotinto.*

**ALEXANDER HAMILTON.** HEAD AND FULL BUST  
in uniform. Oval in an engraved square, surrounded  
by Flags, &c. In a scroll at the bottom the word "Ca-  
millus." WALTER ROBERTSON, *Pinxt.* 8vo. *Stipple.*

## HENRY B. HALL,

AN ENGRAVER in the line and stipple manner, of much merit and ability, was born in London, March 11, 1808, and at the age

of fourteen was articulated as a pupil to Benjamin Smith, known by his works for "Boydell's Shakspeare Gallery." After leaving Mr. Smith he was engaged by Henry Meyer, the favorite engraver of Sir Thomas Lawrence, from whom while assisting him in his plates, he derived much instruction.

He was subsequently, for about four years, employed by H. T. Ryall, historical engraver to the Queen, engraving all the portraits in the large plates of that engraver, the "Coronation of Queen Victoria," after Sir George Hayter, being one.

Mr. Hall came to America in 1850, landing at New York in the month of December. He soon received overtures from G. P. Putnam and others for book work, and from that time has been fully employed.

His works, principally portraits, are quite numerous; we select the Washing-

ton heads and a few others as being the most interesting and also the best exponents of his art. His own portrait, executed in 1872, is a fine example of his ability as an etcher.

**WASHINGTON at the age of twenty-five.** HEAD AND BUST. From a miniature by J. DE MARE. Up. oval 8vo.

**GEORGE WASHINGTON.** HEAD AND BUST. From a pencil sketch by J. Trumbull. 4to. Private Plate.

**GEORGE WASHINGTON.** From the head in the Boston Athenæum. G. STUART, *Pinxt.* 4to. *Stipple.*

**GEORGE WASHINGTON.** HEAD AND BUST. G. STUART, *Pinxt.* Folio. Engraved in conjunction with G. E. PERINE.

**GEORGE WASHINGTON.** HALF LENGTH. From STUART's portrait, painted 1796, in possession of Mr. PIERREPOINT. 4to.

**GEORGE WASHINGTON.** HALF LENGTH in uniform. ROBERT EDGE PINE, *Pinxt.* 1785. 4to. *Stipple.*

**GEORGE WASHINGTON.** HEAD AND BUST. A. WERTMULLER, *Pinxt.* 1795. 4to. *Stipple.*

**GEORGE WASHINGTON.** Profile Head. From a miniature painted from life by JAMES SHARPLESS in 1796. 8vo. Private Plate.

**GEORGE WASHINGTON.** HEAD AND BUST. J. PEALE, *Paint.* 1788. 8vo. Private Plate.

**GEORGE WASHINGTON.** HEAD AND BUST. REMBRANDT PEALE, *Paint.* 4to.

**GEORGE WASHINGTON.** PROFILE FROM THE BUST by G. CERACCHI. 8vo.

**GEORGE WASHINGTON.** PROFILE FROM THE BUST by HOUDON. 8vo.

**BENEDICT ARNOLD.** PROFILE HEAD. 4to. Private Plate.

**JAMES DUANE.** HEAD AND BUST. Etched. 8vo. Private Plate.

**THOMAS SULLY.** HEAD AND BUST. Drawn and etched by H. B. HALL, 1869. 8vo. Private Plate.

**HENRY B. HALL.** HEAD AND FULL BUST, head supported by right hand. *Se ipse del.* Etched 1872.

## GEORGE R. HALL,

AN ENGRAVER in the line and stipple manner, was born in London in the year 1818, and commenced his studies under his brother, H. B. Hall, at the age of fourteen. On leaving him he worked for other engravers for a year or two, and then went to Leipsic, Germany, to fill an engagement



for three years with A. H. Payne, engraver and publisher of that city.

At the end of that time he returned to London, and a few years afterwards came to America, arriving at New York in 1854, having previously entered into an agreement with the Bank Note engraving firm of Rawdon, Wright, Hatch & Co., of that city.

Since leaving them he has been engaged by the different publishing houses of New York.

Among his book plates those for Irving's Life of Washington, after designs by F. O. C. Darley, may be cited as good examples of his abilities as a draughtsman and engraver.

**WASHINGTON'S ADIEU TO HIS GENERALS.**

F. O. C. DARLEY, *Delt.* Imp. folio.

**WASHINGTON'S FIRST INTERVIEW WITH HIS WIFE.** J. W. EHNINGER, *Pinxt.* Imp. folio.

**THE NATIVITY.** CHRISTMAS MORNING. ALONZO  
CHAPPEL, *Pinxt.* Imp. folio.

## FREDERICK HALPIN,

LINE and Stipple engraver, was born in the city of Worcester, England, in 1805, and acquired the elements of the art under his father, who followed the business of an engraver in the Staffordshire Potteries.

After his father's decease, which took place in London when Mr. Halpin was about twenty-two years of age, he turned his attention to pictorial engraving, which he has since followed.

He came to America in 1842, and settled in New York City, where he now resides. Mr. Halpin is a fine draughtsman and an admirable engraver. His portrait of John F. Kensett will compare, for taste and excellence of execution, with the best productions of the day.

**ABRAHAM LINCOLN.** HEAD AND BUST. From Life  
by F. B. CARPENTER, 1864. Folio.

**ASHER B. DURAND.** HEAD AND FULL BUST. C. L.  
ELLIOTT, *Pinxt.* 4to.

**JOHN F. KENSETT.** HEAD AND FULL BUST. GEO.  
A. BAKER, N. A., *Pinxt.* 4to. Pub. N. Y. 1869.

**REV. SAMUEL OSGOOD.** HEAD AND FULL BUST.  
THOMAS LE CLEAR, *Pinxt.* 4to.

**THE NURSE.** EASTMAN JOHNSON, *Delt.* Roy. folio.

## GEORGE W. HATCH,

LINE ENGRAVER, was born in the western part of the State of New York, and studied under A. B. Durand. He was a good designer and engraver, his Bank Note vignettes being held in much esteem.

He was one of the firm of Rawdon, Wright, Hatch & Co., Bank Note engravers of New York, and is deceased.

## ROBERT HINSHELWOOD,

LANDSCAPE ENGRAVER, was born at Edinburgh in 1812. When about eleven years

of age, he was placed with James and John Johnstone, of that city, to learn the art and craft of engraving, during his stay with them attending as a pupil at the Royal Academy, and studying drawing under Sir William Allan.

His instruction in engraving was very slight, the source for information being extremely limited. He, however, remained with them for seven years, and about the year 1832 came to America, settled in New York City, and commenced working for the Harper Bros. and other publishers.

Mr. Hinshelwood's plates are engraved with much taste and ability, and in the spirit of a true artist, he seeks to translate the picture rather than to exhibit his own talent and manipulation. Very few engravers of the country have produced anything more artistic than several of his late productions, such as "Moonrise at

Sunset," after De Haas, and "The Pet Lamb," after Eastman Johnson.

