

DEVOTEES
AND THEIR
SHRINES

A HANDBOOK
OF UTAH ART

ALICE MERRILL HORNE



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LEE GREENE RICHARDS. PORTRAIT OF HIS WIFE.

DEVOTEES AND THEIR SHRINES

A Hand Book of Utah Art

By
Alice Merrill Horne



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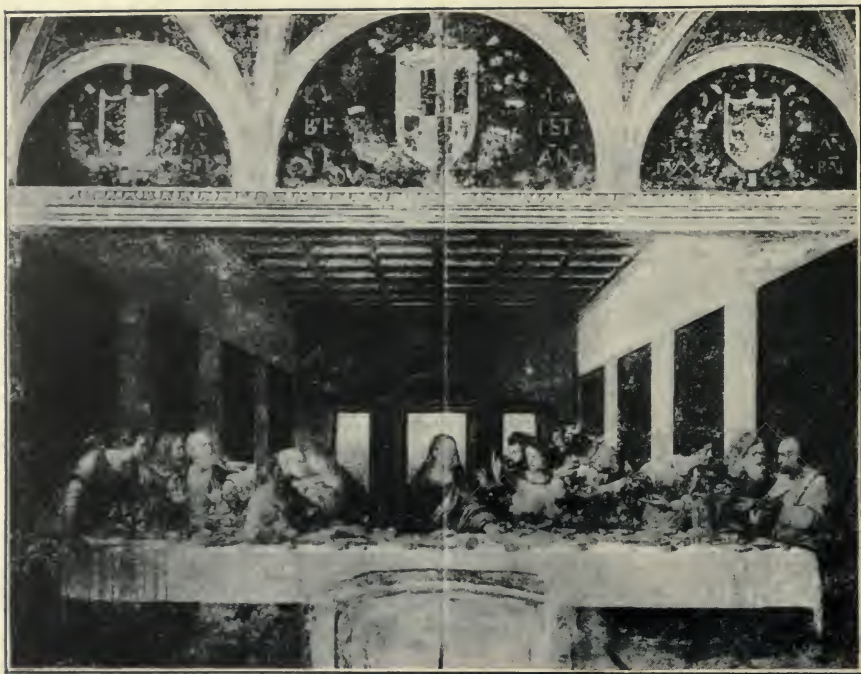


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Foreword.

Every spirit which enters mortality comes stamped with Infinity—with a power to reach out and grow illimitably. This heaven-given possibility is intensely individual in character; since that identity comes from the fact that each soul has within it a gift, a possibility, a power, a characteristic, what you will, which distinguishes it from any other soul. Who can conceive of a nobler effect of higher law than the individuality of soul? As a people we build upon the belief that soul identity will in its very nature survive even through the ages of eternity. Actual experience demonstrates that each one of our friends is superior in some particular way, not only to us but to all our other friends.

The insight to recognize the capabilities of those among whom one moves, marks the degree of greatness in leadership. And the true leader organizes these forces to advance his own high purposes, feeling a double joy in the knowledge that his comrades grow with him by using their gifts. However, it is not sufficient that others are helped to a realization of themselves. Each soul has a higher duty: to discover his own infinity. In the secret moments, something will whisper, "*You can; you must.*" Though it necessitate devotion and sacrifice, listen to the infinite of your soul when it calls!



LEONARDO DA VINCI. THE LAST SUPPER.

Milan.

Introductory.

Poverty is a poor excuse for ugliness and wealth can never get rich enough to purchase good taste. But God has created gifts, and men work so that we are not without poets, painters, sculptors, architects, craftsmen, gardeners and home makers. So long as talent and industry unite there will be art—original, spontaneous, inspirational—the kind that lives.

We are all artists to a degree, or at least let us believe that Providence so intended. There are those who wall themselves away from the beautiful. The Idolater of Gold, pursuing the problem that one and one make 57, reaching past the flower for the glittering dollar, will gradually lose himself in the narrowing, tightening, deadly mesh of the ugly. And that thing sometimes called an educated man—but wrongly—(because his study, his thoughts, his inspirations and aspirations, all begin on the printed page instead of springing from his inner-self), is equally barren of power to recognize or think beauty.

But for "him who holds communion with nature" life has a measure of sweetness; no matter whether he escapes from the sweat-shop or the stuffy office or the school-room into the green pastures, or under the grateful shade of the mountain pine, he pauses transfixed with joy at the call of the lark. The touch of nature's carpet soothes the ache of his board-born feet. The pungent pine awakens and greets his dulled senses. The bigness of the starry vault relieves the weight of the dingy office that has pressed upon his brain seemingly to crowd out the dear light of heaven.

* * * * *

Have you read C. C. Goodwin's description of the Shoshone Falls? In a life-time the painter's brush could not repeat that story. All



The Aprodite of Melos (Venus de Milo), goddess of love and beauty. The most beautiful woman in marble—a type of grace and physical perfection. The most choice work of art in the Louvre. It stands in a room by itself at the end of a long gallery. One could weep at the first distant view. No matter from what view it is studied, it brings some sweet and wonderful surprise.

vehicles of art expression have their limitations. The artist must select a subject that he can make more beautiful in the telling. A painter reveals beauties of which you had scarcely dreamed when he chooses well his theme.

Such as the Shoshone Falls is too tremendous to be put upon a canvas. Mr. Goodwin has shown the suitability of such themes to the poet and writer. The author can in the same sentence fly from the



Nike, the goddess of victory, also in the Louvre, was conceived as a winged being attendant upon Zeus and Athena who, controlled the destinies of war—a tribute to the wonderful success of Demetrius over Ptolemy's fleet before Salamis. The statue was erected at Samothrace and represented Nike standing on the prow of a vessel as if leading the fleet to success. The figure is in an erect poise with the chest held high. The attitude expresses exhilaration from the rush of wind in the face of one borne rapidly along by a boat.

flower on the river bank to the most distant peak, from one side of the canyon to many cascades in the opposite direction. Sunshine and cloud effects, rainbows and lightning's flash, may be mentioned in one breath. Not so the painted picture. Its story is the *harmony of a single moment of time*. The great artist chooses that subject and that moment best suited to his vehicle of self expression. Such choice is known as the *power of selection*. The Last Supper inspires greater adoration than would the world's crowned heads with all their magnificent retinues added. The Venus de Milo is more beautiful than any woman. Nike, the Winged Goddess of Victory, furnishes more for man's imagination than a canvas covered with mountains. And Mona Lisa awakens more questionings than the Niagara Falls, when confined to a canvas six by nine.

At a recent exhibition a very intelligent lady said, "I should like to go more often to the exhibitions but I don't know how to criticize the pictures." When you go to hear the best music it is to listen and enjoy. You attend a lecture to be taught. You should go to the art gallery to use your eyes, to learn from the artist, to try to understand what he has to say. But if you will go looking for faults, behold them; they are there! In the best picture ever painted a fault could be found. We must put ourselves in sympathy with the picture. Is it painted to express beauty of line, or tone, or color, or mass? Study to find the motive. The artist may have painted it to express vibration of light; he may be reproducing a low-keyed evening effect, or seeking to express repose or its opposite, animation, in a portrait, or perhaps only a beautiful arrangement of color expressed through flowers. The same subject can be painted in a dozen different ways to express a different manner of vision.

When you go to an exhibition study each picture carefully, looking for good color, simplicity, good composition, drawing, tone, feeling, agreeable proportions, rhythm and balance. You will find one or more of these great qualities. To incorporate all would be impossible. The charm of the Anonymous Old Master is its absolute simplicity. On the other hand Raphael's wonderful Sistine Madonna is a combination of many details. *Its power is in its pattern made by careful balancing of spaces and of masses, arrangement of line and color*, producing a beauty so deep that it creates the most profound emotion. Elimination and arrangement are very important features in a picture. Study this Raphael's masterpiece and you will discover that nothing could be left out without destroying the beauty of the picture. Every line swings and leads to the dominant subject—"Mother and Child." It becomes the very essence of divine motherhood, which is the culmination of mortal joy!



LEONARDO DA VINCI. MONA LISA. LOUVRE, PARIS.



ANONYMOUS OLD MASTER.



RAPHAEL. SISTINE MADONNA. DRESDEN.



WHISTLER'S MOTHER.

Luxembourg, Paris.

The painter who resorts to mechanical methods, such as sun print and reflectoscope, should not charge more than the photographer. I have respect for the honest photograph but the photographic painting is a sham. The camera and the artist have widely differing fields. The photographer approaches nature with a machine. A similar contrivance could repeat the result. The artist brings brains, feelings, emotions. James McNeil Whistler's painting of his mother is the very antithesis of the photograph. It is the rendition of a soul. Whistler did more than paint his mother's portrait. *He painted all our mothers.*



This portrait bust of Alfred Lambourne by Mahonri M. Young is not great because of its faithful facial resemblance but because it reveals the gifted man at his most exalted moment and because the sculptor shows his own wonderful sympathy for his model, the artist poet

Devotees and their Shrines.



Historic.

There never was an artistic period.

There never was an art-loving nation.

In the beginning, men went forth each day—some to do battle, some to the chase; others, again, to dig and to delve in the field—all that they might gain and live, or lose and die. Until there was found among them one, differing from the rest, whose pursuits attracted him not, and so he stayed by the tents with the women, and traced strange devices with a burnt stick upon a gourd. This man, who took no joy in the way of his brethren—who cared not for conquest, and fretted in

the field—this designer of quaint patterns—this deviser of the beautiful—who perceived in Nature about him curious carvings, as faces are seen in the fire—this dreamer apart was the first artist.

And when, from the field and afar, there came back the people, they took the gourd—and drank from out of it. And presently there came to this man another—and, in time, others—of like nature, chosen by the gods—and so they worked together; and soon they fashioned, from the moistened earth, forms resembling the gourd. And with the power of creation, the heirloom of the artist, presently they went beyond the slovenly suggestion of Nature, and the first vase was born, in beautiful proportion.

* * * * *

And the Amateur was unknown—and the Dilettante undreamed of.

And history wrote on, and conquest accompanied civilization, and Art spread, or rather its products were carried by the victors among the vanquished from one country to another. And the customs of Cultivation covered the face of the earth, so that all peoples continued to use what the artist alone produced. And centuries passed in this using, and the world was flooded with all that was beautiful, until there arose a new class, who discovered the cheap, and foresaw a fortune in the facture of the sham.

Then sprang into existence the tawdry, the common, the gewgaw.

The taste of the tradesman supplanted the science of the artist, and what was born of the million went back to them, and charmed them, for it was after their own heart; and the great and the small, the statesman and the slave, took to themselves the abomination that was tendered, and preferred it—and have lived with it ever since. And the artist's occupation was gone, and the manufacturer and the huckster took his place.

And now the heroes filled from the jugs and drank from the bowls—with understanding—noting the glare of their new bravery, and taking pride in its worth. And the people—this time—had much to say in the matter—and all were satisfied. And Birmingham and Manchester arose in their might, and Art was relegated to the curiosity shop.—*Whistler's "Ten O'clock" Lecture.*

These are specimens of the industrial art of the ancient "Cliff Dwellers," the primitive American Indians, the ancestors of the Pueblo Indians of our great southwest. When you examine them closely and note that each piece of pottery has been built up by hand by coiling one strip of carefully prepared clay upon another and then all patiently



smoothed, polished, dried, decorated and fired, you begin to realize the wonderful industry and artistic ideals manifested. These were no blind workers of a day, mechanically following instinct, but immortal souls with a divine appreciation of the beauties in God's world about them slowly groping their way toward a nobler understanding of the Great Father.—*Byron Cummings.*



ARCHITECTURE IN THE EARLY FIFTIES.

With a strong feeling for art and architecture inspiring Brigham Young, it is a matter of little surprise that the beginnings of things in Salt Lake Valley should have been so artistic.

In the early fifties a distinctive group of structures appeared—the Lion House, President's Office, Bee-hive House, Eagle Gate, Eighteenth ward school house and the White House on the hill. These were held together by the pleasing lines of strong, thick, high, cobblestone walls intersected with buttresses and with doors both large and small. A row of hitching posts connected with draped chains flanked the sidewalk, agreeably repeating the wall spacing, and altogether lending dignity and privacy to the whole scheme. The design is excellently shown in cut (a) from a photograph by M. Cannon in 1861.

Truman O. Angell and William Ward, associate architects of the Salt Lake Temple, were the designers of these buildings. Ward cut the lion for the Lion House and Ralph Ramsey carved the beehive and also the first eagle that adorned the original Eagle Gate. The Eighteenth Ward school house, where President Young's children attended school, is now replaced by the "Bransford." The White House still stands, and is owned by Mrs. Julia P. M. Farnsworth.

(b) Shows Lincoln's inaugural procession drawn up before the "President's Office," March 4, 1865. The procession is headed by the "Overland Route" stage coach.

(c) The Salt Lake Theatre, photographed in 1865, by Savage &



(a) President's Office.
 (b) Lincoln's Inaugural Procession.
 (c) Theatre.
 (d) Tabernacle.



(f) Residence of D. H. Wells.

(e) Residence of Geo. A. Smith.

Ottinger. In this building a few months later, Julia Dean Hayne read Sarah Carmichael's poem, "Toll Slowly," to a great memorial assembly for the martyred president—Abraham Lincoln.

(d) The Tabernacle during course of erection.

(e) President George A. Smith's residence—the Historian's Office, still standing—the birthplace of Clarissa S. Williams, first vice-president of the Relief Societies in all the world.

(f) President Daniel H. Wells' fine old colonial residence, long since replaced by the Templeton Building.

THE FIRST ART SCHOOL.

The year 1863 marks the organization, in Great Salt Lake City, of the first Art school in the entire West—The Deseret Academy of Arts.

The Deseret Academy of Arts opened its doors to students in a building just south of the present site of the National Bank of the Republic, the use of which was tendered by Bishop George Romney.

The officers of the school were: President, George Martin Ottinger, landscapist and figure painter; vice-president, William Morris, decorator (father of the late gifted decorator and colorist, "Billy" Morris); secretary, E. L. T. Harrison, architect; treasurer, the late C. R. Savage, photographer. Additional directors of the institution were William Folsom, architect; William Silver, pattern maker and machinist, and Dan Weggeland, painter of landscape and figure. The faculty was unique in scope and art attainment and showed that ambition and power of initiative that is the main characteristic of the pioneer. Ottinger, Weggeland and John Tullidge, (brother of Edward Tullidge of Western magazine fame), instructed in painting, landscape and figure, sketching and perspective; Harrison and Folsom taught architecture, and Silver conducted classes in mechanical drawing. When

wood hauling, agricultural pursuits, or public work prevented a teacher's attendance at the studio, his co-workers readily undertook to conduct his classes. Speaking of that first art school, Mr. Ottinger says, "We had a good class which survived ten months. At the end of that time we realized it was a little premature."

WILLIAM FOLSOM.

William Folsom, the son of a builder and contractor of Buffalo, New York, worked upon the temple in Nauvoo but took no part in its design. When he was chosen architect for the tabernacle, President Brigham Young said, "We want something like this," (opening up his umbrella and holding it as a shelter over his head). "Could you make a building like this?" Folsom replied, "I can try." This was enough. Brigham Young had made the suggestion: Mr. Folsom accepted it as inspiration and therefore possible. In this openness to the thought and needs of his patron, he established his rating as an architect. President Young was a natural leader. He selected men of intelligence and knowledge and power of imagination to perform such offices. His *naïve* placing of implicit confidence in them inspired the best. The Tabernacle today is one of the world's unique buildings. The Salt Lake Theatre, too, was Folsom's architecture. This is a worthy work, and loved by all Utahns, not only for its beauty but for its associations with the past. William Folsom designed the Manti and St. George Temples, the Provo Theatre and tabernacle, and the Moroni tabernacle. The Folsoms as a family are builders. Hinman D. Folsom is the designer and builder of the Cardston tabernacle, Canada.

While William Folsom was in partnership with Obed Taylor, the latter designed the mansard houses of Feramorz Little on First South and Second East streets, and the George Q. Cannon house on West South Temple.

AMELIA FOLSOM YOUNG.

Amelia Folsom Young, wife of Brigham Young and a daughter of William Folsom, was also gifted in architecture. She helped to plan and made many suggestions for the "Gardo House," now called by its owner, Mrs. Emery Holmes, the "Amelia Palace," which was designed and erected by Mr. Joseph H. Ridges. Mrs. Young built a home for herself and retired from the "Gardo House." Later, as the business houses hemmed her in, she built another residence, always weaving her own ideas into the design and finishing details for her homes.



SALT LAKE THEATRE.

E. L. T. HARRISON.

E. L. T. Harrison, associate architect with William Folsom, of the Salt Lake Theatre, came from that most-interesting-of-all-cities-in-the-world, London. He was born and bred at Woolwich, a shipping town, where his father was engaged in the designing and building of ships. Harrison was sent to London to study architecture at the best schools and had great opportunities. We find him en route for Utah in 1860. But he, like many others, who undertook that long and perilous journey by ox-team, was overtaken by a tragedy. In a lonely spot the company halted long enough to make a rough grave in which to lay his young bride. Harrison made every effort to mark the grave. He drew a close study of every object near and the mountains and sky lines, hoping to return and recover her ashes. The place was never found.

Upon his arrival in "The Valley" the walls of the Salt Lake Theatre were up and President Young was ready to put him to work with William Folsom to complete that beautiful building. Harrison being familiar and in sympathy with the best English architecture came like an inspiration from the art of the old world. He had great admiration for Drury Lane and now desired to apply some such arch-

itectural treatment to the Salt Lake Theatre, which had distinctive possibilities. He designed the ceiling—beautiful, elaborate, the boxes with their ornate and lacy filigree, the proscenium, and galleries, which remain to this day examples of his masterful architectural work.

The women of "The Valley" were ladies of culture, refinement and spirituality. Hungering for the beautiful, they brought him their first window blinds of buff or green which he decorated with little scenes. I remember them in several of the fine old homes. Harrison taught architecture in private classes at his residence and in the Deseret Academy.

Of his architecture were the first barracks at Fort Douglas, the old Octagon House on East Second South, the corner store where McCornick's Bank now stands, the Godbe-Pitts' drug store, the Grand Theatre, Atlas Block, Daft Block, the buildings erected by Henry W. Lawrence on West Temple street, the Walker residences recently torn down on South Main, the W. S. Godbe residence on East First South, Commissioner Henry W. Lawrence's residence, and the architect's own home, still standing, near the site of the capitol building. This house retains the decorations painted by John Tullidge.

GEORGE M. OTTINGER.

George Martin Ottinger has been an integral part of Utah art societies and exhibitions. He was for many years teacher of drawing and perspective in the University of Utah. He has served as president



OTTINGER. INDIAN TEE-PEES.



OTTINGER. CLIFFS.



OTTINGER. PIONEER TRAIN.

of both the Deseret Academy of Fine Arts and the Utah Art Institute.

While sagebrush still grew high in many of the streets of Salt Lake City, Ottinger arrived by ox-team. The theatre walls were then up and Brigham Young set him at work upon the stage scenery. For four years he painted scenes, being assisted by William Morris and Henry Maiben. The former had been a decorator in London, England, though of Welsh extraction. His son painted the figures still to be seen on the "Theatre" ceiling. Ottinger made the first scene used in the Salt Lake Theatre. Speaking of his art life he says: "I have been sketching all my life here or while traveling in Europe, Asia, Africa, North and South America, and many islands of the sea. It seems to me I have always been most interested in 'Old America.' This subject presented a clear field; no artist had preceded me. I crossed and re-crossed what is now called the Panama Canal zone. The memory and pencil sketches of those days have furnished material for all the Pre-Columbian subjects; which I have so many times since depicted." Ottinger has a special feeling for landscape. Perhaps his greatest work is "Capecta de paca," an historical picture referring to the year 1536, when a group of four men made the initial journey across the continent. The route lay through the mesas of northern Texas, through Arizona, New Mexico, and California.

Ottinger, when a boy, ran away to sea, because his family insisted on the medical profession for him. He returned home on the day of his majority, and his people, who had given him up for dead, making



OTTINGER. NEVER HEARD FROM.

no further objection to his art study, he went to study from the best masters that the East afforded.

Mr. Ottinger is still painting, and a visit to his studio will carry you back to the beginnings of Utah Art.

DANIEL WEGGELAND.

Daniel Weggeland, from the land of the Vikings, has been an artist from his boyhood. He began his career in the best art school of Copenhagen, continuing two years in England. Berlin also gave him of her store. He was a linguist, speaking the Scandinavian tongues, German and English. This father of Utah Art has had an influence in favor of art study abroad. The "younger set" of artists hold "Dan" Weggeland in great respect. His pictures do not go before a jury as is the custom in exhibitions, his work being immediately accepted. Dan Weggeland worked two years on scenery for the Salt Lake Theatre and with him was associated Billy Morris. His best work is in the Salt Lake Temple. His best qualities are tenderness, sympathy and composition. He excels in grouping. His pictures suggest the pioneer life. Fjords of Norway are favorite themes. Though his career has led through a diversified path beset with difficulties and trials, yet he still retains wonderful sweetness of soul and in his 89th year looks serenely and calmly into the future, painting the scenes he loves best.



WEGGELAND. HAND CART COMPANY.

C. C. A. CHRISTENSEN.

C. C. A. Christensen, artist and Danish poet, drew a handcart across the plains in '57.

It was a custom in his native home, Copenhagen, that at fourteen a boy was confirmed and set to learning a trade. Carl's work was cabinet making. At school he had shown great cleverness in free hand cutting of paper. The widow of an admiral discovered him and he was invited to her palace. Scissors and paper were furnished and he passed muster before an invited company of ladies. Carl's friend placed him in an art school in Copenhagen for five years. He wrote Danish hymns and made some translations from English into his



CHRISTIANSEN. HAND CART SCENE.

native tongue. After marrying a Norwegian lady he came to Utah, and settled in Sanpetè county. He also did work on the scenery for the Theatre. Old "settlers" will remember his Mormon Panorama, made of twenty-two scenes in water colors, eight by twelve feet in size. His favorite themes were pioneer subjects and wheat fields.

His passion for the art life was never satisfied. Cast apart from art influence, his life was one of self suppression and toil. His most happy years were spent with Daniel Wegge and in decorating the interiors of the Logan, Manti, and St. George Temples. He died recently at Ephraim. But few of his neighbors ever understood his gift nor dreamed of his life of daily sacrifice.

THE ORGAN BUILDER.

Joseph H. Ridges is a genius. He was born in a London suburb, on the other side of the street from an organ factory. He grew up under its influence, watching, listening, absorbing its most minute details of each process of organ building. Gradually through years of listening to the sounding of pipes, he built up a fine critical sense for musical tones. His interest was not confined to the factory. He made excursions to the churches thereabouts to get closely acquainted with each organ. More than once he was locked in and busied himself happily until "vespers." By trade he was a cabinet maker and builder.

Catching the "gold fever," he went to Australia, where there were no organs. His quest for gold ended in quietly building an organ in a two-story house. The sounding of the first notes brought the excited inhabitants of Sydney worshipping. Ridges met people from Utah and decided to take his instrument to the remote city by Great Salt Lake. He sealed the various parts of the organ in tin receptacles, which he placed in strong boxes that he had made from Australian mahogany. Almost all of this priceless wood was afterward used in the cabinet for the great Tabernacle organ. The few remaining pieces were carved into furniture for Brigham Young, by the tabernacle carver, Ralph Ramsey.

Ridges put to sea with his organ, landing at San Diego, California, where he was met by Amasa Lyman, who assisted in freighting the instrument from San Bernardino to Great Salt Lake City. Ridges accomplished this feat without damage to his precious freight which was soon set up in the old tabernacle, where the Assembly Hall now stands.

If the influence of this organ had been great in Sydney, in the heart of the great American desert it was stupendous. As the great Tabernacle took shape the idea grew that it must have an organ commensurate with its size and dignity. Brigham Young, always open to inspiration, proposed at a meeting in the old tabernacle that such an organ be built. This proposal was enthusiastically supported by George A. Smith, Daniel H. Wells, D. O. Calder, Judge Alexander Pyper, Dr. Benedict and others.

Mr. Ridges says: "Brigham Young sent for me and asked if it were possible to build a large church organ in Utah. I told him I thought it could be done, whereupon he instructed me to draw preliminary plans. I worked for weeks on them at Truman O. Angell's office. My whole scheme for the great organ, plans and elevation, were approved by President Young, after which he said, walking up and down, 'Can we do this thing? Yes; we can; we can do anything

on which we put our minds. Go ahead with this, Brother Ridges.'"

They went ahead, though there was no telegraph to carry orders for supplies; no iron horse to do duty. They sent out scouts on horseback, who exacted tribute from the mountains, bringing their precious loads by ox-team. St. George pine (being most free from gum and pitch) was hauled five hundred miles over five ranges of mountains.



THE GREAT ORGAN DESIGNED AND BUILT BY
JOSEPH H. RIDGES.

St. George pine made resonant pipes. Glue, boiled in great kettles on temple block, was manufactured from cattle that had died. The pelts were used for leather for the great bellows. And who would travel two thousand miles for nails? These men got the habit of achievement. Every thing was handled with the touch of love. As the pillars, entablature, towers and domes grew under their hands, joy was manifest. And when the great instrument began to show itself—the great bellows and strong frames, carrying their huge wind chests and the multitude of pipes, standing in readiness, enthusiasm became tense. But the climax came when the thirty-two foot pipe was put in place. At its first note Ridges leapt into the air with every fibre of his being electrified. And scores of people gathered from their homes to hear.

Mr. Ridges, (my good neighbor for many years), says, "Upon this pipe I had concentrated my greatest effort and hope. It was a tremendous undertaking, but we had used our brains and had not spared our muscles. *I sounded the note. It was as if God had spoken and the whole chorus of angels were shouting Hosanna!!*"

RALPH RAMSEY.

In all that is dainty and lovable he finds hints for his own combinations, and thus is Nature ever his resource and always at his service, and to him is naught refused.—*Whistler's Ten O'clock Lecture.*

Ralph Ramsey was born in Leddlesfell, England, Jan. 22, 1824. He studied the art of carving in Newcastle-on-Tyne and came to Utah in the first handcart company, arriving in "The Valley" Sept. 30, 1856.

All the carving on the great Tabernacle organ, some carving in the Salt Lake Theatre, the bee-hive and eagle, were his workmanship. The design for the hall-tree for the President's Office was one of his most pleasing efforts, and is reproduced on the opposite page. It is now in the possession of the Daughters of the Utah Pioneers. His favorite woods for carving were quaking aspen, red cedar and black walnut. Perhaps his most charming piece of carving is the mantel designed for Mrs. P. P. Jennings, which was first built in the Devereux House but now stands in her present home.

