Basic Report

Seagulls
Berenice Abbott
gelatin silver print

from the portfolio Parmelian Prints of the High Sierras
c. 1920s, printed 1927
Ansel Adams
Gelatin silver print on paper (vintage)

from the portfolio Parmelian Prints of the High Sierras
c. 1920s, printed 1927
Ansel Adams
Gelatin silver print on paper (vintage)

from the portfolio Parmelian Prints of the High Sierras
c. 1920s, printed 1927
Ansel Adams
Gelatin silver print on paper (vintage)
from the portfolio
Parmelian Prints of the
High Sierras
c. 1920s, printed 1927
Ansel Adams
Gelatin silver print on paper
(vintage)

from the portfolio
Parmelian Prints of the
High Sierras
c. 1920s, printed 1927
Ansel Adams
Gelatin silver print on paper
(vintage)

from the portfolio
Parmelian Prints of the
High Sierras
c. 1920s, printed 1927
Ansel Adams
Gelatin silver print on paper
(vintage)

from the portfolio
Parmelian Prints of the
High Sierras
c. 1920s, printed 1927
Ansel Adams
Gelatin silver print on paper
(vintage)
from the portfolio
Parmelian Prints of the High Sierras
c. 1920s, printed 1927
Ansel Adams
Gelatin silver print on paper (vintage)
Robert Adams
Gelatin silver print on paper

Robert Adams
Gelatin silver print on paper

Robert Adams
Gelatin silver print on paper

Mount Williamson, Sierra Nevada, from Manzanar, CA 1944/printed early 1970s
Ansel Adams
Gelatin silver print on paper

Santa Ana Wash, next to Norton Air Force Base, San Bernardino, California 1978–82
Robert Adams
Gelatin silver print (vintage)

Parmelian Prints of the High Sierras
c. 1920s, printed 1927
Ansel Adams
Portfolio of 18 vintage gelatin silver prints on paper
Robert Adams
Gelatin silver print on paper

Robert Adams
Gelatin silver print on paper

Robert Adams
Gelatin silver print on paper

Robert Adams
Gelatin silver print on paper

Robert Adams
Gelatin silver print on paper

Robert Adams
Gelatin silver print on paper


82. Coos County, Oregon. Occasionally a tree will grow on top of an early stump. Here the second tree has itself been cut. From Turning Back, A Photographic Journal of Re-exploration 1999–2003
Robert Adams
Gelatin silver print on paper

77. Near Clatskanie, Columbia County, Oregon. Raymond Carver, the short story writer and poet, was born in Clatskanie. His family soon moved, but as a young man he worked in lumber mills in Chester and Eureka, California. The landscapes of industrial forestry are consonant with some of the hard truths about which he wrote. From Turning Back, A Photographic Journal of Re-exploration 1999–2003
Robert Adams
Gelatin silver print on paper

112. On Humbug Mountain, Clatsop County, Oregon. after an age of leaves and feathers someone dead thought of this mountain as money and cut the trees that were here in the wind in the rain at night it is hard to say it W. S. Merwin From Turning Back, A Photographic Journal of Re-exploration 1999–2003
Robert Adams
Gelatin silver print on paper
116. On Humbug Mountain, Clatsop County, Oregon.

After an age of leaves and feathers someone dead thought of this mountain as money and cut the trees that were here in the wind in the rain at night it is hard to say it.

W. S. Merwin

From Turning Back, A Photographic Journal of Re-exploration

1999–2003

Robert Adams

Gelatin silver print on paper

96. Coos County, Oregon.

“Already the trees are a myth, half gods, half giants in whom nobody believes.”

Nancy Willard

From Turning Back, A Photographic Journal of Re-exploration

1999–2003

Robert Adams

Gelatin silver print on paper

97. Coos County, Oregon.

“Already the trees are a myth, half gods, half giants in whom nobody believes.”

Nancy Willard

From Turning Back, A Photographic Journal of Re-exploration

1999–2003

Robert Adams

Gelatin silver print on paper
71. Floras Creek, Curry County, Oregon. Research in South America has shown that the slow release of moisture held by some coastal forests is important to the formation of clouds that then take rain inland. Coastal deforestation is thus believed to contribute to climate change and desertification. From Turning Back, A Photographic Journal of Re-exploration 1999–2003 Robert Adams Gelatin silver print on paper

61. Clatsop County, Oregon. Photographs are silent but the destruction of a forest is not. Pablo Neruda remembered that his “homeland of wood . . . died in the screeching of sawmills.” Barry Lopez, in describing a stranding of whales on the Oregon coast, likened the cry of a whale to “the sound a big fir makes breaking off the stump just as the saw is pulled away. A thin screech.” Landscape painter Emily Carr referred to stumps, which she painted with compassion, as “screamers.” From Turning Back, A Photographic Journal of Re-exploration 1999–2003 Robert Adams Gelatin silver print on paper

72. Floras Creek, Curry County, Oregon. Research in South America has shown that the slow release of moisture held by some coastal forests is important to the formation of clouds that then take rain inland. Coastal deforestation is thus believed to contribute to climate change and desertification. From Turning Back, A Photographic Journal of Re-exploration 1999–2003 Robert Adams Gelatin silver print on paper
46. At the edge of a clearcut, Warrenton, Clatsop County, Oregon. Trees taken near the Coast Highway, as here, are often not replanted because the acreage is too valuable for other kinds of development. From Turning Back, A Photographic Journal of Re-exploitation 1999–2003

Robert Adams
Gelatin silver print on paper

73. Floras Creek, Curry County, Oregon. Research in South America has shown that the slow release of moisture held by some coastal forests is important to the formation of clouds that then take rain inland. Coastal deforestation is thus believed to contribute to climate change and desertification. From Turning Back, A Photographic Journal of Re-exploitation 1999–2003

Robert Adams
Gelatin silver print on paper

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Robert Adams
Gelatin silver print on paper
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52. An eroding clearcut, Pacific County, Washington. Erosion is an inevitable consequence of clearcutting. No people in history have clearcut without damaging the soil. If one turns a globe—China, India, the Near East, Europe, the eastern seaboard reminded that some degree of long-term deforestation has been the rule with clearcutting, and that this in turn has resulted in the diminishment of whole societies. Significantly, China has recently “stopped clearcutting native forests” and has “subsidized retraining of hundreds of thousands of loggers.” (The Oregonian, January 25, 2004) From Turning Back, A Photographic Journal of Re-exploration 1999–2003 Robert Adams Gelatin silver print on paper

47. A clearcut, Columbia County, Oregon. Cable is frequently broken or snarled and abandoned in the process of dragging trees to a loading point. From Turning Back, A Photographic Journal of Re-exploration 1999–2003 Robert Adams Gelatin silver print on paper

48. A clearcut, Columbia County, Oregon. Cable is frequently broken or snarled and abandoned in the process of dragging trees to a loading point. From Turning Back, A Photographic Journal of Re-exploration 1999–2003 Robert Adams Gelatin silver print on paper


Robert Adams
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Robert Adams
Gelatin silver print on paper

104. Saddle Mountain (3,257 feet) as seen from the side of Humbug Mountain (2,452 feet), Clatsop County, Oregon. Saddle Mountain is the highest point in the Coastal Range in northwestern Oregon. The sorrow one feels here today is not new. Sam Churchill (1911–1991),

110. On Humbug Mountain, Clatsop County, Oregon. after an age of leaves and feathers someone dead thought of this mountain as money and cut the trees that were here in the wind in the rain at night it is hard to say it W. S. Merwin From Turning Back, A Photographic Journal of Re-exploration 1999–2003 Robert Adams Gelatin silver print on paper

