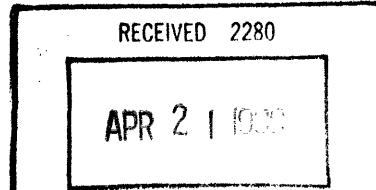


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

6021



This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. **Complete the National Register of Historic Places Form (National Register Bulletin 16A).** Complete each item by marking in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Ramsey, Lewis A., House
other names/site number James & Louie Felt Keysor House

2. Location

street & number 128 South 1000 East N/A not for publication
city or town Salt Lake City N/A vicinity
state Utah code UT county Salt Lake City code 035 zip code 84102

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] 4/6/99
Signature of certifying official/Title Date

Utah Division of State History, Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register.
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

for Signature of the Keeper Date of Action
[Signature] 5/28/99

Ramsey, Lewis A., House
Name of Property

Salt Lake City, Salt Lake County, Utah
City, County, and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Non-contributing	
1	1	buildings
		sites
		structures
		objects
1	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: single dwelling _____

DOMESTIC: multiple dwelling _____

OTHER: artist's studio _____

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling _____

7. Description

Architectural Classification
(Enter categories from instructions)

LATE VICTORIAN: Victorian Eclectic _____

OTHER: builder's vernacular _____

OTHER: central block with projecting bays _____

Materials
(Enter categories from instructions)

foundation STONE _____

walls BRICK, WOOD _____

roof WOOD: shingle _____

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

X See continuation sheet(s) for Section No. 7

Ramsey, Lewis A., House
Name of Property

Salt Lake City, Salt Lake County, Utah
City, County, and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" on one or more lines for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" on all that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

X See continuation sheet(s) for Section No. 8

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

ART _____

Period of Significance

1903 - 1934 _____

Significant Dates

1903 _____
1918 _____

Significant Person

(Complete if Criterion B is marked above)

Lewis A. Ramsey _____

Cultural Affiliation

N/A _____

Architect/Builder

Unknown _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

X See continuation sheet(s) for Section No. 9

Ramsey, Lewis A., House
Name of Property

Salt Lake City, Salt Lake County, Utah
City, County, and State

10. Geographical Data

Acreage of property 0.15 acres

UTM References

(Place additional UTM references on a continuation sheet.)

A 1/2 4/27/2/0 4/5/1/2/9/8/0 B 1 11111 11111
Zone Easting Northing Zone Easting Northing

C 1 11111 11111 D 1 11111 11111

Verbal Boundary Description

(Describe the boundaries of the property.)

BEG AT SE COR LOT 6, BLK 56, PLAT B, SLC SUR: N 2.5 FT: W 135 FT: S 50 FT: E 135 FT: N 47.5 FT TO BEG.

Property Tax No. 16-05-135-017

__ See continuation sheet(s) for Section No. 10

Boundary Justification

(Explain why the boundaries were selected.)

The boundaries are those which are currently associated with the property, and which were associated with the property historically.

__ See continuation sheet(s) for Section No. 10

11. Form Prepared By

name/title Korral Broschinsky, Historic Preservation Consultant
organization _____ date March 26, 1999
street & number 1049 University Village telephone 801-581-1497
city or town Salt Lake City state UT zip code 84108-3453

Additional Documentation

Submit the following items with the completed form:

- **Continuation Sheets**
- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and/or properties having large acreage or numerous resources.
- **Photographs:** Representative **black and white photographs** of the property.
- **Additional items** (Check with the SHPO or FPO for any additional items.)

Property Owner

name Barry Nielson
street & number 128 South 1000 East telephone 801-355-5549
city or town Salt Lake City state UT zip code 84102

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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National Register of Historic Places Continuation Sheet

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Ramsey, Lewis A., House, Salt Lake City, Salt Lake County, UT

Narrative Description

The Lewis A. Ramsey house at 128 South 1000 East in Salt Lake City was built in 1903.¹ The 1½ story house is constructed of brick and is of the type described as a central block with projecting bays. The style of the house is Victorian Eclectic vernacular with shingled gable trim and box bays. Although the house was converted to apartments in 1935, the house received mostly minor alterations. An extensive rehabilitation of the house completed in 1998 returned many original architectural elements to the home. The Lewis A. Ramsey house is in excellent condition and contributes to the historic resources of Salt Lake City.

The house is built on a red sandstone rock-faced ashlar foundation with four courses of rock-faced brick at the water table. The main level walls are constructed of a soft-fired red brick currently painted slate blue. The upper story consists of four intersecting steeply-pitch gables with one hipped section at the central block. The gable trim is square-butt wood shingle. The main (east) elevation faces 1000 East. There is a gabled porch at the southeast corner. The Tuscan columns and cornice-frieze are original. However, the balustrade and roof structure were in poor condition and replaced in 1998. The concrete porch deck and steps probably replaced the original wood ones in the 1950s. The main entrance is recessed from the projecting bay. A small rectangular window is next to the door and originally had leaded glass (replacement date unknown). This window and the double-hung window to the south have sandstone lintels and sills. The south window appears to have been replaced c.1990. A small dormer in the south gable was added sometime between 1955 and 1976. The dormer was rebuilt in 1998 with windows and trim to match the rest of the house.

