

SPRINGVILLE MUSEUM OF ART

History and Collection

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PREFACE

The purpose of the Springville Museum of Art is to provide and promote quality, meaningful, spiritual, life-affirming and pre-dominately traditionalist art, as well as positive and profound cultural and educational opportunities.

The Springville Museum of Art affirms the true purpose of art is to elevate mankind. It encourages youth to develop into thoughtful individuals and caring human beings. It recognizes the seed of potential within each person and seeks to nurture growth through the creative process, positive traditional and cultural values, and an acquaintance with excellence, a love of beauty, spirituality and truth, and a trust in the ‘Spirit of Life.’

Located in Utah's Art City, the Springville Museum of Art is one of the Mountain West's most remarkable fine art institutions. Nestled beside the Wasatch Mountains, this beautiful facility is the diadem of the picturesque town of Springville. The Museum is committed to preserving, collecting and displaying quality, life-affirming Utah, American and Russian art. According to David O. McKay the Museum's unique purpose is to be a “*Sanctuary of Beauty and Temple of Contemplation.*”²

The interest in fine art in Springville started as a grass-roots movement among the people of Springville in the late nineteenth century. It left an indelible impression on the creative spirit of Utah. It is not always possible to trace the subtle early progress which led to its now lofty position. Perhaps, Mae B. Huntington said it best:

¹ With many thanks for the research assistance given by Kolene Knight, Dianne Carr, Yvonne Johnson, all of Springville, Jessica Weiss, Nicole Romney and Ashlee Whitaker.

² David O. McKay dedicatory prayer of the Springville Museum of Art (July 1937).

*It would be impossible to state just where or when the seed that developed into the Springville...Art Gallery was planted; under what conditions it sprouted, pushed up first shoots, grew and bore fruit, for, "Our consciousness rarely registers the beginning of a growth within us any more than without us: there have been many circulations of the sap before we detect the smallest sign of the bud."*³

This guidebook chronicles the development from the first inklings of the Springville Art Movement to the establishment of the Museum and beyond. It is a story of the confluence of a courageous idea, a unique plan and extraordinary success. Truly, the Museum is a secret art treasure in America.

THE EARLY YEARS

The first intimations of an Art Movement came in 1848, two years before Springville was founded. While still in Winter Quarters, Nebraska, pioneer artist Philo Dibble (1806-1895), an early Springville settler, envisioned "*the creation of a fine arts museum or gallery to be established for the benefit of the Mormon people.*"⁴ Dibble held an exhibition of art there and Wilford Woodruff while viewing the show addressed the assembly saying that in the future they should, "*fit-up a gallery in Zion.*"⁵

Dibble moved to Springville in early 1858.⁶ He held several exhibitions in

³ Mae B. Huntington, *Springville High School Art Gallery: Its History and Contribution to the English Department* (typescript, Masters Thesis, Brigham Young University, June 1950) p.8. Her quote is from George Eliot's novel, *Silas Marner*.

⁴ Dr. William C. Seifrit notes, 1989, Marriott Library, University of Utah. Seifrit was an editor of the Wilford Woodruff Journals and noted art historian of Utah art.

⁵ *Wilford Woodruff Journal* (April 7, 1848) p.340.

⁶ Because of the approaching Johnston's Army, in the Spring of 1858 Brigham Young called the people of Salt Lake County and those in the settlements in the northern part of the Territory to move south of Point of the Mountain. The Dibble's lived in Bountiful and they moved as refugees to Springville as instructed in what became known as "The Move" in Utah history. During the Summer Springville's population swelled to 250 people. See Mary Jane Chase Finley, *A History of Springville* (1988) p.32.

Utah County, particularly in his home which was, in essence, the first Springville Gallery of Art. Through his panoramic painting of religious and historical subjects, his exhibitions of art and death masks of Joseph and Hyrum Smith, as well as magic-lantern slide presentations of famous paintings, Dibble created a climate of interest for the visual fine arts in Springville within eight years of the founding of the City.

Though the dreams of “Father Dibble,” as he was called, for an art gallery were not realized for another fifty-five years, he continually pressed the idea in Springville until he died in 1895. According to a grand-niece, once during his rounds through town, Dibble plunged his sacred "*Cane of the Martyrdom*"⁷ into the ground at the corner of First East and Fourth South and said, "*The school gallery shall be here.*"⁸ It is not known the precise date of the ‘dedication’ of this plot of land and prophecy of an art gallery, but it was certainly one of the earliest reckonings of an art museum in Utah. It was Dibble's continual talk, in his nasally voice, about an art gallery that planted the seed in the community’s consciousness. This message would find fertile ground with his young artist friends, Cyrus E. Dallin and John Hafen, and it would eventually lead to the genesis of the Springville Art Movement by the end of the nineteenth century.

In the autumn of 1862, the pioneer artist Carl Christian Anton Christensen (1831-1912), of Mount Pleasant, Utah, came to work in Springville. His relocation was likely inspired by his interest in Dibble’s panorama. Christensen painted stage sets and drop curtain scenery for the Groesbeck Theater playhouse which had been built the year before. Later, in 1872, the famed American landscape painter Thomas Moran (1837-1926), journeyed south through Utah to visit the sublime Virgin River Valley in Utah’s Dixie. As he traveled through Springville, Moran climbed up Kolob Canyon (Springville Canyon) and sketched Utah Valley from the rugged

⁷ This was a walking cane made from Joseph Smith, Jr.'s first oak coffin with a lock of the Prophet’s hair in the handle. It is now in the LDS Church Museum of History and Art in Salt Lake City.

⁸Cassette tape (1970s) of Rell Francis’ interview of Dibble’s great-grand-niece in San Francisco, SMA Library, given by Swanson to Dibble family representative in 2010. The grand-niece may have used the word “school” because in her time there was a school on that general location (First Ward schoolhouse on 300 south 200 east. But even in using this term “school,” if he used it, he would be prescient because it would be called The Springville High School Art Gallery.

prospect

. The notoriety of Moran must have had some impact on the small town already beginning to feel the wispy inklings of the art spirit.

Another remarkably prescient, almost prophetic account appeared in the *Deseret Evening News* in early March, 1884. It foretold the influence that the future Springville Art Movement would have on the Mountain West and how Springville would become Utah's Art City:

*The little town of Springville, which has already produced a sculptor of marked ability in young Dallin, and an artist of genuine merit in Hafen, begins to loom up as the birth-place of talent that will in all probability, make its mark in the annals of art culture in the Rocky Mountains.*⁹

Utah's first renowned artist, Cyrus Edwin Dallin (1860-1944), was born in Springville and eventually became one of America's leading sculptors. Citizens reveled in the fact that a native boy was studying art first in Boston and then later in Paris, France and was matching his illustrious colleagues in the art world. Though Dallin settled in Arlington, Massachusetts, he never forgot his home town and regularly visited and often bragged about his "mountain home." Local pride swelled for the "home artist" as reports of his international successes filtered back to Utah.

Additionally, in late August of 1891, John Hafen, an artist who had been sent by the LDS Church to study art in Paris triumphantly returned to Springville from a year of art study. During his absence the exploits of his 'art mission' had been attentively followed by many townspeople. Most of Springville's population turned out to meet him at the D. and R. G. Railroad train depot on Main Street and paraded him to his home.¹⁰ The people delighted in his artistic accomplishments and brimmed with more civic pride than was displayed the following year when another "Utah Boy," Lorus Pratt returned from Paris to Salt Lake City.

⁹ *Deseret Evening News*, "Home Art, Crayon Portraits by Hafen" (March 22, 1884).

¹⁰ Mrs. Virgil O. Hafen interview with Vern G. Swanson (September 1980) in Swanson's personal notes. In 1892 the City Council allowed D. and R.G. Railroad Company to move their road-bed from Main Street to Fourth West. A large brick passenger station was erected at Fourth West and Second South which became known as Depot Street.

Springville's Art Movement was also significantly prospered by Dr. George Leopold Smart (1863-1929), a physician from Logan who established his practice in Springville in late August of 1896.¹¹ Smart would be remembered for his interest in collecting fine art and as a patron of Utah artists. His wife Emma was an amateur landscape painter of some ability, who studied under John Hafen after his return to Springville in 1901. Having serious art collectors of such prominence in Springville helped galvanize the art community at that opportune moment.

Another crucial figure during the birth of the Springville art awakening, with Hafen, Dallin and Smart, was Lars E. Eggertsen (1866-1927). He became supervisor of Springville schools in September, 1899 and immediately began to plant seeds of support for the arts.¹² Springville's Mormon pioneer commitment to culture and education was now beginning to manifest itself. Annie Eggertsen reminisces:

I remember very early in Springville, 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 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 leftover, after paying for the exhibit to purchase some painting which was in turn added to the art collection.¹³

The earliest known art committee was formed by the autumn of 1900 and included Ida Alleman, Nellie Reynolds and Berthena Childs.¹⁴ The *Springville Independent* credits Miss Ida Alleman with the formation of this committee:

¹¹ *Springville Independent* (September 7, 1896). He became the Health Officer for the district and with six other doctors started the Springville Clinic.

¹² Springville School Board Minutes (September 20 and October 4, 1899). SMA files.

¹³ Annie Eggertsen, *My Memories: Reflections* (January 1960), p.89. By "painting" she probably meant print.

¹⁴ They are named in the "Art-Library Day" program of February 27, 1903. Ida Alleman and Nellie Reynolds were teachers at the Central (Washington) School in Springville as recorded in school board minutes (SMA, February 21, 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 beautiful paintings [actually prints of paintings] were hung in nearly every room and hall.¹⁵

At the *Library and Art Evening* held on February 1, 1902, twelve prints by Old Masters and nineteenth-century realist artists were displayed.¹⁶ They were featured in the program where a number of students wrote and delivered talks on the pictures and the artists' lives.

Those were not the only exhibitions held. To pay for the construction of John Hafen's new home, Mrs. Viola Roylance opened her new spacious home to the citizens of Springville to host an exhibition of paintings by John Hafen. The 1901 exhibition was sponsored by the Ladies Clubs of Springville, and Hafen allowed his work to be sold for fifty percent below retail price. "*Many townspeople and also school children,*" wrote Springville historian Mary Jane Finley, "*availed themselves of this rare opportunity to view the beautiful works of art, and many paintings were bought. This could have been the beginning of the art movement in Springville.*"¹⁷

The Art Collection Begins

Cyrus E. Dallin, who was visiting his home-town from the East, accepted an invitation to speak to Springville students on *Art-Library Day* in late 1902.¹⁸ In the course of his talk, Dallin offered to give a plaster cast of *Paul Revere* to the students to start an art collection.¹⁹ According to Annie Eggertsen:

¹⁵ *Springville Independent* (April 19, 1907).

¹⁶ *Springville Independent* (February 2, 1902).

¹⁷ Mary Jane Chase Finley, *A History of Springville* (1988) p.86

¹⁸ Rell G. Francis, *Cyrus E. Dallin: Let Justice Be Done* (Springville, 1976), p.32.

¹⁹ Floss Harmer, "Brief History of L. E. Eggertsen," an eight page typescript (C. E. Dallin Papers, SMA), p.5.

*A literary ladies club was having an evening for them [Dallin and Hafen], and of course, the schools were not slow in procuring the cooperation 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.*²⁰

These early beginnings of the collection would be strengthened by an important artistic alliance. In late 1902 or early 1903, Lars E. Eggertsen, John Hafen, and art collector Dr. George Smart, traveled four miles to the Brigham Young Academy in Provo. They attended a lyceum about "...the value of fine arts in the development of high ideals and the making of a fuller, more abundant life."²¹ The lecturer was the influential Salt Lake landscape painter Henry Lavender Adolphus Culmer (1854-1914) an eloquent and emotional orator, who spoke of the character-building benefits of art.

Enthused by Culmer's rhetoric, the three men returned home determined to pass on the inspiration of that evening to the students and citizens of Springville. The next day, they met again in Hafen's studio. The discussion of art and its refining influence on the world was foremost in their minds. Mae Huntington observed:

Perhaps, 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..."²²

²⁰ Annie Eggertsen, (1960) p.94. The Washington School was the first Art Gallery location.

²¹ Mae B. Huntington, (1950) p. 10. The exact date of this evening is unknown but it probably occurred in late 1902.

²² Huntington, (1950) p.11.

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.*”²³

Hafen’s gift was joined by another landmark donation on *Art-Library Day*, Friday, February 27, 1903, when Cyrus E. Dallin’s *Paul Revere* plaster statue was unveiled during a major program at the Central (Washington) School Building as a gift to the school. Dallin had promised the plaster as a gift to students on Art-Library Day one year prior.

With the donation of a sculpture and a painting by the two leading Springville artists, the nucleus of the art collection was formed. Prior to this, everything had been copies or prints, but now fine original works of art began to grace the halls, corridors and auditoriums of Springville District schools. By May, 1903, the total value of Springville's collection of oils and prints was reported to be \$397.70.²⁴

A major exhibition was held in December, 1903 where a staggering 300 works of art were on display.²⁵ This equaled the number shown at the Utah State Fair and exceeded the Utah Arts Institute exhibitions held in Salt Lake City at that time. The make-up of this show is uncertain but it may have included student art as well as reproduction prints.

A key promoter of the movement, John Hafen also promoted this interest which was spurred by a vision he had of the Springville Art Movement, which was later recounted by the artist’s son Fred and his daughter Rachel. They tell of their father’s prophetic vision as he waited at the Springville railroad depot, around 1905. As he sat waiting for a train bound for Salt Lake City, the image of a throng of

²³ Huntington, (1950) pp.11-12.

²⁴ *The Daily Enquirer* (May 3, 1903). This would probably be at least a hundred times more in 2011 money.

