

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Label Text

Maine citizens commissioned panoramic lithographs to celebrate their towns and cities, creating twenty-three major prints between 1832 and 1866. These large works reveal not only the young state's economic and architectural development, but also provide insights into how these commercial centers viewed themselves and wished others to see them. The German invention of lithography, allowing prints to be made from a smooth surface onto which an image could be drawn, arrived in America in 1819. Involving artists, printers, publishers, and financial underwriters, the process made it possible for images to be reproduced inexpensively for wide distribution. This printmaking innovation came to New England when John Pendleton opened his Boston shop in 1825. Describing Pendleton's work in 1828, author John Neal of Portland wrote of his astonishment "at the vigor and beauty of lithographic prints and at the hidden capacities of the art." From Bangor to Saco, residents turned to such leading artists as Fitz Henry Lane and talented local artists, including Esteria Butler and Cyrus William King. During the same period when Rufus Porter painted landscapes of New England's natural beauty, these artists publicized the state's urban and commercial development.

Bowdoin College appeared in several prints beginning in 1825, based on paintings, sketches, and photographs. These views provide an in-depth examination of the campus as well as the institution's development before the first widely circulated albumen photograph appeared in 1860.

Celebrating the bicentennial of Maine's statehood, this exhibition explores Maine's history and the role lithography played in promoting the state and its early artistic and economic aspirations.

This project was made possible through the Stevens L. Frost Endowment Fund and a generous gift from Linda Bean and her sister Diana Bean.



This exhibition is dedicated to David P. Becker (1947–2010), Bowdoin College Class of 1970, Scholar, Collector, Benefactor.

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

How Lithographs are Made

Developed in Germany in 1796, lithography, the Greek etymology of which described its basic premise—*lithos* for stone and *grapho* for drawing—enabled artists to use fine pens and brushes to draw on a compact, smooth-grained stone, such as limestone, rather than to cut into a metal plate or woodblock. The technique took advantage of basic chemistry, as the stone absorbs greasy ink, known as tusche, and repels water, enabling the slabs to be inked only on the areas to which tusche had been applied. The availability of limestone in big blocks enabled artists to create large panoramas, of which many examples are exhibited here. The stone could later be sanded down and reused for new images. Lithography arrived in Philadelphia, Pennsylvania, in 1819, making it possible for images to be reproduced inexpensively for a wide audience. This printmaking innovation came to New England in 1825 when John Pendleton opened his shop in Boston. This period image depicts two lithographers at work, one seated at a well-lit space and another working the press.



FRANKLIN B. LADD
American, 1815–1898

Augusta, Me., 1854
lithograph by F. Heppenheimer, New York
tinted lithograph

Courtesy of the Maine Historic Preservation Commission

When this print was made in 1854, Augusta—chosen as Maine's capital in 1827—already extended back more than two centuries to Cushnoc, the Pilgrim trading post of 1628. Incorporated as a town in 1797, Augusta had grown to 9,500 residents by the 1850s. Straddling the Kennebec River, the community hosted the Maine State House, seen at the left, and the federal Kennebec Arsenal at the right. The pastoral scene in the foreground is contrasted with the transportation marvels of the time: the steamboat on the river and the railroad train running along its banks.

This lithograph was based on a drawing made in 1853 by native son Franklin Bacon Ladd, an artist who worked in Maine, New York City, Philadelphia, and New Orleans before settling in Brooklyn, New York.

ALEXANDER H. WALLACE
American, dates unknown

View of the City of Bangor, Me., 1835
lithograph attributed to Fitz Henry Lane, Pendleton's Lithography, Boston; published by William A. Gilman and Alexander H. Wallace
lithograph

Library of Congress, Washington, D.C.

This print celebrates the remarkable rise of Bangor as North America's largest timber depot. In the 1830s its population tripled on the strength of this industry. Such prosperity attracted artists, including Alexander H. Wallace, who advertised as a miniature painter in the 1835

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Bangor newspapers. That year Wallace gave his drawing of Bangor, seen from Brewer, to William S. Pendleton, the Boston lithographer, to produce a lithograph of the new city on the Penobscot River. Working for Pendleton at the time was the marine artist Fitz Henry Lane, who is believed to have drawn the lithograph of Bangor on stone based on Wallace's sketch.

UNIDENTIFIED ARTIST
American

Bangor March / Composed and / Arranged for the Piano Forte/ and respectfully Dedicated to his Friend / Samuel P. Dutton Esq. / By Oliver J. Shaw, 1835
Pendleton's Lithography, Boston; Published by Oliver J. Shaw
lithograph

Courtesy of the Maine Historic Preservation Commission

From its introduction in the 1820s, lithography illustrated nineteenth-century sheet music. When composer Oliver J. Shaw decided to publish his Bangor March in 1835, he engaged William S. Pendleton, the Boston lithographer. The cover featured a city view of Mercantile Row, Mercantile Bank, and the Bangor House Hotel. These Greek Revival style commercial buildings helped shape the emerging urban character of the new city and contributed to Bangor's growing reputation for "buildings, both public and private, constructed with neatness and taste, and some in a style of superior elegance," as observed by John Hayward in his 1839 *New England Gazetteer*.

