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Chapter 1 : AUDUBON'S BIRDS of AMERICA - RING-NECKED DUCK - First Edition Octavo Plate | eBay

Get this from a library! Account of the method of drawing birds employed by J.J. Audubon. [John James Audubon].

Of birds painted to the life. Almost the whole American ornithology, true to nature as if the creatures were in their native haunts in the forests, or on the sea-shores. Not stiff and staring like stuffed specimens, but in every imaginable characteristic attitude, perched, wading, or a-wingâ€”not a feather, smooth or ruffled, out of its placeâ€”every song, chirp, chatter, or cry made audible by the power of genius. For upward of twenty years the enthusiastic Audubon lived in the remotest woods, journeying to and fro on foot thousands of milesâ€”or sailing on great rivers, great as any seasâ€”with his unerring rifle, slaughtering only to embalm his prey by an art of his own, in form and hue unchanged, unchangeableâ€”and now, for the sum of one shilling, may anybody that chooses it behold the images of all the splendid and gorgeous birds of that continent. At Glasgow, I believeâ€”where I have no doubt it will attract thousands of delighted spectators. He is the greatest artist in his own walk that ever lived, and can not fail to reap the reward of his genius and perseverance and adventurous zeal in his own beautiful branch of natural history, both in fame and fortune. It is recorded of him that he was accustomed to amuse himself when a mere child by trying to draw the birds he saw around him; and that, his crude efforts not being satisfactory, he used to make a bonfire of them at each birthday. His father desired him to be qualified for some occupation connected with the navy, or with engineering. He was sent to France, where the father had bought an estate near Nantes, on which his step-mother was living, to be taught mathematics, drawing, geography, fencing, and music. The real supervision of his operations was with his indulgent step-mother, who gave him ample scope for the exercise of his own tastes. The reply not being satisfactory, he took the youth in hand himself, and kept him for a year in the close study of mathematics. But every opportunity for natural history rambles was still improved. Audubon spent another year at Nantes, when he went over after having returned to America, and settled at Mill Grove, to expose the unfaithfulness of an agent whom his father had intrusted with the charge of one of his enterprises, and to consult his parents respecting marriage. During one of these residences in Nantes he is credited with having made a hundred drawings of European birds. Three specimens of these works have recently come into the hands of Dr. Shufeldt, who has described them in "The Auk. The earliest of the sketches is the magpie, represented as of life-size and standing on the ground. Far more pains have been taken with the feet, legs, bill, and eye, though little has been gained in the natural attitude of the bird. Except very faintly in the wing, no attempt has been made to individualize the feathers, the entire body being of a dead black, worked in either by burned cork or crayon. Shufeldt also remarks that, "as is usually the case among juvenile artists, both this bird and the magpie are represented upon direct lateral view, and no evidence has yet appeared to hint to us of the wonderful power Audubon eventually came to possess in figuring his birds in their every attitude. The details of the plumage and other structures are brought out with great delicacy, and refinement of touch; while the attitude of the bird, an old male, is even better than many of those published in his famous work. The colors are soft, and have been so handled as to lend to the plumage a very flossy and natural appearance, while the old trunk, upon the side of which the bird is represented, presents several evidences of an increase of the power to paint such objects. Desiring to form a matrimonial engagement with Lucy Bakewell, he was advised by the father of the young lady to go into business, and he accordingly entered the employment of a firm in New York; but even here it was the study of Nature and not trade that engaged his attention. I tried various branches of commerce, but they all proved unprofitable, doubtless because my whole mind was ever filled with my passion for rambling and admiring those objects of Nature from which alone I received the purest gratification. His settlement at this place having been determined upon, he was married to Miss Bakewell in April, She proved a congenial wife to the naturalist, and gave him valuable aid while he had his great work under way, by helping him to pay the expenses of his enterprise out of the fruits of her own industry. The farm at Mill Grove was sold, a stock of goods was purchased with the proceeds, and Audubon removed with his wife to

