A Philadelphia Coroner, George Heap, was responsible for the first engraved view of a Philadelphia building. This was engraved in 1752, and was produced in London, appearing first as a plate in the Gentleman's Magazine, for September in that year. There is a map of the city "and parts adjacent", drawn by Heap, over which a similar view—that of the State House—is to be found, and it is evident that this, although undated, was published in the same year.

Eleven years before this, however, the first attempt to publish a picture of the city, was made on the title page of Bradford's American Magazine, which was begun in January, 1741, and survived for three months. At least this very crude engraving, which is on type-metal, has charitably been regarded as a view of Philadelphia's water-front. It may be so regarded, but certainly it is unrecognizable; and it is proper to add that it was used simply as a pictorial heading; the publisher wisely neglecting to identify it with Philadelphia, or any other port. The existing copies of Bradford's publication are so rare that it is almost in the legendary class. In this city, for instance, not one copy is known of any of the three numbers published.

More than any other American city of like age, or older, Philadelphia has been admirably pictured by its contemporaries; and the reason for this abundance of material is perfectly easy to understand. From early in the eighteenth century it was the most progressive town in the colonies; and if that statement appears to be a bit rash, one only has to recall that the keenest American of his day, Benjamin Franklin, picked it out
as a place to begin his career. He could have remained in Boston; but he didn’t. He gave New York a glance; and then, plunged on to Philadelphia, which he made his home. Being a city of progress—the first real metropolis in this part of the world—it provided itself with the most imposing architecture of which the infant country then could boast.

Philadelphia was the best advertised city in the New World; for Penn began the advertising campaign, and as he left his lands to his family to dispose of, they continued it in one or another way. Before the middle of the eighteen century it was the largest city in the British North American Colonies. Rapidly built, its construction was substantial in character; and even before Franklin, as a youth, arrived here, the city was important enough for a painter—probably a house- and sign-painter—Peter Cooper, to paint a view of it, as seen from the Delaware River. This work, now owned by The Library Company of Philadelphia, bears no date, but has been assigned to a time before the year 1720.

Cooper, who signed his masterpiece, describes himself as painter; but his qualifications for artistic work seems to have been confined to painting the woodwork on buildings, rather than for landscape. The painting is valuable, however, for it does convey the impression of a city, which was well built for that early colonial period.

It is the earliest view of Philadelphia we have, and consequently must be a starting point in any consideration of the city’s iconography.

More than a quarter of a century elapsed before there was an engraved view of Philadelphia published, if we eliminate from consideration the little ornament in Bradford’s magazine. This was the view of the façade of the State House, first published in the Gentleman’s Magazine. The picture bears more resemblance
to a builder’s elevation plan than to an artist’s sketch of a completed structure. As a matter of fact, at the time the plate was published, the tower of the building had not been completed, an indication that it was derived from the architect of the structure.

Our sense of the historic, however, should be quickened by a contemplation of this engraving; for, if it is not the starting point of our local iconography, it should be, as it is the first recognized engraved view of a Philadelphia building. George Heap, who was Coroner of Philadelphia—from 1749 to 1751, was engaged in this city about that time, probably after he was defeated for Coroner in the 1750 elections, in making sketches for his immense plate, entitled, “An East Prospect of the City of Philadelphia”, which he produced under the direction of Nicholas Scull, Surveyor-General of Pennsylvania. The engraving consists of four large folio sheets, and was the most ambitious effort at picturing an American city, made before the Revolution. It bears the date, September, 1754, which was the date of publication, for it evidently had been in process for a year or two before that date.

We are not to conclude that Heap was the engraver of this plate, which was produced in London, although it may be that he sent sketches for it to England; and we hear no more of him after 1754. No engraver’s name appears on the plate. Thompson Westcott records that Heap died in 1752, but where he died is unknown; and the source of Mr. Westcott’s statement has not yet identified. Heap was a candidate for reélection in October, 1750, but was defeated, and probably then directed his attention to map and plate making, in which work he displays evidence of experience and skill.

