Guide to the

Clarence Pearson Hornung Papers

Special Collection AOB 20

Compiled by Susan Brady
and Fantasia Thorne

New Haven, Connecticut
April, 2006

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Clarence Pearson Hornung was born in New York City in 1899, the son of Jules S. (a candy merchant) and Caroline Pfaelzer Hornung. He graduated from City College (now known as City College of the City University of New York) in 1920, after serving for two years in the U.S. Army, Infantry (1918-1919). He studied art at Cooper Union in 1921, and advertising design at New York University from 1921 to 1922. For a year following his graduation he apprenticed with various art studios in New York City, doing design and lettering. After having built a portfolio during that year he established his own studio in New York and began his freelance career. In the 1920s, Hornung specialized in advertising art and his fine pen and ink line work and precise draftsmanship in traditional period styles was sought out by major presses and firms including the American Piano Company, Mergenthaler Linotype Company, the Strathmore Paper Company, Rolls Royce, and the American Type Founders (A.T.F.). In addition to illustrations, Hornung designed three decorative alphabets for A.T.F.: Georgian Initials, 1926, and Vogue and Lexington Initials, both 1927. For the International Business Machines Company (later called I.B.M.) Hornung created the alphabet for I.B.M.’s then-experimental selective spacing typewriter. In 1923, Hornung married Sara Stoff, with whom he had two sons, Richard and Donald.

As Hornung observed a trend moving away from the traditional ornamental design style toward clean modern lines in the late 1920s, he developed his style accordingly. Hornung took advantage of the opportunities offered by book publishing and designed numerous books, colophons and bindings. He designed five different bindings for the 14th edition of the Encyclopaedia Britannica, from the popular priced full cloth to the deluxe full pigskin edition. In the 1930s he became very interested in the design of trademarks and created trade devices for General Motors, the Civilian Conservation Commission, American Silk Mills, Farrar & Rinehart, among many others. During World War II Hornung also designed posters, insignia, and promotional material for the United States government. The field of industrial design was developing during this period and Hornung became involved in that field as well. He designed packaging for products as well as furniture, office interiors, cameras, and gas stations.

In 1930, Hornung’s earliest trade designs were published in his Trade-Marks by Clarence P. Hornung, followed in 1931 by Handbook of Designs and Devices. Dover Press took over the publication of the Handbook in the late 1940s, and over the years Dover published many of Hornung’s books on graphic design including Allover Patterns for Designers and Craftsmen and Background Patterns and Textures. Horning was also the major influence behind the Dover Pictorial Archive Series.
While Hornung continued throughout his career to do commercial design, he spent much of his time in the last several decades of his life writing and designing publications on a wide range of topics. A strong interest in automobiles resulted in numerous automobile-related projects. He drew a series of small auto prints which were published in many forms (note cards, playing cards, etc.), followed by a series of larger colorplates which he published in limited editions. Automobile manufacturers, including Cadillac, Oldsmobile, Buick, Ford, Chevrolet, Packard and Studebaker requested that he create prints for their companies. His *Gallery of the American Automobile*, published by his own company, Collectors’ Prints, was a portfolio of one hundred original colorplates by Hornung issued in a limited edition in 1965. In 1968, H. N. Abrams published the prints in book form, *Portrait Gallery of Early Automobiles*. Hornung was also the founder and art director of *Automobile Quarterly*. One reviewer dubbed Hornung “the Audubon of the antique auto.”


Having had a great interest not only in the natural history of eagles, but the way the eagle motif was used in advertising, architecture, folk and fine art, Hornung worked for many years on various eagle publication projects. In his *American Eagle in Art and Design*, Hornung reproduced images of eagles from a collection that he had assembled since childhood, including sculpture and photographs by contemporary artists.

In 1972, H.N. Abrams published Hornung’s two-volume encyclopedic *Treasury of American Design*. The culmination of four years’ research, writing, and design, *Treasury* was based on the National Gallery of Art’s Index of American Design, a collection of 17,000 watercolor drawings produced by artists as part of a Works Progress Administration project during the Depression. With more than 2,900 illustrations, Hornung traces the development of design in American folk art objects from butter molds to weathervanes.

