

HENRY OGDEN AVERY COLLECTION

Catalogued by

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and

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Fall, 1980

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Henry Ogden Avery

Henry Ogden Avery was born on January 31, 1852 in Brooklyn, New York. Avery received an early exposure to the arts from his father, Samuel Putnam, a prominent Manhattan art dealer. Avery attended schools in New York and in 1870, at the age of 22, entered the office of Russell Sturgis. After a two year apprenticeship, Sturgis urged Avery to apply for entrance to the Ecole des Beaux Arts in Paris. Entrance to the Ecole was highly competitive, requiring the applicant to pass exams covering design, history, and rendering technique. Avery passed his exams, no doubt due to both his academic experience at Cooper Union and his apprenticeship to Sturgis.

The collection of sketches and drawings made by Avery while a student in Paris provides a fairly comprehensive graphic portrayal of the teaching methodology employed at the Ecole. Avery's Sketchbook (3b) compiled during his seven year stay, contains over one hundred small studies of architectural and decorative elements. The Sketchbook, although largely drawings of statuary and building details, also includes furniture, drapery details, monuments, and some building plans. One section displays a series of sketches and written description of the discovery of the Mausoleum of Halicarnassus^{us}. This early analysis can be tied directly to Avery's later designs for the Grant Memorial. In general, the majority of the sketches tend to be highly suggestive of detail showing Avery's developing ability to capture form, style, and texture with a minimum number of lines.

The more impressive part of the Ecole collection can be seen in HCA volume 1. The drawings bound in this volume range in

date from 1872-1879, covering the full seven years at the Ecole in Paris. The viewer can recognize a more fully developed graphic technique in these project drawings, rendered largely in watercolor and ink. The subject matter covers the complete range of public and private structures showing both first and second class work.

In 1879 Avery returned to the States and began working in the office of Richard Morris Hunt. While in Hunt's employ he completed drawings for both the W.K. Vanderbilt and H.G. Marquand Houses. In 1883 he left Hunt's office to establish an independent practice at 66 5th Avenue, the same building housing his father's art gallery.

Once established in his offices, Avery began to enter many competitions in various parts of the country for monuments and statues. His interest in monument design was most likely cultivated while at the Ecole, as his work relies heavily on the medieval Beaux Arts tradition. Between 1883 and 1889 Avery entered approximately twenty five competitions for monuments. In 1883, his design for a monument commemorating the victims of the Newhall House fire in Milwaukee, Wisconsin was accepted by the committee of judges. It is composed of an elaborate octagonal shaft, twenty six feet in height, which rests on two bases surrounded by twelve stone mounds containing the engraved names of the seventy two victims. The shaft dramatically terminates in a flame rushing out of a castellated cone. In 1887, Avery designed the pedestals for the Robert Burns statue in Albany, New York and the Burnside Monument in Providence, Rhode Island. Both pedestals are simple, classically adorned granite blocks.

Although Avery did not receive the commission, the Grant

GLASS PLATES

Memorial drawings, done in 1888-9, represent the most extensive group in the collection. The competition guidelines called for a "Memorial to General Grant, to be erected by a large city, at a cost of not more than \$100,000." Avery designed his entry with a massive stepped pyramidal base, topped by a large globe and winged female figure. As previously indicated, this design specifically recalls the Mausoleum of Halicarnassus.

The remainder of Avery's practice included some residential and commercial construction, but was largely limited to the renovation of existing structures in the New York area. Among all of this work, three projects stand out as particularly noteworthy: the Woodford Residence, Brooklyn, N.Y., the L.W. Hill Residence, St. Paul, Minn., and the C.C. Buel House, New Rochelle, N.Y.

By 1887, Avery had moved into his new offices at 368 5th Avenue, a building he designed. His last major work before his death in 1890 was the remodelling of "The Rocks", the Harry Clews residence in Newport, R.I.

A Note on the founding of Avery Library

Avery Library was founded by Henry Ogden Avery's parents, Samuel and Mary. They donated 200 volumes relating to architecture, archeology, and decorative arts in addition to his student and profession drawings. An initial sum of \$15,000 was provided for book purchases until January 1, 1891. Another \$15,000 was given for binding, repair, and the purchase of publications. These purchases were to be made by the librarian, the head of the Architecture Department in the School of Mines, and Russell Sturgis.

GLASS PLATES

HENRY OGDEN AVERY
1852-1890

1852: Henry Ogden Avery was born on January 31, in Brooklyn, New York. His parents were Samuel Putnam and Mary Avery. Samuel was a prominent art dealer and collector in New York City.

For a short time Henry Ogden Avery attended Cooper-Union.

1870: At age 22, Avery entered Russell Sturgis' office in New York City. Sturgis was a friend of Henry's father.

1872: Upon Sturgis' suggestion, Avery entered the Ecole des Beaux-Arts in Paris. Jules André was his patron. André and Avery developed a father-son relationship once Avery proved that being Samuel P. Avery's son was secondary to his being a good student.

1879: Avery returned to the United States and shortly after his return, he began to work in Richard Morris Hunt's office in New York City. Hunt had also been a pupil of Jules André at the Ecole des Beaux-Arts. At Hunt's office Avery did working drawings for both the W.K. Vanderbilt House, and the H.G. Marquand House.

1883: Avery left Hunt's office and opened his independent practice. His office was located at 86 Fifth Avenue, in the same building as his father's art gallery.

1884: Avery's design for the Monument to the Victims of the Newhall House Fire in Milwaukee, Wisconsin was accepted by the design committee, and he was given the commission.

1885: Avery was a member of the Committee on Membership for the New York City Chapter of the American Institute of Architects. He designed a house for General Woodford, located at 825 President Street in Brooklyn, New York.

1886: Avery was one of the founders of the Architectural League of New York.

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HENRY OGDEN AVERY
1852-1890

- 1887: Avery moved to his new office at 368 Fifth Avenue in Manhattan. He designed this building. Avery was commissioned to do the pedestals for the Burns Statue in Albany, New York and the Burnside Monument in Providence, Rhode Island.
- 1889: During the summer Avery returned to Paris for health reasons. He had been quite ill with bronchitis. His last major work was alterations on "The Rocks", Henry Clews home in Newport, Rhode Island.
- 1890: On April 30th, Henry Ogden Avery died of tuberculosis at the age of 38. Avery Library was founded by Henry Ogden Avery's parents Samuel and Mary Avery. They donated 200 volumes relating to architecture, archeology and decorative arts, as well as volumes of photographs, and a selection of drawings from his seven years at the Ecole des Beaux-Arts and from his professional career. Additionally, they gave \$15,000 to pay for books up until January 1, 1891, and \$15,000 on July 1, 1890 as an endowment to provide for binding, repairs and an annual purchase of new and old publications. These purchases were to be made by the librarian, the head of the Architecture Department in the School of Mines, as well as Mr. Russell Sturgis. On July 3rd, Avery's book collection was transferred to the library. Along with Avery's collection his father gave a number of illustrated books from his library including a set of rare "Annali Bulletino & Monumenti" of the German Institute complete from 1829-1885.
- GLASS PLATES

Arch/Coll: AVERY, H.O.

Accession#: 1890.001
Location: C41

Folder# Object

"GLASS NEGATIVE ROCHESTER MONUMENT JUNE 1889"

"NEGATIVE FOR MONUMENT PETER COOPER

(MADE FOR WILSON McDONALD SCULPTOR)"

UNIDENTIFIED MONUMENT

"GRANT MONUMENT COMPETITION 5 GLASS
NEGATIVES" - "PLANS, SECTION, ELEVATION + 2 PERS"

"GRANT MONUMENT COLORED PERSPECTIVE"

"GRANT MONUMENT PLANS"

"GRANT MONUMENT FRONT ELEVATION"

"GRANT MONUMENT SECTION"

"GRANT MONUMENT PENCIL PERSPECTIVE"

UNIDENTIFIED MONUMENT

MONUMENT IN EAST ROCK NEW HAVEN

PETER COOPER MONUMENT

GENERAL LEE MONUMENT - PERSPECTIVE

WASHINGTON MONUMENT - ELEVATION

WASHINGTON MONUMENT - PERSPECTIVE

GLASS PLATES

Arch/Coll: AVERY, H.O.

Accession#: 1890.001

Location: C41

Folder# Object

UNIDENTIFIED MONUMENT

MONUMENT TO EMMA LAZARUS

2 FOLDERS OF ORIGINAL WRAPPERS WITH
LABELS

GLASS PLATES

Now in classics

AA Av31 FF <age>

AA Av32 FF <age>

AA Av33 FF <age>

Henry Ogden Avery Drawings, Vo. 1: H.O.A. 1.0

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Drawings made in the Ecole des Beaux-Arts, Paris under Professor Jules Andre including his first project in 1872, and selections made from studies made in the school until departure in 1879. 39 sheets.

General Notes:

1. All drawings are mounted and bound, book size 24" x 28".

plan, elevation, section.

with number 126 in red crayon.

no 200/4 november 1872/vedg or s [?] /126/

u.r.: Sketch for my first

Arch. stamp. c.: [grade numbers]

13-3/4"

for zoology, chemistry, physics,

section.

and sepia ink with sepia, salmon, pale

grey and brown wash on heavy paper.

november 1873. u.r.: Arch. Stamp/73/

13-3/4"

Pavillon: plan, partial elevation,

sketches.

sepia, salmon, red & brownish-grey wash

/description in sepia ink.

description in french on the interior

for bathers, indication of drawing's

005 mille [scale]. u.r.: 73. u.l.: Decembre

12-3/4"

HENRY OGDEN AVERY
Volume 1

H.O.A. 1.1

Avery

Auditorium [?]: plan, elevation, section.

1872.

Ink on heavy paper with number 126 in red crayon.

Inscribed, u.l.: no200/4 november 1872/vedg or z [?] /126/

Avery eleve de M. André. u.r.: Sketch for my first project handed in/ Arch. stamp. c.: [grade numbers]

H: 11- $\frac{1}{2}$ " W: 18- $\frac{3}{4}$ "

H.O.A. 1.2.

Avery

[Academic] Building for zoology, chemistry, physics:
plan, elevation, section.

November, 1873.

Pencil, black and sepia ink with sepia, salmon, pale blue and green grey and brown wash on heavy paper.

Inscribed, u.l.: november 1873. u.r.: Arch. Stamp/73.

H: 19" W: 13- $\frac{3}{4}$ ".

H.O.A. 1.3

Avery

Private Bathing Pavillion: plan, partial elevation,
section, statue sketches.

December 1873.

Pencil with sepia, salmon, red & brownish-grey wash on heavy paper/description in sepia ink.

Inscribed, l.l.: description in french on the interior plan, facilities for bathers, indication of drawing's scale. r.c.: .005 mille [scale]. u.r.: 73. u.l.: Decembre 1873.

H: 11- $\frac{1}{4}$ " W: 9".

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HENRY OGDEN AVERY
Volume 1

H.O.A. 1.8

Avery
Section through building.

1875.
Pencil, black ink and watercolor on heavy paper.
Inscribed, u.l.: March-April 1875.
H: 15" W: 23".

H.O.A. 1.9

Avery
Site plan and plan of building.

1875.
Pencil, ink and watercolor on heavy paper.
Inscribed, u.l.: March-April 1875.
H: 23" W: 13".

Note: This may be the plans of the building elevation
and section, 1.7. 1.8.

H.O.A. 1.10

Avery
Elevation of Building.

1875.
Pencil, black ink and watercolor on heavy paper.
Inscribed, u.l.: May-July 1875; l.r.: Avery élève
de Monsieur André.
H: 20-7/8" W: 33".

H.O.A. 1.11

Avery
Partial plan and volute.

1875.
Pencil with black, gray, purple ink and watercolor on
heavy paper.
Inscribed, u.c.: May-July 1875. en verso: Arch. Stamp.
H: 18- $\frac{1}{4}$ " W: 25- $\frac{1}{2}$ ".

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HENRY OGDEN AVERY
Volume 1

H.O.A. 1.12

Avery

Elevation of building: inset elevation.

1875.

Pencil, ink and watercolor on heavy paper.

Inscribed, u.l.: N 60 G-Octobre 1875 vedy.

H: 13" W: 18-3/4".

H.O.A. 1.13

Avery

Elevation of building.

1876.

Pencil, ink and gray watercolor on heavy paper.

Inscribed, u.l.: Jany-March 1876.

H: 26" W: 12-3/4".

H.O.A. 1.14

Avery

Elevation and partial section of building.

1876.

Pencil, black ink and watercolor on heavy paper.

Inscribed, u.l.: March 1876. en verso: Arch. Stamp.

H: 14" W: 38".

H.O.A. 1.15

Avery

Two floor plans.

1876.

Pencil, black ink and watercolor on heavy paper.

Inscribed, u.l.: March 1876. en verso: Arch Stamp.

H: 20-3/4" W: 27".

HENRY OGDEN AVERY
Volume 1

H.O.A. 1.16

Avery
Classical building: partial elevation.

1876.

Pencil and gray watercolor on heavy paper.

Inscribed, u.l.: Trois peristyle/8 mars/29 Avril/1876/

Echelle 2. u.r.: Arch. Stamp.

H: 16-3/4" W: 16-3/8".

H.O.A. 1.17

Avery
Classical building: Elevation.

1876.

Pencil, black ink and gray and green watercolor on heavy paper.

Inscribed, u.l.: Trois peristyle/8 mars/29 Avril/1876/

Echelle.

H: 16-3/4" W: 21-3/4".

H.O.A. 1.18

Avery
Classical building: three plans.

1876.

Pencil, black ink, gray and orange watercolor on heavy paper.

Inscribed, u.l.: March-April 1876. bottom: Trois peristyle Les plans a l'echelle de 0.005 mil/8 mars/29 Avril/1876.

