

# THE ART MOVEMENT IN SPRINGVILLE

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## INTRODUCTION

Located in "Utah's Art City" the Springville Museum of Art is one of the Mountain West's most venerable fine art institutions. The Museum is the diadem of the picturesque village of Springville. It is nestled half-way between the shores of Utah lake on the west and the foot of the lofty Wasatch mountains on the east, Provo to the north and Spanish Fork to the south. A scenic canyon from which flows Hobbble Creek and cool summer breezes, temper the climate and beautify the town.

Sportsmen note the canyon's parks and golf course, as Utah's most attractive. The village also boasts other cultural amenities such as; Kriger and Ricks one of America's largest and best picture framing studio's, an Art Center Workshop facility, Baer Bronze, a foundry for casting sculptures and noted for their quality patination. An Art Park for outdoor performances, bronze statuary being erected throughout town from a program called "Sculpture to Live By", over 160 artists as of 1996, the International Folkfest, and numerous performing arts groups prove that in Springville "Living is a Fine Art."<sup>2</sup>

How is it that Springville was the recipient of such a surfeit of cultural wealth? The city is not particularly affluent in the Belair or Scarsdale sense, neither is it the hub of a populous urban area or political centre. A unique set of circumstances combined to ignite the Springville Art Movement. Nobody "gave" the movement or the museum to the city, it was a grass-roots up-welling of 'bellespirit' among the people of Springville. It was more plebeian than patrician. As much as any other fine arts influence, the Springville Art Movement has left a significant an impression on the creative spirit of Utah. This essay shall chronicle the development of the Springville Arts Movement until 2003.

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<sup>2</sup>This motto and the cities logo were created by a local advertizing agency and illustrator Keith McFarlane, and selected by Vern G. Swanson in 1987.

## PHILO DIBBLE (1848-1895)

The first inkling for the Art Movement was given two years before Springville was founded. While still in Winter Quarters, Nebraska in 1848, Philo Dibble (1806-1895) an early Springville settler, "called for the creation of a fine arts museum or gallery to be established for the benefit of the Mormon people."<sup>3</sup> Dibble encouraged his fellow artists, from the trek West in 1840's onward, to produce art reflecting the "events of the restoration." Wilford Woodruff wrote in March of 1848:

25th I spent a part of the day in council with the Presidency & others upon the subject of the Paintings got up by Philo Dibble. The work was finally sanctioned by the Presidency & Twelve who signed their names to it.<sup>4</sup>

Though no known work is still extant, he held an exhibition in Winter Quarters, as Wilford Woodruff notes:

Philo Dibble exhibited his paintings during the evening. At the close of the exhibition W. Woodruff addressed the assembly upon the subject and said that his sermon was short. His text was in two divisions one on the right & the other on the left.

The right had was "A View of the Martyrdom of Joseph and Hiram Smith in Carthage Jail" and the left had was the canvass (sic) representing "Joseph Smith's last address to the Nauvoo Legion."

Before us is presented a synopsis or miniature of commencement of one of the most interesting series ever presented to man. I have visited the national gallery in London which is considered the best collection of paintings in Europe and there is nothing in that gallery that will begin to compare with this work when carried out. And as brother Dibble has been moved upon to set up these paintings I feel to bid him God Speed & if he will get up the series of this Church commencing at the beginning and go through it until now & onward and fit up a gallery in Zion it will be the continuation of the rise and progress of the Church & kingdom of God in this last dispensation and will form one of the most interesting series that can be found in Zion.

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<sup>3</sup>Dr. William Seifrit, notes 1990.

<sup>4</sup>Wilford Woodruff Journal vol.3 (25 March 1848) p.334.

It is true we are passing through these scenes personally but our children, future generations, & those who come to visit Zion will feel deeply interested in this matter. And would present to the view of one glance all the scenes that this Church has passed through.<sup>5</sup>

Though no known work is still extant, he held several exhibitions in Utah County particularly in his home in Springville. Through his painting of religious and historical subjects and his exhibitions of art and curiosities, Dibble created a climate for art interest in Springville. Magic Lantern slide show. Though the dreams of "Father Dibble" (as he was called) for an art museum were not realized for another fifty-five years, he pressed the idea in Springville, until the end of his life in 1895.

William W. Major (q.v.) was the second Mormon painter to arrive in Utah, this in the Fall of 1848. However LDS art history had already occurred even earlier in 1848, and much of that interest was explained in a letter written by Mormon pioneer and amateur artist, Philo Dibble, from Kaneshville, Council Bluffs on July 11, 1848, to LDS leaders, Orson Pratt and Orson Spencer, who were serving on missions in England. The letter was then published in Milenial Star in "Letters to the Editor" in the same year and states:

"Beloved Brethren, my feeble efforts in support of the noble cause of illustrating by paintings the history of the church... I have already nearly completed two scenes of a series... Each scene comprising 128 feet of canvas. The designs are by brother Robert (Land) Campbell... Brother Major, of many years experience has also devoted his labors in this work... (and) God has from time to time, by revelation and by epistle, made it their [Mormons] duty to help by their means and substance in the building up a museum [in Zion]... as a repository... (for) works of nature and art, to connect with these sceneries..."

Dibble was instrumental in founding the LDS history and nature museum near Temple Square. But the art museum had to wait. He became an early resident of Springville. Once in Springville he talked incessantly about having an art museum in the small village. According to a grand niece, during his daily rounds about town chatting on all matters, he plunged his "cane of the martyrdom" [cane made from Joseph Smith's first coffin] into the ground at the corner of first East and four hundred South saying, "The school gallery shall be here."<sup>6</sup>

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<sup>5</sup>Wilford Woodruff Journal (7 April 1848) p.340.

<sup>6</sup>tape in author's possession

We do not know the date of this dedication of the land in Utah for an art gallery, but it was the earliest reckoning of a museum in Utah. It was Dibble's continual talk about an art gallery that planted the idea in the communities psyche and that of two artists' Cyrus Edwin Dallin and John Hafen which eventually lead to the Springville Art Movement within five years of his death.

According to Dr. Seifrit, "In April, 1862, Philo Dibble illustrated his lecture on early events in the history of the Mormon church with his own paintings. Some of those works included representations of the martyrdom of Joseph and Hyrum Smith, Joseph Smith's last address to the Nauvoo Legion and a skirmish between the Mormon Battalion and police officers."<sup>7</sup>

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<sup>7</sup>William Seifrit, Utah Art (1991) p.

## PROTO-ART MOVEMENT (1862-1899)

Because of this panorama, it probably was no accident that CCA Christensen came to Springville. In the Autumn of 1862 the pioneer artist, Carl Christian Anton Christensen (1831-1912) of Mount Pleasant in Sanpete Valley, came to work in Springville. He painted stage, set and drop curtain scenery in a local theater in town. It was a full day's travel from home and he was paid a hundred bushels of wheat and his board during the project.<sup>8</sup> The next year he would paint scenery for the newly completed Salt Lake Theater [Pioneer Theater] for the high wages of four dollars a day.

According to Dr. Seifrit, "During the autumn of 1882 another itinerant artist arrived in Salt Lake City. Henry C. Tryon ( - ) was to play a bright, happy role in the visual and performing arts. Lambourne had been busy in the Walker Opera House for much of the year; and Tryon was engaged, essentially, to "restock" the Salt Lake Theatre. He did more than that, of course, but that story is for later. By December Tryon and Lambourne were collaborating on scenery for the Springville Theatre."

According to Dr. Seifrit, "Just prior to their Yellowstone foray in 1884, Lambourne was visited by a Salt Lake Herald man who remarked on the number and variety of new paintings Lambourne had on hand. One in particular found favor in the newspaperman's eyes, "Utah Lake from Springville" (21 x 28)":

The foreground is a portion of the rugged, rocky canyon walls, the intermediate space being occupied with a mill, fields of grain, green meadows and a winding stream; in this happy, thrift prospect a line of smoke denotes the railway train crossing the valley. It is a suggestive combination, giving an excellent idea of a peaceful thriving Utah scene. . . . A bit of that placid sheet, Utah Lake, is backed by the Goshute mountains, and the Tintic ranges of hills stretch away into the dim distance. The beauty and simplicity of the sky at once strikes the beholder, as well as the fine drawing and the harmonious coloring. . . .

The painting was subsequently acquired by the SL Herald for use as a circulation building premium.

According to Seifrit, "John B. Fairbanks (1855-1940) next in 1885 appeared working as a photo enlarger for Springville's portrait photographer George Edward Anderson. In May, 1886 a crayon portrait by Fairbanks of George Q. Cannon was said to

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<sup>8</sup>Richard Oman and Richard L. Jensen, C.C.A. Christensen, 1831-1912: Mormon Immigrant Artist (SLC: Church of Jesus Christ of Latter-day Saints, 1984) p.12.

possess "genuine merit."

