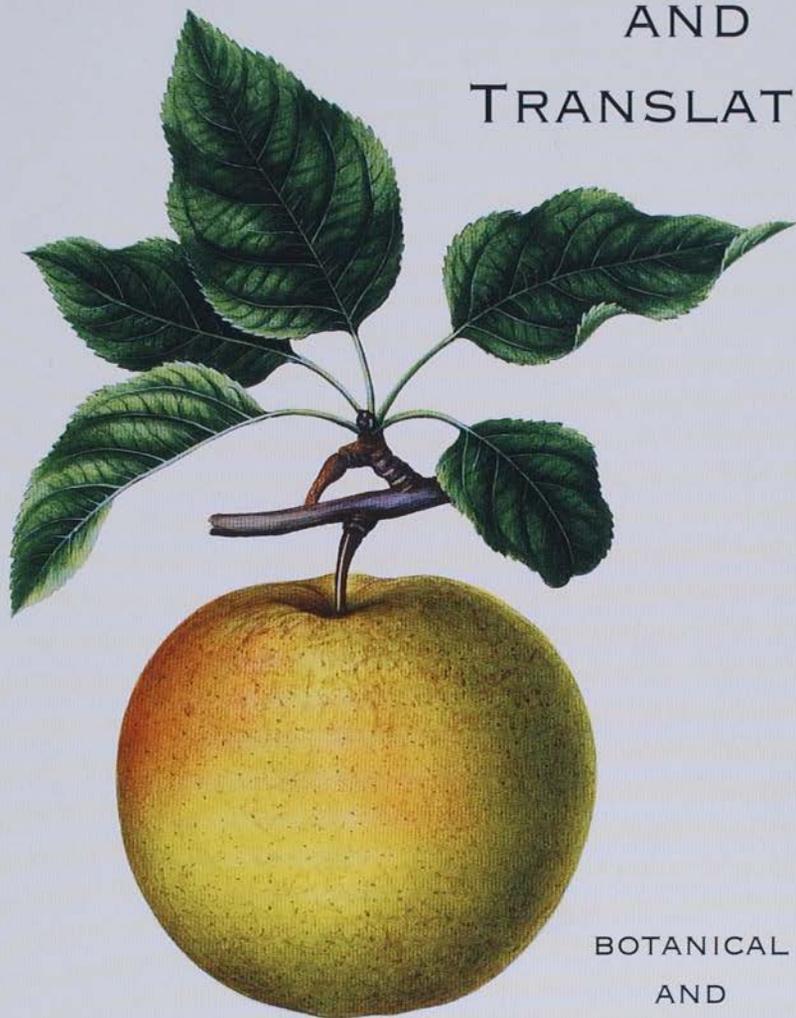


INSPIRATION  
AND  
TRANSLATION



BOTANICAL  
AND  
HORTICULTURAL  
LITHOGRAPHS  
OF

JOSEPH PRESTELE AND SONS



# INSPIRATION AND TRANSLATION

BOTANICAL AND HORTICULTURAL LITHOGRAPHS  
OF  
JOSEPH PRESTELE AND SONS



## CATALOGUE OF AN EXHIBITION

11 September–22 December 2005  
Hunt Institute for Botanical Documentation

1 March–31 May 2006  
National Agricultural Library

James J. White, Lugene B. Bruno, and Susan H. Fugate

WITH ESSAYS BY

Marcelee Konish, Lanny R. Haldy,  
Gavin D. R. Bridson, and Adrian Higgins

Hunt Institute for Botanical Documentation  
Carnegie Mellon University  
Pittsburgh, Pennsylvania  
and  
National Agricultural Library  
Beltsville, Maryland  
2005



Fig. 101. "Miller" [*Rubus* sp.], watercolor by William Henry Prestele, 2 July 1894. USDA Pomological Watercolor Collection, Special Collections, National Agricultural Library.

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Fig. 53. The Alexander Apple, watercolor signed "J. and G. Prestele, Amana Society." Collection of Marcelee Konish.



In 1843 flower painter and lithographer Joseph Prestele (1796–1867), his wife Carolina (1797–1870), and their children Joseph Jr. (1824–1880s), Gottlieb (1827–1892), Elise (1831–1914), Karolina Elise (1835–1858), and William Henry (1838–1895) emigrated with the Inspirationists from Germany to Ebenezer, New York. When Joseph Prestele and his family followed this religious community to Amana, Iowa, in 1858, William Henry left for New York to join his older brother Joseph Jr., who had departed the community upon his arrival in America. Joseph—and his sons to varying degrees—is known not only for his engravings of fruits for U.S. nurserymen but also for interpreting the drawings of Isaac Sprague (1811–1895) onto stone for publications by the eminent botanists Asa Gray (1810–1888) and John Torrey (1796–1873), the Smithsonian Institution (unpublished forest trees of North America), and mid-19th-century U.S. Army Reports.

Charles van Ravenswaay assiduously documented the artists' lives in *Drawn from Nature: The Botanical Art of Joseph Prestele and His Sons* (Washington, D.C., Smithsonian Institution Press, 1984). Probably because of resistance of several people in the religious community to share too much with an outsider, some material was unseen by Mr. van Ravenswaay. We hope that our own research complements his invaluable book and further contributes to the story of this important artistic family. To the best of our knowledge, the only exhibition emphasizing the Prestele family is *Fruits & Flowers Carefully Drawn from Nature: 19th-Century Lithographs from the Amana Colonies* (Des Moines Art Center, 2000).

We met Mrs. Marcelee Konish of Murrysville, Pennsylvania, when—having spotted Joseph Prestele's name in our publicity release for the exhibition *American Botanical Prints of Two Centuries* (2003)—she appeared in our gallery and told us that she was a Prestele descendant. Her maternal grandfather Adam Clemens (1879–1976) distributed Prestele's lithographs to family members, and Mrs. Konish received about 150 colored lithographs. Adam Clemens had received them from his mother Elisabeth (Elise) Hirn, the granddaughter of Joseph Prestele. Many more lithographs, some original drawings, and a few artifacts, stored in the family attic, were inherited in 1996 after the death of Mrs. Konish's father Dan Berger (1907–1996).

Soon after our meeting with Mrs. Konish, assistant art curator Lugene Bruno, bibliographer Gavin Bridson, and I were invited to examine her collection. We did not have to look very long before we decided an exhibition would be desirable. Subsequently Mrs. Konish delivered several lots of ledger books, watercolors and prints to the Hunt Institute for our perusal. We are indebted to her for cheerful and crucial assistance in sharing these treasures with the public.

One of Mrs. Konish's prizes is an album containing 26 original watercolors and 70 lithographs with the printed title "Specimen Book of fruits and flowers, carefully drawn from nature. Lithographed and colored by Amana Society, Amana, Iowa County, Iowa." The title page originally was intended for a sales catalogue for nurserymen to promote their stock, but Gottlieb probably compiled the album as a family keepsake.

Among her notable collections are two ledger books titled "Einschreibbuch 1845–1854" and "Lithography" (with the addition of "Infendarium Buch" or Inventory Book), which covers 1858 to 1877. Recording many hundreds of transactions using the Amana Store for receiving and dispensing communal funds, they serve as an important reference to botanists and nurserymen of 19th-century America. These books enable us to match descriptions of plant subjects with their publications, including Asa Gray's *Genera Florae Americae* (1848) and

"*Chloris Boreali-Americana*" (1846) and the botany reports of the Pacific Railway survey (1855–1860); the Mexican boundary survey (1857–1859); and the Great Salt Lake expedition (1852).

Also listed in the ledgers are hundreds of names including nurserymen and publishers important to Prestele. One of them is James Vick of Rochester, publisher of the *Horticulturist*. The page below titled "James Vick's Bills" itemizes charges for engraving, printing and coloring and the use of a stone. Another intriguing notation includes fourteen "fine colored plates" at \$3.75 and a "large picture" at \$25 for the President of the United States, who in mid-February 1861 was of course the newly elected Abraham Lincoln.

For many years I had been aware that the impressive holdings at The National Agricultural Library in Beltsville, Maryland, contained watercolors by William Henry Prestele. His watercolors are part of the collection of pomological watercolors, which—when housed at the U.S. National Arboretum—was my very first introduction to botanical art and the subject of my (and Erik Neumann's) 1982 article in *Huntia*. Susan Fugate, head of Special Collections, whom I contacted about Prestele early in 2004, and Director Peter R. Young have proved to be enthusiastic collaborators in the exhibition.

We are grateful to the authors of the essays; Marcelee Konish; Lanny Haldy, executive director of the Amana Heritage Society, Amana, Iowa; Gavin D. R. Bridson, Hunt Institute bibliographer; and Adrian Higgins, garden editor of *The Washington Post's* Home section. For the loan of an engraving, we thank Jennifer Engelkemier, curator of the Amana Heritage Society; and for the loan of a lithographic stone, Helena Wright and Joan Boudreau of the Graphics Arts Collection, and Patricia J. Mansfield and Margaret Grandine of the Outgoing Loan Program office at the National Museum of American History, Smithsonian Institution. We are grateful to Lisa DeCesare, head of archives, and Judith A. Warnement, library director, Harvard University Botany Libraries, for permission to excerpt from Asa Gray's letters. Indispensable in the production of all of our catalogues are editor Scarlett Townsend for diligent proofreading and graphics manager Frank Reynolds for excellent photography.

—JAMES J. WHITE, CURATOR OF ART, HUNT INSTITUTE

1930s photo of the Amana Store. In this communal society records of all transactions were kept for each member—with credits for income brought into the community and debits for each item purchased. Collection of Marcelee Konish.



*James Vick's Bills*

	Coll. (Ct.)
for the engraving of <i>Stemmatocarpus</i>	4
for <i>Virginia Bear</i>	4
The use of a stone	1
The printing of 2700 copies 12" x 10"	27
for 800 Curran's tipped paper	6
for 600 single Curran's 50¢	3
The coloring of 100 plates 1" each	49
for 100 <i>Virginia Bear</i>	44
for 30 Curran's 12" x 10"	6
	\$ 144

Entry for the engraving, printing and hand coloring of fruit and flower plates for the horticulturist James Vick from Joseph and Gottlieb Prestele's 1845–1854 account book



WHITE GRAPE CURRANT.

Fig. 56. White Grape Currant, lithograph engraved on stone, attributed to Joseph Prestele. Collection of Marcelee Konish.



## THE INSPIRATION OF WILLIAM HENRY PRESTELE AS SEEN THROUGH THE COLLECTIONS OF THE NATIONAL AGRICULTURAL LIBRARY

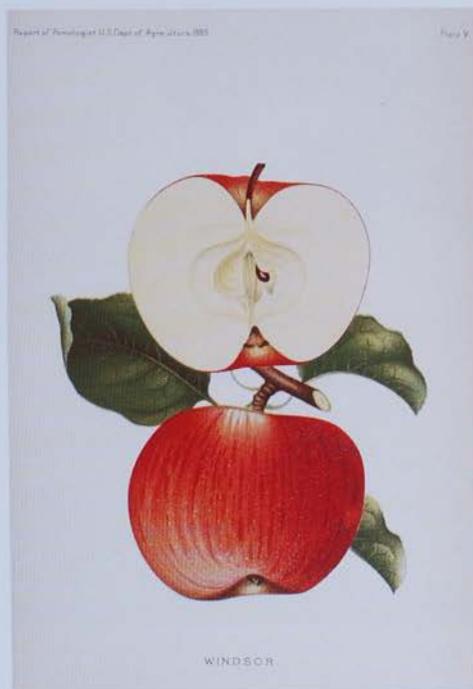
This exhibition *Inspiration and Translation: Botanical and Horticultural Lithographs of Joseph Prestele and Sons* celebrates the work of the Prestele family. The exhibition is the result of the collaborative efforts of two institutions committed to the preservation of these and other American treasures. The National Agricultural Library (NAL) is delighted to partner with the Hunt Institute to honor the remarkable creative output of Joseph Prestele and his sons. Some of the items included in this exhibit are shown publicly for the first time since the 1893 Columbian Exhibition in Chicago. The watercolors from the William Henry Prestele Papers at the National Agricultural Library represent splendid examples of items found in our special collections that document and reflect the rich horticultural history of the United States. Works in these collections link us to our national heritage. The items featured in this exhibition honor the creativity of scientists and artists from an earlier era who experienced the world with a unique sensitivity and appreciation. Viewing their art today inspires us to see the natural world through their eyes.

Just as the collections of Rachel McMasters Miller Hunt bring together aspects of art, history, and science; the collections of the National Agricultural Library also reflect a blend of scientific, historic, and aesthetic discovery. Because the Hunt Institute for Botanical Documentation and the National Agricultural Library share similar missions to preserve and provide access to the literature of botanical and horticultural sciences, inclusion of the important works of the Prestele family from our collections for this exhibit is a natural collaboration between the Institute and the NAL.

The exhibited work of William Henry Prestele from the NAL is drawn from several collections representing an important era in the history of the United States Department of Agriculture (USDA). In 1887 then 49-year-old William Henry Prestele was appointed the first artist in the newly created Pomological Division of the Department. Since then, artists have served a vital role for the USDA and the nation. By documenting and illustrating the scientific process, botanical and horticultural illustrators and artists have fulfilled the Department's mission to disseminate the results of its exploration and research. Within two years of its founding, the USDA's Pomological Division employed 6 artists; by the 1930s approximately 50 artists had created over 7,000 paintings, which are available for research today at NAL. As an example, NAL's William Henry Prestele Papers contain illustrations intended for a book on native grapes by Thomas Volney Munson. Although the book was never published, the illustrations, notes, pencil drawings and specimens are preserved as part of NAL's Special Collections.

As a national library dedicated to preserving our proud past and looking forward to a promising future, collaboration is vital to NAL's mission. This exhibition with the Hunt Institute is a fine example of the benefit of such joint ventures. Both institutions hold important works that tell a fascinating story, one which both celebrates and supports the research of scientists, all for the enjoyment and appreciation of the public. The credit for this successful exhibition goes to the dedicated and skilled staff at both our institutions. Without their knowledge, skill, expertise, spirit and hard work, this exhibition would not have been possible. We thank them for allowing all of us to enjoy the tremendous talent and artistic creativity that is so important to the history of our great nation.

—PETER R. YOUNG, DIRECTOR, AND SUSAN H. FUGATE, HEAD, SPECIAL COLLECTIONS  
NATIONAL AGRICULTURAL LIBRARY, UNITED STATES DEPARTMENT OF AGRICULTURE,  
BELTSVILLE, MARYLAND



Top: Fig. 93. "Newport" [*Malus domestica*], watercolor by William Henry Prestele, 4 October 1890. USDA Pomological Watercolor Collection, Special Collections, National Agricultural Library.

Bottom: Fig. 94. "Windsor" [*Malus domestica*], chromolithograph by Geo. S. Harris & Sons, Philadelphia, from a watercolor by William Henry Prestele for *First Report of the Secretary of Agriculture* (1889, p. 386, pl. V). Collection of National Agricultural Library.



Fig. 16. Bouquet of flowers in vase with birds, unsigned watercolor attributed to Joseph Prestele. Collection of Marcelee Konish. Decorative paintings were sometimes produced by Joseph Prestele and his sons for other members in the True Inspirationist community. This watercolor was passed down through the Prestele family. Marcelee Konish remembers it in her grandfather's and parents' homes.



## RECOLLECTIONS OF A PRESTELE DESCENDANT

11

I was about 10 or 11 when I first became curious about the flower and fruit pictures we had in our home. I had been told that I was related to the artist Joseph Prestele by my mom and grandfather Opa (Adam Clemens—the grandson of Elise Prestele, who was the daughter of Joseph and Carolina Prestele). I knew that Opa had a lot of respect for the artwork of Joseph Prestele and his sons, even though they were not considered to be especially prestigious figures in the Amana community at that time. It was common for many people in Amana to have examples of Prestele artwork on their walls. I was part of the first generation to live in Amana after it was no longer organized as a communal society. It was explained to me that Joseph and Gottlieb were very good at growing fruit trees and shrubs, and especially grapes, and painted them to contribute money to the society, but I was never told for whom they created work (although there was mention of work done for the USDA at one time). I believe I am the only descendant who has examples of Joseph Prestele's earlier scientific work.

When I was in high school, I learned about the great artists and became even more inquisitive about the artwork hanging on our walls. Opa offered to show me a bound book of prints and originals, and as he very carefully turned the pages he related the story of the bowl of plums. Opa was about 10 years old in 1889 and was invited to spend some time with Gottlieb. They did not live very far apart, and my grandfather was like a son to him. Opa was very interested in Gottlieb's artwork and would often spend an afternoon watching him paint. One day they sat down at a table upon which was a bowl of plums harvested from a tree planted by Gottlieb or his father. When Gottlieb finished painting (*p. 12*), the two of them sat there and ate the fruit, which was very good. Gottlieb by this time was in his early 60s and working in the calico factory. He had given up creating and selling nurserymen plates and painted for pleasure, not payment.

Based on the recording of a 1969 interview sanctioned by the Museum of Amana History, Opa told a little of the history of this bound album. Before 1950 he had left all of the pictures and memorabilia with his sister and his mother in the latter's home, a few blocks away. He explained how his sister Lizzie and his mother sold a bound book of lithographs to a salesman from Iowa City for a few dollars. Apparently a few days later when Opa visited his sister and mother, he found out about this and was given the other bound book to keep. It was at this point that Opa's mother decided to divide some of the paintings and lithographs between him and Lizzie. Opa received the album and stored it in his upstairs room, and my brother and I were shown this bound volume several times during my high school years. The remaining artworks were distributed in the 1950s when Lizzie and her daughter were remodeling the family house and space was at a premium. I remember Opa saying that my mother and father would inherit the bound book and that a lithograph stone would go to my uncle some day. I now think that this volume was most likely a keepsake album assembled by Gottlieb for his sister's two children (since he had no descendants of his own). Opa thought Gottlieb's ability and talent most like his father's.

The addresses for Joseph Prestele's other two sons (who had left the communal society) are in an 1887 diary of Gottlieb's that was left to Opa. Joseph Jr.'s was 236 Avenue A, New York and William Henry's was Department of Agriculture, Division of Pomology, Washington, D.C. In the late 1930s or early 1940s, two of Lizzie's daughters visited with Joseph Jr.'s daughter in New York City. A few years later when Opa visited New York, the daughter was no longer at that address. He had seen work by William Henry, purchased by a friend in Iowa City, and so was aware of the extended talent in the family. I also think that when

Joseph Jr. and William Henry both lived in New York they referred clients to their father and brother Gottlieb, since there are entries of payment to both brothers in relation to certain nurseries in the account book dated 1858–1877.

After high school, my mother's health was failing, and I was busy with college. I left home after graduation in 1965 and moved to Omaha, Nebraska, for my first job. My mother died in September of that year and as often as possible I would visit my dad and Opa, who still lived in the house. Three years later I moved to Dayton, Ohio, and would make the 500-mile journey less often, but for longer periods of time. During those years the Museum of Amana History was opened, and Opa told me he had given them a stone and some pictures by Joseph Prestele. I recall him mentioning that my father now had the bound book and my uncle had the lithograph stone.