The most prominent architectural features of the facade are an oval window and a box bay. The oval window is ringed with rock-faced brick and features two attenuated keystones. The box bay has a pair of original fixed-sash windows each with twelve lights over a single pane. (This pattern of multi-lights over a single pane is used throughout the house, both in the original and the 1998 replacement wood windows). The cornice of the bay has a plain frieze and simple wood trim. The lower portion of the bay is shingled. The east gable is shingled and features a tripartite multi-light window with wood trim similar to the box bay. This window was installed in 1998 and replaced an aluminum sliding window (c.1960s).² The window size was required by local building code to meet egress standards.

The north elevation features a slightly larger box bay with original multi-light windows on three sides and a projecting eave. The lower portion of this bay is also shingled. The kitchen window on the north elevation has a sandstone sill and a brick header. The north gable is also shingled with three windows. The south elevation has four windows at the main level: two double-hung and two smaller fixed-sash windows. All have brick headers. In the south gable are two multi-light windows which flank the

¹The title abstract, tax cards, city directories, and Sanborn maps were used to confirm this date.

²The owner of the home had replaced the aluminum in 1998 before any historic photographs of the house had been found. He used the existing main floor windows, as well as similar homes in the neighborhood, to guide the design.

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Ramsey, Lewis A., House, Salt Lake City, Salt Lake County, UT

original chimney stack (not visible from the exterior) and a small diamond-shaped window (c.1990). The lower portion of the rear (west) elevation has been partially obscured by a wood deck and glass-enclosed porch (c.1990). The back door is to the north with two windows to the south. The west gable feature two small six-over-one fixed-sash windows.

The interior has about 2,731 sq. ft. of space total with 1,446 sq. ft. on the first floor. The main entrance leads into a foyer with an open stair with a squared balustrade and newel posts. The stair is original, however a door to the parlor was blocked and the foyer completely enclosed when the home was converted to apartments, c.1935. According to Jean Ramsey Driggs, who lived in the home between 1918 and 1934, the foyer originally led directly into the parlor, the dining room, and the library-bedroom.³

Though the arrangement of the main floor rooms is essentially the same as the original floor plan, a few other modifications have been made beyond the closing of the foyer. For example, the original pocket doors leading from the dining room to the parlor have been removed (date unknown, probably 1950s). The fireplace was closed and the mantel removed in the 1950s, as well. The door leading from the dining room to the kitchen, as well as a pass-through, was removed probably in the late 1980s to create a large, arched opening to the kitchen. At this time, the kitchen was completely remodeled, the butler's pantry removed, and the glass-enclosed porch added to the rear of the house. Also during this time, a skylight and light scoop was installed in the dining room, plaster was removed from several walls in order to expose the masonry, and a new mantel built.

The library-bedroom and the back bedroom are essentially unchanged, except the conversion of a rear (west) box staircase into a closet sometime before the 1920s. Physical evidence indicates the house had been badly fire damaged. Jean Driggs could not remember a fire or a rear staircase, which suggests the fire occurred before 1918 and may account for the removal of the staircase.

During the 1998 rehabilitation of the house, it was discovered the fire had charred nearly all of the upper-floor structural members which had to be replaced. The roof structure was also rebuilt at this time and the roof was covered with wood shingles. Though technically an attic, the upper floor with its steeply-pitch cross gables provides both headroom and large amounts of useable space. The upper floor was probably finished early. Tax cards note four finished and no unfinished rooms in the attic by 1936. On the 1955 tax card there are listed six finished rooms upstairs and both attic apartments have a small kitchen and bathroom. The only other major change to the upper floor was the introduction of the dormer (c.late-1960s) at the southeast corner. The intent of the 1998 rehabilitation was to keep all later additions intact (i.e., kitchens, bathrooms, and dormers), while stabilizing the structure and restoring some original architectural elements. The attic space now features several new multi-light wood windows, and wood trim and moldings replicated from extant original pieces.

³Jean Ramsey Driggs, interview by Barry Nielsen, November 28, 1998, Salt Lake City, Utah.

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Ramsey, Lewis A., House, Salt Lake City, Salt Lake County, UT

Neither the main floor, nor the basement of the house was altered during the 1998 rehabilitation. The basement was originally 3/4 excavated with a dirt floor. By 1955, it had a concrete floor. Sometime around 1975, the basement was completely excavated and a three-room apartment added. This apartment is accessed from a roofed-entrance on the south corner of the rear elevation under the kitchen deck. As noted above, the roof has wood shingles (1998). One original chimney stack remains on the north gable. The exterior portion of the south gable stack has been removed, (date unknown).

