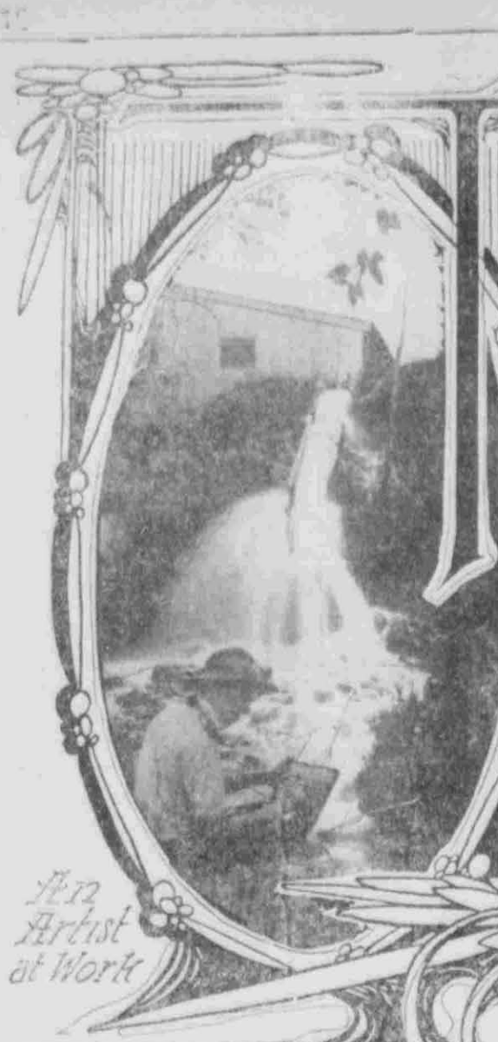
# The Year Among Utah Artists

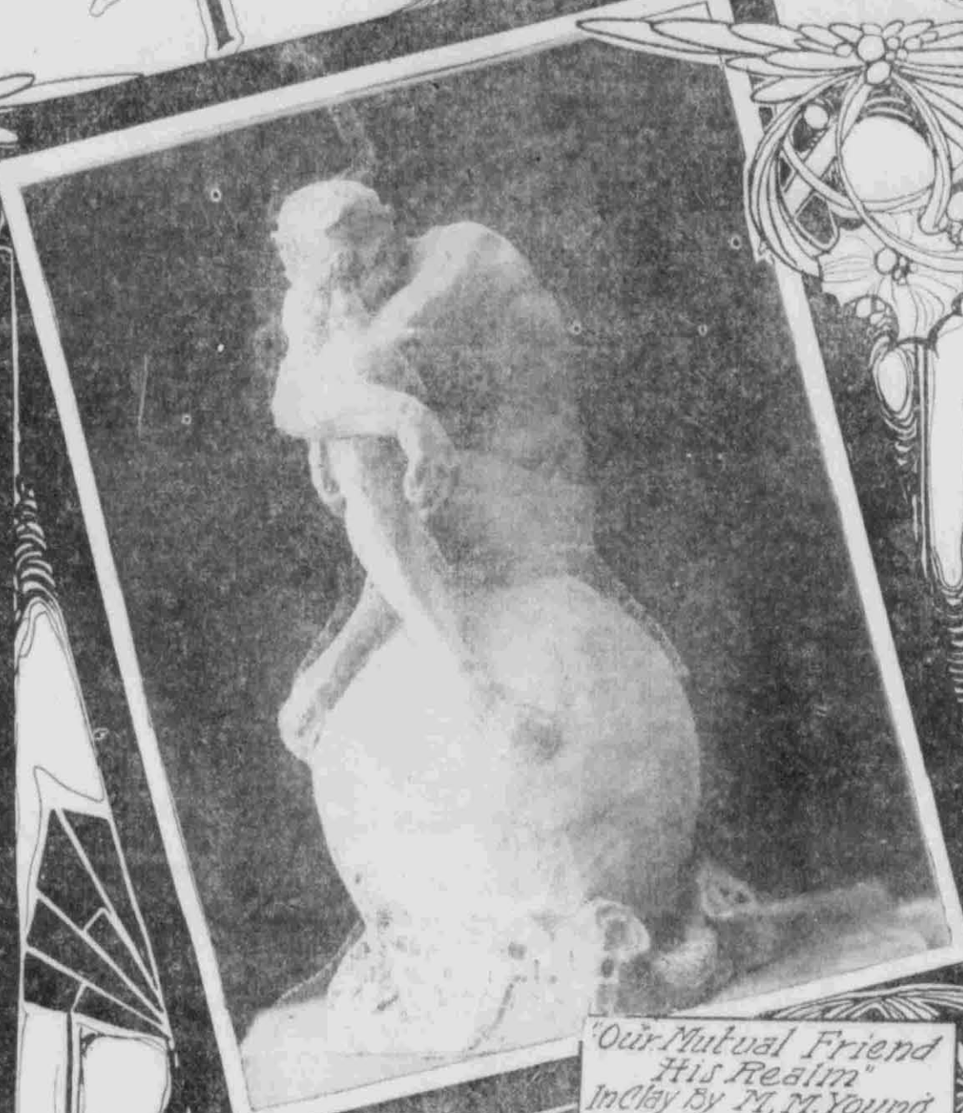
## New Achievements



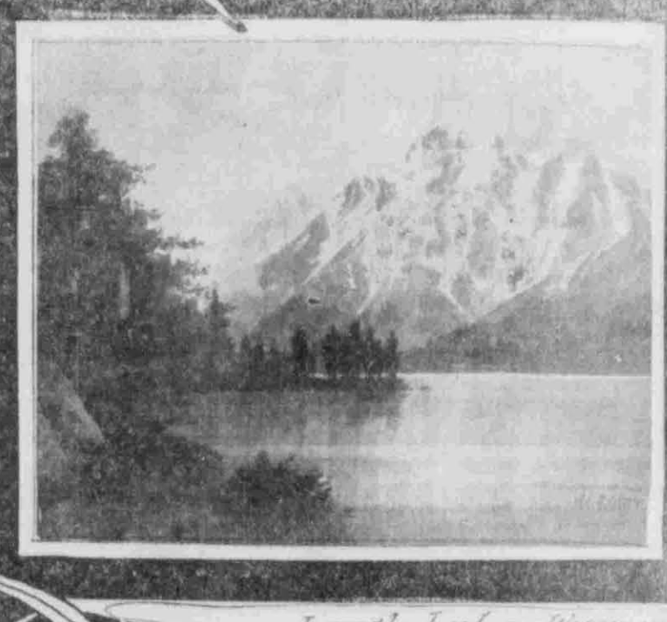
An Artist at Work

Portrait Bust of John Hafen, By Leo Fairbanks

Portrait of Mrs Wells By Lee Greene Richards



"Our Mutual Friend His Realm" In Clay By M. M. Young



Leigh Lake Wyoming By A. L. A. Culmer

Autumn In The Hayfield By John Hafen

Summer at Brighton By John Hafen

WELL known is the truism of art, that the inspiration for it must come from the artist's immediate environment, to make it genuine. For Utah artists to be painting French landscapes in Salt Lake studios is for them to admit inspirational sources confined to other artists, who were powerful enough to hold a free ghost up to nature, and give a free translation of permanent beauty.

Therefore the natural thing is for Utah artists to interpret in terms of color and canvas what the Creator has given Utah to be proud of in valley, in mountain crag, or in human form. And what the artist seeks is not landscape, but the charm of landscape. The painting which calls attention to its brush marks ranks far below the painting which you hardly know for itself, but which thrown over you the spell of nature's handiwork from which it drew its inspiration.

In the sixty years that Anglo-Saxon feet have trod over these virgin mountain valleys, and eyes of nature's lovers have known the charm of the Wasatch crags, and valley willows, much has been accomplished in making an art record of the country. So far as the benefit of dwellers in the valley going there.

With what the past year has contributed to this record the present article has to deal. Its serious significance has perhaps in the committee of Mahonri M. Young's copy for a monument to the Utah pioneers as in John Hafen's exhibit of paintings in the Cottonwood period, which will go from the basis for an exhibit at Boston early in the coming spring, entitled prospectus plans do not go away.