In March of 1892 a communication from the teachers asked the Springville School District board, "for an appropriation to defray the expenses of an exhibition (of art?) to be held in the City Hall. Our motion the sum was to help defray the expenses of a public exhibition of the District Schools to be held in the City Hall on April 1st."<sup>9</sup>

The following year, when Don Carlos Johnson was chairman of the Springville School District the following was received, "A communication from John Hafen asking to be employed to teach drawing in our district schools taken under advisement."<sup>10</sup> No further notice was made of this communication and the school district missed a great opportunity.

In late August of 1896, Dr. George Leopold Smart (1863-1929), moved from Logan, to establish his practice in Springville.<sup>11</sup> He had lived in Provo and had studied medicine in Ohio before opening his clinic in Springville. He became the Health Officer for the district and with six other doctors started the \_\_\_\_\_ . He was a lover of fine horses, buggies and sleighs. He like Hafen and Captain John Dallin was an avid sailor and became involved in the Geneva Dance Hall and Resort at Utah Lake. But most of all his memory would live because of his interest in fine art collecting.

In April of 1900, Dr. Smart married the widow Emma Stoltz Hamberg (1862-1924). She was an amateur landscape painter of some ability, who studied under John Hafen. With her husband they became great patrons of the arts. He had inherited a number of paintings, especially the work of Alma B. Wright, from the Logan side of the family. Now having a serious collector of art in Springville of their prominence, tended to galvanize the art community at this propitious time.

At the turn of the century Springville was a typical Mormon community with wide shady streets, a number of churches of several denominations, modest family homes, and a thriving business district.

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<sup>9</sup>School District Minutes (31 March 1892) SMA files.

<sup>10</sup>School District Minutes (12 Sept 1893) SMA files.

<sup>11</sup>Springville Independent (7 September, 1896). Noting that George Smart was starting a medical practice in Springville.

## LARS EGGERTSEN and the ART COMMITTEE (1899-1902)

The crucial figure during the nascence of the Springville Art Movement, after John Hafen and Cyrus E. Dallin, was Lars E. Eggertsen (1866-1927) a faculty member of the Brigham Young Academy. Chairman O. M. Mower from the Springville School District visited Eggertsen in Provo and consulted with him on replacing H. M. Warner as principal of the ninth grade. According to Annie Eggertson:

A delegation of school board members and the bishoprics of the wards came to the B.Y.U. from Springville. They asked for a good man to be sent from their Faculty to superintend their schools for a year. They said that they had a certain man over there on the faculty that did not believe in a God and they felt he was overpowering the principals and the teachers to the extent that they wre afraid their boys and gils would lose faith in the Gospel and do this job Lars was chosen.

...Now he had the public of Springville to please and his heart was still at the "Y". He had his heavy Sunday School work, traveling all over in bad weather as well as good weather, but we accepted the Springville call as a mission and such it almost became.<sup>12</sup>

The District petitioned him to become the superintendent of the schools and organize a high school in the city. He was contacted before the 19th of April, 1899 meeting of the District's trustees at Mrs. Ellie Haymond's home.<sup>13</sup> He was then hired on the 17th of May, 1899, "On motion it was decided unanimously to emply Lars E. Eggertsen as Principal of our schools at a salary of \$1,000 for school year of 40 weeks."<sup>14</sup> He formally took office that September and immediately began to plant seeds for art.<sup>15</sup>

His first year in springville was full of success. The teachers, the board members and the general public rallied to him to make school work successful. Even the man they feared was leading the young folks astray,

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<sup>12</sup>Annie Eggertson, My Memories (reflections, typescript, Jan.1960) pp.86-87.

<sup>13</sup>School District Minutes (19 April 1899) SMA files.

<sup>14</sup>School Board Minutes (17 May 1899). SMA files. He replaced the first Principle, H. M. Warner who was hired in July of 1898.

<sup>15</sup>School Board Minutes (20 Sep and 4 Oct, 1899). SMA files.

joined with all the others for a good school year and he and Lars became very friendly and had much in common for good in an educational way.

The board made arrangements for us to live in the old Sumsion home which was just across the road from the Washington School [Central school?]. They happened to be moving somewhere for the school year so we rented our home in Provo to some B.Y.U. people.<sup>16</sup>

In November of 1899, Lars Eggertsen's wife, Annie, was officially employed as a substitute teacher for the district.<sup>17</sup> After his successful first year, L. E. Eggertsen on the 4th of April 1900, "applied for the Principalship of our schools for the coming school year."<sup>18</sup> Again Annie Eggertsen's reflections provided greater insight:

at the end of the school year we were making plans to come back to Provo, the people of Springville again made a plea to the school for us to remain another year. So with the consent of the "Y" we went back for another year [1900-1901]... In Springville we had to move to another place because the Sumsion family came back. We found a good place again [C. N. Sanford home], but it was the moving that was abominable...<sup>19</sup>

It was now time for the Eggertsens to return to the BYU, but something happened to keep them in Springville until 1905:

At the end of the [school] year [Spring 1901] when we were again expecting to go back to the "Y" there seemed to have developed a coldness to the extent that the "Y" could get along without Lars. We couldn't quite understand this change of feeling, however, we were soon to discover that it was the high school movement that was being agitated by Lars.

He was spreading the doctrine throughout the county and he

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<sup>16</sup>Annie Eggertsen, op.cit., p.87.

<sup>17</sup>School District Minutes 15 November 1899) SMA Files. She notes, "This year in Springville was very interesting to me because I became the second grade teacher again. The Washington School was so large that they were forced to make two sections of it and they had no teacher." p.89

<sup>18</sup>School District Minutes (4 April 1900) SMA files.

<sup>19</sup>Annie Eggertsen, op.cit., p.88

traveled around a great deal and had a great deal of influence. When Lars received this bump off at the "Y", the people of Springville were happy and we were not loath to go back. This attitude at the "Y" originated in the Commercial Department. The head of the Commercial Department was at that time Stake President and very much opposed to public high schools.

We again had to move because the people whose home we had come back, but we found a good house to move to. The people wanted us to buy a home, but we still felt that Provo was to be our home.<sup>20</sup>

The next year [1901-1902] was marked with the same success as the first one. Springville schools were growing. The community was awake to educational advancement. The citizens met, voted a 7 1/2% tax which carried over in the election. [see newspaper, 9 Jan 1902] Two new school buildings were built during his administration there.<sup>21</sup>

Eggertsen was really ahead of his time in the West. As early as 1875 some people believed that there needed to be an intermediate school between grammar school and the university.<sup>22</sup> The University of Deseret (University of Utah) and the Brigham Young Academy were not exactly universities, in that they accepted students out of grammar school. They were glorified secondary schools to some degree. Some individuals, such as Karl G. Maeser, took it upon themselves to teach classes for a fee.<sup>23</sup>

Then in 1884 the Utah legislature allowed high schools to operate. In 1896 they passed a bill allowing school districts to have a high school if they had a population of more than 1,500. This number was lowered to 1,000 in 1901.<sup>24</sup> In 1900 there were

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<sup>20</sup>Annie Eggertsen, op.cit., p.90-91.

<sup>21</sup>Annie Eggertsen, op.cit., p.88

<sup>22</sup>Sharon Nielsen, "N. K. Nielsen: His Springville Years" a paper submitted for partial requirement for History 200 for Martha Bradley. Fall 1990.

<sup>23</sup>Paul K. Walker, The Growth and Development of the Organization and Administration of Springville High School, (Masters Thesis for Education Administration, Brigham Young University, 1953) Harold B. Lee Library, Brigham Young University, pp.18-20.

<sup>24</sup>John Clifton Moffitt, The History of Public Education in Utah (Provo, Utah, John Clifton Moffitt, 1946) Harold B. Lee Library, Brigham Young University, p.183.

only six high schools in Utah---Salt Lake, Ogden, Park City, Brigham City, Nephi and Richfield. By 1905 this number had increased to thirty-three.<sup>25</sup>

Under Lars Eggertsen's leadership Springville in 1902 was Utah County's first High School:

He [Eggertsen] was thinking and talking of high schools now. Children of high school age he felt were too young to go away from home. It was thought even at that age they needed the protection and care of the home. Up until now the B.Y.U. had been the high school for the surround cities, but only a small number had been able to attend. This, in his position, was not right. He felt that all children rich or poor alike had a right to a high school education and that it should be brought to them rather than for them to leave home and go away for it. So he began his eighth grade graduates to prepare for a first year high school for them. [see 12 Dec 1901 newspaper]

There was no place to hold it. Schools were already crowded but they proposed the idea of making some rooms in the attic of the Washington School. This was done and by taking on added work for himself and getting the help of his teachers who were qualified. They formed the teaching staff of the first year's high school of Springville. The teachers carried on with their grade work as well. This was the beginning of high school in Utah County.<sup>26</sup>

Eggertsen started the first high school class in Springville in 1902 with twenty-five students. It met on the top floor of Washington Elementary School. The curriculum included music, English, ancient history, commercial arithmetic, reading, spelling and bookkeeping.

