

From Southern Shores to Northern Vales

Alabama Landscape Paintings, 1819-1969



Gritzner, *Mobile Harbor*, 6.2.51, 1851, watercolor on paper, 3 ½ x 8 15/16 inches, History Museum of Mobile



Alabama, Alabama,

We will aye be true to thee,

***From thy Southern shore where
groweth,***

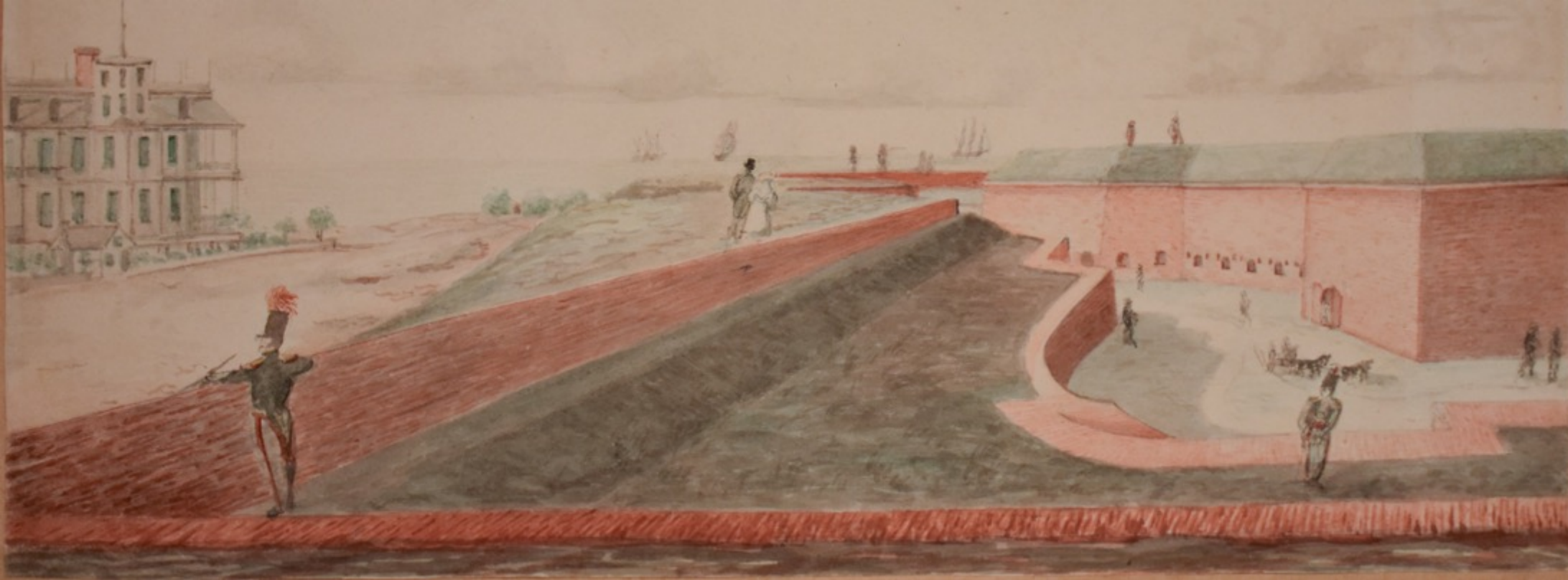
By the sea thine orange tree.

***To thy Northern vale where
floweth***

Deep and blue thy Tennessee.

Julia Tutwiler

**Waree LeBron, *Hatchet Creek
Valley*, c.1954**



Col. William B. Smith, details of three images of Fort Morgan, 1835-36, pencil and watercolor on paper, History Mus. of Mobile





Basil Hall (1788-1844), *Pine Barren of the Southern States* [in south Ala], 1828,
print from drawing from *camera lucida*, in Basil Hall, *Forty Etchings... in 1827 and 1828*.