JOHN WILLIAM HILL
American, 1812–1879

Bangor, Me., 1854
lithographed by Charles Parsons; lithography by Endicott & Co., New York; published by Smith Brothers & Co., New York
lithograph

Courtesy of the Maine Historic Preservation Commission

Between Alexander Wallace's 1835 Bangor view and this Smith Brothers' lithograph of 1854, the city continued to thrive as a "one of the greatest lumber depots in the world." Maine natives Francis, George, David, and Benjamin Smith published this impressive print. From 1848 to 1855 their New York City firm produced more than forty city views from New Orleans to the Canadian Maritimes. Their Bangor view, based on a painting by the English-born artist John William Hill, combines the pastoral charm of a genre scene with the detailed rendering of a flourishing river port. The Smith Brothers' city views rank among the finest topographic prints in nineteenth-century American lithography.

CYRUS WILLIAM KING
American, 1819–1881

View of the Town of Bath, Me./ From the Opposite Ferry Landing
Thayer & Co., lithographer, Boston, ca. 1843–1845
tinted lithograph

Patten Free Library, Bath, Maine

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Incorporated as a town in 1784, Bath developed as a major lumbering and shipbuilding center on the Kennebec River. Cyrus King captured its beautiful setting in his drawing upon which this lithograph was based. Son of Maine's first governor, King was a gifted artist, drawing master, and engineer. His drawing dates between 1843 and 1845 when the steamer *Penobscot* operated on the Kennebec River. The spires of the South, Universalist, North, Baptist, and Winter Street churches punctuate the skyline from left to right. Vessels are under construction in the Sewall and Patten shipyards.

JAMES EMERY
American, 1820–1899

View of High Street, Belfast, Maine. / From Main Street, 1843
published by Thayer & Call, lithographers, Boston
lithograph

Maine State Library, Augusta

Beginning in the 1790s, Belfast prospered as an ice-free port on Penobscot Bay that thrived on shipbuilding and exporting agricultural produce, fish, and lumber. Born in 1820, James Emery was apprenticed in 1824 to F. C. Raymond, a local watchmaker and jeweler. In 1843 Emery established his own business and in that year demonstrated his artistic talent with his drawing of Belfast's High Street looking north to Primrose Hill. His image of a flourishing downtown became the source for Boston lithographer Benjamin W. Thayer's print. Taken from the vantage point of Emery's jewelry shop in the Telegraph Block at High and Main Streets, the view illustrates the Huse Tavern and the North Congregational Church at the left, the brick Phoenix Block of stores on the right, and the Johnson, Field, and Porter houses on distant Primrose Hill.

GEORGE H. SWIFT
American, 1827–1893

View of Belfast / From Roger's Hill, 1853
Tappan and Bradford Lithography, Boston
colored lithograph

Maine Historical Society, Portland

Waldo County's seat and principal port, Belfast was incorporated as a city in 1853 with 5,000 residents. When George H. Swift drew a view of Belfast from Roger's Hill on the east side of the Passagassawakeag River, the local newspaper urged residents to subscribe for a copy at two dollars each for "the opportunity afforded them of seeing our beautiful city on paper." The subscription was a success, and the Boston firm of Tappan and Bradford produced the print in both tinted and colored states. *View of Belfast From Roger's Hill* provides a panorama of a city described as "beautifully situated on Belfast Bay with a very good harbor and anchorage for a great number of vessels of the largest class." Swift, a Brunswick portrait painter, also created the drawing for an 1854 lithograph of Rockland (seen nearby).

UNIDENTIFIED ARTIST
American

View of Belfast, 1877
J. H. Bufford's Sons, lithographers, Boston
copper-toned lithograph

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Courtesy of the Maine Historic Preservation Commission

After the Civil War, local shipbuilding in Belfast began to decline, but other maritime activities remained strong, and new industries such as shoemaking flourished. The business district suffered devastating fires in 1865 and 1873. When Joseph Williamson commissioned this copper-toned fold-out plate as the frontispiece for his 1877 *History of the City of Belfast*, the downtown had been largely rebuilt. Taken from a vantage point similar to Swift's Belfast print, Bufford's lithograph rendered every detail of the cityscape with an exactitude that suggests a panoramic photograph as the print source.

JAMES EMERY
American, 1820–1899

View of Bucksport, Me. / From Fort Knox, 1859
lithographed by Meisel Brothers, Boston, published by T. B. Emery
colored lithograph

Courtesy of the Maine Historic Preservation Commission

On the eve of the Civil War, Bucksport was a thriving community of 3,380 inhabitants known for its shipbuilding, fishing fleet, and vessels engaged in coastal and foreign trade. Across the Penobscot River in neighboring Prospect, Fort Knox was under construction. Begun in 1844, this massive granite fortification was strategically placed to prevent enemy war ships from reaching the upriver lumber port of Bangor. This view of Bucksport and the fort are based on a drawing or a painting by James Emery. A jeweler by trade, Emery was also a talented artist, whose work was influenced by his friend and noted marine painter Fitz Henry Lane. Rufus Porter published a notice of Emery's perspective drawing devices in *Scientific American* in 1845.