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Louisville, making the journey down the Ohio River in a flat-boat, with two rowers. At Louisville, again, he left business to his partner, and occupied himself with natural history and his drawings. In he was visited at his store by Alexander Wilson, who came to solicit subscriptions to his "Ornithology. Wilson understood the remark, and asked Audubon if he had any drawings of birds. The two naturalists seem to have spent some time together. Audubon explored the woods with Wilson, lent him his drawings, and aided him in various ways; but, after all this, Wilson, in the mortification of his vanity that he had met a superior in his own special field, had it in his heart to enter in his notes against Louisville that "science or literature had not one friend in the place. After four years, marked by two removals to secure better success, the partnership was dissolved, and Audubon removed to Henderson, Kentucky, in Another business adventure, entered into with his brother-in-law in New Orleans, failed. Only natural history prospered with him. A very large proportion of his work in this line, which bore so noble and so abundant fruit in later years, was done during his residence in Henderson. Aiming to represent the birds which he drew in position as far as possible, he adopted ingenious devices to secure correct views of them as they looked in Nature. Those which he had to shoot he would afterward set up and support in natural attitudes, while he painted them; others he would view, with their actual surroundings, through a telescope. By the pressure of this disappointment and other failures, Audubon was compelled to work for a living. He took up the drawing of crayon-portraits with much success, and is said to have seemed to get a new start in life. In a short time he received an invitation to become a curator of the museum at Cincinnati, and for the preparation of birds received a liberal remuneration. In conjunction with this situation he opened a drawing-school in the same city, and obtained from this employment additional emolument sufficient to support his family comfortably. His teaching succeeded well until several of his pupils started on their own account. The work at the museum having been finished, Audubon fell back upon his portrait-painting and such resources as his genius could command. Applying for assistance to an old friend whom he had helped into business, the ungrateful wretch declared he would do nothing for his benefactor, and further added that he would not even recommend one who had such wandering habits. On more occasions than this his genius for discovery was made an argument against him. In October, , Audubon left Cincinnati, and sailed down the Ohio in company with Captain Cumming, an engineer, who had been appointed to make a survey of the Mississippi River. He was provided with letters of introduction from General Harrison and Henry Clay, and intended a long ornithological excursion through Mississippi, Alabama, and Florida, up Red River, and down the Arkansas. At Bayou Sara, in the following June, he accepted an engagement with Mrs. Perrie to teach her daughter drawing during the summer months at sixty dollars a month. Later in the year he was invited to join another artist in painting a panorama of New Orleans. But, he wrote in his journal, "My birds, my beloved birds of America, occupy all my time, and nearly all my thoughts, and I do not wish to see any other perspective than the last specimen of those drawings. It took all his means at this time to supply his family with the necessaries of life; and in order to obtain money to educate the children, his wife undertook the duties of a situation in which she had charge of and educated the offspring of a Mr. They afterward removed to Natchez, where Audubon drew and taught drawing in the college at Washington, Mississippi, and Mrs. Audubon taught; and then to Bayou Sara, Louisiana, where Mrs. Audubon established a school, with the proceeds of which she was enabled to aid materially in the publication of the "Birds," and Audubon assisted her by teaching music and dancing. A member of one of the families, in which Mrs. Audubon was a governess during this period, has furnished Dr. He would make a collection, return home and draw his crayon-sketches, when his son John would stuff the birds and such animals as he wished to preserve. He was soon satisfied, it is said in Mrs. Having purchased a new suit of clothes and dressed himself with extreme neatness, he called upon Dr. Mease, an old friend, and was introduced by him to several artists, who paid him pleasant attentions. He was also introduced to Prince Canino, son of Lucien Bonaparte, "who examined my birds," Audubon writes, "and was complimentary in his praises. Met the prince at Dr. I found him very gentlemanly. He called in his carriage and took me to Peale, the artist, who was drawing specimens of birds for his work; but from want of knowledge of the habits of birds in a wild state, he represented them as if seated for a portrait, instead of their