Unknown
Artist,
*Tennessee
River, Alabama*,
c.1825, o/c,
28 x 43 inches
Birmingham
Museum of Art

William
Frye,

Top Left:
Huntsville



Top Right:
Selma



Bottom
Left:
Demopolis



Bottom
Right:
Farragut's
Fleet
Entering
Mobile
Bay

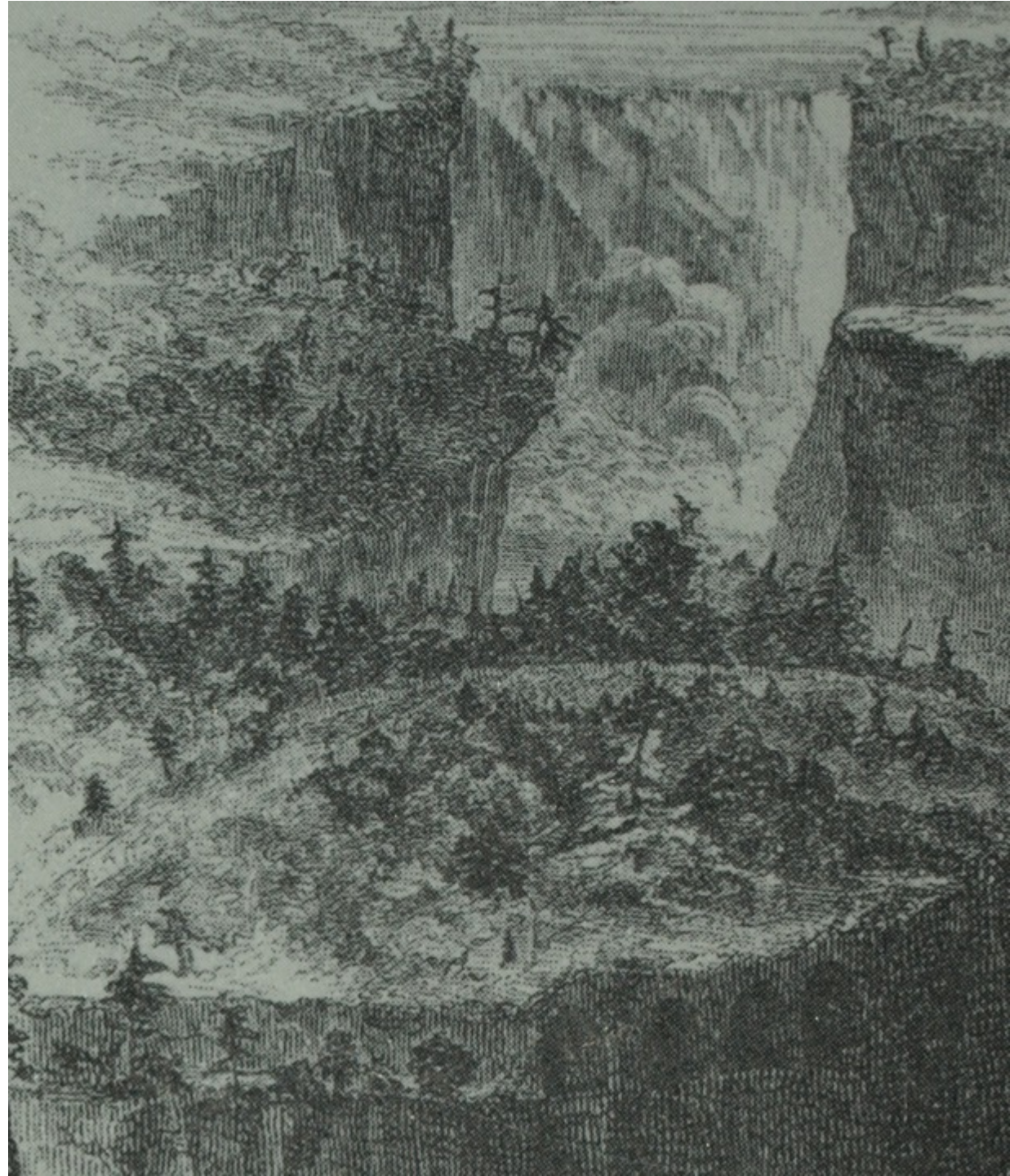




Ancient Indian Fortifications, at Little River Falls, Cherokee County, Alabama,
from a sketch by A. J. Pickett, who visited that place, in October, 1850.

Frontispiece
and detail of
vol. 2 of
Albert
Pickett's
*History of
Alabama*,
published
1851.

Engraved by
William Orr
from a lost
sketch by
Pickett.





