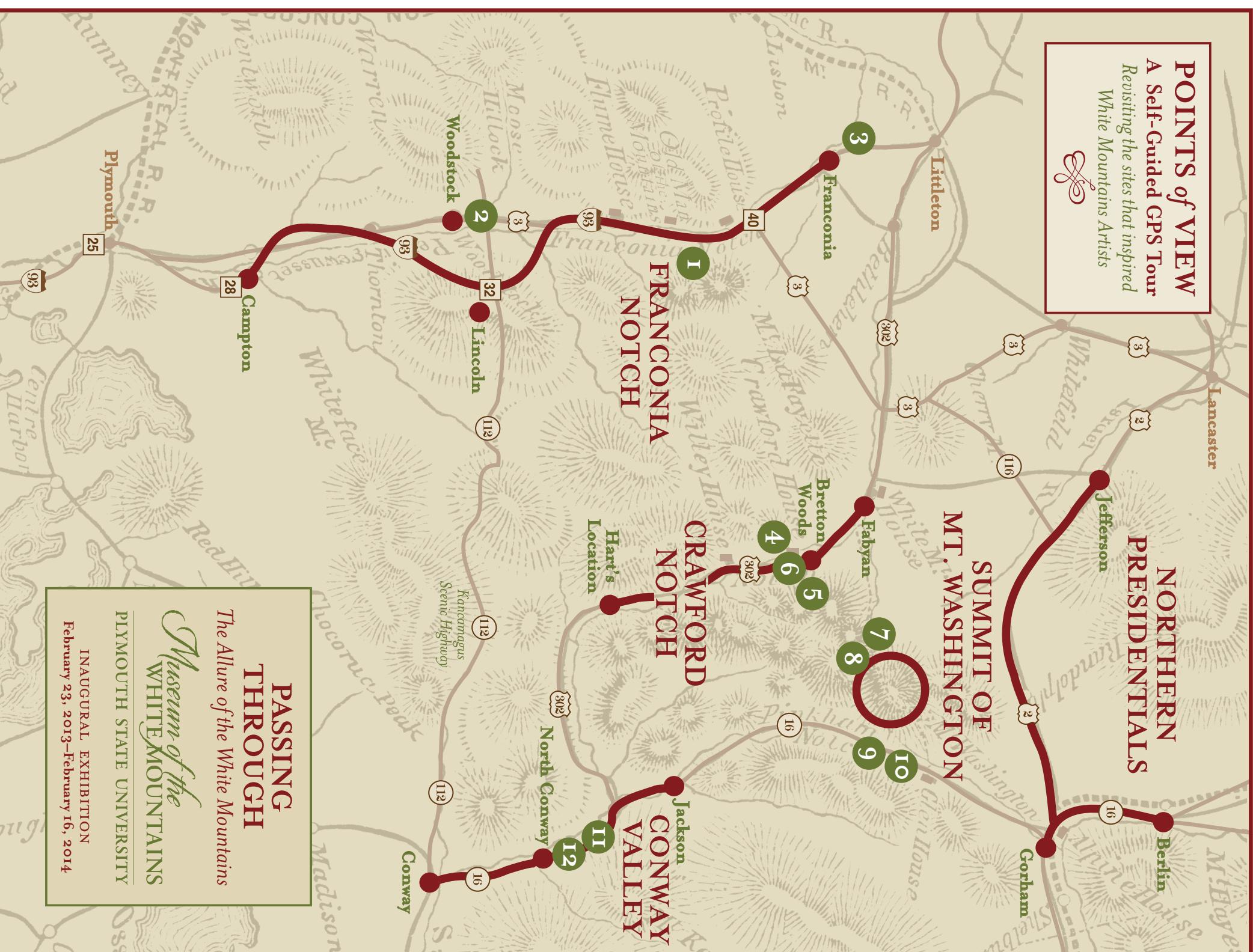


POINTS of VIEW
A Self-Guided GPS Tour
 Revisiting the sites that inspired
 White Mountains Artists



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

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

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.

