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A STUDY OF EARLY UTAH WATER COLOR PAINTING

A Thesis

Presented to the

Department of Art

Brigham Young University

In Partial Fulfillment

of the Requirements for the Degree

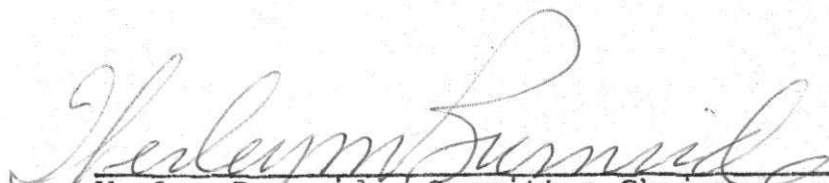
Master of Arts


by

James Harvey Taylor

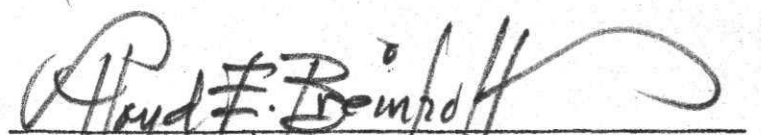
April 1974

This thesis, by James Harvey Taylor, is accepted in its present form by the Department of Art of Brigham Young University as satisfying the thesis requirement for the degree of Master of Arts.


Wesley Burnside, Committee Chairman


Max D. Weaver, Committee Member

Aug 14, 1973
Date


Floyd E. Breinholt, Acting Dept. Chrmn.

Typed by Sharon Bird

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Sincere appreciation is expressed to those who contributed their time and energies in making this thesis possible. Special thanks are due Prof. Glen Turner, Dr. Wesley Burnside and Prof. Max D. Weaver for their assistance in the preparation of this study.

The author expresses sincere thanks to his wife, Debbie, for her tireless efforts and patience for this work.

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INTRODUCTION

Early Utah artists found and utilized varied means through which to channel their artistic expression. This expression took the form of oil and water color paintings, etchings, woodcuts and engravings, stone sculpture, lithographs and charcoal and pencil sketches.

Despite the difficulty often encountered in obtaining materials, the above mentioned mediums were nevertheless employed to provide an outlet for their creative expression. Although some artists were highly versatile, most were somewhat limited, either by talent or choice as to means of expression.

This study will deal primarily with four Utah nineteenth century painters who chose water color as a major means of artistic expression throughout the span of their respective careers. Other Utah artists could justifiably be added to this list; however, the author has selected these particular artists on the basis of a personal affinity for their water color work. These artists possessed a high degree of competence and proficiency in this medium and were given due recognition for their efforts.

The artists under discussion were not water colorists in the sense that they worked exclusively in this medium. They employed other means in their work and some very successfully.

Chapter 1

THE PROBLEM

The intent of this study was to investigate those artists in early Utah art history who played an important part in the development of water color painting.

STATEMENT OF THE PROBLEM

The State of Utah has a rich and varied history in the fine arts. It has produced many artists of competence in all major areas of artistic endeavor. While many of these creative individuals have been identified and are known, the talents of others are not so well known and in fact may still lay hidden. The purpose of this study was to select a group of artists native to the State of Utah who pursued their creative efforts and who played an important part in the development of one medium--water color. The intention of this study was to reveal the efforts of four men in particular who worked extensively in this medium and who gained competence and recognition in their work. The artists discussed in this study were primarily landscape painters who were born prior to the turn of the century.

RESEARCH PROCEDURES

The artists selected were determined by an examina-

tion of books, magazines, periodicals, newspapers, as well as unpublished materials such as theses, diaries, letters, et cetera. The following factors were considered in determining those artists who made substantial contributions:

(a) background and training, (b) recognition, (c) mannerisms, and (d) works produced.

DELIMITATION OF THE PROBLEM

The emphasis of the study will be placed upon those artists in early Utah art history who worked extensively in landscape water color painting. Most works of the artists other than water color have been intentionally omitted from the thesis. The artists noted were born prior to the turn of the century. This date has been arbitrarily established by the author to limit the forerunners of early Utah art.

JUSTIFICATION OF THE PROBLEM

1. Preliminary investigation indicates that no definitive study has been made of early Utah water color painters.

2. In recent years the water color medium has assumed an important place in American art. It seems logical, therefore, that a study be made of the Utah artists who played a significant part in its development in the state of Utah.

DEFINITION OF TERMS

Abstraction. "A design which is non-representational in purpose, is more or less geometric, and which presumes to have at least decorative beauty while possibly having cultural meaning and association."¹

Art. "The skill, technique, or manipulation which is organized and communicable, and is culturally transmitted."²

Artisan. "One trained to manual dexterity or skill in a trade."³

Broken color. "The impression of airiness and space created by the interspersing of one color with another by means of short strokes."⁴

Classical. "Based upon the accurate subdivision of data into classes or categories, and to that extent systematic and scientific. In accord with accepted tastes and traditions, as distinguished from novelty, radicalism and change."⁵

¹Martin L. Wolf, Dictionary of the Arts (New York: Philosophical Library, Inc., 1951), p. 4.

²Ibid., p. 50.

³Webster's Seventh New Collegiate Dictionary (Springfield, Massachusetts: G. and C. Merriam Company, 1970).

⁴Wolf, Dictionary of the Arts, p. 110.

⁵Ibid., p. 164.

Design. "The combination of the features or details of a painting, building or any other object; the basic pattern or device of any work of art."⁶

Dry-in-dry technique. The paint is applied minimally to a dry painting surface.⁷

Genre. The school or style of painting that depicts scenes or events from everyday life.⁸

Hue. "Indicates the name of a color, such as red, blue, or green."⁹

Impressionism. "The method of expressing luminosity with juxtaposed touches of pure color; the effort to present a general impression of an incident, view, or object, rather than to record it in detail or to depict what the eye sees at a glance."¹⁰

Key. The tonality or value of a painting.¹¹

⁶Ibid., p. 213.

⁷John Pike, Watercolor (New York: Watson-Guption Publications, 1968), p. 84.

⁸Webster's Dictionary.

⁹Harriet Goldstein and Vetta Goldstein, Art in Everyday Life (New York: Macmillan Company, 1944), p. 171.

¹⁰Wolf, Dictionary of the Arts, p. 347.

¹¹Maitland Graves, The Art of Color and Design (New York: McGraw-Hill Book Company, Inc., 1941), p. 129.

Medium. A material or technical means of artistic expression.¹²

Modernism. "One whose general treatment or interpretation of a subject departs radically from accepted method."¹³

Monochrome. Any work of art that has been treated with only one color.¹⁴

Naturalism. "The doctrine in art proposing that nature should be represented objectively, without interpretation, aberration, or editorializing; that any representation of the natural must appear in such manner that the influence of man is not an obvious feature."¹⁵

Opaque. "Of such nature that wave motions (usually light) cannot pass through. Any substance not transparent or translucent."¹⁶

Palette. "Figuratively, the system of color employed by a painter in a given work, or in his usual style of coloring. Literally, any surface on which paint is mixed in actual painting process."¹⁷

¹²Webster's Dictionary.

¹³Wolf, Dictionary of the Arts, p. 439.

¹⁴Ibid., p. 442. ¹⁵Ibid., p. 459.

¹⁶Ibid., p. 479. ¹⁷Ibid., p. 515.

Perspective. "The science of optics; the illusion of three dimensions created on a flat surface. The proportion of parts of a picture to each other, considered in relation to depth or distance, that which suggests the effects of angle and distance upon the appearance of objects."¹⁸

Pointillism. A technique of painting in which the color is applied to the painting surface by tapping with the point of the brush.¹⁹

Realism. The treatment of subjects as they actually exist, rather than what the artist believes in his imagination they are or should be. Strict fidelity to nature.²⁰

Scumble. "A light, semi-transparent color that is applied over a darker underpainting."²¹

Value. Describes the lightness or darkness of a color ranging all the way from white to black.²²

Wash. A wash is a passage of fluid color, applied rapidly over a relatively large area.²³

Water color. The art of painting on paper with a medium whose solvent is water; a process of painting with

¹⁸Ibid., p. 515. ¹⁹Ibid., p. 536.

²⁰Ibid., p. 572. ²¹Ibid., p. 623.

²²Goldstein, Art in Everyday Life, p. 177.

²³Pike, p. 11.

transparent or semi-transparent washes.²⁴

Wet-in-wet technique. "Color is brushed onto paper which is already wet."²⁵

MAJOR SOURCES

1. Devotees and Their Shrines²⁶ by Alice Merrill Horne.
2. 100 Years of Utah Painting²⁷ by James L. Haseltine.
3. Pioneers of Utah Art²⁸ by Kaysville Art Club.
4. History of Salt Lake²⁹ by Edward W. Tullidge.
5. Personal interviews held with LeConte Stewart, Willard Harwood, and Mrs. B. F. Larsen were helpful in securing much information concerning the lives of the artists studied.
6. The files in the art department of Brigham Young University provided much information in the form of personal letters, documents, and original works of the artists.

²⁴Wolf, Dictionary of the Arts, p. 770.

²⁵Pike, Watercolor, p. 69.

²⁶Alice Merrill Horne, Devotees and Their Shrines (Salt Lake City: The Deseret News Press, 1914).

²⁷James L. Haseltine, 100 Years of Utah Painting (Salt Lake City: Salt Lake Art Center, 1965).

²⁸Kaysville Art Club, Pioneers of Utah Art (Logan, Utah: Educational Printing Service, 1968).

²⁹Edward W. Tullidge, History of Salt Lake (Salt Lake City: Star Printing Co., 1886).

Chapter 2

HENRY L. A. CULMER (1854-1914)

BACKGROUND AND TRAINING

One of Utah's most colorful and adventurous artists was Henry Lavender Adolphus Culmer. He was born in Darington, Kent, England, March 25, 1854, and with his parents, recent converts to the Mormon church, he immigrated to the United States, crossed the great plains as a pioneer, and finally settled in Utah in 1868. Henry was just a youth of fourteen years at the time of his arrival.¹

He aspired to become an important artist but circumstances prevented his full devotion to art as he was able to pursue his favorite avocation only on Sundays, holidays, and in his spare time.² Henry was ambitious as a young man and worked at several jobs. In London, one of his first jobs was that of an errand boy for a printing shop. At the age of eighteen he gained employment as a well digger, and later took other jobs as a carpenter, and as a bookkeeper for a local wholesale grocer, G. F. Culmer; gaining some recognition for his expertise with intricate accounts.³

¹Kaysville Art Club, Pioneers of Utah Art, p. 35.

²Horne, Devotees and Their Shrines, p. 110.

³Haseltine, 100 Years of Utah Painting, p. 38.

Culmer proved himself to be a man of many and varied talents. His interest in writing brought him wide recognition and placed his name among the prominent literary men of Utah. He edited an important mining publication, The Utah Miner, and became editor of the Utah Gazette, The Salt Lake Daily Times, The Salt Lake Journal of Commerce and The Provo Enquirer. He also edited the first residence directory published in Utah. He wrote important articles which appeared in the Utah Educational Review and Tullidge's Quarterly Magazine.⁴

Culmer also became engaged in many civic affairs and took responsible positions in local organizations. He was the first president of the Utah Art Institute and served for two terms in this capacity. He became a member of the board of governors and of the building committee of the new Commercial Club in Salt Lake City.⁵

Other noteworthy accomplishments feature his membership in the Wasatch Literary Society, and the Zeta Gamma Debating Club, which was organized by Dr. John R. Park at the University of Utah. He was one of the first members and a very active participant of the Home Dramatic Club organized in 1880. He was also instrumental in organizing the first Rotary Club in Salt Lake City.⁶

⁴Kaysville Art Club, Pioneers of Utah Art, p. 36.

⁵"H. L. A. Culmer" (unpublished paper, Brigham Young University art files, Provo, Utah), p. 1.

⁶Kaysville Art Club, Pioneers of Utah Art, p. 36.

Business interests led Mr. Culmer into associations with the Salt Lake Glass Works, Salt Lake Chemical Works, the Pioneer Showcase Company, bookbinding, and paint and buildingstone firms.

In 1878 Culmer married Susan Annette Wells, the daughter of an important civic figure, Daniel H. Wells, one of Utah's earliest statesmen and the first mayor of Salt Lake City, also a counselor to the Mormon prophet, Brigham Young.⁷

Although associated with many civic affairs and duties, Culmer's first and greatest love was art. Inspiration for his paintings came from many sources as the artist sought out subject matter for his work. The splendor of the Rockies provided the artist with much to paint and he attempted towering mountains, rushing streams, colorful sunsets and deep shadowed canyons. The grandiose in nature thrilled him and he sought to capture its huge impact in his landscape paintings.⁸

Culmer was a born artist laden with talent and natural artistic ability, but yet success did not come easily. He was forced to work hard in order to perfect his gift.⁹

His education in the fine arts is brief and sporadic.

⁷Kaysville Art Club, Pioneers of Utah Art, p. 35.

⁸Ibid., p. 35.

⁹Tullidge, History of Salt Lake, p. 289.

He attended the University of Utah and studied for a short time under Alfred Lambourne and Reuben Kirkham. He was briefly acquainted with Thomas Moran and was greatly influenced by his work. He studied the works of Albert Bierstadt, Frederick Church and other landscape artists who exhibited in important Eastern exhibitions during the years 1876 to 1889. He also studied for a short period under Julian Rix in California. In view of the limited formal training he received in painting, most of his success was the result of his inherent abilities and his remarkable capacity to learn from nature and teach himself. When asked to name his teachers in art, Culmer would reply: "N. A. Ture."¹⁰

RECOGNITION

According to his own declaration, Culmer painted "to please the public."¹¹ He succeeded so well that at the time of his death he was considered one of Utah's most popular artists.¹² His paintings were show card pictures of a commercial nature. They caught the public eye and pleased the viewer. So adept was Culmer at pleasing patrons that he probably earned more money than any other early Utah water colorist. Most of his pictures were sold before the paint was dry.¹³ Culmer's landscape paintings indicate that he

¹⁰Tullidge, History of Salt Lake, p. 289.

¹¹"H. L. A. Culmer" (unpublished paper, Brigham Young University art files).

¹²Ibid.

