

12. Camille N. Drie [Dry] (

There can be little doubt that the C. Drie whose name appears on lithographs of Vicksburg, Mississippi, and Galveston, Texas, dated 1871 and on a handful of views of other southern cities dated the next year is the Camille N. Dry who drew the most ambitious of all American city views. This is the 110-sheet view of St. Louis, Missouri, published by Compton & Co. in 1875. Perhaps this heroic task exhausted the artist, for subsequently his name—now signed C. N. Dry—appears only on a 1903 print showing Anniston, Alabama, and a view of the business district of Birmingham, Alabama, published by Dry the following year.

Drie's early work exhibits only the most primitive notions of perspective. His Columbus, Mississippi, lithograph, probably published in 1871, has no vanishing points. Instead, Drie used an axonometric projection. This suggests that he may have had some training in mechanical drawing but no experience with rendering townscapes. This same characteristic can be observed in his depictions of the two capitals of the Carolinas, Columbia (Plate 90) and Raleigh (Plate 44). However, both of these prints of 1872 show that the artist took great care in drawing individual buildings.

His Charleston view, also dated 1872 (Color Plate 5), looks down on the city from a high elevation, and uncertainties in perspective are not as evident in this attractive and effective lithograph. Perhaps by the time Drie drew these towns J. J. Stoner or Albert Ruger had offered some suggestions about how he might improve his technique. Stoner published Drie's view of Augusta, Georgia, in 1872, and Ruger published Drie's view of Macon, Georgia, in the same year. How all three met is uncertain, but Stoner visited Savannah that February to promote sales for Ruger's view of the city, and Ruger and Stoner may have encountered Drie when they arrived at Macon or Augusta and arranged to collaborate with him rather than compete. It is also possible, of course, that Drie might have been another of Ruger's several assistants.

Drie's single view of 1873 shows Norfolk, Virginia. Shortly thereafter he must have begun the arduous task of drawing his St. Louis view. We know from the preface of the bound version that "the preliminary drawings for this work were made early in the spring of 1874." The title itself includes a reference to a type of delineation that Drie had not heretofore used, at least in any consistent manner: *Pictorial St. Louis Metropolis of the Mississippi Valley: A Topographical Survey Drawn in Perspective A.D. 1875 by Camille N. Dry, Designed & Edited by Rich. J. Compton*.

Dry (as he was then called) and Compton, his publisher, obligingly provided an illustration of what this meant. On one of the large folio sheets they reproduced a map of the city at small scale (Plate 39). Above it they placed a small perspective of the entire city, dividing it into numbered rectangles to serve as a guide to the plate numbers of the individual perspective sections.

This publication is a tour de force. The detail is minute. Drawing the hundreds of structures in the business district alone at this scale and with such apparent accuracy would have been an accomplishment beyond any reasonable expect-

Camille N. Drie [Dry]
(includes 110-sheet view of St. Louis in 1875)

	Miss.	Tex.	Ga.	S.C.	N.C.	Va.	Mo.	Ala.	Total
1871	2	1							3
1872			2	2	1				5
1873						1			1
1874									
1875							1		1
1876-									
1903								1	1
1904								1	1
Total	2	1	2	2	1	1	1	2	12

tation. On many tall buildings one can even note small structural or functional elements extending above the roofs that could not ordinarily be seen from ground level. These must have been drawn from vantage points atop other buildings.

Dry certainly would have required the help of a team of assistants, but there is no record of how many there were or how they were organized. It must have required the full-time efforts of at least one person just to compile and place on the proper sheets the 1,999 names and titles of buildings and places of business that are identified and to put their numbers on the corresponding images of the lithographed plates. Some circumstantial evidence suggests that Albert Ruger was involved in this project, but there is no factual support for this theory.¹

The only information about the person who accomplished this formidable view are a few business and residential addresses in St. Louis for the years 1875-1878. These are from the city directories of the period, in which Dry is listed merely as a "draughtsman."²

1. See the biographical note on Ruger in this section.
2. I am grateful to Susan A. Riggs of the Missouri Historical Society in St. Louis for supplying me with the following information on Dry appearing in *Goulds City Directory for St. Louis*:
1875 room 48, 414 Olive, r. 715 Locust
1876 Locust, nw cor. 6th, r. 1021 Gratton
1877 45 McLean's bldg. 4th cor. Market, r. 1232 Clark Av.
1878 4 N. 4th, r. 1019 St. Ange Av.

13. C. J. Dyer (

Two extremely rare, attractive, and brilliantly printed city views were drawn by this artist in 1885. His Phoenix, Arizona, lithograph (Color Plate 12) identifies the printer as the Schmidt Label & Litho Company of San Francisco, and almost certainly the second view, an undated view of Prescott, then still the capital of Arizona Territory, was printed by the same firm.¹

The composition of the Phoenix print is both unusual and effective. The principal view of the entire city is surrounded by an oval border of trimmed saplings. Dyer also used this as the rectangular outer border, to create four circular vignettes, and to divide one of the corners—all of which con-

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