The engraving, of course, was executed in London, for there were no facilities here at the time for producing so large a work. As the plate is dedicated to the Honorable Thomas Penn and Richard Penn, and con-
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tains the Penn arms, there needs be no doubt as to the origin of the publisher's patronage. Probably not many copies of the engraving were sold here; if, indeed, it was published for sale. It seems to have been intended largely for European consumption, for the Penns wanted to show the size and progressiveness of their American capital, and there is every evidence that the view was a faithful portraiture of Philadelphia's waterfront and principal buildings in the mid-eighteenth century.

For a long time after 1754 the only pictures of Philadelphia were word pictures; written by notable European travellers who visited this country, and wrote books about it when they returned home. From these we receive the impression that the capital of Pennsylvania was a place of some consequence, although its impressive buildings were few in number, including as they did the State House, Christ Church, and the German Calvinist Church; but it boasted of many large mansions.

But Philadelphians had no idea that their city was finished. They went ahead, slowly, and built; but for a long time their significant architectural works could be counted on the fingers of one hand. When, in 1786, The Columbian Magazine was established here, we began for the first time, to have plates of some of our public edifices. One of the numerous owners of the magazine, was James Trenchard, a line engraver. He engraved the first view of Christ Church, which plate appeared in the November, 1787, number of the publication. Several other Philadelphia views were given in the same periodical; among them the South Second Street Market sheds, and a larger plate entitled "Several Public Buildings in Philadelphia", which engraving appeared in the January, 1790, number. This view shows the public structures grouped around the State House, and unimpressive as the group may appear to modern eyes,
it is of interest to remember that no such important assemblage of public buildings could be paralleled by any other American city at the time the plate was published.

About this time a Philadelphia engraver, who was so wedded to British rule that he refused to live here—James Peller Malcolm—engraved for a London magazine two Philadelphia views, "The Jail", in Walnut Street; and "Bush Hill".

The removal of the national capital to Philadelphia in 1790, had a noticeable effect upon the architectural progress of the city. Before this, in 1787, Charles Willson Peale began a series of engraved street scenes in Philadelphia, but only No. 1, a view of Lombard Street, east from Third, was made. It is engraved in line, and only one copy, that in the Library of Congress, is known.

It was not until after the arrival of William Russell Birch, an English enamel painter, and his son, Thomas, in the year 1793, that any systematic attempt was made to perpetuate the architectural beauties of the "Athens of America", as some Philadelphians of that day liked to describe the capital.

Birch, however, did not begin to engrave his valued set of "Views" until some years later; but the features of the Quaker City seemed to have inspired him to do something to spread the news abroad. He was genuinely impressed, and marvelled at the progress he found here. "The ground on which it [Philadelphia] stood was less than a century ago, in a state of wild nature", he exclaimed, on his sheet of Preface to his plates. "It has in this short time been raised, as it were by magic power, to the eminence of an opulent city."

Allowing for the enthusiasm of a foreigner, who, before he came, probably had vague ideas about a village on the edge of a wilderness, but discovered a growing, populous capital city; allowing for this, it must be ad-
mitted there was then no city in the New World which could boast so many important structures. Birch began to publish his "Views" in 1799, and continued to issue them for a year or two. The set contains twenty-six plates. Subsequently he returned to the task, and issued several additional views, the last one in 1827, a view of the second Bank of the United States.

It is not generally known that there are two states of some of Birch's "Views," and that the engraver issued substitute plates for two of them. His first plate of the Bank of Pennsylvania, for instance, pictured two other buildings—to the South, the City Tavern, and to the North, across Lodge Alley, the old mansion which had been the home of David Franks. Evidently Birch realized he had not done justice to the magnificent architecture of Latrobe, so he destroyed the original plate, and made another, in which the bank building is more prominently shown.

Then, there is the familiar plate, showing the memorial procession of Washington, usually called the "Mock Funeral", passing up Fourth Street, originally designed to picture High (Market) Street, from the country market place but subsequently altered. Something was both lost and gained by this proceeding. There also are two states of the plate picturing the New Lutheran Church, at Fourth and Cherry Streets. A delegation of Indian chiefs happened to visit the city about the time, and Birch added a group of them to his picture. He made two plates of his view of the Interior of High Street Market. The first, engraved in 1799, is a rather barren structure; while the second, dated 1800, introduces many figures, together with stalls containing meats, fowl, etc. In all there were about six plates which either were issued in two very different states, or as substitutes for others of the same name. These are mentioned to apprise those who have a set of the twenty-six plates, that if they want their
collection complete, they will have to add a few of the variations and additions.