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basic report

a well-known newspaperman who was raised in a logging camp near Saddle Mountain, remembered experiencing it as a young child walking with his mother: “I knew that already donkey engines of the Saddle Mountain Logging Company were gnawing at the vast belt of timber almost at the mountain’s foot. A great panic and sadness suddenly welled up within me. I clutched at one of Mother’s blackberry-picking hands. ‘I don’t want all the trees to be gone,’ I sobbed in boyish agony. There, in the sullen loneliness of a logged-off ridge top, and surrounded by blackberry vines and with Saddle

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Gelatin silver print on paper

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There, in the sullen loneliness of a logged-off ridge top, and surrounded by blackberry vines and with Saddle 1999–2003 Robert Adams Gelatin silver print on paper
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Gelatin silver print on paper
Robert Adams
Gelatin silver print on paper

20. A logging road on a hill above McGowan, Pacific County, Washington. The trees in an industrial forest are not allowed to live beyond infancy, but until there is further climate change or the soil is exhausted the landscape remains green. From Turning Back, A Photographic Journal of Re-exploration 1999–2003
Robert Adams
Gelatin silver print on paper

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Gelatin silver print on paper

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57. Clatsop County, Oregon. Jellied gasoline (napalm) is sometimes used to speed the burning of waste. From Turning Back, A Photographic Journal of Re-exploration 1999–2003
Robert Adams
Gelatin silver print on paper

Robert Adams
Gelatin silver print on paper

Robert Adams
Gelatin silver print on paper
59. Clatsop County, Oregon. To be denied the original forest that stood here is to be orphaned, as children whose parents died in a war. In this situation we can never take comfort from the whole shape of the natural lives that bore us. John Szarkowski has written about how Eugene Atget’s photographs of old trees in France “describe the particular ways that trees articulate their forms, effloresce, bear fruit, grip the earth, claim space and light, and fail.” That testimony of completeness is destroyed by clearcutting, and with it an encouragement to wisdom and peace. From Turning Back, A Photographic Journal of Re-exploration 1999–2003
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49. A stump next to Oregon Highway 47, Columbia County. Among the consequences of clearcutting is its effect on the human spirit. How conducive the practice is to a general attitude of contempt. From Turning Back, A Photographic Journal of Re-exploration 1999–2003
Robert Adams
Gelatin silver print on paper

Robert Adams
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35. Along Floras Creek, Curry County, Oregon. Scientists at the National Aeronautics and Space Administration’s Goddard Space Flight Center . . . released photos . . . from 700 miles above the earth, show[ing] a pattern of clearcutting throughout the entire rain forest of the Northwest that is so extensive that the land looks perforated by a giant blast of buck-shot . . . Ninety percent of the original Northwest forest is gone. Timothy Egan The New York Times, June 1992

From Turning Back, A Photographic Journal of Re-exploration
1999–2003
Robert Adams
Gelatin silver print on paper

36. Above the Elk River, Curry County, Oregon. From Turning Back, A Photographic Journal of Re-exploration
1999–2003
Robert Adams
Gelatin silver print on paper
51. An eroding clearcut, Pacific County, Washington. Erosion is an inevitable consequence of clearcutting. No people in history have clearcut without damaging the soil. If one turns a globe—China, India, the Near East, Europe, the eastern seaboard reminded that some degree of long-term deforestation has been the rule with clearcutting, and that this in turn has resulted in the diminishment of whole societies. Significantly, China has recently “stopped clearcutting native forests” and has “subsidized retraining of hundreds of thousands of loggers.” (The Oregonian, January 25, 2004) From Turning Back, A Photographic Journal of Re-exploration 1999–2003 Robert Adams Gelatin silver print on paper
1999–2003
Robert Adams
Gelatin silver print on paper

Man Tilling and Chickens
1900–1990
American School
oil on board

The Burn No 74, from The Burn
2009
Jane Fulton Alt
Archival pigment print

The Battle of the Serapis and the Constitution
c. 1815
American School
engraving

Scholar’s Rock
n.d.
Anonymous (Chinese)
Limestone with carved wood base
Basic Report

**Root Brush Pot**
19th century, Qing dynasty
Anonymous (Chinese)
Wood

**Scroll Weight (one of a pair)**
18th century, Qing dynasty
Anonymous (Chinese)
Wood and ivory with etching

**Scroll Weight (one of a pair)**
18th century, Qing dynasty
Anonymous (Chinese)
Wood and ivory with etching
The Five Hundred Luohan  
1644-1911, Qing dynasty  
Anonymous (Chinese)  
Twelve hanging scrolls; ink on paper, silk

Cizhou Ware Pillow  
960–1279, Song dynasty  
Anonymous (Chinese)  
Painted ceramic

Fish  
1050–221 B.C.E., Zhou dynasty  
Anonymous (Chinese)  
Jade
Appreciating Plum Blossoms
early Ming dynasty (1368-1644)
Anonymous (Chinese)
Hanging scroll; ink and color on silk

Kaidori-type Kosode
late 18th century
Anonymous (Japanese)
Silk and gold, resist dyeing and embroidery

Warrior
c. 750–600 B.C.E., Cypro-Archaic
Anonymous (Cypriot)
terracotta

Reading Clip
before 1896
Anonymous (Russian)
gold, cabochon sapphire

Landscape with Fisherman
Anonymous (French)
Engraving on paper

Miniature Egg
late 19th-early 20th century
Anonymous (Russian)
gold, enamel
Cylinder Seal with Fantastic Creature, Stag, and Pleiades Star Formation
c. 883–612 B.C.E., Neo-Assyrian Period
Anonymous (Sumerian)
black steatite

Farm Buildings, Illinois
1935
Stanley Roy Badmin
Watercolor on paper

Playa del Carmen (Quintana Roo)
1994
Jonathan Bailey
toned gelatin silver print

Vermont Road
1935
Milton Avery
Watercolor on paper

Niagara Falls
1937
Platt D. Babbitt
daguerreotype

Cylinder Seal with Fantastic Creature, Stag, and Pleiades Star Formation
c. 883–612 B.C.E., Neo-Assyrian Period
Anonymous (Sumerian)
black steatite
Basic Report

Greenland Ice Sheet, 28 June 2009, Adam LeWinter
Surveys Birthday Canyon from the portfolio Ice: Portraits of Vanishing Glaciers
2009
James Balog
Chromogenic color print on paper

Rest on the Flight into Egypt
1637
Johann Wilhelm Baur
Watercolor on paper mounted on mahogany panel

Two-hundred children from Tashkent, Uzbekistan spend the summer in Pushkino
n.d./printed 2003 under the supervision of the estate Dmitri Baltermants
Gelatin silver print

Landscape—Cooper Pond
c. 1910
George Wesley Bellows
pencil and charcoal? on paper

Four Snowflakes
c. 1885–1919
Wilson A. Bentley
Photomicrograph on printing-out paper with gold chloride toning from glass plate negative (vintage)

Herdman and Flock
1637
Johann Wilhelm Baur
Watercolor on paper mounted on mahogany panel
Three Goats under a Tree
from Animalia
17th century
Nicolaes Berchem the Elder
Etching on paper

Man under the Tree from Animalia
17th century
Nicolaes Berchem the Elder
Etching on paper

Three Goats under a Tree from Animalia
17th century
Nicolaes Berchem the Elder
Etching on paper
Man Riding a Donkey
1644
Nicolaes Berchem the Elder
Etching on paper

Young Girl in Wheat Field
1935
Ilse Bing
gelatin silver print (vintage)