H: 23-1/8" W: 9-1/8".

H.O.A. 1.19

Avery
Elevation of building.

1876.

Pencil, black ink, gray and orange watercolor and blue wash on heavy paper.

Inscribed, u.l.: May-July 1876. u.r.: Arch. Stamp.

H: 13-1/4" W: 25-3/8".

HENRY OGDEN AVERY
Volume 1

H.O.A. 1.20

Avery

Section of building.

1876.

Pencil, black, blue and brown ink, watercolor and blue wash on heavy paper.

Inscribed, u.l.: May-July 1876. en verso: [scratched out] Section for elevation N° 9.

H: 13-3/4" W: 37-1/8".

H.O.A. 1.21

Avery

Plan of building.

1876.

Pencil, black ink and watercolor on heavy paper.

Inscribed, u.l.: May-July 1876.

H: 22" W: 16-1/2".

H.O.A. 1.22

Avery

Plan of building.

1876.

Pencil, black ink and watercolor on heavy paper.

Inscribed, u.l.: May-July 1876.

H: 22" W: 16-1/2".

Note: second floor plan of building 1.21.

H.O.A. 1.23

Avery

Rendered elevation of fountain.

1877.

Pencil and watercolor on heavy paper.

Inscribed, u.l.: Sept. 1877. u.r.: Arch. Stamp.

H: 20" W: 13-1/8".

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HENRY OGDEN AVERY
Volume 1

H.O.A. 1.20

Avery

Section of building. d ink, watercolor on heavy paper.

1876.

Pencil, black, blue and brown ink, watercolor and blue wash on heavy paper.

Inscribed, u.l.: May-July 1876. en verso: [scratched out] Section for elevation N° 9.

H: 13-3/4" W: 37-1/8".

H.O.A. 1.21

Avery

Plan of building.

1876.

Pencil, black ink and watercolor on heavy paper.

Inscribed, u.l.: May-July 1876.

H: 22" W: 16-1/2".

H.O.A. 1.22

Avery

Plan of building.

1876.

Pencil, black ink and watercolor on heavy paper.

Inscribed, u.l.: May-July 1876.

H: 22" W: 16-1/2".

Note: second floor plan of building 1.21.

H.O.A. 1.23

Avery

Rendered elevation of fountain.

1877.

Pencil and watercolor on heavy paper.

Inscribed, u.l.: Sept. 1877. u.r.: Arch. Stamp.

H: 20" W: 13-1/8".

HENRY OGDEN AVERY
Volume 1

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H.O.A. 1.24

Avery
Elevation of building.

1877.

Pencil, black and red ink, watercolor on heavy paper.

Inscribed, u.l.: November 1877.

H: 14-7/8" W: 22-1/4".

H.O.A. 1.25

Avery
Elevation of commercial building.

1878.

Pencil, black ink and watercolor on heavy paper.

Inscribed, u.l.: Jany-March 1878.

H: 23-1/4" W: 17". partial elevation on building.

H.O.A. 1.26

Avery
Section of Monument.

1878.

Pencil, black ink and watercolor on heavy paper.

Inscribed, u.l.: March-April 1878.

H: 17" W: 18-5/8".

H.O.A. 1.27

Avery
Plan of building.

1878.

Pencil, black ink and watercolor and blue wash on heavy paper.

Inscribed, u.l.: March-April 1878.

H: 21-3/8" W: 16-7/8".

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HENRY OGDEN AVERY
Volume 1

H.O.A. 1.28

Avery

Section of Building.

1878.

Pencil, black ink and watercolor on heavy paper.

Inscribed, u.l.: April 1878.

H: 15-3/8" W: 25-3/4".

H.O.A. 1.29

Avery

Partial section and partian elevation on building.

1878.

Pencil, black ink, watercolor and blue wash on heavy paper.

H: 16-1/8" W: 22-1/2".

H.O.A. 1.30

Avery

Plan of building.

1878.

Pencil, black ink, and gray watercolor on heavy paper.

Inscribed, en verso: Arch. Stamp.

H: 19-1/8" W: 25-3/4".

H.O.A. 1.31

Avery

Academic building: elevation.

1878.

Pencil and watercolor on heavy paper.

Inscribed, u.l.: May 1878. en verso: lengthy inscription in French outlining the building/Arch. Stamp.

H: 15-3/4" W: 35-7/8".

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HENRY OGDEN AVERY
Volume 1

H.O.A. 1.32

Avery

Academic building: section.

1878.

Pencil, and watercolor on heavy paper.

Inscribed, u.l.: June 1878. en verso: Arch. Stamp.

H: 15-3/8" W: 36-1/2".

H.O.A. 1.33

Avery

Monument: elevation.

1878.

Pencil and green, blue, brown watercolor on heavy paper.

Inscribed, u.l.: December 1878. l.l.: No 19/44^{bre} 1878/

j. Vagrand. l.r.: AVERY.

H: 13-3/4" W: 21-1/4".

H.O.A. 1.34

Avery

Monument: elevation, plan, section.

1879.

Pencil, black ink and watercolor on heavy paper.

Inscribed, U.L.: N° 22/5 Fevrier 1879/J. Vagrand/
Feby 1879.

H: 11-1/4" W: 18-5/8".

H.O.A. 1.35

Avery

Gallery building: section.

1879.

Pencil, watercolor and blue wash on heavy paper.

Inscribed, u.l.: March 1879. en verso: Arch. Stamp.

H: 14-1/4" W: 33-1/2".

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HENRY OGDEN AVERY
Volume 1

H.O.A. 1.32

Avery

Academic building: section.

1878.

Pencil, and watercolor on heavy paper.

Inscribed, u.l.: June 1878. en verso: Arch. Stamp.

H: 15-3/8" W: 36-1/2".

H.O.A. 1.33

Avery

Monument: elevation.

1878.

Pencil and green, blue, brown watercolor on heavy paper.

Inscribed, u.l.: December 1878. l.l.: No 19/44^{bre} 1878/

j. Vagrand. l.r.: AVERY.

H: 13-3/4" W: 21-1/4".

H.O.A. 1.34

Avery

Monument: elevation, plan, section.

1879.

Pencil, black ink and watercolor on heavy paper.

Inscribed, U.L.: N° 22/5 Fevrier 1879/J. Vagrand/

Feby 1879.

H: 11-1/4" W: 18-5/8".

H.O.A. 1.35

Avery

Gallery building: section.

1879.

Pencil, watercolor and blue wash on heavy paper.

Inscribed, u.l.: March 1879. en verso: Arch. Stamp.

H: 14-1/4" W: 33-1/2".

HENRY OGDEN AVERY
Volume 1

H.O.A. 1.36

Avery

Baths: plan, section, side elevation.

1879.

Pencil and watercolor on heavy paper.

Inscribed, u.l.: April 1879. l.l.: source d'eau
Minerale Avec établissement le Bain.

H: 23-1/8" W: 17".

H.O.A. 1.37

Avery

Theatre: section.

1879.

Pencil and watercolor on heavy paper.

Inscribed, u.l.: May 1879.

H: 20" W: 34".

H.O.A. 1.38

Avery

Mountain view.

N.d.

Watercolor on paper.

Inscribed, l.r.: H.O.A. Paris/Lesson in water color
washings.

H: 11-5/8" W: 9-5/16".

H.O.A. 1.39

Avery

Mountain view. ,

N.d.

Watercolor on paper.

Inscribed, l.r.: H.O.A. Paris/Lesson in Washing.

H: 9-1/8" W: 12-5/8".

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Henry Ogden Avery Drawings, Vol. 2: H.O.A. 2.0

Drawings and plans for dwellings, stores, churches and other edifices; experimental studies for pedestal for Bartholdi's Statue of Liberty, and drawings made in competition for public monuments, 1883-1887.

General Notes:

1. All drawings are mounted and bound, book size 24" x 28".
2. The notation of "Architect's Stamp" refers to rubber stamp used by the architect to identify drawings from his office. The stamp reads: Henry O. Avery, architect, 368 5th Avenue, N.Y.

Monument to Nathan Hale: elevation of fountain, pedestal & statue.

1883.

Pencil with grey-green, pale salmon & blue wash on tracing paper (mounted on heavy paper with painted frame; tracing paper attached with sealing wax).

Inscribed, l.l. of mount: Statues, shields, waterspouts/ & frames around inscriptions/ bronze/ pedestal granite.

Inscribed, l.c.: Dimensions/ statue 6 feet, pedestal 14'-6", Basin 16'-0" diameter.

Scale: $\frac{1}{2}$ " : 1'.

H: 16 $\frac{1}{2}$ " W: 13 $\frac{1}{4}$ ".

H.O.A. 2.2

Monument to the Heroic Sons of Portland, Maine: perspectives & plan (large perspective in lunette frame with small plan and perspective in u.l. & u.r. spandrels).

1884.

Sepia, black & purple ink with grey-sepia wash on paper.

Inscribed, u.l.: plan showing/ platform and steps/ with eagles.

Inscribed, u.r.: perspective sketch/ showing circular platform/ or refuge.

Inscribed, l.c.: elevation 37 feet high/ bronze figures 8 feet high.

Inscribed, l.r.: Diameter of platform 55 feet.

Scale: $\frac{1}{2}$ " : 1'.

H: 13 $\frac{1}{2}$ " W: 20 $\frac{3}{4}$ ".

H.O.A. 2.3

Monument (unknown): perspective and plan.

1884 or 1887.

Black and red ink with grey and blue-grey wash on paper. (plan and perspective side by side with painted frame surround).

Inscribed, u.l.: 1884 or 1887?, Group by Lauret Thompson.

Inscribed, l.l.: plan scale $\frac{1}{2}$ " to the foot.

Inscribed, l.r.: perspective view of monument.

H: 14 $\frac{3}{4}$ " W: 23 $\frac{5}{8}$ ".

H.O.A. 2.4

Preliminary study for the residence of General Stewart L. Woodford, Brooklyn, N.Y.: front elevation and window details.

1885.

Pencil, black & red ink with salmon, blue & red wash on paper.

Inscribed, u.l.: [Architect's Stamp].

Inscribed, u.c.: Preliminary study...N.Y./cornice in redwood/frieze in tile, soft red Baltimore brick pointed in/ red lead and stained with linseed oil.

Inscribed, l.r.: projecting window with isolated columns and bracketed/ cornice in redwood.

Scale: $\frac{3}{8}$ " : 1'.

H: 16" W: 19 $\frac{1}{2}$ ".

H.O.A. 2.5

Monument to Peter Cooper at Cooper Union (8th St. & 3rd & 4th Avenues, N.Y., N.Y.): rendered perspective and plan.

1885.

Perspective in watercolor on paper; plan in pencil with blue, red, and grey wash on paper.

Inscribed, l.r.: [Architect's stamp] 1885.

H: 23 $\frac{1}{4}$ " W: 14 $\frac{1}{2}$ ".

H.O.A. 2.6

Monument to the Heroic Sons of Nashua: front elevation.

1885.

Pencil, red & black ink with watercolor on paper.

Inscribed, l.l.: Strangulatus pro Republica.

Inscribed, l.r.: 60 feet high, design B.

Scale: 3/8" = 1'.

H: 30" W: 24".

H.O.A. 2.7

8 studies for bell towers: perspective sketches and plans.

1885.

Sepia and black ink with sepia wash on paper.

Inscribed, u.r.: [Architect's stamp].

Inscribed, l.r.: Bell tower as intended for/ Mount Pleasant Cemetery, Newark/ 1885.

H: 24" W: 21 $\frac{1}{2}$ ".

Note: each sketch has brief notes relating to shape of tower and plan.

H.O.A. 2.8

Sketches of the Statue of Liberty with proposed pedestal: 4 renderings of statue and pedestal elevation.

1885.

Pencil with ink notations and dimensions on tracing paper mounted on heavy paper.

Inscribed, u.l.: [Architect's stamp] 1885.

H: 16 3/4" W: 24".

Note: each sketch on an individual sheet, dimensions are for paper mount.

Note: center statue drawing gridded and described.

H.O.A. 2.9 (1,2)

Sketch of the Statue of Liberty with proposed pedestal: elevation and rendered statue.

1885.

Pencil on tracing paper mounted on paper.

Inscribed, u.r.: [Architect's stamp], March 1885.

H: 20 $\frac{3}{8}$ " W: 16 $\frac{5}{8}$ ".

H.O.A. 2.10 (1,2)

Statue of Liberty: Two Studies for a proposed pedestal: elevations.

1885.

Pencil on tracing paper mounted on paper.

Inscribed, u.r.: [Architect's stamp].

Inscribed, u.l.: 1885

H: 19 $\frac{1}{2}$ " W: 16 $\frac{3}{4}$ ".

H.O.A. 2.11 (1,2)

Statue of Liberty: Two Studies for a proposed pedestal: elevations.

1885.

Pencil on tracing paper mounted on paper.

Inscribed, u.r.: [Architect's stamp], 1885.

H: 18 $\frac{7}{8}$ " W: 16".

H.O.A. 2.12 (1,2)

Statue of Liberty: Two Studies for a proposed pedestal: elevations.

1885.

Pencil on tracing paper mounted on paper.

Inscribed, u.l.: 1885, 12.

Inscribed, u.r.: pedestal 120 feet/ to head, 229 feet/ total to torch 251 feet.

Inscribed, l.l.: pedestal 112 feet/ to head 221 feet/ total to torch 243 feet.

Scale: 3/16: 1'.

H: 20". W: 16 $\frac{3}{4}$ ".

H.O.A. 2.13 (1, 2, 3, 4)

Statue of Liberty: Four Studies for a proposed pedestal: elevations and one plan.

1885.

Pencil on tracing paper mounted on paper.

Inscribed, 13.1: [Architect's stamp].

Inscribed, 13.2: [Architect's stamp], 143 feet high.