In the early 1970s during my visit to Amana with Opa and dad, Opa summoned me upstairs to his sitting room. He was sitting at his desk with a stack of lithographs on it, and he asked me to choose some that I liked. The number of items took me aback, and he must have sensed my surprise—as he looked at me and said “Would you like them all?” I nodded my head, and he said that they were mine. The true extent of “all” would not be fully realized until my dad died in 1996. He bequeathed the home and its contents to me, and I began the task of emptying the house several months later. Apart from the lithographs my grandfather had shown me, there was an extensive collection of hand-colored and uncolored lithographs, original watercolors and other artifacts, such as paints, account books and religious material.

My husband (a Carnegie Mellon graduate) and I both were aware of the Hunt Institute and mention of it in van Ravenswaay's book. We decided to share the works in an exhibition and so we readily accepted the Institute's invitation.

—MARCELEE KONISH





WHITE WINTER PEARMAIN APPLE.

Lith. & coll. by Amana Society

Amana, Iowa County, Iowa.

Left: Fig. 84. The Japan Persimmon Plum, watercolor signed "drawn from nature & colored by G. Prestele, Amana, Iowa." Collection of Marcelee Konish.

Above: Fig. 70. White Winter Pearmain Apple, hand-colored, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Amana, Iowa County, Iowa," attributed to Joseph and Gottlieb Prestele. Collection of Marcelee Konish.



Fig. 1. *Limodorum tankervilleae* [= *Phaius tankervilleae* (Aiton) Blume], unsigned watercolor attributed to Joseph Prestele, ca.1812. Collection of Marcelee Konish.



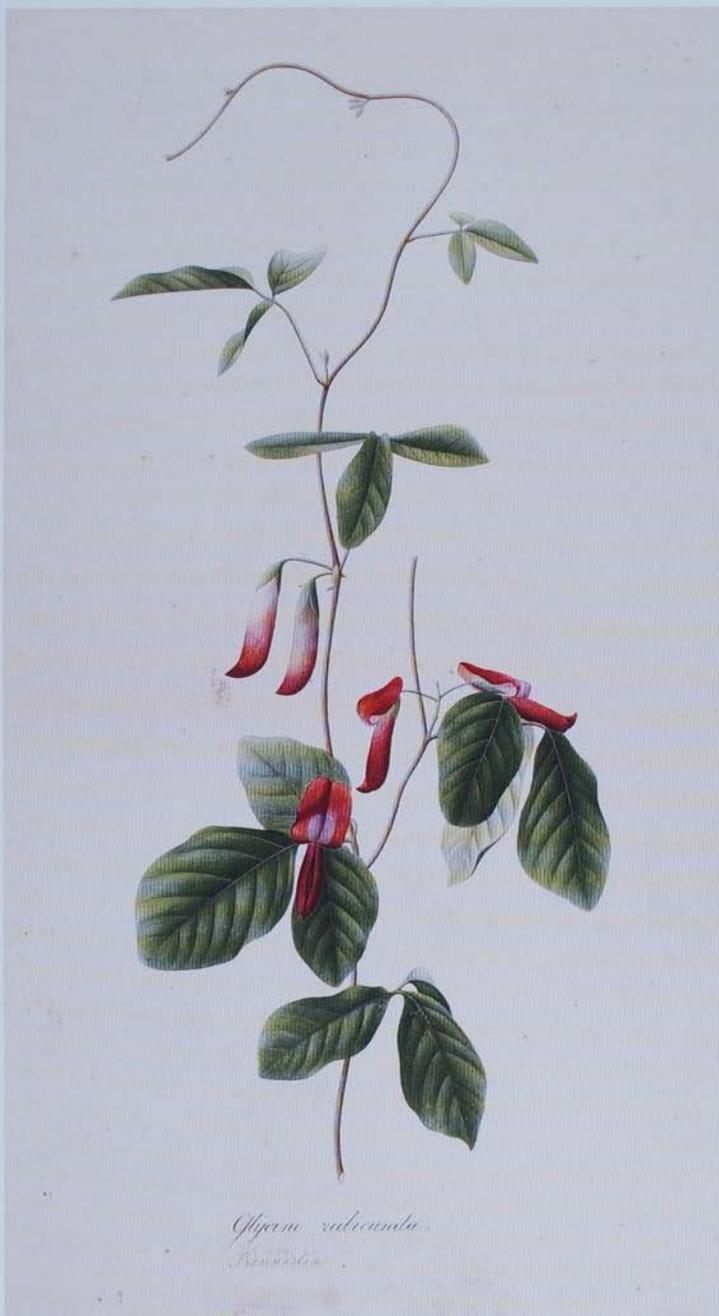
Joseph Prestele was born in the bucolic setting of Jettingen, in Upper Bavaria. His exposure to botany in gardens and nurseries and his studies in Vienna with the Austrian botanical painter Johann Knapp (1778–1833) all played a part in his superb ability to translate the natural world onto paper. Knapp, who painted lavish floral bouquets as well as strictly botanical works, must have been a strong influence on Prestele's decorative, scientific and horticultural artwork.

In 1812 Joseph Prestele created a portfolio of 48 original watercolors of plants in the garden of the Royal Academy of Munich. The watercolors of *Limodorum tankervilleae* (p. 14), *Convolvulus batavicus* (fig. 2) and *Glycine rubicunda* (p. 16), which is painted on paper with an 1818 watermark, are very similar to those works from 1812. The watercolor of *Narcissus tazetta* (p. 17) shows a later, more mature style of watercolor technique and representation. These were most likely painted while he was an artist at the Royal Botanical Garden in Munich (1816–1828). During this period, Joseph Prestele created an impressive body of work and must have learned the technique of lithography. He did the original drawings for Franz von Paula von Schrank's *Flora Monacensis* (1811–1818) and Carl F. P. von Martius's *Nova Genera et Species Plantarum* (1823–1832) about his journey through Brazil in 1817–1820. After Prestele's position at the garden was terminated, he continued to accept commissions from many leading botanists. He did some of the illustrations of Russian plants for Carl Friedrich von Ledebour's *Icones Plantarum* (1829–1834) and many of the engravings for Philipp Franz von Siebold's *Flora Japonica* (1835–1870) (p. 18) and Louis [later Ludwig] Karl Georg Pfeiffer and Christoph Friedrich Otto's *Abbildungen und Beschreibung Blühender Cacteen* (1838–1850) (p. 19).

He engraved and hand colored some of his most beautifully composed and executed original drawings of poisonous plants for Carl Soldan's *Die Wichtigsten Giftpflanzen Deutschland's in Lebengrossen Abbildungen* (1843). The two versions of *Bryonia alba* (pp. 20, 21) from this publication illustrate his technique of using a lighter color of lithographic ink for plates that were to be hand-colored—so as not to muddy the applied watercolor.



Fig. 19. Bouquet of roses in clear vase on marble plinth, chalk-style lithograph attributed to Joseph Prestele. Collection of Marcelee Konish.



Left: Fig. 3. *Glycine rubicunda*, unsigned watercolor attributed to Joseph Prestele, ca. 1818. Collection of Marcelee Konish.

Right: Fig. 4. *Narcissus tazetta*, unsigned watercolor attributed to Joseph Prestele. Collection of Marcelee Konish.



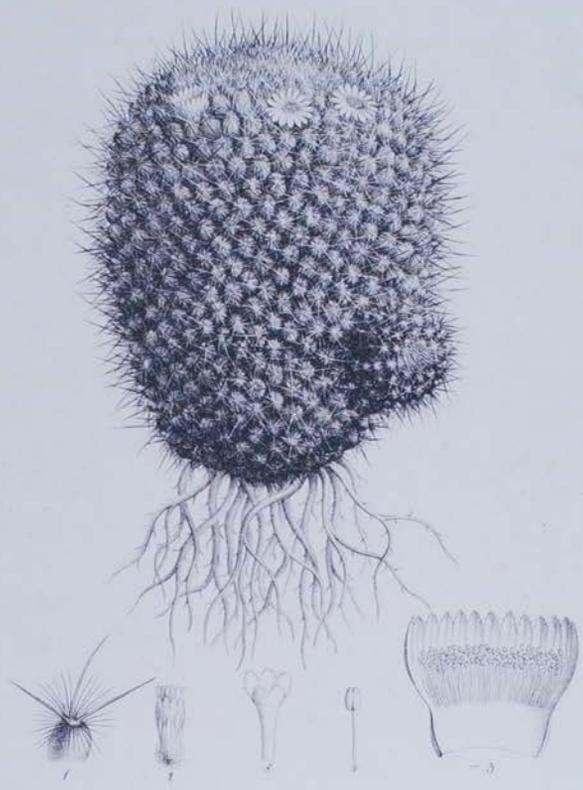
*Narcissus tazetta*

*Tazetta Regelii*



Above: Fig. 7. *Styrax japonicum*, hand-colored lithograph engraved on stone by Joseph Prestele for Philipp Franz von Siebold's *Flora Japonica* (Leiden, 1835–1870, 2 vols.). Collection of Hunt Institute for Botanical Documentation.

Right: Fig. 6. *Mammillaria bicolor*, mixed chalk-style and engraved lithograph by Joseph Prestele for Louis [later Ludwig] Karl George Pfeiffer and Christoph Friedrich Otto's *Abbildungen und Beschreibung Blühender Cacteen* (Kassel, Verlag von Theodor Fischer, 1938, vol. 1, pt. 1, tab. III). Collection of Marcelee Konish.



*Mammillaria tricolor*

Verlag des J.C. Krieger'schen Buchhandlung (Th. Fischer in Cassel u. Leipzig)

J. Presale in Leipzig gedruckt bei R. Dandorf in Frankfurt a.

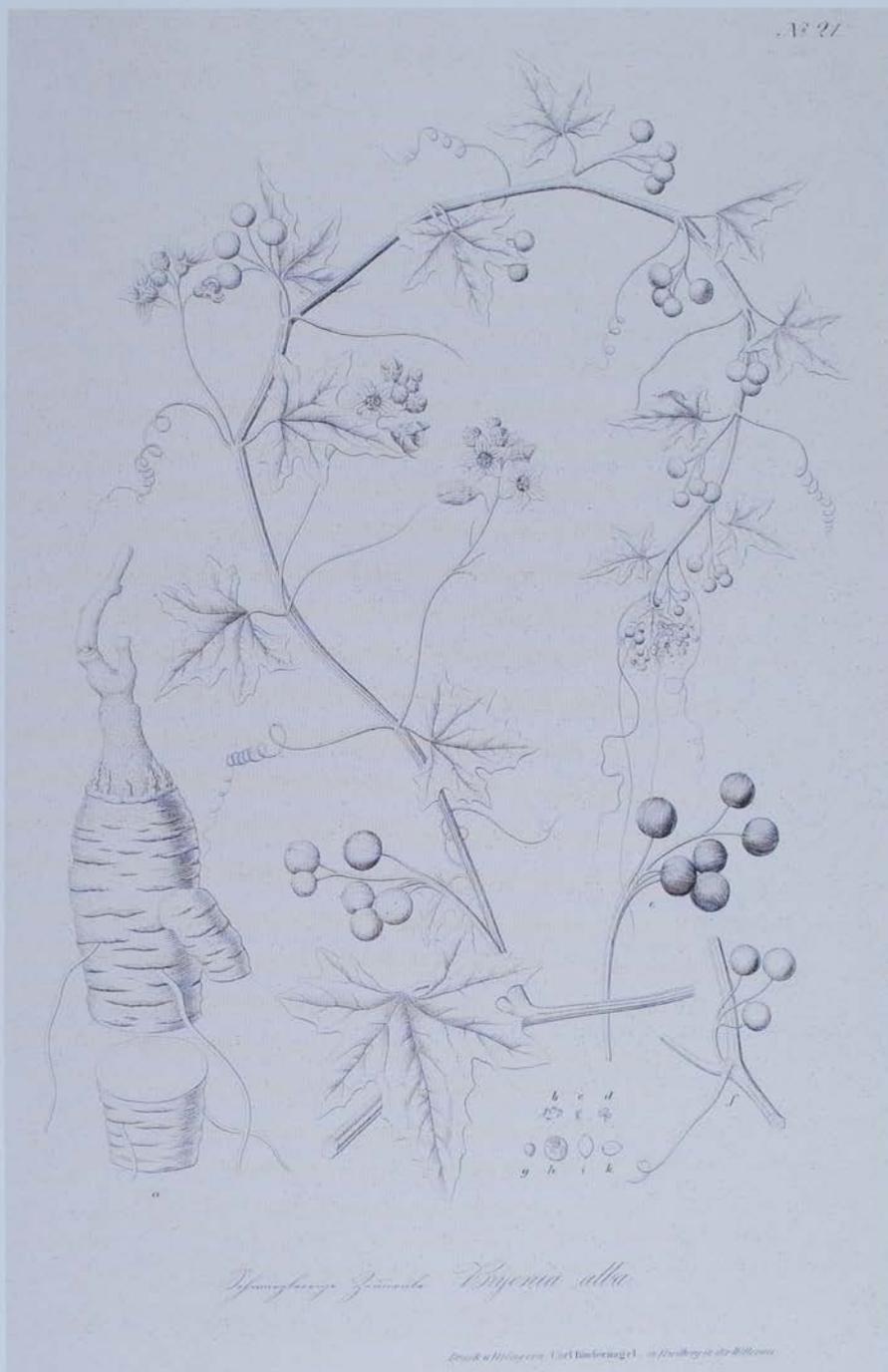


Fig. 11. *Bryonia alba*, lithograph engraved on stone by Joseph Prestele for Carl Söldan's *Die Wichtigsten Giftpflanzen Deutschlands in lebengrossen Abbildungen* (Friedberg, C. Bindernagel, 1843, no. 21).



Fig. 10. *Bryonia alba*, lithograph engraved on stone and hand colored by Joseph Prestele for the same publication. Note the lighter ink color that was used to print this hand-colored version. Both collection of Marcelée Konish.



## JOSEPH PRESTELE ART FOR THE SAKE OF THE COMMUNITY

In many ways the story of the Joseph Prestele family is also the story of Amana. The Prestele family participated in the watershed events of Amana history both in Germany and America. Their story, like that of Amana's, is the story of religious conversion and persecution; of immigration to America (New York) and a further move to Amana, Iowa. It is the story of faith, conviction, and holding the goals of the community above those of the individual. Three times Joseph Prestele uprooted his family and disrupted his art for the sake of the religious community he had joined. Remarkably, after all the changes in Joseph's life, and many more after, both his art and his community endure.

In 1836 Joseph Prestele became acquainted with the teachings of Christian Metz, the charismatic leader of a German religious group known as the Community of True Inspiration. Prestele was known not only as a talented botanical artist but also as a devout, religious person; he had participated in various prayer groups and had separated himself from the established church. Prestele was immediately attracted to Metz and his followers, people who shared his religious sensibilities, and soon he and his family joined the Community and moved from Munich to the Inspirationist congregation at Engelthal (in Hesse) in 1837.



Fig. 8. Engelthal, unsigned pencil sketch attributed to Joseph Prestele. Collection of Marcelee Konish. This pencil drawing of the estate in Engelthal, where members of the True Inspirationist congregation resided, is a study that was eventually used for Joseph's lithograph *Wanderings of the Inspirationists* (see p. 27). Because of religious persecution, the decision was made to move the community to America, and the first group arrived in 1843.

The Community of True Inspiration had its origins in 1714 as part of a religious movement called German Pietism. Like other pietists, the Inspirationists emphasized personal religious experience, individual piety, humility, and a brotherhood of believers. Their belief that God still communicated to people just as through the prophets of the Old Testament set them apart from other pietist groups. Christian Metz was considered by the group to be one of these instruments through which God spoke.

The Prestele family joined the group during a troubled time in its history. In the 1830s Inspirationist families and congregations throughout southern Germany, Switzerland and southeast France left their homes to avoid persecution for their beliefs. Many came to live on large estates leased by the community in the more liberal province of Hesse. Prestele took a leadership role, becoming a church elder in his new community at Engelthal, a former convent. He also continued his art work and while at Engelthal wrote an instructional pamphlet on painting flowers with watercolors.

Hesse, however, offered only a temporary respite for The Community of True Inspiration. Religious and civil authorities grew less tolerant of religious "Separatists." Depressed economic conditions also weighed heavily on the community. Finally, an inspired pronouncement through Metz determined that the community should move to America. In 1842 the Inspirationists purchased land near Buffalo, New York. Prestele and his family were some of the first Inspirationists to immigrate to New York in 1843.

The Inspirationists decided to settle in America in a community of their own, separate from the rest of the world. They pooled their money to buy a tract of land and pay passage for those members who could not afford it themselves. They called their new home in America, "Ebenezer." By 1845 over 700 members of the Community of True Inspiration had immigrated to America. They had purchased a tract of over 5,000 acres and begun to build several villages, constructed woolen and cotton factories and craft shops, and cleared land for their agricultural endeavors.

As the physical landscape of Ebenezer took shape, the community also formed the economic and social structure of their association. Although moving the members of the community to America and building the villages of Ebenezer as a cooperative effort was a temporary arrangement, Christian Metz and other leaders became convinced that the communal organization should become permanent. In January 1846 the Inspirationists adopted a constitution, which established a communal system of property ownership within the context of a community of faith. All land, buildings and production facilities were held in common. Members worked for the "Ebenezer Society" without pay but were provided food, housing, health care and an annual credit allowance in the community stores.

A heightened sense of mission and community identity, and a high level of religious fervor contributed to the growth and prosperity of the Ebenezer Society. Within a few years the Inspirationists had constructed four main villages in New York State and two smaller settlements across the Niagara River in Canada. Each principal village had a church, residences, mills, craftshops and farms. Woolen and calico production along with agricultural products provided cash income for the community.

For Joseph Prestele the years in Ebenezer must have been bittersweet. In his letters back to Germany we can sense his excitement about the new community being built on religious communal principles. He marveled at the new, unknown plants and animals he encountered. He obediently accepted his first work assignment as a gardener. When the council of Elders decided he should start lithography again and in April 1846 granted him permission to purchase a press, he took up this work with enthusiasm. Soon he was working with some of America's most renowned botanists. However, Joseph's religious conviction and dedication to the community were not shared by all of his children. Gottlieb continued to help his father.

But Joseph Jr. and William Henry found religious communalism too constrictive and went out into the world on their own. His daughter Elise left the community to marry.

Despite their prosperity in Ebenezer, the Inspirationists faced problems that caused them to move again. By 1854 the population had grown to over a thousand members, but land prices had increased dramatically, and the Inspirationists could not afford to purchase additional land. Also, Metz and the community elders were concerned about the growth of the city of Buffalo, which they felt threatened the community's separation from the sinful world. The community looked to the Midwest to find a more isolated place to settle. They first explored eastern Kansas, but finding it unsuitable for their needs, sent an expedition to Iowa later that same year. Along the Iowa River about 20 miles west of the state capital, Iowa City, they found an ideal place that had all the requisite resources: fertile land available at a reasonable price, water that could be used to power their mills, and abundant timber, stone and clay for construction. Of equal importance in their decision to move to Iowa was the fact that the exploring party reported that they "felt at home" there.

