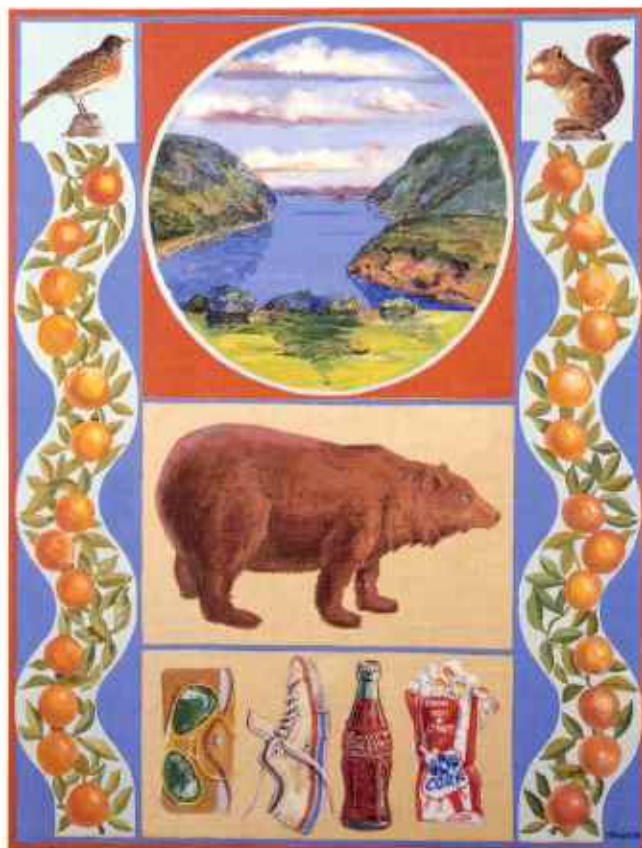


VISIONS OF NATURE:
ARTISTS AND THE ENVIRONMENT

PICTURING AMERICA:
LITHOGRAPHS BY
JACQUES-GÉRARD MILBERT

LAKE TEAR OF THE CLOUDS
TO NEW YORK CITY:
A HUDSON RIVER JOURNEY
BY DON NICE



Front cover:

Don Nice
Bear Totem
Oil on canvas, 1984
75 1/4" x 57"
Collection of the Artist

Title page:

Jacques-Gérard Milbert
Itinéraire Pittoresque du Fleuve Hudson
Frontispiece for portfolio of lithographs
Published in Paris, 1828-1829
22" x 14"
Collection of the Albany Institute of History & Art
1944.22.1.66

Founded in 1791, the Albany Institute of History & Art is a museum dedicated to collecting, preserving, interpreting, and promoting an interest in the history, art and culture of Albany and the Upper Hudson Valley Region. The museum achieves this mission through its collections, exhibitions, education programs, library, research projects, publications and other programs offered to the general public. The Albany Institute of History and Art is accredited by the American Association of Museums.

ALBANY INSTITUTE OF HISTORY & ART

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LAKE TEAR OF THE CLOUDS
TO NEW YORK CITY:
A HUDSON RIVER JOURNEY
BY DON NICE

NOVEMBER 16, 1991-MARCH 8, 1992

ALBANY INSTITUTE OF
HISTORY AND ART

GUEST CURATOR:
GWENDOLYN OWENS



PARIS.

chez Henry Gagnay et C^{ie} Éditeurs

au Palais National, Salon de Peinture, N^o 107

ACKNOWLEDGMENTS

The inspiration to combine the lithographic works detailing sites in the Hudson Valley by the 19th century French naturalist Jacques-Gérard Milbert and a series of watercolors by the 20th century artist Don Nice was first proposed by Thomas Nelson. The curatorial staff was examining the museum's collection of Milbert lithographs with the intention of featuring them in an upcoming exhibition. When the discussion turned to ideas for integrating these early images with other aspects of the museum's 19th century landscape collection, Nelson suggested comparing Milbert's work with a series of watercolors done by the contemporary artist Don Nice during a trip he made down the Hudson River in 1985. Nelson was well aware of Nice's work. In 1985 Nelson co-curated with John Yau the Albany Institute's exhibition *THE NEW RESPONSE: Contemporary Painters of the Hudson River*. In addition to the fact that both artists produced a body of work depicting sites along the Hudson River, the curatorial staff was immediately struck by the similarity of Don Nice's painting, "Bear Totem", from his Hudson River Series which was included in *The New Response* and the frontispiece of Milbert's portfolio titled *Itinéraire Pittoresque du Fleuve Hudson et Des Parties Latérales de L'Amérique du Nord D'Après les Dessins originaux pris sur les lieux par J. Milbert*. In both works the artists shared the use of the Renaissance predella, the depiction of supporting images around a central picture.

With the stage set, Tom Nelson and I visited Don Nice's studio in the fall of 1990 to view the watercolors. Don Nice had pinned 50 watercolors, ten wide and five high, on a large white wall. Visually striking were the freshness and fluidity of the watercolors and changes in the landscape, as one's eyes moved from the greens and blues of the Adirondacks, to the broad blue and grey expanses of the lower Hudson River, to the red cliffs of the Palisades, then to the red brick and blue and grey buildings of the Manhattan skyline. One can only imagine the vivid colors and the further contrasts and similarities if Milbert's lithographs had been colored.

The next step was to put the project in the capable hands of art historian Gwendolyn Owens who translated this idea into reality. Ms. Owens has written extensively on 19th and 20th century landscape painters and she has a particular affinity towards watercolors. After spending time talking with Don Nice, reading Jacques-Gérard Milbert's journal and examining the watercolors and lithographs, Ms. Owens has prepared an engaging and thoughtful essay commenting on the artistic and intellectual inspirations of two artists working along the Hudson River more than 150 years apart.

Many people have contributed their time and talents to the development of this project. I would like to first to thank Gwendolyn Owens for her participation in this project. The depth of her knowledge and keen sensitivity to the material is readily apparent in her fine essay. I would also like to acknowledge Don Nice for his enthusiasm for the exhibition and willingness to share both his ideas and artwork throughout all phases of this project. Again, Tom Nelson, exhibits designer, deserves recognition for his idea to bring the work of these artists together for the first time and for designing the exhibition.

