

APPENDIX

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ATTACHMENT A:



THE LEWIS A. ELDRIDGE AUDUBON OCTAVOS

Preserving a Naturalist's Legacy

Notes and Commentary by Roswell Eldridge, M.D., and Family

PROLOGUE

My interest in the documentary and in this academic conference stems from the Audubon Octavos. These are bound volumes of Audubon's prints with extensive text descriptions of each animal and each bird, written by Audubon, accompanying the prints in each volume. The Octavo volumes are approximately 6-1/2 inches by 9 inches. Audubon also produced his paintings in

much larger format, approximately 28 inches by 39 inches, called “double elephant” folios because of their size, but these were not bound into books and they did not include written descriptions. The Octavos, so-called because they are one-eighth the dimension of the double elephant folios, were published in a seven-volume set, *Birds of America*, and in a three-volume set, *Quadrupeds of North America*. John James Audubon and his family published these in several editions between 1839 and 1871.

A matched 10-volume 1856 second-edition Octavo set – bought by my father, Lewis A. Eldridge, Jr., when he was in college – stood invitingly in our living room bookcase as I was growing up. The 650 hand-colored prints were special but what turned me on to Audubon, and, as I learned later, set the volumes apart from any other work by him, was inclusion of his written descriptions of each bird and animal – more than 3,000 pages of scientific observation and personal commentary.

Today, most people know that Audubon painted beautiful and detailed pictures of birds and animals, but few are aware that he made major contributions to natural history and ornithology. Even fewer know that, in colorful prose, he captured scenes from daily life on the American frontier over a tumultuous 15-year period.

This story deserves retelling. The documentary film genre is made to order and Larry Hott and Diane Garey are prizewinning documentary filmmakers. Their film, *AMERICAN MASTERS John James Audubon: Drawn from Nature*, is scheduled for airing on public television sometime in 2007.

The Audubon Octavos themselves deserve discussion. Only here can one find both Audubon the artist and Audubon the writer under the same cover. But complete sets still in private hands are being acquired by certain dealers who then “break” them, remove individual prints, and discard the text. Selected prints sell for several thousand dollars. The asking price for one particularly popular print is \$5,000.

Audubon Octavos may not survive this pressure from the marketplace – pressure that may only increase once the Hott-Garey American Masters/PBS documentary is broadcast to an audience projected to be over 12 million.

How to raise awareness of the Audubon Octavos and how to preserve the remaining sets will be a focus of the roundtable discussion at the conference.

Separation of Artist from Naturalist/Writer: Origins of the Double Elephant Folios vs. the Octavo Volumes

Audubon prints dazzle. But there is a reason that more people know about the prints than they do about Audubon’s writings: the Copyright Act of Queen Anne, of 1709-10, and its requirement of nineteenth century publications in the United Kingdom played a significant role.

Upon seeing the first proof of William Home Lizars’s magnificent double-elephant sized engraving of his painting of the turkey cock, Audubon immediately set to writing a detailed

description drawn from personal observation of this fascinating bird. The 14-page account was to be the first of 500 “ornithological biographies” that Audubon wrote. He originally intended to couple the artistic acclaim his bird paintings received with the recognition he received as ornithologist and scientist by packaging the double-elephant prints with the ornithological biographies. But he was thwarted at several levels. Physically, the great size of the prints made it difficult to bind or package them with the text. Legally, there was a strong deterrent as well.

The British Copyright Act of 1709-10 was designed to settle the dispute that had existed between the guild of printers, publishers and stationers, which controlled the printing presses and the authors of the printed material. There was also a need to bring uniformity to the copyright laws of the British Isles following the unification of England, Scotland, and Wales.

The Copyright Act was generally favorable to authors but under its terms, one copy of any book or text published in Great Britain was to be placed, or deposited, in each of the nine National Library. Audubon could not afford to do this – a subscription to a complete set was \$1,000 in 1830s dollars.

As a result, he had the individual double-elephant paintings engraved and distributed without descriptive text and so they were not considered “books.” No “deposit copies” were therefore required.

Audubon’s written descriptions of the birds along with personal commentary ran to several thousand pages. These *Ornithological Biographies* were bound and published in five volumes from 1831 to 1839, without illustrations.

(See Attachment A-4 for a photocopy of an official deposit stamp as it appears in volume 4, 1838, of the copy deposited with the British Museum, London, whose library was later merged with the British Library, London. Correspondence from Amelie Roper, leader of the Rare Books Reference Team which kindly supplied the photocopy, is in Attachment B.)

The double-elephant folios were spectacular but cumbersome. Several individuals were usually required to handle them. Their viewing was generally reserved for special occasions. With the great increase in their value in recent years, viewing has become even more restricted. One understandable effect has been to separate artist from naturalist, imaginative configurer from engaging commentator.

But the Octavos were a different story. The Octavo volumes were published in the United States, free of the onerous British Copyright Act of 1709-10, and therefore could be published with both prints and text together in each volume. They were a manageable size and less expensive to produce than the huge double-elephant folios. There were seven volumes to each set and they each combined 70 or 80 bright, imaginative, Audubon hand-colored prints with 70 or 80 detailed descriptions and personal Audubon observations.

The success, both critical and financial, of the octavo-sized *Birds of America* and, later, the octavo-sized *Viviparous Quadrupeds of North America* brought a period of security to the Audubons. His two sons played vital roles in the production and marketing of these volumes, which engaged their father during his later years.

But the Octavo sets are disappearing! They are being broken down for their dazzling array of hand-colored prints. (See Attachment A-1, "Sets in Libraries and Institutions" and Attachment A-3, "Oppenheimer/Flynn Price List.")

Pressure on remaining Octavo sets will only grow, especially from print dealers responding to heightened public demand. Searching the internet for Audubon prints reminds me again how appealing, how affordable, and how vulnerable they are.

How then to preserve the Octavos? This is worth immediate attention!

References: Audubon Price Guides and CDs are located at <http://www.audubonprices.com>

LIST OF ATTACHMENTS (Roswell Eldridge)

ATTACHMENT A-1 – Octavo sets in libraries and institutions

ATTACHMENT A-2 – Price range for Octavos sold at auction

ATTACHMENT A-3 – Print prices (Oppenheimer/Flynn Price List)

ATTACHMENT A-4 – Deposit Stamp

ATTACHMENT A-5 -- Price range for double-elephant folios sold at auction

ATTACHMENT A-1 (Roswell Eldridge) Octavo sets in libraries and institutions

John James Audubon, "Birds Of America" Complete 7 Volume Sets, Octavo Size Via Library Catalogue Information^{1, 2}			
Edition (Year)	Number sets printed	Number of Sets in Libraries, Institutions	Number Sold at Auction
1 (1840-1844)	1,199 ³	116 ⁴	139
2 (1856)	? ⁵	32 ⁶	19
3 (1859)	?	9	11
4 ⁷ (1860)	?	5	2
5 (1861)	?	20	12
6 (1871)	?	11	1
7 ⁸ (1889)	?	3	--
<p>Notes:</p> <p>¹ OCLC FIRST SEARCH- WORLD CAT DATABASE</p> <p>² Gene Waddell, Archivist, Special Collections, College of Charleston, Charleston, SC, carried out the search.</p> <p>³ Number printed based on subscription list, volume 1.</p> <p>⁴ States with 4 or more: MA 12, VA 9, PA 7, CA 6, DC 5, NY 4</p> <p>⁵ \$16,000 authorized for purchase of 100 sets each of 'BIRDS of AMERICA' and 'QUADRUPEDS of AMERICA' by Secretary of State to use as gifts, [US Congress, Session 1, Chapter 129, 1856], but no record of appropriation found in Congressional Record Index by Kathi Stanley, Reference Desk, NYS Library, Albany, NY</p> <p>⁶ States with 3 or more sets: LA 4, OH 4, IL 3</p> <p>⁷ Bien folio edition also published 1860</p> <p>⁸ Existence of 7th edition questionable. Probably 1st edition – 1839 misread as 1889</p>			

