

# An Afternoon at The Exhibit Of The Society of Utah Artists

THE tenth annual exhibit of the Society of Utah artists at the old Social hall has been in session for a week. Comment by the large number of visitors who have thronged the hall in the afternoons and evenings indicates that the exhibit is one of the most successful that has yet been held. The Utah landscapes, native in every tone and atmosphere, of Evans, the western life, glowing through the work of Hafen, the first quality portraits of Richards, the story element of Weggeland, the church interiors of Wright, the character studies of M. M. Young, the miniatures of Rose Hartwell, the flowers of Mrs. Kerr, and Mrs. Horne, and the careful art feeling of Mrs. Farnsworth, combine to make an exhibit of many striking features, in each one of which success has been achieved.

Mr. Richards in style echoes Lavery of the Scottish school. He sees things through grey eyes, and there is the soberness of evening over his work, especially the out of doors sketches. His "Cottage in Brittany" is an excellent thing of this nature, as are also "Fishing Boats," "Rain Clouds," "The Rising Moon," "Brittany," "Old House" and "Sunset Glow." In his portraits there is reserve, care and warmth. His portrait of Mrs. Smith is altogether his masterpiece. Contrary to the experience of most young artists, his work has not suffered by the absence of the guiding hand of the master, and this portrait, which is the most individual and unimpaired of his completed efforts, is also the most successful.

The painting is really a study in whites, for a multitude of shades of that color are used in the dress, flesh tones, and hair of the subject. The background of the wall behind is done in old ivory, a darker shade of the color predominating in the portrait itself. The work on the flesh tones of the face, and especially the careful shades of the eyes add a touch of delicate feature to the work, the total ensemble of which is striking and effective.

The arrangement of the picture, its pose, and settings, all are successfully aimed at giving an atmosphere of repose and quiet to the scene. The portrait in grey, a wall hanging, is of the late George A. Smith, the husband of Mrs. Smith. The picture was made by commission from the general board of the Relief societies. Its value is \$1,000, and it will be given a permanent place on the walls of the new Woman's building.

Mr. Richards has other successful portrait studies, especially those of Dr. H. J. Richards and the "Breton Fisher Boy" which grow on one and please the more the longer they are thought of.

In connection with the splendid showing in portraiture by Mr. Richards it is interesting to note that his portrait—"The Girl With the Green Bag" which was exhibited in the French salon last June, and at the Chicago Art Institute during the autumn, is wanted in the exhibit of the International Society of Sculptors, Painters and Gravers, at the new gallery, Regent street, London. The exhibition opens Jan. 1, and continues to March 1, then is removed to the city art gallery at Manchester, for two months, and closes after an exhibition at the art gallery of Burnley, during June and July.

Mr. Richards' portrait made a decided impression on artists and critics alike, and it was taken to London at the request and expense of the International society.

A letter received from W. M. R. French, director of the exhibit, stated that the painting was hung on one of



MRS. BATHSHEBA W. SMITH.  
President of the "Mormon" Relief Societies in All the World—From an Oil Painting Just Finished by Lee Greens Richards.

the most important walls of the exhibition building, and received very favorable comment. It was one of five selected for consideration by the jury in awarding the Harris prize of \$500, which finally went to Miss Chasat, a famous painter of women and children.

Another picture of Mr. Richards' a "Portrait of Mr. Pope," which was also exhibited at the Paris salon, and at Chicago, has been "invited" and sent to the Pennsylvania Academy of Fine Arts, which next year holds a centennial exhibition.

The portrait has an interesting history. While he was a room-mate of Mr. Pope's both of them then being unknown students in Paris, each tried out his art with the other as a model. Pope who was studying sculpture, did a bust of Richards, and Richards painted a portrait of Pope. When the salon opening came both of the men received invitations to exhibit their efforts, and in the exhibition both received honorable mention on the works for which each had posed. Since then Mr. Pope has returned to Boston, his native city, and achieved prominence in the world of sculpture, as Richards has done in his own native city.

Of western art, the kind growing with the soil, and taking its inspiration entirely from the west, Mr. Evans furnishes the best examples. His "Idlers" is of course his most noticeable success in this direction, for there is not a stroke to the painting which does not suggest Utah.

