A Circumspection of Ten Formulators of Early Utah Art History

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A CIRCUMSCRIPTION OF TEN FORMULATORS OF EARLY UTAH ART HISTORY

A Thesis
Presented to the
Department of Art
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Thomas A. Leek
July 1961
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To his wife (Janet) and children, the writer expresses sincere thanks for their patience and understanding throughout the many hours he spent in the preparation of this study.
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INTRODUCTION

EARLY INTERESTS IN THE ARTS

There was an interest at the outset to perpetuate art by the Latter-day Saint pioneers (Mormons) when they first loaded their wagons and handcarts in preparation for their long journey westward. Objects of art were often placed in these vehicles when food and clothing would have been more immediately practical.

Many of the pioneers who came to Utah were cultured men and women with European backgrounds and had definite ideas on aesthetic values. Soon after the first Latter-day Saints arrived in the Salt Lake Valley in 1847, they began to adorn their little salt-box adobes with artifacts of one kind or another.¹

The providence of Brigham Young stirred him to keep alive an interest in cultural pursuits. He himself had a passionate love for drama and appreciated the other arts as well. "Brigham Young sensed that his people in their isolation were in need of certain refining influences if they were to escape the penalties of restricted vision and ingrown sensibilities imposed upon its victims by a strict provincialism."²

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A Need for Artists and Craftsmen in Utah

Brigham Young instructed the missionaries of the Church to concentrate their efforts in converting men who were skilled craftsmen and artisans. The Church leader had a vital interest in architecture, sculpture, and painting. Edifices built under his supervision were later referred to as Brighamesque Architecture, owing to their peculiarity of style.

Painters and sculptors began to drift into the Salt Lake Valley one by one. Some had intentions of remaining there only temporarily. Their objectives were to proceed on further to California and to riches. Brigham Young exercised his persuasive powers and was successful in getting several artists to consider Utah as their home. He put them to work painting scenery for the Salt Lake Theatre and gave them commissions to paint pictures and carve statuary for the Church and for himself.

Handicaps Imposed upon the Artists

The early artists found it difficult to practice their profession in a pioneering community. Their art was appreciated, but few pictures were sold. Uppermost in the people's minds was to meet the demand for the physical necessities of life. Some of the artists found it necessary to turn to other trades for their livelihoods while others continued to pursue their art or do both. It took courage for the

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3Utah Writers' Project, p. 164.
professional artist to carry on. He was isolated from the art centers of the world and could turn to no one for professional advice, save for a few colleagues who felt the same pains of isolation.

Utah's early artists were great improvisers. Oftentimes their art materials were poor or non-existent. Bits of charcoal were taken from the hearth and used in drawing. The blank flyleaves of books were torn from their places and used for drawing paper. When the artists could get it, their paint was of European manufacture, imported at New York City and shipped by wagon to Salt Lake. Oftentimes, weeks and months would pass before orders were filled. Notwithstanding, the improvisers showed their wit and sought other ways to supply their artistic needs. They journeyed to the southern parts of Utah where they selected rocks of a multiplicity of colors. From these rocks, they ground pigments which they mixed with oils, turpentines, and some wax to give them a smooth consistency. These homemade colors did not meet the artists' desires; the texture of the paint was different than the commercial colors and often less brilliant. Juice and pulp extracted from berries were also sources of color for those artists who felt they had to carry on.

"Utah offered the artists a veritable paradise." Much emphasis has been put on the desolate desert that the Mormons thought no one else

1 Interview with Joseph Hafen, son of the artist John Hafen, February 11, 1961.

2 Kate B. Carter, Heart Throbs of the West (Salt Lake City: Daughters of Utah Pioneers, 1943), II, chap. 17, 6.

3 Interview with B. F. Larsen, December 8, 1960.

4 Ibid.
would want. There were the sun-baked flats and sagebrush, but there were also the beautiful mountains with their lakes, woods, and streams. It was to these mountains that many of the artists turned for inspiration.

Educational Pursuits in Art

Utah did not take a second place in artistic efforts abroad. A surprisingly large number of Utah art students began to journey to the art centers of America and Europe at the turn of the century. Many of them returned to their home state and transplanted their newly-acquired knowledge in the minds of a budding crop of artists.

Local organizations were formed for the advancement of the arts in Utah. The Utah Art Institute was founded in 1899 by the enactment of the Third Territorial Legislature of Utah. Its objectives were to encourage the fine arts. The Institute has held annual exhibitions since its beginning. Annual purchase prizes have been awarded, and a permanent collection represents the fruition of efforts by many of Utah's important artists. The Institute has offered public courses and has brought into the state, for exhibition, the work of internationally famous artists. The Utah Art Institute was the first institution of fine arts in the United States to be supported by a state.

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1 F. C. Clyde Fechser, "Utah Art and Artists" (microfilm from typewritten manuscript at Bancroft Library, Univ. of California, Berkeley), p. 2.

2 Interview with B. F. Larsen, December 8, 1960.

3 Alice Merrill Horne, Devotees and Their Shrines (Salt Lake City: The Deseret News Press, 1911), p. 64.
Much of the best art expression in the state emanated from some religious belief of the Church of Jesus Christ of Latter-day Saints or some event in their history.\textsuperscript{1} Many of the pioneer tragedies were cast in bronze and recorded on canvas. A significant share of Utah's history was in fact recorded by the artists.

The development of the visual arts in Utah suffered the inhibitions of a pioneering situation. They were met, however, with a steady determination to transmit the beautiful to a people who were capable of appreciating it.

\textsuperscript{1}Interview with B. F. Larsen, December 8, 1960.
CHAPTER I

THE PROBLEM

The purpose of this thesis was to study the efforts of ten Utah artists who played significant roles in formulating early Utah art history.

Statement of the Problem

The early history of art in Utah was ingrained in the religion and the culture promulgated by the Latter-day Saint people; and although the Latter-day Saints are a "record keeping people, 1 an extensive record of growth in the visual arts of Utah has not been made.

A study was made of Utah artists who had lived the greater part of their lives by the year 1925. The following factors were considered to determine ten important artists who had made substantial contributions in painting and sculpture:

1. Formal art training
2. Success of their painting and/or sculpture
   a. Production
   b. Exhibitions
   c. Recognition
3. Formal teaching and instruction given to other artists
4. Frequency of the artists' names appearing in printed matter pertaining to art

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The ten artists selected from the preliminary study were:
1. Daniel A. Weggeland
2. George M. Ottinger
3. John Hafen
4. James T. Harwood
5. John W. Clawson
6. Edwin Evans
7. Lee Greene Richards
8. Donald Beauregard
9. Cyrus E. Dallin
10. Mahonri M. Young

Other notable artists which fit into the time period of this study are listed in the Appendix.

The ten selected artists were treated under the following categories:

1. Early life and formal training
2. Work produced
   a. Mannerisms
   b. Criticisms
3. Recognition
   a. Exhibitions
   b. Awards
4. Formal Teaching
5. Personal philosophy of art
6. Other pertinent data
Research Procedures

An examination of books, periodicals, files, and newspaper articles was made, as well as interviews with knowledgeable persons. An effort was made to exclude distortions of facts and colored stories. Data on the artists' lives were organized in chronological order of occurrence.

Major Sources

1. Devotees and Their Shrines,¹ by Alice Merrill Horne, is the only book devoted entirely to Utah art and artists. This book was found to be brief in treatment of facts and profuse in personal commentary.

2. Chapter 17 of Utah, The Land of Blossoming Valleys,² by George Wharton James, contained some brief biographical data on a few painters and sculptors.

3. Volume II, Chapter 17 of Heart Throbs of the West,³ by Kate B. Carter gave some facts on Utah artists but contained little more than was found in the aforementioned publications.

4. The Utah Educational Review,⁴ a monthly publication, contained some pertinent information on most of the ten artists.

¹Alice Merrill Horne, Devotees and Their Shrines (Salt Lake City: The Deseret News Press, 1911).
³Kate B. Carter, Heart Throbs of the West (Salt Lake City: Daughters of Utah Pioneers, 1918), II, chap. 17.
⁴The Utah Educational Review, (Salt Lake City: Utah Educational Association and the State Department of Education.)
5. Volume I of Tullidge's Histories\textsuperscript{1} and the History of Salt Lake\textsuperscript{2} by Edward W. Tullidge, both contained significant material on the artists and their environment.

6. A biographical thesis on Cyrus E. Dallin,\textsuperscript{3} by Alma J. Knapp, contained much essential material on that sculptor.

7. The files in the Art Department of the Brigham Young University were found to contain many documents, letters, and treatises on the artists.

8. Numerous articles from the Deseret News and the Salt Lake Tribune, as well as other major newspapers outside the state of Utah, have been published on Utah art and artists. The Church Historian's Library (Church of Jesus Christ of Latter-day Saints) in Salt Lake City and the Salt Lake Public Library have maintained files of these newspaper articles which proved to be significant in this study.

9. The Utah Historical Society in Salt Lake City possessed some pertinent material on the artists.

10. The Utah Art Institute in Salt Lake City, the Brigham Young University in Provo, and many private homes have collected numerous works of the artists.

11. B. F. Larsen, artist and art professor emeritus of Brigham Young University, has known several of the ten artists personally. He has written and accumulated many records relative to this study. Members of the artists' families have treasured significant documents and possessed first-hand information on the artists' lives.

\textsuperscript{1}Edward W. Tullidge, Tullidge's Histories (Salt Lake City: Juvenile Instructor Press, 1889), I, 785-818.

\textsuperscript{2}Edward W. Tullidge, History of Salt Lake (Salt Lake City: Star Printing Co., 1886.)

\textsuperscript{3}Alma J. Knapp, "The History of Cyrus Edwin Dallin, Eminent Utah Sculptor" (unpublished Master's Thesis, Department of Art, University of Utah, 1948).
Delimitations of the Problem

The emphasis of this study was placed upon ten painters and sculptors who had lived the greater part of their lives by the year 1925. This date was established by the author as the termination of a period that included the significant forerunners in Utah.

It was the purpose of this study to present biographies of these artists' professional lives, to emphasize their efforts in developing the visual arts, and to show the incipience of an art movement within the state.

Aesthetic criticisms of the artists' works were restricted to those given by art critics who were contemporaries of the artists.

Basic Assumptions

The ten artists selected for this study comprised the group most responsible for the advancement of painting and sculpture in Utah up to the year 1925. They were prolific artists and their approach was professional.

Hypotheses of the Study

This study of ten selected artists will reveal the efforts they exerted in pursuing their profession, irrespective of the handicaps imposed upon them. It will show a definite art movement in Utah which was effected by a nucleus comprised largely of the artists in this study.

Significance of the Study

Utah has a distinct art history, yet little has been written to
preserve this record. This study will present the following accomplishments:

1. Relate the people’s early artistic interest in Utah
2. Synthesize a record of ten significant Utah artists
3. Provide a better understanding of early Utah art and artists
4. Establish a new beginning in the study of early Utah art history which could serve as a stimulus for subsequent studies
As early as 1852, five years after the first pioneers settled, professionally-trained artists began to arrive in the Salt Lake Valley. Numbered among these artists were: William Majors, painter; William Ward, sculptor; William V. Morris, decorative painter; Carl C. A. Christensen, painter; Daniel A. Weggeland, painter; George M. Ottinger, painter; John Elliott Tullidge, painter; and Ralph Ramsey, wood carver.

Not all of the pioneer artists remained in Utah. Some produced a few pieces of sculpture; others did a few paintings and then departed. There were those that remained, however, and they established studios and pursued their profession.

Daniel A. Weggeland (1829-1918)

Early Life and Formal Training

Daniel A. Weggeland was born in Christiansand, Norway. As a boy, he showed an early interest in art and studied under the local artists in his home town. His father died when he was fifteen years old; and, at the age of eighteen, Daniel Weggeland was admitted to the Royal Academy of Fine Arts in Copenhagen where he studied for three years.
Weggeland studied for a short time in Berlin and then returned to his home in Christiansand where he became engaged in decorative work.¹ Six years later, he went to England where he studied and practiced portrait painting. The young aspiring painter did a portrait of his mother at this time and acquired the picture years later while living in Salt Lake. The picture was one of his first professional portraits.

The artist remained in England until the Spring of 1861 when he emigrated to America. While in New York, he studied under the American portrait painter Daniel Huntington for a season.²

Work Produced

Mannerisms and Criticisms

Daniel A. Weggeland carried his brushes and palette across the plains, making a visual record on canvas as he pursued his journey. The artist arrived in Salt Lake, October 12, 1861.³

Almost immediately after his arrival, he was commissioned to paint scenery for the Salt Lake Theatre. He said, "If it had not been for the Salt Lake Theatre commissions, my rent could not have been paid."⁴

Daniel A. Weggeland's contribution to Utah was two-fold. Not only did he produce art work of professional caliber but also "made a substantial contribution to Utah's historical record."⁵ Weggeland almost invariably turned to pioneer life for inspiration. The artist painted numerous canvases depicting events of the early days; his

¹Salt Lake Tribune, May 17, 1925. ²Ibid. ³Ibid.
⁴Utah Writers' Project, p. 16h.
⁵Interview with B. F. Larsen, March 11, 1961.
pictures with titles such as "The Handcart Company" and "Old Salt Lake" reflect these events.

The fiords of Norway was another theme that often found its way into his pictures, an interest which was sustained from his boyhood experiences living on the coast of his homeland.

His paintings were hung in the homes of many people and in some of the Mormon Temples, both as mural decorations and easel pictures. The artist's best work is said to be in the Salt Lake Temple.\(^1\) Weggeland, Edwin Evans, and J. B. Fairbanks painted the murals in the World Room of that Temple.\(^2\)

His paintings showed a "tedious and delicate brushwork."\(^3\) Although he filled his canvases with detail, they are full of vigor. He did not work from the model except in portraiture, and his color was subdued and generally in a low key. "Weggeland excelled in grouping objects and figures into aesthetic compositions."\(^4\)

Daniel A. Weggeland was an accomplished portrait painter, having been schooled in the traditional nineteenth century English manner. Plate I, page 15, typifies many of the painter's portraits in oil. Critics have accused him of making his men effeminate.\(^5\) Others have classified him as a literalist in the manner of the Dusseldorf Academy in Germany.\(^6\) Notwithstanding, his work has gained in popularity since

\(^1\) Horn, *Devotees and Their Shrines*, p. 27.
\(^2\) Carter, II, chap. 17, p. 4.
\(^4\) Horn, *Devotees and Their Shrines*, p. 27.
PLATE I

DANIEL A. WEGGELAND: "PORTRAIT OF SAMUEL BENNION," (1890); BRIGHAM YOUNG UNIVERSITY COLLECTION (Photograph by Bell Francis)
1900 while the work of many of his contemporaries has declined in interest.\(^1\)

### Recognition

Daniel A. Weggeland has been referred to as "The Father of Utah Art." He produced many significant pictures and kept alive an interest in art in his students. Many of his students attained much recognition, but his own opportunity for exhibitions was extremely limited. Occasionally there were paintings exhibited in "jewelers' shops, department stores, and recreation halls, where space was restricted and the lighting poor."\(^2\) Weggeland won gold and silver medals in Utah for prize pictures irrespective of conditions.\(^3\) No record could be found, indicating that he ever submitted his work for exhibitions outside the state of Utah.

Brigham Young enjoyed his paintings. Weggeland's "Old Salt Lake" hung above Brigham Young's fireplace, and the Church leader would always praise its qualities when visitors called on him.\(^4\)

### Formal Teaching

Daniel A. Weggeland had much influence upon the early art movement in Utah,\(^5\) and his role as a teacher was significant. The artist

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\(^1\)Ibid.

\(^2\)Ibid.

\(^3\)Tullidge, *History of Salt Lake*, p. 811

\(^4\)Larsen, "Daniel Weggeland," p. 3.