ATTACHMENT A-2 (Roswell Eldridge) Price range for Octavos sold at auction

PRICE RANGE – OCTAVOS SOLD AT AUCTION BY YEAR¹						
Edition (Year)	1975 - 1979	1980 - 1984	1985 - 1989	1990 - 1994	1995 - 1999	2000 - 2004
	--Number Sold-- (Sales Price Range) Avg. = Average Sales Price					
1 (1840- 1844)	--19-- (\$2,700- \$15,000) Avg. = \$5,744 *	--34-- (\$2,800- \$25,000) Avg. = \$10,620 *	---26--- (\$6,000- \$24,300) Avg. = \$14,103 *	--27-- (\$12,000- \$30,000) Avg. = \$21,456 *	-10- (\$19,000- \$40,000) Avg. = \$31,000	-23- (\$36,000- \$84,000) Avg. = \$50,391
2* (1856)*	---2--- (\$1,200- \$2,700) Avg. = \$1,950	--2--- (\$1,600- \$2,300) Avg. = \$1,900	--2--- (\$1,800- \$1,800) Avg. = \$1,800	* --3--- (\$1,500- \$5,900) Avg. = \$3,266	-2- (\$4,600- \$7,000) Avg. = \$5,800	-5- (\$4,200- \$7,000) Avg. = \$5,600
2 (1856)	-1- \$4,600	-2- (\$5,000- \$7,500) Avg. = \$6,500	-2- (\$6,900- \$9,000) Avg. = \$7,960	-6- (\$7,872- \$16,000) Avg. = \$10,812	-3- (\$9,000- \$17,000) Avg. = \$12,667	-5- (\$14,000- \$20,300) Avg. = \$17,860
3 (1859)	-1- \$916	-3- (\$3,600- \$4,000) Avg. = \$3,733	-3- (\$2,900- \$7,500) Avg. = \$4,883	-2- (\$15,000- \$22,000) Avg. = \$18,500	-1- \$19,000	-1- \$20,000
4 (1860)						-2 ⁴ - (\$13,000- \$35,000) Avg. = \$24,000
5 (1861)	-1- \$3,750	-3- (\$3,500- \$4,400) Avg. =\$4,000	-2- (\$3,800- \$5,500) Avg. = \$4,650	-2- (\$10,000- \$13,000) Avg. = \$11,500	-2- (\$10,000- \$11,925) Avg. = \$10,962	-2- \$15,000- \$15,000) Avg. =\$15,000
6 (1871)						-1- \$13,000 ²
7 (1889)				-1- \$7,372		-1- \$11,500

Notes:¹ link: <http://www.bookpricescurrent.com/CDROM.cf> c/o Donald Heald² 8 volumes⁸ Data in this row only refer to Quadruped 3 volume sets

ATTACHMENT A-3 (Roswell Eldridge) Print prices

PRICES: AUDUBON OCTAVO PRINTS(1) AND AUDUBON DOUBLE ELEPHANT REPRODUCTIONS (2,3)

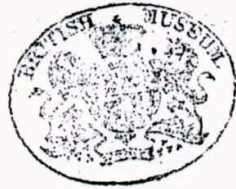
Plate	#	Name	1st Edition		Later edition		1st Edition		Oppenheimer
Oppen(2)	Flynn(1)		Price Range	Average	Price Range	Average	Ebay	Average	50 Best List
56	9	Red Shouldered Buzzard Hawk	\$250-\$425	337	\$200-325	262	\$155-\$250	202	\$2,800
11	13	Washington Sea Eagle	\$450-\$850	650	\$250-\$400	325	\$80-\$310	195	\$1,600
31	14	American Bald Eagle	\$1000-2500	1750	\$450-1100	775	\$285-430	357	\$1,800
81	15	Fish Hawk or Osprey	\$1000-\$2500	1750	\$500-\$1150	825	\$405-\$765	585	\$3,500
366	19	Gyr Falcon	\$1200-2200	1700	\$500-\$1150	825	\$330-\$575	452	\$4,200
121	28	Snowy Owl	\$1750-\$3800	2775	\$800-\$1500	1150	\$490-\$695	592	\$3,000
171	34	Barn Owl	\$800-\$1800	1300	\$400-\$800	600	\$210-\$325	267	\$1,500
61	39	Great Horned Owl	\$900-\$2000	1450	\$400-\$950	675	\$345-\$925	635	\$1,800
113	134	Common Bluebird	\$1450-\$2500	1975	\$575-\$1150	862	\$375-\$615	495	\$1,500
21	138	Common Mockingbird	\$950-\$1850	1400	\$450-\$900	675	\$140-\$355	247	\$2,000
131	142	American Robin	\$1475-\$2500	1987	\$600-\$1050	825	\$375-\$590	482	\$1,500
159	203	Cardinal	\$1800-\$3500	2650	\$650-\$1500	1075	\$590-\$835	712	\$2,200
12	217	Baltimore Oriole	\$1500-\$2500	2000	\$600-\$1100	850	\$355-\$710	532	\$2,200
136	223	Meadowlark	\$950-\$1150	1050	\$425-\$850	637	\$225-\$430	327	\$2,500
101	224	Raven	\$525-\$1200	862	\$300-\$500	400	\$125-\$235	180	\$1,800
96	229	Columbia Magpie or Jay	\$650-\$1200	925	\$375-\$600	487	\$135-\$435	285	\$2,000
102	231	Blue Jay	\$1400-\$3500	2450	\$600-\$1350	975	\$430-\$715	572	\$1,500
47	253	Ruby Throated Hummingbird	\$1200-\$2200	1700	\$500-\$950	725	\$325-\$655	490	\$2,200
66	256	Ivory Billed Woodpecker	\$2000-\$3500	2750	\$750-\$1250	1000	\$415-\$1010	712	\$2,800
111	257	Pileated Woodpecker	\$1600-\$2500	2050	\$600-\$1150	875	\$510-\$730	620	\$3,000
26	278	Carolina Parrot/Parakeet	\$2250-\$3800	3025	875-\$1700	1287	\$840-\$1625	1232	\$3,800
62	285	Passenger Pigeon	\$2000-\$3500	2750	\$875-\$1500	1187	\$410-\$1080	745	\$1,800
17	286	Carolina Turtle Dove	\$1150-\$1800	1475	\$575-\$1000	787	\$375-\$675	525	\$1,800
1	287	Wild Turkey	\$2200-\$3800	3000	\$950-\$1650	1300	\$795-\$1525	1160	\$4,500
6	288	Wild Turkey (female)	\$2100-\$3800	2950	\$900-\$1500	1200	\$610-\$1400	1005	\$2,000
76	289	American (Virginia) Partridge	\$650-\$1500	1075	\$400-\$650	525	\$140-\$315	227	\$2,200