Black Ducks
1933
Richard Bishop
etching on paper

Sommertag auf der Unterweser
n.d.
Walter Bertelmann
oil on canvas

Bridge
1935
Ilse Bing
Gelatin silver print (vintage), tipped to mount

1936 Federal Duck Stamp Design
Richard Bishop
drypoint on paper

Rocky Landscape with Ruins, Trees, and Monk
c. 1830
Jean-Victor Bertin
black chalk heightened with white on paper

Osprey
1935
Richard Bishop
drypoint on paper

Fun to Walk But Nice to Return
1983
Dan Boldman
gouache on paper
Basic Report

Landscape
1554–1593
Hans Bol
engraving on paper

Medieval Tin Mines, Devon
1985
Marilyn Bridges
gelatin silver print

Older boy and younger boy
overlooking the ocean with
hands held, Italy
c. 1950
Antonio Bornacini
Gelatin silver print (vintage)

Alton Barnes Horse,
England
1985
Marilyn Bridges
gelatin silver print

Long Bredy Bank Barrow,
Dorset
1985
Marilyn Bridges
gelatin silver print

Great Menhir, Carnae
1985
Marilyn Bridges
gelatin silver print
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Location</th>
<th>Artist</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barnshadow</td>
<td>1981</td>
<td>Marilyn Bridges</td>
<td>Gelatin silver print</td>
<td></td>
</tr>
<tr>
<td>Tom loves Mary, Coral Graffiti, Hawaii</td>
<td>1990</td>
<td>Marilyn Bridges</td>
<td>Gelatin silver print</td>
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<tr>
<td>Island of the Sun from the West</td>
<td>1989</td>
<td>Marilyn Bridges</td>
<td>Gelatin silver print</td>
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<tr>
<td>Round Pound, Kester, Devon</td>
<td>1985</td>
<td>Marilyn Bridges</td>
<td>Gelatin silver print</td>
<td></td>
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<tr>
<td>Shimmering Shoreline, Alaska (Cook Inlet)</td>
<td>1990</td>
<td>Marilyn Bridges</td>
<td>Gelatin silver print</td>
<td></td>
</tr>
<tr>
<td>Cobá, Yucatan</td>
<td>1982</td>
<td>Marilyn Bridges</td>
<td>Gelatin silver print</td>
<td></td>
</tr>
<tr>
<td>Fox Talbot House, Lacock Abbey, Wiltshire</td>
<td>1985</td>
<td>Marilyn Bridges</td>
<td>Gelatin silver print</td>
<td></td>
</tr>
<tr>
<td>Gettysburg, PA</td>
<td>1994</td>
<td>Marilyn Bridges</td>
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<td>1982</td>
<td>Marilyn Bridges</td>
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<td></td>
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</tbody>
</table>
Navahoe Hogan, Monument Valley
1983
Marilyn Bridges
gelatin silver print

Geometries, Oklahoma
1987
Marilyn Bridges
gelatin silver print

In the Alleghenies
c. 1870
William Mason Brown
oil on canvas

#3 Ice Formations, Quaker Pond
1981
Marilyn Bridges
gelatin silver print

Landscape, Middlebury, Vt., in Distance
n.d.
John Bunyan Bristol
oil on canvas

#3 Ice Formations, Quaker Pond
1981
Marilyn Bridges
gelatin silver print

Mohave, CA
1986
Marilyn Bridges
Gelatin silver print

Otter Creek
1840–1909
John Bunyan Bristol
oil on board

View
1988
David Bumbeck
etching, aquatint, photo-etching, engraving

In the Alleghenies
c. 1870
William Mason Brown
oil on canvas

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Otter Creek
1840–1909
John Bunyan Bristol
oil on board

View
1988
David Bumbeck
etching, aquatint, photo-etching, engraving
Innut offering: bear skull on pole, the barren-grounds of the Labrador plateau west Mistastin Lake
1910, September
William Brooks Cabot
Gelatin silver print

Barrengrounds west of the Mistastin River, Labrador
1906
William Brooks Cabot
Gelatin silver print

The Kogaluk River, view to the northwest taken during the ascent of the High Portage, interior Labrador
1910
William Brooks Cabot
Gelatin silver print

Rock of Ages No. 19, Granite Section, Rock of Ages Quarry, Barre, Vermont
1991
Edward Burtynsky
Chromogenic color print on paper

At Kanekautsh Lakes, interior Quebec-Labrador
1910, August 8
William Brooks Cabot
Gelatin silver print

Tshinutivish at Indian House Lake on the George River, interior Quebec-Labrador
1910, August 9
William Brooks Cabot
Gelatin silver print

Antone Noah’s summer fishing place at Un’sekat (near Zoar), Labrador
1903, August
William Brooks Cabot
Gelatin silver print

Figure Gazing at Moon
Alexander Calder
Lithograph laid in white linen

William Brooks Cabot in canoe, Voisey Bay, Labrador
1905
William Brooks Cabot
Gelatin silver print

Innut offering, Innu women and men, the barren-grounds of the Labrador plateau west Mistastin Lake
1910, September
William Brooks Cabot
Gelatin silver print

The Kogaluk River, view to the northwest taken during the ascent of the High Portage, interior Labrador
1910
William Brooks Cabot
Gelatin silver print

Figure Gazing at Moon
Alexander Calder
Lithograph laid in white linen

At Kanekautsh Lakes, interior Quebec-Labrador
1910, August 8
William Brooks Cabot
Gelatin silver print

Tshinutivish at Indian House Lake on the George River, interior Quebec-Labrador
1910, August 9
William Brooks Cabot
Gelatin silver print

Antone Noah’s summer fishing place at Un’sekat (near Zoar), Labrador
1903, August
William Brooks Cabot
Gelatin silver print

Figure Gazing at Moon
Alexander Calder
Lithograph laid in white linen

William Brooks Cabot in canoe, Voisey Bay, Labrador
1905
William Brooks Cabot
Gelatin silver print

Innut offering, Innu women and men, the barren-grounds of the Labrador plateau west Mistastin Lake
1910, September
William Brooks Cabot
Gelatin silver print

The Kogaluk River, view to the northwest taken during the ascent of the High Portage, interior Labrador
1910
William Brooks Cabot
Gelatin silver print

Figure Gazing at Moon
Alexander Calder
Lithograph laid in white linen
Basic Report

Onions
Alexander Calder
Lithograph on paper

Eleanor, Port Huron
1954, printed 1970s
Harry Callahan
gelatin silver print

island from the series
Video Ergo Sum
1999
Peter Campus
Digital video with LCD monitor and player

august two
1995–2000
Peter Campus
digital iris print on paper

Lakeside
Jon Carsman
screenprint on paper

Rural graveyard, Quebec
1965
Henri Cartier-Bresson
ferrotyped gelatin silver print (vintage)

Beach Scene
c. 1900
Louis-Robert Carrier-Belleuse
Oil on canvas

Eleanor, Port Huron
1965
Henri Cartier-Bresson
ferrotyped gelatin silver print (vintage)

Cargo ship on St. Lawrence River, Quebec
1965
Henri Cartier-Bresson
ferrotyped gelatin silver print (vintage)

Farmer, Brittany
1960
Henri Cartier-Bresson
Gelatin silver print (vintage)
Landscape
C. 1853-64
Benjamin Champney
Pencil on paper

Landscape
C. 1853-64
Benjamin Champney
Pencil on paper

Landscape with two figures
C. 1853-64
Benjamin Champney
Pencil on paper

Lake of Geneva from Vevey
1865, August 22
Benjamin Champney
Pencil on paper

On the Saco, North Conway, New Hampshire
1851, September 25
Benjamin Champney
Pencil on paper