¹³LeConte Stewart, personal interview, May 19, 1973.

had a strong knowledge of artistic requirements and good taste. At an early stage in his painting career he was recognized for his abilities, especially in working with rocks and mountains.¹⁴

Tullidge recognizes him as one of Utah's most honored and purely Western artists.¹⁵ His paintings are owned by many of the state's patrons and include scenes depicting Southern Utah's red rock country. Many of his water colors are exquisite renditions of Monument Park; others are of natural bridges of colossal structure.¹⁶

Culmer received recognition both at home and abroad and his work was favorably discussed in national newspapers and magazines. He was recognized as being equally at home with water colors or oils, water colors being his preferred medium. Culmer won national fame as an artist after the turn of the century and his paintings hung in the homes of many wealthy and prominent citizens of Salt Lake City as well as in galleries and public buildings.¹⁷

MANNERISMS

Culmer had learned to appreciate at an early age the beauties of nature surrounding him in the nearby mountains, streams and forests east of Salt Lake City. He frequented

¹⁴Tullidge, History of Salt Lake, p. 815.

¹⁵Ibid., p. 288. ¹⁶Ibid., p. 289.

¹⁷Kaysville Art Club, Pioneers of Utah Art, p. 39.

this area often and quite naturally turned to landscape for subject matter. In speaking about inspiration for one painting, on September 21, 1912, Mr. Culmer wrote:

I had seen this giant from afar several times in previous years and noted its noble outline against the sky from miles away. It is on the trail, yet off the trail, to Lake Solitude near Brighton. When Mr. Mont Ferry and Captain Joseph E. Caine proposed a walk in that direction I inveigled them up and down the slopes by flowery ways to the high ridges where it lords the landscape. Few things in nature delight me more than the association of graceful feminine quaking aspens with the grim masculine pinion pines; and no place do they dwell together more beautifully than on that charming mountain side. So while we three floundered in delight in a sea of white columbines, golden glow, and purple asters, I found this theme for a picture I had long dreamed of painting.¹⁸

Culmer also painted many desert scenes and had extensive knowledge concerning geology and the structure of rocks and the earth. He made many trips to the red rock country of Southern Utah around San Juan and Zion Park. Kennett A. Culmer, a son of the artist, said that his father spent twenty years in the Zion National Park Service and while living in that region painted the famous "Scene at the Rio Virgin," "Water in the Wilderness," and a very large water color painting, "Monarch of the Hills."¹⁹

Culmer's ability to beautifully and accurately depict geological formations was so great that geologists claim they can identify the age of rocks by looking at a Culmer painting.

¹⁸Tullidge, History of Salt Lake, p. 815.

¹⁹Kaysville Art Club, Pioneers of Utah Art, p. 37.

One of his most successful desert scenes is a painting entitled "Desert Structure." (Figure 1, page 16.) This work is painted in muted tones and with an economy of line, yet is a strikingly powerful monumental figure. Culmer also painted several miniature desert scenes. (Figure 2, page 17.)

Alfred Lambourne stated, "Especially was Culmer's knowledge of geology evident in his paintings as they were founded on that science."²⁰ Photographs of Culmer's paintings of the bridges were published in the National Geographic Magazine in March, 1907.

Culmer's paintings were mainly studio painted but he did do some painting on the spot when circumstances permitted. He did considerable sketching out-of-doors and employed the use of some photography in his work.²¹ A list of water color works produced by H. L. A. Culmer is contained in Table 1, page 18.

Culmer was extremely accurate and methodical in his painting. LeConte Stewart says that Culmer made many notations before beginning a painting and planned his brush strokes from start to finish, thus, many paintings possess an unemotional mechanized feel.²² Culmer's main aim in painting was the expression of truth and fidelity in nature.

²⁰Ibid., p. 37.

²¹Ibid., p. 36.

²²"Henry L. A. Culmer" (unpublished paper, Brigham Young University art files).

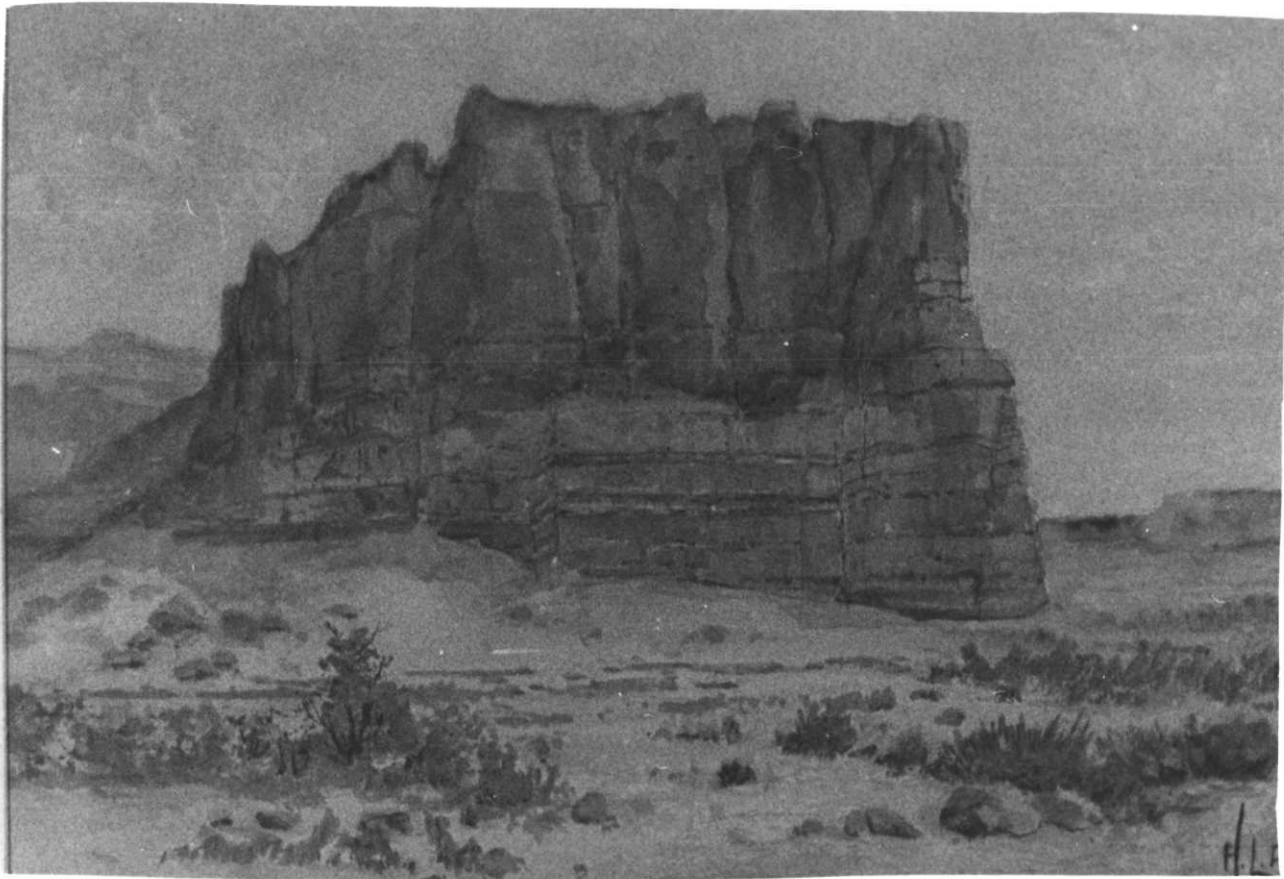


Figure 1

Henry L. A. Culmer, "Desert Structure," 12 x 9



Figure 2

Henry L. A. Culmer, "The Watchman," 3 x 4, "Highdown," 3 x 4
and "Pipe Spring," 3 x 4

Table 1

Works Produced by Henry L. A. Culmer

Title	Size (inches)	Location (Salt Lake City)
"Reflections in Canal"	16 x 11	Kennett Culmer
"Secret Beach"	15 x 11½	Kennett Culmer
"Black Rock by Moonlight"	13 x 22	Kennett Culmer
"Desert Structure"	12 x 9	Kennett Culmer
"The Watchman"	3 x 4	Kennett Culmer
"Highdown"	3 x 4	Kennett Culmer
"Pipe Springs"	3 x 4	Kennett Culmer
"Afternoon Mood"		Capitol Bldg. Room 115
"View of Salt Lake City"		Historical Soc.
"Monument Valley"		Institute of Fine Arts
Untitled		Salt Lake City Library
"The Shady Brook"		East High School
"Monument Valley"		Historical Soc.
"Mt. Moran"	14 x 22	Leyson-Pearsal Jewelers
"Temple of the Great Urn"	14 x 22	Leyson-Pearsal Jewelers
"Forest Scene"	6 x 4	P. P. Hartman
"Meadow"	6 x 4	P. P. Hartman

Because of this Culmer's works took on a realistic look and were painted with a classical design structure.²³

Two of his paintings entitled, "A Secret Beach," (Figure 3, page 20) and "Reflections in Canal" (Figure 4, page 21) reveal the realism for which Culmer sought. Another solid work, painted in low key, entitled "Black Rock by Moonlight" (Figure 5, page 22) is a convincing piece of work. The values are well chosen and give the viewer sense of depth into the picture.

His choice of colors was restricted and his water colors show clean, vivid colors, never fugitive or harsh.²⁴ Culmer's acute sensitivity to color is related to these comments by the artist concerning his impression of a scene:

"A Dream of Spring" is the title of a picture of an idyllic spot near the canyon mouth, a wild nook tinged with pale hues of a coming season, not yet wearing its regnant robes of verdure. There is a new season each week up there; I can go out one time and get hues and shades and tints which in a week's time will be replaced with new impressions. They change with the week as sunlight and shadow through the day.²⁵

²³LeConte Stewart, personal interview, May 19, 1973.

²⁴Ibid.

²⁵Kaysville Art Club, Pioneers of Utah Art, p. 38.