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own lively, animated ways when seeking their natural food or pleasure. Other notable persons called to see my drawings, and encouraged me with their remarks. The Prince Canino introduced me to the Academy of Arts and Sciences, and pronounced my birds superb and worthy of a pupil of David. I worked incessantly to complete my series of drawings. On inquiry, I found Sully and Le Sueur made a poor living by their brush. I had some pupils offered at a dollar per lesson; but I found the citizens unwilling to pay for art, although they affected to patronize it. I exhibited my drawings for a week, but found the show did not pay, and so determined to remove myself. His plates, the fruit of years of labor and of almost exclusive preoccupation during the whole time, were destroyed in a single night by rats. He went to work at once, however, to restore his drawings, and did so. McMurtrie, the conchologist, advised him to take his drawings to England. Prince Canino advised him to go to France. He proceeded to New York, having left Philadelphia "free from debt and free from anxiety about the future. This appears to be the universal practice, and the world owes to me the adoption of the plan of drawings from animated nature. Wilson is the only one who has in any tolerable degree adopted my plan. He visited the Lyceum, and his portfolio was examined by the members of the Institute, among whom, he writes, "I felt awkward and uncomfortable. I feel I am strange to all but the birds of America. In a few days I shall be in the woods and quite forgotten. From New York he proceeded up the Hudson and into the lake-region, visiting Niagara, but not crossing over to Goat Island on account of the low state of his finances; then returned by way of Erie, Pittsburg, and the rivers, to his home in Bayou Sara. He had determined upon going to England where, although he knew no one, he hoped that he might find a way to get his plates engraved. He exhibited his pictures, with satisfaction to his visitors at Liverpool and Manchester, to their admiration at Edinburgh. He made friends of Herschel, Sir Walter Scott, and "Christopher North," who has left the record of his warm admiration for the man and his work in two of his essays, and of Cuvier, Humboldt, and Saint-Hilaire in France. He resolved to go on with the publication of his works, although his friends advised him that the risk was too great to venture upon. In he issued the prospectus of "The Birds of America," to be published in numbers of five folio plates each, the whole to be included in four volumes, and to be sold for one thousand dollars a copy. The entire cost of the work would exceed one hundred thousand dollars; yet when the prospectus was published he had not money enough to pay for getting out the first number. With the aid of Sir Thomas Lawrence he sold some pictures, and was enabled to carry himself over this difficulty; and this led the way to his finding a regular means of support while his enterprise was going on, by painting. He visited Paris in , canvassing for subscribers, and experienced an admiration from illustrious men parallel with that which had greeted him in England. But he does not appear to have appreciated the money value of this admiration as highly as what he found in England, for he wrote: This day I have attended the Royal Academy of Sciences, and had my plates examined by about one hundred persons. They stared and seemed surprised; but acknowledged that England, the little island of England, alone was able to support poor Audubon. Now it is that I plainly see how happy, or lucky, it was in me not to have come to France first; for if I had, my work now would not have had even a beginning. It would have perished like a flower in October; and I should have returned to my woods, without the hope of leaving behind that eternal fame which my ambition, industry, and perseverance long to enjoy. The accurate observation necessary for such representations as he wished to make soon rendered him a naturalist. Formerly the European naturalists were obliged to make known to America the riches she possessed; but now Mitchell, Harler, and Bonaparte give back with interest to Europe what America had received. If that of Mr.

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Chapter 2 : John James Audubon - Wikipedia

The breathtaking art of John James Audubon's Birds of America has been celebrated throughout the world since it first appeared over years ago. Less well known is Audubon's literary legacy: the magnificent volumes of natural history he published during his lifetime, as well as the remarkable journals, memoirs, and letters left behind at his death.

Plate 1 by John James Audubon depicting a wild turkey, *Meleagris gallopavo*. About 1825, around the age of 35, Audubon declared his intention to paint every bird in North America. As early as 1820, he developed a method of using wires and threads to hold dead birds in lifelike poses while he drew them. He sold the copper engraving plates through on a subscription basis in North America and Europe. Those subscribed obtained five plates at a time. Each subscriber received prints of three smaller birds, a larger bird and a mid-sized bird. Each set consists of individual plates that are based upon the original paintings. Each plate was engraved, printed, and hand colored by Robert Havell of London. While William Lizars, of Edinburgh, engraved the first ten plates, Havell actually finished some of those. Audubon often found support lacking. Lizars engraved up to ten of the first plates but was unable to continue the project when his colourists went on strike. *Aphelocoma coerulescens* Florida jay The original edition of *Birds of America* sometimes called the Havell Edition [15] after its printer, and sometimes called the "Double Elephant Folio", because of its size was printed on handmade paper The principal printing technique was copperplate etching, but engraving and aquatint were also used. From 1825 to 1827, he travelled around the UK and to Paris, lecturing on ornithology and frontier American life [17] in an effort to entice wealthy patrons to subscribe to the series of prints. Bowen and his team created a smaller Royal Octavo edition, which was issued to subscribers in seven volumes and completed in 1827 after selling 1,000 sets. The octavo edition used the text of the *Ornithological biography* but increased the number of plates to 100, separating some birds which had originally appeared together. This edition consisted of 100 plates and included none of the original text. After he killed the birds, he would use a complex system of wires and strings to position the birds. Previous artists would draw the birds in a stiff position, but Audubon was different. He drew the birds in dynamic ways, by positioning them how he would observe them in the field. The set formerly belonged to one of the original subscribers, the Duke of Northumberland, and was purchased with a grant from the Crown Zellerbach Corporation in 1963. In recent years, the event has drawn more than 100,000 visitors. Single plates have been exhibited for two weeks at a time in plate number order. They are all hanging throughout the public areas of the Woodstock Inn, in Woodstock, Vermont, which he built in 1827. The winning bid was a record auction price for a printed book and was placed by London-based art dealer Michael Tollemache, who outbid three others during the auction. The buyer was identified only as "an American collector who bid by phone."

