

Price Guide
for the Audubon (1858-60)
Bien Edition

of

John James Audubon's

Birds of America

by Ron Flynn

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Holland, Michigan 49423

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6th Edition, 1st Printing

The author's Audubon websites:

<http://www.audubonprices.com>

<http://www.auduboninfo.net>

<http://www.audubonimages.org>

On the cover: Audubon Bien Edition sheet #26. The only plate in the entire edition with a horizontal and vertical image on the same sheet. At LEFT is part # 4-5 Arctic Tern, and at RIGHT is Part # 4-6 Sandwich Tern.

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The Audubon Bien Edition and Price Guides

In 1858 John James Audubon's youngest son, John Woodhouse Audubon, undertook a new and ambitious business venture. The project was to be the first American full sized reissue of his father's original (1826-38) *Birds of America*. This publication was also sold by subscription, and would cost about half the price of the original *Birds of America*. The edition was to be issued in 44 separate parts. Each part would consist of seven sheets or pages, containing 10 images. Four of the sheets in each part contained one large or medium sized image, and three sheets in each part contained two smaller images.

With the advances in color printing at the time, it was decided that the plates would be produced using the very latest techniques in chromolithography. The firm of Roe Lockwood & Son of New York was hired as publisher. Julius Bien of New York, a pioneer in chromolithography, was contracted as the lithographer. The edition was named for Julius Bien. J.W. Audubon's mother, Lucy Bakewell Audubon, co-signed some of the business agreements that were made to produce the Bien Edition. J.W.'s older brother, Victor Gifford Audubon, was unable to offer much assistance to the project, as he was an invalid at the time and died in 1860. The undertaking had problems from the beginning. The Audubons were still trying to collect monies owed them from the octavo editions. Payment receipts from new subscribers to the Bien Edition were slow in coming, and unscrupulous dealings of certain business partners resulted in the tenuous financial condition of the project. Finally, the Audubons were cutoff from their Southern subscribers at the onset of the Civil War, and this ended production of the Bien Edition. This huge financial catastrophe brought near financial ruin to the Audubon family, and certainly contributed to the death of J.W. Audubon in 1862. In 1863, Lucy Audubon had to sell family assets, including JJA's original paintings for *Birds of America*, to try and keep the family solvent.

When production was stopped on the Bien Edition, only 15 parts had been issued. The 15 parts produced 105 sheets or plates, with a total of 150 images (under the format described above). The Bien Edition consists of only one bound volume. It is not known exactly how many sets of the original 15 parts were printed. The consensus seems to be that around 75 sets were printed, and either bound into single volumes or left unbound. Early researchers put the number of surviving bound volumes at 15-23. However, in 1973 Waldemar Fries had located and catalogued 49 original bound volumes of the Bien Edition.

While individual plates and original bound volumes of the Bien Edition are rarer than the Havell Edition of *Birds of America* (in terms of surviving numbers), they do not bring near the prices that the Havell prints do.

A HYBRID EDITION –

The 1971-72 Audubon Amsterdam Edition, in which an original Havell Edition of *Birds of America* was actually photographed and precisely reproduced using color photo-lithography, is the first true full size facsimile reproduction of the Havell Edition of *Birds of America*. The Bien Edition, however, is not a true replica of the Havell Edition, and could be called a “Hybrid Edition” of both the Havell and Royal Octavo Editions of *Birds of America*. There are a number of differences between the Bien and Havell Editions.

The major noticeable difference, from the Havell Edition, is the page layout system for the Bien Edition. Of the 105 total plates completed, 60 of those plates each contain a single species of large or medium sized bird, like the Havell Edition. However, the remaining 45 issued plates have 2 images per sheet or plate (these plates will be illustrated and discussed below). The part numbers of the Bien Edition are unique and reflect the issuance of 15 parts, with 7 sheets per part, and 10 images per part. The bird images and nomenclature on each Bien sheet came from the Havell Edition prints, while the plate #s used in the Bien Edition follow, and are from, the Royal Octavo Editions. However, a few birds' names were changed between the Havell and Royal Octavo Editions. Therefore, the bird's name and plate #, on a few Bien prints, will not exactly match the Royal Octavo Edition plate # list or image. Numerous errors in part # and plate # labeling occurred in the printing of the Bien Edition, and will be noted in the Bien Edition Index Table below. Probably the most confusing error in the Bien Edition is Plate #88, the Children's Warbler (named not for little boys and girls, but for Audubon's friend John George Children). The image, bird's name and nomenclature are from Havell plate #35. However, J.J. Audubon later realized that his Havell Children's Warblers were actually the female and young of the Yellow Poll Wood Warbler. If you then refer to the Royal Octavo Edition plate #88, you will find it labeled Yellow Poll Wood Warbler, and the image does not match the image in Bien plate #88. In fact, the image is unique to the Royal Octavo Edition, and is not found in the Havell Edition. The vast majority of images and plate #s in the Bien Edition will generally match the images (with many minor changes) and plate #s in the Royal Octavo Editions.

Julius Bien transferred the images from the actual copper plates, used in the Havell Edition, to lithographic stones for the Bien Edition. However, changes were made to a number of the lithographic stones prior to printing. A number of Bien plates were printed with a colored background tint, similar to that on 2nd and later editions of the Royal Octavo birds. Some Bien plates had backgrounds added or changed in various ways from that of the original Havell Edition. Most of these background changes were minor in nature, but some were striking and changed the overall appearance of the print. Several of the small single bird figures in the Havell Edition were grouped in the Bien Edition.

FULL SHEETS AND HALF SHEETS –

The Bien Edition was printed on sheets of unwatermarked paper measuring about 27" x 40" (trimmed slightly smaller when bound into a book volume). Up to six different stones, each for a different color, were used for the printing of each plate. After printing, some plates were finished, or touched up, with a little hand coloring using watercolor paints. Each plate was dated either 1858 or 1859 or 1860. A part number was printed in the upper left above each image, and a plate number was printed in the upper right above each image. The bird's name and nomenclature were generally printed centrally below each image. There is a single Audubon credit on each plate, whether it is a single or two-image sheet. The Audubon credit is at the lower left corner of each sheet, and reads "Drawn from nature by J.J. Audubon F.R.S.F.L.S." There is a single Bien credit on each sheet, whether it is a single or two-image sheet. The Bien credit is at the lower right corner of each sheet and reads "Chromolith by J. Bien, New York (followed by the year)."

45 of the 105 plates of the Bien edition have 2 images per page. Some sheets have 2 horizontal images, and some have 2 vertical images, and sheet #26 has one of each (see the Index Table below and Figs. A-C). On the illustrations below, I have superimposed where the part #, plate #, Audubon Credit, and Bien Credit are located on each sheet. Unbound sheets, with 2 images, were often cut in half to use smaller frames, or to frame just one favorite image.

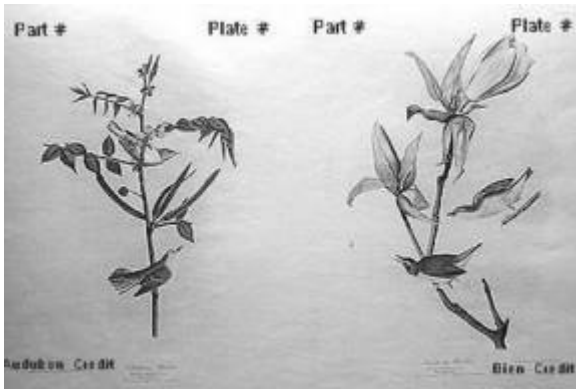


Fig. A. Bien sheet 6, Parts 1-7 & 1-8

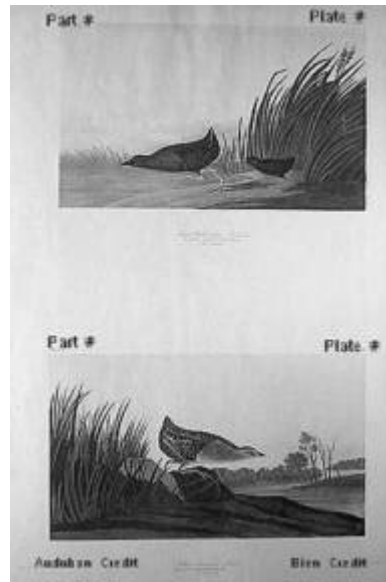


Fig. B. Bien sheet 34, Parts 5-7 & 5-8

Figure A shows Bien Edition sheet 6. On the left is Part 1-8, Plate #88, Children's Warbler. On the right is Part 1-7, Plate #74, Kentucky Warbler. Notice at the top of the sheet, there is a part # and plate # for each image. At the bottom of the sheet, each image has its own nomenclature, and the Audubon credit is on the left, and the Bien credit on the right. If this sheet were cut in half, each image would still have its part # and plate #, plus nomenclature, but only one of the credits for either Audubon or Bien.

Fig. B shows Bien Edition sheet 34. On the top is part 5-7, Plate #308, Least Water Hen. On the bottom is part 5-8, Plate #308 (error, should be plate #307), Yellow Breasted Rail. As in Fig. A, each image has its own nomenclature, part # and plate #. The Audubon and Bien credits are at the bottom of the sheet. If this sheet were cut in half, the top image would only have nomenclature plus Part # and Plate #. The top half would have no credit or authentication for either Audubon or Bien. However, the bottom half would appear like a small complete Audubon print, with all identifying information and credits.

In terms of market value, a full sheet should never be cut in half. The value of the two half sheets would not equal the value of a full sheet. If Fig. A were cut into half sheets, the value of each half would be about the same, all else being equal. However, if Fig. B were cut into two half sheets, the value of the top half sheet (without Audubon or Bien credits) would be less than the value of the bottom half sheet.



Fig. C (at left)

Bien Edition, sheet #26, shows
Part 4-5 Arctic Tern (L) and
Part 4-6 Sandwich Tern (R)

This is the only print in the Bien
Edition with both horizontal and
vertical images on the same
sheet.