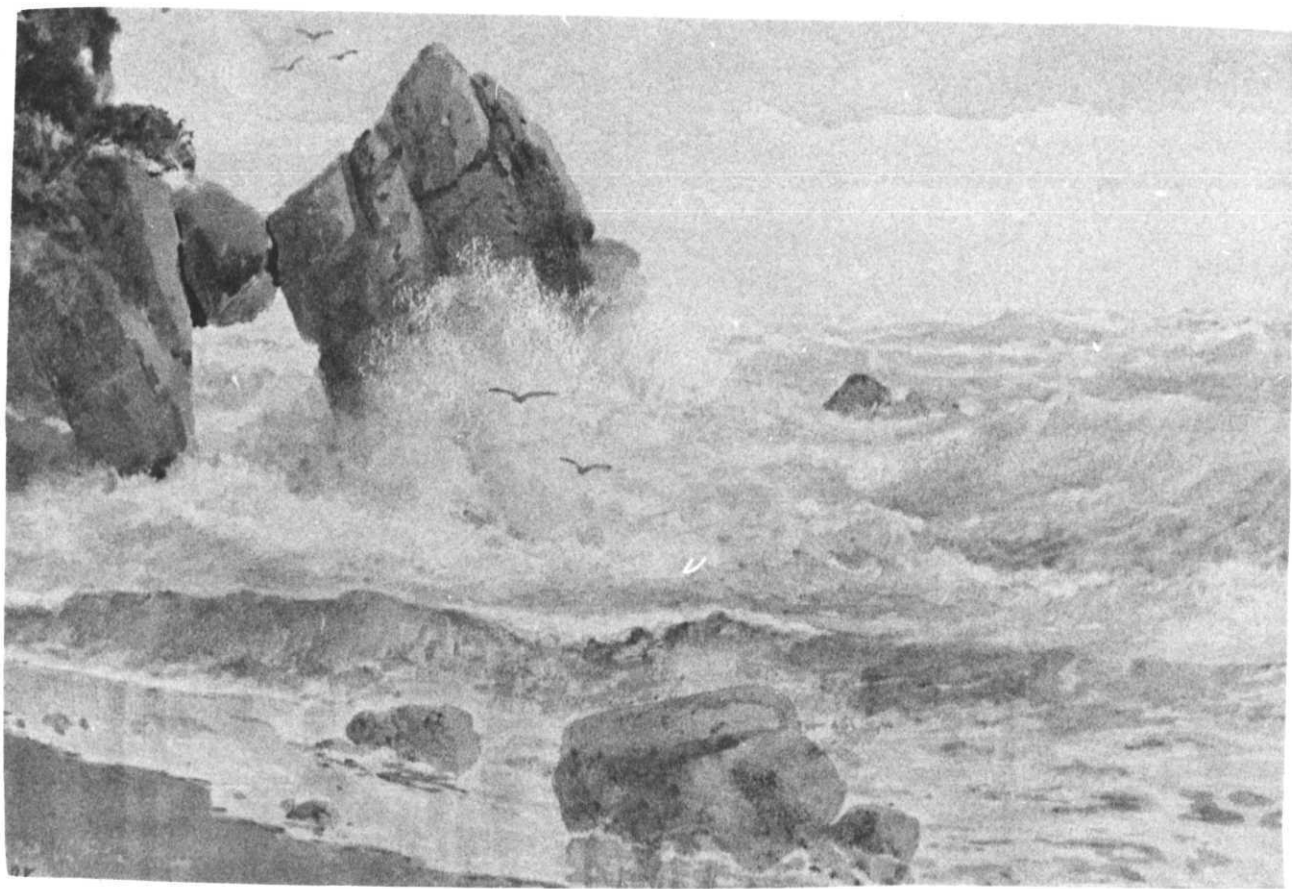


Figure 3

Henry L. A. Culmer, "A Secret Beach," 15 x 11½



Figure 4

Henry L. A. Culmer, "Reflections in Canal," 16 x 11

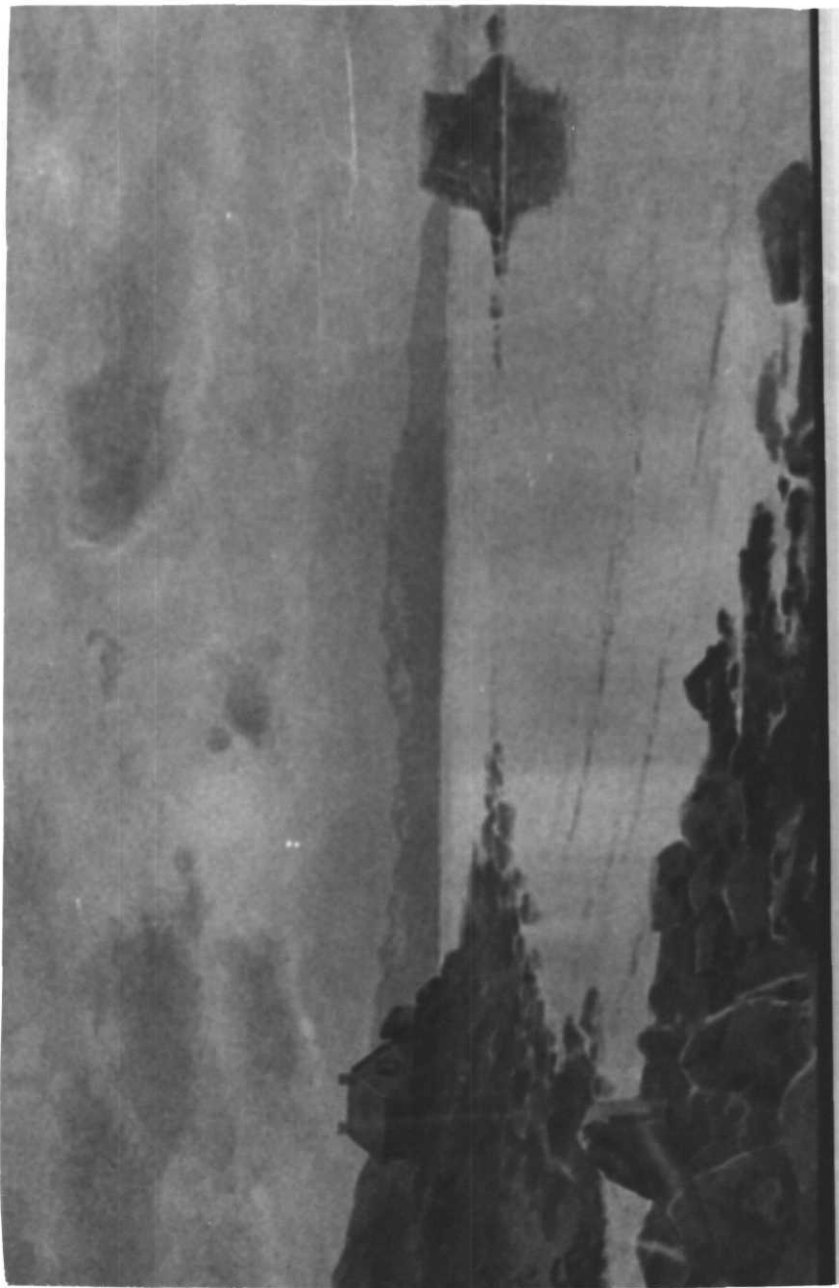


Figure 5

Henry L. A. Culmer, "Black Rock by Moonlight," 13 x 22

Chapter 3

JOSEPH A. F. EVERETT (1883-1945)

BACKGROUND AND TRAINING

Joseph Alma Freestone Everett was born January 7, 1883. His parents, George and Emma Everett, were converts to the Mormon Church and emigrated from Europe to Salt Lake City. Their first home was the "Valley House" near South Temple Street. Everett had a normal boyhood and was recognized very early for his creative and artistic abilities.

While still a young man, Mr. Everett served a full time mission for the Latter-day Saint Church from 1906 to 1908 to England.¹ Shortly after his return, Everett married Josephine Morris on June 28, 1911. Everett spent several years of his early life working as a draftsman in the engineering department of the Oregon Short Line Railroad. When his department was transferred to Omaha, Nebraska, he chose to stay in Salt Lake City where he opened an art studio.²

Everett was very active in his church callings and performed many duties in behalf of the Latter-day Saint

¹Kaysville Art Club, Pioneers of Utah Art, p. 115.

²Ibid.

Church. He was a counselor in the 11th Ward Bishopric for over twelve years.³

Everett had the advantage of good, competent instructors to help channel his artistic talent. He studied with John Hafen, James T. Harwood, Lee Greene Richards, and Lewis Ramsey in Utah. In Europe he studied at the South Kensington School of Art under the water color genius, E. H. Smith, and with Kenyon Cox in New York City. Everett kept up with movement within the art world and closely watched his contemporaries. Two contemporaries whom he greatly admired were John S. Sargent and H. Reuben Reynolds. He travelled to Europe visiting salons, galleries, and museums, constantly seeking new inspiration for his work.⁴

Everett was very successful as a teacher and had many students who came to seek his advice. The Mormon President, Heber J. Grant, employed Everett to instruct his children in art.⁵ Everett taught at such institutions as the Lion House, Art Barn and West High School in Salt Lake City. He studied in art colonies at Laguna Beach, Los Angeles, Carmel and Monterey.⁶ Many of his best water color efforts reflect paintings of these areas.

³Ibid., p. 116.

⁴Ibid.

⁵Haseltine, 100 Years of Utah Painting, p. 39.

⁶"Joseph A. F. Everett" (unpublished paper, Brigham Young University, art files).

RECOGNITION

Mr. Everett was honored and highly eulogized for his abilities with the elusive and difficult water color medium. Everett also worked well in oil painting, charcoal drawing, pastels, etchings and block prints. His works have been shown in many parts of the United States, including California, Arizona, Colorado and Washington; as well as in British Columbia. They are scattered throughout the country in the homes of prominent and notable citizens.⁷ Everett made vast strides of improvement in his work and, in 1928, ranked foremost among Utah water colorists.⁸

His painting entitled "Autumn Wasatch Mountains" was shown at the Arizona State Fair and was received with high approval.⁹

Everett exhibited his water color works in many locations including the Columbia Exhibition, Intermountain Art Studio, Newhouse Gallery, Art Barn, January Provincial Exhibition of New Westminster British Columbia, Utah Art Institute at the State Capitol, Junior League and Art Barn, University of Utah Art Gallery and the Arizona State Fair.¹⁰

He was honored by being asked to become a member of

⁷Ibid.

⁸Deseret News [Salt Lake], January 19, 1928.

⁹"J. A. F. Everett" (unpublished paper, Brigham Young University art files).

¹⁰Ibid.

the Boston Art Club which included artists in many areas such as writers, painters, musicians, architects, and other skilled artisans.¹¹

Through the influence of a friend, Everett was invited to exhibit his water colors in San Francisco. His water colors won the much coveted Gold Medal Award at this showing in 1935. He was successful in winning many first place awards and honors at the Utah State Fair for his water color works.¹² In all, Everett laid claim to twenty-nine prizes and awards for his water colors.¹³

MANNERISMS

Everett's water colors were landscape pictures which showed a wide variety of subjects ranging from the Wasatch Mountains east of Salt Lake to the Great Salt Lake. Everett was especially proficient with snow scenes which he handled with a great degree of skill. His water color entitled "Winter Landscape" is one of these. (Figure 6, page 27.) The hues are subtle and well placed giving the picture an ethereal feeling.

He sketched constantly and became a superb draftsman. He drew his own family on many occasions in various activities around his home. Once when confined to a hospital bed due to illness, he sketched all the other patients and their

¹¹Ibid.

¹²Ibid.

¹³Haseltine, 100 Years of Utah Painting, p. 39.



Figure 6

Joseph A. F. Everett, "Winter Landscape," 13½ x 19 (1937)

surroundings. When the old Salt Lake Theatre was torn down, he frequented the spot every day making drawings of the stages of demolition.¹⁴

Everett's water colors were known for their delicate, elusive quality. There is a tranquil, calming effect in his work. Mary Jense once stated the following concerning Everett's water colors, "If modern art is in effect the jazz band, Everett's is the symphony orchestra."¹⁵ Jense also said of Everett, "He has handled his pioneer theme in a different manner than most artists. He doesn't convey the usual harshness and severity. They seem to show joy at the end of the journey and the beauty of the new land."¹⁶

Everett showed an unusual ability to lay large beautiful washes in his work, especially was this true with skies. Many of his washes were laid in quickly using the wet-in-wet technique. After his washes were dry, or nearly so, Mr. Everett would utilize a dry brush technique to lay in smaller more detailed forms. This was done spontaneously and with seemingly carefree brush action.¹⁷ Everett had the ability to inject much mood and feeling into his water colors. There is emotional poetic charm that can be felt in many of his works.¹⁸ Several of his best works are

¹⁴Kaysville Art Club, Pioneers of Utah Art, p. 116.

¹⁵Mary Jense, "J. A. F. Everett" (unpublished paper, Brigham Young University art files, Provo, Utah).

¹⁶Ibid.

¹⁷LeConte Stewart, personal interview, May 19, 1973.

¹⁸Salt Lake Tribune, August 21, 1932.

"Pink Mountain," "Pioneer Home" and "City Creek."

(Figures 7-9, pages 30-32.)

Everett strove for naturalism in his work but there is a pervading emotional impact which comes through. Most of his pictures are quiet and restful and do not disturb or alarm the observer.¹⁹ A list of his water color works produced is contained in Table 2, page 33.

¹⁹Deseret News, January 19, 1928.



Figure 7

Joseph A. F. Everett, "Pink Mountain," 20 x 14½ (1934)



Figure 8

Joseph A. F. Everett, "Pioneer Home," 21 x 15 (1935)



Figure 9

- Joseph A. F. Everett, "City Creek," 15½ x 20½ (1937)

Table 2

Works Produced by Joseph A. F. Everett

Title	Size (inches)	Date	Location
"Autumn Scene"		1939	Douglas Elem. Salt Lake City
"Apple Orchard"			Douglas Elem.
"Aspens"		1945	Roosevelt Jr.H. Salt Lake City
Untitled	13 x 19½		Utah Collection Salt Lake City
"Painting"	17 1/2 x 23 3/4		Utah Collection
"Solitude in Brighton"			Institute of Fine Arts Salt Lake City
"Street Scene, Stormy Day," #1			Governor's Res. Salt Lake City
"Street Scene, Stormy Day," #2			Governor's Res. Salt Lake City
"Study in Watercolor"			Institute of Fine Arts, Salt Lake City
"Pink Mountain"	20 x 14½	1934	Brigham Young U. Provo, Utah
"Pioneer Home"	21 x 15	1935	BYU
"City Creek"	15½ x 20½	1937	BYU
"Winter Landscape"	13½ x 19	1937	BYU
"Autumn in City Creek"	17 x 22		BYU
"Dahlias"	11 x 16	1937	BYU
"Snowscape"	22 x 15	1937	BYU
"Winter"	12 x 19	1920	BYU

Chapter 4

EDWIN EVANS (1860-1946)

BACKGROUND AND TRAINING

"If one had to choose from the whole panorama of Utah painting the most significant body of work, it would probably be the late water colors of Edwin Evans."¹ This statement is indicative of the talent of a remarkable painter who started on his artistic career later in life. Edwin Evans was married, had children, and was employed as a telegrapher for the railroad in his home town of Lehi, before he decided to study art. Often, during his spare time he drew small sketches. It was during a slack period at work that an event occurred which became a turning period in his life. The artist describes the incident:

A. E. Hyde became interested in me. One evening when the trains were late, he came in from Eureka. He walked up to me and looked over my shoulder and said, "Young man, I would like to speak to you. I do not know what you are doing here. Why, as I observe your work, I think you should be studying art." He² made me a proposition to take up the study of art."

Evan's early experiences in life were in the small town of Lehi, Utah. His parents, David and Clymenia Shaw Evans, were the founders of Lehi, then known as Evansville.

¹Haseltine, 100 Years of Utah Painting, p. 19.

²Ibid.

His father was active in the community and served as the first bishop there for the Latter-day Saint Church.

Evan's youth was spent on his parent's ranch where his time was spent raising cattle and in other types of farming activities.³ Family responsibilities came early for Evans as he married young. His wife, Catherine Lewis, also of Lehi, bore him seven children.⁴

Evans may have been influenced towards an artistic career by his childhood friend and schoolmate, James Taylor Harwood, who had taken an early interest in art and was painting and sketching steadily. Another one of Evan's early acquaintances with art came when he watched a talented Scandinavian artist cutting out the shapes of animals from paper. He was fascinated by the different shapes and designs and soon after purchased his first box of water color paints.⁵

In 1890, at the age of thirty, Evans left Lehi to study art at the University of Utah under the direction of George M. Ottinger and Dan Weggeland. Shortly after his enrollment, Evans, along with Lorus Pratt, J. B. Fairbanks, and John Hafen were chosen to go to Paris to study the work of famous landscape teachers.⁶ Harwood gave Evans credit

³Kaysville Art Club, Pioneers of Utah Art, p. 77.

⁴Ibid.

⁵Horne, Devotees and Their Shrines, p. 111.

⁶Kaysville Art Club, Pioneers of Utah Art, p. 78.

for advancing more rapidly during this period than any other Utah artist.⁷

Evans stated that he had never loved work more completely than when he was painting. Soon after his return from Paris, Evans, along with James T. Harwood, John Clawson, J. Leo Fairbanks, John Hafen, Lorus Pratt and others, organized the 'Society' of Utah Artists and held a showing. Other exhibitors were Dan Weggeland, Alfred Lambourne and G. Wesley Browning.⁸ This organization was officially formed on April 6, 1895, and Evans was chosen its first president, an office he held for eleven years.

Evans was very active as a teacher and educator and played an important role in art education in the State of Utah. He taught for short periods at Hammond Hall, the Young Men's Christian Association, Brigham Young University, the Art Barn and in his private studio. Some of his better known students are LeConte Stewart, Donald Beauregard, Mabel Frazer and Alma Wright. Evans was head of the art department at the University of Utah for twenty-two years (1898-1920) and was responsible for inspiring many of the State's better artists.⁹ Evans was a grand teacher and literally lived the gospel of art with his students and contacts. He demanded much from himself and his students,

⁷Horne, Devotees and Their Shrines, p. 111.

⁸Ibid.

⁹Kaysville Art Club, Pioneers of Utah Art, p. 77.

and he was not easy on his students. His approach to teaching was intellectual and he placed great emphasis on composition and drawing. Evans was candid and had very definite notions of what comprised good and bad art and freely expressed these notions. As a result he made strong friends as well as enemies.¹⁰

In studying the Augsburg drawing system, Evans became dissatisfied with the methods being taught and waged a three-year battle for creative art in the Salt Lake schools. Largely through his efforts the system was changed and youth enjoyed the advantages of a more enlightened, inspiring approach.¹¹

RECOGNITION

Evans's ability was noted from his earliest works and he was recognized for his understanding and competence in both oil and water color. During his first two years at the Julian Academy in France, he won many honors while studying under the great landscape masters, Jean-Paul Laurens and Benjamin Constant.¹² He also gained considerable recognition from his landscape paintings of the French countryside.¹³

Shortly after his work was sent to the Chicago World

¹⁰LeConte Stewart, personal interview, May 19, 1973.

¹¹Mable Frazer, "Edwin Evans" (unpublished paper, Brigham Young University art files, Provo, Utah), p. 1.

¹²Haseltine, 100 Years of Utah Painting, p. 39.

¹³Mable Frazer, "Edwin Evans," p. 1.