### SEAGULL MONUMENT.

The seagull monument is overwhelming with interest. The legend which it illustrates is a more beautiful one than any other native to American soil. The thing it commemorates is the first flight for a western crop on arid land, and the help of the seagulls is given the credit by all of the pioneer settlers for being the decisive factor which made this first western harvest possible. The monument plans have been fully illustrated before this time, so that they are not reproduced here. A large column with an enrichment of fighting seagulls instead of the conventional leaves is the main feature, panels in low relief around the base carrying the story of the planting, the crickets, the seagulls and the reaping. As backgrounds, the Tooele cliffs to the east serve for one, Ensign peak to the north for another, and the "Table-leaf" mountain to the west for [illegible] and the date of the monument's final erection.

So far the stage of progress is limited to the completion of models. A movement to erect the monument will have to be popular and extensive. Richard W. Young has suggested a site inside of the temple block wall, where the tabernacle drinking fountain now stands, and the proposition to erect it through Sunday school or Mutual Improvement subscriptions has been broached.

To have the opportunity to put into permanent form so beautiful a folk-story absolutely native of Utah soil, pass by the board would of course be a misfortune never to be thought of, and the certainty that the monument will be erected is one of the bright prospects for Easthaven during the coming year, or the coming half decade.

### HAFEN'S EXHIBIT.

The other distinctive and important movement of the year is the work of John Hafen, in connection with a coming exhibit before the St. Botolph club of Boston. No artist disputes with Mr. Hafen the mastery of that particular quality of painting which may be called "peaty atmosphere." Whatever else his paintings contain, Mr. Hafen's work is at all times soft with moodiness, and gentle with a touch of its own particular atmosphere. Jos. Geddington, one of the best known local collectors, pays a tribute of praise to this peculiar quality when he declares that he can sit for hours before his Hafens at home, and enjoy them better than any recreation afforded him in the daily routine of life. Mr Hafen this summer has painted earnestly and to good advantage. In the line of different country pictures ready by [illegible] to exhibit in Boston. The St. Botolph club is an organization in itself worthy of note. Its board of managers are sculptors, and artists. Exhibits before the club are held exclusively by invitation, and those who exhibit have the benefit of criticisms from a jury of the most eminent painters of the country. No profit to the club is taken from its exhibits. They are held for the entertainment of the people of Boston, and for the encouragement of high standards in art. Such men as Cornel, Whistler, Millet, James McNeil, John S. Sargent, Monet, the French impressionist, have been its guests in past years. Five years ago Mr. Hafen was first asked to send an example of his work for the consideration of the jury, the invitation coming from a member of the jury joined by five other members of the club.

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where financial remuneration is small, yet in proportion as the inspiration to paint is large. Among people who are still near the first light for bread and butter with a hostile soil and inexpert weather, some of Mr Hafen's paintings have found their way east, and a recital of the invitation to exhibit made this spring, is accompanied by a suggestion that the works already seen in Boston would insure Mr. Hafen a permanent place in American art, if accompanied by a larger exhibit.

is the result of many years of faithful devotion to art, given under conditions which would have turned anyone less completely devoted into other channels.

C. E. Dallin, who has already won national if not international fame as one of the country's foremost sculptors, is now in Boston, and is doing all that he can to have Mr. Hafen come east next spring with his works. Dallin, like Hafen, is a Springville boy, and his first work like Dallin's was [illegible] Robbin egg, and under

that have since become as favorite a theme.

An autumnal visit to the various studios in Salt Lake, is an opportunity that brings with it much more satisfaction than is expressed in the results as exhibited in this review for the Christmas News. After a year among the business men—people who calculate when it is going to storm that they may get to cover, and who have their enjoyment in the cash ledger, there is something uniquely refreshing in an hour with people who measure their

### LE GREENE RICHARDS.

In the business district Lee Greene Richards has his studio in the Deseret National bank building. Here you find the artist at work chiefly on portraits, with many landscapes and sketches for his minor interests, and his studio filled with paintings which have brought him honorable mention or more distinctive honors abroad. Mr. Richards is among the artists who went from Utah to a long course of study in Paris, returning to take up the work here professionally. This summer he has completed a portrait of his father, and one of Mrs. Emmeline B. Wells, which is reproduced with this article.