The house sits on 0.15 acres of land. Vegetation consists mainly of lawn, shrubs, and a mature tree in the parking strip. A concrete driveway runs along the north edge of the property culminating in a concrete pad and a small patch of lawn behind the house. A two-car garage (built c.1990) sits on the northwest corner of the property and replaces the one-car garage which is shown on the 1950 Sanborn map.

The Lewis A. Ramsey house is flanked by a couple of two-story brick homes probably built between 1905 and 1910. Other structures in the immediate neighborhood consist of contemporaneous housing stock mingled with 1970s and 1980s apartment complexes. There are also several medical office suites which service the nearby hospital. Because of these relatively recent changes in the neighborhood, the rehabilitation of the Ramsey house makes a significant contribution to the historic resources of the area.

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Ramsey, Lewis A., House, Salt Lake City, Salt Lake County, UT

Narrative Statement of Significance

The Lewis A. Ramsey house, constructed in 1903 is significant under Criterion B, for its association with Lewis A. Ramsey, one of Utah's most prominent artists during the first half of the twentieth century. Mr. Ramsey, although born in Illinois and educated as an artist on the east coast and in France, spent most of his life in Salt Lake City. The house at 128 South 1000 East, where he lived between 1918 and 1934, represents one of the most productive phases of his career. This house served as Mr. Ramsey's primary residence as well as his studio. During the time he lived in the house with his family, he received local and national acclaim, yet like many Utah artists, struggled financially. His works are still exhibited and revered fifty years after his death, especially within the Church of Jesus Christ of Latter-day Saints (LDS Church), which gave him a number of prominent commissions. Converted to apartments after the Ramseys sold the property in 1935, a 1998 rehabilitation has returned to the home to a single family dwelling. Of the many buildings associated with Lewis A. Ramsey, this home is the best preserved and most closely associated with his career.

The house at 128 South 1000 East was built in 1903 for James B. Keysor and his wife, Louie Felt Keysor. They purchased the property from John M. and Maria Morgan in 1902. The Morgans are not listed in the Salt Lake City directories and may have been out-of-state speculators.⁴ James Bernard Keysor was born January 14, 1859, in Salt Lake City. He studied dentistry in New York, graduating at the age of 23. He returned to Salt Lake City and set up practice. Dr. Keysor was one of Salt Lake's most prominent dentists until his retirement in 1929.⁵ He died on May 10, 1932.

In 1900, James Keysor married Louie Felt. Louie was born Louise Ellis Felt on August 20, 1876 in Salt Lake City. She was nicknamed "Louie" after one of her father's polygamous wives, Louie Bouton Felt. James and Louie Keysor had four children, Elsa Louise, Judith Bernice, Alma May and James Bernard Keysor. Alma and James were born after the Keysors moved into their home at 128 South 1000 East. Louie Keysor, along with raising her children, was also a talented artist. She was known locally for portraits of Fisher Harris and H.L.A. Culmer, another Utah artist. She also painted landscapes of local canyons and illustrations for the *Children's Friend* magazine. In addition, she sang with the Salt Lake Opera Company.

⁴The 1898 Sanborn map shows the lot subdivided with no buildings. The two-story homes which flank the Ramsey house were probably built around 1905. All three appear on the 1911 Sanborn.

⁵Dr. James B. Keysor, obituary, *Deseret News*, May 10, 1932. See also SLC Polk Directories. James Keysor's brother Ephraim Keysor was also a dentist. Another relative Moroni Keysor practiced dentistry with Ephraim and lived next door to James at 134 South 1000 East.

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Ramsey, Lewis A., House, Salt Lake City, Salt Lake County, UT

Louie Keysor died unexpectedly at the age of forty during an operation on September 27, 1916.⁶ Sometime near the death of his wife, James Keysor took up residence at his office on Main Street. The Keysors' four children were subsequently raised by Louie Bouton Felt, and Mrs. Keysor's sister Vera Felt.⁷ The house was sold in the name of the Keysor children to Lewis A. Ramsey on May 19, 1919. The Ramsey family had been living in the house since 1918.

Lewis A. Ramsey was born in Bridgeport, Illinois on March 24, 1873 to George Ramsey and Amanda Ross. His family joined the LDS Church when Lewis was twelve years old and moved to Payson, Utah. Lewis Ramsey showed an early inclination toward art and within a year had moved to the nearby town of Springville, to study under John Hafen, one of Utah's most prominent artists. At sixteen, Lewis was studying at the Brigham Young Academy in Provo, supporting himself by teaching penmanship. In 1895, at the age of twenty-two, he went to Boston to study art. He was awarded a scholarship to study in Paris, however he had to decline for financial reasons. He returned to Utah briefly before moving to Chicago to study at the Smith Art School. Finally in 1901, Lewis Ramsey was able to study at the Julien Academy in Paris. He stayed there two years under the tutelage of Jean Paul Laurens and Adolphe Bouguereau.