41	293	Ruffed Grouse	\$900-\$2200	1550	\$400-\$950	675	\$235-\$490	362	\$2,200
226	313	Whooping Crane	\$1400-\$2500	1950	\$575-\$1250	912	\$365-\$555	460	\$1,800
261	314	Hooping Crane	\$1250-\$1800	1525	\$550-\$1100	825	\$355-\$525	440	\$2,800
231	355	Long Billed Curlew	\$1100-\$2500	1800	\$450-\$100	275	\$450-\$765	607	\$3,800
216	361	Wood Ibis	\$1200-\$1800	2000	\$500-\$950	725	\$315-\$575	445	\$1,700
321	362	Roseate Spoonbill	\$2450-\$3800	3125	\$950-\$1600	1275	\$875-\$1425	1150	\$4,500
336	364	Yellow Crowned Night Heron	\$1325-\$2200	1762	\$450-\$900	675	\$265-\$370	317	\$4,200
281	368	Great White Heron	\$1750-\$2500	2125	\$875-\$1400	1137	\$510-\$965	737	\$2,500
211	369	Great Blue Heron	\$2500-\$3900	3200	\$950-\$1750	1350	\$925-\$1790	1357	\$10,000
386	370	American White Egret	\$1250-\$2000	1625	\$875-\$1350	1112	\$490-\$875	682	\$1,800
307	372	Blue Heron	\$1750-\$2200	1975	900-1450	1175	\$550-\$1150	850	\$3,800
217	373	Louisiana Heron	\$2300-\$3200	2750	900-1700	1300	800-1275	1037	\$3,500
242	374	Snowy Heron	\$2400-\$3500	2950	\$1000-\$1700	1350	\$760-\$1350	1055	\$3,500
431	375	American Flamingo	\$2500-\$3800	3150	\$1100-\$2000	1550	\$1050-\$1875	1462	\$3,800
201	376	Canada Goose	\$975-\$2000	1487	\$625-\$1100	862	355-575	465	\$1,800
406	382	Trumpeter Swan	\$1250-\$2000	1625	\$600-\$1250	925	\$365-\$710	537	\$2,500
411	384	American Swan	\$1350-\$2100	1725	\$750-\$1400	1075	\$365-\$780	572	\$2,500
221	385	Mallard Duck	\$2175-\$3500	2837	\$850-\$1500	1175	\$490-\$935	712	\$3,800
206	391	Wood Duck	\$1875-\$2800	2337	\$650-\$1300	975	\$540-\$1025	782	\$2,500
301	395	Canvas Back Duck	\$1600-\$2500	2050	\$650-\$1300	975	\$375-\$745	560	\$1,800
311	422	American White Pelican	\$2000-\$3800	2900	\$850-\$1700	1275	\$515-\$1150	832	\$4,500
251	423	Brown Pelican	\$1850-\$2500	2175	\$500-\$950	725	\$620-\$1525	1072	\$3,000
306	476	Great North Diver Loon	\$1200-\$2400	1800	\$450-\$950	700	\$175-\$360	267	\$2,500
Total				97347		42521		30593	136300

-
1. Prices taken from Ron Flynn's website www.auduboninfo.net for 48 selected, previously bound, original Audubon?Bowen hand colored prints. Fall ,2006
 2. Prices taken from Joel Oppenheimer's website, www.audubonart.com, for 48 selected state of the art reproductions of Audubon life size watercolor paintings. Fall 2006
 3. Data compiled by Juanita (Mrs.Roswell) Eldridge
 4. Oppenheimer plate number based on system in original "Birds of America", 1826-1838, double elephant edition
 5. Flynn plate number based on taxonomic system used in Audubon's "Birds of America", 1840-1844 octavo edition

ATTACHMENT A-4 (Roswell Eldridge)

British Museum Deposit Stamp



40.

2. 22.

26.

(22 Feb. 1840

Line 26 in acquisition
register)

PRINTED BY NEILL AND CO. OLD FISHMARKET, EDINBURGH.

ATTACHMENT A-5 (Roswell Eldridge) Price range for double-elephant folios sold at auction

PRICE RANGE FOR DOUBLE ELEPHANTS SOLD AT AUCTION BY YEAR						
Edition (Year)	1975 - 1979	1980 - 1984	1985 - 1989	1990 - 1994	1995 - 1999	2000 - 2004
--Number Sold--						
(Sales Price Range)						
Avg. = Average Sales Price						
Folio or Double Elephant (1826- 1838)	-2- (\$320,000- \$360,000) Avg. = \$340,000 ¹	-1- \$1,440,000 ¹	-1- \$3,600,000	-2- (\$2,720,000- \$3,700,000) Avg. = \$3,210,000	-1- \$1,550,000	-2- \$5,744,15 8 ² \$8,000,000

Notes:

¹ Waldemar H. Fries "The Double Elephant Folio" 1973. Only 94 sets remain in US.

² Incomplete- Turkey cock did not sell.

ATTACHMENT B:**Correspondence with the British Library about Deposit Copy**

Subject: RE: deposit copy of Audubon's 'A Synopsis of the Birds of North America', H. & C. Black: Edinburgh, 1839'
Date: Thu, 14 Sep 2006 12:03:40 +0100
From: "Rare-Books" <Rare-Books@bl.uk>
To: conkfarm@yahoo.com

Our ref.: RB/988/06/AR

Dear Mr. Eldridge,

Thank you for your further message regarding our holdings of items by John James Audubon. I am so sorry that it has taken me a while to get back to you. I have been on leave for the past two weeks (hopefully you should have received my out-of-office reply), and only returned on Monday 11 September.

I am afraid I do not have the facility to take photographs of the volumes or to provide any kind of reproductions of their bindings. However, I can supply you with the title page (back and front) of the 'Synopsis of the Birds of North America', 1839, shelfmark 729.c.28, showing the date stamp. I will put this in the post to you today, together with details of a current Audubon exhibition at the National Library Scotland that may interest you (if you have not already discovered it). Further details can also be found at <http://www.nls.uk/events/audubon/index.html>.

As requested, I have also copied the title pages of the volumes of the 'Ornithological Biography', 1831-9 (shelfmark 729.h.14-18). Unfortunately, only volumes 4 and 5 have the type of stamps giving information on precisely when they were acquired, so I have only included copies from these volumes. Interestingly, it appears that volume 5 of the 'Biography' should be the entry before that for the 'Synopsis'. These copies will be free of charge on this occasion. If you are interested, you can find further information on the interpretation of stamps in British Library collection items on our 'Provenance' web pages. These can be found at (<http://www.bl.uk/collections/early/provenance1.html>). Part two of this guide covers how to establish the history of specific items in our collections.

Should you require any further copies, you will need to contact our Imaging Services department with the relevant shelfmarks of the items, as given in the British Library Integrated Catalogue (<http://catalogue.bl.uk>). Please see their web pages at <http://www.bl.uk/services/copy/reproduction.html> for information on procedure and pricing, together with an online application form. As you will notice from the list of products, they can provide high quality digital images. If you need further information on their services, please contact them directly, as they will be able to provide you with the most accurate information. Their contact details are:

Postal address:

The British Library
Customer Services
Boston Spa
Wetherby
West Yorkshire
LS23 7BQ
United Kingdom

General and order enquiries:

Tel: +44 (0)1937 546060

Account and payment enquiries:

Tel: +44 (0)1937 546655

Email:

reproductions-customer-service@bl.uk

The forthcoming exhibition at the New York Historical Society sounds most interesting. With reference to borrowing items for this event, as a starting point, I think you would need to contact my colleagues in Early Printed Collections, who can be reached by emailing epc@bl.uk. I imagine Audubon items would be loaned only in exceptional circumstances, but they would be able to provide you with further information.

I hope this information will be useful to you, and trust that the copies will reach you shortly. Once again, please accept my sincere apologies for the delay in responding.

Yours sincerely,

Amelie Roper

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Fax: +44 (0)20 7412 7691
Email: amelie.roper@bl.uk

From: Roswell Eldridge [mailto:conkfarm@yahoo.com]

Sent: 28 August 2006 17:49

To: Roper, Amelie

Cc: Leslie Wilson

Subject: Deposit copy of Audubon's 'A Synopsis of the Birds of North America', H. & C. Black: Edinburgh, 1839'

Dear Amelie Roper,

Big hugs for you and Lesley Wilson, assistant, reference services National Library of Scotland. Pardon the exuberance -- and I am a soon-to-be 73-year-old grandfather of 7 -- but thanks to the interest of you both a long, frustrating quest is over.

If you could, please send me the photocopies you suggest (or the alternative photocopies discussed later) and would it be possible to photocopy the front and back of the bound volume itself? Regarding the latter, better still would be a photo of the volume in hand to convey its size.

I wonder under what circumstances the BL lends such volumes for exhibition? The New York Historical Society does an annual exhibit featuring a tenth of their original, life-size Audubon watercolors. https://www.nyhistory.org/web/default.phpsectionfiltered=whats_new&page=detail_pr&id=8855797 Lately, they have included display and discussion of the smaller, manageable Audubon 'Octavos' as well. I am excited by this effort since the Octavos are unique. Due to the 1709-1710 Copyright Act, Audubon felt compelled to separate publication of his monumental life-sized bird prints from his descriptive text. Only in the Octavos are they combined.