The Inspirationists started buying land and began construction of the first village, Amana, in 1855. They eventually were able to purchase over 26,000 contiguous acres and established 7 villages. They incorporated as a religious organization, the "Amana Society," retaining communal property ownership. Their new constitution declared that their purpose was to serve God and seek salvation, and that "the foundation of our civil organization is and shall remain forever God, the Lord, and the faith which He worked in us according to his grace and mercy..."

Again, despite his advanced age of 62, Prestele, his wife Carolina, and Gottlieb were among the Inspirationist pioneers, coming to Amana already in 1858. Later his daughter Elise and her family joined the Presteles in Amana. Prestele found it more difficult to work, partly no doubt because of his age and partly from the relative isolation of Amana on the Iowa frontier. In Amana, Joseph no longer signed his work: the lithographs were attributed only to the "Amana Society." Gottlieb dutifully assisted his father and carried on the work after Joseph's death in 1867 until the Amana Society quit the lithography business. Gottlieb died in 1892.

The Amana settlement was very similar to Ebenezer. The seven villages were established in a rough rectangle, each just a few miles from the next. Each village had its church, homes, schools, craftshops, agricultural buildings, and communal kitchens where residents would come to take their meals. Two woolen mills, a calico print mill and two flour mills were constructed. The economy of Amana, like that of Ebenezer, was based on manufacturing and agriculture.

Although the demands of providing for the economic vitality and material needs of the community played a large part in the lives of its residents, for the most part daily life in communal Amana was based on religion. To assist them in leading pious and humble lives, the Inspirationists attended 11 regular church services a week. The Community also observed Christian holidays in addition to several special services.

By the early 20th century, the communal system in Amana had generated stresses that the leadership could not resolve. Many community members found the rules associated with communal living to be petty and overly restrictive. Families wanted to eat together at home rather than in the communal kitchen dining rooms. Some members were frustrated by their inability to enjoy more material goods. Some did not do their share of the work. Increasingly the Elders were unable to enforce the rules.

The community found itself in a crisis. In addition to the social strains of communal living, the community had suffered several economic setbacks in the previous decade. The Amana Society had lost an important source of revenue when its calico print works closed after



World War I. A fire in 1923 extensively damaged the woolen mill and completely destroyed the Amana flour mill. In addition, the national economic depression had shrunk the market for the Society's agricultural products.

In 1932 the elders presented the membership of the community with a choice: either they could return to a more austere and disciplined life or they could abandon the communal system. Significantly, dissolution of the church was not considered as an alternative. The members elected to retain the traditional church as it was and to create a joint-stock company for the business enterprises to be operated for profit by a Board of Directors. This separation of the church from the economic functions of the community—the abandonment of communalism—is referred to by Amana residents as "the Great Change."

Today life in the Amana villages still is shaped in part by the community's religious, communal and German heritage. In 1965 the 26,000 acres and 7 villages were designated a National Historic Landmark, and the villages have become a major tourist destination in the state of Iowa. Several local organizations, including the Amana Heritage Society, actively work to preserve the buildings, landscape and cultural heritage of the community. This year Amana celebrates its sesquicentennial.

While the art of the Prestele family was until recently virtually forgotten outside of Amana, the family's legacy in the community today is surpassed perhaps only by that of Joseph Prestele's mentor Christian Metz. Some of Joseph's descendants still live in Amana and possess letters, personal papers or prized albums of the prints. Many Amana homes have Prestele art adorning the walls. The Amana Heritage Museum has an extensive collection of prints as well as lithograph stones. Oral tradition tells of children using "extra" prints for drawing or coloring. The Prestele house still stands and the "Prestele garden" on the west edge of the village, long since replaced by farm fields, still flourishes in the community memory.

Joseph Prestele, his wife, son Gottlieb, and daughter Elise are buried in the Amana cemetery. In the Inspirationist practice there are no family plots; all are buried in order of death. The grave markers are simple and uniform, stating only the name and date of death. A visitor to Joseph's grave might note that he is buried quite by chance just a few paces from Christian Metz, whose spiritual leadership inspired Joseph Prestele to dedicate his life and art to God and follow his community from Germany to New York to Iowa.

—LANNY R. HALDY, EXECUTIVE DIRECTOR, AMANA HERITAGE SOCIETY

Joseph Prestele's house (second from right) in Amana, one of the seven villages in the Amana Society. Collection of Amana Heritage Society.



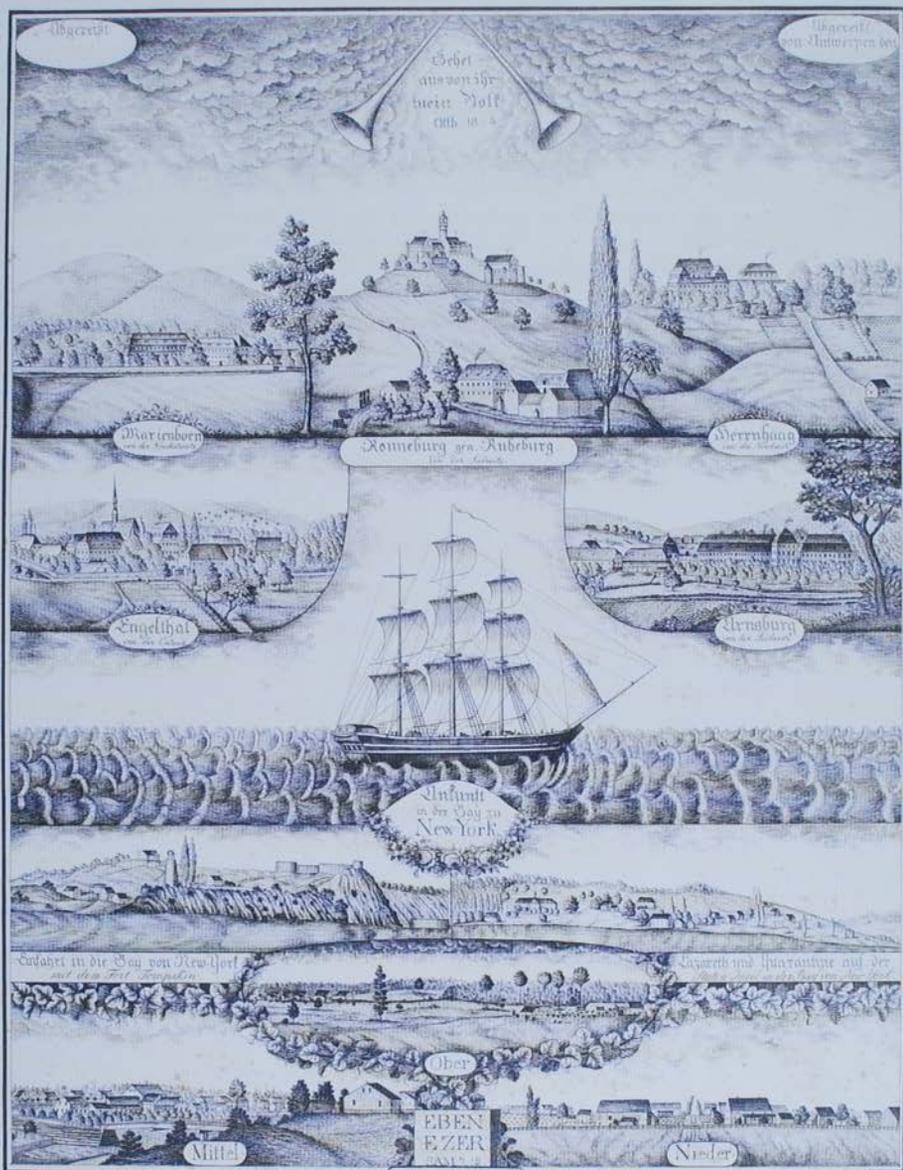


Fig. 14. *Wanderings of the Inspirationists in Europe and America*. This lithograph engraved on stone and printed by Joseph Prestele, ca.1850, shows the geographical history of the True Inspirationists—the five locations they lived as a community in Germany, their voyage to America, their landing at New York Harbor, and the four hamlets they established in Ebenezer, New York. Collection of Amana Heritage Society.

## THE PRESTELAS MOVE TO EBENEZER, NEW YORK (1843–1858)



Joseph Prestele and his family arrived in October 1843 and settled in the house that had been built for them in the True Inspirationist village of Middle Ebenezer. His early job in this communal society was to plant and tend the orchards. Eventually, it was decided that his artistic talents would better serve the community, and in 1845 he was allowed to once again pursue his botanical art. On the facing page is his letter of introduction to the botanist Asa Gray (1810–1888), who would provide Prestele with work and contacts to other leading botanists, horticulturists and institutions: John Torrey (1796–1873), George Emerson (Boston schoolmaster and botanist, 1797–1881), James Vick (seedsman and editor of the *Horticulturist*, 1818–1882), William Starling Sullivant (bryologist, 1803–1873), the Massachusetts Horticultural Society, and the Smithsonian Institution. In the early 1850s, Prestele also was producing nurseryman plates for the industry with the help of his children, especially his middle son Gottlieb.

Fig. 22. Tupelo tree, *Nyssa multiflora*, lithograph engraved on stone by Joseph Prestele from a drawing by Isaac Sprague, printed by G. & W. Endicott, New York, for George Emerson's *Report on the Trees and Shrubs Growing Naturally in the Forests of Massachusetts* (Boston, Dutton & Wentworth, 1846, pl. 17). Collection of Hunt Institute for Botanical Documentation, on indefinite loan from Smithsonian Institution.



JOSEPH PRESTELE'S LETTER OF INTRODUCTION  
TO THE BOTANIST ASA GRAY

*Letter courtesy of the Archives of the Gray Herbarium  
Harvard University, Cambridge, Massachusetts, USA*

29

Ebenezer, near Buffalo, January 1848

Dear Sir,

When I left Germany for this country in the fall of 1843 to settle with my family here co-jointly with a community of religious friends from the same part of the old country, where I formerly resided, I was kindly furnished by my friend Zuccarini, professor of Botany at the University of München in Bavaria, with a letter of recommendation directed to you at New York.

During our short stay in that city I took some pains to find you but was informed that you had left there and reside now in Cambridge, near Boston, Mass.

On my way from New York to Buffalo by the Rail Road I was so unlucky as to lose my pocketbook and with it the above mentioned letter for you, which circumstance deprived me of the pleasure to forward the same to you.

I now take however the liberty of addressing you a few lines and giving you some information about myself with the fond hope that you will please to receive it kindly.

Since the year 1816 up to the time of leaving my country for this United States I was engaged as drawer and painter of plants in the Royal Botanic Garden at München. The Director of the garden at that time was Mr. Schrank, who edited in the years 1816–1820 a work on plants of 100 folios of median, entitled "Plantae rariores horti regii Academici Monacensis." For which work I furnished all the originals by drawing, painting and engraving the same.

In the same year 1816 Spix and Martius went on their voyage to the Brasils by order of the King of Bavaria, for the purpose of exploring and collecting in that rich country all the accessible treasures of nature. The two physiologists above named returned after 4 years' researches and brought with them a great many things of the vegetable creation. Mr. Martius as co-director of the botanic garden at München edited then several works on brasilian plants; the first of them was in gd [grand] 4° [quarto] entitled: "nova genera et species plantarum brasiliensium" 200 folios for which work I did the drawing, painting and lithographic part as also for some other works on palms, ferns, trees and official plants known in the Brasils and in medicinal use. I have no doubt that you have become acquainted with some of those works and I mention the above facts only for the purpose of making you somewhat acquainted with what my principal business is, as I am desirous of an opportunity to find employment in this country in the same branch and I would feel very thankfull for any assistance that you would be kind enough to render me herein.

During last summer I was engaged in collecting some flowers and herbs of this country's growth and intend to do so again this summer with a view to lay a foundation to a botanical work on flora Americana, by painting them according to nature. The difficulty however very often occurs, that I am unable to define the names of all such plants, flowers and herbs that I collected.

I would therefore ask you respectfully, if you would permit me to send you some of those plants, dried and some painted, and to ask the kindness of you to define their names as far as you may be acquainted with the same, and also to inform me, which of them are new and have not yet been published in lithographic prints or paintings.

I am myself unacquainted yet with the English language and got a friend to write this for me, as I do not know whether I could address you in the German language.

I beg to tender you my services whenever you will afford me an opportunity to render any and aside solicit an answer from you to this as soon as I remain, Sir,

with great esteem

your obedt. servt.

Joseph Prestele

Mirlas [?]

To: Asa Gray Esqr., Professor, Cambridge, Mass.



Sprague manus del.

Prestele manus in litho fecit

Hall &amp; Mooney sculp

*Oakesia conradii*

Left: Fig. 24. *Oakesia conradii*, Tab. 1. Right: Fig. 25. *Thermopsis caroliniana*, Tab. 7., both lithographs engraved on stone by Joseph Prestele from drawings by Isaac Sprague, printed by Hall & Mooney, Buffalo, New York, and hand colored by a member of the Prestele family for Asa Gray's "Chloris Boreali-Americana" (1846). Collection of Hunt Institute for Botanical Documentation, gift of Isaac Sprague, Jr.



Sprengel del.

Delessis f.

*Thermopsis caroliniana.*



Fig. 40. *Liriodendron tulipifera*, Tulip Tree, chalk-style lithograph with pen-drawn dissection details printed by Joseph Prestele and hand colored by a member of the Prestele family from Isaac Sprague's watercolor for *Plates Prepared between the Years 1849 and 1859, to Accompany a Report on the Forest Trees of North America, by Asa Gray* (Washington, Smithsonian Institution, 1891, pl. 8). Collection of Marcelee Konish.

THE TRANSLATION OF ISAAC SPRAGUE'S  
ORIGINAL DRAWINGS AND WATERCOLORS

Letters courtesy of the Archives of the Gray Herbarium  
Harvard University, Cambridge, Massachusetts, USA

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*Below are three excerpts of Joseph Prestele's correspondence to the artist Isaac Sprague, who forwarded original drawings to Joseph Prestele for engraving and/or hand coloring for many of Asa Gray and John Torrey's projects. In 1849 Sprague visited Joseph in Ebenezer, New York, forging a much stronger working relationship. Sprague would make notes or add sample color to his drawings, and he or Gray would make notations for color changes on a proof and return them to Joseph for adjustments. Joseph is referring to Asa Gray's unpublished Forest Trees of North America project through the Smithsonian Institution. In these letters he mentions sending prints to his eldest son Joseph Jr. for hand coloring, and having his other children (Gottlieb, Elise, Karolina Elise, and William Henry) do this work as well.*

Ebenezer near Buffalo July 26th 1850

Mr. I. Sprague.

Dear Sir. Your esteemed favour of June 17th was duly received. In reference to the remarks you made on the proofs, I will mind as good as possible, and will be satisfied with coloring the plate for 8 cts.

Dear Sir I will annex herewith my bill for the work already done for the Smithsonian Institute, and since I am not able to color the plates all by myself and children, I sent a part to New York to my eldest son who lives there, and paid him already \$32 for coloring plates. Therefore I took the liberty to add this sum to my bill as you will observe. I hope to be able to send you soon a good many of your plates colored when you like to have them. Yet I have to say, that I can not glue the plates under 25 Cts pr. hundred impressions, but this I will account to my next bill.

Yours

Very Respectfully

Jos. Prestele

Febr. 11th 1851

Mr. Isaac Sprague.

... As to plates 25 I will make the shades in the fruits behind the leaf more light. Pl. 20 I can also improve and colour the flowers more bright, which I hope will render them to your satisfaction. ...

Sept. 11th 1851

Isaac Sprague Esq.

... I am very anxious waiting for some new drawings for the purpose of employing myself and my children and colorers again. I beg you to acknowledge me by receipt of this what your opinion may be about and if Dr. Gray has arrived. ...

---

and in a letter to Asa Gray of 22 September 1851

... those impressions which I forwarded to you last week are colored mostly of the hands of my son and daughters, which I believe will please you somewhat more. My son is indeed very sorry that he will get no work any more to color for this coming winter season. He is ready to do in future all the impressions himself and would take the utmost care to execute them to your full satisfaction the Smithsonian Institute and all persons concerned. ...

## THE FOREST TREES OF NORTH AMERICA PROJECT

34 In his May 1891 foreword to *Plates Prepared between the Years 1849 and 1859, to Accompany a Report on the Forest Trees of North America, by Asa Gray*, S. P. Langley, Secretary, Smithsonian Institution, wrote "Upon the organization of the Smithsonian Institution, the Secretary, Professor Joseph Henry, proposed the publication of a series of "Contributions to Knowledge"...The most important report now in progress is that on the forest trees of North America, by Dr. Asa Gray, Professor of Botany in Harvard University. It is intended in this work to give figures from the original drawings of the flowers, leaves, fruits, etc., of each principal species in the United States proper, for the most part of the size of nature, and so executed as to furnish colored or uncolored copies—the first being intended to give an adequate idea of the species and the second for greater cheapness and more general diffusion. This work will be completed in three parts, in octavo, with an atlas of quarto plates...As the work will be adapted to general comprehension, it will be of interest to the popular as well as the scientific reader."

But ten years later the project was suspended because of the expense of the illustrations and that the overly "engaged" Asa Gray had not submitted his "descriptive manuscript." It was not until after the deaths of Professor Henry and Asa Gray (when the plates were forwarded to the Smithsonian Institution) that the 20 completed plates for the project were distributed to "the principal botanists and museums of the world as mementos of the distinguished man who gave so much of his life and labors to this department of knowledge."



In this case Sprague's original watercolor of *Magnolia auriculata*, Ear-lobed umbrella (fig. 41, above, Collection of Hunt Institute, gift of Isaac Sprague, Jr.) was engraved on stone by Sonrel in a chalk-style technique, printed by Tappan and Bradford, Boston, in green ink (fig. 42, top, right) and hand colored by Joseph Prestele (fig. 43, bottom, right) for *Plates Prepared between the Years 1849 and 1859, to Accompany a Report on the Forest Trees of North America, by Asa Gray* (Washington, Smithsonian Institution, 1891). Collection of Marcelee Konish.



*MANGOLIA KURUPHATA* Karst. & Schum. *Indica* 1844

W. & A. G. B. & C.



*MANGOLIA KURUPHATA* Karst. & Schum. *Indica* 1844

W. & A. G. B. & C.



Fig. 39. Lithograph stone with Joseph Prestele's engraving of *Acer rubrum* and *Acer spicatum*. Collection of Smithsonian Institution, National Museum of American History, Behring Center.

#### LOGISTICS

In 1846 Prestele had brought a printer "at great expense" to America from Germany who assisted Prestele in eventually being able to print his own plates. In Asa Gray's failed Forest Trees of North America project with the Smithsonian Institution, the artworks were drawn by Isaac Sprague and often engraved on stone, printed and hand colored by Joseph Prestele (see litho stone above and prints to right of *Acer rubrum* and *Liriodendron tulipifera*, p. 32). For this and many other projects, once Prestele received other artists' drawings, he would engrave them on stone, proof and send these to the botanists for review. Changes if necessary were made, and if he was not asked to make the final prints, then the delicately engraved stones were transported by rail to New York firms such as Hall & Mooney, G. & W. Endicott, and Ackerman & Co. for printing. If the prints were to be hand colored, they were shipped to Prestele, and watercolor was applied to a master print, which was sent back to the botanists or original artist for approval. Then the remaining prints were hand colored by Prestele and his children and finally returned to the botanist. Prestele, though asked, would not consider leaving his community to work in a convenient proximity to the botanists and printers, but his superb talents made these time-consuming logistics worthwhile to them.