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Chapter 3 : John James Audubon | Open Library

Selected Bibliography. Audubon, John James, "Account of the Method of Drawing Birds Employed by J.J. Audubon, Esq. F.R.S.E. In a Letter to a Friend," Edinburgh Journal of Science 8 ():

He was the son of Lieutenant Jean Audubon, a French naval officer and privateer from the south of Brittany , [2] and his mistress Jeanne Rabine, [3] a year-old chambermaid from Les Touches , Brittany now in the modern region Pays de la Loire. His father already had an unknown number of mixed-race children among them a daughter named Marie-Madeleine , [6] some by his mulatto housekeeper, Catherine "Sanitte" Bouffard [6] described as a quadroon , meaning she was three-quarters European in ancestry. Bouffard also took care of the infant boy Jean. During the American Revolution , he had been imprisoned by Britain. After his release, he helped the American cause. Due to slave unrest in the Caribbean, in he sold part of his plantation in Saint-Domingue and purchased a acre farm called Mill Grove , 20 miles from Philadelphia , to diversify his investments. Increasing tension in Saint-Domingue between the colonists and the African slaves, who greatly outnumbered them, convinced Jean Audubon to return to France, where he became a member of the Republican Guard. In he arranged for his natural children, Jean and Muguet, who were majority-white in ancestry, to be transported and delivered to him in France. In they formally adopted both his natural children to regularize their legal status in France. He would point out the elegant movement of the birds, and the beauty and softness of their plumage. He called my attention to their show of pleasure or sense of danger, their perfect forms and splendid attire. He would speak of their departure and return with the seasons. He played flute and violin, and learned to ride, fence , and dance. At twelve, Audubon went to military school and became a cabin boy. He quickly found out that he was susceptible to seasickness and not fond of mathematics or navigation. He was cheerfully back on solid ground and exploring the fields again, focusing on birds. Jean Audubon and Claude Rozier arranged a business partnership for their sons to pursue in Pennsylvania. They nursed Audubon to recovery and taught him English, including the Quaker form of using "thee" and "thou", otherwise then archaic. Audubon lived with the tenants in the two-story stone house, in an area that he considered a paradise. This could provide his son with a profitable occupation. He was married to Lucy five years later. The two young people shared many common interests, and early on began to spend time together, exploring the natural world around them. Audubon set about to study American birds, determined to illustrate his findings in a more realistic manner than most artists did then. After an accidental fall into a creek, Audubon contracted a severe fever. He was nursed and recovered at Fatland Ford, with Lucy at his side. Risking conscription in France, Audubon returned in to see his father and ask permission to marry. He also needed to discuss family business plans. He had become proficient at specimen preparation and taxidermy. He retained some land for investment. Bakewell wanted to see the young Frenchman established in a solid career before releasing his daughter to him. Six months later, he married Lucy Bakewell. Though their finances were tenuous, the Audubons started a family. They had two sons: Victor Gifford " and John Woodhouse Audubon " ; and two daughters who died while still young: Lucy at two years " and Rose at nine months " Audubon became a naturalist, writer, and painter in his own right, receiving his own obituary in an yearbook. Genevieve, Missouri , a former French colonial settlement west of the Mississippi River and south of St. Soon he was drawing bird specimens again. He regularly burned his earlier efforts to force continuous improvement. He and his small family took over an abandoned log cabin. In the fields and forests, Audubon wore typical frontier clothes and moccasins, having "a ball pouch, a buffalo horn filled with gunpowder, a butcher knife, and a tomahawk on his belt. On a prospecting trip down the Ohio River with a load of goods, Audubon joined up with Shawnee and Osage hunting parties, learning their methods, drawing specimens by the bonfire, and finally parting "like brethren. In his travel notes, he claims to have encountered Daniel Boone. Genevieve on April 6, Audubon had decided to work at ornithology and art, and wanted to return to Lucy and their son in Kentucky. Audubon was working in Missouri and out riding when the New Madrid earthquake struck. When

