Early Baltimore:
A Selected Exhibit of
Historic Prints
from the
University of Baltimore
Collection
Figure 1.
Title: WASHINGTON MONUMENT
Artist: Gabrielle DeVeaux Clements
Medium: Etching
Date: 1931

Gabrielle DeV. Clements (1858-1948) received more formal education than most of the Baltimore etchers. She studied at the Philadelphia School of Design for Women, Cornell University, the Pennsylvania School of Fine Arts, and the Académie Julian in Paris. She executed etchings of French and New England scenes and painted murals for several local churches, but perhaps is best known for her Baltimore scenes from the 1920s and 1930s. Her subjects include such familiar landmarks as the Washington Monument. She often incorporated details like automobiles to give her etchings a modern air, but these are the touches which make the scenes pleasantly old-fashioned today.
An Introduction to the
University of Baltimore
Print Collection

Over sixteen hundred images, mostly nineteenth and early twentieth
century lithographs, engravings, and etchings, comprise the University of
Baltimore Print Collection. Acquired over the past twenty-five years
under the guidance of President H. Mebane Turner, the prints have been
In 1830, the English watercolorist William James Bennett visited Baltimore on a sketching tour of America. He drew, and subsequently etched, this view and a scene from Whetstone Point, also in the collection. The Washington Monument, the Basilica of the Assumption, and the Fayette Street Shot Tower—landmarks still standing today—are identifiable in this hand-colored aquatint by their profiles on the horizon. The billowing sails which dot the harbor indicate the age of steamboats is yet to come. A contemporary newspaper advertisement promoting the sale of the print boasted "...judges (deem it) to be the best print of the kind ever published in the United States." In fact, the image was used as a model for other views.
donated by alumni or friends of the University, or purchased with undesignated income from the UofB Educational Foundation’s President’s Fund.

As one of the area’s more diverse historical print collections available to the public, the grouping emphasizes the University’s center city locale and its relationship to the city of Baltimore and to the state of Maryland. Maps, pictorial views, sheet music, and advertisements document the development of Baltimore from colonial town to modern city. Events in Maryland history and historic personalities are integral themes, with the depiction of broader themes (i.e., the founding of our nation and the Civil War) further enhancing the collection’s historic nature.

_Baltimore in 1752, a familiar print, displays a colonial town of twenty-five buildings, a largely undeveloped harbor, and a population of less than five hundred. Baltimore had not yet capitalized on its geographic position between the Chesapeake Bay and the farmlands of Pennsylvania and western Maryland to become a major port. But in the 1770s the city began to export flour and tobacco and, by 1800, had become a major trade center. It had also become—with 31,000 inhabitants—the fourth largest city in the nation; and churches, civic buildings, and monuments worthy of the new prosperity were being erected. By the 1830s, the combined forces of industrialization, immigration, and improved transportation had stimulated unprecedented economic and population growth within the city. For the_
most part, this growth continued through the remainder of the century, even after the Civil War when Baltimore’s business community ensured the restoration of its market by extending credit to Southern merchants. The turn-of-the-century city boasted a jammed port, busy factories, and a population of over 650,000.

The rise of Baltimore’s printmaking industry parallels the city’s development. While Baltimore was prominent enough to warrant illustration in books of American views (books published during the Federal Era, 1790s - 1815, consisting of printed pictures drawn from picturesque street scenes, cityscapes, monuments, and natural wonders), the city itself supported relatively little local printmaking until the 1830s. Lithography was introduced to Baltimore around 1830 by the firm of Endicott & Swett; and a second firm, founded by the German immigrant Edward Weber, became A. Hoen & Co. in 1835. Many of Hoen & Co.’s chromolithographed maps, views, sheet music, portraits (fig. 5), and trade cards are part of the University of Baltimore’s collection.

Baltimore’s other major nineteenth century lithography firm, E. Sachse & Co. (also represented in the collection), was active from the 1850s to 1877. Now best-known for its Civil War views (fig. 6) and panoramic views, the firm also produced advertising materials and maps.

The nineteenth century print market which supported these businesses included individuals eager to decorate their homes with attractively framed pictures and businesses promoting their wares.