Left: George Cooke (American, 1793–1849), *Fairfax Lapsley*, 1848, o/c, 56 x 48 inches, The Johnson Collection, Spartanburg, SC

Right: Edward Troye (American, 1808–1874), *The Dawson Brothers: William A. Jr. on Jack, John Holding the Bird Dog Nimrod and the Coursing Dog Silky at Carolina Hall, Mobile, Alabama*, 1850, o/c, 26 x 35 inches framed, Collection of Hank Brockman, Franklin, Tennessee



Left: Anne Goldthwaite, *Street in Boguehomme*, c. 1920, o/c, MMFA
Right: Ethel Klutts, *Noccalula Falls*, early 20th-c, oil, Col. of Emily and Jack Burwell



Above: Kelly Fitzpatrick, *Alabama Foothills*, date, o/c, MMFA

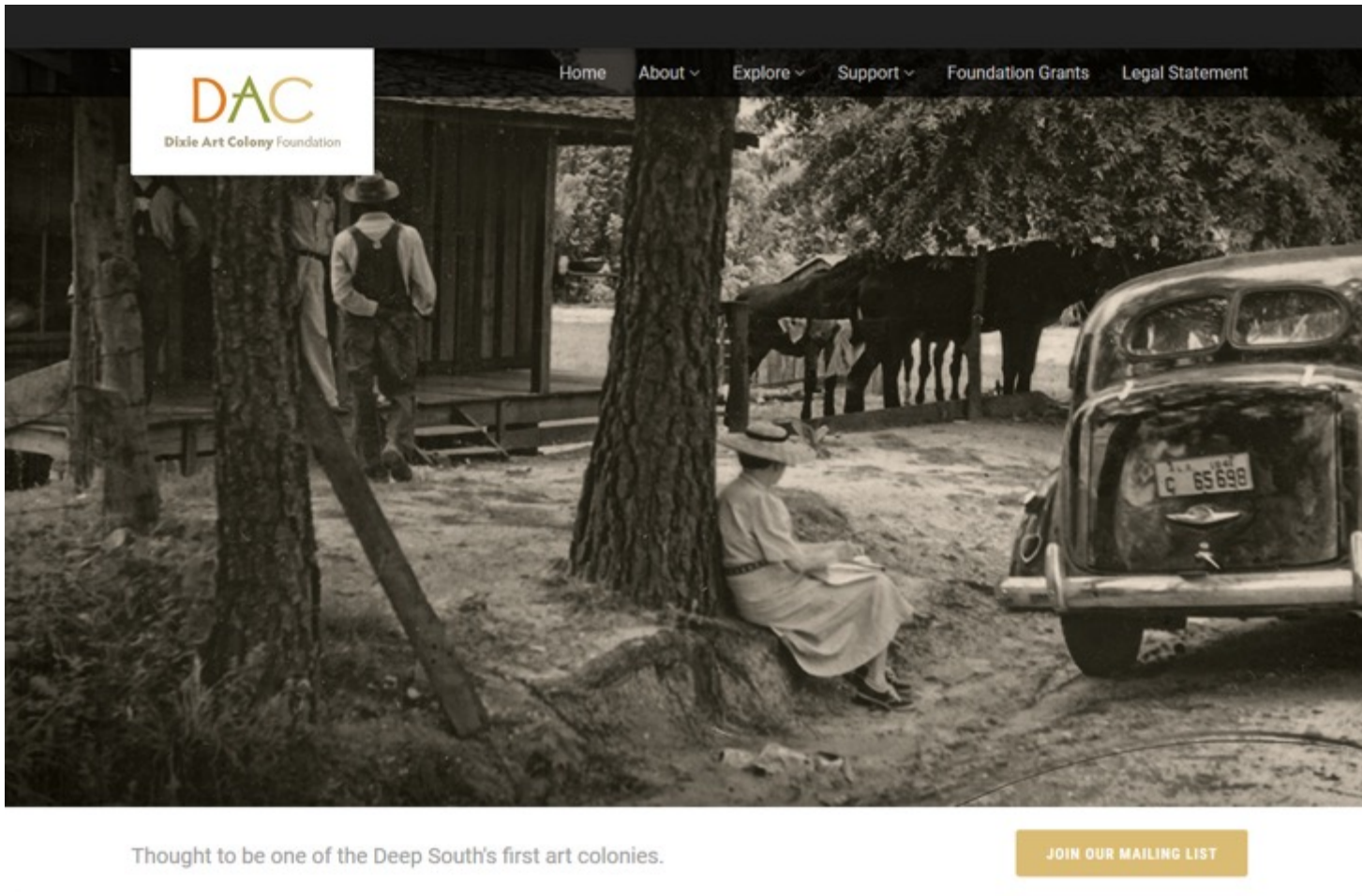
Top Rt: Waree Carmichael LeBron, *Urns at Jasmine Hill*, ca. 1935, oil, Col. of John Peter Crook McCall

Bot. Rt: Mildred Nungester Wolfe, *Urns at Jasmine Hill*, 1935, oil, Col. of John Peter Crook McCall

Williams, Lynn Barstis.
"The Dixie Art Colony."
Alabama Heritage (Summer
1996): 6-15.