I would also like to extend my sincerest thanks to Marlene Straus, assistant registrar, for her thorough research on the Milbert portfolio prior to the exhibition and her persistent fact-checking throughout the project. Many thanks also to Cathleen Anderson, registrar, for arranging the safe transportation of the artworks, to Carolyn Wilson, administrative assistant, for processing all of the catalogue and exhibition information, to Nicole Keyes for matting the Milbert lithographs, to Edward Pilawski, building manager, and Daniel Van Hoesen for facilitating the exhibition installation.

I would also like to thank Ted Lind, director of education, for developing the panel discussion, "Artists and the Environment" and other innovative programming to complement the exhibition. Thanks also to Public Relations and Development Departments for all of their efforts in promotion, publicity and fund-raising.

In closing, the Women's Council of the Albany Institute of History & Art deserves special thanks for generously funding this exhibition and catalogue. As always, Christine Miles, Director of the Albany Institute of History & Art has been a source of ideas and support throughout the development of the project.

Tammis Groft
Chief Curator



Don Nice
Dnd Falls II, 1985
Watercolor, 10" x 14"
Collection of the Artist

The Hudson River has captivated the imagination of artists and writers for centuries. Through paintings by artists such as Thomas Cole, stories by writers such as Washington Irving, and hundreds of travelers' accounts, the Hudson has become a legendary river, renowned for its beauty and recognized as central to the economy of the region. These complementary exhibitions bring together two series of views of the Hudson River and its surroundings, one from the early nineteenth century and the other from the 1980s. Together they document both the dramatic changes that have occurred along the river in the course of almost two centuries, and the ways in which the river environment appears timeless, unaffected by the development of the industrialized society around it.

The lithographs of the Hudson by Jacques-Gérard Milbert, a French naturalist and artist, document the places he visited between 1816 and 1823 while collecting examples of the flora and fauna of the new world for the French government. In his *Itinéraire Pittoresque du Fleuve Hudson et des Parties Latérales de L'Amerique du Nord* published in Paris in 1828-1829, Milbert presented two volumes of narrative about his journey in North America and a separate portfolio of 54 lithographic prints which illustrated his travels. Not all of Milbert's views depict the Hudson, as his travels took him as far east as Boston, west to Niagara Falls, and south to Virginia's Natural Bridge. But the name "Hudson" already had significant recognition in Europe such that Milbert chose to title his oeuvre "Itineraire Pittoresque Du Fleuve Hudson" rather than a more general title reflecting the broader range of his explorations.

Don Nice's watercolors record a journey by raft and boat down the Hudson in 1985 in which he confined his views to scenes along the river. A full-time artist rather than an artist/naturalist like Milbert, Nice brought his experience as a mature, contemporary American artist to his task, rather than the broader, more scientific background of his French predecessor.

A number of significant contrasts can be seen in these two series of Hudson views. Where Milbert began his journey in New York City and worked his way up the Hudson, Nice began at the source of the river at Lake Tear of the Clouds and traveled south. Milbert's travels took him seven years, Nice spent a summer. The watercolors by Nice are colorful and spontaneous first impressions, captured by the hand of a seasoned artist; Milbert's published views are lithographs, prints published in an edition—likely of several hundred or more—that are a step removed from the direct notations of the explorer. Made by professional artists in Paris who were employed to take the traveler's pencil sketches and reproduce them, the lithographs are in black and grey tones on white paper. Finally, Milbert was seeing the Hudson and its surroundings from the perspective of a foreigner, a professional explorer who traveled widely to document the natural world while Nice is an American, originally from California, but for the last twenty-one years, a resident of New York State who lives along the Hudson River.

Despite these vast differences in time, purpose, and technique, the Milbert and Nice views share important similarities. Milbert and Nice were each part of the long tradition of travelers who have drawn views of the Hudson, going back to the original European discovery of the river and continuing on today; both brought with them, the knowledge that they were part of that tradition, as they approached their task. In the scenes that they chose to illustrate, Milbert and Nice selected views that show how civilization and nature intersect; neither artist sought to avoid the presence of human settlements along the river. And the message that is conveyed by these works from two different centuries is the same: that a fragile balance exists between the river ecosystem, a marvelously diverse and endlessly fascinating natural environment, and the civilization that depends on its existence for livelihood, leisure, and transportation.

In the frontispiece to the print portfolio, designed for Milbert by artist John Rubens Smith and in *Bear Totem* and numerous other works of art by Don Nice, one finds a compositional arrangement that divides

the picture into a central scene and a number of smaller scenes. In European art, the use of this pictorial arrangement dates back to the Renaissance, when smaller compositions were often created at the borders of a larger picture, in what is described as a predella painting. The additional scenes usually were included to expand the primary story in the central composition; earlier events in the life of a saint, the donors of the painting, Adam and Eve, or a heraldic crest symbolizing a city or a family, were among the types of subjects found in the side scenes in Renaissance predellas.

A series of vignettes are depicted around the title and credits in the frontispiece to Milbert's portfolio, which hint at the subject of his prints—animals, native Americans, a settler, and a view of the river. Nicé has used a related form of this traditional type of composition since 1962 in a number of works he calls predella paintings; today he continues to use a sectioned picture plane in works he now calls totems. In Nicé's more recent works, the central scene has decreased in size and the side, or secondary scenes, have become larger, more like the stacked arrangement of elements in a Native American totem than Renaissance predellas. The *Bear Totem* includes a bird and squirrel, a river scene, garlands of fruit on a vine, sunglasses, a tennis shoe, a coke bottle and popcorn bag, as well as the central figure of the bear. What makes the comparison of the Milbert's frontispiece and Nicé's *Bear Totem* visually striking, is the use of similar objects presented without a background, isolated, floating alone in space, making them emblematic objects or symbols, which may trigger associations in the mind of the viewer, rather than narrative scenes created to tell a story. Nicé was not aware of Milbert's portfolio and the earlier artist's use of the predella until recently.