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Audubon reached his house, he was relieved to find no major damage, but the area was shaken by aftershocks for months. Audubon writes that while on horseback, he first believed the distant rumbling to be the sound of a tornado, but the animal knew better than I what was forthcoming, and instead of going faster, so nearly stopped that I remarked he placed one foot after another on the ground with as much precaution as if walking on a smooth piece of ice. I thought he had suddenly foundered, and, speaking to him, was on point of dismounting and leading him, when he all of a sudden fell a-groaning piteously, hung his head, spread out his forelegs, as if to save himself from falling, and stood stock still, continuing to groan. I thought my horse was about to die, and would have sprung from his back had a minute more elapsed; but as that instant all the shrubs and trees began to move from their very roots, the ground rose and fell in successive furrows, like the ruffled water of a lake, and I became bewildered in my ideas, as I too plainly discovered, that all this awful commotion was the result of an earthquake. I had never witnessed anything of the kind before, although like every person, I knew earthquakes by description. But what is description compared to reality! Who can tell the sensations which I experienced when I found myself rocking, as it were, upon my horse, and with him moving to and fro like a child in a cradle, with the most imminent danger around me. After weeks of depression, he took to the field again, determined to re-do his drawings to an even higher standard. Between and the Panic of, times were good. Audubon bought land and slaves, founded a flour mill, and enjoyed his growing family. After, Audubon went bankrupt and was thrown into jail for debt. The little money he earned was from drawing portraits, particularly death-bed sketches, greatly esteemed by country folk before photography. He was committed to find and paint all the birds of North America for eventual publication. His goal was to surpass the earlier ornithological work of poet-naturalist Alexander Wilson. In Rafinesque visited Kentucky and the Ohio River valley to study fishes and was a guest of Audubon. In the middle of the night, Rafinesque noticed a bat in his room and thought it was a new species. Audubon reportedly took revenge by showing drawings and describing some fictitious fishes and rodents to Rafinesque; Rafinesque gave scientific names to some of these fishes in his *Ichthyologia Ohiensis*. He traveled with George Lehman, a professional Swiss landscape artist. The following summer, he moved upriver to the Oakley Plantation in Feliciana Parish, Louisiana, where he taught drawing to Eliza Pirrie, the young daughter of the owners. Though low-paying, the job was ideal, as it afforded him much time to roam and paint in the woods. Audubon called his future work *The Birds of America*. He attempted to paint one page each day. Painting with newly discovered technique, he decided his earlier works were inferior and re-did them. Audubon realized the ambitious project would take him away from his family for months at a time. Audubon sometimes used his drawing talent to trade for goods or sell small works to raise cash. Though he did not use oils much for his bird work, Audubon earned good money painting oil portraits for patrons along the Mississippi. After they had enjoyed all the portrait patronage to be expected in Natchez, Mississippi, during January–March, they resolved to travel together as perambulating portrait-artists. Lucy became the steady breadwinner for the couple and their two young sons. Trained as a teacher, she conducted classes for children in their home. Later she was hired as a local teacher in Louisiana. She boarded with their children at the home of a wealthy plantation owner, as was often the custom of the time. Though he met Thomas Sully, one of the most famous portrait painters of the time and a valuable ally, Audubon was rebuffed for publication. He took oil painting lessons from Sully and met Charles Bonaparte, who admired his work and recommended he go to Europe to have his bird drawings engraved. He sailed from New Orleans to Liverpool on the cotton hauling ship *Delos*, reaching England in the autumn of with his portfolio of over drawings. He met with great acceptance as he toured around England and Scotland, and was lionized as "the American woodsman. This monumental work consists of hand-colored, life-size prints of bird species, made from engraved copper plates of various sizes depending on the size of the image. Some critics thought he should have organized the plates in Linnaean order as befitting a "serious" ornithological treatise. It took more than 14 years of field observations and drawings, plus his single-handed management and promotion of the project to make it a success. A reviewer wrote, All anxieties and fears which overshadowed his work in its beginning had passed away. The prophecies of kind but overprudent

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friends, who did not understand his self-sustaining energy, had proved untrue; the malicious hope of his enemies, for even the gentle lover of nature has enemies, had been disappointed; he had secured a commanding place in the respect and gratitude of men. Lizards were deemed inadequate. Known as the Double Elephant folio after its double elephant paper size, it is often regarded as the greatest picture book ever produced and the finest aquatint work. By the s, the aquatint process was largely superseded by lithography. Learned and ignorant alike were astonished at the spectacle It is a real and palpable vision of the New World. A potential publisher had his portrait painted by John Syme, who clothed the naturalist in frontier clothes. The portrait was hung at the entrance of his exhibitions, promoting his rustic image. The painting is now held in the White House art collection, and is not frequently displayed. All but 80 of the original copper plates were melted down when Lucy Audubon, desperate for money, sold them for scrap to the Phelps Dodge Corporation. He was the second American to be elected after statesman Benjamin Franklin. Student Charles Darwin was in the audience. Audubon also visited the dissecting theatre of the anatomist Robert Knox. Audubon was a hit in France as well, gaining the King and several of the nobility as subscribers.

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Chapter 4 : Audubon: Early Drawings – John James Audubon | Harvard University Press

Account of the method of drawing birds employed by J.J. Audubon by John James Audubon 1 edition - first published in Original Water Color Paintings By John James Audubon For Birds Of America.