Chestnut from _________
____ ____, Oct 16th
C. 1853-64
Benjamin Champney
Pencil on paper

Landscape
C. 1853-64
Benjamin Champney
Pencil on paper

Landscape
C. 1853-64
Benjamin Champney
Pencil on paper

Landscape
C. 1853-64
Benjamin Champney
Pencil on paper
Landscape  
c. 1853-64  
Benjamin Champney  
pencil on paper

Landscape  
c. 1853-64  
Benjamin Champney  
pencil on paper

Landscape  
c. 1853-64  
Benjamin Champney  
pencil on paper

Landscape  
c. 1853-64  
Benjamin Champney  
pencil on paper
Basic Report

The Sachem [?] Grave, N. Conway, Sept 18th / 57
1857
Benjamin Champney
pencil on paper

N. Conway, Sept 21st [or 26th] / 57
1857
Benjamin Champney
pencil on paper

Landscape
c. 1853-64
Benjamin Champney
pencil on paper

North Conway, Sept 12th
1857
Benjamin Champney
pencil on paper

Landscape
1857
Benjamin Champney
pencil on paper

Landscape with haystacks
c. 1853–64
Benjamin Champney
pencil on paper

Landscape
c. 1853–64
Benjamin Champney
pencil on paper

The Sachem [?] Grave, N. Conway, Sept 26th / 57
1857
Benjamin Champney
pencil on paper

The Sachem [?] Grave, N. Conway, Sept 18th / 57
1857
Benjamin Champney
pencil on paper

Landscape
1857
Benjamin Champney
pencil on paper

Landscape with haystacks
c. 1853–64
Benjamin Champney
pencil on paper

Landscape
1857
Benjamin Champney
pencil on paper

Landscape
c. 1853–64
Benjamin Champney
pencil on paper

Landscape
c. 1853–64
Benjamin Champney
pencil on paper
Landscape with cows
  c. 1853–64
  Benjamin Champney
  pencil on paper

Sept 8 1857
  1857
  Benjamin Champney
  pencil on paper

Ladies in hats sitting on a bridge
  c. 1853–64
  Benjamin Champney
  pencil on paper

Bek [?] Mt. & Carter Notch from Jackson
  c. 1853–64
  Benjamin Champney
  pencil on paper

Carter Notch, Sept 8th 1875
  1857
  Benjamin Champney
  pencil on paper

Sheet A: Recto: At Jackson, Sept 16th / 53;
  Verso: sketches of animals
Sheet B: Recto: inscribed in ink “sheep”; Verso:
  beginning of sketch of foliage
  1853
  Benjamin Champney
  pencil on paper
Basic Report

Landscape
C. 1853–64
Benjamin Champney
Pencil on paper

Landscape
C. 1853–64
Benjamin Champney
Pencil on paper

Landscape with gravestones
C. 1853–64
Benjamin Champney
Pencil on paper

Sheet A: Recto: Trees;
Verso: small unfinished
sketch and inscription in
pencil: “Daniel Brooks,
Born Sept 6 1764, Died
Sept 1839, Bathsheba B,
Born Jan 12 1767, d Oct 20
1847”; Sheet B: Recto:
inscribed in ink: “Rear of
2”; Verso:
c. 1853–64
Benjamin Champney
Pencil on paper

Page with writing and signature
C. 1854-64
Benjamin Champney
Pencil on paper
Basic Report

Jackson, Sept. 16th
1853
Benjamin Champney
pencil on paper

Jackson, Sept. 16th
1853
Benjamin Champney
pencil on paper

On the Saco at N. Conway,
Aug 30
1853-64
Benjamin Champney
pencil on paper

Silver Cascade, Aug 28th
1853-64
Benjamin Champney
pencil on paper

Landscape
c. 1853-64
Benjamin Champney
pencil on paper

Goodrich’s Falls, Jackson,
Sept 16th
1853
Benjamin Champney
pencil on paper

Landscape
c. 1860-62
Benjamin Champney
pencil on paper

Landscape
c. 1853-64
Benjamin Champney
pencil on paper
Basic Report

**Vermont Landscape**
c. 1854-64
Benjamin Champney
pencil on paper

**Lake and mountain landscape possibly in Vermont**
c. 1854-64
Benjamin Champney
pencil on paper

**Lake and mountain landscape possibly in Vermont**
c. 1854-64
Benjamin Champney
pencil on paper

**Landscape**
c. 1860-62
Benjamin Champney
pencil on paper

**Potter place, Andover NH, Aug 1862**
1862, August
Benjamin Champney
pencil on paper

**Vermont Landscape**
c. 1854-64
Benjamin Champney
pencil on paper

**Lake and mountain landscape possibly in Vermont**
c. 1854-64
Benjamin Champney
pencil on paper

**Lebanon N.H. Aug 22 ’1862**
1862, August 22
Benjamin Champney
pencil on paper

**Lebanon Aug 1862**
1862
Benjamin Champney
pencil on paper

**Landscape**
c. 1853-64
Benjamin Champney
pencil on paper
Inscribed: Paror 15-6 x 14-4, Sitting Room 14-6 x 16-8
1/2, Chamber – 14-10 15-10, 2 Bedroom 10-8 x 10-5,
Stair Carpet – 5.50, Entry door – 5.50, Window fractures
[?] 1.00
c. 1853-64
Benjamin Champney
pencil on paper

Pan Zhi Hua from the series Ten Thousand Li of the Yangtze River
2015
Michael Cherney
Handscroll; ink on mica-flecked xuan paper

Lotus
1991
Chen Jialing
Ink on paper

Looking at a Branch of Prunus Blossom
2007
Chen Lusheng
ink on paper

Bird Lives
1960
Carmen L. Cicero
lithograph, black and white pen

Landscape with Figures
c. 1620-39
Maerten de Cock
Ink and wash on paper
Dans l'infinie verticalité de l'herbe la femme naturellement s'horizontalise [In the Infinite Verticality of the Grass the Woman Naturally Horizontalises] from the portfolio L'Enchantement de l'été [The Enchantment of Summer]
1977
Corneille
Lithograph on paper

Hayfield
1967
Francis Colburn
oil on canvas

Ghosts
1942
Francis Colburn
Oil on canvas

Hayfield
1967
Francis Colburn
oil on canvas
Délire et foisonnement de cette plage végétale infiniment mouvante [Delirium and Abundance of this Infinitely Moving Plant Beach] from the portfolio L'Enchantement de l'été [The Enchantment of Summer] 1977

Corneille
Lithograph on paper


Corneille
Lithograph on paper

Avant que la lune n'apparaisse le soleil déverse son sang sur l'herbe [Before the Moon Appears the Sun Pours Its Blood on the Grass] from the portfolio L'Enchantement de l'été [The Enchantment of Summer] 1977

Corneille
Lithograph on paper
La femme masquée comme pour une fête, fête de l'herbe, fête de l'oiseau [The Masked Woman as for a Festival, Grass Festival, Bird Festival] from the portfolio L'Enchantement de l'été [The Enchantment of Summer]
1977
Corneille
Lithograph on paper

Le grand champ de l'herbe, lieu électif pour un dialogue de la femme avec les oiseaux [The Large Field of Grass, Elective Place for a Dialogue of the Woman with the Birds] from the portfolio L'Enchantement de l'été [The Enchantment of Summer]
1977
Corneille
Lithograph on paper

Gates of Hell
1992
Susan Crile
charcoal, pastel, and oilstick on paper

A View near Albano, Italy
1849-50
Jasper F. Cropsey
Oil on canvas

How to Make a Rainbow
c. 1956
Joseph Cornell
Collage

Sloop Yachts Mischief and Atalanta in: The Race for “The America’s Cup”: At New York, Nov. 9th & 10th 1881
1882
Currier and Ives
Color lithograph on paper
Basic Report