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Grandes chutes de la Rivière de l'Ontario
Canada Creek Falls



Jacques-Gérard Milbert

Chutes de la Rivière de l'Ontario
Ontario Falls in Canada Park

Reproduit par permission de l'éditeur

Jacques-Gérard Milbert
Canada Creek Falls
Lithograph published in
Paris 1829-1829
10 1/4" x 12 1/4"
Collection of the Albany
Institute of History &
Art
1944.22.1.52

JACQUES-GÉRARD MILBERT

Jacques Gérard Milbert (1766-1840) was well-qualified for his task of exploring and documenting the American landscape. Trained as an artist, he exhibited twice at the prestigious French Salon in Paris, once in 1793 and again in 1812. But his more important *metier* (or profession) was as a naturalist and explorer; the Professors of the Museum of Natural History in France, wrote of Monsieur Milbert that, "although not a professional naturalist at the beginning of his career, he is one of the men to whom natural history will owe the greatest debt of gratitude." Prior to his explorations of North America, Milbert recorded life in the colonies on the African coast and nearby islands for his 1812 publication, *Voyage Pittoresque a L'Ile de France, au Cap de Bonne-Esperance et a L'Ile de Teneriffe*.



Don Nice
Lake Icar, 1985
Watercolor, 10" x 14"
Collection of the Artist

In 1815, Milbert sailed to the United States so eager to visit the North American continent that he left without even having a commission, or job, arranged in advance. After working on drawings of steamboats that could be used by French engineers to replicate the new variety of ship, he spent time teaching drawing in New York and worked for six months for the New York State Legislature on the development of a canal linking Lake Champlain and the Hudson. Finally, he was selected to collect specimens for the collection of the French Museum of Natural History. In this capacity, Milbert's explorations took him far beyond the region documented in the Hudson River illustrations; in all, he sent back to France 7,849 specimens of living and preserved animals, plants, insects, rocks, and birds from an area ranging from Canada to the Mississippi River.

Milbert's book of his Hudson River travels begins in New York City as the explorer followed the river north not quite to its source in the Adirondacks, then traveled west to Buffalo, and east to Boston, following the coastal settlements south to Baltimore and dipping into Virginia to see the Natural Bridge, a massive stone arch already famous in Europe. In the prints which document these explorations, much more subtle detail in the scenes is conveyed than in Milbert's earlier views of life in colonial Africa as the new print process of lithography, just recently invented and coming in to vogue in France, allowed the professional print-makers to use shading as well as line to present a more realistic view. Lithographic stones were also far more durable than the plates used for engravings, such as were found in Milbert's earlier publication, allowing hundreds more to be printed; one suspected that Milbert's publisher, Henri Gauguain and Company, had high expectations that the views would be popular throughout Europe, as the descriptions below each view are written in French, English, German, and Latin.



Lac George et village de Caldwell
Lac George et village de Caldwell
Lac George et village de Caldwell
Lac George et village de Caldwell

Jacques-Gérard Milbert
 Lake George and the
 village of Caldwell
 Lithograph published in
 Paris, 1828-1829
 11 3/4" x 13"
 Collection of the Albany
 Institute of History &
 Art
 1944.22.1.24

In Milbert's prints, we see a more settled countryside than one might expect to find in 1816. Milbert selected views that showed his European audience the extent to which the New World had been settled: how the towns looked, what people wore, and how they traveled. Even his views of the waterfalls such as Hudson Falls, Adley's Falls, Canada Creek Falls, and Niagara Falls, present views composed using the standard compositional arrangements found in European landscape paintings and prints of the era, which emphasize the

beauty of the scenes rather than the wildness or sublime qualities. The North American landscape is not a frightening place as Milbert depicts it, but a beautiful world of exotic animals, waterfalls, and weather conditions.

Despite this positive view that Milbert presented in his prints, in the narrative written about the visit, he warns of the dangers he saw in the Americans' tendency to clear their land and kill the animals with no thought to the destruction of this vast natural paradise. He writes that, "...one must deplore the lack of foresight



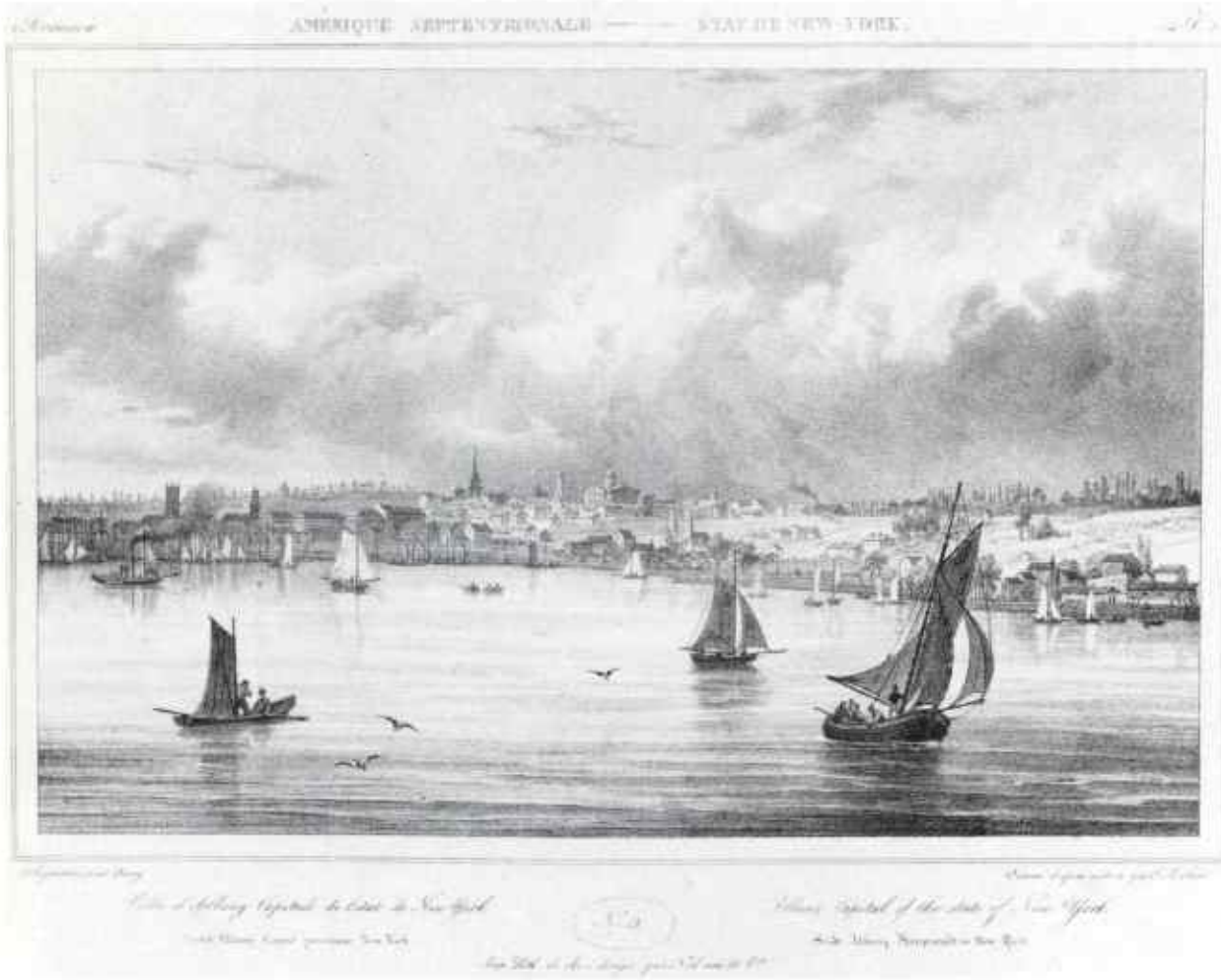
Don Nice
Lake Colden, 1985
Watercolor 10" x 14"
Collection of the Artful