Modern Audubon Birds of America D. It is estimated that between million copies or reproductions of the original Audubon images have been produced since the s. All but about , of these reproductions are virtually worthless, with little if any market value. The approximately , prints I speak of are high quality DEF facsimiles or reproductions, printed on high quality fine art paper. If you do not know what edition your prints are from, it may be beneficial to read my article, *Is Your Audubon Print An Original?* This article covers the popular editions that are readily available in the marketplace. There are other obscure limited editions, of varying quality, that have been published in extremely small numbers. Though some of these prints have market value, they are not included herein because there is simply no active market for them, and dealers rarely ever have any of them to sell. Specific information and identifying characteristics, for each of the popular editions available today, will be discussed and illustrated. I will also give my personal comparative opinion of each edition. However, I must first define and explain the differences between reproductions, facsimiles and restrikes, as they pertain to the original Audubon Havell prints. They show up unannounced on my doorstep, and I am asked to review them, and give them publicity on my websites. Sometimes, I will contact a publisher that I hear about, and ask to see a sample of their edition for review. Most of what I receive are cheap reproductions or posters they call them art prints or decorator prints , and are printed by the thousands. I will write about the good ones. Yes, the publisher gets a little free publicity, but more importantly, you the reader learn about these editions, their specifications, quality, and where to buy them. Consequently, I review what I receive, and I refuse to accept excuses or complaints from publishers who send me inferior prints to review. Sometimes the term facsimile reproduction is used. We speak of the matrix of a print. The matrix or image matrix of a print is the original printed and colored area, and consists of the image and all printed text including: All colors must be reproduced as closely as possible to the original. A facsimile will reproduce all printed text exactly as it appears on the original, no more or no less. Finally, a facsimile will be printed on a sheet of paper that is approximately the same size as the original. Most of the facsimile editions below are produced using offset photo lithography techniques. Facsimiles will likely have some added identifying feature to distinguish them from the original. Added chop marks, embossed seals, hand numbering and the like, placed toward the bottom margin, do not disqualify a print from being classified as a facsimile. These identifying features will be mentioned and illustrated below. A reproduction can be identical to the original except for size. A print is a reproduction if the image or the text varies or is altered only slightly from that of the original. If additional text is printed within the image matrix, the print is a reproduction. In the Loates Edition below, you will learn that the images are not exactly identical to the original Audubons, and the printed text is different, but they look very similar to the original Audubon Havell prints. Numerous editions of *Birds of America* and other books were printed in large quantities during the 20th Century, with smaller reproduction pictures. People now take these books apart to sell the pictures as individual prints. Beginning in the s, insurance companies and banks printed millions of cheap reproductions and gave them away to customers. The original Havell prints were copper plate aquatint engravings. John Audubon moved all original copper plates to the U. These plates were stored in a warehouse for many years until someone decided to melt them down and re-use the copper. The story is told that a 14 year old boy and his mother recognized the copper plates as having some value, and rescued a quantity of them from the fires. Some of these plates were in pretty good condition or could be cleaned and retooled a bit. The first restrikes that I have found a reference to date from the s, but information is sketchy and cannot be confirmed. There are very few restrike editions and they were printed in very small numbers. Before getting to the reviews, there are four other things that should be discussed: The collotype printing method is discussed in detail in my article, *The Leipzig Edition,*

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on this website. Offset color lithography is a complex multi-step printing method that has been used for many many years. The technology is well developed and quality is very good. An Audubon original print is basically an image with some text on it. In color offset lithography, the image is photographed onto film. The larger the image on film, the more detail of the original image can be reproduced. To produce a DEF sized print of the original, the film image usually must be blown up, resulting in a loss of some detail, and transferred to a photographic printing plate. Unless the film image is DEF sized direct camera, the loss of detail will transfer to the final print. In color offset lithography, the image is separated into colors, screened to turn it into tiny dots, and transferred to a printing plate. Four color separation and printing is still the standard for commercial work today. However, high quality Audubon prints are being printed in colors. Using more colors in printing will result in more color tones or shades, and a better looking transition of those tones and shades. Images are screened to turn them into a composition of tiny dots. With the naked eye, you can easily see similar dots in a newspaper black and white photograph. The finest screen for color images produces dots per inch DPI. With a DPI screen, you will have to use magnification to see the tiny color dots in the final print. I believe all lithographic prints listed below are produced using - DPI screens. Generally, the larger the original film image, the more color separations used in printing, and the finer the screen higher DPI, the better the final print will be. However, the different editions described below have used different combinations of the above three variables. A direct visual comparison is the best way to comment on quality and appearance of the various editions, and the differences between them. Today, a DEF sized original Audubon Havell print can be scanned directly into a computer, creating a digital image. It was only a few years ago when large DEF sized direct scanners became available. The 2nd generation technology was to scan a photograph of the original into a computer, or to scan a slide or transparency of the original onto a CD, and then transferring it to a computer. This method would create a file size of perhaps MB. This translates to better looking finished prints, with more detail and depth. With sophisticated computer software, the digital image can be color corrected and printed out. Proofs can be compared to the Audubon original, and corrected until an exact match is achieved. Once a final image is approved, it can be stored on the computer or on CD, and prints can be made in any quantity at any time. This print on demand method can be more cost effective than offset color lithography, which is usually printed in a single run. With sophisticated imaging software, defects in either the original copper plate or the paper of the original Havell print can be removed or corrected. Early computer inkjet printers used 4 colors of ink, later 6 colors, and now we have 7 and 9 color inkjet printers. These printers could print at , , or dots per inch DPI. Various printers, eye doctors, and other visual experts have written that the human eye cannot distinguish differences beyond DPI. Prints made with 6 color printers look better than prints made with 4 color printers. With the higher DPI prints, color lines are sharper, color dots are less prevalent, and colors have more depth. Whatman produced paper from two different mills. This paper has a slight texture or feel to it artists call it tooth. It is not smooth to the touch. Cotton rag paper was being made for several hundred years before J. It was the only type of quality paper that was produced in Europe and the U. Sometime prior to the Civil War, papermakers in the U. This is documented in my article The Bien Edition on this website. By around , virtually all commercial paper made in the U. It was easier to make and much cheaper to produce. The wood pulp paper was acidic and contained lignin. We all know how long newspapers last and what happens to them when you put them away and save them. Pure cellulose, which is an acid free plant fiber, can be used in paper making. While the exact composition of the non cotton rag papers in the editions below is unknown, they are generally reliable and stable. These papers will be coated with a material that will enable an even absorption and adherence of the inks used in printing. The weight of fine art watercolor paper is referred to in terms of grams per square meter gsm. This would be the weight, in grams, of a single sheet of a particular paper measuring one meter square. Unfortunately, the gsm paper weights do not readily convert to the familiar US paper weights in s. It is sufficient to remember that fine art papers with a weight of gsm are a nice medium to medium-heavy paper that feels right and substantial in the hand. INKS - The inks used for offset color lithography have been around as long as the printing method itself. These inks