It soon had, under Eggertsen's strong leadership, very active library and art committees. The earliest known Art Committee was began by Autumn of 1900 and included; Ida Alleman, Nellie Reynolds and Berthena Childs.<sup>27</sup> The Springville Independent credits Miss Ida Alleman's with the formation of an Art Committee:

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<sup>25</sup>Moffit, op.cit., pp.183-84.

<sup>26</sup>Annie Eggertsen, op.cit., p.89.

<sup>27</sup>They are named in the "Art-Library Day" program of 27 February, 1903. Ida Alleman and Nellie Reynolds were teachers at the Central School in Springville as recorded in school board minutes (SMA, 21 February, 1900). Childs may have been a teacher at a later date.

Through the suggestion of Miss Ida Alleman at faculty meeting the subject of art was discussed and heartily supported by the teachers which resulted in an Art Committee being appointed. The work was so well done that before the year was over a beautiful painting [print of a painting] was hung in nearly every room and hall.<sup>28</sup>

Springville's Mormon pioneer commitment to culture and education was now beginning to manifest itself. "I remember very early in Springville," writes Annie Eggertsen;

Lars used to talk to me about how best to get the children interested in good art. He had some small books of art and artists that he used often in his classes, but it was not sufficient to arouse the enthusiasm of the students.

So he conceived the idea of having the traveling art exhibits so that the pictures might be seen in their real size. Of course, they were only prints, but they answered the purpose. A small charge was made and each time there was enough over, after paying for the exhibit to purchase some painting which was in turn added to the art collection.<sup>29</sup>

According to Eggertsen himself:

The first picture, a lithograph in color of Niagara Falls, was purchased in September, 1901 [or 1900], and to obtain money to purchase additional pictures the Elson Traveling Art Exhibit was secured. It was held in the building now occupied by the Springville Bakery. The Turner Art Exhibit was secured and exhibited in the Seventies and Elders Hall. From these exhibits some money was made and used for the purchase of art.<sup>30</sup>

According to Eggertsen's wife, Annie:

The first one purchased was a lithograph in color of the Niagara Falls. This was in 1901. Others were ordered from the money from the exhibits. Through the efforts of the teachers, assisted by the pupils, there were

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<sup>28</sup>Springville Independent (19 April, 1907).

<sup>29</sup>Annie Eggertsen, *ibid.*

<sup>30</sup>L.E. Eggertsen, "Beginning of the Art Collection in the Springville Schools," The Springville Herald (25 April, 1924).

fifteen choice art pictures costing \$40 added to the exhibit (this was alot in those days, May 2, 1901 [1902?]). Later in May of the year 1902 the value of the art exhibit reached the sum of \$397.70.<sup>31</sup>

At the "Library and Art Evening" held on the 1st of February, 1902, twelve prints were displayed. The Springville Independent noted, "Twelve beautiful pictures from our best painters were special gifts of the evening."<sup>32</sup> They were featured in the program where a number of students gave talks on the pictures and the artist's lives. This was a precursor to the "Art Theme" of later years. After the meeting the prints were distributed among the various classrooms and formed the basis of lessons in art awareness. Annie Eggertsen notes:

In February of this year [1902] a Library and Art Evening was held... During the evening twelve beautiful [prints] from our best painters were presented to the exhibit.<sup>33</sup>

Under direction of the Art Committee, these twelve prints of old master paintings were acquired to teach art appreciation to the students. These included; Thomas Lawrence's "Pinkie", Thomas Gainsborough's "Blue Boy", Raphael's "Sistine Madonna", Madame Vigee LeBrun's self-portrait with her daughters and Rosa Bonheur's "Horse Fair".<sup>34</sup> The later print was possibly instrumental in the Provo Chamber of Commerce's commission to John B. Fairbanks to make a large copy of the original in the Metropolitan Museum of Art in New York in 1904.

The first Spring show, the Elson Traveling Art Exhibit, was held in May, 1902 and consisted of fifteen "choice" art pictures, curated by the teachers (probably Alleman, Reynolds and Childs) and assisted by the pupils. "Through the efforts of the teachers, seconded by the pupils there are 15 choice art pictures at a cost of \$40.00. This is the beginning of what we hope to see encouraged."<sup>35</sup>

Elbert H. Eastman (1876-1936) should be mentioned at this

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<sup>31</sup>Annie Eggertsen, op.cit., p.93.

<sup>32</sup>Springville Independent (2 February, 1902).

<sup>33</sup>Annie Eggertsen, op.cit., p.94

<sup>34</sup>Mae B. Huntington, Springville High School Art Gallery: Its History and Contribution to the English Department (master's thesis, BYU, June 1950), p.10.

<sup>35</sup>the Daily enquirer (2 May, 1902).

point as one of the contributing factors behind the growth of art in the Springville School District. He was appointed the supervisor of Art and Manual Training for the Public Schools in Utah County from 1902 to 1904, and thereafter he was a professor of art at the BYA.<sup>36</sup> B. F. Larsen notes:

Elbert H. Eastmond did much to warm the atmosphere and prepare the way for the conception and the birth of the Springville art project...Eastmond's work was given further emphasis and every child in every school in this area was encouraged to draw, paint, make beautiful things. Eastmond's leadership was enthusiastic and effective.<sup>37</sup>

The next school year, 1902-03, according to Annie Eggertsen:

The next year went on even better than before. The same students went right on with their second year's high school work. N. K. Nielson (my brother and one of the best in the school system in the country) was hired to come to Springville and take over the principalship of the grade schools, and Lars was to go on and push high school as much as he possibly could.

John Hafen had just moved to Springville in early 1902, being his third time to live in the city. He had family and friends in Springville and had plans to build a Swiss chalet home.<sup>38</sup> Dr. George L. and Emma Smart, a physician and patron of the arts, moved to Springville in .....???

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<sup>36</sup>Nada Midkiff, "Elbert H. Eastmond" (Art and Design 400 R.paper, 22 April, 1976) typescript, p.7.

<sup>37</sup>B. F. Larsen, "Larsen Recalls Art City History", The Deseret News (Sunday, 31 October, 1948).

<sup>38</sup>Vern G. Swanson, "John Hafen Files" SMA.

### Dallin makes a Gift (1902-03)

About 1902, Cyrus E. Dallin, who had been visiting his home town from the East, accepted an invitation to speak to the students.<sup>39</sup> In the course of his talk, Mr. Dallin offered to give a plaster cast of "Paul Revere" (fifth model) to the students to start an art collection.<sup>40</sup> In due time this statue would be created in heroic size to stand near Boston's Old North Church.

Popular assumption has been that Hafen presented his painting first; however, the formal unveiling of the Dallin statuette took place on Art-Library Day, Friday the 27th of February, 1903. Although not included on the program, a newspaper article of the time states that Mr. Hafen also presented his painting to the students that evening.<sup>41</sup> It is probable that Hafen's visit to the BYA in Provo, came rather late, too late to be included on the program.

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<sup>39</sup>Rell G. Francis, Cyrus E. Dallin: Let Justice Be Done (Springville, 1976), p.32.

<sup>40</sup>Floss Harmer, "Brief History of L. E. Eggertsen," an eight page typescript (C.E. Dallin Papers, SMA), p.5.

<sup>41</sup>"A Red Letter Day" Springville Independent (5 March, 1903).

## THE BUGGY RIDE (1903)

The offerings of two gifted artists, one a Springville born sculptor, Cyrus E. Dallin, who left for the East in his nineteenth year to develop his talents which he had manifested from an early age. The second was a Swiss born convert to the Mormon Church, John Hafen, who came to Springville as a child. He had received training and achieved success as one of the five Mormon "art missionaries" who were sent to Paris in 1890 "to refine their skills so they could paint murals in the Church's temples," then under construction.