Exhibition and his work received favorable comment, he made several return visits to France in 1916 and again in 1920 where he exhibited water colors at the Salon Francaise, Salon d' Automne, and the Salon De La Nationale, winning many honors and awards.¹⁴

He was honored further when the Revue of Arts and Letters of April, 1924, carried as its frontispiece his water color entitled "Dr. Patterson's Summer Residence."¹⁵

Evans was commissioned by the Latter-day Saint Church to paint temple murals. He worked with Hafen, Pratt and Fairbanks on murals for the Salt Lake, Logan and St. George temples, shortly following their return from France. In 1916, the Latter-day Saint Church commissioned Evans to paint nine murals for the temple in Cardston, Alberta, Canada. He also painted eight murals for the Veteran's Hospital in Salt Lake City.¹⁶ French art critic Conte Chabrier says of Mr. Evan's work:

The talent of this artist reveals itself more and more every day and I appreciate every day the breadth of his landscapes which he understands so well. Water colors or oils throw a strong light on his beautiful artistic qualities and his great power of comprehension. To paint his subject, rendering the effects of the whole, homogeneously and pleasing to the eye, interpreting it with the greatest liberty, unhampered by details, is an outstanding talent of the Painter.¹⁷

¹⁴Kaysville Art Club, Pioneers of Utah Art, p. 78.

¹⁵Salt Lake Tribune, April 20, 1941.

¹⁶Kaysville Art Club, Pioneers of Utah Art, p. 78.

¹⁷Chabrier, Revue de Vrai et du Beau, p. 33.

MANNERISMS

From the very beginning, Evans exhibited what seems to be a natural ability or peculiar talent to handle the water color medium.¹⁸ He gained a quick comprehension of its particular possibilities and used this to create some beautiful effects. His water colors show a strong tendency towards impressionism as he had a tremendous facility for working with essentials and omitting non-essentials. He was able to strip a subject and get to its underlying form and basic characteristics.¹⁹

Evans often stressed the importance of strong composition and took an intellectual, analytical approach to painting.²⁰ Evans lived the words of his Julian critic, Jules Lefebvre, "Never accept anything without investigation."²¹ As Evans said, "The unintelligent mind will never see anything except that which is shown."²²

Evans strongly believed in art as a life long form of growth and expression that had to be developed through the utmost of honesty, effort, and originality. He never said "do this, or this, or this," when one of his students began painting. He believed that each student should

¹⁸Horne, Devotees and Their Shrines, p. 111.

¹⁹Salt Lake Tribune, May 5, 1940.

²⁰Le Conte Stewart, personal interview, May 19, 1973.

²¹Haseltine, 100 Years of Utah Painting, p. 21.

²²Ibid.

develop his own best means of expression.²³

Although Evans painted still-life and figure studies with competence, his landscapes in both oil and water color reflect his best work. His early paintings of the French countryside show a great power of composition and color. Two of these are "Springtime" and "Southern France." (See Figures 10-11, pages 41-42.) Evans worked directly and was virile in style, keeping his canvases luminous and harmonious. Evan's best works show the fleeting effects of light and shadow. In this he was considered unequalled.²⁴

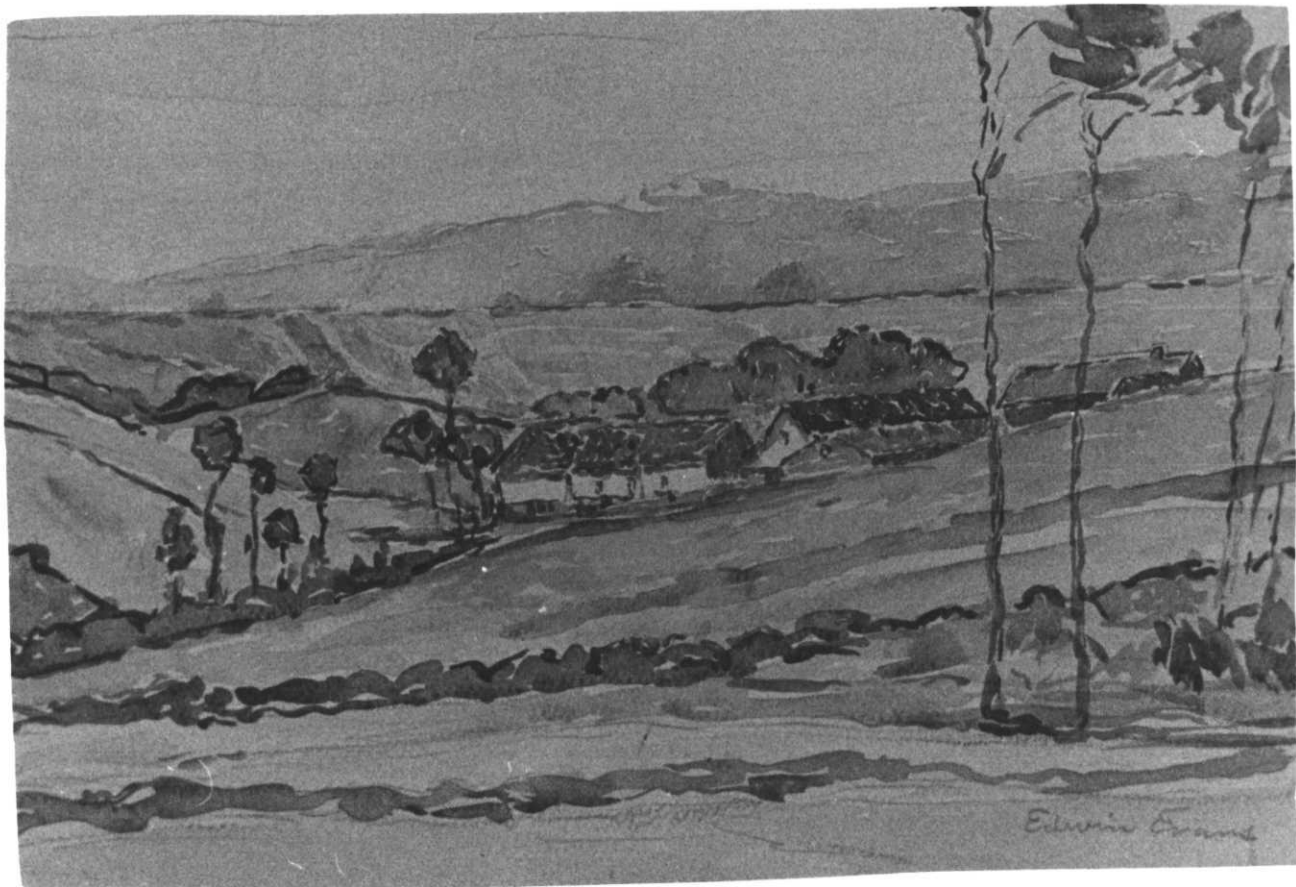
Evans employed a loosely modeled dry-in-dry technique when painting with water color. (See Figure 12, page 43.) The paint was applied directly onto lightweight, dry paper for better control. There is little evidence that Evans utilized a wet-in-wet approach as most forms are painted with a hard edge.

Evans employed the effect of broken color in many of his water colors to achieve a feeling for depth. His work can often be distinguished from that of his contemporaries due to this characteristic. Works entitled "Red Roofs in Woods," "Grandma Feeding Chickens" and "Adobe House on River Jordan" are indicative of this technique. (Figures 13-15, pages 44-46.)

Evans made rough pencil sketches directly onto his

²³Ibid.

²⁴Horne, Devotees and Their Shrines, p. 112.



-Figure 10

-Edwin Evans, "Springtime," 9½ x 13

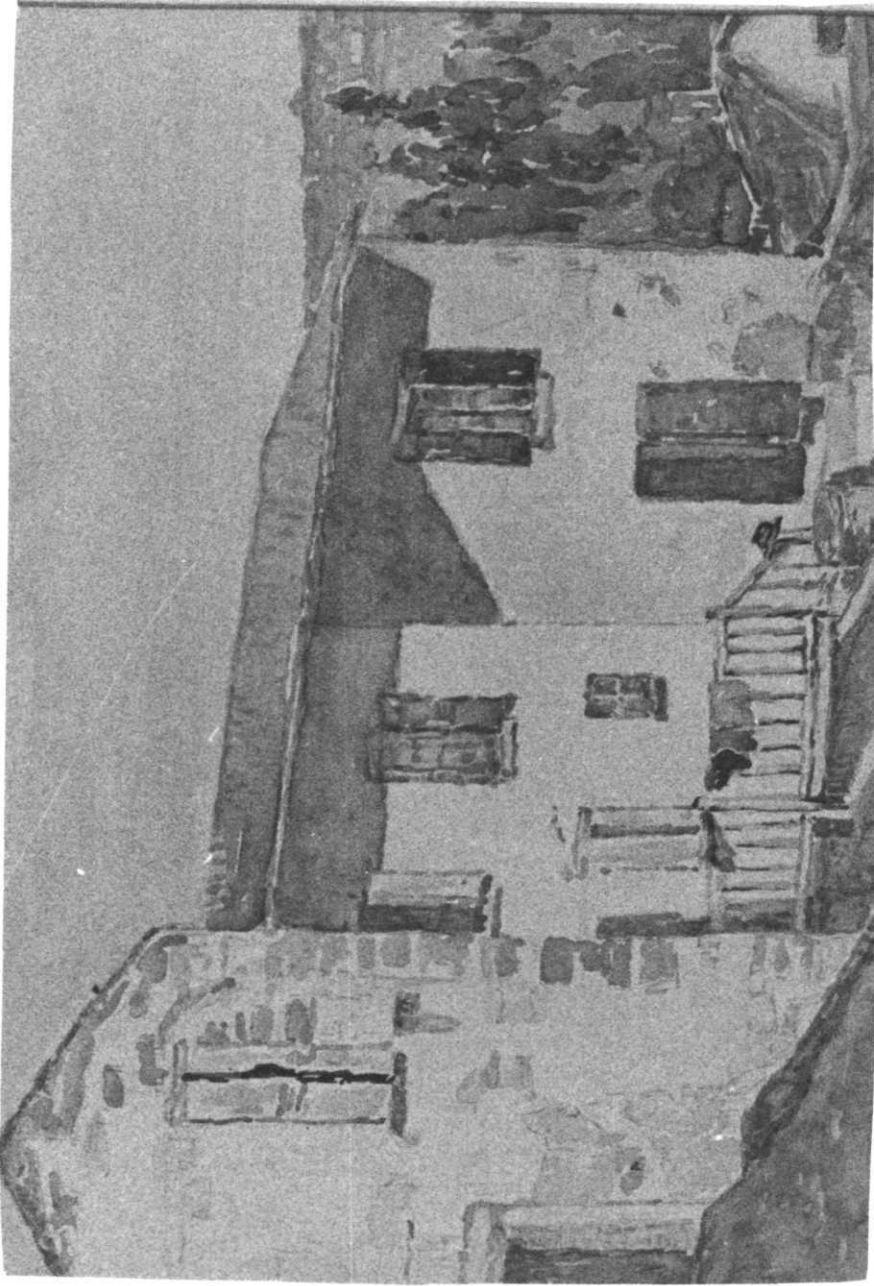


Figure 11

Edwin Evans, "Southern France," $11\frac{1}{2} \times 11\frac{1}{2}$

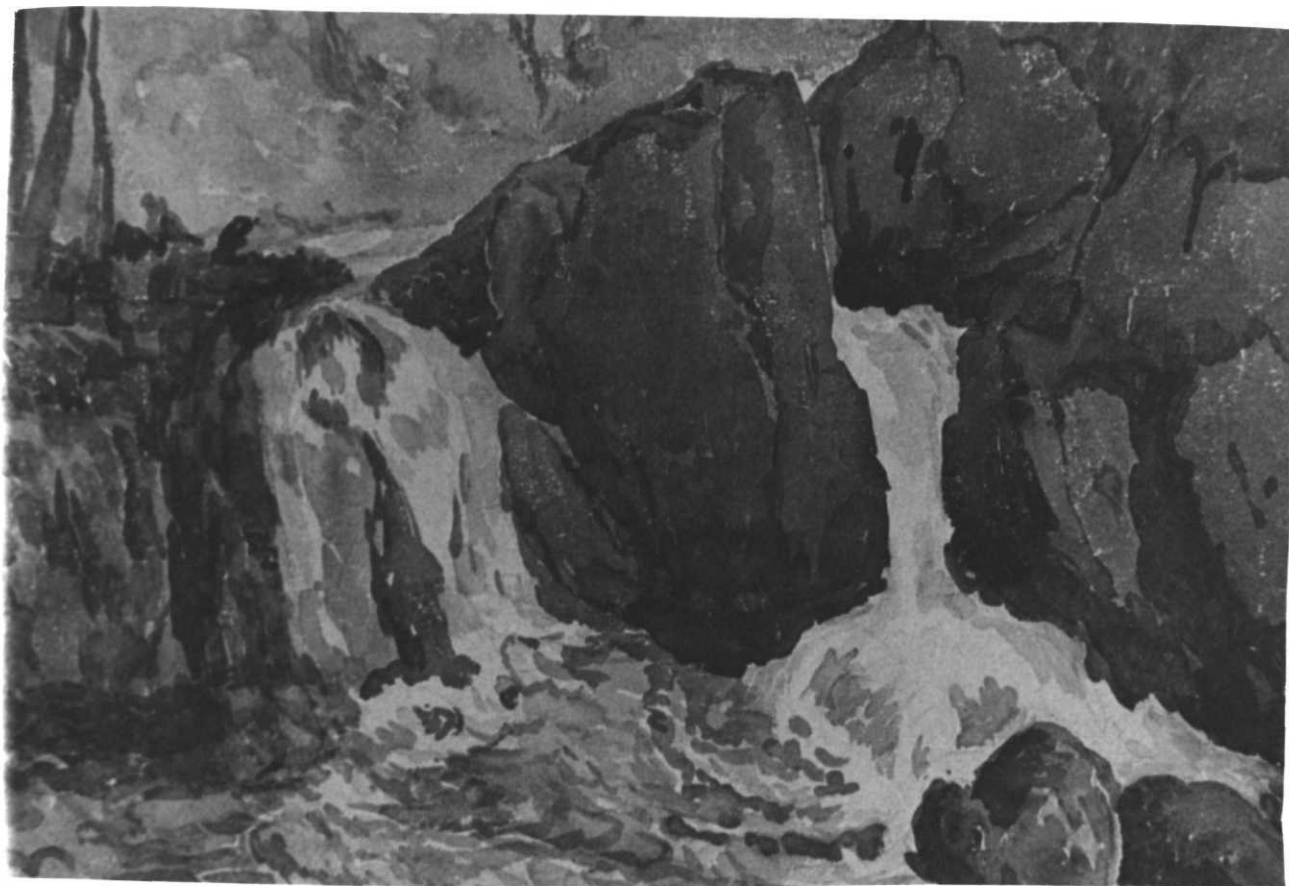


Figure 12

Edwin Evans, "The Waterfall," 10 x 13



Figure 13

Edwin Evans, "Red Roofs in Woods," 10 x 13½



Figure 14

Edwin Evans, "Grandma Feeding Chickens," 9 x 15



Figure 15

Edwin Evans, "Adobe House on River Jordan," 10 x 13½

paper to be used as general guidelines prior to essaying a painting. Many of these pencil lines can readily be seen in the pictures he painted, but do not seem to detract from the overall effect of the painting.