The Four Seasons of Life: Childhood: The Season of Joy
1868
Currier and Ives
Hand colored lithograph on paper

Shotwick Church, Cheshire
1855
William Davis
Oil on panel

Minnesota Farmyard
Adolf Arthur Dehn
Lithograph on paper

Mount Etna
before 1912
Arthur Bowen Davies
Oil on canvas

View of Middlebury and Otter Creek
1871
Mary H. Dana
oil on canvas

October Sunday
Adolf Arthur Dehn
Lithograph on paper

Key West Beach
Adolf Arthur Dehn
Lithograph on paper

Summer Day
Adolf Arthur Dehn
Lithograph on paper

Black Mountain
Adolf Arthur Dehn
Lithograph on paper
Basic Report

Study for Al Bois de Boulogne [In the Bois de Boulogne]
c. 1873
Giuseppe De Nittis
Oil on panel (cigar box)

Appalachian Overlook
1984
De Vaul
Oil on canvas

Appalachian Overlook II
1984
De Vaul
Oil on canvas

Appalachian Overlook III
1984
De Vaul
Oil on canvas

Appalachian Overlook IV
1984
De Vaul
Oil on canvas

Chromosphere, Green Grass, South Dakota
2012
Mitch Dobrowner
Archival pigment print

In the Garden
c. 1950
Diran Dohanian
Silkscreen on paper

Coastal Shipping
1876
Pieter Cornelis Dommershuijzen (Pieter Christian Dommersen)
Oil on canvas
Basic Report

A Thaw
1972
Rackstraw Downes
Oil on canvas

Bat
1939
Harold E. Edgerton
Gelatin silver print

Flying Fish
1940
Harold E. Edgerton
Gelatin silver print

Marine Organisms
1980
Harold E. Edgerton
Ektacolor print

Owl
1965
Harold E. Edgerton
Gelatin silver print

Green and Pink Foliage
William Eggleston

Flowering Trees
William Eggleston

Close-up Grass
William Eggleston

Close-up Grass
William Eggleston

Yellow Flower, Pink Flower
William Eggleston
Basic Report

**The walk series**
1999
Olafur Eliasson
gelatin silver prints and
chromogenic color prints on
paper (16 photographs: 4 color,
12 black & white)

**Tight Line**
Churchill Ettinger
Etching on paper

**Fisherman's Cove, Maine**
1953
Ernest Fiene
Lithograph on paper

**Ducks and Drakes**
Churchill Ettinger
Etching on paper

**Landscape with Buildings**
c. 1850
Charles-François Eustache
Pencil on paper

**College on the Hill**
1982
Sabra Field
woodcut on paper

**Families in Park**
c. 1960
Mario Finocchiaro
Vintage ferrotyped gelatin silver print

**Sogno sottomarino**
[Submarine Dream]
c. 1960
Mario Finocchiaro
Ferrotyped gelatin silver print
(vintage)

**Logging in Vermont**
Churchill Ettinger
Etching on paper
Basic Report

**Flower Motif**
c. 1962
Robert M. Fisher
oil on canvas

**Field with cut down trees,**
**Near Verdun, France**
1976
Leonard Freed
gelatin silver print (vintage)

**Landscape**
Jane Freilicher
lithograph on paper

**Le Matin [The Morning]**
c. 1804
Claude-François Fortier
etching and engraving on paper

**Jewish family in backyard,**
**London**
1971
Leonard Freed
gelatin silver print

**Woodland Path**
c. 1770
Jean-Honore Fragonard
Pencil on paper

**Landscape**
Jane Freilicher
crayon and tusche lithograph on paper

**Mt. Rushmore, South Dakota**
1969
Lee Friedlander
gelatin silver print

**New York City**
2000
Lee Friedlander
gelatin silver print
Basic Report

**Bloodmoon**
2014
Christy Gast
Silkscreen on paper

**Bloodmoon**
2014
Christy Gast
Silkscreen on paper

**Bloodmoon**
2014
Christy Gast
Silkscreen on paper

**Winter Landscape**
1963
Paul Georges
lithograph on paper

**Landscape**
Paul Georges
lithograph on paper

**In Orbit**
Helen Gerardia
serigraph on paper

**Expanding Time**
Helen Gerardia
serigraph on paper

**Dark Sun**
Helen Gerardia
lithograph on paper
Clouds of Mt. Kilimanjaro
2017
Ben Godward
Pigmented urethane resin

Mobile Home—near Middlebury, Vt.
1970–71
Frank Gohlke
Gelatin silver print on paper
(vintage)

Cornwall, Vt. [house and hill in fog] from the series Middlebury, Vermont
1969–71
Frank Gohlke
Gelatin silver print on paper
(vintage)

Grain elevator, Hutchinson, Kansas
1973, printed 1974
Frank Gohlke
Gelatin silver print on paper
(vintage)

Water
1970
Frank Gohlke
Gelatin silver print on paper

Cornwall, Vt. [hill with with melting snow] from the series Middlebury, Vermont
1970–71
Frank Gohlke
Gelatin silver print on paper
(vintage)

Cornwall, Vt. [looking west at dusk] from the series Middlebury, Vermont
1970–71
Frank Gohlke
Gelatin silver print on paper
(vintage)
Crimson Ground
1971
Adolph Gottlieb
screenprint on paper

Arching Elms
Gordon Hope Grant
Lithograph on paper

Arching Elms in Winter
Gordon Hope Grant
Lithograph on paper

The Butterfly and the Ant
Gordon Hope Grant
Lithograph on paper

Under The Bows
Gordon Hope Grant
Lithograph on paper

Dockside
Gordon Hope Grant
Lithograph on paper

Sun and Shadow
Gordon Hope Grant
Lithograph on paper

Flurry
1967
Adolph Gottlieb
silkscreen on paper

Blue Night
1970
Adolph Gottlieb
screenprint on paper

Two Trees
1963
Joel Goldblatt
crayon lithograph on paper

Leaves and Light
Joel Goldblatt
crayon lithograph on paper

Cornwall, Vt. [hill with snow and ice] from the series Middlebury, Vermont
1970-71
Frank Gohlke
Gelatin silver print on paper
(vintage)
Basic Report

**Porpoise Convoy**
Gordon Hope Grant
Lithograph on paper

**Harbor Fog**
Gordon Hope Grant
Lithograph on paper

**Old Coaster**
Gordon Hope Grant
Lithograph on paper

**First Snow**
Gordon Hope Grant
Lithograph on paper

**Shore Patrol**
Gordon Hope Grant
Lithograph on paper

**The Crested Dune**
Gordon Hope Grant
Lithograph on paper

**Low Water**
Gordon Hope Grant
Lithograph on paper

**Sunday in Port**
Gordon Hope Grant
Lithograph on paper

**Pigeon Cove**
1947
Gordon Hope Grant
Lithograph on paper

**Six Frogs**
1985
Nancy Graves
Screenprint on paper

**The Little Harbor**
Gordon Hope Grant
Lithograph on paper

**Boats to Let**
Gordon Hope Grant
Lithograph on paper

**Landscape with Temple**
Giovanni Francesco Grimaldi
Pen and ink on paper

**Nocturne: Battersea Reach**
early 1870s
Walter Greaves
Oil on canvas

**Rope Dance**
1979
Lois Greenfield
gelatin silver print
Guerrilla Girls’ 1986 Report Card
1986
Guerrilla Girls poster

Doorway
1893
Sir Francis Seymour Haden
etching on paper

View of the Hackensack Meadows with Jersey City in the Distance
c. 1894
Herman Hartwich
Oil on canvas