**EVENING.** W. L. SONNTAG, *Pinxt.* Ob. 4to.

**THE RIVER-SIDE PATH (A Glimpse of the Catskills).** J. W. CASILEAR, *Pinxt.* 4to.

**THE LAST GLEAM.** W. HART, *Pinxt.* Ob. 4to.

**WINTER'S CHARMS.** J. MCENTEE, *Pinxt.* 4to.

**CROSSING THE DESERT.** M. DUVIEUX, *Pinxt.* Ob. 4to.

**SUMMER WOODS.** JAS. M. HART, *Pinxt.* 4to.

**HOMeward BOUND.** JAS. M. HART, *Pinxt.* 4to.

**MOONRISE AT SUNSET.** M. F. H. DEHAAS, *Pinxt.* Ob. 4to.

**MOONLIGHT AT SEA.** M. F. H. DEHAAS, *Pinxt.* 4to.

**TRENTON FALLS, N. Y.** J. F. KENSETT, *Pinxt.* Folio.

**SPRING.** J. F. KENSETT, *Pinxt.*

**CHOCORUA PEAK (White Mountains).** J. W. CASILEAR, *Pinxt.* Folio.

**THE PET LAMB.** EASTMAN JOHNSON, *Pinxt.* Ob. Roy. folio.

## WILLIAM HOOGLAND,

MENTIONED in the Biography of Joseph Andrews as being the first instructor of that engraver, and as practicing the art in the city of Boston in the year 1825.

**WM. E. CHANNING.** CHESTER HARDING, *Pinxt.*  
Folio.

**JOHN RYLAND, D. D.** FULL BUST. N. BRANWHITE,  
*Pinxt.* 8vo. *Stipple.*

**ALEXANDER HAMILTON.** HALF LENGTH. AMES,  
*Pinxt.* 8vo. *Stipple.*

## H. HOUSTON,

AN engraver in the stipple manner, but of whom no information could be obtained.

The three prints enumerated below, published in Philadelphia in the early part of the century, are well engraved.

**GENERAL WASHINGTON,** Pres. of the U. S. of

**Am.** HEAD AND BUST. J. J. BARRALET, *Delt.* Oval in a rectangle. Large folio.

**GEORGE WASHINGTON, Esq.** HEAD AND BUST in uniform. Philada. Pub. by Thos. CONDIE, Book Seller. Oval 8vo.

**HIS EXCELLENCY, JOHN ADAMS, President of the United States of America.** THREE-QUARTER LENGTH SITTING, both hands resting upon an up. vol., which is on his knees. H. HOUSTON SEIPSE, *Delt.* Small folio. Pub. by D. KENNEDY, 228 Market St. Philada.

## WILLIAM HUMPHREYS.

THIS admirable line engraver was a native of Ireland, born at Dublin in 1794, but came to America quite early in life, and learned the art of engraving from George Murray, of Philadelphia.

While in this country he produced numerous small plates for annuals and illustrated books, such as editions of Bryant and Longfellow, his principal employment however being on vignettes for

bank notes, in which direction he was particularly successful.

His best and largest works were executed in England, where he went in 1822, only returning to this country about 1843, for a visit of two years' duration.

His plates are executed in the very best manner and with much taste and faithfulness of translation, that of "Sancho and the Duchess," after C. R. Leslie, being extremely happy in conveying the exquisite humor and artistic excellence of the original.

William Humphreys died January 21st, 1865, at Villa Novella, Genoa, where he had gone in the hope of restoring his health.

**WASHINGTON.** HALF LENGTH. From a picture by GILBERT STUART, in the possession of T. B. BARCLAY, Esq., of Liverpool. 8vo.

**THE EARLY DAYS OF WASHINGTON.** H. INMAN, *Pinxt.* Ob. 8vo.



**PRECIOSA BEFORE THE ARCHBISHOP.** D.HUNTINGTON, *Pinxt.* 8vo.**EXCELSIOR.** D. HUNTINGTON, *Pinxt.* 8vo.**THE NECKLACE.** C. R. LESLIE, *Pinxt.* 8vo.**MARC BEAN CREEK, GEORGIA.** JOSHUA SHAW,  
*Pinxt.* 4to.**SPANISH PEASANT BOY.** MURILLO, *Pinxt.* London, 1833. 4to.**SANCHO AND THE DUCHESS.** C. R. LESLIE,  
*Pinxt.* London, 1838. Ob. Roy. folio.**LA MADDALENA.** CORREGGIO, *Pinxt.* Copy of  
Longhi's print. London, 1839. Ob. folio.**THE COQUETTE.** SIR JOSHUA REYNOLDS, *Pinxt.*  
London, 1849. Folio.

## SAMUEL V. HUNT,

LANDSCAPE ENGRAVER, was born in Norwich, England, February 14th, 1803.

Mr. Hunt never received any regular instruction in the art, and previously to his arrival in this country (1834), had seen but one steel plate, having been chiefly occupied in preserving animals and birds, occasionally painting and etching.

His first plates were executed for the "Book of the Picturesque," published by G. P. Putnam, from pictures by Church, Huntington, Weir and others. He has also engraved for "Picturesque America," published by Appleton and Co., and is at present engaged upon a companion work by the same publishers, entitled "Picturesque Europe."

His plates are beautifully and delicately engraved and in fine artistic feeling.

**WA WA YANDA.** D. HUNTINGTON, *Pinxt.* 4to.

**A MORNING IN THE TROPICS.** F. E. CHURCH,  
*Pinxt.* 4to.

**NOON ON THE SEA SHORE.** J. F. KENSSETT,  
*Pinxt.* 4to.

**THE RIVER ROAD.** A. F. BELLOWS, *Pinxt.* 4to.

**SILVER LAKE.** A. BIERSTADT, *Pinxt.* Roy. folio.

**THE NURSE.** EASTMAN JOHNSON, *Delt.* Roy. folio.  
Engraved in conjunction with F. Halpin.

## NATHANIEL HURD,

PROBABLY the first practitioner of the art of engraving in the United States, was born in Boston the thirteenth day of February, 1730, where he died December 17th, 1777.

His regular vocation was seal cutting and die engraving, in which he is said to have excelled.

**PORTRAIT OF THE REV. DR. SEWALL,** Minister of the Old South Church, Boston. From a miniature. Engraved in 1764.

**A CARICATURE PRINT** representing Doctor Seth Hudson and a certain Mr. Howe, convicted of forging and uttering "province notes," the former in the pillory and the latter at the whipping post. Engraved in 1762. "Sold by N. Hurd, near the Exchange, at the Heart and Crown, in Cornhill, Boston."

