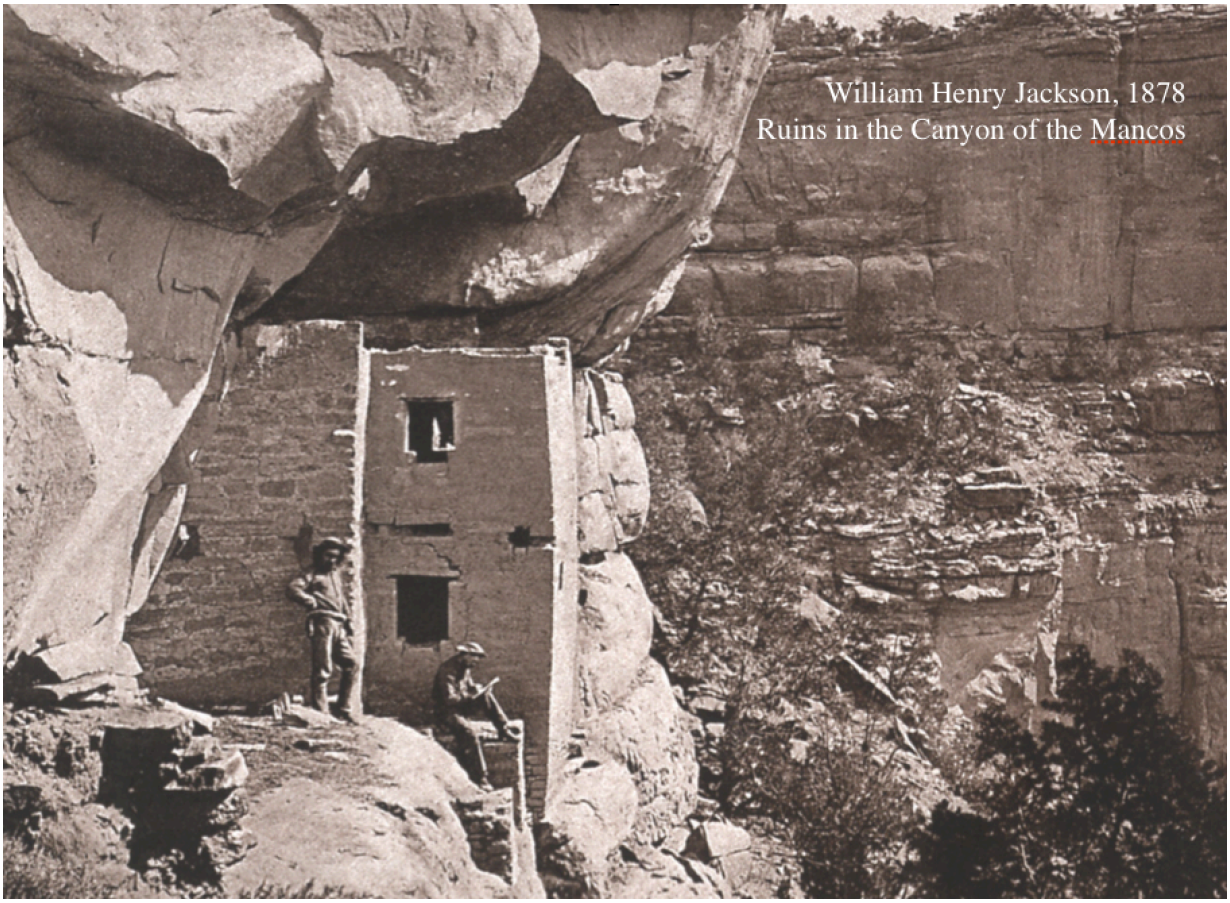
The Historic Art of Southern Utah
Part Two, 1877 - 1907 Richard Kohler

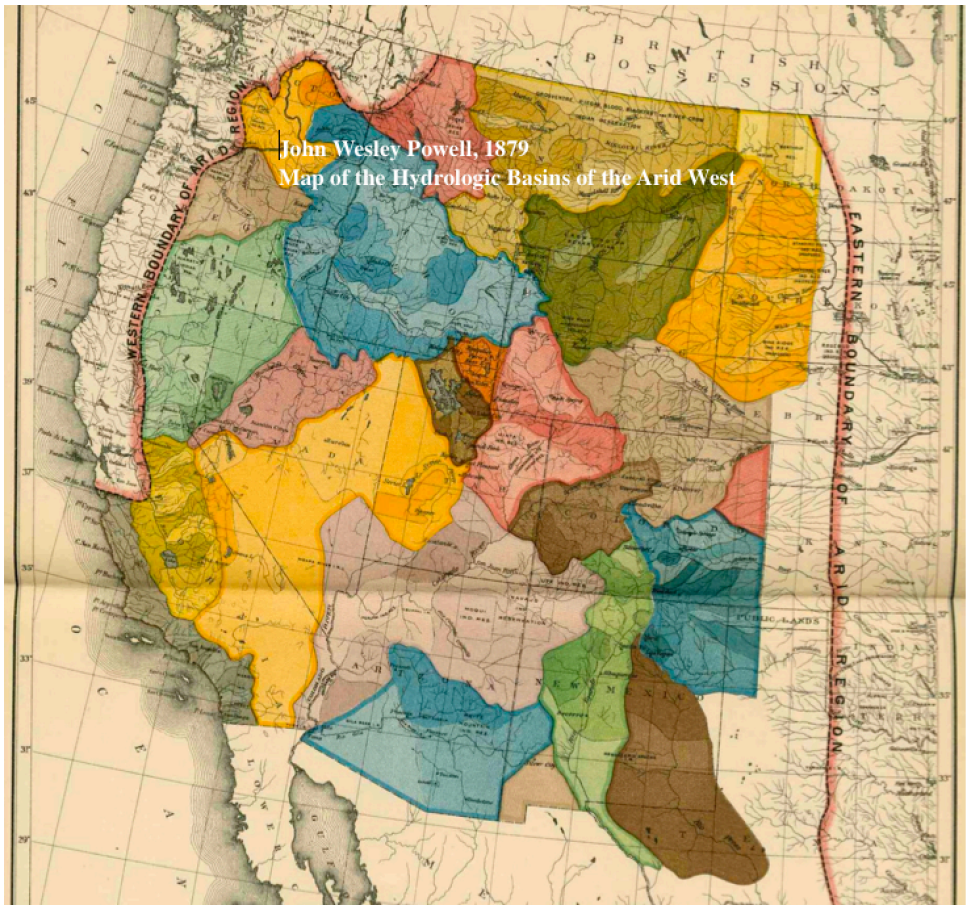


William Henry Jackson was the first to photograph the ruins of cliff dwellings near Mesa Verde in Mancos Canyon. Jackson referred to the builders in his official report for the Hayden expedition as "a forgotten race." Jackson's photographs were exhibited by the Smithsonian at the 1876 Centennial Exhibition in Philadelphia, to much acclaim.

Major John Wesley Powell had recorded similar ruins along the banks of the Colorado in his expeditions of 1869 and 1871. He made a connection between the Hopi (Moqui) tribe and the ancient dwellings, and concluded that the builders were a "lost people."

In late 1878, when Emma Hardacre wrote *The Cliff Dwellers* for *Scribner's Monthly,* the American public was introduced to a very romantic view of these "mysterious" archaeological remnants. The article was illustrated with sketches by famous artist Thomas Moran. Americans got the message, the ruins were from a long vanished civilization cloaked in romance and mystery.

Richard Wetherill, a local rancher, and one the first to see the cliff dwellings at Mesa Verde, became a champion for preserving these ruins within a national park to protect them from "relic hunters." Wetherill's efforts would eventually result in the passage of the Antiquities Act in 1906.



In 1877, Congress passed the Desert Land Act, which increased the acreage that could be homesteaded by an individual from 160 acres to 640 acres, removed the prior requirement to build a residence (cabin) on the land claimed, and shortened the time to perfect the claim from 5 years to 3 years. The Desert Land Act required that the land be irrigated by the homestead applicant. The act was intended to encourage the reclaiming desert lands by irrigation, a practice which had been successfully instituted by Mormons colonists (and others) in the arid West for thirty years.

Later in 1877, Major John Wesley Powell in an abstract of his report to the Department of the Interior wrote:

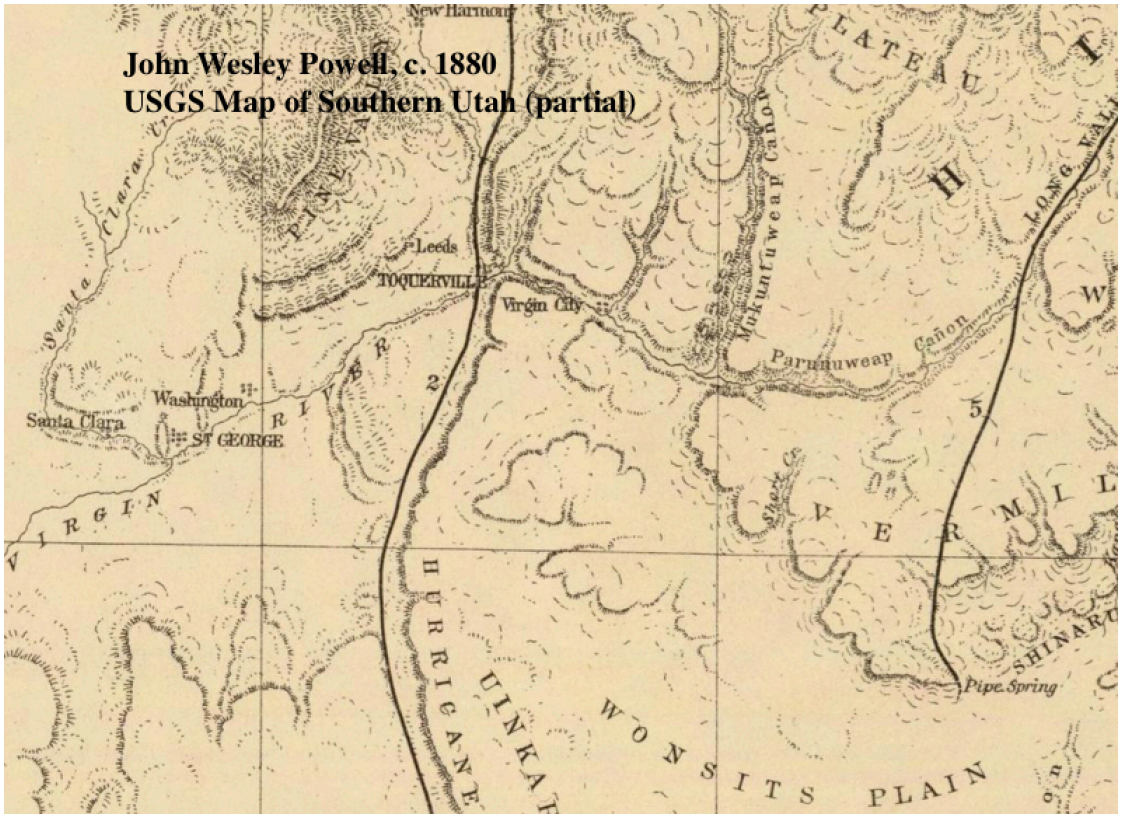
> *In the region embraced in this survey a very small portion of the country can be redeemed by irrigation for agriculture, and no part of it can be cultivated without. It appears from the reports that less than one-half of one per cent can be thus made available.*

In 1879, Powell published his *Report on the Lands of the Arid Region* which included a colored map showing the drainage basins and sub-basins in the Arid West. And further quantified the very small extent to which desert land could be redeemed by irrigation. He also recommended that political boundaries should conform to drainage basin boundaries for the efficient use of water for irrigation.