Most water color pictures are relatively small in comparison to his larger oils and occupy approximately half the area. Evan's water color pictures seldom exceed 12" x 15" in dimension. Works produced by Edwin Evans are listed in Table 3, page 48.

Table 3

Works Produced by Edwin Evans

Title	Size (inches)	Location
"Street Scene"	13½ x 10	Brigham Young U. Provo, Utah
"Sycamore Trees"	9½ x 11	BYU
"Trees in the Park"	10 x 14	BYU
"Springtime"	9½ x 13	BYU
"The Water Fall"	10 x 13	BYU
"Old Barn"	9½ x 13	BYU
"Cardinal Row"	12½ x 11½	BYU
"Valley of Hell"	12½ x 11	BYU
"Barn Yards"	9½ x 13	BYU
"Chartreux"	13½ x 11	BYU
"Grandma Feeding Chickens"	9 x 15	BYU
"Adobe House on Jordan River"	10 x 13½	BYU
"Palisade"	9½ x 13½	BYU
"White House and Trees"	9½ x 11½	BYU
"Summer in France"	9½ x 12	BYU
"Southern France"	11½ x 11½	BYU
"In the Woods"	12½ x 12½	BYU
"Trees and Red House"	9½ x 12	BYU
"Water Swirl"	10 x 13½	BYU
"Settlers Home"	11½ x 12½	BYU
"Grain Stacks"	10 x 13¼	BYU

Table 3 (continued)

Title	Size (inches)	Location
"Red Roofs in Woods"	10 x 13½	BYU
"Stone Stairs"	11 x 12	BYU
"Trees"		BYU
"Summer"		BYU
"City Creek"		BYU
"Saint Michael Rock"		UAP
"Ship Yard"		UAP
"High Tide"		UAP
"Road to Trepied"		UAP
"Wind"		UAP
"Stacks and Sand Dunes"		UAP
"Dr. Patterson's Summer Residence"		UAP
"Tanks on Jordan"		UAP
"Snow Capped Mountains"		UAP
"Silo and Barn"		UAP
"Houses in Rear"		UAP
"Seen Thru Trees"		UAP
"Mountain Farm"		UAP
"Jordan River"		UAP
"Group Barns in Meadow"		UAP
"Emigration Canyon"		UAP
"Cold Day"		UAP
"Water Color Sketch"		UAP

Table 3 (continued)

Title	Size (inches)	Location
"Flower Garden on Hillside"		UAP
"Near Culver City"		UAP
"Two Sycamore Trees with Background of Houses"		UAP
"Trees and Houses"		UAP
"Warm Day"		UAP
"Strolling Girls"		UAP
"Fall Mountains"		UAP
"Old Cement Works"		UAP
"Red Barn Jordan Banks"		UAP
"See Through the Trees"		Salt Lake Art Center
"Mouth of Parley's Canyon"		BYU
"Ranch House"		BYU
"Palms"		BYU
"Receding Tide"		BYU
"Ship Yard, Gray Day"		BYU
"Kay"		BYU
"Stone Bridge"		BYU
"Palm Trees"		BYU
"Water Tumbling Down"		Miss Nora Reese
"Mountains and Valley"		Miss Nora Reese
"Canal"		Mrs. J. C. Whittaker
"Hay Barn on Jordan"		Mrs. J. C. Whittaker
"Boat Reflections"		Mrs. J. C. Whittaker

Chapter 5

JAMES T. HARWOOD (1860-1940)

BACKGROUND AND TRAINING

Known as Utah's strenuous painter, James Taylor Harwood said of himself, "My hobby, I am a farmer; profession, an artist; religion, a church with one member."¹ Harwood is perhaps the most naturally gifted of all Utah artists. His background is interesting and varied. In 1860, James was born in Lehi, Utah, to James and Sarah Hane Harwood, both of English descent. Lehi provided many things to paint, and Harwood spent many hours painting and sketching nearby mountains, streams, fields, and orchards.² Harwood's leisure time to engage in artistic endeavors was limited, however, as he was required to work in his father's harness shop.³

Harwood's first teachers were Alfred Lambourne and Dan Weggeland, who inspired him to further develop his talents. Through working with his father, Harwood finally earned enough money to finance some advanced schooling.⁴

¹Haseltine, 100 Years of Utah Painting, p. 19.

²Kaysville Art Club, Pioneers of Utah Art, p. 74.

³Ibid., p. 74.

⁴Horne, Devotees and Their Shrines, p. 52.

In 1885, he entered the Academy of Design in San Francisco, considered as one of the leading art schools in the nation at the time. Mr. Virgil Williams, the director of the school, served as an inspiration to Harwood and encouraged him to put everything into his art.⁵

Upon returning home, Harwood opened his own studio in Salt Lake City and successfully filled his classes with eager students. In 1888, Harwood decided to go abroad for training and became the first Utah artist to do so. He settled in Paris, considered the art center of the world, and enrolled at the Julian Academy. He was shortly followed by several contemporaries: John Hafen, J. B. Fairbanks, Lorus Pratt, and Cyrus Dallin. In 1889, Harwood enrolled in the Beaux Arts, Ecole De Paris, studying under the supervision of Jean-Paul Laurens, Henri L. Doucet, Leon Bonnat, Jules Lefebvre, and Benjamin Constant. While in Paris, he met and married one of his former students, Hattie Richards, daughter of Willard Richards, who was travelling in Europe.⁶

The Harwoods returned to Salt Lake and once again opened a studio. A few of his students who have gained prominence in the art world are: Mahonri Young, Jack Sears, Lee Greene Richards, A. B. Wright, Herman Haag, Rose Hartwell and Mary Teasdel. He demanded much of his students, and they prospered under his inspirational guidance. Jack

⁵ Ibid., pp. 52-53.

⁶ Kaysville Art Club, Pioneers of Utah Art, p. 74.

Sears said of him, "He made us draw constantly and only the best work from a student was accepted. We would spend a whole week preparing the drawing of a ball."⁷ Le Greene Richards commented, "I got as much from Harwood as from any teacher I had afterwards in Paris."⁸ Harwood was a marvelous teacher. During the years 1911 to 1920 he taught in the Salt Lake City high schools. From 1923 to 1931, Harwood was head of the University of Utah art department.⁹ He was always noted as a patient, kind man of gentle manner who gave the searching young artist an incentive to work hard for perfection in spirit and mood.¹⁰

RECOGNITION

Harwood received notable recognition for his work from the onset of his career. He was proficient in both water colors and oils. One of his earliest pictures entitled "A Bunch of Grapes" received considerable recognition and was declared the finest piece of work ever submitted by an applicant to the California School of Design.¹¹ While attending that academy, Harwood was awarded one of ten gold medals for his work, and is said to have won every other award offered

⁷Haseltine, 100 Years of Utah Painting, p. 19.

⁸Ibid.

⁹Kaysville Art Club, Pioneers of Utah Art, p. 74.

¹⁰Salt Lake Tribune, October 16, 1940.

¹¹Kaysville Art Club, Pioneers of Utah Art, p. 74.

by that institution.¹²

Harwood was the first Utah artist to have a picture selected to hang in the Paris salon. His work was very well received and brought him to prominence in Paris.¹³

Harwood was influenced much in the French schools and later patterned his own studio classes after them. He was highly honored to be chosen as one of the seventy-five students admitted as full members of the 'Ecole des Beaux Arts' in Paris out of four hundred other competitors. On his final examination, he rated number three of the Americans who took the test, but received the highest score for anyone not having taken this examination previously. As a result, Harwood was given two years of free instruction in that institution.¹⁴ One of his best water color works entitled "A Midnight Adventure" was accepted and exhibited at the Paris Salon of 1903.¹⁵

Another of Harwood's most significant achievements was a series of water colors painted of Liberty Park in Salt Lake City which revolve around the changing seasons. A critic for the Deseret Evening News stated,

They catch the park in all the seasons, swinging through them with a treatment of snow-bent boughs of

¹²Ibid., p. 74.

¹³Kate B. Carter, Heart Throbs of the West (Salt Lake City: Daughters of Utah Pioneers, 1948), p. 467.

¹⁴"Utah Artists in Paris," Deseret Weekly, July 18, 1889, p. 293.

¹⁵"Utah Artists in Paris," Deseret Weekly, July 18, 1889, p. 293.

January, the dandelion covered reaches of July, and the blossoming roses of Spring. They make a sort of sonnet-
sequence of poetic feeling expressed in the terms of
beauty, snugly set.¹⁶

Harwood was also recognized for his beautiful
mastery of water color etchings. He was given a special
invitation to exhibit with the Brooklyn Museum in an exhibi-
tion of fine American color prints, and later with the Print-
makers Society of California.¹⁷

Following Harwood's death in 1940 he was eulogized
by some of his students. William M. Chase stated, "James
Taylor Harwood will always be remembered as a painter, but
will never be forgotten as a teacher."¹⁸ Another of his
students, Mrs. L. Z. Bird, said, "When I was near him, I
always was in the presence of a master."¹⁹ The Salt Lake
Tribune on October 16, 1940, duly recognized this great
artist in these words,

James T. Harwood, dean of Utah painters, loved by
hundreds of artists both old and young, died today at
1:30 p.m. He was eighty years old and until very
recently continued his painting. His canvases are
cherished in many homes for he was a skilled craftsman
who saw the beauties and exquisite loveliness of nature
and reproduced them. He was a patient, loving teacher
who gave the searching young artist an incentive to
work hard for perfection in spirit, mood, live composi-
tion, design, and the special touch that makes a painting

¹⁶ Deseret Evening News, December 18, 1908.

¹⁷ B. F. Larsen, "J. T. Harwood, Research and
Compilation" (unpublished typescript, Brigham Young
University art files, Provo, Utah).

¹⁸ Kaysville Art Club, Pioneers of Utah Art, p. 75.

¹⁹ Ibid.

a real work of art. Among his many students at the James Harwood Studio on State Street were A. B. Wright, Lee Greene Richards, Mary Teasdel, Myra Sawyer and Mahonri Young. Each of these artists and many more found a high rung on the ladder of accomplishment.²⁰

MANNERISMS

Harwood's water color works show his love for the many moods of nature. He painted mornings, evenings, snow scenes, lakes, mountains, wet weather, cloudy days and moonlight. He never tied himself to any one subject but sought the challenge of depicting the many aspects of nature in landscapes. Harwood also was adept at painting figures and still life; however, the greatest body of his work deals with landscape scenes.²¹

Harwood was especially skilled at painting lake and sea pictures. Harbors appear frequently in his work and can be seen in the pictures he painted while studying in France--especially along the Marseilles waterfront.²² His "Through the Arch," "Red Boat of Spain" and "Pont Neuf at Dawn" are three works painted along these themes (Figures 16-18, pages 57-59.) "Other favorite themes include small boys and bridges which often reoccur in his work."²³

Harwood took a strongly oriented academic approach

²⁰Ibid., p. 75.

²¹Horne, Devotees and Their Shrines, p. 54.

²²Kaysville Art Club, Pioneers of Utah Art, p. 75.

²³Ibid.

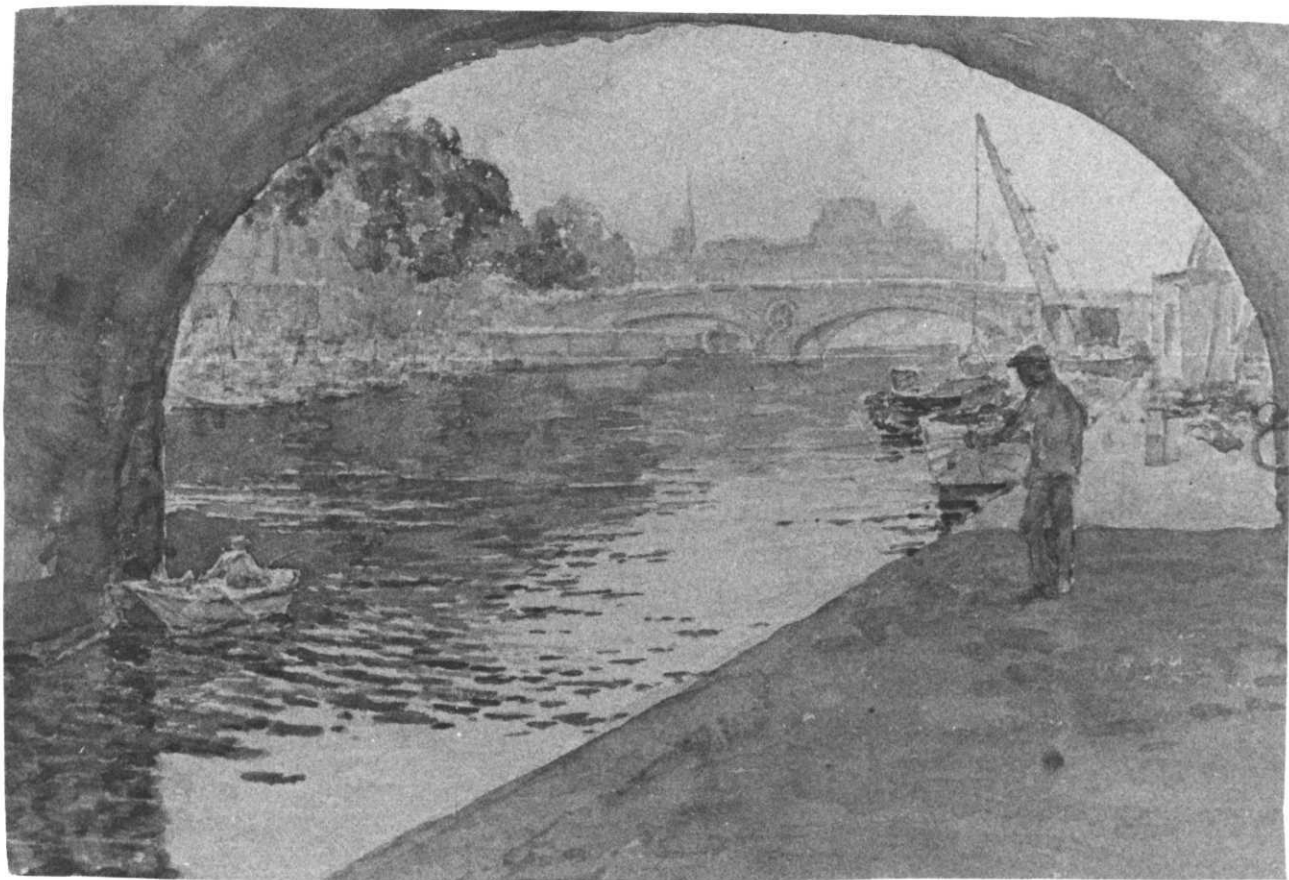


Figure 16

James T. Harwood, "Through the Arch," 11½ x 17 (1929)