SAMUEL V. HOMAN
American, nineteenth century

View of Castine, Maine / From Hospital Island, 1843
lithographed by W. Sharp; Bouvé & Sharp, lithographers, 227 Washington St., Boston
sepia-toned lithograph

Courtesy of the Maine Historic Preservation Commission

Settled by the French in 1613, Castine was held by British forces during the American Revolution and again during the War of 1812. From Maine statehood in 1820 to the Civil War, the town prospered through shipbuilding, fishing, lumbering, and coastal trade. By the 1840s 1,200 people lived in Castine on streets described as "wide and neat" and in homes "indicative of comfort and good taste." In 1843 Samuel V. Homan, a Boston miniature painter, visited Castine to sketch the town and its harbor from Hospital Island. From his drawing, Boston lithographer William Sharp made this sepia-toned print. Homan's print includes only a few major houses and buildings clearly delineated. This shortcoming led Castine resident Joseph L. Stevens Sr. to complain to his friend Fitz Henry Lane in 1851 that it was "feebly drawn & still worse printed," prompting Lane to create his own view for a new lithograph in 1855.

FITZ HENRY LANE
American, 1804–1865

Castine / From Hospital Island /1855
L. H. Bradford & Co.'s Lithography, Boston; published by Joseph L. Stevens Jr.

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

lithograph

Courtesy of the Maine Historic Preservation Commission

A gifted marine and landscape artist from Gloucester, Massachusetts, Fitz Henry Lane sketched and painted the Maine coast in the 1840s and 1850s, often in the company of Joseph L. Stevens Jr., whose family lived in Castine. In 1851 Lane presented Stevens's father with an oil painting of Castine that then inspired a lithographic view. Stevens circulated a subscription list proposing "to have a lithographic print of Castine struck off ... to be executed in the best style in Boston." Lane's sketch of the town is on view nearby.

Lane drew *Castine From Hospital Island* on stone, and L. H. Bradford and Company, the Boston lithographer, printed it. John Wilmerding, Lane's biographer, has called it "Lane's most accomplished graphic work ... one of his largest plates, and by far the most poetic and sophisticated of his lithographs."

FITZ HENRY LANE
American 1804–1865

Castine from Hospital Island, 1855
graphite (6 sheets)

Cape Ann Museum, Gloucester, Mass., gift of Samuel H. Mansfield

Fitz Henry Lane made this drawing at the request of Joseph L. Stevens Sr. and then went on to use it as the basis of his lithograph. Lane carefully annotated his rendering with proportional marks, names and colors of buildings, and other details related to the print's production. Signing it in two places, Lane also noted at the top to "preserve this." The panorama's size required that he attach six sheets of paper together. The initials of Joseph L. Stevens Jr. indicate that his friend accompanied him across the harbor to Hospital Island. Holes along the top edge reveal that the sheet was tacked up, likely while Lane transferred the scene to his lithographic stone.

JOHN B. BACHELDER
American, 1825–1894

Lewiston, Maine/ From the Residence of Isaac Haskell (Prospect Hill)
lithographed by Endicott & Company, New York, 1856; published by John B. Bachelder, New York
lithograph

Courtesy of the Maine Historic Preservation Commission

By 1850 Boston capitalists had harnessed waterpower in Lowell, Lawrence, Manchester, and Biddeford-Saco to fuel New England's textile industry. In their quest for continued growth, these Bostonians focused on Lewiston Falls. During the 1850s, they transformed a quiet town into a major industrial center of 7,000. Rows of brick mills lined the Androscoggin River, and machine shops were built nearby to support the new factories. Lewiston's rapid development captured the attention of artist John B. Bachelder. Between 1854 and 1856 he maintained a studio in Manchester, New Hampshire, from which he traveled to sketch twenty towns and cities for his *Album of New England Scenery* series. The artist chose to show most of them from a distant vantage point, emphasizing pastoral settings rather than the harsh reality of bricks, machinery, and human toil. This can be seen in Bachelder's view of Lewiston.

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

JOHN BRADLEY HUDSON JR.
American, 1832–1903

Lewiston Falls, Maine, 1857
F. F. Oakley, lithographer, Boston
colored lithograph

Courtesy of the Maine Historic Preservation Commission

While John B. Bachelder was busy selling his lithograph of Lewiston, the artist John Bradley Hudson Jr. was working on a print of Lewiston Falls. A native of Portland, Hudson opened a studio in Lewiston in 1856, where he created portraits and landscapes as well as instructed students in drawing and painting. Like Bachelder's distant view, Hudson's lithograph celebrates the rise of Lewiston as a major New England mill town. Hudson depicts three essential factors in Lewiston's success: the waterpower of the falls, the textile mill, and the railroad that transported the cloth to market. His related oil picture is on view nearby.