of people voluntarily depriving themselves of the very thing which makes their country healthy, fertile, and rich." He worried that the Native American history and tradition would disappear "without leaving any monuments of its power and historians to record its great deeds..." and commented that the passenger pigeon—a bird extinct since the first part of the twentieth century—though a common sight in Milbert's time, would someday be in danger because of the vast numbers killed and the destruction of its habitat. Thus, while admiring the engineering feats of Americans, their abilities to build bridges and create impressive cities, Milbert decried their inability to use their resources wisely.

DON NICE

When Don Nice decided to take a journey down the Hudson River, he was already familiar with the river's southern portion as he has lived and worked overlooking the water in Garrison, New York for many years. Born in California and educated as an artist at the University of Southern California, Yale Univer-

sity, and in Europe where he studied with Oskar Kokoschka, Nice is a professional artist who has taught art and created a vast oeuvre of paintings that bring together elements of the real world in combination with flat, painterly shapes. His concerns as an artist reflect the concerns of his generation—abstract versus real, the illusion of space versus its denial in the traditional two-dimensional form of the painting, and the use of objects as signs or signifiers of reality. The use of natural elements, such as bears, fish, birds, and fruit and sometimes in tandem with candy wrappers and lost tennis shoes and other debris, has earned him a reputation as an “environmental” artist, a label which perhaps over-simplifies Nice’s ideas. Don Nice is, by his own



Jacques-Gérard Milbert
Albany, Capital of the
state of New-York
Lithograph published in
Paris, 1828-1829
9 3/4" x 12 3/4"
Collection of the Albany
Institute of History &
Art
1944.22.113

admission, an artist of his time, in an era when many artists including Andy Warhol, Jasper Johns, and Robert Rauschenberg, have used objects from everyday life in their compositions. The question of the meaning of objects in contemporary art is not simply answered; to say Nice is only commenting on litter in the natural environment is to only see one meaning of many in compositions which can be examined from various aspects: in their relationship to earlier art, their use of abstract design as well as realistic emblems, and the use of the elements of art: color, line, and design.

Like many other artists, when Don Nice travels, he takes along watercolor supplies for recording his trips in pictures. Over the years, Nice has compiled hundreds of watercolors that form sketchbooks recording his explorations, both in this country and abroad. The watercolors in this exhibition are such a document of one of Nice’s journeys.

"Painting helps you see a place," says Nice and, with this in mind, he set out to "see" the Hudson more clearly. Starting by raft at the source of the river at Lake Tear of the Clouds, Nice traveled southward, stopping periodically to record what he saw. His watercolors are not like snapshots; as an artist Nice carries within his mind the idea of composing a scene learned from years of training. His watercolors, while showing the freedom of touch found in a work executed on site, are nevertheless composed and balanced views. Nice's choice of medium has an advantage over Milbert's; watercolors allow an artist to create using color as well as line and shading. By traveling the length of the river, Nice was able to see the relationships between the colors and shapes of the natural world and the built environment—how the bricks echo the color of the soil along the river and the skyscrapers mimic the mountains.

From the perspective of being on the river, first in his raft and later, when the river becomes navigable, in a boat, Nice was aware of the scale of the Hudson, how it begins on a human scale among the towering high peaks of the Adirondacks and grows in strength and breadth to become a vast and overwhelming natural force itself. Like Milbert, Nice did not avoid using aspects of the civilized world in his Hudson River watercolors. Though the first watercolors show no sign of human intervention, as the artist reached "Stillwater" he chose to portray the bridge across the river and the factory at the shore. Again, like Milbert, he presents the factory and the bridge simply as elements of the scene, without presenting a view that suggests that these