Inscribed, 13.3: [Architect's stamp], 128 feet high.

Inscribed, 13.4: [Architect's stamp], 98 feet high plan below.

Inscribed, u.r.: 1885.

H: 23 $\frac{1}{4}$ " W: 16 $\frac{1}{4}$ ".

H.O.A. 2.14

Statue of Liberty: Study for a proposed pedestal: elevation.

1885.

Pencil on tracing paper mounted on paper.

Inscribed, u.l.: 1885.

Inscribed, l.l.: Heights: pedestal 121 feet/ to head 230 feet/
total to torch 252 feet.

Scale: $1/16"$: 1'.

H: $20\frac{1}{2}"$ W: 12".

H.O.A. 2.15

Statue of Liberty: Study for a proposed pedestal: elevation,
section through island, rough plan of island, plan at pedestal base.

1885.

Black ink on tracing paper mounted on linen.

Inscribed, u.r.: [Architect's stamp].

Inscribed, l.l.: "There was no competition/ for this pedestal-
therefore these studies were not offered."

Inscribed, u.l.: section through center of Bedloe's Island from
water's edge to water's edge showing earth nooks, ditches, mounds
& section through centerline of/ Fort.

H: $19\frac{1}{2}"$ W: $36\frac{1}{2}"$.

Note: elevation, section and rough plan dimensioned with notations.

H.O.A. 2.16

Proposed Church and Chapel for the southwest corner of 72nd
St. and 2nd Ave., N.Y.C.: rendering of 72nd St. elevation.

1886.

Watercolore with black ink on paper.

Inscribed, u.r.: [Architect's stamp].

Inscribed, u.l.: 1886, Proposed Church...Avenue.

Inscribed, l.c.: church, elevation on 72nd Street, chapel scale
 $1/8"$: 1'.

H: 18" W: $19\frac{1}{4}"$.

H.O.A. 2.17

Proposed Church and Chapel for the southwest corner of 72nd St.
and 2nd Avenue, N.Y.C.: church and chapel plan.

1886.

Black ink with red-blue tint on paper.

Scale: $1/8"$: 1'.

H: 18" W: 18".

Note: plan dimensioned and labelled.

H.O.A. 2.18

248
23

Proposed Church and Chapel for the southwest corner of 72nd St. and 2nd Ave., N.Y.C.: 2nd Ave. elevation, section thru chapel and perspective sketch of chapel interior.

1886.

Black, sepia, and red ink with blue-grey and sepia was on blue tinted paper.

Scale: $1/8"$: 1'.

H: $17 \frac{3}{4}"$ W: $20 \frac{3}{4}"$.

Note: elevation, section and perspective labelled.

H.O.A. 2.18 verso *(removed from volume; matted in DR 270)*

Monument to General Burnside, Providence, R.I.: perspective sketch.

1886.

Black ink on tracing paper.

Inscribed, l.l.: Lauret Thompson, Sculptor, N.Y.

Inscribed, l.r. [Architect's stamp].

Inscribed, u.l.c.: 29 feet high.

H: 9" W: 10".

H.O.A. 2.19

Proposed Residence for Mrs. J.W. Hill, St. Paul, Minn.: rendered front elevation.

1886.

Black ink, pencil and watercolor on paper.

Scale: $1/8"$: 1'.

H: $14 \frac{5}{8}"$ W: 21".

Note: stories labelled and dimensioned.

H.O.A. 2.20

Proposed Residence for Mrs. J.W. Hill, St. Paul, Minn.: 1st floor plan.

1886.

Pencil with red, blue-grey, grey and green wash on paper with painted frame.

Inscribed, l.l.: [directional arrow].

Scale: $1/8"$: 1'.

H: 18" W: $23 \frac{1}{2}"$.

Note: plan labelled and dimensioned, landscape treatments noted.

H.O.A. 2.21

Proposed residence for Mrs. J.W. Hill, St. Paul, Minn.: 2nd floor plan.

1886.

Pencil with red, grey and yellow wash on paper.

Inscribed, l.l.: [directional arrow].

Scale: $1/6"$: $1'$.

H: $18\frac{1}{2}"$ W: $21"$.

Note: plan labelled and dimensioned.

H.O.A. 2.22

Proposed residence for Mrs. J.W. Hill, St. Paul, Minn.: 3rd floor plan.

1886.

Pencil with red, grey and yellow wash on paper.

Inscribed, l.l.: [directional arrow].

Inscribed, l.r.: 3rd floor and attic above in roof with rooms.

Scale: $1/8"$: $1'$.

H: $16\frac{1}{2}"$ W: $19\frac{1}{4}"$.

Note: plan labelled and dimensioned.

H.O.A. 2.23

[Mausoleum?] for Robert E. Lee: perspective.

1886.

Black ink with grey wash on paper.

H: $18\frac{1}{2}"$ W: $22\frac{7}{8}"$.

H.O.A. 2.24

[Mausoleum?] for Robert E. Lee: diagonal view showing positions of the historical bas reliefs at the three sides of monument and equestrian statue at the foot of stairway.

1886.

Black and red ink with sepia wash on paper.

Inscribed, l.l.: total 93 feet.

Scale: $1/8"$: $1'$.

H: $16\frac{1}{2}"$ W: $25\frac{1}{2}"$.

Note: heights indicated.

H.O.A. 2.25

Proposed monument at East Rock, New Haven, Ct.: elevation and plan.

1886.

Pencil and black ink on paper.

Inscribed, u.r.: [Architect's stamp], Salvator.

Scale: $1/8"$: $1'$.

H: $13\frac{1}{4}"$ W: $21\frac{1}{2}"$.

Note: plan dimensioned.

24

H.O.A. 2.26

Proposed monument at East Rock, New Haven, Ct.: elevation and plan.

1886.

Black ink with blue, grey and green wash on beige paper with painted frame.

Inscribed, u.l.: plan of tower.

Inscribed, u.r.: plan at top.

Inscribed, l.c.: to the heros of our four wars, alternative design.

Inscribed, l.r.: 115 feet high.

Scale: 1/16" = 18.

H: 13 1/4" W: 25 1/4".

H.O.A. 2.27

Monument [to Civil War heros?]: elevation.

1887.

Pencil with grey, green and blue wash on paper.

Scale: 1/2" = 1'.

H: 17 3/4" W: 21 1/4".

H.O.A. 2.28

Monument to the Civil War Dead : plan, elevation and perspective sketch.

1887.

Pencil, red and black ink with watercolor on paper.

Inscribed, l.l.: Strangulatus pro republica, no. 1.

Inscribed, l.r.: Explanation: From below the circular belt of 30 incised stars, four stone mounts radiate on which in raised polished letters are the names of the principal battles, on the main die above, a bronze bas-relief of the genius of history, recording the deeds of the brave, inscriptions and the ... on the other four dies, a sword and olive branch, emblems of war and peace intertwined, on the shaft, a spread eagle on a castellated cap crowns the monument which is entirely of granite, 30 feet high, \$8000 cost.

H: 27" W: 24"

217
25

Henry Ogden Avery Drawings, Vol. 3: H.O.A. 3.0.

Drawings for picture galleries, banks, memorial towers, arches, etc. Various studies and finished drawings made in competition for the Grant Monument, his last serious work, 1879-80. 39 sheets.

General Notes:

1. All drawings are mounted and bound, book size 24" x 28".
2. The notation of "Architect's Stamp" refers to the rubber stamp used by the architect to identify drawings from his office.
The stamp reads: Henry O. Avery, architect, 368 5th Avenue, N.Y.

HENRY OGDEN AVERY
Volume 3

H.O.A. 3.1

Avery
Monument [for Civil War dead]: elevation.

1887.

Pencil and watercolor on paper

Inscribed, u.l.: widths No 1 48 Feet/No 2 47 Feet/
No 3 42 Feet/ Bridge 150 Feet Long. c.l.: No 1 Front.
c.r.: Strangulatus pro Republica. below drawing on
mount: for Hartford-Conn.

H: 13" W: 24".

H.O.A. 3.2

Avery
Monument [for Civil War dead]: side view elevation.

1887.

Pencil and watercolor on paper.

Inscribed, l.l.: No 1 side view. below drawing on
mount: for Hartford.

H: 13" W: 24- $\frac{1}{4}$ ".

H.O.A. 3.3

Avery
Monument [for Civil War dead]: alternative elevation
and elevation with suspension bridge.

1887.

Pencil and watercolor on paper.

Inscribed, l.l.: N^o2 (Alternative). l.c.: N^o3 with
Suspension Bridge.

H: 13- $\frac{1}{2}$ " W: 24- $\frac{1}{4}$ ".

HENRY OGDEN AVERY
Volume 3

H.O.A. 3.4 (1)

Avery

Proposal for gallery on Hastings Street in Milwaukee
or Detroit: side elevation.

1887.

Black and brown ink with grey wash on paper.

Inscribed, u.r.: 1887. l.c.: SIDE ELEVATION ON
HASTINGS STREET. Scale, l.r.: $1/8''$: 1'.

H: $10-\frac{1}{4}''$ W: $15-\frac{3}{4}''$.

H.O.A. 3.4 (2)

Avery

Proposal for Gallery on Hastings Street in Milwaukee
or Detroit: transverse section.

1887.

Black and brown ink with black and grey wash on paper.

Inscribed, u.r.: 1887. l.c.: SIDE ELEVATION ON
HASTINGS STREET. l.l.: Transverse section/Scale, $\frac{1}{2}''$: 1'.

H: $10-1/8''$ W: $15-\frac{1}{2}''$.

H.O.A. 3.5

Avery

Monument erected by the citizens of Milwaukee:
rendered elevation.

1887.

Pencil and watercolor on paper.

Signed l.r.: Henry O Avery, architect.

Inscribed, u.l.: 1887. u.r.: 87

H: $24-\frac{1}{4}''$ W: $19-5/8''$.

H.O.A. 3.6

Avery

[gallery] on Hastings Street and Jefferson Avenue
[Milwaukee or Detroit]: first floor plan and plot plan.

1887.

Black and brown in with grey, blue, green, orange
wash on paper.

Scale, $1/8''$: 1'

H: $17-3/4''$ W: $17-\frac{1}{2}''$

29³

HENRY OGDEN AVERY
Volume 3

H.O.A. 3.7

Avery
[gallery] on Hastings Street and Jefferson Avenue
[Milwaukee or Detroit]: second floor plan.

1887.

Black and purple ink on paper.

Inscribed, Scale, u.r.: $1/8"$: 1'. u.l.: Arch. Stamp.

H: $14"$ W: $17-\frac{1}{2}"$.

H.O.A. 3.8

Avery
[gallery] on Hastings Street and Jefferson Avenue
[Milwaukee or Detroit]: general plan.

1887.

Black and purple ink and grey wash on paper.

Inscribed, Scale, l.l.: $1/6"$: 1'.

H: $21-1/8"$ W: $13-3/4"$.

H.O.A. 3.9 (1)

Avery
Mrs. H. Webb's house, rear parlor 415 5th Avenue:
detail of tile floor in plan.

N.d.

Pencil and watercolor on paper.

Inscribed, Scale, l.r.: 1" : 1'. u.r.: Arch. Stamp.

H: 27" W: $10-3/4"$.

H.O.A. 3.9 (2)

Avery
Mrs. H. Webb's house, rear parlor 415 5th Avenue:
elevation of south side interior with fireplace, ceiling
plan.

N.d.

Pencil, brown ink and watercolor on paper.

H: $18-\frac{1}{2}"$ W: $11-\frac{1}{2}"$.

HENRY OGDEN AVERY
Volume 3

H.O.A. 3.10

Avery

Farmers and Producers Bank: elevation, section, plan.

1888.

Pencil with watercolor on paper.

Inscribed, l.l.: explanation of banking use.

Scale, elevation $3/16"$: $1'$. plan $\frac{1}{2}$ of elevation.

H: 20" W: 16"

H.O.A. 3.11

Avery

Memorial Tower Competition Indianapolis, Indiana:
elevation.

1888.

Pencil, black ink and grey wash on paper.

Inscribed, c: Mem. Tower 150 Feet high/with/Mem Hall
of Records/30'-0" x 30'-0". labelled: competition
Indianapolis: 1888. Scale, l.l.: $3/32"$: $1'$.

H: $19-7/8"$ W: 13".

H.O.A. 3.12

Avery

Memorial Tower Competition Indianapolis, Indiana:
section.

1888.

Black ink and grey wash on paper.

Inscribed, Scale, $3/32"$: $1'$.

H: 13" W: $19-7/8"$.

H.O.A. 3.13

Avery

Memorial Tower Competition Indianapolis, Indiana:
rendered perspective.

1888.

Black ink and watercolor on paper.

Signed: Henry O. Avery, archt 1888.

Inscribed, below drawing on mount: competition Indianapolis
1888.

H: 23" W: $14-\frac{1}{2}"$.

31

HENRY OGDEN AVERY
Volume 3

H.O.A. 3.14

Avery

Monument [for Civil War dead]: elevation.

1888.

Pencil and black ink on paper.

Inscribed, u.r.: Arch. Stamp. bottom of paper:

Dimensions/Height of Tower 150 Feet/ Height of Terrace
10 Feet/Base of Tower 35 Feet/Width of Terrace 70 Feet.
Scale, $3/16$: 1'.

H: $29-3/4$ " W: $19-3/8$ ".

H.O.A. 3.15

Avery

Memorial Tower with Belvedere, [Proposal for the
plaza Prospect Park, Brooklyn, N.Y.]: elevation.

1889.

Black ink on paper.

Inscribed, Height 207 Feet/Base 32 Feet/Terrace 116
Feet wide/Dimensions. Scale, $1/8$ " : 1'.

H: 29" W: 18".

H.O.A. 3.16

Avery

Grant Monument: elevation.