The Hopi (Moqui) tribe live in the northeastern part of Arizona, east of the Grand Canyon. They had been encountered and recorded by Lieutenant Ives 1857 expedition and by Macomb and Newberry's expedition in 1859. Mormons had visited the Hopi in 1858. But, Spanish missionaries came in contact with Hopi villages beginning in the 1620s. The Hopi had managed to retain their traditional way of life and rebuffed efforts to convert them to Christianity. Spaniards, led by Francisco Vasquez de Coronado, were seeking treasures of gold when they first encountered the Hopi in 1540. The Hopi people regard themselves as America's first inhabitants, and claim that Oraibi is oldest continuously occupied settlement in the United States.

When John K. Hillers took this photograph in Oraibi in 1879, archaeologists were beginning to recognize that the Hopi culture was unique in many ways. These villages relied on farming for sustenance. They had mined coal which was burned for heating their masonry homes, to cure their pottery in open air kilns, and as a pigment for both fibers and pottery.

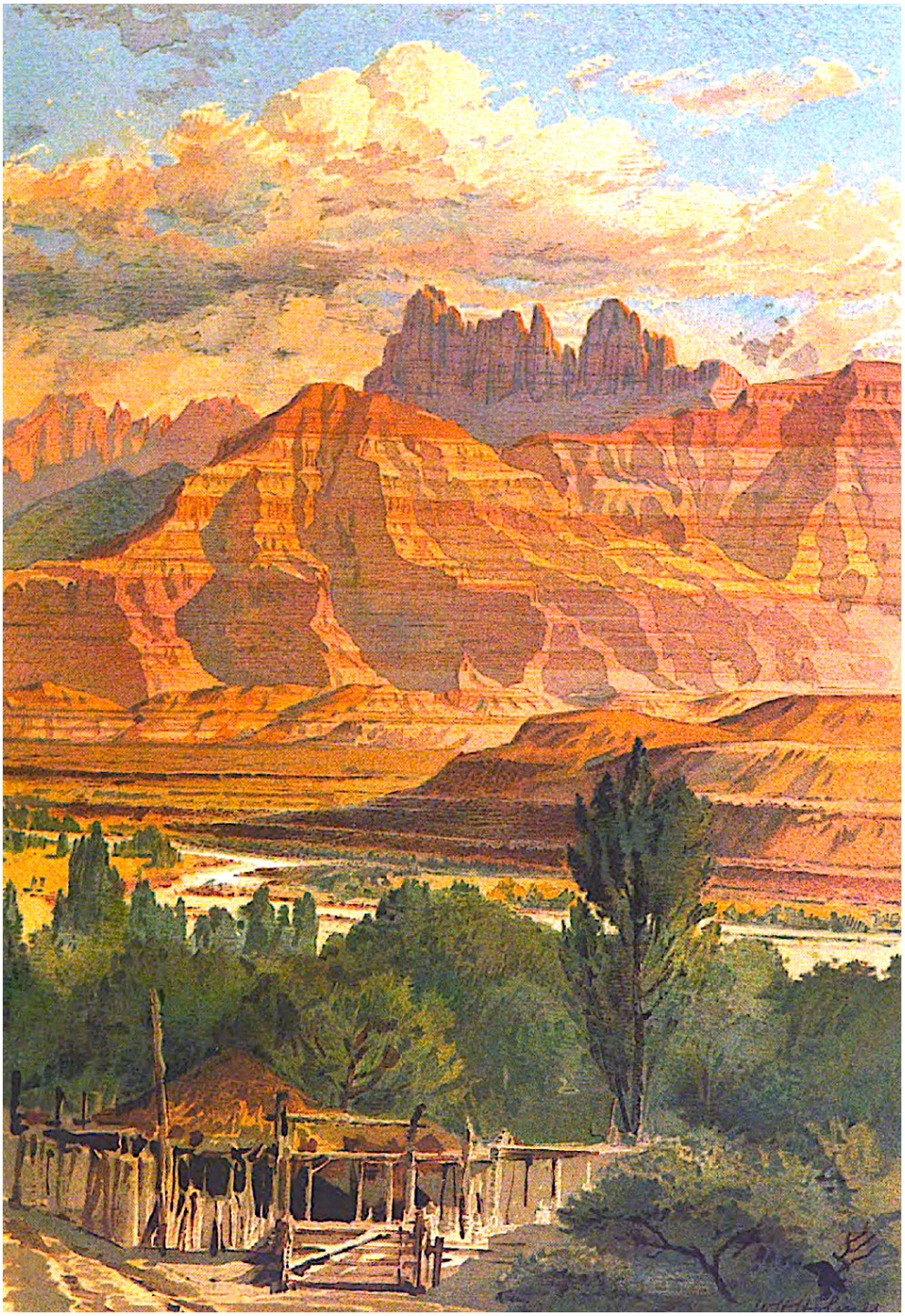
Some Hopi ceremonies such as this dance, performed only by women, were considered sacred and outsiders were excluded, others could be attended by outsiders but had strict rules for those invited. In 1913, President Theodore Roosevelt attended a Hopi ceremonial dance which was filmed to preserve the importance of the event. Roosevelt was honored in part because of his efforts to protect the scenic beauty of lands sacred to the tribe.



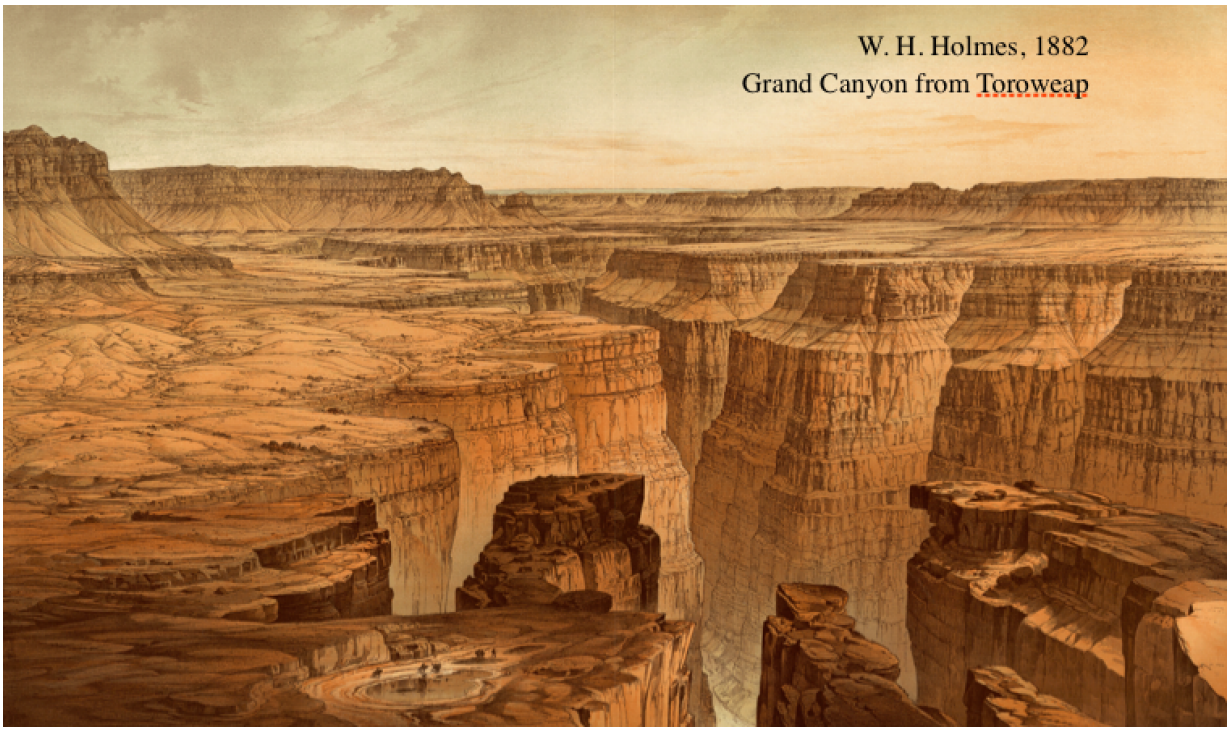
Major Powell's *United States Geological Survey* had been completed with detailed maps of the Southern Utah area, during his many expeditions to the area. In 1881, Powell was appointed director of the USGS and embarked upon a campaign to complete a comprehensive irrigation survey of the arid regions of the West. Powell felt strongly that the land system of the country was not applicable to the arid West. He objected to the political division of land according to the surveyor's grid, and the sale of land tracts of uniform rectangular dimensions.

He believed that the pre-emption act, the homestead act, the desert land act, and the provisions and the process for land purchase, as administered at the time by the Public Land Office, were inappropriate where the land, as mere land, was of no value. He recognized that the value was in the water privilege attached to the land. Powell advocated public ownership of water supplies, mimicking the model instituted by the Mormon church, where the local Bishop/water master was charged with equitable distribution of sparse water supplies to all members of each town. And where the funding ability of the entire Mormon church could be used to assist any small town when water problems exceeded the local resources of time and money.

The first *National Irrigation Congress* was held in 1891 in Salt Lake City. The purpose was stated by Utah's territorial governor, Arthur L. Thomas: *This Congress is called for … hastening the reclamation of arable land … petitioning Congress to cede (arid land) to the states and territories … and aid for the public schools*. Sixteen states and territories sent representatives. Major John Wesley Powell became a regular participant in these National Irrigation Congresses which eventually resulted in the creation of the Bureau of Reclamation.