An admirer of the work of Walter Dorwin Teague, T. M. Cleland, Albert Schiller, and Frederic W. Goudy, Hornung collected examples of their design work. From his collection he produced *The Advertising Designs of Walter Dorwin Teague* which was published in 1991.

Hornung was a member of the Limited Editions Club and the Typophiles, of which he was a founding member in 1931. His circle of friends included Frederic W. Goudy, Fridolf Johnson (with whom he wrote *Two Hundred Years of*
American Graphic Art), Albert Schiller, and his publishers Harry (H.N.) Abrams and H.W. Circker of Dover Press. He was honored by a citation from the Limited Editions Club in 1954 for “distinguished service to the Club and to the world of books.” In 1979 he received the Cooper Union’s equivalent of an honorary degree for “outstanding and continued contribution to the world of design.” He was honored on his 89th birthday by a Typophiles luncheon. The Yale University Library’s Arts of the Book Collection, which received a collection of Hornung’s books, designs, and papers, mounted an exhibit of his work in the Arts of the Book Room in January of 1982.

Hornung continued to work actively on publication projects into the 1990s. He died in Rockville Centre, New York, on January 2, 1997. A number of his books were published posthumously.

**DESCRIPTION OF THE PAPERS**

The papers consist of correspondence, research files, photographs and engravings, original artwork, designs, and publication process materials documenting the many facets of Hornung’s artistic and writing career. Examples of his own illustrations, lettering, and type, binding, industrial and trademark design are in the collection, as are those of a number of designers Hornung admired and studied, including Walter Dorwin Teague, T. M. Cleland, and Frederic W. Goudy. While a large group of the material relates to the research and preparation of his Treasury of American Design, many of Hornung’s other book projects (both published and unpublished) are represented.

**LANGUAGE NOTE**

Materials in English.

**PROVENANCE**


**TERMS GOVERNING USE**

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**PREFERRED CITATION**

Clarence Pearson Hornung Papers. Arts Library, Yale University.

**FOR FURTHER INFORMATION**

Arts Library Special Collections
c/o Arts of the Book Reading Room
Yale University Library
P.O. Box 208240
New Haven, CT 06520-8240
203.432-1712
203.432-0549 (fax)
SERIES I: Personal Files, 1918-1987

This series contains a small group of materials arranged by type consisting of Hornung’s correspondence with friends, book and print dealers, colleagues, and greeting cards and invitations from individuals and companies; various clippings and articles about Hornung, including an autobiographical article which Hornung wrote in 1987; photographs of Hornung and others, including snapshots taken at a meeting of the Typophiles in 1951; and various ephemera including bookplates made for the collections he donated to Cooper Union and the Detroit Public Library.

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<tr>
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<td>Biographical information, clippings, articles, etc</td>
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<td>7</td>
<td>Awards and honors</td>
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</table>

SERIES II: Design Projects, 1920-ca. 1970s

This series contains materials relating to personal and commercial design projects that document most of the genres in which Hornung worked throughout his career. The series includes binding models for the 14th edition of the *Encyclopaedia Britannica*, the trademark design for the Richfield Oil Corporation, and objects designed for the Publicker Distilling Company. Hornung’s designs are also found in Series III. Publication Projects, as he designed all of the books he wrote. The materials are arranged alphabetically by type of design project.

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<td><em>Ampico: A Catalog of Music</em></td>
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<td><em>The Anacalypsis of Godfrey Higgins</em></td>
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<td>Blind-stamped cloth binding</td>
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</table>
SERIES III: Publication Projects, 1792-1990

This series contains correspondence, research materials, articles, artwork, publicity material, and publication process materials including dummies, layouts, galleys, etc., for Hornung’s book projects. Many, but not all, of Hornung’s publications are represented in the collection as Hornung sold and donated parts of his papers to other individuals and institutions. Additionally, the type and number of related material varies from publication to publication. Published titles are italicized; unpublished titles are in quotation marks.

Material in this series is arranged under the alphabetically listed title of the publication with which it is associated, from “Abstract Pattern Design” to Wheels Across America. Because of the number of projects Hornung undertook relating to automobiles and eagles, materials relating to these works are listed under their alphabetically arranged titles within the sections Automobile projects and Eagle projects. There is evidence that materials used for one title within these project files was also used for another title. Included in the automobile project section are some of the original pen and ink drawings for the Gallery of the American Automobile. Hornung collected images of eagles from his boyhood, and the eagles project section includes several linear feet of photographs, clippings, and ephemera depicting the American eagle, the majority of which are categorized by medium. A scrapbook containing various eagle-related material includes a 1792 American handbill with an image of an eagle. Correspondence relating to his eagle projects includes letters regarding inquiries to architectural firms, museum staff, print dealers, collectors, and artists as he searched for illustrations.