One effective way of making this point would be the display, side by side, of two early Audubon volumes - - one a text-only volume published in Great Britain with the deposit stamp -- the second a similar size volume from Audubon's 1840-44 American Octavo edition of 'Birds of America' with text plus 150 or more hand colored prints!

On this subject and following your suggestion, using the online BL integrated catalogue

<http://catalogue.bl.uk>.

I find the BL has at least one set of the 5 volumes of Audubon's text-only 'Ornithological Biographies' published between 1831 and 1839:

I imagine there is a set of these volumes at the British Library, later volumes of which contain the same deposit stamp as does the 1839 Birds of North America synopsis. Going to your link for the stamps I see this one came into use in 1837. Title pages of the five successive Ornithological Biographies might show progression in use made of the stamp by the British Library -- itself an interesting study.

In any case, I would be grateful if one or more of these 5 title pages, and one cover, could be photocopied.

I am asking a lot -- and you have already done a great deal. Let me know the costs involved, please. Given a choice, I would much prefer photocopies from the Ornithological Biographies.

Thank you for interest and effort.

Sincerely,
Roswell Eldridge, MD
367 Albany Hill Road
Rensselaerville, NY, 12147 USA

Our ref.: RB/906/06:AR

Dear Mr. Eldridge,

Thank you for your interesting enquiry concerning the legal deposit copy of the 1839 edition of John James Audubon's 'Birds of America'. I am so sorry it has taken a few days to respond to you. Your enquiry was forwarded to the Rare Books Reference Team for response (email rare-books@bl.uk), as we deal with all enquiries relating to materials printed before 1900.

I am pleased to confirm that the library holds a copy of this item, shelfmark 729.c.28. Full details can be found by searching the British Library Integrated Catalogue, which is freely available at <http://catalogue.bl.uk>. For your convenience, the relevant record is pasted below.

System000140319
number

Author - **AUDUBON**,
personal**John**
James
Laforest.

The British Museum and subsequently the British Library routinely used inked library stamps (acquisitions stamps, book stamps) to show their ownership of an item. These library stamps often give a reasonably precise date of receipt for the volume, and might lead straight to entries in acquisitions registers or to invoices. From 1837 to 1849 it was usual practice to annotate one of the stamps with pencil markings

which indicated the precise date of entry in the acquisitions records. These annotations are in the shape of a diamond, and give the date of acquisition, plus a reference line in the Acquisitions Register.

I have consulted this item, and the blue stamp on the back of the title page together with a series of pencil annotations indicate that it was a deposit, entered in the acquisitions registers on 22 February, 1840. The record for this item can be found on line 27 of the register for that day. Should you require further information on the actual entry for this item in the acquisitions registers, you will need to contact the Corporate Information Management Unit. Their contact details are:

BL Corporate Archive
Corporate Information Management Unit
The British Library
96 Euston Road
London
NW1 2DB
Fax. +44 (0)20 7412 7305
Email: CIMU-London@bl.uk

In addition, I would be happy to send you a photocopy of the title page (recto and verso), so that you can see the stamp for yourself. Please let me know your address if this would be of use, and I will then post the materials to you.

I hope this is the information you required.

Yours sincerely,

Amelie Roper

Amelie Roper
Rare Books Reference Team Leader
The British Library
96 Euston Road
London
NW1 2DB

Telephone: +44 (0)20 7412 7920
Fax: +44 (0)20 7412 7691
Email: amelie.roper@bl.uk

ATTACHMENT C:Letter of Recommendation from Vincent Nolte

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LIFE OF AUDUBON

"NEW ORLEANS, May 16, 1826.

"DEAR SIR,—I have ventured to put in the hands of Mr. John J. Audubon, a gentleman of highly respectable scientific acquirements, these introductory lines to you, under the persuasion that his acquaintance cannot fail to be one of extreme interest to you. Mr. Audubon is a native of the United States, and has spent more than twenty years in all parts of them, devoting most of his time to the study of ornithology. He carries with him a collection of over four hundred drawings, which far surpass anything of the kind I have yet seen, and afford the best evidence of his skill and the perfection to which he has carried his researches. His object is to find a purchaser or a publisher for them, and if you can aid him in this, and introduce him either in person or by letter to men of distinction in arts and sciences, you will confer much of a favour on me. He has a crowd of letters from Mr. Clay, De Witt Clinton, and others for England, which will do much for him; but your introduction to Mr. Roscoe and others may do more. His collection of ornithological drawings would prove a most valuable acquisition to any museum, or any moneyed patron of the arts, and, I should think, convey a far better idea of American birds than all the stuffed birds of all the museums put together.

"Permit me likewise to recommend Mr. Audubon to your hospitable attentions; the respectability of his life and his family connections entitle him to the good wishes of any gentleman, and you will derive much gratification from his conversation.—I am, dear Sir, With sincere regard, Most truly yours,

"VINCENT NOTTE.

"TO RICHARD RATHBONE, ESQ.,
"Liverpool."

When Audubon landed in the prosperous port city of Liverpool, England, in June of 1826, he had few tangible assets—the garb and long locks of an American woodsman, a portfolio of several hundred birds “drawn from nature,” and a brief letter of introduction from Audubon’s friend, Vincent Nolte to a successful cotton merchant and Quaker. [“Notte” is incorrect spelling]

(From Robert Buchanan, *The Life and Adventures of Audubon the Naturalist*, with an Introduction by John Burroughs. London: E. M. Dent and Sons. 1869. page 94.)

These meager assets were sufficient to win Audubon an immediate audience with, and then the support of, Liverpool’s “Queen Bee,” the well-connected widow of cotton merchant and Quaker, William Rathbone III. The city’s naturalists and intelligentsia soon took up Audubon’s cause and within months doors opened for him in the center for natural history in the United Kingdom, Edinburgh, Scotland.

ATTACHMENT D:

Letter from Owner of Audubon Octavo Quadruped Fascicles

"Gehret, Alan (Parks)" <Alan.Gehret@ky.gov> wrote:
Subject: FW: Audubon Octavo Quadruped Fascicles: Log Attached
Date: Wed, 18 Oct 2006 17:11:11 -0400
From: "Gehret, Alan (Parks)" <Alan.Gehret@ky.gov>
To: "roswell eldridge" <conkfarm@yahoo.com>

Roswell I am forwarding the letter to you concerning the Octavo Quads. The price he quoted me was over the phone.

I hope the conference goes well.

L. Alan Gehret
Curator
Audubon Museum
Audubon State Park
Henderson, KY 42420

-----Original Message-----

From: Adger Smyth [mailto:adgersmyth@yahoo.com]
Sent: Friday, September 22, 2006 1:06 PM
To: Gehret, Alan (Parks)
Subject: Audubon Octavo Quadruped Fascicles: Log Attached

Mr. Alan Gehret, Audubon Museum
RE: Audubon Octavo Quadruped Fascicles

Dear Mr. Gehret:

Ron Flynn and Leslie Kostrich have indicated you had expressed an interest in our collection of Octavo Quadrupeds. There are 120 First Edition Octavo Quadruped prints in their original fascicles (they were never bound and only occasionally viewed). We have the first 17 issues (85 prints), we are missing 18-22, and then we have issues 23-29 (35 prints). The twenty-eight Nagel and Weingaertner prints are present. Five prints in this collection have been removed and framed (indicated on log by blue print).

Sincerely,

Adger Smyth

ATTACHMENT E:**EXHIBITS****Sherry Browne, artist**

Sherry was inspired by Audubon's bird paintings. Examples of her cutting edge repertoire of birds and other works will be on display at the conference and at the Way Out Gallery on Main Street in Rensselaerville.

Snowy Owl print

Donated to the Huyck Preserve by Princeton Audubon Limited (www.princetonaudubon.com). "When we printed the Snowy Owl, we needed to develop the ink for the haunting eyes by ourselves. That particular color is not commercially available, and we wanted to get it just right. In fact, all our inks were developed with the help of a gentleman who worked with Detroit in developing fade-proof inks for automobiles. We also ran the entire print through the presses an extra time in order to darken the sky in the background. The Owl is an exact copy of the original which we purchased and physically used in the re-creation process. No one else has ever used our direct-camera process. So you have a unique, beautiful print." Edward Ziegele.