²⁵ *Springville Independent* (December 24, 1903) p.1

artists from throughout the world visiting tiny Springville opened up to him.²⁶ Rachel's version of the same story has Hafen waiting at the station and looking into the blue sky with white clouds and seeing a parade of thousands of people and artists marching toward Springville.²⁷ This vision eventually became a veritable reality as the Museum now holds art from around the world and has an annual attendance of over 100,000 visitors.

Much had transpired since Eggertsen arrived in Springville four and a half years earlier. His energetic brother-in-law, N. K. Nielsen, came to Springville in 1902 at the request of Lars Eggertsen to become principal of Springville's grade schools. Utah artist B. F. Larsen noted:

*Principal N. K. Nielsen supervised the birth of the Springville art child and carefully nurtured it during its infancy. Some of us believe that without his vision and skill the precious idea voiced by John Hafen could not have been born. Through his efforts and with the help of his teachers and a few friends the number one event in Springville's art history was consummated.*²⁸

N. K. Nielsen's interest in the Art Movement was as great as Eggertsen's, whom he succeeded during the mid-school-year of 1904-05. He almost immediately became the head of the Art Movement, which included Dr. George and Emma Smart, John Hafen, Cyrus E. Dallin, George Ed. Anderson, Ida Alleman and her Art Committee, and the Ladies Home Culture Club. Collectively, the committee sought funding for the movement.

The leading figures in the Art Movement realized by early 1905 that they would have to 'plant seeds of interest,' as Philo Dibble had, in order to build momentum among the citizens of Springville to support any public subsidy for the arts. Utah artist Miriam B. Jenkins wrote:

²⁶ Vern Swanson and Wm Lee Connant visit to, and interview of, Fred Hafen in Provo (Spring 1969)

²⁷ Vern Swanson interview with Rachel Hafen Stewart Beutler in Springville (c.1983)

²⁸ B. F. Larsen (October 21, 1948) op. cit.

Having come to a conclusion on the general topic, 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.²⁹

They worried that any proposition of this kind would only startle or alienate those townfolk whose support was essential for the art project to bloom. Jenkins continued:

...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 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.³⁰

Art Institute of Springville

Springville City began to warm to the idea of subsidizing the visual fine arts. On the March 16, 1907, a number of Springville citizens were called by 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*

²⁹ Jenkins, Miriam Brooks, "An Institute of World-Wide Fame in a Little Utah City" *Deseret News* (April 23 1927) SMA scrapbook

³⁰Jenkins, *op cit.*

of the public school.”³¹ From this and other meetings, the Springville City Council elected to tax its citizens in order to finance a public art gallery and collection.

The Springville School Board pledged to match this special tax with a contribution of fifty dollars 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 annual Utah Art Institute exhibition until at least 1910.³²

Because John Hafen was president of the Utah Art Institute and he had spent six weeks at the Art Institute of Chicago in 1902, a similar title was given to the art gallery at the auditorium of the new 1905 Springville High School building on 400 South and 150 East.³³ It was called the Art Institute of Springville, and was the first official title of what would become the Springville Museum of Art. It held its first opening in 1907 and included seven oil paintings, a statue, a watercolor, a pastel and five sketches by Utah artists. This became a great honor for the City because Governor John C. Cutler attended the opening ceremonies of the Art Institute of Springville art unveiling.³⁴ *Salt Lake Tribune* reporter, E. A. Britsch, reported the event under the byline, “*Springville Takes First Rank in Art Among the Cities of Utah,*” we read:

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 its district schools. Today marked the culmination of six years’ work in securing a creditable art collection... John Hafen, the local artist, spoke in behalf of the artists of Utah dwelling on the educational value of art and expressing gratification at seeing the public take this step in the right

³¹ E. A. Britsch, *Salt Lake Tribune* (April 16, 1907)

³² The Utah Art Institute (later Utah Arts Council) was founded in 1899 by Alice Merrill Horne, State legislator, art dealer and historian.

³³ John Hafen letter to Willis Adams (April 1, 1902) BYU MSS 356, box 1, folder 7. This letter notes that he is studying at the Art Institute of Chicago for six weeks.

³⁴ E. A. Britsch, *Salt Lake Tribune* (April 16, 1907)

direction.

J. B. Fairbanks, another Utah County artist, referred to the Movement as being the beginning of a revolution in the public view of art in Utah. Governor John C. Cutler read an address, in which he congratulated the citizens of Utah County and Springville on having produced artists of national reputation. As it could lay claim to the distinction, it was fitting, he said, that the City should begin this Movement. He remarked that the providing of an art building would offer an opportunity for some public-spirited citizen to found a creditable monument to his memory...

Dr. George L. Smart, who was most instrumental in securing the exhibit, spoke concerning the benefits to be derived from art. He maintained that it required not more sacrifice to maintain an art exhibit now than it did for our ancestors to provide their meager educational facilities. O. B. Huntington, chairman of the school board, assured his audience that the future would witness the growth of the exhibit, [and collection] and he expressed the hope that a suitable building would in time be provided...

The unveiling of the paintings was conducted by Miss Aileen Dunn, who, after reading the titles of the pictures with the names of their donors, severed the cord that supported the flags which draped the art collection. They were:

*“The Giant of the Rockies” John Hafen³⁵
“Moonlight in the Marshes” J. B. Fairbanks
“Portrait of Hafen” M. M. Young
“Lady in a Silk Dress” Lee Greene Richards
“Idyll of the Wasatch” John Hafen
“Liberty Park” G. Wesley Browning
“Evening in Salt lake Valley” J. T. Harwood
“Bunch of Lilacs” Mrs. Emma Smart*

³⁵ We have no idea what picture by Hafen this might be, although later records suggest that it might be the same picture as “*Idyll of the Wasatch/Giant of the Wasatch.*” Like his supposed donation *Mountain Rest*, it does not appear in any later inventories.

*“Winter Scene in Provo Canyon” E. H. Eastmond
Five pencil drawings, Mahonri M. Young.*³⁶

It was at that time, and perhaps because of this newspaper article, that Springville became known as “Utah’s Art City.” In December, 1907, the annual Utah Art Institute exhibition was held at 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 that year, which helped to further ignite the Art Movement.³⁷

When Utah native Bent Franklin Larsen (1882-1970) was a young student at Brigham Young University, he was also a notable figure in the progress of the Springville Art Movement. He wrote, *“In Springville the high school art project was being born. The district principal, N. K. Nielson, engaged me to be the first art teacher and art supervisor for Springville. My assignment was to organize and teach art classes in the high school and to supervise art in the elementary schools.”*³⁸ Larsen taught and supervised art in the City schools for nine months until the spring of 1908. During this time he was also the first director of the Springville Art Institute.

Despite great strides forward, the momentum of the Art Movement began to wane as key players left the City. The departure of Superintendent Eggertsen in 1905, Dr. Smart in 1906, with Hafen living in Indiana for half the year since 1907, and B. F. Larsen’s departure in 1908 to BYU subdued the Movement. With no art teacher, artist or collector to promote growth, it was remarkable that such noteworthy collecting was happening during this period.³⁹ One bright spot, occurred

³⁶ E. A. Britsch, “Art Institute of Springville” *Salt Lake Tribune* (April 20, 1907)

³⁷ The probable reason for the exhibition coming to Springville was that John Hafen was chairman of the Utah Art Institute that year.

³⁸ B. F. Larsen, autobiography (Mae Huntington Library, Springville Museum of Art binders), p.49.

³⁹ The Gallery acquired John Hafen’s *Dutch Girl (after Rembrandt)* in 1908, and John B. Fairbanks’ major oil *Sunset on Utah Lake* and Lee Green Richards’ *Portrait Sketch of Cyrus E. Dallin* in 1909. Seven works of art came in 1910 and three in 1911, two in 1912, two in 1913, two in 1914 and two in 1915. Perhaps because of school consolidation or WWI no works of art came to the collection until 1921.

in the fall of 1905 when James “Jimmy” French Wingate (1883-1974), a math and chemistry teacher with an enthusiastic penchant for the fine arts and sports programs, joined the Springville High School faculty, his contribution would be great.

In June, 1910, a blow came to the Art Movement with the death of John Hafen the Art Institute of Springville co-founder. He was the inspirational leader of art, not just in Springville but for all of Utah. B. H. Roberts gave Hafen’s funeral oration. His message was simple:

*Three things were sacred to [Hafen]. His religion, which means love and devotion to God. His family and his art... His art was his calling as he understood it and as I did when I understood him. It came from the divine spirit, it came from God direct and he recognized that calling and he was glad and ready to sacrifice anything for it.*⁴⁰

A slumber continued until December, 1910, when several major works of art came into the permanent collection. The Springville Prize purchased two oil paintings by J. Leo Fairbanks from the Utah Art Institute after which, the artist bequeathed two additional smaller samples of his work; an oil painting and a plaster sculpture [*Bust of John Hafen*]. His fine oils *The First Snow* and *Utah Harvest* did much to further solidify the art-collecting spirit which was already advancing in the community. The art committee’s acquisition from the Utah Art Institute of James T. compelling Harwood's masterpiece, *Boy with a Bun*, became an enduring icon and remains one of the collection’s most beloved paintings.⁴¹

In the beginning, the art print collection was exhibited in the old Washington and Lincoln Schools.⁴² In 1902, Springville City started a secondary school for the seventh through tenth grades in the Washington (Central) School building at third south and second east. A new secondary school building was finished in 1905 on 400 South and 150 East. It was called the High School Building from 1905 until

⁴⁰ B. H. Roberts, *Funeral Oration for John Hafen*, LDS Church Archives Salt Lake City

⁴¹ *The Springville Independent*, vol. XXI, number 18 (14 December 1911).

⁴² Since the 1860s the First Ward schoolhouse was at the location where the Washington School was eventually built in 1892 and razed in the mid twentieth century. Lars Eggertson’s father Simeon P. Eggertson was a teacher at the school.

1912 when it became the Junior High School. Then in 1909 the first phase of the new Senior High School was built alongside of the (Junior) High School. In 1912 the Senior High School building was completed.⁴³ The permanent collection and annual Spring Salons were displayed in the classrooms, halls and auditorium of both the Senior and Junior High Schools until 1937 when the new Art Gallery was constructed just to the west.

It was five years since the last art teacher departed causing the Art Movement and Gallery to languish. This all changed in 1913 when Springville native, (Aaron) Wayne Johnson (1872-1950), was hired. He was the grandson of the founder of Springville, Aaron Johnson, a self-styled phrenologist who said of him, “*You can never become an artist because your nose is not the right shape.*”⁴⁴ Wayne Johnson, who taught music, art, drama, and crafts in Mapleton, was appointed Springville High School’s art teacher and curator of the Art Gallery in 1913, a position he held until his retirement in 1939. Though not a great artistic talent he was diligent in promoting the visual fine arts among successive generations of students and through him the Art Movement blossomed.

School Consolidation and Ray L. Done

In 1915, the Utah State Legislature passed a law requiring smaller school districts to consolidate. Under this school consolidation law, Springville became a part of the Nebo School District, whose offices were based in Spanish Fork. Springville was now represented by only one of five school board members. Huntington distressed “*During the years of re-organization of the school system the art project was pushed into the background... No exhibitions were held; no pictures were purchased; art interest, for a time, seemed to be forgotten.*”⁴⁵ When south

⁴³ The schools went from a 6-4 plan to a 6-3-3 plan. The 1909 building was expanded in 1912 and called the Senior High School, with grades ten through twelve, and the 1905 building was the Junior High School with grades seven through nine. This research provided by school Principal Paul Walker, 1952, SMA archive.

⁴⁴ Yvonne B. Johnson, “Wayne Johnson Begins Painting Early” *Springville Herald* (28 March 1946), p.8.

⁴⁵ Mae Huntington (1950) p.22.

Utah County consolidated in 1916, there was fear that the art collection would be dispersed throughout Nebo School District, since all schools and their contents would soon revert to the consolidated District's ownership. However, further notes on this period declare, "...a written statement was procured from the school board assuring the ownership of the pictures to the Springville High School."⁴⁶

The art was then placed in the hands of an independent committee. Subsequent legal events proved that this arrangement was elusive and transitory and could not always be binding on the District. An anecdote is related by June Thorn the daughter of Paul Thorn, a Nebo school board member from Springville. It noted that some of those who were on the original Springville School Board took paintings from the collection to their homes for safe keeping. They sought to prevent them from being distributed to schools outside of Springville, especially arch rival Spanish Fork High School.⁴⁷

When the dynamic Ray L. Done (1890-1975) of Payson became principal of Springville High in 1920, he was apprised by math teacher Jimmy F. Wingate and art teacher Wayne Johnson of the previous infatuation that centered on fine art. "*So under Mr. Done's inspiration,*" writes Huntington, "*the students were started once again along the line of their old enterprise.*"⁴⁸ Looking for something special to galvanize the student body and citizens, he sought to rekindle interest in the visual fine arts. In 1920, students were invited by Mr. Done to join a faculty/student art committee. At once the art spirit found a pulsating vein.

THE BEGINNING OF THE SPRING SALON

Also in 1920, John Hafen's son, Virgil O. Hafen, returned from Paris where he was studying art. There he had been introduced to the famous exhibition of the *Salon d'Autumn*. When he presented the idea of hosting a similar exhibition at Springville to Ray L. Done and Wayne Johnson it was readily accepted. In February

⁴⁶ Jenkins (1927), *op. cit.*

⁴⁷ Vern Swanson interview with June Thorn (1996).

