

The  
Christmas  
News

# The Embodiment of the Beautiful

Review of Utah Palette Wielders

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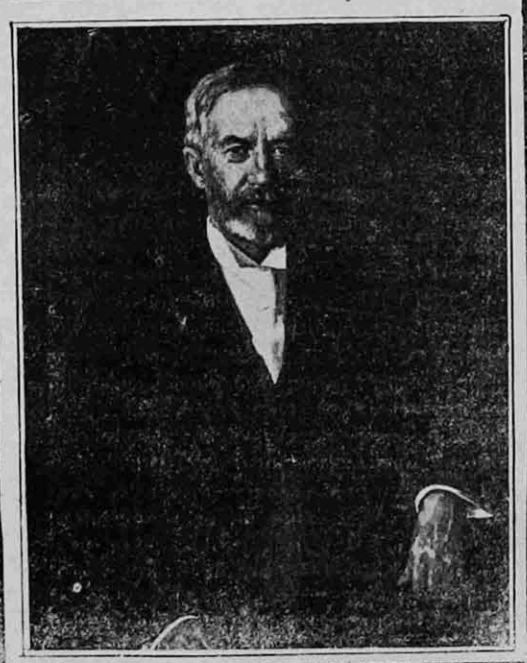
## THE WORK AND FOIBLES OF ART And ARTISTS By A Fellow Painter



The  
Author  
By  
Himself



Augusta Bridge  
By H. L. A. Culmer  
and presented to Pres. J. F.



C. W. Nibley  
By  
A. D. Wright



Grain Stacks  
By Edwin Evans.



Bronze  
Statue  
Joseph  
Smith  
M. M. Young



Harvesting—By J. B. Fairbanks—

and ever changing light. Three other names stand alongside with his. John Hafen, J. T. Harwood and J. B. Fairbanks. The four have waded through all the vicissitudes of pioneer life together. They have all drunk from the well of hard times and nonappreciation—they have all dedicated their lives to their chosen profession with stoical zeal, and whatever future generations may have to say of them they cannot deny the integrity of their intentions.

### BROAD APPRECIATION.

John Hafen of late years has steadily been receiving a broader appreciation. His works have been exhibited at Chicago and New York with considerable success and at home he has earned the title of "Poet Painter."

### INTERPRETS NATURE.

J. T. Harwood has recently sold to the state a very charming landscape of Puritan sentiment called "The Old Apple Tree." It is to be particularly admired for its simple treatment and feeling of summer warmth. In this picture Mr. Harwood has risen above his standard. He has seen nature full of airy vibration, a sky full of movement, shadows that are transparent and a field that lovers might select as a trying place. Instead of copying nature he has caught its significance and interpreted it—and that is true art!

Mr. Fairbanks was also admirably represented at the recent Art Institute with a series of typically Utah subjects and several foreign sketches. His attempts at foggy mornings and misty mountains, and hazy valleys are especially fine. The sentiment of mystery found in the uncertain stretches of mountains that pierce the first light of the dawn needs a dreamer of dreams to interpret it, and Mr. Fairbanks fills the bill. His gift to the state of a thousand-dollar copy of "The Holy Family" after Rubens is to be especially remembered.

### CHARACTER ANALYSIS HIS FORTE.

M. M. Young, primarily a sculptor, and incidentally draughtsman and painter, is familiar to all as the big physical heavy weight possessing the intellectual ability of close character analysis. Mr. Young stands for purely specific art problems. He cares little whether his work is pretty or ugly, attractive or repulsive so long as the ulterior character of his model takes form. He assumes that a man is not to be read by superficial portraiture nor understood by merely a copy—no matter how technically correct—of the outward physical characteristics. He probes somewhat underneath with the idea that art, after all, is not a simple copy of nature, but rather a means of heightening our appreciation of it. Details, such as what is known among the lay members as "exactness," and reaches out for the sweep of his subject, the constructional lines, and even the play of light which the painter alone rather feels is purely for the painter. Mr. Young is a young man yet and we can expect some great work from his hands.