Photos courtesy of Tom Eckert, Stark Museum of Art, Orange, Texas

FACTORS AFFECTING MARKET VALUE -

In this Edition, Julius Bien produced some of the finest examples of large-scale chromolithographic art of the mid 19th century. Still, the science and technology of chromolithography was certainly not completely refined at the time of the printing of the Bien Edition. For this reason, the quality and appearance of the finished prints varied, and that affects the market value of individual prints today. While the numerous errors in the printing of part and plate numbers could easily have been caught and corrected by J.W. Audubon, from proofs supplied by Bien, they do not affect market value. However, the printing errors, plus other factors, allow one to conclude that there was a general lack of quality control for the entire project. Despite the hiring of the renowned Mr. Bien, I don't believe that the finished prints that were issued would have received J.J. Audubon's wholehearted approval. If any fault has to be found with the Bien Edition, as we find it today, it would rest with a perhaps overburdened and under financed John Woodhouse Audubon. The factors that affect the market value of the Bien prints today are: supply and demand, print condition, quality and uniformity of coloring, and the paper used for the prints.

Supply and Demand, and Print Condition -

Supply and demand determines the general market value of prints of specific bird species. As with all original Audubon Editions, the most popular and sought after prints will have a higher market value. The overall condition of the print is the single most important factor in determining market value of an individual print. It is quite common to find Bien Edition prints with small marginal chips and tears or some foxing, but because of the rarity of Bien Edition prints, these

flaws will still have an impact on market value. However, prints with numerous or more serious flaws and damage will have a much lower market value.

Print Coloring –

Pre Civil War chromolithographic prints were basically still experimental. Two processes, which greatly affected quality, had not been completely perfected. At least six different stones, each with different colored ink, were used to print one Bien sheet. The colored inks were successively printed (layered) over each other to produce the correct final colors for each print. Highly skilled chromists, or perhaps Bien himself, had to hand mix the various ink colors just right, so that when printed one upon another, the final resulting color was perfect. It appears that the chromists experimented or varied ink colors as they went along, and though prints of the same image had color variances, they were all approved and issued. You will find that most Bien prints of the same image will have wonderful accurate spectacular coloring. However, some of the colors in other like images might be loud and almost gaudy. You may also encounter some colors in prints to be dull or thin, and not appear natural or life-like. Finally, some colors, especially in the blues and greens, will not be correct and will not look right compared to a hand colored Havell or Octavo.

The other area of chromolithography that was not completely perfected was that of color registration. Bien's employees were pulling the same sheet from at least six different stones, each with a different color ink, to produce the final plate. All it took was the slightest movement or shifting of one of the lithographic stones in the press, or the slightest misalignment of the paper on one of the stones, and the result was that one color in the print did not register (line up exactly) with the other colors. The result was that the "lines" separating the colors would appear fuzzy or blurry, and were not sharp.

In the fall of 2003, I had the opportunity on several occasions to examine an original bound volume of the Bien Edition at a local college library. During the same period, I discussed the Bien Edition in detail with 5 owners of this Edition (3 institutional and 2 private). We all agreed that the color registration, and quality of the coloring of the chromolithographic prints, within given volumes, varied noticeably. However, the differences in coloring quality and registration were not uniformly unique to specific prints in the sets. Rather, the coloring of specific plates varied among different volumes.

Prints with bright fresh natural coloring, that has not faded, will have the highest market value. Some very minor misalignment of color registration should be considered normal, and not affect market value. Prints with coloring that is faded or off (unnatural, gaudy, dull, or wrong) will have a reduced market value. However, print coloring and registration must be considered along with overall print condition, and condition of the paper, in determining market value.

THE BIEN EDITION PAPER -

A number of owners have commented negatively to me about the quality of the paper used in the Bien Edition. J.W. Audubon or Roe Lockwood, as publisher, could have imported and used J. Whatman paper. An American made 100% cotton rag paper, such as used for the 1st Royal Octavo Edition (1840-44), could have been used for the project. However, a less expensive unwatermarked paper containing wood pulp was chosen. While the ramifications of using a paper containing wood pulp was not known at the time, the effect of using this paper has a profound impact on market value of individual Bien prints today.

I persuaded a fellow Audubon collector, who has a number of Bien half sheets, to make a sacrifice for science. One of his half sheets had a ¼" chip along one margin. I persuaded him to trim the print to eliminate the ¼" chip, which would not sacrifice the integrity of a full size half sheet. The resulting ¼" wide strip of paper, from an original Bien print, was sent to a local retired forensic chemist. The chemist performed two inexpensive tests. The pH of the sample was tested and found to be 5.4. A pH reading of 5.4, for paper, indicates that it is quite acidic. Using a reagent, the paper sample was tested for lignin. The test was positive, proving that the Bien Edition paper contained wood pulp, though the percentage of wood pulp in the paper was undetermined. Lignin is a complex polymer found in wood pulp, but not in 100% cotton rag. As the lignin breaks down over time, substances leech out which: turn the paper more acidic, darken the color of the paper, and weaken the fibers of the paper. Because of wood pulp in Bien Edition prints, the paper will tear and chip more easily, become fragile and brittle, and eventually deteriorate and crumble without restorative measures. A competent paper conservator can easily save these prints by washing and de-acidifying them, using an aqueous solution of calcium carbonate or the like, and a buffering agent.

In the Bien volume I examined, I found that the quality of the paper sheets varied somewhat. Most sheets were uniform, but did not have the feel of a Havell or Amsterdam print. A few sheets were heavier and denser, while another

few sheets were noticeably thinner than the majority. Whether a Bien print is still bound in its original volume, or recently dis-bound, or has been in circulation for some time, I believe the condition of the paper will have been determined by its storage conditions over the years. Some prints on the market may have already been de-acidified and restored. The condition of a Bien print's paper affects its market value. A Bien print that has been restored and lined with an archival backing, to save the paper, has perhaps half the market value as the same print with paper in very good condition. When purchasing a Bien Edition print, consider the condition of the paper, and the prospect of having to pay a conservator to restore the sheet before it deteriorates.

Bien Edition Index Table **Prints listed in order by Royal Octavo plate numbers**

Explanation of Index Table columns -

Sheet # - numbers from 1-105 are used as a reference, and are not found on the Bien prints.

Part # - is printed at upper left of each image on a print.

Plate # - is printed at upper right of each image on a print. The plate # is referenced to the octavo editions, but there are numerous errors of printing incorrect plate #s on the Bien prints.

Name – Name of bird as printed. Alternate octavo edition names are found under notations.

Notations –

Sheet-vert. pair- the sheet has 2 vertically oriented images printed side by side.

Sheet-horz. pair- the sheet has 2 horizontally oriented images printed top and bottom.

Error plate #xxx- is the correct octavo referenced plate # which should have been printed.

Error part #x-x- is the correct part # that should have been printed on the sheet.

Error octavo different- either the name, image or both will differ in the octavo editions.

Sheet 96, part 14-6, has 3 different birds in one image.

Sheet 49, corrected part #7-10, has 2 different birds in one image

Bien Index Table

Sheet #	Part#	Plate #	Name	Notations
85	13-1	3	Black Vulture or Carrion Crow	
58	9-2	7	Red-tailed Hawk	Red-tailed Buzzard
9	2-2	14	White headed Eagle	Bald Eagle
23	4-2	16	Black-Winged Hawk	Black-shouldered Elanus
101	15-3	18	Swallow-tailed Hawk	
86	13-2	19	Iceland or Jer Falcon	Gyr Falcon
79	12-2	20	Great-footed Hawk	Peregrine Falcon
73	11-3	21	Pigeon Hawk	
81	12-4	22	American Sparrow Hawk	Sparrow Falcon
71	11-1	34	Barn Owl	
45	7-3	43	Night Hawk	
47	7-5*	44	American Swift	sheet-vert. pair, error part # 7-6
32	5-4	45	Purple Martin	
47	7-5	46	White-bellied Swallow	sheet-vert. pair
41	6-8	48*	Republican or Cliff Swallow	sheet-vert. pair, error plate #47
41	6-7	48	Barn Swallow	sheet-vert. pair
56	8-7*	53*	Forked-tailed Flycatcher	vert.pr., error plate #52, part #8-9
96	14-6	54*	Arkansaw, Swallow Tail, Say's Flycatcher	sheet-vert. pair, error plates 53, 54, 59
96	14-5	55	Pipiry Flycatcher	sheet-vert. pair
56	8-8*	56	Tyrant Fly-catcher	sheet-vert. pair, error part # 8-10
69	10-8	57	Great Crested Flycatcher	sheet-vert. pair
69	10-7	58	Olive sided Flycatcher	sheet-vert. pair, Cooper's Flycatcher
75	11-5	62	Small Green Crested Flycatcher	sheet-vert. pair
75	11-6	64	Wood Pewee Flycatcher	sheet-vert. pair
55	8-7*	70	Blue-grey Flycatcher	sheet-vert. pair, error part # 8-8
83	12-7	71*	Wilson's Fly Catcher	sheet-vert. pair, error octavo different
89	13-5	71	Hooded Warbler	sheet-vert. pair, Flycatching Warbler
42	6-9	72	Canada Warbler	sheet-vert. pair, Flycatcher
42	6-10	73	Bonaparte's Flycatcher	sheet-vert. Pair
6	1-7	74	Kentucky Warbler	sheet-vert. Pair
89	13-6	75	Green Black-capt Flycatcher	sheet-vert. pair, Wilson's Warbler
83	12-8	79*	Yellow-throated Vireo	sheet-vert. pair, error plate #238
76	11-8	80	Bay-breasted Warbler	sheet-vert. pair, Wood Warbler
104	15-7	82	Pine Creeping Warbler	sheet-vert. pair, Wood Warbler
28	4-9	86	Azure Warbler	sheet- vert.pair, Caerulean Warbler
6	1-8	88*	Children's Warbler	sheet- vert. pair, error octavo different
35	5-9	89*	Yellow poll Warbler	sheet-vert. pair, error plate #88
35	5-10	89	Rathbone Warbler	sheet-vert. pair
48	7-6*	90	Yellow red poll Warbler	sheet-vert. pair, error part # 7-8
55	8-7	95	Black-throated Blue Warbler	sheet-vert. pair
76	11-7	96	Black & Yellow Warbler	sheet-vert. pair
27	4-8	104	Swainson's Warbler	sheet- vert. pair, Swamp Warbler
27	4-7	108	Bachman's Warbler	sheet- vert. pair, Swamp Warbler
48	7-6*	109	Carbonated Warbler	sheet-vert. pair, error part # 7-7
28	4-10	113	Nashville Warbler	sheet- vert. pair, Swamp Warbler
77	11-10	114	Black & White Creeper	sheet-vert. pair, Creeping Warbler

