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

Stewardship and Partnerships

PASSING THROUGH The Allure of the White Mountains inaugural exhibition
February 23, 2013–February 16, 2014
PLYMOUTH STATE UNIVERSITY

ARTISTS to the WHITE HILLS

The 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 revered emotions and creation, especially to nature. The popularity of their art drew in more artists who learned meaning on the landscapes with each additional brushstroke. 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 energies in West Concord and North Conway. The most popular spot for artists to stay in the Franconia region was the Stag and Hounds Inn in West Concord. In the 1860s, Asher Durand (the leading artistic advocate for the Franconia region), Samuel Lancaster Gerry, Samuel Griggs, and George Leving 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’s “favorite resort for artists.” Champney stayed with artist friends John Kent, Dohel Johnson, and John Goulard 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.

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.

Exhibit Site(s)
25 4th St., North Conway, NH 03860
On the campus of Plymouth State University
(603) 535-3200
plymouth.edu/museum-of-the-white-mountains
plymouth.edu/the-cairn
FRANCONIA NOTCH

Morning Mist Rising
Thurence Vela, 1873. Oil on canvas. 35 1/4 x 22 1/2. Frissell collection.
43° 58' 23" N 72° 42' 3" W
This is White Mountain in Woodstock. You need to stop off Route 2 along the railroad tracks and look up the Pemigewasset River facing east.

Horseshoe Bend at Echo Lake
Edward Hill, 1873. Oil on canvas. 24 x 36. Frissell collection.
44° 5' 3" N 72° 39' 38" W
View about a mile up the Greening trail which leads 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 flock of Cannon Mountains coming down from the left.

Mount Lafayette from Franconia, New Hampshire
David Johnson, 1873. Oil on canvas. 36 1/4 x 64. Frissell collection.
44° 25' 3" N 71° 46' 35" W

CRAWFORD NOTCH

The Crawford Valley from Mount Willard
Frank Hayghe, 1873. Oil on canvas. 34 1/2. Frissell collection.
44° 18' 16" N 71° 26' 38" W
View from top of Mount Willard looking to the north.

The Gate of the Notch from the House of Thomas Crawford
Alvan Fisher, 1874. Oil on canvas. 34 x 53. Frissell collection.
44° 21' 22" N 71° 24' 27" W
View from Blvd. 301 looking south through Crawford Notch.

The Notch House
Frank Hayghe, 1879. Oil on canvas. 38 1/2. Frissell collection.
44° 21' 57" N 71° 29' 34" W
View from the railroad tracks on Blvd. 302 in Crawford Notch looking to the south.

SUMMIT OF MOUNT WASHINGTON

Presidential Range and the Great Gulf from the Summit of Mount Washington
Frederick Church, 1877. Oil on canvas. 63 1/2 x 51 1/2. Frissell collection.
44° 16' 25" N 71° 28' 10" W
View from the northeast corner of the summit cone looking towards the northeast.

Summit of Mount Washington in the White Mountains
Frederick Church, 1878. Oil on canvas. 66 1/2 x 54 1/2. Frissell collection.
44° 16' 3" N 71° 21' 26" W
View from the northeast corner of the summit cone looking towards the northeast.

CONWAY VALLEY

Mount Adams
Benjamin Champney, 1857. Oil on canvas. 55 x 50. Frissell collection.
44° 17' 23" N 72° 13' 37" W
View from the start of the auto road looking north/northwest.

Mount Washington Viets
Benjamin Champney, 1858. Oil on canvas. 60 x 50. Frissell collection.
44° 6' 64" N 71° 12' 40" 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 farmed when the painting was done.

Reed Through the Cathedral Pines
Benjamin Champney, 1859. Oil on canvas. 65 1/2 x 53. Frissell collection.
44° 3' 44" N 72° 5' 42" W
View from Cathedral Lodge Road.