\(^5\)Salt Lake Tribune, May 17, 1925.
began to teach students in his private studio when he first arrived in Salt Lake. The painter did much to encourage and help younger men and women who were struggling for art expression. There were times when he not only gave of his professional service but also financial help as well.\footnote{Interview with B. F. Larsen, March 11, 1961.} He was also a linguist, speaking Scandinavian tongues, German, and English.\footnote{Horne, Devotees and Their Shrines, p. 27.}

The art centers in America had not yet been developed. Weggeland advocated the importance of advanced art training and repeatedly encouraged his students to go abroad for further study.\footnote{Ibid.} His success in convincing his students of this was exemplified in such Utah artists as: John Hafen, James T. Harwood, Edwin Evans, Lorus Pratt, and Phineas H. Young.

Weggeland was a director and faculty member of the first art school in Utah—The Deseret Academy of Arts.\footnote{Ibid., p. 21.} The Academy was a private school and was housed in Romney's Hall on Main Street in Salt Lake City. It was organized in 1863 to promote art education in Utah and the Intermountain West. Weggeland was an instructor in landscape and figure painting. The school had to close its doors a few months after its opening because of insufficient funds. The artist stated in a letter that he "could occasionally dispose of a painting or a lesson for a few home-knit socks or a basket of onions."\footnote{Utah Writers' Project, p. 161.}
Personal Philosophy of Art

Daniel A. Weggeland believed that the art student should be allowed freedom to pursue his art after he had received the basic fundamentals in drawing, painting, and composition. He was sympathetic to any art student who came his way and gave of his time and energy in imparting all that he knew about art. People found the painter very congenial; C. C. A. Christensen said the most happy years of his life were spent working with Weggeland.

George Martin Ottinger (1833-1917)

Early Life and Formal Training

George M. Ottinger was born in Springfield, Pennsylvania. His primary school years were spent in Philadelphia and Bedford, Pennsylvania. He showed an early interest in art and would delight in drawing pictures on a slate. Pictures and paintings would capture his attention, and stories of adventure on land and sea intrigued him. Ottinger said, "I always had a box of water colors and pencils which I prized more than anything else."

At the age of seven, two painters came to Bedford; one was commissioned by George's father to paint portraits of his parents. Young

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1 Salt Lake Tribune, May 17, 1925.
3 Ibid.
5 Ibid.
Ottinger looked on with fascination as the painter went about his work, and it was then that he decided to become a painter. ¹

At the age of ten, his parents became impoverished and the boy was sent to New York City to live with his uncle who was the assistant fire chief of that city. ² After school hours, Ottinger would spend his time at the local fire station. The boy also wandered about the wharves of New York Harbor, listening to the sea stories related by the sailors. He liked to look at the ships as they headed out to sea and imagined that he was aboard. At other times, George spent his time sketching in his uncle's attic. It was through these channels that Ottinger satisfied his boyhood curiosities. ³

George Ottinger returned to his home in Pennsylvania when he was fifteen and worked with his father, a carriage maker. George painted and decorated the carriages. ⁴

When he was sixteen, he ran away from home in pursuit of adventure. Ottinger went aboard a whaler, The Maria, and signed a contract for thirty-six months. ⁵ With a companion, he deserted the ship at an island port west of Peru where they took passage on a freighter to Panama. They heard about the California gold rush and signed up on a broken-down hulk bound for San Francisco, a voyage which lasted for 102 days. The

¹Ibid.
⁴Ibid., p. 211.
⁵Larsen, "George M. Ottinger," p. 2.
gold rush appeared less-inviting when Ottinger arrived. He shipped aboard another vessel bound for China, and there was mutiny aboard due to extremely poor provisions. Delayed for a short time in Hawaii, the ship proceeded on to China where Ottinger spent three months. New opportunities for adventure took him to Sumatra, Java, Madagascar, and other points abroad.¹

George M. Ottinger continued his interest in art while on his travels. His art materials were a sheet of foolscap writing paper, a lead pencil, a Chinese dog-hair brush, some India ink, a lump of indigo for blue, a lump of gamboge from the ship's medicine chest for yellow, a small bottle of Chinese vermilion for red, and tobacco juice for yellow-brown.² He painted seascapes with ships and gained the admiration of his shipmates.

**Formal Art Study**

Ottinger returned home at the age of twenty, having had many rich experiences. He began to tint photographs for a living and later took employment as a clerk in New York. Ottinger was transferred to Baltimore, and it was there that he first began his formal art study in evening classes in the local art school.³ His principal art training was later taken at the Pennsylvania Academy of Fine Arts where he was associated with artists who instructed him in drawing and in the management of colors.⁴ He did his first portraits while at the Academy

¹Ibid., p. 3.
²Richards, *Western Humanities Review*, p. 212.
³Larsen, "George M. Ottinger," p. 3.
⁴Richards, *Western Humanities Review*, p. 213.
and later studied figure and portrait painting with Robert W. Weir who painted in the traditional manner of Benjamin West and John Trumbull. Ottinger studied with artists of the Hudson River school, a group that advocated landscape painting executed on the scene. He studied under Asher B. Durand, Sanford R. Grifford, John P. Kensett, and George Inness.

Work Produced

When his mother joined the Mormon Church, George M. Ottinger became interested in the great western emigration and consented to bring her to Salt Lake. With no intention of staying in Utah, he obtained an ox team, joined a company in 1858, and commenced the trek westward. Ottinger saw numerous possibilities for good pictures as he traveled, and he painted and sketched along the way. Some of his paintings which evolved from the travel sketches were: "Night Burial of a Pioneer," "Independent Rock," and "The First Glimpse of Great Salt Lake Valley and Lake Beyond."

Ottinger made an acquaintance with the pioneer photographer, C. R. Savage who had arrived in Salt Lake the year before (1860). Both men enjoyed the great out-of-doors, roamed the mountains together, and named many of the lakes and streams. They both recorded the picturesque scenery, Ottinger with his brushes and palette, Savage with his camera. Ottinger is said to have been the first artist to paint extensively Utah landscapes. C. R. Savage and George M. Ottinger

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1Carter, II, chap, 17, 3.  
2Larsen, "George M. Ottinger," p. 3.  
5Interview with Abram Hatch, son-in-law to George M. Ottinger, February 21, 1961.
formed a partnership known as the firm of Savage and Ottinger. It was the first firm in Utah devoted entirely to the production and sales of art work. The firm sold paintings and photographs of western scenery which were widely circulated throughout the world. Savage did most of the photography and Ottinger colored the photographs.

In 1862, Ottinger was commissioned to paint scenery for the Salt Lake Theatre and was engaged in this work for four years. While working at the Theatre, he developed another talent, that of acting.

The painter began to sell an occasional picture. His experiences had been that the people could appreciate pictures, but they could not afford to buy them. He fitted out a studio in his home and painted pictures according to a price scale. Examples of his portrait fees were: 25" x 30"--$30 to $50, 18" x 20"--$20 to $30. He calculated his sales over a period of several years and determined that his canvases had averaged $15 each. After the cost of materials had been deducted, each of his pictures had brought him an income of $8. Ottinger said, "I have given away more pictures than I sold."

The painter had many interests from which he drew inspiration for his painting. He was infatuated with the landscapes of the Wasatch Mountain Range. The artist often painted pictures of ships on the high seas, an interest which was supported by first-hand experiences. Plate II, page 23, illustrates his ability in painting marine scenes.

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1 Larsen, "George M. Ottinger," p. 4. 2 Ibid., p. 8.
3 Richards, Western Humanities Review, p. 215.
GEORGE M. OTTINGER: "AFTER THE BATTLE," 1882; ABRAM HATCH COLLECTION, SALT LAKE CITY, UTAH
(Photograph by Abram Hatch)
He was fond of painting allegorical pictures and illustrated stories in the Book of Mormon and depicted the stories and legends of the ancient Aztecs and Toltecs. The painter acquired twenty-four volumes of Bancroft Histories when the historian Bancroft was in Utah writing the state’s history. These volumes became a prime source of research for many of his pictures. "He painted scenes from the bitter strife between the priests of the Catholic Church and those of the failing Gods of the Aztec land." Ottinger's "Gladiatorial Stone" showed the custom in Mexico of allowing a captive to fight for his freedom which he bought by defeating the best gladiators. This picture was sold to a wealthy collector in Liverpool, England. The artist never tired of this subject throughout his life.

In 1895 and 1896, Ottinger worked zealously on paintings of the heroic women of America. A few years later, he became interested in the art of the Japanese, producing several little Japanese genre pictures, most of which were of historical and romantic characters.

**Mannerisms**

Ottinger would begin all of his paintings by making a careful drawing in heavy pencil, crayon, or charcoal on canvas. If the painting was a commissioned work, he would first do a small oil study and

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1. Interview with Abram Hatch, February 21, 1961.
submit it for approval and then go on with the final painting. The artist sized his raw canvas with white fish glue. Ottinger was very frugal, and he coated his canvas with any paint he had left over from previous work.  

The painter did not work from the model and would often get the gestures of his figures from little wooden manikens. He would use a maulstick and would grip his brush like a pencil, holding his palette in his left hand. Ottinger kept his brushes in good condition with Ivory soap.  

The artist became dissatisfied with the appearance of his color about 1883. He did away with the absorbent ground he had been using and commenced to paint on a non-absorbent ground to bring out more of the color and to avoid a dead, dry effect.  

Usually he would varnish his pictures about six months after completion, but when his patrons desired their paintings sooner, he would use siccatives and place his paintings near a window to accelerate drying.  

Ottinger stressed the importance of maintaining a good control of values which was evident in his work.

1 Interview with Abram Hatch, February 21, 1961.  
2 A stick used by painters as a rest or support for the hand while working.  
3 Interview with Abram Hatch, February 21, 1961.  
4 A surface prepared for painting by its being covered with a coating of a material suitable to receive and hold the paints.  
5 Richards, Western Humanities Review, p. 217.  
6 A preparation used to hasten or promote the drying of paints.  
7 Interview with Abram Hatch, April 30, 1961.  
8 The amount of light and dark in a picture.
Exhibitions and Awards

George M. Ottinger received numerous awards for his work. He received a gold medal for the best six landscapes at the Utah Territorial Fair in 1872. At the Deseret Agricultural and Mercantile Society Exhibition in 1873, he was awarded a first prize. In 1876, the artist exhibited a large oil painting, "Montezuma Receiving the News of the Landing of Cortez," in the Centennial Exposition in Philadelphia. This picture gave him considerable recognition and brought him several commissions. In 1878, the Utah Territorial Fair awarded Ottinger first prize for the best historical picture, "La Noche Triste" and another first prize for the best colored photographs. He received a gold medal for an historical painting, a silver medal for a landscape, and a bronze medal for a banner in the Territorial Fair of 1879. That same year, at the Chicago World's Fair, he received a gold medal for an historical picture, "The Last of the Aztecs." Ottinger was a consistent prize winner, as again in the Territorial Fair of 1881, he was awarded a gold medal for the best figure painting, a silver medal for the best historical painting, and a diploma for the best landscape. The painter received recognition in exhibitions held in Social Hall and other smaller competitive exhibitions.

1Richards, Western Humanities Review, p. 218.
2Salt Lake Tribune, May 4, 1913.
3Richards, Western Humanities Review, p. 218.
4Carter, II, chap. 17, 3.
5Richards, Western Humanities Review, p. 218.
6Interview with Abram Hatch, February 21, 1961.
Formal Teaching

George M. Ottinger was a trustee of the old Twentieth Ward Institute, a non-sectarian institution that offered courses in theology, science, art, history, music, philosophy, and general literature. The Twentieth Ward was the forerunner of the Mutual Improvement Association of the Church of Jesus Christ of Latter-day Saints. Special lectures were given by Orson Pratt, Professor Joseph L. Bradford, Karl G. Maeser (a member), C. R. Savage, George M. Ottinger, and F. B. Lewis. Ottinger was an extremely good lecturer and had great facility in presenting his ideas to others. He wrote articles for the Juvenile Instructor, a monthly magazine which instructed the youth.

His position in art education yielded a strong influence. C. R. Savage and Ottinger organized the Deseret Academy of Arts. Ottinger was president of the Academy and an instructor in figure painting, landscape, sketching, and perspective. The artist taught students in his private studio and was a professor of drawing and perspective at the University of Deseret (now University of Utah) for ten years (1882-1892). He spent two days per week at the University as its only instructor in art and grounded some of Utah's best-known artists in their first art education. Like Weggeland, he strongly encouraged

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1 Interview with B. F. Larsen, December 8, 1960.
2 Interview with Abram Hatch, February 21, 1961.
3 Salt Lake Tribune, May 4, 1913.
5 Horne, Devotees and Their Shrines, p. 24.
his students to go abroad for further study in the well-established art centers. Some of the artists who studied under him were: John Hafen, James T. Harwood, Edwin Evans, John W. Clawson, Lee Greene Richards, Alice Merill Horne, and Alma B. Wright.

Personal Philosophy of Art

Ottinger formed some of his strongest principles on art when he was still a young man studying in the East. The controversy between the Classicists and the Moderns was ensuing in Europe, and the old canons were declining rapidly. Ottinger chose a middle road in his art. He said, "I believe that if ever the American painters originate a distinct school of American art, it will originate with those painters who are not influenced by any particular academic teaching." 1

In his discussions on art, the painter always placed much emphasis on the control of color values. 2 "Ottinger was an outstanding creator among the artists of his time. His desire to paint was motivated by love, peace and war, excitement, and moments of tranquility." 3

"George Martin Ottinger was nature's gentleman, scholarly and generous. He would have shared with a brother artist his last piece of canvas or his last cake or tube of color." 4

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1Tullidge, History of Salt Lake, p. 813.
2Interview with Abram Hatch, February 21, 1961.
4Deseret News (Salt Lake City), August 16, 1934.
Other Pertinent Data

The artist became interested in civic affairs and dissolved his partnership with Savage, yet the two men remained close friends throughout their lives. They fulfilled a mission in England for the Church of Jesus Christ of Latter-day Saints. In England, Ottinger occasionally did some water colors and ink drawings which he later developed into oil paintings.  

His knowledge and experience as a fire fighter proved to be an asset to the community when he joined Salt Lake's volunteer fire department in 1862. In 1876, he was appointed Chief of the department and when the first paid fire department was organized in 1880, he was appointed its chief. In 1880, Ottinger was also appointed Superintendent of Salt Lake City water works.  

Ottinger had acquired a military background from his experience with the Lancaster (Pennsylvania) Fincibles. He served the Utah Territory as a Lieutenant Colonel and later when Governor Caleb W. West organized the state's National Guard, Ottinger was commissioned with the rank of Brigadier General.  

And while the artist functioned in his many capacities, he pursued his art professionally. By 1872, he had painted 223 pictures which had sold for $3,113.

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1 Interview with Abram Hatch, February 21, 1961.
2 Original certificates of appointment in files of Abram Hatch, Salt Lake City, Utah.
3 Larsen, "George M. Ottinger," p. 5.
4 Richards, Western Humanities Review, p. 217.
CHAPTER III

NATIVE PAINTERS

This chapter is a study of six early Utah painters who were products of Utah's first harvest of artistic talent.

John Hafen (1856-1910)

Early Life and Formal Training

John Hafen was born in Scherzingen, Switzerland. His family emigrated to America and came across the plains in a wagon when he was seven years old. John Hafen decided he wanted to become an artist at the age of eight and his mother encouraged him in his artistic interest. The boy yearned for art materials to draw and paint with and at his home in Sanpete County, he would sketch with pieces of charcoal taken from the fireplace. When he was eleven years old, his mother showed a bundle of his drawings to a friend who was impressed and gave John a dollar and a half to buy some colors and drawing paper. These were the first real art materials the young artist owned. John Hafen's father was a professional gardner and landscapist and found it extremely difficult to procure his type of work in a pioneering situation.