**Baltimore Views**

Proud Baltimoreans understandably enjoyed images of their city. A notable selection of panoramic views, such as Edward Bennett’s *Baltimore from Federal Hill* (fig. 2), assumes an important role in the University’s print collection. This type of image, displaying buildings, natural features, and streets of the expanding cityscape, exemplifies the era’s exuberant civic pride.
Figure 3.
Title: BATTLE MONUMENT
Artist: Thomas Wakeman
Medium: Watercolor
Date: ca. 1850

Around 1850, Thomas Wakeman, an English artist, traveled through the United States. Presumably he painted this picture of the Battle Monument at that time. Unlike the collection's other nineteenth century images which emphasize the Monument's grandeur, this quiet street scene captures the everyday activities of antebellum Baltimoreans.
Figure 4.
Title: CARTE PARTICULIERE
de VIRGINIE, MARYLAND,
 PENNSILVANIE...
Artist: Peirre Mortier
Date: 1696
Medium: Engraving, hand-colored

This French map of the Mid-Atlantic region is adapted from an earlier 1670 version by Augustine Herrman. Like most Chesapeake Bay maps of the seventeenth and eighteenth centuries, it orients the Bay with north to the right and west at the image top.
The century’s many printed renditions of the Washington Monument on Charles Street at Mount Vernon Place, and the Battle Monument (fig. 3) on Calvert, attest to the popularity of shared images. Churches of all denominations, theatres, and halls were also important aspects of the public landscape, as demonstrated by J.H.B. Latrobe’s engraved book illustrations for Picture of Baltimore (1832).

The collection’s nineteenth century views of Baltimore are complemented by Baltimore maps. A copy of Thomas Poppleton’s 1823 Map of Baltimore shows the city’s streets laid out, but the majority of blocks empty. Subsequent maps depict these blocks as they fill with houses, public buildings, cemeteries, railroad lines and depots, and the shipyards and changing industries clustered around the harbor. One print from 1906 illustrates the city’s plan to renovate the Inner Harbor after the devastating 1904 fire, and thus presages Baltimore’s urban development in the twentieth century.

Some of these Baltimore maps were originally published as atlas pages, while those as large as the Poppleton were likely intended to hang in an office or home. For today’s viewer, the quality of draftsmanship and printing apparent in these maps still has strong appeal.

State maps range from those of the colonial era to the atlases of county maps popular in the 1870s. The handsome 1696 *Carte Particuliere de Virginie, Maryland* (fig. 4) is an exquisite example of Continental mapmaking. A derivation of an earlier map by Augustine Herrman, it shows both Indian and colonial settlements. Maps from the nineteenth century atlases trace the development of the counties and often record land ownership. In fact, most nineteenth century maps were not government-sponsored but issued by private entrepreneurs; often individuals paid for their properties to be listed.
Maryland Interests

Prominent groups, and individuals such as Edgar Allan Poe, John Eager Howard, and George Peabody, are also represented in the University's print collection. The print of the Rev. A.W. Wayman (fig. 5) is one of the few straightforward and dignified portraits of an African-American in an era when stereotypes and caricatures prevailed. Equally rare is The Presentation of the Gold Snuff Box. In this printed scene an A.M.E. congregation gives a gift to a white clergyman who has championed the anti-slavery cause—a striking example of free blacks interacting with whites as equals.

The Exciting Race Between Tom Thumb and the Railroad, a commemoration of Maryland’s—and the nation’s—first railroad, the Baltimore & Ohio, depicts the famous race between a steam engine and a horse-drawn stage carriage. A series of late-nineteenth century lithographs of sea vessels and ship advertising posters emphasize Maryland’s strong nautical ties. The region’s natural resources and strong hunting interests are reflected with Trout Fishing and Migratory Waterfowl Stamp prints, Frank Weston Benson duck etchings, and Audubon’s Canvasbacked Duck. Many small steel engravings from publications portray picturesque locales like Cumberland Gap and Harper’s Ferry. Woodcuts from national publications, such as Harper’s Weekly, depict Maryland activities like oysterling.

