

Art in Utah.

There has been always an incentive to art in Utah. Not in the existence of schools or academies, or the presence of great masterpieces of art in our midst, such as are constant inspiration in some centers where genius and talent are born and reared in an atmosphere precipitated by generations of art achievement and development, and art thought and talk.

The local incentive has been purely natural, and without any artificial aids to prop it, has been sufficient to produce during the comparatively brief period since the settlement of this region, results of which this State has just reason to be proud. Surrounded by the scenic environment of mountain, plain, and sea, with novel and indescribable atmospheric aids to the enchantment of pictures spread out most lavishly by Nature's hand, there has been always that inspiration to artistic expression which lies, more potent than in any artificial art environment, the overwhelming influence of nature's masterpieces arrayed in perpetual exhibition at our doors, to waken inevitably into activity any inherent bent, desire, or determination to expression in art, that may exist in those who are privileged to enjoy the advantage. The argument which sustains this—the influence of environment in the development of artistic temperament and tendencies is too well known to need repetition, and that the influence has been felt and the inspiration absorbed is manifested in the remarkable productions of home artists already existing, and the notable lists of these latter who have contributed to the results at present before us.

EARLY UTAH ART.

Art in Utah had a primal manifestation as early as the "fifties" in various forms—painting, sculpture, carving and architectural decoration—but these were chiefly the outcome of earlier influences than can be ascribed to Utah's scenic ones.

William Majors was our pioneer artist, his specialty being landscape and portrait painting, and William Ward's was the first hand which essayed sculpture in Utah, some of his work being noted from historic association as well as excellent execution—the figure of the lion, which has given its name to one of Brigham Young's residences on South Temple street being a well known example of the work of his hands. Decorative art had an exponent in William Morris, who arrived in Utah from Wales in 1852, his specialty being chiefly scroll and other ornamental work. Evidence of his skill still remain in the Lion and Bee Hive houses and in the Devereaux house, the residence of the late William Jennings.

C. C. Christensen, a graduate of the Art Academy, of Copenhagen, and an Italian named Cavallach were amongst the pioneer artists of the "fifties," the former a painter of rural landscape, and the latter devoting himself exclusively to portrait painting. Representations of Cavallach's work still remain in portraits of President Brigham Young, Daniel H. Wells and Mrs. Mary Wheelock, Utah's "star" actress of the period, the portrait representing her in the character of the "Lady of Lions." The picture is said to be a notable one, and would be a valuable acquisition to the State Historical society were it possible to obtain it. It is at present in the possession of the Devereaux family, of Bear Lake, Idaho.

TEN YEARS LATER.

In the early "sixties," art received something of the nature of a "boom" impetus in the appearance of three excellent artists in Utah—George M. Ottinger, who arrived in 1861 from England, Daniel A. Wegeland, a native of Norway, and graduates of the Art Academy, and John Tullidge, an English landscape and portrait painter, whose work was considered of a high order. Shortly after their settlement here, the first art organization in Utah was established under the name of the Deseret Academy of Art, its object being chiefly instruction in drawing and painting with accompanying courses of lectures by the presiding artists. The academy existed some time, but finally dissolved, and art thrived on what incentive lay in the bent of the artists and the demand of the people for pictures. Occasionally outside artists appeared on the scene and continued the spur of example and new thought and method to local endeavor.

ADVENT OF EASTERN ARTISTS.
In 1866 two artists, Arthur Mitchell, an Englishman, and G. W. Perry, a New Yorker, appeared in Utah, and contributed the impetus of their presence and effort to the local art spirit, while reaping substantial benefits from the local environment. Mitchell, as a landscape artist, devoted himself to the surrounding scenery, and his companion, Mr. Perry, whose specialty was portrait painting, to the people.

The latter was a graduate of the National Academy and added to his undoubted skill in portraiture an ability to work with marvelous rapidity. Charging from two to three hundred dollars for a picture, and painting four in a week, Mr. Perry, as a result of less than four months' visit in Salt Lake, carried away from thirteen to fourteen thousand Deseret dollars. He has since achieved a magnificent fortune and lives in New York in the luxury obtained through his art. The excellent life-sized portrait of Brigham Young which hangs in the council chamber of the City and County building is one of the pictures painted by the New York artist, and in many private residences are portraits of eminent people of the time painted by his hand.

A PORTRAIT PAINTER.