It was in early 1903 that three men, Lars E. Eggertsen, John Hafen, and Dr. George Smart, traveled five miles to the Brigham Young Academy. They went to attend a lecture entitled "...the value of fine arts in the development of high ideals and the making of a fuller, more abundant life."<sup>42</sup> It is highly possible that this lyceum lecturer was the landscape painter, Henry Lavender Adolphus Culmer, who was an eloquent and emotive speaker.

Culmer was then treasurer for the Utah Arts Institute, of which Hafen was a member. The Art Institute had been organized in 1899, by the State legislature. Part of their mandate required a representative of the Institute travel throughout the state giving lyceums on the value of art. Culmer was noted for his inspirational and, like Hafen, his Tolstoian philosophy of art. He more than anyone else lectured on art, during this period.<sup>43</sup>

The three returned home determined to pass on the inspiration of that evening to the students and citizens of Springville. The next day these three men met again in Hafen's studio, which was probably located at the Crandal home????, because the present chalet home was not begun until \_\_\_\_\_ of 1903. Miriam Brooks Jenkins during the 1920's noted, "It was in 1902 (not 1903). The studio of John Hafen was the gathering place...From a casual chat there evolved a friendly discussion on the civilizing influence of art on the world and all three, the guests and the host, became agreed on one particular idea---that since habit forming occurred during adolescence, the love of art must start at that time."<sup>44</sup>

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<sup>42</sup>Mae B. Huntington, op.cit., p.10. This was not the formal title of the lecture, but more a description of its contents.

<sup>43</sup>Lila D. Larsen, notes 1990.

<sup>44</sup>Miriam Brooks Jenkins, "An Institute of World-Wide Fame in a Little Utah City..." newspaper account SMA scrapbooks. also see Fred High, The Waynesburg Republican (date unknown) which closely follows the earlier Jenkins account.

Visual fine art in Utah Valley was inaccessible to juveniles, while the other arts, music, dance, theater were readily available. "The public library made literature accessible," writes Jenkins, "the opera house showed good dramas with occasional concerts, there were musical instruments and good teachers, science was taught in the schools; but as for art in both painting and sculpture, there was not a bit in sight."<sup>45</sup>

"Perhaps," writes Huntington, "it was the memory of the things they had heard in the lecture of the previous evening; perhaps it was the atmosphere of the studio...Whatever it was, the conversation of the three friends soon launched into a discussion of art and its refining influences on the world. Superintendent L. E. Eggertsen, being especially interested in the youth of the community maintained that, if a love of art was to be developed, it must begin in youth, when habits are being formed and ideals are being developed. The others agreed..."<sup>46</sup>

Whereupon John Hafen selected from those oils hanging on his studio wall one of his finer canvases, "The Mountain Stream" (1903) and signified his intention of presenting it to the high school. He expressed, "the hope that this picture would be the nucleus around which an art collection would grow that would be a credit not only to the City of Springville, but to the entire state."<sup>47</sup> Thus the idea that Springville had a larger role to play in Utah was first was first broached.

The Woman's Club and Ladies Home Culture Club of Springville, now played a part in the art movement.<sup>48</sup> According to Annie Eggertsen: "A literary ladies club was having an evening for them [Dallin and Hafen], and of course, the schools were not slow in procuring the co-operation of these ladies to help bring about their purpose of the Art Collection. So a Dallin and Hafen Evening was held in the Washington School. As I remember it, the whole town seemed to be out and I think both Dallin and Hafen were there. This gave the art program another boost."<sup>49</sup>

A letter thanking John Hafen for his gift is dated April 20,

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<sup>45</sup>Jenkins, op.cit.

<sup>46</sup>Huntington, op.cit., p.11.

<sup>47</sup>Huntington, op.cit., pp.11-12. Also see Huntington, 1930, p.450.

<sup>48</sup>"Remark section", General Program for the "Art-Library Day" (27 February, 1903).

<sup>49</sup>Annie Eggertsen, op.cit., p.94.

of that same year. In language befitting Ralph Waldo Emerson, the Springville Public School's thanked Hafen: "We are conscious that beauty is all around us and in nothing is this more apparent than in our natural surroundings. Yet many of us have eyes that see not, hence, our great indebtedness to one who can help to give us the seeing eye.

"The artist not only discovers for us much that we ourselves do not see, but he embodies all that is best in the individuality of his work, and as we stand admiring the production of his brush we see the nobleness of the thought expressed in every part of the painting. Your gift, artist Hafen, has two values-- one a monetary, the other a virtue. The monetary you have sacrificed, but the virtuous reward you will receive, caused by the inspiration your gift gives to the child, which will remain a beautiful picture on memories wall."<sup>50</sup>

With the donation of a painting and sculpture by the two leading Springville artists, the nucleus of the art collection was formed. Everything before had been copies or prints, but now fine original works of art began to grace the Springville District school's halls corridors and auditorium. By May of 1903, the total value of the district's collection was reported at the sum of \$397.70.<sup>51</sup>

In the autumn of 1903, twelve of the original twenty-five high school students continued on for a second year and sixteen first-year students were enrolled.<sup>52</sup> Of these twelve students, ten graduated in May of 1904. These students actively participated in the art movement by hanging pictures and putting on exhibitions with the Art Committee.

Later in October 1903, through the efforts of Superintendent Eggertsen two "art pictures were presented by him; one of Longfellow and one of Mountain Views---both neatly framed."<sup>53</sup> It is not known if these were prints or other media, but neither seems

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<sup>50</sup>xerox of letter from Art Committee, teachers, and trustees of the Springville Public School (20 April, 1903) at SMA files.

<sup>51</sup>the Daily Enquirer (3 May, 1903) which reads; "That which is now a pride to every teacher and pupil and the works of art in every schoolroom in the district. The monetary value reaches the sum of \$397.70."

<sup>52</sup>Sharon Nielsen, op.cit., p.5.

<sup>53</sup>"Washington School Notes", Springville Independent (20 October, 1903), p.4. Thanks to Rell G. Francis for bringing this note to the attention of the author.

to have survived. The Art Committee at the same time, according to the Springville Independent; "...seven pictures, viz. "The Day's Work is Over", "A Study", "The Toilers", "Inspiration", "A Solider's Farewell", Red Riding Hood" and "Solitude". The proceeds from the noted California humorist and entertainer, C. B. Newton, will be devoted to art purchases."<sup>54</sup>

The town's newspaper in November of 1903, notes; "The Dallin and Hafen Evening', last night gave art in our city schools another boost."<sup>55</sup> These meetings in the name of the two artists, surely must have given rise to the development of the **Hafen-Dallin Club** during the 1930's. The momentum continued and by December 17th a school art exhibition was announced. On the 24th of December 1903, it was reported that over 300 pictures were on display!<sup>56</sup> This would have been the second annual major exhibition of art [Turner Exhibition?] held at the Springville schools.

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<sup>54</sup> Ibid.

<sup>55</sup> Springville Independent (November 1903).

<sup>56</sup> Springville Independent (24 December, 1903) p.1

## THE MOVEMENT TAKES SHAPE (1903-1907)

The next year, 1904 [or 1905-06????], was a little quieter. About this time a "Bust of George Washington", probably of plaster, was unveiled by Myron Manwaring and presented to the art collection by the Class of 1904.<sup>57</sup> It is not known who the sculptor of the bust was, or if the Washington School was the recipient of the gift. The work never appeared on any later inventory and was probably destroyed before the first general inventory of 192\_\_.

Perhaps the first inventory of the art in the collection was given by the Deseret News in 1904: "Sometime ago the teachers discussed the advisability of placing pictures of art from the best artists in each school. Several pieces of statuary are also in place. One piece 'Paul Revere,' presented by C. E. Dallin and two bas-reliefs by the eighth grade, and a bust of George Washington by the class of 1904. A painting, 'A Mountain Rest' by John Hafen."<sup>58</sup> The titles and by whom the two bas-reliefs were sculptured are not known.

One of the most noteworthy events of 1904 was the appointment of Wayne Johnson (18 - ) in April to be principal and arts & crafts teacher at the Mapleton Schools, which were then a part of the Springville District.<sup>59</sup> Johnson, a landscape painter himself, would later become the a key player in the Art Movement, as art teacher at the high school.

So much had happened since Eggertsen came four and a half years before. The Independent noted, "Springville now lays claim to the honor of being the first community in the State to acquire a public art gallery through the efforts of the district schools."<sup>60</sup> Now at the height of his fame, Lars Eggertsen was

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<sup>57</sup>Annie Eggertsen, My Memories: Reflections (January 1960), typescript, p.93. She was Lars Eggertsen's wife.

<sup>58</sup>The Deseret News (4 December, 1904). The article goes on to note; "Among the collection are several photographs of aged citizens who were prime movers in the early educational matters of our city are in the schools, namely, O. B. Huntington sr. William Mendenhall, Cyrus Sanford, Lyman G. Wood." The photographs are probably by Edward Anderson.