Mahonri M. Young's studio is in the Hooper block, and here one hesitates at first glance to decide whether Mr. Young works chiefly with the brush or in moulding his clay models for monumental work, for portrait busts, and various designs in which his mind seems to be extremely prolific, especially at times when he is working under the greatest strain.

This spring Mr. Young began a full length portrait in clay of the Prophet Joseph Smith, and he declared that it should take his whole attention for the season. Then, however, began the minor works in abundance. A cowboy trailing a horse over the hills at sunset, was one offering with brush and color. Soon came "Neptune Ridding the Waves" a design for a drinking fountain. This was followed by "Our Mutual Friend, His Realm," reproduced on this page of the "News," and this in turn by the completed models for the seagull monument, an idea which came vagrantly by his mind, and which was completed within a very short time.

### THE FAIRBANKS DUO.

In the Hooper-Eldredge block on Main street the Fairbanks duo, father and son, are at home with their work. J. H. Fairbanks is now in the east on a peculiar mission. It is to copy for the Utah county schools a number of the famous world masterpieces. Each Utah county school has agreed to take one of these copies. The movement began with the "Springville" movement last summer. This art enterprise was a thing encouraged by Dr. Smart of Springville, one of the state's best lovers of art productions. Dr. Smart conceived the idea of making Springville a center of art interest, especially appropriate being this location on account of the number of famous artists who had gone from it.

### SPRINGVILLE MOVEMENT.

Dallin from Boston sent his warm endorsement and a painting. Hafen made contributions, and at the opening of the gallery this spring, there were present quite a worthy collection, while a fund had been created to guarantee the permanent caring for the gallery and the purchase of new pictures each year.

interest in the enterprise, the best response in other Utah county towns and the schools each raised a fund sufficient to pay for the copying of a world masterpiece. Boston's "Home Fair" has already been needed for the Commercial club and it now seems that institution's building. Others will arrive during the winter.

J. Leo Fairbanks, who spends half of his time as instructor of art in the public schools, has done this year many sketches in oil, a series of religious statuary, illustrating points of faith, a series of stained glass window designs, and a portrait bust of John Hafen the artist. One view of this work is illustrated above.

### CULMER'S SCENIC VIEWS.

The particular thing for which Harry Culmer is best known is his reproductions of famous creations in Utah scenery. His "Mystery of the Desert" was a notable offering from his Colorado canyon trip. This year he is still at work on his desert pictures, and his chief interest has been centered in this section. "A Storm in the Rockies" and "The Ruined Mesa," are two which are completed and take rank among his most meritorious efforts. Another "View Along the Colorado River," is now on exhibit at the Chicago Art Institute.

### A. LOGAN STUDIO.

A. B. Wright has gained continued recognition through the exhibits of the Society of Utah Artists and the Art Institute. His studio is in Logan city.

Mr. Wright this year has done his principal work in portraiture. Dean Kl Jenkinson, a friend and admirer of Mr. Wright, made to the "News" a description of his studio and his work from which the following extract is taken: "He is a hard and pleasant worker, and his work for the last year should be brought to the public eye as examples in subscription in the direction of what constitutes pure art for its own sake.

"The principal portraits of the year are one of Bishop C. J. Larsen, and one of Mrs. C——. The latter is a picture of a woman well along in life, in which the artist has tried to depict a kindly face, from which the smile reflects a droll remark is just fading. The and subdued strokes predominate in the picture, those of the portrait fall into darker shades of the same tone in the background. The portrait of Bishop Larsen varies far from that of Mrs. C——, in its coloring. Here almost every color pad in the box has contributed a note, and a lively tone of combinations in color is the result. Three portraits, one of Mr. Wright's son, one of his wife, and one of a deceased son of Judge Boyle of Ogden are now being completed. Mr. Wright's landscapes deal with Cache valley scenes, out of doors, and [illegible]