The unpublished work that Hornung finally titled “Sketches in Paradise” was originally entitled “Italian Sketchbook.” For this reason material relating to either and both of these titles is listed under “Italian
Sketchbook”/“Sketches in Paradise.”

The largest amount of material in this series documents Hornung’s work on the *Treasury of American Design* and includes correspondence with editor Erwin Christensen, staff members of the National Gallery of Art and other museums and institutions from whom Hornung sought images; a proposal and prospectus; layouts and text, covers and end-paper designs; and over seven linear feet of photographs and research files on objects that he categorized by medium.

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<td><em>Allover Patterns for Designers and Craftsmen</em> dummy with note regarding</td>
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<td>“American Wood Carving” dummy</td>
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<td>Correspondence</td>
<td>1949-1972</td>
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<td>“Automobile History” dummy; based on text and drawings by Danish artist</td>
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<td>Bielr proposed to Dover Press</td>
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<td>“Collector’s Prints of Antique Automobiles”</td>
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<td>Prints, calendars, playing cards, advertisements, etc.</td>
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<td>Article by Hornung in <em>American Artist</em></td>
<td>1963 Oct.</td>
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<td>Publicity materials</td>
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<td>“Chronology of the Color Plates”: dummy</td>
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<td><em>Dimensions</em> issue on <em>The Gallery of the American Automobile</em></td>
<td>Winter 1963-64</td>
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<td>See also: Oversize box 25-28 and box 29, folder 41-43</td>
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<td>“Gay Motoring Memories” exhibit</td>
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<td>16-19</td>
<td>Early motoring photographs (copy prints)</td>
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<td>Miscellaneous brochures, pamphlets, etc.</td>
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<td>Scrapbook of clippings relating to automobiles</td>
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<td>“Battles of the Civil War” Dummy</td>
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<td><em>Book of the American West</em></td>
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<td>Illustrations</td>
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<td><em>See: Oversize box 30</em></td>
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<td><em>Bookplates by Harold Nelson</em></td>
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<td>4 23  Dummy with Nelson’s comments and letter to Hornung 1928</td>
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<td>4 24  Subscription information                                                1928</td>
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<td>4 25  Clippings                                                               1929, n.d.</td>
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<td>“Cathedrals, Churches and Chateaux of France”</td>
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<td>4 26  Correspondence                                                          1971-1972</td>
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<td>4 27  Notes, bills, lists, etc.                                               1971</td>
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<td>4 28  Dummy                                                                   ca. 1972</td>
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<td>“Civil War Arms, Uniforms and Insignia”</td>
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<td>4 29  Dummy                                                                   1960</td>
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<td>4 30  Mounted stat negatives                                                  1960</td>
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<td><strong>Eagle projects</strong></td>
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<td>5 31  Addresses, lists, notes, etc.                                           1942-1950, n.d.</td>
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<td>5 32-45 Correspondence                                                        1938-1985, n.d.</td>
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<td>5 46  Bronx Zoo exhibit publicity, “The Eagle in Art”                        1942</td>
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<td>5 47  Receipts, etc.                                                          1941-1956</td>
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<td>“The American Eagle”</td>
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<td>5 48  Proposal                                                                1974</td>
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<td>5 49  Series in four volumes for the Eagle Pencil Company dummies            n.d.</td>
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<td>5 52-53 “American Eagle in the Arts” dummy                                     n.d.</td>
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<td>“The American Eagle: Symbol of Freedom”</td>
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<td>5 54  Introduction                                                            ca. 1942</td>
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<td>5 55  Dummy                                                                   1942</td>
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<td>5 56  “Book of the American Eagle: a Pictorial History of our National Emblem” outline and notes</td>
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<td>5 58  “Collecting Eagles Helps Him Design” article                            1977</td>
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<td>5 61  “Our Fighting Eagle: Guardian of Liberty” article                       1942</td>
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<td>5 62  Miscellaneous writings and notes                                        n.d.</td>
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<td><strong>Unidentified eagle publication projects</strong></td>
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<td>5 63  Concept sketches                                                        n.d.</td>
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<td>5 64  Layout                                                                  n.d.</td>
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<td><strong>Photographs and research files, ca. 1792-1985</strong></td>
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<td><strong>Material used in production of Accent on America by Merle Armitage</strong></td>
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<td>6 66-73 General                                                              n.d.</td>
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<td>6 74  Court houses                                                           n.d.</td>
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<td>6 75-77 Government buildings                                                 n.d.</td>
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<td>6 78  Independence Hall                                                      n.d.</td>
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<td>6 80-84 War memorials: monuments                                             n.d.</td>
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Fisher, Arthur H.