It was during his time at the Julien Academy that Lewis Ramsey began to receive recognition for his work. He was commissioned to paint portraits of several "Parisian luminaries," and Lillian Judge, the fiancée of John W. Young (Brigham's son) who was in Paris at the time.⁸ Returning to Utah in 1903, Lewis Ramsey taught art at the Latter-day Saints' University in Salt Lake City for two years. During the same period, he taught private lessons and painted portraits of several local residents. He was appointed by Governor Wells to the governing board of the Utah Art Institute in 1903. Lewis A. Ramsey married Elizabeth Patterson Brown on October 12, 1904. Elizabeth (Bessie) Brown was born on November 15, 1885 in Evanston, Wyoming. Elizabeth had been a model for a Ramsey painting entitled "Mother and Child." Lewis and Elizabeth had six children: Allan, Ralph, Ross, Lewis G., Elizabeth and Jean. Between 1905 and 1916, he supported his family by painting oil portraits almost exclusively, including eighteen portraits of LDS Church leaders. In 1910, Ramsey painted his most celebrated work, a posthumous portrait of church founder Joseph Smith. It was highly praised by

⁶Louie Ellis Felt Keysor, obituaries, *Deseret Evening News*, September 28 and 30, 1916, and *Salt Lake Tribune*, September 28, 1916. See also SLC Polk Directories.

⁷"Louie Bouton Felt" in *The Children's Friends: Primary Presidents and Their Lives of Service* by Janet Peterson and LaRene Gaunt, (Salt Lake City, Utah: Deseret Book Company, 1996), 9.

⁸Richard Oman, *Lewis A. Ramsey, 1873-1941*, unpublished biography, Tms [1980]. Photocopy in possession of author. This biography was gleaned from multiple sources for the life of Lewis A. Ramsey which can be found in the *Lewis A. Ramsey Family Collection* available at the LDS Church Historical Department. Other sources used for this nomination include the Driggs interview and obituaries of Lewis A. Ramsey in Salt Lake newspapers.

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Ramsey, Lewis A., House, Salt Lake City, Salt Lake County, UT

members of the church who had known Joseph Smith. For many years, the Ramsey portrait was considered the "official portrait" of Joseph Smith by the LDS Church.

In 1915, Lewis Ramsey received one of his most important commissions: the landscape murals of the Hawaii LDS Temple. Ramsey spent eighteen months in Hawaii. Unfortunately, the dampness of the climate eventually destroyed the murals because, against his recommendations, he was ordered to paint directly on the walls instead of separate panels. After his return from Hawaii, Ramsey painted a number of religious scenes which were hung in various LDS buildings. Between 1904 and 1915, Ramsey was primarily a portrait artist, although during that time he began to paint more landscapes, especially in southern Utah. He was one of the first artists to camp in Zion's National Park and Bryce Canyon. He sold his completed paintings to fellow campers, usually wealthy tourists from out of state. As a result he was known nationally as a landscape artist rather than a portraitist.

Prior to 1918, Ramsey lived at 255 West 6th North in Salt Lake City. He worked from a studio in the Templeton Building, a popular venue for Utah artists. Both this early home and the Templeton building have been razed. After moving to the home on 128 South 1000 East, the city directories indicate it was Ramsey's only studio for sixteen years. Ramsey's daughter remembers her father painted upstairs in the south room and sold paintings from the parlor.⁹

In 1919, Lewis Ramsey began working on a project close to home, a mural for the Eleventh Ward Chapel directly across the street at 131 South 1000 East. The mural, entitled "The Restoration," is a scene of Joseph Smith receiving the gold plates from the Angel Moroni, and was completed in 1923. Ramsey painted several versions of this painting, one of which is on permanent exhibit at the LDS Church Museum of History and Art. The Eleventh Ward Chapel mural was removed, along with the portion of the wall on which it was painted, when the chapel was demolished in 1960. The painting sat in a storage yard for twenty years where it experienced serious deterioration. It was eventually restored and hung in the later Eleventh Ward Chapel in 1982. Interestingly, the pulpit of the new chapel has been placed off-center—a rare design for an LDS meetinghouse—allowing the congregation an unrestricted view of the painting.

As with many of Ramsey's religious paintings, "The Restoration" has been reprinted in countless church publications since 1923. Ramsey's work is found in several LDS meetinghouses, as well as the Salt Lake, Portland, and Chicago temples. His portrait of church president Lorenzo Snow (painted in 1911), and portraits of two church apostles (both painted in 1912) are currently on display at the LDS Church Museum of History and Art.¹⁰ As a portrait painter, Ramsey has been dismissed by one Utah

⁹Driggs interview.

¹⁰These paintings are of Anthon H. Lund and Charles W. Penrose. The LDS Church owns several more Ramsey portraits and a few landscapes which have been part of rotating exhibitions in the museum.