———. "Another
Provincetown? Alabama's Gulf
Coast Art Colonies at Bayou La
Batre and Coden." *Gulf South
Historical Review* 15 (Spring
2000): 41–58.

———. *The Bayou Painters:
South Alabama's Art Colony
(1946-1953)*. Mobile: Mobile
Museum of Art, 2006.



HELP PRESERVE THE LEGACY

Today, the main colony structure at the Nobles Ferry site is almost unrecognizable, yet it remains intact. Many years ago this structure, referred to as the lodge, was converted into a private residence. The DAC Foundation is currently working with the new owner to restore the property and seek placement on the Alabama Register of Landmarks & Heritage.



Join us as we continue to explore Regionalism or American Scene painting and the legacy of Central Alabama's Dixie Art Colony.

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The archives paint a nostalgic portrait of life at the Dixie Art Colony and insight into the lives of the Dixie colony participants.

[VIEW OUR ARCHIVES >](#)



Your charitable, tax-deductible gifts are needed to help us nurture and excite the next generation of southern artists.

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Segment of Vine and Olive Colony Wallpaper, c.1819, ADAH

More square inches of 19th-century Alabama landscape painting than all other extant 19th-c Alabama landscape paintings combined.



Unknown
Artist,
*View of Mont-
gomery,*
ca. 1875,
o/c,
MMFA



William Bartram (1739-1823)

Evening Primrose, 1788, pen and ink and watercolor, approx. 10 x 8 inches,
from a specimen collected near Mobile in the 1770s

Image from facsimile edition of *William Bartram: Watercolours & Drawings*,
including those made on his travels in Carolina, Georgia, & Florida during the 1770s

(London: Published in facsimile by Alecto Historical Editions in association with the
Natural History Museum, 2003)

in Special Collections, Ralph B. Draughon Library, Auburn University.

**“a magnificent and sylvan landscape of primitive,
uncultivated nature.”**



John H. B.
Latrobe
(1803-91),
*Tombigbee
River*,
1832,
watercolor
on paper,
5 x 8 in.,
Amon
Carter
Museum of
American
Art



Unknown Artist, *Tennessee River, Alabama*, c. 1825, o/c, Birmingham Museum of Art, Birmingham, Alabama



Quote from Philip Henry Gosse, *Letters from Alabama*, 1859.



Basil Hall (1788-1844), *Pine Barren of the Southern States* [in south Ala], 1828,
print from drawing from *camera lucida*, in Basil Hall, *Forty Etchings... in 1827 and 1828*.