⁴⁸ Mae Huntington (1950) p.23.

of 1921, a modest show was instituted on an experimental basis. The Springville student publication, *The Red and Blue*, glowingly recounted the festivities that happened at the “First Art Day” assembly. Before the student body, Dr. George Smart expressed interest in the Movement and made it known that he would be generous with his personal collection of pictures if the students kept the “art spirit” alive. With this incentive, Springville High School once again deepened their commitment to art.⁴⁹

Ray L. Done is credited with reviving the Art Movement and together with Virgil O. Hafen, officially founding the April or Spring Salon, as it was sometimes called. The first official Salon was held at Springville High School in April 1922 and exclusively showed works by Utah artists. For a number of years the Utah Art Institute did not hold an annual exhibition, so the idea of purchasing directly from the artist came to mind, and a committee was formed to buy art from the new exhibition as well as private studios.⁵⁰

From the first Salon, the High School purchased John Hafen’s *Minnesota Spring*, Lee Greene Richards’ *Sunlight and Snow*, and a major work by Alma B. Wright, the mysterious *Lady in Black* (1919). This oil painting was a portrait of Margaret Hamilton, a Hollywood starlet who would later play the Wicked Witch of the West in *The Wizard of OZ* (1939).

The Spring Salon also revived the art queen tradition begun in 1907. Among Western states high schools, Springville is possibly the only one that had an art queen. Each class in both junior and senior high schools would nominate a prospective art queen for this popularity contest. Then, during the exhibition, the girls worked with their class to help raise funds. Votes cost one penny each. The money raised in voting for each queen was used for art acquisition funds. Mae Huntington wrote of the selection process in the early days of the Art Queen, “*There is no honor accorded a student in the school that is more keenly desired.*”⁵¹

Through the years, the month of April was full of speculation as to which

⁴⁹ *Red and Blue* (Springville High School Student Publication) February and March, 1921.

⁵⁰ Mae Huntington (1950) p. 24.

⁵¹ Mae Huntington, *ibid*, p.29.

work of art would be selected for purchase. Rumor ran rampant among students, faculty members, townspeople and patrons. Although the balloting for the most popular picture held weight, the final decision was made by the Art Board with help from professional visiting artists. The choice was not revealed until the unveiling program.

The Art Board remained silent as to its decision, except to falsely conjecture which picture was to be chosen. Sometimes paintings were moved during the exhibition to a more prominent position just to keep the utmost secrecy and heighten the element of suspense. All this only intensified the anticipation of the students and audience at the packed auditorium, where the new acquisitions were unveiled by the art queen to cheers and perhaps jeers.

Another custom that began in the mid-twenties under the direction of Mae Huntington was the writing of the dreaded art theme. All students in the English classes were given the assignment to select their favorite work of art from the April Salon and to write an essay about it. While the assignment came with complains, many said that it was a defining moment in their young lives. Many former students recounted the moment, in what Huntington called, a “*reverent intimation of God*,” when a particular work of art “spoke” to them. The lure of quality, creativity and beauty stayed with them their entire lives. According to Swiss artist Henry Fuseli’s adage “*A genuine perception of beauty is the highest education*” was certainly true for the students walking the halls of Springville Junior and Senior High School.

The Gallery’s ability to evolve was demonstrated during the second annual Salon of 1923, when works of art from out-of-state began to be exhibited and purchased. The prize offered was increased to \$500, and invitations were sent to leading realist artists throughout the United States. A brief history of Springville’s Art Movement and its aims were sent with these invitations, and the response was overwhelming. John Hafen’s daughter Delia Whyte placed a painting by her father in the Salon for a loan of \$300. The picture was a masterpiece titled *Quaking Aspens, Brighton* (1907). It measured over 62 inches high and yet the artist complained “*and still I can’t get to the tops of the nearest trees in the picture.*”⁵² It was finally incorporated into the collection on November 19, 1923 when it became a part of the Hafen Memorial Monument at the High School.

⁵² John Hafen letter to J. B. Fairbanks (2 August 1907) copy in SMA archive

The earliest printed exhibition catalogue came the next year and was titled, *The Third Annual Exhibit of Fine Arts, Springville High School, 1924*. Though only in its third year, rapid strides were made, and works of art were submitted from most of the Western states, as well as New York, Missouri and Nebraska. In total, there were 158 works of art by 68 artists. One hundred of these were by Utah artists.

The Third Annual Exhibit boasted major acquisitions, including Hafen's major 1900 oil painting *Hollyhocks* (which probably came as a part of his memorial). Momentum continued when Cyrus E. Dallin donated his plaster statue of *Appeal to the Great Spirit*, as well as George M. Ottinger's *Flowers of Cola Layona*, which was donated by both Alfred Lambourne and Cyrus Dallin. Finally, in December 1924, American realist Albert Rosenthal donated his painting *Lady in Silk* to the student body, as he was taken "...with the idea of a little western town, scarcely visible on the map, placing a collection of the best before its students."⁵³ It was the first non-Utah piece to enter the collection.

In February, 1925 the High School's art collection was legally relinquished by Nebo School District and brought together under a separate and independent non-profit corporation called the Springville High School Art Association. The purpose of this organization was to preserve the collection in perpetuity. As a result of this, as promised several years earlier, Dr. George L. Smart's notable collection of 65 works of Utah art were donated to the art association in April, 1925.⁵⁴ His leadership, gifts and presence probably made him the one indispensable man in Springville's quest for artistic greatness.

During the spring of 1925 Ray L. Done retired as principal of the high school. Ernest E. Knudsen replaced him and served nine crucial years as principal until 1934. By this time the name Springville and "Art" had become synonymous. In 1927, during the sixth annual April Salon's closing program, Knudsen announced to the astonished audience that 40,000 people, representing many states, visited the Art Gallery that April. In the seventh annual Salon of 1928, S. Birger Sandzen's Fauvist

⁵³ Mae B. Huntington, "Springville---Art Center in the Rockies" *American Magazine of Art*, Vol. XXI, No. 8 (American Federation of Arts, Washington D. C., August 1930) pp.450-51.

⁵⁴ His collection of works by significant Utah artists included: thirty-one works by John Hafen, eleven by Alma B. Wright, nine by Emma Smart, five by John B. Fairbanks, four by George W. Browning, one by John Tullidge, and one by George M. Ottinger.

canvas, *Moonrise in the Canyon, Moab, Utah* (1928) was purchased by the students. With its effervescent color and ultra-bold pigmentation painted in cobalt and cadmium the painting remains one of the striking oils in the Museum's collection.

The Salon's influence upon the minds and hearts of the people and students of Springville cannot be underestimated. From March until May, the town and most of its people were complete immersed in the visual fine arts. Mae Huntington told how students became intimately involved with the entire exhibition process:

The student in the Springville High School is given every opportunity in the way of experience with the art exhibit. From the time the first shipment of paintings arrives, the students are living with art. They uncrate the pictures; record the information as to title, artist's name, shipping point, price and size. They participate in the arranging and hanging; and they help to catalogue the pictures after the hanging is completed. During the exhibition they take care of the desk, where visitors are registered and given directions, and where catalogues are sold.

Classes are conducted through the gallery during regular class periods and the paintings are explained and commented upon. Always there is a group of students ready to "listen in" when a visiting artist or art critic brings his classes or friends to the gallery. Art and art interest seem for the time to be everywhere.⁵⁵

This student involvement also included raising funds from bake sales, dances, carwashes, and, of course, the "popularity contest" for Art Queen. By the seventh annual *National Spring Salon* as it was now known, and "the drill" was well established. Students, with their teachers, were keenly aware of what they had to do for the success of the show. With thousands of visitors and hundreds of artists depending on them, the students marshaled their discipline and energy each spring to present the biggest annual art event in Utah, perhaps even in the Mountain West at that time.

Something uniquely different happened in the eighth annual National Spring

⁵⁵ Mae Huntington (1950) pp. 68-69.

Salon of 1929. Two nationally important art sales galleries became involved in the exhibition, and for the first time, art dealers began to participate. These were Macbeth Gallery in New York City, and the famous Robert C. Vose Gallery in Boston. Macbeth Gallery sent significant American Impressionists and Tonalist pictures to Springville by such artists as Robert Henri, Childe Hassam, Frederick C. Frieseke, Ernest Lawson, Emile Soren Carlsen, Jonas Lie and Walter E. Schofield. Vose sent masterworks, including those by Thomas Cole, John Singleton Copley, E. I. Couse, Frederick E. Church, Asher B. Durant, George Inness, Eastman Johnson, William Keith, William Sargeant Kendall, Wm. R. Leigh, Homer Dodge Martin, Richard E. Miller, Thomas Moran, Theodore Robinson, Wm. L. Sonntag, Edmund Tarbell, John H. Twachtman, and J. Alden Weir.

The presence of works by renowned Masters of American art created an aura of greatness surrounding Springville's National Salon. There was probably nothing comparable to it in the Mountain West, especially during an era when travel to the East coast was much more difficult than today. Even with the Stock Market Crash and impending Great Depression, Springville was now suddenly a Mecca for art in the Rockies. Tens of thousands of visitors journeyed from throughout the United States.

Because of the growing national appeal of the Salon, by the ninth annual of 1930, a total of 217 works of art were exhibited. Only 49 of these were by Utah artists. Local artists began to feel slighted so Mae Huntington created publicity to salve their feelings. Most of the newspaper accounts of the period note that the Utah contingent were "*holding their own*" in comparison with the artists from throughout the country.⁵⁶

An important aspect contributing to Springville's appeal was the irresistible mystique of a largely Mormon town as a regional art center. There was something intriguing about a tiny village in far-flung Utah raising its head as a player on the national art stage. Painter Albert Rosenthal recognized this as early as 1924. Earl L. Borg wrote an enthusiastic newspaper article in 1930. The title of this article was, "*Art World Watches Springville High: Fame of Exhibit Reaches Far: Utah School Sets Pace for America.*" Borg wrote:

The 'Art Center' project is having a wide influence. High schools

⁵⁶ "Utah Artists Represented at Springville Exhibit," *Provo Herald* (28 April 1930)

*throughout the United States are following the example set at Springville. They are starting collections of their own, organizing art guilds, and sponsoring invitational displays... Its people are art minded. Its children talk art.”*⁵⁷

The first catalogue of the Springville High School Art Gallery’s permanent collection was published in 1933. In the catalogue, Henry F. Bailey, director of the Cleveland School of Art is quoted as saying, “*I consider the art activities of Springville among the most significant and important accomplishments in the American field of Art.*” When the Salon opened, the *Salt Lake Tribune* wrote glowingly:

*For this month of April the eyes of Utah’s art lovers will be directed toward Springville, where the Eleventh Annual Exhibition was opened Friday under the most favorable auguries, the large audience in attendance emphasizing anew its importance as a cultural development. There is every reason to believe that this event, toward which all of the art-minded of the region have been looking all the spring, will be as successful as any of its ten predecessors.*⁵⁸

A visiting correspondent, Fred High, of the *Waynesburg Republican* in Pennsylvania, wrote about this phenomenon. His article, “*Largest small town high school art center in America solves the problem,*” recounted how Springville, a town of 3,748, was somehow able to attract 50,000 people to its annual art exhibition. Mr. High wrote:

The popularity of the gallery is attributed to two factors: that it is a student-body project, and unlike many other collections, it is easily accessible to all. Perhaps this is the largest and in quality the best art collection in a high school in the United States...

There are now about 500 students in the High School. The total cost of

⁵⁷ Earl L. Borg, “Art World Watches Springville High, Fame of Exhibit Reaches Far, Utah School Sets Pace for America,” unknown newspaper (1930) from SMA archives.

⁵⁸ “Annual Opens Auspiciously,” *The Salt Lake Tribune* (3 April 1932).

*the exhibit is about \$3,500 a year and it is nearly all earned by the boys and girls. No solicitations are allowed; no admission fees have been or ever will be charged. So if they have pride that this has become one of the exclusive exhibits of America, it is pride that has to glow through and through and that they will deserve, for they have done more than establish a select and beautiful gallery.*⁵⁹

Through the years, fifty-two art sales galleries sent work to Springville in what amounted to a modest equivalent of a contemporary Armory Show in New York, or Olympia show in London and a Maastricht exhibition in Holland. Larger, more prestigious professional museums of the time had nothing to do with what they considered 'loathsome' commercial sales galleries, but lowly Springville never had the luxury of such conceit. The Springville Art Gallery fostered relationships with these galleries from 1929 into the 1970s and succeeded because of it. This era of commercial ties was a significant part of the Museum's history.

Due to the success of the annual Salon, a plan was developed in 1935 to reinstate a City tax to help fund Springville's "Art Project." The levy would be low enough to not burden anyone while still providing needed funds to bolster the now famous Art Movement. It was suggest that:

*The art project which in all probability does more to advertise Springville than any other thing in the community, has grown to such an extent that it is a difficult problem to raise finances for the annual exhibit through such means as popcorn, candy and various other sales sponsored by students...The representatives favored a plan by which a resolution approving a tax levy which would be drafted and sent to the various organizations of the community for their consideration and later sent to the City Council.*⁶⁰

This was done and Art Movement was again placed back on a sound financial footing.

⁵⁹ Fred High, "Largest Small Town High School Art Center in America Solves the Problem" *The Waynesburg Republican* (Pennsylvania, February, 1932).

⁶⁰ *Springville Herald* "Art Meeting is Held" (1935). A City "art tax" was levied in the 1907-1916 period until School Consolidation scrubbed it.

BUILDING THE ART GALLERY

Wallace Wilford Brockbank (1894-1978), replaced Principal Ernest E. Knudsen during the summer of 1934. With a bold, fresh eye, he quickly recognized that the high school was overcrowded, both in terms of students, classes and space for displaying thirty years of accumulated artwork. The auditorium was inadequate in size, design and lighting to house the paintings of the many nationally recognized artists in the collection.