Audubon Centennial Edition prints

DawnLyn Fine Arts
4116 PGA Blvd., Loehmann's Plaza
Palm Beach Gardens, FL 33410
Toll Free: 877-691-4293
E-Mail: info@dawnlyn.com

The Double Elephant Folio, The Story of Audubon's Birds of America by Waldemar Fries
Exhibitor: Christopher Small
Zenaida Publishing, Inc, 25 Station Rd., Amherst, MA 01002
413-687-2752

Roswell Eldridge, M.D.

Audubon prints; Octavo; Poster

Conference Speakers' samples of their works

ATTACHMENT F:

ORGANIZATIONS, BOOKS AND OTHER RESOURCES

National Audubon Society

700 Broadway
New York, NY 10003
Phone: (212) 979-3000
Fax: (212) 979-3188
National Audubon Society
<http://www.audubon.org/nas/jja.html>

Mill Grove, first home of John James Audubon

John James Audubon Center at Mill Grove
1201 Pawlings Road
Audubon, PA 19403
Phone: 610-666-5593
Fax: 610-630-2209
http://pa.audubon.org/centers_mill_grove.html
MillGrove@audubon.org

Minniesland.com

minniesland.com, LLC
3213 Duke Street #277
Alexandria VA 22314
Sells original Audubon prints, decorative china, color-plate and reference books.

BOOKS by Speakers and others (see also “Speaker Bios,” in conference program)

Chalmers, John. *Audubon in Edinburgh and His Scottish Associates*.

Irmscher, Christoph. Editor of *John James Audubon: Writings and Drawings*. Library of America (1999).

Tyler, Ron. *Audubon’s Great National Work: The Royal Octavo Edition of The Birds of America* (1993).

Steiner, Bill. *Audubon Art Prints: A Collector’s Guide to Every Edition*.

Souder, William. *Under a Wild Sky: John James Audubon and the Making of Birds of America*.

Rhodes, Richard. *John James Audubon: The Making of an American*. (Pulitzer Prize winner).

Books Reproducing Audubon’s Art

Recommendations from Leslie Kostrich, owner of minniesland.com, LLC. Most of these books are out of print, but are available from various sources including minniesland.com. Many of the books were put out in multiple editions including reprint editions by other publishers. For more information on these books, visit www.minniesland.com or call Leslie at 703-823-7436.

Birds of America - Original Watercolors

1) AUDUBON, John James: Blaugrund, Annette, and Theodore E. Stebbins, Jr., [editors]; *John James Audubon—The Watercolors for the Birds of America*; New York: Villard Books, 1993.

With excellent essays by Stebbins, Blaugrund, Amy R. W. Meyers, and Reba Fishman Snyder that describe how Audubon worked. Lavishly illustrated. The hardcover edition includes an index (each painting illustrated in color by a thumbnail photo) of all of the Audubon bird paintings in the New-York Historical Society collection. The less expensive softcover edition lacks this index, but includes the many other illustrations and the fine text in its entirety.

2) AUDUBON, John James: *The Original Water-Color Paintings by John James Audubon for the Birds of America*; New York: American Heritage Publishing Co., Inc., 1966. Introduction by Marshall B. Davidson.

Published in two volumes (also available in a single volume), this large set reproduces in folio format all 431 surviving paintings that were the basis of the 435 plates of the Havell Edition. Paintings are arranged “to present the most pleasurable visual sequence” and to accommodate the needs of two-page and foldout reproductions. This makes it somewhat more difficult to compare the paintings side-by-side with reproductions of the plates. Fortunately, the commentary accompanying each plate lists the corresponding Havell plate number. It also describes the differences between the paintings and the engravings, and points out interesting features of each painting. A valuable and interesting reference that provides insight into Audubon’s working method and his collaboration with Havell.

Birds of America - Havell Edition

1) AUDUBON, John James: *Birds of America*; San Diego: Laurel Glen, 1997 and others. The complete collection of 435 illustrations from the most famous bird book in the world.

This is the only book we know of that reproduces all 435 plates of the Havell Edition in color with virtually all the writing on the prints visible. By far our favorite book on the Havell Edition, the color in this book appears truer than that in other books. The only things we miss in this book is a good introduction to Audubon, page numbers and an index by bird name. Includes notes on the birds in the back of the book.

2) AUDUBON, John James, [PETERSON, Roger Tory & Virginia Marie Peterson]: *Audubon’s Birds of America—The Audubon Society’s Baby Elephant Folio*. New York: Abbeville Press, 1981 and others.

This book (sometimes called the Baby Elephant Folio) reproduces the 435 plates of the Havell Edition in phylogenetic order and with titles indicating the modern bird names. Colors are bright, the illustrations are big, and the effect is often stunning, but we find the book difficult to use because of its weight, and would prefer plates in the original order and with original titles shown.

The book includes Roger Tory Peterson's commentary on each of the 435 plates, a concordance relating the names and numbers of the original plates to the Baby Elephant's plates, and an illustrated introduction that surveys the work of other artists who have drawn or painted North American birds. The book is available in a variety of formats, some plain, some more elaborate (leather-bound, limited edition etc). There is also a very small and inexpensive version that can make a handy take-along reference, if you don't mind the reordering and renaming of the plates. This small version of the Baby Elephant lacks almost all of the written material.

3) AUDUBON, John James: *The Birds of America*; New York: The Macmillan Company, 1937. With an introduction and descriptive text by William Vogt.

This edition includes 500 color plates, 435 from the Havell Edition and 65 from the Octavo Edition. All writing on the original plates is omitted, but the plates are shown in the correct (original) order. Each book plate has a brief description of the bird at the bottom. The book is also available in a deluxe Limited Edition that is printed on better paper.

4) AUDUBON, John James: *The Birds of America*; New York: The Macmillan Company, 1942 and later. With an introduction and descriptive text by William Vogt.

This edition of the Macmillan book reproduces the 435 plates of the Havell Edition, omitting the writing on the prints, and including a brief description of the bird, its habits, and modern name. (Same as the 1937 Macmillan, but without the 65 octavo plates.) We use this book to provide an additional illustration of plates we are interested in learning more about, but it is probably our least favorite in terms of the quality of printing.

5) CHRISTIE'S: John James Audubon: *The Birds of America; Auction of September 14 and 15, 1987*. New York: Christie's. The property of the Buffalo Society of Natural Sciences (435 lots).

This is an excellent auction catalogue, one of many published in the last 30 to 40 years illustrating a complete set of the Havell Edition that was being sold at auction plate-by-plate. In this specific catalogue, 434 of the 435 plates of the Havell Edition are shown in color and black-and-white. (The set had a duplicate of plate 231, *Long-billed curlew*, bound in place of plate 281, *Great White Heron*.) Such sales do not occur often anymore as the value of the whole work normally now exceeds the value of the prints. This and other catalogues provide interesting references for those who would like to examine the characteristics of a full subscriber's set or with interest in Havell prices over time. Unlike most catalogues, this one includes very good notes on the condition of each plate.

Birds of America - Octavo Edition

1) AUDUBON, John James: *The Art of Audubon—The Complete Birds and Mammals*; New York: Times Books, 1979.

This book reproduces the octavo birds and the octavo quads in a single volume. Although the bird images appear to be first editions, artist's and printer's credits often appear with block letters instead of the expected italics. The reproductions may be taken from one of the post-1844 sets that predate the second (1856) edition. This does not affect the appearance of the art, which is identical to the first edition. The book faithfully reprints the plates without significant alterations,

but they are not ordered correctly. This makes the book confusing to use, but it is otherwise an enjoyable and inexpensive reference, containing 655 illustrations in a nice-sized format.

2) AUDUBON, John James: *Audubon's Birds of North America—The Complete 500 Paintings*; Secaucus, NJ: The Wellfleet Press, 1990. Introduction by Sheila Buff.