ACER RUBRUM.

Red Maple.

Joseph Prestele's uncolored (fig. 35, left) and hand-colored (fig. 36, above) lithographic engravings of Isaac Sprague's watercolor of *Acer rubrum*, Red Maple for *Plates Prepared between the Years 1849 and 1859, to Accompany a Report on the Forest Trees of North America*, by Asa Gray (Washington, Smithsonian Institution, pl. 20, 1891). Collection of Marcelee Konish.



Joseph Prestele appears to have been a perfectionist in all aspects of his work. His training in Munich, the birthplace of lithography, had taught him the correct way to do things, and he apparently insisted on preserving those standards in America even though he was far removed from the availability of the sort of materials and craftsmen that were everyday practise back home. He was a master of the technique of engraving on stone, demanding of perfectionism if best results were to be achieved, but a process that was little practised in America. He was a trained lithographic printer who could and did print his own stones. Furthermore, he was a master colourist with an exceptional combination of painting skill and botanical knowledge that enabled him to produce plates that won high praise from the scientific community.

But his path in America was beset with various difficulties. He was disappointed with the quality and cost of lithographic stone provided by American suppliers but managed to import some of the best German stone that he favoured. He was sometimes critical of the work of American lithographic printers and eventually managed to print his own impressions. He laboured over the problems of having to ship weighty stones from his studio to distant patrons, problems that included the very careful packing and handling required for his delicately engraved stones and the high cost of transporting such heavy items. He had difficulty obtaining the precise quality and character of paper that he wanted and sometimes had to go to the lengths of hand sizing his own paper. But in his small world and with his dogged persistence, he succeeded in surmounting most of these obstacles.

Prestele had emigrated from Germany to America in October 1843, settled at Ebenezer, in New York State, where he initially occupied himself with establishing the community of which he was a member, especially devoting his energies to restoring and cultivating their apple orchard. In 1845 his community permitted him to resume botanical illustration, and he sent samples to Professor Asa Gray, who described them in an 8 March 1856 letter to the botanist John Torrey as "most superb ... exceedingly well done." Included with them were "specimens of his work in cutting on stone, which he does admirably."<sup>1</sup> "Cutting on stone" referred to Prestele's skill in engraving on stone.

"Engraving" on stone is not engraving in the same sense that is familiar for metal engraving. A hard, well-polished stone is covered with a thin coating of a mixture of gum arabic and nitric acid. An alternative method uses a coating of oxalic salt through which the graver cuts more freely. The coating is either pigmented or is coloured with red chalk or lampblack to enable the draughtsman to see his progress. He draws through the gum with etching needles of diamond or steel and of various widths that enable him to cut needle-fine or broad lines as required. (In Prestele's own words, "I engrave with the pin.") Each line must penetrate the coating to expose the stone. The needle does not need to actually "engrave" the stone to create a printable line. However, when a line of great strength is required, some engravers actually cut into the stone, creating an incised line that can hold more ink and print more emphatically. *Nelumbium luteum* (p. 39) is a good example. When engraving is complete, the whole coated stone is rubbed over with a greasy matter, such as linseed or palm oil, taking care to fill the lines of the drawing. After a few hours the surface is rubbed over with a lithographic ink softened by the addition of a little linseed oil, the engraver taking care to fill the lines. The stone is then washed with water to dissolve and remove the coating. The grease within each line, having been absorbed by the exposed stone, remains untouched by washing. Ink is then spread over the wet stone with a dauber, rather than with the usual roller, and it adheres only to the greasy lines.

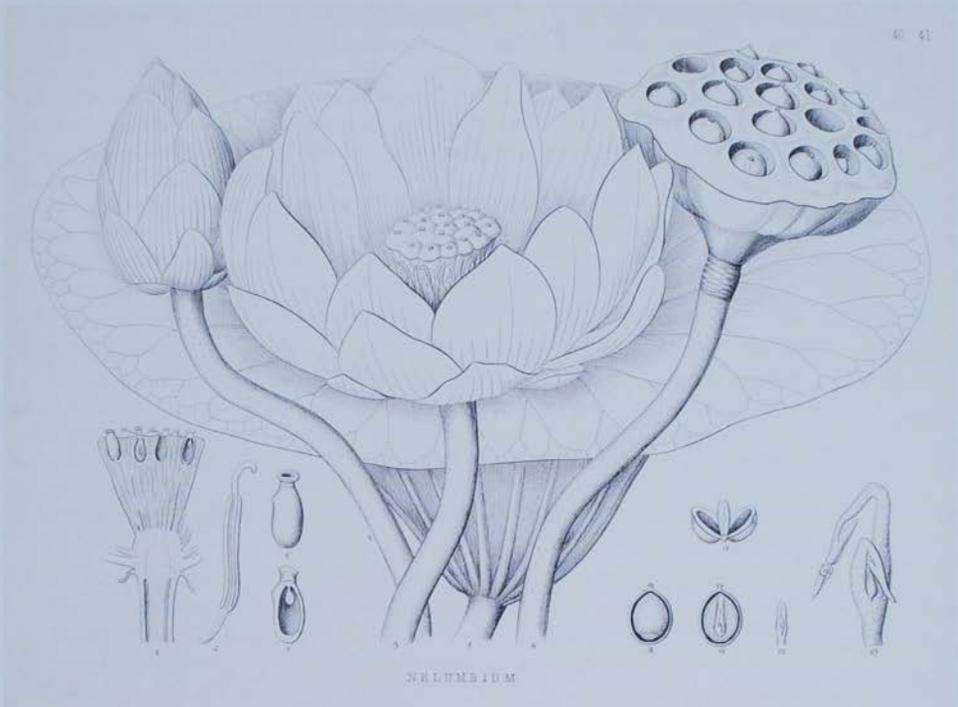


Fig. 23. *Nelumbium luteum*, lithograph engraved on stone by Joseph Prestele from a drawing by Isaac Sprague, printed by G. & W. Endicott, New York, for Asa Gray's *Genera Florae Americae* (New York, George Putman, 1848, vol. 1, pls. 40, 41). Collection of Hunt Institute for Botanical Documentation, gift from Isaac Sprague, Jr.

Although this method of lithography was known to lithographers at large, it was most extensively used in Germany. A drawing made by this method could be rendered in lines of almost hair-breadth fineness. See the scarcely visible modelling on the lower right of *Opuntia* (p. 46), for example. Prestele had been trained to employ this style for scientific botanical illustration and achieved a pureness of line and accuracy of rendition, products of absolute muscular control and sound botanical knowledge, that made his work instantly respected and valued by the leading botanists of his day.

As already noted, in America Prestele had some difficulty achieving the quality of lithographic print that he desired. He had no lithographic stones of his own and, although arranging for stones to be sent over from Germany as early as August 1845, was obliged to buy some additional stones from a New York printer and importer. Unfortunately, he was supplied stones of pale colour and soft composition whereas his engraving technique needed a hard grey stone. Prestele was a trained lithographic printer, but when he re-started lithography at Ebenezer, he had no press of his own. During 1845 and 1846, he used a nearby Buffalo firm to print his stones, but he was unhappy with their work despite visiting them to assist in achieving the quality he needed. He changed to G. & W. Endicott of New York, a firm that did succeed in meeting his required standards. *Nyssa multiflora* (p. 28) is a good example of their work.

In a 31 July 1846 letter to Asa Gray, Prestele wrote that he hoped to go to New York to meet his German printer friend and “at the same time would buy a lithographic press, so as to be able to do the printing myself hereafter.” His account book records that he bought “1 Iron Press medium size” from Endicott’s, together with “50 sheets of India Paper,” “5 lb. of Engraving ink,” and “2 lb. of do [ditto for “engraving ink”] for chalk drawings.” There is no indication of what type or make of press Endicott’s sold him. At that time lithographic presses of the side-lever type were being exported to America by M. McCulloch & Company of Glasgow (*see illus. p. 40*).<sup>2</sup> They were favoured over other contemporary presses by many American printers because they were capable of printing up to a third more prints in a given time. European printers favoured a type of home-grown star-wheel press, a heavy wooden framed appliance, with which they could best print fine chalk-style work, and larger stones, greater printing pressure being the advantage over the faster side-lever press.

In Prestele’s letter, quoted above, he also tells Gray that his German printer “would bring with him an assortment of lithogr. stones.” Prestele did commence printing—presumably with the help of his German printer—but since Prestele barely referred to printing for several years it appears that there was a serious delay in getting a successful printing operation under way. In a 5 January 1850 letter to Gray, Prestele remarks, “I have ... to say that I believe that my printer would not be able to strike off the stones which are drawn with crayon to your full satisfaction, ... , but those which I engrave with the pin, I would like to have myself for printing.”

Prestele does not say what the difficulties were, but if, indeed, he had acquired a side-lever lithographic press, it is possible that its unfamiliar mode of operation was part of the problem. Chalk-style lithographs were the most difficult to print, and he and his printer friend, having been familiar with characteristics of the Continental presses with their greater

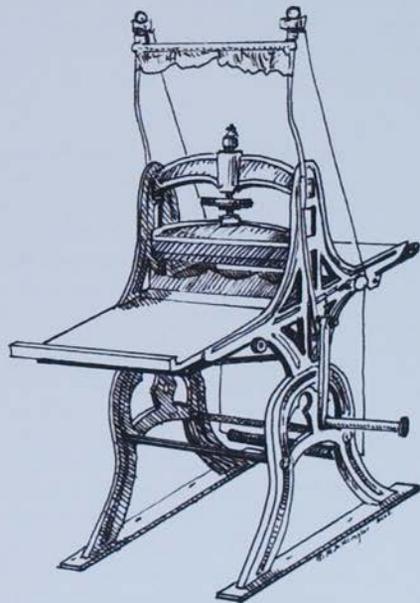


Fig. 27. Pen-and-ink illustration by Mark Klingler after an 1842 advertisement for McCulloch’s side-lever press with self-acting tympan.

printing pressure, may have had trouble accommodating to the unfamiliar press. In his 16 February 1850 letter, without explaining why, Prestele was able to tell Gray that, "I take the liberty of informing you that I am now capable to perform all kinds of printing work as good as anyone, therefore I wish to engage my printer for I had great trouble and heavy expense in order to get him here and also for the press and I would be glad if I could get the printing of all those impressions which become colored here but the uncolored or plain ones might be printed there in Boston." However, most of the printing of the lithographic plates that Prestele prepared for his clients was consigned to American printers.

Prestele's perfectionist approach to printmaking extended to demanding specific qualities of paper for specific press productions. Some clients, such as W. S. Sullivan, were insistent on high quality paper but therein lay problems. The printing of fine-lined engraved stone was best done on a lightly sized plate paper that was printed slightly damp. Prestele was unable to obtain sized paper for lithographic printing from American suppliers and had to resort to sizing his own. Unsized paper, or "waterleaf" as papermakers called it, was suitable for printing lithographs and was used by some. However, it was absorbant and could not be written or painted on because watercolour paints would soak into the paper and "run." Precise hand colouring of botanical subjects demanded that colouring never stray beyond its defined area, usually marked by a fine printed line. Furthermore, when preparing lithographic prints that were to be hand coloured, Prestele demanded a lighter ink impression, or even a pale green ink, that would scarcely show beneath the watercolour. This was another German practice that he brought to America. *Bryonia alba* (p. 21) is an early example. Until he was able to obtain satisfactory supplies of sized paper, Prestele applied a gum size to each sheet in his own stock, having to take care that each sheet dried perfectly flat, which was not always easy before the days of uniform quality machine-made papers. Sized paper had one other advantage that Prestele noted in an 1845 letter to Gray, "The impressions on sized paper are not so dark of ink as those on unsized paper, as the latter take more ink. I prefer however those for colouring a little weaker as the colours show then better."

Prestele was also an accomplished watercolourist and able to hand colour his plates in what he himself called "a handsome style."<sup>3</sup> He was assisted in that task by his son Gottlieb. Having worked for distinguished botanists in Germany, he had acquired a botanist's concern for the fidelity of colouring, and, indeed, his work shows that he took great pains over it, a standard of work that required him to make special charges for some plates that demanded more time and skill. *Magnolia auriculata*, *Umbrella magnolia* (p. 35), was a very difficult plate to colour, particularly the fruit, Prestele remarked in a letter to Isaac Sprague, the artist.

The only part of the printmaking process that stretched his abilities was, on his own admission, doing the lettering. As he told Torrey in August 1845, "The text or letters on the drawings I would rather leave to Mr. Endicott to have engraved as I think I cannot do it handsome enough." Lettering on stone, of course, had to be done in reverse and often involved two quite different types of work. The "title" of the plate was usually done in a formal lettering while the signature lines for the artist, engraver and printer were written in a very small script. In the case of plates for Gray's "Chloris," the "title" and "Tab." number was done in a large flowing script, what we would nowadays refer to as "copperplate." In the contemporary lithographic trade, specialists were usually employed to do this work. Because their knowledge rarely extended to the subject of the plate, they were employed to "letter," and perhaps because they were less well educated in general, they not infrequently misspelled words. Apart from the occasional misspelled botanical nomenclature, one can find examples in which the artist's or even the lithographer's name is incorrect, fairly clear evidence that their names were lettered by a different hand.

At first sight, or even second sight for the non-specialist, Prestele's stone-engraved plates might appear to be conventional copper engravings. They shared much of the overall appearance of the intaglio medium and, in the hands of a skilled practitioner, could match the grammar and syntax of conventional line engraving with remarkable similarity. So why cope with extraordinarily heavy stones when copper or steel plates would be so much easier to handle? The tradition for using copper plates stretched back for centuries, and at the time Prestele came to America much botanical illustration was still being done by intaglio printing. The 18th century saw the publication of great numbers of engraved botanical prints as the plant world was extensively explored and botanists and their artists set about producing pictorial records of their discoveries. Dunthorne<sup>4</sup> estimates that "During the eighteenth and the first two decades of the nineteenth century, approximately thirty thousand flower prints were produced in England, France, Germany, Holland, Italy and Austria." With such quantities of printed work, it was inevitable that some standard conventions for the depiction of plant portraits and their analytical details would become established.

When Prestele first came into contact with botanists and their publications, virtually every illustration he saw was engraved. But Prestele was a Munich boy and grew up and was educated in the birthplace of lithography, a new graphic process that was rapidly gaining favour throughout Europe. So, not unnaturally, he learned the latest printmaking technique and produced his earliest botanical lithographs in the early 1820s. Having learned the canons of botanical illustration, he, and other contemporary botanical artists, applied the traditional engraved style to the lithographic medium for the production of their botanical prints, so preserving the conventions of metal-engraved work. One advantage of lithography was that printing from stone was actually a faster operation than printing engraved copper or steel plates. Plate printing necessitated careful wiping of the copper after inking, a time-consuming process when repeated many times, whereas an inked litho stone was immediately ready for printing.

Engraving on stone, though used throughout the century for special types of commercial art such as mechanical and architectural illustration, was a byway from the general trend of European and American lithography in the 1820s and succeeding decades. Printmakers at large came to embrace lithography so enthusiastically because it provided artists with the facility of making drawings on stone that printed in the manner and appearance of pencil and chalk drawing. Before long thousands of such chalk-style topographical and other pictorial prints were produced. The very name lithography was readily understood when people saw prints that clearly looked like *drawings* done on stone. So, Prestele's persistence in using the "engraving" process was a result of early Munich training and the needs of his German botanist mentors. However, that style was not typical of other countries, notably Britain, where botanical lithography was generally drawn in a less meticulous chalk style. For example, the famous and most prolific of all botanical artists, W. H. Fitch, drew botanical plates for the elder Hooker. His first plates, commencing in 1834, were line-engraved by professional engravers. With the burgeoning popularity of lithography, Fitch soon acquired skill in the art of drawing on stone, and thus his autographic illustrations could be printed without the intervention of an engraver—every line was his own. In the course of his life, Fitch produced over 11,000 such botanical prints. W. B. Hemsley, a botanical contemporary, recorded that Fitch drew direct upon the stone "without hesitation, and with a rapidity and dexterity that was simply marvellous."<sup>5</sup> When critical features required detailed illustration, they were added as separate thumbnail drawings done with a sharp crayon and placed in any available space beside the main figure.

It should be emphasized that Prestele was quite familiar with the process of chalk drawing on stone and, indeed, produced a number of lithographic prints of nursery fruit varieties in



Fig. 48. The Alberge Yellow Peach, chalk-style lithograph inscribed "Lith. & col. by Amana Society, Amana, Iowa County, Iowa," attributed to Joseph Prestele. Collection of Marcelee Konish.

that style when meticulous linear detail was unnecessary. "The Alberge Yellow Peach" (above) and "The Prune d'Agen" (p. 57) are examples. For his scientific illustration, he adhered rigidly to his highly developed engraving technique, and even though by the 1840s this was, perhaps, oddly out-of-date, it was yet so excellent that Gray, Torrey and other American botanists almost unhesitatingly patronised him. Key factors in Prestele's progress must have been the acute shortage of botanical artists in young America, the fact that she was far behind Europe in the development of her lithographic industry, that Prestele's extraordinarily thrifty and religiously fair-minded approach made his level of craftsmanship acceptably affordable, and that he had faithful patronage from leading botanists. Thus his home-based industry had no real competition, and he was able to succeed in America during the 1850s and 1860s when he might have failed in the very different world of European botanical publishing.

—GAVIN D. R. BRIDSON, BIBLIOGRAPHER, HUNT INSTITUTE

Quotations from Joseph Prestele letters to Asa Gray, courtesy of the Archives of the Gray Herbarium, Harvard University, Cambridge, Massachusetts, USA.

<sup>1</sup> *Letters of Asa Gray*, edited by Jane Loring Gray (Boston, Houghton Mifflin, 1893, vol. 1, p. 330).

<sup>2</sup> The Amana Society records make no mention of what kind of press Prestele was permitted to acquire, nor do they have any information on its eventual fate.

<sup>3</sup> Before coming to America he had published a little instruction manual on this art, viz. Joseph Prestele, *Kurze praktische Anleitung zum Blumenmalen mit Aquarell-Farben* (Friedberg, 1844, 8 pp., 2 pl.).

<sup>4</sup> *Flower and Fruit Prints of the 18th and Early 19th Centuries* (Washington, D.C., 1938).