### ARTIST WHO LOOKS THE PART.

With similar proclivities Mr. Lee Greene Richards, artist to even the Van Dyke he sports on his chin, and the curls on his moustache, is particularly successful in combining portraiture and wonderful tone qualities. Perhaps that doesn't explain itself, dear friends? Well, it simply means that Mr. Richards is far more than portrait painter—he is intellectually and soulfully an artist. He loves his work for its own sake—he loves natural phenomena from the same attitude, and that, combined with considerable European training, and an abundance of good sense, will land him some fine day in the mysterious future as a complete artist.

Dear friends of the business world, could you enter into the paradise of Mr. Richards' vision you would most probably find that there are pleasures on the weary road quite unique of themselves and possibly as strenuous as gold getting, with the repose of contemplation as guide.

### ATHLETIC PAINTER.

Closely connected with Mr. Young and Mr. Richards is Mr. Wright, for some time associated with the B. Y. C. at Logan and generally known as a pretty hard man to handle, not only with the gloves, the foil and in argument, but in Whistlerian and Dingerian methods of painting as well. Mr. Wright is the most prolific portrait painter in the west, and is extraordinarily successful in his analysis of character. His range and versatility were fittingly shown both at the last state fair and at Ogden. A portrait of Miss Y.—certainly gives Whistler a close call in its combination of tone qualities, and another smaller canvas in pastel of a girl's head possesses peculiarly striking tactile values—or in the vernacular at the lay member pastel a feeling of actual physical existence. Certainly this is one of the requirements of any completed art, and we should like to have Mr. Wright continue it.

### YOUNG AND PROMISING.

"Young Mr. Fairbanks," Leo, son of J. B. Fairbanks is a successful director of art in the public school of Salt Lake City, and is producing a great many very fine sketches, particularly fine from the point of view at composition. His compositions are invariably good. Principally landscapes and those mostly of mountain nooks filled with quaking aspens and pine and flowers. He is very exacting in selecting his point of view, eliminating unnecessary detail, and elaborating.

### LEADING WOMEN ARTIST.

Among the women folk there is one name which stands preeminently above all the rest—Miss Mary Tassdel. Her dream of life with its subtle charms and flow of harmonious connections is re-echoed in her work many times with variations that only a purely feminine character who loves her work could give. Her painting of the "French Peasant Knitting," now owned by the state, stands as her strongest work. The breadth of conception and simplicity of tone tempered by the charm of feminine individuality will make the picture live long in the future.

### ALFRED LAMBOURNE, POET.

Likewise a lover of abstract musings, a poet by nature, an artist by temperament, Mr. Alfred Lambourne has stood for many years a champion of culture. His contempt of mundane pleasures, his ridicule of happiness through gold, his tenacious fight for the emancipation of the artist from the lure of public applause, along with his many literary and artistic pursuits, has won him the title of "Father Lambourne." If the younger generations of aspiring witnesses will direct their energies in a path as purely honest as he has done young America may well expect to become seriously a cultured nation.

### WELL KNOWN PORTRAIT PAINTER.

Although Mr. Will Clawson has been devoting his time of late years in California only recently returning to his native home in Salt Lake, he needs no introduction, especially to the social world. His many portraits of prominent citizens of Utah attest an acknowledged and favored standing as a portrait painter. His subjects are seen through a veiled light that is especially pleasing to the eye. The dramatic element of pose combined with his, immediately wins popular appreciation. His arrangements of drapery under varied lightings invariably show the splendor of rich costumes which

goes admirably with the other elements of his work.

### CONTRASTS ARE HIS FORTE.

What Mr. Clawson is in portraiture Mr. Culmer is in landscape. Ask a lay member what they most like in nature and they will tell you a pretty sunset. Ask them how they like it and immediately they reply, "definitely." Ask them for the next best and they will say the effect of the sun on snow-capped peaks with all its attending detail, or a summer river side with blades of grass shooting up around it and the leaves of the trees hanging about picturesquely from their branches. Mr. Culmer has spent his life in portraying these effects. He delights in the sudden contrasts of light and dark; he loves brilliant sunsets and has won accordingly a broad spread popularity. The fact that the Commercial club of Salt Lake selected Mr. Culmer's painting of the great natural bridge Augusta, a photograph of which is reproduced above, as the picture which was subsequently presented to President Taff on the occasion of his visit to the city, is in itself an indication of Mr. Culmer's standing as an artist.