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7 142  Sequence photographs  
8  See also: box 22, folder 3

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7 146  Woodcarvings
7 147-148  Woodcarvings  
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8 153  Schimmel, William
8 154  Sign boards  
Textiles
8 155  Bedspreads  
8 156  Cotton and silks
8 157  Torch lights
8 158  Weathervanes
Clippings
8 159  Cartoons
8 160  Magazine advertisements
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8 163  Newspaper articles
8  See also: Oversize box 31, folder 53-54
8 164  Ephemera
8 165  Museum brochures and pamphlets
8 166  Writings by others  1933-1966, n.d.
8 167  Miscellany
8 168  “Geometric Decoration and Arabesques” dummy  1970  
8 169  Handbook of Early Advertising Art unbound sheets, cut copy  1956
8 171  Hornung’s Handbook of Designs and Devices advertisements ca. 1946
8 172  “Illustrated Treasury of the Civil War” dummy ca. 1963
8 173  “International Marks and Devices of the Graphic Arts”: Dutch marks 1929  
8 174  Correspondence
8 175  Examples
8 176  Publications  1927
8  “Italian Sketchbook”/ “Sketches in Paradise”  
8  Dummy  
9  See: Oversize box 35, folder 73
9 176  Front matter and notes  1983, n.d.
Text
9 177  Book One: Rome, p. 1-47
9 178  Book Two: North of Rome, p. 48-109
9 179  Book Three: Florence, p. 110-149
9 180  Book Four: Venice, p. 150-183
9 181-182  Book Five: South from Rome to Sicily, p. 184-219+
9 187  [New] Book Four: Rome, end
9 188  Errors and queries 1987, n.d.
9 189  Front and back matter for manuscript
Galleys for “Sketches in Paradise”
Marked set
9 190  Page 13-79 1985 Apr 4
9 191  Page 80-116 1985 Apr 4
Duplicate set
9 192  Page 1-54 1985 Apr 4
9 193  Page 55-116 1985 Apr 4
Unmarked set
9 194  Page 1-33 1985 Apr 4
9 195  Page 34-79 1985 Apr 4
9 196  Page 80-116 1985 Apr 4
9 197  R16-77/78 (2 copies) 1985 Apr 29,30
9 198  P. 80/83-R116 (2 copies) 1985 Apr 29
9 199-200 Scrap 1985 Apr 3,4
9 201  Miscellaneous layouts, proofs, notes for “Sketches in Paradise”
See also: Oversize box 34 and bsd 1, folder 1
“Japanese Design”
10 202  Correspondence 1971, 1973
10 203  Haikus by Jeanyee Wong ca. 1972
10 204  Dummy ca. 1972
Lettering from A to Z
See: Oversize box 36
“Made in USA”
10 205  Dummy ca. 1950
10 206  Synopsis, letter, and images removed from dummy 1949
10 207  Now and Then, Vol. 1, nos. 1-3: dummies, layouts and printed publications 1949
10 208  “Trade Marks and Trade-Mark Characters” prospectus and bibliography 1937, 1939
Treasury of American Design
10 209  Brochures, clippings and notes relating to the National Gallery of Art and to the Index of American Design 1941,1969
Correspondence
10 210  Christensen, Erwin 1969-1970
   Museums
10 211  A-K 1969-1971
10 212  M 1969
10 213  N-P 1969-1971
10 214  S-Z 1969-1970
10 215-216 National Gallery of Art 1968-1971
10 217  Permissions 1969-1971
10 218  Proposal and prospectus 1968
10 219  Bibliography, articles and notes 1931, n.d.
10 220  Contract and notes regarding illustrations [1969]
10 221  Type styles
10 222  Table of contents and Author’s Note
Band boxes - Dolls
Figureheads - Marine decoration
Pewter - Weather vanes
Ceramics: crocks, jars, jugs, mugs, pitchers, plates
Chalkware
Chests for storage and convenience, lowboys, tables
Circus, carousel
Clocks
Coin banks
Dolls
Figureheads
Fire and fire prevention
Fireplaces: stoves, andirons
Flasks
Furniture: chairs, chests, clocks, tables
Garden figures and ornaments
Glass
Hitching posts
Hooked rugs
House and gardens: carvings and sculpture
Ironwork
Kitchen
Lighting
Marine decorations: sternboards and billetheads
Pennsylvania German
Chests
Textiles, quilts, coverlets, crochet, embroidery
Samplers
Sewing accessories
Shop signs and sign boards
Silver and pewter
Southwest
Stoves
Textiles
Tobacconist
Toleware
Toys (except coin banks)
Trivets and flat irons
Weather vanes
Cut copy of volume
Reviews of and articles about Treasury
Photographs and research files on American design, ca. 1930-1969
Ceramics
General
Cooking and baking forms
Crockts, jars, wide-mouthed
Details and decorations