The End of Winter
c. 1970
Arthur K. D. Healy
Watercolor on paper

A Sunset in Ireland
1863
Sir Francis Seymour Haden
etching and dry point on paper

Boatman
Leon Hartl
lithograph on paper

Girl Friends (Anita & Marie 1-7) from the series Girl Friends (Anita & Marie 1-7)
2014
Martine Gutierrez
Archival inkjet print on Arches Baryta paper

Guerrilla Girls’ 1986 Report Card
1986
Guerrilla Girls
poster

Doorway
1893
Sir Francis Seymour Haden
etching on paper

View of the Hackensack Meadows with Jersey City in the Distance
c. 1894
Herman Hartwich
Oil on canvas

The End of Winter
c. 1970
Arthur K. D. Healy
Watercolor on paper

Girl Friends (Anita & Marie 7) from the series Girl Friends (Anita & Marie 1-7)
2014
Martine Gutierrez
Archival inkjet print on Arches Baryta paper

Guerrilla Girls’ 1986 Report Card
1986
Guerrilla Girls
poster

Doorway
1893
Sir Francis Seymour Haden
etching on paper

View of the Hackensack Meadows with Jersey City in the Distance
c. 1894
Herman Hartwich
Oil on canvas

The End of Winter
c. 1970
Arthur K. D. Healy
Watercolor on paper

Girl Friends (Anita & Marie 7) from the series Girl Friends (Anita & Marie 1-7)
2014
Martine Gutierrez
Archival inkjet print on Arches Baryta paper
Basic Report

Jumping Race in Lightning Storm, Saratoga
1974
Arthur K. D. Healy
Watercolor on paper

Snow Geese Coming In
Arthur K. D. Healy
Watercolor on paper

The Coast at Ballintoy
1977
Arthur K. D. Healy
Watercolor on paper

The Edge of the Marsh
c. 1970
Arthur K. D. Healy
Watercolor on paper

Salisbury Swamp
1953
Arthur K. D. Healy
Watercolor on paper

Landscape with Fences
c. 1970
Arthur K. D. Healy
Watercolor on paper

Bermuda Beach
1977
Arthur K. D. Healy
Watercolor on paper

The Wrecked Fence
1978
Arthur K. D. Healy
Watercolor on paper

Cliff
John Edward Heliker
Black and white crayon lithograph on paper
<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Artist</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Landscape</td>
<td>1963</td>
<td>John Edward Heliker</td>
<td>lithograph on paper</td>
</tr>
<tr>
<td>From the Piazza, Milton</td>
<td>1863</td>
<td>Thomas Hewes Hinckley</td>
<td>Pencil on paper</td>
</tr>
<tr>
<td>Pyrenees, Spain</td>
<td>1963</td>
<td>Evelyn Hofer</td>
<td>Gelatin silver print</td>
</tr>
<tr>
<td>Heart of the Green Mountains</td>
<td>1860–1890</td>
<td>Thomas Hewes Hinckley</td>
<td>Pencil on paper</td>
</tr>
<tr>
<td>Baltimore, Forest Scene</td>
<td>1862</td>
<td>Thomas Hewes Hinckley</td>
<td>Pencil on paper</td>
</tr>
<tr>
<td>Magnificent View</td>
<td>1860, September 1</td>
<td>Thomas Hewes Hinckley</td>
<td>Pencil on paper</td>
</tr>
<tr>
<td>West River, VT</td>
<td>1900–1972</td>
<td>Aldro Thompson Hibbard</td>
<td>Oil on board</td>
</tr>
<tr>
<td>Hokusai Album (Hokusai Gafu)</td>
<td>c. 1849</td>
<td>Katsushika Hokusai</td>
<td>woodblock printed book (ehon)</td>
</tr>
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<td>Hokusai Album (Hokusai Gafu)</td>
<td>c. 1849</td>
<td>Katsushika Hokusai</td>
<td>woodblock printed book (ehon)</td>
</tr>
</tbody>
</table>
Scene from Waiaín-Homen
1780–1849
Katsushika Hokusai
Woodblock print on paper

Camping in the Adirondack Mountains
1874
Winslow Homer
engraving on paper

Poet Li Ho Admiring a Waterfall
20th century reprint
Katsushika Hokusai
Woodcut on paper

The Army of the Potomac—Our Outlying Picket in the Woods, from Harper’s Weekly
1862, June 7
Winslow Homer
engraving on paper

Diving for Pearls
Elinore Hollinshead
Oil on canvas

The Boston Common., from Harper’s Weekly
1858, May 22
Winslow Homer
Engraving on paper
Picnicking in the Woods., from Harper’s Weekly
1858, September 4
Winslow Homer
Engraving on paper

A Marble Quarry
1851
James Hope
Oil on canvas

Untitled
Leopold Hugo

On the Beach at Long Branch—The Children’s Hour from Harper’s Weekly
1874, August 15
Winslow Homer
engraving on paper

View of Middlebury
c. 1837-50
Henry Hopkins
Oil on panel

Vermont Sugar House
1938
Edward Hopper
Watercolor on paper

Flirting on the Sea-Shore and on the Meadow from Harper’s Weekly
1874, September 19
Winslow Homer
engraving on paper

Flirting on the Sea-Shore
and on the Meadow from
Harper’s Weekly
1874, September 19
Winslow Homer
engraving on paper

On the Beach at Long Branch—The Children’s Hour from Harper’s Weekly
1874, August 15
Winslow Homer
engraving on paper

A Marble Quarry
1851
James Hope
Oil on canvas

Untitled
Leopold Hugo

Alley of Trees
c. 1910
Leopold Hugo
Bromoil transfer print

Untitled
Leopold Hugo

Picnicking in the Woods., from Harper’s Weekly
1858, September 4
Winslow Homer
Engraving on paper

A Marble Quarry
1851
James Hope
Oil on canvas

Untitled
Leopold Hugo
Joiner’s Falls, Bolton, Vermont
1871
David Johnson
Pencil on paper

Quails
1988
Jiang Hongwei
Ink and color on paper

La chasse aux canards
[The Duck Hunt] from Eaux-Forbes Modernes
1863-64
Leon Jacque
Etching and drypoint on paper

Phantom Curve
c. 1881–82
William Henry Jackson
Albumen print

Gateway, Garden of the Gods and Pike’s Peak, Colorado
c. 1870s
William Henry Jackson
Albumen print

Seascape
1851
Louis Gabriel Eugène Isabey
Oil on canvas

Mammoth Hot Springs, Gardiner’s River
1870-78
William Henry Jackson
Albumen print

Tent
1880–1931
Custer Ingham
Oil on canvas

Untitled
Leopold Hugo

Untitled
Leopold Hugo

Untitled
Leopold Hugo

Untitled
Leopold Hugo
The White Barn
1970
Wolf Kahn
Lithograph on paper

Mare Longue Reservoir #1, Mauritius from the series The Dodo and Mauritius Island: Imaginary Encounters
2002
Harri Kallio
digital chromogenic color print on paper

December Thaw, Gulf of Finland, Russia
1999/2007
Michael Kenna
Toned gelatin silver print

USA’s Most Wanted from The People’s Choice
1994
Komar and Melamid
screenprint on paper

Summer in the Rockies
Hans Kleiber
Etching on paper

Wings Aloft
Clayton Knight
Lithograph on paper

USA’s Least Wanted from The People’s Choice
1994
Komar and Melamid
screenprint on paper

Size Preferences for a Large Painting from The People’s Choice
1994
Komar and Melamid
screenprint on paper