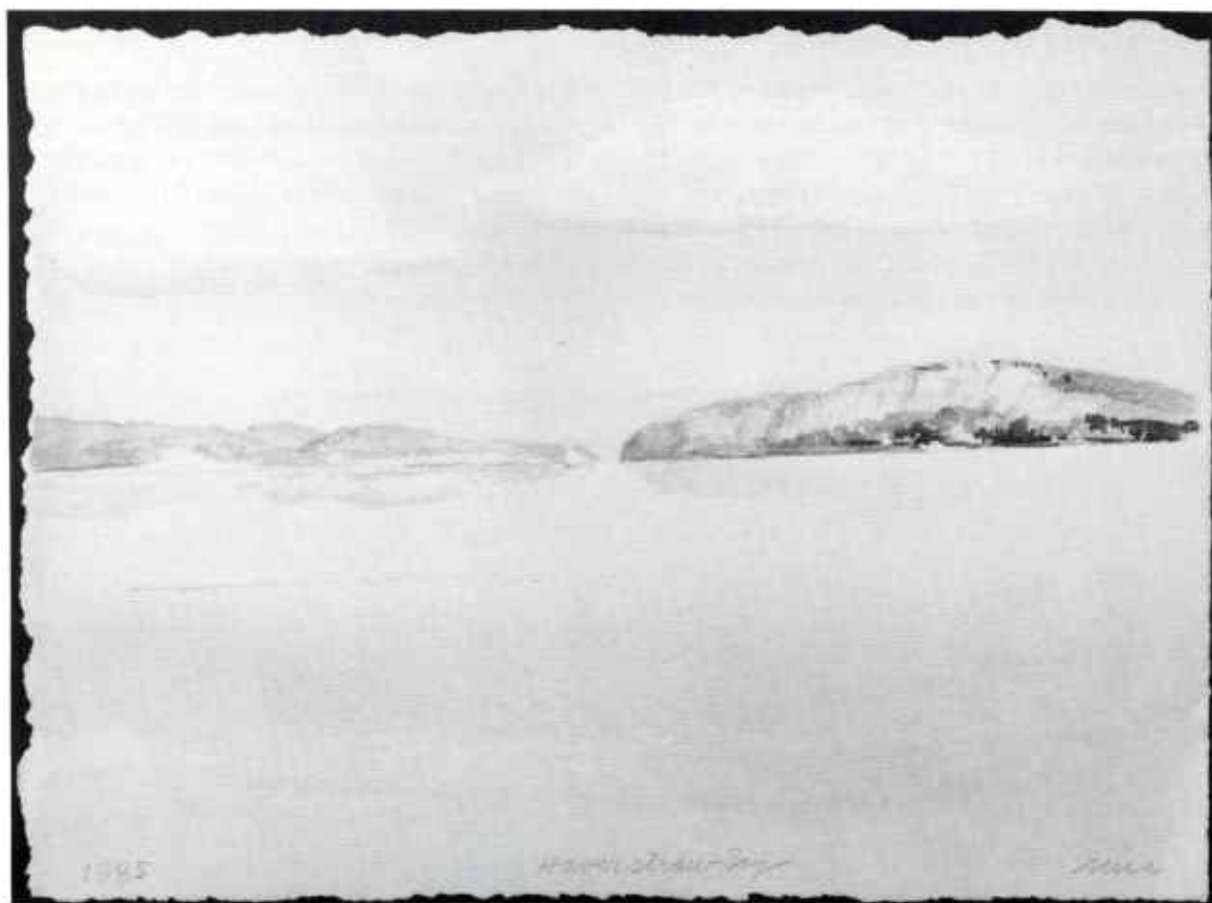


Don Nice
Brickyard, 1985
Watercolor, 10" x 14"
Collection of the Artist

man-made structures are disturbing the peace of nature. Continuing downstream, Nice occasionally even selected views such as "Brickyard" that focus entirely on a factory by the river, not the Hudson itself.

Seen as a group, the watercolors do not convey an obvious environment message; Nice believes that "art should not be propaganda." The watercolors celebrate the engineering of the Tappan Zee Bridge and

the skyscrapers of New York as well as the serenity of the upper Hudson. They have the mark of a maker who is comfortable observing both worlds, the natural and built environment. One cannot think about this journey without wondering about the changes it would make to one's own perspective—to be part of the river as goes through this transformation. Nice says that he came to an understanding of cycles as part of nature; the storms and the rapids are as natural as the serenity of the river as it begins its journey south.



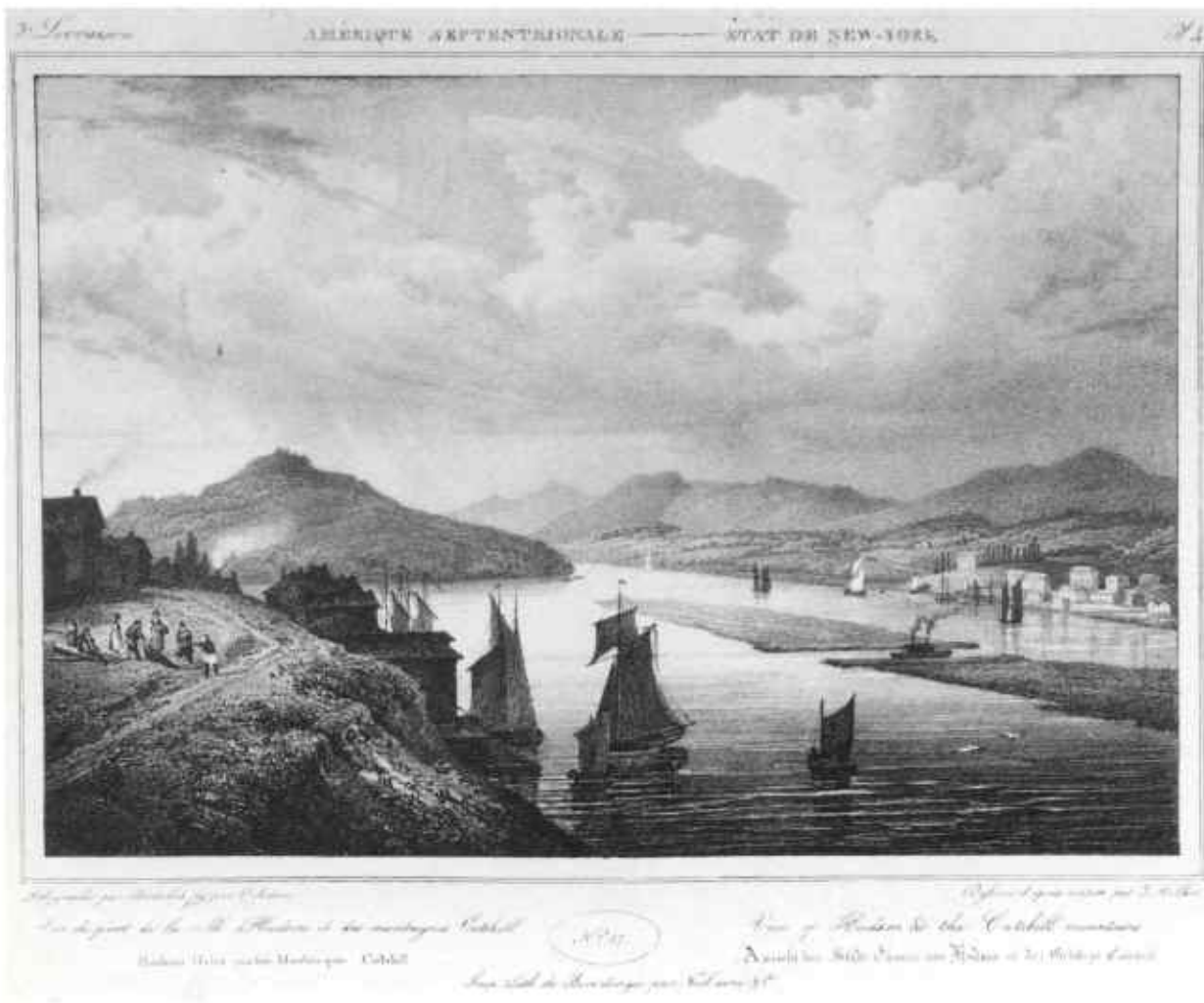
Don Nice
Haverstraw, 1985
Watercolor 10" x 14"
Collection of the Artist