Mr. Ramsey moved to Richfield in 1872. In 1880 he went to St. Johns, Arizona, and to Old Mexico in 1885, returning to Arizona he died in Snowflake 1905. In the long years of his life he pursued his craft, leaving many beautiful examples of his hand carving wherever he made his home.





RALPH RAMSEY. MANTEL FOR THE DEVEREUX HOUSE.

WILLIAM PAUL AND PRISCILLA P. JENNINGS.

William Paul, English architect and builder by profession, with his daughter, Mrs. Priscilla Paul Jennings, designed the old time palacious Jennings residence, the Devereux house. Paul also designed the "Eagle Emporium" on the southwest corner of First South and Main.

Mrs. P. P. Jennings inherited a love for architecture and has made it a study just as other women study music and literature. She has had a great deal to do with the designing and building of four beautiful homes—a work most suitable to women.

The Devereux house still stands. Its gardens were wonderfully kept and the lawn was a renowned piece of turf. Both hard and soft woods were used in the interior finishing, the designing and carving of which was done by Ralph Ramsey. The hall banister and the newel-post, the latter a masterpiece of many and perfect joints, are of black walnut made from wagon beds in which goods were freighted from



PAUL. DEVEREUX HOUSE.

the Missouri River. The dancing room floor is set in a fine pattern of native scrub oak and mountain maple.

Mrs. Jennings says: "If women understood their opportunities they would interest themselves more in house building and home making. You hear women professing love for home but doing nothing to make home sweeter. If I had only three rooms to build, I would make a more careful study than if I were designing a palace. For in the little home I would have to get every convenience within the smallest possible space without wasting one inch of room. And a small mistake in a small house would be more disastrous than a big mistake in a mansion. The "Devereux," as seen above, was remodeled from the home of William C. Staines, an English gentleman gifted for landscape gardening. He had filled the grounds with the first rare bulbs, shrubs, and hedges imported here. The Staines' and Jennings' have always been past masters of hospitality. This house is historic for having been the scene of state and municipal functions in early days. Mr. and Mrs. Staines took into this home the second territorial governor, Cumming, the U. S. Commissioners acting for Johnston's army, and Colonel Thomas L. Kane. The Jennings entertained President and Mrs. Grant, Mrs. Frank Leslie, Jay Gould, General Sherman, Lord and Lady Franklin, the Colfax party, Secretary of State Seward, the Japanese embassy, Tom Thumb, Lily Langtry, and Sidney Dillon.

ALFRED LAMBOURNE.



He who is gifted will find some means of self expression. Environment has so much to do with the choice of vocation that often the artist does not choose the vehicle that is best suited to convey what is in his heart. None among our artists is gifted with a richer artistic temperament than is found in Alfred Lambourne. He first turned to paint and brush and became one of our most prominent painters. It took him many years, (although he now and then burst momentarily into the light), to discover that the adequate means to his soul expression was the pen. So we find him throwing aside the brush and entering the field of letters with "The Old Journey," "Pines and Seaweed," followed by "Plet," "Holly and Easter Lilies," "Pioneer Trail," "Metta," and "The Rose."

This artist poet, maker of beautiful books, appears elsewhere in these pages as subject of sculptures by M. M. Young. Lambourne is a pioneer. He has sketched in all the mountain states and has made intimate acquaintance with the life and formation of their mountains. He lived a recluse on Gunnison island and recorded his experiences and thoughts in "Pictures of an Inland Sea." His pictures, poems, sketches and stories are illustrative of the Western life. His art life is not a thing apart from his literary work but naturally led him into the literary field. The subjects that appealed to him were too colossal for paint and brush but admirably fitted for poetry.



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LAMBOURNE. CHRISTMAS EVE IN THE WASATCH.



JOHN HAFEN. DRAWN BY WILL VAWTIER.

AT MY EASEL.

Hush'd be commercial noise,
One moment's peace, O Muse,
That I in ecstasy of thought
May turn me from swift currents fraught
With greed for gain
E'en to the depths of mine own soul;

For there emotions stir and all aglow
 New life leaps through my sluggish veins
 (Once poisoned and slow.)
 Vanished the thickening film of doubt,
 A new strange light veils all without,
 My brushes call.
 Beauty invokes the mystical:
 I seize the canvas, paint
 Poor things inanimate
 To make them live.
 Feelings my senses on my soul hath wrought
 Must never wholly be forgot.
 Why? not that my good neighbors round—
 Self-styled "Connoisseurs of Art,"
 May twit me on what they call faults:
 "Strange that she will not be advised
 To paint her picture in another way,
 That we might pleased be and understand;"
 But so in richer years to come
 When my poor lips have long been dumb,
 My canvas then shall speak,
 And I may vault among the *understood*—
The not despised.
 Sweet Angel that aye guards me,
 Help me to look for God
 In the dull sod
 Which I, with loving hand,
 Transform to flowering green.
 Not in the sky
 To no avail look I—
 My witness be the Earth!
 Thy handiwork!
 To see, to know each flower,
 Each blade of grass,
 And its affinity to me
 And in its fitness Thy Divinity!
To tell it as I see it,
 Not as does my neighbor.
 Spare me but that, O God!
 Not mine to follow paths,
 To ape the common lot,
 To lend for gain, to hoard and spend,
 To eat and drink and merry be,

To dress me as Dame Fashion shall decree;
 Never to see the stars,
 Save when Night's cloak dark falls!
 Never to *dream* the stars!
 (More caged far, than they,
 Shut in by steeled bars)—
 Never to feel the pulses swell,
 Vibrant with the lark's glad call;
 The desert ne'er to know or understand;
 But from a sense of patient duty
 There to exist in deep humility,
 And only ugliness behold
 Where is entrancing beauty!
 Quicken my touch,
 Attune mine ears,
 Unveil mine eyes
 To this *my* Universe.
 For it *is mine*,
 Thou didst give it unto me!
 Yea! 'tis mine own heaven!
 Not Thine intent
 That it to me should be a curse.
 O, Earth I love thee! Mine.
 The mesquite of the mesas gray
 Not subtler than the town's gray-day;
 The willow bursting Winter's bands
 Not dearer than thy burning sands,
 Where endless deserts push the mountains back
 And all the restful purple shadows lack;
 (Changeless they glaring stare
 From morn till noon,
 From noon until the night
 Brings Peace from out the West,
 With all her pageantry of color
 Conquering the Earth.)
 Yea, each lone way I turn—
 (And many ways are lone,)
 A sweeter meaning in the scene I learn:
 Some hidden truth I feel with fervor burn
 Into my heart, my soul! Intelligence!
 Intelligence, God's glory!
 Glory be to Thee
 For *Thine the gifted be!*



HAFEN. HOME IN SPRINGVILLE.

JOHN HAFEN.

Where the Artist is, there Art appears, and remains with him—loving and fruitful—turning never aside in moments of hope deferred—of insult—and of ribald misunderstanding; and when he dies she sadly takes her flight; though loitering yet in the land, from fond association, but refusing to be consoled. With the man, then, and not with the multitude, are her intimacies; and in the book of her life the names inscribed are few—scant, indeed, the list of those who have helped to write her story of love and beauty.—*Whistler's "Ten O'Clock."*

In the quaint town of Scherzingen, on the slope of the beautiful Lake Constance, in daily view of the wonderful Alps, John Hafen, the landscapist of Utah, was born. At the age of four years he had begun sketching. A friend of the Hafen family—Mr. John Huber of Midway, Wasatch County—states that before the boy John had reached his fifth year he made a drawing of a neighbor driving his horses and wagon. This picture was so good that one could easily recognize for whom it was meant.

The boy artist utilized the first art material that came in his

homely life. With the bits of charcoal that fell upon the hearth he drew pictures on the margins of old newspapers. His first real sorrows were because he lacked material for self expression. He never ceased expressing himself with pencil or clay all during childhood and youth, and at the age of eight years he had fully determined upon his life's career—he was going to be an artist.

John Hafen says, "I discovered my gift by persistent response to a strong tendency to make pictures." Mr. Hafen's success results from two qualities: talent and bulldog tenacity. He is kind and gentle as a child and filled with humility but when he sets his face to the accomplishment of a purpose he cannot be shaken off.

At the age of nine, the lad heard the sermon of President Brigham Young on the "Word of Wisdom." Like most Europeans, he was a drinker of coffee, but the sermon made a deep impression on him, and he has abided by that law. He therefore lives a simple life, eats no meat, drinks no coffee, tea, liquors, nor other stimulating drinks, and has never used tobacco in any form.

He is known as a man of integrity and high mindedness. But only a marvelous degree of devotion to the talents with which God hath endowed him and his self sacrifice have made possible his present attainments in art.

Mr. Hafen holds a unique place among the artists of Utah. None can be compared to him in his undivided purpose of life. His determination to express himself with paint and brush are unchanged and persistent. An earthquake would not stop him; hunger might gnaw at his ribs, he would remain oblivious except to the scene before him.

John Hafen has laid all upon the altar of sacrifice for art's sake. His wife has shared the same spirit of devotion. In the face of poverty and misfortune nothing seemed so dark as the thought that her husband might be forced to throw aside his talents and take up another course in life. This attitude of his wife and family strengthened, comforted and helped to sustain him. What he has accomplished shows the worthiness of fidelity. His joys are those of the gifted who at last makes himself understood. Such is adequate recompense for the life of sacrifice that attends all real greatness.

Though Hafen's beginnings were humble, though others have commenced the ascent of the roadway of fame with seemingly larger assets, though he has groped on a lonely way, though obstacles were continuously thrust upon him, though poverty has struggled to defeat him, *yet he has believed in his gift.* He has never loosed the grip of his stubborn hold, for at each crisis the consciousness of his soul's inspiration has overpowered outward destructive agents; therefore he



has won the battles, and therefore as a landscapist he has, as the French would say, *arrived*.

Hafen's landscapes have been hung in exhibitions of the Society of American Artists of Paris, in Boston; in the Art Institute of Chicago; at the annual exhibition of Contemporary American Artists and at the annual exhibition of Artists of Chicago and vicinity; in annual exhibition of the Fine Arts, Philadelphia, the St. Louis Art Museum Midwinter Exhibition, and exhibitions of Indiana Artists, and, by special invitation, in the John Herron Art Institute.

Mr. M. M. Young has painted a portrait of John Hafen which is in the Springfield (Ill.) Art Gallery. A portrait of him by Charles L. A. Smith of Chicago hangs in the building of Marshall Field and Company, Chicago. Mr. Will Vawter, a prized friend of Hafen, illustrator for James Whitcomb Riley, made a pencil sketch for this article.

Hafen received the Medal of Honor of the Utah Art Institute, the Three Hundred Dollar prize and first prize for best landscape in 1908 Illinois state fair. This contest was open to the entire country.

John Hafen, more than any of our other artists, has been his own teacher. However, he has spent several years of time in Paris and art centers of America, but he has grown from *within out*. What he pictures on his canvas is soul expression and with very little outside help he has worked out his apprenticeship to art. Yet none is more appreciative of the work of his brother artists. His face lights up with inspiration before a good picture and before anything of beauty. This inspiration has been a constant source of light. Hafen would never let any obstacle entirely darken the way. With what light he had he looked and painted and looked again, grasping a little more truth each time; thus, gaining new strength by repeated effort, he developed power to clear his path and to give himself a freer light. The years, slipping by, found his good light burning brighter, his vision becoming clearer, and he was learning to use his tools with the touch of love. So John Hafen has never stopped painting until he has painted himself out of all his troubles.

Even if he has been forced to lift himself by his shoe strings, he has pulled himself up to the front rank. We know he has gone too far on the toilsome road to turn back; he can only pursue his high course. And as the years go by he will reach the higher mile stones, one by one. He must not slacken his pace. Each new achievement will cost the same effort, the same devotion and the same spirit of self sacrifice and humility as his past honors have brought him. And he may, at last, reach the high star which is his beacon light. We are

assured that he will never stop pushing onward and upward until the Master stays his hand to set him to work in a *Loftier Sphere of Art.*

Just as the literary story has no charm for this artist, so also subject is unimportant. But soul, feeling, sweetness of spirit, tenderness, and simplicity are there. Some would-be-artists, paint the fields in just the same manner as indoor subjects. Not so Hafen. He has a sense for light and air, the feeling of "out of doors." Have you seen the woody trees of the novice? Then look at Hafen's tree quality. His trees, as Corot's, seem to be growing. They lead you to think that the birds could fly in and out among the branches.



On each canvas Hafen reveals some delicate beauty, some charm that was hidden until his loving brush brought it out. That is why *you ought to have at least one Hafen picture in your home.*

To this artist nature opens her heart and tells her feelings, which he pictures for our joy. What he tells, *words* are inadequate to express. Where he begins, Literature is dumb.*

*This article appeared in January, 1910, of the "Young Woman's Journal." John Hafen died in Brown Co., Indiana, a few months later. Death overcame him almost without warning, robbing us of Utah's greatest Artist. Hafen was a charming conversationalist and when you read his wonderful letter, which follows, and which I received a short time before his death, let his beautiful personality light up each treasured word.

JOHN HAFEN'S LETTER.

"An answer to your favor of August 23 has been put off longer than I wished, but as all my time is occupied with my professional labors during this out-of-door season's work, I could not well avoid the delay.

"Our ancestors are not traceable further back than great-grandfather, on account of the Reformation. As far back as that no one gifted especially as artist or poet was connected with them. But my mother had an unusual fondness for pictures and displayed more than ordinary taste in the arrangement and decoration of home. No matter whether we lived in a 'dugout' or a dirt-roofed log cabin, she always had some wood cuts or engravings upon the unplastered walls. From her I received encouragement in my childish efforts at picture making. When I was eleven years old mother showed a bundle of my drawings to a friend from the country and he gave me one dollar and a half, to pay for colors and drawing paper, the first real drawing paper and water colors I ever owned.

"I was employed mostly at gardening. I also learned the trunk business at Z. C. M. I. In spare time I would always draw pictures. I had my mind made up to become a painter from my early childhood. I left Switzerland, my native country, in February, 1862, at the age of five years. My childhood was spent amid the scenes and hardships of pioneer life in Utah. Two years were spent at Payson and as long a time at Richfield. From the latter place we were driven by the Indians and settled in Tooele until 1868, when we moved to Salt Lake City. I had no teachers until I went to France to study in 1890. Mr. Arthur F. Mitchell introduced me to the use of oil colors. He was well known to all the old painters. To him I am indebted for my first introduction to art life.

"I decided to go to Paris because that school had the greatest reputation of any in the world at that time. Mr. Daniel Weggeland was chiefly responsible for my going abroad to study. James T. Harwood and Will Clawson also encouraged the idea, as they both had been there to study. I have no particular choice of subject. I just drifted into the landscape for want of models and means to pay for them. I believe that my main sympathy is with landscape. I believe, however, that an artist should be as broad as possible in the choice of subjects, to avoid narrowness, which concentration has a general tendency to bring about. I am happy in being able to say that I can sincerely appreciate a wide range of artistic accomplishments in varied methods and theories. When I hear men say, 'I have no use for such and such style of art,' I pity them for being deprived of so much en-

joyment in life. Taking it for granted that there is talent and training, *I can enjoy any effort so long as it is backed by sincerity and conviction; especially if that effort is fraught with independence.* However, my sympathies, because perhaps of my temperament, are with such artists as George Innes, Corot, Millet, Rembrandt. As to nationalities I have positively no distinction or choice.

"You ask me how I feel when my brother artists are successful. I rejoice, of course. How could I do otherwise? I not only rejoice with them but I feel encouraged because some one worthy has won his just reward. It indicates to me that *the world is not blind to true worth, though sometimes it is slow to find it.*

"I paint in the east for two reasons; first, I am not supported in my home state, and, second, I don't believe in hiding one's talent under a bushel. I am fondest of painting whatever appeals to me from an artistic standpoint.

"As I grow older in experience and as I come in contact with the artists of the world and their works, I begin to realize what reliance and faith in God have done for me. I observe that artists are as diversified in their opinions and as much at sea as to what constitutes good art as the world is divided on the subject of religion.

"There is error amongst artists great and small, but much less in great men. So far as I have become acquainted with men through their writings, I believe Augustus St. Gaudens, the American sculptor, to be the *cleanest and purest in art sense and temperament of all modern American artists.* *I have detected no error in his ideas. He seemed to me as a man inspired while he lived.* Such a sweeping expression or verdict on the artists of the day may seem presumptuous. But I do not assume to know this by my own wisdom or power. I ascribe it to the same source that we ascribe a knowledge of Gospel truth; for the Spirit of the Lord will lead us into *all* truth. In faithfully and diligently discharging my duties and strictly observing the Word of Wisdom, I have a right to guidance and ability to recognize Truth from Error.

"I would say to my friends that by this stand you may wait and watch a long time in the world of art. *Being at variance with the conventional ideas of the day on art, and ignoring the various fads that pass over the horizon of time, I cannot expect to be 'in the swim,' as the saying is. For to listen to and follow the ideas of the day would be to ignore inspiration, and I cannot afford to do that.* I would rather trust to steady development on the lines of my conviction and patiently await recognition by some high and influential intelligence, for I have by no means lost confidence in the existence of high, dignified and truly artistic intelligence in the present day.



HAFEN. QUAKING ASPENS.

"I enjoy the respect and friendship of all my professional brethren so far as I have met them. I have not yet reached my goal. I mean eventually to get to New York and Boston and lose myself for a time in the twenty-five thousand artists congregated there.

"In conclusion I will explain briefly my views and feelings. I divide the art profession into two classes at all times in history. In one class are the painters, in the other division are artists. There are very great men on either side. On the side of painters I might class John Sargent, Zorn and most modern impressionists. On the side of artists Rembrandt, Whistler, and John W. Alexander. I might class Velasquez at the head of the former class. He is very deserving of that position but he is so great in an artistic sense that it is somewhat difficult to decide on which side to place him, although one invariably has to admire and rave over the excellence of his rendering or execution.

"I believe the tendency of the present age is strongly inclined to the painting side of art, and troubled seriously with commercialism. In fact commercialism is the cause of the present day art leaning to the painting side. Art is a tender, sensitive plant, requiring to be carefully nursed and kept clean of obnoxious weeds. It passes the eye to the heart and stirs the emotions, while painting only delights the eye. The two cannot be combined in a painting and be pure art—I don't say good art. I wish to emphasize the word 'pure' in this relation. The art of painting and sculpture reaches human understanding through the eyes; music through the ears; literature through language to the mind. The eye cannot entertain itself with two things at once; much less can it stir the heart when the 'how it is done' is loudly present. This phase of the subject needs much elaboration but time in this writing compels me to confine myself to statement only. On this point I am fighting almost alone in the world. My work is continually being respectfully and very considerably criticised as just failing or lacking in this, that and the other things that go to making up a painting according to orthodox ideas prevailing in the art world. And those things are the very ones I continually and purposely destroy. I cannot comply with the critics because my convictions are opposed to them upon this point in question.

"What makes this subject more perplexing is that the lack of knowledge is not responsible for erroneous ideas in the world, but the inability to comprehend. Men and women who are full of knowledge on matters pertaining to art cannot comprehend the most vital meaning in a great work of art. In other words, they are ever learning and never coming to a knowledge of the truth. "JOHN HAFEN."



HARWOOD. THE YOUNG MECHANIC. Paris Salon.



OLD MILL. LIBERTY PARK.
Paris Salon.

Winners of Honors Abroad.

JAMES T. HARWOOD.

Fate was kind to Utah's strenuous painter, James T. Harwood. He early entered the art life for his contact with society in the grade A, B, C, furnished him with the right medium for self expression in the form of an old-fashioned slate and pencil. Harwood's powers of picture-making on that ancient slate are recalled by his old school-mates.

Harwood's parents took leading parts in the dramatic efforts of the neighborhood and his grandfather was the town wit and poet. Of the Harwood boys James turned to paint and brush, Don Valentine to literature, and Fred to music; all three brothers possessed creative power.

Lehi is well suited to the life of an observing child. The lake, the mountain, and the field are stored with riches. To young James the habits of living things—bird, insect, water fowl, and fish were known. The willows that feathered the creek, the flowers and weeds, opened their secrets to him. The distant mountains and the low hills, the lake, the mountain streams, the orchard, and the grain patches, the truck garden, and the meadows—all were sources of inspiration. So among Lehi haunts James T. Harwood found inspiration for a multitude of pictures.



HARWOOD. A MIDNIGHT ADVENTURE.
Paris Salon.

Brought up to a life of usefulness, trained in early youth to a trade, and living in an atmosphere of thrift and sobriety, our young artist grew thoughtful and industrious. His first art work was under Weggeland and Lambourne. Then he struck out for California. At that time the Academy of Design at San Francisco was one of the finest art schools in America. Virgil Williams had studied eight years in Rome. He had a great influence on his pupils, firing them with a determination to win honors. Throwing his whole soul into the work



HARWOOD. BOY CARPENTERS.
Paris Salon.

at school, Harwood won all the honors to be gained there before he set his face homeward.

A studio which he opened in Salt Lake City brought him pupils and money. Hitching his wagon to a star he decided upon an art career, which he has since religiously followed. He was the first of the native sons of Utah to seek inspiration at the fountain-head and plant his foot in the environment of art—the city of Paris. The year 1889 found him at the “Julian.” Dallin followed two weeks later and Evans, Hafen, Fairbanks, Pratt, and Clawson joined them two years later, making a most interesting group of Utah art students.

This Utah pioneer to Paris soon was admitted to the Beaux Arts, the art school of the French government. He was the first Utahn to be accepted with a picture at the Salon. It was the “Preparation for Dinner.” He had married in Paris and returning home, opened a studio, teaching art as in the French schools. And in Harwood’s studio, then, began the careers of several groups of our Utah artists who have won honors in their chosen calling.

Herman Haag showed such surprising feeling for composition that Harwood persuaded the youth’s brothers to give him a chance.

Haag's "John the Baptist presents Christ to the Multitude" hangs in the "Julian," Paris. Haag died before reaching his majority.

Rose Hartwell and Mary Teasdel were the first Utah women to go abroad for art study, and they are today among our best artists.

Lee Greene Richards, M. M. Young, and A. B. Wright were born and reared upon the same block, attended classes under Harwood, were at Paris together and won unusual honors abroad. I saw their work well placed in the French Salon and in the St. Louis Exposition.

Louise Richards, now Mrs. P. T. Farnsworth, Jr., was successful in being selected for the Salon, and Myra Sawyer, Lu Deen Christensen and Lara Rawlins followed the charmed art life in Paris. Lu Deen Christensen is supervisor of art in San Diego, California.

While Mr. Harwood will be remembered as a painter he will never be forgotten as a teacher. He is art instructor in the Salt Lake High School. The art course there is optional, so that none enter that branch of work except for love of it.

Nineteen hundred and three found the Harwoods back in Paris. That and nearly all successive years have found him exhibiting with oil or water colors at the Salon. He is not tied to one medium but turns readily to oil, water color, pencil, pen, and charcoal. Thus is he able to refresh himself by change of tool. Figure, landscape, still life, portrait, all have charms for him.

He loves many moods of nature: morning, evening, moonlight, wet weather, snow scenes, cloudy days, the four seasons, he often pictures.

Lake pictures he paints in various effects and with different mediums. These are especially charming. The truck garden, still life, fruit, and flowers, offer opportunities to this versatile painter—no one can overtake him in this field—he paints them in perfection to perfection.

You may find a group of "old masters" in his studio, which he copied in Paris and which are valued at several thousand dollars. These are refreshing to those who have seen the originals in the Louvre and Luxembourg galleries.

Perhaps his most novel collection is his group of pictures which portray youthful activities, such as "The Boy Mechanic" and similar themes. "The Boy Carpenters" was sent to the exhibition of the Society of Western Artists and brought him the great honor of being elected an *associate member of that society*. Harwood has sold pictures to various art collectors in America, among them being Wanamaker. Mr. Harwood's most noteworthy work is a collection of twenty-five water colors, painted within one year's time. These were all in and about Liberty park and represent the advance of the seasons.

"The Old Mill" was shown in the Salon. All the artists agree that in this collection Harwood has best realized his powers. Lambourne selected a verse, or composed a stanza, to suit the theme of each picture. The artist refuses to sell one from this collection, which he recognizes as his most representative work.

Physically, this painter is a magnificent type of manhood, strength and endurance. He has lived a life of temperance, never having used alcoholic drinks nor tobacco. He has figured out how to utilize every waking moment of time in work, and study and play. I have given some idea of what is his study and work; his play consists in keeping a small farm, a truck garden, and an orchard, and much reading of fiction (which occupies his evening hours).

Mr. Harwood is versatile, conscientious and truthful, full of integrity, and noble in his conduct of life. Those qualities show in his work. An artist cannot get away from what he is. His work will tell the tale. The degree of sympathy, and tenderness of the painter somehow gets into the paint.

Mr. Harwood has nothing to learn from others; he has spent many years in mastering his tools and he has mastered them. He is entering the best era of his art career. Nothing need come between him and his soul expression. In the ripeness of life and art what may not James T. Harwood undertake to its marvelous accomplishment?



HARWOOD. RUTH HARWOOD.
Autumn Salon.



MARY TEASDEL.

“Of pictures, I should like to own
 Titian’s and Raphael’s, three or four,
 I love so much their style and tone,—
 One Turner and no more,—
 (A landscape,—foreground golden dirt,—
 The sunshine painted with a squirt).”

—*Oliver Wendell Holmes.*

Mary Teasdel began right by being richly endowed with talents for art. Fortunately, too, she had other gifts or she might never have made a place for herself among the few who occupy front rank in Utah art.

From both father and mother she inherited aesthetic tendencies and uncommon intellectual power. These innate possibilities were strongly reinforced by a natural aptitude to apply knowledge and power to practical purposes, creating for this artist a fund of initiative that some men might envy.

Not only is she resourceful in herself, but she is also versatile in art, and handles oil, water color, and pastel for portrait, figure, flowers, and landscape. This artist has a distinct leaning toward decorative art. She has a great interest in architecture, and her work in overseeing the planning, building, and finishing of several houses shows that she would also have been a successful architect.



MARY TEASDEL.

Miss Teasdel's greatest quality is a subtle feeling for composition in which none of the other artists overtakes her. She has a refined sense for tone, a sensitive individuality, and a tender spiritual understanding of harmony. These gifts are a predilection of other art accomplishments, but it is the *constant spring of perseverance that vivifies and keeps alive this woman's gifts, and that is making for her all things possible.*

The art life calls for certain great sacrifices. The wise know that great sacrifice sets free the loftiest thoughts and feelings, that are shut up in man's mortal existence.