## ALFRED JONES.

THIS admirable line engraver was born

in Liverpool, England, April 7, 1819, but came to this country quite early in life.

An inherent love for drawing inducing some amateur attempts at engraving, led him to adopt the profession, and at the age of fifteen (1834), he entered the Bank Note Establishment of Rawdon, Wright, Hatch and Edson, first at Albany and subsequently at New York. While with them he attended the Antique School of the National Academy of Design, and in 1839, received the first prize for a drawing from Thorwaldsen's Mercury.

His first plate, engraved on his own account and bearing his name, was executed about the year 1841 for Godey's Magazine, that and Graham's being the popular periodicals of the day. For the latter he also produced some plates, one named "The Proposal" leading to an acquaintance with the artist, A. B. Durand,

at that time the adviser in matters of engraving of the American Art Union, at whose instance he was engaged to engrave the plate of "Farmers' Noonning," after W. S. Mount, for the subscribers of the year 1843, to be followed by others hereafter mentioned.

During the years 1846-47, he visited Europe, meeting in London with some of the best English engravers, and while in Paris studying at the life schools of that city. Upon his return he was engaged on some large plates for the Western Art Union, "Poor Relations," after J. H. Beard, and one after Mrs. Lillie M. Spencer, done in the mixed manner. Since 1850, he has been almost exclusively engaged on bank note vignettes, producing some of the choicest examples of the art.

Mr. Jones was elected associate member of the National Academy of Design in

1841, and an academician in 1851, and is now its recording secretary. He paints occasionally in oil and water colors, and is a member of the Artist Fund and Water Color Societies of New York.

Alfred Jones is one of the best line engravers now working in America. His plates, executed in an artistic manner, show fine drawing and burin work, accuracy of detail and good general effect. "The Image Breaker," after E. Leutze, is an admirable production.

**ADONIRAM JUDSON, Missionary to Burmah.**

HALF LENGTH SITTING, right hand lying on a folio vol. entitled "Holy Bible in Burmese." CHESTER HARDING, *Pinxt.* Pub. for Am. Baptist Miss. Union, 1846. 4to.

**WILLIAM CULLEN BRYANT. HEAD AND FULL**

BUST. Up. oval in a rectangle. A. B. DURAND, *Pinxt.* Engraved in conjunction with S. A. SCHOFF. Pub. by "The Century," 1858. Folio.

**THE CAPTURE OF MAJOR ANDRE. A. B.**

DURAND, *Pinxt.* The landscape engraved by SMILLIE & HINSHELWOOD. Am. Art Union Print, 1845. Ob. large folio.

**SPARKING.** J. W. EDMONDS, *Pinxt.* Am. Art Union Print, 1845. Ob. large folio.

**THE IMAGE BREAKER.** E. LEUTZE, *Pinxt.* Am. Art Union Print, 1850. 4to.

**THE NEW SCHOLAR.** J. W. EDMONDS, *Pinxt.* Am. Art Union Print, 1850. Ob. 4to.

**MEXICAN NEWS.** R. C. WOODVILLE, *Pinxt.* Am. Art Union Print, 1851. Roy. folio. *Mixed style.*

**PATRICK HENRY,** delivering his celebrated speech in the House of Burgesses, Virginia, 1765. P. F. ROTHERMEL, *Pinxt.* Am. Art Union of Philad'a, 1852. Imp. folio.

## FRANCIS KEARNY,

A LINE ENGRAVER of some merit, was born at Perth Amboy, New Jersey, about the year 1780. At the age of eighteen, having shown a predilection for drawing and engraving, he was placed with Peter R. Maverick, of New York, an engraver of repute at that time and with whom he remained for three years.

On arriving at age he commenced business, as an engraver, for himself, his first



plate, of any account, being executed for an encyclopedia published by John Law, of New York. In the year 1810, he moved to Philadelphia, where he found constant employment, that city at the time being far beyond New York in book publishing, engraving and the like.

In 1820, he entered into partnership with Benjamin Tanner and others, for the term of three years, the object being bank note engraving. The title of the firm was Tanner, Vallance, Kearny and Co. At the expiration of this partnership, he worked for Souvenirs and other publications, principally religious subjects. The time of his decease could not be ascertained.

**CHIEF JUSTICE MARSHALL.** HALF LENGTH in judicial robes, sitting at a table writing. 8vo. *Stipple.*

**THE LAST SUPPER.** LEONARD DA VINCI, *Paint.* Pub. in 1833. Copy of Raphael Morghen's Print. Ob. roy. folio.



**VIEW NEAR TICONDEROGA.** THOS. COLE, *Pinxt.*  
8vo.

## THOMAS KELLY,

AN excellent line engraver, was an Irishman by birth, but acquired his art in the city of Boston. He practiced in Philadelphia about 1830, being then thirty-five years of age. A few years subsequently, he went to New York, where he died.

**WASHINGTON.** FULL LENGTH in uniform. From G. Stuart's picture in Faneuil Hall, Boston. Pub. 1836. Roy. folio.

**THOMAS JEFFERSON.** HALF LENGTH SITTING. OTIS, *Pinxt.* 8vo. *Stipple.*

**FISHER AMES.** HALF LENGTH SITTING. G. STUART, *Pinxt.* 8vo.

**RUFUS KING.** HALF LENGTH SITTING. G. STUART, *Pinxt.* 8vo.

**LOUIS McLANE.** HEAD AND FULL BUST. G. S. NEWTON, *Pinxt.* 8vo.

**PHILIP SCHUYLER,** Major General U. S. A. HEAD AND FULL BUST in uniform. J. TRUMBULL, *Pinxt.* 8vo.

**EDWARD PREBLE, U. S. N.** HALF LENGTH in uniform. 8vo.

**N, CHAPMAN, M. D.** THREE-QUARTER LENGTH STANDING at a Table, wearing an overcoat. Architectural background. J. NEAGLE, *Pinxt.* Pub. 1831. Folio.

**THE VILLAGE BLACKSMITH AT HIS FORGE.** Portrait of Pat. Lyon the celebrated Philadelphia Blacksmith. JOHN NEAGLE, *Pinxt.* 8vo.

## GEORGE S. LANG,

Of Scotch descent, was born in Chester County, Pennsylvania, in 1799. In his fourteenth year he was apprenticed to George Murray, of Philadelphia, with whom he remained until of age, during which time, with the exception of working on some plates for Rees' Cyclopedia, he was principally employed on bank-note work.

He abandoned engraving for trade shortly after becoming twenty-one, the only large plate executed by him, with

the exception of an unfinished one of "The First Landing of Columbus in the New World," after a design by J. J. Barralet, is the one mentioned below.

He has retired from the business and is living in Delaware County, Pennsylvania.