Brockbank envisioned a separate, new building which would house the collection of art. He also foresaw easing the overcrowding problem in the old facilities by having English, music and band, theatre and drama, as well as fine art classes in the new art center. It was a difficult period of economic suffering, the Great Depression was in its deepest abyss, but Brockbank was confident that he could obtain grants from the federal Works Progress Administration (WPA), LDS Church, and Springville City.

With Brockbank's impassioned and confident plea, the proposal gained the support of the Nebo School District superintendent and Board.⁶¹ Springville Mayor Dr. George A. Anderson and the City council immediately got behind the project. Anderson and Brockbank met with State and federal WPA officials in Salt Lake City to discuss the matter. The government's WPA project was recently organized to funnel funds into job creation projects of public worth. The proposed new building was an idea that met with approval on all sides. The WPA agreed to help finance the project if the citizens of Springville would match federal funds. Anderson and Brockbank agreed to this proposition, probably not realizing the difficulty of raising such amounts of money during the Great Depression.

Working with the artist Elzy J. Bird, Director of the Federal Art Project in Salt Lake City and then with Darrell Greenwall, the head of the state WPA in Salt Lake City, funds were committed for an art center in early 1935. The WPA was financing various cultural public works projects during the Great Depression, but

⁶¹ Vern Swanson interview with W. W. Brockbank's daughter, Mrs. Robert Thorn (1999). Brockbank was principal of Springville High School from 1934 to 1946.

this was to become the first of only a few art museums and art centers built by the WPA. The noted local contractor W. W. Clyde expressed concern about whether 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 excitement of the project captured the imagination of the students, faculty, townspeople and resonated with Utahns everywhere. On Governor's Day, April 28, 1935, in the main school's old Art Gallery (auditorium), Governor Henry H. Blood expressed strong support for the project:

*"Springville's fame is known widely and known well for fostering this institution. It is an institution, for it is permanent. It adds to the aesthetic sentiment of Springville and vicinity. The State is proud of Springville's achievement and a gallery should be built to house the permanent collection and annual national exhibit."*⁶²

At the same meeting, Mayor George A. Anderson made a solemn promise to the students that he would lend every effort to see that an art building was constructed. *"This promise was ever in the mind of Dr. Anderson,"* wrote Mae Huntington, *"and spurred him on later when the building was under construction and accomplishment seemed unusually difficult."*⁶³

The founder's children, Joseph, Fred and Rachel Hafen cited manifest destiny for erecting an art museum in Springville during the worst of the Great Depression. Yet, there were over-riding practical considerations.⁶⁴ Besides the increasing numbers of students there were two principal objectives in constructing the art building, first, to create an adequate place to display the burgeoning permanent collection; and second, to better host the annual National April Salon. A *Springville Herald* article underscored this problem:

⁶² *Deseret News*, "Gov. Blood Urges New Art Gallery," 29 April 1935.

⁶³ Mae Huntington (1950) p.36

⁶⁴ Visits with William Lee Connant and Vern G. Swanson in 1969 to these children of John Hafen. They insisted that Hafen's 1905 dream, mentioned earlier, was the real reason for the construction of the building.

*The building is expected to be a big factor in attracting many nationally known artists who object to inadequate lighting and other detracting features contained within the present gallery. Also a condition which has long been objectionable is the storing of the high school permanent collection while the national exhibit is being held... The entire citizenry look forward with pride to completion of the building which not only will add to the attractiveness of the community but will do much to establish this City as a real art center.*⁶⁵

W. W. Brockbank arranged for Provo architect, Claude Shepherd Ashworth (1885-1971), to design the building. Ashworth, who had studied architecture in Los Angeles, chose a Spanish colonial revival style which was popular at the time. Ashworth enjoyed a reputation for enduring quality and gave labor and devoted interest throughout the entire construction process far beyond what was required by the contract.

It is not known what public or professional advice was sought and made regarding the building's architectural design, but surely the extent of the project was the concern of Brockbank and the Art Committee. The construction supervisor was McKinley "Mack" Whitney (1898-1953) of Mapleton and Springville. Nicknamed "The Craftsman and Crafter of Men," Whitney and his men began preliminary work after the official groundbreaking on the 23rd of November 1935.

The building was constructed of reinforced concrete with a red tile roof and included five exhibition galleries, an art instruction studio, 'little' theater, band and orchestra room, kitchenette and a lounge and storage rooms and rest rooms in the basement. Carpenter D. LaRell Johnson, son of Wayne Johnson, was responsible for crafting the massive oak doors, benches and desk for the Gallery. The floors and stairways were of red tile manufactured in a shop and fired in a kiln erected on the back of the premises by Virgil O. Hafen, son of artist John Hafen. The students of the Springville schools, Springville City, citizens of Springville, Nebo School District and The Church of Jesus Christ of Latter-day Saints all made contributions. Springville artists, including Cyrus Dallin, B. F. Larsen, Hughes Curtis and Howard Kearns also joined in a confluence of effort. Mae Huntington wrote of the work:

⁶⁵ *The Springville Herald*, "Art Building Stimulates Art Interest," 26 March 1936.

*Zeal and enthusiasm were exhibited not only by the contractors, builders, and townspeople who contributed freely both of funds and labor, but also by government officials who visited the site frequently and brought so many visitors to see it that it became known as 'Utah's Pet Project.'*⁶⁶

On March 30, 1936, at 8:00 PM, a number of leading citizens held a rally in the high school auditorium to elicit enthusiasm from the people of Springville in support of financing the art building then under construction and nearing completion.⁶⁷ This meeting of representative citizens discussed ways and means of paying for the new building: *"Opinions were expressed by practically everyone present showing that about half of those present were in favor of being assessed \$100 for the purpose; the other half felt that, being a community enterprise it should be supported by a community tax."*⁶⁸ It was all a question of necessity at this point.

The total cash cost of the project was exactly \$104,011.84, with \$54,000 coming from WPA funds. In the teeth of the Great Depression, the amazing amount of \$25,000 was privately raised from residents, small organizations and students. Students held dances, sold popcorn and organized car washes. One young child accidentally dropped a fifty-dollar gold piece into a donation box, which caused quite a stir. When the father found out what happened to his money and how children throughout Springville were working hard to build the Art Gallery, although not a rich man, he refused to take the gold piece back.⁶⁹ The final \$25,000 was donated by Springville City and The Church of Jesus Christ of Latter-day Saints.

On March 28, 1937, the Sixteenth Annual National Salon was held in the new gallery. Although the building was not totally finished and the grounds were not landscaped, it was sufficiently completed to hang the exhibition. The show opened

⁶⁶ Mae Huntington (1950) p.37

⁶⁷ Minutes of the Springville Art Association Art Board (24 March 1936), SMA Files.

⁶⁸ Minutes of the Springville Art Association Art Board (30 March 1936), SMA Files.

⁶⁹ Vern G. Swanson interview with Yvonne Johnson wife of D. LeRell Johnson (March or April 1983) Swanson notes.

on Easter Sunday, three days earlier than the usual opening, to allow visitors an extra Sunday to see the exhibition and inspect the building and grounds containing a sunken rose garden and gold fish pond on the west side of the building along First East.

The Art Gallery was soon completed, and the formal dedication was held on the 4th of July 1937. Dr. George A. Anderson, mayor of Springville, presided over the ceremonies which were attended by several thousand people. A sign was made and displayed at the dedication that appropriately read:

*Sometimes the builder
Builds better than he knows.
As the mighty oak
From the acorn grows,
So from the merest beginning
We have seen a dream come true
As the walls of our Art Gallery
Have risen before our view.
It is finished and perfect in every part.
O, may it stand through countless ages
A lasting monument to Art!⁷⁰*

David O. McKay, a counselor in the First Presidency of The Church of Jesus Christ of Latter-day Saints, offered the dedicatory prayer, saying, “*Let us bow our heads and dedicate this institute for the high and worthy purpose for which it was built.*”⁷¹ During his prayer, Elder McKay characterized the building and institution as “*a sanctuary of beauty, a temple of contemplation.*” Then in his remarks he praised the idealistic and enterprising spirit of the residents of Springville in fostering such a project. Referring to the founders of the Museum, Elder McKay said, “*When a man gives his life for art, he gives it for the Savior, John Hafen gave something to the world that will never die.*”⁷² He spoke eloquently and forcefully: “*No other little community in America stands out as distinguished for its patronage of art, [Springville] is the most distinguished community in this land in the world of*

⁷⁰ Springville High School Yearbook (1937) on the dedication of the Art Gallery.

⁷¹ *Deseret News* (5 July 1937)

⁷² *Deseret News*, *op.cit.*

art...and all the world will benefit from it."⁷³ Reminisces of those who were present spoke of festive elation and how every eye was filled with tears because of these solemn and prophetic utterances.⁷⁴

Cyrus Dallin, co-founder of the Museum, came from Boston to attend the dedication exercises. He spoke and expressed the hope that the spirit of John Hafen, "*who gave his life for art,*" was present. Dallin was quite emotional because of the blessed effect that "*my mountain home,*" Springville, had upon him. He noted that "*An artist is a person who sees and feels truth, beauty and harmony in something commonplace... the art exhibit and gallery was a divine thing; it is in touch with the universe.*"⁷⁵ Of the Springville Art Movement he noted, "*There is no other community in the United States which has done more per capita for art.*"⁷⁶

The Art Museum Prospers

Riding on the enthusiasm of the new gallery, the Art Movement continued to grow in momentum. Earlier in 1937, the Hafen-Dallin Art Club was organized. A group of local women were called together by Eva M. Crandall. They had originally met at the home of Mrs. Beulah Whiting, with the idea to plan and organize a local chapter of art enthusiasts in honor of Alice Louise Reynolds of Brigham Young University.⁷⁷ After some discussion, it was decided to name the club after John Hafen and Cyrus E. Dallin.

The Hafen-Dallin Art Club wished to honor, promote and perpetuate the names of the two artists whose inspiration and encouragement were instrumental in the inception and growth of art appreciation in Springville and who were the

⁷³ David O. McKay, *Deseret News* (5 July 1937)

⁷⁴ Interview with D. LeRell Johnson (about 1981) original draft

⁷⁵ *Deseret News*, *op.cit.*

⁷⁶ Mae Huntington (1950) p.40.

⁷⁷ Notes and Minutes of the Hafen Dallin Art Club (1937-1941) SMA Files.

embodiment of the spirit of the Art Movement.⁷⁸ According to their constitution, “*The object of this club shall be to foster and perpetuate the growth and appreciation of fine art in this community.*”⁷⁹

Anna Whitney Johnson, wife of art teacher and museum curator Wayne Johnson, was the first president. The club boldly continued until 1984, when it melded with the Springville Museum of Art Volunteers to make the Hafen-Dallin Volunteer Guild. The Art Club served the Museum with distinction for nearly fifty years and continues to do so in an enthusiastic manner.

The 1937 Spring Salon was of a quality not often seen in Utah. Entries from national art dealers sprinkled the national exhibition with famous names and great paintings. Utah was regaled by the spectacle and responded with a record number of visitors. As many as 60,000 people converged on the town during the month of April for the exhibition even though the 1940 census had Springville’s population only at 4,777 people. Sales were brisk, which kept the Art Movement going. Springville continued to make national news as the leading artistic high school in the United States at the time.

In 1939, Wayne Johnson, who worked as the art teacher at Springville High School as well as the curator of the Gallery and its collection, retired after twenty-six years. Glen H. Turner (1918-1993) of Monroe, Utah, a Brigham Young University MFA graduate was hired to replace Johnson. Turner served for eight years as art teacher and Gallery director until 1947. A gifted and prolific oil and watercolor artist, his steady and driving leadership firmly guided the Gallery during the turbulent war years.

Two years after Turner’s arrival, World War II broke out, and the Gallery lent itself to the war effort. Because of shipping restrictions and the scarcity of gasoline no Spring Salons were held for three years. The last exhibition was the Twenty-first Annual in 1942, but these were neither fallow nor dormant years for the Gallery. The cataloguing of the collection, Hafen-Dallin Club activities and several large exhibitions were held.

Following the war, the Salon resumed in 1946 and continued in popularity.

⁷⁸ See Mae Huntington (1950) p.42.

⁷⁹ Notes and Minutes of the Hafen Dallin Art Club (1937-1941) SMA files.

During Turner's last year, the 1947 register of the Art Gallery recorded that nearly 60,000 people visited from 38 States, 131 Utah cities, thirty-seven Idaho cities, twenty-six California cities and nine New York cities. The majority came for the Twenty-Third Annual National Art Exhibit, as it was now called, as well as the 1947 Centennial Exhibition. To accommodate crowds, the exhibition was open every day in April from 9:00 to 9:00 including Sundays.

The next year, 1948, was the largest Salon exhibition to date, with a total of 364 works. Of these, forty-seven were Dutch scenes loaned by Charles Gruppe and thirty were paintings from the California landscapist Maurice Braun. Art critics who previewed the exhibition were convinced that the exhibition had drifted toward Modernism.⁸⁰ A reporter observed: "*One is impressed however with the seemingly increasing number of paintings representing the modernistic trend. A striking example of the modern school is a rather small canvas by the noted artist Georgia O'Keeffe.*"⁸¹

THE STEED COLLECTION (1948)

A. Merlin Steed (1889-1963) and his wife Alice Wilcox Steed, were major collectors of art. Natives of Farmington, Utah, the Steeds lived in Canada then relocated to Southern California in 1934. There Mr. Stead worked as a sales manager for the Electrolux Corporation and then as an agent for the Beneficial Life Insurance Company. On October 8, 1948, the Steeds donated part of their extensive collection of 133 American and European paintings to the Art Gallery.