1889.

Pencil and brown ink on tracing paper mounted on paper .

Inscribed, u.l.: level of River to the Park---135 Feet/
Height of Terrace-50/Height of Monument---340/Height of
Statue---40/Total 565. u.r.: Arch. Stamp. Scale, $1/32$: 1'.

H: $16-\frac{1}{4}$ " W: 12".

HENRY OGDEN AVERY
Volume 3

H.O.A. 3.17

Avery

Grant Monument: elevation.

1888.

Pencil, brown watercolor and [red, white, crayon or chalk] on paper.

Inscribed, u.l.: N 1. u.r.: Arch. Stamp.
attached label: Grant Monument-not submitted.

H: 13-3/4" W: 15-5/8".

H.O.A. 3.18

Avery

Grant Monument: elevation.

1888.

Pencil, brown watercolor and [red, white crayon or chalk] on paper.

Inscribed, u.l.: N 2.

H: 13-5/8" W: 16-1/4".

H.O.A. 3.19

Avery

Grant Monument: elevation.

1888.

Pencil and brown watercolor on paper.

Inscribed, u.l.: N 3. u.c.: Arch. Stamp.

H: 13-1/8" W: 15-1/2".

H.O.A. 3.20

Avery

Grant Monument: elevation.

1888.

Pencil and brown watercolor on paper.

Inscribed, u.r.: N 4/Arch. Stamp.

H: 13-1/2" W: 15-1/2"

HENRY OGDEN AVERY
Volume 3

H.O.A. 3.21 (1)

Avery

Grant Monument: detail of dome.

1888.

Pencil with red wash on trace, mounted on paper.

H: 11-1/8" W: 14-3/8" [trace].

H.O.A. 3.21 (2)

Avery

Grant Monument: plan.

1888.

Pencil, orange watercolor and brown wash on trace,
mounted on paper.

H: 11-1/4" W: 11-1/4" [trace].

H.O.A. 3.22 (1)

Avery

Grant Monument: section.

1888.

Pencil with red and brown wash on trace, mounted on paper.

H: 11-1/4" W: 11-1/4" [trace].

H.O.A. 3.22 (2)

Avery

Grant Monument: plan.

1888.

Pencil with brown and orange wash on paper, mounted on
paper.

H: 11-3/8" W: 11-3/8" [paper].

HENRY OGDEN AVERY
Volume 3

H.O.A. 3.23 (1)

Avery

Grant Monument: elevation.

1888.

Pencil with brown wash on paper.

Inscribed, u.l.: Monument to Grant/Sept 1888.

u.r.: Arch. Stamp.

H: 11-3/4" W: 14-3/4".

H.O.A. 3.23 (2)

Avery

Grant Monument: plan.

1888.

Pencil with brown and orange wash on paper.

H: 9-5/8" W: 10-3/4".

H.O.A. 3.24

Avery

Grant Monument: elevation.

1888.

Pencil with brown, grey and black wash on paper.

Inscribed, [heights labelled left side]. Scale, 1/8" : 1'.

H: 20-1/4" W: 15-7/16".

H.O.A. 3.25 (1)

Avery

Grant Monument: sculpture details.

1888.

Pencil on trace, mounted on heavy paper.

HL 8" W: 3-3/8".

HENRY OGDEN AVERY
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H.O.A. 3.25 (2)

Avery

Grant Monument: renderings of base and sculpture.

1888.

Pencil on trace, mounted on heavy paper.

Inscribed, u.c.: sent this base to LeBlanc with design A. l.l.: sent this variation with design A to LeBlanc.

H: 8-1/8" W: 9-3/8".

H.O.A. 3.25 (3)

Avery

Grant Monument: sculpture detail.

1888.

Pencil and grey wash on trace, mounted on heavy paper.

H: 3" W: 5-5/8".

H.O.A. 3.25 (4)

Avery

Grant Monument: elevation.

1888.

Brown pen and pencil erased on trace, mounted on heavy paper.

Inscribed, u.l. Arch. Stamp/H-O Avery/le 20 Mars 1888
l.l: Preliminary studies for Grant Monument competition.
u.c.: aigle/l'ordre Dorique. u.r.: Arch. Stamp.

H: 11-1/2" W: 15-5/8".

H.O.A. 3.26 (1)

Avery

Grant Monument: renderings, detail of base, detail of steps.

1888.

Pencil and ink on trace, mounted on heavy paper [upper left corner torn].

Inscribed, l.r.: French description of project.
u.l.: Arch. Stamp.

H: 9-1/8" W: 14".

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HENRY OGDEN AVERY
Volume 3

H.O.A. 3.26 (2)

Avery
Grant Monument: elevation.

1888.
Pencil on trace, mounted on heavy paper, overlay.
Inscribed, u.l.: Project N 1 20 Mars 1888/Project N 2
[overlay]. u.r.: Arch. Stamp [2, one on overlay].
Scale, $1/16"$: $1'$. l.l.: sent this alternative to LeBlanc/
March 2.
H: $12-3/4"$ W: $15-1/4"$.

H.O.A. 3.27

Avery
Grant Monument: sketch, elevation.

1889.
Brown ink on trace, mounted on heavy paper.
Inscribed, u.r.: Arch. Stamp. bottom: sketch for
proposed memorial to US Grant, at Riverside Park, on
the Hudson Palisades; to cost \$100,000. H.O.A. architect
New York City. u.l.: 1889
H: $15-3/4"$ W: $17-3/4"$.

H.O.A. 3.28

Avery
Grant Monument: rendered elevation.

1889.
Brown, blue and black ink on paper.
Inscribed, monument base: His genius preserved to
liberty her diadem and perpetuated to all the coming
generations America's example of a free and invulnerable
government.
Upper Right: section.
Inscribed, Height to top of group 100 feet.
Upper Left: plan.
Inscribed, Scale, $3/120"$: $1'$. scale 80 Feet.
H: $13-1/2"$ W: $15-7/8"$.

HENRY OGDEN AVERY
Volume 3

H.O.A. 3.29

Avery

Grant Monument: perspective.

1889.

Black ink and grey watercolor on paper.

Inscribed, u.r.: Arch. Stamp. bottom center: perspective.

1.1.: Dimensions/Height to First Terrrace 68 Ft/
Height to Second Terrace 122 Ft/Top of Statue 194 Ft/
Width of Base 186 Ft This series of designs was submitted in
competition on invitation of the "com" Alonzo B Cornell
Chairman the motto was "CLIO"-numerous drawings were
submitted from all parts of the country-the com did
not agree to accept any one of them. no competitor was
paid a dollar: A new com was formed. 5 artists were
invited to compete, each one to paid for his drawings-
Mr. Duncan was selected.

H: $18-\frac{1}{4}$ " W: $23-\frac{7}{8}$ ".

H.O.A. 3.30

Avery

Grant Monument: elevation.

N.d.

Black and red ink with grey wash on paper.

Inscribed, l.r.: Base 186 Feet. [dimensions left side].
all four (4) sides are alike. Scale, $\frac{1}{8}$ " : 1'.

H: $24-\frac{1}{2}$ " W: $30-\frac{1}{4}$ ".

H.O.A. 3.31

Avery

Grant Monument: section.

N.d.

Black ink and grey wash on paper.

Inscribed, Both sections are alike. Scale, $\frac{1}{8}$ " : 1'.

H: $24-\frac{1}{2}$ " W: 31".

HENRY OGDEN AVERY
Volume 3

H.O.A. 3.32

Avery

Grant Monument: plans.

N.d.

Inscribed, half Arch. Stamp. Scale, $1/8"$: $1'$.

[Dimensions on plans].

H: $24-\frac{1}{2}"$ W: $36-\frac{1}{2}"$

- 1) Plan of Monument at base. Black and red ink with grey wash on paper. Inscribed, showing 4 entrances and stairs to mortuary chamber above.
- 2) Plan of top terrace. Black and red ink on paper.
- 3) Plan above mortuary chamber. Black and red ink with grey wash on paper.
- 4) Plan of mortuary chamber and terrace. Black and red ink with grey wash on paper.

H.O.A. 3.33

Avery

Photograph of Monument to Henry Ogden Avery Library.

N.d.

Mounted on paper with a black ink border.

Signed, l.r.: [G.C. Chaplain 93].

H: $24-7/8"$ W: $18-9/16"$.

Note: The inscription reads:

The Avery/Architectural Library/Columbia College/In Memory/
Henry Ogden Avery/Architect/B. January 31 1852/D. April
30 1890/Founded/ By his Parents/Samuel Avery/and/Mary
O Avery/New York/1890.

Henry Ogden Avery Drawings: Sketchbook: Sketches from memorandum books made while a student in paris and on excursions in the Province, 1872-79.

General Notes:

1. Drawing i.d. number: Sb. 0: (Sb. indicates sketchbook, 0 individual page number).
2. All sketches are on tracing paper.
3. The bound sketchbook size is .6" x 9".
4. The sketches are not to any noted scale.

H.O.A. Sb. 1

no drawings.

H.O.A. Sb. 2

Fireplace.

Pencil.

Inscribed: salon style Renaissance chez M. Bonnotte.

H.O.A. Sb. 2 verso

Ceiling details.

Pencil.

H.O.A. Sb. 3

High chair.

Pencil.

Inscribed: haute chair.

H.O.A. Sb. 3 verso

Chair, table and niche details.

Pencil.

H.O.A. Sb. 4

Drapery detail.

Red ink.

H.O.A. Sb. 5

Chair detail.

Red and black ink.

H.O.A. Sb. 6

Fountain and statue.

Red ink.

H.O.A. Sb. 7

Sculpture details

Red ink.

H.O.A. Sb. 8

Building elevation with tower.

Red ink.

H.O.A. Sb. 9

Tower, pedestal, statues.

Red ink.

H.O.A. Sb. 10

Statue details.

Red ink.

41
H.O.A. Sb. 11

Plaza details.
Red ink.

H.O.A. Sb. 12

Wall elevation, sculpture and swags.
Red ink.

H.O.A. Sb. 13

Ornament.
Purple ink.

H.O.A. Sb. 14

Column, portal and sculpture.
Red ink.

H.O.A. Sb. 15

Partial building elevation.
Red ink.

H.O.A. Sb. 16

Partial building elevation.
Red ink.

H.O.A. Sb. 17

Landscape and sculpture.
Pencil.

H.O.A. Sb. 18

Partial building elevation and column detail.
Pencil.

H.O.A. Sb. 19

Building details, ornament.
Red and black ink.

H.O.A. Sb. 19 verso

Sculpture details.
Red and black ink.

H.O.A. Sb. 20

Partial building elevation.
Pencil.

H.O.A. Sb. 21

Partial building elevation with details.
Pencil.

H.O.A. Sb. 22

Architectural details.
Red ink.

H.O.A. Sb. 23

Bas relief sculpture with ornamental details.
Pencil and black ink.

H.O.A. Sb. 24

Bas relief sculpture with ornamental details.
Pencil.

H.O.A. Sb. 25

Sculpture details.
Pencil.

H.O.A. Sb. 26

Bas relief ornament.
Pencil.

H.O.A. Sb. 27

Sculpture details.
Pencil.

H.O.A. Sb. 28

Spandrel detail.
Pencil.

Note: Second sketchbook is bound in at this point and the numeration changes. The following numbers are taken from the page numbers in this second sketchbook.

H.O.A. Sb. 17 verso

Sculpture.
Pencil.

H.O.A. Sb. 18

Sculpture.
Pencil.

H.O.A. Sb. 19

Sculpture, fountain, pediment.
Pencil.

H.O.A. Sb. 20

Landscape and stairways.
Pencil.

H.O.A. Sb. 21

Sculpture.
Pencil.

H.O.A. Sb. 22

Fountains, building details.
Pencil.

H.O.A. Sb. 23

Sculpture, building details, fencing.
Pencil.

H.O.A. Sb. 24

Building details.
Pencil.

H.O.A. Sb. 25

Urns.
Pencil.

H.O.A. Sb. 26

Sculpture.
Pencil.

H.O.A. Sb. 27

Column, sculpture, building details.
Pencil.

H.O.A. Sb. 28

Sculpture, urn, pedestal, building details.
Pencil.

H.O.A. Sb. 28 verso

Cemetery monument.
Pencil.

H.O.A. Sb. 29

Monuments.
Pencil.

H.O.A. Sb. 29 verso

Palace plan.
Pencil.

H.O.A. Sb. 30

Building plans.
Pencil.

44
H.O.A. Sb. 30 verso

Sculpture details.
Pencil.

H.O.A. Sb. 31

no drawings.

H.O.A. Sb. 31 verso

A written history of the discovery of the Mausoleum of
Halicarnassus.
Red ink.

H.O.A. Sb. 32

Sketch and details of Mausoleum.
Red ink.

H.O.A. Sb. 32 verso

History continued.
Red ink.

H.O.A. Sb. 33

History continued.
Red ink.

H.O.A. Sb. 34

Mausoleum details.
Pencil.

H.O.A. Sb. 34 verso

Monumental forms with notes.
Pencil.

H.O.A. Sb. 35

Cathedral sketches.
Pencil.

H.O.A. Sb. 36

Building, furniture and fireplace details.
Pencil.

H.O.A. Sb. 37

Church elevation.
Pencil.

H.O.A. Sb. 38

Ornamental details.
Pencil.

45
H.O.A. Sb. 39

Church and steeple details.
Pencil.

H.O.A. Sb. 40

Church details.
Pencil.

H.O.A. Sb. 41

Church elevation.
Pencil.

H.O.A. Sb. 41 verso

Tower detail and description.
Pencil.

H.O.A. Sb. 42

Building elevation.
Pencil.

H.O.A. Sb. 43

Fountain and building elevation.
Pencil.

H.O.A. Sb. 43 verso

Church elevation.
Pencil.