It is in fact considered by authorities to be the most thoroughly picturesque in atmosphere, colors and tones, that has yet been exhibited. The photograph reproduced in this issue fails to bring out the vivid lights on the cattle, that in the picture are a striking feature. It is unorthodox in one way, that almost alone among pictures of cattle it omits to show a back ground of foliage and trees. The cattle are here pictured as lying down and sleeping in the July sun contented after having eaten to the full. The shadow of trees in the slight shade of which they are drooping, is shown on the canvas, but this is the only suggestion of foliage.

The scene is in the Jordan lowlands directly below Salt Lake, looking north to the point of the mountains. Mr. Evans' "Green Stock" is just a little less native. Foreign study has had some influence in the coloring, especially of the atmosphere, which are not quite true to the west in feeling. His "Study of an Apple Tree," "Rising Moon," "Sketch of Jordan River," and "Evening Star" are subjects of favorable comment, especially the "Rising Moon" which is a sombre study that grows on one wonderfully as he gazes at it. Mr. Evans paints in a bold, direct manner, with a full brush, and breadth of stroke that is successful.

Mr. Evans offers a study. He is an artist in feeling, intensely so, and in making a highly successful painting from a foreground of railroad tracks, he has done what is most difficult. His two other sketches, "Evening" and "Marshes," show a labored technique,

with a tendency to muddiness in colors. A picture loaned by Walter L. Greene entitled "Twilight" is a much commented upon bit of work, somewhat akin in nature to the pieces of Mr. Fairbanks.

The "Western Ranch" is probably the best thing Hafen has in the exhibit. It brings out the life of western America, as no description could, and conveys in its composition, the makings of a whole volume of story. "Holly Hocks" is a different thing, a whole, demonstrates that Hafen, as a whole, demonstrates that he is a careful student of nature and a most capable and conscientious artist. His paintings suggest extreme painstaking in finishing and accuracy of detail.

J. T. Harwood shows change since his last trip to Europe. There is a broader, bigger atmosphere to his work. His "Blowing Soap Bubbles" is an exceedingly clever composition both in idea and execution. The technical painting in the lower part of the picture is excellent. The cup from which the girl gets her bubbles, and a table on which she sits, are finely executed and in great contrast to the prevailing vague of impressionistic detail work. There is almost an element of humor in the "Young American." It is a bright and pleasant sort of study.

The large canvass of Rose Hartwell is ambitious—almost to the limit of the artist's capacity—and one wonders if it is entirely successful. The miniatures, however, leave no doubts as to their excellence. They are the work in which she obtains her best results, and which is most distinctively her own.

The flower studies of Grace Y. Kerr, and Alice Merrill Horne, are carefully and successfully done. There is a prettiness of touch and a gracefulness of pose in the paintings that is entirely feminine.

The style of Mary Teasdale, while not

robust, is strong. Her miniatures have received considerable comment, possibly as they are among the few marbles exhibited. A dainty bit is her "Road in Dry Canyon," which, like most of her efforts, is eternally feminine in touch.

A. B. Wright pitches his work in a low key. It is a dainty church interior that appeals most to him, especially if the lights he glows on the richly colored windows.

Dan Weggeland had a good training in his youth. Now his art shows of the earliest generation of Utahns, placing the starting point from which younger generations have carried standards of composition. His three pictures tell stories. The "Gypsy Camp" is a highly successful composition of the sort in which the painting of an act is what is attempted.

G. Wesley Browning has much before him of promise, but it will take study to bring out the finesse of execution that he is clearly capable of. In his "Green Fields" the values are true, and the color most reserved. In other efforts there is something of a lack of conservatism.

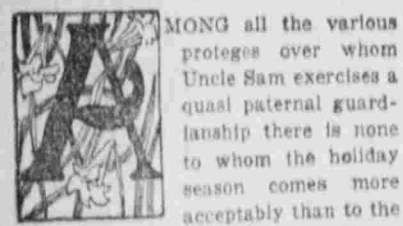
M. M. Young takes rank among the most prominent, if he is not the foremost of the exhibitors. He catches the spirit of life, and of types and draws it carefully. It is the spirit of his clever etchings that is their success. The throng of visitors dwelt longest at his collection, and spoke warmest in praise of it. Two pieces, "The Italian Cast Beller" and the "Cavalier" won unstinted praise. His "Pirate," and indeed each one of his minor sketches, even his slightly drawn heads, called for long study and great praise. His work is a distinct credit to the exhibition.

The committee announces that the exhibit will remain open until the last day of the year, and that several evening functions will be given during the holidays for the entertainment of the society's guests.



THE "IDLERS."  
Evans' Latest Picture, Which Critics Call His Best Effort.