In the pursuit of art education the difficulties are doubled for women, but even other sacrifices were required from the hands of Mary Teasdel.

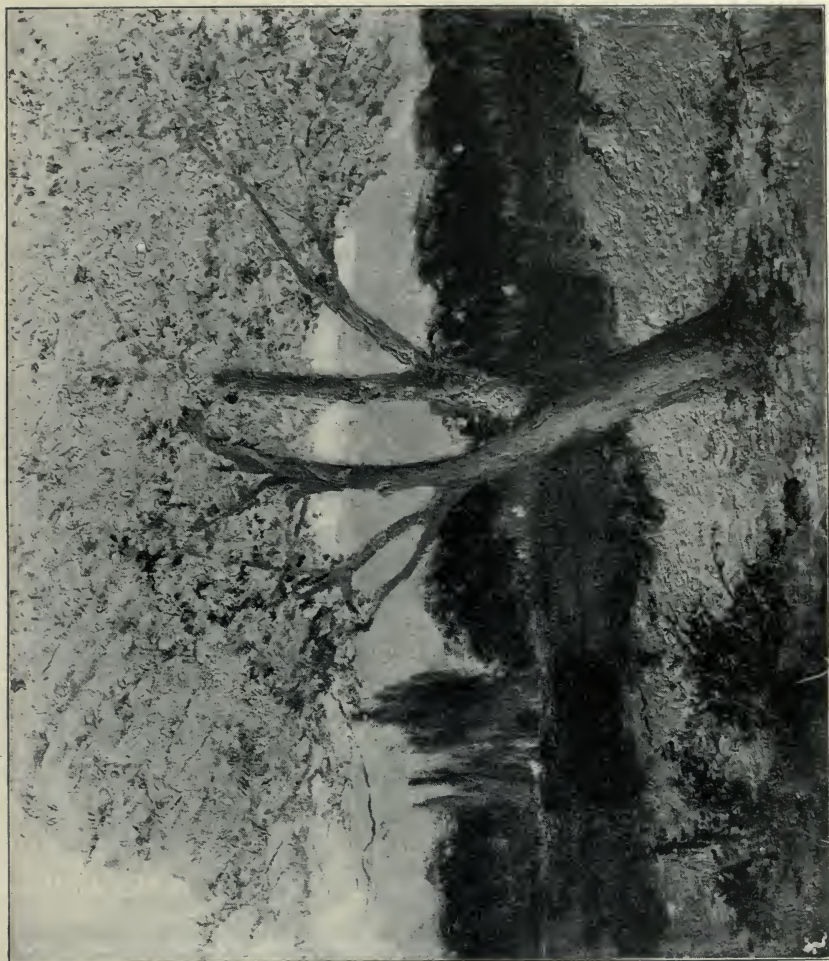
Her father was a well-to-do merchant, who supplied his family with a beautiful home and gave them unusual opportunities for culture in education and travel. Mary was precocious, and while still very young had graduated at the state university.

She was also trained in the accomplishments, in music, both instrumental and vocal, and in drawing and painting. In the latter subjects her greatest joy was found and very soon she had come to a decision that she would be a real artist, and therefore would go abroad and study art from the foundation, and Mr. Teasdel reposed full confidence in his own powers to provide for his gifted daughter.

He was proud of her talents, but he did not believe in professions for women. In his opinion girls should be supported by their fathers and he saw no reason why a woman should desire to be independent in financial matters, when she had a parent or brothers who would gladly furnish her means.

It was a thrifty home in which Mary grew up. Her mother taught the children how to work. Her father supplied her with a liberal allowance for pin money, and, looking forward to a day when she might undertake her life's work, she began religiously to save what she might have spent for pleasure.

Mr. Teasdel, big hearted and generous, now and then forgave large debts of his friends who were, or made the claim of being, financially close pressed. Possibly, unscrupulous men took advantage of his generosity. The fact remains that thousands of dollars were in this way turned from his store till. Perhaps his mercantile business might have survived these sacrifices, but a large railroad contractor whom he was carrying, failed. The crash could not now be averted and Mr. Teasdel found himself financially ruined. He gave up all that he possessed to his creditors, for he was only barely able to meet his obligations.



MARY TEASDEL. BLOSSOMS.

Misfortune never comes single handed. Within the space of a few months, Mary had to bear the loss of two grown brothers and an only sister who had been her boon companion and was now snatched away in her young motherhood. One of the brothers, Henry, left his savings to his sister Mary, and this sum added to her own savings, which she had kept in the Zion's Benefit Building Society, was enough, with very careful management, to keep her three years in Paris.

It was a hard time to set out to face the world alone, for she must

leave her parents and an only brother at a time when they most needed her, for they were crushed and desolate.

Mary had a true friend, Cora Hooper, now Mrs. Ernest Eldredge, with whom she went to New York and spent a winter in the art studios there. Here she found that American artists were quite as efficient in their instruction in art as her foreign teachers were, under whom she afterward worked in Paris.

The French studios were far better in other respects—the students abroad were much stronger, and the galleries there far surpassed those of America.

With another good friend, May Jennings Farlow, Mary Teasdel went abroad and remained three years.

PARIS STUDIOS.

Have you a rosy picture of student life in Paris and of the art studios there? The studios are dirty, and barren. No furniture embellishes them. There are plain bare stools from six inches to three feet high and a platform for the model—that is all.

The studios for women are a counterpart of those for men, but for women the tuition is double. The proprietors claim that the extra money is for keeping women's studios cleaner, but the fact remains they are just as dirty.

There are three periods of study: morning, afternoon, and evening. A serious student could not get along with only one period. Miss Teasdel took four hours in the morning and three hours—from seven to ten—in the evening. Usually there are two criticisms a week from the teacher. Pupils select positions around the model or cast and try to finish that drawing or painting during the week, for next week there will be a new model or a new pose. When the teacher comes to give his verdict, it is the custom for all to rise and listen with bated breath to the words that fall from this wonderful person. It is purely a one-sided affair for the student has nothing to say. All that he is or knows is drawn or painted on his canvas or paper. To be so presumptuous as to say "The model moved" or "The light was duller yesterday." would bring the student in disgrace. The following story illustrates the situation:

Benjamin Constant, the eminent artist, was giving a criticism to a young English student who had just crossed the Channel. He told her many corrections to make in her drawing. She replied, "That is easy to say but hard to do." The astonished Constant left the room and no more criticisms were given that day. Word was left that until

that young woman left the class no further criticism would be given by Benjamin Constant. The matter was finally patched up by the young lady asking pardon and promising thereafter to be good.

Miss Teasdel at one time studied under Jules Simon, who is one of the greatest living artists. It was necessary to make application three months in advance to get a place in this class, which had limited numbers. Here were always strong painters. Among them were women who were associate members of the "Champs de Mars," and in this class the girls had to dig to make a fair showing.

When Mr. Whistler came from England to Paris (of course we are always proud to say in parenthesis that Whistler was an American) he introduced an innovation in studio life. A quaint old house was obtained; the walls were tinted, and harmonious draperies and furnishings were placed to make an artistic effect. But not less remarkable, the place was kept scrupulously clean. Miss Teasdel became a pupil there and enjoyed it all fully.

Whistler himself was always dressed immaculately and always gave his criticisms with his black kid gloves on, and everyone was extremely particular that no spot of paint should mar his perfection. Unlike other teachers, however, he would often paint on a student's canvas to illustrate his point of criticism. His pupils had to paint with the set of colors that he used when painting. He had an original idea—he started the pupils right out on color, claiming that it is as easy to draw and model with paint and brush as with black and white. He said sculptors were better brought up than painters because they were given immediately the medium they expected to use. His criticisms were telling. Once he rubbed his finger over a part of a drawing, and said, "Why do you put that all in when you can come closer to nature by leaving it out?"

A STUDIO OF ALL NATIONALITIES.

In these classes all nationalities meet. There are always Americans and Russians in large numbers. There are a few Swedish, English, and German students and an occasional French girl—most of the latter seek the private studio of a friend, being very greatly restricted socially.

There are girls and women from all avenues of life; from the lady who comes with an equipage and footman, to the poor girl whose hard savings have brought her to the studio for a limited time. Yet it is the most democratic place in the whole world. The nobility are those who can draw and paint. Money, caste, education, and clothes, count for naught. For these reasons Mary Teasdel, who was gifted and as

energetic as the best of them, was well treated by teachers and pupils and much was always expected of her.

Of Miss Teasdel's summer sketch classes, perhaps the one in Normandy at a fortified old town was the most interesting to our artist. The girls had rooms in a picturesque old farm house with a lovely garden. From this charming spot they had to walk a mile and a half to dinner, after which, they continued as far again. This brought them to the river, which was visited for the charming evening effect. During the three mile walk back to the farm house they studied twilight effects, which were exceptionally fine and which last there until nine o'clock in the evening. The work for the day would be ample, for two memory sketches must be made of the previous evening's study. At least one "Twilight" and one "Evening" must be sketched in color.

Before leaving Paris, Miss Teasdel made good by being accepted at the French Salon in a group of ivory miniatures. The next season she had a portrait in oil accepted and the same summer two others of



MARY TEASDEL. STREET IN
NORMANDY.

her ivory miniatures were placed in the International French Exposition. She was the second Utahn to have a picture hung in the Salon and our only painter to exhibit at the International French Exposition. Dallin was there with sculpture in both places.

Immediately upon her return home, Governor Wells appointed Miss Teasdel on the governing board of the Utah Art Institute. She was elected president of that body and labored diligently, performing her duties with dignity and credit. The year 1907 Miss Teasdel spent with her mother in Holland and France.

In 1908 Miss Teasdel exhibited in the state fair, wining honors. She took the main prize with an impressionistic scene of City Creek canyon in autumn. Of this picture Edwin Evans, our severest art critic, said, "It is one of the good things that have been done in Utah." Mr. Harwood (over whom Miss Teasdel took the prize) complimented her on this same work, saying, "The awards were just, and I think you show some great qualities in your work that none of the men have as yet exhibited." At this same exhibition she took prizes for the best landscape in water color and the best figure in the same medium. The water color figure was especially praised by Evans. Among the judges at this exhibition was a sculptor, Mr. Potter, a visiting artist from the East. He also liked her work and this impersonal judgment, coming from a stranger of very good repute as an artist and art critic, was very complimentary to Miss Teasdel. At one time or another she has won all of the main prizes in the Utah Art Institute. Often even men are not given credit for excellence in the field of art. Women painters are apt to be considered as only "females." It has been a great shock to this simple class of the dear public to see a woman given so many honors as Miss Teasdel has won both at home and in art centers abroad.

As a water colorist Miss Teasdel is superior. She handles that medium in a spontaneous, free way. Water color is a disappointment when handled in the same manner as oil. It has peculiar beauties, and while it is not as true a medium for values as oil, certain evanescent qualities can better be secured by its use.

Miss Teasdel has never sacrificed her ideals for commercial purposes. None has been truer to the intentions of art. There is nothing photographic in her paint, for her own individuality is plainly evident. This leads the writer to believe that she has the necessary qualities that will make herself a style of her own.

Style is the "Golden Fleece" with which the ambitious artist would wrap his canvas.—Not that even a genius can construct a style for his use,—rather he cannot get away from what he is,—individuality is persistent.

THE GREAT TEST OF ART.

If you doubt the art quality of a picture, ask yourself, "Could a kodak do the work?" If a book carries no impression of the author's individuality; if any one might write that way, the book fails to rise into the field of literature. The lack of style is as fatal to a picture as to a book. If the camera could do it, be satisfied by letting the picture be an artistic photograph. The greatest art must have the essential quality beauty. But a picture may have that quality and still fall short as a work of art—it may be destitute of style.

Good art must at least be a translation, never a copy. Whistler says, "If imitation were the greatest art, then the king of art would be the photographer!" Certainly the public has a fondness for the photographic and yet they are not satisfied with the honest photograph, but desire photographic paintings and then they insist that the work should be classed with the fine arts, if you please!

But art is growing. The artists are more appreciated and many people now are discarding bad pictures and placing good ones in their homes and there are those who are interested in real art and who know that *art is selection and interpretation, but not imitation.*

UTAH ART INSTITUTE.

The state institution for the encouragement of the fine arts, comprising, according to law, an annual art exhibition, a state collection, a course of public lectures on art and an annual prize of \$300 for the best painting (to become a part of the Alice Art Collection) was created by the Third Legislature. The Art Institute held its fifteenth exhibition in Dec., 1913. At this time John H. Mozier of Logan won the state prize. At the first exhibition, opened Monday evening, December 4, 1899, Governor Heber M. Wells said, "This Institute and this exhibition is the direct result of woman's enfranchisement in Utah."

The author of this book accepted the nomination to the lower house for the purpose of working for the Art interests of Utah and was the author of the bill which became a law in 1899.

Utah was the first state to create an art department at state expense. The Art institute will do great good if it be not used by officials for political advantages.

ROSE HARTWELL.

Rose Hartwell is known in local art circles as an excellent colorist. She paints with oils, both landscape and portrait. Her portraits include both life-size and miniature. For the latter she has a passion and she is very successful in that field. If no other line of art were open to her than the miniature she would still be able to make a place for herself. She pursues, however, other lines and in all of her work her very excellent coloring is evident. None of our other artists have had the privilege of the extensive travel abroad that Rose Hartwell has enjoyed. She has spent years in the art centers, and has been an exhibitor in the Salon for years. Miss Hartwell is home again and comes as a valuable member of our strong art circle in Utah.

Her debut in the Paris Salon, 1903, has been followed up by the acceptance of her pictures at more recent exhibitions.

The Holmes gallery on South Temple and State, contains Miss Hartwell's first Salon picture. This brought the artist one thousand dollars. Our local painters agree that it is the best picture in Mr. Holmes' collection.

In the Commercial Club of Salt Lake City is to be seen a large canvas by this woman painter. A few prominent people in our social art circles also own some of her water colors.

Besides being a painter she is a linguist and letter writer of no mean order. Much might be written concerning her art work, but to show the broad life and wide experience of art students abroad it seems well to quote from letters written by Miss Hartwell while studying art. This correspondence will be helpful to prospective art students abroad. Before opening up this theme, however, we pause to quote a remark her critic teacher, Castelucho, made: "Miss Hartwell, you must be considered very wonderful in your native home, for your coloring if for nothing else."

Of her childhood she wrote:

"From an artistic standpoint my childhood was not very interesting, as nothing was farther from my mind than pictures and artists, for I had never even heard of such things, and my only ideas on the subject were gained from the illustrations in our school books, or perhaps now and then I saw illustrated magazines or weekly papers.

"In school I used to try to draw people on my slate as most every child does, but my efforts elicited the admiration of my playmates only, and generally a reprimand from the teacher. Mr. Harwood was my first teacher in art, and when I went to him I had never thought of taking it up seriously. He started me in water color and drawing and



ROSE HARTWELL.

Holmes' Art Gallery.

seemed pleased with my progress, so suggested my taking up oils, which I did.

"If I have talent it was Harwood who first discovered it, and the longer I study art the more grateful I am to him for his careful instruction. He and Mr. Will Clawson were my only teachers in America and they both advised me to go to Paris."

Of the necessity for some art preparation at home, she says :

"It would have been a great advantage to me had I stayed a year longer at home under Mr. Harwood's instruction, for one does not find in these studios, teachers who are as painstaking. *One saves a great deal of time in Paris by coming here with a good foundation in drawing and that can be had in the United States, as well, if not better, than in any other country.* With the exception of four months of out-of-door work, I did not touch oils during the first six years that I was in Europe,—and that is another thing I regret and which I would not advise for pupils, for I lost entirely a certain facility of technique which I had acquired with Mr. Harwood and which then seemed quite natural."

HOW TO BEGIN.

"In beginning art study, one should be careful with the drawing, but it is not necessary to draw always in black and white or with crayons. One can be just as careful with the drawing, when working in color and even do broader, more interesting work, looking for the larger planes of light and shade than with lines. I think it a good plan to work a half day at drawing and the other half at painting.

"When I left home I was quite unprepared for what was before me, for my decision had been made so quickly that I had had no time to get what knowledge I could from books. However, I thought if I did as the little boy, whose mother told him not to speak and then people would not find out that he was a fool, it would not be suspected how little I knew.

"I had the advantage of crossing the ocean with a party of very intelligent women from Chicago, mostly school teachers who had been preparing for a trip through Great Britain, especially to visit the great cathedral towns. This was most enjoyable and instructive for me. I had only to remain silent, admire and listen to their conversation.

IN PARIS.

"I arrived in Paris with about a dozen French words at my command, but they never seemed to be just the words I needed, so I gave them up and resorted to plain English, which was generally better understood than poor French. The first thing to do was to look

up studios and a comfortable pension, and as the *Julian* schools had been recommended, I went to one of them first. There I met a very charming American student, who acted as interpreter for me, and who afterward, went with me to find rooms or pension. She advised me not to start work at a *Julian* studio as they were generally so crowded in the winter that the critics could give very little time to each pupil.

"She then told me of the 'Vitti' school, of which I had also heard before, and advised me to go there. It is in the Latin quarter and near the American Girls' club, where I could get help and advice about things I did not understand. I was very glad that I followed her advice and soon began to feel quite at home, for there seemed to be more Americans and English in the 'quarter' and in the 'Vitti' than French. There I met an English girl who afterward became a very dear friend and with whom I spent the first six years of my European life. We took apartments, kept house together, and traveled together constantly. The first two years I kept steadily at drawing from eight till five, only taking off Saturday afternoons to visit the galleries. The study of pictures, I soon discovered, was as much a part of my education as my studio work. The Louvre was a constant source of instruction, for I found as I became acquainted with the old masters and their works, I was helped in my studio work and my studio work made me appreciate them.

APPRECIATION OF ART.

"You ask what my appreciation of art means to me. It means this; that if I never do anything worthy of mention, myself, I should never regret the study I have given art in order to appreciate the art in others. My ideas and opinions about art have passed through many stages and it was some time before I could appreciate the good and respect the bad in the different collections. When I say *respect* the *bad* I mean just that, for one feels with the old masters, if their efforts were not always successful they were *honest* in their attempt to portray what they saw and felt. *We do not see our ideal in any of them and we never see it in our own work.*"

ITALY.

"At the end of two years study my friend and I went to Italy, where we had eighteen months of the most delightful work, not art alone, but the study of Italy, its history, art, antiquity, etc. We traveled from north to south, even to Sicily, read Laucinni's books on Ancient, Mediaeval, and Modern Rome, which are far better than any lectures one can hear on the subject.

"We visited all of the principal cities and some of the less important ones, finding them all interesting in different ways.

"Everybody hears and knows about the large cities, so I will tell you about life in two of the small towns. The first was at San Gimignano—a quaint old walled town in the Volterra mountains. The wall was mostly destroyed and out of over fifty towers eleven remain, all more or less in a state of decay. We spent four months here and I did my first oil painting since leaving America.

"We had a furnished apartment and the good will of the town and that is enough to make one happy in a small Italian town. The peasants were devoted to us and ready to wait upon us for a few *soldi*, but were quite happy if we only smiled on them. The hills around the town were covered with olive trees and vineyards, which afforded many motives for sketching, and the atmospheric effects were the most wonderful I ever saw.

"We stayed late enough in the autumn to assist at the vintage and I never had such a feast of grapes in my life. Our landlord owned a good share of the land, and as soon as the grapes began to ripen he kept us liberally supplied with them, sending us every day a basket full, with no charges except a few *soldi* to the bearer. When it was time to begin to gather for the wine making, he sent his cart, drawn by two beautiful white oxen, to take us out to the vineyards two or three miles distant.

"We were allowed to climb the ladders, gather the grapes and drop them in small wooden tubs where they were crushed by large sticks; a woman stood by each tub to do this as the branches dropped. These tubs, as soon as filled, were emptied into the tonus which remained on the cart, and as soon as this was filled (generally to overflowing), it was driven back to the town to the wine press, which was in our house. There was a trail of grape juice along the route which made one remark how improvident are the poor generally, especially with that to which they are accustomed.

"We followed back after the last cart, the peasants keeping at a respectful distance, except when we asked a question. Then the foreman would lift his hat and hasten to our side to give any information.

"We had learned Italian quite well, which made this sojourn much pleasanter. I asked the landlord if we could go and see them make the wine, and if the man washed his feet before 'treading the wine press.'

"He told me I should go and see. The man who was to do the work, was standing in a large bucket of cold water, his trousers rolled up above his knees. Stepping out of the water he dried his feet and legs as best he could on an old sack, then ran up a sort of ladder and stepped into a huge vat, which was almost twice his height, and it

seemed certain that he would drown, for we could see the juice come bubbling over the edge. We soon saw, though, that he was very expert, and knew how to keep on top of the pulp which had all risen to the top, leaving only the juice at the bottom. The principal thing is to see that every grape is thoroughly submerged by the juice at least twice a day, and this is done by tramping over the pulp very quickly, until all has been thoroughly soaked. We did not hesitate to finish a demijohn of this same juice before the fermentation began.

"The whole thing is done just as Virgil describes it in his 'Georgics,' even to the planting of the vines and the white oxen and the cart; so you can see how primitive the whole country is.

"At Ana Capri we also took a little cottage and were treated right royally by the people, each one trying to out-do the other. Our landlady, who looked more like an American squaw than a white person, used to do our marketing for us, and here for the first few days, the dialect was beyond us. For instance, she would come in the morning and tell us she was going to Bazha Gabre, which we afterwards discovered meant Bassa Capri, or Lower Capri, where those living at the top had to go to get their provisions. The women of Ana Capri (the young women), walk like queens and are very handsome, being of Greek type, but on account of constantly carrying such loads as heavy barrels, blocks of stone, etc., on their heads, and up steep hills, before they are old they are bent and misshapen and not delightful to look upon. We explored the island from the higher to the lowest point with a Danish-Russian count as guide and companion. This man, who was well educated, speaking many languages, and about forty-five years old, had devoted his life to charitable purposes.

"He had bought an old convent and remodeled it and fitted it up as a sort of retreat for broken-down ministers and their families. They could go there free of charge, have good food and plenty of it, with nothing to do but rest and get plenty of pure air and sunshine.

"He was also the village physician, giving his services and medicine free. His father, who had been a Russian admiral, and had married an English lady of nobility, was living in Naples and carrying on the same kind of work there. It is only by going and living among the people that one really knows the country, and while there may be a large scope in the cities, it is nearly the same in them all.

"En route through Italy, we visited several towns we had missed going down. Among others was Venice, which I was afraid to leave for another visit to Italy. I can't make up my mind which is the greater pleasure, to visit a city for the first time or to return to it a second or third or even a fourth time.

"I met my niece as appointed, and three of us started for a trip

through Belgium and Holland, and returned to Paris in the fall. This time I took up art in the Julian school, but I found it about the same standard as the 'Vitti.' In 1899 I sent up my first work—a miniature—to the Salon and waited with fear and trembling. I had not told them at home, for I thought if it were refused I would rather bear the disappointment alone, and if it were accepted there would still be time for rejoicing. But I lost no time in sending home the news of my success.

"After the first trial, it was never so exciting again, though I was always glad when the notices came—all but once; for out of five times sending to the Salon I have been four times admitted. That's not bad, is it?"

MY IDEAL IN PICTURES.

"Whose pictures appeal most to me?" you ask. That is very difficult to say, for different pictures appeal to one from different standpoints. For instance, Van Dyke's appeal to me for the spirit of refinement as well as the coloring; Franz Hals for his strength and decided way of painting; Rubens, for his beautiful color; Velasquez and Rembrandt for their color technique, and so on. There is something in all of them that must appeal to one."

MISS HARTWELL'S TRAVELS.

"You wish to know what countries I have visited. It would almost be easier to tell you what countries I have not visited. England, Ireland, Scotland, Wales, three times over; France, Holland, Belgium, Switzerland, Italy, Norway, Germany, Austria, Egypt, Greece and Turkey. To visit many of these I have returned a third or fourth time and to some I intend to go again. In Paris and Florence I am more at home than in Salt Lake City. To me, travel seems as necessary to one's education as books, and it is through travel only that one gets clear and concise, yes, and independent, ideas of a country. Paris is the greatest educator of all the cities I have visited.

"One can follow in Paris any and every branch of learning he wishes to pursue, and always have good, if not the best, instructors, be it in music, art, science, literature, or the humble crafts and trades. Paris is certainly 'the Art Center,' for among the students at Castelucho's, last winter, I believe every nationality was represented. In the class where I am working we have had, at one time, American, English, German, French, Austrian, Prussian, Italian, Spanish, Mexican, Portuguese, Polish, Russian, Danish, Norwegian, Bohemian, Slav and Turkish students.



RICHARDS.



JOSEPH AND HYRUM.

Memorial Cottage.

LEE GREENE RICHARDS.

Lee Greene Richards was born with an exalted gift. From both father and mother he inherits artistic tendencies. His mother, Louisa L. Greene Richards, who is descended from the same line of ancestry as was the gallant General Nathaniel Greene, is a poet.

The Richards family, too, spring from Revolutionary fathers. For centuries they have shown a decided tendency toward intellectual pursuits, such as medicine, letters, law, music, art and the ministry.

Lee Greene Richards is one of three generations of painters. His father, Levi Willard Richards, a man of unusual intelligence, high character and charming presence, confesses to this day a hunger for the art life. Several of his youthful efforts in pencil and water color are preserved. Conditions in early days held out no encouragement to the art student, but this man's unsatisfied desire has in a measure been gratified through the success of his son as a painter.

Sarah Griffith Richards, Lee's grandmother, who was also an artist, recognized the boy's talent and taught him how to develop his gift. They used the same box of water-colors, shared with equal privilege one set of brushes, and, side by side, made pictures. These early efforts never descended to play; painting came to be thinking—it was correcting. Though Lee was precocious, he got no patting on the back, no setting up as a hero from father nor from grandmother, but instead, "That is a good effort, but tomorrow you must do better."



RICHARDS.

BATHSHEBA W. SMITH.

Womans Building.

Sarah Griffiths and her cousin Grace had studied from a master in England. Both had talent; the latter painted with the same technical qualities and spirit as the noted English painter John S. Cottman. Her style is broad and simple, and it is possible she was a student of Cottman. The sketches and pictures of these women artists are charming notes of color. They are owned by Mr. Richards.

EARLY INFLUENCES.

Through the influence of his grandmother, Lee came to look upon the English eighteenth century school with Hogarth, Romney, Sir Henry Raeburn, Reynolds and Gainsborough, as the great school of painting. To these ideals he has added Rubens, Van Dyke, and Franz Hals—the painters of red, healthy blood.