JOHN BRADLEY HUDSON JR.
American, 1832–1903

Lewiston Falls, 1857
oil on canvas

Farnsworth Museum of Art, Museum Purchase

SARA PETERS GROZELIER
American, 1821–1907

Mt. Kineo House/ Mt. Kineo / Moosehead Lake, Me., 1856
J.H. Bufford, lithographer, Boston; published by H. G. O. Barrows, Proprietor
lithograph

Courtesy of the Maine Historic Preservation Commission

The Mount Kineo House, located beside Moosehead Lake, was the state's first major inland resort. Built as a tavern in the 1840s, it was enlarged to a hotel a decade later. New railroad and steamboat travel provided ease of access to its remote northern location. In its spectacular natural setting, the Mount Kineo House offered its guests a range of activities, including fishing, hunting, hiking, and boating. The tranquility and grandeur of the scenery are conveyed in Sara Peters Grozelier's 1856 lithograph, produced by Boston lithographer John H. Bufford to advertise the hotel. Sara Grozelier was active in Boston as a miniaturist, painter, and lithographer from 1847 to 1882.

JOHN ROGERS VINTON
American, 1801–1847

S. E. View of Portland in 1832, Taken From Fort Preble, on Purpooduck Point. / For Willis's History of Portland, 1832
From a sketch by J. H. Bufford, delineator; Pendleton's Lithography, Boston, published as the fold-out frontispiece for William Willis, *The History of Portland*, volume two, Portland, 1833
lithograph

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Courtesy of the Maine Historic Preservation Commission

UNIDENTIFIED ARTIST
American

Portland, Me. 1865

Published by Bailey & Noyes, Portland; published as the fold-out frontispiece for William Willis, *The History of Portland From 1632 to 1864*, Portland, 1865
sepia-toned lithograph

Courtesy of the Maine Historic Preservation Commission

Attorney William Willis is best remembered for his *History of Portland*, which first appeared in two volumes in 1831–1833 and was reissued as an expanded single volume in 1865. In both editions Willis used a fold-out lithograph of the city for the frontispiece. Made thirty-three years apart, these two prints demonstrate how much Portland was changing during this period. The first lithograph of 1832 is based on a sketch by John Rogers Vinton. From Fort Preble, in what is now South Portland, Vinton depicted the Portland peninsula in the distance with a skyline punctuated by church steeples and the Observatory on Munjoy Hill. The second lithograph was created by Bailey and Noyes, local publishers of the second edition of Willis's book. In the three decades between the two frontispieces, Portland had more than doubled in population. Vinton's hazy outline of a distant peninsula gave way to a bustling seaport whose harbor is teeming with vessels.

TRUMAN C. BARTHOLOMEW
American, 1809–1867

Maine Charitable Mechanic Association Diploma

T. Moore's Lithography, Boston, 1838; published by Maine Charitable Mechanic Association
lithograph

Courtesy of the Maine Historic Preservation Commission

Founded in 1815, the Maine Charitable Mechanic Association supported education and manufacturing in Maine and sponsored celebratory fairs. When the second fair was held in 1838, Portland had been incorporated as a city for six years. Its new City Hall, featured in this print, symbolized its status as the state's most populous municipality. The Greek Revival temple style building had been remodeled in 1832 from a Federal Style market house. To illustrate the diplomas awarded at the fair, the Mechanics commissioned the Boston artist Truman C. Bartholomew to depict the City Hall at the center of Market Square with Congress Street at the left, Middle Street at the right, and the Cumberland House hotel in the background. Surviving copies of this diploma include the names of the recipients and the nature of their awards. For example, Mrs. E. S. Dunham of Westbrook received this diploma for her rug, judged one of the best of those exhibited.

EDWIN WHITEFIELD
American (born in England), 1816–1892

View of Portland, Me. / From the Cape Elizabeth Side, 1848

lithographer: Edwin Whitefield; published by Whitefield & Smith, 128 Fulton Street, New York;
printed by Jones and Newman, 128 Fulton Street, New York
tinted lithograph

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Courtesy of the Maine Historic Preservation Commission

When Edwin Whitefield sketched Portland in 1847, the city was emerging from a period of economic adversity. A recently completed railroad connection to Montreal had begun to generate international trade between Canada and England and promised renewed prosperity. What better timing to celebrate Portland with a panoramic view of the peninsula and the harbor? In 1845 Whitefield began making lithographs of American urban and landscape views, producing approximately 120 prints over a period of nearly five decades. The Smith Brothers of New York nationally distributed Whitefield's 1848 Portland lithograph as part of their *Views of America*.

JOHN WILLIAM HILL
American (born in England), 1812–1879

Portland, Me., 1855
Charles Parsons, lithographer; printed by Endicott & Co., New York; publisher: Smith Brothers & Company, 59 Beekman Street, New York
lithograph

Courtesy of the Maine Historic Preservation Commission

Seven years after the Smith Brothers partnered with Edwin Whitefield to publish his 1848 Portland view, the Smiths produced this iconic image of the city. With a Cape Elizabeth shipyard in the foreground, the print depicts a busy harbor filled with vessels, both sail and steam, and the three-mile long peninsula rising at either end in the Eastern and Western Promenades. Like the Smith Brothers' 1854 Bangor view, the foreground consists of a genre scene, while across the harbor Portland is rendered in precise detail—no small feat for a city of 22,500. To assist John W. Hill with his painting, which served as the source for the print, Benjamin Smith acquired a daguerreotype of the city from two local photographers.