For Nice, taking a Hudson River journey was another chapter in the long story of his life, one more piece of experience, that will affect the life-long pursuit of being an artist. Because Nice has traveled widely and often, the Hudson River journey should not be seen as a turning point in the artist's career. He continues to create totems which use animals and birds, as well as decorative elements of flat color and line. He has recently begun to make wall sculptures of aluminum, to which color is applied through anodization, creating a surface where the composition becomes part of the metal. Flat painting is the result, not unlike the famous veil and stripe paintings of Morris Louis in the 1950s in which the color soaked into the canvas making the picture part of its support, rather than something added on top. In Nice's new work, the shape of the aluminum cut-outs and their arrangement in space—the shadows they create on wall—add a new element in the push-pull of reality versus the created illusion of space in two dimension. The recent changes in his art are part of a continuing evolution, as Nice like any creative individual, continues to explore new means of expression.

CONCLUSIONS

In looking at the Hudson views of Jacques-Gérard Milbert and Don Nice together, we can learn about the relationship of man to nature—not by either artist telling us that one approach is right and another wrong, but simply by giving us the facts, as they both observed them in their own Hudson River journeys, and letting us, the viewers, reach our own conclusions. Their travels are perhaps an invitation to us to look again at a river that may be so familiar to many of us that we no longer even see it, and come to our own realizations about its purpose and its relationship to our own lives. We may not be able to take the time to travel all the way down or up the Hudson River, but these artists have done the trip for us, and left us to ponder the complex relationship between civilization and nature.

Gwendolyn Owens



Jacques-Gérard Milbert
View of Hudson & the
Catskill mountains
Lithograph published in
Paris, 1828-1829
9 3/4" x 12 3/4"
Collection of the Albany
Institute of History &
Art
1944.22.1.12

FOR FURTHER READING

On Jacques-Gérard Milbert:

Milbert, J. *Picturesque Itinerary of the Hudson River and the Peripheral Parts of North America*. Translated from the French and annotated by Constance D. Sherman. Ridgewood, New Jersey: The Gregg Press, 1968.

Sherman, Constance D. "A French Explorer in the Hudson River Valley," *New-York Historical Society Quarterly*, vol. 45, no. 2 (April 1961), pp. 255-280.

On Don Nice:

Flomenhaft, Eleanor et al. *Don Nice: A 20 Year Survey*. Hempstead, New York: Fine Arts Museum of Long Island, 1985.

Hurwitz, Laurie S. "Don Nice's Hudson River Journey," *Watercolor 90, American Artist*, Spring 1990, pp 71-86.

Kuspit, Donald. "Don Nice Doubled," in *Don Nice: Artist in Residence*. Hanover, New Hampshire: Hood Museum of Art, Dartmouth College, 1982.

ABOUT THE AUTHOR

Gwendolyn Owens received her Bachelor of Arts degree from Tufts University in 1976 and a Master of Arts degree from Williams College in 1979. Ms. Owens has worked at the Herbert F. Johnson Museum of Art at Cornell University, the Williams College Museum of Art, The Art Gallery, University of Maryland at College Park, and she is now on the staff of the Canadian Centre for Architecture in Montreal. She has curated numerous exhibitions and written extensively on a variety of 19th and 20th century artists including David Milne, Maurice and Charles Prendergast, and Hudson River School painter David Johnson.

CHECK LIST

PICTURING AMERICA: Lithographs by Jacques-Gérard Milbert
 Collection of the Albany Institute of History & Art
 Drawn by Jacques-Gérard Milbert between 1816-1823
 Lithographs published by Henry Gaugain & Company in Paris in 1828-1829
 Black and white lithographs on paper, approximately 10" x 12"

1. View of New York Taken from Weahawk
2. Pierpont's Distillery on Long Island
3. Interior of New-York, Provost Street and Chapel
4. Tarry-Town where Major Andre was captured
5. Sing-Sing or Mount Pleasant
6. Haverstraw or Warren landing
7. Plain of West-Point at the moment of exercise
8. General View of the Military School—West-Point
9. Indian Brook in the residence of Capt. Phillips
10. Lower Falls—near the residence of Mrs. Montgomery
11. Town of Hudson



Jacques-Gérard Milbert
 Lower Falls—Near the Residence of Mrs. Montgomery
 Lithograph published in Paris, 1828-1829
 13 3/4" x 9 1/4"
 Collection of the Albany Institute of History & Art
 1944.22.1.10