Figure 17

James T. Harwood, "Red Boat of Spain," 12 x 17

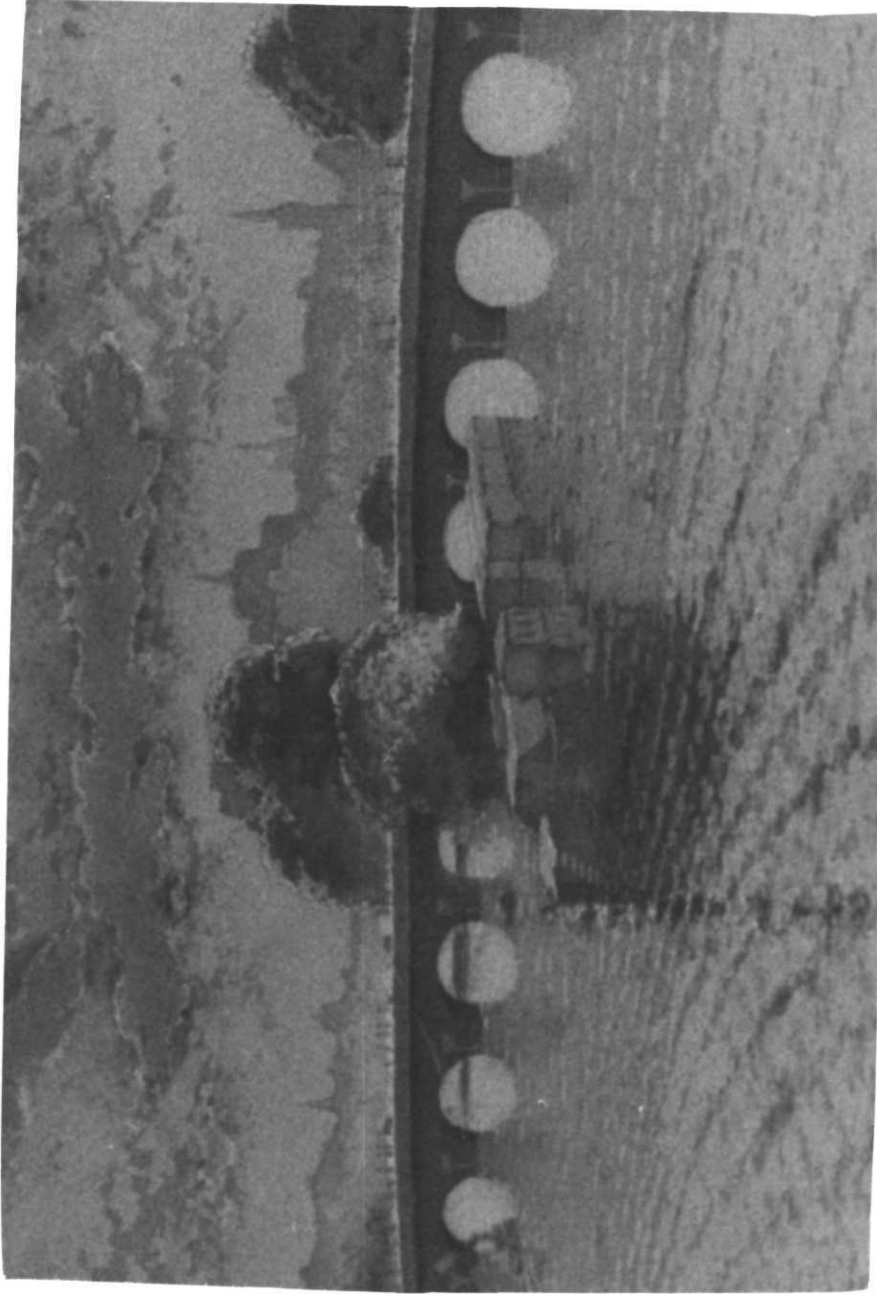


Figure 18

James T. Harwood, "Port Neuf at Dawn," $12\frac{1}{2} \times 16\frac{1}{2}$ (1930)

to art. It was carefully conceived and exacting; never subject to guesswork in depicting structure or detail.²⁴ He constantly stressed the vital importance of keen observation and accurate drawing of nature.²⁵

For the purposes of the study, Harwood's colored etchings will be considered in the same vein as his water colors. Willard Harwood, son of the artist, states that J. T. Harwood considered his colored etchings as water color paintings, the two terms being synonymous. In attempting a colored etching, Harwood would simply etch a metal plate with fine lines and run this through a press. The picture was then treated like a water color and paint was freely applied to the surface, utilizing the etched lines for better control.²⁶ (See Figures 19-20, pages 61-62.)

Harwood was noted for his exquisite handling of muted color. His colors were well mixed but showed vibrance and strength. Prior to painting a water color, he usually covered the painting surface with a wet tonal wash. (Figure 21, page 63.)

Most of Harwood's work was studio painted although he sketched from life. He employed the use of photography and worked from black and white prints in his work.²⁷

²⁴LeConte Stewart, personal interview, May 19, 1973.

²⁵Alice M. Horne, "Meeting and Making Utah Artists," Utah Educational Review, XVIII (1925), 380.

²⁶Willard Harwood, personal interview, June 1, 1973.

²⁷Ibid.

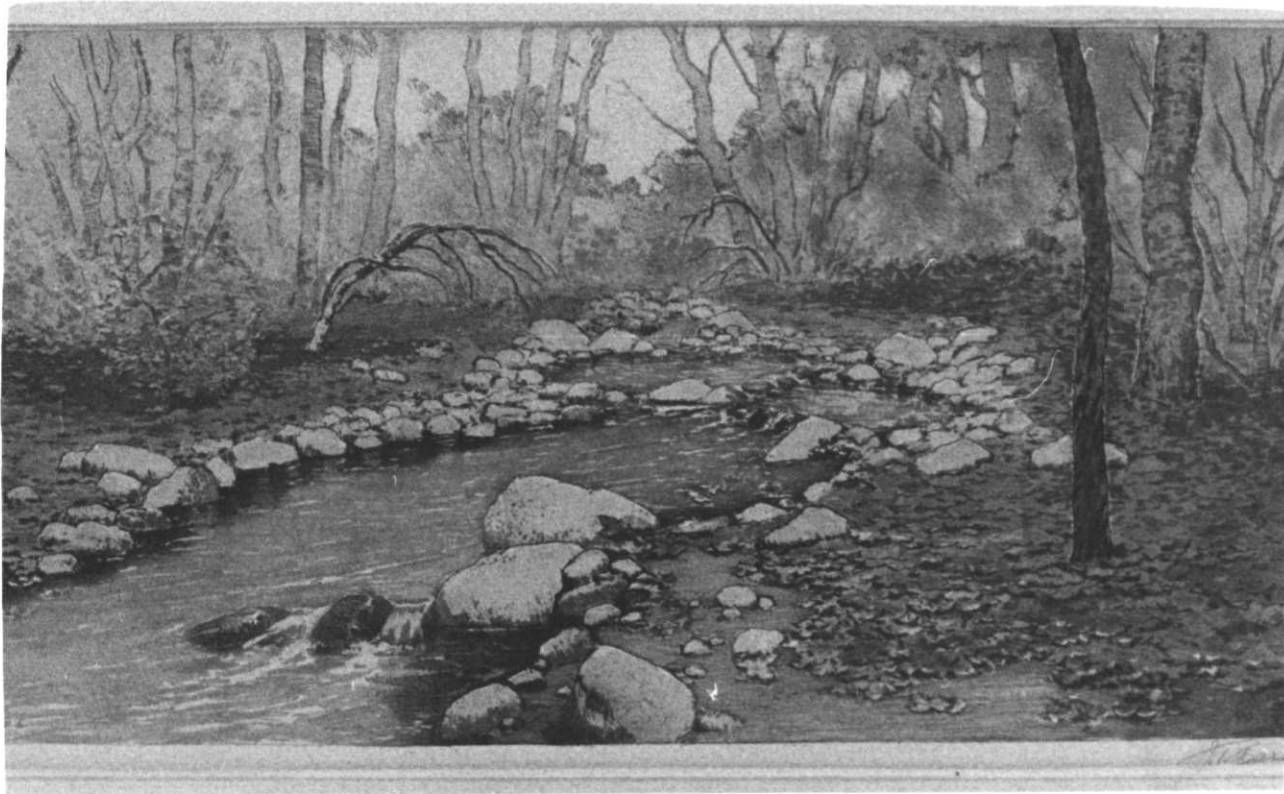


Figure 19

James T. Harwood, "Cascade City Creek," 20 x 9 (1928)

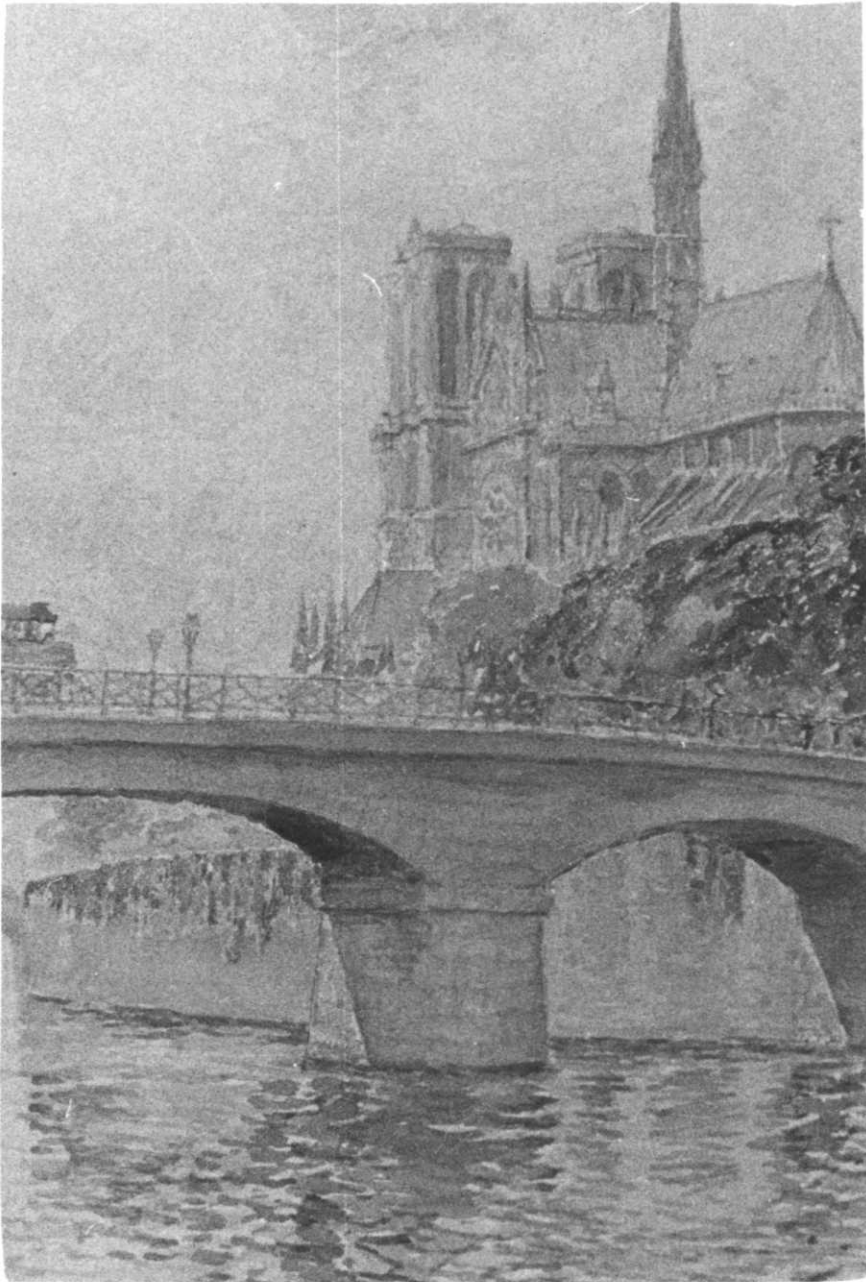


Figure 20

James T. Harwood, Title Unknown, 15 x 20



Figure 21.

James T. Harwood, "Shadows across the Road"

Harwood employed a dry-in-dry technique predominantly in his work, especially in his pictures which show evidence of pointillism. His work style leans strongly towards realism, and there is a photographic likeness in many of his works.

In his latter years, Harwood turned increasingly towards the pointillistic technique of painting. He continued to work in this impressionistic technique for many years and has been noted for his ability to produce some excellent pictures.²⁸ A list of the water color works produced by James T. Harwood is contained in Table 4, page 65. (See Appendix, page 86 for more information.)