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Sheet #	Part#	Plate #	Name	Notations
97	14-7	118	Bewick's Wren	sheet-vert. pair
49	7-7*	119	Wood Wren	sheet-vert. pair, error part # 7-9
97	14-8	120	House Wren	sheet-vert. pair
49	7-7*	121	Winter Wren & Rock Wren plate 121 & 116	sheet-vert. pair, error part # 7-10
21	3-9	123	Marsh Wren	sheet-vert. pair
21	3-10	124	Nuttall's lesser-marsh Wren	sheet-vert. pair, Short Billed Wren
77	11-9	125	Crested Titmouse	sheet-vert. pair
20	3-7	127	Carolina Titmouse	sheet-vert. pair
20	3-8	128	Hudson's Bay Titmouse	sheet-vert. pair
14	2-10	132	American Golden-crested Wren	sheet-vert. pair, Kinglet
14	2-9	133	Ruby crowned Wren	sheet-vert. pair, Kinglet
16	3-2	138	Mocking Bird	
72	11-2	141	Ferruginous Thrush	Mocking Bird
13	2-7	144	Wood Thrush	sheet-vert. pair
13	2-8	144*	Hermit Thrush	sheet-vert. pair, error plate #146
84	12-9	150*	Prairie Titlark	sheet-horz. pair, error octavo different
84	12-10	151*	Brown Titlark	sheet-horz. pair, error plate #150
7	1-10	159	Grass Finch or Bay-winged Bunting	sheet-vert. pair
61	9-6	163	Henslow's Bunting	sheet-vert. pair
98	14-10	164	Field Sparrow	sheet-vert. pair, Field Bunting
98	14-9	165	Chipping Sparrow	sheet-vert. pair, Chipping Bunting
7	1-9	172	Sea-side Finch	sheet-vert. pair
91	13-10	173	Mac Gillivray's Finch	sheet-vert. pair
91	13-9	174	Sharp-tailed Finch	sheet-vert. pair
61	9-5	177	Lincoln Finch	sheet-vert. pair, Pinewood Finch
5	1-6	189	Song Sparrow	sheet-vert. pair, Song Finch
68	10-6	191	White throated Sparrow	sheet-vert. pair, Finch
68	10-5	192	White-crowned Sparrow	sheet-vert. pair, Finch
5	1-5	195	Towhe Bunting	sheet-vert. pair, Ground Finch
12	2-5	196	Crested Purple Finch	sheet-vert. pair
12	2-6	199	Pine Grosbeak	sheet-vert. pair, Pine Finch
74	11-4	200	Common Crossbill	
18	3-4	204	Blue Grosbeak	
17	3-3	205	Rose-breasted Grosbeak	
94	14-3	216	Red winged Starling/Marsh blackbird	
95	14-4	217	Baltimore Oriole	Hang Nest
25	4-4	219	Orchard Oriole	Hang Nest
24	4-3	220	Boat-tailed Grackle	
4	1-4	221	Purple Grackle or Common Crow Blackbird	
46	7-4	222	Rusty Grackle	Rusty Crow Blackbird
15	3-1	225	American Crow	
65	10-2	226	Fish Crow	
11	2-4	231	Blue Jay	
104	15-8	239	Solitary Flycatcher or Vireo	sheet-vert. pair, Vireo or Greenlet
103	15-5	240	White-eyed Flycatcher or Vireo	sheet-vert. pair, Greenlet
103	15-6	243	Red-eyed Vireo	sheet-vert. pair, Greenlet
67	10-4	244	Yellow-breasted chat	

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Sheet #	Part#	Plate #	Name	Notations
19	3-5	245	Bohemian Chatterer	sheet- vert. pair, Wax Wing
19	3-6	246	Cedar Bird	sheet- vert. pair
66	10-3	248	Black Skimmer or Shearwater	error plate #428
54	8-6	251	Mango Humming Bird	sheet-vert. pair
54	8-5	252	Columbian Humming Bird	sheet-vert. pair, Anna's Hummingbird
102	15-4	253	Ruby-throated Humming Bird	
31	5-3	255	Belted Kingfisher	
44	7-2	257	Pileated Woodpecker	
80	12-3	273	Golden-winged Woodpecker	
10	2-3	275	Yellow-billed Cuckoo	
43	7-1	278	Carolina Parrot	Carolina Parakeet
53	8-4	280	White Headed Pigeon	White-headed Dove
1	1-1	287	Wild Turkey	
64	10-1	288*	Fish Hawk or Osprey	error plate # 15
2	1-2	289*	Virginian Partridge	error, octavo different
93	14-2	293	Ruffed Grouse	
22	4-1	296	Pinnated Grouse	
34	5-8	308*	Yellow-breasted Rail	sheet-horz. pair, error plate #307
34	5-7	308	Least Water-hen	sheet-horz. pair, Least Water Rail
40	6-5	331	Buff breasted Sandpiper	sheet-horz. pair
40	6-6	331*	Little Sandpiper	sheet-horz. pair, error plate #337
33	5-6	332*	Pectoral Sandpiper	sheet-horz. pair, error plate #329
33	5-5	332	Red backed Sandpiper	sheet-horz. pair
70	10-10	333	Curlew Sandpiper	sheet-horz. pair
70	10-9	336	Semipalmated Sandpiper	sheet-horz. pair
82	12-5	342	Spotted Sandpiper	sheet-horz. pair
82	12-6	343	Solitary Sandpiper	sheet-horz. pair
62	9-7	344	Yellow Shank	sheet-horz. pair, Yellow Shanks Snipe
62	9-8	346	Greenshank	sheet-horz. pair
90	13-8	353*	Great Marbled Godwit	sheet-horz. pair, error plate #348
90	13-7	357	Esquimaux Curlew	sheet-horz. pair
87	13-3	358	Glossy Ibis	
57	9-1	363	Night Heron or Qua bird	Black-crowned Heron
100	15-2	364	Yellow-crowned Heron	Yellow-crowned Night Heron
38	6-3	367	Green Heron	
36	6-1	368	Great White Heron	
30	5-2	371	Reddish Egret	
88	13-4	372	Blue Crane or Heron	Blue Heron
50	8-1	375	American Flamingo	
92	14-1	380	White-fronted Goose	
8	2-1	385	Mallard Duck	
3	1-3	386	Dusky Duck	
59	9-3	388	Gadwall Duck	
39	6-4	389*	Crested Grebe	error plate #479
29	5-1	391	Summer or Wood Duck	
99	15-1	395	Canvas-backed Duck	
52	8-3	396	Red-headed Duck	
105	15-10	397	Scaup Duck	sheet-horz. pair
105	15-9	398	Ring-necked Duck	sheet-horz. pair

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Sheet #	Part #	Plate #	Name	Notations
37	6-2	405	Eider Duck	
60	9-4	414	Smew or White Nun	White Merganser
78	12-1	423	Brown Pelican	
26	4-6	434*	Sandwich Tern	sheet- horz.plate top, error plate #431
26	4-5	434*	Arctic Tern	sheet- vert.plate bot., error plate #436
63	9-10	454*	Puffin	sheet-horz. pair, error plate #464
51	8-2	465	Great Auk	
63	9-9	466	Razor billed Auk	sheet-horz. pair

The prints in the Bien Edition were not issued in any particular order, either by species or plate #. The Index Table to the Bien Edition is organized by plate #. The plate #s refer to those in the Royal Octavo Editions of *Birds of America*. Those editions were issued and numbered by species. However, there are only 150 plates in the Bien Edition compared to 500 in the Royal Octavo Editions. If you know the octavo edition plate # of the bird you are looking for, search the plate # column. You can also search the Name column for a particular bird, fairly readily, as they are in species groups and order. Once you find the bird print you are looking for, note the sheet # and/or part #. The Full Sheet and Half Sheet Price Guide Tables that follow are organized numerically by sheet # and part #, which is the order they were originally issued in. Explanations of the various columns and their headings are found at the beginning of the Index Table.

Explanation of Index Table columns -

Sheet # - numbers from 1-105 are used as a reference, and are not found on the Bien prints.

Part # - is printed at upper left of each image on a print.

Plate # - is printed at upper right of each image on a print. The plate # is referenced to the octavo editions, but there are numerous errors of printing incorrect plate #s on the Bien prints.

Name – Name of bird as printed. Alternate octavo edition names are found under notations.

Bien Edition Price Guide – Full Sheets (in order, as issued)

Original Bien prints are the rarest of all Audubon prints, in terms of number of prints produced. Only about 75 complete Bien sets were printed. This compares to an estimated 180-200 complete Havell *Birds of America* sets produced.

However in terms of market value, the Biens are nowhere near as rare as the Havells. A top Bien print may sell for \$45,000.00, while some top Havell prints sell in the \$200,000.00-\$250,000.00 range. Prices for Bien HALF SHEET images cannot at all be compared to their Havell counterparts. The reasons why the Bien prints are not worth as much in the market as the less rare Havells are: the Havells were issued first and collectors always prefer 1st editions, the Havells were hand colored works of art and the Biens were ink printed and finished with some hand coloring, and the Havell edition was complete while the Bien edition was not completed and only provides a limited selection of images for collectors.

I would describe Bien prints as being scarce in the marketplace. Particular prints are very hard to find. Only a handful of Bien prints may come up for public auction every year. In comparison, several auctions a year usually have significant numbers of Havell prints available.

While there have been 4 or 5 complete Bien volumes sold in the last few years, mostly in the \$300,000.00+ range, only one of those volumes has been broken to sell off the individual prints. Minniesland.com has been selling from their broken set for a few years now. Oppenheimer always seems to have a good selection of Bien prints. Otherwise, dealers have only a few Bien prints in their inventories, and you will have to search the Internet to find particular prints.

Explanations of Column Headings -

Sheet #, Part #, Plate # and Name are the same as in the Bien Index Table, and are listed in the order they were issued.

Dealer Price Range shows the lowest and highest retail dealer asking price found for each print, from all sources.

* indicates a printing error in the Bien Edition. The notation will be found in the Bien Index Table under the listed Plate #.

