

Indian Camp. By John Hafen.



UTAH'S CONTRIBUTION TO ART

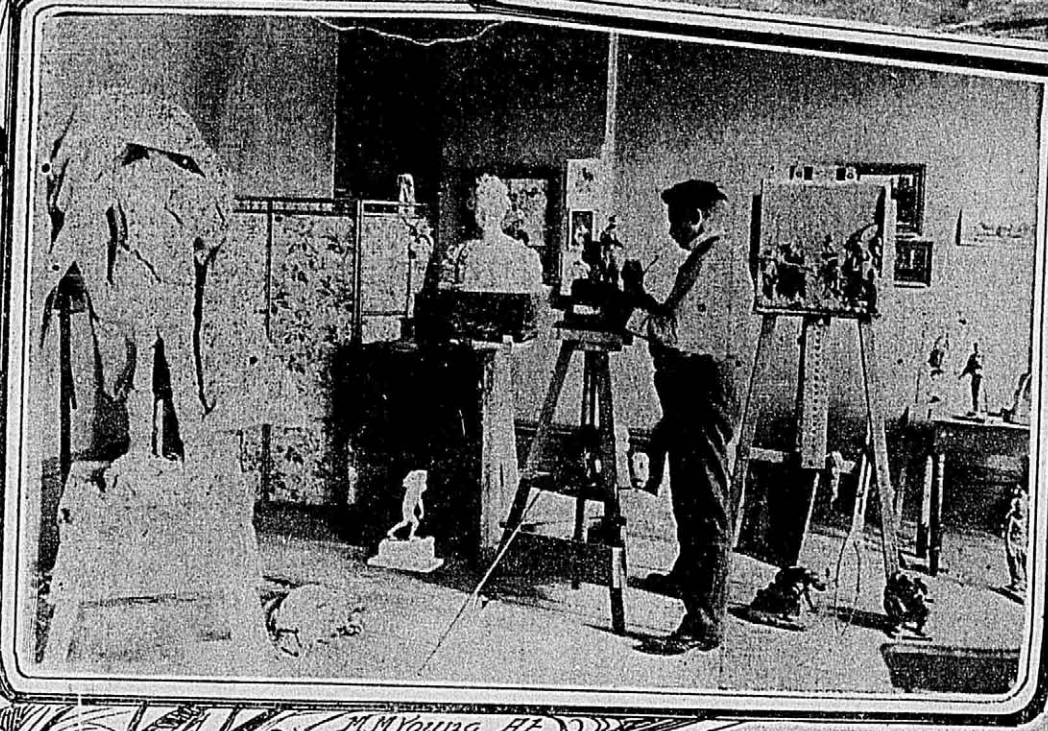


Alfred Lambourne. A portrait in Relief by Sculptor M. M. Young.

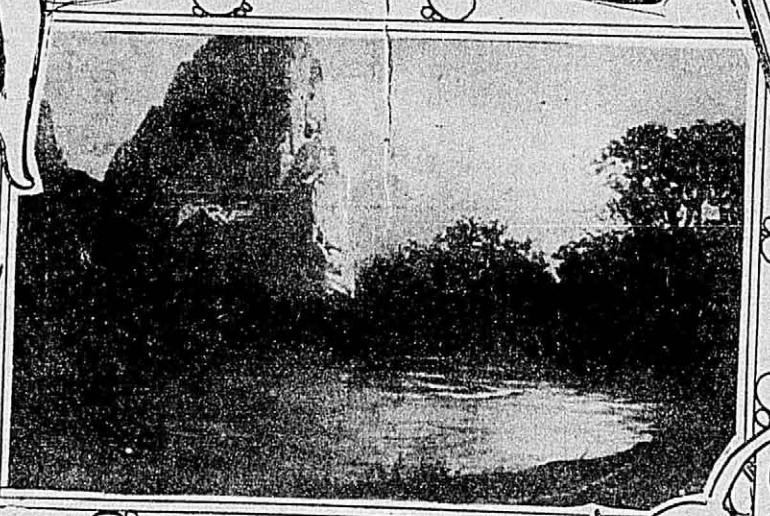
SOME LEADING PICTURES OF THE YEAR CULLED FROM LOCAL STUDIOS