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Ramsey, Lewis A., House, Salt Lake City, Salt Lake County, UT

art critic as a painter "rather stiff portraits."¹¹ However, Richard Oman, an art historian for the LDS Church, considers Ramsey "one of the top five Mormon portraitists in the first one hundred years of the church," and furthermore suggests that Ramsey's techniques create "an interaction between the painting and the viewer [which results] in a quiet peacefulness and a feeling of psychological insight in his portraits, seldom equaled by any other Utah painter."¹²

Until the onset of the Depression, Lewis A. Ramsey was able to support his family through his paintings. However, after 1916 he painted very few portraits choosing rather to concentrate on his landscapes. This change may have been the result of a series of career setbacks. (Not an aggressive personality, Ramsey had the misfortune to both alienate a dissatisfied powerful client and spurn an equally powerful art agent.) Or the career change may simply have been that Ramsey found a measure of success in painting and selling landscapes. He began making annual trips to Zion and Bryce National Parks. Going in on horseback, he was the first professional artist to do a painting of Cedar Breaks National Monument. Ramsey also painted landscapes of the Grand Canyon, Yellowstone National Park, and the Tetons. Two of his paintings were purchased by Stephen Mather, known as the father of the national park system. They were hung in his Washington, D.C., office. One of Ramsey's most critically acclaimed pieces is a painting of Bryce Canyon, which is currently on display at the Orton Geological Library of Ohio State University. Also, one of his paintings of Zion National Park was on the cover of the June 6, 1925, edition of *The Literary Digest*.

During the 1920s, Ramsey gained national recognition as a landscape artist. Upon seeing two of Ramsey's paintings at a prestigious 1924 exhibition in Chicago, a Parisian art critic wrote in *La Revue Moderne*:

We consider him [Ramsey] above all, a landscape painter, although he has to his credit a number of fine portraits, some of which did much to contribute to his well merited success. But it is in his landscape that we should seek to know, understand, and love him. . . .The artist expresses himself with intense emotion and a vibrating sincerity. He reveals his sensitive soul which seems to be open to the beauties of the earth. He also reveals the virtuosity of his technique and the surety of his science.¹³

¹¹Robert S. Olpin. *Dictionary of Utah Art*. Published by the Salt Lake Art Center in cooperation with the Utah American Revolution Bicentennial Commission, 1980,197.

¹²Richard Oman, phone interview by author, December 8, 1998. Also Oman's biography of Ramsey, 4.

¹³Copies of the original review and its English translation are found in the *Ramsey Family Collection*.

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Ramsey, Lewis A., House, Salt Lake City, Salt Lake County, UT

Recent art historians have praised his landscapes for exhibiting a “fluid brush, bold color, and sparkling light.”¹⁴ Ramsey’s use of light in a work entitled “The Vision,” is particularly praised by Richard Oman, who cites it as “a good example of impressionism as the premiere artistic tradition dealing with light.”¹⁵ It is a painting of Joseph Smith and his heavenly visitors within a grove of trees and illustrates Ramsey’s proficiency as both a portraitist (painting using classical realism) and as a landscapist (employing an impressionistic technique). One of Ramsey’s most interesting projects was a series of paintings of landscapes and pre-historic animal life for a text on geology to be published jointly with Dr. Frederick Pack of the University of Utah. Unfortunately Dr. Pack died before the book could be published. Ramsey never received payment for these paintings, which were donated by Mrs. Pack in her husband’s name to the university’s geology department.

By the late 1920s, the Utah art market had dried up completely and Lewis Ramsey was struggling financially. Although with his landscapes he may have been doing better than most Utah artists of the period, he was unable to support his family without supplementing his income by teaching at Jordan Junior High School. He was prominently featured in the October 1928 edition of *Utah Educational Review*. Ramsey must have been fairly discouraged. The last year his name appears in the Salt Lake City directories, he lists his occupation simply as teacher. Lewis and Elizabeth Ramsey moved to the Los Angeles area in 1934. Ramsey found work overseeing a 1936 WPA art project for the Southwest Museum, contributing a diorama. He continued to paint landscapes and an occasional portrait of a civic leader until his death on May 11, 1941. He was interred in Los Angeles.

Ironically, the artistic achievements of Lewis A. Ramsey were probably better known during his lifetime than in the almost sixty years since his death. While known and loved as a teacher — one student eulogized him as “a gentle and patient [teacher who] did miraculous things with colors” — Ramsey was among only a handful of Utahans who managed to make a living as a professional artist. Richard Oman notes:

Because almost his entire productive career was spent as a full time painter, rather than a teacher, his life tells us much about not only the local Utah art market, but also some of the ways that a Utah artist could paint in Utah and still tap into a national market for his paintings.¹⁶

Ramsey could be considered a significant Utah artist on the basis of his LDS Church commissions alone, however he left a legacy of hundreds of completed oil paintings. What is particularly remarkable

102. ¹⁴Vern G. Swanson et al. *Utah Painting and Sculpture*. Salt Lake City, Utah: Gibbs-Smith Publishing, rev. ed, 1996,

¹⁵Oman interview.

¹⁶Oman biography, 11.

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Ramsey, Lewis A., House, Salt Lake City, Salt Lake County, UT

is that he was able to raise and educate his family as an artist. During his productive life, especially during the period he lived at 128 South 1000 East, Lewis A. Ramsey was also known as a loving husband and father, and a devoted church member. His family has remained fiercely loyal to him. Until her death in Los Angeles on July 13, 1970, Elizabeth Ramsey worked vigorously to preserve her husband's paintings, defend his reputation, and protect his copyrights.