JOHN WILLIAM HILL
American (born in England), 1812–1879

Portland, Me., 1855
Charles Parsons, lithographer, New York; printed by Endicott & Company, New York, published by Smith Brothers & Company, 59 Beekman Street, New York; frontispiece for John A. Poor, *Commercial, Railway, and Ship Building Statistics of the City of Portland and the State of Maine* (Portland, 1855)
lithograph

Courtesy of the Maine Historic Preservation Commission

The Smith Brothers' lithograph was well-received by the press. This notice may have prompted local entrepreneur John A. Poor to commission a separate printing for his 1855 promotional booklet *Commercial Railway, and Ship Building Statistics of the City of Portland, and the State of Maine*. Poor's version reduced the sky almost to the horizon line and was printed on thin paper to facilitate folding so that it could be included in his publication. The first state of the Smith Brothers' 1855 view served as the basis for several prints, and smaller engravings were used as book illustrations and advertisements through the end of the nineteenth century.

EDWARD F. SMITH
American, nineteenth century

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

View of Portland, Me. / Taken From Cape Elizabeth Before The Great Conflagration of July 4th 1866
J. Mayer, lithographer, 4 State Street, Boston; published by B. B. Russell & Company, Boston;
John Hankerson, Portland
tinted lithograph

Courtesy of the Maine Historic Preservation Commission

On the afternoon of July 4, 1866, a fire began in a boat shop at High and Commercial Streets in Portland. As the fire gained momentum, it swept from west to east through the center of Maine's largest city, burning itself out the next morning at the foot of Munjoy Hill. In its wake, 12 million dollars in property lay in ruins, and 10,000 people, a third of the population, were left homeless. Overnight Portland had suffered the worst urban fire in American history to date. In the aftermath of the fire, five lithographs were published to memorialize the event. Of these, this print reminded Portlanders of the appearance of their city before its devastation. The image was copied directly from the frontispiece of William Willis's 1865 *History of Portland*.

GEORGE H. SWIFT
American, 1827–1893

View of Rockland, Me., 1854
J. H. Bufford's Lithography, Boston
lithograph

Courtesy of the Maine Historic Preservation Commission

Known first as Shore Village, then as East Thomaston, Rockland developed in the 1840s as a center of shipbuilding and lime production. Between 1850 and 1860, the population grew rapidly as ships, barks, brigs, and schooners were built to transport 500,000 casks of lime annually. After Rockland's business district burned in 1853, it was quickly rebuilt with several large brick and granite commercial blocks on Main Street. In 1854 when Rockland was incorporated as a city, its new status made it an ideal subject for a lithograph, and Brunswick artist George H. Swift took full advantage of the opportunity. In April 1854 he made a pencil sketch of the city from the harbor and solicited subscribers for funds to transform his drawing into a lithograph.

JOHN B. BACHELDER
American, 1825–1894

Saco and Biddeford, Me.
J. H. Bufford, lithographer, 260 Washington Street, Boston, 1855; published by John B. Bachelder
colored lithograph

Collection of Frank P. Wood

Maine's first major textile manufacturing center was established in Saco and Biddeford to take advantage of the Saco River's waterpower. Located on the eastern shore, Saco developed first with the York Manufacturing Company cotton mill, constructed in 1831. By the 1850s, 1,000 workers were producing cloth in five York mills. On the river's west side, 1,600 men, women, and children were employed in three cotton mills of the Laconia Company, and another 1,000 in the three cotton mills of the Pepperrell Company. In 1855 when Biddeford was incorporated as a city, John B. Bachelder announced his intention to publish a lithograph of Saco and Biddeford. His vantage point was Picnic Hill with Saco shown on the left side of the Saco River and

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Biddeford on the right. Its pastoral foreground includes a symbol of the modern age—the railroad train.

JOHN G. BROWN
American, active 1821–1858

Southwest View of Bowdoin College, circa 1822
oil on canvas

Gift of Harold L. Berry, Class of 1901
1961.82

Bowdoin College was in its third decade when Boston artist John G. Brown visited in the 1820s to view its art collection, established by James Bowdoin III's 1813 bequest. From sketches made about 1822, Brown created the earliest known oil painting of the campus. From left to right, he depicted the college's first buildings: Massachusetts Hall (1799–1802), Winthrop Hall (1822), the Chapel (1805), and Maine Hall (1808/1822). Frederic Trench, known locally as "Uncle Trench," appears in the foreground pushing his wheelbarrow loaded with plain and sugared gingerbread and root beer to sell to the students. Remembered as a "quiet, painstaking old man," Nathaniel Hawthorne used him as the model for his character Uncle Venner in *The House of the Seven Gables* (1851).