**WASHINGTON** passing the Delaware the evening previous to the Battle of Trenton, Dec. 25, 1776. T. SULLY, *Pinxt.* Ob. folio. *Line.* The figures etched by W. Humphreys.

## ALEXANDER LAWSON.

THIS admirable line engraver and most excellent man was born December 19th, 1772, at Ravenstruthers, a village in Lanarkshire, Scotland. His passion for art evinced itself at an early period of life. Being left an orphan at fifteen, he went to reside with an elder brother, at Liverpool, who much desired that he should devote himself to mercantile pursuits and op-

posed his decided inclination to engraving, which he persevered in attempting in the hours not required by the business demands of his brother's establishment.

Loving art better than trade and taking views of political questions, quite different from those of his brother, he determined to go to America, and arrived at Baltimore in May, 1792, where he remained but a few days before going to Philadelphia, in which city he finally settled.

His first works of any consequence were four plates for Thompson's Seasons, executed for Thos. Dobson, bookseller, which attracted much notice. Some time in the year 1798, Mr. Lawson formed a friendship with Alexander Wilson, for whose work on ornithology, and its continuation by Charles Lucien Bonaparte, he engraved all the best plates. The late John Neagle, the eminent portrait painter,



was accustomed to term him "the best engraver of birds in America."

He also engraved some plates for a proposed work on quadrupeds, by the late George Ord, a work on conchology, by Prof. Haldeman, and another on the same subject, by Dr. Amos Binney, the drawings for the two latter works being made by Mr. Lawson's second daughter.

Extremely industrious and of immense application, his works are very numerous, including plates for annuals, maps, charts, illustrations of works on chemistry, botany, mineralogy, etc., all executed in the best manner.

He pursued his art until within ten days of his death, which happened at Philadelphia on the twenty-second day of August, 1846.

**GEORGE WASHINGTON.** HEAD AND BUST in an oval. G. STUART, *Pinxt.* 8vo. *Stipple and line.*

**ROBERT BURNS.** HEAD AND BUST in an oval. A. NASMYTH, *Pinxt.* 8vo.

**MRS. SUSANNAH FOULSON.** HEAD AND FULL BUST. JAS. PEALE, *Pinxt.* Engd. in 1831. 8vo.

**PERRY'S VICTORY ON LAKE ERIE, Sept. 10, 1813.** T. BIRCH, *Pinxt.* Ob. Roy. folio.

**MACPHERSON'S BLUES TAKING LEAVE.**

A crack corps of Philada. organized 1794, to quell the resistance to the Revenue Laws in Penna., known as the "Whiskey Insurrection." BARRALET, *Delt.* Small folio. *Stipple.*

**ELECTION DAY IN PHILADELPHIA.** A Scene in front of the State House. J. L. KRIMMEL, *Pinxt.* Ob. imp. folio. Left unfinished, three impressions only were taken after the decease of the engraver.

**MY UNCLE TOBY AND THE WIDOW.** C. R. LESLIE, *Pinxt.* 8vo.

**THE PAINTER'S STUDY.** W. S. MOUNT, *Pinxt.* 8vo.

**THE RAFFLE.** W. S. MOUNT, *Pinxt.* 8vo.

**THE SNARE.** J. G. CHAPMAN, *Pinxt.* 8vo.

**THE HAPPY FAMILY.** (Return from Market). J. L. KRIMMEL, *Pinxt.* 8vo.

**PAST, PRESENT AND FUTURE.** Three female figures of much beauty, THREE-QUARTER LENGTHS. 8vo.

**NEOTOMA FLORIDANA.** The Florida Rat. Engraved for the journal of the Acad. of Natural Sciences, Philada. C. A. LESEUR, *Delt.* Small 4to.

**THE GREAT AMERICAN ELK.** 4to.

## OSCAR A. LAWSON,

LINE ENGRAVER, son and pupil of Alexander Lawson, was born at Philadelphia August 7th, 1813.

In 1841, he entered the office of the U. S. Coast Survey, at Washington City, where he remained until 1851, when he returned to his native place in ill-health.

His engravings, mostly book plates, are executed with taste and ability.

He died September 6th, 1854.

**AUDREY AND TOUCHSTONE.** C. R. LESLIE,  
*Pinxt.* Ob. 8vo.

**THE INDIGENT FAMILY.** PRUD'HON, *Pinxt.* 8vo.

**THE DEATH SCENE.** PRUDHON, *Pinxt.* 8vo.

**TEACHING THE SCRIPTURE.** J. PORTER, *Delt.*  
8vo.

**THE DEATH OF ADDISON.** S. W. REYNOLDS,  
*Pinxt.* 8vo.

**THE OLD SOLDIER.** R. FARRIER, *Pinxt.* 8vo.

**JOHN ANDERSON, MY JO.** W. KIDD, *Pinxt.* 8vo.

**HAVERFORD SCHOOL HOUSE, DEL. COY.**  
**PA.** Front view. SE IPSE, *Delt.* 4to.

### WILLIAM S. LENEY,

AN excellent draughtsman and engraver in the stipple manner, was born in London and acquired the art under P. W. Tomkins. He executed several large plates before coming to this country, including an excellent one of "The Descent from the Cross," after Rubens. Settling in New York at the beginning of the century, he entered into partnership with William Rollinson, for bank-note engraving, was successful and retired with a competency.

He subsequently purchased a farm on the river St. Lawrence, a little below Montreal, where he died.

**JOHN ADAMS.** HEAD AND FULL BUST. J. S. COPLEY,  
*Pinxt.* 8vo.



**PATRICK HENRY.** HEAD AND FULL BUST. T. SULLY,  
*Pinxt.* Pub. 1817. 8vo.

**JAMES LAWRENCE, Esq.,** late Capt. in the U. S.  
Navy. Obitt. in Frigate Chesapeake, June 5,  
1813. *Stat.* 32. HEAD AND FULL BUST in Uniform.  
In the lower Margin the words, "Don't give up the  
Ship." G. STUART, *Pinxt.* 8vo.

**DEWITT CLINTON.** HALF LENGTH SITTING. J.  
TRUMBULL, *Pinxt.* 8vo.

**JOHN JAY, Esq.** THREE-QUARTER LENGTH. G. STU-  
ART, *Pinxt.* 8vo.

**HON. THEOPHILUS PARSONS.** HEAD AND FULL  
BUST. G. STUART, *Pinxt.* 8vo. *line.*

**ROBERT FULTON, Esq.** HEAD AND FULL BUST. B.  
WEST, *Pinxt.* 8vo.

**RUFUS KING, Esq.** HEAD AND FULL BUST. WOOD,  
*Pinxt.* 8vo.

## JAMES B. LONGACRE,

A DESCENDANT from the early Swedish settlers upon the banks of the Delaware, the family name having been originally Longker, was born in Delaware County, Pennsylvania, August 11th, 1794, and died at Philadelphia January 1st, 1869.