12. View of Hudson & the Catskill Mountains
13. Albany—Capital of the State of New-York
14. View in Albany—House of the first Dutch Governors
15. Falls of Mount Ida, above the town of Troy
16. Falls of Cohoes, of the River Mohawk
17. The Spot where Gen. Burgoyne surrendered to Gen. Gates
18. Saratoga Springs
19. Falls of the Hudson at Sandy Hill
20. Course of the Hudson and the Mills, near Sandy Hill
21. White-Hall, Lake Champlain
22. Hudson Fall at the Village of Glens (sic.)
23. Saw-Mill at the village of Glens (sic.)
24. Lake George and the village of Caldwell
25. Bridge on the Hudson River Near Luzerne
26. Jessups Landing
27. Extreimity of Adley's Falls
28. Rapids on the Hudson at Adley's
29. General view of the Hudson at Adley's
30. Road and Bridge over the Mohawk
31. Commencement of the Falls of Canada Creek
32. Canada Creek Falls
33. Falls on the Flint River
34. Horse shoe of Niagara from the Canada side
35. General view of Niagara, from the Canada side
36. Niagara Falls from the American Side
37. Passaic Falls
38. View on the Passaic River
39. Commencement of Passaic Falls
40. Falls near Schooley's Springs
41. Schooley's Springs
42. Walet Works on the Schykill River (sic.)
43. Machine for the Portage on the Susquehanna
44. Foundery on Jone's Creek near Baltimore (sic.)
45. View of the Natural Bridge
46. Saw Mill near Luzerne source of the Hudson
47. Map: Carte pour servir a l'itinéraire Pittoresque du Fleuve Hudson et des Parties Latérales de L'Amérique du Nord, colored lithograph, 1826
48. Frontispiece: Itinéraire Pittoresque du Fleuve Hudson et Des Parties Latérales De L'Amérique du Nord D'Après les Dessins originaux prix sur les lieux par J. Milbert, lithograph, 1827-1829

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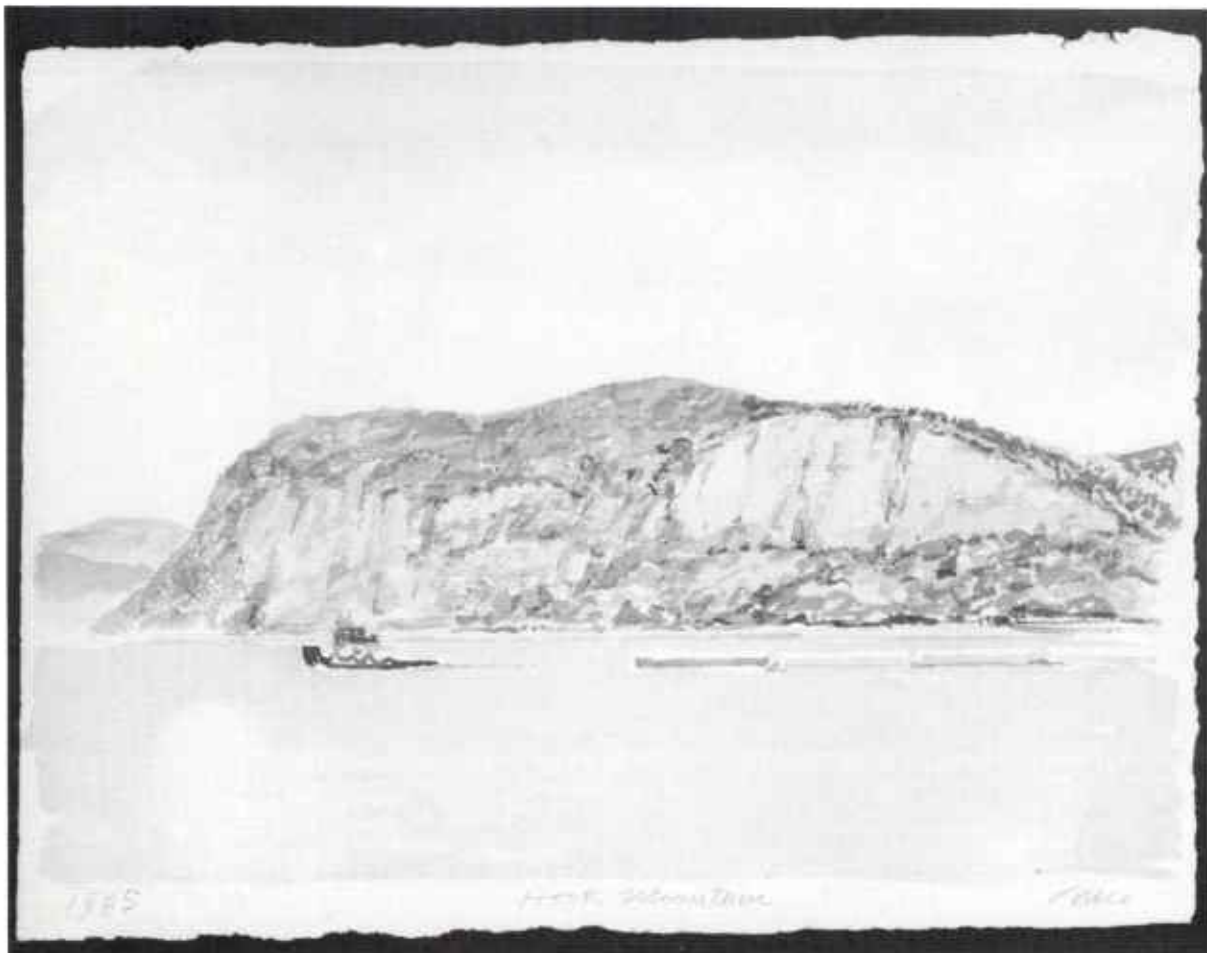
LAKE TEAR OF THE CLOUDS TO NEW YORK CITY: A Hudson River Journey by Don Nice

Painted by Don Nice during the summer of 1985

Watercolor on paper, approximately 10" x 14"

All works are owned by Don Nice except as noted.