Table 4

Works Produced by James T. Harwood

Title	Size (inches)	Date	Location
"My Pet"	19½ x 31	1906	Brigham Young University, Provo, Utah
"Boy with Trap"	19½ x 31	1905	BYU
"Long Shadows"	8 x 10		BYU
"Rooftops of Paris"	10 x 12	1902	BYU
"Port Neuf at Dawn"	22 x 18	1930	BYU
"Harwood Barn"	25 x 18	1908	BYU
"Little Friend"	21 x 15	1892	BYU
"Girl with Fur Hat"	18 x 28	1910	BYU
"Fountain Medicis"	24 x 30	1930	BYU
"Thru the Foothold"	11 x 12	1911	BYU
"Sand Market"	11 x 17	1927	BYU
"Many World Pleasures"	18 x 23	1913	BYU
"Bridge at Notre Dame Dam"	11 x 16	1927	BYU
"Study of Armor"	6 x 11		BYU
"Midnight Adventure"	19 x 31		BYU
"Little Dressmaker"	23 x 31	1911	BYU
"Ute Indian Papoose"	2½ x 4		BYU
"Old B.Y. Mill"	3 x 4		BYU
"Sheeps Head Rock at Black Rock"	3 x 3½		BYU
"Path through the Fields"	2½ x 4		BYU
"Garfield"	3 x 3½	1899	BYU

Table 4 (continued)

Title	Size (inches)	Date	Location
"The Old Gate"	3 x 3½		BYU
"Autumn"	3½ x 4½	1895	BYU
"Moonlight, Utah"	3 x 3½		BYU
"Garfield Resort"	3 x 3½		BYU
"Winter, Liberty Park"	3 x 5		BYU
"Indian Home"	2½ x 3½		BYU
"Cottonwood Bridge"	4½ x 6½		BYU
"The Valley of Salt Lake from Near the Fort"	3 x 6½		BYU
"South End of B.Y. Mill"	4½ x 7½		BYU
"B.Y. Mill"	4½ x 7½		BYU
"Black Rock"	4½ x 7½		BYU
"Cottonwood Lake"	3½ x 6		BYU
"Wharves of Monterey"	4½ x 7½		BYU
"Black Rock"	3½ x 7½	1897	BYU
"Old Blacksmith Shop"	5 x 7		BYU
"Park Lake"	3½ x 9		BYU
"Quai Port Avon, France"	6 x 9		BYU
"Notre Dame"	9 x 10½		BYU
"Closed Street"	9 x 10½		BYU
"Pioneer Saw Mill"	9 x 11		BYU
"French Village"	10 x 10½	1927	BYU
"Sand Market at Gannes, France"	9 x 10½	1927	BYU

Table 4 (continued)

Title	Size (inches)	Date	Location
"Red Boat of Spain"	12 x 17		BYU
"Port Neuf at Dawn"	12½ x 16½		BYU
"La Cite, Paris"	12½ x 16½		BYU
"Port Neuf at Dawn"	12½ x 17		BYU
"Crusade City Creek"	10½ x 22	1928	BYU
"Reflections"	11½ x 17	1928	BYU
"Marble from Italy"	14 x 18		BYU
"Through the Arch"	11½ x 17		BYU
"Notre Dame"	11½ x 17	1924	BYU
"Shadows across the Road"	11½ x 17		BYU
"Boats"	12½ x 17		BYU
"Park Mosouris, Paris"	12½ x 16½		BYU
"Scene in Liberty Park"	14 x 21	1907	Capitol Bldg. Rm. 118, SLC
"Scene in Liberty Park"	14 x 21	1907	West High S. Salt Lake C.
"Scene in Liberty Park"	24 x 19	1907	West High S.
"Scene in Liberty Park"	14 x 21	1908	West High S.
"Landscape"	14 x 21	1908	West High S.
"Banks of Jordan"	13 x 21	1908	West High S.
"Landscape-Ponds-Trees"	14 x 21	1907	West High S.
"Landscape"	13 x 21	1907	West High S.
"Lake"	13 x 21	1907	West High S.
"Landscape-Fields- Mountains"	13 x 20	1907	West High S.

Table 4 (continued)

Title	Size (inches)	Date	Location
"November"	13 x 20	1907	West High S.
"Landscape-Pond-Path"	12 x 20	1907	West High S.
"Bridge-Foliage"	21 x 14		West High S.
"Liberty Park"	21 x 14		West High S.
"Reflection"	20 x 14	1907	West High S.
"Mill in Liberty Park"	20 x 14	1908	West High S.
"Landscape-Road-Trees"	17 x 12	1907	West High S.
"Mill"	20 x 14	1907	West High S.
"House in Park"	20 x 14	1907	West High S.

Chapter 6

CONTEMPORARIES OF THE FOUR MAJOR ARTISTS

DONALD BEAUREGARD (1884-1914)

During his short lifetime of thirty years, Beaugard showed remarkable skill and promise in his artistic endeavors. He received his early education in his home town of Fillmore, Utah, where he started drawing and painting at an early age. He received some art lessons from an Eastern teacher. Beaugard describes his youth in these words, "Spent in a desert town in Southern Utah, living on a ranch, and in the saddle until I was sixteen years old, never seeing a railroad until then."¹

Beaugard studied two years at Brigham Young University and then entered the University of Utah, where he taught art as an assistant under Edwin Evans. He also studied in Paris under Jean-Paul Laurens in 1906 at the Julian Academy.² He won first place in technical composition following his first year. He won other awards and received honorable mention in a major Paris Exhibition.³ Beaugard also

¹Kaysville Art Club, Pioneers of Utah Art, p. 118.

²Alice Klauber, "The Paintings of Donald Beaugard," Permanent Gallery Catalogue, Museum of New Mexico (1932), pp. 2-3.

³Ibid.

studied in Spain, France, and Bavaria.⁴

In 1908 he returned to Utah and took the position of Director of Art in the Ogden City public schools. During his free summers, he traveled with the archaeological expeditions of the University of Utah. During one of these excursions, Beaugard met Frank Springer who became impressed with his great talents and gave him continued support during the rest of his life. Mr. Springer commissioned him to paint six large murals depicting the life of St. Francis of Assisi. It was during his work on this commission that he grew ill and returned to his native Fillmore, where he died in May of 1914.⁵ The largest collection of Beaugard's water color works are housed in the Museum of New Mexico at Santa Fe, New Mexico.

MAHONRI M. YOUNG (1887-1957)

Mahonri MacIntosh Young is perhaps the most versatile and prolific of all Utah artists. His fame came primarily from his efforts in sculpture, but he was also an etcher, painter in both oils and water colors, and print-maker.⁶

⁴B. F. Larsen and Ethel Strauser, "Donald Beaugard," Utah Academy of Sciences, Arts and Letters, XV (November, 1937), p. 7.

⁵May Tevis, "A Rich Youth Who Became a Saint," The Mentor, XIV, No. 9 (October, 1926), 23.

⁶"Mahonri Young," Encyclopedia Americana, XXIX (1972), 698.

Young was born and raised in Salt Lake City, and was a grandson of the great Mormon prophet, Brigham Young. His early training was under James T. Harwood and Kenyon Cox at the Art Student's League in New York. In 1901 he traveled to Paris for further study and attended the Julian Academy.⁷ Upon his return, Young taught at the American School of Sculpture in New York. He was elected to the National Academy of Design in 1912 and made a full academician in 1923. He taught at the Art Student League intermittently from 1916 through 1943. Mahonri has voluminous awards and honors to his credit, both national and international. He is represented in over fifty major museums in the United States and Europe.⁸ Some of his best work depicts the common laborer working in the great cities, and workers building the transcontinental railroads.⁹

The quality of Young's watercolor painting comes through in the animation, movement, and vibrations of life that he so cogently depicts. His paintings often show birds, wildlife, and domestic animals which seem to give rhythm and vivid animation to these works. His water colors show a strong sense of composition and structure, but are treated more as drawings than as paintings.¹⁰ The Brigham Young

⁷"Mormon Artist," Newsweek, XVI (September 23, 1940), 58.

⁸Haseltine, 100 Years of Utah Painting, p. 49.

⁹"Town Builders of Today," Survey, LII (1924), 252.

¹⁰Horne, Devotees and Their Shrines, p. 85.

University houses the major collection of his water color works which number into many hundreds.

CALVIN FLETCHER (1882-1963)

Calvin Fletcher was one of Utah's finest artists and educators. He was born in Provo, Utah, in 1882 and graduated from Brigham Young University with a B.Pd degree in 1905. His art training did not stop here, however, as he enrolled in the Pratt Institute in 1906. Further training took him to the Columbia University Teacher College in New York during the summer of 1912. In 1913 he enrolled in The Central School for Arts and Crafts in London, England. In that same year he studied at the Colorossi Academy in Paris, France.¹¹

Fletcher's contributions to education are many. He taught at Brigham Young University and served as chairman of the art department at Utah State Agricultural College at Logan in 1913, at the request of Dr. John H. Widstoe, President of the College.¹²

Fletcher exhibited frequently in Utah and won many awards for his entries. He is represented in collections in many areas of the country. His work can be found in collections in Chicago, Illinois, Wichita, Kansas, the Alice Art Collection, and Utah State Fair Collection; also

¹¹"Calvin Fletcher" (unpublished article, Brigham Young University art files, Provo, Utah).

¹²Kaysville Art Club, Pioneers of Utah Art, p. 112.

at Brigham Young University, Cedar City and Utah State Agricultural College. He has exhibited in New York City, Pennsylvania Academy, San Francisco Art Association and the Oakland Art Association.¹³

His love for art and his work is perhaps best epitomized in his statement,

I work easiest with water color but love to work in oils, casein and egg tempera, etching, carving and pencil. I think the mixture of oil and casein has great possibilities. I love modern art but am more interested in realism than non objective art. To me painting without the abstract qualities of good design is not art at all.¹⁴

WALDO PARK MIDGLEY (1888-)

Midgley was born in Salt Lake City in 1888. His studies have brought him in contact with many of the great names in art. He studied with Mahonri M. Young from 1905 to 1907 at the New York School of Art. From 1907 to 1908 he studied at the Henri School of Art with Henri, Bellows, Sloan and Kuhn. He studied at the Chicago Academy of Fine Arts in 1915 and in Paris in 1924. He has won numerous awards and honors for his work and had one man shows at the Salt Lake Art Center and the Boise Art Gallery. He is represented in many collections including the Library of Congress. He has taught at the Pratt Institute, Jean Morgan

¹³"Calvin Fletcher" (Brigham Young University art files.

¹⁴Ibid.

School of Art in New York and at the Cavanaugh School of Art in New York.¹⁵

Midgley's water color paintings indicate that he had a sound knowledge of this medium and had acquired the necessary skills to produce desired effects. He was an excellent draftsman and produced some commercial work. His water colors reflect a commercial flair, and are painted with great freedom and spontaneity. Color was applied freely and directly. Midgley painted a variety of scenes in water color including some Eastern city scapes. His pictures are usually painted in the cooler hues.¹⁶

G. WESLEY BROWNING (1868-1951)

Browning was a native Utah painter, born in Salt Lake City, September 24, 1868. His art activity was severely limited by his business activity, but he found time to paint in his spare time, especially weekends. He served as an accountant for the Rio Grande Railroad and helped organize the Silver King Consolidated Mining Company in 1924.¹⁷

Browning was respected for both his work in oils and water colors, the latter being the medium he excelled in and is chiefly known. He was primarily a self-taught painter and was denied the privilege of studying abroad. He won first place in the first Springville art exhibition in 1922, and

¹⁵Haseltine, 100 Years of Utah Painting, p. 43.

¹⁶George Dibble, personal interview, July 19, 1973.

¹⁷Haseltine, 100 Years of Utah Painting, p. 37.

received awards for work shown at the Art Institute of Chicago, 1905, and the Philadelphia Academy of Fine Arts in 1922.¹⁸ Browning sent his work to the Springville Art Museum along with J. T. Harward in order to help John Hafen in his efforts to build up that institution.¹⁹

Browning's works are chiefly high keyed landscapes of the Salt Lake Valley and the Wasatch Mountain range. He employed both wet-in-wet and dry-in-dry techniques in his work. His earliest works were monochromatic but later he used a wide variety of well chosen color in his pictures. His color has a pastel quality that is strikingly transparent and brilliant.

His brushwork is carefully executed and there is a meticulousness of style which shows.

¹⁸ Horne, Devotees and Their Shrines, p. 109.

¹⁹ Mae Huntington, "An Investment in Culture," Improvement Era, XXXV (April, 1932), 336.

Chapter 7

SUMMARY

The four major artists discussed in this study were Henry L. A. Culmer, Joseph A. F. Everett, Edwin Evans and James T. Harwood. They were native to the state of Utah and spent the major portion of their lives in this state.

They attained a high degree of skill and proficiency in the water color medium, but also showed versatility in working with other materials, such as charcoal, oils and printmaking.

J. T. Harwood was considered equally skilled in working with oils, water color, or etching plates. Upon entering the Academy of Design in San Francisco in 1885, Virgil Williams, director of the school, stated that Harwood's old painting entitled "Bunch of Grapes" was the best piece of work ever submitted by an applicant.

Everett was a prolific sketcher and drew members of his family, buildings, and landscapes. Culmer gained recognition for his large oil paintings including both desert and seascapes.

All four artists have received national and international recognition for their works. These men were primarily landscape painters and their work depicts scenes ranging from the Salt Lake Valley to the coast of Southern

France.

Most had the advantage of studying abroad. J. T. Harwood set a precedent in becoming the first Utah artist to go abroad for advanced training. He was soon followed by other artists seeking to augment their knowledge of technical skills in the prestigious European schools. A sizable body of Harwood's work was done of the French countryside and the vicinity surrounding Paris. Evans also frequented France and many of his paintings depict the French landscape.

These artists were prevented, by the necessity of earning a livelihood, from devoting their full time to painting. H. L. A. Culmer and J. A. F. Everett were business men and spent much of their time and energies engaged in various business affairs.

J. T. Harwood and Edwin Evans were renowned teachers and spent many years engaged in teaching activities. Harwood headed the University of Utah art department from 1923 to 1931. Evans had preceded him as art department head of the same university, serving from 1898 to 1920. Both opened private studios in Salt Lake City and taught classes in painting. Evans was instrumental in bringing about a major change in the Augsburg system of drawing in the Salt Lake schools and helped institute a new system of creative teaching. It was expected that some degree of likeness and difference could readily be observed in the works of these artists. Although these men had similar influences in terms

of background and training, it is the opinion of the author that each artist exhibited a unique individualistic style indicative of his work.

Harwood and Evans received training in the French Schools and came under the influence of impressionism. As a result, Harwood turned to pointillism and Evans employed the use of broken color in his paintings. Culmer's works are painted with a photographic realism and show little or no evidence of impressionism. Everett painted in a realistic style but did not emphasize the realism as much as Culmer. Everett's paintings are generally happy and restful scenes conveying a definite lyrical quality or poetic charm. One does not feel disturbed in viewing an Everett work.

The use of photography was a common practice for these artists and many worked in their studios from slides or black and white prints.

These artists were men of respectability and served their communities well. Mr. Culmer was the most active in civic affairs and was engaged in local and state organizations, serving in many capacities.

They were well educated men, and possessed strong convictions about art and life. Evans, Harwood, and Everett had been trained in formal art schools and were taught by some of the best teachers. Culmer had received some formal art training but this was more limited and brief. He was largely a self taught artist.

Important contemporaries of these artists were Donald Beauregard, Mahonri M. Young, Calvin Fletcher, Waldo Park Midgley and G. Wesley Browning.