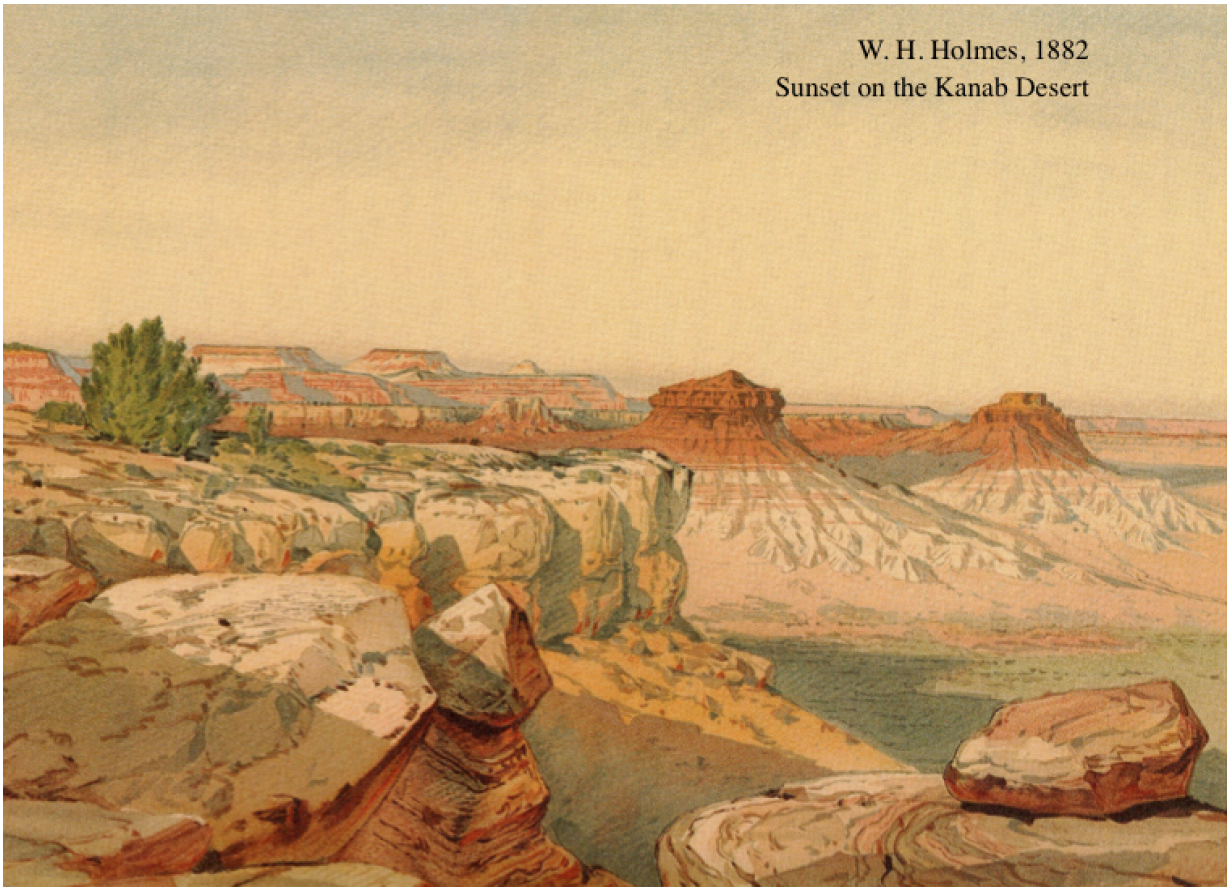
William Henry Holmes produced this chromolithograph for Clarence Dutton's Geological Survey's *Tertiary History of the Grand Canyon District* published 1882. Holmes had joined the Hayden survey in 1872 replacing Thomas Moran. Holmes approach to illustration was more scientific than Moran's. In 1875, he studied ancestral Puebloan culture in Utah. His models of ancient ruins were exhibited at the Centennial Exhibition in Philadelphia in 1876.



Geologic survey leader Clarence Dutton was the author the Cenozoic history of the Grand Canyon district (1882). which was meticulously illustrated by William Henry Holmes in a precise scientific manner. One of Dutton's scientific observations drawn from his surveys of the plateaus of Utah and the Grand Canyon district was the concept of "isostasy", which he used to express the condition of the terrestrial surface where portions of the earth's crust float upon an almost liquid, or highly plastic, substrate where lighter weight blocks would "float" higher up than adjacent blocks with higher density.

William Henry Holmes chromolithographs with their highly visible layers of stone bedding brought this scientific observation to life. Southern Utah's cliffs and canyons were an ideal location to demonstrate Dutton's scientific theories.

Holmes began to have his own scientific theories about geology, archaeology and anthropology. In 1883, he was the author of *Pottery of the Ancient Pueblos*. He left the Geological Survey in 1889 to become an archaeologist with the Smithsonian Institution's Bureau of American Ethnology that had only been started eight years previously by John Wesley Powell. In 1902, he succeeded Powell as chief director of the Bureau of Ethnology.



Sunset on the Kanab Desert was documented by the artist William Henry Holmes with a Permian butte in the foreground, the *Vermillion Cliffs* in the distance and the *Jurassic White Cliffs* in the extreme background. This chromolithograph was a complete lesson in the geologic principles of the time, fusing art with science.

Holmes interests included art, scientific illustration, geology, geography, anthropology, archaeology and ethnology. He took a particular interest in the cliff dwellers of the Colorado plateau. Holmes built a life size diorama exhibit of American Indians for the Smithsonian Institution Ethnology display in 1893 *World's Columbian Exhibition* in Chicago, and served for five years as curator for the *Field Museum of Natural History* that was organized to preserve exhibits from that amazingly successful 1893 Chicago world's fair. He also taught anthropology at the University of Chicago during that time.

Visitor's to the *World's Columbian Exhibition* of 1893 saw a sharp contrast between the Smithsonian's scientifically accurate life-size diorama of Indians, and the real live American Indians performing in the *Buffalo Bill's Wild West Show* on a 14-acre site, just a block outside the fairgrounds.

Buffalo Bill's Wild West Show Poster, 1887
London, England

In the ten years before the 1893 Chicago World's Fair, William F. Cody "Buffalo Bill" and his Wild West Show toured cities in the eastern United States and Europe. These shows re-created dramas from previous decades "when the West was won." American Indians assumed roles that portrayed them as heroic warriors of a vanishing culture that made "dime novel" history come to life. Buffalo Bill had the ambition to educate Easterners and Europeans to respect the native inhabitants of the West for their courage, honor, skills and way of life. The quintessential showman had a mission to "bring white and red races closer together."

Indians demonstrated their exceptional horsemanship, their amazing foot-speed and endurance running, their accuracy with bow and arrow, long knife, and rifle, their artistry in music, dance and song, and their ability to hunt men and beasts across any terrain in any weather. The re-enactments included attack's on settlers' cabins, pony-express riders, wagon trains and stagecoaches. Some depicted famous historic frontier events through the lens of nostalgia.

The World's Columbian Exhibition was a showcase for civilization's progress through science, technology, law, government, and art. It had stark white, neoclassical City Beautiful buildings surrounding an artificial lagoon with dancing fountains. And at night it all came to life with dazzling electric lights. The future would be lawful, clean, bright and white. No more war paint.

Frederick Remington was an only child born in 1861 in upstate New York. He was educated in military schools and attended art classes at Yale University and played football in 1879, the year his father died. Many of Remington's ancestors had been excellent horsemen and he imagined he would be as well. He made his first trip west when he was 20 years old, in 1881 when the American West was still alive.

In 1886, *Harper's Weekly* commissioned Remington to cover the government's hunt for the Apache renegade Geronimo. In 1887, he was commissioned to illustrate Theodore Roosevelt's book, *Ranch Life and the Hunting Trail*. He formed a lifelong friendship with the future *rough rider* and U. S. President. Remington's illustrations appeared regularly in magazines, especially *Harper's Weekly*, along side Western "dime novel" adventure stories, a blossoming genre, by Owen Wister, Zane Grey, Nelson Miles and others.

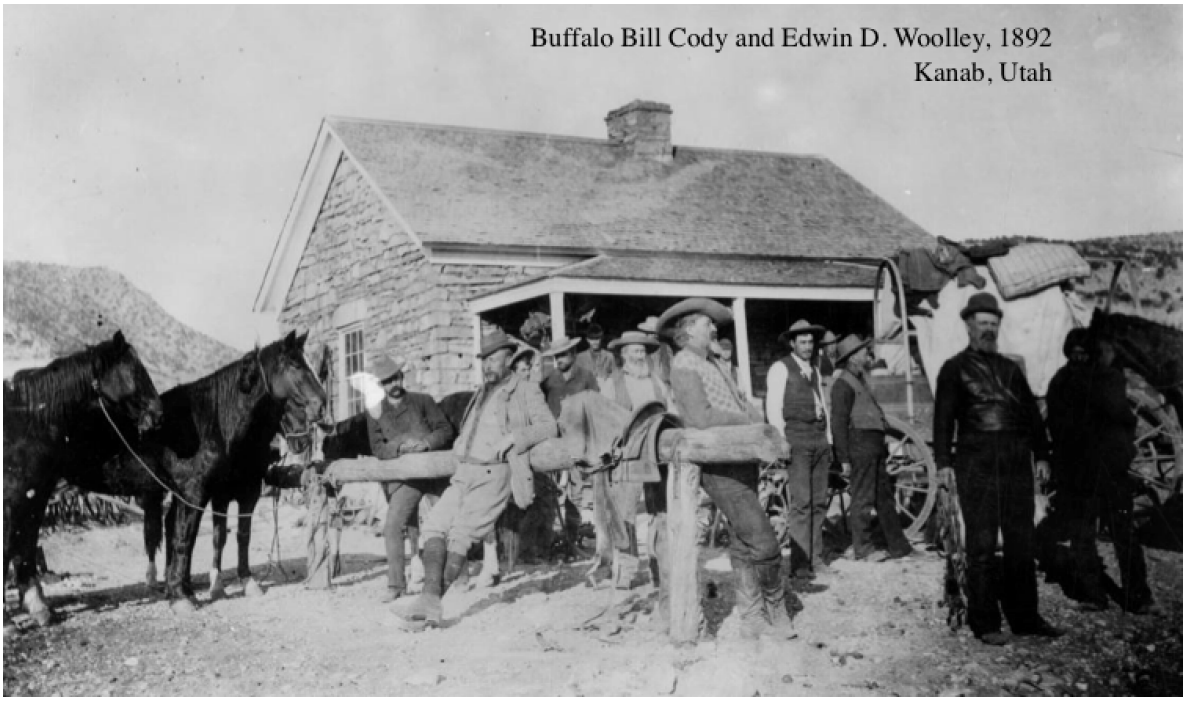
A Dash for the Timber (1889) depicts eight cavalrymen shooting at Apaches, as they attempt to outrun the Indians. It has an almost photographic "you-are-there" quality, and was well received by the publishing periodical's audience, advertisers and management.

Frederick Remington's art depicted the dramatic action and romantic adventure, penned by each story's author in such an authentic manner that he could command premium fees for his work. Remington painted from exclusively from memory, never using a camera. He avoided scenes of gambling tables and dance halls, sticking to the drama of outdoor action and horses. Occasionally, Remington's illustrations preceded and inspired the author's writings.

When the Spanish-American War broke out in 1898, he was there, sent by William Randolph Hearst's *New York Journal* to provide illustrations of heroic action. When Teddy Roosevelt's *Rough Riders* returned victorious after the War, Remington's bronze statuette, *The Bronco Buster*, was presented to their leader, the future President.

