

CONTRIBUTORS

Heidi Applegate wrote an introductory essay for *Hudson River School Visions: The Landscapes of Sanford R. Gifford* (Metropolitan Museum of Art, 2003). Formerly of the National Gallery of Art, she is now a doctoral candidate in art history at Columbia University.

Wesley G. Balla is director of collections and exhibitions at the New Hampshire Historical Society. He was previously curator of history at the Albany Institute of History and Art. He has published on both New York and New Hampshire topics in social and cultural history.

Georgia Brady Barnhill, the Andrew W. Mellon Curator of Graphic Arts at the American Antiquarian Society, is an authority on printed views of the White Mountains. Her "Depictions of the White Mountains in the Popular Press" appeared in *Historical New Hampshire* in 1999.

William David Barry of the Maine Historical Society has published extensively on Maine history and art history, including on Franklin Stanwood in *Antiques*. Formerly curator of research at the Portland Museum of Art, he has worked on exhibitions for several Portland organizations.

Rebecca B. Bedell is assistant professor of art at Wellesley College. She is the author of *The Anatomy of Nature: Geology and American Landscape Painting, 1825–1875* (Princeton University Press, 2001).

Pamela J. Belanger, formerly curator of nineteenth-century American art at the William A. Farnsworth Art Museum in Rockland, Maine, is the author of *Inventing Acadia: Artists and Tourists at Mount Desert* (Farnsworth; distributed by University Press of New England, 1999).

Roger E. Belson, a collector and researcher of White Mountain art, is coauthor of the primary Web site on the subject, *White Mountain Art and Artists*. He also served as a guest curator for the exhibition *Incomparable Scenery* (Belknap Mill Society, Laconia, New Hampshire, 1999).

Dona L. Brown is associate professor of history at the University of Vermont. She is the author of *Inventing New England: Regional Tourism in the Nineteenth Century* (Smithsonian, 1995) and *A Tourist's New England: Travel Fiction, 1820–1920* (University Press of New England, 1999).

Jeffrey R. Brown of Brown-Corbin Fine Art in Milton, Massachusetts, organized the first comprehensive exhibition of the work of Alfred Thompson Bricher in 1973, while serving as curator of American art at the Indianapolis Museum of Art, and wrote the accompanying catalog.

Erin Budis Coe, curator of The Hyde Collection in Glens Falls, New York, is coauthor of *Painting Lake George, 1774–1900* (The Hyde Collection, distributed by Syracuse University Press, 2005).

Janice T. Driesbach is the director of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska-Lincoln. She is the author of *Direct from Nature: The Oil Sketches of Thomas Hill* (Yosemite Association in association with the Crocker Art Museum, 1997).

Donna-Belle Garvin is the editor of *Historical New Hampshire* and former curator of the New Hampshire Historical Society. She is coauthor of the Society's *On the Road North of Boston* (1988), as well as of the catalog entries for its 1982 Shapleigh and 1996 Champney exhibitions.

Elton W. Hall produced an exhibition and catalog on New Bedford, Massachusetts, artist R. Swain Gifford while curator of the Old Dartmouth Historical Society. Now executive director of the Early American Industries Association, he has published also on White Mountain photographer Francis Blake.

Alfred C. Harrison Jr., president of the North Point Gallery in San Francisco, has published extensively on California artists and is writing a book about California art. He has also produced compilations of art criticism from selected nineteenth-century Boston and New York newspapers.

John J. Henderson, a collector and researcher of White Mountain art, is coauthor of the primary Web site on the subject, *White Mountain Art and Artists*. He also served as a guest curator for the exhibition *Incomparable Scenery* (Belknap Mill Society, Laconia, New Hampshire, 1999).

Lauren B. Hewes, special assistant for graphic arts at the American Antiquarian Society, was previously associate curator at the Shelburne Museum in Vermont. She has also served as curator on art projects for the New-York Historical Society as well as for private collectors.

Jourdan Moore Houston of Durango, Colorado, is the author of "Francis Seth Frost: Beyond Bierstadt's Shadow" (*American Art Review*, 1994); of biographies of the twenty founders of the Boston Art Club; and of *Faneuil's Cousin: Diaries of a Boston Artist, 1850–1864* (forthcoming).