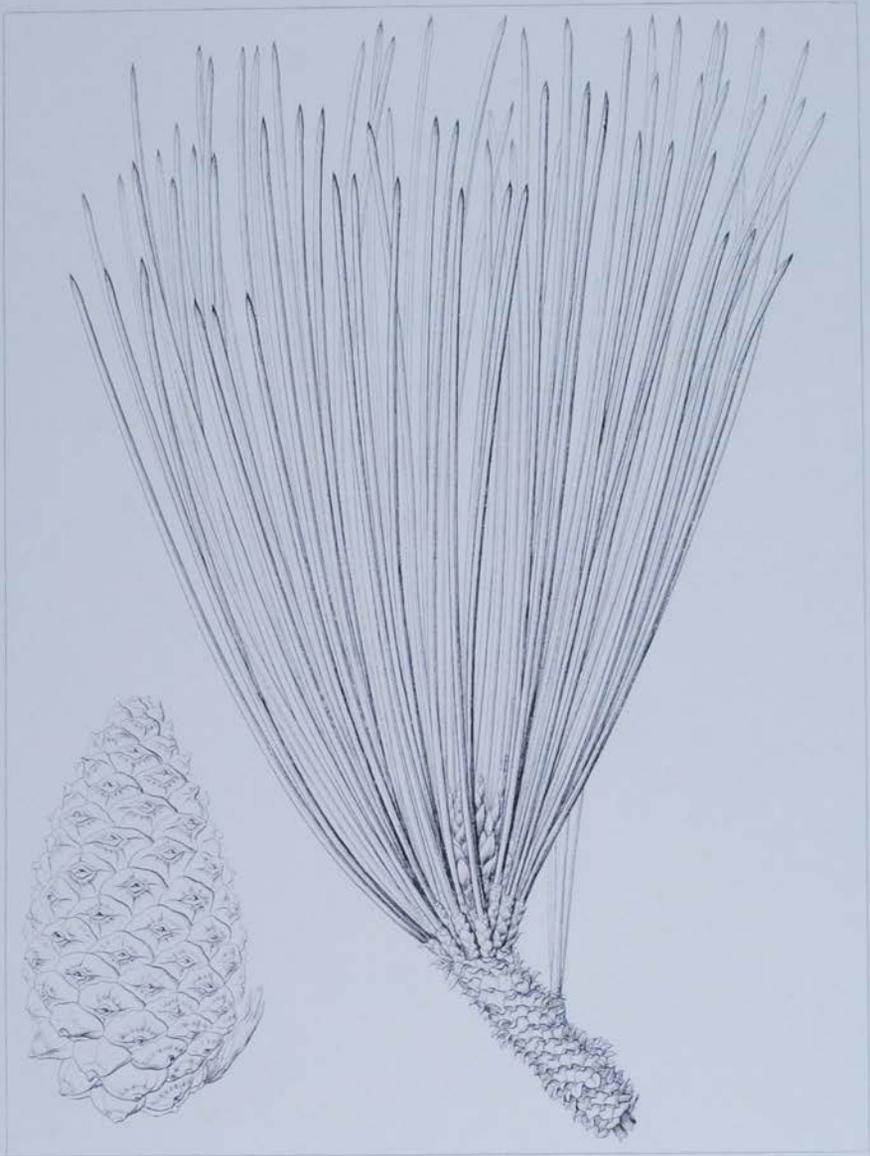
<sup>5</sup> "Walter Hood Fitch, Botanical Artist, 1817–1892" in *Bulletin of Miscellaneous Information, Royal Botanic Gardens, Kew* (1915, p. 278).



44

Asa Gray, John Torrey, George Engelmann, and William S. Sullivant were some of the prominent botanists who wrote botanical reports for the U.S. Army expedition surveys, which explored possible railroad routes from the Mississippi River to the Pacific Ocean, the United States and Mexican boundary, the region of the Great Salt Lake of Utah, and a new route through the Rocky Mountains. Plant material was collected by or for artists such as E. D. Church, Theodore Charles Hilgard (1828–1875), Alfred Riocreux (1820–1912), Paulus Roetter (1906–1894), H. B. Möllhausen (1825–1905), and Isaac Sprague (1811–1895) to make the drawings to illustrate these reports. Joseph Prestele's extraordinary skill as a lithographer was a perfect match for translating these delicate drawings onto stone. He sometimes adjusted the composition to enhance the artistic as well as scientific value (see *Olneya tesota*, p. 47). Occasionally, he was sent dried specimens and asked to make the drawings as well as the engravings (see *Aster bigelovii*, p. 49).





Left: Fig. 28. *Pinus insignis*, proof plate of engraving by Joseph Prestele from drawing by E. C. Church published as Plate 55 (without seed).

Above: Fig. 29. *Pinus torreyana*, proof plate of engraving by Joseph Prestele from drawing by E. C. Church published as Plate 58. Both printed by Ackerman & Co., New York, for John Torrey's "Botany of the boundary" (1859, vol. II, pt. 1) in W. H. Emory's *Report on the United States and Mexican Boundary Survey* (Washington, C. Wendell, 1857-1859, 2 vols. in 3). Both collection of Marcelee Konish.



1, 2 *OPUNTIA* *Vulgaris*, 3-5, *OP.* *Rafinesquii*.

Fig. 30. 1., 2. *Opuntia vulgaris*. 3-5. *Op. rafinesquii*, proof plate of engraving by Joseph Prestele from drawing by Paulus Roetter and H. B. Möllhausen printed by Ackerman & Co., New York, for George Engelmann and J. M. Bigelow's "Description of the Cactaceae, route near the 35th parallel, explored by Lt. A. W. Whipple ..." (1856, vol. IV, pt. 5, no. 3, pl. 10) in the U.S. War Department's *Reports of Explorations and Surveys, to Ascertain the Most Practicable and Economical Route for a Railroad Route from the Mississippi River to the Pacific Ocean ... 1853-[1856]* (Washington, Beverly Tucker, 1855-1860, 12 vols. in 13). Collection of Marcelee Konish.



Fig. 31. Top: Detail of *Olneya tesoda*, ink drawing by E. C. Church, Collection of Hunt Institute for Botanical Documentation, on indefinite loan from Smithsonian Institution. Fig. 32. *Olneya tesoda*, proof plate of lithograph engraved on stone by Joseph Prestele from E. C. Church ink drawing, printed for John Torrey's "Botanical report ... routes in California ... explored by Lt. John G. Parke ..." (1854-1855, vol. VII, pt. 3, pl. 5) in the U.S. War Department's *Reports of Explorations and Surveys, to Ascertain the Most Practicable and Economical Route for a Railroad Route from the Mississippi River to the Pacific Ocean ... 1853-[1856]* (Washington, Beverly Tucker, 1855-1860, 12 vols. in 13). Collection of Marcelle Konish. A notation in Prestele's 1845-1854 account book shows that it was one of eight engraved in October and November of 1856 for "Park[e]'s Pacific Railroad Survey." Comparison of the detail of the lower half of E. C. Church's original ink drawing (above) reveals how Prestele arranged the plant dissections in a more aesthetically pleasing manner.

John Torrey		Prof John Torrey	
Whipple Report		Nat. Geog. Office 30 West 4th St	
1846	Sept 9	Sept 29	1846
1	Sept 2	1	Sept 29
2	Sept 3	2	Sept 30
3	Sept 4	3	Sept 31
4	Sept 5	4	Sept 31
5	Sept 6	5	Sept 31
6	Sept 7	6	Sept 31
7	Sept 8	7	Sept 31
8	Sept 9	8	Sept 31
9	Sept 10	9	Sept 31
10	Sept 11	10	Sept 31
11	Sept 12	11	Sept 31
12	Sept 13	12	Sept 31
13	Sept 14	13	Sept 31
14	Sept 15	14	Sept 31
15	Sept 16	15	Sept 31
16	Sept 17	16	Sept 31
17	Sept 18	17	Sept 31
18	Sept 19	18	Sept 31
19	Sept 20	19	Sept 31
20	Sept 21	20	Sept 31
21	Sept 22	21	Sept 31
22	Sept 23	22	Sept 31
23	Sept 24	23	Sept 31
24	Sept 25	24	Sept 31
25	Sept 26	25	Sept 31
26	Sept 27	26	Sept 31
27	Sept 28	27	Sept 31
28	Sept 29	28	Sept 31
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43	Sept 31	43	Sept 31
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87	Sept 31	87	Sept 31
88	Sept 31	88	Sept 31
89	Sept 31	89	Sept 31
90	Sept 31	90	Sept 31
91	Sept 31	91	Sept 31
92	Sept 31	92	Sept 31
93	Sept 31	93	Sept 31
94	Sept 31	94	Sept 31
95	Sept 31	95	Sept 31
96	Sept 31	96	Sept 31
97	Sept 31	97	Sept 31
98	Sept 31	98	Sept 31
99	Sept 31	99	Sept 31
100	Sept 31	100	Sept 31

The accounts for the botanist John Torrey from "Einschreibuch" 1845-1854 for the Pacific Railroad Reports of Lt. A. W. Whipple and Lt. John G. Parke. While most entries are for the engravings Prestele made from other artists' drawings, the left page entry of 1 May 1856 shows that he was also asked to make drawings from five dried specimens. Prestele's drawing to the right (Fig. 33) of *Aster bigelovii* is the fifth one in this list. On the right page of the account book are listed eight engravings made for Torrey's report in Parke's expedition (for example, see engraving and drawing detail of *Olneya tesota*, p. 47) and 22 engravings made for Dr. Engelmann's work on Cactaceae (see engraving of *Opuntia*, p. 46) for Whipple's expedition. Collection of Marcelee Konish.



Fig. 33. *Aster bigelovii*, pencil drawing by Joseph Prestele that he also engraved for John Torrey's "Description of the general botanical collections, route near the 35th parallel, explored by Lt. A. W. Whipple ..." (1856, vol. IV, pt. 5, no. 4, pl. 10) in the U.S. War Department's *Reports of Explorations and Surveys, to Ascertain the Most Practicable and Economical Route for a Railroad Route from the Mississippi River to the Pacific Ocean ... 1853-[1856]* (Washington, Beverly Tucker, 1855-1860, 12 vols. in 13). Collection of Hunt Institute for Botanical Documentation, on indefinite loan from Smithsonian Institution.



## HORTICULTURAL AND NURSERYMAN PLATES

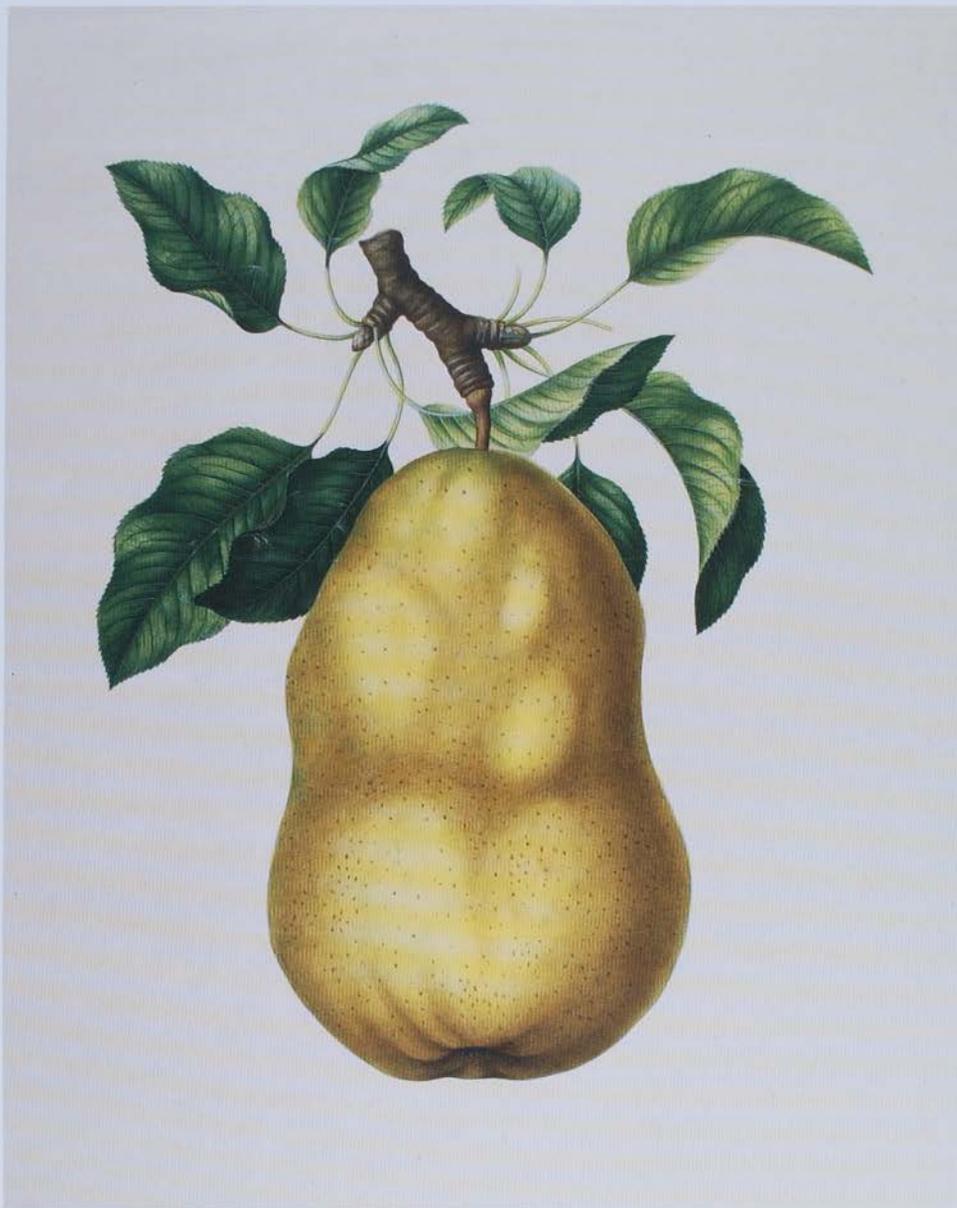
Along with the work for botanists, Joseph Prestele created horticultural prints that did not require all of the details of the scientific engravings. They were published in the *Transactions of the Massachusetts Horticultural Society* in 1847, 1848 and 1852 and in periodicals such as the *Horticulturist* from 1853 to 1857.

By the 1840s, seeds were more readily available, horticultural societies were being organized, garden books and periodicals were becoming popular, and plants and produce were more accessible by railroad and boat. Landscapes were being designed for cemeteries, public parks, and the private gardens of some of the more affluent in urban areas. Also came the development of new varieties of fruits and flowers in America and the expansion of the nursery trade business, especially in the northeast. By the mid-1840s, Rochester, New York, went from being known as the "Flour city," for its wheat production and flour milling, to

being known as the "Flower city," with the establishment of several nurseries in that area. By the mid-1850s, half of the nurseries in the state were in the Rochester area. The Presteles are thought to be one of the first to produce and sell fruit and flower plates to some of the most prominent nurserymen and seedsmen in the Rochester area, including James Vick; Ellwanger & Barry (Mount Hope Nursery); C. J. Ryan (Rochester and Charlotte Plank Road Nursery); Samuel Moulson (Old Rochester Nursery); Alonzo Frost & Co. (Genesee Valley Nursery); Horace Hooker (Rochester Commercial Nursery or Genesee Falls Nursery). Nurseries either selected from the Presteles' extensive catalogue list of fruit and flower plates (p. 60) or commissioned engravings of specific plants cultivated in their nurseries. These customized albums would be bound and carried by a traveling agent to attract customers (see list of clients noted in account books, pp. 80, 81).



THE BEURRE SUPERFIN PEAR



Left: Fig. 21. This chalk-style lithograph of the "Beurre Superfin Pear" appeared in the January 1857 issue of the *Horticulturist, A Journal of Rural Art and Rural Taste* (published monthly from 1846 to 1875). This journal reproduced about two dozen of Joseph Prestele's images of fruits and flowers. Some of these images were reworked and used for the Presteles' nurseryman plates as well. Collection of Marcelee Konish.

Above: Fig. 46. Pear, unsigned watercolor attributed to Joseph Prestele. Collection of Marcelee Konish.

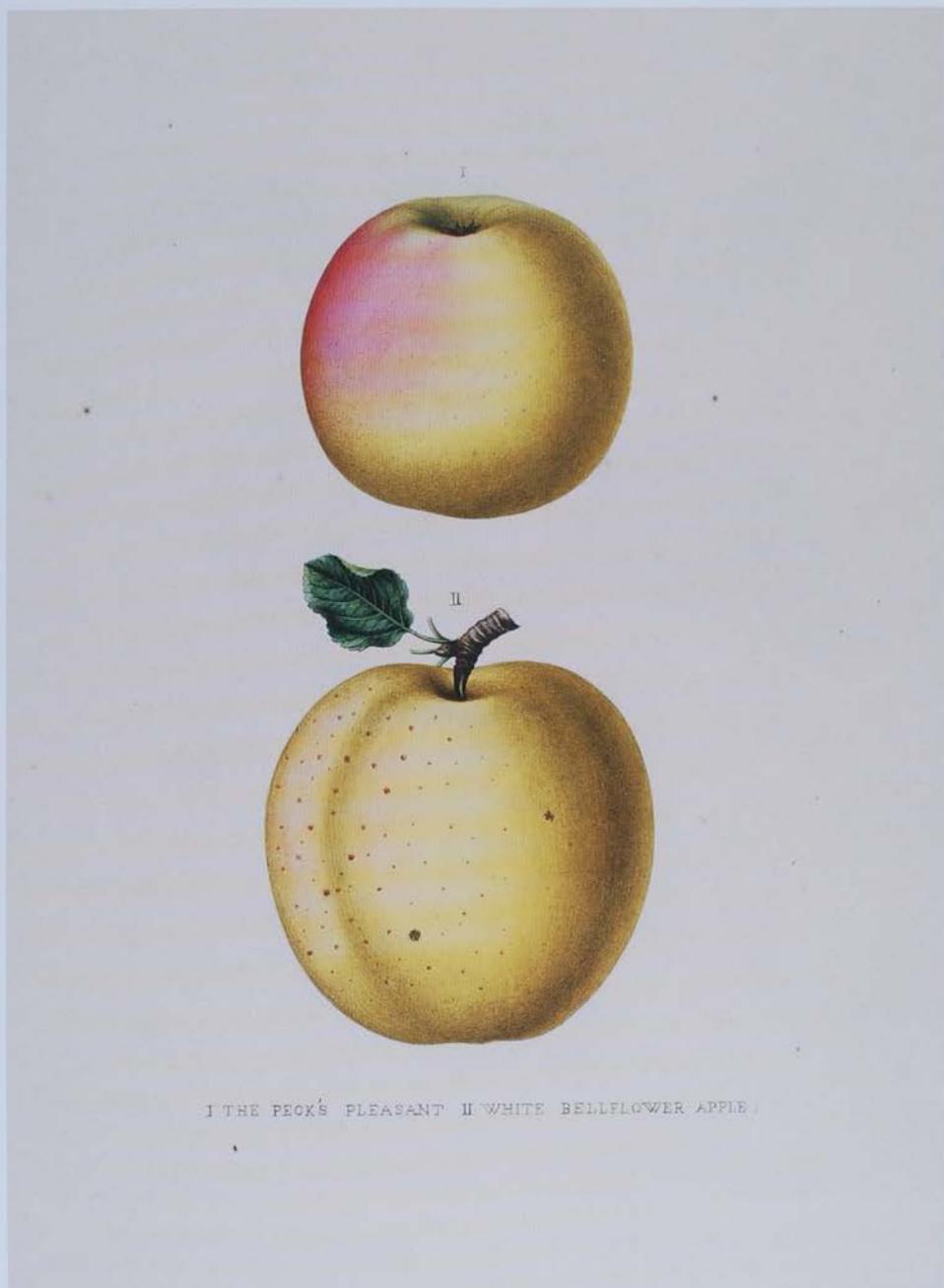
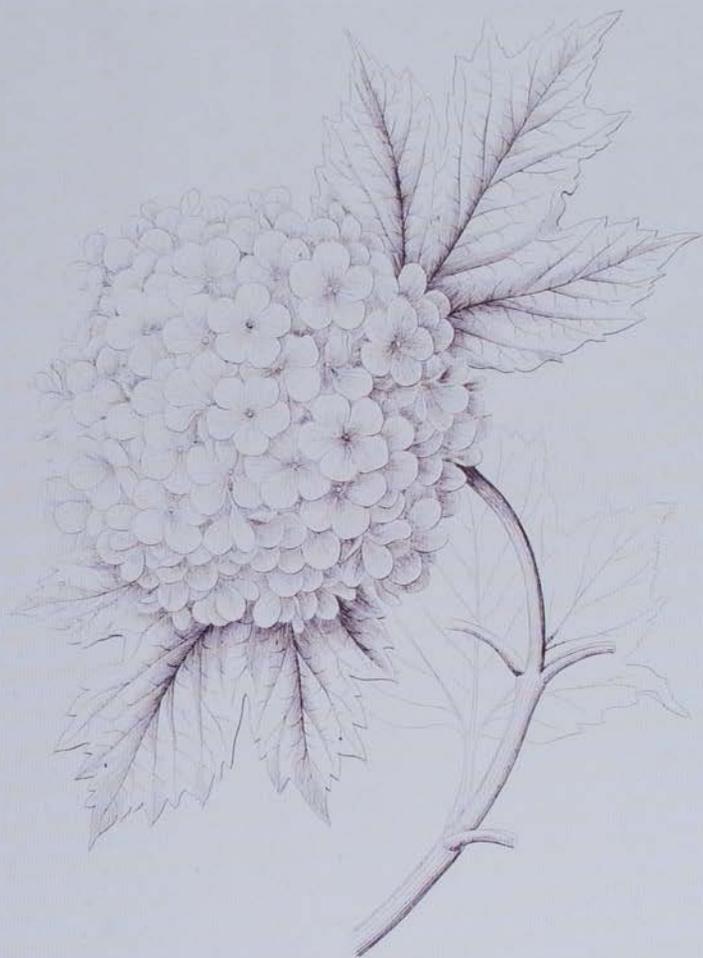


Fig. 67. I. The Peck's Pleasant II., White Belleflower Apple, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele. Collection of Marcelle Konish.