The Steeds felt that Springville City understood the value of fine art to inspire young people to higher achievement. Mayor Sterling Price formally accepted the gift and read a resolution passed by the City Council. The collection was especially strong in plein-air painters of California, including Edgar A. Payne, Hanson Puthuff, William Wendt and William Ritschel. As Merlin Steed worked in California selling

⁸⁰ Artists like Joseph A. Imhof, Georgia O'Keeffe and Gerald Curtis Delano all had a contemporary Western style. Works of art by Eugene E. Speicher, Bernard Karfiol, Charles E. Burchfield, Phil Dike, Boardman Robinson, Rockwell Kent and Paul Burlin also contributed to this opinion.

⁸¹ Unknown newspaper clipping, "Formal Opening program is Scheduled at High School gymnasium," (25 March 1948) SMA archives.

vacuum cleaners, he often traded them for valuable works of art. He was not always able to acquire the finest work in each artist's portfolio, but he did manage to solicit acquisitions from many of the leading California artists of his day.

The Steed collection was a magnificent contribution to the Art Movement and allowed the Gallery to mature and add more *gravitas* to its holdings. The brightest points of the collection still lead among the Museum's best works. The Steed collection offered a variety of pieces which widened the collection's view beyond Utah's perspective. At first the collection was viewed with wonder and amazement.⁸²

The Post War Years

For the previous forty years there were only three directors of the Gallery. Paul K. Walker was Springville High School's new principal and president of the Art Board in 1946 when Glen Turner accepted a position at Brigham Young University.⁸³ Walker heard of a young, bright teacher, Richard "Dick" Gunn (1918-), who was teaching at Dixon Junior High in Provo, while working on his Master's degree in art education. Walker did not know Gunn but telephoned him for an interview. Gunn's vivacious personality impressed Walker, and Gunn was immediately offered the position of art teacher and Gallery director for the fall of 1947. Gunn became known for his witticisms, good nature and art history more than his studio artwork.

After a year as art teacher and director of the Art Gallery, Gunn departed for the Brigham Young University art education department. He was followed by the landscape painter, Oliver Parson (1922-), who came to Springville from Idaho and served as art teacher and director from 1948 to 1954. Parson was a popular and active director. He was interested in teaching all phases of art, starting from design through how to paint directly from life. He often painted landscapes in the field with his students working beside him, giving pointers as they proceeded.

⁸² But, "conditions," such as the art collection must always be hung made it difficult to show the rest of the permanent collection. The relationship soured when the family gave the balance of their promised collection to the BYU and a number of European pictures were found not to be authentic. Eventually the Museum and family came to an amenable agreement.

⁸³ Turner continued to serve on the Art Board well into the late 1950s.

In 1949, Jimmy French Wingate (1883-1974), an inspiring teacher and key player in the Art Movement, retired from teaching. Wingate took a genuine interest in his students since the time he came to Springville in 1905.⁸⁴ He was Springville High's mathematics and chemistry teacher and an enthusiastic promoter of the cause of both art and sports within the High School and served on the art board for 58 years.⁸⁵ His rousing speeches, more like pep-talks, were the stuff of countless school assemblies and opening and closing ceremonies for art and athletic events. His art talks were more like cheers, "Give me an A, A! give me an R, R!, Give me a T, T!, What does it spell?, AaRrrrT!"⁸⁶ Future art board president Yvonne Johnson write that when he left the board in 1964:

*...he remembers the invitations he used to send out asking artists to exhibit but not to send modernistic, futuristic, cubistic or nude paintings. He once received a scathing reply from Eastern artists who wrote, "Who do you think you are out there in that little Western town trying to stop the progress of Modern art?"*⁸⁷

The Gallery continued to put forth major annual exhibitions. The Twenty-Sixth Annual April Exhibit in 1950 boasted 374 pieces, ten more than the 1948 record and hung double high "salon style." The South Vermont Artists Association through LuGen Gallery of Provo entered 59 pictures, including the wildly popular Norman Rockwell (1894-1978), oil painting of *Ichabod Crane*. It would be American Impressionist Colin Campbell Cooper's last year of participation after showing twenty-six paintings since 1926. Also shown was a Western oil by John Sloan, two oils by Joseph H. Sharp, an early George Inness from Vose Gallery, several William R. Leigh paintings and an important oil by Utah artist Arnold

⁸⁴ *Springville Herald*, "Programs Honor High School Teacher Retiring after 43 Years Service" (26 May 1949)

⁸⁵ He remained on the Art Board as its treasurer for any fifteen years, until 1964.

⁸⁶ Author's interview with Omar Hansen, former chemistry teacher, who replaced Wingate and later became principal of Springville High School (June 2009)

⁸⁷ Yvonne Johnson, "2 Art Lovers End Long Utah Chapter," *Deseret News* (May 1964).

Friberg, *Mounties and the Stage Coach*.

The painting by Rockwell was exhibited in both the 1950 and 1951 National Exhibitions. Entitled *Ichabod Crane*, it depicted the tall, lanky and superstitious school teacher.⁸⁸ The painting was priced at \$2,000, a high price in the 1950s, though the art classes usually raised more than that accumulatively. Only later were the students told that the painting could be purchased by them for \$500.⁸⁹ According to Blaine Fraizer a SHS art student at the time:

*This piece was suggested for purchase by the Class of 50 of which I was a member. It was a project of Les Beaux Arts, the High School art club, of which I was an officer. We lobbied and tried to help raise funds to purchase "Ichabod." We were not successful in our efforts [to raise \$2,000]. We were informed by the Art Committee that Norman Rockwell was just an illustrator and did not qualify for addition to the Museum's collection.*⁹⁰

The Rockwell painting was overwhelmingly voted "most popular" by students and Gallery patrons. American art was at mid-century undergoing dramatic paradigmatic changes. Contemporary art was quickly moving toward abstract and modernist aesthetic outcomes, which did not align with core Springville tastes. But sophisticated arguments by some major Eastern artists turned the art board's heads against their own anti-Modernist instincts. During these two years, the Gallery purchased four indifferent Utah and American works.⁹¹ The Rockwell painting eventually sold for \$800 to Draper Elementary and

⁸⁸ The oil on canvas dates from c.1945 and measures 38 x 24 inches. The subject was suggested from a character from Washington Irving's 1820 short story, *The Legend of Sleepy Hollow*.

⁸⁹ Information provided by former Mayor and student at the time, Delora Bertelsen, 20 January 2011.

⁹⁰ Blaine Frazier interview with Vern Swanson, December 2009.

⁹¹ In 1950, the Art Gallery acquired Springville native Hughes Curtis' *Saddlin-Up* plaster for first place and Iver Rose's popular, *He Said, She Said*, for second prize. The next year the Gallery purchased Ogden M. Pleissner's *Netuno* for first prize and Theodore Milton Wassmer's *Springtime Ballet* for second.

its value is now estimated at \$5,000,000 by Sotheby's auction house in New York!⁹² Unfortunately, the opportunity to acquire a signature work by America's most beloved artist was lost, due to an unnecessary 'sense of seriousness.'

The Art Gallery assembled retrospective exhibitions in January of 1951 for two recently deceased artists, Virgil O. Hafen (1887-1949) and Wayne Johnson (1871-1950). They had given much to the Art Movement over the decades. In 1952, Springville's April Salon was featured in the national magazine *Pathfinder*. The Salon sold fifteen pictures for an average of \$100 commission each. Most of these funds were spent on shipping, catalogue and prizes. The magazine article noted, "With paintings in three homes out of four, Springville, Utah, is CRAZY OVER ART."⁹³ With a population of 6,475 and 1,450 homes that would be about 1,088 works of art if seventy-five percent of the homes owned only one piece! This was undoubtedly an exaggeration, but it would be an amazing number for a city not particularly known for being wealthy.

The next year the Museum acquired two major figurative works of note from the Spring Salon. One was the first prize of \$3,000 was for Avard T. Fairbanks' beautiful marble statue *Mother and Child*. The Kiwanis Club gave \$1,500, the students \$1,000 and the Art Association \$500 from the previous year's sale of pictures to purchase the sculpture. In 1927 and 1928, Fairbanks, was working and studying in Florence. There he carved *Mother and Child*, his consummate masterpiece, perhaps the greatest marble by an American during that decade. It was carved from an extremely expensive piece of Carrara marble, and Fairbanks neither had funds to pay for the stone, nor the artisans who helped to block-out the figures, much less shipping costs or import duties. So the piece stayed in Italy for two decades.

When the War broke out in 1940, Fairbanks was unable to enter the country. The port facilities of the City of Livorno, not far from the quarries of Carrara, were bombed by the Allies, and the pier on which the marble statue stood crated, ready for shipping, was pulverized. Fearing that it was already destroyed, he did not

⁹² Peter Rathbone of Sotheby's New York American Department, correspondence with Vern G. Swanson (September 2007).

⁹³ Graham Peterson, "Crazy Over Art" *Pathfinder News Magazine, Farm Journal* (5 November 1952) pp.32-33

attempt to recover the statue depicting his wife nursing their son Justin. Fairbanks had feverishly tried to return to war-torn Italy several times but was unable to do so.

Fairbanks finally approached the art board of the Springville High School Art Gallery in late 1951 with a proposal to retrieve the statue. He proposed that the Art Gallery's art association would fund Avard's way to Italy to ascertain if the marble sculpture still existed. If they did the Gallery would only pay for the cost of marble, carving and shipping, if not, then the Gallery was only out Fairbanks' travel expenses.

Even though the conservative values of the Art Movement negated displaying nude statuary, Avard convinced the art board that this spiritual statue would teach students to reverence the beauty of the human form and the natural sanctity of motherhood. Springville children, he believed, would be better off for having this statue in their Art Gallery. The forceful sculptor was persuasive, and the art board was soon nodding its approval for his trip.

Miraculously, Fairbanks' marble was spared, and the artist brought it back to Utah.⁹⁴ Upon seeing the tranquil beauty of the *Mother and Child*, perhaps choking back their natural uneasiness at the undraped figure, the board, students and townspeople, all were convinced by Fairbanks that this 'empress' was not naked but dressed in a cloak of righteousness. At the closing ceremony for the 1952 April Salon, on April 30, Miss Joan Kelly, of the tenth grade, unveiled the statue. Far from being a secret, everyone knew about the piece and seemed to approve of its inclusion in the permanent collection.

Also acquired that year was Torliel Knaphus's gift of a plaster titled *Sleep*, a semi-nude reclining young woman. Amazingly, neither of these undraped pieces drew criticism from members of the community. The second prize went to LeConte Stewart's nervy composition *Threshing Wheat in Porterville*, for which the painter received 400 dollars.

The popular Oliver Parson moved on in 1954 to a teaching position at Ricks College in Rexburg, Idaho. He was soon replaced by Stanley C. Burningham (1922-2002), the fifth curator of the Art Gallery. Burningham would become, after Wayne

⁹⁴ The statue was located in its crate, at the undisturbed end of a bombed-out pier in the middle of Livorno's harbor. The story was related to the author by Avard T. Fairbanks.

Johnson, the second-longest-serving director of the Art Gallery. He was a kindly large man with huge hands and curly hair, he had a booming voice and was a fine baritone singer. A good but not prolific painter he was a strong and steady advocate of the fine arts for the community and students.

In preparation for the 31st Annual National Art Exhibition of 1955 the art board, which feared criticism after being “too modern” since 1948. The board made a couple of provisions to protect the exhibition. Minutes of their meetings note, “*Discussion was held as to pictures to be hung in the April exhibition. It was decided that the Board should meet with the jury on March 25 at 4 P.M. to pass on questionable paintings.*” Interestingly, the Art Board continues to do this with regard to community standards, to this very day. Because of limited resources the Board had the 1955 artists mailing list divided into three parts.⁹⁵

MAE B. HUNTINGTON: MUSEUM STALWART

Mae Burt Huntington (1890-1975), was a major key to the success of the Springville Art Movement and possibly more than any other person was responsible for creating an “aura” of the Art Movement. Huntington was a freshman at Springville High School in 1905 and grew up with the Art Movement. In the early 1900s, prints of art masterpieces were chosen and Mae was assigned to speak on Rosa Bonheur’s *Horse Fair*. Her accompanying essay was undoubtedly the forerunner of the famous art theme contests that Huntington started when she became an English teacher at Springville High School in 1928.

While the Annual National Salon was popular before her coming to Springville High School, she was largely responsible for its long-term upward trajectory. Huntington’s first official leadership position with the Gallery began in 1929, when she was appointed Secretary and Publicity Director of the art committee. In this capacity it was her assignment to contact hundreds of America’s foremost artists and dealers and to establish friendly relations. Through her

⁹⁵ “*The A group includes top flight artists whose works are known and accepted as the finest types of contemporary American art. On these shipments the committee pays all transportation, packing and insurance charges.*”⁹⁵ The B list consisted of promising artists who pay their own transportation and insurance. The C list includes all Utah and unknown artists who are able to bring in their own art.

correspondence, she brought Springville's Art Project to their attention, sending clippings, comments and essays to the artists and art dealers of America. The title of one newspaper article she wrote epitomizes her publicist bent, "*How Springville Obtained Nation Wide Fame as an Art Center and Built Up a Remarkably Fine Art Collection.*"⁹⁶

Her 1950 BYU Master's thesis on the Springville Art Project is still the best single source for information on the Springville High School Art Gallery. In it she noted that there were some who begrudged the success of the Art Gallery and how it seemed to overwhelm other activities. She emphasized that the art program did not hinder the athletic programs in the least, after they won three state sports championships since the Art Movement had commenced and none before it.