FULL SHEET PRICES, in order as issued

Sheet #	Part	#	Plate #	Name	Dealer Price Range
1	1-	1	287	Wild Turkey	\$22000-\$45000
2	1-	2	289*	Virginia Partridge	\$9900-\$18000
3	1-	3	386	Dusky Duck	\$6400-\$12000
4	1-	4	221	Purple Grackle or Crow Blackbird	\$4900-\$7500
5	1-	5	195	Towhe Bunting	\$1200-\$2900
	1-	6	189	Song Sparrow	
6	1-	7	74	Kentucky Warbler	\$750-\$2100
	1-	8	88*	Children's Warbler	
7	1-	9	172	Sea-side Finch	\$1200-\$3500
	1-	10	159	Grass Finch or Bay-winged Bunting	
8	2-	1	385	Mallard Duck	\$11500-\$29000
9	2-	2	14	White headed Eagle	\$6900-\$14000
10	2-	3	275	Yellow-billed Cuckoo	\$1900-\$5500
11	2-	4	231	Blue Jay	\$7500-\$12000
12	2-	5	196	Crested Purple Finch	\$1200-\$3500
	2-	6	199	Pine Grosbeak	
13	2-	7	144	Wood Thrush	\$950-\$2500
	2-	8	144*	Hermit Thrush	
14	2-	9	133	Ruby crowned Wren	\$900-\$2500
	2-	10	132	American Golden-crested Wren	
15	3-	1	225	American Crow	\$6500-\$12000
16	3-	2	138	Mocking Bird	\$7500-\$9900
17	3-	3	205	Rose-breasted Grosbeak	\$3900-\$8500
18	3-	4	204	Blue Grosbeak	\$3700-\$8500
19	3-	5	245	Bohemian Chatterer	\$2900-\$6500
	3-	6	246	Cedar Bird	
20	3-	7	127	Carolina Titmouse	\$950-\$2100
	3-	8	128	Hudson's Bay Titmouse	
21	3-	9	123	Marsh Wren	\$950-\$2500
	3-	10	124	Nuttall's lesser-marsh Wren	
22	4-	1	296	Pinnated Grouse	\$4900-\$11000

The Audubon Bien Edition and Price Guides

Sheet #	Part	#	Plate #	Name	Dealer Price Range
23	4-	2	16	Black-Winged Hawk	\$2500-\$5900
24	4-	3	220	Boat-tailed Grackle	\$3900-\$8200
25	4-	4	219	Orchard Oriole	\$3200-\$8500
26	4-	5	434*	Arctic Tern	\$2500-\$3900
	4-	6	434*	Sandwich Tern	
27	4-	7	108	Bachman's Warbler	\$1700-\$4500
	4-	8	104	Swainson's Warbler	
28	4-	9	86	Azure Warbler	\$1200-\$3500
	4-	10	113	Nashville Warbler	
29	5-	1	391	Summer or Wood Duck	\$11500-\$20000
30	5-	2	371	Reddish Egret	\$12000-\$17500
31	5-	3	255	Belted Kingfisher	\$5700-\$9900
32	5-	4	45	Purple Martin	\$3700-\$7500
33	5-	5	332	Red backed Sandpiper	\$500-\$1900
	5-	6	332*	Pectoral Sandpiper	
34	5-	7	308	Least Water-hen	\$500-\$1900
	5-	8	308*	Yellow-breasted Rail	
35	5-	9	89*	Yellow poll Warbler	\$700-\$1900
	5-	10	89	Rathbone Warbler	
36	6-	1	368	Great White Heron	\$9500-\$19500
37	6-	2	405	Eider Duck	\$8500-\$20000
38	6-	3	367	Green Heron	\$6500-\$15000
39	6-	4	389*	Crested Grebe	\$2200-\$5000
40	6-	5	331	Buff breasted Sandpiper	\$1200-\$2500
	6-	6	331*	Little Sandpiper	
41	6-	7	48	Barn Swallow	\$950-\$2100
	6-	8	48*	Republican or Cliff Swallow	
42	6-	9	72	Canada Warbler	\$1200-\$4500
	6-	10	73	Bonaparte's Flycatcher	
43	7-	1	278	Carolina Parrot	\$21000-\$32000
44	7-	2	257	Pileated Woodpecker	\$9500-\$20000
45	7-	3	43	Night Hawk	\$4200-\$9500
46	7-	4	222	Rusty Grackle	\$1700-\$4500

The Audubon Bien Edition and Price Guides

Sheet #	Part	#	Plate #	Name	Dealer Price Range
47	7-	5	46	White-bellied Swallow	\$900-\$2500
	7-	5*	44	American Swift	
48	7-	6*	109	Carbonated Warbler	\$950-\$2400
	7-	6*	90	Yellow red poll Warbler	
49	7-	7*	119	Wood Wren	\$1100-\$2500
	7-	7*	121*	Winter Wren and Rock Wren	
50	8-	1	375	American Flamingo	\$24000-\$45000
51	8-	2	465	Great Auk	\$6500-\$20000
52	8-	3	396	Red-headed Duck	\$3700-\$8500
53	8-	4	280	White Headed Pigeon	\$5700-\$9500
54	8-	5	252	Columbian Humming Bird	\$3000-\$6500
	8-	6	251	Mango Humming Bird	
55	8-	7	95	Black-throated Blue Warbler	\$900-\$2500
	8-	7*	70	Blue-grey Flycatcher	
56	8-	7*	53*	Forked-tailed Flycatcher	\$900-\$2700
	8-	8*	56	Tyrant Fly-catcher	
57	9-	1	363	Night Heron or Qua bird	\$9500-\$15000
58	9-	2	7	Red-tailed Hawk	\$4200-\$8500
59	9-	3	388	Gadwall Duck	\$4100-\$8500
60	9-	4	414	Smew or White Nun	\$3200-\$7500
61	9-	5	177	Lincoln Finch	\$750-\$2100
	9-	6	163	Henslow's Bunting	
62	9-	7	344	Yellow Shank	\$2700-\$6500
	9-	8	346	Greenshank	
63	9-	9	466	Razor billed Auk	\$2100-\$4900
	9-	10	454*	Puffin	
64	10-	1	288*	Fish Hawk or Osprey	\$15000-\$19500
65	10-	2	226	Fish Crow	\$3500-\$7500
66	10-	3	248*	Black Skimmer or Shearwater	\$1700-\$3500
67	10-	4	244	Yellow-breasted chat	\$3900-\$7500
68	10-	5	192	White-crowned Sparrow	\$1200-\$2100
	10-	6	191	White throated Sparrow	

The Audubon Bien Edition and Price Guides

Sheet #	Part	#	Plate #	Name	Dealer Price Range
69	10-	7	58	Olive sided Flycatcher	\$1100-\$2500
	10-	8	57	Great Crested Flycatcher	
70	10-	9	336	Semipalmated Sandpiper	\$1000-\$2400
	10-	10	333	Curlew Sandpiper	
71	11-	1	34	Barn Owl	\$4500-\$9900
72	11-	2	141	Ferruginous Thrush	\$4500-\$7500
73	11-	3	21	Pigeon Hawk	\$1250-\$3900
74	11-	4	200	Common Crossbill	\$1900-\$4500
75	11-	5	62	Small Green Crested Flycatcher	\$1200-\$2500
	11-	6	64	Wood Pewee Flycatcher	
76	11-	7	96	Black & Yellow Warbler	\$1500-\$3900
	11-	8	80	Bay-breasted Warbler	
77	11-	9	125	Crested Titmouse	\$1000-\$2500
	11-	10	114	Black & White Creeper	
78	12-	1	423	Brown Pelican	\$8700-\$22000
79	12-	2	20	Great-footed Hawk	\$4500-\$10500
80	12-	3	273	Golden-winged Woodpecker	\$4500-\$11000
81	12-	4	22	American Sparrow Hawk	\$2200-\$4900
82	12-	5	342	Spotted Sandpiper	\$1200-\$2500
	12-	6	343	Solitary Sandpiper	
83	12-	7	71*	Wilson's Flycatcher	\$1500-\$2800
	12-	8	79*	Yellow-throated Vireo	
84	12-	9	150*	Prairie Titlark	\$1100-\$2500
	12-	10	151*	Brown Titlark	
85	13-	1	3	Black Vulture or Carrion Crow	\$3500-\$6500
86	13-	2	19	Iceland or Jer Falcon	\$15000-\$21500
87	13-	3	358	Glossy Ibis	\$5900-\$12000
88	13-	4	372	Blue Crane or Heron	\$14500-\$25000
89	13-	5	71	Hooded Warbler	\$1100-\$2800
	13-	6	75	Green Black-cap. Flycatcher	
90	13-	7	357	Esquimaux Curlew	\$1000-\$2900
	13-	8	353*	Great Marbled Godwit	

The Audubon Bien Edition and Price Guides

Sheet #	Part	#	Plate #	Name	Dealer Price Range
91	13-	9	174	Sharp-tailed Finch	\$500-\$1900
	13-	10	173	Mac Gillivray's Finch	
92	14-	1	380	White-fronted Goose	\$3750-\$6500
93	14-	2	293	Ruffed Grouse	\$8900-\$20000
94	14-	3	216	Red winged Starling/Marsh blackbird	\$3700-\$9500
95	14-	4	217	Baltimore Oriole	\$5500-\$12000
96	14-	5	55	Pipiry Flycatcher	\$1250-\$3500
	14-	6	54*	Arkansaw,Says,swallowtail Flycatcher	
97	14-	7	118	Bewick's Wren	\$1000-\$3900
	14-	8	120	House Wren	
98	14-	9	165	Chipping Sparrow	\$1250-\$3000
	14-	10	164	Field Sparrow	
99	15-	1	395	Canvas-backed Duck	\$10500-\$25000
100	15-	2	364	Yellow-crowned Heron	\$9500-\$20000
101	15-	3	18	Swallow-tailed Hawk	\$6000-\$12000
102	15-	4	253	Ruby-throated Humming Bird	\$6500-\$14500
103	15-	5	240	White-eyed Flycatcher or Vireo	\$950-\$2500
	15-	6	243	Red-eyed Vireo	
104	15-	7	82	Pine Creeping Warbler	\$750-\$2100
	15-	8	239	Solitary Flycatcher or Vireo	
105	15-	9	398	Ring-necked Duck	\$2500-\$8500
	15-	10	397	Scaup Duck	

FULL SHEETS will measure about 26" x 39"

HALF SHEETS will measure about 19" x 26"

Explanations of Column Headings -

Sheet #, Part #, Plate # and Name are the same as in the Bien Index Table, and are listed in the order they were issued.