A Chicago artist named Cogswell also came to Utah in the "sixties" and evidences of his work also remain in the portraits of well known citizens of the period, which he painted during his stay. These were the "transients" of the period, and amongst the home artists who were contributing art productions during the time, besides Geo. M. Ottinger whose talent has been steadily developing with the years, and whose work, especially that dealing with types of the ancient American races is destined to become notable—were Martin Lenz, whose excellent paintings of still life will be long remembered, Joseph de la Harpe, or Joseph Ursenbach as he is best known, a scenic artist of exceptional ability, and Phineas Young, a pupil of Wegeland, whose early death cut short a career which his master considered of exceptional promise. Speaking of scenic artists, however, it is interesting to remember that Geo. M. Ottinger painted the first scene for the Salt Lake Theatre, and that "Joe" Ursenbach, whose career commenced in Utah, a few years ago obtained a commission to paint the entire scenery for Daly's new theatre—a substantial testimony of the value set upon his ability by critics of the great metropolis.

IN THE SEVENTIES.

It was during the late "seventies" and the following decade that indigenous

art first began to show in Utah. Alfred Lambourne was the first of home artists, who, with some brief training and the inspiration gained through environment and natural talent, began to paint pictures of Utah scenery, his excellent work attracting instant and wide recognition. Lambourne's genius possesses the distinctive gift of laying hold of and portraying the dramatic elements in nature with perfect faithfulness, and without an evidence of effort for sensational effect. The field for such dramatic expression is wide indeed, in Utah, and her sunsets and dawns, mountain and sea scenes, with their separate elements of grandeur

beautiful pictures portraying every phase of nature, and many others have found their way to both local and eastern homes, his favorite studies of mountain scenery, which may, perhaps, be called his specialty, though far from being the only line of effort in which he has achieved excellence, being specially in demand. It was through this younger group of painters that a second art organization was formed some time during the early eighties called the Society of Utah Artists.

MUTUAL ART CULTURE.

The object was mutual art culture and, with this in view, the artists met

work being one of the first efforts of the sex, in their capacity as representatives in the State legislature. Through the efforts of Mrs. Alice M. Horne, who was elected to a seat in the House of Representatives last year, a bill providing for the establishment of the Art Institute was passed by the legislature, with a provisional annual endowment of \$1,000 by the State. The bill received the sanction of a large majority of the members of both houses, and the unqualified approval of Governor Wells, whose name as first governor of our newly created State, is appropriately signed to the document which institutes the permanent art organization in our midst.

A governing board, consisting of four artists, one person prominently identified with State education, one architect and one person directly interested in the manufacture of silk or other art fabrics, was appointed by the governor, the number comprising H. L. A. Culmer, president; John Fairbanks, vice president; J. H. Paul, secretary; Mrs. E. McCune, treasurer; J. T. Harwood and Miss Louise Richards as the complement of the four artists, and W. E. Ware architect. Miss Louise Richards, one of the original appointees, having gone to Paris to study art, John Hafen is the artist appointed in her place.

The institute is designed to foster native talent and enterprise in all lines

OFFICERS OF THE UTAH ART INSTITUTE.



Miss Louise Richards.
Mrs. Elizabeth McCune.
J. T. Harwood.

W. E. Ware.
H. L. A. Culmer.

J. H. Paul.
John Hafen.
John H. Fairbanks.

together with those of other localities have found apt expression at his hands.

A little later H. L. A. Culmer, James T. Harwood, J. W. Clawson, Edwin Evans, John Hafen, J. B. Fairbanks, and others entered the art field and rapidly proved the worth in them by the excellent work put forth by their hands. Of these, all but Culmer, after a brief home novitiate, went abroad and spent a period of two or three years in study at the French Academy of Beaux Arts under Jules Lefebvre, Jean Paul Laurens and Benj. Constant. Harwood had the distinction of having a picture accepted by the French Salon and also, with Evans and Clawson, the honor of being represented at the Art Building in Chicago during the World's Fair, a notable distinction considering the fact that pictures were submitted from almost every known portion of the globe. J. W. Clawson has recently been reaping laurels in San Francisco, a recent picture painted by him, having created something like a sensation at the art exhibition of the Bohemian Club in that city. J. B. Fairbanks, who also studied in Paris under the same masters as the other Utah artists, had a picture accepted for exhibition at the Omaha Exposition, and his painting "A Frosty Foggy Morning," took the prize offered at the last State Fair for the best landscape. "Evening at Harvest Time," which the artist intended for the prize competition of the Utah Art Institute, could not be finished in time for the exhibition. H. L. A. Culmer, some years ago had the advantage of six months' study with a prominent New York painter, William Fraser and, notwithstanding his meagre advantages, has steadily progressed to a foremost place amongst Utah's best artists. His studio is filled with

on special evenings in a room in the Emporium building and discussed art matters, and as a practical exercise in training, certain topics for expression were chosen such as sunlight, moonlight, storm, shadow, motion, etc., and each artist brought to the class a painting which expressed the particular subject assigned. Prizes were given for the most excellent expression of special subjects, this furnishing an added incentive to study and effort.