In 1955, Mae Huntington retired after twenty-seven years at the High School. She remained active in the affairs of the Museum until her death in 1975. In 1966, her bust was sculpted by Avard T. Fairbanks, and it now resides in the extensive art archive named after her, "The Mae Huntington Research Library," at the Museum. This archive of research about the Museum and Utah art was dedicated in her memory in 1984. Paul Walker writes of her:

*To be a teacher, one must be a living example of his own teaching, and this dedicated and cultured woman made of teaching an art. In her wise and gentle manner she touched our minds and awakened in us an awareness of earth's beauties, instilled in us a genuine appreciation for the aesthetic and the finer things of life, and taught us not to be content with mediocrity.*⁹⁷

After retirement she continued to serve the Museum as secretary of the board for many years. Almost to divert attention away from its success tragedy struck in the Spring of 1956 during the April Salon when a hose was put in a basement window and allowed to run overnight. Fifty-seven painting received some water damage and were successfully restored by William Peters of Murray. Intermountain Art Co. of Salt Lake City reframed seventeen of these pictures.⁹⁸ Fortunately, the

⁹⁶ Mae Huntington newspaper clipping in Springville Museum of Art archives (undated and no newspaper attribution)

⁹⁷ Paul Walker's notes for a toast to Mae B. Huntington (May 1964) SMA files

costs were covered by insurance and the damage was minimal, but it remains by far the greatest disaster to befall the collection.

The circular stairwell did not have a handrail so in 1957 the Hafen-Dallin Club began to fundraise to acquire a beautiful brass safety-rail.⁹⁹ It was approved by School and Art Board and installed later that year.

The 34th Annual National April Art Show of 1958 was opened by Utah Governor Dewey Clyde, former student of Springville High, who stressed the necessity of moving forward in the humanistic and spiritual spheres of life as well as the scientific, saying, “*All materialism would eventually destroy us.*”¹⁰⁰ The exhibition itself was fairly mundane, except perhaps for the “50s Modern” pictures by Yasuo Kuniyoshi, Walter Gropper, Bernard Karfiol, Abraham Rattner and Waldo Pierce.

In March of 1959, the Hafen-Dallin Art Study Club assisted by Springville Playhouse and the Musettes presented *Our Artist Hafen: A Pageant* by 83 year old, Eva M. Crandall in the High School auditorium. This was a historic play on the life of John Hafen, with scenes in Switzerland, Paris, Springville and Indiana.

In 1960 the High School Art Gallery produced its best permanent collection catalogue to date. Titled “*Springville... Art Center of the Rockies*” it was compiled by Mae Huntington and was comprised of 82 pages, 32 illustrations and a text edited by many of the artists in the collection. The Gallery would publish another collection guide in 1972 and then in 2003 have an online inventory on its website.

During the summer months of 1961 the Gallery experimented with staying open all day and was managed by the Hafen-Dallin Club one week and the Federated Clubs the next. Maurice Kish of Brooklyn, New York wrote that the \$200 and \$100 cash awards for the best paintings be broken down so that more artists could be recognized. The board decided to keep them the same and offer

⁹⁸ Springville Art Board minutes (14 January 1957) SMA files

⁹⁹ Springville Art Board minutes (14 January 1957) SMA files, mostly paid for by the Doughel-Gardner family.

¹⁰⁰ *The Springville (Utah) Herald* (3 April 1958) SMA files

ribbons to other artists of merit.

The next year, 1962, metal name plates were placed on the frames of most of the paintings. It was also suggested that signs be placed on the main entry points of Springville, “*To let tourists know of the existence and scope of the Springville High School Art Project.*”¹⁰¹ It was about this time that the “Artie” highway sign was erected with an artist, his beret, and palette and paint brush. The Art Board voted on the idea at their June 13, 1962 meeting of changing the name from “Art Gallery” to “Springville High School Museum of Art” after the following letter was read from Maurice Kish:

*I hope you will take my suggestion under consideration. Instead of calling your great and important art collection, “High School Art Collection,” I believe that the art collection, like any other important art collection is a “Museum of Art.” The change would add prestige and dignity to your wonderful city and surrounding vicinity. [For the]work you are all doing in fomenting art and culture and I feel that you all deserve Medals of Honor in recognition of your inspiring work.*¹⁰²

In 1962, principal and president Paul Walker resigned after sixteen years of distinguished service. On behalf of the board Burningham expressed their deepest appreciation for Walker’s efficient and interested service. Autumn of 1962 he was replaced by scientist-artist Omar Hansen, who would service as High School Principal, President of Art Board and many other positions serving the interests of the Art Movement for the rest of his life

From the 39th Annual National April Art Exhibit of 1963 the Museum acquired a large oil by the American Regionalist painter from Iowa Russell M. Cowles. Titled *Farmer and Rain Cloud* (c.1938) it came from Krauschaar Galleries of New York City. It was received from the American Academy of Arts and Letters through the Childe Hassam Art Fund. The work exuded an energetic pathos that flooded the picture of a farm family rushing ahead of the storm to bring in the harvest.

¹⁰¹ Springville Art Board minutes (4 January 1962) SMA files

¹⁰² Springville Art Board minutes (13 June 1962) SMA files

In January of 1963 it was recommended that City Attorney Robert Sumsion be asked to examine the old 1925 Articles of Incorporation for the Art Board.¹⁰³ By September of 1963 Sumsion suggest some prospective changes and explained to the board several features of new non-profit corporate law and some provisions that might be beneficial to the Museum. He suggested that the participatory base of the organization be expanded. As Vern Swanson would later say of this period, “They saw the superior value of the common man.”

Through 1963 and early 1964, other meetings were held with numerous Springville people including Harrison Conover and Principal Omar Hansen, and concepts for governance were debated and adopted. Finally, Robert Sumsion wrote new Articles of Incorporation to make these concepts a part of the organizational structure of the Museum. These few recommendations were set forth in a Master’s thesis written in 1963 by Rell Francis.¹⁰⁴ Finally, on the 22nd of April 1964 the *Articles of Amendment to the Articles of Incorporation* were approved. The changes paved the way for more community involvement in the Art Movement.

CLYDE MEMORIAL GALLERY

With the retirement and graying of the second generation of art `champions the Art Movement began to wane somewhat and its formula stale. Through 1963, deferred maintenance of the Museum facility began to show. Many of the older paintings in the collection needed conservation, the building needed cleaning and renovating, particularly because of the wear and tear some due to the rooms being used as classrooms. The grounds were also neglected.

In late 1962, W. (Wilford) W. Clyde, contractor and director of the Clyde Foundation, perceptively realized that the facilities were too limited, the building needed a face-lift and the stagnated Art Movement required an infusion. Through the Clyde Foundation which was organized December 27, 1962, he envisioned a beautiful new wing, the Clyde Memorial Gallery. It would be added to the west side

¹⁰³ Springville Art Board minutes (14 January 1963) SMA files

¹⁰⁴ Rell G. Francis, *A Critical Analysis of the Management of the Springville High School Museum of Art* (Master’s thesis Brigham Young University, June, 1963). Springville Art Board minutes (18 January 1963) say that the Board disapproved of his nine recommendations.

of the building where the sunken rose garden and fish pond lay. After approval by the Art Board, committee member Rell Francis wrote a letter protesting the addition of a new wing wanting to keep the Museum small and manageable.¹⁰⁵ Disregarding these complaints the Nebo School District approved of the plans for the Clyde wing and construction began when the weather broke in the spring of 1963.¹⁰⁶

The Clyde Foundation and family proceeded to donate \$85,000 to erect the new wing, which provided two large, well-lighted galleries, a basement room for preparation of art, an art storage vault, and a small freight elevator. The new wing increased the exhibition and work space of the Art Museum to a total of 24,000 square feet, thus making it the largest art museum in the state and region at that time. The Clyde wing was dedicated on the 25th of April 1964.

The wing to the Museum was an inspired act, coming as it did during a period of slumping interest. The Clyde Wing revived a sense of purpose and gave the facility a fuller, more attractive appearance. An indelible sense of history, a fine collection and a beautiful facility somehow kept it going, thereby allowing its vital heritage to help convince City fathers a decade later to renew their support of the Springville Art Movement. The Clyde Foundation also gave an endowment to the art association to preserve the Museum's educational programs which lay at the core of its being.

In April, 1964, W. W. Clyde was elected president of the art board, the first citizen who was not a principal of the high school to assume this position. Clyde replaced the effective principal Omar Hansen in this position. President Clyde served with distinction for five years (1964-1969) during a most difficult transitional period in the Museum's history.

In 1965 the senior class purchased the First Place Award the introspective picture by Leon Kroll, "Girls at an Exhibition" (1964) from the 41th National April Art Exhibit. This proved to be one of the finest acquisitions added to the collection in the 1960s. Art Board member, Glen Turner suggested that an open exhibition in

¹⁰⁵ Springville Art Board minutes (18 January 1963) SMA files. Secretary of the Art Board, Mae Huntington was outraged at Francis' recommendations.

¹⁰⁶ *Springville Herald*, 31 January 1963.

autumn might be beneficial to the April show by bringing in new talent. Thus the First Annual Open Utah Art Exhibition began in 1965.

A NEW HIGH SCHOOL (1967)

The fall of 1967 signaled a crisis of epic proportions as Springville High School was moved to a new campus nine blocks east and five blocks south of the Museum.¹⁰⁷ Until this time the administration of the Museum rested with the members of the high school faculty, with the principal usually serving as president of the art board until the reorganization of 1964. The art teacher traditionally served as curator of the collection and various other faculty members handled publicity and finances. Students helped to type letters to artists, uncrate and ship paintings, hang them in the exhibit, and act as guides and hosts. In a stroke, the Museum lost its bearings, workforce and half its *raisonne d'etre*.

Art board minutes of February 12, 1967, reported that the finance committee, W. W. Clyde and the Nebo School District Board met together, “...and tackled the perplexing problem of ‘Where do we go from here.’ No decisions were made, but many avenues were explored concerning the status of the gallery and its contents after the high school moves to the new building next July.”¹⁰⁸

Visitorship to the exhibition had waned considerably since the glory days of the 1920s through the 1950s and now new enthusiasm, dedication and professional experience was needed. One recommendation from Jack Allen was to hold an Art Ball during the 1967 April Salon. There were always various social events at the Museum, but the Art Ball was instituted to generate added enthusiasm and attendance to the April Salon and raise needed funds. The first annual Art Ball was chaired by Max and Grace Alleman, Betty Allen, and D. LaRell and Yvonne Johnson. They established a gala event with music, dancing, fine cuisine and a program to celebrate the opening of the April Salon and the crowning of the Art Royalty.

Another idea about this time was to offer memberships in the museum

¹⁰⁷ The Junior High School was located between the High School and the Art Museum. It moved to a new campus in the early 1960s.

¹⁰⁸ Art Board minutes (12 February 1967) SMA achieves

association. While this concept, promoted by local businessman Jack Allen, was outstanding, lifetime memberships were sold for 100 dollars, which made it difficult to raise funds on an annual basis. During these years, nearly five hundred annual and lifetime members were recruited.

A recommendation was made at the June 2, 1967, meeting of the art association board to hire a full-time curator, paid by Springville City, once the high school moved in the Fall and Stan Burningham was no longer at the Museum. After the High School moved to its new campus in 1967, Burningham was released from his curatorial duties at the Art Gallery. This idea was suggested to the City Council and was quickly accepted. There were some feelings that maybe Springville was a little too conservative artistically and that a young director with 'updated' tastes could rejuvenate the Art Museum. The Board hired, Bruce Glenn Braithwaite (1942-), an inexperienced recent BYU graduate majoring in communications and minoring in business management and art, to replace Stan Burningham.

After Burningham's directorship concluded in 1967 he remained as art instructor at the Senior High School until 1987. During these twenty years Burningham taught himself to be an art conservator and sensitively restored many of the Museum's paintings, which through the years became darkened and dirty. He stayed on at the Museum as a Board of Trustees as Springville High's representative, volunteer and authoritative voice for the Museum's permanent collection until his tragic death in 2002. After 1980, Burningham carefully mentored the enthusiastic new director, Vern Swanson, helping to channel his vigor into positive results.

In August, 1967, the new Art Gallery director became a City employee. Though the City was artistically traditional, under Braithwaite's leadership, the collection and exhibition schedule took a modernist aesthetic direction. During the Art Movement's early years the main focus of the Museum was art classes, April exhibits and hanging the permanent collection. However, with the hiring of a full-time Director, it gradually became possible to offer more shows, including solo and traveling exhibitions.

As the new high school opened its doors in September of 1967, there was some apprehension as to what would become of the Springville High School Art Association's permanent collection of art. Principal Harold Bartlett asked for clarification on the policy of the board concerning the use of paintings from the Art

Gallery in the new high schools.¹⁰⁹ The Association president W. W. Clyde and board members decided that the Museum would loan pictures on a rotating basis to the foyer gallery of the high school.¹¹⁰

Then, on January 14, 1968, the name of the Springville High School Art Gallery was officially changed to the Springville Museum of Art (SMA), under the direction of the Springville High School Art Association, which later became known as the Springville Museum of Art Association. This was a significant occasion for the Museum as it adjusted to the new reality of being orphaned from the high school. With a new name, leadership and direction the Museum timidly sought its uneasy future. It had been liberated, but to what?

In February, 1968, Bruce Braithwaite suggested that the board hire a part-time Secretary. This person could take care of all correspondence necessary in connection with Museum business and be a receptionist as well, since high school students were no longer available. The board, while sympathetic, felt that they were financially unable to do so at that time. Braithwaite was anxious that the Museum not just subsist from year to year, but that it must find a more permanent existence, something long-term and lasting. Later in the City budget process that year the City hired a longtime volunteer, Julie Berkheimer as secretary to the Director.