When it is realized that among the buildings pictured in his original set, were five churches, two of them new; the first Bank of the United States, the New Theatre in Chestnut Street, the Pennsylvania Bank, the House intended for the President of the United States, the Pennsylvania Hospital, the Water Works in Centre Square, the Jail, and the Spruce Street Almshouse; it is not difficult to understand the artist’s enthusiasm for Philadelphia as an artist’s paradise of subjects. The drawings for the views were made by Thomas Birch, and his father engraved and sold them, although some of the plates show they were published by R. Campbell & Co., booksellers. In addition to the buildings, there were Hogarthian scenes—in the market, the Arch Street Ferry, the State House Garden, etc., for Birch found plenty of life and color in and around the city. He intended to make a similar series of New York, but did not find the material he desired, and the enterprise was abandoned.

Birch’s Views are now so well known to collectors that the latter seem to believe the set contains everything worth having in the nature of engravings of the old city; which is an unfortunate conclusion, for there are rarer views, and many earlier ones, as we have seen.

In 1808, Birch made a set of smaller views, which he called “Country Seats of the United States”. Among these are to be found six Philadelphia plates, which are of interest, because the originals of some of them have been obliterated, and all remaining structures much changed in appearance.

The Port-Folio, after it had been transformed from a quarto weekly to an octavo monthly magazine, in 1809, began to publish plates. The greater part of these are portraits, but there are some views of Philadelphia by Birch in it. With the number for February, 1817,
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was issued a large, folding plate, an aquatint of Washington Hall. Although this plate is inscribed “Drawn By G. Strickland”, it is assumed that his brother, the architect, William, actually executed the engraving, for he was a skillful aquatint engraver, and the first to introduce that style into this country.

In considering the iconography of Philadelphia, we must not overlook the pictures—some of them engraved—by the American Hogarth, although paradoxically, he was a German—John Lewis Krimmel—and died young, or we might have had a collection of wonderfully vivid pictures of life in Philadelphia in the opening years of the nineteenth century. All will recall the two large plates executed after his paintings—Burning of Masonic Hall, and the Victuallers’ Procession. There is a large, unfinished line engraving by Lawson, made from his water color drawing in the possession of the Historical Society, of an Election Day scene, when citizens went to the old State House to cast their ballots. Only eighteen proofs of this plate were made, and consequently it is of great rarity. It never was published.

In 1827, Colonel Cephus G. Childs began to issue a set of Views in Philadelphia, engraved in line, by himself and other engravers. The set was completed in six parts, and comprised twenty-five views. All were Philadelphia subjects, save one—the Friends Meeting House at Merion. Probably next to Birch’s views, these now are the most in demand, and are equally scarce.

Philadelphia’s cherished annalist, John Fanning Watson, although it may not be generally known, was an amateur artist. Readers of his charming “Annals of Philadelphia”, perhaps have not known that many of the pictures in that work, of early structures which had passed away before his book was published, were drawn from sketches—principally memory sketches—made by Watson himself. Some of his original drawings may be seen in his manuscript “Annals,” in the
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Historical Society's collection, and in the Ridgway Library.

When Watson designed to publish his great work, he realized that its success required pictorial treatment. Many of the buildings of the past he had seen, others he had heard described to him by contemporaries. These he worked out in rather crude outline; and then he looked about him to find an artist to translate his sketches into pictures. On one of his tramps along the Wissahickon he came across an artist sketching. A friendship between the two developed, and the outcome was that the artist, who was William L. Breton—an exile from his native England—was engaged to do the work. About that time Philadelphia was enthusiastic over the establishment of its first lithographic house, that of Kennedy & Lucas. Like some other American artists of the period, Breton began to study lithography, and among his early work were illustrations for Watson's "Annals", which were drawn on the stone here. It is a disputed point whether these lithographs were printed here, or in New York, for it is not certain that Kennedy & Lucas had a press; although Frederick Bourquin, insisted that he worked upon a press here at the time, although he was not very definite as to the year.