In July 1935, the house was taken over by the Wasatch Corporation, and from 1935-1947, it was used as a rental unit and converted into at least two apartments. It was purchased by the Guild family in 1946. Ed and Mabel Guild lived in one of the apartments between 1938 and 1947. Ed Guild was a real estate dealer. In 1948, the house was converted to use as "Mrs. Geis' Day Nursery." Idella May Geis ran the nursery, but lived at 1169 Milton Avenue with her husband Nephi Geis, an electrical contractor. The Idella and Nephi Geis family purchased the house in 1955. It was used as a day nursery until 1959 when it was converted back to apartments. Joseph Inman Geis, who briefly lived in the home with his wife Gwen, acquired the property in 1976. The house had three to four units through the 1970s and 1980s.

Allan Ainsworth, who lived in the home as a student in the early 1980s, purchased the property in 1986. Ainsworth began the process of converting the home back into a single family dwelling. The current owner, Barry Nielsen, a surgeon, purchased the property on April 4, 1993. Dr. Nielsen has spent the past few years rehabilitating the upper floor of the home, Lewis A. Ramsey's former studio, which had been divided into two apartments. The rooms still remain, but period detail work has been retained along with new work that replicates the period details.

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Section No. PHOTOS Page 1

Ramsey, Lewis A., House, Salt Lake City, Salt Lake County, UT

Common Label Information:

1. Ramsey, Lewis A., House
2. Salt Lake City, Salt Lake County, Utah
3. Photographer: Korral Broschinsky
4. Date: December 1998
5. Negative on file at Utah SHPO.

Photo No. 1:

6. Southeast corner of building. Camera facing northwest.

Photo No. 2:

6. Northeast corner of building. Camera facing southwest.

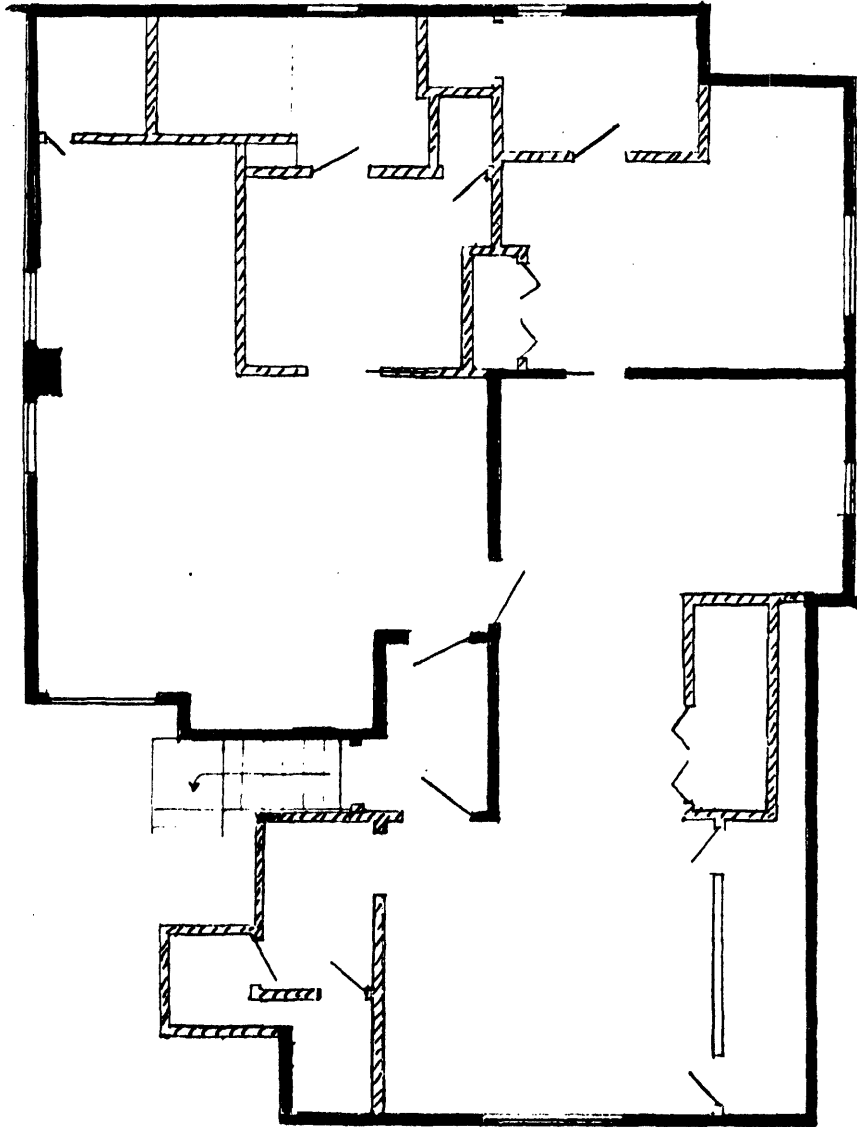
Photo No. 3:

6. West elevation of building. Camera facing east.

_ See continuation sheet

LEWIS A. RAMSEY HOUSE




128 SOUTH 1000 EAST
SALT LAKE CITY, UTAH



SECOND FLOOR PLAN
SCALE: $\frac{1}{8}'' = 1'$

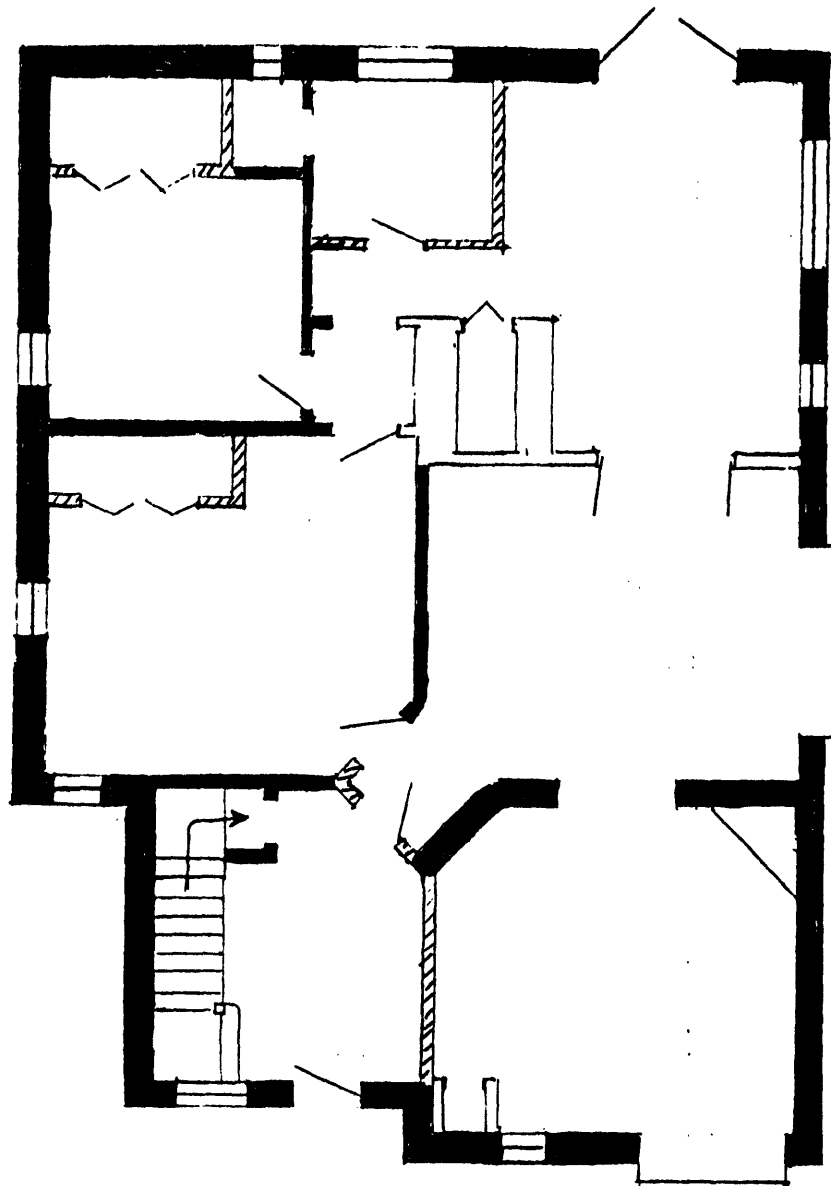
→ NORTH

CONSTRUCTION PHASES

- | | |
|---|-------------------------------------|
|  | 1903 |
|  | 1940s-1970s (apartment conversions) |
|  | 1998 |