VIBURNUM Opulus.  
Snow Ball

Fig. 59. *Viburnum opulus*, Snow Ball, lithograph engraved on stone, attributed to Joseph Prestele. Collection of Marcelee Konish.

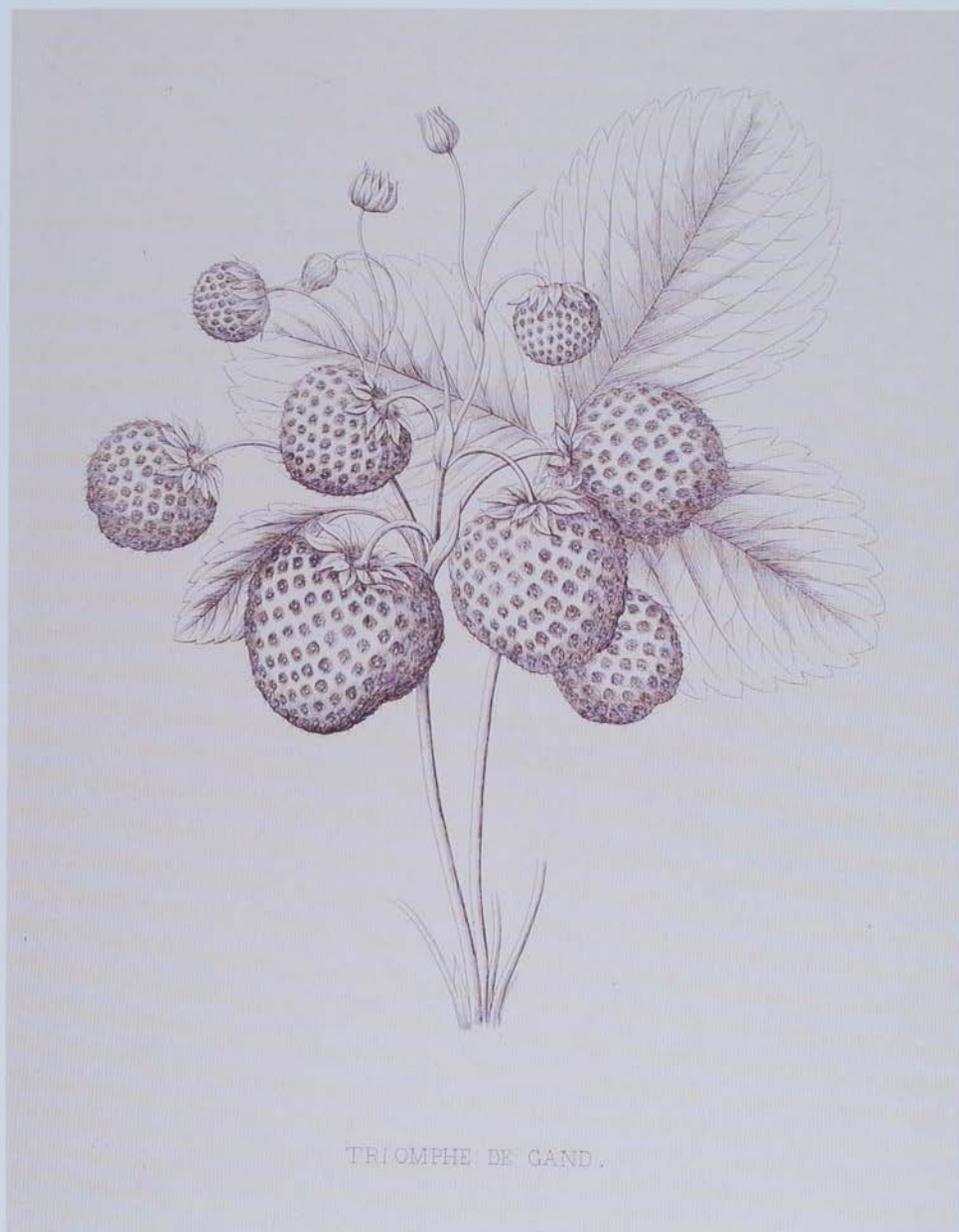


Fig. 58. Triomphe de Gand [strawberry], lithograph engraved on stone, attributed to Joseph Prestele. Collection of Marcelee Konish.



THE MONMOUTH PIPPIN.



Above: Fig. 84. The Nouveau Poiteau Pear, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele.

Right: Fig. 57. The Prune d'Agen or Robe de Sergent Plum, chalk-style lithograph attributed to Joseph Prestele. Both collection of Marcelee Konish.



THE PRUNE D'AGEN or ROSE DE SERGENT PLUM.

JOSEPH PRESTELE'S LETTER TO ASA GRAY  
BEFORE HIS DEPARTURE FOR AMANA, IOWA

*Letters courtesy of the Archives of the Gray Herbarium  
Harvard University, Cambridge, Massachusetts, USA*

58

Ebenezer near Buffalo, N. Y. Sept. 8th 1858

Prof. Asa Gray

Very Dear Sir.

I herewith must inform you that the Society, to which I am joined here is now a few years since ready to settle over in the state of Iowa, and I also received order to have my place here for to go to our new place in the far west, and will start in about 4 weeks.

Therefore I am obliged to make now my arrangement with you in reference to the paper I owe to the Smithsonian Institution, and now I take liberty to ask a favor of you if it is possible to you to let me have a remission, and would mention hereby that as I received \$12 and \$13 for each engraving I executed for the government of which the Drawings Prof. Torrey did send me, and who furnished me this price, and since the engravings of Trees for the Institution for which I received as you know but \$4 for each engraving, although they almost were equal in work to those of Torrey's. Now as I think you will find it also a pretty low price, I therefore suppose you will take it not a miss my request, and would be very glad for your kind advice and information to receive by return of mail. The stones I had here for the Institution I sent some days ago to Tappan & Bradford at Boston, as you once directed me.

I am very sorry to come now so far from each other, which causes that I can not do any work more for you, but will be remembering allways your kind favors you bestowed to me, since our acquaintance to another and yet I shall remain in your friendship and am

Your Most Obedt. Servt.

Jos. Prestele

P. S. Our new place in Iowa is called Amana, and after the 4th of October next my address is thus: J. P., Amana, Homestead, P. O. Iowa County, Iowa.

---

*In a 13 February 1865 response to an Asa Gray letter inquiring about a missing stone on which Joseph had engraved Robinia viscosa and Cerasus virginiana, he ends by writing:*

Out here I do not prosper so much as might be expected and I desire and I wish you had work for me to do like in days past which were agreeable [?] to me.

Very Respectfully,

Your Obedt. Servt., Jos. Prestele

Facing page:

Left: Fig 60. Augusta Mie, hand-colored lithograph engraved on stone, attributed to Joseph Prestele.

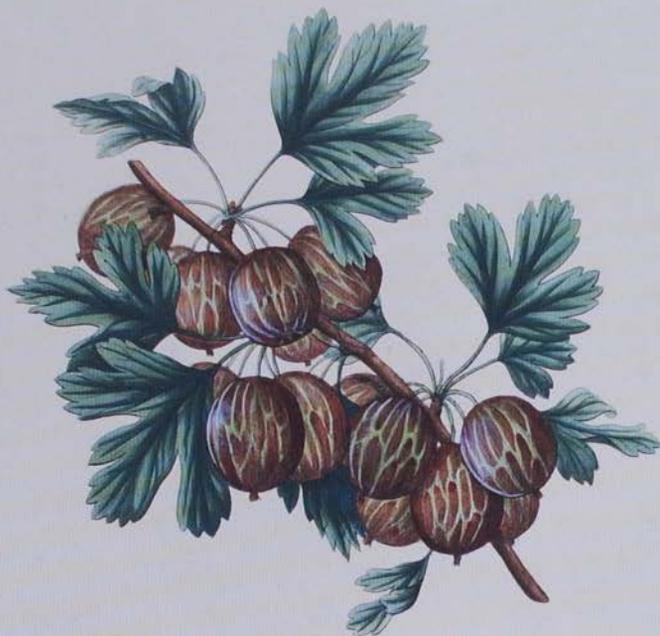
Right: Fig. 61. Persian Yellow Rose, lithograph engraved on stone, attributed to Joseph Prestele.

Both collection of Marcelee Konish.

The leaders of the True Inspirationists decided to relocate to a more isolated area of the country in order to expand the community and to move it further from the temptations of the outside world. They purchased land in Iowa and with the move renamed their community the Amana Society. Joseph and his wife Carolina moved to Iowa in October 1858 with their son Gottlieb and daughter Elise, making the journey with not only their household items but also the lithographic press, stones, papers and inks. They settled in Amana, one of the seven villages eventually developed. As the letters to Asa Gray (*to the left*) show, the move to Amana isolated Joseph from the close geographic contact he needed to produce work for the northeastern botanists. Joseph and his middle son Gottlieb had a close relationship, working side by side to produce plates of flowers and fruits for the nursery trade since the early 1850s, and they would continue with this work in Amana. The illustration of a *Catalogue of Fruit and Flower Plates* (p. 60) shows the variety of images they had available for sale and is an important horticultural record of items grown in American gardens and orchards in the mid-to-late 19th century. Colored fruit and flower plates were priced at 25 cents each and at 15 cents each for 50 or more. A custom selection could be made and bound in a book for a fee of \$1.00 for 50 plates and \$2.00 for 100 or more plates. With Joseph Sr.'s delicate health, the death of the daughter Karolina in 1858, the departure of the youngest son William Henry from the community, and the marriage of daughter Elise, more of the responsibility of their business must have fallen to Gottlieb. It has been speculated that others in the community assisted with the hand coloring of the nurseryman plates. One plate has the pencil notation of "Master" and may have been used as a reference, or pattern, for other colorists. Some of the plates from the earlier period are engraved with "J. Prestele" or "G. Prestele," but upon moving to the Amana colonies they were no longer permitted to use their own names and instead used "Lith. & colored by Amana Society." None are dated, but we can ascertain from the different catalogue lists that some were available after Joseph's death in 1867 and were the work continued by Gottlieb.







HOUGHTON'S SEEDLING GOOSEBERRY.

Joseph Prestele's lithographic line engraving in Fig. 50 (*top*) of Houghton's Seedling Gooseberry can be compared with his son Gottlieb's looser chalk-style technique in Fig. 51 (*bottom*) of The Whitesmith Gooseberry (Woodward's). Although Gottlieb's lithographic skill never matched the mastery of his father's lithographic engraving and chalk-style technique, he excelled in representation and coloring.

Both collection of Marcelee Konish.



THE WHITESMITH GOOSEBERRY  
(WOODWARD'S)

Printed and Sold by Andrew Bellamy, Hammersmith, Lond.



Fig. 75. The Porter Apple, hand-colored, chalk-style lithograph inscribed "Lith. & col'd. by Amana Society, Amana, Iowa County, Iowa," attributed to Joseph and Gottlieb Prestele. Collection of Marcelee Konish.



Fig. 84. The Doyenne Boussock Pear, hand-colored, chalk-style lithograph inscribed "Lith. & col.<sup>d</sup>. Amana Society, Amana, Iowa County, Iowa," attributed to Joseph and Gottlieb Prestele. Collection of Marcelee Konish.





*The Red Cheek Melocoton Peach*

Top: Fig. 84. The Red Cheek Melocoton Peach, unsigned watercolor attributed to Gottlieb Prestele.

Bottom: Fig. 49. The Red Cheek Melocoton Peach, hand-colored, chalk-style lithograph attributed to Gottlieb Prestele. Both collection of Marcelee Konish.



THE RED CHEEK MELOCOTON PEACH

Facing page:  
Detail of page from "Infendarium" 1858–1877 of accounts for Joseph Prestele, Jr. in 1865 for the purchase of plates from his father and brother Gottlieb.



Above: Fig. 86. "Zengi" [*Diospyros* sp.], watercolor by William Henry Prestele, 15 October 1888. USDA Pomological Watercolor Collection, Special Collections, National Agricultural Library.

Right: Fig. 87. "Zengi" [*Diospyros* sp.], chromolithograph printed by Geo. S. Harris & Sons, Philadelphia, from a watercolor by William Henry Prestele for *Report of the Secretary of Agriculture* (1890, pl. VII). Collection of Hunt Institute for Botanical Documentation, gift of Gavin D. R. Bridson.



W.H. Dyar & Co.

ZENJO.



## JOSEPH PRESTELE AND SONS A LEGACY OF BOTANICAL ILLUSTRATION

Joseph Prestele was born in the Bavarian village of Jettingen in 1796 and lived to see nations built and transformed by urbanization, war, industrialization and democracy. He witnessed the emergence of a modern world. Prestele, a precociously successful illustrator and lithographer, reached broad audiences and plied his art through the grace and favor of patrons. Prestele counted a series of benefactors—in Bavaria he illustrated some of the important books of such botanical giants as Phillip Franz von Siebold and Carl von Martius. Prestele's lithograph of the *Styrax japonicum* (p. 18) from von Siebold's Japanese expedition is both delicate and enchanting and must have done much to feed the excitement in Japanese flora in 19th-century Europe.

In America, after immigrating in 1843 to the Buffalo area with a religious sect named the Inspirationists, Prestele found his champion patron in the great Harvard botanist Asa Gray. Prestele was a gifted artist, but he was also something rarer—a skilled lithographer, adept at taking his images or those of other painters and inscribing them on smooth limestone plates for printing. He worked on occasion in copper and steel. He would also hand color the resulting print. (Early attempts at color printing—chromolithography—produced vastly inferior prints.) Gray engaged Prestele to work over 13 years on several projects, including a book on New England wildflowers and a highly ambitious and ultimately unsuccessful attempt to produce a florilegium on the native shade trees and conifers of North America. The project, sponsored by the Smithsonian Institution, eventually foundered for lack of money and because of Gray's academic distractions (see pp. 32–37).

Prestele also worked for others and illustrated flowers and fruit in a number of periodicals, including transactions published by the Massachusetts Horticultural Society. Prestele seems a study in opposites. In his dealings with Gray and others, he is meek to the point of subservience, to be expected perhaps given his roots in a highly ordered Germanic society and as a man of pious faith and humility. In his art though, he was an uncompromising perfectionist and fretted about everything from the quality of the stone to the printer's erroneous bills.

By the early 1850s he was making lithographs for nurseries. Sales representatives traveled the country armed with colored images of their nurseries' wares. Prestele turned out an astonishing 250 images, mostly of pome, stone and soft fruits, according to Charles van Ravenswaay in *Drawn from Nature: The Botanical Art of Joseph Prestele and His Sons* (Washington, D.C., Smithsonian Institution Press, 1984).

Both the engraving of the stone and the painting of the prints required great technical skill, but beyond that, Prestele had a knack for bringing out more artistic and scientific value by adjusting the image, perhaps to better display a flower and its parts. It was this aspect of Prestele, argued van Ravenswaay, that established him as an artist, not a mere copyist. "Where scientific objectives would not be compromised," he wrote, "Prestele could and did alter the sketches of others to make the plates more artistically pleasing and more informative. There is clarity of line that makes his art distinctive and his sensitivity as a colorist is apparent in all his work" (1984, p. 49).

All three of Prestele's sons—he and his wife Carolina had five surviving children—followed their father's artistic vocation. But only one of them, the middle son, Gottlieb, stayed with the community of Inspirationists. Joseph Jr. was born in 1824. Within months of the family's settling in Ebenezer, New York, he had obviously decided that he had had enough of the

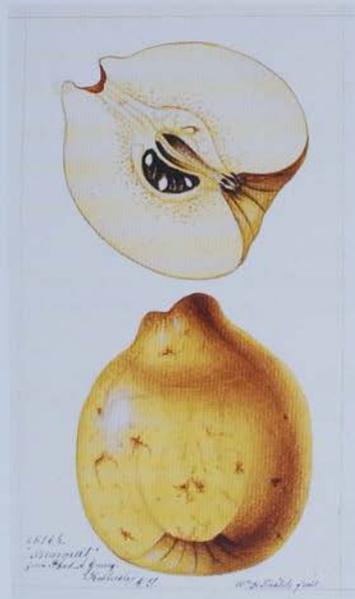
Inspirationists and not enough of New York City to whence he fled. Gottlieb, who was born in 1827, remained the dutiful son. As a teenager in America, Gottlieb learned his father's craft at his side and soon did some of the coloring of the prints. William Henry, born in 1838, was considerably younger than his brothers, and he stayed with his parents until he was 20 or thereabouts, but when the sect's elders ordered the move to the more idyllic and isolated community of Amana, Iowa, he made his break. The loss of his sons must have been a bitter blow to Prestele, and there is, of course, no small measure of irony in it. The same freedoms that had drawn the Inspirationists to America had lured Prestele's family away from the community.