Breton, who made several larger lithographic views of buildings in this city, also drew upon wood quite a number of views of Philadelphia buildings for The Casket, a monthly magazine, published between 1826 and 1839; and in the first number of Godey's Lady's Book is a lithographic plate by Breton, of the suburb, known as Comleyville. This plate appeared in the number for November, 1830, and now ranks among the rarer views of the city. Breton also made some views on stone for Porter's edition of Mease's "Philadelphia", dated, 1831. As owners of the first edition of Watson's "Annals" occasionally have been surprised
to discover copies of the book in which some of the lithographs differ from those in copies of the work in their possession, they may be interested to learn that in the original printing of the illustrations, one of the lithographic stones, which contained four drawings, was accidentally broken, and the four plates had to be redrawn. In this process the artist made some changes in detail, usually in connection with the figures introduced.

But it is not alone to Watson that we are indebted for drawings of ancient Philadelphia buildings, which, although of historic significance, had been neglected by artists. Zachariah Poulson, the editor and publisher of Poulson’s Daily Advertiser, for nearly forty years—1800 to 1839—not only took a deep interest in the history of his native city, but, exercising his talents as an amateur artist, made drawings of many buildings with which he was familiar in youth and which have an interest for us today. Among these is the drawing of the house on Market Street, which Washington, and Adams, as Presidents of the United States, occupied as their executive mansion. There were many other drawings by Poulson, all of which he gave to The Library Company of Philadelphia, of which institution he was librarian for twenty-one years, and held other offices for varying lengths of time. Poulson’s efforts are not very good artistically, but he was familiar with the buildings he depicted, and has left us at least a basis upon which to visualize, or mentally reconstruct these structures.

Before Breton’s name appeared in The Casket, a series of wood engravings—many of them views of Philadelphia buildings or scenes—by George Gilbert, were published in that magazine. Gilbert, who was taught wood engraving by William Mason, the man who introduced that art into Philadelphia, and whom he succeeded, signed nearly all of these in a manner
that leaves the inference that he drew, as well as engraved, these scenes. Gilbert's work begins in *The Casket* in 1827 and continued for some years. While these views are not held in such high esteem as some metal engravings, many of them are excellent examples, and all of them of historical interest. It might be added that they are now scarce.

John Hill, an English aquatint engraver, who came to Philadelphia in 1819, and was a resident here until 1823, engraved three Philadelphia scenes for his "Landscape Album", which Mathew Carey published in 1820. The series was brought out in three parts, of six plates each. They are colored, and the Philadelphia items are, "View Near the Falls of Schuylkill", "View Above the Falls of Schuylkill", and "View on the Wissahickon". These were engraved after paintings by Joshua Shaw. All of them are of great rarity, but the large plates of Philadelphia, aquatinted by Hill, and printed in color by him, are among the fine things in Philadelphia prints. Hill engraved the large plate of the Burning of Masonic Hall, in 1819, for which Krimmel drew the figures. This print, however, is found colored by hand. Among his large prints in color, is one of the Fairmount Water Works, after Doughty's painting. This was made in 1825. In 1836, he engraved and printed in color his large view of Philadelphia as seen from the Ship House in the Navy Yard. His son, John W. Hill, painted the picture from which he worked. Shaw, who painted some of the scenes engraved by Hill, was a native of England, but lived in Philadelphia for some years as a landscape painter.

Next to Birch's views and Childs's views, the series of lithographic plates, made by J. C. Wild, in 1838, is most in demand. These were issued monthly in quarto parts, each part issued in green wrappers. A sixth number, containing four panoramic views from the State House Steeple, completed the series. The plates
were reissued by J. T. Bowen, in book form, in 1839. Either issue is scarce, but that in wrappers is rare. In the reissue, one plate was damaged. This is the view of the Merchants' Exchange. Three white spots in the cloudy sky have been found in all copies examined.

Julio Rae, in 1851, published his "Panorama of Chestnut Street", which delineated every building on both sides of that thoroughfare, between Second and Tenth Streets. It was an age of panoramas, and Rae, a young man, who seems to have been connected with no other enterprise, was the first to adapt the idea to the purposes of an advertising scheme. The business firms which paid for an advertisement, had their signs shown upon their buildings. Those who neglected this trifling encouragement, were lost to the historical student; for their names were omitted from their signboards. The views, which really are elevations in outline, were lithographed.