Exit 25 off I-93 • 34 Highland Street

Plymouth, New Hampshire 03264

On the campus of Plymouth State University

(603) 535-3210

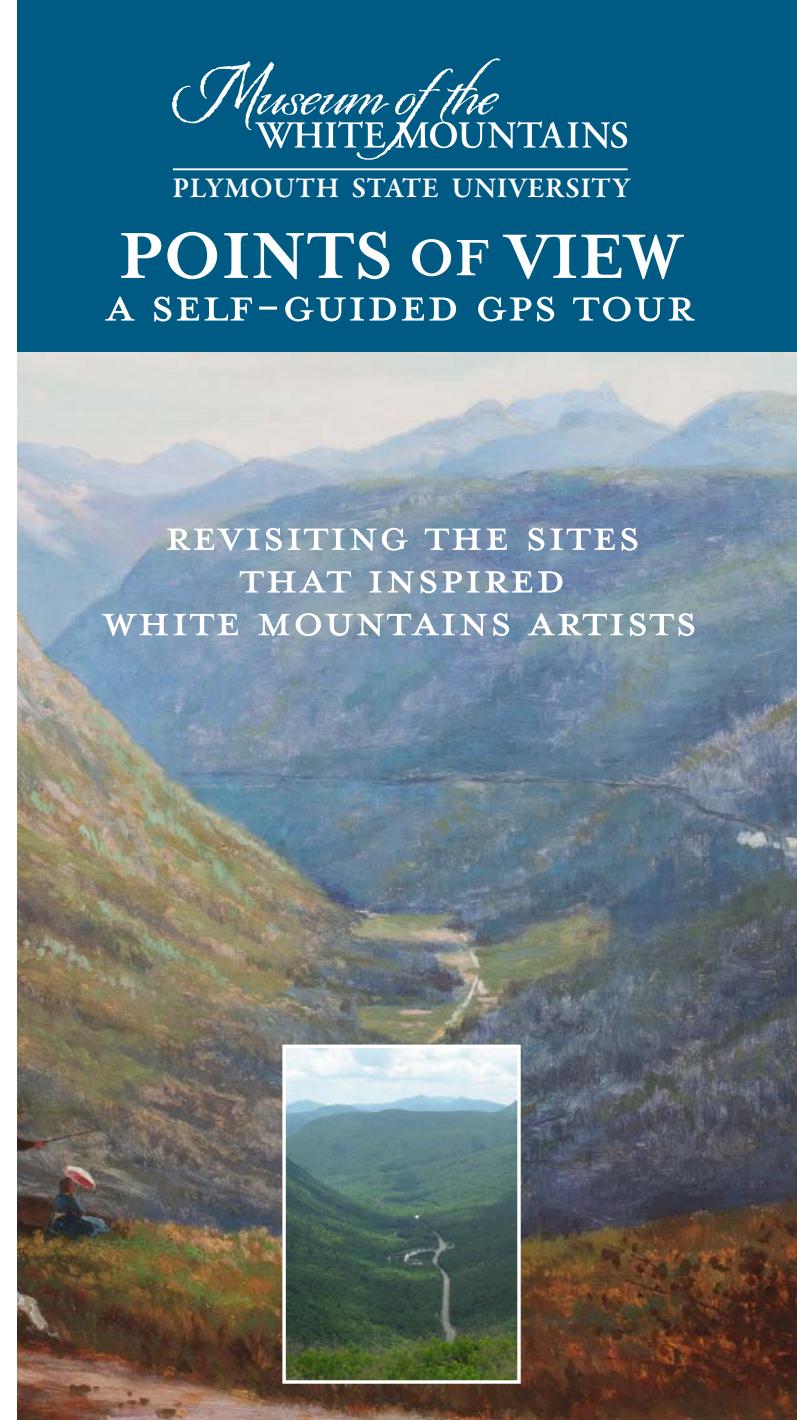
plymouth.edu/museum-of-the-white-mountains

plymouth.edu/the-cairn

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

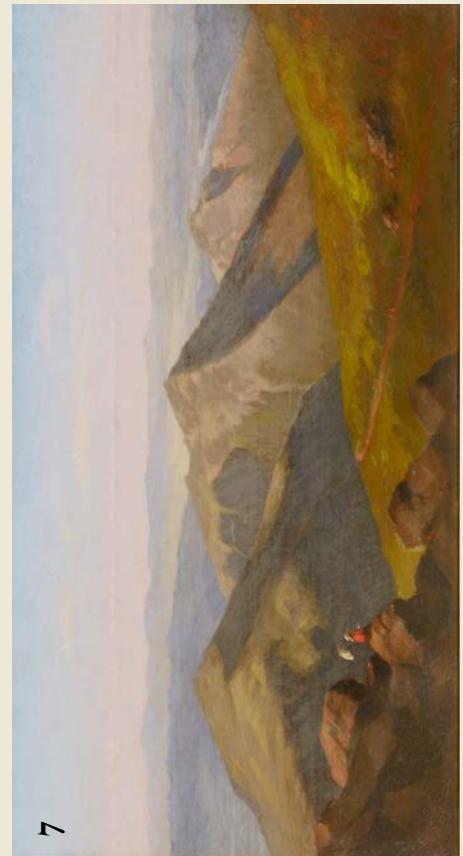
FRANCONIA NOTCH

SUMMIT OF MOUNT WASHINGTON



Morning Mist Rising
Thomas Cole, 1830. Oil on Canvas,
15 1/8" x 22 1/8". Private collection.