Octavia H. Hughes of Cambridge, Massachusetts, and of Granite (in Ossipee), New Hampshire, is an authority on the life and career of Benjamin Champney, the subject of her doctoral research in art history at Columbia University (in progress).

Nancy Allyn Jarzombek, former managing director and director of research at Vose Galleries of Boston, has written several catalogs featuring New England artists. She previously served as curator of painting and sculpture at the Herbert F. Johnson Museum of Art, Cornell University.

Cheryl A. Kitsis served as volunteer project researcher at the New Hampshire Historical Society for *Consuming Views: Art and Tourism in the White Mountains, 1850–1900*. She is a student of history and political science at New England College in Henniker, New Hampshire.

Ethan W. Lasser served as research assistant on the catalog for “Hudson River School Visions: The Landscapes of Sanford R. Gifford,” an exhibition mounted by the Metropolitan Museum of Art in 2003. He is a doctoral candidate in the history of art at Yale University.

Barbara J. MacAdam is the Jonathan L. Cohen Curator of American Art at the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire. She was co-curator and essayist of *“A Sweet Foretaste of Heaven”: Artists in the White Mountains, 1830–1930* (Hood Museum of Art, 1988).

Frances S. MacIntyre of Coral Gables, Florida, is the author of *Women Artists in the White Mountains, 1840–1940*, the catalog for a special exhibition at the Hopkins Center, Dartmouth College, Hanover, New Hampshire, in 1990, based on her master’s thesis research at Dartmouth.

Kenneth W. Maddox, art historian for the Newington-Cropsey Foundation in Hastings-on-Hudson, New York, is completing the compilation of a catalogue raisonné of the paintings of Jasper F. Cropsey. He has also published widely on the railroad in the American landscape.

Robert L. McGrath, professor emeritus of art history at Dartmouth College, is the author of *Gods in Granite: The Art of the White Mountains of New Hampshire* (Syracuse University Press, 2001), as well as of several other works on White Mountain painting.

John W. Myers, associate professor of art at the University of North Carolina at Wilmington, wrote as his doctoral dissertation, “Aaron Draper Shattuck, 1832–1928: Painter of Landscapes and Student of Nature’s Charms” (University of Delaware, 1981).

Judith Hansen O’Toole, the director of the Westmoreland Museum of American Art in Greensburg, Pennsylvania, has published most recently *Different Views in Hudson River School Painting* (Columbia University Press, 2005).

Jessica Skwire Routhier is the associate curator at the Portland Museum of Art, Portland, Maine. She served as co-curator for “Charles Codman: The Landscape of Art and Culture in Nineteenth-Century Maine” (2002) and contributed an essay to the catalog.

Michael W. Schantz is the Patricia Van Burgh Allison Director and Chief Executive Officer of the Woodmere Art Museum in Philadelphia, a museum specializing in art of the Philadelphia area. He has published, among other works, the exhibition catalog *Edmund Darch Lewis, 1835–1910*.

Earle G. Shettleworth Jr. compiled *A Painter’s Progress: The Life, Work, and Travels of Harrison B. Brown of Portland, Maine, as Chronicled in the Portland Transcript, 1852–1899* (2005). He directs the Maine Historic Preservation Commission and is Maine’s state historian.

Melinda Young Stuart of Barnardville, North Carolina, is coauthor of *Danish Manor Houses and America: The Landscape Art of Ferdinand Richardt* (Søllerød Museum, Denmark, 2003). She was a curator at the Oakland Museum of California, at The Henry Ford, and at the United States Capitol.

Charles O. Vogel has served as guest curator and author of catalog essays for New Hampshire Historical Society exhibitions on White Mountain artists Frank Henry Shapleigh (1982), Edward Hill (1989), and Benjamin Champney (1996). He is an educator, collector, and researcher.

Caroline M. Welsh is chief curator and curator of art for the Adirondack Museum; coauthor of *In Search of a National Landscape: William Trost Richards and the Artists’ Adirondacks* (2002); and editor of *Adirondack Prints and Printmakers* (Syracuse University Press, 1998).