This book reproduces a later edition of the octavo *Birds of America* series. The book does not indicate which edition was reproduced, but we contacted Wellfleet's publishing director for this title, Frank Opper, and have confirmed that the book reproduces an 1870 Lockwood edition. The plates include all legends and titles. This book is a must for anyone interested in understanding the changes over time in the octavo bird series.

3) AUDUBON, John James: *Audubon's Birds of America - The Royal Octavo Edition*; San Diego: Thunder Bay Press, 1994. Introduction by Susanne M. Low.

Reproduces a complete first edition octavo set of *The Birds of America*. The 500 plates are beautifully printed in color, on only one side of the page (which makes the book quite heavy). Plates are given in the original order, but a few liberties are taken with the presentation (e.g., some landscape-oriented plates are printed with a vertical orientation). Writing on the prints may occasionally have been omitted or relocated during the printing process. In spite of these lapses, the actual images are the best color reproductions of the octavo birds available in a single volume.

4) Audubon, John James: *The Birds of America*; New York: Dover Publications Inc., 1967.

This seven-volume paperback set includes the letterpress (text) and 500 black and white reproduction plates from the first octavo birds edition. It is hard not to like this set of books, which was (according to its cover) the "first reprint of Audubon's important text since 1871." We admire Dover's commitment to putting out important books at economical prices. Relatively inexpensive (although not as easy to come by as other series), we recommend this set highly for its ease of handling and readability.

5) AUDUBON, John James: *The Birds of America*; New York: The Macmillan Company, 1937. With an introduction and descriptive text by William Vogt.

This 500-plate edition includes 65 plates from the Octavo Edition and 435 from the Havell Edition. We don't see any real reason to buy this book if your primary interest is in the Octavo Edition.

6) AUDUBON, John James: *The Complete Audubon*. A precise replica of the complete works of John James Audubon comprising the *Birds of America* (1840-44) and the *Quadrupeds of North America* (1851-54) in their entirety. Kent OH: Volair Limited, 1978-1979.

The Birds of America (seven volumes) and *The Quadrupeds of North America* (three volumes) reproduced in a single five-volume set (two of the original volumes per modern volume). Books are somewhat heavy with an inexpensive binding. Issued in commemoration of the National Audubon Society's 75th Anniversary, this set is also available in a more expensive deluxe imitation leather version including 10 volumes. The reproductions in this book are the same as

those in the much less expensive single-volume book *The Art of Audubon* published by Times Books in 1979 (the first book listed in this section). The inclusion of the letterpress is of course a great bonus, but we prefer the value and easy handling of the seven-volume set (with b&w illustrations) from Dover Publications.

Viviparous Quadrupeds of North America—Imperial Folio Edition

1) AUDUBON, John James and BACHMAN, Rev. John: *The Imperial Collection of Audubon Animals—The Quadrupeds of North America*; New York: Bonanza Books, 1967 and others. Edited and with new text by Victor H. Cahalane.

This book came out in various editions, but the contents do not vary from edition to edition as far as we know. The book reproduces the 150 images from the Imperial Folio in color, and includes excerpts from the original letterpress. Cahalane also provides current information on each animal, and corrects the many errors in classification that were contained in the original. Unfortunately, the illustrations are small, omit all writing from the plates and are grouped according to type, rather than in order of publication. Nevertheless, this is probably the best book available for those interested in the Imperial Folio.

2) FORD, Alice: *Audubon's Animals—The Quadrupeds of North America*; New York: The Studio Publications, Inc., 1954.

This book reproduces (mostly in black and white) the images of the Imperial Folio edition (without the original writing and organized by animal type rather than by the original plate numbers). Written by Audubon scholar Alice Ford, this book provides a good introduction to the story of the quadrupeds series, and includes short excerpts from the original letterpress. Even though the illustrations are in black and white, they are often larger than the ones in the Cahalane book, and each illustration has an indication of the original artist (based on the corrected attributions in the octavo, rather than the folio edition). We consider that a good enough reason to own the volume.

Quadrupeds of North America—Octavo Edition

1) AUDUBON, John James: *The Art of Audubon, the Complete Birds and Mammals*; New York: Times Books, 1979.

This is the only book we know of that reproduces both the octavo birds and the octavo quads in a single volume. The book does not say which octavo edition the quadruped images are from, but they are identical to the 1851-1854 set reproduced in Volair's *The Complete Audubon* (see below). The almost random order of the plates can be annoying at times. The reproductions appear to be generally accurate and the book has a good index; it provides a good reference on the octavo quads for those whose main interest is the birds. Artwork is the size of the original.

2) AUDUBON, John James and BACHMAN, Rev. John: *The Quadrupeds of North America - Complete and Unabridged*; Secaucus, NJ: The Wellfleet Press, 1990 and others.

Reproduces one of the octavo quad editions (circa mid-1850s) including plates and letterpress in a single volume. Format is larger than the original which allows the artwork to be shown at

larger-than-original size, while the letterpress is squeezed into two columns in a smaller font. If you want a complete copy of the letterpress and plates of the octavo quads in a single volume, then this is one of the more economical ways to get it.

3) AUDUBON, John James: *The Complete Audubon*. A precise replica of the complete works of John James Audubon comprising the *Birds of America* (1840-44) and the *Quadrupeds of North America* (1851-54) in their entirety. Kent OH: Volair Limited, 1978-1979.

The Birds of America (seven volumes) and *The Quadrupeds of North America* (three volumes) reproduced in a single five-volume set (two of the original volumes per modern volume). Books are somewhat heavy with an inexpensive binding. Issued in commemoration of the National Audubon Society's 75th Anniversary, this set is also available in a more expensive deluxe imitation leather version including 10 volumes. The reproductions in this book are the same as those in the much less expensive single-volume book *The Art of Audubon* published by Times Books in 1979 (the first book listed in this section). The addition of the letterpress is of course a big plus.

Audubon's publications in Edinburgh

Major Works

The first 10 plates of *Birds of America* engraved by W. H. Lizars 1826-1827

Ornithological Biography 5 vols. Adam Black and Adam & Charles Black Edinburgh 1831-1839

A Synopsis of Birds of America Adam & Charles Black Edinburgh 1839 (Largely written by William MacGillivray)

Journal Articles

In the *Edinburgh New Philosophical Journal*

Account of the Habits of the Turkey Buzzard (*Vultur aura*) **2**, 172-184, 1826.

Observations on the Natural History of the Alligator **2**, 270-280. 1826.

Notes on the Rattlesnake (*Crotalus Horridus*) **3**, 21-30 1827.

Hunting the Cougar, or the American Lion **11**, 103-115 1831.

The Ohio **12**, 122-126 1832.

Account of a Hurricane in North America **12**, 278-281 1832.

In the *Edinburgh Journal of Science*

Account of the Carrion Crow or *Vultur atratus* **6**, 156-161 1826/7.

Notes on the Habits of the Wild Pigeon of America, *Columba migratoria* **6**, 257-265 1826/7.

Account of the Method of Drawing Birds employed by J. J. Audubon, Esq., F.R.S.E. **8**, 48-54 1828

In the *Edinburgh Literary Journal*

The Flood of the Mississippi **5**, 140-142 1831.

Improvements in the Navigation of the Mississippi **5**, 194-195 1831.

In the *Edinburgh Journal of Natural and Geographical Science*

An Account of the Habits of the American Goshawk (*Falco palumbarius*, Wils.) **3**, 145-147 1831.

ATTACHMENT G:**EDMUND NILES HUYCK PRESERVE**

The Edmund Niles Huyck Preserve and Biological Research Station was founded in Rensselaerville, N.Y., in 1931 in memory of Mr. Huyck to “preserve the natural beauty of the Rensselaerville Falls, Lake Myosotis, Lincoln Pond, and the lands around them, and to increase the general knowledge and love of nature.” Since that time the original 470-acre gift of land from Mrs. E. N. Huyck has grown to nearly 2,000 acres, and the Preserve conducts continuing programs of biological field research, conservation, and education. Watershed protection is important because Lake Myosotis provides drinking water for the hamlet.