1Horne, Devotees and Their Shrines, p. 111.
3Horne, Devotees and Their Shrines, p. 111.
The Hafen family moved to Salt Lake where John studied at Dr. Maeser's school. As a young man, John Hafen visited the studios of Weggeland and Ottinger where he developed his art and received much inspiration.1

After his marriage to Thora Twede in 1879, he continued to paint but found it difficult to support a family with his painting, and so he tried other means of making a living. He sold corn shellers for a company that went bankrupt before his orders could be delivered; and, in American Fork, he opened up a photograph gallery and later moved to Springville. Hafen made enlargements of historical photographs and had agents sell them throughout the state. These and other attempts to meet out a livelihood all ended in vain.2

Although John Hafen had wanted to follow the advice given by Weggeland and Ottinger to go abroad for advanced training,3 he could not afford it. But in 1890, through the instrumentality of George Q. Cannon of the first presidency of the Church of Jesus Christ of Latter-day Saints, John Hafen, J. B. Fairbanks, and Lorus Pratt were sent on a mission by the Church to study art;4 Edwin Evans was later added to this group of art missionaries. They repaid the Church for their study abroad by decorating the walls of the Church temples when they returned.

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2Interview with B. F. Larsen, December 8, 1960.

3Horne, Devotees and Their Shrines, p. 141.

When John Hafen arrived in Paris, he commenced his art study at the Julian Academy, a school that had world-wide recognition. He studied under Benjamin Constant, Jules Lefebvre, and others, and he remained at the Academy for one year, working from the model and sketching in the environs of Paris. The next year John Hafen traveled in England and other European countries, visiting the great art galleries and studying the pictures of the old masters.

After two years abroad, the painter returned home, and his study immediately began to bear fruit; he was awarded the $300 purchase prize at the Utah Art Institute exhibition, a prize which he received again in 1903.

John Hafen, nevertheless, found it difficult to pursue his art in Utah. He had a great deal of satisfaction living and working with other artists, and he sensed his isolation from the art centers where new ideas were being developed.

The painter traveled to California where he painted chiefly landscapes along the seacoast and was one of the first artists in the West to work extensively at Monterey, California.

1 A professional institution of higher learning among those of the French academic system which were established in the seventeenth and eighteenth centuries.

2 Interview with B. F. Larsen, December 8, 1960.

3 Ibid.


5 Interview with B. F. Larsen, December 8, 1960.
Hafen, who returned home for a season, signed a contract with the Church in 1901\(^1\) to enable him to work and study in the East. He was paid $100 per month for one year and as security, until such time when the artist could return the money advanced, the Church became the owner of all sketches and paintings produced during the year. John Hafen was never able to redeem his pictures. He studied and painted in and around Boston and other eastern cities while under the contract, and had a burning hope within him that the tide would change, and he would become recognized. The painter was confident that the sacrifice he, his devoted wife, and his children were making would have its rewards, but their sacrifice continued as he could not sell enough pictures.

With a re-determination to succeed, John Hafen went to Indiana in 1907. In Indianapolis, he became acquainted with a wealthy industrialist who was sympathetic to his art. Hafen moved into a cottage in picturesque Brown County and continued his landscape painting. He was one of the first artists to help make Brown County, Indiana, the popular art colony it is today.\(^2\)

**Work Produced**

**Mannerisms and Criticisms**

Landscape painting dominated Hafen's artistic career; and, when he first began painting, he turned to the landscapes surrounding his

\(^{1}\) Lorenzo Snow, Memorandum of Agreement made between John Hafen the Church of Jesus Christ of Latter-day Saints, May 10, 1901, les of Joseph Hafen, Provo, Utah).

\(^{2}\) Interview with B. F. Larsen, December 8, 1960.
home in Utah for subject matter. The artist loved the great outdoors and frequently went on mountain sketching and painting trips, sometimes gone for several days at a time. Many refer to Hafen as "the greatest landscape painter Utah has ever known." Some of his better-known pictures are: "The Quaking Aspens," "Tee-pees," and "The Sycamore Tree." The painter most admired the work of Corot, Millet, Rembrandt, and George Inness.

John Hafen painted with close harmonies and would watch values very closely. In painting a landscape, he would first mix a light color value to represent distant objects and then mix a dark color value for objects to be painted in the foreground.

The artist would mix the two color values together to get his values for the intermediate areas on his canvas; and, in this manner, he attained his value control and an over-all harmony of color. Plate III, page 35, shows the painter's subtle value relationships and his proficiency in painting landscapes.

The artist believed that sunlight and shadow were two essentials for pictures. Perhaps he became convinced of this during a period

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1Horne, Devotees and Their Shrines, p. 41.
2Pechser, "Utah Artists," p. 5.
3Ibid.
4Ibid.
5Interview with Joseph Hafen, February 11, 1961.
6The amount of light and dark in a color. The greater the amount of light, the higher its value; the greater amount of dark, the lower its value.
7Interview with Joseph Hafen, February 11, 1961.
8Ibid.
JOHN HAFEN: "THE SEAGULLS," 1907; JOSEPH HAFEN COLLECTION, PROVO, UTAH
when he tried painting objects in local colors only. In later works, Hafen did some painting using only the palette knife to apply color on his canvas.

One who knew Hafen said his work was "too chaste, too subtle, too delicate in the manipulation of values to suit a western audience whose inclinations ran to spectacular subject and photographic likeness."^2

John Hafen was a capable portrait painter and had studied the figure extensively while at the Julian Academy in Paris. He painted an occasional portrait from time to time, but it was in the last year of his life, in Indiana, that he pursued portrait painting actively. The artist found he could make a better living doing portraiture. He painted portraits of the Governor of Indiana, Indianapolis industrialists, and civic men.^3 For the first time in his career, there began to be some demand for his work. He had a backlog of commissions and was enjoying a little success; however, pneumonia took his life in 1910. John Hafen's paintings are sold today at the higher prices paid for the work of early Utah artists.^1

Recognition

Exhibitions and Awards

The artist exhibited in Paris, the Chicago Art Institute, Chicago Show, Philadelphia and St. Louis Art Museums, John Heron Art

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^1Objects represented in their innate colors without consideration for shadows and reflections which introduce other colors.
^2Utah Writers' Project, p. 165.
^3Interview with Joseph Hafen, May 19, 1961.
^4Utah Writers' Project, p. 165.
Institute (Indianapolis), and other places in the East. In 1900, he won the Utah state prize of $300 for the best painting; and, in 1902 he won the medal of honor from the Utah Art Institute. The same year, the painter received first prize for the best work of art and the best landscape at the Utah State Fair. ¹ Hafen was awarded the first prize for the best landscape at the 1908 Illinois State Fair. ²

Formal Teaching

John Hafen taught art for short periods in various schools including Brigham Young University, but he felt the necessity of pursuing his own painting on a full time basis; and, therefore, his role as a teacher was sporadic. ³ Notwithstanding, John Hafen had a strong influence on many of the young artists who sought his professional advice. Young painters such as Louis Ramsey, B. F. Larsen, A. B. Wright called on him in his Springville studio.

Hafen was responsible for the beginning of the Springville Art Gallery. ⁴ The artist wanted the students in the public schools to have an opportunity to see original works of art so they could cultivate a love for the beautiful and an appreciation for fine art. He selected one of his finest canvases, "The Mountain Stream," and presented it to the Springville High School in 1903. ⁵

¹Provo Herald, June 4, 1910.
²Horne, Devotees and Their Shrines, p. 111.
³Interview with B. F. Larsen, December 8, 1960. ¹Ibid.
Other artists became interested and presented the school with some of their works and by 1907, the collection had formed the foundation for an art center. A $100,000 art gallery was constructed by W. P. A. labor and dedicated July 4, 1937. Altogether, there are more than 100 pieces of Hafen's work in the Springville High School Art Gallery.

Personal Philosophy of Art

The painter always took a firm stand against his only enemy, the indifference of the people toward art. There was a time when a well-to-do friend refused to trade with him some much-needed lumber for some of his paintings. The friend wrote to Hafen:

I am sorry that I cannot, at present, indulge in the luxury of possessing some of your paintings. I have some debts to pay before I can have the pleasure of buying your paintings. Paintings are luxuries, and I must first get the necessities...

John Hafen, disturbed over his friend's aesthetic values, took issue with him in a letter:

First, I will ask. Are luxuries necessary? If they are not, why build homes costing thousands of dollars when ordinarily constructed houses with walls and roofs as simple as will merely protect us from storm and heat or cold. Why decorate our public buildings with towers, spires, niches and various lines in harmony with aesthetic principles? What use is there for costly silks and jewels to adorn our person when ordinary cheap goods or blankets will just as effectually cover us and protect us from cold? Why, yes! All nature proclaims that luxuries, such as are beautiful, are necessary for the happiness of the human family. We could do without the flowers in the fields and mountains by the wayside. We could do without the various colors which adorn the face of nature; but an all-wise and generous Creator has placed them there for the welfare of his children.

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The influence of art is so powerful in shaping our lives for a higher appreciation of the creations of our God that we cannot afford to neglect an acquaintance with it. We should be as eager for its companionship in our homes as we are eager for chairs to sit upon or for food to sustain our lives, for it has as important a mission in shaping our character and in conducing to our happiness as anything that we term necessities. Life is incomplete without it.¹

Other Pertinent Data

A profoundly religious man, John Hafen, was a devout member of the Church of Jesus Christ of Latter-day Saints. He never attempted a serious painting without first kneeling in prayer and beseeching his Heavenly Father for divine guidance.²

James T. Harwood (1860-1910)

Early Life and Formal Training

James T. Harwood was numbered among Utah's artists who exerted a tremendous effort toward the advancement of painting in the state. He was born in Lehi, Utah, in 1860. His parents noticed the remarkable ability he had in drawing and gave him encouragement. In Lehi, James was surrounded with a variety of things to paint and was intrigued with the mountains, streams, wild game, and orchards.

The boy worked in his father's harness shop; and when he was twenty years old, he made up his mind to become an artist³ and began saving his money for art study.

¹Tbid.

²Larsen, Improvement Era, p. 156.

³Salt Lake Tribune, October 17, 1910.
Harwood began his study under Daniel A. Weggeland and Alfred Lambourne in Salt Lake City followed by a year of study at the Academy of Design in San Francisco where he won every honor the Academy offered its students. The young artist returned to Salt Lake and opened his own studio where he instructed students and pursued his painting.

James T. Harwood created an innovation in Utah in 1888 when he went abroad to study art. He was the first of Utah's native artists to study abroad, and it was he that cut the path which many Utah artists later traveled. Harwood preceded Cyrus E. Dallin by only two weeks; and, about two years later, he was joined by John Hafen, J. B. Fairbanks, Lorus Pratt, Edwin Evans, and John W. Clawson.

He commenced his study in Paris at the Julian Academy; and, as a student, he excelled in drawing and in the handling of color. Harwood passed the difficult examination and was admitted to the Ecole de Beaux Arts, the French Government art school. While in Paris, he married one of his former art students, Hattie Richards, who was also a painter.

After his first study in Europe, the artist made subsequent trips abroad for further work.

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1Tullidge, History of Salt Lake, p. 811.

2Horne, Devotees and Their Shrines, p. 51.

3Interview with B. F. Larsen, December 8, 1960.

4Salt Lake Tribune, October 3, 1937.

5Interview with B. F. Larsen, December 8, 1960.

Mannerisms and Criticisms

Harwood drew and painted landscape, figure, portrait, marine and still life in oils, water colors, pencil, pen, and charcoal. He was an etcher and did much to introduce the medium among the Utah artists. The artist liked to treat nature and the four seasons \(^1\) and a number of his pictures revolve around this theme. The painter spent a year in France in 1929 on the Mediterranean seacoast where he painted many of the waterfront and seascapes which have become well-known in Utah art.

After his first Paris study, Harwood adopted the traditional style of the masters of the late nineteenth century. He was influenced by his teachers, Jean Paul Laurens and Lucien Lefebvre.\(^2\) He preferred oils to any other medium and painted his pictures in a low key according to the formulas of the old masters. In Paris, Harwood did many figure studies in water colors and oils, many of which were of his own children.

"Harwood's early work showed remarkable draughtsmanship, fine color, and excellent line and form composition."\(^3\)

On another visit to Paris, the painter became overwhelmed with the French impressionistic movement, and he was the first of Utah's painters to adopt the pointillistic\(^4\) manner of painting with broken

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\(^1\)Horne, Devotees and Their Shrines, p. 51.

\(^2\)Salt Lake Tribune, October 3, 1937.

\(^3\)Interview with B. F. Larsen, December 8, 1960.

\(^4\)The method of juxtaposing small strokes of color directly upon the canvas for the eye to mix at a distance rather than mixing the colors first upon the palette.
color. He keyed up his palette but not to the pure extent of Monet or Renoir. His pictures painted in this manner have an atmospheric quality which was admired by his patrons. Plate IV, page 43, represents one of Harwood's pictures which shows the strong influence of Impressionism.

Recognition

Exhibitions and Awards

James T. Harwood was recognized for his ability as an artist during his first study in Paris when his painting, "Preparation for Dinner," was accepted in the Paris Salon, a difficult fete then for any professional artist. He was the first Utah artist to receive such a distinction. From 1905, Harwood exhibited regularly at the Paris Salon and was a contributor to many American shows and was known in America for his work in colored etching.

His picture, "Adoration of Ages," was painted in a period of four years when he was in Paris. It is a religious picture with a large figure of Jesus and is perhaps his best known work. The picture, now in the collection of the Brigham Young University, brought him wide acclaim and is reputed to be the most important religious picture painted by a Utah artist.

1Interview with B. F. Larsen, December 8, 1960.

2One of the annual French salons designed to exhibit the works of living artists and to create a market for art.

3Horne, Devotees and Their Shrines, p. 51.

The painter won several awards for prize pictures in the important exhibitions within the state of Utah. James T. Harwood has been called "the Dean of Utah Artists."¹

Formal Teaching

Harwood was an important art educator in the state, and "his studio and classroom became centers of enthusiasm for art. Many of his students have made contributions toward raising the standard of culture in the state."² Some of his students were: Lee Greene Richards, Hermann Haag, Rose Hartwell, Mary Teasdel, Mahonri M. Young, and Alma B. Wright.

When Harwood returned from his first Paris study, he began teaching art in his studio in the French manner.³ The artist imparted to his students everything he had learned in the great art schools of Paris, and he is said to have been the first to introduce color etching in America.⁴ "Careers of several groups of Utah artists began in his studio."⁵ Lee Greene Richards, one of Harwood's first students, said, "I got as much from Harwood as from any teacher I had afterwards in Paris."⁶ Harwood began teaching art in the Salt Lake High School; and, later in 1920, he became head of the art department at the University of Utah, a position he held until his resignation in 1937.⁷

¹Salt Lake Tribune, October 3, 1937.
²Interview with B. F. Larsen, December 8, 1960.
³Horne, Young Woman's Journal, p. 121.
⁴Salt Lake Tribune, October 3, 1937.
⁵Carter, II, chap. 17, 5.
⁶Horne, Devotees and Their Shrines, p. 51.
⁷Salt Lake Tribune, October 3, 1937.
As a teacher, Harwood was extremely effective, and people have credited him as being the most influential of Utah's artists in the development of art in the state. He showed much interest in organizing art groups throughout the state, and he was a member of the National Arts Club of New York, the Society of Utah Artists, a board member of the Utah Art Institute, and a member of the Society of Western Artists.

Personal Philosophy of Art

Like his French masters, Harwood insisted that his students labor exhaustively in pursuing their art and strongly felt that an artist must first learn how to observe and then draw sensitively and accurately those things he observed. He conditioned his students in the traditional manner with much academic drawing from plaster casts and live models.

The painter thought that "an artist should allow himself to be influenced by the best of the masters;" however, he believed that an artist should travel his own course and develop his personal artistic expression.