Lees' father had a congenial friend and neighbor, George M. Ottinger, and many an enchanted hour the boy passed in that wonder-place, Ottinger's studio.

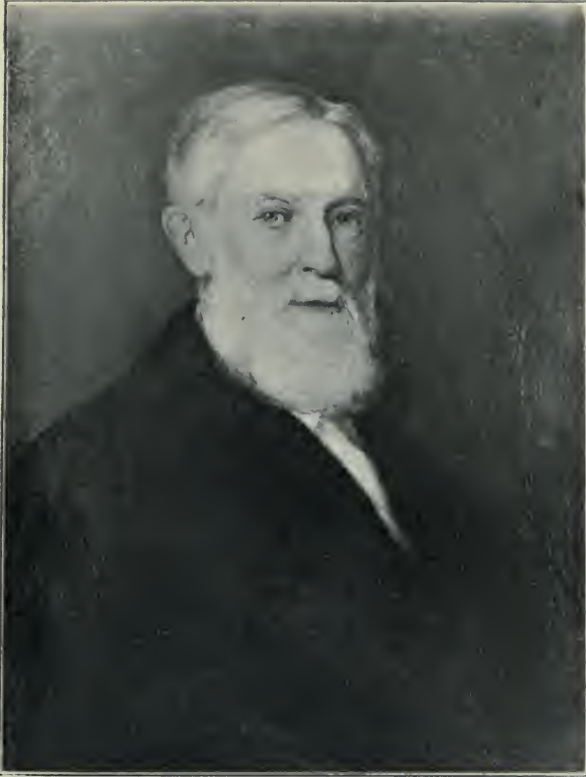
When James T. Harwood returned from Europe, our youthful painter came to him for study with a mature mind and a fund of

self-found information that surprised the older painters. Evans, Hafen, Haag, all were interested in his art development. Mr. Richards now says, "I got as much from Harwood as from any teacher that I had afterwards in Paris. His sound academic training, such as the art schools give, is good for any student, no matter what field of art he may ultimately choose.

He filled a mission to England at the age of eighteen years, and had opportunities to visit the galleries. At the close of his missionary labors he visited Paris, and for a brief space of time became absorbed in its various phases of beauty. But he was withheld from entering upon the career that lay open before him. It takes money to live while studying art; it takes a great deal of money to produce art. *Raphael and Michael Angelo could not have become the inspiration of the centuries that succeeded them without adequate financial assistance.* The great Medici, the wealthy merchants, the Pope, and the Church, all stood back of them. It was the vogue at that time for an artist with great talent to be employed by a wealthy patron. Thus all anxiety for maintenance was overcome, and the artist was permitted to spend his whole energy upon the development of his talent. Thus the wonderful masterpieces of the Italian Renaissance were made possible. How vastly different were the opportunities of our painter, Lee Greene Richards.



PORTRAITS BY LEE GREENE RICHARDS.



RICHARDS. PORTRAIT OF LEVI W. RICHARDS.

He stood in the heart of Paris, amidst the accumulation of centuries of art. The power of genius stirred within him. He was rich in hope, in aspiration, and in feeling, but he had no money. He was alone. There was no brilliant Medici to back him, and he turned sorrowfully homeward. He must provide his own means for art study; so, finding employment in the State Bank of Utah, he worked and saved for three years. Then he could wait no longer. With summer in his heart and gratitude filling his whole being, he turned again to face the world, this time seeking fame as a painter in that city of opportunities.

A year at the Julian was followed by a season at the Government School, *Eccoles de Beaux Arts*, but at the beginning of the third year he broke away from school, rented a private studio, and went his own way.

SUCCESS AT THE SALON.

While a student at the *Beaux Arts*, success crowned his efforts, for his portrait of Dr. Heber John Richards (who was then living in Paris), was accepted and well hung at the *Societe des Artistes Francais*. This signal achievement gave no surprise to his many admirers at home nor to friends in Paris.



RICHARDS. DR. HEBER JOHN RICHARDS. Paris Salon.

DREAMS.

When Lee's mother said "Artists can never hope for riches," the boy replied, "No, but they can be happy." Byron says, "Dreams in their development have breath." His hope and dream always was to become a painter. He had other dreams. In sleep he has seen some of his most successful pictures. He dreamed he saw his picture at the Salon with a ticket showing that it had received a medal. The im-

pression was so strong that Mr. Richards went to work and painted as the dream had revealed the picture. It was accepted at the Salon and missed the medal by one vote. However, Lee Greene Richards headed the list for Honorable Mention. No other Utah painter has received so great a distinction. At this same exhibition Mr. Richards also was accepted with a large water color landscape, and a portrait of his friend Mr. Frederick W. Pope of Boston, a sculptor who, in the same Salon, had a portrait bust of our artist, which is reproduced here. This was an important advance in his career.

November, 1903, marked the organization, in Paris, of an art society which conducts an annual exhibition known as the *Salon d'Automne*. Exhibitors were allowed to send only three canvases. Mr. Richards sent a portrait of his cousin, Blanche Richards, and two landscapes in oil. The portrait, a half-length figure, has most excellent tone and color qualities. This portrait is now in Provo, in the possession of Mrs. H. J. Richards. It is a picture that will live. The three pictures were accepted, and for their excellence, Mr. Richards was elected a full member of the *Societe du Salon d'Automne*. He is the only Utahn to receive similar honors abroad. By invitation, he exhibited in the International Society of Painters, Sculptors and Etchers, in London, Manchester, Bromley and Birmingham. Being invited, he also sent pictures to Philadelphia and Chicago for some important exhibitions. In June, 1904, Mr. Richards returned home, visiting the St. Louis Exposition en route, where he saw his portrait of Mrs. H. J. Richards well placed. This picture is one of his best efforts, and is now a part of The Alice Art Collection, and is truly a great picture.

Upon his return, Mr. Richards received a commission to paint three portraits for the general Relief Society—one of President Bathsheba W. Smith, one of Secretary Emmeline B. Wells—a poetic picture of a poet,—and one of Jane S. Richards, a former counselor of Zina D. Young. The portraits are among his best works, and hang in the Relief Society apartments. Portraits of Dr. John R. Park, for the University of Utah, and of President Elmina S. Taylor, for the Y. L. M. I. A., were later painted.

Those who visit the memorial cottage in Sharon, Vermont, will find some charming portraits of Joseph and Hyrum, and Mother Lucy Mack Smith. They hang over the quaint mantel in the hall. This cottage enshrines the hearthstone of Joseph and Lucy Mack Smith's home.

Who but an artist should marry a quaint, quiet girl like Mary Jane Eldredge, the daughter of the late Horace S. Eldredge and Chloe R. Redfield Eldredge? With a quick sense for harmony and beauty inherited from her mother, Mrs. Richards makes a wife who will create



RICHARDS. TRAUMERI.

an artistic home atmosphere. An honest living up to the great principles of art will be possible in a home shared with this woman.

Mr. and Mrs. Richards have spent considerable time abroad, and have visited many famous galleries in different cities. On returning home, Mr. Richards says, "I feel that my year in Europe has only confirmed my belief in the traditions of the past. I am also convinced that art traditions are not like the laws of the Medes and Persians, unchangeable, but it is for every man to work out his own salvation. True, there are certain fundamental principles which all great artists have recognized. Each artist adapts these to his own especial and individual needs in order that he may perfectly reveal himself." In the growth and development of an artist he must pass through several stages. At different steps he may seem to have opposite tendencies, and still remain true to himself.

As a boy, Lee painted in light, glowing, brilliant colors, and in a

frank, spontaneous manner. Later he became interested in gray schemes, in tonal qualities, rather than in decided pure colors. Such themes as twilight, gray days, and moonlight appealed strongly to him. It was during this period that the portrait of Mrs. H. J. Richards was painted. An artist has described this picture as a poem in tone. A portrait of Mrs. Elmina S. Taylor, Mr. Richards treated in a very similar manner. The character of this wonderful and spiritual woman is well suggested.

A portrait of his father, Levi W. Richards, is a strong presentation of a noble character. A living soul seems to light up the very canvas. It is an exquisite rendition, showing a sympathetic understanding that is possible between a father and a son, when both are of serious artistic temperament.

The Autumn Salon, 1909, exhibited two portraits by Mr. Richards, one, "Lucette," a charming scheme of black and white of a twelve-year-old girl. It was called "distinguished" by art critics. "Le Sac Rouge," a portrait of his wife, is painted with an extremely simple palette. No colors were used except black, white, yellow ochre and red, but a beautiful decorative design and arrangement of drapery was achieved. The grace and movement and drawing, especially of the hands, were noted. Another successful portrait Mr. Richards painted during his last trip abroad, of Mr. Harold Eldredge in his costume used in the title role of Wagner's opera, "The Flying Dutchman." The composition and coloring reveal the melancholy, gloomy character of the enchanted mariner. The following year, the portrait of Mrs. Jos. L. Rawlins was shown at the Autumn Salon. This picture is at present hung in the Social Hall, in the exhibition of the Associated Artists of Salt Lake. One of the latest products of his brush is of unusual interest, being painted in a light, glowing scheme of rich, bright color. It is a portrait of President Bathsheba W. Smith. An inspiring expression lights the face; the intelligent eye and the pleasing, expressive mouth give the character and feeling of a living woman. The flesh tints are charming. Nothing in the whole world equals the beautiful color of the human flesh. No other rose is so lovely as that which matches the color in the cheek. The master Rubens loved those tints and shades, and this portrait of Mrs. Smith is suggestive of a Rubens. Mr. Richards makes a striking note of dignity in composing his portraits by placing the head high upon the canvas.

HIS GREAT QUALITIES.

Lee Greene Richards seeks to tell the character of his sitter. His desire is to reveal a human soul, to give the intelligence of the eye, the color of the flesh; in a word, to make a portrait *live*.

His honest, frank, direct, fearless way of painting is so convincing that he has won the honors already mentioned. In addition to this power is a born gift, a genius to discover harmonies, tonal effects, and qualities. Composition, the fundamental in all the fine arts, has in him a powerful exponent. He has the instinct of *selection*, and therefore he has received inspiration and subject from the highest sources.

Children he paints with sympathy and understanding. "I love the children for themselves, you know," he says, "as he points out to you their qualities of life—freshness, youth and strong color.



Portraiture is, perhaps, Mr. Richards' greatest field, but he shows a broad range of appreciation and capacity. His landscapes are conceived with the same artistic power as are his portraits. A feeling for effect of sunlight, twilight, or moonlight, reveals a decided poetic tendency.

Water colors he has always handled with ease and facility. M. M. Young, his associate from pinafore days to studio life in Paris, said, "Lee has always known how to paint. It was as easy for him to paint as for other boys to play."

His aim is to combine with classic beauty of line and form living nature, freshness, harmony, brilliant rich coloring, and a strong rendering of personality. His sense of the artistic is persistent, and serves him on all occasions. That is why his pictures are so completely in harmony.

The studio reflects the artist; it is his home. "The Gables," Mr. Richards' studio, a unique spot, has been fitted up to meet the needs of an artist. Mrs. Richards has done her part in the transformation. Her

touch is evident in the repose and air of comfort and home feeling that pervades the studio. It is altogether a revelation of good taste, which is nothing but art under another name.

LOYALTY TO THE DESERT.

Those who love art rejoice that such artists as Lee Greene Richards have remained loyal to their homes, and have returned to their native soil. We know that far greater opportunities wait in the art centers, and that they sacrifice much when they leave them. But the soil from which men spring clings to them. The traditions of parents weave themselves into the hearts of the children, and when memory stirs those golden threads, the wanderer is drawn homeward. Our artists love the desert, and the desert does not spurn them. They have brought credit to the people in these mountain tops as well as to themselves. They are artists, with rare talents, and possessed of nobility of character and honor. They have been true to us; we want to sustain them. Emerson prophesied long ago that the art of America would rise in the West amidst the feet of a brave and earnest people. Did he mean that our artists must rely upon the great producing class for patronage? Yes; for these are they that must be unto the true artists of Utah the great Medici!



POPE. PORTRAIT BUST OF L. G. RICHARDS. Paris Salon.



ALMA B. WRIGHT.

Alma B. Wright's most important work was made possible through the efforts of the board of trustees of the L. D. S. university. They gave Wright the commission for a mural decoration for Barratt hall, financing the scheme personally. This is an example of art for art's sake. Mural painting offers the best field for art training and development for the masses. Wall decoration for the public school, house of worship, state or municipal building and for a certain type of business block, must come to every community where appreciation for art grows. A visit to Barratt hall will convince even the layman of the beauty and appropriateness of this form of art for the public building.

Wright's mural painting is presented in two panels illustrating co-education. The first panel symbolizes the hope of the nation and represents a youth and maiden in classic dress drinking at the fountain of knowledge. The second, typifying the strength of the nation, pictures a man and woman hand in hand, walking forward through a field of flowers. The legend of the first panel reads, "Art, Science, Religion"—the elements of the source of the fountain of knowledge. The second panel bears the legend, "Integrity, Service, Fidelity,"—the essentials for strength of a nation.

The whole scheme is painted in a high key, in buoyant vein. The decorative handling of lines, harmony of color, conception of design, rythm of lines, together with a pervading atmosphere of vivacity, carries a cheering and stimulating influence.

This mural decoration may be commended to the trustees of other institutions. The University of Utah has a new administration building. There are high schools and chapels. Our capitol building is nearing completion. It is not enough that our state spends millions of dollars in the erection of a capitol building. The embellishments for its walls must also be considered. We have made effective pleas for home materials; we insist on home talent. We have adequate materials for great buildings and we have equally great talent for decorative art. No *commercial* decoration should be allowed place in that splendid building!

A. B. Wright is art instructor in the L. D. S. university, portrait painter and landscapist. He is a tremendous worker. His ideal reaches out toward form rather than toward tonal qualities. He has analyzed the principles of art and has arrived at definite conclusions by which he measures his work, rather than depending wholly on his own individual taste. From his "Boxer" we discover his thorough study of anatomy and profound interest in structural drawing. He has greatest admiration for Michael Angelo, the most wonderful exponent of form.

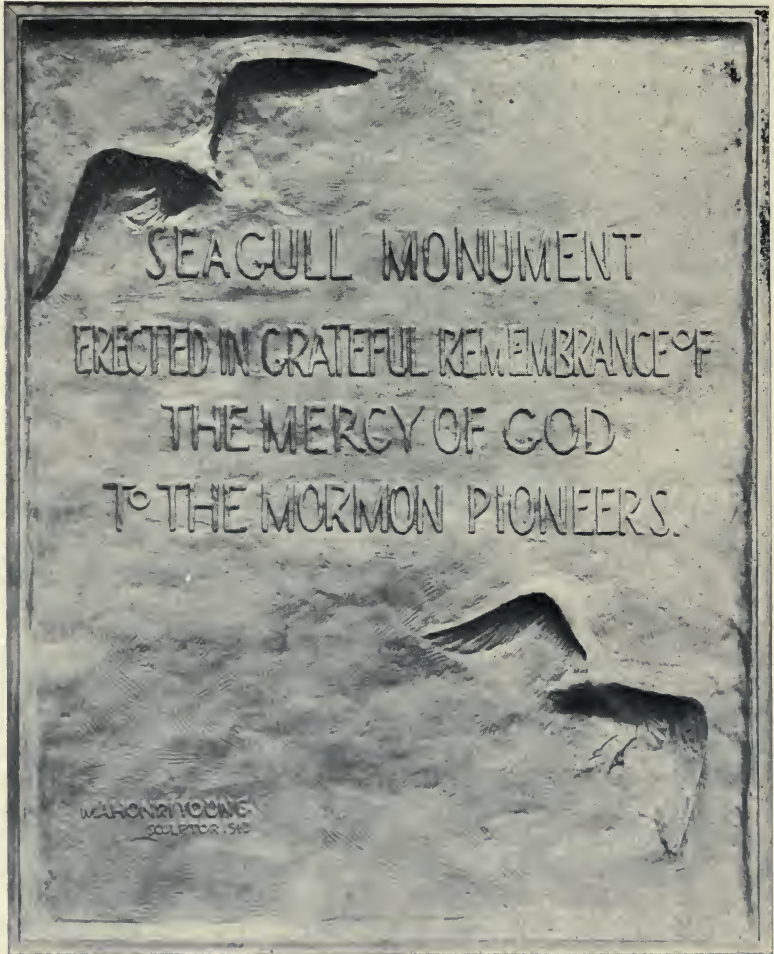
He first won success abroad. In Paris at the Salon of 1913 he exhibited a portrait of Mrs. Mary J. Richards. His portrait of Mary Young followed in 1914. The same year he was accepted in the St. Louis exposition with an interesting portrait of his wife, who was with him in Paris. This oil portrait was a strong example of tonal painting, full of feeling. It portrayed Mrs. Wright's personality without depending upon commonplace likeness drawing. "Blanche," which appears on the opposite page, won him the annual state prize in 1904 and in 1905 he took the state medal of honor.

Speaking of his life's work he says, "The portrait is to me a psychological rendering of personality. While I think a great deal of

the material existence of things I feel that materiality is only a means to a higher end—the spiritual significance of the sitter.”

Mr. Wright is an athlete and an adept at sword play. He has won the inter-mountain championship for fencing and has successfully defended it since 1897.

Like all the other really strong Utah artists, Wright is clean and upright in his life and habits, sincere in his work, self-sacrificing for the sake of his calling, thoughtful and helpful to students and lovers of the beautiful.





Unveiling of the Monument to the Sea Gulls. M. M. Young and a row of veteran locust fighters.

MAHONRI M. YOUNG.

M. M. Young, known to his friends as "Hon," has found the human pulse of the people; he has idealized the sentiments of the Western people. "Their life," he says, "their migrations and sufferings, have always appealed to my imagination, and they embody an infinite number of artistic themes."

Mr. Young is peculiarly forced into sculpture rather than painting. While his painting is a success, his talents are all of tremendous value to one who "sculps." The water colors that he paints are charming, but their quality is not in color nor tonal qualities, they are treated more as drawings.

The great quality of his water colors, and for that matter, his oils, too, is the *animation, the movement, the vibration of life*. He expresses no doubt, no fear, and there is love in every line. His selection is always good. He generally has a great many figures in his pictures which are suggestive of life. These pictures are always well drawn and well composed, but in every touch there is a strong feeling for form. So, though he loves paint and brush, destiny has sealed his fate, he will win fame by the use of his thumb.

The thumb! That instrument of marvel—the sculptor's best tool. That organ by which the Omnipotent ordained man to be above all other creatures of the earth. By its use man creates beauty, plenty, convenience. No tool of manufacture can approach the hand, with its wonderful thumb in the perfection and delicacy of its work, nor in its multiplicity of uses. Foremost educators are beginning to learn that



M. M. YOUNG. PLOWING. SEA GULL MONUMENT.

the highest training for power that the child can receive is through the intellectual use of the thumb.

Mr. Young's best gift is his openness to quick inspiration. His conception is strong. His power to see a thing as a whole in a flash enables him to keep his work simple, harmonious, and undivided in purpose. It has the quality of inspiration and feeling, rather than of study and labor. Study and labor are necessary, but should never be apparent. It is enough that the artist toils and sweats. It should look when finished a simple thing. We cannot forgive the artist who makes labored things. We will borrow no trouble from him. He must do the work and leave us the repose or we will cast him into the rubbish heap, with the other millions of mistakes.

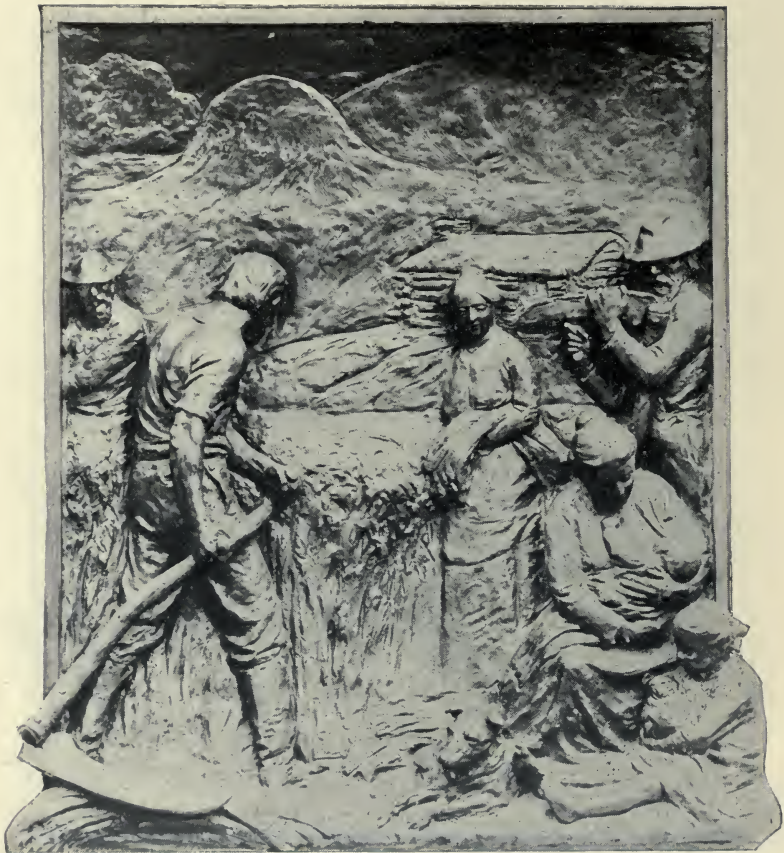


YOUNG. DELIVERANCE. SEA GULL MONUMENT.

Though Mr. Young's first impulse comes like a revelation, he is willing to spend years if necessary to work out his conception, but some of his best things are done at white heat and are accomplished within a few days. This of course is where neither material nor time push themselves between him and his inspiration.

The bronze bust of Brigham H. Roberts is a searching portrait. Mr. Roberts lends himself admirably to the needs of the sculptor: in character and personality he is intensely unique. In some respects he suggests the Gladstone head. The modeling of the muscles of his whole head is very decided, in fact, the head is modeled all over.

In this production the artist has surpassed himself. It is a work that will bring great criticism from a large class of the public, because



YOUNG. HARVESTING. SEA GULL MONUMENT.

there is not a note of the commonplace in it. Shakespeare like, he has made no effort to give a one sided story, so, in this piece of bronze, behold Roberts with his weaknesses as well as his virtues. You are made to feel his combativeness, and ruggedness, as well as his sensitiveness, his intellectuality, and his gentleness. Then, too, take note of the physical strength, the mental endurance, the stubborn touch that does not hide the general feeling of geniality. The dash of selfishness and the burst of generosity are as apparent as his spirituality. Mr. Young has sculpted the "Blacksmith orator" with bold, but loving hands, for in each rugged feature some sweet refinement is disclosed, while the human struggle is always manifest in no less a degree than the quality of statesmanship.



YOUNG. HIS WIFE. CELIA SHARP YOUNG.

Mr. Young's wife, a fine musician, admirably fits into the art life. The artist reveals his devotion for her in a bust, the first from life that came from his hands—a type of beauty, spirituality and grace.

Lambourne in clay is like a burst of inspiration, and shows the giant struggle of mentality in the subjection of materiality. The on-looker catches an inspirational thought of the superiority of divine gifts, and also the power that comes out of the struggle to use the talent.

Mr. Young says: "I have received greatest inspiration in my conception of sculpture from Donatello and Paulialo, who were of the Italian Renaissance, and were the forerunners of Michael Angelo. Houdon, the Frenchman, so successfully modeled Washington, Voltaire and Franklin, that I look upon him as the forerunner of modern sculpture. The work of the great German, Adolph Hildebrande, Rodin, George Minnae, and Maillol, are the modern men I greatly admire. Dr. Rimmer was one of our greatest sculptors. *Olin Warner I look upon as the greatest American sculptor.*

Mr. Young has secured all of the prizes to be awarded in the State, and has taken honors away from home. By special invitation he has exhibited in the Pennsylvania Academy of Design, Philadelphia, and the National Academy of Design, New York, and in the Chicago Art Institute. He sold the American painter, Chase, a water color and was recognized in three Salons in Paris in various ways with models in clay, pastels or drawings, but so far, his most important works are his commissions for the Church.

An interesting fact remains to be told. After "Hon's" return he was many, many months without a patron or an order, but he went on drawing, painting, and sculpting. Finally, when patience was nearly threadbare, H. J. Faust, Jr., gave the young man his *first commission, to model a woman in butter*, for the state fair.

The butter woman made a sensation, and as she slowly melted the public, too, thawed out. After that more important orders came.

By B. H. Roberts.

Because in their exposed and helpless infancy the She Wolf suckled the twin founders of Rome, the She Wolf was honored in Rome's history and niched among the statuary of the capitol. Because geese awakened the Roman guard by their cackling in time to repel a night attack upon the citadel, during one of the early Gallic invasions, and thus saved the capitol, geese, though void of beauty and usually regarded as the symbol of folly and silliness, became doubly sacred to the Romans: first as being the favorite fowl of Juno, Rome's domestic Deity, and second, as now—after the citadel incident—having saved the capitol.

Utah's history includes an incident much more beautiful than either of these related of Rome; one which occurred at quite as crucial a period in her history, and one wholly removed from the realm of legend to that of well attested fact. This is the Sea Gull incident of our early pioneer days.

It was the spring of 1848. Following the advent of the first

Pioneers of 1847, a number of companies arrived making the population of the Salt Lake valley over sixteen hundred souls, and many more companies were enroute over the plains west of the Missouri. Four hundred and twenty-three houses had been built, more than five thousand acres of land had been plowed, eight hundred and seventy-five acres of winter wheat had been sown. Spring broke early and soon the wheat crop put forth its tender leaves. It was a sight that blessed the eyes of the anxious farmers. This planting had been an experiment. So far it promised well. If this crop matured there would be food produced from the valley soil before the supplies the pioneers had brought with them would be exhausted—there would be bread in Israel for a year to come. If it failed—what else but frightful calamity? A thousand miles from food supplies, which means a thousand miles from cultivated lands; and there was no sympathy for our pioneers in the western frontier states that would prompt extraordinary efforts to reach them in starvation emergency. Their own means of transporting food supplies across the plains were utterly inadequate and impracticable. Fish and wild game? Almost utterly negligible as a source of food supply for those now in the valley, to say nothing of as many more enroute.