<sup>59</sup>Lewis J. Whitney (school clerk) letter to Wayne Johnson of Springville (21 April, 1904). in possession of Johnson family. He was hired at a salary of \$10 per month!

<sup>60</sup>Springville Independent (19 April, 1907). Springville was the first city to have an art gallery, although several in the 19th century had begun and died. The Deseret Museum of the LDS Church had some art in it since 1867, but it could hardly be

called to be County Superintendent of Schools on the 1st of December, 1904.

N. K. Nielsen came to Springville in 1902 at the request of Lars Eggertsen, to be principal of the grade schools. They worked together in the Springville schools and their families were the closest friends. In January of 1905, at mid-year, Nielsen was appointed in Eggertsen's stead as head of the school district. He had been a close friend of Dr. and Mrs. George Smart, and it was through his efforts that they became personally interested in the Art Movement. Miriam Brooks Jenkins even went so far as to say it was Nielson, Smart and Hafen who chatted in the studio about the future of the Art Movement, instead of Eggertsen.<sup>61</sup>

N. K. Nielsen had as much or more interest in the Art Movement as Eggertsen had, perhaps more. He immediately allied himself as the head of the Movement which included; Dr. George and Emma Smart, John Hafen and Cyrus E. Dallin, Ida Alleman and her Art Committee, and the Home Culture Club, among others. "Having come to a conclusion on the general topic," writes Jenkins, "they earnestly and almost hopelessly discussed the ways and means of obtaining a collection for the public schools. The adult population paid the taxes and the adult population was indifferent, apathetic, almost wholly unawakened to the call of art in any form."<sup>62</sup>

They realized by early 1905 that they would have to "plant seeds" of interest in order to get the citizens of Springville to back any public subsidy for the arts. Any proposition of this kind would only startle or alienate those townsfolk whose support was essential for the Art Project. The entire concept seemed doomed before it ever began. But Superintendent Nielsen's daring-do, "Say, Fellows lets go ahead and do it!" saved the day.<sup>63</sup> "...so that the proposition was to gain not just the good will, the praise, the help of the town fathers; but to make them vote was the task--to make them vote for real money to be paid for real paintings [not reproductions] to be hung in the schools...

"Mr. Nielsen talked art to the teachers, casually at first, then with organized lectures to the students. At the slightest opportunity he drew the conversation to that topic. When Dr. Smart made his professional visits he found time to chat a little and

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called an art gallery or museum.

<sup>61</sup>Miriam Brooks Jenkins, op.cit.

<sup>62</sup>Jenkins, ibid.

<sup>63</sup>Jenkins, ibid.

left the house with the topic of art uppermost in the minds of the family. Mr. Hafen was a missionary and preacher as well as professional artist and he displayed considerable reluctance to making pictures his topic from the platform, for it seemed to him to be too much like 'talking shop' but realizing the intrinsic oneness of art to the deity, he was finally persuaded and preached the gospel of the expression of beauty along with the doctrines of his church."<sup>64</sup>

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<sup>64</sup>Jenkins, *ibid.*

## THE ART GALLERY AND DONATIONS (1907)

The doctor's wife, Emma Smart, was taking painting lessons from John Hafen and quickly became initiated. She made her first convert in Mrs. Thomas Roylance and together they worked among the clubs and gatherings of women. With unwavering enthusiasm, from about 1903 until 1907, they with the Doctor, Superintendent, painter and Art Committee, were making their point. Finally they felt sufficiently confident to call a town meeting. Unfortunately in 1906, Dr. Smart moved his practice to Salt Lake City, though he continued to play a prominent role in the Springville Art Movement.

On the 16th of March, 1907 a number of Springville citizens were called by School Superintendent, N. K. Nielsen to the Boyer House to discuss, informally, the "propriety and desirability of establishing an Art Gallery in Springville, and under the auspices, partly or wholly of the public school."<sup>65</sup> A plan was laid before the project:

Dr. Smart was present and detailed a scheme whereby some choice pictures may be added to the collection now in the schools and in a few years Springville would have a very credible collection of art work.

He explained that if a little fund could be established, say \$100 a year, it could be offered as a prize for the best picture, to be executed by a Utah artist; our art gallery to have the picture. In this way we would get some of the best work of our Utah artists. He had recently conversed with four Utah artists who were heartily in favor of the scheme, and if it can be accomplished they will each donate a picture to our local art gallery.

Supt. Nielsen was of the opinion that the school board would contribute \$50 a year and the the teachers and public spirited citizens would give the balance.

All present were in favor of the measure, Jas. E. Hall, D. C. Johnson and N. H. Packard were appointed a committee to visit the school board and solicit aid.<sup>66</sup>

Mae Huntington expressed the feelings permeating the town during that period:

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<sup>65</sup>Springville Independent (21 March, 1907).

<sup>66</sup>"Art in the Public Schools" Springville Independent (Thursday 21 March 1907) vol. XVII, no.29.

An irrepressible enthusiasm having been stirred by these gifts, the people gladly overcame the obstacle of lack of funds to carry on the work by voting a special tax. The school board appropriated an amount equal to the tax, and this sum was offered each year at the Alice Art Institute, an exhibition of Utah art, for the best oil painting.<sup>67</sup>

In April of 1907 the annual Utah Art Institute exhibition was held in the Springville High School. By statute the exhibition was to be hosted in different parts of the state from year to year. Fortune brought it to Springville this year, which helped to ignite the smoldering Art Movement.

The school board indeed pledged to contribute \$50 to be used toward the purchase of works for the growing collection. Not to be outdone, the students and teachers volunteered to contribute an equal amount. This became known as the Springville High School Prize, which was used for obtaining the best painting in the Utah Art Institute in Salt Lake City. This continued until 1915.

John Hafen talked to his artist friends about the interest in art in Springville, and suggested that they might also donate paintings to add to the beginning collection. Nine additional paintings and seven pencil sketches were donated by Utah artists. They included:

1. George Wesley Browning Liberty Park Lake
2. Elbert H. Eastmond Winter in Provo Canyon
3. John B. Fairbanks Moonlight on the March
4. James T. Harwood Evening in Salt Lake Valley
5. Lee Greene Richards The Girl in the Silk Dress
6. Emma Smart's Bunch of Lilacs
7. Mahonri M. Young with seven pencil sketches and a Portrait of John Hafen.
8. John Hafen also gave another picture at this time canvas, entitled, The Wasatch Valley.

These gifts were unveiled by the thirteen year old, Ailene Dunn, the Museum's first Art Queen, on the 19th of April, 1907 at the High School. She was obliged to speak on each picture which

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<sup>67</sup>Mae Huntington, 1930, p.450-51

she did haltingly. In 1984 she, now Ailene Dunn Price, related to the author that she was chosen by the vote of her class mates, and it became a defining influence in her life.<sup>68</sup> She later became a collector of art, mostly purchased from Spring Salons, thus fostering the Art Movement.

As years go the founding of an art gallery in 1907 joins the beginning of the Art Committee in 1901 and first donations of 1903 as the most important to date. It was during this year that a full identity as an Art Movement, Art Collection and now Art Gallery was understood for the first time. Everything artistic took on greater import from this time forward for we now knew our destiny.

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<sup>68</sup>Vern G. Swanson interview with Ailene D. Price (March 1984).

## HIGH SCHOOL PRIZE (1908-1915)

The first purchase from the Utah Art Institute was John B. Fairbanks' major landscape, Sunset on Utah Lake, Springville, which came into the collection in 1908. John Hafen again donated his copy of a Rembrandt, Dutch Girl in 1908.

Nothing of note must have happened in 1909 for no record of anything relating to the Art Movement is known. But in 1910 several major works of art came into the collection. J. Leo Fairbanks had two oils purchased by the school and he donated two more small examples of his work. His The First Snow and Utah Harvest went far in solidifying the art collecting spirit which was already gripping the community.

No record of any event in 1911, but in 1912 the school purchased from the Art Institute J. T. Harwood's Boy with a Bun, Donald Beauregard's Evening Glow and Alma B. Wright's large Portrait of Miss Y.

## CONSOLIDATION (1915-1918)

In 1915 the State Legislature passed a law for smaller school districts to consolidate. At this time under the School Consolidation Law, Springville became part of Nebo School District with offices in Spanish Fork. This enactment precluded Springville schools receiving preferential funding for art purchases. "The project, therefore, languished for several years for at that time to raise the entire fund seemed too much of a juvenile responsibility."<sup>69</sup> For a few years, it was considered too big a responsibility for the students to raise the entire purchase price and interest in the art movement waned.