H.O.A. Sb. 44

Fountain details.
Pencil.

H.O.A. Sb. 44 verso

Tower details.
Pencil.

H.O.A. Sb. 45

Bell, stairway and pavillion details.
Pencil.

H.O.A. Sb. 45 verso

Building detail.
Pencil.

H.O.A. Sb. 46

Landscape.
Pencil.

H.O.A. Sb. 47

Building elevation and plans.
Pencil.

H.O.A. Sb. 48

Sculpture details.
Pencil.

H.O.A. Sb. 49

Monument base.
Pencil.

H.O.A. Sb. 50

Sculpture details.
Pencil.

H.O.A. Sb. 51

Gargoyle details.
Pencil.

H.O.A. Sb. 52

Building details.
Pencil.

H.O.A. Sb. 52 verso

Description of building details.
Pencil.

H.O.A. Sb. 53

Church facades.
Pencil.

H.O.A. Sb. 54

Fountain with details.
Pencil.

H.O.A. Sb. 55

Monuments.
Pencil.

H.O.A. Sb. 56

Monuments.
Pencil.

H.O.A. Sb. 57

Doorway details.
Pencil.

47
H.O.A. Sb. 58

Doorway details.
Pencil.

H.O.A. Sb. 59

Doorway details.
Pencil.

H.O.A. Sb. 60

Doorway and railing.
Pencil.

H.O.A. Sb. 61

Balustrade and newel from a Chinese garden.
Pencil.

H.O.A. Sb. 62

Architectural construction with description.
Pencil.

H.O.A. Sb. 63

Flemish door pull.
Pencil.

H.O.A. Sb. 64

Bats and spiders.
Pencil.

H.O.A. Sb. 65

Flowers.
Pencil.

H.O.A. Sb. 66

Flowers and insects.
Pencil.

H.O.A. Sb. 67

Ornament.
Pencil.

H.O.A. Sb. 68

Molding profiles.
Pencil.

H.O.A. Sb. 69

Statuary.
Pencil.

48
H.O.A. Sb. 69 verso

Trees and figure.
Pencil.

H.O.A. Sb. 70

Corinthian capital.
Pencil.

H.O.A. Sb. 71

Landscape.
Watercolor.

H.O.A. Sb. 72

Building details.
Pencil.

H.O.A. Sb. 72 verso

Ornament.
Pencil.

H.O.A. Sb. 73

Building details.
Pencil.

H.O.A. Sb. 73 verso

Building details.
Pencil.

H.O.A. Sb. 74

Gutter and downspouts.
Pencil.

H.O.A. Sb. 75

Gutter and downspouts.
Pencil.

H.O.A. Sb. 75 verso

Building details.
Pencil.

H.O.A. Sb. 76

Building details.
Pencil.

H.O.A. Sb. 77

Building details.
Watercolor.

H.O.A. Sb. 77 verso

Building details.
Watercolor.

H.O.A. Sb. 78

Building details.
Watercolor.

H.O.A. Sb. 79

Building details.
Pencil.

H.O.A. Sb. 80

Building details.
Pencil.

H.O.A. Sb. 81

Building details.
Pencil.

H.O.A. Sb. 81 verso

Building details.
Pencil with red ink.

H.O.A. Sb. 82

Building details.
Pencil.

H.O.A. Sb. 83

Medallions.
Watercolor.

H.O.A. Sb. 83 verso

Building details.
Pencil.

H.O.A. Sb. 84

Building details.
Pencil.

H.O.A. Sb. 84 verso

Building details.
Pencil.

H.O.A. Sb. 85

Building details.
Pencil.

H.O.A. Sb. 85 verso

Building details.
Pencil.

51
Henry Ogden Avery Drawings: Proposed alterations to 46 West
28th Street, N.Y.

Project drawings for the alteration of a three story
townhouse.

General Notes:

1. Drawing i.d. number: 46.0 (46 indicates project, 0 individual drawing number.
2. n & d.: This abbreviation indicates that the drawing has notes, dimensions or a combination of the two.
3. The drawings are not dated, but are presumed to be c. 1885.
4. The drawings are in a variety of scales, but few are specifically noted.

H.O.A. 46.1

Front and rear elevations and sections.

Pencil with yellow and salmon wash on heavy paper.

n & d.

H: 20" W: 33".

H.O.A. 46.2

2 plans.

Pencil with yellow and salmon wash on tracing paper.

n & d.

H: 18½" W: 12½".

H.O.A. 46.3

Plan.

Pencil with yellow wash on tracing paper.

n & d.

H: 6½" W: 17".

H.O.A. 46.4

2 plans.

Pencil with yellow and salmon wash on tracing paper.

n & d.

H: 14" W: 9".

H.O.A. 46.5

Galvanized iron cornice: full-size details.

Black ink with yellow, red and blue wash on heavy paper.

n.

H: 38½" W: 48".

H.O.A. 46.6

1st floor galvanized cornice: full-size detail.

Pencil on tracing paper.

n.

H: 25" W: 44".

H.O.A. 46.7

Colonettes and sash: full-size details.

Pencil on tracing paper.

n & d.

H: 13" W: 23".

H.O.A. 46.8

2nd story cornice: full-size detail.

Pencil on tracing paper.

d.

H: 28" W: 28"

H.O.A. 48.9

Galvanized iron front: elevation

Pencil on tracing paper.

n & d.

H: 12" W: 17".

H.O.A. 48.10

Plan.

Pencil with yellow and salmon wash on tracing paper mounted on heavy paper.

n & d.

H: 16" W: 28".

H.O.A. 48.11

Front elevation showing proposed alterations.

Pencil on tracing paper.

n & d.

H: 7½" W: 17".

H.O.A. 48.12

Galvanized iron front: elevation sketch.

Pencil on tracing paper.

d.

H: 10" W: 12".

H.O.A. 48.13

Front elevation with 1st, 2nd & 3rd floor plans.

Pencil with yellow and salmon wash on tracing paper mounted on heavy paper.

n & d.

H: 18½" W: 28".

H.O.A. 48.14

1st story shopfront elevation.

Pencil on tracing paper.

H: 5" W: 7".

H.O.A. 48.15

Front elevation and 1st floor plan.

Watercolor rendering on heavy paper.

n & d.

H: 26" W: 18½".

H.O.A. 48.16

Galvanized iron cornice: full-size detail.

Pencil on tracing paper.

n & d.

H: 50" W: 40".

H.O.A. 48.17

Galvanized iron front: elevation.

Red & black ink on linen.

n & d.

H: 13½" W: 9".

H.O.A. 48.18

Molding profile.

Pencil and black ink on tracing paper.

H: 6" W: 6".

H.O.A. 48.19

2nd story cornice: full-size detail.

Black ink on heavy paper.

n & d.

H: 28" W: 27".

H.O.A. 48.20

1st story cornice: full-size detail.

Black ink on heavy paper.

n & d.

H: 28" W: 27".

H.O.A. 48.21

Rear elevation.

Red and black ink on tracing paper.

n & d.

H: 19½" W: 9".

H.O.A. 48.22

Cellar 1st, 2nd & 3rd floor plans.

Pencil with yellow and salmon wash on tracing paper.

d.

H: 5½" W: 14".

55
H.O.A. 48.23

Section showing stairways.

Pencil on tracing paper.

n & d.

H: 20" W: 30".

H.O.A. 48.24

Galvanized iron front: partial elevation.

Pencil on tracing paper.

d.

H: 5½" W: 14".

H.O.A. 48.25

Section of rear walls.

Black and red ink with yellow and salmon wash on heavy paper.

n & d.

H: 16" W: 13".

H.O.A. 48.26

Elevation and 1st, 2nd & 3rd story plan.

Pencil with yellow and salmon wash on tracing paper, mounted on heavy paper.

n & d.

H: 19" W: 28".

Henry Ogden Avery Drawings : Proposed interior alterations to
25 West 47th Street, N.Y.

Project drawings for the alteration of th front parlor in
a private residence.

General notes:

1. Drawing i.d. number: 25.0 (25 indicates project, 0
individual drawing number.
2. n & d: This abbreviation indicates that the drawing has
notes, dimensions or a combination of the two.
3. Date: All drawings probably date to September 1886.
4. The drawings are in a variety of scales, but few are
specifically noted.

H.O.A. 25.1

Mirror frame profile: shop drawing.

Red and black ink on heavy paper

n.

H: $13\frac{1}{2}$ " W: 28".

H.O.A. 25.2

China closet detail.

Watercolor on heavy paper.

Inscribed, l.r: scale $1\frac{1}{2}$ ", diagram in scale 2".

H: $5\frac{1}{2}$ " W: 13".

H.O.A. 25.3

China closet detail.

Pencil with watercolor on heavy paper.

Scale: 2": 1'.

H: $14\frac{1}{2}$ " H: $10\frac{1}{2}$ ".

H.O.A. 25.4

Front parlor: interior wall elevation, reflected ceiling and floor plans.

Black and red ink on linen.

n & d.

H: 13" W: $29\frac{1}{2}$ ".

H.O.A. 25.5

Front parlor: ceiling plan with cornice detail.

Pencil on tracing paper.

n & d.

H: 14" W: 16".

H.O.A. 25.6

Front parlor china closet with flooring detail.

Red and black ink with salmon & blue wash on heavy paper.

n & d.

H: 12" W: 20".

H.O.A. 25.7

Two cases: elevation, section & details.

Black ink on tracing paper.

n & d.

H: 14" W: 10".

H.O.A. 25.8

Window transom: elevation & detail.

Pencil with watercolor on heavy paper.

d.

H: 11" W: 18".

H.O.A. 25.9

Front hall interior with bench, book storage and china case with urn: plan and elevation.

Pencil with watercolor on heavy paper.

d.

H: 13" W: 13".

H.O.A. 25.10

Interior hall wall: elevation.

Pencil with brown wash on heavy paper.

n & d.

H: 10 3/8" W: 12".

H.O.A. 25.11

Moorish cabinet: plan and elevation.

Pencil with watercolor on heavy paper.

d.

H: 19 1/4" W: 14 3/4".

H.O.A. 25.12

Moorish cabinet: section.

Pencil and red ink on heavy paper.

d.

H: 11" W: 17 1/2".

H.O.A. 25.13

Moorish cabinet: full-size construction details.

Pencil with watercolor on heavy paper.

n & d.

H: 46 1/2" W: 30".

H.O.A. 25.14

4 pages of cost estimates for cabinets.

Pencil on paper.

H: 8" W: 11".

H.O.A. 25.15

Cabinet: elevation and detail.

Pencil on tracing paper.

n & d.

H: 12" W: 13 $\frac{1}{2}$ ".

Henry Ogden Avery Drawings: Proposed alterations to 29 West .
36 Street, N.Y.

Project drawings for the alteration of a three story
townhouse.

General Notes:

1. Drawing i.d. number: 29.0 (29 indicates project, 0 individual drawing number.
2. n & d: This abbreviation indicates that the drawing has notes, dimensions or a combination of the two.
3. The drawings are not dated, but are presumed to be c. 1885.
4. The drawings are in a variety of scales, but few are specifically noted.

61
H.O.A. 29.1

1st floor plan, lobby plan and elevation.

Pencil with yellow and salmon wash on heavy paper.

n & d.

H: 25" W: 18½".

H.O.A. 29.2

Front elevation showing proposed alteration and existing elevation.

Black ink and pencil with watercolor on heavy paper.

n & d.

H: 19½" D: 12 "

H.O.A. 29.3

Existing front elevation.

Pencil with red ink on tracing paper.

n & d.

H: 17" W: 8"

H.O.A. 29.4

Front elevation showing proposed alteration.

Pencil on tracing paper.

d.

H: 17½" W: 9".

H.O.A. 29.5

Front elevation showing proposed alteration with masonry details.

Red and black ink on linen.

H: 22½" W: 14"

H.O.A. 29.6

Door elevation and details.

Pencil on heavy paper.

H: 21" W: 18½".

H.O.A. 29.7

Hall ceiling: reflected plan.

Pencil on heavy paper.

n & d.

H: 10½" W: 6½".

H.O.A. 29.8

Hall ceiling: reflected plan.

Pencil on heavy paper

n & d.

H: 15½" W: 7".

62
H.O.A. 29.9

Cornice detail showing construction.

Red and black ink on linen.

n & d.

H: 9" W: 15".

H.O.A. 29.10

Butler's Pantry: elevation.

Pencil on heavy paper.

n & d.

H: 8" W: 10".

H.O.A. 29.11

Cornice detail.

Black ink on heavy paper.

n & d.

H: 18½" W: 12".

H.O.A. 29.12

Rear of building: three plans.

Black ink with red wash on linen.

H: 9½" W: 19".

H.O.A. 29.13-15

1st floor plan.

Pencil with red wash on tracing paper.

n & d.

H: 22" W: 6".

H.O.A. 29.16

2nd floor plan.

Pencil with red wash on tracing paper.

n & d.

H: 22" W: 6".

H.O.A. 29.17

Stair plan.

Pencil on tracing paper.

n & d.

H: 32" W: 14".

H.O.A. 29.18

Hall cornice: profile.

Black ink on tracing paper.

n & d.

H: 32" W: 14".

H.O.A. 29.19

Stairway: plan, elevation & section.

Pencil on tracing paper.

n & d.

H: 23" W: 34".

H.O.A. 29.20

1st, 2nd & 3rd floor plans.

Pencil with red and blue wash on tracing paper.

n & d.

H: 25" W: 18".

H.O.A. 29.21

Bathroom plan.

Pencil on tracing paper.

n & d.

H: 7" W: 4".

H.O.A. 29.22

Bathroom plan.

Pencil on tracing paper.

n & d.

H: 7" W: 4".

H.O.A. 29.23

1st story elevation.

Black ink on tracing paper.

