

The Artists of Utah, Their Work and Their New Home

It was a remark of Oliver Wendell Holmes that the small cities of America were chiefly grateful to art and letters in that they sometimes forced their misunderstood young men of genius to leave for the higher art centers where they obtained an audience and became famous.

Time was in Utah when the man who wished to live an "artist's life" had

Art Institute, which was established by the state. The institute was once more or less at cross purposes with the Society of Utah Artists, but now the officers of the one are strong members of the other, and in the last Legislature a bill was introduced to merge the two but was rejected by the lower house. The institute controls for the state money appropriated to purchase works



"THE CHISELER" BY HON. YOUNG.

elim pickings compared with the man who planted potatoes where only sagebrush grew before. Since then things have been improving, and as the fight for bread and butter has become less severe, the interest in art has grown larger. There is now less need than once there was for a young man to seek other audiences, if perhaps he is born with genius on Utah soil. The year just closing finds half a dozen artists managing to live by the way with product of brush and pencil, two studios open in the business district, a "Society of Utah Artists" in a fairly flourishing condition, a Utah Art Institute, in the midst of an exhibit at Logan, and a number of students in Paris who promise to return to take up their work in Utah.

In addition to these there are a large number of artists who work with skill and good effect, but who derive their living from other sources of income and make of their art a byplay with its main object to satisfy the impulse that is in them to work along art lines. They support the art society, and form a small public that is constantly growing, of critics and judges, who are also appraisers of what is most worthy, and often purchasers.

Society of Utah Artists.

Of the developments of the year the most important is the return to harmony among the artists, and the over-bridging of breaches which grew wide a half dozen years ago, from causes for which there are many explanations as there are definitions of art and believers in certain schools. The society of Utah Artists is now strong and bids fair to be permanent. It was organized in 1894 and has since given exhibits when dates were open not in conflict with exhibitions of the Utah

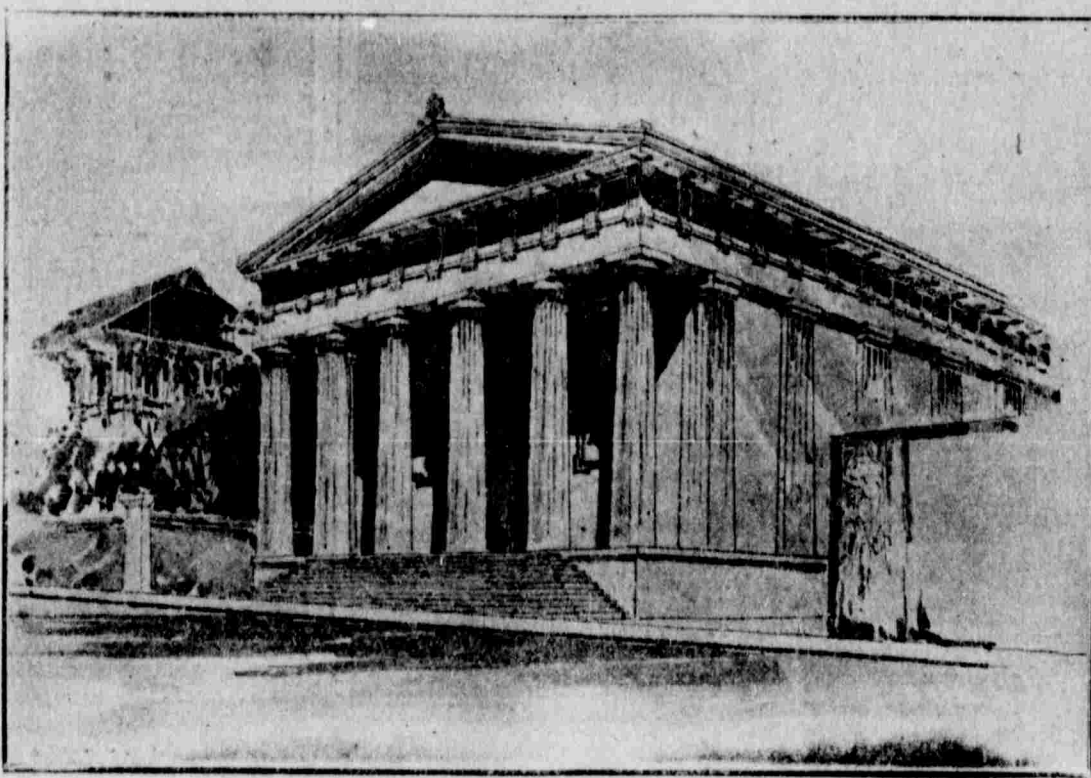
Art Institute, which was established by the state. The institute was once more or less at cross purposes with the Society of Utah Artists, but now the officers of the one are strong members of the other, and in the last Legislature a bill was introduced to merge the two but was rejected by the lower house. The institute controls for the state money appropriated to purchase works