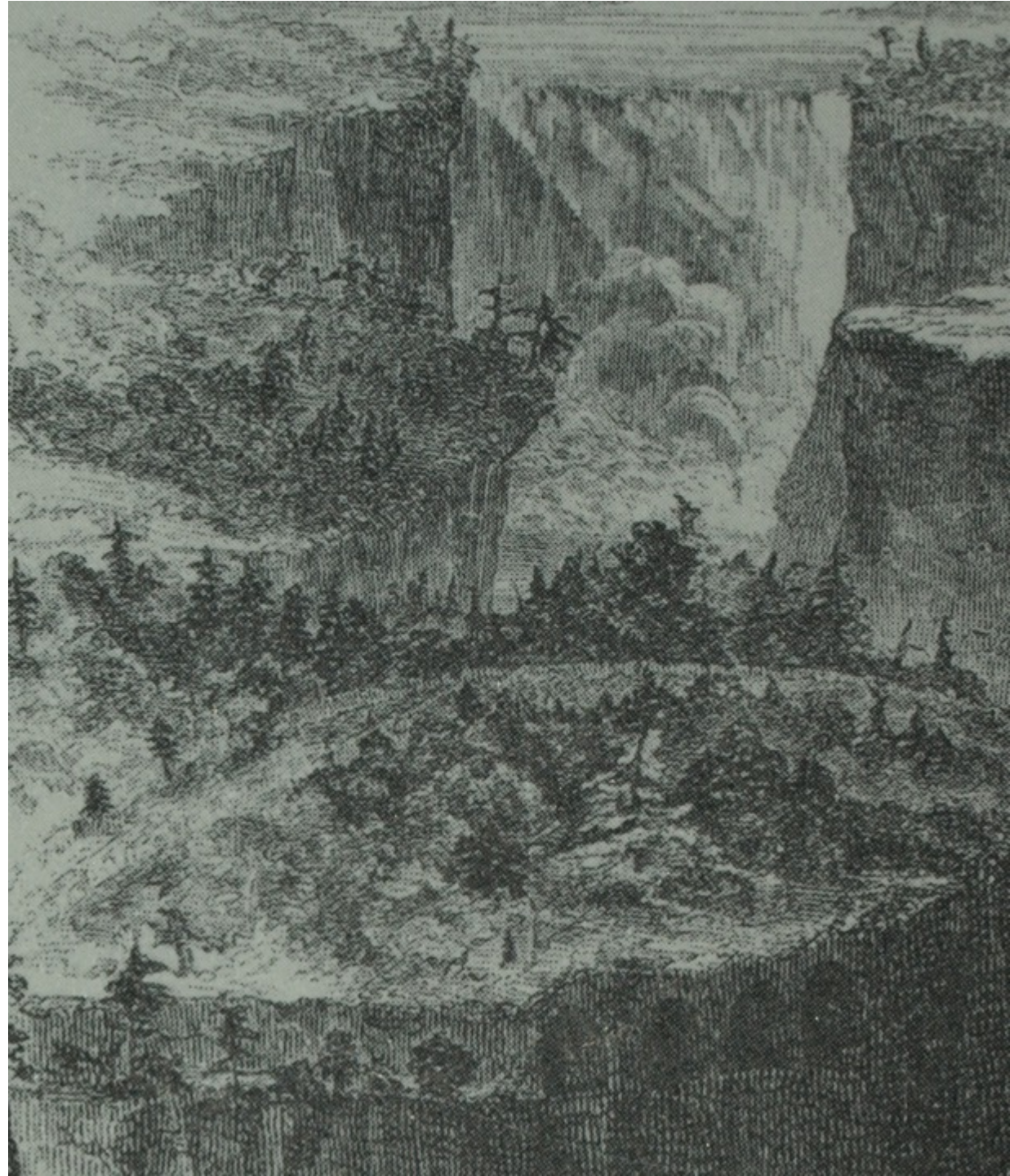
Unknown Artist, *Steamboat at White Bluffs, Demopolis*, c. 1850,
oil on wood, approx. 8 x 20 inches,
Collection of Eddie Pattillo, Montgomery, Alabama