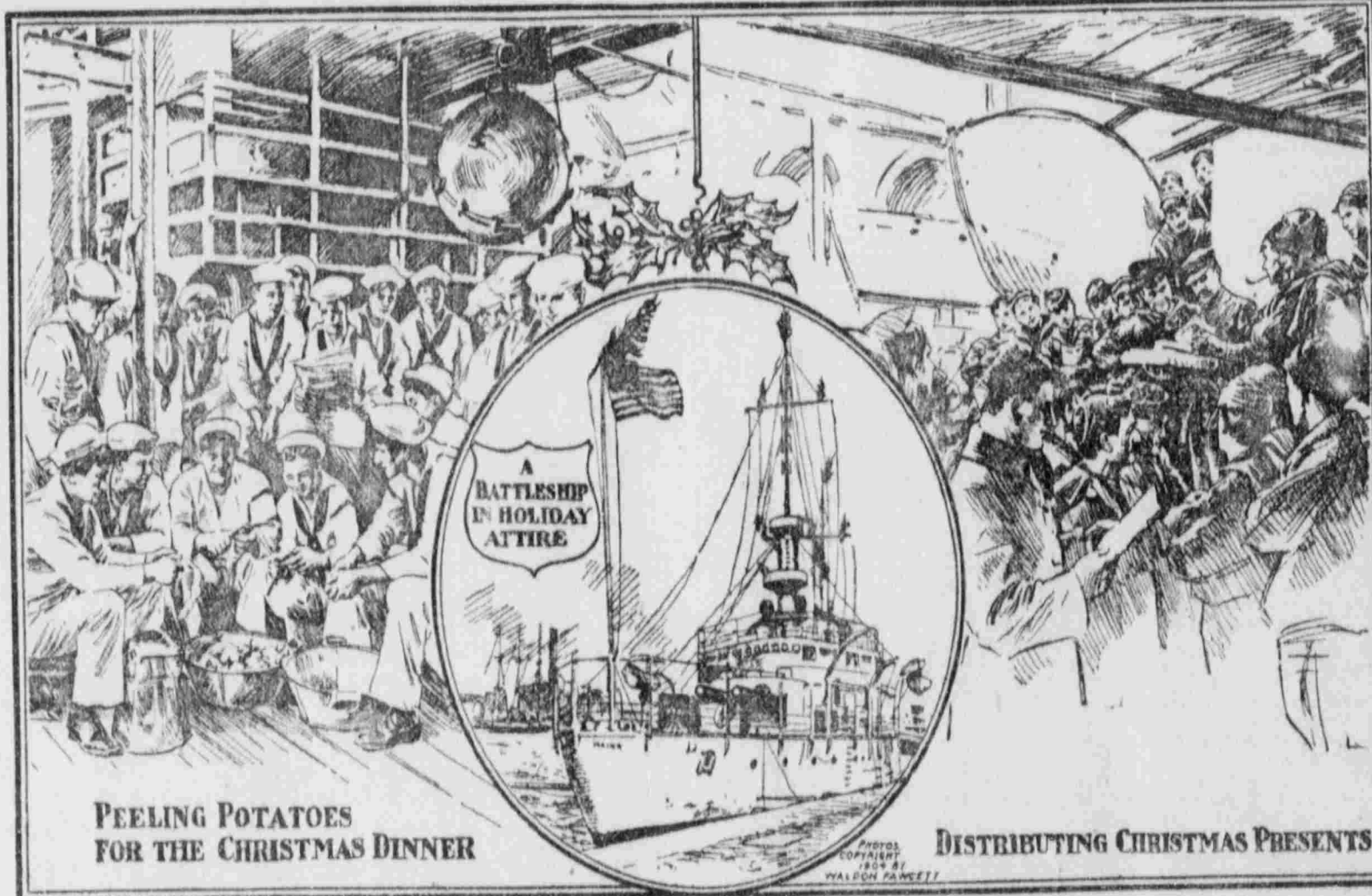
## How Christmas Comes to Some Young Government Wards



AMONG all the various proteges over whom Uncle Sam exercises a paternal guardianship there is none to whom the holiday season comes more acceptably than to the naval recruit, often a mere lad on the border line between the joyous irresponsibility of boyhood and the more serious life to come. His tender years have chafed under the discipline to which he has been subjected, but he has resisted manfully the inclination to kick over the traces, and now the coming of the Christmas time makes all things rosy. He is a bright young specimen of humanity, this lad who is being taught the business of naval warfare, and not enough has been written of him. He is one of the breeziest and most interesting features of the new American navy.