Figures, animals

Grotesque jugs, slave pottery

Jars, churns, crocks

Jars: double-handled

Jars: narrow opening, special shapes, pickle jars

Jugs, pitchers: narrow neck for cooking, single-handle

Jugs: with spouts, with two handles

Mugs, drinking, steins, cups and saucers

Pennsylvania German

Pitchers: decorated, glazed

Pitchers: earthenware, small pitchers

Plates

Plates, bowls, slipware

Porcelain and china

Pottery plates

Special shapes and forms: ink stands, ink wells, soap-dish, cuspidor, roach trap, horn, lamp bowl, fat lamp

Water coolers, wine casks, ring bottles

Glass

General

Bottles, flasks, decanters, cruets

Bowls: compotes, candy dishes

Bread trays, cake dishes, cup plates

Butter dishes, salt dips, cruets, syrup jugs, etc.

Candlesticks: holders, lamps, candelabra

Goblets, wine glasses, tumblers

Milk-glass

Miscellaneous: groups, special ware, vases

Pitchers

Sugar bowls, creamers, spoon holders, celery holders

Metal

Andirons

Cast iron ornaments, etc. for gardens, lawn benches and chairs

Firearms: guns, pistols, holsters, swords, knives

Fireplaces and equipment

Fire prevention: buckets, fire company marks

Garden figures: ornaments

Hardware

Hitching posts

Ironwork

General

Cast iron grilles, grates, railings

Wrought iron: grilles, gates, New Orleans

Kitchen utensils

Lighting

Astral and Argand lamps

Betty lamps, whale and lard oil lamps, camphene lamps

Candle holders: candlesticks, wall sconces

Lanterns, lamps, Paul Revere, etc.

Miscellaneous

Wrought iron, rush holders, grease lamps
Metal objects, miscellaneous
Musical
Pewter
Sewing accessories: sewing birds, scissors, cabinets, priscillas
Silver
Stoves, warmer devices, ember carriers
Stove plates and firebacks
Toleware
General
Trays, pots, canisters, etc.
Tools: implements
Trivets, flat irons
Weathervanes
General
Cocks: wood and metal
Cows, fish, miscellaneous animals
Decorative
Eagles
Figures: Indians, Columbia, Gabriel
Horses: sulky, wood and metal
Furniture
General
Bedsteads
Bookcases, cupboards, china closets
Chairs
Ladder backs, straight backs, rough hewn
Painted, stenciled, small chairs
Sheraton, Hepplewhite, Chippendale, Formal, Queen Anne, Adam, Duncan Phyfe, classic types
Splat back, etc.
Upholstered
Victorian
Windsor and rocking chairs
Chests
Hadley, also painted chests
Pennsylvania German, also furniture cupboards
Chests of drawers
Painted, Kas
Welsh dressers, wardrobes
Clocks: shelf, mantel, grandfather, etc.
Cradles
Dumbarton House, Washington, D.C.
Frames: pictures, wreaths, mirrors, etc.
Highboys, lowboys, desks, secretaries
Kitchen and corner cupboards, wardrobes
Miscellaneous wooden furniture: brackets, racks, small pieces
Pennsylvania German
Pianos
Scale, compass, barometer
Shaker: furniture and wood-working, cabinets
Sideboards and buffets
Small chests
Sofas and settees, stools
Tables