He served his apprenticeship as an engraver with George Murray, of that city, and from 1819 to 1831 was employed on illustrations for some of the best works then issuing from the American Press.

In conjunction with James Herring, portrait painter, of New York, he began the publication of the widely known "National Portrait Gallery of Distinguished Americans," four volumes, large 8vo, 1834-1839, which he afterwards continued alone. Some of the portraits in the work were from his own drawings from the life, the very best talent of the time being enlisted to write the lives, numbering one hundred and forty-four, a few being autobiographies. The work contains one hundred and forty-seven portraits, twenty-four of which were engraved by himself.

The enterprise and patriotism which enabled him to carry on to completion,

under unusual difficulties, a work the first of its character of any importance undertaken in this country, entitle him to be honorably mentioned by all interested in perpetuating the features of the prominent men of our early history.

He worked in line and the stipple manner, and was an excellent engraver. Many of his portraits possess considerable merit; that of Charles Carroll, of Carrollton, after Chester Harding, is a fine specimen of the art, the head being particularly well engraved.

During the last twenty-five years of his life (1844-1869), he was engraver to the United States Mint. The new coins, struck during that period—the double eagle, the three dollar piece, the gold dollar, etc.,—were made by him from his own designs.

**GEORGE WASHINGTON.** HEAD AND FULL BUST.  
G. STUART, *Pinxt.* 8vo.

**MARTHA WASHINGTON.** HEAD AND BUST. From  
a miniature by Robertson. 8vo.

**JOHN ADAMS.** HEAD AND FULL BUST. G. STUART,  
*Pinxt.* 8vo.

**JOHN HANCOCK.** HEAD AND FULL BUST. J. S.  
COPLEY, *Pinxt.* 8vo.

**THOMAS JEFFERSON.** HEAD AND FULL BUST.  
G. STUART, *Pinxt.* 8vo.

**BENJAMIN FRANKLIN.** HALF LENGTH SITTING at  
a Table reading. MARTIN, *Pinxt.* 8vo.

**CHARLES CARROLL OF CARROLLTON.** HALF  
LENGTH SITTING, a book in his right hand. CHESTER  
HARDING, *Pinxt.* Folio. *Line.*

**DAVID RITTENHOUSE.** HALF LENGTH SITTING at a  
Table on which is a chart to which he is pointing. C.  
W. PEALE, *Pinxt.* 8vo.

**FRANCIS HOPKINSON.** HALF LENGTH SITTING at  
a Table writing. PINE, *Pinxt.* 8vo.

**JOHN QUINCY ADAMS.** HEAD AND FULL BUST.  
G. STUART, *Pinxt.* 4to.

**MAJOR GENERAL ALEXANDER MACOMB.**  
HEAD AND FULL BUST, in uniform, the arms folded. T.  
SULLY, *Pinxt.* 8vo.

**JOHN BARRY, U. S. N.** HEAD AND FULL BUST in  
uniform. G. STUART, *Pinxt.* 8vo. *Line.*

**JOHN PAUL JONES.** HEAD AND FULL BUST in uniform and chapeau. C. W. PEALE, *Pinxt.* 8vo.

**DANIEL BOONE.** HALF LENGTH attired in a hunting-shirt trimmed with fur, a buck-horn handled hunting-knife stuck in his belt. CHESTER HARDING, *Pinxt.* 8vo.

**THOMAS MCKEAN, GOV. OF PENNA.** HEAD AND FULL BUST, on the left breast the order of the Cincinnati. G. STUART, *Pinxt.* 8vo.

**BUSHROD WASHINGTON, Ass. Justice S. C. U. S.** HEAD AND FULL BUST in judicial gown. CHESTER HARDING, *Pinxt.* Folio.

**MAJ. GEN. ANDREW JACKSON.** HALF LENGTH STANDING in uniform and military over-coat. His left arm and hand rest on a horse in the rear, the head and neck of which are only visible, in his right hand a sword. THOS. SULLY, *Pinxt.* Pub. Nov. 2, 1820. Folio.

**MAJ. GENL. ANDREW JACKSON.** HALF LENGTH wearing a cloak. The border resembles a picture frame. J. WOOD, *Pinxt.* 4to.

**JOHN C. CALHOUN.** HEAD AND FULL BUST. C. B. KING, *Pinxt.* 8vo.

**WILLIAM T. BARRY.** HEAD AND FULL BUST. J. B. LONGACRE, *Delt.* Pub. 1833. Folio.

**ROBERT Y. HAYNE.** HEAD AND FULL BUST. J. B. LONGACRE, *Delt.* Pub. 1840. Folio.

**NICHOLAS BIDDLE.** HALF LENGTH SITTING, right arm resting upon a table. REMBRANDT PEALE, *Pinxt.* Engraved in conjunction with Thos. B. Welch. 8vo.

**REV. ROBERT R. ROBERTS**, Bishop M. E. Church. HALF LENGTH. J. NEAGLE, *Pinxt.* 8vo.

**REV. H. B. BASCOM**, Bishop M. E. Church. HALF LENGTH. J. NEAGLE, *Pinxt.* 1826. Engraved, 1829. 4to.

**MOST REV. AMBROSE MARESCHAL**, Third Archbishop of Baltimore. HALF LENGTH in robes. P. TILYARD, *Pinxt.* Folio.

**REV. SAMUEL B. WYLIE**, D. D. HEAD AND FULL BUST, hands and arms only indicated. J. NEAGLE, *Pinxt.* 4to.

**PHILIP SYNG [PHYSICK]**, M. D. HEAD AND BUST. From a sketch by T. SULLY. Folio.

**C. W. PEALE**. HALF LENGTH SITTING, Palette and Brushes in his left hand. REMBRANDT PEALE, *Pinxt.* 8vo.

**SIR WALTER SCOTT**. HALF LENGTH SITTING, a walking stick in his right hand, and a Scotch cap or bonnet in the left. C. R. LESLIE, *Pinxt.* 8vo. *Line.*

## JAMES PELLER MALCOM,

DRAUGHTSMAN and line engraver, was born at Philadelphia in August, 1767. Upon arriving at age, he visited England and studied painting for three years at the

Royal Academy. Finding no employment in the art, he returned to Philadelphia, and took up the graver without any previous instruction. After a short residence in his native city, he again went to England, and was engaged on works chiefly of a topographical nature.

He executed quite a number of plates for the Gentleman's Magazine, and for some publications of his own, such as "Excursions through Kent," and "Anecdotes of the Manners and Customs of London during the 18th Century," published in 1808.

He died in London April 5th, 1815.