This early, spring-sprouting wheat crop must not fail! So doubtless thought the pioneers of our state. March passes, and April. May comes and the rich virgin soil under cultivation gives the wheat plant a strong and healthy growth. Its color is rich. The pioneer farmers note that it stools well, and the crop will be a heavy one, barring early or late frosts, for drought is practically overcome by the happy thought of irrigation. But before May passes an unlooked for foe makes his appearance, and from an unexpected quarter. Thousands of ugly, black crickets come from the surrounding hills and descend upon the new-made fields. They devour all before them. Their appetite seems never abated. They cut and grind night and day, leaving the fields bare and brown behind them. There seemed to be no end to their numbers. They could not fly, their only means of locomotion was by clumsily hopping a scant foot at a time—hence, once in the fields, the difficulty of getting them out; and they came in myriads, increasing daily. Holes were dug and maybe for the radius of a rod the pests were surrounded by women and children, and driven into the hole and buried—bushels of them at a time; and this was repeated again and again; but what was the use? This method seemed not to affect the numbers of the crickets.

Then the men plowed ditches around the wheat fields and through them, turned in the water and drove the black vermin into the running streams and thus carried them from the fields and destroyed them by



M. M. YOUNG. B. H. ROBERTS.

the tens of thousands—all to little or no purpose; as many as ever seemed to remain and more were daily swarming from the hills. Fire was tried, but to no better purpose. Man and man's ingenuity was baffled. He might as well try to sweep back the rising tide of the ocean with a broom as prevail against these swarming pests by the methods tried. Insignificant, these inch or inch and a half long insects separately, but in millions terrible!

The incident illustrates the formidableness of mere numbers. Since the days of Egypt's curse of locusts there was probably nothing like it. The failure to destroy these pests spelled famine to these first settlers of Salt Lake valley. It meant starvation to the companies of women and children then enroute across the plains. Small wonder if their hearts failed them. They looked at each other in helpless astonishment. They were beaten. That is something awful for strong men to admit, especially when beaten by units so insignificant. One resents defeat by merely overwhelming numbers. Meantime the ceaseless gnawing of the ruthless and insatiable invaders went on. The brown patches of the wheat fields grew larger. Soon all would be bare and brown, and hope of food and life would have disappeared with the recently green wheat fields.

Then the miraculous happened. I say it deliberately, and I am a man of the twentieth century. The miraculous, I say, happened, as men commonly view the miraculous. "We do not believe in miracles now," say the men of our times, "we explain them." Good. Then explain this: There was heard the shrill half scream, half plaintive cry of some Sea Gulls, hovering over the pioneers' wheat fields. Presently they light and begin devouring the crickets. Others come—thousands of them—from over the lake. The upper feathers of the Gull's wing are tinted with a delicate gray and some of the flight feathers, primaries, to be exact, are marked with black, but the prevailing color is white. And as they came upon the new wheat fields, stretched upward and then gracefully folded their wings and began devouring the devourers, to the cricket-vexed pioneers they seemed, I doubt not, like white winked angels of deliverance. They were tireless in their destructive—nay, their saving work. It was noted that when they were gluttoned with devouring crickets they would go to the streams, drink, vomit, and return again to the slaughter. And so it continued, day after day, until the plague was stayed and the crops of the pioneers saved. A fairly good harvest was reaped that year.

This is the heart-touching incident which M. M. Young has commemorated in his splendid Sea Gull monument, which now adorns Temple Square.

DONALD BEAUREGARD.

"Nature contains the elements, in color and form, of all pictures, as the keyboard contains the notes of all music. * * * * *

The artist is born to pick, and choose, and group with science these elements, that the result may be beautiful—as the musician gathers his notes, and forms his chords, until he bring forth from chaos glorious harmony."

Not since George M. Ottinger painted his *Capeco de Paca* has so sincere a rendition of the desert appeared as Donald Beauregard's "Over the Mesas." This was exhibited simultaneously at the Utah Art Institute, Vermont building, with three other beautiful pictures from his brush. This work brought him the annual prize and established his standing among our best painters. Donald Beauregard is the son of N. J. Beauregard, of Fillmore, Utah, and was born in 1885. He is strong in conception. He understands the principle of domination and elimination—that one idea should dominate and all that tends to strengthen that idea may be introduced but detail attracting attention from that idea must be left out. Detail may tickle the eye, but it is a matter of persistent effort not conception. Mr. Beauregard's best quality is a big broad treatment, and though he is enthusiastic over color, he does not appeal to the vulgar taste. Others may become vague in seeking to secure tonal qualities. He does not deal in vagaries but handles his color in a bold broad way. His pictures have the spirit of spontaneity and frankness. Only the highest minds can think and produce harmony. A rose is beautiful for its color and form, but if in the rose you see *only* color and form, if God's touch is hidden, the more subtle harmonies must be lost. With "Over the Mesas and Cliffs near St. George" the thought grows that the painter has the power to look deeper than material things. They reveal an understanding of the desert.

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Since the foregoing was written has come the disheartening word of Donald Beauregard's death. He was working on a series of mural decorations for the 1915 California exposition at San Diego. These decorations were to be a permanent exhibit in that city. Beauregard had undertaken to illustrate allegorically the development of the white race on the American continent, taking St. Francis, patron saint of the Southwest, his life, traditions and conquest of that great region, as the theme for this series of pictures. Beauregard recognized this as his opportunity to make a name for himself and to bring credit to his native state. After his return from the archeological expedition with Dean Cummings he went to San Diego, to familiarize himself with

conditions there, after which he went to Washington and delved into the libraries, posting himself on the early Spanish invasion. He then journeyed to Spain to study his subject from the Old World standpoint. To refresh and strengthen his drawing he returned to the Paris studio. Here he won prizes for drawing and color exhibited in the Salon and sold much of his work to both Americans and Frenchmen.

He now felt prepared to undertake the composition for the mural decoration for which he had been given the commission. In Paris he found suitable models for the figures and with enthusiasm he went to work painting his final studies. Dr. Hewett, who had financially backed the scheme, went to Paris and made final acceptance of Beuregard's studies. Dr. Springer was also deeply interested. Everything seemed propitious for an unusual work of art. The panels were to be ten by twelve feet in size.

Beuregard's health began to break down but he sent no word in respect to that. He had time only for work. Returning to America a few weeks ago, he went directly to San Diego, laboring desperately to complete his commission. He made a heroic race with death, but lost. Before he died, at his old home in Fillmore, he told his mother that only a few strokes would have been needed to complete the first panel of his great work. He painted until he fell from the ladder.



DALLIN. SOLDIERS AND SAILORS MONUMENT.

C. E. DALLIN.

Cyrus Edwin Dallin was modeling with the clay in the road until he grew to be quite a lad. He attracted the attention of several men who afterward proved their friendship. His fame traveled from his home in Tintic to Salt Lake, where his work was shown at the state fair in 1879. Mr. C. H. Blanchard of Boston knew the sculptor Bartlett and wrote to him of the wonderful gift of a miner's boy. Bartlett replied, "Send him along and we will soon see what he is made of." Blanchard sent him.

Dallin was barely nineteen but his modeling was so clever that his Utah friends saw no reason why he should not begin at once taking orders for sculpture. They had not learned that it takes years of arduous study, of patient, constant worshipful effort before one safely passes the danger shoals and sandbars of the would-be-artist and reaches the harbor of art success. Dallin remained four years in Boston, studying hard and enjoying his wonderful opportunities. He first entered the studio of Truman H. Bartlett on Federal street, Boston. Next spring he was in the terra cotta works, and 1881 found him with Sculptor Sidney H. Morse. The year 1882 was spent in Charlestown and the fall of 1882 found him in a studio of his own in Pemberton Square, Boston.

The winter of 1887-8 was devoted to "The Indian Hunter," which brought the sculptor the gold medal in an exhibition in New York in May of 1888. This was voted by the artists themselves. The following August, and only two weeks later than Harwood, he set foot in Paris and entered the *Julian* academy.

IN PARIS.

Henri Michel Chapu who modeled the charming Joan of Arc that is to be seen at the Chicago Art Institute was his teacher. Augustus St. Gaudens was his friend and visited him while he worked on his General Sherman.

Dallin was asked by Dr. Evans of America to make a model for a statue of Lafayette. This was satisfactory and was executed in bronze and later presented to France by the American people. This statue was shown in the great Exposition of 1889. In 1890, Dallin got in the Salon at Paris, with his famous "Signal of Peace," which won there an honorable mention. This was sent to Chicago to the World's Fair, where it won a medal and diploma; and it did not end there, for Judge Lambert Tree bought it and presented it to the city of Chicago as a memorial to the American Indian. It was unveiled in Lincoln Park in June, 1894. This was a proud event for Utahns.



DALLIN. PORTRAIT OF HIS SON.

Dallin in the meantime had returned to Boston in 1890, and was offered important commissions by a gentleman from Utah. He now thought his financial success assured and married Vittoria Colonna Murray, of Boston, and brought his bride with him to Utah. It was with surprise that Dallin discovered that his commissions had been given by a man with more enthusiasm than discretion, and that they were only roseate bubbles. He was not without friends and appreciation, however. He secured the commission for the bronze gilded

figure of Moroni on the highest tower of Salt Lake Temple. This beautiful figure is one of his most charming works. The artist was given *carte blanche* as to design, and the work shows grace, power, freedom, and refinement. The monument to Brigham Young and the Pioneers of 1847 is not so good. Dallin was terribly interfered with and in order to compromise his ideas with those who had the power to dictate he was forced to sacrifice art. No one is so sure of his own good taste and judgment on art matters and no one is so sure that his ideas are better than the artist's as the man who totally lacks knowledge and feeling for art. If you want a roasting criticism on a good work of art find a person who has no knowledge of these things and he will give you ample satisfaction. If you would have carrots judged in a vegetable show you do not select a sausage grinder to award the prize, and it would be as foolish to take a book worker or a real estate agent. Why will we rob the artist of his finest tool—artistic conception?

Eighteen hundred and ninety-five found Dallin in Philadelphia as instructor in modeling at the Drexel Institute. At this time he did his statue of Sir Isaac Newton for the rotunda of the Library of Congress in Washington. It is considered an excellent portrait. The artist made a close study of the death mask and a bust and portrait that are preserved of Sir Isaac Newton.

Dallin next went to Paris for three more years and was in the three successive spring Salons with "Apollo and Hyacinthus" in plaster, a bronze equestrian statuette of "Don Quixote" and the "Medicine Man."

William Howe Downes, writing of Dallin in "Brush and Pencil," 1899, said: "Don Quixote is the artist's best work up to the present time. It is conceived in an absolutely ideal spirit and is enveloped in an atmosphere of romance which is completely in harmony with that of Cervantes. The character of Don Quixote, moreover, is taken seriously and with a proper appreciation of its intrinsic nobility and pathos."

* * * * *

The "Medicine Man" was expressly planned for the great International Exhibition in Paris, 1900. It brought Dallin fame. The group in bronze was placed at the end of the Alexander Bridge near the *Petit Palais*—than which no more beautiful spot can be found in Paris. Now praise came to our sculptor from the continent, and from America something else followed. The Fairmount Park Association of Philadelphia, a group of art critics, bought the "Medicine Man" for their park in Philadelphia. Close on the heels of this came an offer from Vienna, Austria, for the park there. This was the first time an American ever received an offer for statuary from Europeans. Dallin would gladly have duplicated his first sale but of course they would not con-



DALLIN. SIOUX CHIEF.
Gold Medal, 1904, St. Louis Exposition.

sider buying anything but the original work. At this hour of triumph a third son was born in Paris to Mr. and Mrs. Dallin.

Since that time the "Appeal to the Great Spirit" has brought him a gold medal. At Syracuse, New York, is a monument to the Soldiers and Sailors of the Revolution. The unveiling occurred with great ceremony and with more laurels for Dallin. He did all the work for this monument in America, but went to Paris to have it bronzed, as the cost is less and the work is more satisfactory.

Mr. Dallin has won honors far ahead of any other Utah artist. He is loyal to his place of birth, and we of Utah do not forget him. His talent is of a high order. He is genuine, and is extremely refined in spirit and feeling. Native art gifts and intellectual powers, together with hard work, a spotless moral character and a life as open as a book, have made him successful. Such men are not to be passed by, at least not for long, they eventually reach the high places.

MYRA SAWYER.

Myra Sawyer recently returned from six and a half years spent in art study abroad. Aside from the regular studio work, she spent a summer in Spain, copying from the great master, Velasquez. A winter was passed in Italy and a season in Holland (without which study abroad would be incomplete).

The most delightful of her sketching seasons was in Giverny, France, the home of Claude Monet, the painter of exquisitely delicate harmonies. Miss Sawyer and Rose Hartwell lived in daily view of the artist's picturesque home. There were color schemes and wonderful harmonies throughout. The house was painted rose pink, with pale green shutters. In spring the flowers were all purple and blues; in autumn there were golden yellows and reds. Monet and his wife often walked in the garden. The lady dressed in harmony with the flowers.

In this influence of charming color of flower and tree, Miss Sawyer painted many beautiful sketches, some of which are in the exhibition at Social Hall. A later sketching season was spent near the home of Macmonnies, remembered for his fountain that graced the Court of Honor at the Columbian exposition. Miss Sawyer brought home sketches that describe better than words the delightful hours spent there in painting out-of-doors.

Miss Sawyer exhibited in the American Girls' Club, Paris, 1910, the "Hostel" (a collection of sketches open to all nationalities); in the American Society of 1912, an exhibition of miniatures, and she had two miniatures accepted at the Academy of Fine Arts, Philadelphia.

By request she also exhibited with the recent show by the Water-color Society of Washington, D. C., in the Corcoran Art gallery.

The miniature, one of the most charming of all kinds of portraits, especially for women and children, is a field in which Miss Sawyer excels. In fact all of the foremost women artists of Utah are successful miniature painters. The miniature portrait is painted with oils on ivory. The miniature may be used as a brooch or small picture. It is a difficult thing, requiring six weeks or more in producing.

Miss Sawyer is especially adapted for teaching. She has been successful in teaching art at the U. of U. and now holds a private class at Rowland Hall.

RECENT SALON EXHIBITORS.

Ralston Gibbs, a grandson of Lorenzo Snow, has exhibited several times at the Paris Salon. He is seen in humorous subjects which have attracted attention and elicited comment because they are quite different from the usual types.

Girard Hale, son of a Utah architect, has also gotten in the 1914 May Salon.

Mrs. P. T. Farnsworth, Jr. (Louise Richards), daughter of Dr. Joseph S. Richards, succeeded in winning a place with a portrait in the Salon, 1904.

AVARD TENNYSON FAIRBANKS.

Avard Tennyson, tenth son and youngest child in a family of eleven children, was born March 2, 1897. Avard's mother died while he was a babe. To the mother is due, no doubt, much of the talent for sculpture of which Avard and his elder brother J. Leo have given evidence. The child early displayed aptitude for sculpture in his father's and brother's studio. At the age of thirteen his father took him to New York, where he attended public school and sketched from the



AVARD FAIRBANKS. NATIONAL ACADEMY.



AVARD FAIRBANKS. NATIONAL ACADEMY.

animals at the Bronx park. Avard by good fortune came in contact with the noblest specimens of wild animals at an age when he was most impressionable to their power and activity and they affected him deeply. His evenings were spent in drawing from life at the Art Students League. He attracted attention wherever he worked and before he was fourteen years old, had exhibited sculpture in the National Academy at New York and at an exhibition in Buffalo, and had been written of in the *International Studio*.

As we go to press word comes of Avard's success in being admitted to the 1914 French Salon. The work was done in his fifteenth year. He is the youngest artist ever admitted.



J. LEO FAIRBANKS.



J. B. FAIRBANKS.

Artists of Varied Attainments.

“But when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky; when the tall chimneys become campanili, and the warehouses are palaces in the night; when the whole city hangs in the heavens, and fairyland is before us—then the wayfarer hastens home; the workingman and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see, and Nature, who for once has sung in tune, sings her exquisite song to the artist alone,—her son and her master: her son in that he loves her, her master in that he knows her.—*Whistler's “Ten o’Clock.”*”

THE FAIRBANKSES.

To John B. Fairbanks, father of J. Leo and Avar, belongs the credit of doubling the state appropriations for the Utah Art Institute. Through his efforts the purchasing fund was created. It provides money for original work by Utah or non-resident artists, or for copies of great pictures. Mr. Fairbanks was associated with John Hafen for many years and between them was a bond of deep affection. Fairbanks has been well known in art circles. In his life he is genial, ambitious and self sacrificing. A variety of themes appeal to his imagination. He searches for evening effects or sunny harvest scenes or misty water or tree subjects. He has made many copies from famous paintings in the galleries of both the Old and New World. These he has painted to get a closer analysis of a great work and a deeper understanding than can be gained by merely looking at a picture; just as a student of literature takes a great work and by studying each line, word and phrase, arrives at a clearer understanding of the methods and spirit in which it was written. The painter has the additional advantage of a good substitute for the original when he is forced to live far from the inspiration of the great galleries.

Mr. Fairbanks has never ceased studying. He began his career in the art schools at Paris. He took an extended trip for art study, through Central America and the Magdalena valley in South America, where he secured sketches for many successful pictures. He has spent much time in American art centers, painting original work and copying famous pictures. He has exhibited in important American exhibitions and is now in Paris working with his son Avar.

While the father went on a sketching trip to South America,



J. B. FAIRBANKS. FIRST GLIMPSE OF THE VALLEY.

the eldest son J. Leo, together with his only sister, undertook the bread winning for the large family. He made a success of that and laid by means to start for Europe. When returning from attending the International Frauenkongress at Berlin, I visited Paris in order to see Miss Lu Deen Christensen of Gunnison, Utah, established there at an art school. I met J. Leo Fairbanks at that time. He and "Hon" Young conducted me to its most interesting shrines of art. Fairbanks was forging ahead. During his two years at the *Julian* he won second



J. LEO FAIRBANKS. MURAL DECORATION.



J. LEO FAIRBANKS. CLARENCE MERRILL.

honorable mention in both sculpture and painting—an unusual achievement. On returning he secured the appointment of supervisor of drawing in the Salt Lake City public schools. He has held this for many years, supplementing his art study abroad with courses in arts and crafts at Columbia and other American universities in New York and Chicago. Speaking of his life's work, he says: "My father's attitude, his willingness to sacrifice everything to his art, has been an inspiration to me and I firmly believe has changed my whole career. Without his example I would undoubtedly have followed more lucrative employment. I am glad of the life I have chosen and for the opportunity that is now coming whereby I may work out some of my ideals. Nothing is more delightful than creating lovely things and helping others to appreciate the beautiful." He is genial, gifted and loves work.

Mr. Fairbanks has an inclination to mural decoration in its rela-

tion to architecture. He is interested in pattern and has made several successful schemes for mural decoration for interior of public halls. He says, "I have enjoyed the sculpture work for its aid in the study of anatomy and design." J. Leo Fairbanks is a good speaker on art subjects. He is one of a commission working for civic beauty and is chairman of the Art and Literature committee of the Commercial club. He is a member of the advisory committee of the American section, International Congress of Drawing and Manual Training Teachers. He is president of the "Associated Artists," an organization which maintains a free public exhibition at the old Social Hall, Salt Lake City. The exhibition is open Thursday, Saturday and Sunday from 4 to 6 p. m. Mr. Fairbanks has a draped figure "Grief" which is strong and sympathetic. His mural decoration in public buildings is no doubt his greatest field. The portrait of Clarence Merrill is praised by J. T. Harwood for its quality of life. His small pictures are especially charming.

LORUS PRATT.

At the instance of George Q. Cannon, President Wilford Woodruff sent Lorus Pratt, Edwin Evans, John Hafen and J. B. Fairbanks abroad to fit themselves for decorating and beautifying the Salt Lake Temple, which was then nearing completion. Examples of the best art of these men are in that beautiful interior.

Lorus Pratt is the son of Orson Pratt, the first of the pioneers of '47 to set his foot in Salt Lake valley. Lorus as a boy loved music and drawing. The vicissitudes and sacrifice of pioneer life were fresh in his mother's mind. She could not consent to her son's devoting his life to the trials and hardships that must come in pioneering art. Lorus Pratt attended the Deseret university and later went East and to Europe for art study. While he was in New York, America's first great centennial of 1876 took place. Here Lorus came in touch with the art of Europe. Its contact fired him to visit Paris, and thereafter nothing could turn him from his great desire to be a painter. At home he was under Dan Weggeland, a man of truly artistic temperament who was enthusiastic over his students going abroad.

Pratt became a student at the *Julian* and was the first of the Utah boys to gain recognition. His teachers were Constant, Doucet, Fleurier, Elongé and Rigelott.

Harvest, river and peasant scenery are among his favorite compositions. He has also painted portraits of his illustrious father and uncle. Mr. Pratt married Elzina Wheeler. A noble woman she has



PRATT. THE SHEPHERD AND FLOCK.

proved. The struggles of this artist and his wife have been all that his mother foresaw.

Pratt had ready sale for the pictures he painted before his study abroad; but the public was neglectful of him and lost interest when he entered a more advanced field of art. Let us hope his life's great struggle against poverty will be by him forgotten and that hereafter he may be recognized by the people of this state. Lorus Pratt has never given up in his heroic fight. He has never sacrificed his noble calling for gain. He has done what he could to remain steadfast and true to his high ideals.

HARRIETT RICHARDS HARWOOD.

In the woman's building, World's Columbian exposition, Mrs. Harriett Richards Harwood exhibited a still life, painted in Paris. She was the only Utahn to receive that honor.

Harriett Richards was married to J. T. Harwood in Paris, and remained there with him, studying, visiting, in the galleries and painting, until their return to America. She shows originality in choice of subject and has a special aptness for still life. Mrs. George A. Smith owns a small picture by Mrs. Harwood called "Goodies," in which the qualities of honey, cake, lemon drops and other sweetmeats are surprisingly painted.

It would be disappointing if Mrs. Harwood were not a little unusual, for her parentage is of the best. Dr. Heber John Richards is a life-long student of philosophy and science. Mrs. Harwood, like her

mother, has a passion for flowers, especially house plants. She has painted cosmos, asters, chrysanthemums, fruit blossoms and roses. Handling her paint daintily she secures that *elusive flower quality*.



Petunias at window is one of Mrs. Harwood's best pictures. Her daughter Ruth, who appears in J. T. Harwood's story, designed and made the beautiful collection of hand bags shown.

LARA RAWLINS CAUFFMAN.

Lara Rawlins' Cauffman is the daughter of Senator Joseph L. Rawlins, who has done much for Utah's advancement, and Julia E. Rawlins, a well known patron of local art. Lara went abroad with Miss Teasel and returned to Paris again with her mother and brother. Her drawing attracted attention from the time of her entrance to the Salt Lake studios and through her career in France. Mrs. Cauffman's native grace, refinement, observing power and feeling for the beautiful show admirably in her work. She married and lives in California. Her field is portraiture. A recent portrait of her mother reveals a gift of a high order. A handsome baby boy is now posing for her sketches.

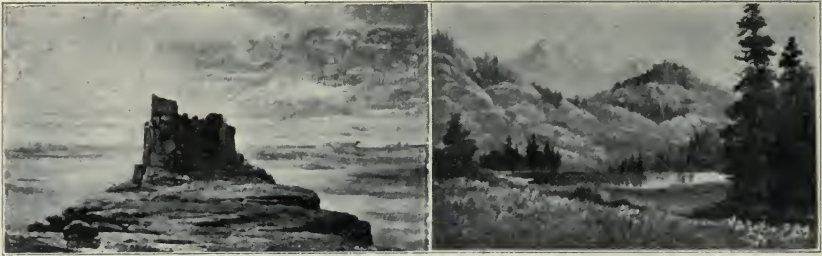
There is great promise in the young artists Calvin Fletcher, Waldo Midgley, G. Watson Barrett, Florence Ware and Clyde Squires.



G. WESLEY BROWNING.

"In the citron wing of the pale butterfly, with its dainty spots of orange, he sees before him the stately halls of fair gold, with their slender saffron pillars, and is taught how the delicate drawing high upon the walls, shall be traced in tender tones of orpiment, and repeated by the base in notes of graver hue."—*Whistler's "Ten o'Clock."*

G. Wesley Browning has temperament. He is admired chiefly for his water colors, though he paints successfully in oils. He has been denied the privilege of art study abroad, but his intense love of nature and close powers of observation have served him in lieu of studio life. His charming personality, kindness, gentleness and dignity have found their way into his pictures. From early youth Mr. Browning roamed the hills, canyons and mountains, searching out the wild flowers, insects and bird life and studying nature's varying moods. Music and art have divided his affections, but lately he is giving more time to painting. Being a business man he can paint at intervals only, a fact that is regretted by his brother artists, who feel the sympathetic and musical direction of his work. Mr. Browning has been active in all art societies in recent years. He is an authority on the Utah flora and has one of the largest collections of native entomological specimens in the state. He has published articles and stories in nature study magazines, which show a wide knowledge of the life history and habits of birds. His favorite themes are lights and shadows in running brooks, sunlight through clouds, sunset glow and hillsides of flowers.



H. L. A. CULMER.

The late H. L. A. Culmer, according to his own declaration, painted to please the public. He succeeded so well that at his death he was undoubtedly the most popular Utah artist.

He was born in England and came to this country at the age of fourteen years. He hoped to become a painter, but being governed by circumstances he spent only Sundays and holidays at his favorite avocation—and his pictures were mostly studio painted. Alfred Lambourne was his first art teacher, but his tutelage under others was brief and what success he won may be said to have been self achieved.

He was the first president of the Utah Art Institute, serving two terms. Active in all civic lines, he was a member of the board of governors and of the building committee of the new Commercial club. He did considerable writing as a member of the Press club. In his younger days, he was a member of the Wasatch Literary society and the Zeta Gamma debating club, organized by Dr. John R. Park. He was one of the founders of the Home Dramatic club in 1880.

Mr. Culmer compiled a list of all the attractions which appeared at the Salt Lake Theatre from the opening night in March, 1862, down to some ten years ago. It is a valuable record and is now owned by the Salt Lake Theatre.

Mr. Culmer married a beautiful and gracious woman, Annette Wells, a daughter of President Daniel H. Wells, who was one of the foremost of Utah's statesmen.

Speaking of Culmer's work Lambourne says, "Especially was his knowledge of geology evident in his painting and many of his best pieces were founded upon that science. The 'Mystery of the Desert' and the 'Temple of Om' are scenes of southern Utah, which suggest the magnificent action of nature in remote periods of time."

Mr. Culmer's recent death caused a shock to the entire community. He was a man of charming personality and made warm friends. His paintings hang in the homes of many of the wealthy citizens of Salt Lake City, as well as in public places.

EDWIN EVANS.

No matter that Edwin Evans did not discover his gift until he was nearly thirty years old; neither did Corot. No matter that he had a wife and children before he entered upon the profession of art. No matter that environment had offered little suggestion of how to utilize his gift. Two years after his entrance to the Paris art school he was exhibiting in the art building of the World's Columbian exposition at Chicago with an important picture on the line, the only Utah painter to be thus honored.