American History

American history is replete with memorable scenes portraying the founding of the nation and the wars it fought to preserve its independence and unity. Many of these images are large steel engravings produced by the major New York publishing firms catering to the antebellum middle-class desire for art in the home. Subjects such as the Battle of Lexington and Concord and the first prayer in Congress were deemed morally edifying and were disseminated throughout the land. No subject, however, was as popular as the Founding Father.
The Rev. Bishop Alexander Walker Wayman (1821-1895) was born and raised a freeman on his father's farm in Caroline County, Maryland. He was "taught letters by his father," according to Wayman's own autobiographical account; and "It was not long before he got the idea in his head that he must write. The sand in the roads and the sides of the old frame houses were his copybooks." After conversion to the Church around 1836, Wayman became an exhorter, deacon, elder, and pastor, and in 1864 was appointed bishop. His episcopal duties carried him throughout the U.S. before his death in Baltimore. He contributed to the history of the Church through his books, My Recollections of African M.E. Ministers and Cyclopaedia of African Methodism.
The Seventh Maine Regiment was stationed at Murray's Hill, an elevation in Highlandtown in 1861. By 1862, as occupancy by federal troops continued, permanent fortifications had replaced these tents. The peaceful, well-dressed civilian visitors belie the purpose behind the cannons directed toward the city. Most likely sold as souvenirs to participants in the events, the collection’s camp scenes follow an earlier tradition of picturing barracks and camp life.
The collection's emphasis on George Washington reflects nineteenth-century enthusiasm for the first president. For a nation seeking to establish an identity, the father of our country was a respected figure recognized by all. Images of Washington as commander-in-chief and as president were in greatest demand from the time of his death in 1799 until the Civil War. The many prints of Washington with his wife and grandchildren illustrate the importance the antebellum generation placed on home and family.

The Civil War

Although the collection contains images of Baltimore's role in the War of 1812, the collection's strength is its Civil War prints. Baltimore's unique position as a Union city occupied by Northern forces contributed to a distinct legacy. National print firms issued single sheet renditions of the Pratt Street Riot of April 19, 1861, in which townspeople and federal troops clashed. Woodcuts featured in national periodicals like Harper's and Leslie's show the federal military taking over the city. Additional Maryland campaigns are recorded and collected, but these images, recorded during the months of April and May, mark the peak of Baltimore's national prominence in the War Between the States.

E. Sachse & Co. produced lithographs of camp scenes which reveal the occupied city from a Baltimorean's point of view. These images, most of which are relatively crude and on cheap paper, were sold as souvenirs to soldiers stationed at camps located on private estates or at local landmarks (fig. 6). Lounging soldiers, tidy grounds, and fashionable civilians visiting the troops seem far removed from war. Perhaps the firm's anonymous craftsmen sensed that the troops wished to take home pleasant memories.

Later images of the war also often heavily romanticized the conflicts. Artists arranged battles such as Antietam and Shiloh with troops fighting in neat formations and heroes picturesquely dying. Often, as well, the Union troops were clearly positioned as the dominant force by Northern firms. Yet
works sympathetic to the lost Confederate cause were also published, both by the New York firms and the Baltimore firm of A. Hoen & Co.

**Twentieth Century Etchers**

From the nineteenth to the twentieth century, prints of Baltimore and Maryland scenes changed greatly in appearance. Mass-produced chromolithographs (lithographs printed in color) were replaced by high-quality monochromatic prints—etchings, usually issued in limited editions.

Etching as a printmaking form experienced a revival initiated by American and English artists in the 1880s. The handwrought look of etchings, distinguished from the mass-produced “chromos” and photographs, was quick to regain appeal. Limited print runs produced enough copies to keep prices moderate for the middle to upper class, but kept etchings rare enough to entice collectors. These factors particularly endeared buyers who were wary of the modern avant-garde art movement but who wished to purchase original art.

Artists, including many Baltimoreans, continued to etch well into the twentieth century. The technique was relatively easy to learn and the method lent itself to realistic scenes with little distracting detail. It also enabled artists to personally supervise the printing of their art.

The Baltimore audience, both commercial and private, supported such etchers as Gabrielle DeVeaux Clements (1858-1948), M. Paul Roche (1885-1968), Leon Dolce, and the group of artists called the Etchers Art Guild. These artists are well represented in the University’s collection.