H: 5 3/4" W: 5".

H.O.A. 29.24

1st story elevation.

Pencil on tracing paper.

H: 5 3/4" W: 5".

H.O.A. 29.25

1st & 2nd story elevations.

Pencil on tracing paper.

H: 7 1/2" W: 6".

64
H.O.A. 29.26

Sketch.

Pencil on tracing paper.
H: $8\frac{1}{2}$ " W: $5\frac{3}{4}$ ".

H.O.A. 29.27

Rosette sketch.

Black ink on paper.
d.
H: 7" W: $4\frac{1}{4}$ ".

H.O.A. 29.28

Sketches.

Pencil on paper.
n & d.
H: 9" W: 7".

H.O.A. 29. 29

Hall wainscoting.

Pencil on paper.
n & d.
H: 9" W: 7".

H.O.A. 29.30

1st, 2nd & 3rd floor plan.

Black ink with red and yellow wash on linen.
n. & d.
H: 26" W: 19".

H.O.A. 29.31

1st, 2nd & 3rd floor plan.

Pencil with red and yellow wash on heavy paper.
n & d.
H: 25" W: 19".

65
Henry Ogden Avery Drawings: Proposed alterations to 31 West
36th Street, N.Y.

Project drawings for the alteration of a three story
townhouse.

General Notes:

1. Drawing i.d. number: 31.0 (31 indicates project, 0 individual drawing number.
2. n & d: This abbreviation indicates that the drawing has notes, dimensions or a combination of the two.
3. The drawings are not dated, but are presumed to be c. 1885.
4. The drawings are in a variety of scale, but few are specifically noted.

66
H.O.A. 31.1

Front elevation showing proposed alterations.

Pencil on heavy paper with watercolor.

n & d.

H: 27" W: 12.

H.O.A. 31.2

Lobby plan, door elevation and details.

Pencil on tracing paper.

n & d.

H: 17" W: 17".

H.O.A. 31.3

Stoop railing: elevation.

Pencil and watercolor on heavy paper.

n & d.

H: 9½" W: 15½".

H.O.A. 31.4

Exterior doors: elevation.

Pencil on tracing paper.

n & d.

H: 7" W: 4".

H.O.A. 31.5

Sketch for stoop railing.

Pencil on tracing paper.

d.

H: 7½" W: 8½".

H.O.A. 31.6

Hall elevation.

Pencil on heavy paper.

n & d.

H: 10 3/4" H: 11½".

H.O.A. 31.7

Exterior cornice; full-size detail, with smaller elevation.

Black ink on heavy paper.

n & d.

H: 36" W: 24".

H.O.A. 31.8

Exterior cornice: full-size detail, with smaller elevation.

Pencil on tracing paper.

n & d.

H: 36" W: 24".

H.O.A. 31.9

Front elevation showing proposed alterations.

Pencil with salmon wash on tracing paper.

d.

H: $17\frac{1}{2}$ " W: 7".

H.O.A. 31.10

Front stoop: plan and section.

Pencil on tracing paper.

n & d.

H: 13" W: 10"

H.O.A. 31.11

1st floor plan.

Pencil with red and yellow wash on tracing paper.

n & d.

H: 8" W: 18".

H.O.A. 31. 12

Partial front elevation.

Watercolor rendering on heavy paper.

H: 15" W: 17".

H.O.A. 31.13

Front elevation showing stone construction.

Pencil on tracing paper.

d.

H: $22\frac{1}{2}$ " W: 10".

H.O.A. 31.14

Front elevation; mason's drawing.

Pencil on tracing paper.

n & d.

H: 28" W: $11\frac{1}{2}$ ".

H.O.A. 31.15

Front stoop: plan, elevation and section.

Pencil on tracing paper.

n & d.

H: $13\frac{1}{2}$ " W: 19".

H.O.A. 31.16

Hall elevation and 1st floor plan.

Pencil with brown and green wash on heavy paper.

n & d.

H: 19" W: $18\frac{1}{2}$ ".

68
H.O.A. 31.17

Front stoop: full-size details.

Black ink on heavy paper.

n & d.

H: 36" W: 24".

H.O.A. 31. 18

Window sill and lintel details.

Pencil on tracing paper.

n & d.

H: 19½" W: 9".

H.O.A. 31.19

Hall screen details.

Pencil on tracing paper.

n & d.

H: 11¼" W: 7 ¾".

H.O.A. 31.20

1st, 2nd & 3rd floor plan.

Pencil on tracing paper.

d.

H: 24" W: 20".

H.O.A. 31.21

Partial front elevation showing masonry details.

Pencil on tracing paper.

n & d.

H: 22" W: 15".

H.O.A. 31.22

Partial front elevation showing masonry details.

Pencil on tracing paper.

n & d.

H: 22" W: 15".

H.O.A. 31.23

Hall screen details.

Pencil on tracing paper.

n & d.

H: 25" W: 22½"

69
H.O.A. 31. 24

Molding profile.

Black ink and pencil on tracing paper.

n & d.

H: 11 $\frac{1}{4}$ " W: 7 $\frac{3}{4}$ ".

H.O.A. 31. 25

Hall elevation.

Pencil on tracing paper.

n & d.

H: 10" W: 8".

H.O.A. 31. 26

Hall elevation and plan.

Pencil on tracing paper.

d.

H: 19" W: 18".

H.O.A. 31. 27

1st floor plan.

Black ink with yellow and salmon wash on linen.

n & d.

H: 20" W: 7 $\frac{1}{2}$ ".

H.O.A. 31. 28

Lobby plan, door elevation and details.

Pencil with yellow and salmon wash on heavy paper.

n & d.

H: 15 $\frac{1}{2}$ " W: 17 $\frac{1}{2}$ ".

HENRY OGDEN AVERY
Uncatalogued drawings

The following drawings executed by Henry Ogden Avery were bequeathed to the Avery Library. The drawings have yet to be catalogued, therefore, what follows is a summary of the contents.

DR 263-264

Avery
Monuments.

1) Ryle Monument, Patterson, New Jersey.	6 drawings.
2) Burnside Monument.	7 drawings.
3) Daguerre.	4 drawings.
4) Binghamton, New York .	1 drawing.
5) Grant Memorial.	8 drawings.
6) Rochester, New York.	2 drawings.
7) Strangulatus pro Republica.	8 drawings.
8) Perspective studies.	4 drawings.
9) Miscellaneous monuments.	31 drawings.
10) George Washington.	1 drawing.
11) Portland, Maine.	27 drawings.
12) Emma Lazarus	10 drawings.
13) Burns	18 17+1 drawings.
14) Barye	2 drawings.
15) Nashville Tennessee .	7 drawings.
16) Albany, New York.	1 drawing.
17) Brooklyn, New York.	7 drawings.
18) Indianapolis (working drawings).	11 drawings.
19) East Rock, New Haven.	3 drawings.
20) July riot victims.	1 drawing.
21) Marion Sims.	7 drawings.
22) Sergeant Jasper.	1 drawing.
23) Peter Cooper.	2 drawings.
24) Charles Smith.	5 drawings.
25) Tammany.	4 drawings.
26) Homer.	5 drawings.
27) Nathan Hale.	5 drawings.
28) Monument to an unknown artist.	1 drawing.
29) Items relating to Avery office.	3 items.

DR 270 264

Avery
Residences.

1) 10 East 38th St., New York.	14 drawings.
2) 415 5th Avenue, New York. (Mrs. Webb's)	13 drawings.
3) Miscellaneous.	27 drawings.
4) 8th Avenue and Berkeley Place.	1 drawing.

7/8

HENRY OGDEN AVERY
Uncatalogued drawings

DR 270 ²⁸³

Avery

Private residences.

- | | |
|---|-------------------------|
| 1) Robert A. Johnson, Riverdale. | 4 drawings. |
| 2) Griswold residence, Tarrytown. | 8 drawings. |
| 3) L.G.Hill, St. Paul, Minnesota. | 7 drawings. |
| 4) Henry Lewis, Newport, Rhode Island. | 21 drawings. (1 matted) |
| 5) C.S. Smith, Stamford, Connecticut. | 1 drawing. |

Beaux Arts work.

- | | |
|------------------|--------------|
| 1) Miscellaneous | 26 drawings. |
|------------------|--------------|

Miscellaneous work.

- | | |
|--|-------------|
| 1) Chapel on 2nd Avenue, New York. | 5 drawings. |
| 2) Chapel on 62nd Street, New York. | 2 drawings. |
| 3) Building elevation. | 2 drawings. |
| 4) Unknown. | 8 drawings. |
| 5) Announcement of Avery's death. | 1. |
| 6) Unknown (1 drawing in 3 parts + pieces) | 18 |

HENRY OGDEN AVERY

AA AV3

Avery

Photographs, etc. from drawings of various works projected or executed. Magazine articles by Henry Ogden Avery. Also cuttings from the journals of the day describing his work in hand, etc. etc. 1883-1890. 143 pages.

pg 1-19: "The Paris School of Fine Arts", Scribners Magazine, Volume 11, Oct. 1887 no. 4.

pg 20: "The Washington Monument", American Architect and Building News, Dec. 13, 1884.

pg 21: "The Paris School of Fine Arts", Real Estate Record and Guide, Oct. 23, 1886.

pg 21-24: "The Paris School of Fine Arts", American Architect and Building News, Nov. 13, 1886.

pg 24: "American Architecture as Viewed by a Graduate of the Paris School of Fine Arts, with a Brief History of the School", The Building, March 26, 1887.

pg 25: Monument to the Victims of the Newhall House Fire. Photograph.

pg 26: "Monument to the Victims of the Newhall House Fire", New York Times, March 1, 1883. and American Architect and Building News, March 29, 1883.

"The Newhall House Victims, The Newhall Monument, Accepting the Monument", Milwaukee papers. 1883.

pg 27: Proposed Memorial Tower on East Rock, New Haven. Photograph of rendering. clipping describing tower, World, Feb. 1886.

pg 28: "Competition Drawing for Monument to the Confederate Dead, Nashville Tennessee", American Architect and Building News, Nov. 10, 1883.

pg 29: "The City's Public Buildings: What New York Architects have to say about them-their opinions on Architectural competition-A Better System Needed", Real Estate Record and Guide, Aug. 14, 1886.

pg 30: "Something about Nine Stoops", Real Estate Record and Guide, Aug. 28, 1886. Clipping describing two houses, one designed, one decorated, Art Age, July 1885. Clipping describing house for General Woodford, Brooklyn Eagle, Oct. 8, 1885.

HENRY OGDEN AVERY

AA AV3

Avery

- pg 31: "Residence of Mr. Samuel P. Avery",
Real Estate Record And Guide, Dec. 26, 1885.
- pg 32: "Mr. Colgate's House", Art Age, Feb., 1885.
- "Proposed base for Washington Monument, Stone, Indianapolis.
- pg 33-34: "Prix de Reconnaissance des Architectes Americans",
American Architect and Building News, April 24, 1886.
- pg 35: Mortuary Chapel for Woodlawn Cemetery, New York
[rendering reproduced], 1887.
- pg 36: Proposed Monument to Peter Cooper, [Photograph
of rendering], 1885.
- pg 37: Memorial Column at Washington's Headquarters,
Newbury on the Hudson, New York, 1886, [Photograph of
rendering].
- pg 38: Design for Detroit Museum of Art, [Photograph
of elevation and partial perspective of competition
drawing], 1887.
- pg 39: Proposed Monument to Peter Cooper, [Photograph
of rendering], 1887.
- pg 40: Memorial column at Washington's Headquarters,
Newbury on the Hudson, New York, [Photograph of perspective
sketch], 1886.
- pg 41: Proposed Monument to Sargeant Jasper, [photograph
of rendering], Stone, Indianapolis.
- pg 42: "The Jasper Monument", [article and photograph
of model], Stone, Sept. 1888.
- pg 43: Competition for Monument to President Garfield,
Cleveland, Ohio 1884, [photograph].
- pg 44: Competition for Monument to General Robert
E. Lee, Richmond, Virginia, 1886, [photograph].
- pg 45: "Paris School of Fine Arts", Pall Mall Gazette,
Sept. 30, 1887. clipping on article, Shanklin Isle of
Wight. clipping on formation of committee to raise fund
for a gift to the National School of Fine Arts, Paris,
Rochester paper. clipping describing pedestal base for
Burns statue, Art Amateur, Nov. 1887. annouement of
office move, Art Age Press.
- pg 46: "Hints about Art Galleries", Art Amateur, Nov.
1887.
- pg 47-48: "The Architectural League", The Building,
Nov. 12, 1887.
- pg 48: "The Burnside Statue", Art Amateur, Nov. 1887.
- pg 49: "Opening of Ortgies New Art Rooms", Tribune,
Nov. 13, 1887. clipping from Real Estate Record and
Building News on above, June 11, 1887. sketch for die
of New York Architectural League, 1888.