Remington also illustrated books he wrote himself, like the novel, *The Way of an Indian*, published by Cosmopolitan, in 1905. Frederick Remington took pride in his ability to paint his subjects in every light, even darkness illuminated by firelight, which accurately portray the very real, yet invisible threats, lurking just outside the camp.

Aiding a Comrade (1890), captures the calamity of being caught in the stirrup of a runaway mount, where there is as much danger in the rescue as anything else, and horses know it.



"Buffalo Bill" Cody escorted an expedition of English gentlemen, organized by John W. Young, Brigham Young's grandson, who were looking to purchase a large game preserve in northern Arizona and southern Utah in 1892. Members of the excursion are shown in this photograph taken in Kanab, Utah. "Buffalo Bill" appears in the central foreground leaning against the hitching post. Mormon bishop and mayor of Kanab, Edwin D. Woolley, appears in the right foreground in front of the group's small chuck wagon.

Woolley is dressed in a bowler hat and clothing associated most often with the English countryside, and not the western frontier. Many Mormons, who had emigrated to Utah from England, like Woolley never modified their wardrobes to reflect their new home. Nor did they change their British speech patterns. They kept the dialect appropriate to the district of their origin in England. Edwin D. Woolley was an early proponent of tourist travel in southern Utah. He believed in the unique and special beauty of Little Zion valley, the north Rim of the Grand Canyon, Monument Valley, as well as the cliffs, deserts and canyons surrounding Kanab.

Young and Woolley thought "Buffalo Bill's" fame in England, after 1887 when his Wild West show performed for standing room only audiences, would be an additional inducement to the gentlemen, so Cody was hired as a celebrity guide. Despite having investment capital of over $2 million dollars to spend, the expedition was ultimately unsuccessful. Numerous tracts of land in northern Arizona, north of the Grand Canyon, were quite appealing for the intended purpose. These tracts were still owned by the U. S. Government Land Office, and were open to "entry" by homesteaders, but only to American citizens. The British capitalists departed, impatient with federal bureaucrats who were unmotivated by the game preserve opportunity.

In 1893, despite never having visited the area, President Benjamin Harrison created the *Grand Canyon Forest Reserve* by executive proclamation.

By 1885, the *Golden Gate* road had been built by the U. S. Army Corps of Engineers under the command of Lieutenant Dan Kingman. A spur of the Northern Pacific railroad terminated at the small town of Gardiner, just north of the Park boundary. This scenic corridor at the edge of the Gardiner River valley was the main tourist entrance into the Park. The vistas of golden hued canyon walls, a major waterfall and deep river valley were complimented by the drama and real danger of travel by horse drawn stagecoach over the tortuous mountain road.

Wanton killing of game, the degradation of fragile natural features, and corrupt management of our first National Park, forced Congress to appropriate funds and assign detachments of both the Corps of Engineers and the U. S. Cavalry to Yellowstone. The engineers were charged with improving roads and bridle trails. The engineers mandated 18 foot wide crowned gravel road surfaces and took pains not to scar the landscape with timber clearcuts or unsightly borrow pits. The Cavalry provided rules and regulations governing visitor behavior and law enforcement when needed. Their attire and military manner became the model for future *Park Rangers*.

Thomas Moran, artist, and William Henry Jackson, photographer, were invited by Elwood Mead, the State Engineer of Wyoming in 1892, to produce artwork for the Wyoming Exhibition, at the 1893 *World's Columbian Exposition*. They travelled via Northern Pacific's railroad and stayed at the Mammoth Hot Springs hotel. Moran's *Golden Gate Road Yellowstone* was a highlight of Wyoming's World's Fair exhibit.

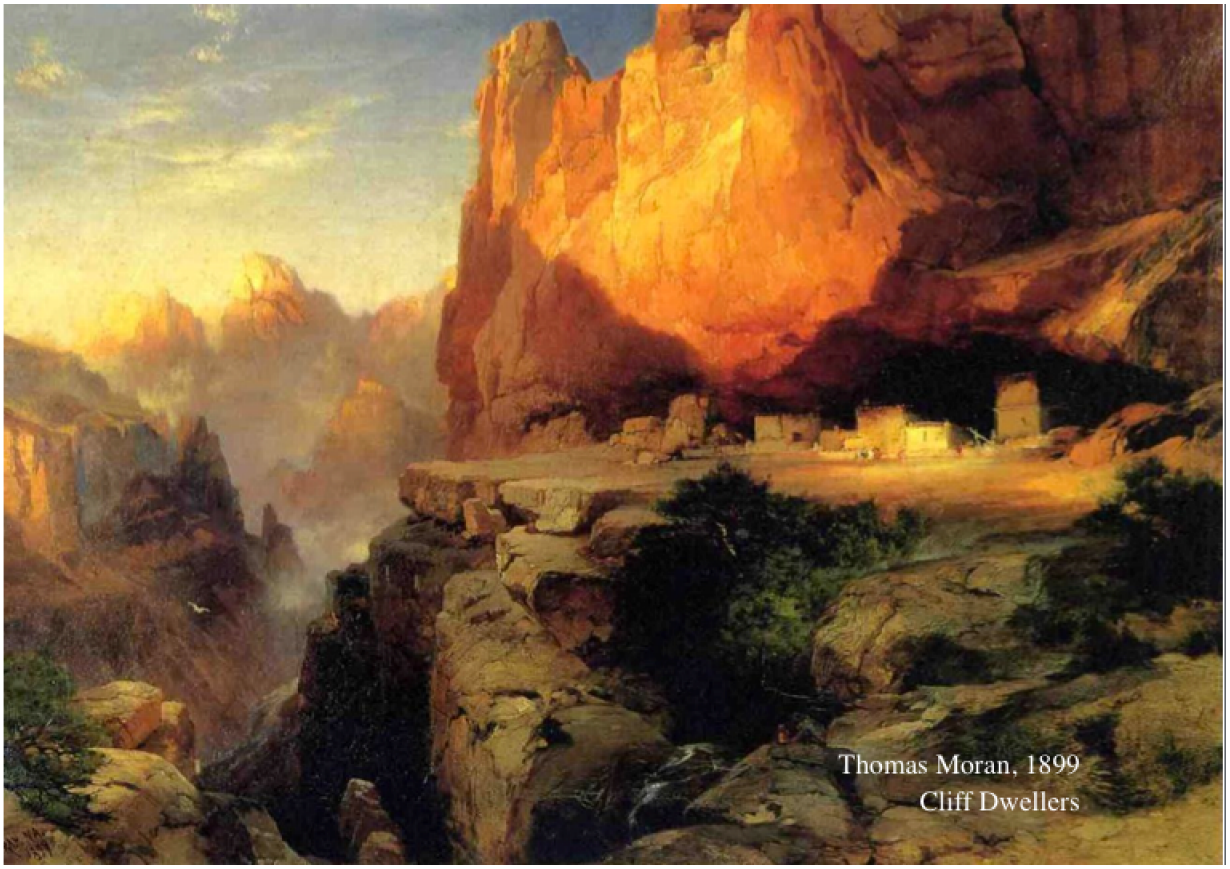
George Edward Anderson, 1892
Women's Work

The year of 1892 was a lean one for photographer George Edward Anderson. Married only a few years, he left his young wife and two daughters at home in Springville, Utah and took to the road to find photography work with his portable darkroom wagon. The subject matter of his photographs was more often than not the older generation of Mormons, who wished to have a photograph commemorating their lives. As in this instance, cherished implements from their younger years were incorporated as props signifying their trade or accomplishments. These photographs were frequently taken outside their homes in their front yards amid the gardens and flowers they had planted and cared for.

Anderson intermittently continued touring with his darkroom wagon and tent studio until his debts were finally paid in 1900. He served as bishop of his Springville ward for four years from 1900 to 1904. He served as a missionary for the LDS church in England from 1907 to 1913, taking many photographs while there.

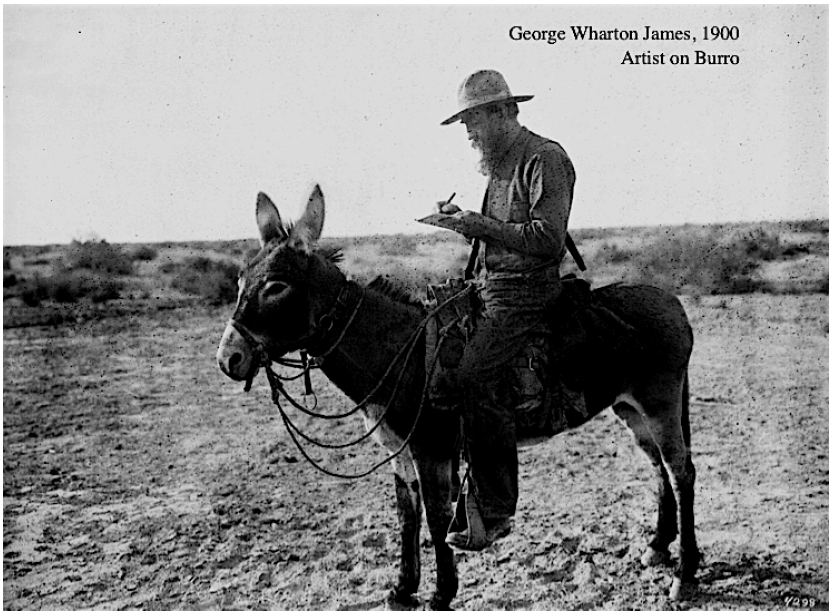
By 1896 the entire nation was enamored with of irrigated agriculture in the arid West. Advocates, like Wyoming State Engineer, Elwood Mead, of the National Irrigation Congress, were extolling the opportunities of the next century in illustrated magazines like *Harper's*.

> *Utilize all the water and ultimately reclaim the utmost acre of desert soil, and then to develop, on irrigated lands, the highest degree of industrial freedom and the most satisfying conditions of social life -- in short, to found a new civilization wherein human equality shall be a fact and not a theory -- is the sublime task at hand.*



Thomas Moran's *Cliff Dwellers* (1899) was painted the same year that the prestigious *American Association for Advancement of Science* had backed legislation that would allow the U. S. President to preserve cliff dwellings and prehistoric man-made works. The bill didn't pass, but did ignite a movement which gained the attention of President Teddy Roosevelt after 1901. Bills creating both Mesa Verde National Park and the Antiquities Act were approved by Congress in 1906.

In the 1890s, Moran had traveled again to the West, paid this time by the Atchison, Topeka and Santa Fe Railroad, which understood the publicity value of his romantic paintings. The subject of *Cliff Dwellers* is a ruin that was occupied in the early 1200s by the ancestors of our present-day Pueblo tribes. Moran accessed the site via the Santa Fe railroad terminal in Flagstaff, Arizona. The railroads were strong supporters of the Congressional legislation creating National Parks and Monuments as well as funding their operation.