When the Civil War broke out, William Henry joined a regiment of volunteers from New York and later settled in New York City. After the war William Henry was joined by his oldest brother Joseph Jr. in Bloomington, Illinois, where they produced paintings of fruits and flowers for a major American nurseryman, Franklin K. Phoenix. When that association ended in the early 1870s, William Henry set up on his own in Bloomington, moving to Iowa in about 1875. By then, his life had seen much turmoil and grief. His father died in 1867, his mother in 1870. At the time William moved to Iowa, his wife died and he remarried. His second wife died in 1882. Evidently, by then William Henry was well known in pomological circles and was a friend of Charles Downing, who continued publishing editions of the wildly popular *Fruit and Fruit Trees of America* after his brother Andrew Jackson Downing's untimely death in 1852.

The last defining chapter of William Henry's life began in 1887 when he moved to Washington, D.C., to become the first illustrator in the Department of Agriculture's newly established Division of Pomology. Over the next half century, approximately 40 others would succeed him, and together they produced more than 7,000 paintings of varieties of domestic and exotic fruits and nuts. As the pomological collection grew, the division's artists focused on painting portraits of established varieties, recording how they might grow in different regions and with certain afflictions.

This was exciting work for any botanical illustrator, but Prestele's big break was just around the corner in the arrival of a stern-faced fellow from Texas so passionate about the grape that people openly called him the "vine crank." Thomas Volney Munson is a largely forgotten figure, but within the realm of viticulture he ranks alongside such luminaries as Thomas Jefferson and Liberty Hyde Bailey. He devoted his life to the botany, breeding and culture of the grapevine and became, and remains, the leading advocate for the native American grape. It is remarkable that of about 50 species of *Vitis* in the world, most are from North America, and yet relatively few American grapes have left their mark.

Munson was not only a diligent botanist but also a canny promoter. For the Cotton Centennial Exposition in New Orleans in 1885, he created a comprehensive exhibition of native grape species. Two years later the Department of Agriculture's Division of Pomology appointed Munson as a Special Agent and asked him to prepare a monograph on the native species of *Vitis*. Over the next 4 years, William Henry produced for Munson's monograph dozens of watercolor and pencil sketches and renderings of grape vines, including 89 watercolor illustrations of the 29 species of American grape that Munson had identified.



Prestele received herbarium specimens and live material, much from Munson, who occasionally might send leaves from the same species growing in different states for comparison. Prestele dutifully and beautifully rendered fruit clusters and other aspects of the vine, including woody stems, fresh, burgeoning growth, and leaves in various cycles. He showed the marked color variation between upper and lower leaf, the thick venation of some species, and always the tendrils in all their wondrous, life clinging poses. He sometimes complained that he was not getting good enough material from which to work or any material at all. A few illustrations still bear Munson's penciled verdicts: "excellent" or "bloom too heavy."

There are eerie parallels between this monograph and Asa Gray's commission of North American sylvia for Joseph Prestele—the botanist as master, the artist as eager servant, the subject matter of indigenous flora, and, ultimately, the failure of both projects.

Some of the grape renderings were sent to the New York lithographer Julius Bien and Company and the Baltimore lithographer A. Hoen and Company (see *working proof by an unidentified printer, back cover*). All the parties involved, including the Department's Pomologist H. E. Van Deman, envisioned a sumptuously illustrated and bound volume that would place the American grape on its rightful pedestal.

As a taste of what was to come, in 1890 the Department published Bulletin No. 3 containing Munson's revised taxonomy of the American grape, *Classification and Generic Synopsis of the Wild Grapes of North America*. In time, and as Munson recounted, "the manuscript for this monograph, and accurate life-size colored plates of all our native grape species, were prepared and delivered." However, it became suddenly apparent that the cost of producing it exceeded the Department's printing budget. Munson's only hope by the early 1890s was a special appropriation from Congress that never came. This must have been a terrible blow to him and to Prestele, but both moved on in different ways. Munson set his sights on the 1893 Columbia Exposition, and in the Horticultural Building he mounted the greatest display of the genus *Vitis* ever seen, including fresh fruit from 150 grape varieties.

Prestele returned full time to painting fruit specimens for the pomological collection. Prestele's paintings were quite unlike any that followed. There was something Old World about his style, he had clearly learned from a master. While his contemporaries strove for scientific accuracy, Prestele brought a flatter and more stylized form to his illustrations, better to personify the fruit, and his coloring was always dark and moody. At their best, his paintings approached the quality of his father's work. The grape paintings are impressive in composition and execution and represent William Henry Prestele's best work. Like the clusters of grapes themselves, Prestele's art had reached a moment of perfection, and then it was gone.

He toiled for three more years. His last grape painting was made on 7 May 1894, showing a vine of Hartford Prolific in its spring growth, newly sprouted with pristine leaves and the distinctive *Vitis* inflorescence, creamy buds promising late summer bounty. Prestele died fifteen months later in his 57th year.

William Henry Prestele's paintings reflect not only neglected species but also their forgotten champions and a family of German immigrants who played an important role in botany and horticulture in America.

—ADRIAN HIGGINS, GARDEN EDITOR, WASHINGTON POST, HOME SECTION

British born and educated journalist Adrian Higgins has specialized in writing about horticulture and landscape architecture for the past 18 years. The author of *The Secret Gardens of Georgetown* and the *Washington Post Garden Book*, he has been the garden editor of the *Washington Post's* Home section since 1994.



Fig. 104. *Vitis californica*, watercolor by William Henry Prestele intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*. The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library.



Fig. 112. *Vitis rupestris*, watercolor by William Henry Prestele intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*. The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library.



Fig. 105. *Vitis champini*, watercolor by William Henry Prestele intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*. The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library.



Fig. 106. *Vitis cordifolia* var. *sempervirens*, watercolor by William Henry Prestele intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*. The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library.



Fig. 107. *Vitis coriacea*, watercolor by William Henry Prestele intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*. The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library.



Fig. 108. *Vitis simpsonii*, watercolor by William Henry Prestele intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*. The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library.



Fig. 109. *Vitis labrusca*, watercolor by William Henry Prestele intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*. The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library.



Fig. 110. *Vitis riparia* and *Vitis vulpina*, watercolor by William Henry Prestele intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*. The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library.



Fig. 111. *Vitis bicolor*, watercolor by William Henry Prestele intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*. The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library.



Below is a list of clients that appears in Joseph and Gottlieb's two account books—  
"Einschreibbuch" 1845–1854 and "Infendarium Buch" 1858–1877.  
"Einschreibbuch" also includes a separate list of nurserymen (see single asterisk). Prestele  
noted some as "Fine Nurserymen" (see double asterisks). If no date appears after the name,  
there is no record that these nurserymen were clients of the Presteles.

- \*\*Horace H. Baldwin—213 Superior St., Cleveland, Ohio, 1859,  
1871 (also listed at Davenport, Iowa, on fine nurserymen list)  
Norris Barnard—Russellville, Chester, Pennsylvania, 1862, 1863  
James A. Bayles—Adrian, Michigan, 1859  
C. Beadle—St. Catharines, Canada West (now Ontario), 1860,  
1861, 1863, 1864, 1871, 1872  
C. Beates—Lancaster City, Pennsylvania, 1858  
F. Bellew—Nassau Street, New York, 1858, 1866  
T. [or J.] A. Bland—1866  
George Blish—Painesville, Ohio, 1860  
\*\*B. K. Bliss—Springfield, Massachusetts  
Boardman & Stewart—1876  
W. L. Brachman & Co.—Blairstown, Iowa, 1873  
J. P[or D] Brown—Mahomet, Champaign County, Illinois, 1865  
\*\*R. Brown—Darien, Walworth County, Wisconsin, 1866  
T. F. Brown—Newton, Jasper County, Iowa, 1865, 1877  
Butler & Brown—1854  
James A. Campbell—St. Catharines, Canada West (now Ontario),  
1860, 1862  
S. P. Carmack—1865  
L. F. Carpenter—Rochester, New York (some plates sent to  
Monmouth Warren County, Illinois), 1858  
Charles H. Carr—Petersburg, Virginia, 1859  
Isaac C. Chapman—1867  
James G. Chappel—Ottumwa, Iowa, 1864  
George H. Cherry [Langdon & Cherry Co.]—Nashville,  
Tennessee, 1859  
J. W. Conn—Blairstown, Iowa (included in 1858–1877 index, but  
no entry noted)  
G. Churchill—1866  
\*Lowrey L. Clarke—New Liberty, Scott County, Iowa  
\*\*Albert A. Crampton—Coal Valley, Rock Island County, Illinois,  
1866  
D. Culver—1866  
\*P. L. Darlington—West Chester, Pennsylvania  
N. N. Davidson—1867  
D. M. Dewey—Rochester, New York, 1859, 1868, 1873  
\*\*E. W. Donner & Co.—Plymouth, Hancock County, Illinois  
Joseph Doudna—Barnesville, Belmont County, Ohio, 1858  
\*\*E. W. Downer & Co.—Plymouth, Hancock County, Illinois,  
1867  
Charles Downing—Newburgh, New York, 1861, 1866, 1867  
Dunlasch & Thomson, Florists & Co.—35 B.Way, New York,  
1846  
Dunning Campbell & Co.—Wellington Sq., Canada West (now  
Ontario), 1858  
\*E. R. Elliott—Cleveland, Ohio  
\*\*Ellwanger & Barry [Mount Hope Nursery]—1858, 1860, 1865,  
1867, 1868, 1871  
George Emerson—Cambridge, Massachusetts, 1845  
A. Fahnestock & Sons (Toledo Nurseries)—1858, 1859, 1860  
John Feintheil—Cincinnati, Ohio, 1860  
\*\*Felix F. Fine—Box 39, Carondelet, Missouri, 1866  
W. C. Flagg—1865  
\*D. A. Fletcher—Maquoketa, Iowa  
J. H. Foster, Jr.—Box 660, West Newton, Westmoreland County,  
Pennsylvania, 1866  
Suel Foster—Muscatine, Iowa, 1860  
L. B. French—Tiffin City, Ohio, 1858  
\* Edward Fries—Sherrills Mount, Dubuque County, Iowa  
\*\*A. Frost & Co.—Rochester, New York, 1860, 1863, 1866  
S. L. Garr & Cox[?]-1871  
James D. Gay—Reading, Pennsylvania, 1858  
\*J. F. Gilmore—Carlyle, Clinton County, Illinois  
C. Graham—Toronto (Cooksville), Canada West (now Ontario),  
1862, 1863  
\*T. A. Graham—1873  
Dr. C. H. Gran—Andover, Henry County, Illinois  
\*\*Dr. C. W. Grant—near Peekskill, Westchester County, New  
York, 1865, 1866  
Asa Gray—Cambridge, Massachusetts, 1845–1850  
F. S. Hammell—1875  
Joseph Harris—1858  
C. G. Hayes & Bros.—1866  
Charles L. Hefz—Ebenezer, New York, 1859  
\*\*E. W. Herendeen—Macedon, Wayne County, New York  
Hillman—Toledo, Iowa, 1873  
\*C. L. Hoag & Co.—Lockport, New York  
Horace E. Hooker [Rochester Commercial Nursery or Genesee  
Falls Nursery]—Rochester, New York, 1858  
C. G. Houston—Rochester, New York, 1858, 1861  
H. Howard—Lynden, Ontario, Canada, 1873  
G. Humes—1866  
\*Griffith Hunter—Maquoketa, Jackson County, Iowa  
A. H. Jewett—La Crosse Valley Nurseries, Sparta, Monroe  
County, Wisconsin (included in 1858–1877 index, but no  
entry noted)  
J. B. Johnson—New York, 1858  
Claudius Jones—Genesee, Henry County, Illinois, 1858, 1859  
\*Orange Judd & Co.—41 Park Row, New York  
C. Kaufmann—Iowa City, Iowa, 1861  
Joseph H. Kent—Russellville, Chester County, Pennsylvania, 1862  
\*\*George E. Kimball—Iowa City, Iowa, 1862, 1863, 1864  
B. H. King—Joliet, Illinois, 1871  
Kirby, Mouckton & Co., Ruglan Nursery—Jefferson, Texas, 1870  
\*\*J. Knox—Box 155, Pittsburgh, Pennsylvania  
George Lane—Lockport, New York, 1858  
Harvey B. Lane—1858, 1865  
Langdon & Cherry & Co.—Nashville, Tennessee, 1858  
Frank Lawrence—1857  
\*A. M. Lawyer—South Pass, Illinois  
Joseph Lervis—(c/o Middleton, Strobridge & Co., Cincinnati,  
Ohio), 1858  
Henry H. McAfee—Ames, Iowa, 1875  
\*Daniel McTaward—McLean, McLean County, Illinois  
John Michler—Princeton (Dr. Engelmann's Cactii work), 1856  
\*\*Frank L. Morling—N. 2, N. Eutaw St., Baltimore, Maryland,  
1867?  
S. Moulson [Old Rochester Nursery]—1858, 1865  
George Murton—1873  
National Dice—1873

William A. Nourse—Moline, Illinois, 1858, 1864, 1865, 1866  
 Oneida Community—1866  
 \*\*Parsons & Co.—Flushing, New York  
 D. Patterson—1871  
 J. K. Patterson—1873  
 W. Pease—Albany, 1848  
 F. K. Phoenix—Bloomington, Illinois, 1858, 1862, 1865, 1866,  
 1868, 1869, 1870  
 \*H. P. Pierce & Br.—B[ox] 820, Moline, Illinois  
 A. Plumly—1863  
 J. W. Plumly & Son—Marietta, Ohio, 1869  
 Joseph Prestele, Jr.—1858, 1869, 1862, 1863, 1865, 1866  
 [William] Henry Prestele—1858, 1864, 1869  
 E. P. Putman—Cornell University, Ithaca, 1870  
 \*\*Howell W. Randolph—Walworth, Wisconsin  
 \*N. A. Rankin—Monmouth, Illinois, 1867  
 E. A. Riehl—1863  
 \*J. Rosenberger & Son Nurserymen—Maiden Rock, Pierce  
 County, Wisconsin  
 E. K. Rugg—Iowa City, 1862  
 C. J. Ryan & Co. [Rochester & Charlotte Plank Road Nursery]—  
 1858  
 D. W. Sargent—109 East Alexander, Rochester, New York, 1870,  
 1871; No. 49 State Street, Rochester, New York, 1871, 1872;  
 No. 22 Exchange Streets, Rochester, New York, 1872, 1873,  
 1874, 1875, 1877  
 \*\*August Schmidr—London, Madison County, Ohio, 1866  
 Dr. William M. Sleeper—Oxford, Benton County, Indiana, 1866  
 \*W. H. P. Smith—Geneva, New York  
 Smithsonian Institution—1849, 1850  
 F. A. Spalding—Scranton, Pennsylvania, 1858  
 J. Specht—1866  
 G. S. Stephens—1873  
 \*\*Stewart & Gordon—Goderich Canada West,  
 Upper Canada [now in Huron County, Ontario,  
 Canada], 1858  
 James Stewart—1873  
 \*\*H. Strohm—Iowa City, Iowa  
 Joseph Sullivant—Columbus, (yr?)  
 Ed. Tasnak—1867  
 Edward Tatnall—Wilmington, Delaware, 1864, 1865  
 \*John C. Teas—Raysville, Henry County, Indiana,  
 1863, 1865  
 Geo. P. Teffer—1859  
 J. E. Thomas—Union Springs, Cayuga County, New  
 York, 1858  
 R. O. Thompson—Nursery Hill, P. O. N[abi?],  
 1863, 1864, 1865  
 F. E. Tine—1866  
 John Torrey—Princeton, 1845, 1849–1854, 1856  
 (Lt. A. W. Whipple Report/Dr. G. Engelmann's  
 work of Cactaceae; Park's Pacific Railroad Survey),  
 1857 (Durand & Hilgard Report; Durand &  
 Hilgard's Second Report or Williamson's Second  
 Report; Major Emory's Report; Dr. Newberry's  
 Report)  
 James L. Tubbs—Elkhorn, Walworth County,  
 Wisconsin, 1863  
 United States Government—1855 (Capt. Beckwith's  
 Report), 1856 (Capt. Pope's Report), 1857  
 (Williamson's Report, Abbot's Report, Major  
 W. H. Emory's Report), 1858 (Abbot's Second  
 Report, Major W. H. Emory's Report)

Jesse Vanduser—Waynesville, Warren, County, Ohio, 1858  
 \*\*Joseph W. Vestal—Cambridge City, Wayne County, Ind.  
 James Vick—Rochester, New York, 1851, 1858  
 C. P. Waldock—Petersville near London, Ontario, Canada, 1873  
 \*\*R. W. Waterman—Wilmington, Will County, Illinois  
 \*\*Charles F. Westphal—Davenport, Iowa, 1863, 1864  
 W. P. Wilcox—Brighton, New Rochester, 1858  
 Marshall P. Wilder (for Massachusetts Horticultural Society)—  
 1847–1850  
 L. A. Williams—Glenwood, Pennsylvania, 1870  
 Wood & Hall—Geneva, New York, 1870  
 Woodward—1866  
 Thomas Wright—Syracuse, New York, 1858  
 G. Zimmerman—1864  
 \*J. J. Zimmerman—Secor, Illinois  
 W. Zimmerman—(colorist), Buffalo, New York, 1858

Fig. 47. Snow Peach, hand-colored, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Amana, Iowa County, Iowa," attributed to Joseph and Gottlieb Prestele. Collection of Marcelle Konish.