Dealer Price Range shows the lowest and highest retail dealer asking price found for each print, from all sources.

* indicates a printing error in the Bien Edition. The notation will be found in the Bien Index Table under the listed Plate #.

Bien Edition Price Guide - Half Sheets (in order, as issued)

Sheet #	Part	#	Plate #	Name	Dealer Price Range
5	1-	5	195	Towhe Bunting	\$400-\$1150
5	1-	6	189	Song Sparrow	\$400-\$1000
6	1-	7	74	Kentucky Warbler	\$350-\$900
6	1-	8	88*	Children's Warbler	\$350-\$850
7	1-	9	172	Sea-side Finch	\$500-\$1300
7	1-	10	159	Grass Finch or Bay-winged Bunting	\$450-\$1100
12	2-	5	196	Crested Purple Finch	\$550-\$1300
12	2-	6	199	Pine Grosbeak	\$500-\$1050
13	2-	7	144	Wood Thrush	\$500-\$950
13	2-	8	144*	Hermit Thrush	\$500-\$1000
14	2-	9	133	Ruby crowned Wren	\$400-\$1000
14	2-	10	132	American Golden-crested Wren	\$450-\$1100
19	3-	5	245	Bohemian Chatterer	\$850-\$1500
19	3-	6	246	Cedar Bird	\$1400-\$2400
20	3-	7	127	Carolina Titmouse	\$400-\$850
20	3-	8	128	Hudson's Bay Titmouse	\$450-\$900
21	3-	9	123	Marsh Wren	\$500-\$1050
21	3-	10	124	Nuttall's lesser-marsh Wren	\$450-\$950
26	4-	5	434*	Arctic Tern	\$1050-\$1700
26	4-	6	434*	Sandwich Tern	\$950-\$1900
27	4-	7	108	Bachman's Warbler	\$700-\$1250
27	4-	8	104	Swainson's Warbler	\$600-\$1100
28	4-	9	86	Azure Warbler	\$600-\$1400
28	4-	10	113	Nashville Warbler	\$650-\$1250
33	5-	5	332	Red backed Sandpiper	\$350-\$750
33	5-	6	332*	Pectoral Sandpiper	\$450-\$950
34	5-	7	308	Least Water-hen	\$350-\$750
34	5-	8	308*	Yellow-breasted Rail	\$450-\$800
35	5-	9	89*	Yellow poll Warbler	\$400-\$750
35	5-	10	89	Rathbone Warbler	\$400-\$800
40	6-	5	331	Buff breasted Sandpiper	\$400-\$950
40	6-	6	331*	Little Sandpiper	\$650-\$1150
41	6-	7	48	Barn Swallow	\$400-\$900
41	6-	8	48*	Republican or Cliff Swallow	\$400-\$800

The Audubon Bien Edition and Price Guides

Sheet #	Part	#	Plate #	Name	Dealer Price Range
42	6-	9	72	Canada Warbler	\$650-\$1500
42	6-	10	73	Bonaparte's Flycatcher	\$500-\$1250
47	7-	5	46	White-bellied Swallow	\$400-\$1000
47	7-	5*	44	American Swift	\$450-\$1200
48	7-	6*	109	Carbonated Warbler	\$600-\$1500
48	7-	6*	90	Yellow red poll Warbler	\$400-\$950
49	7-	7*	119	Wood Wren	\$500-\$1000
49	7-	7*	121*	Winter Wren and Rock Wren	\$550-\$1250
54	8-	5	252	Columbian Humming Bird	\$1250-\$2500
54	8-	6	251	Mango Humming Bird	\$1400-\$2750
55	8-	7	95	Black-throated Blue Warbler	\$450-\$1050
55	8-	7*	70	Blue-grey Flycatcher	\$400-\$900
56	8-	7*	53*	Forked-tailed Flycatcher	\$400-\$1100
56	8-	8*	56	Tyrant Fly-catcher	\$450-\$1200
61	9-	5	177	Lincoln Finch	\$500-\$950
61	9-	6	163	Henslow's Bunting	\$450-\$850
62	9-	7	344	Yellow Shank	\$1100-\$2700
62	9-	8	346	Greenshank	\$1250-\$2400
63	9-	9	466	Razor billed Auk	\$1150-\$2000
63	9-	10	454*	Puffin	\$1250-\$2150
68	10-	5	192	White-crowned Sparrow	\$550-\$1100
68	10-	6	191	White throated Sparrow	\$500-\$950
69	10-	7	58	Olive sided Flycatcher	\$450-\$1050
69	10-	8	57	Great Crested Flycatcher	\$500-\$1000
70	10-	9	336	Semipalmated Sandpiper	\$400-\$800
70	10-	10	333	Curlew Sandpiper	\$500-\$1050
75	11-	5	62	Small Green Crested Flycatcher	\$450-\$750
75	11-	6	64	Wood Pewee Flycatcher	\$500-\$900
76	11-	7	96	Black & Yellow Warbler	\$700-\$1500
76	11-	8	80	Bay-breasted Warbler	\$600-\$1350
77	11-	9	125	Crested Titmouse	\$500-\$1050
77	11-	10	114	Black & White Creeper	\$450-\$1000
82	12-	5	342	Spotted Sandpiper	\$500-\$1100
82	12-	6	343	Solitary Sandpiper	\$600-\$1250
83	12-	7	71*	Wilson's Flycatcher	\$700-\$1100
83	12-	8	79*	Yellow-throated Vireo	\$700-\$1250

The Audubon Bien Edition and Price Guides

Sheet #	Part	#	Plate #	Name	Dealer Price Range
84	12-	9	150*	Prairie Titlark	\$400-\$950
84	12-	10	151*	Brown Titlark	\$600-\$1100
89	13-	5	71	Hooded Warbler	\$600-\$1250
89	13-	6	75	Green Black-cap. Flycatcher	\$500-\$1000
90	13-	7	357	Esquimaux Curlew	\$400-\$1050
90	13-	8	353*	Great Marbled Godwit	\$500-\$1400
91	13-	9	174	Sharp-tailed Finch	\$400-\$850
91	13-	10	173	Mac Gillivray's Finch	\$450-\$900
96	14-	5	55	Pipiry Flycatcher	\$550-\$1450
96	14-	6	54*	Arkansaw, Says, swallowtail Flycatcher	\$500-\$1250
97	14-	7	118	Bewick's Wren	\$450-\$1250
97	14-	8	120	House Wren	\$600-\$1500
98	14-	9	165	Chipping Sparrow	\$600-\$1200
98	14-	10	164	Field Sparrow	\$600-\$1250
103	15-	5	240	White-eyed Flycatcher or Vireo	\$400-\$1000
103	15-	6	243	Red-eyed Vireo	\$450-\$1150
104	15-	7	82	Pine Creeping Warbler	\$450-\$950
104	15-	8	239	Solitary Flycatcher or Vireo	\$400-\$950
105	15-	9	398	Ring-necked Duck	\$1000-\$3400
105	15-	10	397	Scaup Duck	\$1300-\$3750

FULL SHEETS will measure about 26" x 39"
HALF SHEETS will measure about 19" x 26"

Explanations of Column Headings -

Sheet #, Part #, Plate # and Name are the same as in the Bien Index Table, and are listed in the order they were issued.

Dealer Price Range shows the lowest and highest retail dealer asking price found for each print, from all sources.

* indicates a printing error in the Bien Edition. The notation will be found in the Bien Index Table under the listed Plate #.

Is Your Audubon Print An Original?

Print Identification and Authentication

There were five different original Audubon publications, produced from 1826-1871. Most of these publications had only one edition, but one had four editions, and another at least seven different editions. Each original Audubon publication was printed on a specific size sheet of paper, with the image either horizontally or vertically oriented. Virtually all original Audubon bird and animal plates were bound or stitched into book volumes, as bookplates. When bound into a book volume, they are referred to as bookplates. When removed from those book volumes and sold separately, they are referred to as prints. Original Audubon plates were sold by subscription to collectors, and the subscriber generally had them bound into book volumes. However, for each original Audubon publication, there exist a few examples that were never bound into book volumes. These prints will be untrimmed and only slightly larger than the specific paper sizes listed later in this chapter. Most of the various original Audubon editions remain in their original bound book volume form, and are owned by libraries, museums, institutions, and private collectors.

There are a number of modern high quality Audubon print reproductions and facsimiles that have been produced since the early 1970s. They are discussed in detail in articles at www.auduboninfo.net , and you will learn how to distinguish them from an original.

Finally, there are an estimated 20-25 million cheap low quality Audubon reproduction prints that have been produced since the 1930s. ALL have little or no market value. There is virtually no demand for these inexpensive reproductions, and no Audubon dealer will buy or sell them. More and more are produced each year, and retail prices are ridiculously high. They are commonly sold today in gardening and women's magazines as art prints or decorator art. You can usually find scores of these cheap reproductions listed on eBay, for various prices, to unknowing or unsuspecting buyers. Many are offered framed, and their value generally is what the used frame might be worth. Beginning in the 1930s, several different editions of *Birds of America* were published over the years. These picture books had illustrations of the original Audubon prints, but were produced by modern color offset lithography. People take these books apart and attempt to sell the pictures from these books. Beginning in the 1940s, banks and insurance companies, particularly Northwestern Mutual Life, printed

millions of cheap Audubon print reproductions and gave them away to their customers. Many companies, including the Audubon Society itself, produced calendars illustrated with cheap reproductions of the original Audubon prints.

It's Called Authentication –

So, you've just discovered a box of Audubon prints in the attic or basement, or you inherited or were given an Audubon print from Granny or Aunt Betsy that's been hanging on her wall for 40 or 50 years, or you went to an estate or garage sale and bought this beautiful Audubon print. Now you want to know if what you have is an original Audubon print, that is one of those rare finds you might see on the Antiques Roadshow, or is it a cheap reproduction with little or no value. And, of course, you also want to know how much your Audubon print is worth.