**CHRIST CHURCH, Philad'a.** (Interior view). Designed and engraved by J. P. M. 1787. 4to.

**CHRIST CHURCH, Philad'a.** (Exterior view). Des. & Eng. by J. P. M. 8vo.

**BUSH HILL, the seat of Wm. Hamilton, Esq., near Philad'a.** Des. & Eng. by J. P. M. Pub. in the Universal Magazine, London, 1787.



## WILLIAM E. MARSHALL.

THIS admirable line engraver was born in the City of New York on the thirtieth day of June, 1836.

His first works to attract attention were a series of vignettes executed for Danforth, Wright and Co., bank note engravers, which induced overtures from the "National Bank Note Co.," then about being organized, and for which he produced for the first three years of its existence all its vignettes and portraits.

In the winter of 1860, he went to Boston to engrave the head of Washington, from Stuart's painting in the Athenæum, and after its completion, went abroad to study painting. While busily engaged with the brush at Paris, in 1865, he heard of the assassination of President



Lincoln, and immediately returned to his native country, for the purpose of engraving his portrait, the picture to be painted by himself.

Marshall's head, of J. Fennimore Cooper, executed with much freedom and ability, is a fine example of engraved portraiture, and his Washington stands deservedly high in the estimation of good judges.

**HEAD OF CHRIST.** After LEONARDO DA VINCI. 8vo.  
Engraved for Henry Ward Beecher's life of Christ.

**GEORGE WASHINGTON.** From the Head by G.  
STUART in the Boston Athenæum. Folio. Pub. 1862.

**ABRAHAM LINCOLN.** HEAD AND BUST. Up. Oval  
with border in an engraved rectangle. W. E. MAR-  
SHALL, *Pinxt.* Roy. folio. Pub. 1866.

**GEN. U. S. GRANT.** HEAD AND BUST. Up. oval with  
border in an engraved rectangle. W. E. MARSHALL,  
*Pinxt.* Roy. folio. Pub. 1868.

**J. FENNIMORE COOPER.** HEAD AND BUST. C. L.  
ELLIOTT, *Pinxt.* 4to.

**HENRY WARD BEECHER.** HEAD AND BUST. Up.  
Oval with border in an engraved rectangle. W. E.  
MARSHALL, *Pinxt.* Roy. folio.

## PETER R. MAVERICK,

AN American by birth, born on the 11th day of April, 1755, was originally a silversmith. He etched and engraved for many years in New York, and by being the teacher of his son Peter and of Francis Kearny, aided materially in the progress of American engraving.

The plates executed by him, for Brown's Family Bible, published by Hodge, Allen and Campbell, in New York, are said to be the best specimens of his art. (Dunlap, Hist. of the Arts of Design in the U. S.)

## PETER MAVERICK,

SON of Peter R. Maverick, was born in the City of New York, October 22d, 1780, and died there June 7th, 1831. He was a prominent engraver of his time, having

many pupils, among whom was included Asher B. Durand.

He acquired the art under his father, and worked principally for book publishers and bank note companies.

The portraits referred to below are well engraved in line.

**HENRY CLAY.** HALF LENGTH SITTING at a Table holding in his right hand a strip of paper on which is inscribed his Resolution (offered in Congress, Feb'y 10, 1821) of sympathy and interest for the success of the Spanish Provinces of South America in their struggle for independence. CHAS. KING, *Pinxt.* Pub. at Washington City, 1822. Folio.

**MAJ. GEN. ANDREW JACKSON.** HEAD AND BUST. S. L. WALDO, *Pinxt.* 4to.

**THE RIGHT REV. RICHARD CHANNING MOORE, D. D. Bishop of the P. E. Church, Va.** HALF LENGTH SITTING in robes holding in his left hand an open volume from which by the action of the extended right hand he is reading aloud. WM. DUNLAP, *Pinxt.* Roy. folio. Pub. New York, 1823.

**CADWALLADER D. COLDEN, Esq., Mayor of the City of New York.** HEAD AND FULL BUST. WALDO & JEWETT, *Pinxt.* Engraved by P. Maverick, and Durand & Co. 4to.

## JOHN MCGOFFIN,

ENGRAVER in the line and mixed manner, was born in Philadelphia in 1813, and was a pupil of James W. Steel, of that city, with whom he remained until twenty-one years of age. He practiced miniature painting for eleven or twelve years after coming of age, but after that time, returned to engraving, which he has since regularly prosecuted.

Mr. McGoffin has been principally employed by book publishers. His plates are well executed and in good keeping.

He has lately engraved, from a design by H. J. Schwartzman, a beautiful vignette plate of the Art Gallery, "Memorial Hall," of "The United States Centennial International Exhibition."

## PETER MORAN,

ANIMAL PAINTER, was born on the Fourth day of March, 1842, in Lancashire, England, and was brought to this country when about two years of age, the family settling in Philadelphia.

In the studio of his brothers, Edward and Thomas Moran, he imbibed a taste for art, commencing as a marine painter, which branch, however, after two years' practice, being then nineteen years of age, was discontinued for animal life, which he has since pursued. A close student of nature, his pictures are well and truthfully composed, and executed in fine tone and feeling.

In the early part of the present year (1875) Mr. Moran took up the etching needle with much enthusiasm, and has already produced some excellent examples

of this fascinating branch of art. He is the first painter to practice in this country to any extent this charming specialty.

The "Chariot Race in the Circus Maximus," in conjunction with S. J. Ferris, executed in a free, artistic manner, is the most important etching yet produced in America.

**TRAVELLERS ATTACKED BY WOLVES.** R. ANSDALL, *Pinxt.* Ob. folio.

**OXEN PLOUGHING.** ROSA BONHEUR, *Pinxt.* Ob. 4to.

**CHARIOT RACE in the Circus Maximus, Rome, in the presence of the Emperor Domitian.** A. WAGNER, *Pinxt.* Etched in conjunction with S. J. Ferris. Ob. Roy. folio.

**THE COMING STORM.** Orig. design. Ob. folio.

**THE SHADY LANE.** Orig. design. 4to.

**A SET OF TWELVE.** Landscape and Animal Subjects. Orig. designs. 4to.

GEORGE MURRAY,

THE senior member of the well-known

Bank-note engraving firm of Murray, Draper, Fairman & Co., was a native of Scotland, but went to London when quite young, and was taught engraving by that admirable artist, Anker Smith.

Becoming entangled in the politics of the day, he found it prudent to leave England and come to America, landing in the Southern States, where he married and commenced as a trader. Having failed in his efforts in this direction, he removed his family to Philadelphia about the year 1800, and resuming his profession, found employment from the Book Publishers of the day. He was particularly skilled in animals; his plate of a Lion, Lioness and young, engraved for Rees' Cyclopedia, after a design by S. Edwards, is a fine example of the art.