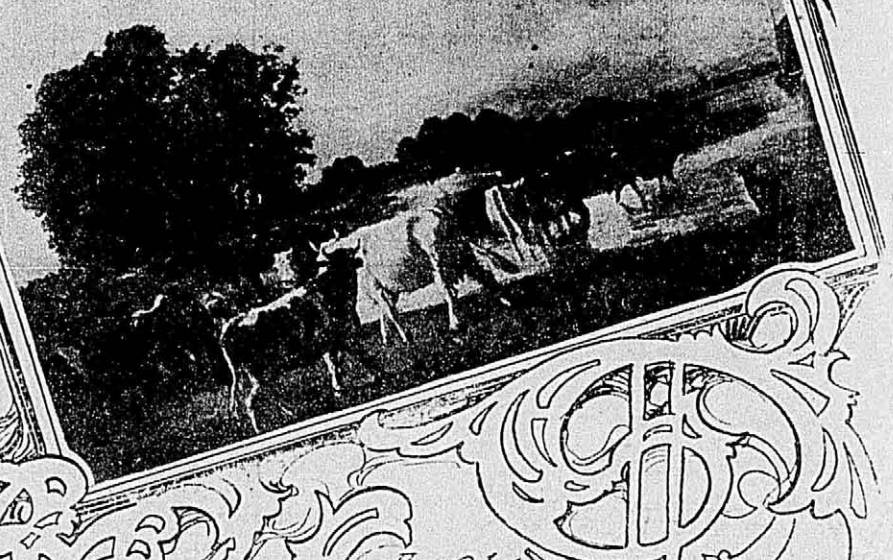
Liberty Park. One of Harwood's sketches.



M. Young at work in his studio.



Allar of The Gods in Little Zion Valley Utah. By H. A. Culmer.



An Old Master piece. As copied by J. B. Fairbanks.



A Midnight Adventure by Harwood.

INTEREST in art is distinctly a sign of culture. In the sagebrush era of a city's growth there is no time for it. In the bread-and-butter era there is no money to pay for it, and only when leisure, and a taste for beauty combines with reserve capital does art begin to flourish.

Ugliness has within the year received its decree of banishment, and no engineering necessity in the future will satisfactorily explain a lack of harmonious proportions in putting together any building, whether for business, residence or worship. The stinky caves of a decade ago are gone

to-day gone. The squared brick piles, styled "cottages" are banished too, and with them have gone a system of interiors that confined the home to a resting place for the body alone, overlooking the eye and the soul.

Architecture has come to mean art as well as engineering. A certain poetry of treatment has come into the profession to stand as its highest attribute, and when a local firm of architects won from a body of Salt Lake citizens the right to express their feeling for a greater and better city in the greatest and most beautiful building which they could devise, as a Commercial club's future home, they won a right whose many benefits are but yet slightly in evidence.

In architecture then the greatest art advances of the year are to be recorded. Closely allied with this field, is that of the home's surroundings. Apartment houses in the future will not be squared with the streets and built in ugly straight lines. The apartment house court has come during the year with its fountains, its buildings, and its building entrances leading from it instead of directly from the street. On West Temple this fall one of the original adobe one story houses was treated to an alteration of the trim which has made it a neat and modern bungalow. All that was required to make the exterior transformation was to add a front porch of bold design and large pillars, alter the old style narrow and tall windows to large square ones with generous sills and borders, and treat the adobe walls to a coat of cement such as was put on the temple walls this summer. The transformation was thus immediate and complete.

And the improvement of these temple walls, with the banishment of bill boards from South Temple street, the parking of North Main, the elimination of the telegraph poles, the finishing of the parking scheme on South Temple, the opening of new tracts in which roadways are laid out for beauty of design, all testify to the new era, whose spirit they proclaim. The beauty loving residents of Salt Lake have demanded a beautiful city, a beautiful business district, a beautiful residence district, and a beautiful arrangement of the interior of each home. Ugliness has become the cardinal sin, and the benefits of the change of public aim from money making to city making have spread themselves over every field of endeavor.

In modest Utah county, located next to Salt Lake county on the south, the spirit has sought expression in a manner unique among all counties.

UTAH COUNTY'S AIM.

This was in the seeking of copies of world's master paintings for the public schools. Art of all places in the world is most at home in the temples of education. Utah county has decided upon having the copies, and has secured the services of a Utah county artist to make them. J. B. Fairbanks has spent the present summer in the east on this mission and from time to time the examples of his efforts in the big museums have been brought

home to hang in the halls for which they were intended.