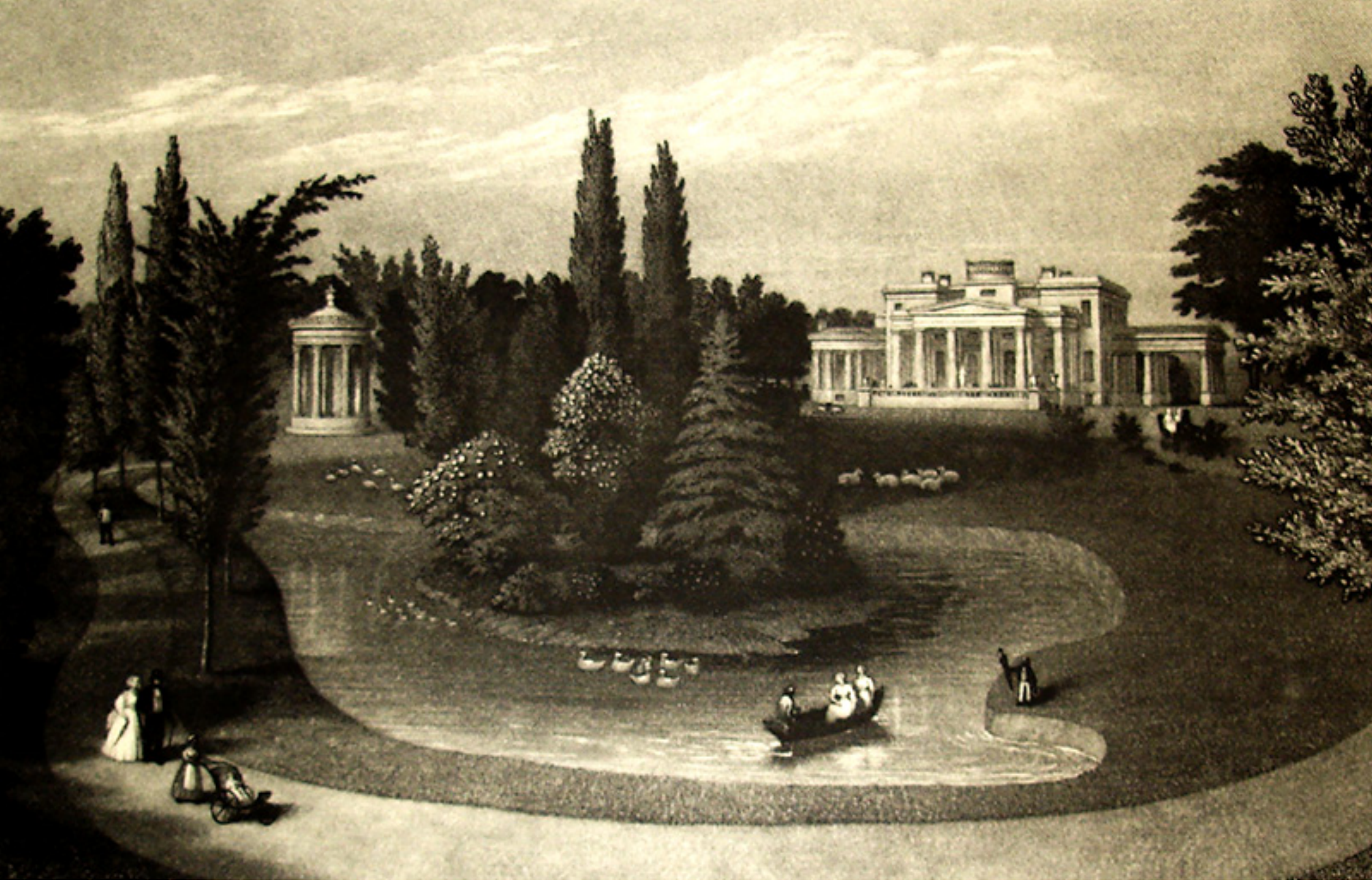


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Frontispiece
and detail of
vol. 2 of
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Pickett's
*History of
Alabama*,
published
1851.

Engraved by
William Orr
(1815-1887)
from a lost
sketch by
Pickett.





Gaineswood,
1861,
Engraved by
John Sartain
from a lost
photograph,
Collection of
Eddie Pattillo,
Montgomery



Joseph Thoit Moore (1796-1854), Montgomery's most prolific portraitist, 450 ports in Mtgy, 1825-40.

Left: *Montgomery True Blues Marching Down Dexter Ave., 1848*, o/c, 30 x 40, ADAH.

Right: *The James Trimble Family*, ca. 1850, 48 x 62, which shows a landscape in a residential interior.

William
Frye,

Top Left:
Huntsville



Top Right:
Selma



Bottom
Left:
Demopolis



Bottom
Right:
Farragut's
Fleet
Entering
Mobile
Bay





William Frye,
Demopolis, c.1850





*View of the Huntsville Spring
from nature
by
Wm. Frye*



William
Frye,
*Farragut's
Fleet
Entering
Mobile
Bay in
1864,*
History
Museum
of Mobile

William
Frye,

Top Left:
Huntsville



Top Right:
Selma



Bottom
Left:
Demopolis



Bottom
Right:
*Farragut's
Fleet
Entering
Mobile
Bay*





William Frye, *Selma*, dated
between 1840 and early 1850s



Adrian E. Thompson,
Wetumpka Bridge,
1847, o/c, 43 x 58,
MFA Boston.

Bridge by Horace King
(1807-85), who was
freed by John Godwin
(1798-1859) in 1846,
before building the
stairs in Alabama's
current Capitol.



Left: William Frye, *Selma*, and detail.

Right: Adrian E. Thompson, *Wetumpka Bridge*



George
Fuller
(1822-84),
*Negro
Funeral,
Alabama,*
1881, o/c,
18 x 30,
Boston MFA



Sidney Dickinson, oil sketch and finished painting of Outside Montgomery, 1926, both in the collection of the Greenville County Museum of Art



Anne Goldthwaite
Street in Boguehomme
ca. 1920
Oil on canvas
MMFA



Anne Goldthwaite

Left: Southern Pines, ca. 1915

Etching on paper, MMFA

Rt.: Bookplate for ADAH