There was some fear that the art collection would be dispersed throughout the Nebo School District. An anecdote related by the daughter of a school board member indicates that some of those who had been on the original Springville school board took home some of the paintings from the collection to prevent them from being distributed to schools outside of Springville in the new Nebo School District.<sup>70</sup> However, the "Bust of George Washington" was never heard-of in later inventories, perhaps it was not recovered from its hiding place. Further notes on this period:

At one time the proposition was made to distribute the Springville collection among the schools of the district for decorative purposes, but those boys and girls who earned that first \$75 were by that time paying taxes and casting real American votes and a written statement was procured from the school board assuring the ownership of the pictures to the Springville High School.<sup>71</sup>

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<sup>69</sup>"An Institute of World-Wide Fame in a Little Utah City" newspaper unknown (c.1927) Clipping in SMA files.

<sup>70</sup>Interview with artist, lost note

<sup>71</sup>"An Institute of World-Wide Fame in a Littler Utah City" newspaper unknown (c.1927) clipping SMA files.

## **RAY L. DONE (1919-1921)**

In 1919 when Ray L. Done became principal, he, along with teachers J.F. Wingate and Wayne Johnson, sought to revive interest in the arts. In 1920 students were invited by Mr. Done to join a faculty/student art committee. In 1921 Dr. George Smart spoke to the high school students and promised them if they would keep alive the art spirit by maintaining and adding to the collection, his private collection would be given to the Springville High School at a future date. In 1925 Dr. George Smart and his second wife Katie Petersen, gave their collection of 64 pictures to the gallery. Probably because the paintings had been collected with the first wife Emma Hamberg, Katie Petersen wished to see the collection donated shortly after their marriage in 1925.

John Hafen had died in 1910, but his son, Virgil O. Hafen, after returning from Paris where he had been studying in 1920, introduced the idea of a spring salon such as the ones which were held in Paris. In April, 1921, the first spring exhibit was instituted. This year the works entered were from Utah artists, but after 1922 invitations began to be mailed out to artists in the surrounding states and California. By 1922 the collection consisted of 40 paintings and 3 statues, all by Utah artists.

In c.1925 Ernest E. Knudsen became principal of the High School for the next nine years.

## **THE SPRING SALON (1922-1927)**

The April exhibit, going by various names, including National April Exhibit, April Salon or just art exhibit has been held every year since 1921 with the exception of the war years from 1942-1946. The show was not held during those years because of shipping restrictions and scarcity of gas for travel.

During this time, 1923, the first catalogue was prepared under the direction of Mae Huntington, long time English teacher and publicity director and secretary of the Art Board. In this capacity it was her assignment to write to many of America's foremost artists and to establish friendly relations. She brought Springville's art project to their attention, sending clippings and comments and essays to the artists. In addition to her other duties, she compiled four scrapbooks which comprised a history of events surrounding the art movement.

I AM PROUD TO BE FROM SPRINGVILLE (1926)

## THE ZEALOUS BARBER (1929)

In 1929 two couples, Charles J. and Helen Finger and a fellow named Pitz and his wife traveled "foot-loose and fancy-free" throughout the West. They eventually found themselves in Springville. While the women went shopping, the men got much needed haircuts. The anonymous barber was graciously remembered by Charles Finger in a book about his adventures:

Their barber turned out to be a man with magnetic power to interest, if need be to impel, certainly to enlighten and to guide. Hardly had Pitz settled comfortably, when the barber said, "Maybe you'd like to know about things of interest in this town, seeing you are a stranger?"<sup>72</sup>

The town's two visitors were curious but cynical. Rarely had they found anything to be recommendable in these small Western towns. Perhaps "things of interest" meant an overall factory or an ugly courthouse. These traveloguers wrote:

So, with commendable caution, Pitz asked what there was to see. Then came testimony of a god-like soul in the barber. "There's an exhibition of pictures at the High School. This town is famous for its interest in art, somehow."<sup>73</sup>

An art exhibition they thought, perhaps some local dilettantes painting old barns, quaking aspens or worse. They imagined rank amateurs, undoubtedly the best the locale had to offer, with chaotic suns, awkward swans, or lovers in black boats on adamantine lakes. They demurred, upon the barber's insistent, so off they went to the school. It was a revelation:

I have seen---but it does not matter. What is important is that we went to the High School, and lo! and behold, a wonder! The sight astonished me.<sup>74</sup>

Even though the show was mostly hung in bad light, high up on the auditorium's walls, which was not at all suited for a gallery, it enthralled the barber's two guests. Utterly amazed they realized that it was not a local showing of art, but a national

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<sup>72</sup>Charles J. Finger, "Into the Desert: A Discovery" Foot-Loose in the WEST: Being an account of a Journey to Colorado and California and Other Western states (William Morrow and Co., New York, 1932) p.145.

<sup>73</sup>Finger, op.cit., p.146.

<sup>74</sup>ibid, p.146.

exhibition of some of America's finest artists. The barber beamed upon seeing their interest in several Alma B. Wright oils, John F. Carlson's "Afternoon Glow," Hansen Puthoff's "Land of the Morning," and Birger Sandzen's "Morning in the Canyon."

These fellow travelers had made a great "discovery." The barber's missionary work was like casting bread upon the water for in 1932, Charles Finger wrote one of the greatest tributes to the fledgling Springville Art Movement:

How [does one] account for the fact that in this town of a few thousand souls (which not a man in a million could locate if the name were shot out at him), there could be such an enthusiasm for things worthwhile in the artistic world? What developed the taste? Who, like some conquering god, wrought and wrought until something worthwhile was achieved?

You can go into any one of a hundred towns with educational institutions that have existed for almost a century, where nothing at all has permeated, by any sort of social osmosis, into the surrounding community to lift the mass from dull commonplaceness--nothing artistic, musical, social, literary, political, ethical. That is because the educational centre is educational only in name, a soulless thing, an institution that exists so that certain men may draw a salary.

A real educator, on the other hand, exercises a potent influence that spreads, that leads to developments, that actually establishes an atmosphere. He exalts the imaginations not only of students, but of citizens. **So, hail to the individual of Springville who touched matters to finer issues. And salutations to the barber, quiet and unobtrusive, who counted it as part of his duty to adorn the inside, as well as the outside, of mens heads.**<sup>75</sup>

Thus we see that by the Movement's third decade momentum was building. Common citizens and residents of Springville were already taking pride in Utah's "Art City." Who was this barber? Was it the artist sculptor-barber, Hughes Curtis? We shall perhaps never know, for he was indicative of a hundred other citizens who knew that Springville had a great artistic movement in its midst. We would like to know, and we would like to thank him.

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<sup>75</sup>fingers, 1932, p.149.

THE HEYBURN EXPERIENCE

## THE WPA GALLERY

Many supporters of art in Springville had the dream of constructing a building to house the growing collection of the high school. Some of the most outstanding and valuable pieces of art in the collection had been obtained in the years between 1922 and 1936. Dr. George A. Anderson, who was then mayor of Springville, and Wallace W. Brockbank, principal of the high school and president of the Art Board, began efforts in about 1935 to secure funds for a Museum.

Wallace Wilford Brockbank (1894-1978) had been principal of the Mapleton school before consolidation. He was then principal of Spanish Fork Junior High for ten years before taking the reigns of Springville High from Ernest E. Knudsen during the Summer of 1934. With a fresh eye he instinctually saw that the school was overcrowded, both with too many students and space for displaying thirty years of accumulated artwork. The auditorium was inadequate in terms of size, design and lighting to house the paintings of many nationally renowned artists in the collection.

In the Fall of 1934 he had the idea of talking to the Nebo School District superintendent Wilson [?] and School Board in Spanish Fork about a solution to the overcrowding problem. He told them of the conditions the school was suffering. Brockbank spoke of a separate new building which would house the collection of art. He also told of easing the overcrowding problem in the old facilities by having Music & Band, theatre & Drama, art and typing classes in the new art center. The proposal pleased the superintendent and board who felt it was a good idea.