In 1811 the Bank-note engraving firm above mentioned was formed, which was



extremely successful, Murray being the financier and apparent leader of the business. He was, however, reckless and improvident in speculations and manner of living, and died poor somewhere about the year 1823.

The two prints mentioned below, executed in line, bear the name of Murray, Draper, Fairman & Co., as Engravers.

**THE BATTLE ON LAKE ERIE, Fought, Sept., 10, 1813.** FIRST VIEW. SULLY AND KEARNY,  
*Delt.* Ob. Roy. folio.

**THE BATTLE ON LAKE ERIE, Fought Sept. 10, 1813.** SECOND VIEW. SULLY AND KEARNY,  
*Delt.* Ob. Roy. folio.

### JOHN B. NEAGLE,

LINE ENGRAVER, son of John Neagle, an English engraver, came to America when quite young, and settled in Philadelphia, where he died in 1866, being about sixty-five years of age.

His plates, principally for Annuals, are well executed. During the latter part of his life he was mostly engaged on Bank note work.

**THOMAS JEFFERSON.** Half length, sitting, hands, folded in front. OTIS, *Pinxt.* 8vo.

**HENRY LAURENS.** HEAD AND FULL BUST. C. W. PEALE, *Pinxt.* 8vo.

**NATHANIEL CHAPMAN, M. D.** HALF LENGTH STANDING, as if speaking. THOS. SULLY, *Pinxt.* 8vo.

**THE DUTCH MAIDEN.** G. S. NEWTON, *Pinxt.* 8vo.

**THE INDIAN TOILET.** J. G. CHAPMAN, *Pinxt.* 8vo.

**THE WRECKED MARINER.** T. BIRCH, *Delt.* 8vo.

**THE WOLF AND THE LAMB.** W. MULREADY, *Pinxt.* A copy of J. H. Robinson's print. 8vo.

**PHILADELPHIA.** (View of). J. R. SMITH, *Delt.* Ob. 4to.

**BALTIMORE.** (View of). J. R. SMITH, *Delt.* Ob. 4to.

## JOHN W. PARADISE,

LINE ENGRAVER, son of John Paradise, Portrait Painter, (1783-1833,) was a pupil of A. B. Durand, with whom he entered about

the year 1825. He engraved some plates for "The National Portrait Gallery," and was afterwards principally occupied on small Portraits and Vignettes for Bank note Establishments in the city of New York. Is deceased.

**MORGAN LEWIS.** THREE-QUARTER LENGTH SITTING.  
JAS HERRING, *Pinxt.* Engraved in conjunction with  
A. B. Durand. 8vo.

**JOHN QUINCY ADAMS.** HALF LENGTH. A. B.  
DURAND, *Pinxt.* 8vo.

**ELIAS DEXTER.** HALF LENGTH. J. T. PEELE, *Pinxt.*  
8vo.

**JOHN HENRY HOBART, D. D., Bishop of the**  
**P. E. Church in the State of New York.**  
HALF LENGTH, in robes. J. PARADISE, *Pinxt.* 8vo.

**ELIAS BOUDINOT.** HALF LENGTH. WALDO AND  
JEWETT, *Pinxt.* 8vo.

## G. PARKER,

AN Engraver in the stipple manner, was an Englishman by birth, but at what time he came to this country, and where he acquired the art, could not be ascertained.

He engraved a number of plates for "The National Portrait Gallery," and was regularly employed by the Book Publishers of the day. He died in New York about the year 1868.

**DAVID HUMPHREYS, LL. D.** HALF LENGTH, sitting at a table, both hands resting upon an upright book. G. STUART, *Pinxt.* 8vo.

**NOAH WEBSTER.** HALF LENGTH, sitting. JAS. HER-  
RING, *Pinxt.* 8vo.

**WILLIAM BAINBRIDGE, U. S. N.** HALF LENGTH.  
J. W. JARVIS, *Pinxt.* 8vo.

**ROBERT FULTON.** THREE QUARTER LENGTH, sitting.  
B. WEST, P. R. A., *Pinxt.* 8vo.

**JOSEPH STORY, LL. D.** HALF LENGTH. CHESTER  
HARDING, *Pinxt.* 8vo.

**MAHLON DICKERSON.** HALF LENGTH. J. VAN-  
DERLYN, *Pinxt.* 8vo.

**MAJOR GENERAL THOMAS SUMTER.** HALF  
LENGTH, in uniform. C. W. PEALE, *Pinxt.* 8vo.

**EDWARD EVERETT.** FULL BUST, showing right  
hand, a cloak thrown over the breast and shoulders. A.  
B. DURAND, *Pinxt.* 8vo.

**PROSPER M. WETMORE.** HALF LENGTH. H. IN-  
MAN, N. A., *Pinxt.* 8vo.

## CHARLES WILSON PEALE

WAS born of English parents at Chestertown, on the Eastern shore of Maryland, April 16, 1741. At the age of twenty-one, having served his time with a saddler of Annapolis (then the metropolis of the State), he commenced for himself, combining with his trade several others, such as coach-making, and clock and watch-making, besides working as a silversmith, and finally trying his hand at portrait painting. In the latter he had some little instruction from a Mr. Hesselius, an Englishman, who married and settled in Annapolis in the year 1763.

In 1768-9, he visited Boston, and was kindly received by J. S. Copley, then established as a portrait painter, who lent him a picture to copy. Upon his return to Annapolis he determined upon a voyage

to London, and being assisted by several gentlemen of the former place, the loan to be returned with pictures, he sailed for England, arriving in London in 1770. Benjamin West received him into his house, and he studied during 1770-1, in the Royal Academy, under that painter's direction, at the same time turning his attention to modeling in wax, moulding and casting in plaster, painting in miniature, and engraving in Mezzotinto. On his return to Annapolis, he found constant employment as a portrait painter, and two years later established himself at Philadelphia.

Peale was a captain of volunteers, and was present at the battles of Trenton and Germantown, and while in camp painted the portraits of many officers, and he has the honorable distinction of being the painter of the first authentic portrait of

Washington (1772). He also represented Philadelphia in the State Legislature in 1777.

While prosecuting his art, he at the same time turned his attention to natural history, forming by his own efforts and the contributions of others, an exceedingly interesting collection, widely known, subsequently, in connection with his portraits of the prominent men of the time, as "Peale's Museum," the first in the country. In his efforts as a lecturer on Natural History, the loss of his front teeth interfering with his enunciation, he became a dentist to supply the deficiency, first working in ivory, and then making porcelain teeth for himself and others.

His trades, employments and professions may be summed up as follows: saddler and harness maker; clock and watchmaker; silversmith; painter in oil, crayons and



miniature; modeler in clay, wax and plaster, and engraver in Mezzotinto. He sawed the ivory for his miniatures, moulded the glasses and made the shagreen cases; he was a soldier, a legislator and a lecturer; a preserver of animals, whose deficiencies he supplied by means of glass eyes and artificial limbs, and a dentist; and to crown all was, in the words of his son, Rembrandt, "a mild, benevolent and good man."