This is Barron Mountain in Woodstock.
You need to step off Route 3 along the
railroad tracks and look up the
Penigewasset River facing east.



**Presidential Range and the Great Gulf
from the Summit of Mount Washington**
Ferdinand Richardt, 1857. Oil on Canvas, 26 1/2" x 38 1/4". Private collection.

44° 16' 15" N 71° 18' 10" W

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



Mount Lafayette from Franconia, New Hampshire
David Johnson, 1874. Oil on canvas, 34 1/2" x 55". Private collection

44° 15' 3" N 71° 46' 35" W

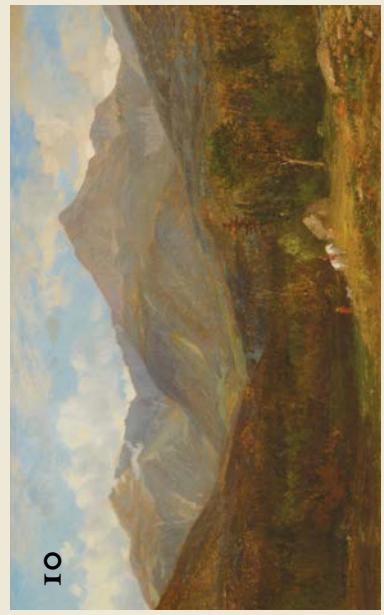
View from the start of the auto road looking north/northwest.



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,
20 1/2" x 30 1/2". Private collection.

44° 17' 51" N

71° 13' 27" W

*View from Route 16, 4,000 yards
north of the Glen House, next
to telephone pole #243.
Looking northwest.*

CRAWFORD NOTCH



**The Crawford Valley
from Mount Willard**

Frank Shapleigh, 1877,
Oil on Canvas, 29 1/4" x 44 1/4".
Private collection.