The first thing you must do is to try as hard as you reasonably can to determine if your prints are truly original Audubon prints. This is called authentication, and this chapter will help you immensely. Self-education and self-help are your main tools. You don't want to be embarrassed by trying to sell a fistful of cheap Audubon reproductions to a veteran Audubon dealer, and waste his time. Likewise, you don't want to pay \$100 or more for a professional appraisal of reproduction prints that are barely worth a few dollars. You want to be at least 95% certain that you have original Audubon prints before you pester a print dealer to authenticate value and/or buy them. Yes, I said pester. Please read on to find out what I mean, and what you might encounter.

If there is one single thing that print dealers regularly complain about, it is the high number of people who contact them to have their "Audubon" prints identified, authenticated, evaluated or appraised for FREE! Many print dealers will say that over 75% of these requests will turn out to be cheap Audubon reproductions. It takes time for a dealer to examine prints, and even more time to write a report or formal appraisal. Dealers are not going to do this for FREE. In fact, Audubon print collecting has become extremely popular in the past few years, and now many print dealers will no longer authenticate or appraise prints, even for a fee. There are numerous independent art appraisers who will do this for a fee of usually 10% of their appraised value, but with a hefty minimum charge. However, in over 95% of all cases you can do this yourself with the information in this chapter.

Self-authentication –

There are three simple things that will separate inexpensive reproductions from genuine original Audubon prints: the size of the sheet of paper, any extra printed text, and tiny colored printed “dots.” When it comes to dots, you should have a 10X magnifier or loupe available.

First, as stated previously, each of the original Audubon Editions was printed on a specific size of paper. These paper sizes are given later in this chapter for each of the 5 original Audubon publications. However, if your “Audubon” prints measure one of the modern familiar paper sizes (8” x 10”, 8-1/2” x 11”, 10” x 14”, 10” x 16”, etc.) you can be certain it is an inexpensive reproduction.

Next, virtually all reproductions will be printed with most or all of the exact text information and credits found on an original Audubon print. However, if a print has additional printed text such as: issued by xxx co., printed by or for xxx co., etc., it is an obvious reproduction. Quite a large number of reproductions will have the name of a bank or insurance company printed somewhere on the print.

Finally, with the exception of the very rare Bien Edition (chromolithographs), all original Audubon Editions were hand colored, using watercolor paints of the era. Tiny colored dot patterns are a dead giveaway of a reproduction. You should closely examine any Audubon print using a 10X jeweler’s loupe or hand magnifier. If you see that the image is made up of millions of tiny colored dots in linear rows or geometric patterns, you have a modern reproduction produced by color offset lithography or computer generated printing. If you have a hand colored original, the colors will be smooth and solid, and you might see individual brush strokes. Where two colors meet in a hand colored original, the different colors may not touch perfectly, or there might be minute gaps, or two hand painted colors might overlap ever so slightly.

If you have measured your “Audubon” print for standard modern sized sheets of paper, checked under magnification for tiny colored dots, and checked for additional identifying text information, you are well on your way to determine if your Audubon print is an original. Below, you will find detailed descriptions of the original Audubon publications.

The Original Audubon Publications

Birds of America Havell Edition (1826-38) (one edition) The Havell Edition was the 1st original Audubon publication. Some of the first 10 prints in the series were produced in Scotland by Lizars, and the remainder were produced in London by R. Havell and/or his son (Jr.). There were 435 different prints in this publication, and an estimated 180 complete sets of 435 were produced. Today, about 110 of these sets remain intact mostly as bound book volumes owned by museums, institutions, and private individuals. The last recorded sale for a complete 4 volume bound set was \$8.8 million. Individual prints sell from a few thousand dollars each up to \$200,000.00 or more. These are the most widely and frequently reproduced and copied of all the original Audubon prints.

Each original bound print measured about 26-1/2" x 39-1/2" (this size is extremely important in distinguishing it from reproductions). The Audubon Havell Edition prints are hand colored aquatint copper-plate engravings. Besides the size of the sheet and the hand coloring, each print will have a colorless rectangular plate mark, surrounding the image and printed text. A plate mark is a visible depression in the paper created by the extreme pressure used in the printing process. The Havell paper is somewhat heavy, yet supple enough to be rolled. The paper will have a watermark (A thinning of the paper in the shape of text, logo or other pattern). A watermark is visible when the paper is held up to a light source (see below), The Audubon Havell watermark will show the name of the papermaker. Either J. Whatman or J. Whatman Turkey Mill, plus a year, can be seen.



J. WHATMAN 18 - - **J WHATMAN TURKEY MILL 18 - -**

A depiction of the 2 different Audubon Havell watermarks

An original Audubon Havell print might have a series of tiny holes or slits along one of the long edges. This is called a binding edge, and is an approximately 1/2" wide strip where the print was stitched into a book volume. Most often this is trimmed off. A part number (from 1-87) was printed in the upper left corner. Remember, these were originally sold by subscription. A "part" consisted of 5

plates, and that is why 5 different plates had the same part number. A plate # (from 1-435) was printed in the upper right corner in Roman numerals (a few were printed in Arabic numerals). Generally, plate #s ending in I or VI (1 or 6) had one large bird on each plate, which took up most of the sheet of paper, as ALL birds were printed life sized. Prints ending with plate #s of II or VII (2 or 7) generally had images of one medium sized bird. The remaining plates, or about 60% of all Havell Edition plates, had relatively small images of songbirds on a large sheet of paper. It was not uncommon to trim or fold these prints so they would fit into a smaller less expensive frame.

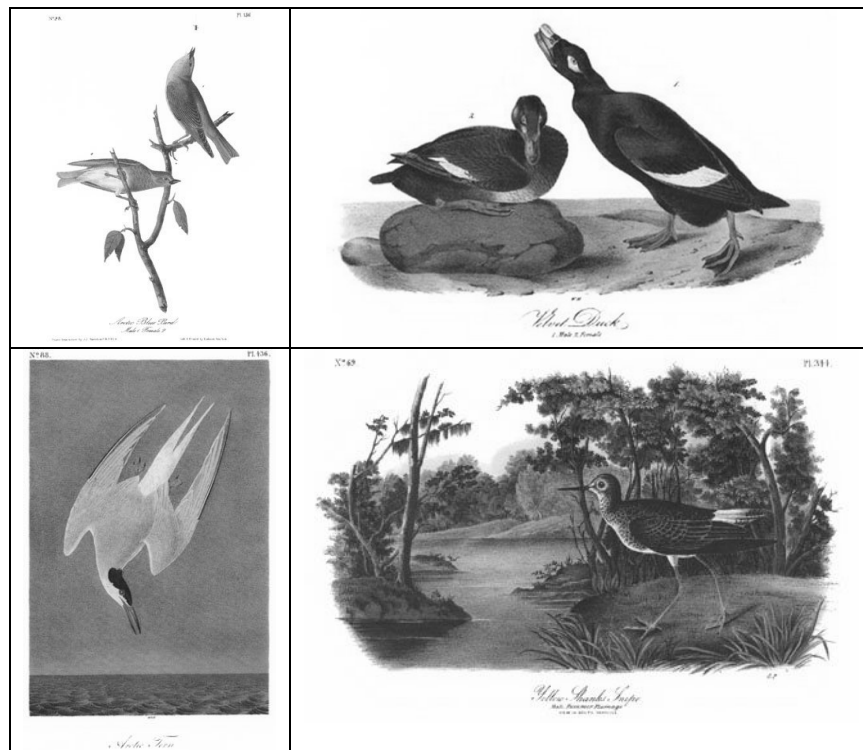
If you encounter what appears to be a trimmed Audubon Havell print, this may be one of the 5% of all originals that you cannot authenticate without showing it to a professional. However, if part of the watermark is intact, it can be deemed an original. Also, if the print is hand colored and there is a plate mark, it is almost certainly an original.

Birds of America Octavo Editions (1840-71). There were at least seven different Royal Octavo editions, each containing 500 different hand colored stone lithograph bird images. There is no plate mark or watermark. The paper is white and somewhat stiff like a card stock. What makes these original Audubon prints unique and the most widely collected of all Audubon originals are their convenient size and relative affordability. Each print should measure about 6-1/2" x 10-1/2" after being removed from its original book volume. At this size, each print should have its binding edge or strip, along one side of the paper, with tiny holes or slits as evidence of the print having been stitched into a book volume. Also on the binding edge, there may be evidence of a narrow strip where a tissue guard was glued on to protect the hand colored image. It is common and routine for dealers and other sellers of original Audubon octavo prints, to sell them with the binding edge intact. If these prints have been trimmed, and the binding edge is missing, the value of these prints is somewhat reduced.

These prints are easily identified by their size, hand coloring and binding edge. Larger reproductions of these prints are seldom seen. However, several picture books were published after the 1930s, in which some or all 500 of these octavo prints were reproduced as inexpensive color offset pictures (with dots) on inexpensive paper. Up to eight different editions of these original Audubon prints were issued.

Is Your Audubon Print An Original?

The 1st edition was published from 1840-44. All 1st edition prints were black ink lithographed and hand colored by J.T. Bowen of Philadelphia and New York, EXCEPT plate #s 136-150, which were completed by George Endicott. The vast majority of the 500 prints were of the bird(s) on a branch or bird(s) on the ground or rock type image (see below). A few of the 500 prints had a solid hand colored background with some sort of setting for the bird. Finally, some of the 500 prints had an elaborately hand colored landscape or habitat scene. 1st edition prints are distinguished and recognized by the ABSENCE or LACK of a printed color background (best depicted in B&W below).