George Wharton James was an English Methodist minister who emigrated to America with his wife in 1881. He had success as an itinerant minister in Nevada and California, until his wife divorced him for adultery in 1889. He was defrocked by the Methodists. It was then that he took to the desert, where he could worship god and nature to heal his misfortunes.

James became a noted writer, lecturer and photographer. His writing romanticized natural landscapes, idealized the Indian culture, and promoted health fads. His earliest publications include, *A Tourist's Guide Book to south California for the Traveler, Invalid, Pleasurist and Home Seeker* (1894), *Old Missions and Mission Indians of California* (1895), *H. M. M. B. A. in California (Hotel Men's Mutual Benefit Association)*, (1896), *In and Around the Grand Canyon* (1900), *Moki and Navajo Indian Sports* (1901), and the *Indians of the Painted Desert Region* (1903). His photographs illustrated his books. Initially, he called his lectures *Nature Sermons*.

His first person accounts about the myriad of places he visited were the subject matter of his books and magazine articles. He traveled to many locations in the desert country on horseback, (or burro). He lived among the native tribes he described. His overarching objective was to introduce his readers to the *authentic spirit* of the desert Southwest. His promotional style and guidebook manner, were a perfect fit for the *See America First* movement.

The slogan, "*See Europe, if you will, but see America first,*" was adopted as by Salt Lake Commercial Club as its promotional motto in October of 1905. Utah's former Governor Heber M. Wells, welcomed delegates from every state west of the Mississippi to a tremendously successful *See America First* convention held in the Saltair hippodrome on the shore of Great Salt Lake in late January of 1906. Most States committed significant advertising dollars for the campaign, as did all the major railroads, including the *Salt Lake Route* of the San Pedro, Los Angeles and Salt Lake railroad which had only commenced service in 1903. Nearly a million advertising dollars were committed before the conference opened. A *See America First* series of books, one for each southwestern State, was promised. George Wharton James authored three of them.

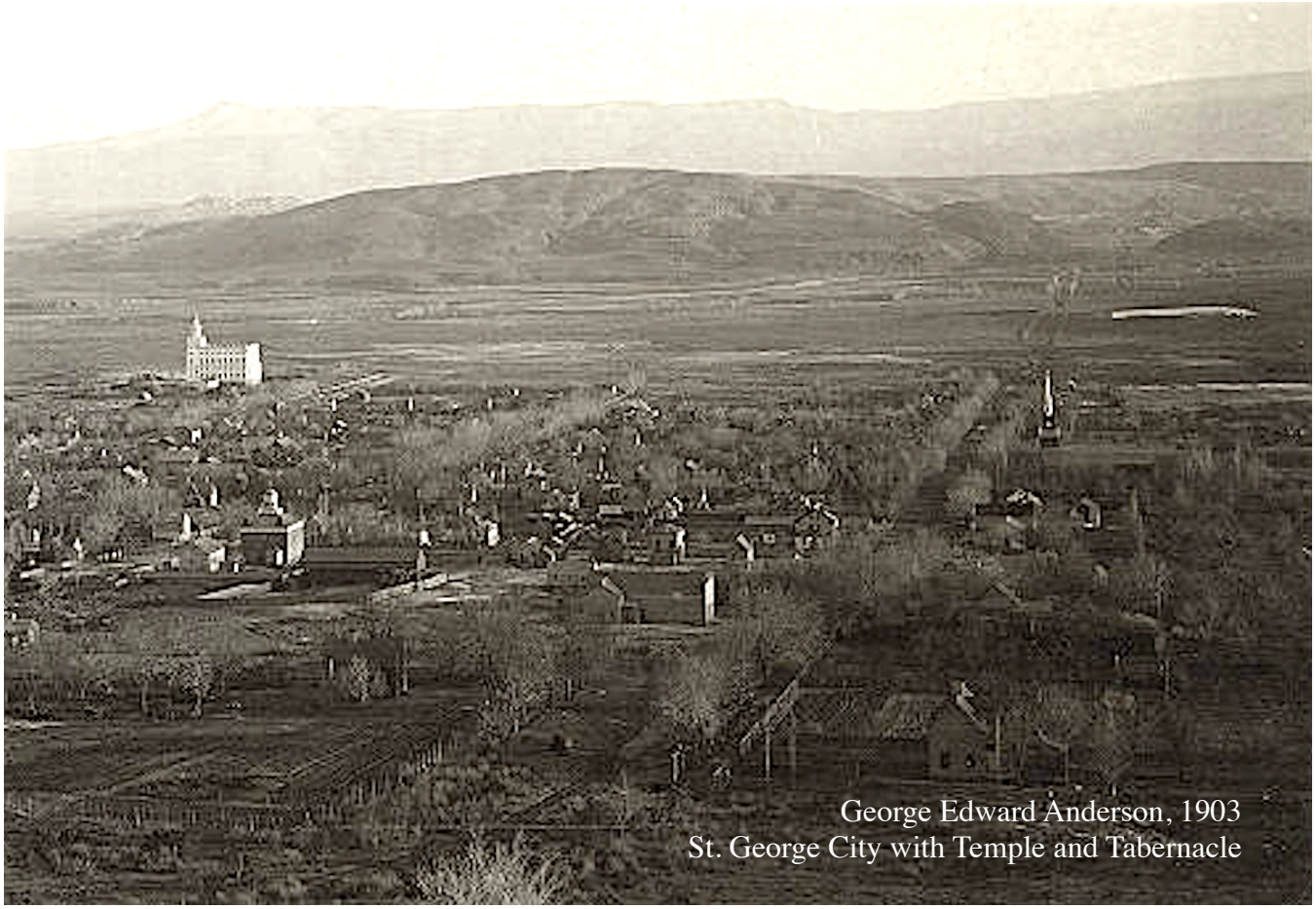
Frederick Remington's reputation as an artist suffered from his noted skill as an illustrator, or black-and-white man. His use of color was said to be poor, until his *night view* paintings like this one appeared. Remington's portrayal of action with emotions; *dread* of the unknown, *uncertain* footing make this scene are unforgettable. It was art.

Wells Moses Sawyer, 1901
Bureau of Ethnology Report on the Zuni Indians

John Wesley Powell was the director of the Smithsonian's Bureau of Ethnology when it published Matilda Coxe Stevenson's *The Zuni Indians: Their Mythology, Esoteric Fraternities and Ceremonies* in 1901. Matilda Coxe Stevenson was the first woman employed by the Bureau of Ethnology. Wells Moses Sawyer was an illustrator and photographer, who had been working for the Geological Survey and the Bureau of Ethnology for a decade before completing a series of illustrations of Zuni Indians in ceremonial dress.

The first professional ethnologist to arrive among the Zuni was 22 year old, Frank Hamilton Cushing. He was invited to join the James Stevenson (Matilda's husband) anthropological expedition to northwestern New Mexico by Powell. Cushing lived with the Zuni from 1879 to 1884 as a participant observer. Cushing was initiated into the *Priesthood of the Bow,* and received a Zuni name, *medicine flower*. He took fellow members of the tribe on a tour back East to show them his culture. On the trip, he was married. Emily Tennison Cushing and her sister returned with him to New Mexico. After his extended stay with the Zuni, he published a book, revealing in great detail the sacred ceremonies and secret knowledge of the Zuni religion. This greatly angered the Zuni, who felt strongly that their religious beliefs and traditions should be protected and not shared.

Matilda Coxe Stevenson's report for the Bureau of Ethnology contained an immense quantity of illustrations, photographs and detailed descriptions of Zuni ceremonial culture, and ran to over 800 pages in its final published form.

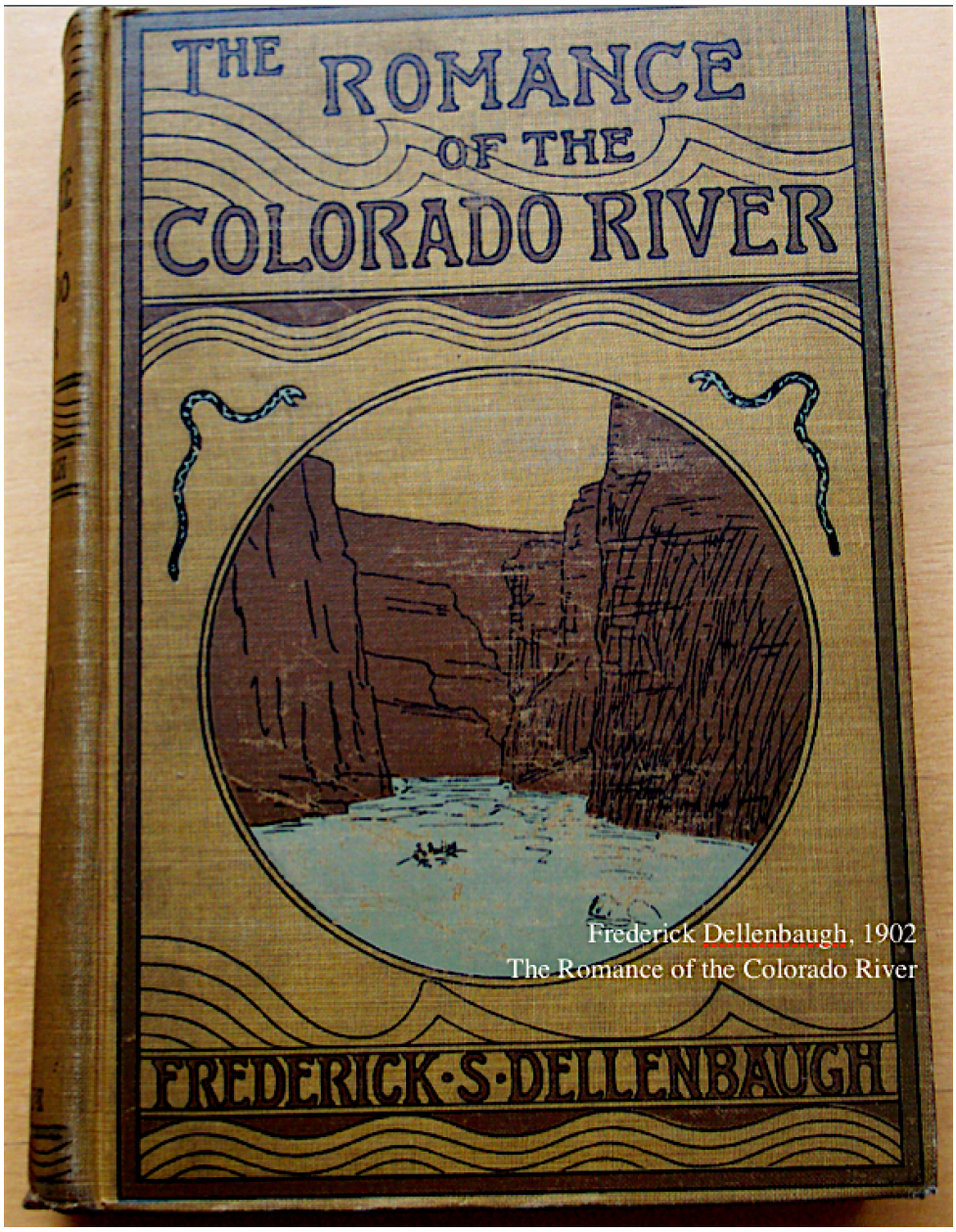


George Edward Anderson, 1903
St. George City with Temple and Tabernacle

George Edward Anderson's panoramic view of St. George in 1903 shows the LDS St. George Temple, completed in 1877, still on the outskirts of town. The city hadn't grown much in the last 25 years. They struggled to build a dam that would irrigate their crops until 1893, when the St. George and Washington Field Dam finally held. Work on an eighteen mile canal to provide additional drinking water to St. George had begun, but remained incomplete. The city's Mormon leaders had been under attack, due of polygamy, until the 1890 Manifesto, when Church president Wilford Woodruff declared that future polygamous marriages should not be performed.