Evans and Harwood were schoolmates in a country village when the latter was painting and sketching. He had his first art awakening when he saw a gifted Scandinavian cutting shapes of animals from paper—he could do that! He soon got hold of water color, a medium for which he has a quick sympathy and a comprehension of its peculiar possibilities.

Evans, a Western Union telegraph operator, dispatched scenes he loved while waiting for messages. Alonzo E. Hyde and John Beck came to send a night message, saw his clever sketching and told him he was an artist. Within a few months he was transplanted from a country telegraph station to paint, brush and palette in Paris. Harwood credits Evans with advancing more rapidly during his two years abroad than any of the other artist students. The artist himself admits that he had never loved work so completely as when he was painting.

Soon after his return from Paris he, with Harwood, Hafen, Fairbanks, Clawson, Pratt and others, organized the Society of Utah Artists and held a picture show. Among exhibitors were also Wegge-land, Ottinger, Lambourne, the Brownings, Mrs. Marie Gorlinski Hughes, Harriett Richards and Herman Haag. Who does not recall the glory of those first annual exhibitions of real art given more than a score of years ago? The town invariably turned out to see. And in those days people bought pictures. Strange to think back that society attended and the wealthier class patronized the artists! The press, too, was favorable to the best art.

Evans was chosen president of the Society of Utah Artists and served as such many years. He has been president of the Utah Art Institute ever since the incumbency of William Spry as governor of Utah. Of late Evans has been absorbed in educational work and for years has held the chair of art in the University of Utah.

Because he has had the fearlessness to hew a line and to say, "This is art and that is not art," he has made strong friends and strong enemies. He despises the copyist and is, moreover, intensely critical; but he is quick to recognize true art. He will condemn a picture which

from casual view, might be full of interesting detail, but upon closer study would reveal a lack of the vital fundamentals of art.

He is quick to penetrate shallowness and demands that a picture must have one paramount idea with all else subordinated.

Hafen was more emotional than Evans; Evans was more intellectual than Hafen. Hafen never ceased working. His devotion to his calling carried him ahead of all the rest. It is to be regretted that Evans has given his later years to other work than painting, but we are not unmindful that he has spent his time in an effort to advance the art interests of the state along educational lines.

He has been a persistent and fearless advocate of the development of original talents among the youth of the state, and has bitterly opposed the importation of certain systems of drawing in our common school curriculums—systems which sap *vitality and originality, the whole hope of art.*

Sunlight effects are considered his best work. He revels in light. It is difficult to paint yellow both in sunlight and shadow and at the same time to keep the shadow sparkling with light as it does in nature. In this field no other Utah painter has equaled him. It is so easy to make mud, but Evans keep his canvas luminous. He paints successfully such themes as moonlight, foggy and misty weather, evening, cattle, the lake and mountains. He is direct and virile in style.



NEW ADMINISTRATION BUILDING, UNIVERSITY OF UTAH.
Cannon & Fetzner, and Ramm Hansen, Architects.

BYRON CUMMINGS.

Archæology is a young science and as yet not appreciated fully. To Dean Cummings of the State University belongs the credit of showing us of the West the wonderful things within our own boundaries. He has succeeded in introducing the study into the Utah university and has lately obtained from the legislature (1912-13) a yearly appropriation of \$2,000 for exploration purposes.

Through his influence a Utah branch of the Archæological Institute of America was organized in the fall of 1905 and steps were taken to awaken a greater interest in archæological study and research. The following summer he, then secretary of the society, made a short trip of exploration into "Nine Mile" canyon in eastern Utah. This first field trip demonstrated that that was the most northern limit of the homes of the "Cliff Dwellers" and showed that these earliest Indians ventured farthest north in Utah. Since then Mr. Cummings, aided by various university students* has made six summer expeditions of many weeks' duration into the cliff dwelling regions of southern Utah and Arizona. The first two of these, into the San Juan country, were generously financed by Col. E. A. Wall. He also assumed the balance of expense above the \$2,000 allowed by the legislature of 1908-09, which covered the publication of Mr. Cummings' two exceedingly interesting bulletins, issued by the University of Utah and partly paid the expenses of the expeditions of 1909 and 1911. In all of these trips the cost has been kept down to the actual expenses of transportation, food, etc. Those taking part have dug, packed and cooked as the occasion demanded and endured hardships cheerfully for the education and enjoyment they were able to get out of the trip. The material results in collections and data all belong to the State and are being housed in the new fire-proof Administration building at the State University, the whole top floor being set apart to art and archaeology. This museum will always be accessible to the people of the State.

In 1907, Bluff, one hundred fifty miles from the railroad, was made the base of operations and the time spent in surveying and photographing the White canyon great natural bridges and exploring the ruins of the homes of the ancient "Cliff Dwellers" in White canyon, fifty-five miles north-west of Bluff, and in Montezuma canyon and Butler's Wash which come into the San Juan fifteen miles east and ten miles west of Bluff, respectively. In 1908, the side canyons of Mon-

*Joseph Driggs, Sandy; John C. Brown and Andrew Kerr, Ogden; Fred Scranton, Neil M. Judd, Stuart Young, Jay Stockman, Warren Stratton, Thos. Harper, Geo. Rynearson and Malcolm Cummings, Salt Lake City; Donald Beauregard and J. F. Anderson, Fillmore; A. S. Jensen, Brigham; and Leslie Frazier, Beaver.

tezuma canyon were explored and a large pueblo ruin on Alkali Ridge excavated. From this work quite a large collection of excellent pottery and stone implements was obtained. From here the three Uthans (Cummings, Judd, and Lockhart) traveled about one hundred miles into the Segie canyon country, laying plans to spend the next summer amongst the interesting cliff ruins found there.

This was done. After some delay and hardship caused by the high water and quicksands in the San Juan, the party succeeded in reaching the southern shore of that treacherous stream and heading for Oljato, Wetherill's trading post. The greater part of the summer was spent in exploring and excavating in Segie or Losie canyon, along the Kayeuta wash and in the upper Segie canyons. Some very interesting ruins of the earlier cave dwellers were found in Segie or Losie canyon and a fine collection of their baskets, sandals, stone and wooden implements and crude pottery obtained. In the Kayeuta wash a number of specimens of real pottery of the best type were obtained from burials. In the Segie canyons two large houses—"Kitsil," containing 148 rooms and "Betalakin," containing 120 rooms—were visited. "Betalakin" had never been entered by white man before and very few Indians seem to have known of it. From the excavation of "Ladder House," a ruin discovered the summer before, some excellent material for the museum was obtained. The party made two trips to Navajo Mt., one in July of about a hundred miles to the south of Navajo Mt. into some deep box canyons known as the Nitsie canyons, where were discovered three large cliff ruins, the other in August to the north-west of Navajo Mt. into a very rough country where they discovered the largest natural bridge in the world, the Nornezoshie or Rainbow arch.

Having secured a leave of absence, Mr. Cummings spent September on the Kayeuta in Arizona and with the assistance of Roe and John Redd and George Barton of Monticello, the month of November in exploring and excavating in Fable Valley and Beef Basin, in the north-western part of San Juan County, in Utah. The first of December they again crossed into Arizona and excavated the "Betalakin" pueblo which the party discovered the previous August. Many excellent specimens of pottery, basketry, mats, sandals, cloth, etc., were secured here. The winter of 1909 will long be remembered on the Reservation as one of deep snows and severe cold. Necessity compelled hard work in the day time to keep warm and the morning often found the party digging their way out from under the canopy of snow that had covered them during the night; yet the results paid. The return trip to Bluff, of one hundred and ten miles, as the year of 1909 closed, was the severest yet encountered. When the thermometer fluctuates between 15 and 24° below zero, and bacon freezes on the way from the frying

pan to the mouth, both man and beast find it rather trying to camp out.

During the summers of 1911-12-13 three large houses have been discovered, excavated and studied, namely: "Turkey" house, "Bat-woman" house, and "Twin-cave" house, all in the Segie canyons in northern Arizona. From these houses have been obtained fine specimens of baskets, cloth, sandals, all kinds of implements and pottery. From them also, have been gathered the evident foundation of several Navajo myths that help connect the oldest clan of the Navajo with the inhabitants of these cliff houses.

In 1912 a short trip was made to the Hopi villages and much information and material obtained which show that the Hopi are the direct descendants of the old "Cliff Dwellers."

Dean Cummings is, naturally, enthusiastic over his chosen field, and certainly the growing interest for the pre-historic dwellers of the wilderness shown by his students repays him for his pains. The public, as well as himself, may well be proud of the museum he has founded. Its use might probably be clearer if put in his own words:

"This State should certainly have a museum of archæology and history connected with its university. Future generations of students will need collections adequately representing the degree of culture attained by these first inhabitants of Utah and surrounding states, and showing the struggles through which our forefathers have passed in laying the foundations of this commonwealth. Now is the opportunity to collect and save these things that will speak far more forcefully than the written page to the generations who will follow. The men of today owe this to the young men and women of tomorrow; and they cannot afford to neglect this opportunity for science."

[NOTE.—Officers of our local Archaeological Institute—Rt. Rev. F. S. Spalding, Hon. W. W. Riter, Hon. Jas. H. Moyle, Miss Kate Thomas, Dean Cummings, N. M. Judd, Col. E. A. Wall and Dr. J. T. Kingsbury.]



George M. Ottinger, by Lee Greene Richards.

Applied Art.

EMMA FRANCES DAFT.

The field of art includes more than pictures and statuary. The artist chooses the medium best suited to his self expression. Even a coal scuttle is not intrinsically ugly—but it must remain a coal scuttle. The extent to which it performs its function determines its claim as art.

That which the hand can fashion without brains can never be art. Such is labor and must remain so. Such is machine work; and speed the day when it all shall be done by the machine! But when the soul's inspiration seizes upon a design by which material may be shaped to satisfy some need, then the hand lovingly does the bidding of the brain; then labor is exalted into art, and the "laborer becomes greater than his hire." It is then he exclaims, "I know what happiness is, for I have done good work."

This is the motto of the students of crafts in the Salt Lake High School.

For years I have listened to the daily marching of throngs of school children, with the question always stirring my heart, keeping time to their little feet, "Wherewith shall ye eat? Wherewith shall ye be clothed?" But I have seen the High School boys and girls working with their hands, learning to be self sustaining. At last self expression is made possible for the child student. We are showing the educators



ART STUDY IN SALT LAKE CITY HIGH SCHOOL.



WORK OF STUDENTS UNDER MRS. DAFT.

of our nation the way to provide efficacious art training for future citizens.

Emma Frances Daft, teacher in the department of applied art, has always been a champion of her beloved art. Mrs. Daft is an artisan, technically correct, experienced as to finish of all minute details, understanding the principles of good construction. But she is more than this; she is an artist. Years of training with J. T. Harwood and in schools of crafts, have developed her natural gifts—a refined sensitive comprehension of all things beautiful, an inventive aptitude, a gift of originality in shaping materials into artistic forms. Without art talent and art training no teacher can be of any real service in this field. Art to the mechanical is as the “savor to the broth.” Through the art-artisan we will learn true appreciation for such as painting and sculpture.

Among the art producing peoples of pre-machinery times, appreciation for the beautiful was a part of the life training. Owing to its malleability, the skilled art-artisan wrought from copper a beauty of expression equal to that of a plastic substance. In many examples found in the great museums one feels a grasp of art, love of work and the power of mind over matter. The physical power to beat the metal into shape is not sufficient; the artisan’s fine individuality must be evident. In that and in that only lies the value of the finished product, establishing both its commercial and æsthetic status.

All who serve art, no matter in what medium they work, be it canvas, marble, plaster, wood, metal or textile, are of one family, consecrated to one end: to make the world beautiful. What a wonderful

thing to see this field of beautiful occupations opening its door to the young. In the fourth year work at the high school jewelry is studied as a climax to three years of training in delicate manipulations in metal and leather. The student cuts and polishes beach pebbles, agates and our native stones. The girls make their own rings and brooches with the amatrice. Lamps, trays, nut sets, handbags, purses, and articles too numerous to mention, come out of this department.

Metallography, because of its inexhaustible processes and technique, furnishes the best training for the hand. A spirit of interest charms and holds the student; each article he has wrought becomes his treasured work of art. In creating each fabric he discovers and uses the great fundamental principles that underlie all art. He feels for beauty of form or of line. He works out an original design. He makes a harmony in color. He has thought of balance and agreeable proportions. Aiming for utility he discovers simplicity and unconsciously stamps the whole with his own personality. Did Giotto, the builder of the marvelous campanile of the cathedral of Florence work differently in constructing that surpassingly beautiful piece of architecture? No, the process was the same. The difference was only in the extent of power.

MARGARET MERRILL FISHER.

Margaret Merrill Fisher, designer and maker of real lace, inherited art talents. Her mother Bathsheba S. Merrill, could always fashion anything from paper, and is also a real lace maker and designer. Her grandmother, Bathsheba W. Smith, studied drawing and painting in



Nauvoo and in early days took prizes for drawing and designs which she executed in hand woven wool, linen or cotton fabrics.

Mrs. Fisher studied design in New York, and made several hundred botanical drawings for Prof. Marcus E. Jones for illustrating his recent work on western botany, etc.

Mrs. Fisher has taken prizes at the Utah Art Institute for original designs in lace, silk and wall decorations.



LOUISE E. JENNINGS,
DECORATIVE ARTIST.

The Salt Lake High School is forging ahead in decorative art—the right field of art study for eight and nine grades. Teachers are absolutely valueless in this work without a good foundation. Louise E. Jennings has brought excellent results as seen by the accompanying designs done by her pupils at high school. Miss Jennings finished a thorough course in the Chicago Art Institute, where her standing was high. She is strong in her work, mentally alert and talented. She is the daughter of Isaac and Irene Jennings and a granddaughter of William and Jane Jennings. She has grasped the true meaning of decorative art and while firing the whole class with enthusiasm has the faculty of recognizing the best touch in each individual pupil. The absence of this trait in teachers is what retards art growth in schools. For while ninety per cent of school children can develop a taste for art by designing and making beautiful things, only one or two of a large class are fitted for the art of making pictures.

History of Architecture.

By GEORGE M. ALLEN,

B. S.; E. M., Univ. of Utah; Master of Architecture Columbia Univ.

A History of Architecture would record man's efforts to build beautifully. The erection of works without beauty is building; it is a trade and not an art. Structures built for stability, strength, and utility are properly works of engineering, and it is only when the idea of beauty is added that they become architectural. We may therefore define architecture as the art which seeks to combine utility with beauty into a harmonious and pleasing whole. It is a fine art that touches the very life of man at many points. It provides him with shelter; with places for worship, business and amusements; with monuments, triumphal arches, etc., for the enrichment of his cities; with tombs, memorials, catafalques and other structures for the needs of his complex civilization. In point of people employed and money expended it is surpassed by one occupation only, that of agriculture. Everyone at some point comes in contact with architecture; is influenced by it, and in turn exerts an influence. It is this close universal relationship that makes it so sure an index, a sort of personal thumb mark, of the civilization of any time and people. The way and manner in which the architectural ideas of any time and people are expressed depends chiefly on the following things: (a) racial heredity, tendencies and traditions, showing in the preference of structural forms over ornamental or decorative forms, or vice versa; in the desire for richness, dignity and grandeur; in breadth and greatness of conception; in love of color, use of accessories such as statuary, monuments, etc. Also the intellectual, religious, social, moral and even political tendencies determine the kind of structures, their number and also their relative sizes and importance; (b) environment as determined by geographical location, contact by conquest or commerce with other nations, importation of works of art and materials and the employment of foreign artisans, etc., resulting sometimes in a very strong influence and sooner or later in the planting of the germ of a new style; (c) geological conditions, building materials at hand and availability of manufactured supplies.

Historically, the life of man has been one uninterrupted succession of external influences and hereditary influences, of causes and varying results. Through it all tradition and custom have persisted to a remarkable degree. To understand the results, we must know the

causes, and the study of architectural history is as much the study of the determining reasons and the varying controlling spirit, as it is of the architectural forms themselves.

ARCHITECTURE IN ENGLAND.

ARCHITECTURE BEFORE THE RENAISSANCE. The earliest historic monuments existing in England (as distinguished from the prehistoric circles of stones, tumuli and barrows) are some few Saxon and Celtic buildings, mostly towers and crypts whose exact ages are unknown. They all show poverty in design and lack of skill in building.

With the Norman Conquest (1066) came Norman ecclesiastics from the monasteries, which were then the centers of culture, art and technical skill, and who, under William the Conqueror, endeavored to



Fig. 1. Interior of Norwich Cathedral.

rival and surpass the contemporary churches of Normandy. Their system and style of building was one variety of the Romanesque style as used over Western Europe—churches of stone, using where possible fireproof ceiling vaults of stone. It was the persevering attempts to solve this problem of vaulting that led finally to the wonderful churches of the Gothic period. Norwich cathedral (1096-1135, Fig. 1) is one of the few Norman (or English Romanesque) cathedrals that has not been very greatly altered and added to. Its massive Norman round arched

walls are used to support a Middle Period Gothic vaulted ceiling. In Fig. 1 the four centered arches around the chancel are in the Late or Perpendicular Gothic—the style which formed the basis of the Tudor Gothic. In the twelfth century came a great intellectual awakening, which with the many economic, social and political changes marked to some extent the beginning of our modern civilization. The power and authority of the church and the state rose rapidly and with it

ecclesiastical architecture received a fresh and powerful impulse. The work and the style of this period (1150-1450 or 1500) are known by the unsuitable name of Gothic; the structural principles of which were those of the Romanesque, but carried on to a logical conclusion. Westminster Abbey (begun 1245), an important example of English Gothic style development, shows a decided French influence in its flying buttresses, its internal loftiness and its polygonal chevet and chapels (Fig. 2). The "plate" tracery of the interior and exterior windows of the chevet fix the style as Early to Middle Period English, as do the mouldings, carved capitals, etc. There is not space here to discuss the English Gothic, from either the historical sequence or the decorative forms used, and all that can be done is to refer the reader to any



Fig. 2. Interior of Westminster Abbey.

good architectural history. Care must be used in studying the English Romanesque and Gothic cathedrals since practically all of them have undergone important changes at various times during the Gothic Period and again in the nineteenth century.

THE TRANSITION TO THE RENAISSANCE. In domestic architecture, the early Gothic houses of the better class were fortress-castles belonging more to military engineering than to architecture. It was not until the last part of the period and in the sixteenth century that the better establishment of law and order resulted in the building of manor-houses, in a debased Gothic style, called the Tudor Gothic, and which still retained much of the feudal character of the earlier castles. In the smaller class very few stone houses remain, but of the half timbered houses of the fourteenth and fifteenth centuries very many are still standing, wider and lower than the contemporary houses of

France—but patterned after them—in frames of wood with brick and plaster fillings. Later, during the reigns of Henry VII and Henry VIII (early sixteenth century) many Italian artisans were employed in building. Their efforts were confined to details and resulted in many delicately moulded plaster ceilings and friezes; works in terra cotta and low relief and carvings after their own style. Their influence although not great, helped pave the way for the more mature Renaissance to come.¹

ELIZABETHAN STYLE. With the change of religion under Elizabeth (1558-1603), the then considerable commerce and intercourse with Italy was rapidly diverted to Germany and the Low Countries, and it was consequently from these latter that England began to draw her foreign artisans—decorators, masons, carpenters, wood carvers, weavers, etc. These foreigners were called in by the English master masons to do practically nothing more than the decorating and ornamental parts of their nearly finished manor houses, since that was the

¹The Renaissance movement became apparent in Italy as early as the fourteenth century. The reaction from the restraint of medieval church teachings, etc., led to inquiries into the various sciences and to the discoveries by the early navigators. Above all it led to an enthusiastic study of the wealth of classic Roman architecture scattered over all Italy. The Gothic in Italy had been but little more than a borrowed style, and soon gave way to the freely appropriated and altered Roman art, for the Italian artists were quick to catch the spirit of the classic revival and it developed rapidly, at first full of grace and freedom of decorative detail, and use of motives with great variety and originality. Then came the formally classic Period or the High Renaissance (1490-1550) when the "orders" were copied with increasing accuracy, with an increase of stateliness and some loss of delicacy and freedom of design; then the Baroque Period (1550-1600); followed by the Decline (1600-1700).

The several types of columns and entablatures used by the Romans (100 B. C.-300 A. D.) are called the Classic Orders. The column had its prototype in the stone piers of houses and tombs; and the entablature in the great stone slabs or lintels resting on the piers. The steps of development we must skip. One type the Romans found in Italy; they imported three more from Greece; altered and adopted all four of them; and practically created a fifth. The columns and entablatures each consist of three main members—the base, shaft, and capital of the column, and the architrave frieze, and cornice of the entablature, all of which vary in their proportions, combinations and kinds of mouldings and motives used. Each order was fairly definite in itself—the result of convergent practice extending over a considerable time. The five orders are: the Tuscan—the simplest and strongest; the Doric, in which there are two varieties of entablatures; the Ionic, with its curved volutes; the Corinthian, and the Composite. Vignola in the sixteenth century drew these Orders to what he considered the best proportions, and with the best combinations of mouldings, as determined by the measurement and study of the numerous Roman monuments. To the reader is urgently recommended the study and familiarization of Vignola's Orders; of the architectural monuments and civilization of the Romans, as well as those of the Italians during the Renaissance. English Renaissance architecture, both as to spirit and forms used is fundamentally based on the Italian, and a real understanding of the former requires a knowledge of the latter.

only type of building going on then to any extent. The German influence is seen very strongly in the wood screens, mantel pieces, "strap-work" gables, plaster ceilings, etc., of the period. This "strap-work"—a curious flat relief carving, resembling leather or metal straps applied with nails or rivets—was used with little judgment on all possible surfaces. The "orders" began to be used in the minor decoration of doors, windows, mantels and chimneys. The heavy Tudor battlements were replaced by open work balustrades, and the pointed Tudor Gothic arches gave way to square topped openings. Ceilings were treated with elaborate interlacing patterns in low relief, and with the increasing use of woodwork the manor houses took on a more home-like air.

Elizabethan houses planned around a quadrangular court soon gave way to those with three-sided courts, and these in turn were replaced by houses with E and H-shaped plans, in which rigid detailed symmetry was observed. The small house was rectangular, with the hall or living room in the middle; the kitchen at one end, and the living rooms at the other. In both the large and small houses, the hall was the center of the plan, with rooms on either side, access to which was from the court or from adjacent rooms, for hallways or corridors were not introduced until late in the reign of Elizabeth. The hall lost its importance and became just an entrance hall, opening into the principal staircase hall and surrounded by living rooms, parlors, etc.; with the long gallery—a development of this period—on the second or top floor. The sixteenth century contributed the long gallery, the grand staircase and the superabundance of windows. Some of the important buildings of this style are Longleat House (1579); Wollaton Hall (1580); Hardwicke and Charlton Halls, and Burghley, Hatfield, Holland and Montacute Houses (1580-1600). Montacute House, (Fig. 3), shows little German or Italian influence. It is rather the work of English builders, in the Tudor style as generally modified by these foreign influences. The balustrade between the flat gables of the roof, and the square carved panel over the entrance door are the only typically Renaissance details visible.

JACOBEAN STYLE. Building traditions continued much the same under James I (1603-25) as they were in the previous reign. Details of classic origin came into more general use, but greatly altered and treated without grace and lightness. Examples of this style are Boker Castle (1613), and Heriot's Hospital, Edinburgh.

CLASSIC PERIOD. The English spirit of conservatism was responsible for the slow yielding of the Tudor Gothic traditions to the mature

classically correct Renaissance as introduced finally by Inigo Jones.² Of his early works, the Banquet Hall, at Whitehall (begun 1619) is a notable example. It is a composition in two stories, rusticated throughout; adorned with columns and pilasters, and contains a fine vaulted hall in three aisles. It formed a part of the design for a Palace at Whitehall, a big conception excellently planned and well studied in details; but beyond the exhausted resources of the kingdom. Most of Jones' works show the same feeling of dignity and simplicity. Important examples of his work are St. Paul's Convent Garden (begun 1631), now altered and modernized; Raynham Hall, Norfolk (1636);



Fig. 3. Entrance Front of Montacute House, Somersetshire.

the south front and a suite of rooms of Wilton House, near Salisbury, and the villa at Chiswick, a somewhat reduced copy of Palladio's Villa Capra near Vicenza in Italy; and a front to St. Paul's, London—an unhappy addition of Renaissance architecture to a Gothic building.

John Webb (1611-74), a pupil and draughtsman of Jones, carried to completion the construction

of many of Jones' designs after his death in 1652. Webb was an apt pupil, but he lacked balance and mastery of detail, as most of his designs show. Thorpe Hall (1656), one of his greatest successes, is singularly dignified; the interior is richly ornamented with paneling and plaster work; the plan is oblong, with the main rooms on the first floor above a high basement—a common practice of the day,—and the exterior is of stone, in three stories, with a steep pitched roof with dormers, and covered with slate.

Along with the Renaissance, as introduced by Inigo Jones, the Late or Perpendicular style of Gothic persisted in church architecture, due mostly to the slow changing of religious thought and ritual needs.

²Modern architectural history is mainly the record of the works of individual architects, where the architect is responsible for the entire design; as contrasted with the medieval method of building, by trade guilds, etc.—where often not more than the general scheme was determined beforehand, and the design and construction left to the guilds themselves, who built according to their acquired knowledge and their traditions. Since a modern building is so much the work of one man, or an architectural firm, it expresses the personality of the architect in many ways—a truism well to remember.

Sir Christopher Wren (1632-1723), the greatest of Jones' successors, was particularly successful in parish church architecture, of which St. Stephens', Walbrook, is most admired. It has a rectangular plan, divided into five aisles by rows of columns, and in the central portion a circular dome 45 feet in diameter is supported on arches springing from a heavy entablature on eight columns. He may also be called the inventor of the English Renaissance type of steeple, in which a pyramidal or conical spire is fitted to a square tower or belfry, with motives between to make a harmonious whole. The steeple of Bow Church, Cheapside, is the most successful example of the type.



Fig. 4. Exterior of St. Paul's, London.