He died at Philadelphia, Feb. 22, 1827.

The following prints are engraved in the Mezzotinto manner:

**WILLIAM PITT, EARL OF CHATHAM.** FULL

FIGURE, in Roman classical costume, standing beside an altar to Liberty, bearing the inscription, "Sanctus Amor Patriæ Dat Animum." In the lower margin the words, "Worthy of Liberty, Mr. Pitt scorns to invade the Liberties of other People." CHARLES WILSON Peale, *Pinxt. et fecit.* Large folio.

**G. WASHINGTON, Esq.,** late Commander-in-Chief of the Armies of the United States of America.

HEAD AND BUST, three quarter face. Painted and Engraved by C. W. PEALE, 1787. 4to. Oval.

**THE MARQUIS DE LA FAYETTE**, Major-General in the Armies of the United States of America.

HEAD AND BUST, full face. C. W. PEALE, *Pinxt. et fecit.* 4to. Oval.

**BENJ. FRANKLIN**. HEAD AND BUST, three quarter face, wearing spectacles. C. W. PEALE, *Pinxt. et fecit.* 4to. Oval.

**THE REVEREND JOSEPH PILMORE**, Rector of the United Churches of Trinity, St. Thomas and All-Saints. HEAD AND BUST, in robes. Painted and Engraved by C. W. PEALE, 1787. 4to. Oval.

## JOSEPH IVES PEASE,

LINE ENGRAVER, was born at Norfolk, Conn., August 9, 1809. At the age of fourteen he was placed in a dry goods store in Hartford, and employed his leisure hours in imitating such drawings and engravings as came under his notice. He soon, however, discovered that trade would not suit him, and returned home. His first attempts at engraving were made with an old awl

for a tool, and a bit of thermometer brass for a plate, the impressions being worked off on a roll press of his own construction.

His parents, removing to Hartford, he was placed with Oliver Pelton, engraver, of that place, with whom he remained until of age, Pelton in the meantime having removed his establishment to Boston. About the year 1835 he went to Philadelphia, where he was kept constantly employed by the different publishers of that city. In 1848 he went to Stockbridge, Mass., and finally settled on a farm, "Twin Lakes," Salisbury, Conn.

Of late years Mr. Pease has been entirely engaged on Bank Note work. His plates mostly for Books are engraved with much taste and excellence of execution, and are faithful translations of the originals.

**WASHINGTON AND HARVEY BIRCH.** A. B.  
DURAND, *Pinxt.* 8vo.

**THE DISAGREEABLE SURPRISE.** W. S. MOUNT,  
*Pinxt.* 8vo.

**RUSTIC CIVILITY.** W. COLLINS, *Pinxt.* 8vo.

**THE GHOST BOOK.** G. H. COMEGYS, *Pinxt.* 8vo.

**THE MILITIA TRAINING.** J. G. CLONNEY, *Pinxt.*  
8vo.

**SUMMER, Mumble the Peg.** H. INMAN, *Pinxt.* 8vo.

**WINTER SPORT, The Rabbit Trap.** W. S. MOUNT,  
*Pinxt.* 8vo.

**THE TOUGH STORY.** W. S. MOUNT, *Pinxt.* 8vo.

**THE YOUNG TRADERS.** W. PAGE, *Pinxt.* 8vo.

**OLD '76 AND YOUNG '48,** R. C. WOODVILLE, *Pinxt.*  
Ob. 4to. Am. Art Union Print, 1851.

**THE LAST SUPPER.** Copy of RAPHAEL MORGHEN'S  
Print.

**HAINES FALLS, CATTSKILL MOUNTAINS.**

## OLIVER PELTON,

ENGRAVER in the line and stipple manner, was born at Portland, Conn., August 15, 1799, and when about seventeen years of age, entered with Abner Read, a bank-note engraver, of Hartford, to learn the art.

Mr. Pelton worked assiduously to acquire a knowledge of engraving, applying himself to executing vignettes, the most difficult part of the business, and after two years of constant effort was taken into partnership by Mr. Read and a certain Samuel Stiles. For some years they did a large business, his partners finally retiring, leaving him to prosecute it alone.

Samuel G. Goodrich (Peter Parley), one of his earliest patrons, removing to Boston in 1827, for the purpose of publishing a series of annals, which required the services of a number of engravers, induced Mr. Pelton to accompany him. The enterprise succeeded, and was continued for some ten years, during which time he was kept constantly employed.

In the year 1836 Mr. Pelton formed a partnership with Wm. D. Terry for bank note engraving, which was finally merged

into the New England Bank Note Co. of Boston.

In 1850, he engraved a series of Portraits of the Poets for the publications of Phillips, Sampson and Co., of Boston. He has also engraved a large plate of "The Last Supper" for the New York "Evangelist," used by them as a premium.

Mr. Pelton removed to Hartford in 1860, and since that time has engraved a large number of Bible Plates, Portraits, &c.

**WILLIAM HENRY HARRISON.** HALF LENGTH.

A. G. HOYT, *Pinxt.* 1840. Engraved in conjunction with D. Kimberly. Pub. at Boston, 1841. Folio.

**EDWARD EVERETT.** HALF LENGTH. Up. oval. 8vo.

## JACOB PERKINS.

THIS ingenious mechanic and inventor was born in Newburyport, Mass., July 9th, 1766. He was apprenticed to a goldsmith of his native place, and distinguished him-

self quite early in life by the invention of a new method of plating shoe-buckles, then universally worn, and in the manufacture of which he engaged with considerable success.

When about twenty-one years of age he was employed by the Commonwealth of Massachusetts to make dies for copper coinage, and soon afterwards invented a machine for cutting and heading nails at one operation.

Early in the present century Mr. Perkins became interested in the production of Bank Note Plates, but soon discovering that the expense attending the engraving of the Note on a single plate, and the limited number of impressions afforded from copper, interfered seriously with the business, substituted steel for the softer metal, and originated the process of transferring engravings from one plate to another.



Previous to this time (1808) steel had been used for engraving, but in one instance in England (1805), in the production of a plate for "Smith's Topographical Illustrations of Westminster."

In the use of steel for engraving, where the transfer is intended to be made, the subject is first engraved on a small piece of the metal, which is then hardened and known by the technical term of die-plate. A decarbonized cylinder, large enough to receive the impression, is then rolled over it by means of a powerful machine, termed the transfer press, until the engraved work appears upon it in relief. The cylinder, or roll, in its turn is hardened, after which it is used in the same press for reproducing any number of fac-similes of the original die-plate, each of which will be an exact counterpart of the original.

In Bank Note work, which is the most