Braithwaite felt that the Gallery was such an asset to living and doing business in Springville that ownership of the property and employment of the staff should be assumed by Springville City. As a way to promote the City and its artistic heritage, Mayor Cal Packard, an artist himself, selected a committee to start Art City Days in June. The first Art City Days chairmen were Max and Grace Alleman.

After serving for nearly six years, board president W. W. Clyde retired in September of 1969. It was his steady hand that guided the Museum during this perilous time. He was a decisive, yet masterful statesman with his peers on the Board, with City Council members and in the community. That same year, Braithwaite left the Museum and Peggy Forster (1925-1988), wife of Board member artist Paul P. Forster, was asked to step in as an interim Director.

¹⁰⁹ This question had before been addressed in January of 1963 when the Gallery was next to the School, but now it became more poignant.

¹¹⁰ Art Association minutes (5 September 1967) SMA Files

Then in November, 1969, Forster was named permanent Director and served until 1975. She was a dynamic director who revived the sleeping giant that is the Museum. With her professor husband working closely with her she energized the exhibition schedule far beyond what it had been to date, though the April exhibit as a national show continued to decline perceptively. However, in 1972 during her tenure the board of trustees made a decision to begin focusing on art indigenous to the western United States.

Under her leadership two major shows were initiated that have remained among the Museum's most popular exhibitions. First, the High Schools of Utah show began in December 1971. Forster expressed her vision of the exhibition, "*It is the aim of the Museum to serve as an educator to youth as well as to the mature. What better device do your young people have to prepare themselves for a competitive society than to enter their own creations into a competition?*"¹¹¹

The second of these enduring shows was begun in June of 1973. Peggy Forster organized the annual quilt show, held during Art City Days, demonstrated both an appreciation for fold art and Springville's pioneer heritage. In recent years this spectacularly successful show has been co-sponsored by the Utah Valley Quilt Guild.

In April, 1975, Stan Burningham made a motion which was seconded by principal Harold Bartlett, "*to lean more toward the traditional aspects of paintings in the future shows...and voted on unanimously in the affirmative.*"¹¹² For some time, the exhibitions had crept toward Modernism of a bland variety. The Board asserted itself; however, the change was not institutionalized and the next two directors, had 'administrative control.' Thus the Museum's exhibition schedule continued to slide further toward Modernism.

Forster resigned her directorship after the National April Salon was concluded on June 8, 1975 for health reasons. Earlier an "*Appreciation was given her,*" by the Board, "*and a motion was made by Stanley Burningham to thank her*

¹¹¹Peggy Forster, "Exhibition Schedule" (June 1971 through January 1972, Museum archive).

¹¹² Art Association minutes (2 April 1975) SMA files

for the good job she has done at the Museum.”¹¹³ When Forster left, artist and author Rell Francis of the art board stepped in to carry on affairs until a new director was hired.

CITY ART MUSEUM (1975)

At this juncture the Nebo School District Board saw the Museum as a financial burden and wanted to sell the building and its collection. The combined wisdom and concern for the Museum of president Hal Clyde (1970-1974) and mayor Ken “Doc” Creer (1974-1979) saved the Springville Art Movement at this extremely vulnerable moment. The art board sternly apprised the school board that the art collection did not belong to them and noted the significance of the Museum facility being constructed under the City’s direction. Furthermore, the art board also felt that since the deed to the Museum property was given to the Nebo School District by Springville City in 1938, it should always remain an art museum.¹¹⁴

Nebo District would have, at that moment, given the building to the art association, but the art board was unable to secure funding on its own to maintain the facility and pay for further staff. Since the City was already paying for the salary of the director, a secretary and a part-time custodian, mayor Ken Creer adroitly guided the building to the City as an art museum, clearly realizing that the art association owned the art collection.¹¹⁵

An agreement was reached on July 15, 1975, between the Board of Education, Nebo School District, Springville City mayor and council and the art association board of trustees. It was decided that the continuation of an art program with desirable educational and cultural benefit for students, the general public and the community, would best be served by a cooperative effort between the Springville City and the Springville Museum of Art Association.¹¹⁶ The art Museum

¹¹³ Art Association minutes (7 May 1975) SMA files.

¹¹⁴ Springville Art Board minutes (1938) SMA files.

¹¹⁵ During a Vern Swanson interview with Ken Creer (23 April 1988) Mayor Creer said that the Museum was like the “old maid in the card game” and things “hung in the balance” during negotiations between Nebo School District, Springville City and the Art Association.

became a department of the City, and its relationship was somewhat similar to the Library, with its own independent board to deal with “cultural and educational” issues. This brought the City and the Association together in a relationship which caused the Art Museum’s mission to flourish over the decades.

Immediately following the City’s taking charge of the Museum facility, it carried out a major, and much needed face-lift at the main entrance. Bert L. Fullmer, former landscape architect for the City of Los Angeles, retired to Springville and planned a beautiful new north entrance in preparation for the Utah’s United States Bicentennial Celebration. The project was completed by April 1, 1976, in time for the annual April Salon.¹¹⁷

On July 2, 1975, an America Bicentennial Commission grant from the Utah Institute of Fine Arts (Utah Arts Council) of \$25,000 for a biography and exhibition by Rell Francis was approved by the Board. The book, *Cyrus E. Dallin: Let Justice Be Done*, was co-sponsored by the Museum and the Utah State Historical Society. The book was in its finishing stages, while a major exhibition of Dallin’s work was envisioned for the Bicentennial Celebration. Several plaster works by Dallin, including his *Paul Revere*, the first work to enter the collection in 1903, was cast in bronze by Young Fine Art Casting of Salt Lake, and *Appeal to the Great Spirit* was cast by Neil Headlock’s foundry, Wasatch Bronze Works in Vineyard.¹¹⁸

In June of 1975 Rell Francis stepped in as interim director for Peggy Forster until a new Director could be found. Just after the new year, another BYU trained artist, Ross Harold Johnson (1935-1989) was chosen to fill the position. He worked tirelessly to successfully stage the Bicentennial Celebration of 1976. As part of the celebration the Community Progress Committee with a sub-committee headed by Springville musician Carl Allred raised funds for a new baby grand piano for the

¹¹⁶ This relationship is known as a *QUANGO* or Quasi Antonymous Government Organization which are more prevalent in the Eastern United States than in the West. Pioneer State Park in Salt Lake City is a notable Utah example. Through the generations it has worked spectacularly well for both the City and the Association.

¹¹⁷ *The Springville Herald*, “Mayor Asks for Citizens Help: Springville Museum of Art to have new landscaping,” 20 November 1975.

¹¹⁸ Later the Bicentennial Commission approved another \$8,500 for the Springville Cyrus E. Dallin project for casting the Dallin plasters.

Museum's concerts held on the second floor.

To further expand the Museum's capabilities, the board president and director Johnson requested another staff position which was granted by Springville City council. In June, 1977, Timothy "Tim" G. Rose (1945-) was hired in a new position, Assistant Curator, to work under Director Ross Johnson. Rose, a BYU Bachelor of Fine Art graduate had worked as a student in Gallery 303 at the Harris Fine Arts Center on the BYU campus. By mid 1977, the Museum had three fulltime and one half time City employees and the staff member would remain stable at this number until 2004.¹¹⁹

Johnson served a year, but low pay, the needs of his large family, and long challenging hours resulted in his short tenure. When Johnson retired in August, 1977, he moved to Idaho. Tim Rose who had experience as a stringer for the *Deseret News* was immediately hired as "temporary director" that same month. By the end of the year Rose became the permanent director. He selected Utah artist Dusty Collins as the new Assistant Curator and Rayma Allred as the new Secretary. During his tenure, he organized the exhibition "Springville Collects" in October, and "Sculptors of Utah County" in November-December, 1977. Rose served until August, 1980, when he returned to school to obtain an MFA degree. Sadly, after the Bi-Centennial the Museum settled into slumber and slide toward unpopular Modernism and was losing its community base.

The DIRECTOR (1980-present)

Vern G. Swanson was hired as the Springville Museum of Art's first professionally trained museum director on 1 August 1980.¹²⁰ Swanson came to the

¹¹⁹ These included Director Ross Johnson, Tim Rose as Assistant Director, Julie Berkheimer as Secretary and Shirley Ivie as part-time custodian and also managed the evening weddings. Later custodians and facility managers have taken great care of the building, these include Harvey Yeoman, Casey Rowan and Doug Strong. The Museum has also had many great rental attendants such as Dwayne Christensen, David Haymond, Ron and Ellise Goodman, Sherri Hafen and more. The first financial officer in the Museum was the elderly Audine Gunderson with later officers being, Raola Holmes, Catharine Overson, and Eva Cameau. Board treasurers Neil Reed, Omar Hansen, David Cook and Dianne Carr are also to be commended.

¹²⁰ Notable members of the Museum Board at this time were Mayor John Marshall, President Burt

Museum with experience at the National Gallery of Art in Washington, D.C., a professorship in art history and art and museum director at Auburn University in Alabama, museum experience at the Utah Museum of Fine Arts and the Cleveland Museum of Art, and as a doctoral art history student at the Courtauld Institute of Art, University of London.

On his first day, Swanson's initial act as director was to remove the lime-green carpet in his office and showed authority by removing from exhibition works of art with questionable authenticity.

Assistant curator Dusty Collins left the Museum in the fall of 1980. Sherrill D. Sandberg, a native of Salt Lake City and an art educator, was immediately hired to fill her position.¹²¹ Sandberg's job description was changed, and she was given the titles of assistant director, curator of education, and publicity, membership, and volunteer coordinator. She began to develop programs for children and adults alike. Sandberg founded the popular Children's Arts Festival, on Art City Days in June, which is annually held with widespread participation on the Museum grounds. In 1981, an active docent program was begun providing ongoing training for all volunteers.

Necessary restorations were also made to the building. With every rain storm the director would rush to the Museum and remove paintings from the walls because the old, original wood-frame skylights were rotten and leaking. In late 1980 and early 1981, new skylights were installed with the encouragement of Mayor John Marshall, Springville City and the trade of a duplicate posthumous cast of a Dallin bronze to Creer Sheet-Metal in Provo. This renovation allowed for the old protective plywood over the skylights to also be removed thus allowing beautiful light to filter into the exhibition galleries again. Throughout the 1980s a number of Eagle Scout projects, cleaned and whitewashed the attic and dug out the crawl-space in the basement for more storage room.

During 1982, in connection with the Utah National Parks Council and the

Fullmer, Stan Burningham, Pat Conover, Karl Allred, Robert Marshall, Yvonne Johnson and Blair Sargeant. Dianne C. Carr was the secretary and Neil Reid was the treasurer.

¹²¹ Sandberg had volunteered at the Museum for a number of years also competed for the position of Director. When Swanson got to know her, he was impressed with her many ideas and love for the Museum.

Boy Scouts of America, the Museum sponsored an exhibit of thirty-seven scouting paintings by Norman Rockwell. This show alone brought almost 50,000 visitors. Elder Gordon B. Hinckley of the First Presidency of the Church of Jesus Christ of Latter-day Saints opened the exhibition and was interviewed by Carol Mikita of KSL Television. She placed a microphone to his face and asked “Was *Rockwell an artist or an illustrator?*” The packed upstairs Grand Gallery instantly fell silent as all ears turned to hear his reply. Stumbling at first he said, “*Well, uh, uh, I uh don’t know, but I’d say that when he was alive he was an illustrator, but now that he’s dead he’s an artist.*”¹²² The room erupted with laughter and delight.

THE CLYDE FAMILY

From Governor Dewey Clyde to this day the greater Clyde family has blessed the Springville Art Movement. The notable contributions from Springville contractor, W. W. Clyde have already been mentioned. The family contributed the 1964 Clyde wing and Clyde Foundation in honor of their parents Hyrum Smith Clyde and Elenora Johnson Clyde.¹²³ Hal Clyde valiantly served on the Museum’s board during difficult times from 1970-1974.

W. W. Clyde’s son, Blaine P. Clyde, and his wife Louise have continued the Clyde family’s significant contribution to the Museum’s development. Since 1983, they have purchased thirty-three key works of art for the Museum’s permanent collection. After Blaine’s death, Louise boldly continued this tradition. These works included early Utah masters such as Mahonri M. Young, James T. Harwood, Lorus B. Pratt and John B Fairbanks, as well as many contemporary artists.

Most of the pieces by contemporary artists were purchased from the annual Spring Salon and include works by James C. Christensen, Ed J. Fraughton, Robert Marshall, Chris Miles, Steve Songer, and Kathryn Stats. These and other works of art are considered among the best in the Museum’s collection. They also

¹²² Vern Swanson was standing next to Elder Hinckley at the event when he overheard these words

¹²³ A plaque on the wing reads “*Whose firm belief in work, education and in the dignity and goodness of man set the pattern for our lives.*” The children are listed, Wilford W., George D., Harry S., Grover, Edward and Clara Clyde Christensen.

significantly contributed to the construction of the new Eccles Wing and the Museum responded by naming a gallery named after them.

Their daughter Dianne Clyde Carr ably served on the Board for thirty-plus years as vice president, secretary, treasurer and chair of several sub-committees. She successfully guided the Art Royalty and Junior Art Guild sub-committees, insuring that vital connections between the High School and Museum remained robust. Furthermore, Dianne Carr's wise guidance on the Springville City Council was essential during the Mayorships of Delora Bertelsen, Hal Wing and Fritz Boyer. Director Swanson believes that, "*It was learning from her leadership style that made [him] a good curator and director.*"

David Clyde Cook also served on the Board and as its president during the final phases of the Eccles Wing and Stewart Garden construction, and rendered inspirational leadership. The younger Wilford W. Clyde of the Clyde Company and Geneva Rock was a major contributor to these projects and as mayor of Springville has enhanced and expanded the Museum's ability to serve its mission. His wife Natalie has also served on numerous art ball committees. The Clyde family's engagement in the Art Movement evidenced a genuine comprehension of what quality lifestyle and civic responsibility means.