Brockbank arranged for the architect, Claude Ashworth, to design the building. He also arranged for the purchase of the building site. The property on the corner of 400 South 100 East was then in the possession of the Daniel Witney and Milton Brown families.<sup>76</sup> Witney had moved to Springville from Idaho in 1924 to

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<sup>76</sup>information gleaned from interview between Kolene M. Knight and Marian Witney Tippetts of Springville (28 Sep 1994). The description of the property is as follows: Commencing 99 feet south and 542 feet east of SW corner of Block four. Then south 247-1/2 feet east 108 feet, north 247-1/2 feet and west 108 feet. Further research by Kolene M. Knight at Country Records Office [Old Abstract Book 33-7-3] revealed the following:

- (3047) Nebo School District acquired property from Daniel Witney 2nd of December 1935.
- (2056) Daniel Witney acquired property from Mrs. S. D. Mendenhall in 23 June 1928.
- (1516) Mrs. S. D. Mendenhall acquired property from a William Mendenhall on 23rd of September 1922. (noted as SE of

become the janitor of the high school. He was not interested in selling his property but eventually agreed and moved to the north-east corner of second east and seventh south.

The Witney home was exactly where the present Museum stands and there was a brick barn behind the house. Their outhouse was located between the house and barn, and during football games all the spectators used these facilities. The Brown home was in the north-west corner of the property. Mr. Brockbank was able to persuade them of the importance of an art center for the high school and the community.

Funds were obtained through the Works Progress Administration, (WPA) which was financing various public works projects during the Great Depression. It was to become one of the few art museums built by the WPA program.<sup>77</sup> W. W. Clyde wondered if the WPA could build a quality facility. Because of this concern, Principal Brockbank personally took an interest in supervising the daily progress of the building.

The citizens of Springville, along with the Nebo School District and the L.D.S. Church, all made contributions. Artists, including Cyrus E. Dallin, also made contributions. The building was designed by Claude Ashworth in Spanish colonial revival style, and the preliminary work began November 23, 1935. In April of 1937, the sixteenth annual national exhibit was held in the new gallery. The building was not totally complete at this time and the grounds had not been landscaped, but the building was

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SW)

- (1070) William Mendenhall acquired property from Alma Straw in 25 June 1915.
- (993) Alma Straw received property back from Jacob Evan in 30 October 1913. (perhaps as a repossession)
- (589) Jacob Evans received property from Alma Straw in 29 September 1913.
- (546) Alma Straw received property from Charles J. Sanford in 31 March 1904.
- (no number) Charles J. Sanford received property from John H. Whiting in 12 February 1903
- (541) John H. Whiting received the property in 26 January 1903 from Springville A. Corporation.

<sup>77</sup>The Colorado Springs Art Center was built a year later by the WPA, but was not a museum solely devoted to art. It housed theatre, dance and music areas. The SMA also had a band room, little theatre for the High School students. Also the Jocelyn Museum in Omaha Nebraska was built by the WPA in 19\_\_\_. Frank McEntire " " Salt Lake Tribune ( Oct 1994) notes that the Seattle Museum of Art was a WPA project as well.

sufficiently completed to hang the art work from the exhibit.

The building was constructed of concrete with a red tile roof, and included five galleries, an art instruction studio, a little theater, a band room, a kitchenette and a lounge, with storage rooms and rest rooms in the basement. The interior was finished in red oak milled by local craftsmen. The floors and stairways were of red tile manufactured in a shop and fired in a kiln erected right on the premises by Virgil O. Hafen, the son of John Hafen.

The total cost of the project was approximately \$100,000, with \$54,000 coming from W.P.A. funds, \$25,000 from residents and the balance from donated equipment and materials, the donation of the site by Nebo School District, and the participation of the L.D.S. Church. One source lists approximately \$29,000 in equipment and materials donated by the city.

David O. McKay of the first presidency of the Church of Jesus Christ of Latter-day Saints, offered the dedicatory prayer, during which he characterized the building as "a sanctuary of beauty, a temple of contemplation." Wayne Johnson, art instructor at Springville High School, became the gallery's first director. It should be noted that the "Museum" was called the Art Gallery until 1964.

In 1921 the high school initiated a program of selecting Art Queens, (although a young girl named Aileen Dunn has been chosen on a one-time basis in 1907.) The purpose of this program was not only to arouse interest among the high school students, but also to help raise funds for the purchase of works of art. Each class selected a queen and people were allowed to vote for the queen of their choice by contributing a penny a vote. The queen who had raised the most money was chosen to unveil the painting selected for purchase. When enough money was raised for the purchase of more than one work, the other queens were also given the privilege of unveiling a painting. Rachel Hafen, youngest daughter of John Hafen, was the first Art Queen. Because of obvious chances for abuse, and one notable incident involving the niece of Cyrus E. Dallin when he came to Springville for the unveiling of his Pioneer Mother statue in 1931, the practice was changed to a class fund raising project.

## THE HATED ART THEMES

Another custom begun in the early thirties under the direction of Mae Huntington was the writing of art themes. Students in the English classes were asked to select a work of art from the April Show and to write about it. The themes were judged and prizes given for the most outstanding ones. Often Mrs. Huntington would mail the themes to the artists and received a number of favorable letters in return.

Civic groups and clubs became involved in the art movement and contributed scholarships and awards. The Federated Women's Clubs sponsored an annual Art Tea in April which was a big social event in the state. In 1935 the Hafen-Dallin Club was organized to promote the arts and perpetuate the names of the two artists who inspired the beginning of the art movement. Wayne Johnson's wife, Anna Whitney Johnson, was its first president. In 1986 this club merged with the volunteer guild at the Museum and became known as the Hafen-Dallin Guild. In 1981 an active docent program was begun at the Museum with periodic ongoing training for all docents.

Wallace W. Brockbank, who had been such an inspiration for Art Movement since coming to Springville in 1934, moved on to become the Assistant Superintendent of the Nebo District in 1946. In March of 1950 he became the superintendent of the district until his retirement in May of 1960. He was an active president of the Museum Art Association throughout the twelve years of his principalship (1934-46). Later he became active in Democratic party politics, serving on the City and County Councils and being president of the BYU Alumni Association.

In 1949 A. Merlin and Alice W. Steed of Glendale, California, made a gift of their extensive collection to the Art Gallery. This collection consisted of 133 American and European works of art. Mr. & Mrs. Steed were both natives of Utah and after visiting in the area a number of times, selected Springville as the spot for their collection because they felt it was the most likely spot in their home state for their art works to be appreciated and enjoyed. This event received national publicity for Springville and the Museum.

## The Norman Rockwell Debauchle

As the 1951 ninth grade graduating class boarded a bus at the Draper Park School, they followed a 9 year old tradition of going to the Springville Museum of Art to choose a painting from the annual Spring Salon as a gift for their school. This group of 67 students each got one vote to narrow the choice on what they would choose that spring day. One painting selected was a very impressive view of the Grand Tetons. It was either Olaf Moller's Autumn Snow at Moran or Leland Curtis, The Tetons. Another was a war painting (It was the era of the Korean conflict). This painting by Robert C. Rishell was titled, 38th Parallel. Then there was the painting of Ichabod Crane by Norman Rockwell.

Lamar Walbeck, chairman of the final selection committee, had been impressed by the quality of Rockwell's Saturday Evening Post covers. He wanted very much for his class to choose the Ichabod Crane as their class gift to Draper Park School. There was little optimism, however, because of the cost, which stood at \$2,000. Plus negotiations were already going on behind the scenes between the Springville Museum of Art and Mr. Rockwell for over a year. The painting had also been exhibited in the 1950 Spring Salon.

Rockwell was the greatest narrative [story-telling] artist the world of art had ever produced. Only Pieter Brueghel the elder was close. Rockwell was also a caring human being. When he found that it was young high schoolers who had chosen his painting he willingly came down on his price. The students of Springville wanted the painting. But the teachers, led by May Huntington and others felt that Rockwell was only an "illustrator" and would not allow its purchase.

This left the door open to Draper Park School, who jumped at the opportunity. The final selling price of \$800 was entered into the record book in the Springville Museum of Art. This group of students, under the direction of student leaders, worked hard to earn the extra money needed. They washed cars, tended children and had bake sales--- anything they could think of to earn the money. Together, with the help of the community, they made it happen. Lamar Walbeck felt it a great honor to make the presentation during a school assembly at Draper Park Elementary. There the painting has remained, inspite of recent offers of \$600,000 from private collectors.

## **The West Clyde Wing**

In 1964 the Clyde Foundation donated \$85,000 in the memory of Hyrum S. and Eleanora Jane Johnson Clyde to erect a new wing west of the original building. This wing, built in the style of the original building, provided two large well-lighted galleries, a basement preparator's room, vault, additional storage and a freight elevator. The new wing increased the exhibition wall space to some 15,000 square feet, making it the largest in the state at that time. The dedicatory prayer was given by Governor George D. Clyde and the presentation was made by W. W. Clyde, president of the Clyde Foundation.