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adhere well to paper and are long lasting. In recent years more stable and longer lasting "archival" inks have been developed. Inks for computer inkjet printers had to be developed from scratch.

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Chapter 5 : TOP 25 QUOTES BY JOHN JAMES AUDUBON | A-Z Quotes

Account of the Method of Drawing Birds employed by J. Audubon, another vision: Derek Walcott's "White Egrets" and Adam's task of giving things their names To what extent can students identify the works of J.

Small up to 12in. Original hand colored lithograph Published by J. Audubon, New York, , Lithograph by J. Royal octava size size: Excellent overall condition with remnant of previously binding on edge of sheet. Printed on thick stock paper having amazing original color detail. Seller assumes all responsibility for this listing. Shipping and handling The seller has not specified a shipping method to Germany. Contact the seller- opens in a new window or tab and request shipping to your location. Shipping cost cannot be calculated. Please enter a valid ZIP Code. Monroe, Louisiana, United States Shipping to: United States No additional import charges at delivery! This item will be shipped through the Global Shipping Program and includes international tracking. Learn more- opens in a new window or tab Change country: There are 1 items available. Please enter a number less than or equal to 1. Select a valid country. Please enter 5 or 9 numbers for the ZIP Code. Handling time Will usually ship within 1 business day of receiving cleared payment - opens in a new window or tab. Return policy After receiving the item, contact seller within Refund will be given as Return shipping Money back Buyer pays for return shipping Refer to eBay Return policy for more details. You are covered by the eBay Money Back Guarantee if you receive an item that is not as described in the listing.

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Chapter 6 : Blue Jay | Reynolda House Museum of American Art

John James Audubon (). The Birds of America, from Drawings Made in the United States and their Territories. New York: J. J. Audubon; Philadelphia: J. B. Chevalier, Volume 1 and Volume 5 of seven volumes. Volume I. Audubon, whose name is now synonymous with the study and.