One would not expect to find Philadelphia views published in Boston, but in Gleason's Pictorial, an illustrated weekly, which was begun in 1851, there are numerous engravings of Philadelphia, many of them signed by Nicholas B. Devereaux, a wood engraver, then in business here. In Barnum's Illustrated News, published in New York, in 1853, and edited by Dr. Griswold and Charles G. Leland, both of whom knew Philadelphia intimately, views of Philadelphia interest will be found. In these illustrated weeklies are embalmed many engravings that appear in no other place; and being periodicals, usually are neglected when early views are wanted. However, Barnum's weekly is a particularly rare item to find today. In it Devereaux was responsible for the greater part of the Philadelphia views.

In 1857, DeWitt C. Baxter, a local wood engraver, revived the idea originated by Rae. He began the publication of what he called "Baxter's Panorama", which
presented a whole side of a street for a block. It was intended as an advertising medium, and the business houses represented either paid to have their names on the signboards on their buildings or these were left blank. Baxter carried his plan along in a desultory manner until 1882. At first his Panoramas were engraved on wood and printed in two colors; but the later issues were in outline, and reproduced by lithography. Baxter's Views are much larger than Rae's, and the streets he selected for treatment, included Chestnut, Market, and Third. None of these series was completed, and in all, probably more than fifty of these designs were published. Baxter usually selected isolated blocks; and one may infer that where he received encouragement he drew the block, and where this incentive to business was withheld from him, he omitted the block.

In the '40's and '50's of the last century, lithography had reached a high state of development in Philadelphia, as elsewhere in the United States, and being a comparatively cheap and rapid method of reproducing drawings, which was accomplished with an accuracy denied to all forms of engraving, the method became popular. During these decades there were published many pieces of sheet music, most of them ephemeral in character, and now mainly treasured for their pictorial covers. The collector of Philadelphia views cannot overlook this sheet music; for some now-forgotten buildings or scenes, can only be visualized today by recourse to this field.

It was in the '50's before anything worth while was done in Philadelphia toward photographing buildings; but these early examples are interesting because of their technical excellence. By the time the Civil War had been begun photographic scenes were becoming familiar to every one, and among those who thus preserved for us some accurate views of interesting or
historic structures by this method, was James E. McClees, who was one of the first photographers to make anything resembling a series of these views. Mr. McClees worked in the '50's and '60's and we are indebted to him for numerous valuable views. It may now seem amusing to find that Mr. McClees was described in the City Directory as "photographist". The termination "er" was a later orthographic development.

An even more persistent preserver of old buildings in Philadelphia, by means of photography, than Mr. McClees, was John C. Browne, whose collection was immense. He was an excellent photographer, had the correct flair for what was interesting and quasi-historical, and the pity is that his collections were dispersed at his death some years ago. John McAllister, the antiquary, also was an ardent collector of photographs and prints illustrative of the city's history and life and many of which owed their existence to his inspiration. Largely through the encouragement of Ferdinand J. Dreer, we have had the water color views made by a really excellent amateur artist, David J. Kennedy; a large collection—about three hundred drawings—made by Kennedy for his own pleasure, was acquired by the Historical Society in 1900. The Dreer collection of Kennedy's views was dispersed at auction some years later, and consequently now rest in many private collections. Kennedy, in addition to making many original sketches, copied other works, sometimes from advertising labels, and thus preserved ephemera that otherwise would be lost to us today.

About 1860, stereoscopic views became popular; and to the use of the stereoscope we have to give thanks for some hundreds of Philadelphia Views, which otherwise never would have been made. Stereoscopic views were made as recently as 1893, but about that time, the business seems to have become obsolete. The stereoscope was invented by Sir Charles Wheatstone, and improved
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about 1854, being introduced into this country about the same time.

Another source of Philadelphia Views is the occasional advertising volumes, which began to be published about 1846. They describe business houses which paid for admission to their pages, and contain many desirable plates. It is the custom to scoff at these enterprises, but we should be thankful that some business men of the past took the necessary space; for today these lightly valued publications contain views, historical and biographical notes that often are very helpful, as they frequently are our only source of information.