Speaking of professional artists, James T. Harwood said, "They are the ones whose mission is to start the next generation out on their artistic journeys and to instill in their minds a real and growing love for all things beautiful."
John W. Clawson (1858-1936)

Early Life and Formal Training

In 1858, John W. Clawson, a grandson of Brigham Young, was born in the Beehive House in Salt Lake City. John went up through the public schools in Salt Lake and showed an early aptitude for painting. He attended the University of Deseret when Dr. John R. Park was head of the institution, and his art study at the University consisted of classes two days per week under George M. Ottinger. He developed his art to a high degree before many of the Utah artists became acquainted with him.

Like other art students who had studied under Ottinger, John W. Clawson was urged to go to an established art center where he could further develop his talent. Visiting artists advised him to go east for advanced study.

In 1880, Clawson married Mary Clark; and, the next year, he and his wife went to New York where he enrolled in the Academy of Design. Placing high among his fellow students, he studied in New York for three years under an English painter named Willmarth and a sculptor, J. Q. A. Ward.

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1Salt Lake Tribune, September 3, 1939.


3Deseret News (Salt Lake), February 20, 1914.

4Ibid.

5Ibid., May 7, 1936.
Having spent a successful period of study in New York, John W. Clawson returned to Salt Lake City where he opened up his own studio and received portrait commissions. However, the artist felt the need for further study; and, in 1891, he went to Europe.¹

He enrolled at the Julian Academy in Paris; and, later, the young painter was accepted at the École de Beaux Arts.² He studied under Jean Paul Laurens, Benjamin Constant, Lucien Lefevre and enjoyed criticism from two famous French Impressionists, Eduard Manet and Claude Monet.³

Clawson became very interested in color and was intrigued with the Impressionists. The painter moved to Venice, Italy, where he spent nine months studying color under the American colorist, Julius Stewart.⁴ After his study in Italy, he spent a season in England and did some portraits of members of the English parliament.⁵

Having studied abroad for five years, he returned to America, maintained a studio in Salt Lake City for a few years, and then moved to San Francisco.⁶ The painter did some work for San Francisco newspapers and began to receive some important portrait commissions which soon occupied all of his time.⁷

¹Interview with B. F. Larsen, January 19, 1961.
²Larsen, Utah Academy of Sciences, Arts and Letters, XVII, 58.
³Salt Lake Tribune, September 9, 1939.
⁴Larsen, Utah Academy of Sciences, Arts and Letters, XVII, 58.
⁵Ibid.
⁶Salt Lake Tribune, September 9, 1939.
⁷Larsen, Utah Academy of Sciences, Arts and Letters, XVII, 58.
Work Produced

Mannerisms and Criticisms

John W. Clawson was enjoying considerable success as a portrait painter when the San Francisco earthquake and fire destroyed his studio in 1906. He lost many valuable things including twenty newly-completed life-size portraits, valued at $80,000.

The artist moved his family to Los Angeles and then to New York where, for several years, he pursued his portrait painting with continued success. He returned to Los Angeles and worked for twelve years and then moved back to Salt Lake City in 1933, three years before his death.

John W. Clawson had an individual style; he reveled in color and knew how to make his portraits sparkle and appear fresh. There were no dead spots on his canvases. The impressionistic movement in France undoubtedly was a strong influence for Clawson, and his large color patterns and juxtaposition of hues were planned by one who "knew and understood color well."

Clawson was very popular with the people. He was an accurate student of human nature and the personality of his subjects always dominated his portraits.

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1 Ibid.
3 Deseret News (Salt Lake), May 7, 1936.
4 Larsen, Utah Academy of Sciences, Arts and Letters, XVII, 58.
5 Ibid.
Some critics have classified him as a realist, yet others say he was more idealistic. "The painter idealized fact, putting in or taking things out of his pictures according to what he thought was right." The artist glorified his subjects; his portraits of women possessed grace and charm, and his portraits of men had ruggedness. Plate V, page 50, reveals the adeptness of the painter in portraiture.

Clawson worked in all media and was proficient with pastels; however, he preferred oils and did most of his work in that medium. He built up his paintings with layers of heavy paint, much in the same manner as the impressionists and followed the modern idea of portrait painting using warm, bright colors. Clawson's work was executed rapidly and contained a satisfying spontaneity.

The artist painted several thousand portraits in his lifetime, and he was reputed to have made more money with his art than any of the other early Utah artists. His portraits were in demand wherever he lived and traveled, and many of his commissions came from popular dancers and artists of the stage and screen. A number of his outstanding portraits are of well-known men and women in Utah. Clawson painted the leaders of the Church, business and professional men, and state and city executives. His portraits hung in the Church buildings,

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1Salt Lake Tribune, September 3, 1939.
2Ibid.
3Tullidge, History of Salt Lake, p. 815.
4Deseret News (Salt Lake), February 20, 1914.
5Salt Lake Tribune, September 3, 1939.
7Deseret News (Salt Lake), May 7, 1936.
JOHN W. CLAWSON: "PORTRAIT OF THE ARTIST’S WIFE, MARY," 1893;
BRIGHAM YOUNG UNIVERSITY COLLECTION
Salt Lake City and County Building, Utah State Capitol Building, and numerous business and professional buildings throughout the state. When the painter died of a heart attack in 1936, he was working on a portrait he hoped would be the crowning effort of his success—a portrait of the Prophet Joseph Smith. A few of Utah's prominent men and women painted by John W. Clawson were: Brigham Young, Lorenzo Snow, Joseph F. Smith, Heber J. Grant, David O. McKay, Simon Bamberger, Samuel Newhouse, and the four Walker brothers.  

"Some of the painter's best portraits were of members of his own family;" the portrait of his wife, Mary Alice Clark, received wide acclaim.

Although he devoted most of his time to portraiture, the artist preferred landscape painting, especially desert landscapes of the Southwest. "He painted portraits for a living and landscapes for recreation." Clawson loved the great out-of-doors and delighted in painting the moods of nature as exemplified in such picture titles as "The Wind."

Recognition

The portrait painter received recognition for his work wherever he went. In his first year of school in New York, he won the Sudan

1Ibid.  
3Ibid.  
4Deseret News (Salt Lake), May 7, 1936.  
5Deseret News (Salt Lake), May 7, 1936.  
medal for excellence in drawing; and, while studying in Paris, his portrait of his wife was exhibited in the Paris Salon and was admired by students and professionals alike. The tremendous number of portraits Clawson painted of celebrated men and women throughout the world revealed the artist's recognition outside his own home state. He was one of the first Utah artists to exhibit in California, and his work became well-known along the West Coast. In New York, the artist was given membership in the celebrated Lamb's Club for his portrait of Wilton Lackaye, the actor. The bulk of his life's work was portrait commissions, and they were exhibited by his patrons in their private homes and in public buildings. John W. Clawson has been referred to as "The Sargent of the West."

Formal Teaching
The artist did not teach art in organized education. When he became a successful portrait painter, Clawson invited students to his studio where they observed him at his easel and listened to his instruction. The painter was a good conversationalist and often participated in informal gatherings discussing art and artists.

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1 Deseret News (Salt Lake), May 7, 1936.
2 Ibid., March 1, 1922.
3 Salt Lake Tribune, September 3, 1939.
4 Ibid.
5 Carter, II, chap. 17, 6.
6 Deseret News (Salt Lake), March 1, 1922.
Personal Philosophy of Art

"John W. Clawson was a humble artist and did not possess egoism."\(^1\)

The artist enjoyed discussing works of art other than his own\(^2\) and deplored the artist who liked to boast of his work. Clawson disliked affectation or insincerity and believed that an artist could only become successful through gaining a profound understanding of the things he chose to represent on his canvas.\(^3\)

Edwin Evans (1860-1916)

Early Life and Formal Training

Edwin Evans spent his early life on a farm in Lehi, Utah, where he was born in 1860. Brigham Young had sent his father to colonize that portion of Utah Valley.\(^4\) The community was known then as Evansville, and it was years later when its name was changed to Lehi.

Edwin Evans was a playmate of James T. Harwood, Harwood sketched and painted as a very young boy, but Evans took only a casual interest in art. As a young man, Edwin Evans had already chosen his occupation, a telegrapher for the railroad at Lehi, when he first considered pursuing art as a profession.\(^5\) He was sketching in his leisure time at the

\(^1\) Interview with B. F. Larsen, January 19, 1961.

\(^2\) Salt Lake Tribune, September 3, 1939.

\(^3\) Ibid.

\(^4\) Salt Lake Tribune, March 6, 1916.

telegraph office one day when two mining men, Alonzo E. Hyde and John Beck, entered the office. They were astounded with the talent of Evans and persuaded him to develop his talent through formal study. The two men offered financial assistance, and Edwin Evans found himself at the outset of a new career.

Evans, who was married and had children, went to Salt Lake to begin his art study under Weggeland and Ottinger when he was almost thirty years old.

In 1890, he was a member of the missionary group sent by the Church to study art in Europe. He enrolled at the Julian Academy where he spent two years of study under Jules Lefebvre, Jean Paul Laurens, and Benjamin Constant. Concurrent with his studies at the Academy, he painted many landscapes of the French countryside and developed very rapidly during his two years in Paris. The artist augmented his art training later in life with subsequent trips to Europe and further enriched his knowledge by studying in the eastern art centers of America. Upon his first return from Paris in 1893, the artist fulfilled his contract with the Church for his art study abroad by assisting in the decoration of two large assembly rooms in the Salt Lake Temple.

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2 Horne, Devotees and Their Shrines, p. 111.
3 Above, p. 31.
4 Horne, Devotees and Their Shrines, p. 111.
5 Ibid.
6 Interview with B. F. Larsen, December 8, 1960.
Edwin Evans was a strong painter. "He sought to capture the salient characteristics of his subjects and never bothered with trifles."¹

A critic of the Salt Lake Tribune wrote: "His (Edwin Evans') ability to strip his subject to its essentials, to get to the heart of the thing, is seen in such canvases as his 'Nude Mountain'."² Evans worked with economy of line with every brush stroke having its meaning.³

The artist worked equally well in oils and water colors and was chiefly a landscape painter, although he painted the figure and did many still life studies.

There was a notable change in his manner of painting about 1918 as his work became more decorative.¹ He began to use a direct and broad brushwork with rich surface qualities which showed an emphasis on color. His landscapes and still life studies became more stylized in treatment and connoted a personal modern approach. Plate VI, page 56, is an example of Evans' bolder style. A French critic said, "His paintings are distinguished by a very personal character which is readily observed in all his canvases."⁵

In his later life, the artist became interested in sculpture, form, and structure which became vital elements in his expression.⁶

EDWIN EVANS: "RED ROOFS IN WOODS," 1921; BRIGHAM YOUNG UNIVERSITY COLLECTION
He is said to have been the "first artist in Utah to paint with dynamic symmetry."¹

In 1918-19, Evans painted nine decorative panels for the Cardston, Alberta, Canada, Temple; and, at a later date, he did eight decorative panels for the Veterans' Hospital in Salt Lake City.² His decorative panels are considered some of his best work.

Criticisms

A noted French critic said of him: "He is a wonderful landscape artist, whose oil paintings as well as his water colors, prove his mastery as an interpreter of nature."³ His early canvases of the French countryside were virile and had a harmonious quality and a power of composition. Evans liked to manipulate sunlight and shadow in his pictures, and his sunlight effects are considered some of his best work.⁴

"His painting derived its chief charm from solid space and form relationships with rich and varied textural effects."⁵ "He worked for rhythm in composition and balance of mass and design, something beyond a surface technique."⁶ A French publication, Revue du Vrai et du Beau, contained the following criticism on the work of Edwin Evans:

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¹Salt Lake Tribune, May 5, 1940.
²Frazer, Edwin Evans Art Exhibition, p. 3.
³Salt Lake Tribune, May 5, 1940.
⁴Horne, Devotees and Their Shrines, p. 112.
⁵Utah Writers' Project, p. 166.
⁶Salt Lake Tribune, May 5, 1940.
A landscape painter of great talent, Edwin Evans exhibited in the Independents of New York two interesting oil paintings entitled "Over the Wasatch Mountains" and "Granite Peaks."

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 effect 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.

He exhibited in the Autumn Salon of Paris in 1922, a number of canvases of outstanding excellence and were the subject of unusual comment, and I would be pleased if the Parisian public could see and appreciate again, as it merits, the so harmonious work of this painter. Signed, Conte Chabrier, Art Critic.¹

Recognition

Exhibitions and Awards

Edwin Evans had won honorable mentions in drawing during his study at the Julian Academy. The first painting to bring him honor was a landscape entitled "The Wheat Field." He exhibited the painting in the Chicago World's Fair in 1893 and was awarded an honorable mention, the only Utah artist to be so distinguished.²

In 1920-22, the painter did research work in France and exhibited oils and water colors in the old Salon Francaise, Salon de la Nationale, and Salon d'Automne.³

¹Chabrier, Revue de Vrai et du Beau, p. 33.
²Horne, Devotees and Their Shrines, p. 111.
³Frazer, "Biographical Sketch," p. 5.
Edwin Evans was also represented in many exhibitions throughout California as well as the annual shows in his own home state.¹

Formal Teaching

The artist was an important figure in art education in the state of Utah. He taught for short periods at the Latter-day Saint Church School, Hammond Hall, the Y.M.C.A. night school in Salt Lake, and at Brigham Young University. He conducted classes in his private studio, held open-air classes in landscape painting, and was an instructor for several years at the Art Barn in Salt Lake City.² Evans taught artists such as LeConte Stewart, Alma B. Wright, and Donald Beauregard.

His greatest efforts in art education were spent at the University of Utah where he was appointed chairman of the art department in 1898, a position which he held for twenty-two years.³

A former student was recollecting her student days under Edwin Evans and said of him:

Before school, after school, eating our lunches, in heated discussions, in agonizing despair or religious ecstasy, hanging on every word, we literally lived the gospel of art. And it was a good gospel, demanding the utmost of effort, honesty and originality that we could put into it. Edwin Evans was a grand teacher for the earnest student, but he must have been tough for the lad or lassie who had come to get a little second hand knowledge of art in some sort of sugar coated pills. He believed in art as a life-long form of growth and expression—and that is one of the greatest messages he gave us.⁴

¹Interview with B. F. Larsen, December 8, 1960.
³Deseret News (Salt Lake), April 19, 1911.
About the time Edwin Evans began his career at the University of Utah, he began a three-year battle to change the methods of teaching art in the public schools of the state. Through his own children, the artist became acquainted with the Asberg system of drawing that was being taught. Since his first study at the Julian Academy, Evans' concepts on art had undergone a change, and he deplored the old mechanical methods of art, such as the Asberg system. He advocated the development of original talents and art expression. And so, assisted by James T. Harwood and others, he sought to abolish the decadent manner of teaching; and, after three years of persistency, the public schools discontinued the system. However, they would not accept Edwin Evans' recommendations; but later, in 1917 and 1918, while studying at the Beaux Arts in New York, he had the opportunity to see his theories successfully tested with kindergarten children at Columbia University Teachers' College. The results revealed that if a child planned what he was to do, his work would show a complete freshness and originality.

Soon after the painter returned from Paris in 1893, he and other Utah artists organized the Society of Utah Artists, and he was elected charter president, a position he held for eleven years. The Society held one of the first annual exhibitions in the state and among the artists represented were: Daniel A. Weggeland, George M. Ottinger,

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1Ibid. p. 4.
2Horne, Devotees and Their Shrines, p. 111.
3Salt Lake Tribune, May 5, 1910.
Alfred Lambourne, John Hafen, J. B. Fairbanks, John W. Clawson, and Lorus Pratt. In 1901, Evans was also chosen president of the Utah Art Institute and held that position for twelve years. 1

Personal Philosophy of Art

Edwin Evans was a "strong-willed person" 2 and fought hard for the art principles he believed to be sound. He remembered what his famous instructor, Jules Lefebvre said when he was at the Academy: "Never accept anything without investigation." 3 Evans adopted this in teaching his own students.