The departure of some of the artists for Paris caused the breaking up of the society, and it was not until 1893 that another effort was made to establish an art organization. In this year the second "Society of Utah Artists" was instituted with E. Evans as president; James T. Harwood, vice president; H. L. A. Culmer, secretary, and Will Clawson treasurer. This organization existed for six years and during that time annual art exhibitions were held by the society.

THE UTAH ART INSTITUTE.

The exhibitions continued till a year ago, when the Society of Utah Artists stepped aside to make way for a more ambitious art organization which was to fill its place, namely the Utah Art Institute, whose existence has been so auspiciously initiated in the art exhibition which has taken place under its direction during the last three weeks.

It is singularly in line with the seemingly predominant spirit of the age that a woman should have been the practical founder of this, the most important art organization which has yet existed in Utah.

In the granting of the franchise to women and its consequent privilege of their eligibility to office, the State opened the way for the institution of what promises to be a permanent and important organization in Utah—the

of art—painting, sculpture, architecture, carving and decoration—in brief anything that comes in the distinctive realm of the finer arts, and to develop "understanding among the people of what is good in art, and a truer conception and appreciation of its higher forms."

In sculpture, as in painting, Utah has already made a notable record—Dallin's career alone being sufficient to give prestige to the State. From the comparatively humble beginning of his first crude efforts in Springfield he has risen to successive honors through distinction won by eminent achievements in his art.

J. H. Brown was another Utah sculptor whose work, so untimely ended by his death, gave promise of a notable future had not death cut short his career.

J. Leo Fairbanks, a son of the artist, J. B. Fairbanks, has been recently doing some good work in sculpture and promises to continue his efforts in this line.

Luke Crawshaw is another promising young Utah sculptor, his model of "The Fall Pile" an exhibition at the Utah Art Institute, having been awarded the prize for the best plaster cast model.

With the notable foundation to build upon already furnished by workers in the different lines of art, the Art Institute which now is, and promises to be in future, the permanent monument of art expression in Utah, may become a splendid institution, and if it should not, there will still exist the original incentive and inspiration to art, and material through which to express itself, that has made the present results possible, and which will continue to give to Utah as creditable a fame as her record in art, music and drama has achieved in the past.

WOOD CARVING AND SILK.

Earl Cummings, in wood carving, is demonstrating a talent that is apt to carry him to something like the high niches reached by Dallin, his work having already achieved substantial recognition, both in his native city and in San Francisco where he is at present studying, and incidentally executing artistic cabinets, chairs, etc., for the wealthy art patrons of the western metropolis. Utah's silk culture, which is very near to the fine arts in details of finish and form, has gained through local achievement an almost world wide reputation, the Utah silk exhibited at the World's Fair in 1893, attracting marked attention, while a speech upon the subject given by Mrs. Margaret Calne at the International Council of Women in London, was received with exceptional interest, and if it should not, there will still exist the original incentive and inspiration to art, and material through which to express itself, that has made the present results possible, and which will continue to give to Utah as creditable a fame as her record in art, music and drama has achieved in the past.

China painting has taken a place of distinction in the art of local artists, a few artists through the ability and painstaking effort of many workers in this line. Miss Munroe's ideal ceramic decorations are too well known and appreciated to need mention, and Mrs. Blanch Lee, Mrs. Grace Y. Kerr, Mrs. L. B. Bunnell and others have given enviable reputation to the dainty and difficult art.

Another form of local art work de-

NOTABLE UTAH WOMEN.



MRS. PRISCILLA JENNINGS RITER.

MRS. PRISCILLA JENNINGS RITER, the subject of this sketch, is president of the local branch of the Red Cross Society, which was organized at the commencement of our war with Spain. She is a daughter of the late William Jennings, who will be remembered as a successful business man and broad-minded citizen, noted for his unusual enterprise, generosity and hospitality. She was born and received her early education in this city. At the age of seventeen she became a student of art in the school of Design in San Francisco. Later she spent two years in Boston as a student of music and of the fine arts. Since her girlhood she has been an extensive traveler, both in this country and in Europe, and has also visited Alaska, Mexico and Cuba. She is an enthusiastic advocate of women's clubs, conducted from an educational standpoint, as it is her belief that with this object in view they are a benefit rather than a detriment to the home. She is a member of the Author's Club, and was last year corresponding secretary of the State Federation of Women's clubs. In 1890 she represented the Utah State Federation as State delegate to the General Federation of Women's Clubs, held in Denver.