In 1912, Joseph Pennell drew a large series of beautiful lithographs of street and park views of the city, which have now become historic in their significance, because many of the views could not be captured today, even if we had a Pennell to draw them. Of course, Mr. Pennell’s prints are valued principally for their artistic qualities, but they can be viewed by the historian with no art-complex at all, and enjoyed with enthusiasm. Such are the mutations in the city in twenty years.

There are many individual plates of Philadelphia published in the past, most of them in color lithography, which can scarcely be mentioned in detail here. They should be looked up before one concludes there is no existing picture of a particular early Philadelphia building or scene. One of these is the large engraving by Samuel Seymour, of Thomas Birch’s painting of the Treaty Tree, published in 1801. There is an English engraving of the same subject, published earlier in the same year, in London. This latter was an aquatint by Cartwright, which was founded upon a similar engraving issued with Birch’s Views, although the plate ascribes it to “Beck”, whoever he was, as the painter of the scene. Two very large views of Philadelphia, one
of them sketched from the roof of Girard College, and
the other from the Camden side of the Delaware, were
These were made about the year 1850. There is an-
other large print, a so-called bird's-eye view of the city,
showing the Delaware River, with Smith's Island in
the foreground. It was lithographed in color in Switzer-
land, by C. M. Matter, dates from about 1853, and is
now quite scarce.

Inspired by the attractive lithographs of Joseph Pen-
nell, and by his etchings, several artists, during the
last ten years, have produced some interesting views
of Philadelphia buildings. With reference to Mr. Pen-
nell, the Philadelphians of an earlier generation will
recall that some of his first successful work as an etcher
is concerned with pictures of his native city. He made
some really fine etchings for The Pennsylvania Mag-
azine of History and Biography, the Society's own
publication. These were to illustrate Townsend Ward's
delightful articles on "The Germantown Road", and
"Old Second Street". He also contributed a large num-
er of Philadelphia sketches for that excellent illus-
trated weekly, The Continent, published here in 1882
and 1883. Some of these were reprinted in the volume,
ettitled, "The Sylvan City", which later was reissued
under the name of its sub-title, "Quaint Corners in
Philadelphia".

Old guide books to Philadelphia form another valu-
able source of pictures of quaint or historic buildings
of the past. They should not be neglected; and many of
them have become excessively rare. The first of these
to be illustrated was Porter's edition of Doctor Mease's
"Philadelphia", issued in 1831. A series followed for
a few years, called "Philadelphia As It Is". But it is
not possible to follow these at length. They are merely
referred to as a suggested field for reference. Some of
the books written by foreigners who travelled in Amer-
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ica in the early years of the republic, have plates; and it is significant that the majority of these are views of Philadelphia. Janson's "Stranger in America", published in 1807, is illustrated almost entirely by aquatints copied from Birch.

The late Frank H. Taylor made a large number of drawings of old Philadelphia buildings, many of them combinations of pictures, and sometimes reconstructions, which now, in many instances are our only authority of pictorial information about these structures. These were made between the years 1912 and 1918. They were copied photographically, but I do not know of a complete set of these views, which probably are fifty in number. In 1930, there was published in New York, "Picturesque United States of America, 1811, 1812, 1813. Being a Memoir of Paul Svinin, Russian Diplomatic Officer, Artist, and Author", by Avraham Yannolinsky. In this fine work, printed by Rudge, will be found a number of Philadelphia scenes, which are attractive reminders of the manners, customs and costumes of Philadelphians about the beginning of the War of 1812. All of the plates picture important buildings in this city.

There are only two guides to Philadelphia views, neither of them complete, but serviceable. Both were published in 1926. The first is entitled, "A Descriptive List of Maps and Views of Philadelphia in the Library of Congress". It was compiled by P. Lee Phillips, and was issued by the Geographical Society of Philadelphia. The other guide is a descriptive "Catalogue of Prints, Documents and Maps owned by Mastbaum Brothers & Fleisher", which the writer prepared.

While no sustained interest in the "Iconography of Philadelphia" has been observed, the subject is an attractive one and offers a most agreeable and pleasurable study to those who seek a new recreation.