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APPENDIX

WORKS PRODUCED

The lists of works produced by Harwood, Everett, Evans, and Culmer are not comprehensive, as works are scattered in many parts of the country. Some have been lost and records are either not available or up to date.

The compilations listed for each artist represent the total works known to the author at this time. The works listed in Tables 1-4 in the main body of the text are found in the following institutions:

- BYU Art File
- Capitol Building, SLC
- West High School, SLC
- Utah State University, Logan
- University of Utah, SLC
- Roosevelt Jr. High, SLC
- Douglas Elementary, SLC
- Institute of Fine Arts, SLC
- Governor's Residence, SLC
- Springville Art Gallery, Springville, Utah
- Historical Society, SLC
- SLC Free Library
- East High School, SLC
- Willard Harwood, Private Collection
- Mr. & Mrs. Kenneth Culmer, Private Collection
- P. P. Hartman, SLC
- Leyson-Pearsal Jewelers, SLC

FORM LETTER SENT TO PROFESSIONAL FRIENDS
OF MAJOR ARTISTS

(Date)

(Heading)

Dear _____:

I am currently doing research for a master's thesis at Brigham Young University which deals with early Utah water colorists and their work. I intend to document the important Utah water colorists and their paintings in my project.

Your name has been referred to me as one whose help may be of utmost value to this study and I would be most appreciative if you could supply me with information concerning any of the following native Utah water colorists:

Waldo Midgley	J. W. Clawson
James Taylor Harwood	George Wesley Browning
Calvin Fletcher	Donald Beaugard
J. A. F. Everett	Paul Smith
Edwin Evans	J. A. Weir
George S. Dibble	E. H. Eastmond
H. L. A. Culmer	Mahonri Young

I need to know the following concerning these men:

1. Of what artists do you have a knowledge of man and his work?
2. Which of these artists have you had personal acquaintance with?
3. Which artists do you feel most qualified and competent to talk about in terms of their art?

Would you be willing to arrange a personal interview to discuss artists with whom you have a personal knowledge of? When and where would be of the most convenience? Date? Time?

I sincerely hope that this request will not infringe too much upon your time, but your assistance may be very helpful in order to expedite and successfully complete this study. Please let me know at your earliest convenience.

Thank you very much,

James Harvey Taylor

JHT:dht

FORM LETTER SENT TO ART INSTITUTIONS

492 So. Utah Ave.
Provo, UT 84601
May 7, 1973

Dear Sirs:

I am currently doing research for a master's thesis in art education at Brigham Young University. My thesis will deal with early Utah watercolorists. I intend to document the water color works of many of the State's important Utah artists who worked extensively in this medium, and to locate the sources where their watercolor works may be found.

I would be most appreciative if you could answer the following questions that I might expedite this project:

1. Where are your art collections located?
2. When might I have access to them? Days and Date?
3. What is the (approximate) total number of water color works (only) that you have for the following Utah artists? Please feel free to include all additional information you have in your files on these artists, including past exhibitions and other collections where works might be found.

<u>ARTIST</u>	<u>NO. OF WORKS</u>	<u>ADDITIONAL INFORMATION</u>
Don Beaugard		
Edwin Evans		
James T. Harwood		
J. A. F. Everett		
Mahonri Young		
George W. Browning		
Calvin Fletcher		
J. A. Weir		
E. H. Eastmond		
J. W. Clawson		
B. A. Bancroft		
George Dibble		
Paul Smith		
Waldo Midgley		

I sincerely hope that this request will not encroach upon too much of your time; however, your gracious assistance is of utmost importance to this project. I will look forward to hearing from you as soon as possible.

Thank you very much,

James H. Taylor

INTERVIEW QUESTIONNAIRE

NAME _____

DATE _____

TIME _____

Waldo Midgley
 J. T. Harwood
 Calvin Fletcher
 J. A. F. Everett
 Edwin Evans
 George S. Dibble
 H. L. A. Culmer

J. W. Clawson
 George W. Browning
 Donald Beurgard
 Paul Smith
 J. A. Weir
 E. H. Eastmond
 Mahonri Young
 other

PERSONAL ACQUAINTANCE

1. Of what artist do you have a knowledge of man and his work? _____
2. Which of these artists have you had personal acquaintance with?
3. Which artists do you feel most qualified and competent to talk about in terms of their art? especially water colors?

BIOGRAPHICAL INFORMATION

ancestry

education

early influences

What recognition or publicity did artist receive?

What period of time did artist work primarily with water color?

Which artists were considered water colorists? Which were most adept?

Do you know of collections public or private where their work may be found?

Where does artist excel? Fall short?

MANNERISMS

picture size, subject matter preference, color, picture key, technique, special tools, effects, location of painting, studio or life painted, photographed

May 31, 1973

Mr. James H. Taylor
492 So. Utah Ave.
Provo, Utah 84601

Dear Sir:

The letter written by you addressed to the Director of the Kaysville Art Club has made its way to me.

In Kaysville there is an Art Club but their collection of art contains mostly graphics. It hung for a number of years in the municipal building, but is now awaiting a decision on re-location. I am sure there is nothing in the collection that would interest you.

The Kaysville Community Art League administers the LeConte Stewart Gallery of Art. This little Gallery has not accumulated any works of art as yet with the exception of a few works by Mr. Stewart for a permanent collection.

To my knowledge no collection of the nature you desire exists in Kaysville or nearby. I am sorry we could not be of help.

Sincerely yours,

KAYSVILLE COMMUNITY
ART LEAGUE

(signed)

May 25, 1973

Mr. Thomas Southam
Librarian, F. A.
209 East 5th South
Salt Lake City, Utah
84101

Mr. James H. Taylor
492 South Utah Avenue
Provo, Utah
84601

Dear Mr. Taylor:

I regret to have to inform you that the Salt Lake City Public Library does not have watercolors by any of the Utah artists on your list. We do have a watercolor by H. L. A. Culmer. The subject is an as yet unidentified Salt Lake City area canyon.

The collection is not on permanent display at this time but is available for study Monday through Friday by appointment. If you would like to see this work, I will be happy to arrange for you to see it.

At this time there has been very little curatorial research done on the Culmer's; nevertheless, I hope that by the end of the summer we will have remedied this situation.

There is a catalogue of art in the Salt Lake City area compiled by the Special Art Committee of the American Association of University Women and published in 1969. If this is not available in the Brigham Young University Library, we do have a copy in our collection.

Sincerely yours,

Thomas Southam
Fine Arts Librarian

TS:rg

THE UNIVERSITY OF UTAH

Salt Lake City 84112

Utah Museum of Fine Arts
104 Arts and Architecture Center

May 21, 1973

Mr. James H. Taylor
492 South Utah Avenue
Provo, Utah 84601

Dear Mr. Taylor:

Enclosed is a list of the watercolors in the collection of the Museum of Fine Arts by several of the artists about whom you inquired. Those works not on loan as indicated, are in the Museum's storage area. The Museum is open on weekdays from 10-5. We will be glad to help you on any of these days. It would probably be to your advantage to advise us of the day and time you plan to visit.

Sincerely,

Guy C. McElroy
Utah Museum of Fine Arts
University of Utah

Enclosure
crr

UTAH STATE INSTITUTE OF FINE ARTS

609 East South Temple, Salt Lake City, Utah 84102

May 11, 1973

Mr. James H. Taylor
492 South Utah Avenue
Provo, Utah 84601

Dear Mr. Taylor:

Your letter to the State Historical Society regarding watercolor works of Utah artists has been referred to us for reply.

We have an inventory of the works of art owned by the State and will be most happy to make a list of the watercolorists for you. Although there are not too many watercolors in the State collection, please give us until the end of next week to mail the list to you.

The paintings in the State's collection are on loan to the various offices in the State Capitol Building, and some are on the balcony. It would be necessary to view them during office hours, Mondays through Fridays.

Sincerely,

Helen S. Perkins, Secretary to
Mr. Wilburn C. West, Director

UTAH STATE INSTITUTE OF FINE ARTS

609 East South Temple, Salt Lake City, Utah 84102

May 17, 1973

Mr. James H. Taylor
492 South Utah Avenue
Provo, Utah 84601

Dear Mr. Taylor:

Enclosed is a list of watercolors belonging to the Utah State Art Collection which are on loan to the state offices as listed.

If we can be of further assistance to you, we would be happy to hear from you.

Sincerely,

Helen S. Perkins, Secretary to
Mr. Wilburn C. West, Director

Enclosure:
Watercolorists List

NATIONAL SOCIETY OF THE
DAUGHTERS OF UTAH PIONEERS

May 10, 1973

Mr. James H. Taylor
492 South Utah Ave.
Provo, Utah 84601

Dear Mr. Taylor:

In reply to your letter of May 7, will say we have not collected watercolor works in the Daughters of Utah Pioneers' Museum, although we have many oil paintings by famous Utah artists.

There is in our collection only one water color and it is by C. E. Robinson which I note is not on your list. As far as research goes, we are unable to help you as we are a non-profit organization and our women give of their time.

However, you are welcome to visit our exhibits whenever you are in Salt Lake City. The museum is open from 9:00 a.m. until 5:00 p.m. six days a week and from 1:00 p.m. until 5:00 p.m. on Sundays.

Sincerely,

DAUGHTERS OF UTAH PIONEERS

Kate B. Carter President

KBC/ero

MUSEUM OF NEW MEXICO
P.O. Box 2087
Santa Fe, New Mexico

May 24, 1973

Mr. James H. Taylor
492 So. Utah Ave.
Provo, UT 84601

Dear Mr. Taylor:

In reply to your request for information about Utah water colorists, Donald Beauregard is the only artist on your list whose work is in our collection. There are 42 water colors plus 7 water color sketches for murals. We also have a collection of sketchbooks and oil paintings mostly done in France.

We would be happy to have you visit the Fine Arts building which is on Palace Ave. in the center of Santa Fe. We are in the office Monday through Friday, 9-12 and 1-5. It is advisable to let us know in advance when you expect to be here.

Sincerely,

Edna C. Robertson
Curator, Fine Arts Collections
Museum of New Mexico

ECR:lwd

328 University St.
Salt Lake, Utah 84102
May 14, 1973

Dear Mr. Taylor:

I am extremely busy trying to put my business in order to leave for a trip. I cannot spare time to become involved in your master's thesis.

Edwin Evans was much more than a watercolorist. In my opinion he was Utah's greatest painter. Donald Beauregard, Ton Mukoyama (?), and myself were his three most gifted students. Donald Beauregard died young. Practically all his work is in a museum built especially to house it in Albuquerque or Santa Fe, New Mexico. Tonjix returned to Japan and I never heard from him after the typhoon of about 1926.

I have been widely recognized for my watercolors but my more important works are my Southern Utah and Italian landscapes, mural paintings, my research and paintings in Palenque and Copan Central America. My life's work will eventually be in a Mabel Frazer gallery at Craft House.

George Dibble was one of my students.

Much of Hon. Youngs work is stored at the BYU. He was mostly a sculptor.

Mabel Frazer

RICH WHITMORE

P.O. Box 2099
Salt Lake City, Utah

May 16, 1973

Dear Mr. Taylor,

I would be happy to give you any assistance in your study of Utah artists, but really do not know much. The only one I knew personally was J. T. Harwood, who was married to my mother's sister. One of his sons lives here, well and hearty, and I am sure could give you a lot of information:

Willard R. Harwood
1718 South 6th East
Salt Lake City

466-9706

Sincerely,

(Rich Whitmore)

RESPONSES TO FORM LETTER

Fine Arts Department
Utah State University
Logan, Utah

"Approximately 30 works of Calvin Fletcher. Several faculty members now living could be interviewed."

Salt Lake Art Center
54 Finch Lane
Salt Lake City, Utah

"1 work of Edwin Evans. Since we are planning a new building and will be tearing the present one down, we have stored our permanent collection so it is not possible to see it."

Willard Harwood
1718 S. 6th E.
Salt Lake City, Utah

"Knew James T. Harwood, J. A. F. Everett and Mahonri Young. Phone at 466-9706."

LeConte Stewart
172 W. 1st S.
Kaysville, Utah 74614

"Books--Possibly at Libraries:

1. 100 Years of Utah Painting
by James L. Haseltine
2. Pioneers of Utah Art
by Kaysville Art Club
3. Devotees and Their Shrines
by Alice M. Horne"

Mrs. B. F. Larsen
733 N. 5th W.
Provo, Utah

"I have biographical material on most of these artists which you are welcome to study. Just give me a telephone call 373-5142."

Mrs. Cornelius Salisbury
375 3rd Ave.
Salt Lake City, Utah

"My husband, Cornelius, died 2 years ago last Oct. He was not a water colorist of note but his oils became well known. I have checked the list above of the artists who are now dead. Sorry I can not help you."

A STUDY OF EARLY UTAH WATER COLOR PAINTING

James Harvey Taylor

Department of Art

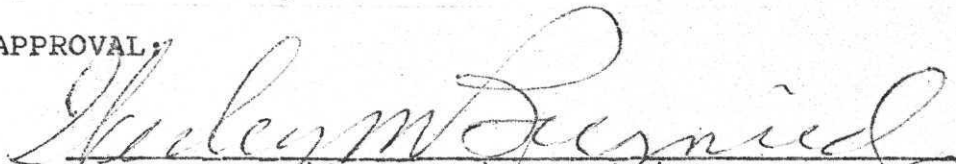
M.A. Degree, April 1974


ABSTRACT

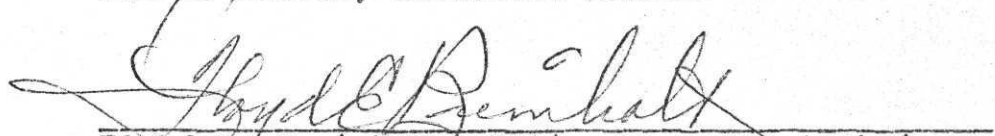
The four major artists under consideration in this study, Henry L. A. Culmer, Joseph A. F. Everett, Edwin Evans and James T. Harwood, were Utah painters who attained a high degree of skill and proficiency in the water color medium. They received national as well as international recognition for their work. These men produced works in media other than water color; including oil, charcoal, etchings, pencil and chalk. They were primarily landscape painters but also painted still life, figures and cityscapes. A compilation of water color works produced by these artists shows they were prolific; however, the author lays no claim to a comprehensive list for any artists.

Important contemporaries of the major artists were Donald Beauregard, Mahonri M. Young, Calvin Fletcher, Waldo Park Midgley and G. Wesley Browning.

COMMITTEE APPROVAL:


Wesley Burnside, Committee Chairman


Max D. Weaver, Committee Member


Floyd E. Breinholt, Acting Department Chairman