One such serves as an illustration of this article, and it was photographed for the "News" as it hung in the Springville High school for which it was painted. The Utah county effort for art is yet little understood. It is one of those quiet beginnings which are best seen in the flowering of their hopes, not this season perhaps, but in a dozen years from now.

SPRINGVILLE MOVEMENT.

Springville is the nucleus of the Utah county movement. It has no parallel in America, nor has the loyalty to a little village which has caused a sculptor of such unchallenged merit as Cyrus E. Dallin, and a painter of such unrivalled promise as John Hafen, to carry back to their native town samples of their choicest production. The reciprocal spirit in which Springville turned out to welcome the work of these artists by building a new High school building with a specially lighted art gallery in its upper story develops too a tale of loyalty and pride, that is matchless, and gives Springville a wholly distinctive place among Utah cities. In a special department of this issue this activity will be treated.

THE VETERANS.

Utah's art workers group themselves easily into four generations. First are those veterans who defied all the laws of logic and lived for their art when there were none but themselves to take an interest, and no means of making it mean anything save an opportunity to be loyal to the point of starvation and sometimes beyond it. To these pioneers much is owed and the veterans still alive, —Ottinger and Lambourne are laboring even yet in the love of the profession to which they have clung since earliest youth.

AN OTTINGER ANECDOTE.

Ottinger's Third avenue studio gathers more paintings each year; the nestor of the profession it is well worth any artist's time, and the story of Utah art from the day of its beginning, and of its workers from the day they first entered the field. His own peculiar talents have best expressed themselves in the picturing of South American Indian scenes both of ancient and modern history. An interesting story clings to this veteran artist of this particular field. One of his famous paintings is of the famous chief, Montezuma, receiving word that Cortez had landed on the coast. In the palmy days of Mr. Ottinger's activity with the brush there arrived from Mexico a returning Salt Lake who sprang a decided surprise upon his friends by charging Mr. Ottinger with the crime of plagiarism. What was more he backed up his charge with indisputable proof in the form of a photograph depicting an ancient Mexican scene. This photograph he had bought in the City of Mexico, and, strange to behold, it was exactly the theme handled by Mr. Ottinger, treated in exactly the same way!

Ottinger's professional honor was for a time un-

der a cloud. Then he demanded to see the photograph which had been used as evidence of his art theft. Sure enough it was a fac-simile of his painting. There could be no denying that. With a microscope he examined it closely, and down in one corner, where on his original he had signed his name, there loomed up under the glass the dim letters, "Ottinger." Overjoyed, he turned the tables on his accuser. In the explanations which were mutually sought it turned out that Ottinger had sent a photograph of his painting to a friend in Mexico, who had carried it to a photograph studio to have some copies made. The Mexican studio keeper, no doubt scenting a business opportunity, kept a plate of the photograph, printed them by the hundreds afterwards and put them upon the market with a legend of his own making to explain the picture.

LAMBOURNE'S NEW BOOK.

Alfred Lambourne, this year, has brought his long literary and artistic life to a climax in a volume of pen pictures and brush pictures of the Great Salt Lake.

He lived on the lake for a summer and a winter gathering the materials which in this volume express themselves in paintings, reproduced as illustrations, poems built upon moods responding to that of the water, and in prose poems dealing with the lake in every shift of its atmosphere. The book is in press, and its publication is soon expected.

WATERCOLORS BY HARDWOOD.

For the artists in the mature years,—not yet veterans, but decidedly the master,—the year has been one of signal achievements. Harwood's contribution is a series of watercolors, done in Liberty park that make a sort of sonnet-sequence of poetic feeling expressed in the terms of beauty, snugly set. All of the watercolors go together. They catch the park in all the seasons, swinging through them with a treatment of the snow-bent boughs of January, the dandelion covered reaches of July, and the blossoming roses of the spring. The series has just been completed. As arranged in an exhibit which the artist has promised it will be a treat for all who may see it.

ON TRAVEL BENT.

A restless year has been that of 1908, for the artists. Dallin came back from Boston for a brief visit, preparatory to his leaving for Europe, to superintend the work of his Syracuse monument, which is to be his chief work up to this time. J. Will Clawson came back from the coast to paint a portrait of his lifelong friend, Gov. Heber M. Wells. Lee Greene Richards, one of the generation whose mature work is just beginning to demand a hearing, has left Salt Lake for Paris, whither he was called to be a judge at the autumn salon. Mahonri M. Young, after a year filled with usual effort and unusual results, has gone for a flying trip through the east to visit the art galleries, talk

(Continued on page eleven.)