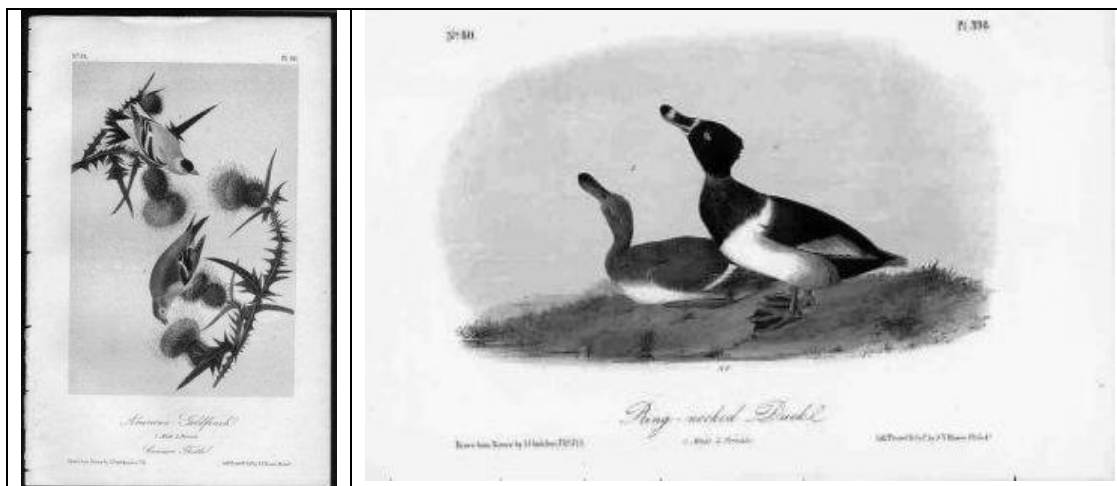
Typical 1st edition octavo bird images (shown in B&W).
All would have been completely hand colored, including
the background at lower left. (not to scale)

All 2nd and later octavo edition bird prints have an aqua or beige background area, PRINTED IN INK (see below in B&W). This ink printed background mostly appeared as a generally rectangular shape with white areas, supposedly to resemble clouds and sky. A few appeared as solid printed rectangular blocks of ink. ALL the prints were finished with hand coloring. It is easy to identify a completely hand colored 1st edition print. However, it is impossible to determine which of the up to 7 later octavo editions a print, with a printed colored background, is from once it has been removed from its original bound volume.

Is Your Audubon Print An Original?

Royal Octavo *Birds of America* editions –

1 st edition	1840-44
2 nd edition	1856
3 rd edition	1859
4 th edition	1860 issued without plates for the Bien Edition
5 th edition	1861
6 th edition	1865
7 th edition	1870-71



Shown in B&W, at left is a later octavo edition print with solid ink printed rectangular background (note binding edge along left side). At right is a later octavo edition print with ink printed cloud-like background. (not to scale)

The Viviparous Quadrupeds of North America (1845-48.) This publication consisted of 150 different plates of quadruped (four footed) mammals, and is referred to as the Imperial Folio Edition. It was sold by subscription and published in three volumes of 50 plates each in 1845, 1846 and 1848 respectively. The plates were hand colored stone lithographs printed on unwatermarked heavy supple off-white paper. The unique paper size, as removed from the original book volume, should measure about 22" x 28" with the binding edge intact, though it is more common to find individual prints with the narrow binding edge trimmed off. There is evidence of a 2nd edition that was published sometime after the Civil War, by Lockwood, in two volumes of 75 plates each. Of the few known 2nd edition volumes, it is said that the paper and hand coloring are inferior to the 1st edition prints. The plate # is printed in Roman numerals in the upper right corner. All plates were black ink lithographed and then hand colored by J.T. Bowen. In the lower left corner, about half of the 150 different plates are credited to J.J. Audubon, and the rest are credited to his son, J.W. Audubon.

Is Your Audubon Print An Original?

The Quadrupeds of North America Octavo Editions (1849-71). There were four different original Audubon octavo editions published between 1849-1871, each consisting of 155 different hand colored stone lithographs issued in three volumes of 50, 50 and 55 plates. There is no plate mark or watermark on the paper. The white paper is somewhat stiff, like a card stock. Each print should measure about 7" x 10-1/2" to 11" after removal from its original book volume, and should have a binding edge along one side, with tiny holes or slits as evidence of the print having been stitched into a book volume. There may also be evidence, along the binding edge, of a narrow glue strip where a tissue guard was glued on to protect the image. If the binding edge has been trimmed off, the value of the print is somewhat reduced. All prints in all editions have an aqua or beige ink printed background (see below) that is either a solid rectangle, or with white patches to resemble clouds and sky in landscape scenes. All are finished with hand applied watercolor paints of the era.



Shown in B&W, the cloud-like ink printed background is seen in the left image. The right image shows the rectangular ink printed background. (not to scale)

Plate numbers are printed in Roman numerals in the upper right corner of each print. A credit to the lithographer is printed in the lower right corner. Early prints of plate #s 1-26 and 29-31 will have a credit to Nagel & Weingaertner of New York. Later prints of the above plate #s, as well as all other plate #s will be lithographed and colored by J.T. Bowen. In the lower left hand corner a credit will be printed for the original artist of the drawing which was made into the octavo print. About half of the 155 different prints will be credited to J.J. Audubon, and the remainder credited to J.W. Audubon, J.J.'s son. There may also be printed credits to the engraver of the lithographic stone, and to the colorist. It is common to find prints with one or more of the credits missing.

Is Your Audubon Print An Original?

Once separated from their original bound volume, it is virtually impossible to determine which edition a print is from, because the images and printed backgrounds are identical for each of the 155 different prints.

Royal Octavo *Quadrupeds of North America* editions –

1st edition 1849-54

2nd edition 1852-55, often as a mixed 1st and 2nd edition

3rd edition 1856

4th edition 1870-71

Birds of America Bien Edition (1858-60). The original Audubon Bien Edition consisted of 150 different ink printed (chromolithographs) images on 105 different sheets measuring about 26-1/2" x 39-1/2". Many of the original sheets contained 2 images, and they were frequently separated into two smaller sheets. Each plate was a stone chromolithograph. That is, each image was printed with ink using from 6 to as many as 15 different lithographic stones, one for each color. Often the final prints were touched up or finished with some hand applied watercolor paints. It is estimated that only 75 sets of this publication were completed before the Civil War halted production. In terms of numbers, the Bien Edition is the rarest of all original Audubon publications. However, the market value of prints of the Havell Edition far exceeds those of the Bien Edition. There are extremely few reproductions of this very rare edition. For complete details on the Bien edition, please read more about it at www.auduboninfo.net and www.audubonprices.com.

Additional information –

The author maintains a website at <http://www.audubonimages.org/> where you can see full color images of all 500 different Audubon octavo bird prints, and all 155 different Audubon octavo quadruped prints. In addition, you can read Audubon and John Bachman's original text about each bird and mammal.

Additional Reading –

Flynn, Ron, *Audubon Octavo Print “States” Versus “Editions”, Plus Valuations, Collecting, and the Marketplace* at <http://www.auduboninfo.net>

Flynn, Ron, *Do You Really Own A 1st Edition Octavo Quad Print?* at <http://www.auduboninfo.net>

Other resources –

If you cannot visit a local Audubon dealer to actually see prints, then a trip to a medium-large library should yield some good Audubon books. The books listed below may prove useful and interesting.

Audubon, John James. *Birds of America*. Several publishers and editions

Audubon, John James. *Quadrupeds of North America*, New Jersey. Wellfleet Press. 1989, also by McMillan

Bannon, Lois Elmer and Clark, Taylor. *Handbook of Audubon Prints*. Gretna, LA. Pelican Publishing, 1998

Braun, Robert. *Identifying Audubon Bird Prints. Originals, States, Editions, Restrikes, and Facsimiles and Reproductions*. Published in *Imprint*, the Journal of the American Historical Print Collectors Society. [Volume 21, Number 2.] Fairfield, CT. 1996.

Fries, Waldemar. *The Double Elephant Folio*. Chicago. American Library Association. 1973, A reprint is now available.

Low, Susanne M. *A Guide to Audubon’s Birds of America*. New York. William Reese Co. 2002

Low, Susanne M. *An Index and Guide to Audubon’s Birds of America*. New York. Abbeville Press. 1988

Tyler, Ron. *Audubon’s Great National Work*. Austin, TX. W. Thomas Taylor, 1993. (Limited edition of 250 books)

Recommended Audubon Print Dealers

Dealers who sell Audubon prints, both original and reproductions, range in size from small local Mom and Pop art galleries and frame shops to the largest antique map and print dealers. There are probably thousands of dealers and galleries in the U.S. who sell Audubon prints at retail. There are hundreds who sell cheap reproduction posters, but they will not be included here. Audubon print dealers who have retail stores will most certainly also have Internet websites. Other Audubon dealers will do virtually all their business over the Internet or at shows, but a few may have galleries in their homes that are open by appointment. Audubon print prices vary widely from dealer to dealer for many reasons. I suggest trying several dealers, whether you are buying or selling Audubon prints. The additional information that is found in some listings below was voluntarily provided by those dealers.

RECOMMENDED DEALERS

I have had personal experiences with the recommended Audubon print dealers listed below, and highly recommend them. They are among the best in this Country. Still, my recommendation is no guarantee that you will find the print you want at the price you want. Nor is it a guarantee that you will be able to sell a print to one of these dealers, and at the price you want.

Listed alphabetically -

**Antique Nature Prints
3807 F 12th Court South
Birmingham, AL 35222**

**URL - <http://www.antiquenatureprints.com>
Phone - 205-251-7353
J. Gilbert Johnston**

Sells prints from all five original Audubon editions. Authorized Audubon Centennial Edition dealer. Interested in purchasing prints from all original Audubon editions, and accepts consignments.

**Audubon Centennial Edition
Zebra Publishing, LLC
321 53rd Street
West Palm Beach, FL 33407**

**URL - <http://www.auduboneditions.com/>
Phone - 1-561-881-7514
Toll Free - 1-877-691-4293
Bob Hall or Randy Matthews**

Sells The Audubon Centennial Edition

Recommended Audubon Print Dealers

Audubon House & Tropical Gardens
205 Whitehead Street
Key West, FL 33040

URL - <http://www.audubonhouse.org>
Toll Free - 877-294-2470
Phone - 305-294-2116

Audubon Images
796 Holly Creek Dr.
Holland, MI 49423
email - ronwflynn@comcast.net

URL – <http://www.audubonimages.org>
Phone –
Ron Flynn

FREE images of all 655 Audubon 1st edition octavo bird and quad prints, plus Audubon's and Bachman's original text for each bird and mammal.

