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In celebrating the art of the White Mountains, we also celebrate Dartmouth's setting and all those who have enjoyed its endless possibilities. In light of the college's special relationship with its surroundings and the 100th anniversary of the Dartmouth Outing Club in 2009, this exhibition is also a tribute to the DOC Centennial and a continuing love of the outdoors. For more information, visit www.dartmouth.edu/~doc/centennial/.

CHECKLIST

Frank Henry Shapleigh, American, 1842–1906
Mote [Moat] Mountain from Jackson Falls, New Hampshire,
1877, oil on canvas
Purchased through the Julia L. Whittier Fund; P.961.4

Edward Hill, American, 1843–1923
Snow Arch at Tuckerman's Ravine, 1884, oil on canvas
Gift of Charles and Gloria Vogel; P.986.65

Jean-Paul Selinger, American, 1850–1909
Gateway of Crawford Notch, White Mountains—N. H.
from Selinger's Studio Grove, c. 1894–1909, oil on canvas
Gift of Robert A. and Dorothy H. Goldberg; P.987.34.51

William F. Paskell, American, 1866–1951
Mount Washington, Autumn, c. 1920–50, oil on canvas
Gift of Robert A. and Dorothy H. Goldberg; P.987.34.44

The museum is grateful to the Rauner Special Collections Library at Dartmouth College for the loan of guidebooks, brochures, and railway timetables and tickets from its White Mountains collection that accompanied the paintings in this exhibition.

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William F. Paskell, *Mount Washington, Autumn* (detail), c. 1920–50, oil on canvas.
Gift of Robert A. and Dorothy H. Goldberg; P.987.34.44.

WHEN MEN AND MOUNTAINS MEET Artists Celebrating the White Mountains



Jean-Paul Selinger, *Gateway of Crawford Notch, White Mountains—N. H. from Selinger's Studio Grove*, c. 1894–1909, oil on canvas. Gift of Robert A. and Dorothy H. Goldberg; P.987.34.51.

Prior to the turn of the nineteenth century, the area that lay just north-east of Dartmouth College, the White Mountains region of Maine and New Hampshire, remained a relatively unexplored and uninhabited part of New England. Aside from the few families who settled in the valleys to farm, the region was regarded by most as an impenetrable wilderness whose rugged terrain and unexplored peaks would forever remain a mystery. In addition to natural scientists and mountaineers, artists eager for awe-inspiring scenery were among the earliest visitors to explore the White Mountains. Artists' depictions of the dramatic landscapes piqued the interest of city-dwellers eager to find relaxation in the great outdoors. Thus began a mutually beneficial relationship between artists and tourists that played a key role in the growth of landscape painting and White Mountains tourism during the mid-nineteenth century.

Initially, travel to the region was slow and arduous, but as railroad lines extended into the area beginning in the mid-nineteenth century, New England's upper-class tourists made their way to the mountains for lengthy summer stays in increasing numbers. Faster travel meant a demand for more conveniences and entertainment. Small inns expanded into large hotels and soon grand mountain resorts dotted the land-

scape, providing a summer getaway for New England's elite. Artists wishing to capture the views flocked to the area and in a sense became part of the entertainment for tourists. Eventually, most of the larger resorts hosted an artist-in-residence for the summer season, thereby providing an extra attraction for visitors who enjoyed watching an artist work and often purchased painted keepsakes of their trip to the wilderness. The resorts provided a perfect place for the artists to work, and a ready clientele. The setting and lifestyle suited those artists who were eager for an easy mix of work and recreation, and as a consequence, the White Mountains became a vital art colony, where landscape artists could paint and fraternize informally with their colleagues without the constraints and pecking order of the city art scene.

Artists played a key role in shaping the way people viewed the White Mountains region by creating an aura around certain monuments and landmarks in the area. One such landmark was Moat Mountain, which Frank Henry Shapleigh depicted in *Mote [Moat] Mountain from Jackson Falls, New Hampshire*. Shapleigh began painting the White Mountains in the summer of 1866, and returned many summers thereafter, becoming associated with the Crawford House as its artist-in-residence. There, at the oldest of the region's grand hotels, Shapleigh entertained and mingled with guests who were also his regular patrons. Unlike some of the earliest White Mountains artists who accentuated the region's most rugged scenery in a romanticized, theatrical manner, Shapleigh was very much part of the later proliferation of painters who focused on portraying more accessible destinations in a comparatively literal style. His technique may have lacked sophistication, but he nevertheless holds an important place in the history of the area and its art. As stated in the July 29, 1892, issue of the mountain newspaper *Among the Clouds*, "Mr. Frank H. Shapleigh is hard at work at his Crawford House studio . . . His paintings are found in the homes of those who have spent the summer months here, faithful reproductions of the many grand and beautiful scenes which are not equaled in any other part of the country."

When Shapleigh moved to his own studio in Jackson, his studio post at the Crawford House passed to Jean-Paul Selinger, former artist-in-residence at the Glen House at Pinkham Notch. Selinger took advantage of the new studio's views to paint *Gateway of Crawford Notch, White Mountains—N.H. from Selinger's Studio Grove*. The early autumn scene of Mount Webster from Saco Lake would have been familiar to any guest of the Crawford House, and Selinger only had to step outside of his studio to capture it. White Mountains artists typically painted from comfortable hillside perches or lakeside easels on sunny summer days, and returned to their studios in Boston, New York, or Florida as soon as the weather cooled. As a result, the body of White Mountains art is notably lacking in winter scenes despite the region's infamously harsh and volatile weather.

Edward Hill captured one of the few scenes that is reminiscent of winter. In *Snow Arch at Tuckerman's Ravine*, he depicts the residual span of ice that typically caps the ravine well into summer, a natural phenomenon that has long attracted tourists. A striking divergence from the vibrant images of his peers, this nearly abstract composition of rock and ice is painted from an unusual vantage point that contrasts with the formulaic framing popular at the time. While the depiction is unconventional and impressionistic, it does uphold popular notions of the rugged, looming ravine. Hill took up residency at both the Glen House and the Profile House at Franconia Notch, among other resorts in the area, where he sold art directly to hotel guests.

By the turn of the twentieth century the cult of spectacular natural scenery that had taken hold of American art began to fade. As one of the last artists associated with the so-called White Mountains School, William Paskell painted in an impressionistic style, as seen in *Mount Washington, Autumn*, capturing the views he heard about in his childhood. Paskell began his career in the White Mountains boarding at a lumber camp on what is now the Kancamaugus Highway, eventually selling enough paintings to devote himself to art full time. While Paskell was drawn to the White Mountain scenery and wished to capture its beauty for art's sake, he also had to paint to make ends meet during the Great Depression. Oftentimes he flooded the market with his work and drove down the prices of his own paintings, forcing him to trade his work for room and board. It is also believed that he sometimes painted under pseudonyms to attract more customers. The demand for White Mountains art had finally declined.

Artists were drawn to the White Mountains in the nineteenth century for many reasons, and several returned year after year to capture their own perfect view of nature. The glory days of the White Mountains School have passed, yet artists and tourists continue to flock to the region every year to experience what the granite of New Hampshire has to offer in views and adventure.

Kathleen Rice '09
The Kathryn and Caroline Conroy Intern



Edward Hill, *Snow Arch at Tuckerman's Ravine*, 1884, oil on canvas. Gift of Charles and Gloria Vogel; P.986.65.