General
Early, gate-leg, tavern, trestle, hutch
Pedestal, pie crust, tilt-top

Textiles
Coverlets: woven
Embroidery: crewel, needlepoint, crochet
Fraktur: samplers
Historical
Paper
Printed cotton, linens, chintz, historical
Quilts: appliqué
Rugs: hooked and braided
Shaker: costumes, bedspreads, textiles

Wood carvings
Butter molds
Decorations
Carrousel figures
Cigar store Indians

General
Chieftains
Squaws
Circus: wagons, figures

Dolls
Carved, cornhusks, wool yarns, nut heads, etc.
Costumed
Indian: buckskin
Undressed mannequins

Figureheads
General
Female
Figures: animals, birds, etc.
Hobby horses
Marine decorations: billet heads, stern pieces, scrimshaw
Patriotic: Liberty, Lincoln, Washington
Puppets: marionettes, Punch and Judy
Schimmel and Mountz
Shop figures: Chinese, Turkish, Scotsman, John Bull
Shop signs: figures, symbols, sign boards
Sign boards, shop signs, barber poles

Tobacconist Figures by Pauline Pinkney and Rosalind Wright
Toys
Miscellaneous
Wooden, whirligigs, carved figures, rattles, mannequins, animals

Regional material
Brands: branding irons
Southwest
General
Leatherwork, saddles, spurs
17  469-470  Spanish colonial: craftsmen

   Additional categories

18  471-472  Bandboxes
18    473  Baskets
18  474-475  Chalkware: figures, figurines, animals, objects
18    476  Coin banks
18    477  Fraktur
18    478  Household gadgets
18        Interior
18    479  General
18  480-481  Victorian
18    482  Kitchen utensils: wooden, match boxes
18    483  Miscellany
18    484  Trunks
18    485  Vehicles
18    486  Wood: utensils, artifacts
18    487  Zoar
18    488  “250 Marks and Devices of the Graphic Arts” blank dummy

   The Way It Was in the U.S.A.

   ca. 1930

18    489  Correspondence, notes, etc.

   Binding and cover designs
   See: Oversize box 22, folder 5

18    490  Blue print worksheets in dust jacket

18    491  Layouts, type, and photocopies
   Layouts and illustrations
   See: Oversize box 37-44, 53 and bsd 1, folder 1

   The Way It Was New York
   See: Oversize box 45

   Wheels Across America
   Dustjacket and illustrations
   See: Oversize box 48-50 and bsd 1, folder 1

18    492  Notes and articles

18    493  Photographs of early railroads (copy prints)

18    494  Miscellaneous project correspondence and notes

SERIES IV: Subject Image Files, ca. 1850-1890

This series contains wood and steel engravings removed from 19th century publications including Harper’s, Gleason’s Pictorial Drawing Room Companion, Scientific American, Illustrated London News, and Ballou’s Pictorial Drawing-room Companion. These are similar to the materials with which Hornung illustrated The Way It Was in the U.S.A. and The Way It Was New York in Series III. The engravings are alphabetically arranged by topic.
SERIES V: Graphic Arts Files, 1911-1987

Arranged alphabetically by subject and type, the majority of material in this series consists of biographical information and design examples of T. M. Cleland, Frederick W. Goudy, Fridolf Johnson, and Albert Schiller. Additional material includes paper specimens, examples of typography, and publications of The Typophiles.

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<td>Biographical information, and <em>The Art of Fine Printing</em> by Cleland</td>
<td>1921, 1950-1964</td>
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<td>Correspondence with and about Cleland Designs</td>
<td>1955-1982</td>
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<td>Paper specimen brochures</td>
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<td>Miscellaneous brochures, keepsakes, etc.</td>
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**Oversize**

Oversize contains oversize materials from all series.