Size Preferences for a Small Painting from The People’s Choice
1994
Komar and Melamid
screenprint on paper
Rocky Shoreline
1900
Lionel Aristide Lecouteux (Lionel-Aristide Le Couteux)
black and white chalk on paper

Ron’s Roof Looking East on 46th St. 6/14
2012
Andrew Lenaghan
oil on panel

Four Winds Farm
1931
Luigi Lucioni
Etching on paper

Village of Stowe
1933
Luigi Lucioni
Etching on paper

Near the Window
1929
Luigi Lucioni
Etching on paper

Spreading Maple
1947
Luigi Lucioni
Etching on paper

Birch Patterns
1940
Luigi Lucioni
Etching on paper

Romantic Ruins
1949
Luigi Lucioni
Etching on paper

Vermont Landscape
1931
Luigi Lucioni
Etching on paper

Ron’s Roof Looking East on 46th St. 6/14
2012
Andrew Lenaghan
oil on panel

Four Winds Farm
1931
Luigi Lucioni
Etching on paper

Village of Stowe
1933
Luigi Lucioni
Etching on paper

Birch Patterns
1940
Luigi Lucioni
Etching on paper
Basic Report

**Farm in the Hills**  
1937  
Luigi Lucioni  
Etching on paper

**Clouds on the Equinox**  
1936  
Luigi Lucioni  
Etching on paper

**Satan Viewing the Ascent to Heaven**  
1824  
John Martin  
mezzotint on paper

**Winter Wonderland**  
S. L. Margolies  
Etching on paper

**Rhythm in Brown**  
1955  
Luigi Lucioni  
Oil on panel

**Heavens--The Rivers of Bliss**  
1824–25  
John Martin  
mezzotint on paper

**The Sentinel**  
William MacLean  
Etching on paper

**Trees**  
Richard Mayhew  
crayon lithograph on paper

**Clouds on the Equinox**  
Richard Mayhew  
black and white pen lithograph on paper

**Winter Wonderland**  
S. L. Margolies  
Etching on paper
Sunburned GSP#423
(Arctic Circle, Alaska)
2010
Chris McCaw
unique gelatin silver paper
negative

Bay/Sky Series
1989
Joel Meyerowitz
Chromogenic print on paper
(vintage)

Above Longnook Beach
1985
Joel Meyerowitz
Chromogenic print on paper
(vintage)

Cumulus
1975
Constance McClure
pencil on paper

Storm from the Bay/Sky Series
1987
Joel Meyerowitz
Chromogenic print on paper
(vintage)

Landscape with Windmills
1780–1843
Georges Michel
Oil on paper board

Rocky Ledge with Trees
mid-19th century
Jervis McEntee
pencil on paper

France
1968
Joel Meyerowitz
Dye transfer print on paper

Youbie Obie
1972–75/1985
J. Pindyck Miller '60
Corten steel
Landscape with Several Longevity Symbols: Deer, Crane, Pine trees, Water, Clouds, and Rocks  
c. 1950–60  
Min Kyoung-Kap  
Ink and color on paper

Landscape  
1968  
R. Bruce Muirhead III  
oil on canvas

Big Sur (The famous North, South view)  
1986  
Jerome P. Mussman  
Photo-lithograph on paper

Loya, Valley of Yosemite  
c. 1872  
Eadweard Muybridge  
Albumen print from wet-plate collodion negative

The Gardner  
1961  
Constantinio Nivola  
lithograph on paper

Oil Spill Near Farm Land Ogoni  
2007  
George Osodi  
Digital ink print

Creation of the World, Plate 1  
1589  
Jan Harmensz Muller  
engraving on paper

Tidal Garden  
1962  
Daniel Newman  
Casein on masonite

Landscape  
1968  
R. Bruce Muirhead III  
oil on canvas

Tree Sonata  
1999  
Robert ParkeHarrison  
Gelatin silver print on resin-coated paper mounted on wood panel with acrylics and varnish
Basic Report

**White Sands National Monument, New Mexico from Western Landscapes**
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

**Southampton Beach**
Reginald Murray Pollack
lithograph on paper

**Trojan Nuclear Plant, Columbia River, Oregon**
October 1982/printed 2014
John Pfahl
pigment print on Platine paper

**Connecticut Landscape**
Reginald Murray Pollack
lithograph on paper

**Flowers and Stump, Zion National Park, Utah from Western Landscapes**
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

**Untitled**
1981
Olivia Parker
Dye transfer print on paper
Basic Report

View of the Colorado River, Grand Canyon, Arizona from Western Landscapes
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

Canyonlands National Park, Utah from Western Landscapes
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

Mt. Rainier, Washington from Western Landscapes
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

Natural Arch, Bryce Canyon National Park, Utah from Western Landscapes
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

Cactus Blossoms, Big Bend Texas from Western Landscapes
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

The Colorado River at Mile 197, Grand Canyon, Arizona from Western Landscapes
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board
Western Landscapes
1987
Eliot Furness Porter
Portfolio of twelve dye transfer prints

Hellebore and Columbine, Sangre de Cristo Mountains, New Mexico from Western Landscapes
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

Twin Lakes, Beartooth Mountain, Montana from Western Landscapes
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

Mt. Baker, Washington from Western Landscapes
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

Great Sand Dunes National Monument, Colorado from Western Landscapes
1987
Eliot Furness Porter
Dye transfer print on paper, mounted on board

Cliff. Moonlight Creek, San Juan River. May 23, 1962 from Glen Canyon
1962/1980
Eliot Furness Porter
Dye transfer print on paper
Basic Report

Reflections in pool. Indian Creek, Escalante River. September 22, 1965 from Glen Canyon
1965/1980
Eliot Furness Porter
Dye transfer print on paper

Redbud in bloom. Hidden Passage, Glen Canyon. April 10, 1963 from Glen Canyon
1963/1980
Eliot Furness Porter
Dye transfer print on paper

Coyote Gulch. Escalante River. August 17, 1971 from Glen Canyon
1971/1980
Eliot Furness Porter
Dye transfer print on paper

Path in woods. Great Spruce Head Island, Maine. from In Wildness
1981
Eliot Furness Porter
Dye transfer print on paper

Hawkweed in meadow. Great Spruce Head Island, Maine. from In Wildness
1968
Eliot Furness Porter
Dye transfer print on paper

Red osier. Near Great Barrington, Massachusetts. from In Wildness
1957, April 18 / 1981
Eliot Furness Porter
Dye transfer print on paper
Sunset behind Las Tres Virgenes Volcano. Near Mezquital, Baja, California. from In Wildness
1966, August 12
Eliot Furness Porter
Dye transfer print on paper

Tidal marsh. Mount Desert Island, Maine. from In Wildness
1965, August 4
Eliot Furness Porter
Dye transfer print on paper

Maple leaves and pine needles. Tamworth, New Hampshire. from In Wildness
1956, October 3
Eliot Furness Porter
Dye transfer print on paper

Maple sapling and rock. Passaconaway, New Hampshire. from In Wildness
1953
Eliot Furness Porter
Dye transfer print on paper

Pool in a brook. Pond Brook, near Whiteface, New Hampshire. from In Wildness
1953, October
Eliot Furness Porter
Dye transfer print on paper

Sunflower and sandune. Colorado. from In Wildness
1959
Eliot Furness Porter
Dye transfer print on paper
Basic Report

Sculptured rock. Marble Canyon, Arizona. from In Wildness
1967
Eliot Furness Porter
Dye transfer print on paper

Tamarisk and grass, river's edge. Glen Canyon, August, 1961 from Glen Canyon
1961/1980
Eliot Furness Porter
Dye transfer print on paper