## CATALOGUE OF THE EXHIBITION

(AHS) Collection of Amana Heritage Society  
 (HIBD) Collection of Hunt Institute for Botanical Documentation  
 (HIBD/SI) Collection of Hunt Institute for Botanical Documentation, on indefinite loan from Smithsonian Institution  
 (SI) Collection of Smithsonian Institution, National Museum of American History, Behring Center  
 (MK) Collection of Marcelee Konish  
 (NAL) Collection of National Agricultural Library  
 (PWC/NAL) USDA Pomological Watercolor Collection, Special Collections, National Agricultural Library  
 (WHP/NAL) The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library

- (page 14) *Limodorum tankervilleae* [= *Phaius tankervilleae* (Aiton) Blume], unsigned watercolor attributed to Joseph Prestele, ca. 1812. (MK)
- Convolvulus batatus*, watercolor by Joseph Prestele, ca. 1818. (MK)
- (page 16) *Glycine rubicunda*, unsigned watercolor attributed to Joseph Prestele, ca. 1818. (MK)
- (page 17) *Narcissus tazetta*, unsigned watercolor attributed to Joseph Prestele. (MK)
- Drawing of bouquet in vase "inspired by Knapp," ink drawing by Joseph Prestele, 1824. (MK)
- (page 19) *Mammillaria bicolor*, mixed chalk-style and engraved lithograph by Joseph Prestele for Louis [later Ludwig] Karl George Pfeiffer and Christoph Friedrich Otto's *Abbildungen und Beschreibung Blühender Cacteen* (Kassel, Verlag von Theodor Fischer, 1938, vol. 1, pt. 1, tab. III). (MK)
- (page 18) *Syrax japonicum*, hand-colored lithograph engraved on stone by Joseph Prestele for Philipp Franz von Siebold's *Flora Japonica* (Leiden, 1835–1870, 2 vols.). (HIBD)
- (page 22) Engelthal, unsigned pencil sketch attributed to Joseph Prestele. (MK)
- "Auswahl vorzüglich schöner und seltner ausländischer [?] nach der Natur gemalt von Joseph Prestele, I. Heft. Engelthal 1842," ink calligraphy and ink and watercolor of sample title page featuring *Linnaea borealis* by Joseph Prestele, 1842. (MK)
- (page 21) *Bryonia alba*, hand-colored lithograph engraved on stone by Joseph Prestele for Carl Soldan's *Die Wichtigsten Giftpflanzen Deutschlands in lebengrossen Abbildungen* (Friedberg, C. Bindernagel, 1843, no. 21). (MK)
- (page 20) *Bryonia alba*, lithograph engraved on stone by Joseph Prestele for Carl Soldan's *Die Wichtigsten Giftpflanzen Deutschlands in lebengrossen Abbildungen* (Friedberg, C. Bindernagel, 1843, no. 21). (MK)
- Lactuca virosa*, lithograph engraved on stone by Joseph Prestele for Carl Soldan's *Die Wichtigsten Giftpflanzen Deutschlands in lebengrossen Abbildungen* (Friedberg, C. Bindernagel, 1843, no. 6). (MK)
- Datura stramonium*, lithograph engraved on stone by Joseph Prestele for Carl Soldan's *Die Wichtigsten Giftpflanzen Deutschlands in lebengrossen Abbildungen* (Friedberg, C. Bindernagel, 1843, no. 4). (MK)
- (page 27) *Wanderings of the Inspirationists in Europe and America*, lithograph engraved on stone and printed by Joseph Prestele, ca. 1850. (AHS)
- Mittel [Middle] Ebenezer, ink drawing by Joseph Prestele, ca. 1850. (MK)
- (page 10) Bouquet of flowers in vase with birds, unsigned watercolor attributed to Joseph Prestele. (MK)
- Bouquet tied with ribbon, lithograph engraved on stone, attributed to Joseph Prestele. (MK)
- Decorative box with painting inside lid with dedication "from your brother, Ebenezer" by Gottlieb Prestele to either his sister Karolina Elise or Elise. (MK)
- (page 15) Bouquet of roses in clear vase on marble plinth, chalk-style lithograph attributed to Joseph Prestele. (MK)
- 1 La Gitano, 2 Criterion, 3 Mignonette, 4 Sylphide, 5 Asmodea, 6 Perfecta, 7 Daphnis. [Chrysanthemums], lithograph engraved on stone by Joseph Prestele, published in May 1853 *Horticulturist*. (MK)
- (page 50) Beurre Superfin Pear, chalk-style lithograph by Joseph Prestele published in January 1857 *Horticulturist*. (MK)
- (page 28) Tupelo tree, *Nyssa multiflora*, lithograph engraved on stone by Joseph Prestele from a drawing by Isaac Sprague, printed by G. & W. Endicott, New York, for George Emerson's *Report on the Trees and Shrubs Growing Naturally in the Forests of Massachusetts* (Boston, Dutton & Wentworth, 1846, pl. 17). (HIBD/SI)
- (page 39) *Nelumbium luteum*, lithograph engraved on stone by Joseph Prestele from a drawing by Isaac Sprague, printed by G. & W. Endicott, New York, for Asa Gray's *Genera Florae Americae* (New York, George Putman, 1848, vol. 1, pls. 40, 41). (HIBD)
- (page 30) *Oakesia conradii*, lithograph engraved on stone by Joseph Prestele from a drawing by Isaac Sprague, printed by Hall & Mooney, Buffalo, New York, hand colored by a member of the Prestele family for Asa Gray's "Chloris Boreali-Americana," (1846, tab. 1). (HIBD)
- (page 31) *Thermopsis caroliniana*, lithograph engraved on stone by Joseph Prestele from a drawing by Isaac Sprague, printed by Hall & Mooney, Buffalo, New York, hand colored by a member of the Prestele family for Asa Gray's "Chloris Boreali-Americana" (1846, tab. 7). (HIBD)
- (page 48) *Einschreibbuch 1845–1854* [account book] open to engravings commissioned by John Torrey. (MK)
- (page 40) Pen-and-ink illustration by Mark Klingler after an 1842 advertisement for McCulloch's side-lever press with self-acting tympan.
- (page 44) *Pinus insignis*, proof plate of engraving by Joseph Prestele from drawing by E. C. Church printed by Ackerman & Co., New York, for John Torrey's "Botany of the boundary" (1859, vol. II, pt. 1, pl. 55 [without seed]). (MK)
- (page 45) *Pinus torreyana*, proof plate of engraving by Joseph Prestele from drawing by E. C. Church printed by Ackerman & Co., New York, for John Torrey's "Botany of the Boundary" (1859, vol. II, pt. 1, pl. 58). (MK)

30. (page 46) 1., 2. *Opuntia vulgaris*. 3–5. *Op. rafinesquii*, proof plate of engraving by Joseph Prestele from drawing by Paulus Roetter and H. B. Möllhausen printed by Ackerman & Co., New York, for George Engelmann and J. M. Bigelow's "Description of the Cactaceae" (1856, vol. IV, pt. 5, no. 3, pl. 10). (MK)
31. (page 47, detail) *Oliveya tesoda*, ink drawing by E. C. Church. (HIBD/SI)
32. (page 47) *Oliveya tesoda*, proof plate of lithograph engraved on stone by Joseph Prestele from E. C. Church ink drawing, printed for John Torrey's "Botanical report" (1854–1855, vol. VII, pt. 3, pl. 5). (MK)
33. (page 49) *Aster bigelovii*, pencil drawing by Joseph Prestele that he also engraved for John Torrey's "Description of the general botanical collections," (1856, vol. IV, pt. 5, no. 4, pl. 10). (HIBD/SI)
34. Title page of *Plates Prepared between the Years 1849 and 1859, to Accompany a Report on the Forest Trees of North America, by Asa Gray* (Washington, Smithsonian Institution, 1891). (MK)
35. (page 36, detail) *Acer rubrum*, Red Maple, lithograph engraved on stone and printed by Joseph Prestele from Isaac Sprague's watercolor for *Plates Prepared between the Years 1849 and 1859, to Accompany a Report on the Forest Trees of North America, by Asa Gray* (Washington, Smithsonian Institution, 1891, pl. 20). (MK)
36. (page 37) *Acer rubrum*, Red Maple, same as above, but hand colored by a member of the Prestele family. (MK)
37. *Acer spicatum*, lithograph engraved on stone by Joseph Prestele from Isaac Sprague's watercolor for *Plates Prepared between the Years 1849 and 1859, to Accompany a Report on the Forest Trees of North America, by Asa Gray* (Washington, Smithsonian Institution, 1891, pl. 25). (MK)
38. *Acer spicatum*, same as above, but hand colored by Joseph Prestele or one of his sons. (MK)
39. (page 36) Lithograph stone with Joseph Prestele's engravings of *Acer rubrum* and *Acer spicatum*. (SI)
40. (page 32) *Liriodendron tulipifera*, Tulip Tree, chalk-style lithograph with pen-drawn dissection details printed by Joseph Prestele and hand colored by a member of the Prestele family from Isaac Sprague's watercolor for *Plates Prepared between the Years 1849 and 1859, to Accompany a Report on the Forest Trees of North America, by Asa Gray* (Washington, Smithsonian Institution, 1891, pl. 8). (MK)
41. (page 34) *Magnolia auriculata*, Ear-lobed umbrella tree, watercolor by Isaac Sprague. (HIBD)
42. (page 35) *Magnolia auriculata*, Ear-lobed umbrella tree, chalk-style lithograph engraved on stone by Sonrel, printed by Tappan and Bradford, Boston, in green ink for *Plates Prepared between the Years 1849 and 1859, to Accompany a Report on the Forest Trees of North America, by Asa Gray* (Washington, Smithsonian Institution, 1891, pl. 4). (MK)
43. (page 35) *Magnolia auriculata*, Ear-lobed umbrella, the same lithograph as in fig. 42, but hand colored by Joseph Prestele. (MK)
44. Doyenne d'Ete Pear, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele. (MK)
45. The Vicar of Winkfield Pear, hand-colored, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Amana, Iowa County, Iowa." (MK)
46. (page 51) Pear, unsigned watercolor attributed to Joseph Prestele. (MK)
47. (page 81) Snow Peach, hand-colored, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Amana, Iowa County, Iowa," attributed to Joseph and Gottlieb Prestele. (MK)
48. (page 43) The Alberge Yellow Peach, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Amana, Iowa County, Iowa," attributed to Joseph Prestele. (MK)
49. (page 65) The Red Cheek Melocoton Peach, hand-colored, chalk-style lithograph attributed to Gottlieb Prestele. (MK)
50. (page 61) Houghton's Seedling Gooseberry, hand-colored lithograph engraved on stone, attributed to Joseph Prestele. (MK)
51. (page 61) The Whitesmith Gooseberry (Woodward's), chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Homestead Iowa," attributed to Gottlieb Prestele. (MK)
52. Infendarium Buch [Inventory Book], 1858–1877. (MK)
53. (page 4) The Alexander Apple, watercolor signed "J. and G. Prestele, Amana Society," bound in album. (MK)
54. Bottles of paint used by the Presteles. (MK)
55. (page 60) "Catalogue of Fruit and Flower Plates. Drawn from Nature. Lithographed and Colored by Amana Society, Homestead, P. O., Iowa," inventory list of plates available for sale, ca.1875. (MK)
56. (page 7) White Grape Currant, lithograph engraved on stone, attributed to Joseph Prestele. (MK)
57. (page 57) The Prune d'Agon or Robe de Sergent Plum, chalk-style lithograph attributed to Joseph Prestele. (MK)
58. (page 54) Triomphe de Gand [strawberry], lithograph engraved on stone, attributed to Joseph Prestele. (MK)
59. (page 53) *Viburnum opulus*, Snow Ball, lithograph engraved on stone, attributed to Joseph Prestele. (MK)
60. (page 59) Augusta Mie, hand-colored lithograph engraved on stone, attributed to Joseph Prestele. (MK)
61. (page 59) Persian Yellow Rose, lithograph engraved on stone, attributed to Joseph Prestele. (MK)
62. Wm. Griffith rose, unsigned pencil sketch attributed to Joseph Prestele. (MK)
63. I. *Ribes beatoni*, II. *Forsythia viridissima*. Golden bell tree, lithograph engraved on stone, attributed to Joseph Prestele. (MK)
64. *Crataegus* I. *Oxyacantha purpurea* II. *Punctata stricta*. Red Flowering Hawthorn, White Flowering Hawthorn, hand-colored lithograph engraved on stone, attributed to Joseph Prestele. (MK)
65. (page 25) Cross, hand-colored lithograph engraved on stone, attributed to Joseph Prestele. (MK)
66. (page 25) Mirror of the Soul, ink and watercolor drawing by Gottlieb Prestele. (MK)
67. (page 52) I. The Peck's Pleasant II., White Bellflower Apple, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele. (MK)
68. The Rhode Island Greening, hand-colored, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Amana, Iowa County, Iowa." (MK)
69. The King of Thompkin's County Apple, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele. (MK)
70. (page 13) White Winter Pearmain Apple, hand-colored, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Amana, Iowa County, Iowa," attributed to Joseph and Gottlieb Prestele. (MK)
71. (front cover) The Roxbury Russet, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele. (MK)

72. The Roman Stem Apple, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele. (MK)
73. The Northern Spy Apple, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele. (MK)
74. The Iowa Blush Apple, hand-colored, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Amana, Iowa County, Iowa" with "Master" written in pencil, lower right. (MK)
75. (page 62) The Porter Apple, hand-colored, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Amana, Iowa County, Iowa," attributed to Joseph and Gottlieb Prestele. (MK)
76. The Dominic Apple, hand-colored, chalk-style lithograph attributed to Gottlieb Prestele. (MK)
77. The Gilpin Apple or Little Romanite, hand-colored, chalk-style lithograph attributed to Gottlieb Prestele. (MK)
78. The Yellow Bellflower Apple, hand-colored, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Amana, Iowa County, Iowa," attributed to Joseph and Gottlieb Prestele. (MK)
79. Tulip, unsigned watercolor attributed to Gottlieb Prestele. (MK)
80. Tulip, chalk-style lithograph attributed to Gottlieb Prestele. (MK)
81. The Israella Grape, chalk-style lithograph attributed to Gottlieb Prestele. (MK)
82. The Martha Grape, chalk-style lithograph attributed to Gottlieb Prestele. (MK)
83. The Pewaukee Apple (Grown by Geo. P. Pepper, Pewaukee, Wis.), hand-colored lithograph inscribed "Lith. & col<sup>d</sup>. by Amana Society, Homestead, Iowa," attributed to Gottlieb Prestele. (MK)
84. Items from a bound album (see also fig. 53) compiled by Gottlieb Prestele, shown in catalogue, but not in exhibition: (page 55) The Monmouth Pippin, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele; (page 12) The Japan Persimmon Plum, watercolor signed "drawn from nature & colored by G. Prestele, Amana, Iowa"; (page 63) The Doyenne Boussock Pear, hand-colored, chalk-style lithograph inscribed "Lith. & col<sup>d</sup>. Amana Society, Amana, Iowa County, Iowa," attributed to Joseph and Gottlieb Prestele; (page 56) The Nouveau Poiteau Pear, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele; (page 65) The Red Check Melocoton Peach, unsigned watercolor attributed to Gottlieb Prestele. (MK)
85. Gottlieb Prestele's 1887 diary. (MK)
86. (page 66) "Zengi" [*Diospyros* sp.], watercolor by William Henry Prestele, 15 October 1888. (PWC/NAL)
87. (page 67) "Zengi" [*Diospyros* sp.], chromolithograph printed by Geo. S. Harris & Sons, Philadelphia, from a watercolor by William Henry Prestele for *Report of the Secretary of Agriculture* (1890, pl. VII). (HIBD)
88. (page 84) "California" [*Fragaria* sp.], watercolor by William Henry Prestele, 3 June 1892. (PWC/NAL)
89. "Gardenia" [*Malus domestica*], watercolor by William Henry Prestele, 1893. (PWC/NAL)
90. "Jeffries" [*Malus domestica*], screened half-tone photo chromolithograph with some hand finishing by A. Hoen & Co., Lithocautic, Baltimore, from a watercolor by William Henry Prestele for *Report of the Commissioner of Agriculture* (1888, p. 595, pl. I). (NAL)
91. (page 69) "Bourgeat" [*Cydonia oblonga*], watercolor by William Henry Prestele. (PWC/NAL)
92. "Idaho" [*Pyrus communis*], screened half-tone photo chromolithograph with some hand finishing by A. Hoen & Co., Lithocautic, Baltimore, from a watercolor by William Henry Prestele for *Report of the Commissioner of Agriculture* (1888, p. 595, pl. II). (NAL)
93. (page 9) "Newport" [*Malus domestica*], watercolor by William Henry Prestele, 4 October 1890. (PWC/NAL)
94. (page 9) "Windor" [*Malus domestica*], chromolithograph by Geo. S. Harris & Sons, Philadelphia, from a watercolor by William Henry Prestele for *First Report of the Secretary of Agriculture* (1889, p. 386, pl. V). (NAL)
95. "Hoke" [*Prunus avium*], watercolor by William Henry Prestele, 19 June 1894. (PWC/NAL)
96. A. "Bing"; B. "Napoleon" [*Prunus avium*], screened half-tone photo chromolithograph with some hand finishing by A. Hoen & Co., Lithocautic, from a watercolor by William Henry Prestele for *Report of the Secretary of Agriculture* (1892, p. 262, pl. IV). (NAL)
97. "Tucker" [*Prunus domestica*], watercolor by William Henry Prestele, 16 August 1894. (PWC/NAL)
98. "Sophie" [*Prunus domestica*], screened half-tone photo chromolithograph with some hand finishing by A. Hoen & Co., Lithocautic, from a watercolor by William Henry Prestele for *Report of the Secretary of Agriculture* (1892, p. 262, pl. VI). (NAL)
99. "Ferdale" [*Rubus* sp.], watercolor by William Henry Prestele, 22 July 1893. (PWC/NAL)
100. "Hannibal" [*Rubus* sp.], screened half-tone photo chromolithograph with some hand finishing by A. Hoen & Co., Lithocautic, from a watercolor by William Henry Prestele for *Report of the Secretary of Agriculture* (1892, p. 264, pl. IX). (NAL)
101. (page 2) "Miller" [*Rubus* sp.], watercolor by William Henry Prestele, 2 July 1894. (PWC/NAL)
102. "Royal Church" [*Rubus* sp.], screened half-tone photo chromolithograph with some hand finishing by A. Hoen & Co., Lithocautic, from a watercolor by William Henry Prestele for *Report of the Secretary of Agriculture* (1892, p. 264, pl. X). (NAL)
- The following figures were intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*.
103. (back cover) *Vitis solonis* (Millardet), chromolithograph, working proof with hand lettering and register marks, from watercolor by William Henry Prestele. (WHP/NAL)
104. (page 71) *Vitis californica*, watercolor by William Henry Prestele. (WHP/NAL)
105. (page 73) *Vitis champini*, watercolor by William Henry Prestele. (WHP/NAL)
106. (page 74) *Vitis cordifolia* var. *sempervirens*, watercolor by William Henry Prestele. (WHP/NAL)
107. (page 75) *Vitis coriacea*, watercolor by William Henry Prestele. (WHP/NAL)
108. (page 76) *Vitis simpsonii*, watercolor by William Henry Prestele. (WHP/NAL)
109. (page 77) *Vitis labrusca*, watercolor by William Henry Prestele. (WHP/NAL)
110. (page 78) *Vitis riparia* and *Vitis vulpina*, watercolor by William Henry Prestele. (WHP/NAL)
111. (page 79) *Vitis bicolor*, watercolor by William Henry Prestele. (WHP/NAL)
112. (page 72) *Vitis rupestris*, watercolor by William Henry Prestele. (WHP/NAL)



Fig. 88. "California" [*Fragaria* sp.], watercolor by William Henry Prestele, 3 June 1892. USDA Pomological Watercolor Collection, Special Collections, National Agricultural Library.



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#### *Illustrations:*

*Front cover:* Fig. 71. The Roxbury Russet, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele. Collection of Marcelee Konish.

*Back cover:* Fig. 103. *Vitis solonis* (Millardet), chromolithograph, working proof with hand lettering and register marks, from watercolor by William Henry Prestele intended for Thomas Volney Munson's late-19th-century monograph on the native species of *Vitis*. The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, National Agricultural Library.

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*Vitis Solonina* (Millardet)

William H. Burck, Feil.