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<td>1918-1927</td>
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<td>Magazine articles about Teague and decoration</td>
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<td>Chronology of the color plates</td>
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<td>Portraits of Antique Automobiles brochures</td>
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<td>Miscellaneous clippings on automobiles</td>
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Maps

Outlaws

Western paintings (photoprints)

Westward, the Midwest, and Remington

Miscellaneous

Eagle projects

Clippings

Scrapbook of clippings, brochures, broadsides, etc.

“Italian Sketchbook”/“Sketches in Paradise”

Layouts

Page A-5-108/109

Page 110/111-218/219

“Sketches in Paradise”

Chapter headings and text mechanicals, p. 2-77

Text mechanicals, p. 78-151

Dust jacket material, layouts for front matter, miscellany

Photocopies of layouts, text, etc.

“The Battles of the Civil War” dummy

“Early American Motor Cars” 2 dummies

“Italian Sketchbook” dummy

Lettering from A to Z

Plates

Proofs

The Way It Was in the U.S.A

Layouts and illustrations

New England

Connecticut

The Connecticut Valley

The Maine Coast

Massachusetts

Boston

Buildings and monuments

Churches

Industrial buildings

Entertainment

Historical events

Naval, military scenes

The Navy, the military, shipping

Street scenes and city locations

Small towns

Towns and localities

New Hampshire

Rhode Island

Vermont: scenes

Middle Atlantic

Maryland

New Jersey

New York City

General

Long Island, Brooklyn

Riverfront scenes, bridges, commerce
New York State
39  110  Albany, Buffalo
39  111  Albany, Buffalo, Niagara
39  112  Hudson River
39  113  Hudson River, Catskills
40  114  Saratoga, Lake George, St. Laurence, Adirondacks
Pennsylvania
40  115-116  Excluding Philadelphia
        Philadelphia
40  117-118  Buildings and monuments, public places
40  119  Centennial, 1876
40  120  Commercial and industrial properties
40  121  Naval scenes
41  122  Washington D.C. and nearby Maryland
The South
41  123  Alabama
41  124  Florida
41  125  Georgia
41  126  North Carolina, South Carolina
41  127  Tennessee
42  128  Virginia and West Virginia
42  129  The Ohio River
Midwest and Southwest
42  130  Iowa, Upper Mississippi
        The Mississippi River
42  131  St. Louis and environs
42  132  The lower Mississippi, New Orleans, etc.
Lake States
42  133  The Great Lakes Region: Chicago, Detroit, Duluth, Buffalo,
        Cleveland, Sandusky, etc.
42  134  Illinois and Wisconsin
Mountain States and the West Coast
        California
43  135  General
43  136  Mining
43  137  And the Northwest: coaching scenes, cycling
43  138  And the West: general, scenic
43  139  The Pacific Northwest: Washington State, Oregon
43  140  Yellowstone and the Rockies
        Western U.S.A.
43  141-142  Cross-continental transportation
44  143  The Plains: ranching
44  144  Westward: travel by rail
44  145-146  Regional views
44  147  Miscellaneous and unused

_The Way It Was New York_

45  148  Dustjacket
        Illustrations
        New York City
45  149-151  General
45  152  Bridges
45  153  Brooklyn Bridge, Harlem River Bridge
Buildings
Central Park, historical events
“The Crystal Palace” (ca. 1852)
General
Exhibits
Elevated rail system
Fires, strikes, riots
Manhattan Island
Lower Broadway, Wall Street
Misc. scenes
Monuments
Panoramic views and maps
Recreation
Street scenes, etc.
Technical improvement: bridges, electricity, railroads
Theaters
Transit and traffic: old NYC views
Transportation
General
Cleveland railways, bridges
Views
Engravings, prints, portfolios
Brooklyn
Vignettes: trade, immigration, etc.
Miscellaneous negatives

*Wheels Across America*

Dustjacket
Illustrations
Automobiles
Bicycling
Railroads
General
Accidents
Cars (design)
Early
Equipment
General
Accessories, etc.
Rolling stock
Interiors
Sleeping cars, etc.
Miscellaneous brochures, handbills, etc.
Locomotives
General
Drawings
Stations: designs
Street railways: trolleys, etc.

From Series V. Graphic Arts Files
Designers
Goudy, Frederic W.
Photographs, designs, and articles
Johnson, Fridolf

1922-1978
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<td>Three-dimensional objects designed for the Publicker Distilling Company, Philadelphia</td>
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