The painter said, "The unintelligent mind will never see anything else except that which is shown." 4

He frowned on the stereo-typed form of expression, strove for originality, and believed that the artist should not borrow the mannerisms of individuals or schools but should develop a personal creativeness. 5

Lee Greene Richards (1878-1950)

Early Life and Formal Training

Lee Greene Richards was born in Salt Lake City in 1878. His family had shown artistic inclinations for three generations; and it was his grandmother, who was an artist, that noticed Lee's talent. 6 As a

1 Horne, Devotees and Their Shrines, p. 112.
2 Interview with B. F. Larsen, December 8, 1960.
3 Salt Lake Tribune, May 5, 1940. 1 Ibid.
4 Ibid.
6 Horne, Devotees and Their Shrines, p. 51.
boy, he was given equal privilege to use his grandmother's art materials, and oftentimes they worked together. His grandmother had an English background and looked upon the eighteenth century English school with Hogarth, Romney, Raeburn, Reynolds, and Gainsborough.¹

Lee Greene Richards grew up in the old Twentieth Ward with Mahonri M. Young and Alma B. Wright.² His father, Levi W. Richards, was a good friend of George M. Ottinger. Ottinger's studio was not far from the Richards' home, and Lee made regular visits to the studio where he observed the artist at work and listened to his instruction.³ When James T. Harwood returned from Paris, he taught Lee Greene Richards in his studio and became a strong influence on the boy.⁴

At the age of eighteen, Lee fulfilled a mission in England for the Church of Jesus Christ of Latter-day Saints.⁵ He visited the large galleries in Europe and when he arrived in Paris, he desired to stay and study art, but he did not have the funds. He returned to Salt Lake City, obtained employment as a bank clerk, and began a religious effort to save his earnings for art study abroad.⁶

In 1901, after three years of frugality, Lee Greene Richards traveled to Paris and enrolled in the Julian Academy where he studied for one year. He was accepted in the French Government School, Ecole de Beaux Arts and spent another year of study. His first two years of Paris study were under Jean Paul Laurens at the Academy and Leon Bonnat at the Ecole de Beaux Arts.⁷ At the beginning of his third year, he rented a

private studio and discontinued his school work except for an occasional evening class. Actively engaged in his profession, the artist remained in Paris for nearly four years and returned to America in 1904. This period of study did not conclude his efforts abroad, for he was back in Paris from 1908 to 1909 and for another period from 1920 to 1923.

Work Produced

Mannerisms

As a young man, Lee Greene Richards painted in brilliant colors with a frank spontaneous manner. Mahonri Young said of his colleague: "Lee has always known how to paint. It was as easy for him to paint as for other boys to play." At times the artist liked to experiment with a limited palette, and some of his most successful pictures have been painted in this manner.

Upon Lee Greene Richards' return from his first Paris study, he received commissions to paint three portraits for the Relief Society of the Church of Jesus Christ of Latter-day Saints. One of these pictures, a portrait of President Bathsheba W. Smith, is said to be one of his best pictures. It is said that Lee Greene Richards and John W. Clawson, both portrait painters, earned more money than did any of the other early Utah artists.

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1Horne, Devotees and Their Shrines, p. 51.
4Deseret News (Salt Lake), May 22, 1920.
6Horne, Devotees and Their Shrines, p. 77.
Richards' portraits were influenced by the eighteenth century English school. His admiration for the school had not waned since his boyhood days when his grandmother gave him his first instruction and later when he visited the important galleries in England while serving a mission for the Church. Plate VII, page 65, exemplifies his English influence and his proficiency as a portrait painter.

The artist painted a fantastic number of portraits in his life. He would select the most effective pose of his patron and then obtain a promise of twelve settings. Richards became well-known throughout the state and elsewhere for his portraits of civic men and leaders of the Church. He painted portraits of many Utah artists which made a valuable contribution to Utah's art history record; his portrait of George M. Ottinger became well-known in the state.

Lee Greene Richards' success was not restricted to portraiture, as the artist painted landscapes, still lifes, and mural decorations. The mural group and the cycloramic historical mural inside the base of the dome of the Utah State Capitol Building were designed and painted, with the aid of assistants, by Lee Greene Richards. The painter did many mural decorations for chapels, and his murals are found in the Church.

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1Ibid.  
2Ibid.  
3Deseret News (Salt Lake), January 10, 1948.  
5Interview with B. F. Larsen, December 3, 1960.  
6Interview with Taylor Woolley, March 2, 1961.
PLATE VII

LEE GREENE RICHARDS: "EL TRAUMEREI," 1914;
BRIGHAM YOUNG UNIVERSITY COLLECTION
temples at Cardston, Alberta, Canada, and at Mesa, Arizona. The artist is represented with five murals located in the Park Building of the University of Utah.

In his later life, he became interested in greyed schemes and tonal qualities. Pictures of twilight scenes, grey days, and moonlight took his fancy, and subtle changes in hues and values began to appear in his work. His pictures were never labored but were always "loose and free." The artist expressed himself in pastels, water colors, oils, pen and ink, pencil, charcoal, and etching; however, the bulk of his work was executed in oils on medium-size canvases.

Criticisms

"Mr. Richards was never a faddist or a modernist," he chose his course and pursued it to the end. Donald B. Goodall, director of the Art Center in Salt Lake City said, "He (Lee Greene Richards) carries the school of English portraiture to a new and very personal level. The unique quality and dexterity of his brush work and draftsmanship sets Mr. Richards aside as the most important of Utah's realist portraitists." B. F. Larsen said, "He successfully painted portraits of small children, adolescent girls and boys, mature persons, and men and women in old age."

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1 Horne, Devotees and Their Shrines, p. 77.
2 Garrit de Jong, Jr., "Lee Greene Richards" (citation given at the general session of the Utah Academy of Science, Arts and Letters, University of Utah, June 15, 1942.)
3 Salt Lake Tribune, February 23, 1950.
4 Ibid., May 25, 1941.
Recognition

Exhibitions

When Richards was studying in Paris, he was represented in most of the standard Paris exhibitions and continued to send his pictures abroad for exhibition while he maintained his studio in Salt Lake City. In the Autumn Salon of 1909, the painter exhibited two portraits: "Lucette," a scheme of black and white of a twelve-year old girl and "Le Sac Rouge," a portrait of his wife painted in an extremely limited palette with black, white, yellow ochre, and red. A French art critic termed the two portraits as being "distinguished."  

Lee Greene Richards exhibited widely throughout England. His pictures were exhibited in the International Society of Painters, Sculptors, and Etchers in London, Manchester, Bromley, and Birmingham. In 1915, he exhibited in the Panama-Pacific Exposition at San Francisco and in the New York World's Fair in 1939. His pictures were also exhibited in the Chicago Art Institute and the Pennsylvania Academy of Fine Arts. The artist's pictures were in shows throughout the state of Utah and are found in public buildings and many private homes today.

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1 Utah Centennial Commission, p. 6.
2 Deseret News (Salt Lake), May 22, 1920.
3 Horne, Devotees and Their Shrines, p. 77.
5 Horne, Devotees and Their Shrines, p. 78.
6 Utah Centennial Commission, p. 6.
Awards

The painter was recognized for his ability before he went to Paris; the artist won the Utah Art Institute prize in 1899. In Paris, his portrait, "Dr. Heber John Richards," was accepted at the Salon des Artistes Francais in 1903 and was sent from Paris to the Louisiana Purchase Exposition at St. Louis in 1904. At the French Salon of 1905, he exhibited a picture entitled "Young Lady with a Green Bag" which lacked only one vote of receiving a medal. Richards led the list of honorable mentions and became the first Utah artist to gain such recognition.

The artist was elected to full membership in the newly-organized Society du Salon d'Automne in 1903. As the only American representative, he served as a jury member for the Society in 1908 and again in 1920.

Lee Greene Richards was a member of the American Art Association, National Arts Club of New York, Society of Utah Artists, and a member of the Utah Academy of Sciences, Arts and Letters.

Formal Teaching

The artist's role as a teacher took a second place to his portrait painting. Richards was a masterful portrait painter and received innumerable portrait commissions which kept him occupied. Nevertheless, the artist functioned in art education and was a strong influence to many young aspiring artists within the state. Many students benefited

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1. de Jong, "Lee Greene Richards Citation."
2. Ibid.
3. Ibid.
4. Ibid.
from his knowledge and experience through his efforts in studio teaching and as a faculty member at the University of Utah.¹

Richards gave occasional lectures to clubs and church groups in and around Salt Lake City. The impact of his efforts in art education was felt by a multiplicity of people.²

Personal Philosophy of Art

After returning from one of his trips abroad, Lee Greene Richards expressed some of his views on art:

I feel that my year in Europe has only confirmed my belief in the traditions of the past. I am also convinced that art traditions are not like the laws of the Medes and Persians, unchangeable, but it is for every man to work out his own salvation. . . . There are certain fundamental principles which all great artists have recognized. Each artist adapts these to his own especial and individual needs in order that he may perfectly reveal himself.³

Donald Beauregard (1881-1914)

Early Life and Formal Training

"A painter may not be judged excepting [sic] by the whole of his work—as it might be of any other workers in the world."⁴ Donald Beauregard's life began later than the other artists treated in this study; however, his efforts in art, coupled with his early death in 1914, justified the inclusion of the artist within this text.

¹Utah Centennial Commission, p. 7.
³Deseret News (Salt Lake) May 22, 1920.
⁴Alice Klauber, "The Paintings of Donald Beauregard," Permanent Gallery Catalogue, Museum of New Mexico, p. 9
Donald Beauregard was born on a farm in Fillmore, Utah, where his parents were Mormon pioneer builders in that area of the state. Donald's early education began at the Millard Academy in Fillmore.  

He was talented in art and began to take an active interest in art at the age of eleven when a lady, who came to Fillmore from the East, gave the boy his first art instruction. Beauregard painted the scenes around his home and his first oil painting, "The Old Mill," was painted on heavy black oil cloth. He later painted drop curtains for the local plays in Fillmore.

At the age of sixteen, Donald Beauregard entered the Brigham Young University where he studied for two years; and, in 1903, the young art student enrolled at the University of Utah where he studied under Professor Edwin Evans. "Beauregard was a brilliant student and excelled in every phase of academic work." He was a member of the University's first debate team that participated in intercollegiate debate. He graduated from the University of Utah in 1906.

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1 Ina Sizer Cassidy, "Donald Beauregard," New Mexico (June, 1937), p. 82.
2 Ibid.
3 Interview with Mrs. Hazel Beauregard Day, sister of Donald Beauregard, February 26, 1961.
4 Ibid. 
5 Deseret News (Salt Lake), January 16, 1915.
6 Ibid.
7 Dorothy T. Dulle, Executive Secretary, Museum of New Mexico at Santa Fe, letter to the author, January 26, 1961.
The artist felt a need for advanced art study; and, in October of 1906, the young painter journeyed to Paris where he studied for one year under Jean Paul Laurens at the Julian Academy. He spent a second year engaged in extensive travels throughout Europe and did many sketches which he planned to develop into paintings.

Beauregard returned to America in 1908 and spent the summers of 1909 and 1910 with an Archaelogical expedition which explored the relics of the Franciscan Monks in Arizona and New Mexico. As a member of this expedition, he met Frank Springer, a man of considerable wealth who admired his painting and took a personal interest in the artist's work. Donald Beauregard received some important commissions from Springer and it was necessary that the artist return to Europe in 1911 for study and research. He traveled in Spain, France, Italy, Austria, and in other countries and after two years of study, returned to America in 1913.

Work Produced

Mannerisms

As a boy in Fillmore, young Beauregard was often criticized for his use of color as he would not hesitate to use pure reds and oranges in large areas on his canvas. His abstract and high-keyed color provoked the people who had been accustomed to more subdued paintings.

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1 Dulle, letter to the author.
2 Salt Lake Tribune, May 3, 1914.
4 Ibid.
5 Ibid.
As the painter matured, he continued to paint in a bold direct manner without the use of glazes. Plate VII, page 73, is an example of his bolder style. At times he ground his own pigments and oftentimes painted on both sides of his canvas in the interest of economy.

Painting in oils, however, was not his only medium of expression as he did many water colors and expressed himself in etching, lithography, and sculpture.

Although Beauregard's study at the Julian Academy was centered around the traditional approach to art, he was surrounded with the modern movements; and, after his first Paris study, his work showed definite characteristics of French impressionism and an occasional ring of cubism. His paintings of peasant life in Belgium and in the northern part of France showed these strong influences.

Much of the artist's work was free and sketchy, and most of his pictures were considered by him as studies which he planned to develop at a later date. The painter worked very rapidly which accounted for his prolific output in a short lifetime.

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1 Ibid.  
2 Ibid.  
3 Salt Lake Tribune, January 6, 1916.  
5 Salt Lake Tribune, January 10, 1919. Cubism: The reduction of objects into a formal arrangement of essential volumes and geometric planes. An art movement which began in France in 1908.  
6 Ibid.  
7 Dulle, letter to the author.
DONALD BEAUREGARD: "INDIAN OBSERVERS," (1908); PRIVATE COLLECTION, SALT LAKE CITY
Donald Beauregard took a scholarly approach with his art and wrote essays on each phase of his work and on works of the old masters, many of which were published in the Salt Lake City newspapers. While in Paris, he wrote an essay on Rodin's "The Thinker," and the following is an excerpt:

"Rodin's soul is there living in 'Le Penseur'. A big, naked, homely soul it is, touched with melancholy, rough hewn, stringent, as classic as the soul of Scopas, and profound like that of Dante's." 

He painted many portraits in his lifetime which included pictures of old women, young Breton girls, fellow artists, and self portraits, all of which were executed in "vivid color with bold and pleasing harmony." The artist would usually require four or five settings to complete a portrait.

Beauregard painted numerous landscapes which included scenes from the streets of Italy, Spain, France, and Germany. He was fond of painting desert scenes in Utah and New Mexico, and one of his best landscapes is the "Cliffs Near St. George."

Donald Beauregard was a capable mural designer; and, in 1910, he was commissioned by Frank Springer to design and paint six large panels illustrating the life and influence of St. Francis of Assisi, the patron

1 *Salt Lake Tribune*, January 10, 1919.

2 Donald Beauregard, "Le Penseur" (in files of Mrs. Hazel Beauregard Day, Salt Lake City.)

3 *Salt Lake Tribune*, January 10, 1919.


7 Interview with B. F. Larsen, December 8, 1960.
saint of the great Southwest.¹ These murals were to be exhibited in the 1915 Panama-California Exposition at San Diego and were then slated for permanent installation in the new Museum of New Mexico at Santa Fe. Beauregard prepared himself extensively for this commission;² he steeped himself in research. The artist spent time in Washington, D.C. studying the history of the Southwest and went to Europe and further prepared himself in the art schools of Paris. He traveled to Assisi, the birthplace of St. Francis, and familiarized himself with every aspect of the life of that Saint.

While in Europe, the artist sustained a serious illness in 1912; and, the following year, he returned to America and to Santa Fe, New Mexico³ where he zealously began working on the large panels. He did the drawing and composition for three panels of a triptych and almost completed the "Renunciation of Santa Clara," the triptych's centerpiece, when he suffered a second illness which took his life in 1914 at the age of thirty.⁴ Two painters, Carlos Vierra and Kenneth M. Chapman, were called to finish the work. They followed Beauregard's preliminary studies and the murals were exhibited as planned.⁵

¹Dulle, letter to the author.
²Horne, Devotees and Their Shrines, p. 96.
³Dulle, letter to the author.
⁵Ibid.
Recognition

Donald Beauregard's ability was recognized at Brigham Young University where he excelled in art and at the University of Utah where he graduated with honors in 1906. He was the first president of the University of Utah's Fine Arts Club. He was the first president of the University of Utah's Fine Arts Club. Beauregard was a member of the Ogden Art Society and a member of the Utah Art Institute.