After JOHN G. BROWN
American, active 1821–1858

S.W. View of Bowdoin College, Brunswick, Maine, ca. 1825–30
Pendleton, lithographer, Boston
lithograph

Farnsworth Museum of Art, Gift of the Estate of John Cutter

The first print of Bowdoin College was this lithograph based on the campus view by the Boston artist John G. Brown (on view nearby). It depicts the college as known by Henry Wadsworth Longfellow and Nathaniel Hawthorne, both Class of 1825. John Pendleton introduced lithography to Boston in 1825 and was soon joined by his brother William. When John left for Philadelphia in 1829, William continued in business until 1836. The print can be dated between John's arrival in Boston in 1825 and the removal of the cupola from Massachusetts Hall in 1830.

After ESTERIA BUTLER
American, 1814–1891

West View of Bowdoin College, Brunswick, Maine, circa 1836–37
Thomas Moore, lithographer, Boston
lithograph

Pejepscot Historical Society

In the mid-1830s, Esteria Butler, a talented young artist from Winthrop, painted pictures of Maine's two institutions of higher learning, Bowdoin College and Waterville (now Colby) College. These served as the basis for lithographs of both colleges produced by Thomas Moore of Boston in 1836 or 1837. Shown in a neatly kept landscape, Bowdoin's campus is comprised of Massachusetts Hall, Winthrop Hall, Maine Hall, and the Chapel. Moore's lithograph proved to

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

be an influential image, serving as the source for magazine and book illustrations in the 1830s and 1840s.

UNIDENTIFIED ARTIST
American

Bowdoin College, Brunswick, Maine, 1837
from *The American Magazine of Useful and Entertaining Knowledge* (Boston: March 1837)
wood engraving

Courtesy of the Maine Historic Preservation Commission

As Bowdoin emerged as a major New England college, its campus became the subject of public interest. In 1837 *The American Magazine of Useful and Entertaining Knowledge* published the first image of the College known to appear in a national magazine. The artist relied heavily on the recent *West View of Bowdoin College, Brunswick, Maine*, by Boston lithographer Thomas Moore. During 1836 Nathaniel Hawthorne, Bowdoin College Class of 1825, served *The American Magazine* as an anonymous editor and then contributed articles in 1837. However, his involvement in the publication of this article about his alma mater cannot be documented.

EDWARD RUGGLES
American, 1818–1867

Bowdoin College, Brunswick, Me., 1839
John H. Bufford, lithographer; lithographed by Benjamin V. Thayer, Boston
lithograph

Courtesy of the Maine Historic Preservation Commission

Between 1836 and 1839 New York artist Edward Ruggles depicted the Bowdoin College campus from the same vantage point as John G. Brown had employed earlier. Ruggles's sketch served as the basis for the 1839 lithograph drawn on stone by John H. Bufford for Boston lithographer Benjamin W. Thayer. From left to right are the First Parish Church, Massachusetts Hall, Winthrop Hall, and Maine Hall with the Chapel of 1805 in the foreground. This small print received wide circulation as the frontispiece of the *Bowdoin Portfolio* (1839), the first edition of *The Bowdoin Poets* (1840), and two Bowdoin College catalogues (1840 and 1841).

EDWIN LEE BROWNE
American, 1827–1891

Old Congregational Church, Brunswick, Me., 1845
Ephraim W. Bouvé, lithographer, Boston
lithograph

Courtesy of the Maine Historic Preservation Commission

Designed by local builder Samuel Melcher III, Brunswick's First Parish Church was built between 1806 and 1808. While Bowdoin College built its own chapel in 1805, it also supported the construction of the First Parish Church nearby. The College's first president, Joseph McKeen, an ordained Congregational minister, believed that a church was needed to serve the growing college community as well as to provide space for commencement and other exercises. This Federal-style building served its community until 1845, when it was replaced by a Gothic Revival church designed by Richard Upjohn. Before demolition began, Edwin Lee Browne of

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Bangor, a Bowdoin junior, made a detailed drawing that inspired Ephraim W. Bouvé's lithograph.

UNIDENTIFIED ARTIST
American

From *The Bowdoin College Class Book*, Brunswick, Me.: Joseph Griffin, 1845
Bowdoin College, Brunswick, Me., 1845
Fitz Henry Lane and John A.W. Scott, lithographers, Boston
lithograph

Courtesy of the Maine Historic Preservation Commission

In 1845 Joseph Griffin of Brunswick published this view, which he sold as a separate print and for the frontispiece of Bowdoin's class book that year. Fitz Henry Lane and John A. W. Scott, partners in Boston between 1845 and 1847, made this lithograph based on the work of an unidentified artist. It represents the first visualization of a new campus area in which the First Parish Church of 1805 is replaced by the Gothic Revival First Parish Church of 1845–46, and the new Romanesque Revival Chapel of 1844–1855 appears between Maine and Appleton Halls.