The officers of the Art Institute are appointed by the governor. This year the governing board consists of John Hafen, Lee Greene Richards, J. Leo Fairbanks, Virginia S. Stevens, S. T. Whitaker, Alma B. Wright and Miss Margaret Keough. The exhibition committee is composed of Prof. J. H. Paul, Mrs. V. S. Stevens and S. T. Whitaker, and the Alice Art collection committee of Lee Greene Richards, Mrs. Julia S. Rawlins and Miss Margaret Keough.

Standards of Merit.

The Society of Utah Artists is discriminating in its membership against people to whom art is not a serious purpose, and whose work fails to reach certain standards of technique. The most liberal choice of subject matter is allowed, but that something more than genius which is required to produce a finished picture, and which is only learned by application and study either under a master or in connection with other artists, is required of members. The society attempts to recognize the fact that all work of one artist is not of a level, and has held out of its exhibits certain efforts of most of its members.

The most substantial contribution of the year to the art world is one which this writing has the initial privilege of



THE OLD SOCIAL HALL AS IT WILL LOOK WHEN REMODELED. The Historic Structure Has Been Turned Over by the First Presidency to Become the Permanent Home of the Society of Utah Artists.

announcing. It is the securing of a permanent home for art products, and a headquarters for Utah artists in the old Social hall on State street. The hall is one of the most historic buildings of Utah, and fulfilled its purpose in pioneer society of affording proper amusement for Utah's first generation of young people. Now it is the property of the "Mormon" Church, and President Jos. P. Smith has turned it over to the artists of Utah for their permanent use. The Society of Utah Artists, which now becomes its custodian, propose to complete the Greek style of architecture suggested in its outlines. Their plans are shown in an accompanying cut. Next year a permanent exhibit will be arranged. To be invited to hang a picture in the gallery will no doubt be considered an honor by artists, and the society will adopt strict rules as to merit and technique in allowing space for pictures. The securing of the home is rated as the beginning of a brighter day by artists who have hoped for such a place for many years.

Hafen to Leave.

Of the Utah artists, Lee Greene Richards has exhibited this year in Paris and Chicago, Mahonri M. Young in Philadelphia, J. T. Harwood in Paris, and G. Wesley Browning in Chicago. Harry Culmer has explored the wild regions of southern Utah and is painting "the wonders of the great west." John Hafen has done some of his best pieces, and promises to go to larger fields soon. Jan 1 he declares will find him in New York, with a studio opened and ready to begin work which should bring him distinctive national recognition. He is half poet and half artist and over his work with the brush there broods a temperamental coloring which lends it distinctive power. Utah so far has contributed only C. E. Dallin to the artists and sculptors of the United States, and in fact the art world. Dallin's success is unmeasured, and Hafen, like Dallin, is a native of Springville, Utah. He is distinctively a Utah boy, and in going to New York he goes as a representative of Utah, claiming it as his home and with only the best of feelings for the state and its people.

During the year Hafen has turned out over 40 pictures. He works incessantly, and has no other occupation. He has done mostly landscape, although a few of his efforts were in portraiture. Perhaps of his work the best is an "after-glow" on the Wasatch mountains. Another ambitious effort is a sunlight effect on Mt. Timpanogos in Utah Valley. Some of his earlier efforts are among the most valuable paintings of the west. Among them are a "Western Ranch," "Lake Mary," at Brigham, "Morning Shadows," and an "Indian Wigwag," all of which tell powerfully stories of life as found in the mountain frontier.

A New Art Worker.

The year has seen the addition of Mahonri M. Young to the list of artists working in Utah. Mr. Young as a boy went to the Lowell school, and then spent a number of years in Paris and Italy. He achieved marked distinction in Paris as a sculptor and artist both. Whatever else his work does, it tells a story, and one that is often full of deep interest. This year he has finished a number of watercolor sketches, and in bronze he has done several things rated very high by critics. Some of them are on exhibit at Logan and others have been sent to Philadelphia. Mr. Young opened a studio here in November, and will spend next year continuing his work in sculpture and painting. An effort still unfinished is a bronze medallion in honor of Joseph Smith, on one side of which is his bust with the date of his birth a hundred years ago this year, and on the other, a sketch of the monument recently erected in his honor and the house in which he was born.