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- pg 50: Proposed Memorial Tower for Indianapolis, Indiana, 1888, [Photograph].
- pg 51: Proposed obelisk and base to Lt. Garringer, Rockland County Cemetery, [Photograph].
- pg 52: A mayorlty for the City of Paris School Competition, Feb. and March 1877 [Photograph].
- pg 53: Residence and Studio for a French painter Competition, July and Aug. 1875, [photograph].
- pg 54: Public fountain in a resevoir Park, July and Aug. 1877. [Photograph].
- pg 55: Proposed Monument to Garfield, Cleveland, Ohio, 1884, [watercolor].
- pg 56: Open brasswork and mosaic glass screen for dining room of Henry Stern, 10 East 38th Street, [Photograph]. Designs for Die of New York Architectural League, 1888.
- pg 57: General Burnside Monument, Providence, Rhode Island, Building, Dec. 17, 1887.
- pg 58: General Burnside Monument, [Photograph].
- pg 59: General Burnside Monument, Harpers Weekly, July 16, 1887. clipping from Real Estate Record and Builders Guide, June 26, 1886. clipping from Hartford.
- pg 60: Ecole des Beaux-Arts, [in French].
- pg 61-65: 5th Avenue art galleries, [Photographs].
- pg 66: "Art in New York", Boston, March 3, 1888.
- pg 67: Indianapolis Soldiers Monument, Building, May 19, 1888,
- pg 68: Indianapolis Soldiers Monument, May 19, 1888.
- pg 69: Indianapolis Soldiers Monument, The Stone.
- pg 70: clipping on Indiana Soldiers Monument. Soldiers and Sailors Monument, photograph of model made in 1884, submitted in 1887. Female figure, Building, July 5, 1889. Die for Architectural League, Building, July 5, 1889.
- pg 71: 5th Avenue Art Galleries, 1887, [Photograph].
- pg 72: Proposed Soldiers Memorial Tower at Indianapolis, 1889. Proposed memorial Campanile for plaza of Prospect Park, Brooklyn, New York.
- pg 73: Monument to Robert Burns, Washington Park, Albany, New York, 1888, [Photograph].
- pg 74-75: Monument to Robert Burns, Washington Park, Albany, New York, 1888.
- pg 76: "Robert Burns, History of the Memorial", Albany Evening Journal, Aug. 30, 1888. [Photograph]. clippings, Albany Express.

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- pg 77: Grant Monument, perspective.
- pg 78: Grant Monument, front elevation.
- pg 79: Grant Monument, section.
- pg 80: Grant Memorial Competition, plans.
- pg 81: Grant Memorial Competition, perspective in pencil.
- pg 82: Proposed Church and Chapel, sw corner 72nd & 2nd Avenue, [Photograph of rendering], elevation & perspective .
- pg 83: Monument in Forest Home Cemetery, Milwaukee, Wisconsin, [Photograph].
- pg 84: Monument in Forest Home Cemetery, Milwaukee, Wisconsin, [clipping and photograph], Architectural Engineer, 1888.
- pg 85: Monument in Greenwood Cemetery, New York, 1888, [Photograph].
- pg 86: Monument in Greenwood Cemetery, New York, 1888, [Photograph].
- pg 87: Woodford Residence, 825 President Street, Brooklyn, New York, 1885, [Photograph].
- pg 88: Picture gallery for Ellsworth House, Chicago, Illinois, 1888, [Photograph].
- pg 89: Memorial Tower, Prospect Park, Brooklyn, New York, elevation, Building, 1889.
- pg 90: Memorial Tower, Prospect Park, Brooklyn, New York, perspective, Building, 1889.
- pg 91: Thomas Howell Collection (5th Avenue gallery), [Photograph], 1889.
- pg 92: Plaster models for Monument for Greenwood Cemetery, [Two photographs], 1889.
- pg 93: Soldiers and Sailors Monument for Rochester.
- pg 94: Monument to Emma Lazarus.
- pg 95: "The Rocks", residence of Henry Clews, Newport, Rhode Island, [Photograph before alterations].
- pg 96: "The Rocks", residence of Henry Clews, Newport, Rhode Island, [Photograph after alterations].
- pg 97: CC Buel House, Premium Point, New Rochelle, New York, [Photograph 1889].
- pg 98: CC Buel House, Premium Point, New Rochelle, New York.
- pg 99: Monument to Ryle, Cedar Lawn Cemetery, Paterson, New Jersey, [Photograph].
- pg 100: Ryle Monument, Dry Goods Economist, Oct. 12, 1889. letter to the editor, "Efflorescence on Bricks", American Architect and Building News, Feb. 1889.
- pg 101: Sketch of mausoleum at Woodlawn Cemetery, Stone, May, 1889. Detail sketch of Soldiers and Sailors Memorial arch at entrance to park, Stone, May, 1889.

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pg 101: Room interior designed by Henry Ogden Avery, The Uphdsterer, Feb., 1889.

pg 102: 27 W. 36th Street, 228-32 W. 42nd Street, Brattleboro, Vermont, Peoples National Bank, Art Institute, cottages at Bath Beach, Ellsworth residence, Berkeley Inn, Tarrytown, New York, 31 W. 36th Street, 46 W. 28th Street, Clews residence, Newport, Rhode Island, Statue of Liberty, American Architect and Building News, 1888-1889,

Descriptions, plans, alterations photographs, etc .

pg 103: Two sketches, one monument, one statue. Letter to the Grant Monument Association describing proposed monument, materials and costs.

pg 104: A Fireman's Monument, [Photograph of model].

pg 105:

pg 106: Etching by Henry Ogden Avery of his father, 1875.

pg 107:

pg 108: Obituary, July 12, 1890, La Construction Moderne, Paris. [Photograph taken in Paris], 1879.

pg 109: Tablet: Avery Architectural Library and notice of Architectural League of New York's gift, designed by Russell Sturgis, engraved by Tiffany.

pg 110: Establishment of Avery Architectural Library, Home Journal, Feb. 16, 1891. Standard of the Cross, Philadelphia, Jan. 16, 1892.

pg 111: Invitation to exhibition of illustrations, books, and photographs of Avery Library, Mar. 30, 1892. "Avery Books at Columbia", New York Times, June 5, 1892.

pg 112: Library description, Journal des Arts, Jan. 13, 1894. Plaque placed in Avery Library, Dec. 3, 1893 illustration. Invitation to viewing of library.

pg 113: Print of Memorial Plaque.

pg 114: Sketches of studies for Memorial Plaque.

pg 115:

pg 116: Photograph of Plaque.

pg 117: "Avery Library", Columbia Literary Monthly, Jan. 1894.

pg 118-135:

pg 136: Specimen of page from first catalogue.

pg 137: Memorial plate to Jules Andre.

pg 138-139:

pg 140: Obituary in French, Photograph of grave at Greenwood Cemetery.

pg 141-142: In memorial, Architectural League, New York Chapter AIA, Archeological Institute of New York Society, Association of Amicale des Anciens.

pg 142-143: Architecture and Building, Town Topics, Home Journal, American Architect and Building News.

Avery Correspondence

Folder 1: 1901.

- Jan.7. Letter requesting photographs.
- Jan.9. Follow-up letter.

Folder 2: 1904.

- Nov.1. Books on architecture sent to Avery Library.
- Nov.7. Allowing 6 duplicates to be sent to Bryson(?) Library.
- Nov.15. Receipt of E.R.Smith's article in House and Garden.
- Nov.20. Receipt of Dr. Caufield's article on S.P.Avery, Sr.

Folder 3: 1905.

- May 29. Letter from Button Island, Vermont.
- June 5. Reference to Architectural Dinner of June 12.
- June 20. Receipt of E.R.Smith's letter.
- Aug.7. Comments on Mrs. Avery's health; sending books to E.R.Smith.
- Nov.4. Acknowledgement of list of Sturgis' work.

Folder 4: 1906.

- Aug.15. Receipt of E.R.Smith's letter.
- Oct.25. Receipt of E.R.Smith's letter.
- Nov.2. Meeting with Meunier.
- Nov.28. Final disposition of books on binding.

Folder 5: 1907.

- Mar.15. Letter from Hamilton, Bermuda.
- May 10. Discussion with Dr. Butler about new quarters for Avery Library.
- July 22. Comments on enlarging Avery Library.
- Oct.31. Receipt of E.R.Smith's letter.

Folder 6: 1908.

- Mar.18. Reference to poor outlook on financial matters.
- Apr.30. Death in the family and business prevents trip to Avery Library.
- July 22. Receipt of E.R.Smith's letter on future of Avery Library.
- Nov.12. Receipt of E.R.Smith's letter.
- Dec.16. Receipt of sketch from E.R.Smith.
- Dec.22. Receipt of plans; intention to further discussion with Drs. Caufield & Butler.

Folder 7: 1909.

- Feb.20. Concerning death of Sturgis.
- Mar.31. Concerning death of Dr. Caufield.
- Jun.1. Disagreeing with E.R.Smith's idea to enlarge collection of books.
- Jun.5. Further discussion planned with Dr. Butler regarding Avery Library.
- Jun.28. Receipt of E.R.Smith's letter.
- July 10. Reference to Sturgis collection of books.
- Sept.20. Sturgis collection of photos being reviewed for possible purchase.
- Sept.29. Refuses to purchase Sturgis collection.

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Nov.9. Annoyed that Columbia tried to keep his books on binding.
Nov.27. Ownership of binding books settled.
Dec.4. Receipt of books.
Dec.24. Receipt of E.R.Smith's letter.

Folder 8: 1910.

Mar.16. Declining to make contribution to Avery purchase fund.
Apr.11. Further discussion about books.
May 18. Sending of large volume to Avery Library.
Sept.19. Discussion of enlarging Avery endowment.
Nov.4. Accepting Porter collection of photographs.
Nov.7. Asking for clippings of newspaper article on Avery, Sr.
Nov.9. Grolier Club to send Avery Library Life of Jean Grolier.
Dec.8. Gift of 20,000 dollars to the Avery endowment fund.

Folder 9: 1911.

Jan.11. Wondering if he should put up a building for Avery Library.
Jan.23. Inviting E.R.Smith to attend Grolier Club meeting.
Feb.8. Does not want his name mentioned in connection with endowment; further discussion about new Avery building.
Feb.10. Receipt of E.R.Smith's letter.
Feb.28. Plans for new Avery Library developed.
Mar.14. Further discussion of Avery Library, stressing that proper attention be given to foundations so that books may be housed on all floors.
Apr.7. Mention of exhibition room on Avery Library.
Apr.13. Receipt of Article from E.R.Smith.
Apr.21. Decision not to let books go to Philadelphia.
Apr.25. More discussion concerning exhibition room.
Apr.28. Receipt of article on the new building; Mrs. Avery gravely ill
May 29. Missed E.R.Smith in Hartford.
Jun.11. Setting date to meet E.R.Smith, July 1.
July 12. Comment on E.R.Smith's visit; mention of stained-glass windows.
Aug.1. Further discussion on exhibition room.
Sept.9. Sending E.R.Smith and library assistants bequests from Mrs. Avery.
Nov.1. Receipt of outline on changes in shelving, furniture etc.
Nov.13. Receipt of catalog.
Nov.24. Porter collection of photographs to be housed temporarily in Avery Library.

Folder 10: 1912.

Aug.19. Inquiring after E.R.Smith's health.
Aug.21. Receipt of account of Columbia University buildings.
Aug.31. Congratulating E.R.Smith on having moved into new quarters.
Sept.6. Opposition to Hirth collection being exhibited at Avery Library.
Sept.7. Receipt of print of medal.
Sept.17. Questions about excessive costs and furniture.
Oct.8. Goodyear exhibition; contribution of additional 10,000 towards furniture; preparations for reception.
Oct.16. Thanking E.R.Smith for all his work; requesting additional copies of Hamlin's article.
Oct.28. Reaffirming Avery's non-circulating policy.
Oct.31. E.R.Smith invited to dinner; more preparations for reception.

- Nov.24. Approval of E.R.Smith's article; questioning why 1,700 dollars of the book budget was left unspent.
- Nov.30. Forwarding of prints for exhibition cases.

Folder 11: 1913.

- Feb.15.. Approval of Kunz lecture and exhibition.
- Mar.3. Acknowledgement of E.R.Smith's letter; expressing sympathy on death of E.R.Smith's brother; enclosing check for Smith's niece's wedding.
- Apr.25. Asking E.R.Smith to follow up inquiries about the resolutions to be sent to him by James C. MacKenzie, Jr.
- June 19. Expressing thanks to E.R.Smith for Record article; pleasure that Avery Library is getting attention.
- July 21. With 9,027 still outstanding from the building he declines to pay for the reproduction of the Record article.
- Sept.24. Receipt of resolutions; busy raising money for the building.
- Oct.11. Report of a good talk with Dr.Butler; appreciation of Smith's work.
- Nov.19. Mention of Meunier exhibition and expressing feeling that in future Avery Library should not undertake such large projects.
- Dec.27. Hopes to send last check for the Avery building by early next Jan.
- Dec.30. Receipt of the "Quarterly."

Folder 12: 1914.

- Jan.3. Adds 4 percent interest to the endowment.
- Jan.26. Comments on Meunier exhibition.
- Feb.25. Determined to veto future exhibitions.
- Mar.4. Receipt of Hunter reprint.
- Mar.26. Discussion about Kunz exhibition.
- May 9. Thanking E.R.Smith for initiating the efforts for the Avery medal.
- Jun.9. Relating to possible visit to Button Island by Smith and further discussion of the exhibition cases.
- July 17. Approves design for exhibition cases.
- July 18. To Fackenthal explaining why he opposes artists' exhibitions at Avery.
- July 21. Receipt of London reprint.
- Aug.20. Further debate on allowing Avery to be used for exhibitions.
- Aug.24. Asking for progress reports on the exhibition cases.
- Sept.14. Receipt of printed matters from E.R.Smith.
- Sept.19. Questioning why cases were ordered in bronze and not wood?
- Sept.24. Agrees to pay for 6 exhibit cases.
- Oct.1. Agrees to location of cases.
- Oct.19. Asking about the medal subscriptions and agreeing that the fall would be a better time for the presentation; does not want the matter to drag on too long.
- Dec.28. Annoyed that there has been no activity on the medal subscriptions.

Folder 13: ;9;5.

- Jan.4. Thanking E.R.Smith for the idea of the medal and resigning himself that due to the times the project could not be seen through.
- Feb.18. Refusing E.R.Smith's request for a loan; goes into some detail about his personal finances.
- Feb.22. Expressing the wish that work had never been attempted.
- May 9. Inquiring after E.R.Smith's health; questions about the size of the medal cases.