CHARLES JEFFERDS NOYES
American, 1806–1882

A Plan of Brunswick Village, September 1846
John H. Bufford and Company, lithographer, Boston
lithograph

Courtesy, George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

As Maine towns and cities grew between statehood and the Civil War, several became subjects of printed maps. In *A Plan of Brunswick Village*, by local surveyor Charles J. Noyes, every street, house, and building, including each owner's name, are carefully delineated. The Bowdoin College campus, at right, is bordered by Maquoit (Maine) Street, Bath, and College streets. Small line drawings of the principal campus buildings are supplemented by perspective views of the recently completed First Parish Church (1845–46) and the Bowdoin Chapel (1844–1855), under construction in 1846. Noyes's illustration of the Chapel indicates that he had access to architect Richard Upjohn's drawings of how the finished building would appear.

UNIDENTIFIED ARTIST
American

Bowdoin College, Brunswick, 1848
Butler and Stripe, engravers, New York; from Robert Sears, *A New and Popular Description of the United States*, New York, 1848
wood engraving

Courtesy of the Maine Historic Preservation Commission

As America expanded prior to the Civil War, gazetteers described the history, geography, institutions, and industries of states, cities, and towns. When Robert Sears compiled *A New and Popular Description of the United States* in 1848, his chapter on Maine was illustrated by wood engravings of Eastport based on a painting by Victor De Grailly and of Bowdoin College,

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

copied from the 1837 illustration in *The American Magazine of Useful and Entertaining Knowledge*. Clearly, Sears did not set foot in Brunswick, for his outdated campus view by New York wood engravers Butler and Stripe lacked Appleton Hall, built in 1843, and the new Chapel, under construction in 1848.

After JOHN S. HENDEE
American, 1825–1899

Bowdoin College

Ebenezer Tappan and Lodowick H. Bradford, lithographers, Boston, 1853; Joseph Griffin of Brunswick, publisher
lithograph

Courtesy of the Maine Historic Preservation Commission

This 1853 lithograph of Bowdoin College is the first print of the campus based on a photograph. Brunswick photographer John S. Hendee furnished Boston lithographers Ebenezer Tappan and Lodowick H. Bradford with a daguerreotype from which they made this image. Local printer and bookseller Joseph Griffin published the view to sell to faculty, students, alumni, and Brunswick residents. While relatively small, Tappan and Bradford's lithograph portrays Bowdoin's campus as a panoramic landscape akin to the large town and city views of the 1850s. To the left is the new First Parish Church with its recently added spire, followed by the familiar line of Massachusetts Hall, Winthrop Hall, Maine Hall, the Chapel, and Appleton Hall. This print provides an opportunity to compare the architecture of Richard Upjohn's two major religious buildings, the frame Gothic Revival First Parish Church of 1845–46 and the stone Romanesque Revival Chapel of 1844–55.

After TAPPAN AND BRADFORD
American

Bowdoin College, Brunswick, Me., 1853

James W. Watts, engraver, Boston; Joseph Griffin of Brunswick, publisher
engraving

Courtesy of the Maine Historic Preservation Commission

Bowdoin College, Brunswick, Me., 1862

based on the 1853 Tappan and Bradford lithograph; James W. Watts, engraver, Boston;
Joseph Griffin, publisher, Brunswick
engraving (second state)

Courtesy, George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library.

Responding to the popularity of Tappan and Bradford's lithograph, Joseph Griffin issued a smaller version, engraved by James W. Watts of Boston. The College quickly adopted this engraving as its official image, using it as the frontispiece of the *Bowdoin College Catalogue* from 1853 to 1861. It was revised in 1862 to include the newly constructed Adams Hall. This second state of the print appeared in the *Bowdoin College Catalogue* from 1862 to 1869.

WARREN G. HYDE
American, active 1857–1860

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Bowdoin College, 1859

from *History and Description of New England* by A. J. Coolidge and J. B. Mansfield, Boston
wood engraving

Courtesy of the Maine Historic Preservation Commission

Austin J. Coolidge and John B. Mansfield set the ambitious goal of compiling a *History and Description of New England*. Published in Boston in 1859, the first volume contained information about Maine, New Hampshire, and Vermont and their cities and towns, accompanied by specially commissioned wood engravings. The entry for Brunswick, Maine, includes an illustration of Bowdoin College based on a sketch by the Boston engraver Warren G. Hyde and executed by a yet unidentified engraver named Smith. In contrast to Robert Sears's 1848 view, Coolidge and Mansfield provided an up-to-date image of the campus featuring the familiar assemblage of Massachusetts Hall, Winthrop Hall, Maine Hall, the Chapel, and Appleton Hall.

ALBERT RUGER
American, 1829–1899

Brunswick and Topsham / Maine / 1877

J. J. Stoner, lithographer, Madison, Wisconsin
lithograph

Courtesy of the Maine Historic Preservation Commission

Beginning in the 1870s, bird's-eye views, portraying man-made landscapes in three dimensions, became popular. Brunswick and Topsham were ideal candidates for this compelling new imagery. Thriving communities with a combined population of 7,000, they were known for textile manufacturing, papermaking, and Bowdoin College. Noted panoramic artist Albert Ruger made a pencil sketch from a southwest vantage point, where Bowdoin's campus appears at the lower right. Ruger's associate, Thaddeus M. Fowler, circulated the sketch to gather subscriptions for a lithograph. On October 5, 1877, the *Brunswick Telegraph* endorsed the project, noting that "all the streets and houses are laid down in the two places [with] a very neat plot of the college grounds." Fowler's solicitation proved successful, and Ruger's sketch was sent to J. J. Stoner in Madison, Wisconsin, who produced the lithograph.

