

## ARTISTS to the WHITE HILLS

Artists visited the mountains not only to make a living at what would otherwise be an avocation but also as part of the international Romantic movement that stressed emotions and reaction, especially to nature. The popularity of their art drew in more artists who layered meaning on the landscape with each additional brush stroke. White Mountains art was sold, exhibited, and turned into prints, familiarizing even more Americans with the New Hampshire hills.

Artists congregated in the White Mountains, focusing their numbers in West Campton and North Conway. The most popular spot for artists to stay in the Franconia region was the Stag and Hounds Inn in West Campton. In the 1850s, Asher Durand (the leading artistic advocate for the Franconia region), Samuel Lancaster Gerry, Samuel Griggs, and George Loring Brown were regulars. Similarly, the charismatic Benjamin Champney promoted the Conway Valley. As early as 1852, a guidebook printed for the Boston, Concord and Montreal Railroad proclaimed North Conway "a favorite resort for artists." Champney stayed with artist friends John Kensett, David Johnson, and John Casilear at Samuel Thompson's Tavern, which became and remained a haven for artists for many years. They left a legacy of beauty.

Where did the artists stand as they sketched and painted? What are these sites like today? We encourage visitors to use the GPS coordinates to revisit the sites of inspiration and think of your experience of getting there. What was your journey like? What is your relationship to the mountains? Go to our community share site and share your stories, photographs, videos, and sound recordings.

[plymouth.edu/the-cairn](http://plymouth.edu/the-cairn)

Become part of the  
White Mountains story.

## Museum of the WHITE MOUNTAINS PLYMOUTH STATE UNIVERSITY

The Museum of the White Mountains preserves and promotes the history, culture, and environmental legacy of the region; as well as provides unique collections-based, archival, and digital learning resources serving students, researchers and the public.

### Preservation, Access and Education

1. Centralize and catalogue objects and archives
2. Digitize and post the collection on-line
3. Create high quality actual and virtual exhibitions and related educational programming
4. Renovate 34 Highland, Plymouth, NH in two Phases

### Stewardship and Partnerships

1. Create a sustainable center of excellence
2. Nurture relationships with regional organizations
3. Engage the Advisory Committee

## Be a part of this important work... BECOME A MEMBER

Membership makes you part of a community of supporters devoted to preserving the heritage of the White Mountains.

Join our community at:  
[plymouth.edu/museum-of-the-white-mountains](http://plymouth.edu/museum-of-the-white-mountains)

### MUSEUM HOURS

Tuesday, Thursday, and Friday 10:00 AM–5:00 PM

Wednesday 10:00 AM–7:00 PM

Saturday and Sunday 12:00–5:00 PM

Closed Mondays and holidays, and on Tuesdays in the summer.

Please call ahead in cases of inclement weather.

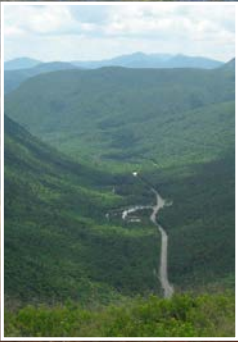
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[plymouth.edu/museum-of-the-white-mountains](http://plymouth.edu/museum-of-the-white-mountains)  
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## Museum of the WHITE MOUNTAINS PLYMOUTH STATE UNIVERSITY

## POINTS OF VIEW A SELF-GUIDED GPS TOUR

REVISITING THE SITES  
THAT INSPIRED  
WHITE MOUNTAINS ARTISTS



In conjunction with the Inaugural Exhibit

PASSING THROUGH  
The Allure of the White Mountains

FEBRUARY 23, 2013–FEBRUARY 16, 2014

# FRANCONIA NOTCH



**Horseback Rider at Echo Lake**  
Edward Hill, 1879, Oil on Canvas, 16" x 12".  
Private collection.

**44° 5' 9" N 71° 39' 38" W**  
*View about a mile up the Greenleaf trail which leaves from the Cannon Mountain parking lot in Franconia Notch. The trees are in the way, but you can see Echo Lake in the middle with a flank of Cannon Mountain coming down from the left.*

**Morning Mist Rising**  
Thomas Cole, 1830, Oil on Canvas, 15½" x 22½" . Private collection.

**43° 58' 13" N 71° 41' 3" W**  
*This is Barron Mountain in Woodstock. You need to step off Route 3 along the railroad tracks and look up the Pemigewasset River facing east.*



**Mount Lafayette from Franconia, New Hampshire**  
David Johnson, 1874, Oil on canvas, 34½" x 55". Private collection

**44° 15' 3" N 71° 46' 35" W**

# CRAWFORD NOTCH



**The Crawford Valley from Mount Willard**  
Frank Shapleigh, 1877, Oil on Canvas, 29¼" x 44¼" . Private collection.

**44° 12' 16" N 71° 24' 38" W**

*View from top of Mount Willard looking to the south.*



**The Notch House**  
Frank Shapleigh, 1879, Oil on Canvas, 28" x 41" . Private collection.

**44° 12' 57" N 71° 24' 34" W**

*View from the railroad tracks on Rte. 302 in Crawford Notch looking to the South.*



**The Gate of the Notch from the House of Thomas Crawford**  
Alvan Fisher, 1834, Oil on Canvas, 34½" x 39½". Private collection.

**44° 12' 52" N 71° 24' 27" W**

*View from Rte. 302 looking south through Crawford Notch.*

# SUMMIT OF MOUNT WASHINGTON



**Presidential Range and the Great Gulf from the Summit of Mount Washington**

Ferdinand Richardt, 1857, Oil on Canvas, 26½" x 38¼" . Private collection.

**44° 16' 15" N 71° 18' 10" W**

*View from the northwest corner of the summit cone looking towards the northeast.*



**Summit of Mount Washington in the White Mountains**  
Ferdinand Richardt, 1857, Oil on Canvas, 26.5" x 38.25". Private collection.

**44° 16' 3" N 71° 21' 26" W**

*View from the northwest corner of the summit cone looking towards the northeast.*

**Travelers thru the White Mountains**

Samuel L. Gerry, Date unknown, Oil on Canvas, 20½" x 30½" . Private collection.

**44° 17' 51" N 71° 13' 27" W**

*View from Route 16, 400 yards north of the Glen House, next to telephone pole #243. Looking northwest.*



**Mount Adams**

Benjamin Champney, 1852, Oil on Canvas, 24" x 30" . Private collection.

**44° 17' 23" N 71° 13' 37" W**

*View from the start of the auto road looking north/northwest.*



**Mount Washington Vista** Samuel L. Gerry, 1858, Oil on Canvas, 20" x 30". Private collection.

**44° 6' 6" N 71° 12' 20" W**

*View from West Side Road looking to the north. The painting was probably done closer down along the river, but you can no longer see the mountains down at that level because of the forests that were farmland when the painting was done.*

# CONWAY VALLEY



**Road Through the Cathedral Pines**  
Benjamin Champney, 1899, Oil on Canvas, 24" x 18". Private collection.

**44° 3' 44" N 71° 9' 42" W**

*View from Cathedral Ledge Road.*