44° 12' 16" N

71° 24' 38" W

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

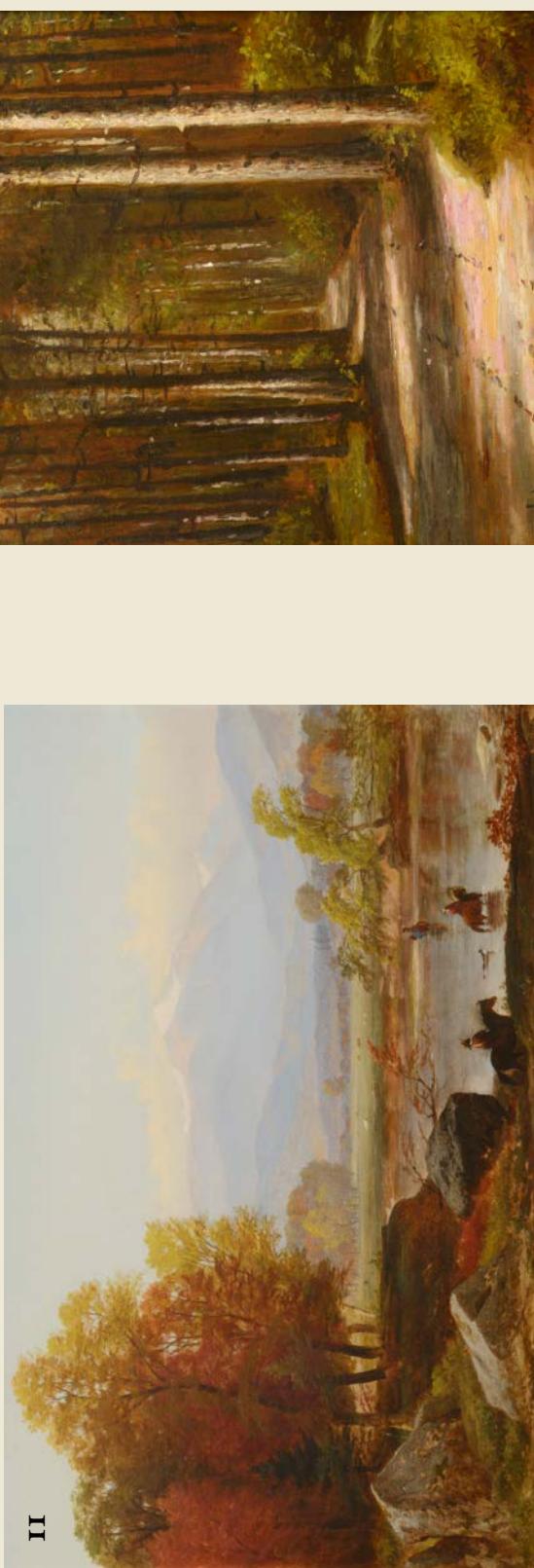
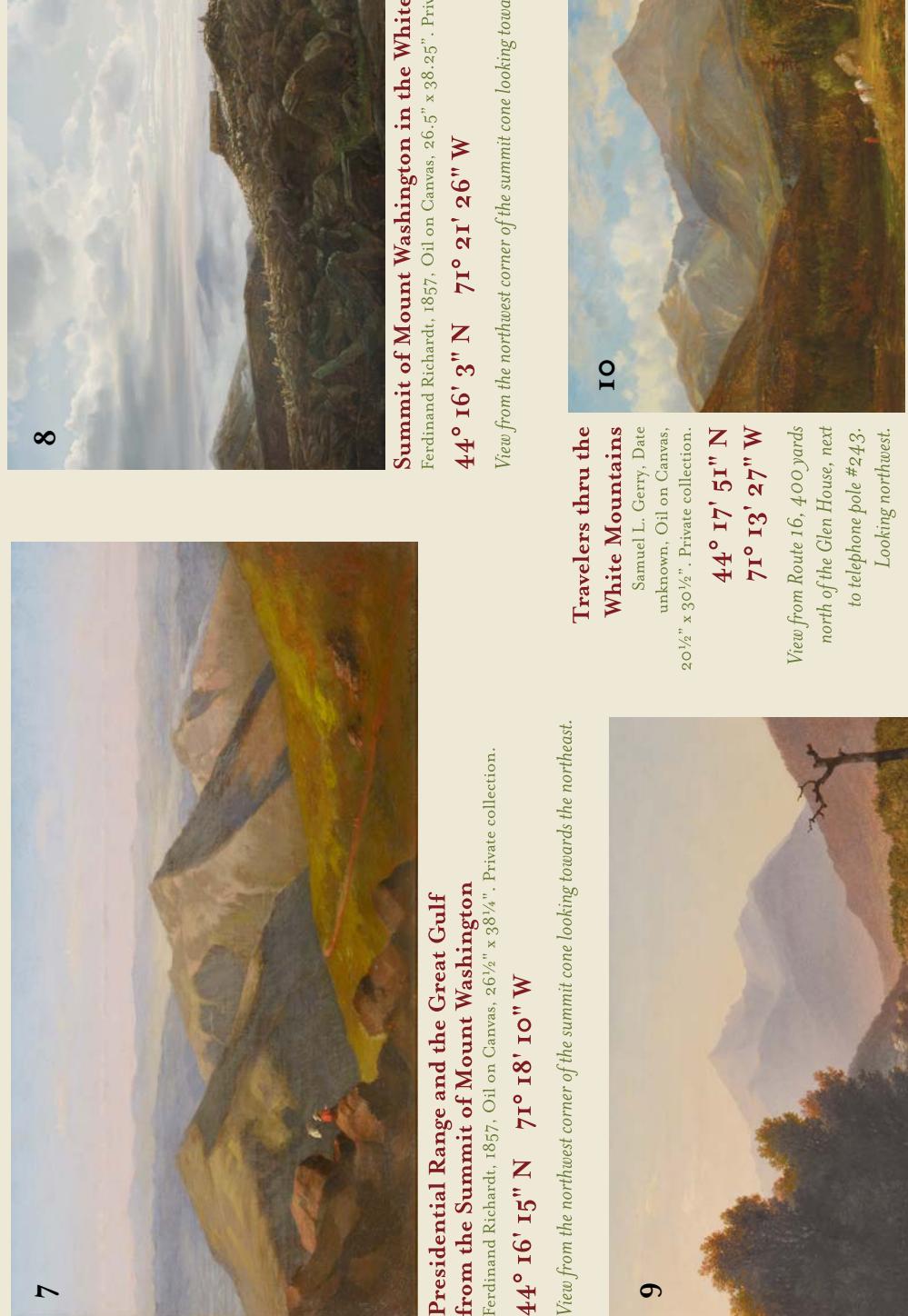


The Notch House

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.*



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.

Mount Washington Vista Samuel L. Gerry, 1852, Oil on Canvas, 24" x 30". Private collection.

44° 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.*