After the great fire of London in 1666, in which St. Paul's was burned, Wren was ordered to prepare drawings for a new St. Paul's, to replace the former Gothic one, and the plan of which as finally accepted, is that of an English Gothic, with its typical great length of nave, and square ended apse. The general dimensions are: length, 480 feet; width of transepts end to end, 250 feet; diameter of central area under dome, 108 feet; height of inner dome, 216 feet; and to the top of the lantern on the exterior dome, 360 feet. The style is strictly Italian Renaissance and of dignified and sober design, although somewhat lacking in variety and inspiration. The exterior walls are treated with two stories of corinthian columns, the second story being merely a screen to hide the clear story and to give greater height and mass to the long exterior. The west front with its two storied porch and bell towers is more successful, and next in interest to the dome, which, dominating

the church; with its high drum and impressive peristyle gives to the whole a signal majesty of effect. The dome consists of three shells, the inner 216 feet high, enriched with an Ionic Order, paintings, etc.; the middle shell—a cone of brick to support the stone lantern surmounting the exterior dome of wood. St. Paul's is the most imposing modern building in England and ranks among the first five or six of

Europe. Wren also did the pavilions and colonnade of Greenwich Hospital, his best work in public buildings; the Sheldonian Theatre, Oxford, and Trinity College Library at Cambridge.

The Anglo Italian style of Jones and Wren continued through the eighteenth century. Between 1700-1750 a number of important county seats and some churches were erected.

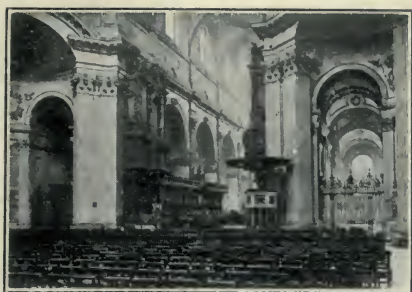


Fig. 5. Interior of St. Paul's, London.

The leading architects of the time were Van Brugh (1666-1726), Hawksmoor (1666-1736), and Gibbs (1683-1754). To Van Brugh belong Blenheim and Castle Howard, both showing skilful handling of plan and mass, and a successful striving for grandeur and variety. Hawksmoor, a pupil of Van Brugh, was the architect of St. Mary's, Woolnoth, the exterior of which was designed without the orders, by rustivating the entire wall surface and placing the windows in large recessed arches; St. George's, Bloomsbury, and the new Quadrangle of All Souls at Oxford. James Gibbs did St. Martin's-in-the-Fields, London, (1726), a church with an impressive Corinthian portico and a steeple apparently "placed on the roof" with no visible line of support from the ground, a device open to criticism, yet giving an effect as a whole of grandeur and harmony; Radcliffe Library, at Oxford (1747, Fig. 6), a circular domical hall surrounded by rooms and alcoves, the exterior of which is treated with coupled columns, set on a rusticated lower story.

Sir William Chambers (1726-96) was the best known of the later eighteenth century architects, chiefly on account of his *Treatise of Civil Architecture*, and the extension and altering of Somerset House, London. Robert Adam, one of the brothers Adam, who were known for their interior decorating, and mantel pieces, etc., designed Kedleston Hall, and Edinburgh University. The two Dances were the architects for New Gate Prison, at London (recently demolished), and the

Mansion House (Fig. 7), a design in three stories using a colossal Corinthian Order, an entrance portico, and an attic story treatment for the third floor. The style is more Roman than Renaissance and belongs to the classic Roman Revival. The architecture of the eighteenth century was mostly respectable, and often dignified, yet it was a period peculiarly lacking in spontaneity and artistic creativeness.

THE CLASSIC REVIVALS. In Europe the Renaissance movement had practically ceased in the early eighteenth century, and during the

subsequent reaction and depression the taste swung to Roman Architecture, not so much for inspiration as for literal copying. The result was a decided gain in the splendor of the streets at the expense of interior proprieties and conveniences, which were greatly subordinated. The Roman Revival was superseded by the Greek Revival near the end of the eighteenth century. Interest in the architecture and art treasure of Greece was given a powerful start by the expedition of Stuart and Revett in 1732.



Fig. 6. Radcliffe Library, Oxford.

the Roman spirit and motives, which show in the Royal Exchange (1789, restored 1846); in the Mansion House, already mentioned (Fig. 7), and in many public buildings of Dublin, and Bath. The Greek movement began to supersede the Roman and in the Bank of England (1788), by Sir John Loane, it had its first important monument. The order used is a close copy from the Greco-Roman order of the round temple at Tivoli, applied to a facade too low for its length, and set on an insufficient stylobate, or platform. But there is a certain effectiveness about the recessed colonnade and unpierced walls. The British Museum, by Robt. Smirke (1781-1867) is an attempt in a more pure Greek Ionic style, but the facade is a mere frontispiece, applied to a poorly planned and commonplace building. English architects apparently did not realize the bareness of Greek

architecture when stripped of its sculpture and color. The British Museum in particular would have been greatly bettered by the judicious use of carving and statuary groups. The Fitzwilliam Museum at Cambridge (Fig. 8), by Basevi, was more happy, of better proportions and avoided the trouble of several stories of windows in the height of the order, but it is as much Roman as it is Greek. The most successful of the British Greek designs is St. George's Hall, Liverpool, by Elmes (1809-46). The exterior, with its imposing peristyle and porches, is Greek in spirit and detail, but the interior with its great hall, is really Roman. The Greek Revival affected domestic and ecclesiastical architecture of the time to a great extent, in spite of its lack of flexibility. In sepulchral monuments there are several worthy



Fig. 7. Mansion House, London.

of mention, among these are the monuments to Robert Burns and Dugald Stewart, both in Edinburgh, and inspired from the Monument of Lysicrates (330 B. C.), at Athens.

THE VICTORIAN GOTHIC. While the Greek Revival was still developing in the early nineteenth century, a group of students of English Medieval Architecture started a movement for the revival of Gothic as the national style. Led by the two Pugins, Brandon, Rickman and others, about 1830-40, the first attempts were travesties. Later, with the increasing skill and knowledge, the movement became more consistent, and tended more to archeological correctness than to freedom of design. During this time a great number of restorations of me-

dieval buildings were carried on, doubtless contributing a great deal to the restricting of artistic creativeness. Between 1850-70 this archeological correctness gave way to a new spirit of design, that of adapting the Gothic forms and principles to modern requirements.



Fig. 8. Fitzwilliam Museum, Cambridge.

This movement is called the Victorian Gothic. Scott, Street, Waterhouse, Burges and others were the architects of many buildings in the style; chief in size and cost and also the most successful of which was the Parliament Houses, at Westminster (Fig. 9), begun in 1839 by



Fig. 9. Parliament Houses, Westminster.

Sir Charles Barry (1789-1850) but more in the Perpendicular Gothic than the Victorian. It is imposing in its simple masses, its details are refined and carefully studied, but too minute, and the plan is somewhat confused. Other monuments are the Assize Courts, at Man-

chester; the New Muesum at Oxford, and the New Law Courts, London, by Street. Most of the buildings of this period give the impression that the architects were not wholly masters of the style; that the style itself was not entirely suitable to adaptation to modern secular needs. The Natural History Museum at London, by Waterhouse (1789) is a study in Romanesque, but otherwise similar to the other examples mentioned. The church architecture is characterized by almost unflinching good taste and dignity, and simplicity of design.

In the last thirty years there has been quite a general return to the Renaissance principles, and the results are seen in a great variety of buildings, in which the Renaissance forms have been treated with increasing freedom and good taste. The Albert Memorial Hall (1863) is a very early example of this movement, and other later buildings are the Imperial Institute, by Colcutt; the Oxford Town Hall, and the new South Kensington Museum, by Webb.

In domestic architecture the "Queen Anne" style was popular for a while; based on the brick architecture of Queen Anne's time, a reversion from the excessive use of stucco and plaster, to red brick, windows of small panes of glass, and to slate roofs. It is in residences that the most advance has been made in the last few years, although there have been many large mansions and schools designed in a free Tudor, or Collegiate Gothic.

At the present time British architecture is still inferior to the French, in monumental feeling, and in freedom and richness of detail, but it is superior in the picturesque handling and variation of masses.

ARCHITECTURE IN THE UNITED STATES.

THE FORMATIVE PERIOD. The American colonists brought the tastes and customs of their mother countries, of civilizations long established, to the New World, a country of no civilization and no developed resources. All energy of thought and labor was necessarily given to subduing nature—to the detriment of education and the finer arts. With the successful conquest, however, and the increase of commerce and wealth, there came some leisure, and with it the fine arts appeared in a few spots peculiarly favorable, but governed of course by the taste and traditions of the mother countries. It was from England, with whom the colonies had the most commerce, that the new arrivals and influences came, and to whom the colonies looked for inspiration and standards of education and living. It was only with political and

commercial independence, with high national culture, and development of natural resources, that the arts began a really national growth, yet even at the present time, in this twentieth century, architecture has not developed into a wholly independent national style.

THE COLONIAL OR GEORGIAN PERIOD. Very few of the seventeenth century buildings were of stone; in the Southern and Dutch colonies houses were often of brick, imported from Europe; while the New England houses, especially, were made of wood. This wide-



Fig. 10. Christ Church, Philadelphia.

spread use of wood had much to do in determining the form and style of the architecture of the colonies. Of the very early examples, as for instance the Town Hall, Williamsburg, Va., and St. Michael's, Charleston, both attributed to Wren, and many manor houses and churches in Virginia, the most that can be said is that they are simple and pleasing in proportions, but without architectural elegance, while those in New England are even simpler.

Beginning about 1725, and continuing to the Revolutionary War the rapid increase of population and wealth caused a great advance in the architecture, with the development of a style based on English architecture of the reigns of Queen Anne (1703-14); George I (1714-27), and George II (1714-60); but freely modified on account of the general use of wood, and because of the scarcity of trained architects. This style period is called the Colonial, or Georgian, although "Colonial" is technically the better word. The interiors reflect the good tastes of the time, and contain much wood work of artistic quality, imported from England. Church architecture of the time was influenced by the Wren (1632-1723) and Gibbs (1683-1754) types of church, and the steeples are especially interesting. Examples are: Old South Church, Boston; St. Paul's, New York, of stone (1764), and Christ Church, Philadelphia (1727-35, Fig. 10), by Dr. Kearsley. The cut shows

the service or chapel end, lighted by a "Palladian motive" window. Note the clear expression of galleries on the interior by the two stories of windows on the side walls. The church is in general, of the same feeling and character as St. Martin's-in-the-Field, London (1726), by Gibbs, and is one of many equally worthy of note. The interior of Christ Church, Hartford (Fig. 11), differs from the majority of church interiors in its segmental barrel vault and in its general spirit, which, although Colonial, contains considerable classic Renaissance feeling. The slenderness of the columns and pilasters, without giving a sense

of weakness, adds to the Colonial effect, which in all its branches is characterized by naive simplicity, and slender, refined and delicate detail.

In dwellings the varying tastes of the different colonies are very evident. Virginia and Maryland abound in brick manor houses, set in extensive grounds, and whose interior finish is often elaborate and skilfully done. The Harwood and Hammond

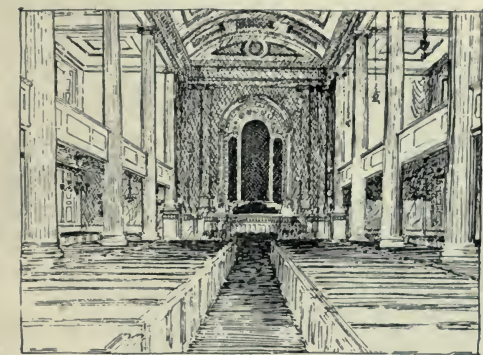


Fig. 11. Interior of Christ Church, Hartford.

houses at Annapolis, Md. (1770), and Westover (1737), Carter's Grove (1737), and the Shirley House (1700, Fig. 12) in Virginia, are examples. Shirley House, as is seen from the date, is very early, yet it is Colonial in spirit and form, for the simple rectangular plan with its regular arrangement of windows, the straightforward cornice and roof with its plain dormers, the large chimneys, and the air of frankness about it all, are typically of the "period." The two-storied porch was a device seldom used; generally the portico was made part of a colossal order. Note the naive manner of placing the cellar entrance against the side porch. Many of the Southern Colonial houses had rambling wings on either side of the main or central part and typical verandas, as distinguished from the more compact New England houses which in plan were often simple rectangles, and which lost something of stateliness from less commodious settings and approaches. The influence of the Brothers Adam type of decoration and furniture, and of the Sheraton furniture is seen in the quaint and often charming variations of classic motives. The Sherburne House, Portsmouth (1714); the Rumford House, North Woburn, Mass., and the Craigie

or Longfellow House, at Cambridge, Mass. (1757, Fig. 13), are typical examples. Roofs were generally either gambrel or hipped, with the central part often made nearly flat and balustraded, while doorways often showed notable elegance and refinement of design.

Of public buildings, the Colonial has little to show, there were no large cities, for New York, Philadelphia and Boston were still villages; a little overgrown perhaps but still rural. The public buildings—they were mostly town halls and court houses—were small and inexpensive. The Old State House and Faneuil Hall, Boston; the Town Hall, New-

port, R. I., and the Independence Hall, Philadelphia, are not striking architecturally.

THE EARLY REPUBLICAN PERIOD. Following the Revolution the need of buildings for state and national government, led to a more monumental phase of building in stone, in which colonnades, domes and cupolas or bell towers were regarded as indispensable features of civic architecture. Churches continued in the Wren-Gibbs style, but with greater



Fig. 12. Shirley House, Va.
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classical correctness; of which there are several examples in Connecticut. In domestic architecture there was some decline in the refinement of details, except in some cases where the French influence of the Louis XVI style showed in delicate stucco work and interior decoration. This same French influence shows very strongly in the New York City Hall (1803-12, by McComb and Mangin, Fig. 14) in the delicate richness of the Renaissance forms used—a characteristic of the Louis XVI period. The original Capitol at Washington, that is, the central part of the present building (by Thornton, Hallet and Latrobe, 1793-1830); the State House, Boston (1795), by Bulfinch, and the University of Virginia (1817, restored 1895), by Thomas Jefferson,—which was, by the way, the first American University to adopt a definite plan for architectural growth,—are the most important

examples. The Library of the Univ. of Virginia (Fig. 15), the "center" of the group of buildings, which "were to be models in the forms of present antiquity," shows the classic style which Jefferson decided was most appropriate, and was inspired by the Pantheon, at Rome (second century, A. D.). But the use of windows and brick walls, and the smaller scale of the building with its consequently different treatment, gives it an appearance and style not wholly Roman.

THE REVIVALS. The influence of the European Revivals began to appear late in the eighteenth century, and reached its culmination about 1830-40, during which it affected all types of buildings; produced numerous attempts in the brick and wood domestic architecture, but left its impress most strongly on Federal architecture and governmental buildings of the states and cities. One of the first examples



Fig. 13. Craigie (Longfellow) House, Cambridge.

was the White House, or Executive Mansion, at Washington, by Hoban (1792), containing both the Renaissance and Roman feeling, and recalling the large English country houses of the times. The Greek Revival began to replace Roman types as early as about 1820 and thereafter dominated public architecture of the country for nearly thirty years. The Treasury and Patent Office at Washington, the Philadelphia Mint, the Boston Custom House, the Old Custom House and Sub-treasury (Fig. 16), at New York City; a number of state capitols; and the Marine Exchange and Girard College at Philadelphia are conspicuous examples of variable success in the style. The Sub-treasury is rectangular in plan, and of straightforward design, impressive in its well proportioned simplicity, and without ornament—an omission in keeping with the building's character,—while the low

pitched pediment, entablature and columns are typically Greek. The buildings of the period, although well built, lacked the free mastery of adaptation of the Greek forms that was possible with the Roman, most probably because the Roman architecture itself was flexible and of universal application, covering a multitude of buildings with almost as many combinations of architectural forms. But even with its unadaptability, the Greek Revival produced on the whole more satisfactory results than in either England or Germany. The Capitol at Washington was much enlarged during this Revival period, by the addition of end wings with five Corinthian porticos, in the Roman style rather than the Greek, while the Dome, by Walter, added in 1858-73 as an after-thought, and made of cast iron instead of stone—because



Fig. 14. New York City Hall.
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of weak foundations,—is of successful and impressive design. It gives a noble aspect to the building, and by its domination ties the three pavilions together into a single composition—a sort of decorative and impressive pedestal or base course leading up to and helping the dome itself.

THE WAR PERIOD. From 1850-1876 political and industrial activity occupied the public mind to the detriment of the finer arts. After the Civil War came a period of great development of the mining resources and manufactures,—a period of widespread commercial activity, but of little artistic feeling. The civic and church buildings of the time show this, among which are the Capitol at Albany, and the Municipal Building at Philadelphia, both full of fundamental errors of planning and detail. The greatest monument of this period, subordinate only to the Capitol at Washington, whose completion was con-

temporary with it, was St. Patrick's Cathedral, New York City (1858-86, by Renwick, Fig. 17), a Gothic church, which, if somewhat cold and mechanical in detail, is of pleasing general design. The west front is particularly successful, and the interior shows two distinct European influences, English in the lierne ceiling vault, and in the multiplicity of mouldings on the piers and pier arches, and the French in the polygonal ending of the apse and in the window tracery. Trinity Church (1843, by R. M. Upjohn) and Grace Church (1840, by Renwick), in New York City, although early, are examples of this modern Gothic, while among the last of the civic buildings were the State Capitol at Hartford, Conn., by Upjohn, and the Fine Arts Museum, at Boston. Of the Federal buildings, by Mullet, most of which were uninspired, the New York and Boston Postoffices, and the State, Army and Navy Department Building, at Washington, are examples, all of them of mechanical design.



Fig. 15. Library University of Virginia.

and in Boston (1872), opened the way for many new buildings. The sound revival of business after the disastrous panic of 1873, and the rapidly increasing travel to Europe, began to influence the artistic spirit, as did the establishment of Schools of Architecture at Boston (1866) and other cities, and the opening of many public art museums. In architecture the personal influence of two men, trained in the Paris *Ecole des Beaux Arts*, was very noticeable, that of R. M. Hunt (1827-95) and H. H. Richardson (1828-86), and with them others of less fame, but of high ideals. The many works of Richardson, in a free version of French Romanesque, were of powerful and personal design, so much so that, although creating widespread interest and many followers in the profession, they did not touch a sufficiently responsive chord, and the movement lapsed soon after Richardson's death. Trinity Church, Boston (Fig. 18), his earliest important work, shows much of his manner and the well balanced force of his designs. Throughout all his work there is striking contrast between massive stoniness and delicate carved detail, which by their very contrast accentuate each other. In the Centennial Exhibition at Philadelphia (1876), American

THE MODERN MOVEMENT.
In the years between 1870-1880 there were many things to stimulate the growth of artistic taste and of interest in building. The great fire in Chicago (1871),

people were, for the first time on their own soil, brought into direct contact with the art and manufactures of Europe. The result of the exhibition was immediate and affected nearly every branch of endeavor; caused students to throng to the centers of Old World art; raised the standards of artistic excellence at home, and helped the development of important and widespread art industries. Another influence in the same direction was added by the Columbian Exhibition at Chicago in 1893, in the Renaissance style, but this time the effect was chiefly upon architecture, and the Renaissance movement thus popularized

has been generally in use since. The training of increasing numbers of Americans in the French Architectural Schools and under French influence has led to a growing appreciation of monumental design in planning, composition and setting of buildings, rather than in the acceptance and imitation of French motives and models. Another growing modern tendency is eclecticism, or the free use and choice of styles, which choice and adaptation, however, is most often



Fig. 16. Old Sub-treasury, New York City.
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directed by the designer to the advantage of the work in hand.

In commercial buildings there has been a development of new types of excessive height, due to the modern demand for fireproof construction; for well lighted buildings; for elevator service, and for concentration of business over limited ground area—all made possible by the modern use of structural steel and reinforced concrete. To render a building of many stories pleasing to the eye, especially when built on an irregular site, is a difficult problem, to which as yet there has not been a wholly successful solution. There have been, however, some notable achievements in this line, in most of which there has been clearly shown the principle of treating the lower part of the building as a well marked pedestal or base, and the top stories as a

rather ornate crown or capital, with the intervening stories of comparative simplicity—the whole suggesting a vertical construction or decorative member with its base, die or shaft, and crowning cap. In some instances the interior steel skeleton is expressed on the exterior by slender vertical piers extending from basement to roof, as is often done in the Middle West, while in the East the walls are generally treated as though of masonry. Of the style forms used—and there are modern buildings in all the historic styles—the tendency is, with very few exceptions, to use these forms in a decorative way only, as a dress for the modern frame within. This subordination of style mo-



Fig. 17. Interior of St. Patrick's Cathedral, New York City.

tives and details and gradual accenting of the structural lines, with the tendency towards expression in two or three forms, marks the beginning of a national style.

It is in Residential work that architecture has its most varied and typically American treatment. The frankness and the artistic feeling with which the demands of American climate and modern domestic life have been treated have resulted in the logical expression of interior arrangement in the exterior, in pleasing and often picturesque manner. The disappearance of the parlor, the increased importance of the living room, the staircase hall, and the typical veranda, have been factors in this modern evolution. Materials of construction have caused variations of shape and style in different sections of the country; in the East, Middle West, and on the Pacific Coast, the use of wood predominates, while throughout the Rocky Mountain region the building

material is brick. In the last few years hollow tile and concrete have come into extensive use, while in the Pacific states the stucco "Mission" style is prevalent; derived from the numerous missions, scattered churches, and the few secular buildings, built, under Spanish dominion, mainly between 1770-1800 and influenced by the Churrigueresque period of Spanish Renaissance. The detailed style treatment of residences is very variable, most of them cannot be called anything but American even while based on and using many masses and forms of historic styles. The larger country houses generally adhere closely to some particular building or phase of a style period, and in interiors,

historic accuracy down to minute details is commonly desired and often in as many different styles as there are suites of rooms—an arrangement giving a refreshing variety and change if well conceived and harmoniously carried out, but unsuccessful in the smaller houses, where consistency is needed to make an impressive and delightful whole.

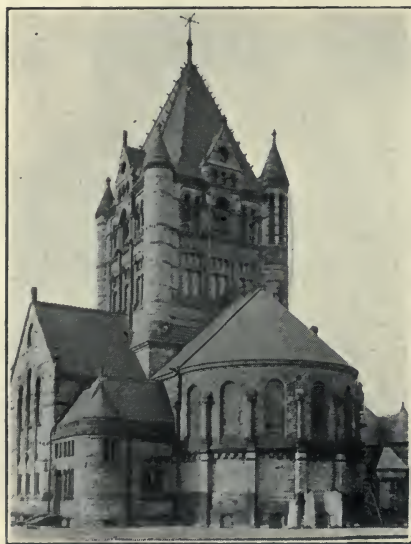


Fig. 18. Trinity Church, Boston.

EXAMPLES OF RECENT ARCHITECTURE. American architecture has generally been less successful in public, administrative, and ecclesiastical work than in the commercial and residential types. In the semi-public architecture, such as hotels, theatres, clubs and libraries, there are many noteworthy examples of successful design;

among the early ones being the Ponce de Leon Hotel, at St. Augustine, Fla., in a free version of the Plateresque or Early Spanish Renaissance; the Auditorium Theatre at Chicago; and the Madison Square Garden and the Casino Theatre at New York City; all erected 1880-90. Of later examples the Century, Metropolitan and University Clubs at New York, and the Boston Public Library (all by McKim, Mead and White); the Carnegie Library at Pittsburgh; the Congressional Library at Washington; the Minnesota State Capitol at St. Paul (by Cass Gilbert), and the New York Public Library (by Carrere and Hastings, Fig. 19), show in varying degrees the increasing capacity of American architects for monumental design. The New York Public Library leans a little towards the classic French Renaissance in exterior

and interior treatment, but is at the same time American. There has been much architectural activity in educational buildings the last fifteen years; one of the first important undertakings being that of the University of California, which in 1898, after an international competition, accepted the design of E. Benard of Paris for its magnificent monumental group plan. In New York City the Law Library of Columbia University, a strikingly noble and impressive building in neo-Greek, with other of the University Buildings, and the New York University group, all by McKim, Mead and White, and the interesting neo-Gothic group of the New York City College, by G. B. Post; the project for the Washington University at St. Louis, and those of many other universities and colleges are worthy additions to the rapidly growing list. Among them might be added the improvement in

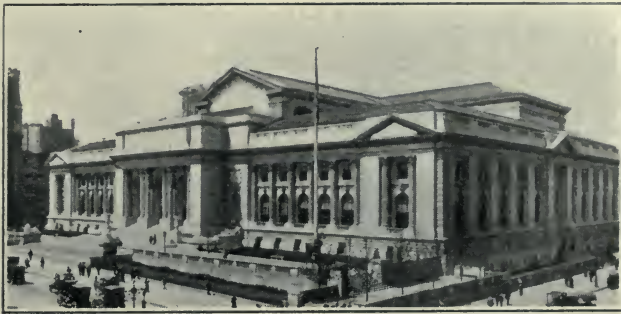


Fig. 19. New York Public Library.
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process at the Military Academy at West Point, by Cram, Goodhue and Ferguson, and at the Naval Academy at Annapolis, by Ernest Flagg. In ecclesiastical architecture the preference for small parish churches, treated more as audience rooms than rigid places of worship, has retarded or prevented the building of many monumental church buildings. Yet there are some such monuments of great dignity and beauty, in both the neo-classic and the neo-Gothic style. Among the latter, one of the most conspicuous and successful is St. Thomas' Cathedral at New York City (by Cram, Goodhue and Ferguson, Fig. 20), in which the utilization restrictions of lot size, seating requirements and interior proportions, etc., played a very important role in determining the final plan. The Cathedral shows much French influence, in the plan arrangement, in general and detailed interior and exterior treatment and forms; and some English in the square ending of the aspe, and the absence of flying buttresses. It is a good example of

well-governed eclecticism in which harmony of effect and spirit, and honesty of materials and construction were deemed essential. Mention should be made of many recent Federal buildings (court houses, post offices and custom houses), by various architects in competition. The New York Custom House, by Cass Gilbert, and buildings in Washington, Indianapolis, Cleveland, and other cities, are worthy of mention. The tendency to award the designing of all classes of important public buildings by competition instead of by personal or political favor, has resulted in a marked improvement in the quality of American architecture.



Fig. 20. St. Thomas' Cathedral,
New York City.
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The tendencies underlying the apparent confusion of styles, in modern architecture, are still somewhat hidden. But the use of new materials and methods of construction; increased attention to details, and the growing sense of monumental planning, have left an impress on modern planning, proportions and artistic composition, irrespective of the styles used. This new movement with its not wholly successful efforts to adapt or evolve appropriate style motives for the developing structural

forms, and the endeavor to convey a consistent impression of character in each type of building, is in a state of transition, and open to criticism in several respects, but it appears to be full of life and promise for the future.

ENSIGN WARD CHAPEL.