Many world-famous scientists have conducted research on or have otherwise been associated with the Huyck Preserve including Eugene Odum (the grandfather of ecosystems ecology), Donald Griffin (who discovered that bats use echolocation to navigate), and Vincent Schaefer (who invented cloud seeding to make rain). The Preserve’s 10 miles of trails are open to the public throughout the year.

Membership information and further details can be found on the Preserve’s website at www.huyckpreserve.org or by calling 518-797-3440. Members receive a newsletter and discounts on publications and apparel. All contributions are tax deductible.

Incidentally, Edmund Niles Huyck sighted the last Passenger Pigeon in the wild in New York State on land that is now part of the Preserve.

RENSSELAERVILLE INSTITUTE CONFERENCE CENTER

The Rensselaerville Institute Conference Center is located on the original 100-acre estates of the families of Edmund Niles Huyck and Francis Conkling Huyck, Jr. Profits from the Conference Center support the nonprofit programs of the Rensselaerville Institute. Through a focus on results and outcomes, the Institute helps turn around low-performing schools and brings fresh water to distressed communities. The Institute also educates human and social service organizations on strategies for improving the human gains achieved through their efforts and funding.


Founded in 1963 by Katharine Huyck Elmore, her husband P.L., and Everett and Winifred Clinchy, the Institute continues the legacy of Katharine’s mother, Laura Talmage Huyck, whose “Country Forums” in the 1920s challenged young people to explore and discuss intellectual issues.

For more information about the conference center please visit www.RIConferenceCenter.com or call 518-797-5100. For information on the Institute programs, please visit www.RInstitute.org or call 518-797-3783.

ATTACHMENT H:**Commemorative Postal Cancellation Featuring Audubon
Conference**

THE UNITED STATES POSTAL SERVICE
SPECIAL PICTORIAL CANCELLATION

John James Audubon & His America
Revisited in Film and Conversation



World Premiere of PBS documentary film
"John James Audubon: Drawn From Nature"

Saturday October 21, 2006
Rensselaerville, NY Station, 12147

The Rensselaerville Post Office will sponsor a Pictorial Cancellation in honor of John James Audubon. The Pictorial Cancellation will be offered from 9 A.M. to 1 P.M. during registration for the Audubon Conference on October 21 at the Rensselaerville Institute Conference Center. In addition to being a collector's item, pictorial cancellations make excellent commemorative souvenirs of special events like the World Premiere of the PBS documentary "John James Audubon: Drawn From Nature." Customers may bring their own envelopes for pictorial cancellation or they may be purchased at this temporary philatelic station. Any item submitted for cancellation must bear at least the minimum First Class postage issued prior to the date of cancellation. Stamps will also be available for purchase at the temporary philatelic station.

ATTACHMENT I:**SPEAKER BIOS****DIANE GAREY, FLORENTINE FILMS/HOTT PRODUCTIONS, INC.**

Diane Garey has had a distinguished career as a documentary and feature editor and producer. She edited and co-produced *Wild By Law*, which was nominated for an Academy Award for Best Documentary Feature in 1992 and was broadcast as part of the American Experience series on PBS. In 1997 she edited *Divided Highways*, winner of an Emmy Award for Outstanding Historical Programming, a George Foster Peabody Award, and Best Documentary at the New England Film Festival. She received the Humanities Achievement Award from the Massachusetts Foundation for the Humanities in 1995.

Her recent writing and editing credits include *Ohio: 200 Years*, a one-hour Ohio PBS special for the state's bicentennial; *Imagining Robert*, a one-hour film for APT national broadcast on PBS and the recipient of the Academy of Motion Picture Arts and Sciences Outstanding Documentary of 2002 designation; *The Harriman Alaska Expedition Retraced*, a two-hour film broadcast nationally on PBS in 2003; and *Niagara Falls*, which was broadcast nationally on PBS in July 2006.

LAWRENCE R. HOTT, FLORENTINE FILMS/HOTT PRODUCTIONS, INC.

Lawrence R. Hott has been producing documentary films since 1978, when he left the practice of law to join Florentine Films. His awards include an Emmy, two Academy Award nominations, a George Foster Peabody Award, five American Film Festival Blue Ribbons, 10 CINE Golden Eagles, screenings at Telluride, and first-place awards from the San Francisco, Chicago, National Educational, and New England Film Festivals.

Hott was the Fulbright Fellow in Film and Television in the United Kingdom in 1994. He received the Humanities Achievement Award from the Massachusetts Foundation for the Humanities in 1995; a Massachusetts Cultural Council/Boston Film and Video Foundation Fellowship in 2001; and the Rosalynn Carter Fellowship for Mental Health Journalism in 2001. He has been on the board of non-fiction writers at Smith College and has served as a panelist for the National Endowment for the Humanities, the Massachusetts Cultural Commission, and the Massachusetts Foundation for the Humanities. He is a member of the Academy of Motion Picture Arts and Sciences.

In 2002-2003 Hott completed three films for PBS broadcast, the one-hour *Imagining Robert: My Brother, Madness and Survival* and the two-hour *The Harriman Alaska Expedition Retraced* and the one-hour *Ohio:200 Years*. He is currently producing and directing *Through Deaf Eyes* for WETA-TV, Washington, D.C. and *John James Audubon: Drawn From Nature* for American Masters, Thirteen/WNET, New York. He produced and directed *Niagara Falls*, which was broadcast nationally on PBS in July 2006.

JOHN CHALMERS, M.D., F.R.C.S.

Dr. John Chalmers, the author of *Audubon in Edinburgh and His Scottish Associates*, is a retired orthopedic surgeon in Edinburgh, Scotland. After completing his medical education and training in Edinburgh, London, and Chicago—where he did research on the immunology of bone transplantation—he spent most of his professional career in Edinburgh until his retirement in 1990. Chalmers has spent much his retirement researching Audubon’s activities in Edinburgh and has enjoyed writing *Audubon in Edinburgh*, a book that has put him in touch with many kindred spirits. He first became interested in Audubon in 1940, when as a schoolboy on a bird walk near Portland, Oregon, he saw the Audubon warbler (as it was then called) and the MacGillivray warbler on the same day. Chalmers was intrigued to discover that Audubon had spent nearly three years in Edinburgh during a series of visits between 1826-39. Audubon did his first engravings in Edinburgh and published his book *Ornithological Biography* with the assistance of leading Scottish natural historian William MacGillivray, Conservator of the Museum of The Royal College of Surgeons of Edinburgh.

CHRISTOPH IRMSCHER, PH.D.

Christoph Irmscher is a professor of English at Indiana University in Bloomington. He has long been interested in American nature writing, is a noted authority on Audubon writings, and is the editor of *John James Audubon: Writings and Drawings* (Library of America, 1999), the first and only critical edition of Audubon’s literary output. Irmscher was a consultant for, and appears in, the new film featured at this conference, *John James Audubon: Drawn from Nature*. He is also a recipient of several fellowships from the National Endowment for the Humanities and Houghton Library at Harvard, and the author of several other books, including *The Poetics of Natural History: From John Bartram to William James* and *Longfellow Redux*. His current project is a new biography of Louis Agassiz. He is on the board of *Soundings: An Interdisciplinary Journal* and is a member of the advisory board of NEW-CUE, a non-profit environmental education organization. He lives in Bloomington, Indiana, with his wife, Lauren Bernofsky (a composer and violinist), six-year-old son Nicholas (“Nicky”), two-year-old daughter Julia, and two cats, Jeremy and Oliver.

RON TYLER, PH.D.