There are other names of importance such as G. W. Browning who is thoroughly of an artistic temperament. We regret that he does not devote more time to practical art problems and spend less time as a business man.

There is Ramsey who has done a number of portraits this year and whose exhibits at the recent state fair attracted attention, and one cannot forget the veteran Ottinger who still turns out an occasional picture.

Mrs. Virginia Stevens should be remembered also for her splendid success as a director of art among the younger generation at the State University. Although we never see a canvass in the exhibitions that she has done she has the correct artistic temperament and an abundance of nervous energy which is gradually telling on the cultural side of our educational system.

### THANKLESS PROFESSION.

It must be remembered in summing up the activities of this spurious band of dreamers segregated as they are from all the commoner walks of life that theirs is a profession quite different from the ordinary, much more difficult to live, more generally misunderstood than any other profession, thankless, full of thorny paths, and so often considered without a serious attitude. The average human being looks at art as merely a picture making process. The criterion of judgment is "pretty or not pretty," which of course to the real artist is ridiculously absurd. How many times he closes his ears to the rehashed platitudes of people who look at pictures merely from the sentimental superficial point of view of pretty or not pretty. How often on entering the homes of his friends he sees calendars and chromos of the most poisonous, jarring, unnatural tendencies, and is forced to sit complacently and view them without a murmur. Walls covered and jammed with concoctions of second hand artists reproduced with the crudest, cheapest sort of reproducing methods. These and many other equally repulsive conditions are what the artists have to contend with. But their dream is that some fine spring morning conditions shall have changed! People shall have learned that one picture well done with the soul of the artist in it is worth more to their general culture than ten million chromos.

DONALD BEAUREGARD.

THIS will introduce to you a set of long-haired, eccentric specimens of humanity who are the most quarrelsome, most child-like, most whimsical combination in the world—and yet, taken as a whole, the most loveable, the biggest hearted, broadest visioned characters in Utah.

Like the majority of humanity, they have foibles but put them before a box of paints and see how quickly the paints disappear. Put them before a canvass or a pile of clay and watch the marvelous transfiguration. The untidy dreamers of dreams, lost among the idiosyncrasies of their imagination and laughed at by the pragmatic world about them wake up, throw their arms in the air and tell the ever changing uncertain story of nature quite as successfully as their European friends across the waters could tell it.

Some of them, of course, are not properly understood; others of them are over estimated, while a few are not estimated at all. And if I presume to be the adjudicator can you imagine, kind friends, what a miserable pond of hot water I shall be doomed to swim in until the storm passes over? For they are childish—every single one of them and take offense when compliments

are really intended. They are almost as bad, say, as our musicians.

### PRESIDENT OF ART INSTITUTE.

Mr. Edwin Evans, for instance, whose name stands at the head of our local art world by reason of his position at our state university as president of the Art Institute and generally as art critic and artist is known as "a little plump man with little black eyes and black hair," sarcastic, unconventional, uncompromising, and although his time is pretty much taken up in university work he comes along now and then with a canvass full of the very breath of life. His "Grain Stacks" recently exhibited in Ogden at the eleventh annual exhibition of the Utah Art Institute is admirably painted. A fine feeling of sunlight steals into all the nooks and corners of the picture and the shadows are temptingly harmonious and cool—after all, when nature is seen with the warmth of the sun playing over it shouldn't that be the biggest fact of the picture? Mr. Evans has caught the sun in a dream and painted it without compromise. His subject might just as well have been a potato field or a sagebrush plain so far as a literal translation is concerned. He was happily concerned with the bigger truth of mysterious