There has been such a dearth of properly qualified officers and seamen that extraordinary measures have been resorted to in an effort to increase the output of officers ahead of time at the Naval academy, and the capacity of the school has been enlarged greatly. To provide extended sources of supply in the able seaman class there has been an enlargement of the training stations at Newport and at San Francisco, and a new station is to be established on the great lakes at a cost of \$250,000. Most important of all, new training squadrons have been organized on both the Atlantic and Pacific coasts.

These new fleets of training ships are made up of thirteen vessels, comprising nearly a fifth of the total tonnage of the navy and manned by one-fourth of the government's entire naval force. Upon these ships it will be possible to educate at one time at least 9,000 men, more than three-fourths of whom can



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be accommodated on the Atlantic coast. Under this new system enlisted men will be given more thorough instruction than ever before, since the course will be uniform and not dependent upon the whim of each captain of a training ship, as was formerly the case. The projected

naval station on the great lakes will mark a new era in American naval instruction. Prior to the Spanish-American war Uncle Sam recruited practically all of the men for his navy from the cities along the seacoast and in the proportion of twenty foreigners to one

native born citizen. With the rapid development of the navy and the famine of seamen the department learned its anxious eyes inland, and recruiting officers were soon enrolling in the midwest numbers of bright boys who were eager to serve on the big new battle-

ships. These lads proved to be superior, both physically and intellectually, to most of the recruits obtained on the seaboard, and most of them were American born. Hereafter these desirable interior young fellows will be given an opportunity to become wise concerning

naval customs at their very doors, so to speak.

Boy recruits in the United States navy are divided into two general classes, apprentices and landsmen. The former begin their careers before the mast between the ages of fourteen and seventeen. They are usually bound over to the service of the government during minority, their parents or guardians signing articles to that effect. Many landsmen enter the service as minors, but not necessarily so. These landsmen outnumber the apprentices two to one. Until quite recently the schooling given to them was very limited; now they get about half as much as the apprentices. In time it will be arranged so that both classes will receive the same instruction.

Every hour of the day is crowded with duties for the youngster who is being converted into a seaman. At the training school the boy recruit is taught, first of all, to care for his person and for the clothing and bedding which are given to him on entering. His school hours proper are given up to making and furling sails, the minor duties of seamanship and drill. The recruit looks forward impatiently to the close of his six months' probation on land and his assignment to a training ship. Once on board ship, the lad is put through regular courses of seamanship and gunnery. He learns all about the parts of a boat, lighthouses, buoys, running lights, fog signals, etc., and is taught the rules of the road, how to box the compass, how to operate anchors and all the other items that make up the equipment of an able seaman.

At first the apprentice is paid \$5 a month. As he progresses his pay is increased, first to \$12 and finally to \$21. This sum is over and above all his actual living expenses, which are attended to by the government. If he is at all thrifty the apprentice can accumulate during the years of his minority a sum of money sufficient to set himself up in business. If he is so inclined, he may save the entire term and go on him by the

naval paymaster, for all of his wants are supplied, and liberally at that. Whatever may have been the custom in the olden time, it is now the policy of the department to provide rather generously for its proteges. Sufficient and good clothing is furnished and abundant and wholesome food. The cook's galley on one of these modern floating academies is not the forbidding place of the old naval romances. With its well scrubbed floor and tables and its rows of shining copper and tin utensils, it is by no means an unattractive place to the young bluejackets, especially in the holiday season, when discipline is somewhat relaxed and the lads are permitted to offer their services to the cook. If that functionary is an amiable person, he merits these overtures in a friendly spirit and permits the fun-loving youngsters to peel the potatoes for the Christmas dinner, pare the apples for the holiday pies and stone the raisins for the Yuletide "duff." If the initial supply of both of these toothsome dainties falls considerably short in consequence of this Pacific invasion of the galley, what does it matter? There is plenty of everything in the stores, and Christmas comes but once a year.

Christmas on board a training ship is on no account a joyless season. Especially if it be spent in port. Alas, there are duties to be performed, discipline to be maintained, and the social interchanges and seasonable frolics known to landsmen lose none of their attractiveness on board ship. Then there is always the excitement of opening the packages from home. One of the most keenly relished preparations incident to the festive occasion is the decoration of the ship. In this cheerful service the lads take much pride and frequently show commendable originality. The new Maine, for example, on Christmas morning will show at every outlook an evergreen reminder of the country of the pointed firs.