Ron Tyler is the Director of the Amon Carter Museum in Fort Worth, Texas. He was a professor of history at the University of Texas at Austin (1986-2006) and the former Director of the Texas State Historical Association and the Center for Studies in Texas History (1986-2005). He has written more than a dozen books including *Audubon’s Great National Work: The Royal Octavo Edition of The Birds of America* (1993), *Alfred Jacob Miller: Artist as Explorer* (1999), *Prints of the West* (1994), *Views of Texas: The Watercolors of Sarah Ann Hardinge, 1852-1856* (1988), *Visions of America: Pioneer Artists in a New Land* (1983), and *Alfred Jacob Miller:*

Artist on the Oregon Trail (1982), *Posada's Mexico* (1979), *The Rodeo of John Addison Stryker* (1977), *The Mexican War: A Lithographic Record* (1975), *The Cowboy* (1975), *The Big Bend: A History of the Last Texas Frontier* (1975), *The Slave Narratives of Texas* (1974), and *Santiago Vidaurri and the Southern Confederacy* (1973).

Honors include the Capitan Alonzo de León medal for contributions to Mexican history from the Sociedad de Historia, Geografía, y Estadística de Nuevo León, Best Contribution to Knowledge from the Texas Institute of Letters and Best Book of the Year from the American Historical Print Collections Society for *Prints of the West*; Best Texas Book of the Year from the Texas State Historical Association (1976) for *The Big Bend*.

TOM BLANTON

Tom Blanton is a CPA and an executive with JM Family Enterprises, Inc., the largest privately owned company in Florida. He is also a collector of 19th century natural history books, with a focus on John James Audubon (1785-1851) and Alexander Wilson (1766-1813), the father of American ornithology.

Blanton has been interested in birds and Audubon since he was a child and still has several well-worn Golden Nature Guides that he used to identify birds and other wildlife and plants that he saw in his backyard and along the canals in Florida. He was 10 years old when he fell in love with a handsome octavo set of Audubon's *Birds of America* on display in a bookseller's window. One volume was open to a beautiful hand-colored plate. But he couldn't convince his father, a Southern Baptist minister with a modest income, to buy them.

His fascination with birds and Audubon continued to grow. He has built a collection that includes the rare fascicles issued to the original subscribers of the octavo editions of Audubon's *The Birds of America* and *The Viviparous Quadrupeds of North America*.

Blanton lives in Deerfield Beach, Florida, with his wife Jackie. Their daughter Kristen is working on her master's degree in environmental engineering at the University of Florida and son Eric is in the masters of accounting program at Florida International University.

LESLIE KOSTRICH

Leslie Kostrich grew up in New York City's Washington Heights, near the site of John James Audubon's estate, Minniesland. As a child, she believed there were only two types of birds—pigeons and sparrows. But her views broadened after she discovered bird feeding. In 1998, she purchased a set of books that included reproductions of Audubon's original bird paintings. Hooked on Audubon's art and fascinated by his life and relationship with his family, Kostrich became first a collector of and later a dealer in Audubon prints. She shares her passion for Audubon through her online gallery minniesland.com and as a moderator of an online discussion group on Audubon prints.

BILL STEINER

Bill Steiner is a field ecologist and accomplished bird-watcher who, with his wife Peg, owns one of the most significant private collections of Audubon prints in the United States. He is the author of the book *Audubon Art Prints: A Collector's Guide to Every Edition*, and he was the

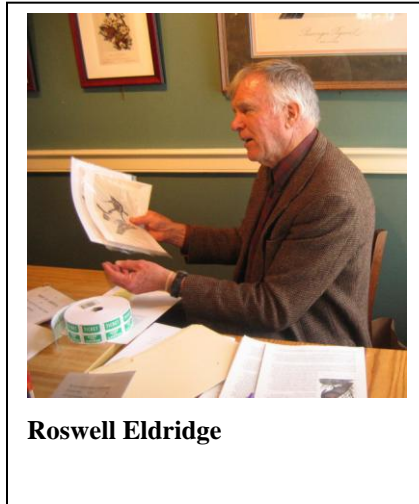
technical adviser and fact checker for the recent Audubon biography by Pulitzer Prize winner Richard Rhodes.

An accomplished entomologist, herpetologist, and horticulturist, Steiner holds degrees from Virginia Commonwealth University in Richmond. He recently retired from the United States Environmental Protection Agency in Atlanta where he served as a hazardous waste enforcement supervisor for 20 years. From 1994 to 1996, Steiner was loaned to the Atlanta Committee for the Olympic Games and was the environmental chief for the 1996 Summer Olympics. And in a far distant past life, he was a United States Army Drill Instructor. He and his wife now live in Asheville, North Carolina.

ATTACHMENT J:

Photographs Taken at the Conference

Photos by Janet Haseley except as noted.



Roswell Eldridge, who conceived the idea for the conference and helped fund the film, is shown here with some of the Audubon prints he has made from his father's 1856 Octavo books. Modern imaging technology makes it possible to copy the prints without damaging the books.



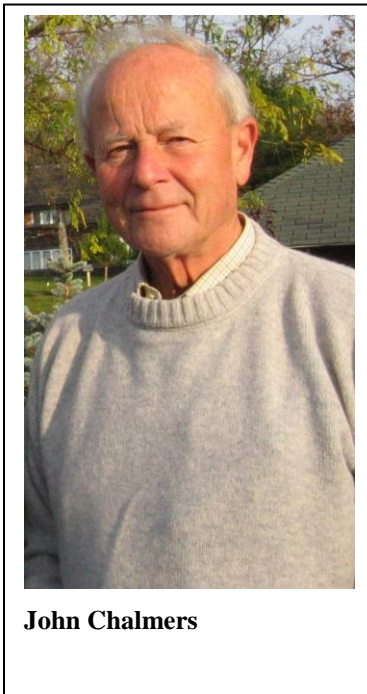
Passenger Pigeon

Audubon's *Passenger Pigeon* was the logo of the conference. Print shown here was made in double-elephant size from Roswell's 1856 second edition Octavo. Photo by Jennifer Eldridge.

Presenters



Diane Garey and Larry Hott, producers of the documentary
AMERICAN MASTERS John James Audubon: Drawn from Nature



John Chalmers

John Chalmers, talk on *Audubon in Edinburgh*

Christoph Irmischer



Christoph Irmischer, talk on *Audubon the Writer*

**Octavo
Speakers**



Ron Tyler (left), Leslie Kostrich (front), Bill Steiner (right). Ron gave the keynote talk on the Audubon Octavos and Leslie and Bill were panelists on the roundtable on Octavos.

Tom Blanton



Tom Blanton was a panelist on the roundtable on Octavos. He is shown here at the Mill Dam at the Grist Mill in the hamlet of Rensselaerville, N.Y.



Bill Steiner (left) and Tom Blanton (right) display the *Roseate Spoonbill* canvas during the auction to benefit the effort to preserve a rare “Octavo Quad” set.



The Shovelers, a 5 ft. x 8 ft. painting on canvas used in the film, was donated by Larry and Diane and auctioned at the conference.



Roseate Spoonbill, a 5 ft. x 8 ft. painting on canvas used in the film, was donated by Larry and Diane and auctioned at the conference.



Juanita Eldridge (left) and Laura Carter holding one of the Conference posters, signed by speakers and others. Laura is chairman of the Board of the Edmund Niles Huyck Preserve, host of the conference, and served as conference M.C. Juanita, Roswell's wife, was on the planning committee.



Excerpts from the musical *Wild Goose Chase* were narrated by Fred Baumgarten (left) and sung by Barbra Russell (center) and Ron Sharpe (right). Photo by Jennifer Eldridge.



Randy Matthews, of DawnLyn Fine Arts, shows the Audubon Centennial Edition Prints of *Snowy Egret* and *Wild Turkey*, which were among the exhibits in the Master Seminar Room.



Exhibits in the Rensselaerville Institute's Master Seminar Room included Audubon Centennial Edition Prints (double-elephant size) made by Bob Hall (left) and Randy Matthews (right) of DawnLyn Fine Arts in Palm Beach Gardens, Florida. They are shown here with *Broad-winged Hawk*.



Artist Sherry Browne of Charleston, S.C. exhibited her "cutting edge" three-dimensional art at the Way Out Gallery in Rensselaerville. She is shown here with an egret titled *High Above Water*.

Exhibits

Report taped
and transcribed
by Janet Haseley