- May 17. Asking for 3 copies of the Avery medal circular.
May 22. Asking for cost estimates on the catalog cases and notices of Commencement Day ceremonies and naming niece Amy Ogden Welcher as his representative.
Jun. 11. Thanking E.R. Smith for the medal and his efforts toward the presentation.
July 1. Discouraging addition of etchings to the library; refusing loan of his personal collection to Avery library.
Aug. 30. Assumes that the catalog cases have been given up.
Sept. 4. Surprised to learn of the Book Plate Society exhibition; discussion of awarding prizes in architecture; expects to see E.R. Smith later in the month.

Folder 14.

Correspondence between E.R. Smith and S.P. Avery relating to Avery Library and the Avery medal. Nov. 30 1906-July 19, 1915.

Folder 15.

Nicholas Murray Butler to E.R. Smith; suggestions for alternatives to medal to be awarded to S.P. Avery. Nov. 28, 1912.

Folder 16.

S.P. Avery to F.S. King; receipt of drawing. Feb. 7 1900.

Folder 17.

S.P. Avery to Mr. Gilman. Feb. 7, 1900.

Folder 18.

Amy Ogden Welcher to E.R. Smith; unsuccessful in persuading S.P. Avery to attend the presentation ceremonies. May 30 1915.

Folder 19.

George F. Kunz to E.R. Smith, relating to the Avery medal. Oct. 15-23 1913.

Folder 20.

Amy Ogden Welcher to James Grote Vanderpool; gift of H.O. Avery's student drawings.

Folder 21.

Henry Ogden Avery. Papers and photographs relating to design submitted to the proposed monument to Ulysses S. Grant.

Folder 22.

Papers and notes relating to the Ambrose E. Everett monument in Providence, R.I.

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Folder 23.

Henry Ogden Avery. Notes and illustrations relating to design submitted for the competition for the monument to the Confederate Dead, Nashville, Tennessee.

Folder 24.

Henry Ogden Avery. Notes and photographs relating to various designs for projects undertaken by H.O.Avery.

Folder 25.

Miscellaneous papers relating to societies and organisations that H.O.Avery belonged to.

Folder 26.

Henry Ogden Avery. Letters of sympathy arranged in order of date received.

Folder 27.

Henry Ogden Avery. Acknowledgements of the booklet In Memoriam . Arranged in order of date and receipt by S.P.Avery.

Folder 28.

New York. Chamber of Commerce. Banquet programme in honor of the guests who attended the dedicatory ceremonies at the opening of the building of the Chamber of Commerce, 65 Liberty Street. Nov.11 1902.

Folder 29.

New York. Chamber of Commerce. Invitation to S.P.Avery to attend the dedicatory ceremonies of the opening of the building of the Chamber of Commerce. Nov.11 1902.

Folder 30.

Henry Ogden Avery. Photographs of memorial plaque and wreaths at gravesite.

Folder 31.

Press notices on the death of Henry Ogden Avery.

Folder 32. (missing 6-7-85) in box 1/4/12

Press notices of memorial established by the Avery family on the death of Henry Ogden Avery.

Folder 33-39.

Ruth Sieben-Morgan. Correspondence and notes in connection with thesis "Samuel Putnam Avery (1822-1904), engraver on wood".

164

UNCAT.

Avery, Henry Ogden.
Ancient Temple (T'El Kab ?).

Perspective sketch, plan, etc. Red - Black
Ink.

S11.2

UNCAT.

Avery, Henry Ogden, 1852-1890.
Certificate of Appreciation from Alumni Association
of Columbia.

Avery, Henry Ogden
Bishop's palace. Student project.

UNCAT.

Section, elevation.
2 sheets (matted on cardboard). Watercolor
on paper.

164

UNCAT.

Avery, Henry Ogden.
Competition for Chapel and church at 72nd.
& Second Avenue, 1886.

Two sheets: 1) elevation & sketch
2) plan

Pencil.

Avery, Henry Ogden.

Designs for five new galleries at Art Institute of Chicago. (1889).

- 1) System of rods for hanging pictures. Pencil. 1889 (?).
- 2) Longitudinal section of Gallery. 1889.
- 3) Section of upper wall & dome of gallery E. 1889. Pencil drawing.
- 4) Similar to number 3) but pencil & watercolor.

Avery, Henry Ogden.

Art Institute (con).

- 5) Two transverse sections for Galleries A,B, C, D with notes. One pencil and one ink (blue line and other colors). 1889.
- 6) Plans and sections for five new galleries. 1889. Pencil.
- 7) Ceiling sections & molding profiles. Blue-line and color.
- 8) Plans of roofs & skylights. 1889.
- 9) Plans & sections of galleries. Blue line & colored ink.

Avery, Henry Ogden.

Design for monument (Soldier's & Sailors ?), 1882.

Full to partial elevation.

Inscription of left margin. Signed lower right.

Avery, Henry Ogden.

Design for Soldier's Monument (1st. Army Corps, 1888.)

Pencil on tracing paper.

AA
Av33

SPECIAL PERMISSION ONLY

Avery, Henry Ogden, 1852-90.

Drawings and plans for dwellings, stores, churches and other edifices, experimental studies for pedestal for Bartholdi's Statue of Liberty and drawings ... for public monuments, 1883-87.
28 pl.

AA
Av34

SPECIAL PERMISSION ONLY

UNCAT.
Classics

Avery, Henry Ogden, 1852-1890.

Drawings for picture galleries, banks, memorial towers, arches, etc., also various studies and finished drawings made in competition (1889) for the Grant monument ... 1887-1890.

AA
Av32

SPECIAL PERMISSION ONLY

UNCAT.
Classics

Avery, Henry Ogden, 1852-1890.

Drawings made in the Ecole des beaux-arts... Paris... including his first projet in 1872 and selections...from studies made in the school until ...1879.

S 13.6

Avery, Henry Ogden, 1852-1890

Elevation, section and plan of a competitive design for Ulysses S. Grant's tomb 1889.
Mounted and framed. 28cm x 56 cm.

Pencil and wash.

Avery, Henry Ogden, 1852-1890.
4 miscellaneous items.

In white folder.

Formerly in DR122 (with RCM's card, now lost).

Avery, Henry Ogden, 1852-1890.
Grant's Tomb, competitive design.

Drawings for this project exist in both F100 and DR138. The attached cards may include some of the same drawings (some may have been counted twice). Until the H. O. Avery collection is catalogued in toto, it is uncertain how many drawings there actually are of this project.

DR138

Card 1

Avery, Henry Ogden, 1852-1890

Competitive design for Grant's Tomb. Large folder including the following drawings:

- 1) Elevation (pencil on tracing paper)
- 2) Section (pencil on tracing paper)
- 3) Sheet with 4 plans (pencil on tracing paper)
- 4) Partial elevation; stamp of Lucien LEBLANC, architect, Paris, on dwg. (ink & pencil on tracing paper)
- 5) Section; stamp of Lucien LEBLANC, archi-

DR138

Card 2

Avery, Henry Ogden

Competitive design for Grant's Tomb. Large folder including the following drawings:

- tect, Paris, on dwgs (ink & pencil on tracing paper)
- 6) Elevation; stamp of Lucien LEBLANC, architect, Paris, on dwg. (ink & pencil)
- 7) Sheet with 4 plans; stamp of Lucien LEBLANC, architect, Paris, on dwg. (pencil)

Avery, Henry Ogden, 1852-1890.
Landscape watercolor.

Card 1

- 122 Avery, Henry Ogden, 1852-1890
Miscellaneous small folder containing the following:
- 1) Unidentified design for monument; partial plan and elevation (pencil on tracing paper).
 - 2) "Mock-up" of memorial plaque to H.O. Avery.
 - 3) Printed letter of November 14, 1889, sent by H.O. Avery & W. B. Tuthill to the architects of the City of New York concerning the selection of New York as the

Card 2

- 122 Avery, Henry Ogden, 1852-1890
Miscellaneous small folder containing the following:
- 3) site of the International Exposition of 1892.
 - 4) Printed pamphlet on Fifth Avenue Art Galleries, designed by H.O. Avery; unidentified pencil sketches and notes on back and inside.

F100
in
Avery's?

Avery, Henry Ogden, 1852-1890
Plans, sections, elevations and details of a competitive design for Ulysses S. Grant's tomb. 1889.
8 sheets. Size varies.

Pencil on tracing paper. Partly ink.

Some may have been separated & put in

family models "No locker case"

Avery, Henry Ogden,

Plaque recognizing Avery, given by Columbia University, School of Architecture Alumni Association, 1912.

Avery
Corr.

Avery, Henry Ogden, 1852-1890.

Letters of sympathy arranged in order of date from April 30 until July 15.

a.l.s. 69p.

Avery
Corr.

Avery, Henry Ogden, 1852-1890.

Miscellaneous papers relating to societies and organisations that H.O. Avery belonged to. New York [n.d.]

138
122

Avery, Henry Ogden, 1852-1890.

Monument to an artist. Watercolor and pencil sketch; pencil sketch of plan on reverse side
n.d.

1 mounted sheet

22cm x 29cm

161

UNCAT.

Avery, Henry Ogden.

Monument to General Lee.

Two plans on one sheet, with explanation.

Pencil, ink & watercolor.

Avery
Corr.

Avery, Henry Ogden, 1852-1890.

Notes and illustrations relating to design submitted for the competition for Monument to the Confederate Dead, Nashville, Tennessee. 1889.

1. Memorials (Projected) - Nashville, Tenn.

Avery
Corr.

Avery, Henry Ogden, 1852-1890.

Notes and photographs relating to various designs for projects undertaken by H.O. Avery. [n.d.]

164

UNCAT.

Avery, Henry Ogden.
Octagonal mausoleum.

Elevation & small plan (upper left). Pencil & watercolor.

F 100
F 101

Avery, Henry Ogden, 1852-1890

Original drawings, chiefly of monumental and domestic architecture. In 2 solander boxes marked Henry Ogden Avery Drawings.

Avery
Corr.

Avery, Henry Ogden, 1852-1890.

Papers and drawings relating to design submitted for proposed monument to Ulysses S. Grant. [188-]

1. New York. Grant's Tomb.
2. Grant, Ulysses Simpson, 1822-1885.

Avery
Corr.

Avery, Henry Ogden, 1852-1890.

Papers and photographs relating to the
Ambrose E. Burnside Monument in Providence,
Rhode Island. [188-]

1. Providence, R.I. Ambrose E. Burnside
Monument. 2. Burnside, Ambrose Everett, 1824-
1881.

Avery
Corr.

Avery, Henry Ogden, 1852-1890.

Photographs of designs of Soldier and
Sailors' Memorial, Rochester, New York.
[18--]

1. Rochester, N.Y. Soldier and Sailors'
Memorial. (Projected)

16L

UNCAT.

Avery, Henry Ogden.

Proposed Monument to Captain Nathan Hale.

Watercolor.

~~Safe: upper compartment~~

C278 MEDALS BOX

Avery, Henry Ogden, 1852-1890.

[Six signed drawings by Henry Ogden Avery.
Paris, 1877-78. Gift of Miss Amy O. Welcher,
195-?]

1. Le San Bartholomio (à Pistoja). 1877.
Pencil. 145 x 79mm.
2. Tombeau à Santa Novella. 1878.
Pencil. 170 x 100mm.
3. Exterior stone pulpit for open air preaching.
1877.
Pencil. 128 x 77mm.
4. [Landscape] (environs de Paris. 1877.
Water color. 80 x 147mm.
(Cont. on next card)

C278

MEDALS BOX

~~Safe: upper compartment~~

Avery, Henry Ogden, 1852-1890.

(card 2)

[Six signed drawings by Henry Ogden Avery...

5. [Two flying bats and moon] 'Tis now the
very witching time of night... 1877.
Water color. 73 x 75mm.
6. [Four pairs of insects] The lancers. n.d.
Water color. 69 x 75mm.

AA

Av31

UNCAT.

Avery, Henry Ogden, 1852-1890.

Sketchbook, containing sketches after buildings,
landscape, statues, and miscellaneous subjects;
includes several pages of notes. 1872-1879.
Various media: pencil, pen, watercolor on paper or
tracing paper pasted on paper. Inscribed, on
frontispiece: H.O. Avery/École des Beaux Arts/
Atelier André.

98(?) leaves, some loose pages; bound in volume
8-1/4" x 5-1/4".

166

UNCAT.

Avery, Henry Ogden.
Soldier's Monument.

Perspective sketch. Brown, black & blue ink.

Inscription, lower left: "Strangulatus pro
Republica."

Avery, Henry Ogden.
Soldier's Monument for Nashville, Tennessee.

Pencil on paper.

TEMP
UNCAT

F 105 Avery, Henry Ogden
Student drawings of Ecole des Beaux-Arts.

138

Avery, Henry Ogden
3 drawings for Indiana Soldiers Monument.

164

UNCAT.

Avery, Henry Ogden
Veteran's Monument.

Watercolor. Lunette-shaped.

Safe:
upper
compartment.

Avery, Henry Ogden, 1852-1890.

Mulnier, Fd , photographer. Paris.
[Three portraits: Samuel Putnam Avery,
Henry Ogden Avery and 2 prints of a double por-
trait of Samuel Putnam and Henry Ogden Avery.
187-?]]

Photographs (4).

Signed: F. Mulnier, Phot. 25 Boulevard des
italiens.

All: 94 x 52mm. without mount.

In wallet embossed: Fd. Mulnier and with
signature of Henry Ogden Avery.

C278 MEDALS
BOX

G28

AVERY, HENRY OGDEN, 1853-1890.
Toussaint, H

Studio of Professor Jules André, Beaux-Arts,
Paris.
N.d.

Black ink and watercolor on paper.

H: 15-7/8" W: 13-1/2".

Henry Ogden Avery is portrayed at work in this
drawing.