Dungeon Canyon. Glen Canyon. August 29, 1961 from Glen Canyon
1961/1980
Eliot Furness Porter
Dye transfer print on paper

Escalante River outwash. Glen Canyon. September 2, 1962 from Glen Canyon
1962/1980
Eliot Furness Porter
Dye transfer print on paper

Green reflections in stream. Moqui Creek, Glen Canyon. September 2, 1962 from Glen Canyon
1962/1980
Eliot Furness Porter
Dye transfer print on paper

Waterslide from above. Long Canyon. September 21, 1965 from Glen Canyon
1965/1980
Eliot Furness Porter
Dye transfer print on paper
Amphitheater. Davis Gulch, Escalante basin. May 12, 1965 from Glen Canyon
1965/1980
Eliot Furness Porter
Dye transfer print on paper

The Steppes
1975
Luke Powell
Dye transfer print on paper

Untitled (Flower)
Carlos Richardson
gelatin silver print

Snow Landscape
Fairfield Porter
lithograph and black and white pen on paper

Landscape with City and Viaduct
1799
Johann Christian Reinhart
Etching on paper

Down the River on a Golden Morning
1896
Frederic Remington
Oil on canvas (grisaille)

Blue Ridge Paper Mill, Pigeon River, Canton, North Carolina
2008
Jeff Rich
Archival pigment print

Summer, Rain and Corn, Johnson, Vermont
1992
Marjorie Portnow
oil on board

Badlands Historical Park, South Dakota
1936, printed later
Arthur Rothstein
gelatin silver print
Basic Report

Plow in ditch
1940
Arthur Rothstein
gelatin silver print

The Moon
1859
Warren De la Rue
Stereograph

Untitled
Paul Starrett Sample
oil on ?

Cutting Hay, Vermont
c. 1935–40
Arthur Rothstein
Gelatin silver print

Photo—Respiration #270
1996
Tokihiro Sato
gelatin silver print

Desert Springtime
Alfred Rudolph
Etching on paper

The Rock Great Eastern
1869
Andrew Joseph Russell
Albumen print

Winter in Aizu
Kiyoshi Saito
Woodblock print on paper

Fire (before and after),
Lyon County, Kansas
1992/2004
Larry Schwarm
Chromogenic color print on paper
Flying Through The Forest
Tamami Shima
Woodblock print on paper

Water Lillies, Giverny, France
1977, September 23
Stephen Shore
ektacolor print

North Black Avenue, Bozeman
1981
Stephen Shore
Dye transfer print on paper

The Garden of the Seasons
2003–2004
Michael Singer
Granite, cast concrete, painted steel, aluminum, copper, and plantings

Whiteface Mountain
April 30, 1946
Eric Sloane
Oil on hardboard

Bread Loaf, Vermont
1903
George Henry Smillie
watercolor and pencil on paper

Near Cinigiano, Tuscany
2001
Michael A. Smith
gelatin silver print (vintage)

Wedge Overlook, Utah
1993
Michael A. Smith
gelatin silver print (vintage)

Smog
1969-70, fabricated 2000
Tony Smith
Painted aluminum
Basic Report

Nature Series
1983
Louis Stettner
gelatin silver print

Montana
1977
Louis Stettner
gelatin silver print

#6425, 2 June 2012 from the portfolio The Evolution of Ivanpah Solar
2012
Jamey Stillings
Gelatin silver print on paper

Peggy’s Cove, Nova Scotia, Canada
1939
Lou Stoumen
Gelatin silver print (vintage)

Village Vermont
1945, printed 1960s
Paul Strand
gelatin silver print

Wall and Snow, Vermont
1943
Paul Strand
Gelatin silver print (vintage)

Lion Reclining on a Rock
1788
George Stubbs
etching with toolwork on paper

(114) Ordovician Period
1992
Hirosi Sugimoto
gelatin silver print

Moon and Antares Emerging from Occultation
c. 1930
Lewis P. Tabor
Gelatin silver prints
Secret Friend
1999
Dan Torop
chromogenic color print on paper

2. The Moon from A Series of Twelve Photographs of the Moon
c. 1858
A. A. Turner
Albumen print carte de visite

Fall
1958
John Von Wicht
Oil on canvas

Cherry Blossoms in the New Yoshiwara
1811
Utagawa Toyokuni
Woodblock prints on paper, mounted together (pentaptych)

Across the Fields from the portfolio Paysages et Interieurs [Landscapes and Interiors]
1899
Édouard Vuillard
Lithograph in color on China paper
Basic Report

Flower
1970
Andy Warhol
screenprint on paper

Flower
1970
Andy Warhol
screenprint on paper

Caught up in Space
Richard Wagner
crayon and lacquer on paper

Lotus
1929
Wang Zhen
Hanging scroll; ink on paper

Driftwood on Grass
1983, August 8
Andy Warhol
Gelatin silver print (vintage)

Rocks on Grass
1983, August 8
Andy Warhol
Gelatin silver print (vintage)

Flatland
2008
Tomas Vu
Silkscreen, laser engraved paper, and wood veneer with hand coloring on paper
Basic Report

October 1981, Rangely Maine
1981
William Wegman
Dye transfer print on paper

Untitled (Seascape)
B. H. Wentworth
gelatin silver print

6236
2008
James Welling
Inkjet print

Rocks and Sea
Stow Wengenroth
Lithograph on paper

Clouds and Mountain, Hawaii
C. 1980
Brett Weston
gelatin silver print

Trees
C. 1970
Brett Weston
gelatin silver print

Clouds, Kona Coast, Hawaii
1976
Brett Weston
gelatin silver print

Leaf, Hilo, Hawaii
1978
Brett Weston
gelatin silver print

Leaves, Botanical, Hawaii
1984
Brett Weston
gelatin silver print
Glacial Silt, Alaska
1973
Brett Weston
gelatin silver print

Reeds, Japan
1970
Brett Weston
gelatin silver print

Tide Pool, Point Lobos
1974
Brett Weston
gelatin silver print

Rock Wall, Glen Canyon
1975
Brett Weston
gelatin silver print

Tide Pool and Kelp
1975
Brett Weston
gelatin silver print

Trees
c. 1960
Brett Weston
gelatin silver print

Logging Pond, Alaska
1973
Brett Weston
gelatin silver print

Headstone and Lichen, Japan
1970
Brett Weston
Gelatin silver print

Snow and Road, High Sierra
1952
Brett Weston
gelatin silver print
Rock Formation, Oregon
1974
Brett Weston
gelatin silver print

Fern, Bronx Botanical Garden, New York
1945
Brett Weston
gelatin silver print

Yucca, White Sands
1946
Brett Weston
gelatin silver print

Sandbar, Glen Canyon, Utah
1960
Brett Weston
gelatin silver print

Mountain and Clouds, New Mexico
c. 1940
Brett Weston
gelatin silver print

Water, Rock and Trees, High Sierra
1977
Brett Weston
gelatin silver print

Kelp
1954
Brett Weston
gelatin silver print
Li Bai Contemplating the Moon
late 16th–early 17th century
Wu Liangzhi
Hanging scroll; ink and color on silk

Landscape
1989
Ying Yeping
Hanging scroll; ink and color on paper

Woodland Interior
C. 1885
Alexander Helwig Wyant
Oil on canvas

Blue and Tan Landscape
[Floating Clouds]
2002
Zhu Daoping
Ink and color on paper

An Elegant Assembly of Literati from The Peach Blossoms Colony
2011, printed 2015
Yang Yongliang
Giclee print on paper
Bamboo Landscape
1690
Zhu Sheng
Hanging scroll; ink on silk