The accompanying design for a meeting house, Sunday school, and amusement hall, has been prepared for a corner site of 165 feet square. The auditorium and amusement hall are separate, but are connected by an entrance common to both. Sunday school class rooms occupy the lower story under each building. The auditorium is placed farthest away from the car line, and the main entrance is interposed to eliminate as much as possible the noise of passing cars. The design of the auditorium has departed from the customary, and in most in-



stances objectionable method of placing the choir either in front or behind the rostrum, by arranging the choir in one of the symmetrical bays at the side of the audience, raised sufficiently above the main floor for sound projection. The natural lighting is arranged so that no offending ray of light will be directly in the eyes of either speaker or audience, and during the evenings, no electric light bulb will be visible in any part of the building. Separate rooms with a vault are provided for the bishopric, the Sunday school superintendent and secretary, a wash room for those administering the sacrament and rooms for the choir. Entrance to the rostrum can be obtained from the exterior of the building. A side entrance close to the rostrum has been provided for the use of funerals. The amusement hall—the building to the right—has a floor area of 2,600 feet. The stage is 30 feet by 21 feet, and is provided with a rigging loft. Men's and women's retiring rooms are provided with every convenience. A lantern booth is arranged for picture displays. A wide stair adjacent to both auditorium and amusement hall provides means of communication between the upper and lower stories where the class rooms are arranged in varying dimensions. The primary and kindergarten rooms are close to the main entrance, will face due south, and are thus provided with all the sunlight required. The Relief Society room is separate from the class rooms, is 38 feet by 17 feet, has kitchen and storage rooms adjoining. The class rooms near the Relief Society room are so arranged that by means of folding doors, one large room 57 feet by 23 feet can be used as a banqueting hall. The building throughout will be warmed and ventilated by means of a Sturtevant fan in the basement and inlets for the warmed fresh air under the seats. The exterior of the building will be finished with white brick. The architects of the building, Monson and Price, have each had more than twenty years careful training in designing.



ARTISTIC GARDENING.

LEILA MERRILL ALLEN.

The best time to plan a flower garden is in winter. To get the ensemble draw a map to a scale of your home grounds. Lay out walks, lawn, flower beds and garden. It is easier to change your plan than to change your garden. Every garden should have a theme to which all other parts relate. This may be the residence, walk, or perhaps a summer house. The theme of my home is the living porch. Through it I have sought to unify the life in the home and the life in the garden. Around this porch are grouped the growing things and from it radiate the paths.

Lawn and Shrubs.

Before planting the lawn, dig deeply and free the earth from stones. Keep the center open, massing the flowers at the boundaries against the sheds and between the walks. A small lawn will appear much larger if not "cluttered" with rose bushes and flower beds. Shrubs are a necessary part of a well balanced garden, and with careful selection are extremely decorative. The althea (Rose of Sharon), blooms through August and September.¹ For early flowering the snow ball,² lilac, syringa, and double flowering almond,³ are among the most popular. The spirea,⁴ a low shrub with delicate foliage, is used with

¹Alba Plena (double white crimson center); Duchess de Brabant (double dark red); Viola Plena (double rosy white); Jeanne d'Arc (double pure white). ²Arborescens Grandiflora. ³Prunus Japonica and the Pyrus Japonicus (Japan Quince). ⁴Spirea Van Houttei and the new crimson Walluff.



THE HOUSE WHERE JULINA SMITH WAS BORN

good effect. By all means have a rose garden. The east or south exposure is preferable for planting. Make a map of your rose plot with the name, height and color of each rose. There are hundreds to choose from. The new roses will bloom from June to Thanksgiving day.⁵ Buy the small bushes in large quantities, at small cost, and set them in the kitchen garden; as they bloom eliminate those you care least for, and next spring they will be large enough to be transplanted to the rose garden. It is a mistake to plant between rose bushes which need hoe culture from the first. The new everblooming climbing roses will often glorify a very inartistic back yard with its unattractive fences, sheds, and outlooks. Even an old treep stump offers support for a bower of roses.

Flower Beds and Borders.

Through flower beds and borders you may show your individuality. The amateur should begin simply. A few varieties well massed will be most effective. Intimacy with plant life is not alone for the botanist; learn the names of your plants, both common and scientific, and use them. Choose your color schemes, note the light and shade of your beds and borders, using the sunny places for your bright-

⁵Hardy everblooming climbing roses: Killarney, pink; White Maman Cochet; Clotelae Soupert, an ivory-white color, shading towards the center to silvery. Hardy Hybrid Perpetual Roses: General Jacquennot; Glory of the Exposition of Brussels; Prince Camille de Rohan, crimson.



Mrs. Allen's rockery and cactus garden. A long sweep of uninterrupted lawn.

est flowers. Every garden has its own particular charm. The old fashioned garden touches our heart as no great gardens can. In the little garden about Aunt Melissa's cottage grew the rose, athea, lilac, snow ball, and peony. The borders were the sweet mignonette, larkspurs, sweet rockets, snapdragons, bleeding hearts, bachelor buttons, pinks, marigolds and sweet williams; each seemed trying to outdo the other in bright color. The fence was hidden with morning-glories and hollyhocks. This old garden grew around the first house to be plastered in Utah, and was built of adobe in 1848 by Alfred Lambson.

Peonies and Lilies.

The peony is the aristocrat of the garden, almost rivaling the rose in perfume and brilliancy of color. Any or all of seventeen hardy varieties are wonderfully effective planted either in mass or groups. The *Lilium Superbum*, I plant between the peonies. When the peonies cease blooming the spikes of coral tinted bells rise high above the dark green foliage and fill the air with perfume. The June showering double varieties of Canterbury bells could be used in the same way. In China, for more than fifteen hundred years, a record has been kept of the parentage of seedlings of this "Hon Wang" (king of flowers). Perhaps there is no better authority on peonies than Horace Stayner, of Salt Lake City, from whom I got my best varieties of peonies.⁶

⁶*Festiva Maxima* (a grand old variety of dazzling white, with splashes of bright carmine in the center); *Queen Victoria* (early white); *Floral Treasure* and *Golden Harvest* (soft shades of pink); *Louis Van Hutte* (a late dark red); *Canisto* (clear pink, fragrant); *L. Esperence* (rose pink, very fragrant); *Frances Ortegat* (crimson); *Venus* (beautiful shell pink); *Marie Lemoine* (fine late white); *Rosea Elegans* (large rosy purple); *Delicatisima* (pale pink). Of the single varieties, *Pink Beauty*, *Salmon Queen*, *Newport Pink*, and *Sutton's Scarlet*.



A corner in Mrs. Allen's garden. Wildness is its charm.

Peonies begin to make fine white rootlets and continue this growth through winter and spring; after the blooming season there is a ripening off time and then a stage where the plant is almost dormant—this is the *time for transplanting, September and October.*

No garden can afford to omit the stately blue delphinium (lark spur). Plant in mass for effect. There are wonderful shades of blue, which with green make fine color schemes. The Siberian lark spur will do well in the shade of an apple tree. It has a delicate feathery foliage and the blossom sprays are loose and spreading, the whole plant being a cloud of lovely bloom from May until snow flies.

Be sure to plant a bed of Yucca (Adams needle) the foliage of which is of an evergreen nature. The tall flower-spikes rise four feet above the plant and are decked with white bell-shaped drooping flowers. A cluster of *Ricinus trees* (castor oil beans) with a mass of Nicotiana near by, bordered with cannas and gladiolus, will give a decided tropical effect.

The Giant Oriental Hardy Poppies hold an unrivaled position for gorgeous effectiveness and early blooming and are very easily raised.

The Hardy Perennial and brilliant Phlox are the easiest grown flowers. They will thrive in almost any soil, if given a sunny position. One wants the Aquilegia (Columbine), *Coerulea Hybrida* being the true

Rocky mountain variety with long-spurred flowers of white and blue. My finest plant I got at the head of City Creek Canyon.

Iris.

There are so many species in the German Iris that the classification has become difficult but it is safe to say the *bearded* section contains the best known and most easily grown varieties. The flowers abound in variety of color. They are hardy and patient, thriving under the most trying conditions. Not long since I visited the spot where once stood the log cabin (by the old mill) in which my husband was born. Poking among the tall weeds I found the stone that had been the door step and near it was a little bunch of Iris which had been there for over forty years. I brought it home and put it in our Iris garden and it is now one of our finest plants. Japanese Iris is much more beautiful than the German varieties and is perfectly hardy. It is very good in borders.

Fall Flowers.

The Dahlia is one of the best for summer and autumn flowering. The double and single sorts when massed make a beautiful showing. Cosmos can be planted with good effect. Chrysanthemums are the best autumn flowers and can be raised in mass or borders. Hardy Perennials, if used in borders, make a wonderful showing.*

Invincible Asters are the healthy, robust branching plants producing long stems of massive double flowers. White, blue lavender, crimson, pink, are some of the many varieties. When massed they make a fine showing, but do better in the vegetable garden for cutting purposes. Godetia, a very beautiful low growing plant with rose-like flowers, does well in poor soil and grows where no other flowers will thrive.

Petunias are among the most beautiful of all annuals, particularly the frilled varieties. Massed with a border of verbenas they are a beautiful sight from early spring until snow flies. The annual lark spurs are greatly improved and very useful for cutting. Make a bed of them in pale pink and lavender colors. Salpiglosses (painted tongue) Salvia Splenreus—flowering sage—with a border of Phlox Drumunda makes a fine color scheme in red; for blue, the double blue corn flower with Blue Annual Lark Spur and Ageratum used for the border; for yellow, Calliopsis, Coreopsis, Calendula and Eschschoeitza for the border. If one wants a screen along a fence a fine color effect in yellow may be obtained by planting sunflowers, Globes of Gold, (Hilineum), Golden Glow, Coreopsis, Calendulas and day lilies.

*Calliopsis, Aquilegia, Campanula, Delphinium, Dianthus, Digitalis, Gaillardia, Gypsophila, Lobelia, Cardinalis, Oriental poppy, Scabiosa, Sweet williams, Double wall flowers.



Mr. Allen's shop with petunia bed and border of verbenas.

Allen's everblooming roses.

THE DEAR OLD GARDEN.

BY DR. EMMELINE B. WELLS.

My dear old garden! still I call it mine,
And mine it is, for in its grateful shade
Of ev'ry tree, and shrub, and flow'ring vine,
My children and my children's children played.
Round these my aching heart instinctive clings,
And they to me are sweet and tender things.

Under these trees I've sauntered to and fro,
In search of hidden gems of precious thought;
Perchance some wayward fancies all aglow
Have been in chains of measured rhythm caught,
For rustling leaves and sighing boughs have stirred
The depths of love no living voice hath heard.

And here young lovers plighted vows have given,
And sealed them with the first fond ling'ring kiss
That hallows love, and makes earth seem a heaven,
A sweet enchanted dream of rapturous bliss,
When two pure hearts, in confidence and truth
Unite their joys and hopes in early youth.

These trees, and shrubs, and every bush and vine,
We've watched from tiniest seed and stem;
Why then should I not always call them mine?
For in my heart of hearts I treasure them—
No matter how neglected now they be,
They were a part of my home life to me.

Yes, I remember sitting there so well,
With baby in my arms and children round.

Devotees and their Shrines.

And a sweet peace hung o'er me like a spell,
 While the white blossoms fluttered to the ground;
 For the young apple trees were just in bloom,
 And we were breathing in their sweet perfume.

O, how the childish voices, loud and clear,
 Rang out in laughter and in merry song!
 No wonder that to me the place is dear,
 To which so many memories belong.
 O, would those days but come to me again,
 'Twould ease my heart of all this racking pain!

O, little ones 'mong the long tangled grass,
 Where buttercups and clover nestled down,
 Or, like a shadow, flitting as you pass
 To gather hollyhocks in "silken gown;"
 Or pull the morning-glories from the vine
 Which gaily round the fav'rite tree entwine.

The honeysuckles fragrant were and fair.
 And on them humming-birds swung to and fro,
 But something fairer, sweeter still, was there,
 A little maiden singing soft and low.
 O, that melodious voice we hear no more,
 Save in our dreams it echoes o'er and o'er.

My garden when the world was dark and cold,
 And troubles gathered thickly round my way,
 I wandered there my feelings to unfold;
 'Twas there I knelt upon the ground to pray.
 In that old garden thro' the maze of years,
 I scan life's pages, blurred with mists of tears!



A color scheme of green and blue in Mrs. Allen's garden.

THE COTTAGE. S. C. DALLAS.

If our object is to build a home for a peaceful and unpretending mind, we must not erect a building fit for the abode of wealth and pride. However beautiful and imposing in itself, such a home would indicate a kind of existence wholly unsuited to that mind, and there could exist no sympathy. But where the dwelling is in unison with the inmates and the surroundings, then indeed is art attained! This principle is involved in the wigwam and the te-pee just as it is in the cottage and the palace. Ugliness can not be concealed by lavish ornament. What might have been a cottage of picturesque grace if left in modest plainness, may be so overloaded with worthless trash that its original expression is lost. Even conspicuous cheapness is not necessarily unpleasant to the cultured mind; but dishonesty, such as forcing a material to appear what it is not,—that old hypocrisy that is despised everywhere—we can not palliate. Granite can not be made out of sheet iron. There is a deeper honesty than that which relates to material and construction, it is a conscientiousness of purpose, an artistic spiritual sense of eternal fitness without which there can be no lasting beauty.

It is a solemn thing to build even the outside of a home, for it not only influences your fellow men, but reveals your own character. Houses have a facial expression as marked as that of human beings, often strangely like their owners. Some destroy one's faith in human nature; others look impudently defiant; many reveal vanity; a few show spreading hospitality or superficial elegance; some are a heterogeneous importation from every land. Every man instinctively desires a comfortable, convenient, healthful, happy and beautiful home. That is his right and duty. Small and humble it may be as to cost, but secure, refined, and the dearest spot on earth.

The cottage is at its best unspoiled by town sophistications; where it nestles in the midst of an orchard of trees, with the luxuriant rose trained gracefully over the window, the gleaming lattice thrown half open to admit the fragrant laden breeze and the broad wooden porch breaking the flat of the cottage face by its projection. *Its power is the power of association; its beauty that of fitness.*

The architect studies the house plan from the viewpoint of the owner and adheres to it. If the plan be prudent, all things will gravitate toward it and a mutual dependence will be established among all parts of the domestic system. Arrangement and convenience can not be thrust upon a plan but must be a part of the construction. A building which boldly bids us admire, we can only despise.

The notion that there can be an architectural fashion, or fashion

in any other enduring work of art, is absurd. Neither can an ingenious combination of "Neo Greek," "Gothic decadence," "Norman renaissance," Elizabethan or Louis XV school, have any place in the cottage.

MOUNTAIN CAMP.

Select the campsite carefully, studying how best to satisfy the family needs. Choice of location may hinge on the mode of transportation to camp and the frequency with which the bread-winners must return to business in town. But wherever the choice may lead, provide room enough for seclusion from neighbors. A hundred feet frontage should be allowed. The view point should be fine, and the water supply pure, nearby and abundant. The camp must be set up where the morning sun will reach it and never built down on the bank of the creek. The whole house, doors, porches and windows, must be screened from the fever breeding flies, and so constructed as to also exclude rodents. At least one room should be so built that in cool or wet weather, it may be closed and easily heated by means of fireplace or stove. There must be airy porches or the house should be convertible.



by devices, into a screened porch. There must be a well built toilet, screened as perfectly as the house, and furnished with a dry vault.

What is more soothing to the tired brain than the song of the mountain stream? Build near it. Water is easily polluted, so watch the stream above you and your own camp. All campers below are alike dependent upon this source of water supply—History tells us that a few disease germs have many times caused a typhoid epidemic in the city below.

Building material for the camp will largely depend on what is available on the spot. The design for the illustration given would be most charming in the rustic style, if built of pine logs with the ends of the logs projecting beyond the walls at the four corners. The interior of this could be made tight by hewing the logs on the inside and on the upper and lower edges—this makes a perfect join. In keeping with this style leave the rafters exposed and place the roof sheeting close together. This same house is designed to be constructed with much less expensive material than logs—ship-lap and rough dimensions timber, at a cost of \$500. Now apply a preservative and a beautifier in the shape of a coat of paint for either logs or ship-lap. Give one coat of paint inside and out, made with equal parts linseed oil and creosote, and tinted with asphaltum pitch to give a warm brown tone. This coat of paint will also make the cabin bug proof. Cobble stone, or field stone, though it might prove more expensive, would be suitable for this house and would offer better protection from both excessive heat and cold.

The roof of any canyon home should have as much slant as can be obtained, so that the heavy falls of snow may move off. There is otherwise danger of the roof's breaking.

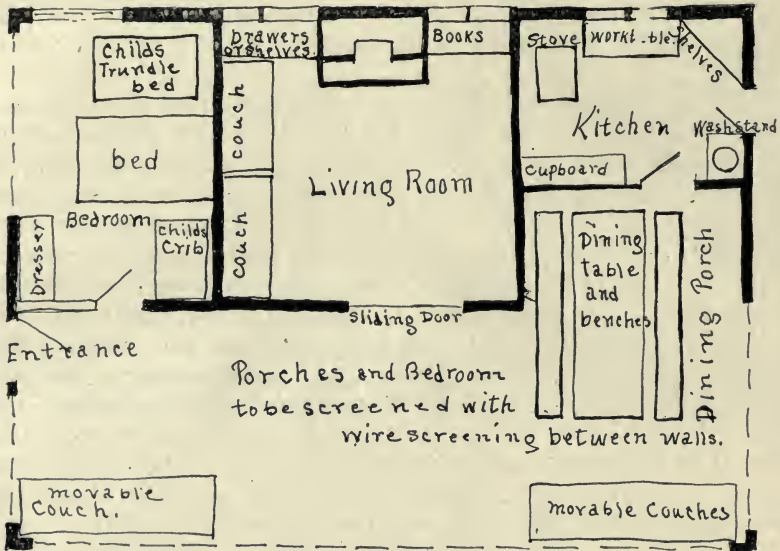
Give some thought to the camp's paths and approaches. A gradual slope should be made to a high camp. A steep climb seems and really is more difficult than in the valleys. How much better it is to make the furniture suit the style of the house, add to convenience, and save expense than to haul up the mountains the ugly furniture one wants to get rid of at home! Now that our boys and girls are learning at school how to construct furniture, they gladly make what is necessary.

A mountain home is charming painted straw color and white.

A light outing effect may be secured by painting this house white outside and the roof green; the furniture white and the walls, ceilings, and floors treated with the creosote, etc., already referred to.

This whole scheme would also be charming with the linseed oil and creosote. This house may be built of siding. The walls consist mostly of windows. Fixtures for lights could be made between win-

dows by materials at hand—from bits of odd-shaped limbs from maple or birch or scrub oak. The few steps out of doors that must be built should also be in keeping with the tree growth surrounding. Odd tree trunks may be adjusted to make very artistic steps and the bridges, too, offer a subject for beautifying the whole mountain home.



I have here sketched an arrangement that would make comfortable interiors for cabins, keeping in mind that the dining room porch should be protected at least at one end. The living room is supplied with a fireplace, and by closing the sliding door it may be easily warmed. In the heat of day, the sliding door is opened, converting the living room into a part of the large screened porch.

A MOUNTAIN CLIMB.

The climb is a hard one, and takes about thirteen hours from camp to the summit and return. But the inspiration we receive is just compensation. Timpanogos is the highest mountain in the Wasatch Range, having an elevation of 11,957 feet. It is conceded by those who have seen its varying moods of even a single day, to be the most beautiful mountain in Utah and the equal in majesty, scenery and scientific interest of any in the world.

Mount Timpanogos is really the "Ancient of Days" in the intermountain country as is evidenced by its glacier and moraines. These link it with the glacial period of Northeastern North America and of



DR. F. W. TAYLOR AND PARTY CLIMBING TIMPANOGOS IN AUGUST.



DR. TAYLOR'S PARTY AT THE GLACIAL LAKE ON THE SUMMIT OF MOUNT TIMPANOGOS.

Europe. The glacier is approximately one mile long and a quarter of that distance wide, carrying upon its back thousands of tons of rock as lateral and central moraines. The depth of the ice has not been determined. The glacier has formed at its end a small glacial lake which receives the icebergs from the glacier and the terminal moraines as the ice melts. The little lake supplies the numerous waterfalls that make the trip to Mount Timpanogos so delightful. Its flora is the same as now predominates in Iceland and Greenland furnishing us a simple object lesson of the inaccessible polar countries and climes.

CITY PRIDE.

AN ADDRESS IN SEVENTEENTH WARD CHAPEL.

I hold as a fundamental principle of good government that each citizen, whether rich, poor, sick, well, old or young, should be required by the commonwealth of which he is a necessary unit, to do his just portion of labor in making and sustaining a healthful and beautiful city. Our city has not yet come into a full understanding of her own. She should fasten upon her citizens, not only an educational and financial responsibility but an individual, moral and physical responsibility. We ought to have efficient municipal officers. Further than that, each citizen has an individual responsibility to aid the solution of these difficult problems. Though we are far from the millenium, let us, as a united body of women, hasten the reign of righteousness by a proper use of our votes. Is it not possible for us to use that trust so sacredly that no incompetent man shall seek office?

What would you think of an ordinance to compel residents or land holders to keep out weeds? What would result from compulsory house screening, stable screening and garbage screening? What would weekly moving of garbage and manure bring about? We look upon each citizen as an asset in the municipal corporation. The citizens constitute its greatest wealth. It has no more important problem than providing the best means for preserving health, to lengthen the lives of the citizens. To complete man's happiness the home is made, the city founded, municipal government established; and what gives more joy than a clean and beautiful home, a clean and beautiful yard, a clean and beautiful city? I would like to bring to the hearts of those present the opportunity that this Mutual Improvement Association has squarely before it, even the privilege to organize and utilize an enormous amount of energy (that is daily wasted, misdirected, or lost) toward enriching soil, destroying weeds, placing trees and hedges, planting vegetable gardens, designing flowerbeds and window boxes and making lawns. We could if we would,

make of this city a veritable garden of Eden. Let us set aside beauty for a moment and become sordid. It would pay—alas, that is the measure into which everything must fit, for we are in a commercial process at the commercial stage. Yes, it would pay! A yard, six rods by ten, this season produced fully \$50 in fruit and vegetables, and gave the same profit for flowers, and over one hundred large bouquets for friends besides. So it is a conservative estimate that I give you when I say that within two years from its entire setting out, in the form of a park, a block would be saving its residents one thousand dollars per year, and furnishing bouquets, too, for friends. The residents on any block could unite. Here we are friends, relatives, neighbors of long standing. Let us take out the unsightly fences, mark our property lines with rows of flowers, lay out the block as a park—a combined vegetable garden, orchard, vineyard, flower garden and lawn! It would be beautiful indeed. And who would be content with the stale 'market product' after enjoying fresh fruit and vegetables from one's own vine and tree? I believe that the greatest difference between poverty and plenty, between poor living and good living, is a home garden. Then think of that degraded poverty which never allows God's children to see even a bud unfold.

Gardening is healthful for old and young.

There must be early rising. Go out in your own quiet garden, where everything seems waiting for the sunlight. Yes, gardening pays and in more ways than one.

In parking a block, after the fences are removed, the soil should be fertilized by manure and dead leaves that are available. What a waste to burn the leaves, and how dreadful it makes the atmosphere. Walks should be laid out. Make them broad to add beauty to your home. Small sunny patches should be filled with strawberries, rhubarb and asparagus. More shady spots will like English currants, gooseberries, raspberries, sage, parsley, mint, summer savory and thyme. In the hottest soil and sunniest spots hang the grape vines on a pergola or lattice. A small grove of English walnuts and almonds, will pay large dividends after eight years. They are decorative from the first. Mr. J. T. Harwood has varieties of the walnuts that have been acclimated to these parts so that they will not freeze down.

The "East side" has shown us what is possible in artistic gardening here, but long before that others blazed the way. Let us hark back to when old "settlers" did the first planting. George A. Smith brought peach stones and from them grew the first peaches which were given away liberally—one to a family and each stone planted a new tree. Thomas R. Ellerbeck got the first rose bush cuttings by ox team

and within two years after the wild roses in every door yard were budded into lovely varieties of cultivated roses. I have three bushes of that original stock transplanted from the Ellerbeck rose garden. They have bloomed over fifty years. James Dwyer planted the first lawn on this very block and it is still beautiful. Have you forgotten the great lawn the Carrington girls made and kept and that white climbing rose on the south wall of the old home across the street? Think back to the big trees of white and purple lilacs and the cabbage roses all abloom in Margaret Ann Merrill's door yard just a stone's throw from here. Then there are the wonderful old mountain willows in the old University grounds. How I loved to pass them. But alas, the day that I found the most beautiful of those monarchs of the ground lying broken; helpless to lift their dainty green. They were always first to open their buds in spring! Think of destroying a half block of trees with a history to make a place in which boys and girls might drill and play when a hundred blocks lay empty at the top of the hill. Trees that if they could speak, could tell the story of hunters with the flint and arrow, of dry, parched desert places, of the entrance to this valley of the pale face, of the first breaking of soil, the birth of the science irrigation, the hiding of the desert's nakedness beneath a mantle of green—in a word, witnesses of all our fathers have done. Year by year the grand old willows had lovingly reached out in newer beauty; making shadier seats—seats you and I have sought for study periods. And now my heart ached, my voice choked with tears, when my startled vision beheld them ruthlessly cut down. Now no repentant hand could recall the work of the cruel ax. A few were spared, near the work-shops and on the side walk; though cut out of all true shape they still retain the same wonderful color and artistic feeling.

We have a beautiful city, she has been set upon hills, slopes that look out on a wonderful inland sea. She is guarded and girded around by mighty mountains, crowned with everlasting snows, veiled with marvelous shades of blue. She is blessed with clear, cooling streams, fresh from ten thousand springs. Her soils vary from sandy-graveled, loamy to clayey earth and all can be made to grow some lovely thing.

Can we honestly lift our eyes in praise and thanksgiving to God for these blessings and permit the very earth under our feet, our own inheritance, the sod encompassing our sacred hearth stones, to lie inert forbidding in barren ugliness, or worse, matted with weeds to scatter seed-like a foul contagion upon our neighbor's garden? It seems to me the very ground upon which we tread from day to day and from year to year would recoil from our touch being forever denied seed and love!

FINIS.

Are you weak in the faith of your own destiny? Or does your effort seem of little avail? Remember that on you depends the success of the whole scheme of existence. Your failure is not only your own tragedy. It is a tragedy of the whole. Then discover your endowment and make use of it lest regret, the Great Judge, at the last hour, turn back the pages to lay his finger upon lost courage, lost time, lost energy, lost hope!



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