Exhibitions and Awards

In Beauregard's first year of study at the Julian Academy in Paris, he was awarded first prize in technical composition, and his famous art instructor and critic, Jean Paul Laurens, congratulated him on his attainment. In his second year abroad, he received an honorable mention in a large Paris exhibition.

When he returned from his first study in Paris, the young painter exhibited a landscape, "Over the Mesas," in the annual Utah Art Institute exhibition in 1909 and was awarded first prize. Alice Merrill Horne said, "Not since George M. Ottinger painted his 'Capeca de Paca' had so sincere a rendition of the desert appeared as Donald Beauregard's 'Over the Mesas'." This picture established his standing among Utah's best artists.

\[\text{References:}\]

1. Dulle, letter to the author.
2. Ibld.
3. Ibid.
4. Deseret News (Salt Lake), January 10, 1907.
5. Dulle, letter to the author.
6. Horne, Devotees and Their Shrines, p. 94.
8. Horne, Devotees and Their Shrines, p. 94.
When Beauregard made his second trip to Paris, he again won prizes for drawing and color. He exhibited in the French Salon and in the best Paris galleries and sold much of his work to both Americans and Frenchmen.

The largest collection of his work is in the Museum of New Mexico in Santa Fe which has forty-six oil paintings, thirty-two water colors, and numerous crayon and charcoal sketches. His work is in the collection of the Utah Art Institute, Springville Art Gallery in Springville, Utah, Julian Academy of Fine Art, and the Louvre Museum in Paris, France.

Formal Teaching

In Donald Beauregard's junior year at the University of Utah, he was appointed as an assistant instructor of art under Professor Edwin Evans and served in that position in 1904 and 1905.

When the artist returned from his first study abroad, he was appointed supervisor of art in the Ogden public schools, a position which he held for two years (1909-1910). The artist received a large commission in 1910 which took him away from his activities in education.

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1Ibid., p. 96.
2Deseret News, (Salt Lake), January 16, 1915.
3Horne, Devotees and Their Shrines, p. 96.
4Brule, letter to the author. 5Ibid.
6Deseret News (Salt Lake), January 16, 1915.
7Larsen and Strauser, Utah Academy of Sciences, Arts and Letters, XV, p. 8.
8Ibid.
Personal Philosophy of Art

"Donald Beauregard was a deep thinker, a keen observer, and a thorough investigator."¹ The artist wrote an essay on the "Mona Lisa" when he was in Paris which revealed some of his philosophies as follows:

If you glance at it (painting of Mona Lisa) merely, you are guilty of misdemeanor. . . . But you are required to look well. The law of appreciation dictates honest investigation. . . . You will not see it all the first time. The veil that time has hung, the old fashioned dress, the strange landscape, the cracks in the paint—these arrest attention. They are external things, the things that the art world forgets, the things that the lay world use as stumbling blocks to true criticism. Here the poet and mechanic take different paths; here the artist and the layman come to odds. The artist to be called dreamer, capricious, arbitrary. The layman known as unaesthetic, coarse. The gulf that lies between them, caused on the one hand by negligence, too casual observation, mistaken standards of conceptions, and on the other by mistaken judgments of supposed appreciation. Harmony will come when the layman studies pictures seriously and prevents the artist from thinking that real appreciation is a choice morsel for the chosen few.²

¹Interview with B. F. Larsen, December 8, 1960.
²Donald Beauregard, "Mona Lisa" (unpublished paper in files of Hazel Beauregard Day, Salt Lake City.)
CHAPTER IV

NATIVE SCULPTORS

Utah sculptors have gained wider recognition than have the state's other artists. This chapter is a study of the efforts of two native sculptors, Cyrus E. Dallin and Mahonri M. Young, both of whom maintained studios outside the state throughout most of their lives; nevertheless, some of their most significant works were erected in Utah.

**Cyrus E. Dallin (1861-1944)**

*Early Life and Formal Training*

Cyrus E. Dallin was born in Springville, Utah, where his parents were Utah County pioneers. As a boy, he spent much of his time playing with Indian friends and said his first introduction to art was through the Indians in Springville.¹ Young Dallin enjoyed participating in the Indian warrior games. The youngsters would flip balls of clay at each other with willow sticks; and, when they grew tired, they would sit down and shape things out of the clay.²

He received his early education at the Hungerford Academy in Springville³ and was often reprimanded for neglecting his studies and

²Carter, II, chap. 17, p. 7.
³Deseret News (Salt Lake), November 15, 1944.
spending so much time with art.¹ He first began to study shapes and forms by thumbing through old magazines.²

Dallin worked with his father in a little gold mine at Tintic, Utah, when he was in his teens.³ His father would dig in the shallow mine, fill buckets with his diggings, and pass the buckets out for the boy to empty. Occasionally, they would run into a layer of soft, pliable, grey-white clay and Cyrus would model objects with the clay between emptying the buckets. One day at the mine, the boy had modeled a head when a prospector from Boston, C. H. Blanchard, appeared on the scene and was overwhelmed with his talent.⁴ He advised Dallin to go to Boston to study art and offered to buy his train ticket.

At the age of nineteen, Cyrus E. Dallin arrived in Boston in 1880,⁵ took employment in a terra cotta factory, and began studying under the sculptor Truman H. Bartlett.⁶ In 1881, he studied under Sidney H. Morse.⁷ After two years of study, Dallin moved into his own studio and commenced making portrait busts and statuettes.⁸ The Massachusetts Charitable Mechanics Association sponsored a contest in 1881 for an equestrian statue of Paul Revere, and Dallin entered the competition and won.⁹

¹Tullidge, History of Salt Lake, p. 817.
⁵Ibid. ⁶Horne, Devotees and Their Shrines, p. 96.
⁸Knapp, p. 16.
⁹Ibid., p. 18.
However, a jealous controversy ensued and prevented Dallin from doing the sculpture. A second contest was administered and again Dallin was voted the winner; but the controversy was perpetuated and the funds were not made available for the sculpture. The sculptor, first ecstatic and then disappointed, began work on "The Indian Hunter," a piece showing an Indian shooting an arrow in the air. He exhibited the sculpture in the American Art Association exhibition in New York in 1888 and was awarded a gold medal by a jury of American artists.  

A wealthy Boston woman, who was sympathetic to the sculptor after the Paul Revere incident, learned of Dallin's triumph and made it possible for him to go to Paris to study.  

The sculptor arrived in Paris in 1888, just two weeks later than James T. Harwood and began his art study at the Julian Academy under Henri Machel Chapu. He became a good friend of the sculptor Augustus Saint Gaudens who criticized and helped him with his work.  

In Paris, Dallin conceived the idea for his Indian equestrian pieces which he was later to become known by. Buffalo Bill's wild west show was visiting the city, and Dallin attended the show and observed a French painter, Rosa Bonheur, engaged in painting one of the Indians.  

Dallin's admiration for the Indian was stimulated, and he decided then to become a sculptor of Indian men and horses and began work on his

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1Stidger, p. 93.  
2Ibid.  
3Horne, Devotees and Their Shrines, p. 96.  
4Ibid.  
5Ibid.  
6Stidger, p. 96.  
7Knapp, p. 18.
first Indian equestrian, "A Signal of Peace." This sculpture was a success and won many honors for him both abroad and in America.\(^1\)

While abroad, Dallin received a commission from a Dr. Evans of the United States to do a bronze statue of Lafayette which was shown in the Paris Exposition of 1889, in the Paris Salon of 1890, and was later presented to France by the American people.\(^2\)

The sculptor returned to America in 1890, but his art study in Paris was not finished as he returned in 1895 for three more years of study under Jean Dampt at the Ecole de Beaux Arts.\(^3\) His work appeared in three successive Paris Salons and in other major exhibitions.

**Work Produced**

**Mannerisms**

Cyrus E. Dallin was offered some important commissions when he returned to America from his first Paris study.\(^4\) The sculptor thought his financial success was assured; and, in 1891, he married Vittoria Colonna Murray of Boston. Afterwards, the sculptor discovered his commissions were not sound as his patron was without means.\(^5\)

Dallin returned to Utah and was commissioned by the Church of Jesus Christ of Latter-day Saints to do a bronze-gilded figure of Angel

\(^1\)Ibid.  \(^2\)Horne, Devotees and Their Shrines, p. 96.

\(^3\)Valerie Sawyer, Executive Secretary, Boston Museum of Fine Arts, letter to the author, March 31, 1961.

\(^4\)Horne, Devotees and Their Shrines, p. 98.

\(^5\)Ibid.
Moroni for the highest spire of the Salt Lake Temple. This piece is considered one of his finest works. The Church later commissioned the sculptor to do a monument to Brigham Young and the pioneers of 1847, and it was placed in the intersection of South Temple and Main Streets in Salt Lake City.

Dallin was trained in schools where the classical influence predominated. He would model his work meticulously in clay or plaster and have it cast in bronze. His large Indian equestrians were cast in many pieces, and sometimes the rider alone would be in as many as five sections while the horse would be cast in several more pieces. Dallin, whose work was sentimental, was a member of a significant group of sculptors who depicted subjects from the American scene.

The sculptor made many statuettes and busts of famous American characters; and, in 1906, he won the right in an open competition to do the monument to the Soldiers and Sailors of the Revolution at Syracuse, New York. The sculptor did a statue of Ann Hutchinson, famous Puritan woman pioneer, which was unveiled at the Massachusetts State Capitol by Governor Calvin Coolidge in 1920.

Dallin did an equestrian piece of George Washington for Henry Ford's early American collection, and a noted Boston critic wrote that it

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1Ibid., p. 99  
2Ibid.  
3Ibid.  
4Horne, Devotees and Their Shrines, p. 96.  
5Cyrus E. Dallin, letter to Boston Museum of Fine Art, 1933 (in files of the Museum.)  
6Utah Writers' Project, p. 167.  
7Boston Daily Globe, November 20, 1944.  
8Knapp, p. 76.  
9Salt Lake Tribune, June 19, 1920.
was the "best Washington equestrian in the world."¹

Cyrus E. Dallin was active in other aspects of sculpture. He was commissioned by the state of Massachusetts to make the Foch Medal when that distinguished French general visited America.² Dallin also designed the Mayflower coin³ of which there were 300,000 struck off and sold in the banks at one dollar each and circulated in honor of the landing of the Pilgrims.

After a period of over fifty years, the city of Boston reconciled an injustice to Dallin. The sculptor aroused the city administrators when his parody on Longfellow's poem was published in the Boston newspapers. The following is an excerpt from the poem:

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Listen, my children, and you shall hear,  
Of the ignoble failure of Boston to rear  
The equestrian statue of Paul Revere  
* * * * * * * * * * *  
'Tis enough to make even an angel swear,  
But being only human I refuse to despair. 
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In 1940, Mayor Maurice J. Tobin of Boston authorized the sum of $27,500 to cast the sculpture in bronze,⁵ and it was placed in a park near Revere's house in Massachusetts.

Criticisms

From Dallin's numerous Indian pieces, there were four Indian equestrians which brought him considerable fame. The author, William Stidger, said, "No man is educated in art knowledge these days unless he

¹Deseret News (Salt Lake), August 13, 1932.  
²Knapp, p. 72.  
³Ibid., p. 73.  
⁴Provo Herald, January 7, 1940.  
⁵Ibid.
knows these four figures of Cyrus E. Dallin. The figures were: "A Signal of Peace," "The Medicine Man," "The Scout," and "The Appeal to the Great Spirit." His Indian statuary is considered his best work. When he did "A Signal of Peace," Lorado Taft said, "A Signal of Peace" is worth a score of 'Paul Reverses' and 'Shermans' and 'Reynoldses'. Mr. Dallin knows the horse, and he knows the Indian; he also knows how to model."

Leila Mechlin, art critic for The Evening Star, Washington, D.C., said, "He became an accomplished sculptor and resolved to devote his talent largely to making known to the world, through his art, that which was most noble and fine in the Indian race."

Recognition

Exhibitions and Awards

William Stidger said, "No living sculptor has seen his creative work dedicated in so many American cities." The year after Cyrus E. Dallin first arrived in Boston (1880), he received his first recognition with a bust of Voltaire and won the Paul Revere competition three years later. "Bostonians admired his works."

In 1888, the American Art Association in New York recognized the young sculptor's talent and awarded him a gold medal for his sculpture "The Indian Hunter."

1Knapp, p. 76.  
2Ibid., p. 81  
3The Evening Star (Washington, D.C.), November 4, 1911.  
4Stidger, p. 87.  
5Tullidge, History of Salt Lake, p. 817.  
6Ibid.  
7Knapp, p. 60.
Dallin received recognition abroad; and, in 1890, he received an honorable mention for his "Signal of Peace" in the Paris Salon.\(^1\)

This same sculpture brought him a medal and a diploma at the Chicago Columbian Exposition in 1893.\(^2\) The sculpture was purchased and presented to the City of Chicago; and, in 1894, it was erected in Chicago's Lincoln Park. Plate IX, page 87, is a photographic reproduction of the sculpture.

The sculptor took a silver medal in the 1900 Paris International Exposition with his "Medicine Man."\(^3\) The Austrian Government wanted to purchase this piece, but he had promised it to the Fairmont Park Association of Philadelphia. It is said that this marked the first time an American sculptor had ever received an offer for statuary from Europeans.\(^4\)

In 1901, he was awarded a silver medal in the Pan American Exposition at Buffalo, New York, and his "Sioux Chief" won him a gold medal in the Louisiana Purchase Exposition at St. Louis in 1904.\(^5\) Dallin was awarded a silver medal by the Massachusetts Mechanical Charitable Association in 1905.

He won a third class medal in the Paris Salon of 1909 for his "Appeal to the Great Spirit," and this sculpture won a gold medal at the Panama-Pacific Exposition at San Francisco in 1915 and was later placed in front of the Boston Museum of Fine Arts where it remains today.\(^6\)

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\(^1\) Ibid., p. 61.  
\(^2\) Horne, Devotees and Their Shrines, p. 96.  
\(^3\) Knapp, p. 61.  
\(^4\) Ibid.  
\(^5\) Horne, Devotees and Their Shrines, p. 98.  
\(^6\) Sawyer, letter to the author.
CYRUS E. DALLIN: "A SIGNAL OF PEACE," 1890; LINCOLN PARK, CHICAGO
(Photograph by Harold Allen)
In 1932, Dallin did a memorial to the pioneer mothers of Springville, Utah. He modeled it after his own mother, cast it in bronze, and it was unveiled in the Springville Park, July 21, 1932.¹

A board of which Lockwood de Forest, president of the Metropolitan Museum of Art, presided, placed Cyrus E. Dallin as "one of the ten greatest sculptors America has produced."²

Dallin was a member of the National Sculpture Society, National Institute of Arts and Letters, the National Academy of Design,³ a fellow in the American Academy of Arts and Sciences, and was a member of the Royal Society of Arts in London, England.⁴ The sculptor was a member of the New York Architectural League, Boston Society of Architects, Boston Art Club, and the Massachusetts State Art Commission.⁵ He is listed under "Sculpture of the 19th Century and Later" in the Americana Encyclopedia.⁶

Formal Teaching

Cyrus E. Dallin was very sympathetic to the struggling art student.⁷ In 1895, he accepted a position as an instructor in modeling at the Drexel Institute in Philadelphia⁸ and served in that capacity for about one year. He did a statue of Sir Isaac Newton during this time, and it was placed in the rotunda of the Library of Congress, Washington, D.C.⁹

When Dallin returned from his second period of study in Paris (1898), he accepted a position as an instructor in the department of sculpture at the Massachusetts School of Art where he later became head of the department and served the school for over twenty years.¹

The artist was awarded an honorary degree of Master of Arts from Tufts College, Medford, Massachusetts in 1923;² and, in 1937, the sculptor received an honorary degree of Doctor of Fine Arts from Boston University.³

Dallin played an important role in establishing the art gallery in Springville, Utah, and contributed many pieces of his work to the gallery's collection.⁴

Personal Philosophy of Art

The sculptor believed that "the quickest way to forget a disappointment and defeat it is to start something else and forget the tragedy."⁵ His philosophy of man was: "I have always noted in life that the bigger a man is, the more generous he is toward others. There is no feeling of jealousy in a great man. He is too sure of himself to fear others in his own profession."⁶

Dallin saw many modern art movements appear on the scene in his lifetime. He did not yield to their many influences but continued to pursue his traditional manner of representation and said he believed the extremist schools were "doomed to the waste heap."⁷

¹Boston Daily Globe, November 20, 1941. ᵃKnapp, p. 76.
²Ibid. ᵃInterview with B. F. Larsen, December 8, 1960.
³Stidger, p. 93. ⁴Ibid., p. 91.
⁵Salt Lake Tribune, July 3, 1937.
Mahonri M. Young (1877-1957)

Early Life and Formal Training

One of Utah's most versatile artists was Mahonri M. Young who distinguished himself as a sculptor, etcher, draughtsman, and painter.