1967 signaled a time of crisis for the Museum, because at this time the Springville High School was moved to a new campus some distance from the Museum. Until this time the administration of the Museum had rested with the members of the high school faculty, with the high school principal serving as president of the Art Board, the art teacher serving as curator of the collection and various other faculty members handling such items as publicity. Students had helped to type letters to the artists, uncrate the paintings, hang them in the exhibit, prepare them for shipping after the exhibit was over and had acted as guides and hosts.

In addition to the above problems, over the years some apathy had crept into the community. Many of the older paintings in the collection needed cleaning, the building needed cleaning and renovating, particularly with the wear and tear of some of the rooms having been used as classrooms, and the grounds had become neglected.

Anticipating these problems, in March of 1964 a mass meeting of the public was called in the high school auditorium to consider some proposed amendments to the Articles of Incorporation of the Art Association. Among those proposed was one to provide a perpetual period of duration for the corporation, provision for memberships in several categories and an increase in the number of trustees on the governing board of the corporation. These amendments followed some of the recommendations set forth in a masters thesis in 1963 by Rell Francis, a former museum curator, and paved the way for more community participation and involvement in the art movement in Springville. In April of 1964 W. W. Clyde was elected president of the Art Board, the first citizen not connected with the high school to assume this position.

This broke ground for many new community action programs, one of which was the membership drive. The main purpose of this drive was to get much needed financial support from the public.

The Board of Trustees elected to instigate a full new program

at the Museum and hired the first full time director, Bruce Braithwaite, in the fall of 1967.

Also, in 1967 the modern Art Ball was initiated. There had been various social events at the Museum previously, but at this time the ball was instituted as a way to generate added enthusiasm and attendance at the April Salon. LaRell and Yvonne Johnson were the first chairpersons of the ball, a gala event with music, dancing, and a program to celebrate the April Salon.

In 1969 and 1970 the Federated Women's Clubs of Springville, under the joint chairs of Louise Clyde and Marie Johnson, undertook a ambitious community project entitled "Art Is In." During this time, among other projects, hostesses were recruited to serve at definite times so that the Museum could be open more hours. During 1969 over 2,000 hours were donated. Other civic clubs, including the men's service clubs, also responded to this program. At this time the Chamber of Commerce joined in by promoting the Museum in its publicity and in the spring of 1975 published a set of note cards illustrated 10 different favorite Museum paintings.

On July 15, 1975, in an agreement between the Board of Education of Nebo School District and the city of Springville, it was decided that a continuation of an art program which could have desirable educational and cultural benefit both for students and the general public, could best be served by a cooperative effort between the city of Springville and the Springville High School Art Association, and that the Nebo School District should be relieved of any and all obligations for operation and maintenance of the building. Furthermore, the legal title to the land upon which the art building is located was transferred from the Nebo School District to the City of Springville.

In 1978 and 1979 the Museum faced another crisis. Nebo School District had continued to provide steam heat for the building because the furnace was located in an adjacent building of the original complex which had been used as a middle school. With the decision to tear down this building, there would be no heat for the Museum. With the help of the city and using funds which had been painstakingly saved over the years, a new furnace system was provided for the Museum.

In the early years, the main focus of the Museum, outside of the use by the Springville High School, was the annual April exhibit. Gradually, with the hiring of a full-time director, it became possible to offer more shows, including one man shows and traveling shows. In 1982 and in connection with the Utah National Parks Council, the Museum was privileged to be the only Museum in the Rocky Mountain area to sponsor an exhibit of the paintings of Norman Rockwell. This show alone brought in almost 50,000

visitors.

In 1988 Director Vern Swanson initiated a second major annual show, the "Autumn Exhibit." Geneva Steel became a corporate sponsor, and such shows as "Art Extra-Ordinaire," "Utah Grandeur," a show of Utah Landscapes and a historical retrospective were held.

Another popular exhibit at the Museum has been the Quilt Show held at the time of Art City Days in June. This show was initiated in 1973 by Peggy Forster. A wide variety of quilts of original design are featured with prizes offered and a reception held. In recent years this has been co-sponsored by the Utah Valley Quilt Guild. Also, during Art City Days a popular Children's Arts Festival is held with widespread participation on the grounds outside of the Museum.

In the winter months, the High Schools of Utah show is held featuring the outstanding high school artists in the state. Not only are a number of awards offered, but many universities participate and students are invited to bring their portfolios and compete for scholarships.

In 1972 the Board of Directors of the Museum made a decision to begin focusing on art indigenous to the western United State and eventually in 1982 a decision was made by the Board of Trustees to make the Museum the center to document the history of Utah Art. An extensive historical library was developed and in 1983 was named the "Mae Huntington Library" to honor Mrs. Huntington's contributions to the Museum.

During the Bicentennial year, 1976, the Community Progress Committee, under the director of LaRell & Yvonne Johnson, held a town meeting to talk about possible projects for the Bicentennial. One of the suggestions was to acquire a quality piano for the Museum. Money was raised, under the direction of Karl & Rayma Allred, to acquire a beautiful grand piano and also a smaller upright piano, making possible many concerts and programs over the years.

A vigorous effort has been conducted during the latter part of the 1980's to elicit corporate and foundation support in addition to the many generous individuals who have donated over the years. Efforts are also being made to raise funds to install a climate control system in order that the Museum might become accredited and be eligible for more grants and for traveling national shows.

An ongoing restoration project involves many volunteers and the raising of needed funds. The City of Springville has been generous in its support of maintaining the Museum as a place of

beauty. It is hoped that an additional wing will be forthcoming as the Museum's collection and programs continue to grow.

Past directors and curators of the gallery, later called the Springville Museum of Art and the years they served include: B.F. Larsen, 1907-1908; Wayne Johnson, 1912-1939; Glen Turner, 1940-1947; Richard Gunn, 1947-1948; Oliver Parson, 1948-1954; Stanley Burningham, 1954-1967; (Mae Huntington & Melva Harrison kept the Museum open during the summer of 1967, but were not directors) Bruce Braithwaite, 1967-1969; Peggy Forster 1969-1975; Rell Francis, 1975-1976; Ross Johnson, 1976-1977; Tim Rose, 1977-1980; Vern G. Swanson, 1980-1990.

The Springville Art Movement, whose course was set in the early years of the twentieth century by caring and sharing individuals, has survived the fates and fortunes of a small western community in a growing and changing society and is now awaiting the challenges of the last decade of the 1900's. The dream has been kept alive by administrators, teachers, students, parents, citizens, governments and many others.

Has this movement even exceeded the hopes and expectation of the visionaries Hafen and Dallin, the enablers Eggertsen and Done and those many others who have worked and supported the original concept? It cannot be known how grand in scope they foresaw the effects of their gifts and labors, but it has made a deep impression and contribution to the lives of all who have been privileged to have been part of any segment of its development. The very fact that the art movement has survived at all and has continued to pick up momentum and recognition has been because it has been nurtured and maintained by a relatively small middle class citizenry and generation after generation of loyal followers and volunteers.

The whole body of the art collection, building, and anything connected to it is often referred to as "The Art" in the context of an embodied thing; not with reference to any one piece but as a personified being with a soul, an entity of a higher realm, a dear friend.

The movement in its entirety could be called a benevolent contagion which has effected, in various degrees, all who have been associated with it through the years: each person experiencing his own feelings with the exhibits, theme writing, fund-raising, and in simple endeavors to express how deeply certain works of art have marked his consciousness.

To John Hafen, the influence of art was a religious experience. His philosophy is manifest in "The Mission of Art" wherein he states: "The influence of art is so powerful in shaping our lives for a higher appreciation of the creations of

our God that we cannot afford to neglect an acquaintance with it.  
. .for it has as important a mission in shaping our character and  
in conducing to our happiness as anything we term necessities.  
Life is incomplete without art. . . . "

In later years Dallin wrote: "Art of every kind is simply  
the realization that beauty lies around us on every hand and the  
artist is only he who possibly realizes more fully this truth, and  
he only becomes an artist in trying to reveal the truth to his  
fellow man."

The dream goes on for as Mae B. Huntington quoted in some of  
her writings "Art is not a thing separated from Life or merely a  
phase of it, as is too often supposed today. It is a product of  
the very instinct of Life itself working naturally in the  
primitive mind of man and constantly growing finer as the mind of  
a people advances in civilization"

The enriching influence of the Springville Museum of Art will  
continue to be felt beyond the confines of the city of Springville  
so long as there are people who believe in and will lend their  
time and means to make the finer things of life available to those  
who will partake.

"To me the history of this institution is a kind of a  
miracle," said former museum director Timothy Rose. "And I  
believe the Springville Museum of Art has not yet fulfilled its  
mission, but that great things are ahead in it future."

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