This object is currently on view. In this disturbing scene, the cannibalistic act taking place has been sublimated by the sheer artistry of the composition. The brilliant blues of the jays are tempered by the complementary oranges of the trumpet vine flowers that twist around the dead branch on which the birds perch. The action of the scene is similarly restrained through a closed composition in which the birds are positioned in a cyclical arrangement. His genius lies not only in his skill as a draftsman but also in his ability to portray empirical detail through the illusion of living creatures engaged with their natural environment. A Summer of Birds: Louisiana State University Press, , Artist Bio Both a talented artist and dedicated naturalist, John James Audubon “ devoted his life to documenting the diverse bird and animal species of North America. The engraved plates of the former remain the most comprehensive illustrated study of North American ornithological species and it is celebrated as a masterpiece of American art. Through diligence and hard work, Audubon successfully crossed the boundary between scientific naturalist and expressive artist. His studies were often made from live or freshly killed specimens, imparting a spirited quality to the resulting illustrations. Audubon, the son of a French sea captain, was born April 26, , in San Domingo, now part of Haiti, but spent most of his childhood in Nantes, France, where he displayed a precocious interest in drawing and collecting birds. In , his father sent him to manage Mill Grove, an estate near Philadelphia, where he met and later married Lucy Bakewell. They had two sons, Victor Gifford “ and John Woodhouse “ , who would later assist their father in his work. Struggling to support his family, Audubon opened general stores along the Kentucky frontier, taught drawing, and painted portraits, while his wife conducted a school. Ultimately, in , he fell into bankruptcy and was jailed for his debts, after which he resolved to dedicate himself solely to the study of birds. He traveled extensively, enduring many deprivations in order to observe live birds in their natural habitat. Often killing them along the way, he devised a unique method for mounting newly killed specimens with wires and hooks which allowed him to capture animated poses. He explained his goal: He quickly transcended earlier ornithologists such as Mark Catesby and Alexander Wilson whose work by comparison appears lifeless. Audubon produced pencil and pastel sketches and watercolors for The Birds of America. Unable to find an accomplished printer in this country, Audubon turned to the scientific community in Europe for help in producing his masterwork. Traveling to London in , Audubon finally found the man who would bring his dream to fruition, the printmaker Robert Havell, Jr. In a letter to his wife Lucy, Audubon expressed his delight: Havell, an excellent engraver, who has a good establishment containing printers, colorers and engravers so that I can have all under my eye when I am here in London. Two of the original watercolors are presumed lost but the rest are in the collection of the New York Historical Society. Audubon died in , just three years after the publication of his second major work The Viviparous Quadrupeds of North America. Audubon kept detailed journals both scientific and personal in nature, which reveal his multifaceted personality. He was devoted to ornithological study and accurate lifelike depictions, but also possessed a predilection for fun; he was an avid dancer and hunter and in his autobiography acknowledges his weakness for fine clothes and other indulgences. This joie de vivre permeates the work of Audubon, elevating it from static scientific illustration into the realm of fine art. Galahad Books, , 3. Writings and Drawings New York: Library of America, , Audubon and His Journals. The Quadrupeds of North America. Audubon, John James, and Alice Ford. Audubon in the West. University of Oklahoma Press, Audubon, John James, and Richard Rhodes. The Essential John James Audubon. Blaugrund, Annette, and Theodore E. The Watercolors for the Birds of America. New York Historical Society, The Double Elephant Folio: American Library Association, John James Audubon at Oakley House. Louisiana State University Press, Library of America, The Birds of

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America. National Gallery of Art, Houghton Mifflin Company, The Making of an American. Rhodes, Richard, Scott V. Edwards, and Leslie A. Under a Wild Sky: North Point Press, Life and Art in the American Wilderness. University of Georgia Press, John James Audubon and the Birds of America: A Visionary Achievement in Ornithological Illustration. Science and the Liberal Imagination.

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Chapter 7 : John James Audubon: Writings & Drawings | Library of America

Ornithological Biography, or an Account of the Habits of the Birds of the United States of America; accompanied by descriptions of the objects represented in the work entitled The Birds of America. Edinburgh: Adam and Charles Black, [i.e.]. 5 volumes, 8 o (x mm).

See on-line resource featuring all five volumes: Journal of John James Audubon: Club of Odd Volumes, Letters of John James Audubon, "The Journal of John James Audubon. University of Oklahoma Press, The Voyage to The Birds of America. University of Nebraska Press, Forthcoming an online version edited by Christoph Irmscher and published by the Field Museum, Chicago. The Letters of John James Audubon. My Style of Drawing Birds. Overland Press for the Haydn Foundation, Selected Journals and Other Writings: Library of America, Audubon, Lucy Green Bakewell, ed. Audubon and His Journals. Blaugrund, Annette, and Theodore E. John James Audubon in the West: Mammals of North America. Abrams, in association with Buffalo Bill Historical Center, National Museums of Scotland, The Art of Ornithology. The Double Elephant Folio: American Library Association, A History of His Life and Time. Reprint of the second edition of updating the bibliography in the first: New York and London: Like Father, Like Son? Masterpieces of Bird Art: The Making of an American. Rhodes, Richard, Scott V. Edwards, and Leslie A. Cambridge, MA, and London: Belknap Press of Harvard University, Under a Wild Sky: North Point Press, A Concise History of Ornithology. Yale University Press, Science and the Liberal Imagination.

Chapter 8 : The Birds of America, Royal Octavo Edition

The Birds of America is a book by naturalist and painter John James Audubon, containing illustrations of a wide variety of birds of the United States. The book was first published as a series in sections between 1825 and 1827, in Edinburgh and London.

Chapter 9 : John James Audubon, The Birds of America, Vol. I - SMU

Others employed lithographers (who sometimes were illustrators in their own right) to transfer their drawings. To produce colored illustrations, prints created by all of the above methods were colored by hand.