In 1903, the irrigation economy of Utah, in general, and the Virgin river basin, in particular, was be being studied by the Department of Agriculture. The Mormon system collective community irrigation projects had been very successful. Crops of all kinds were plentiful. But the distance from St. George to the markets where cotton, sorghum, peaches, almonds, raisins, wine and raw silk could be sold was too great to make them generally profitable. Although when booms occurred in the nearby silver mining towns of Pioche and Silver Reef, the Mormons had profited significantly.

Yet, it seemed that a long anticipated railroad connection to the outside world was a real possibility, in 1903. The San Pedro, Los Angeles and Salt Lake railroad had just begun service, and a spur line to St. George was anticipated.

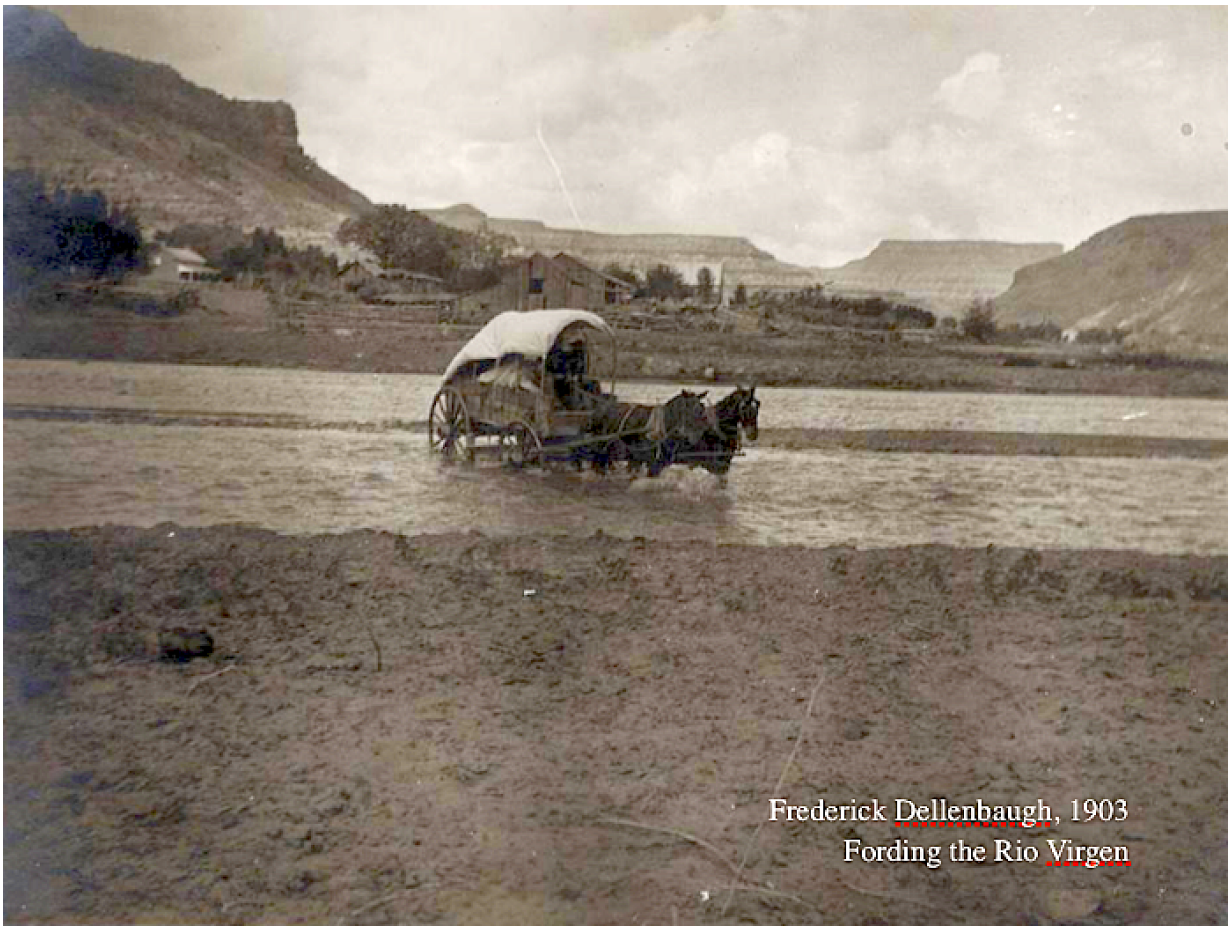


Frederick Dellenbaugh, 1902
The Romance of the Colorado River

Frederick S. Dellenbaugh was a member of Major John Wesley Powell's second expedition down the Colorado in 1871. He served as assistant topographer and artist on the voyage. His 1902 book, *Romance of the Colorado River: The Story of its Discovery in 1540, with an Account of the Latter Explorations, and with Special Reference to the Voyages of Powell through the Line of the Great Canyons*, included sketches, paintings and photographs made by members of the expedition, J. K. Hillers, Thomas Moran, E. O. Beaman, and J. Fennemore. Plus photographs and artwork by others including W. H. Jackson, C. R. Savage, Timothy O'Sullivan, T. Mitchell Prudden and Benjamin Wittick. A number of his own drawings, completed on the voyage, but previously unpublished, were also included.

The book's publication commemorated the passing of Major Powell that same year.

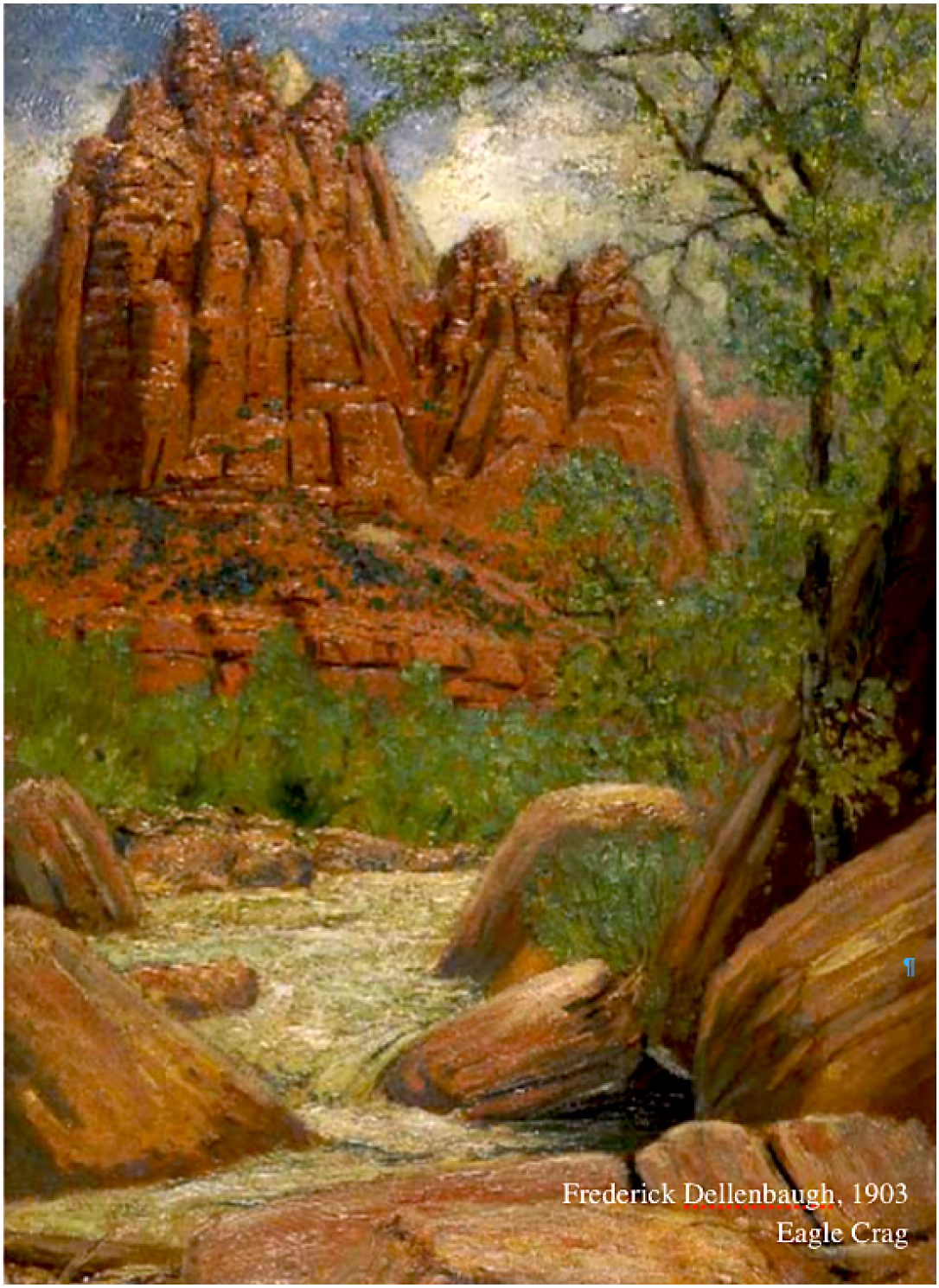
Tbis 1875 ink wash rendering of the Colorado river flowing through a deep canyon was seen in Frederick Samuel Dellenbaugh's 1902 *The Romance of the Colorado River*. At the time, Dellenbaugh's detailed descriptions of the prehistoric irrigation works observed by the Powell expedition, garnered the attention of civil engineers who had begun to contemplate the possibility of using Colorado river water for major irrigation and water-power projects.



Now almost fifty years old, Dellenbaugh returned to southern Utah and northern Arizona in 1903 to photograph and paint the wonders he had first seen at age seventeen. His photographs record both the grand scenery and small Mormon communities. It was a tour filled with both new old memories.

He brought the original U. S. Flag, from the *Emma Dean*, Major Powell's boat, with him on his journey. He photographed himself with the Flag on the edge of *Bright Angel Point* on the North Rim of the Grand Canyon on July 4th. He photographed himself picking and eating grapes from the omnipresent vineyards he found along his travels. He photographed the difficulties of the constant fording of the Rio Virgen the trip demanded.