LEWIS A. RAMSEY HOUSE

128 SOUTH 1000 EAST
SALT LAKE CITY, UTAH

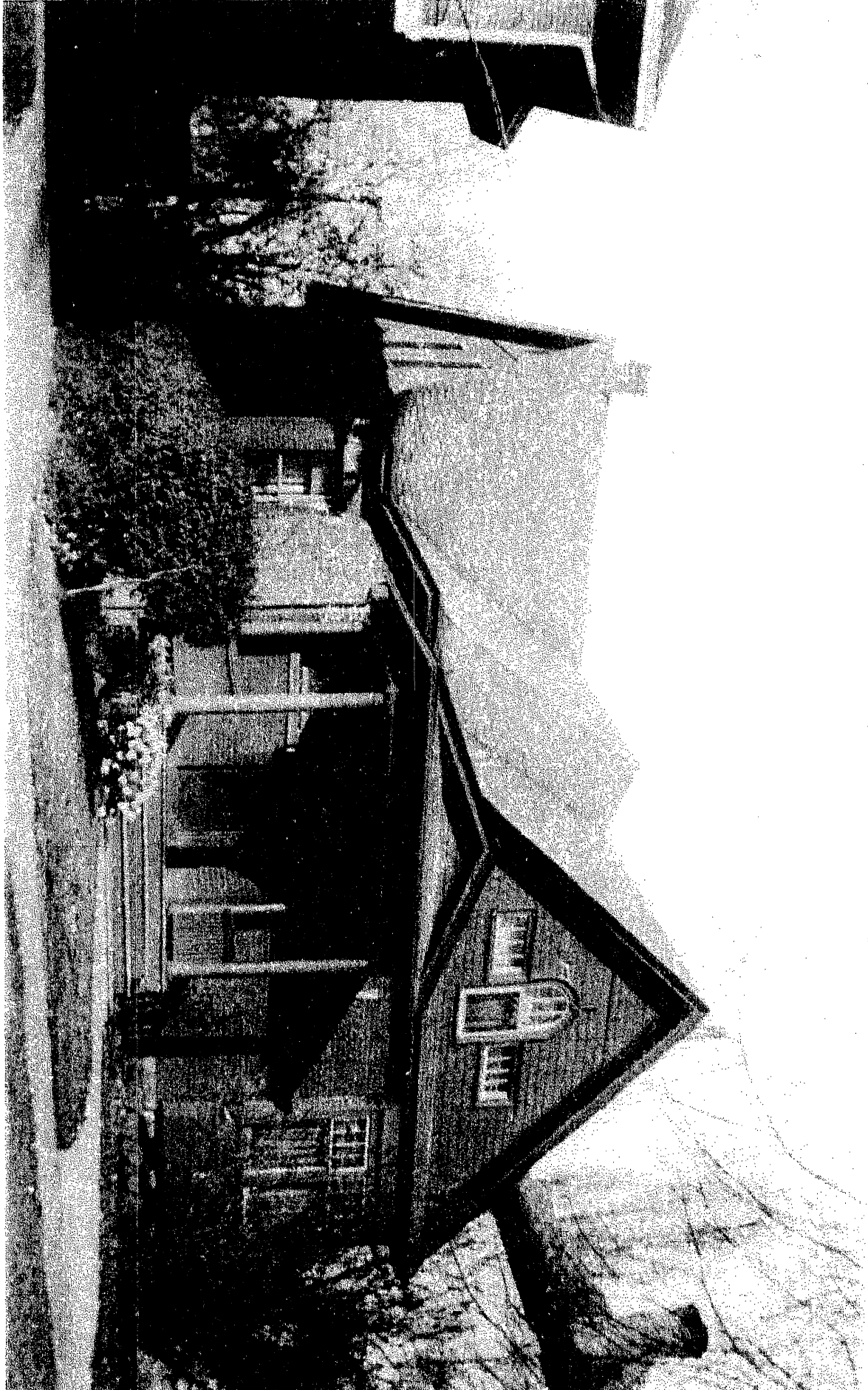


MAIN FLOOR PLAN
SCALE: $\frac{1}{8}'' = 1'$

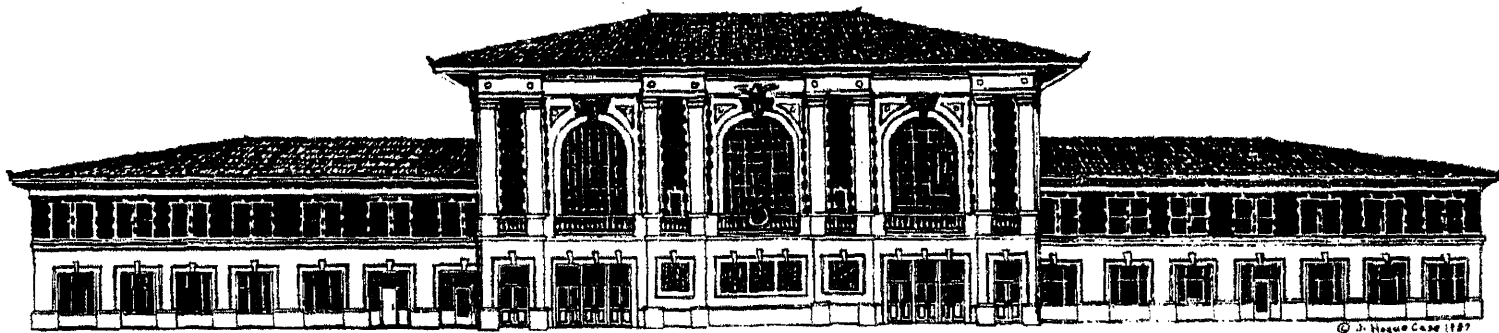
→ NORTH

CONSTRUCTION PHASES

- 1903
- ▨ 1930s-1970s (apartment conversions)
- 1990-1998



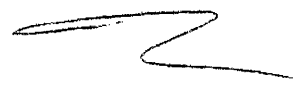
Lewis A. Ramsey, House
128 South 1000 East, Salt Lake City
Photographed circa 1930



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