Mahonri Young was born in Salt Lake City in 1877 and was a grandson of Brigham Young. His parents lived near the "factory" (Deseret Woolen Mills) which they managed. When Mahonri was five years old and was recovering from a serious illness, his father amused him by carving objects out of wood; and, as the boy recovered from his illness, he began to shape objects out of clay taken from the cut banks near the factory. Cyrus E. Dallin gave him his first real modeling clay when that sculptor was in Salt Lake doing a sculpture of Brigham Young.

Mahonri Young's father died when the boy was still very young, and his mother sold the factory and moved into a home on "C" Street in Salt Lake City. Mahonri did not like living in this respectable neighborhood. He entered the public schools and went up through the eighth grade, "hating it all the way;" however, in the eighth grade, he received some art instruction which he later regarded as the most vital teaching he had ever had. His teacher, Mrs. Alta Wiggins told him, "When you draw a straight line, look at the point where the line is going to end, not at the point of your pencil."

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1Salt Lake Tribune, September 29, 1946.
2Addison Gallery of America Art, Mahonri M. Young Retrospective Exhibition, Phillips Academy, Andover, Massachusetts, 1940, p. 8.
3Interview with B. F. Larsen, November 24, 1960.
4Addison Gallery, p. 9. 5Ibid. 6Ibid., p. 10.
After one day of high school, he was through with school except for professional training in art schools.  

Mahonri Young was persuaded by his boyhood associates, Alma B. Wright and Lee Greene Richards, to join them in studying art under James T. Harwood who had just returned from art study in Paris. Harwood faithfully passed on to the boys everything he had learned in the best art schools abroad. Mahonri drew accurately from casts, measured and used the plumb line, and poured over the Paris Salon catalogues brought back by his teacher. Mahonri steeped himself in Chapman's *American Drawing Book* and Sensier's *Life of Millet*. He discovered form, space, light, and movement when studying Millet who became an influence which permeated his work throughout his life. Mahonri said Millet sent him to nature.

After his study with Harwood, he took employment with the Salt Lake Tribune at the age of eighteen as a portrait and sketch artist with a salary of five dollars per week which he saved for further art study.

In the fall of 1899, Mahonri Young went to New York and enrolled at the Art Students League where he studied under Kenyon Cox for two years. In 1901, he went to Paris to study where Lee Greene Richards had gone one month earlier. Mahonri entered the Julian Academy and studied under Jean Paul Laurens. He frequently visited the important art museums

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1. Addison Gallery, p. 9
3. Addison Gallery, p. 10.
4. Ibid.
5. Ibid., p. 11.
7. Ibid.
and the exhibitions of the art dealers, especially Durand-Ruel, and occasionally went on three and four-week trips to Italy where he worked in Rome and Florence. Mahonri made several trips to London and exposed himself to a multiplicity of art expressions. His Italian study became the strongest influence as he was deeply impressed with Titian, Tintoretto, and Veronese as well as Donatello and Paulialo.

Leo Stein, brother of Gertrude Stein, became one of his close friends. Stein took Mahonri to see a show in a furniture store by a young Spaniard named Picasso. Mahonri Young said, "It would have been hard to see in those early works the man who was to contribute, for a quarter of a century, so many innovations and novelties."

While in Paris, Mahonri became interested in etching and began studying the medium assiduously. He also reentered the modeling class at the Julian Academy under Raoul Verlet and occasionally studied in the sketch classes at Delecluse and Colarossi.

After two years of study abroad, Mahonri Young returned to America for a brief visit and, in 1903, he went back to Paris and commenced two more years of study. The artist felt that these last two years abroad were the most valuable and said that "something of the ten years of struggle and study began to take form."

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1Addison Gallery, p. 13.  
2Ibid.  
3Horne, Devotees and Their Shrines, p. 86.  
4Addison Gallery, p. 21.  
5Ibid.  
8Ibid.  
9Ibid., p. 32.  
10Ibid.
Mahonri Young's entire works were centered around his love for nature. He did his first significant work when he was in Paris where he modeled "The Shoveler" followed by "Man Tired." These small pieces were done from memory and small drawings from life and were cast in bronze. Later, the artist was to become well-known for his sculptures of the working class, a subject of which he never tired. Mahonri Young, a sports enthusiast, often attended sporting events and did many sculptures of prize fighters.

The artist returned to America in 1905 after four years of study abroad and taught sculpture for almost one year in New York and then returned to Utah. In Utah, he grew impatient over not receiving any commissions when H. J. Faust, Jr., gave the artist a commission— to model a woman in butter for the Utah State Fair. Mahonri's butter woman was a sensation, and he received some important commissions after the fair.

Some of the sculptor's most significant commissions were given him by the Church of Jesus Christ of Latter-day Saints. In 1913, the artist's "Seagull Monument" was dedicated on the grounds of the Salt Lake Temple (see Plate X, page 94). On the same grounds are Mahonri's

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1Interview with B. F. Larsen, November 21, 1960.
2Addison Gallery, p. 15.
3Ibid., p. 18.
4Horne, Devotees and Their Shrines, p. 85.
5Ibid.
6Ibid., p. 86.
7Addison Gallery, p. 18.
PLATE X

MAHONRI M. YOUNG: "SEAGULL MONUMENT," 1913; SALT LAKE TEMPLE GROUNDS
(Photograph by Vernon Castleton)
two life-size bronze figures, one of the Prophet Joseph Smith and the other of Hyrum Smith, the Prophet's brother.

In 1939, Mahonri Young was commissioned to do a monument to the pioneers of 1847 which was erected in 1947 in the mouth of Emigration Canyon, overlooking Salt Lake Valley. The artist began to do drawings and research for the monument as early as 1939, but the modeling of the figures was done much later. There were seventy-four persons represented on the monument with a total of one hundred and forty-four living figures.  

Following the completion of the pioneer monument, the artist went to Rome where he carved a life-size figure of Brigham Young out of Carrara marble; and, in 1950, the sculpture was unveiled in the Hall of Fame in Washington, D.C.  

Mahonri Young had made an etching as early as 1898, but it was not until 1902, in Paris, that he pursued the medium extensively. He made twelve significant etchings, of which "The Roman Beggar," "The Forge," "Rue St. Jacques," and "Pont des Arts" were some of his first. Several years after his return to America, the artist made about ten etchings, chiefly of Utah subjects with his "Watering Trough" an outstanding example of this group. Mahonri represented industrial subjects in a group of dry points in 1913. "Gas Mains," "The Sand Pit," and "Excavating with Steam Drill" were among his earliest and finest examples of industrial subjects, a vein that was later exploited by numerous artists in America.

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1 Interview with Taylor Woolley, March 10, 1961.
2 Salt Lake Tribune, August 20, 1950.
4 Zigrosser, p. 201.
5 Ibid.
The artist was commissioned in 1912 by the American Museum of Natural History in New York to do research in the Southwest and produce works of art for the museum's collection.\(^1\) Out of this commission came studies of the Navajo, Apache, and Hopi Indians which were executed in etchings, drypoints, and in many bronze pieces.

When Mahonri Young experienced difficulty in selling his other art forms, he could always count on the sale of his etchings which were purchased by collectors abroad and in America.\(^2\) Carl Zigrosser, former curator of prints in the Philadelphia Museum of Art, said of Mahonri's etchings: "They are powerful and vividly drawn. . . ."\(^3\)

Soon after Mahonri Young returned from his visit in America (1903), he attended an evening of boxing at the American Artists' Club in Paris where he put on the gloves with Leo Stein. Mahonri dislocated his thumb, and the accident temporarily prevented him from pursuing his sculpture.\(^4\) However, he was not content to remain idle until his hand healed. One day he passed a dealer's window and was impressed with a little landscape done in water colors. It had been executed in a loose manner with a minimum of pencil lines over which had been placed washes of color, and in one corner of the picture was scrawled the name Jongkind.\(^5\) Mahonri Young was exhilarated as he had found something he

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\(^1\) Ibid., p. 205.

\(^2\) Interview with Taylor Woolley, March 10, 1961.


\(^4\) Addison Gallery, p. 28.

\(^5\) Ibid.
could do with his injured hand. The artist had tried water colors earlier in Salt Lake but with little satisfaction. He felt he had now discovered a way to master the medium and began to make drawings in pencil and in ink over which he laid on washes of color. His water colors were well-received, and two of them were exhibited in the Paris Salon. Two more were bought by Musée Carnavalet, and another was bought by the American painter Chase.

Criticisms

Mahonri Young had a lust for drawing; "he was an excellent draughtsman" and always carried a sketch book wherever he went. When he returned from a trip or a boxing match, he would have many new sketches and ideas. B. F. Larsen said, "His passion for drawing is the mark of his genius." Frank Jewett Mather, Jr. said, "I doubt if any contemporary artist, unless it be Maillol, has such a repertory of drawings. Such drawings should be prizes of the print rooms of the future."

Some of his best work was executed in a few days. He has been called a "middle-of-the-road artist." "The artist neither idealizes nor condescends. He is neither conservative nor modern. He is never academic: He is firmly grounded in the classics, but he manages to endow tradition with his own sense of life."

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1 Ibid. 2 Horne, Devotees and Their Shrines, p. 86. 3 Zigrosser, p. 207. 4 Horne, Devotees and Their Shrines, p. 85. 5 Interview with B. F. Larsen, November 21, 1960. 6 Addison Gallery, p. 3. 7 Interview with Taylor Woolley, March 10, 1961. 8 Zigrosser, p. 206. 9 Ibid.
The artist's bronze statuettes of workers and prize fighters appear rough and unfinished as the modeling was extremely broad, nevertheless, definitive. The big planes are very carefully studied to give the impression of mass. Mahonri's early bronze workers were done when the influence of Rodin was dominant; however, there are references to the large constructional methods of Millet with hints of Daumier's draughtsmanship. The artist said, "The work of the great German, Adolph Hildebrandt, Rodin, George Minnae, and Maillol are the modern men I greatly admire." 

Mahonri Young did not pursue oil painting professionally until later in his life when he did many landscapes in oils which show an influence of Cezanne. "He followed the trend in America of painting with an impressionism in color without sacrificing specific form." 

In reviewing Mahonri Young's retrospective exhibition at Andover, Massachusetts in 1940, Frank Jewett Mather, Jr., said:

"The good old-fashioned word "gusto" best expresses my first impression of this comprehensive exhibition of Mahonri M. Young's work. Much of the monumentality of Millet, much of the genial insight of Daumier is suggested, but as an affinity and not an imitation... Mr. Young seeks his effects, establishes his aesthetic difference, very near the appearance, preferring, say in color relations and in composition generally, the arrangements arbitrarily imposed."

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1 Addison Gallery, p. 21.  
2 Ibid.  
3 Horne, Devotees and Their Shrines, p. 86.  
4 Addison Gallery, p. 8.  
5 Ibid., p. 21.  
6 Ibid., p. 3.
Exhibitions and Awards

Mahonri's first recognition came in Paris when he exhibited his two small bronzes, "The Shovelier" and "Man Tired." Paul Bartlett was a member of the jury and said the sculptures "were very good." The Paris Herald reproduced the pieces in cuts 1½" square and Mahonri Young began to be known in Paris. The artist was recognized in three Paris Salons with models in clay, pastels, and drawings.

He received much recognition in the United States. Between 1905 and 1907, the artist won every prize offered in Utah. In 1906, he won the Utah Art Institute prizes in painting and sculpture. Mahonri is represented in over fifty museums and galleries in America and in Europe, and he was the first Utah artist to be represented in the collection of the Metropolitan Museum of Art in New York City. He exhibited in the Pennsylvania Academy of Fine Arts, National Academy of Design, and the Chicago Art Institute. In 1915, he was awarded a silver medal for sculpture at the Panama-Pacific Exposition in San Francisco.

The artist was commissioned by Winfield J. Sheehan, manager of the Fox Film Company, to do a sculpture of the prize fighter, Joe Gans.

1 Ibid., p. 8.  
2 Ibid., p. 9.  
3 Horne, Devotees and Their Shrines, p. 85.  
4 Ibid., p. 86.  
5 Salt Lake Tribune, January 18, 1918.  
6 Interview with B. F. Larsen, November 21, 1960.  
7 Horne, Devotees and Their Shrines, p. 86.  
8 Addison Gallery, p. 31.
which appeared in the motion picture *Seven Faces* and was later placed in Madison Square Garden in New York City.¹

Mahonri Young took first place in sculpture at the International Olympic Fine Arts Competition at Los Angeles in 1932 with two pieces of sculpture, "Knockdown" and "There Lies the Trail."²

His name appears under "Sculpture of the 20th Century" in the *Americana Encyclopedia.*³ The artist's etching, "Pont Neuf," was included in the fine prints of the year in 1933.⁴

Mahonri Young was a member of the American Academy of Art and Letters and was elected to the National Academy of Design with Cyrus E. Dallin in 1912.⁵ The artist was a member of the National Sculptors' Society and was a member and president of the American Society of Etchers.⁶

**Formal Teaching**

When the artist returned to America in 1905, he accepted a position as an instructor at the American School of Sculpture in New York.⁷ He received some important commissions and moved back to Utah, but he was called back to New York in 1916 to serve on the faculty at the Art Students League where he taught print-making, painting, sculpture, and illustration intermittently until 1918.⁸ Mahonri taught three students

¹*Salt Lake Tribune*, August 20, 1950.  ²Ibid.
⁴Addison Gallery, p. 21.  ⁵*Salt Lake Tribune*, May 13, 1912.
⁶Ibid., August 20, 1950.  ⁷Ibid.
⁸Ibid., January 18, 1918.
from Utah who distinguished themselves in commercial art. They were:
William Crawford of Provo (signed his name Goldbraith), illustrator for
the *New Yorker*, *Esquire*, and other magazines; Hal Burrows of Salt Lake
City, illustrator for the former *Life* and *Judge*; and John Held, Jr.
of Salt Lake City, creator of the well-known flapper girl cartoons.¹

**Personal Philosophy of Art**

Mahonri Young defined modeling as "the art of surfaces," an art
which he said "could be traced back to the days when men hunted the wild
boar and the mammoth."²

The artist put his confidence in the "long-standing artistic
values of sympathetic understanding, faithful representation, and modest
personal transformation."³ He had sympathetically studied the new approach-
es in art expression, but "he regarded modernism as a flurry to be avoid-
ed rather than a revolution to be joined."⁴ After a trip to Italy,
Mahonri said, "One thing I learned on the Italian journey was that, com-
pared to the work of the Renaissance, modern art was too empty. Every-
where you looked in their pictures, there were things of interest—things
to be seen."⁵ Mahonri Young regarded nature as an "inexhaustible ally
for expression."⁶

¹Interview with Taylor Woolley, March 10, 1961.
²Salt Lake Tribune, September 29, 1929.
³Addison Gallery, p. 21.
⁴Ibid.
⁵Ibid., p. 29.
⁶Ibid., p. 13.
CHAPTER V

SUMMARY, ANALYSIS, AND RECOMMENDATIONS

The purpose of this chapter was to summarize the efforts of the ten Utah artists treated in this study and to analyze their roles in an art movement which transpired within the state. Some recommendations, which grew out of this study, were made with the hope that they will be considered for subsequent studies in Utah art and artists.