The Clements series of Baltimore scenes, commissioned by the print dealer Maurice Bendann, includes The Johns Hopkins Hospital, the Shot Tower, and the Washington Monument (fig. 1). M. Paul Roche executed eight views for the Baltimore Association of Commerce in 1927; included in the University collection are the Lexington Market, the Hanover Bridge, and the Battle Monument. These artists delighted in using the freedom of line in-
herent in the technique to convey the city’s intensity, and frequently included automobiles and bustling pedestrians to add contemporaneity.

The Etchcrafters Art Guild was organized about 1929 by Don Swann (1889-1954), who was probably the most prolific etcher of Maryland scenes. Swann’s major contribution is his Colonial and Historic Homes of Maryland (1939). With text by son Don Swann Jr., the limited edition includes 100 images, most of precisely drawn, full-length house “portraits.”

Artists Erma Davis, Hopper Emory, Dano Jackley, Robert Duvall, and Erik Guide Haupt marketed some of their prints through the Guild. Although the professional training of these artists varied, all shared an interest in straightforward renderings of architectural structures and picturesque subject matter. Striving for a timeless impression, most of their images omit persons and details that could date their work.

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While the focus of the University’s collection is nineteenth century Baltimore views and Civil War prints, the realistic treatment of local subjects by Baltimore etchers complements this historic collection. Too, twentieth century genres, such as posters of World War I and certain current events, are gradually finding representation.

Most images in the collection are in good to excellent condition; and the majority of historical prints are on display in public areas.
Selected Bibliography


Glossary of Print-Related Terms

The following brief descriptions are limited to terms used in the preceding text. For a more complete index, see Bamber Gascoigne, *How to Identify Prints* (New York: Thames & Hudson, 1986), pp. 79-80, 107.

**ENGRAVING**: Print process which may also refer to the product itself. A sharp tool called a burin is carved through the metal printing plate to make a series of carved lines which compose the image. The plate is inked and wiped so that the ink lies only in the incised lines. A sheet of dampened paper is placed on top of the plate and both sheet and plate are rolled through a press, forcing the ink onto the paper. The process is thus linear and monochromatic. Developed during the Renaissance, engraving was replaced by etching and lithography during the eighteenth and nineteenth centuries. **Steel engravings** which appear as illustrations in nineteenth century books are usually etchings done on steel or steel-faced copper plates. **Wood engravings** are executed on wood, but unlike metal engravings, only the upper surface (not the incisions) is inked and printed. Wood engraving was the only process to print simultaneously with letterpress and so dominated magazine illustration until the development of the photomechanical process of halftone relief in the 1890s.

**ETCHING**: Print process which may also refer to product itself. A wax film is laid on the metal plate, and the artist draws a design with a needle through the wax. The plate is dipped into a series of acid baths where the acid bites into the metal not protected by wax. The more prolonged the dipping, the deeper the line. As with engraving, the plate is inked, wiped, and put through the press. The line's depth corresponds to its thickness on paper. Developed near the time of engraving, it was often used in conjunction with that process. The individual artist usually finds drawing through wax is much easier than manipulating the burin through metal, and the resulting line is much freer.

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Aquatint is a related process which produces variations in tone. It was used to imitate soft watercolor washes from the 1790s to 1830s, but lost out to the quicker method of lithography. Like etching, it is a monochromatic process and so hand coloring was often applied.

LITHOGRAPHY: Print process based on the antipathy between oil and water. Lines and/or blocks of tone are laid on the plate (originally limestone) with a greasy pencil and the surface is "fixed" with a solution to keep the ink from running. The ink adheres only to the pencil markings when applied, and the plate and dampened paper are put under the scraper which rolls across the bed of the press. Invented in 1798, the process was not widely used until the 1820s.

The comparative ease of drawing the images and the capacity to make both line and tones quickly established lithography's dominance over etching and engraving. Inks of different colors could be added as background tints or to compose the images. Chromolithography is the name of the process used to compose the images with different inks. With the introduction of steam presses in the 1870s, lithographs could be manufactured by the thousands and so became available for low-cost advertising materials like trade cards and posters. Today's texts and images are produced by a technique called offset lithography.
The print collection is the property of the University of Baltimore Educational Foundation and is housed at the University of Baltimore and the Lyric Opera House.

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