Some Recent Work.

Lee Greene Richards has done some of his characteristic work in portraiture, this year, a picture of Dr. Groves being one of his best efforts. An effort still unfinished is a portrait of Edwin Evans has been employed during the year at the University of Utah as supervisor of art and drawing. He has, however, done some excellent paintings, most of which are studies in afterglows and moonlight effects, which with him are favorite themes. His picture of cattle at rest in the lowlands of the Jordan was a striking feature of the Art society exhibit a year ago, and

he has turned out in his long life of work in that field. The Pacific and Atlantic coasts have received attention in a number of sketches worked up from previous trips along them, and the Utah mountains, too, have come in as occasional subjects. As a proposition of advertising the "See America first" idea, Mr. Lambourne's work is rich in suggestiveness of its wonders.

Away from Utah, W. J. Clawson, who

had a studio here several years ago, is now working at Los Angeles, John B. Fairbanks is in Canada, and C. E. Dallin is in Boston. Mr. Hafen, who now man to open a studio outside of Utah. The rest of the fraternity are at work in the state, and the promise is for an era of prosperity for their profession in the general awakening of the state in a commercial and industrial line.



"UTE INDIAN HEAD" BY HAFEN.



PROF. FREDRIC A. METCALF, Principal of the Pierpont School.



MISS BURKELLA PIERCE, Principal of the Pierpont School.

THE Pierpont School of Oratory and Physical Culture, 612, 613-610 Templeton Building, is now in its fourth year of successful work. Prof. Metcalf, Principal of Oratory, is a teacher, lecturer and reader of wide and varied experience, and was for seven years on the faculty of the Emerson College of Oratory, Boston. Miss Pierce, Principal of Physical Culture, is a pupil of Emily M. Bishop of New York, and S. S. Curry of Boston and has had 10 years' teaching experience.

The Pierpont School therefore offers as thorough instruction in the following as may be had in the country: I. Oratory: Including voice culture, rendering, interpretative reading, extemporaneous speaking, amateur and professional training for the stage. II. Physical Culture: Including health culture for ladies for overcoming bodily defects and organic ailments, for reducing and building up; grace culture for men and women; platform deportment; special work for men and boys. III. Literature, English, Shakespeare. New January classes. Write for further particulars.

Christmas Is Coming

And We Can Assist You in Making it a Pleasure to Yourself, Your Family and Your Friends



We will take pleasure in suggesting and showing you the most elaborate and exclusive ideas in Fancy Hosiery, both in French and German Importations, 35c to \$3.50 a pair. Underwear, \$1.00 to \$6.00 a garment. Silk Hats and Opera Hats, \$6.00 and \$10.00. Derby Hats and Soft Hats, \$3.00 to \$5.00. Dent's, Fownes' and Perrin's imported Gloves, \$1.50 to \$2.75 a pair. Other good makes of Gloves, \$1.25 to \$2.00 a pair. All kinds of Handkerchiefs, 15c to \$2.00 each. Pajamas and Night Robes, \$1.25 to \$6.00. House Coats, \$6.00 to \$20.00. Bath Robes and House



Robes, \$5 to \$14.00. Canes, 75c to \$8.00 each. Fancy Vests, \$2.50 to \$6.00 each. Umbrellas, \$1.00 to \$12.00 each. Neckwear, 50c to \$3.00 each. Mufflers and Full Dress Protectors, \$1.00 to \$4.00 each. Fancy Suspenders, 75c to \$5.00 a pair. Scarf Pins and Cuff Buttons, \$1.00 to \$6.00 each. "Manhattan" Shirts, \$1.50 to \$3.00 each. Peerless Trousers \$5.00 to \$12.00 a Pair. Suit Cases \$6.00 to \$20.00 each.

"CHESTERFIELD" READY-TO-WEAR SUITS THAT STAND PRE-EMINENTLY ALONE, \$20.00 TO \$60.00. EVERYTHING IN MEN'S WEAR.



If You Want to Know What Smartly Dressed Men Will Wear This Season Ask Grays

GRAY BROS. & CO. 154 MAIN ST.