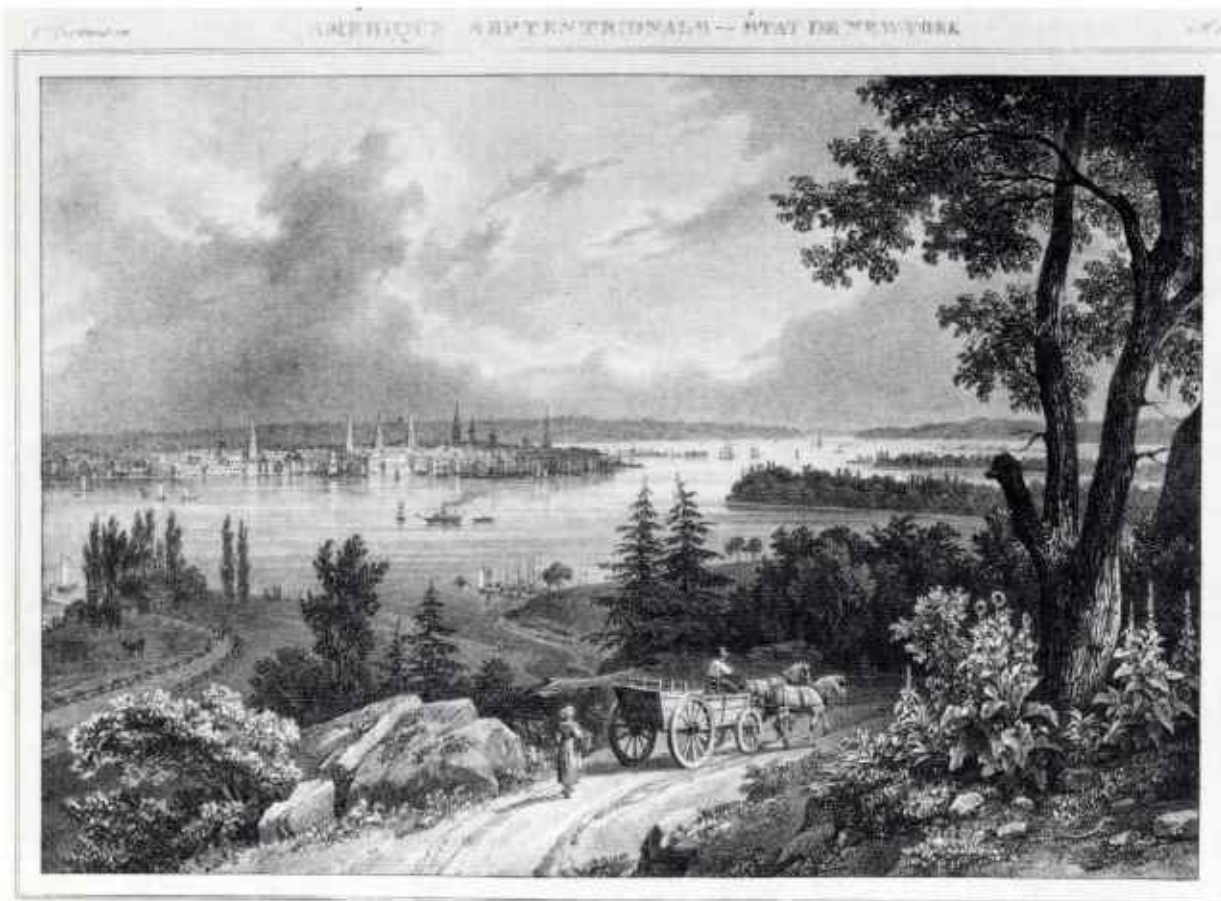
- | | |
|---|----------------------|
| 1. Lake Tear | 10. North Creek |
| 2. Opalescent River
Private Collection | 11. Riparius |
| 3. Lake Coldon | 12. Northcreek II |
| 4. Opalescent II | 13. Racehorse Rapids |
| 5. Ord Falls | 14. Northcreek IV |
| 6. Blackwell Stillwater | 15. The Glen |
| 7. Ord Falls II | 16. Glens |
| 8. Blackwell Stillwater II | 17. Rockwell Falls |
| 9. Blue Ledges | 18. Fort Edwards |
| | 19. Stillwater |



Don Nice
Hook Mountain, 1985
Watercolor, 10" x 14"
Collection of the Artist

- 20. New Baltimore
- 21. Rensselaer
Private Collection
- 22. Papscanee Creek
- 23. Roundout Creek
- 24. Kingston New Hamberg
- 25. Brickyard
- 26. Bull Hill
- 27. Highlands
Private Collection
- 28. West Point
- 29. Warner House
- 30. Garrison
- 31. Bear Mountain
Private Collection

- 32. Peekskill Bay
- 33. Haverstraw Bay
- 34. Croton Point
- 35. Morning Bank (Croton)
- 36. Tappan Zee
- 37. Tappan Zee Bridge
- 38. Light House (Ironclad)
- 39. Hook Mountain
- 40. Sparkill
- 41. Palisades Bank
- 42. Palisades I
- 43. Palisades II
- 44. Palisades III
- 45. Palisades IV



View of New York taken from Weahawk
Paris, 1828-1829
Collection of the Albany Institute of History & Art
1944.22.1.1

Jacques-Gérard Milbert
 View of New York taken
 From Weahawk
 Lithograph published in
 Paris, 1828-1829
 10" x 13"
 Collection of the Albany
 Institute of History &
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 1944.22.1.1



Don Nace
Twin Towers, 1985
Watercolor, 10" x 14"
Collection of the Artist

46. Palisades V

47. Harlem

48. Twin Towers

49. Bear Totem

Oil on canvas, 1984

50. Gaia AI 1

Anilin dyes on anodized aluminum, 1989

51. Gaia Menagerie

Anilin dyes on anodized aluminum, 1989

Private Collection

Back cover:
Don Nice
Lake Cadden, 1985
Watercolor, 10" x 14"
Collection of the Artist