UNIDENTIFIED ARTIST
American

Bowdoin, 1883

Heppenheimer and Maurer, lithographers, New York, 1883
chromolithograph

Lent by a friend of Bowdoin College

By the post-Civil War period, Bowdoin's college row, with its twin-towered stone Chapel, had become emblematic of the school. When M. A. Jewell and Company of Portland marketed its Bowdoin cigar in 1883, the firm decorated the box top with an eye-catching chromolithograph featuring the Chapel flanked by Maine and Appleton Halls. At either side of this actual scene were ideal views of college students engaged in crew and baseball, popular sports of the day.

UNIDENTIFIED ARTIST
American

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Bowdoin College / Brunswick, Maine / 1886
George H. Walker and Company, lithographer, Boston
lithograph

Collection of Robert G. Stubbs

During the nine years between Albert Ruger's bird's-eye view of Brunswick and Topsham and this 1886 print, Bowdoin added one building, Sargent Gymnasium (1885–86), now the heating plant. This striking panoramic lithograph captures the moment before the campus was transformed from a row into a quadrangle with the coming additions of Searles Science Building (1894), Walker Art Building (1894), and Hubbard Hall (1903).

HARTLEY DEWITT NICHOLS
American, 1859–1939

Bowdoin, 1908
photogravure by A.W. Elson, Boston; W.T. Littig Company, Brooklyn, New York, publisher
photogravure

Courtesy, George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

While the popularity of bird's-eye views diminished after 1900, its form was still used to depict college and university campuses into the twentieth century. W. T. Littig Company of New York often employed Brooklyn illustrator Hartley DeWitt Nichols as its artist. In 1908 Littig Company published a photo engraving of Bowdoin College from Nichols's rendering. Here, for the first time, is seen the newly realized quadrangle defined by College Row on the left, Searles Science Building and Walker Art Building on the right, Memorial Hall at the near end, and Hubbard Hall at the far end. Adams Hall, Sargent Gymnasium, and the Observatory also appear.

After ESTERIA BUTLER
American, 1814–1891

N. W. View of Waterville College on the West Bank of the Kennebeck River, Waterville, Maine, circa 1836–37
Thomas Moore, lithographer, Boston
lithograph

Courtesy of the American Antiquarian Society

Founded in 1813 by Baptists, Waterville (Colby) College became Maine's second institution of higher learning. By the time Esteria Butler painted her view of the school in 1836, the campus consisted of a classic New England college row of three brick buildings, from left to right, North College (1822), Recitation Hall (1836), and South College (1821). When Butler depicted Waterville College, she also painted a view of Bowdoin College. Both pictures served as the basis for lithographs produced in 1836 or 1837 by Thomas Moore of Boston. Butler's early Colby print records a now-lost campus, replaced when the college moved to Mayflower Hill in 1952.

After MARY O'BRIEN DUNNING

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

American, 1782–1853

Brunswick Bank Ten Dollar Note, ca. 1850
lithograph

Courtesy, George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

The Brunswick Bank featured two local landmarks on its notes, the textile mill at the Androscoggin River falls and Bowdoin College (top), based on drawings by Mary O'Brien Dunning, the principal of the Brunswick Girls' High School.

THOMAS RICE BURNHAM
American, 1834–1893

Bowdoin College, 1860
from the *Bowdoin College Class Book* for 1860
albumen photograph

WILLIAM B. PIERCE
American, 1830–1879

Bowdoin College
from the *Bowdoin College Class Book* for 1863
albumen photograph

Courtesy of the Maine Historic Preservation Commission

In 1860 Portland photographer Thomas Rice Burnham opened a temporary studio in Brunswick to take pictures for that year's class book. Taken in early spring, Burnham's image is the oldest surviving photograph of the campus (top). When Burnham left Portland for Boston in 1862, Brunswick photographer William Pierce seized the opportunity for the Class of 1863. This occasioned a new campus view that included Adams Hall, built 1861, which appears at the left between Massachusetts Hall and Winthrop Hall (bottom).

JOSIAH WEDGWOOD & SONS
Staffordshire, England

Plate, pattern introduced 1931
earthenware with transfer-printed decoration

Bequest of David P. Becker, Class of 1970
2011.69.452.3

Bowdoin College Museum of Art
Maine's Lithographic Landscapes: Town & City Views, 1830–1870
December 12, 2019–May 31, 2020

Beginning in the 1930s Wedgwood, the British ceramics manufacturer, created tableware expressly for Bowdoin College alumni. Wedgwood's transfer-printing process was well suited to lithographs, and Pendleton's print of John G. Brown's *Southwest View of Bowdoin College* of 1822 was one of six scenes depicted. The Bowdoin family and college crests decorated the rims. In addition to patterns printed in traditional blue, Bowdoin offered wares in a unique gray color, known as "sepia" (seen here).