Throughout her life she has been actively connected with public and private charities, a work which has found fullest expression in her connection with the Red Cross Society, and her position as superintendent of district branches under the Relief Society in this city.

In 1883 she became the wife of Hon. W. W. Riter, the prominent business man and banker of this city, and during a devoted wifehood and motherhood has still found time to attend to the interests of charity, culture and education outside her home.

serving special mention is the coloring of photographs which has found two notably excellent exponents in Miss Kate Wells and Miss Ida Savage, of this city.

Miss Wells has, for a number of years, devoted herself to this delicate work with most artistic results, and recently Miss Savage has been doing excellent work in this line.

Flower painting has been made al-

most a distinct art by the efforts of some of our lady artists who have come to make a specialty of this dainty line of expression. Marie Gorkinski Hughes was the first to win distinction by her delicate work, and since then Mrs. Edna Wells Sloan, Mrs. Alice M. Horne, Miss Louise Richards and others have shown remarkable talent in the artistic reproduction of nature's beautiful floral creations.

THE UTAH RED CROSS SOCIETY.

The Red Cross society of Utah sprang into existence soon after the outbreak of the Spanish-American war. When the volunteers from this State were quartered at Camp Kent waiting to be mustered into active service, some of them were found to be without bedding, clothing, etc., and few if any were supplied with the little equipment necessary for camp life, for the preservation of the health in tropical regions and for the care of the sick. The commissary quartermasters and medical departments of the army were in a state of helplessness in consequence of the enormous demands made to the enlargement and reorganization of our military forces.

At this time a number of benevolent, far-seeing women came forward and organized to provide for some of the more immediate wants of the newly enlisted soldier boys. They supplied some with bedding, others with shoes, underwear, towels, and in many instances they manifested their unselfish devotion to the good cause.

As the work went on permanent organization became necessary and the Red Cross Society of Utah was organized to work in harmony with the National Red Cross Society and Auxiliary organizations already doing noble work both in the east and in the west. The both in the east and in the west, the officers of the society were selected from among those who had been most prominent and active in the work already under way. Mrs. Riter was chosen president, Mrs. Rael Segal first vice president, Mrs. Byron Gray, second vice president, Mrs. Annie Cannon, recording secretary, and Mrs. Heber M. Wells was made honorary president of the society.

The vast amount of good done by these women cannot be comprehended by those not engaged in the work. Their real never tiring energies never flagged. Even though the novelty of the war had passed away and the first enthusiasm on the part of some Red Cross did not falter. They kept in touch with the government officials and supplied many of the minor articles necessary for the soldier in camp. They fed troops traveling through the State, they supplied fever badges, identification badges, etc., to the volunteers, they sent boxes containing the pajamas, bedding, towels, etc., to the hospitals of Cuba, Manila, and San Francisco. They looked after the forwarding of holiday boxes to the boys and assisted poor members of families left behind by volunteers.

The Red Cross society is intended to render aid only in extreme emergencies such as result from war, flood, famine and fire. So far its work has been well done. So capably have its affairs been conducted that it has won approbation and tribulations have been liberal and a wonderful work has been accomplished without constantly burdening the treasury with calls for help. The treasury although never overflowing, has never been empty. The governor of the State has at all times given it its cordial support; more than being an honorary president and adviser.

Great honor and credit is due to the members of the Red Cross society for their noble work and to the officers who

A Utah Boy Who Has Won Fame as a Sculptor.



CYRUS E. DALLIN.

(From Photo by Johnson.)

Cyrus E. Dallin, whose fame as a sculptor, is by no means confined to his own country, was born in Springfield, Utah, Nov. 22nd, 1861. His career as a sculptor is so well known that it hardly needs relating. He has lived a great part of his life in Boston and Paris, where some of his finest works have been executed. As is well known he is the author of the Signal of Peace, the reproduction of which stood so long in front of the Hall of Relics and is now

in the City and County building. His statue of the Medicine Man—an Indian doctor mounted on a pony—is scarcely less famous, while his work of Paul Revere brought him a great amount of notability. The work in Utah for which Mr. Dallin will be best known is the statue of Brigham Young and the pioneers which stands at the junction of East Temple and South Temple streets in Salt Lake City. Mr. Dallin paid a visit to Salt Lake City during the past summer.