Many of Dellenbaugh's photographs record the irrigated fields, the rustic fences, and the simple homes and gardens of the small villages. He also documented the narrow, unimproved roads. These photographs of the *ordinary* were contrasted with the more numerous scenic views of the *sublime*, in his 1903 collection.

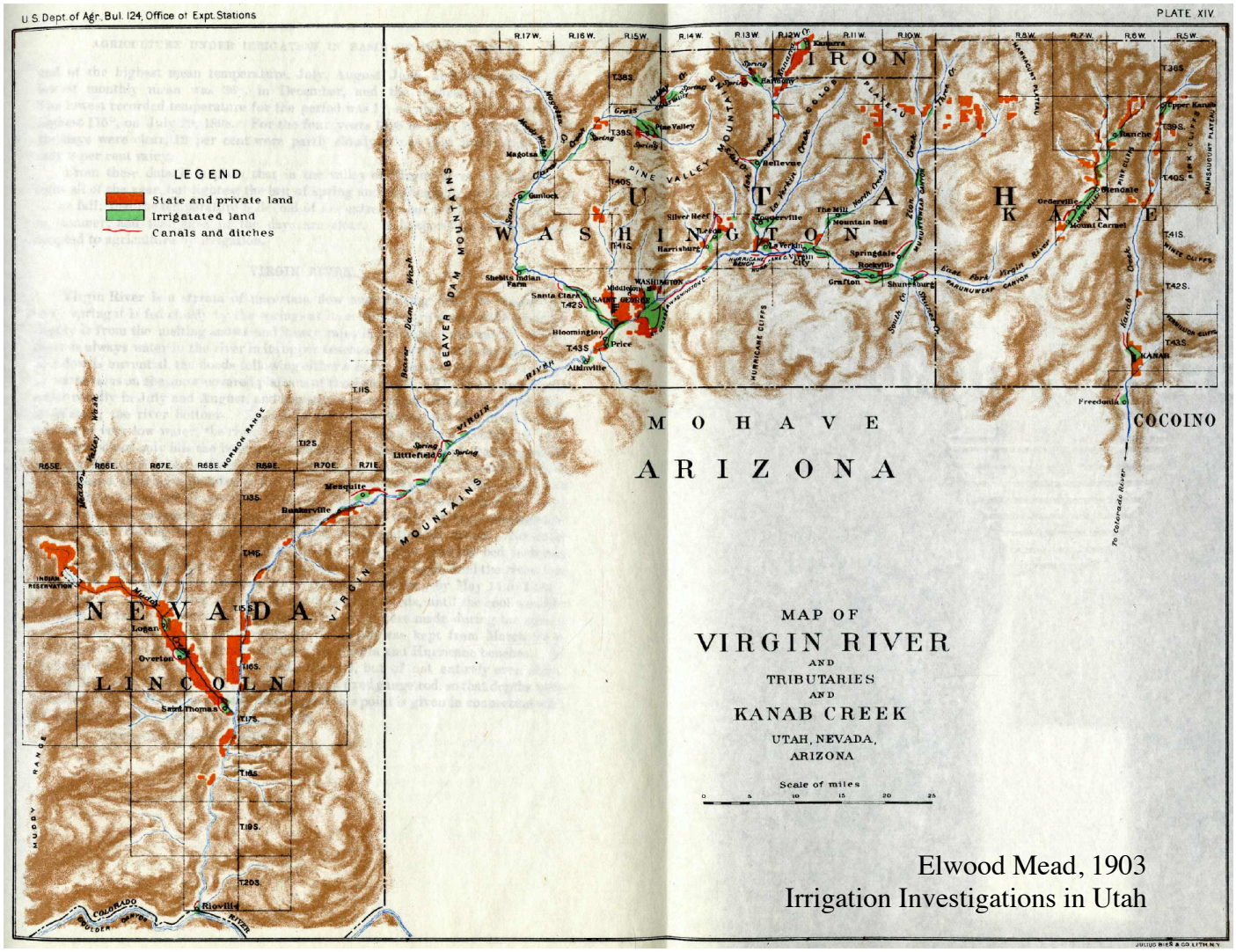


Some of the most scenic views of Mukuntaweap (or Little Zion) canyon recorded by Dellenbaugh's camera, became large oil paintings once he returned to his studio. Both the paintings and the many of his photographs were displayed at the 1904 St. Louis World's Fair. Nearly universally, the public's reaction to this exhibit of the wonders of southern Utah's unknown scenery was: "*It's too good to be true*."

A seventeen page article written by Frederick Dellenbaugh and illustrated with his photographs was published by Scribner's Magazine in January of 1904 entitled *A New Valley of Wonders*. Some excerpts:

> *"Never before has such a naked mountain of rock entered into our minds! Without a shred of disguise its transcendent form rises pre-eminent. There is almost nothing to compare to it. Niagara has the beauty of energy; the Grand Canyon of immensity; the Yellowstone, of singularity; the Yosemite, of altitude; the Ocean, of power; this Great Temple, of eternity --"*
>
> *"The Mormons being past-masters in irrigation, the rugged land contains a number of districts that, by contrast with the surroundings, rival the Garden of Eden. Here grapes, peaches, almonds, figs, pomegranates, melons, etc., of choicest flavor are yielded in abundance. Every few miles the eye is surprised and gratified by the green fields and foliage of one of these bright oases, flowing, also, with milk and wine and honey."*
>
> *"Nothing could be more refreshing than a sudden encounter with a broad green stretch of this kind after miles across arid wastes ,,, a magic turn in the road reveals a sweep of emerald with ditches of dashing water."*

Dellenbaugh's *Zion Canyon* (1903) in notable in part, because the green foreground in the painting depicts irrigated land contrasted against the jagged stone temple backdrop. For the Mormons of that time period, the term *Zion* was tied to the irrigated or "redeemed" landscape. It is interesting how that ecclesiastical term has evolved to become more associated with unspoiled wilderness. This painting was purchased by the *Zion Natural History Association* in 2007, and is now displayed in the *Zion Human History Museum* in the Park.

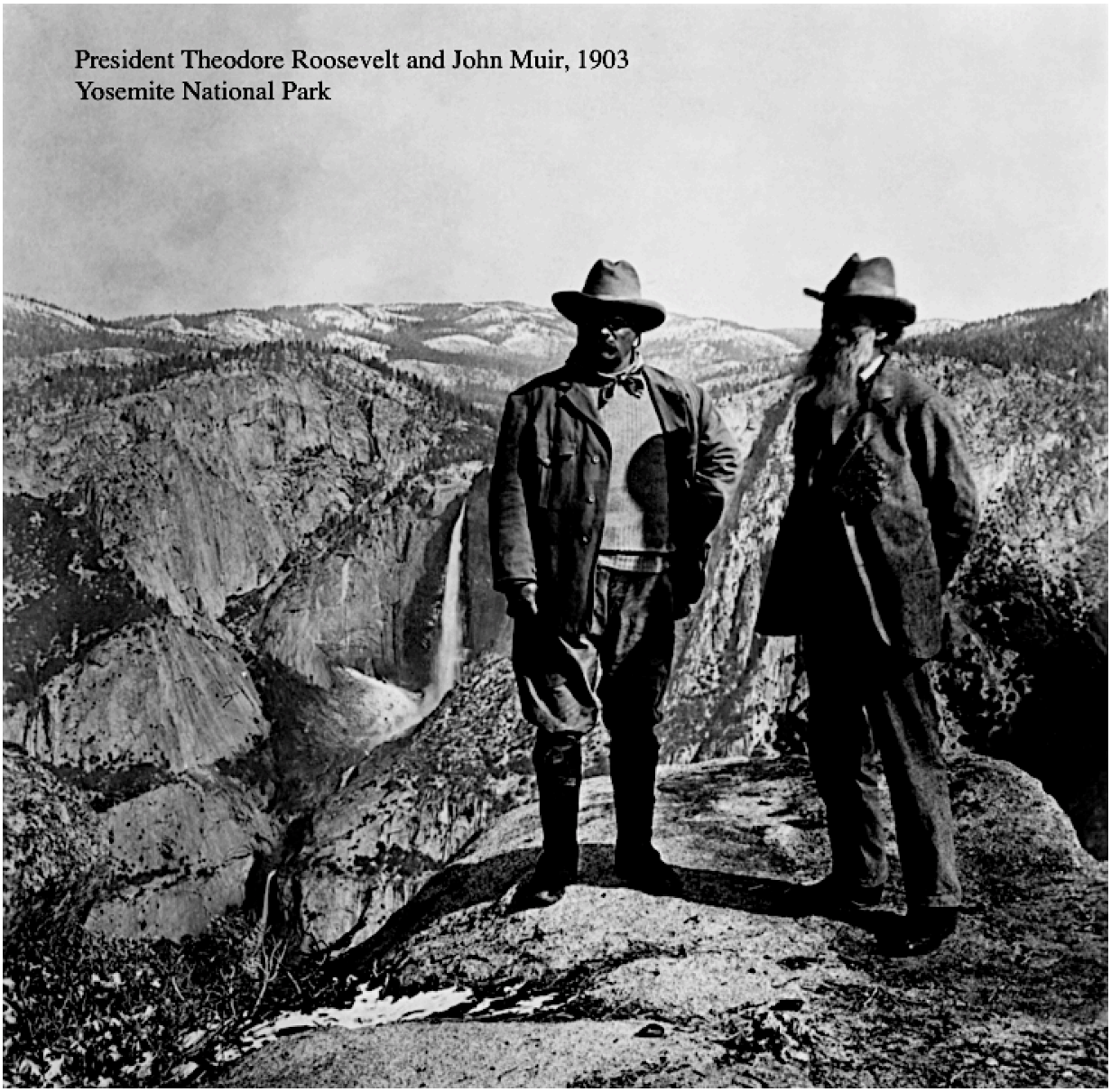


Elwood Mead, 1903
Irrigation Investigations in Utah

Engineer Elwood Mead was employed by the Department of Agriculture to undertake a comprehensive investigation of the practice of irrigation in Utah. It is a competent technical report describing the acreage irrigated by each ditch, the name of the water master, and the assessment charged in dollars per year for ditch maintenance. Quoting a Mead observation:

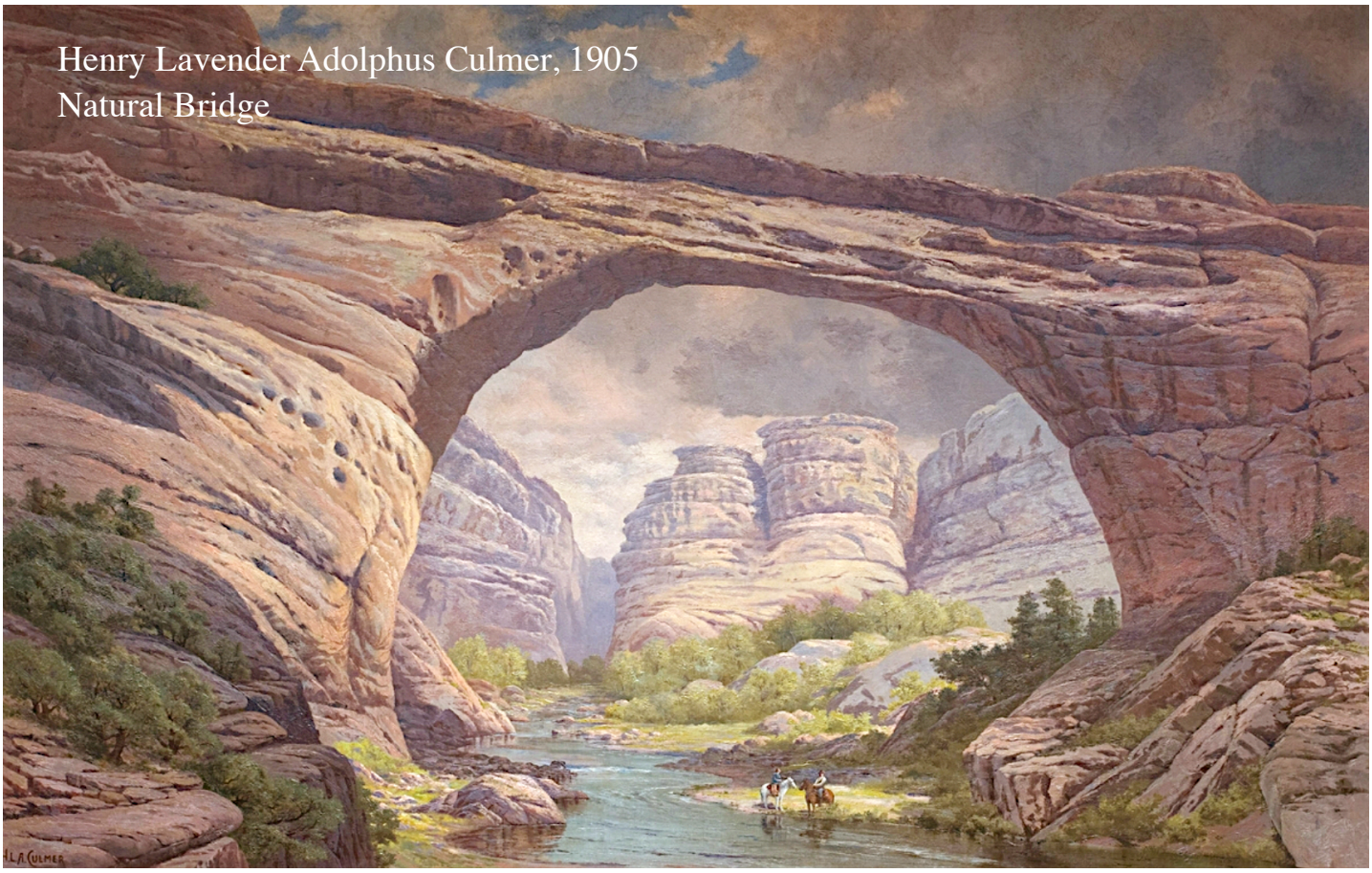
> *"The influence of the Mormon Church in shaping and promoting agricultural development has given to the irrigation system of Utah many interesting and unique features. In the early years of settlement there was no provision for acquiring legal titles to either land or water, and without the supervision of the church authorities acting as arbiters and advisers, there would have been no rule except that of force."*

Detailed descriptions, drawings and photographs of the recently completed *St. George and Washington Fields Dam and Canal*, and the still incomplete *Hurricane Bench Canal* were included because both Mormon projects irrigated thousands of acres through cooperative community efforts in a very arid location.



This photograph was taken when John Muir was advocating that the Yosemite area be under federal control in the same manner as *Yellowstone National Park*. President Abraham Lincoln signed a bill 1864, during the Civil War, granting the Yosemite and Mariposa Grove areas to the State of California to be set aside for *public use, resort and recreation* in perpetuity. The area of Yosemite was significantly increased and it was designated Yosemite National Park, at the urging of Muir in 1890, but the California remained in control as it had been. In 1906, legislation was passed that transferred the lands granted in 1864 into the federally controlled Yosemite National Park.

Frederick Dellenbaugh and Muir had both been members of the *E. H. Harriman Alaska Expedition* in 1899. Harriman was owner of the Union Pacific, South Pacific and Illinois Central railroads, the Pacific Mail Steamship Company and the Wells Fargo Express Company.

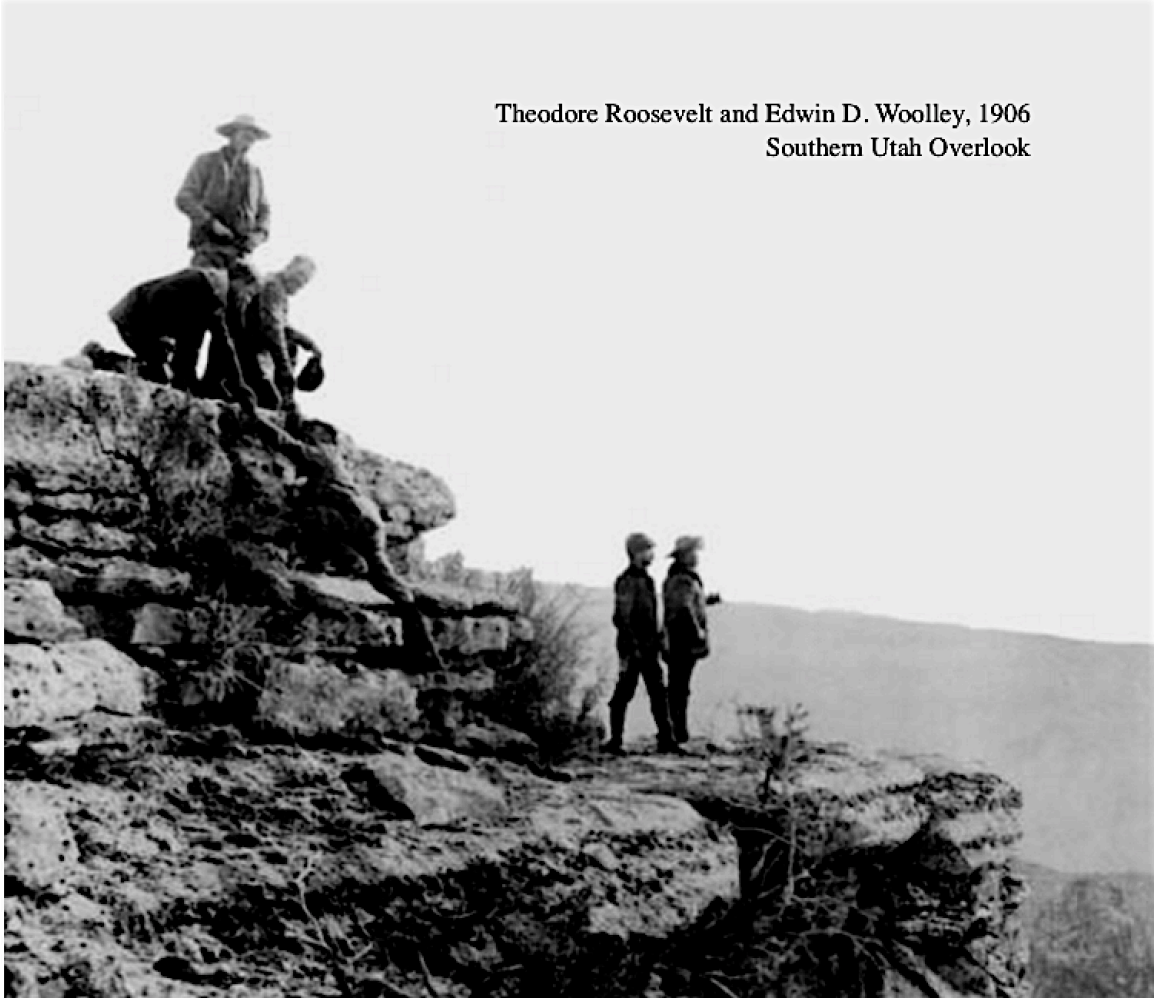


Henry Culmer was born in Kent, England and immigrated to America when his family joined the Church of Jesus Christ of Latter-day Saints in 1868. He attended the University of Deseret (later Utah), and studied art with landscape painter Alfred Lambourne. Culmer served as the editor of the Salt Lake Chamber of Commerce newspaper The Journal of Commerce from 1887 to 1893, and served as a board member during these same years.

In 1905, Culmer joined an expedition under the auspices of the Salt Lake Commercial Club to the White Canyon area of southeastern Utah, as artist and surveyor. Culmer photographer and painted all three natural bridges, Augusta, Caroline and Edwin. In 1907, the National Geographic Magazine published H.L.A. Culmer's paintings of the bridges. The White Canyon area was made a national monument in 1908.

Remington's depiction of an emigrant wagon train being attacked by a savage band of Indians remembers the hardships, tragedies and heroism associated with the initial waves of Western settlement. A time and a story that deserved remembering. The character traits, the faith, and the hope required of the settlers in the Old West were deemed worth emulating. Art like Remington's could keep the *spirit* of the West alive, and that was a good thing.

Immigration increased dramatically in the first decade of the twentieth century, almost tripling from the prior decade. While immigrants from Northern and Western Europe continued coming, those arriving from Eastern and Southern Europe came in greater numbers. By 1910, Eastern and Southern Europeans comprised 70 percent of the total. It was important for popular art to address the audience of new immigrants, regardless of their origin. The country needed shared memories to build on. *Cowboy art* and, later, *western films* made those memories.



Edwin D. Woolley was mayor of Kanab, and president of the Kanab stake of the Mormon church. He accompanied President Theodore Roosevelt in his exploration of the north rim of the Grand Canyon and the Mukuntuweap (or Little Zion) canyon areas.

The Antiquities Act was passed by Congress that June. Woolley urged Roosevelt to use his authority to protect these unique landscapes, and to open them for tourism, which Woolley believed would become a mainstay of the local economy. Woolley, a successful rancher, and Roosevelt, a gentleman rancher, who gave up after the blizzard year of 1887, both wanted a preserve for the plentiful wild game animals, whose grazing lands were increasingly being used by large cattle and sheep operations.

Shortly after statehood in 1897, state representatives Edwin D. Woolley and Robert C. Lund had been appointed by Utah's governor, to convince the Arizona Territorial Legislature that the land north of the Grand Canyon, the Arizona Strip, should be ceded to Utah. While the idea resonated with some, it hadn't gotten far. In 1905, Woolley had written President Roosevelt about the Arizona Strip boundary and the possibility of a game preserve and/or a national park. Roosevelt was enthusiastic about both opportunities.

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