ANSEL J. FAIRCHILD.

### THE MISTLETOE'S STORY.

I am only a sprig of old mistletoe. My leaves are quite shriveled and dead. And my sap all dried up such a long time ago. The boy herries they never get red. But I'll tell you a tale of a trick that I played. That a lovesick young man and a wealthy young maid Should contrive to get happily wed. It was Christmas eve, and from where I hung, I peeped with a piece of string. I caught many a couple, both old and young. Kissing like anything. But I saw a young people I saw Was pretty Miss Evelyn Marjory Daw. Who was fit for the bride of a king. Now, Marjory Daw, as you'll readily guess, Has admitted by a dozen or more, Each of whom for a kiss of the hem of her dress Would have given much treasure gain. But the only young man she pretended to see (To those offer her father would never agree) Was a penniless fellow named Shaw. Now, Shaw tipped the butler—I saw the coin pass—

To turn down the gas in the hall (I was hung from a bracket quite close to a lamp Not more than a yard from the wall). Then he waited beneath me, his senses alert. Till he heard the "swish swish" of a rustling silk skirt. They were having a Christmas eve ball. In a moment his arms were about the fair waist. What cared he for the wrath of papa? And he covered her cheek with his kisses In haste. To the strains of the piano afar. But she, with a cry, reached and turned up the gas. When he saw, to his horror, alas and alas, He'd been kissing his sweetheart's mamma! Then up came the guests in response to her call. While papa was quite purple with rage. And that Shaw was a cad they agreed, one and all. Not to show more respect for old age. But to dance with her vanity utterly twisted. And quite unaware of the error, insisted That the maid should be gallantry's wage. —London Sketch.

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### A CHRISTMAS GAME.

A Yuletide version of the donkey party is played thus: On a sheet sketch or paste a design of a Christmas tree. Have each branch of the tree terminate in a circle containing a number, using the numbers from one to ten or one to 25, according to the size of the tree. Each person playing is blindfolded in turn and is given a rosette with which he must "decorate the tree." Each person aims to pin his or her rosette on or near to the highest number of the tree. Each competitor has three trials, the three numbers to which he pins nearest being written down to his credit by the hostess, who keeps tally. The one whose three numbers added together give the largest sum total wins the first prize.

### CHRISTMAS SERVICE IN STABLE.

At Santa Cruz, Cal., there is an old Spanish church in which the people worship only on Christmas eve. Externally it looks like a stable and has no chandelier. The floor and walls are of stone, and on the eastern side there is a manger, looking through the bars of which one sees the scenes of the Nativity, with the towers of castles and

palaces in the distance. In the foreground the Virgin sits by the manger, holding the infant Savior, with St. Joseph leaning over her and the wise men offering sheep, oxen and various precious gifts. Outside this exterior stable there are figures of men carrying sheep and calves on their shoulders, hastening to the sacred scene. In this chapel worshippers remain all night on their knees. This manger side of the church is against the east wall, high upon which is the only window in the edifice, so that the first rays of the morning sun irradiate the scenes of the Nativity. The rays send a rosy glow, and as soon as this reaches the worshippers they leave the church, light cigarettes and begin their festivities.

### Of Interest to Mothers.

Thousands of little ones die every year of croup. Most of them could have been saved by a few doses of Foley's Honey and Tar, and every family with children should keep it in the house. It contains no opiates and is safe and sure. Mrs. George H. Pinket, San Francisco, Cal., writes: "My baby had a dangerous attack of croup and we thought she would choke to death, but one dose of Foley's Honey and Tar relieved her at once after other remedies had failed. We are never a minute without it in the house." F. J. Hill Drug Co.

### THE DAY OF HOPE.

The day of the Nativity is the day of hope—the day of hope to the struggling conscience of man; to the human nature which is uplifted in Christ and made partaker of God; to the families of men who believe that sacred human love is not given to perish with the earth, but in Christ is destined to some eternal purpose; to all who labor and pray for the coming of a kingdom where God shall reign in men, and men shall live in peace and good will, where The war drum shall thrud no longer and the battlefields be fur'd In the parliament of man, the federation of the world. —Right Rev. Davis Sessums, Bishop of Louisiana.

### CHRISTMAS.

A chandelier, A mistletoe, A lover near, A rural holier, A scuffle dear, A kiss or so, And that is Christmas, don't you know? —Elliot Kays Stone in Lippincott's.

Salt Lake, Dec. 22nd, 1904.

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