Summary

The early aspiring artists of Utah sensed their positions in an isolated frontier. Daniel A. Weggeland and George M. Ottinger, two pioneer artists, strongly advised their students to do advanced study in the art centers of America and Europe; and, at the turn of the century, several Utah art students journeyed to Paris for advanced training. The first students to arrive in Paris were James T. Harwood and Cyrus E. Dallin in 1888 followed by John Hafen, J. B. Fairbanks, Lorus Pratt, and Edwin Evans who were sent by the Church of Jesus Christ of Latter-day Saints in 1890. These young men enrolled in the well-established art schools which taught the traditional methods of the Renaissance with a few accepted French modifications.

They began their art study abroad by drawing accurately from casts and live models, and they diligently studied perspective, anatomy, architecture, art history; and, after considerable discipline in drawing,
they would begin painting. They were taught the mannerisms of the old masters and painted in the lower register of color, using blacks and greys to represent shadows.

When the students arrived in Paris, the theories of the French Barbizon painters were generally accepted, and the art schools advocated the idea of painting directly from nature. Heretofore, the landscape painters contemplated their landscapes on the scene but painted and polished their pictures within the studio.

Paris was looked upon by the United States and European countries as the art center of the world. New art trends were constantly being born, and the Utah artists saw many new art isms revolting against the more popular and traditional concepts taught by the academicians. French Impressionism had already made its debut and was the strongest of the isms. The art students in Paris found themselves between two schools of thought; nevertheless, the traditional school had the greater power and controlled the academies as well as the salons. Consequently, the Utah art students were trained under the long-standing academic principles, and their contacts with the newer forms of art expression were largely made in their extra curricular activities through personal observation. They were influenced by the Impressionistic movement; however, they largely

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2 Addison Gallery, p. 21.
3 A group of French painters who carried painting out of doors—a novel idea—and actually painted in the forest of Fontainebleau near the village of Barbizon.
5 Ibid., p. 743.
adhered to the traditional approach for their own expression. James T. Harwood eventually adopted the pointillistic manner of painting but did not use the Impressionists' pure color while John W. Clawson reveled in strong color relationships, but his application was in a refined traditional manner.

The Utah students proved to be strong competition among their colleagues. They gained entrance into the French Government art school, Ecole de Beaux Arts, and their work was accepted in the major exhibitions in Paris.

After a few years of art study abroad, the Utah artists returned to America where they established studios and commenced pursuing their art on a professional level. They became engaged in teaching and imparted everything they had learned to the students who sought them out. Edwin Evans taught at the University of Utah for twenty-two years; James T. Harwood taught at the same institution for seventeen years; and John Hafen, John W. Clawson, and Lee Greene Richards instructed students in their private studios. Like Weggeland and Ottinger, they encouraged their students to do advanced study in the art centers of the world, and a pattern was established in art education which perpetually upgraded the quality of art in the state.

Utah artists also made substantial contributions in art education outside their home state. Cyrus E. Dallin was an instructor in the department of sculpture at the Massachusetts School of Art where he later became head of the department and served the school for over twenty years. Mahonri Young taught print-making, painting, sculpture, and illustration intermittently at the Art Students League for twenty-eight years.
The ten artists treated in this study received recognition for their artistic efforts both in Europe and America. Cyrus E. Dallin won a silver medal at the Paris International Exposition in 1900 with his sculpture "Medicine Man"; Lee Greene Richards led the list of honorable mentions at the Paris Salon in 1901 with his painting "Young Lady with a Green Bag"; and John Hafen was awarded first prize for the best landscape at the 1908 Illinois State Fair. Lee Greene Richards and John W. Clawson, both portrait painters, received more monetary rewards for their efforts than did the other Utah artists.

The ten artists were represented in many important art exhibitions, and a number of major art museums contain their work today. George M. Ottinger exhibited his painting, "The Last of the Aztecs," at the Chicago World's Fair in 1879 and received a gold medal. Edwin Evans exhibited oils and water colors in the old Salon Francaise, Salon de la Nationale, and the Salon d'Autumne. Donald Beauregard is represented in the Louvre Museum in Paris; the work of Cyrus E. Dallin can be seen at the Museum of Fine Arts in Boston; and Mahonri M. Young is represented in the Metropolitan Museum of Art in New York City.

The artists were subjects of criticism by noted art critics from New York to Paris. A French critic, Conte Chabrier, said of Edwin Evans' work: "His paintings are distinguished by a very personal character which is readily observed in all his canvases." A board of which Lockwood de Forest, president of the Metropolitan Museum of Art, presided, placed Cyrus E. Dallin as "one of the ten greatest sculptors America has produced." Frank Jewett Mather, Jr., art critic, said of Mahonri Young's drawings: "I doubt if any contemporary artist, unless it be
Maillol, has such a repertory of drawings. Such drawings should be prizes of the print rooms of the future." Of Mahonri's etchings, Carl Zigrosser, former curator of prints in the Philadelphia Museum of Art, said, "They are powerful and vividly drawn. . . ."

The ten painters and sculptors had definite philosophies on art which they emphasized in their teaching as well as in their own art production. George M. Ottinger said, "I believe that if ever the American painters originate a distinct school of American art, it will originate with those painters who are not influenced by any particular academic teaching. . . ." James T. Harwood thought that "an artist should allow himself to be influenced by the best of the masters;" however, he believed that an artist should travel his own course and develop his personal artistic expression. The ten artists generally agreed in the philosophy that a student should be given enough freedom to develop an individual expression but should be guided in conformance to recognized aesthetic principles.

**Analysis**

The early Utah artists experienced the inhibitions of pursuing their profession in a pioneering situation; notwithstanding, there were certain aspects of pioneer living that were highly conducive to producing art. Utah offered the artists infinite varieties of nature as there were the virgin mountain ranges with their hordes of wildlife, unexplored lakes, streams, and forests. The early Utah artists exploited their surroundings and became absorbed in painting the indigenous landscapes.
The Church of Jesus Christ of Latter-day Saints, having a profound interest in the arts, commissioned the artists to do many of their significant works and provided means for them to study in the art centers of the world. Many sculptures, portraits, and historical and religious pictures were fostered by the Church. Cyrus E. Dallin sculptured the "Angel Moroni" which is on top of the highest spire of the Salt Lake Temple; John W. Clawson and Lee Greene Richards painted numerous portraits of the Church's leaders; and Daniel A. Weggeland and George M. Ottinger painted pictures such as "Old Salt Lake" (Weggeland) and "Night Burial of a Pioneer" (Ottinger).

The early Utah artists depicted the hardships and sufferings of their pioneer forefathers, beginning with the Mormon trek westward and culminating with the new way of life in Utah. With their academic backgrounds and the art trend in America, it was only natural that they chose to represent their subjects in a naturalistic manner. The Renaissance still had deep roots in American art, and the French Barbizon school of the nineteenth century had a profound influence upon American artists. Like the Barbizon group, Utah artists did much of their work out of doors, faithfully interpreting the moods of nature.

Many years passed before Impressionism and the other isms were accepted in America. Some of the Utah artists, returned to Paris for further study, were stimulated by the new schools of art, and returned to Utah and incorporated varied forms of the modern movements in their

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2Gardner, p. 744.
work. There was a notable change in Edwin Evans' manner of painting about 1918 as his work became more decorative. He began to use a direct and broad brushwork with rich surface qualities which showed an emphasis on color. His landscapes and still life studies became more stylized in treatment and connoted a personal modern approach. John Hafen later experimented with bolder approaches in his painting and produced several pieces which were painted with the palette knife only. James T. Harwood, with his personal interpretation of pointillistic painting, acquired the spirit of Impressionism.

It was through an unceasing determination on the part of the early Utah artists that the state was able to keep abreast of new developments in the visual arts and to provide adequate training for young talented aspirants. The people of Utah had the opportunity to enjoy the work of highly-trained native artists who dedicated their lives to transmitting the beautiful to a people that were capable of appreciating it.

In compliance with the first hypothesis of this thesis (page 10), this study has revealed that these ten early Utah artists exerted admirable efforts in pursuing their profession which began with their early life and formal training and continued with the art they produced, the recognition they gained, their roles in formal teaching, their personal philosophies of art, and other pertinent data which gave insight to other attainments.

The writer has endeavored to show a definite art movement in compliance with the second hypothesis of this study. These ten artists were

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1According to Helen Gardner in her book *Art Through the Ages*, an art movement is created by a group of artists having similar human experiences. It exists in time, and its forms reflect the forces of that time—social, economical, political, and religious.
the chief constituents of a group of early Utah artists who spent considerable time studying in Paris, the recognized art center of the world. They returned to their home state with strong European (especially French) influences, served in extended capacities as instructors, and imparted their knowledge to a younger generation of budding artists who followed in their footsteps and perpetuated the movement. As new art trends evolved in Paris, so did the newer forms of art appear on the Utah scene. The early movement in Utah was a reflection of that which emanated from Paris coupled with the strong influences of a religion and a pioneering culture promulgated by the Latter-day Saint people.

Recommendations

It is hoped that art scholars consider other aspects of early Utah art and artists for treatment in theses and dissertations. Based on the findings of this study, the following recommendations are made:

1. That a study be made comparing the development of painting and sculpture in Utah with that of the neighboring states.

2. That more thorough biographical studies be made of these and other Utah artists.

3. That studies be made of the work of early Utah artists with an emphasis on their influences and changes in mannerisms.

4. That a comprehensive catalogue be compiled of early Utah artists' works with notations of where their art may be found today.

5. That a study be made to ascertain the effects of Church sponsorship of early Utah artists and the feasibility of resuming Church sponsorship in the visual arts.
APPENDIX

Listed below are other notable Utah painters and sculptors who had lived the greater part of their lives by 1925 but were not treated in the text.

1. Willis A. Adams (1852-1932) was a pioneer landscape painter; however, he was a professional photographer and most of his time was occupied in pioneering photography within the state.

2. Solon Borglum (1868-1922), a native sculptor of Utah, studied and successfully pursued his art outside the state, making no significant contributions to the development of the visual arts within Utah.

3. Carl C. A. Christensen (1836-1912) was a pioneer emigrant from Denmark; and, although he had been trained as a painter and had produced some commendable work, he spent most of his life serving as a missionary abroad for the Church of Jesus Christ of Latter-day Saints.

4. H. L. A. Culmer (1854-1914), a pioneer landscape painter, was one of Utah's most popular artists, but he was not able to devote his full time to art.

5. Elbert Hindley Eastmond (1876-1936) exhibited his paintings and etching in major cities and won much acclaim for his work, but his greatest effort was exerted as an art educator at the Brigham Young University where he excelled in pageantry.

6. John B. Fairbanks (1855-1910), a native landscape painter, produced many successful pictures but did not receive the measure of recognition given his contemporaries who were treated in the text.
7. Samuel Jepperson (1855-1931) was both a pioneer painter and musician; however, he devoted most of his time to making string instruments for a livelihood.

8. Alfred Lambourne (1850-1926), who came to Utah at the age of sixteen, was the first Utah painter not influenced by previous art training outside of the state; and, although he gained prominence as a painter, his interests turned to poetry which occupied most of his time.

9. Lorus Pratt (1863-1940), one of Utah's first native painters, painted mostly portraits, but the public lost interest in his work when he entered the more advanced field of art following his study in Paris.

10. Mary Teasdel (1863-1937) was the first woman painter of Utah represented in the French Salon. Much of her artistic efforts were devoted to art education in the state.

11. Lewis Ramsey (1875-1914), chiefly a landscape painter who came to Utah at the age of twelve, produced many successful pictures. Notwithstanding, his efforts in the development of the visual arts within the state were not equal to the artists treated in the text.

12. Alma B. Wright (1875-1952) would have been next in line had the writer selected eleven artists instead of ten for treatment in the study. He was chiefly a portrait and mural painter and played a significant role as an art educator at the University of Utah.
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A CIRCUMSCRIPTION OF TEN FORMULATORS OF EARLY UTAH ART HISTORY
(115 pages)

An Abstract of the Thesis of
Thomas A. Leek
In Partial Fulfillment of the Requirements
For the Degree of
Master of Arts
in
Department of Art

Alex B. Darais
Chairman, Advisory Committee
J. Roman Andrus
Member, Advisory Committee

Brigham Young University
July 1961
ABSTRACT

Purpose of the Study

The purpose of this thesis was to study the efforts of ten Utah artists who played significant roles in formulating early Utah art history.

Statement of the Problem

The early history of art in Utah was ingrained in the religion and the culture promulgated by the Latter-day Saint people; and, although the Latter-day Saints are a record keeping people, an extensive record of growth in the visual arts of Utah has not been made.

A study was made of Utah artists who had lived the greater part of their lives by the year 1925. The ten artists selected from the preliminary study were: Daniel A. Weggeland, George M. Ottinger, John Hafen, James T. Harwood, John W. Clawson, Edwin Evans, Lee Greene Richards, Donald Beauregard, Cyrus E. Dallin, and Mahonri M. Young.

The artists were treated under the following categories: (1) Early life and formal training, (2) Work produced, (3) Recognition, (4) Formal teaching, (5) Personal philosophy of art, and (6) Other pertinent data.

Research Procedures

An examination of books, periodicals, files, and newspaper articles was made; and interviews with knowledgeable persons were conducted. An effort was made to exclude distortions of facts and colored
stories. Data on the artists' professional lives were organized in chronological order of occurrence.

Summary

Sensing their positions in an isolated frontier, the early Utah artists journeyed to the art centers of the world for advanced art study. James T. Harwood and Cyrus E. Dallin arrived in Paris in 1888 followed by John Hafen and Edwin Evans who were among those sent by the Church of Jesus Christ of Latter-day Saints in 1890. Their work was accepted in the major exhibitions in Paris, and they gained entrance into the French Government art school, Ecole de Beaux Arts.

Completing their study abroad, the Utah artists returned to America, pursued their art professionally, and became engaged in teaching. They encouraged their students to do advanced study in the well-established art centers, and a pattern was created in art education which perpetually upgraded the quality of art within the state.

The ten artists received recognition for their artistic efforts both in Europe and America. Lee Greene Richards led the list of honorable mentions at the Paris Salon in 1904, and John Hafen was awarded a first prize at the 1908 Illinois State Fair.

They participated in important art exhibitions, and major art museums contain their work today. George M. Ottinger won a gold medal at the Chicago World's Fair in 1879. Donald Beauregard is represented in the Louvre Museum in Paris; the work of Cyrus E. Dallin can be seen at the Museum of Fine Arts in Boston; and Mahonri Young's work can be found in the Metropolitan Museum of Art in New York City.
The early Utah artists depicted the hardships and sufferings of their pioneer forefathers, beginning with the Mormon trek westward and culminating with the new way of life in Utah. They did much of their work out of doors, faithfully interpreting the moods of nature.

Through an unceasing determination on the part of the early Utah artists, the state was able to keep abreast of new developments in the visual arts and provide adequate training for young talented aspirants. The people of Utah had the opportunity to enjoy the work of highly-trained native artists who dedicated their lives to transmitting the beautiful.

**Recommendations**

Based on the findings of the study, the following recommendations are made:

1. That a study be made comparing the development of painting and sculpture in Utah with that of the neighboring states.

2. That more thorough biographical studies be made of these and other Utah artists.

3. That studies be made of the work of early Utah artists with an emphasis on their influences and changes in mannerisms.

4. That a comprehensive catalogue be compiled of early Utah artists' works with notations of where their art may be found today.

5. That a study be made to ascertain the effects of Church sponsorship of early Utah artists and the feasibility of resuming Church sponsorship in the visual arts.

**ABSTRACT APPROVED BY:**