Audubon Information
796 Holly Creek Dr.
Holland, MI 49423
email - ronwflynn@comcast.net

URL – <http://www.auduboninfo.net>
Phone –
Ron Flynn

FREE informative articles on Audubon editions and prints, plus information for antique print collectors

Audubon Prices
796 Holly Creek Dr.
Holland, MI 49423
email - ronwflynn@comcast.net

URL – <http://www.audubonprices.com>
Phone –
Ron Flynn

Sells individual pamphlets, books and CD-ROMs with Price Guides for all original Audubon Editions, plus the Amsterdam, Abbeville, Leipzig and Loates Editions.

Audubon Prints and Books Ltd. Ptrs.
9720 Spring Ridge Lane
Vienna, Virginia 22182

URL - <http://www.audubonprints-books.com>
Phone – 703-759-5567
Ed Kenney

Sells all 5 original Audubon Editions, plus other modern reproduction editions. A complete retail catalogue is available through the website. A private Washington DC area gallery is open by appointment. Generally buys complete sets, intact volumes and large collections. Inquiries from sellers of individual Havell, Bien, Folio Quad, as well as small collections of 1st Edition Octavos, are welcome.

Beaux Arts
1505 Hi Line Drive
Dallas, Texas 75207

URL - <http://www.beauxartsart.com/index.html>
Phone (toll free) 1-877.741.1555
Max Gross

Sells Audubon Havell and Imperial Folio facsimiles. Also has some original Audubon prints for sale.

Recommended Audubon Print Dealers

CIRQLAR

19906 Chagrin Blvd.
Shaker Heights, OH 44122
email - antiqueprints@cirqlar.net

NO URL

Phone - 216-408-2015
P. Scott Francis

One of the best eBay sellers of Audubon prints. Sells original Audubon octavos, and various modern Audubon DEF Editions.

jjaudubongallery.com
29 Cedar Street
Essex, Vermont 05452

URL - <http://www.jjaudubongallery.com/>
Phone - 802-318-1746
Terry Wright

Sells Audubon octavo birds plus Amsterdam, Loates and Institute de France Editions. Buys original Audubon Havell prints

Joel Oppenheimer Inc.
(formerly Kenyon-Oppenheimer)
410 N. Michigan Ave.
Chicago, Illinois 60611

URL - <http://www.audubonart.com>
Phone - 312-642-5300
Joel Oppenheimer
Sarah Reed, gallery director

They sell all 5 original Audubon Editions, plus their facsimile Field Museum Edition of 50 best Audubon *Birds of America*. Included in the price of any Audubon print you buy is any necessary restoration and conservation work. Octavo prints are mounted in a museum quality mat at no charge, if desired. They actively buy all original Audubon prints, generally at 50% of retail value based on the condition the print is in. They sell prints on consignment with a 30% fee, and an open-ended net realized price to consignee. They will consider trades or exchanges, as a retail sale.

Lowry-James Rare Prints & Books
101 Anthes
Langley, WA 98260

URL - <http://www.lowryjames.com>
Phone - 360-221-0477
Priscilla Lowry

Generally sells Havell, Folio Quads and 1st Edition Octavo Birds and Quads. Buys mostly original sets, intact volumes and large collections. Would consider buying, or taking on consignment, only individual Havell or Folio Quad prints.

Martino Publishing
P.O. Box 373
Mansfield Centre, CT 06250

Email - martino@martinopublishing.com
Phone - 1-860-974-2277
Maurizio Martino

Sells the Martino Edition print

Recommended Audubon Print Dealers

minniesland.com LLC URL - <http://minniesland.com>
3213 Duke Street #277 Phone - 703-823-7436
Alexandria VA 22314 Leslie Kostrich
Not a gallery, for mail and deliveries ONLY

Sells all 5 original Audubon Editions, and a limited selection of facsimile bird editions. Website provides a complete catalogue; visitors welcome by appointment. Buys all original Audubon prints; especially looking for Havells, Biens and groups or sets of bird octavos. Always interested in unique Audubon-related items. Will consider consignments or trades of better folio prints.

Princeton Audubon Limited URL - www.princetonaudubon.com
PO Box 26 Phone - 908-813-2397
Schooleys Mountain, NJ 07870 Ed Ziegle

Sells the Princeton Audubon Collection – high quality facsimile reproductions of selected *Birds of America* and *Viviparous Quadrupeds*, plus original watercolor reproductions. Also sells all original Audubon Editions and the Amsterdam Edition. Will accept some prints on consignment for a flat 10% fee.

Rare-Prints.com URL - <http://www.rare-prints.com>
3112 Windsor Rd. #A123 Phone - 512-458-6658
Austin, TX 78703 Ben Frishman

Sells all 5 original Audubon Editions. Buys individual Havell, Bien, Folio Quad, and groups of (rarely individual) 1st Edition Octavos. No consignment sales. No appraisals or authentications, for fee or free, are done. To determine desirability for any print you want to sell, you fill out a form on the website, and also submit an image of your print. Prices paid for prints are based upon quality, condition and popularity of image, plus price history and how long it is expected to take to sell.

Rare Prints Gallery URL - <http://www.rareprintsgallery.com>
420 Main Street Toll-freePhone - 866-348-4064
Franklin, TN 37064 Warren Baggett

Sells mostly Audubon Octavo Birds and Quads, plus Amsterdam Edition prints. One of the top eBay sellers of Audubon prints, under the rareprintsgallery.com ID. Buys only complete sets or individual volumes of the Editions they sell. Offers consignment options to their customers, if they ask.

Recommended Audubon Print Dealers

Tam O'Neill Fine Arts
311 Detroit St.
Denver, Colorado 80206

URL - <http://tamoneillfinearts.com>
Toll Free - 800-428-3826
Phone – 303-355-7711

Sells all 5 original Audubon Editions. They are interested in buying Octavo sets and individual Havell, Bien and Folio Quad prints. Depending on customer's time limits, they will make an offer for outright purchase, or offer a consignment agreement, usually at a 20% fee. Offers to purchase are based on how much they like the print, condition, and supply in the marketplace at the time.

Taylor Clark Gallery
2623 Government St.
Baton Rouge, LA 70806

URL - <http://www.taylorclark.com>
Toll Free – 888-725-5251
Phone – 225-383-4929

The Old Print Shop, Inc.
150 Lexington Avenue
New York NY 10016

URL – <http://www.oldprintshop.com>
Phone - 212-683-3950
Harry S. Newman

Sells all 5 original Audubon Editions, but no facsimiles or reproductions. Also carries Audubon reference books. Buys original Audubon prints at about 50% of retail, but more for valuable prints, and less for more common prints, depending on subject, color and condition. Will sell Audubon prints on consignment with 25% fee.

The Philadelphia Print Shop
8441 Germantown Avenue
Philadelphia, PA 19118

URL – <http://www.philaprintshop.com>
Phone – 215-242-4750
Christopher Lane

Sells the 5 original Audubon Editions, plus the Princeton-Audubon reproductions. Buys original Audubon prints at a price that is both fair to the seller and allows a reasonable profit to be made, factoring in condition, coloring, margins and how long it might take the print to sell. Will consider consignments or trades for the most desirable images.

William R. Talbot Fine Art
129 W. San Francisco St.
Santa Fe, NM 87504

URL - <http://www.williamtalbot.com>
Phone – 505-982-1559

OTHER AUDUBON DEALERS

I have listed alphabetically a number of other Audubon print dealers. All inventory some Audubon prints. Some may specialize, or only have prints from certain editions. I have at least spoken on the phone or had email communications with most of them. However, I have not done any significant business with any of them. If you cannot find something from the above dealers, shop around and try these.

Antique Art Exchange
<http://www.antiqueart.net/>

Antique Nature Prints
<http://www.antiquenatureprints.com/>

Aquarian Gallery
<http://pre1900prints.com/>
Antique Maps and Prints

Auchmeddan Online
<http://www.auchmeddan.com/>
Bill Baird

Art-Books.com
<http://www.art-books.com/cgi-bin/artbooks/index.html>
Alan Wofsy Fine Art

Audubon Art of Kentucky
<http://www.audubon-ky.com/index.html>
Mike Denney

Audubon UK
www.audubon.co.uk

Bremmer Fine Art
<http://www.bremnerfineart.com/>

Charles River Gallery
<http://www.charlesriverprints.com/>

Cheryl Newby Gallery
http://www.cherylnewbygallery.com/on-line_catalogue.html

Recommended Audubon Print Dealers

Culberson Fine Art and Framing

<http://www.nostalgiafineart.com/>

Matt Culberson

Darvill's Rare Prints

<http://darvillsrareprints.com/audubonindexofplates.htm>

Davidson Galleries

<http://www.davidsongalleries.com/>

Discovery Editions

<http://www.discoveryeditions.com/>

Early River Gallery

<http://www.earlyrivergallery.com/>

Eldridge-Audubon Octavo Initiative

<http://www.audubonoctavos.com/>

Roswell Eldridge

Fine Rare Prints

<http://www.finerareprints.com/index.html>

Gateway Galleries

<http://gatewaygalleries.com/>

Gilley's Gallery

<http://www.gillevsgallery.com/index.html>

Kennedy Galleries

<http://www.kgny.com/index.html>

OLDIMPRINTS.COM

<http://www.oldimprints.com/OldImprints/>

Old World Prints

<http://www.oldworldprints.com/>

Panteek's

<http://www.panteek.com/index.htm>

Patrick Jolly Fine Art

<http://www.patrickjollyfineart.com/art/pjolly.nsf>

Primitive Pieces

<http://primitivepieces.com/>

Recommended Audubon Print Dealers

The Ronstadt Edition

<http://www.rebeccaronstadt.com/>

Rebecca Ronstadt

Vintage World Antique Maps & Prints

<http://www.vintagemaps.com>

Neil Street

NOT RECOMMENDED

I have had personal experiences with the following dealers, and I cannot recommend them.

Donald A. Heald Rare Books

A.K.A. - Audubon Galleries

New York, NY

Eclipse Gallery

P.O. Box 4296

Peabody, MA 01961-4296

Heritage Historical Prints, Inc.,

Burtonsville MD

Specialty Historical Prints

Ken Woody

Institute de France Edition

W. Graham Arader III

Arader Galleries in New York, Philadelphia and other cities

NOTES