LEADERSHIP

Under the new director's leadership the Museum was beginning to see new life. Its progress was somewhat tenuous as the art board was concerned of Swanson's zealous spirit and desire for innovation. In January of 1981, businessman J. Brent Haymond had returned to his native Springville and by the April election he was a member of the Museum's governing board. Haymond joined the board when Yvonne B. Johnson replaced Burt Fullmer as its president. The Board had already voted on whether they should retain Swanson as director, then while Johnson served they would vote twice more. Brent Haymond's statement to the Board regarding the Director's tenure was blunt, "*Would you rather have to kick someone in the ass to get something done, or would you rather just pull on the reigns to manage them?*" Haymond was elected Mayor of Springville in November of 1981 and served for four years, then served as a State Legislator for eight years.

A visionary like W. W. Clyde, Haymond saw the need of a parking lot for

Museum patrons because street parking was very limited and in deep snow it became impassible. Haymond contacted the retired Springville contractor Harold Whiting who agreed to build the lot. He obtained a grant and with an agreement between Springville City and Nebo School District in 1981, eighty parking stalls were added. In late 1982 until February of 1983, Whiting helped replace the old stage with a new exhibition gallery, storage room, passageway and a research library. Opposition was intense at first but the Director was supported by Carl Allred, Stan Burningham, Dianne Carr, Pat Conover, Haymond, and Robert Marshall in a six-to-five vote. Once the project was completed it won unanimous support for beautifully improving the Museum in terms of aesthetics, available space and flow.

Yvonne Johnson's tenure of eight productive years was followed by George Puckett, and then by Lou Jene Carter as board president. In 1989 Haymond was elected Board President and served for seventeen years in that position until 2006. Often compared to W. W. Clyde in his forcefulness, Haymond had someone that Clyde did not have, a Director who he could work together to synergistically resurrect the enervated Art Movement. Thus began the fruitful though often stormy partnership between Haymond and Swanson, which would revitalize the vast potential of the Springville Museum of Art. This friendship has grown into it's forth decade.

There have been a number of dedicated and talented leaders of the Museum, people like Delora Bertelsen, Glenn Bird, Stan Burningham, Dianne C. Carr, Pat Conover, Yvonne Johnson and Robert L. Marshall.¹²⁴ Bertelsen served on the City Council then a term as Mayor, helping to guide the progress of the Springville Museum of Art and the City toward excellence in the *beaux-arts*. Her fine art donations and endowment at the Museum helped to guarantee the condition and quality of the permanent collection in perpetuity.

Steady, Board member Pat Conover and her husband Martin both working for the *Springville Herald* newspaper insured that the Museum activities and mission

¹²⁴ Bertelsen and Teddy Anderson created the Springville Art Shop and, with local sculptor Gary Price the *Sculpture to Live By Program* which she and others funded. Both were established under the newly formed Springville Arts Commission. This was made possible by a National Endowment for the Arts grant in 1985 for \$350,000. Bertelsen was highly involved as a City Council member coordinating the Commission. She is a tireless worker for, and contributor to the fine arts and the Art Museum.

were well publicized. Conover tirelessly worked with the art royalty, on art ball committees, and as board secretary for over thirty years. Because of strong board of trustees and staff leadership, the size of the Museum facility and number of visitors doubled, and the art collection and budget grew threefold from 1980 to 2010. Throughout the 1980s, the Museum remodeled its facilities to increase exhibition, amenities and supporting spaces in order to accomplish its mission.

THE MUSEUM FINDS ITSELF

A Museum slogan reads, “*Find Yourself at the Springville Museum of Art.*” But first the Museum needed to find itself and try to establish an identity and codify its mission and policies. In the 1970s the Museum Board decided to focus on art of the Western United States. In the intervening ten years nothing had been done to make this a reality, as prices for quality Western and regional art skyrocketed.

After 1980 it became apparent that the future of the Museum was its collection of Utah art and the philosophy of its original founders. By the end of the decade of the 1980s, the art board and City council approved a mission and vision statement, supporting objectives and community standards and values document. Excerpts from its text declare:¹²⁵

The purpose of the Springville Museum of Art is to provide and promote quality, meaningful, spiritual, life-affirming and predominately traditionalist art, as well as positive and profound cultural and educational opportunities, to enrich our nation, state and community of Springville (Utah's Art City), the arts community, students, educators, patrons, and the larger public.

The Museum vigorously collects, carefully maintains and exhibits original visual fine art based on the following priorities:

- *Art by Utah artists regardless of style (in priority order traditional, realistic, visionary and modern), subject, or period/era;*
- *Utah subjects from early itinerant and visiting artists to Utah;*

¹²⁵ This is the entire Mission statement, but a mere paragraph of a longer supporting objectives, and community standards and values document. It leaves out the Museum’s vision statement.

- *Russian/Soviet realist and official art of the twentieth century;*
- *American traditionalist, realist, western, and regionalist art of the twentieth century;*
- *Nineteenth and early twentieth century academic realist European and American art;*
- *Museum quality art from any source.*

The Springville Museum of Art reserves the right to refuse exhibition or collection of any work of art it believes does not uphold local Springville community standards and values. When necessary, the SMA Association Board of Trustees, representing the community's interest, will make this determination by vote of its members according to policy. Because of the First Amendment right of the Museum at its own premises, the Museum may choose not to exhibit any work of art that it deems offensive or inappropriate based upon its own principled criteria¹²⁶.

Once the Museum understood its past and future as an outlying institution swimming against the tide of establishment modernism and deconstructionism, it assumed a leadership role in the ongoing cultural wars. Taboo words such as nourishing, traditional and beautiful again joined its lexicon and a philosophy that art is for the people separated it from mainstream official art of today.

THE ART COLLECTION EXPANDS

During his second month, Rell Francis brought the renowned *Life Magazine* photographer, Richard Avedon to the Museum. When the director asked him for any advice he had for the Museum, Avedon frivolously suggested “*You should sell all the collection and buy ceramics which would look great in your Museum!*” As the true mission of the organically built collection clarified it began to revitalize its collecting instincts.

From 1980 the Curator had labored aggressively to build a viable Utah collection. He worked with the board to deaccession lesser and damaged non-Utah and Utah pieces in order to collect significant and rare Utah works of art. Many

¹²⁶ Revised and approved by Springville City Council (20 July 2010) and Springville Museum of Art Association Board of Trustees (15 July 2010) SMA files

private collectors, benefactor donors, artists and dealers have made it possible to amass a very fine collection.¹²⁷ Almost immediately, the Museum became the center for documenting the history of Utah Art as it's collection began to grow.

At this time, New Jersey art collector and historian, Frederick C. Ross began influencing the Director to work toward adding a more traditional and academic luster to the Museum's art collecting and exhibitions. He donated many pictures to the Museum and supported the Spring Salon's catalogue. His close friendship and contributions to the career of the Museum's Director were crucial to Swanson's success.

An extensive art historical library was founded in 1983 and named the Mae Huntington Art Research Library to honor Mrs. Huntington's contributions to the Museum. Two key elements of this non-lending library were more than 15,000 mounted photographs of Utah works of art, hundreds of art books and scores of binders of archival information on artists and the art of Utah. The library continues to grow and serves as a resource to scholars.

Beginning in 1985, and for the next five years, a major annual autumn exhibit was sponsored by Geneva Steel Corporation. While the spring Salon was a general juried show, the autumn exhibit was thematic and was curated rather than juried.

¹²⁷ These include the art collectors: Curtis and Mary Ann Atkisson; Karry and Brian Barker; F. Ed and Judy Bennett; Chris and Claudia Cannon; Helen and Jeff Cardon; Anthony Christensen "Anthony's Fine Art and Antiques SLC"; Blaine and Louise Clyde; J. Austin and Florence Fairbanks Cope; Peter and Donna Crawley; The Katherine W. Dumke and Ezekiel R. Dumke foundation; George S. and Delores Dore Eccles Foundation; David and Karen Ericson; David and Sylvia Fairbanks; David and Bea Glover; John G. Harlow; David A. Harris; James Vern Harwood; Senator Orin and Elaine Hatch; David and Barbara Horne; Jerald H. Jacobs; Roy and Anne Jespersen; Connie and David Katz; Mary Louise Kimball; Robyn B. and David Lamm; Kevin Maag; Gordon and Hollie Milne; Doug and Grace Muir; David and Ingrid Nemelka; Joe and Margaret Newey; John and Lisa O'Brien; Patty Lee Parmalee; Denis and Bonnie Phillips; Ron and Judy Radcliffe; Blake and Nancy Roney; Frederick C. and Sherry Ross; Neil and Jane Schaerrer; George L. and Emma Smart; Ellie Sonntag-Stevens; Jim Sorenson; Sorenson Legacy Foundation; A. Merlin and Alice Steed; Diane P. and Sam Stewart; Vern G. and Judy N. Swanson; Al and Linda Switzler; Milton and Louisa Thurber; Richard Waldis family; Kent and Laureen Wallis; John "Bill" and Marva Warnock; Theodore Milton and Judy L. F. Wassmer; John and Debra Watkins; Charles and Ruth A. Whiting; Clayton and Elaine Williams.

Major exhibitions like “Utah Grandeur,” “Portraits of Utah Artists,” “Collectors of Early Utah Art,” “Utah Art Extraordinaire,” and “Sculptor’s of Utah” were produced, with catalogues. Each catalogue added to the body of literature and the understanding of Utah art.

Also in 1985, David and Ingrid Nemelka of Mapleton began sponsoring the annual children’s “*Christmas Lamb*” show in November-December. Their hope was to foster an exhibition that was spiritual in nature. Excited by the idea of a spiritually-themed exhibition, Swanson founded an annual professional exhibition titled “*Spiritual and Religious Art of Utah*,” as a reflection of faith to coincide with the children’s show. At the time, Utah did not have an art exhibition that embraced artist’s deepest spirituality and religious beliefs. The exhibition aspires toward an introspective vision of the artists’ core values. It filled a void, particularly since the LDS Church Museum in Salt Lake City and the BYU Museum of Art were not yet constructed.

On the last day of 1986, the expansive art collection of 243 pieces from Theodore Milton Wassmer and his wife Judy Farnsworth Lund Wassmer was donated to the Museum. Judy Lund had been the head of the WPA Federal Art Project during the Depression and Ted Wassmer was a notable student of Florence Ware. After the War they moved to New York and Woodstock for Ted’s career as an artist and illustrator. Their gift included many works by Woodstock artists, Haitian Primitives, and other American and Utah artists. They also saw to the donation of the Odette Komroff collection of the Southern artist Elinor Barnard. They donated major oils by Minerva Teichert, Reuben Kirkham and Lee Greene Richards to name a few.

During this time, publications and exhibitions were envisioned and carried out with the able assistance of the Museum’s associate curators, Joanna Herndon until 2000, when she was succeeded by Ruth Allred (Whiting) until 2006, Nicole C. Romney in 2007 and Ashlee Whitaker from 2009. All of these talented art historians it may be said, “They had sunshine flowing through their veins.”

HAFEN-DALLIN VOLUNTEER GUILD

In 1984 the Hafen-Dallin Club merged with the volunteer guild at the Museum and became known as the Hafen-Dallin Volunteer Guild. Over the years

this organization has grown to about 350 members. They have a governing board, which recruits volunteers, offers travel tours throughout the world, and acquire needed amenities for the Museum.¹²⁸ They provide invaluable service and their numbers include the desk and specialist volunteers, the Junior Art Guild (ages 12 to 19), the art royalty from the high school and college interns. These, last mentioned volunteers are professionally driven operations, education and curatorial specialists. Together they give thousands of hours of priceless service, enabling many programs to function. They make the Museum a friendly place that reflects the best attributes of Springville.

The guild sponsors two annual brunches, and fundraisers, such as home-tours and Christmas tree and chair auctions. With these funds, the guild has acquired furnishings for the Museum, including chandeliers, hardwood tables, desks and kitchen supplies. They paid for the construction of the Hafen-Dallin Volunteer Guild Gallery on the main floor of the new Eccles wing.

During the 1980s the associate director and the volunteer guild organized trips for members and friends to San Francisco, Taos/Santa Fe, Washington D.C., and New York City. By the 1990s more successful tours to England, Italy, Russia, Greece and Spain. These offered art-oriented excursions with unique and exciting expeditions that regular tour companies did not offer. Each tour has brought many new friends into the Museum circle.

ART EDUCATION

In keeping with the Museum's educational roots, much has been done starting with Sherill Sandberg in the 1980s to increase the Museum's Educational programs. By the terms of the SMA by-laws, sits the Springville High School principal and a high school educator supportive of the arts and mission of the Museum. Since 1985 Glenn Bird served on the art board, chaired the educational committee and served as Board vice-president for two years. After making major contributions to the

¹²⁸ Some of the notable Hafen-Dallin Guild members are Anna W. Johnson, Beulah C. Whiting, Floss A. Taylor, Clara J. Sumsion, Nell W. Condie, Phila R. Finley, Zina R. Johnson, Lucile S. Bird, Janet Crandall-Bird, Marie Whiting, Mae C. Huntington, Inez Chader, Lela Packard, Rachael Hafen Beutler, Jessie Johnson Dalton, Nana Lee R. Pack, Mary Jane Palfreyman, Ellen Allen, Ruth Nielson, Norma Sheline, Max & Grace Alleman, Debbie Balzotti, Traci Fielsted, Arianne B. Nemelka, Ron and Sharee Furbeck, and Wendy McGrath to name a few.

Museum, Sherrill Sandberg left to take the reins of the Utah Arts Council, as visual arts coordinator in 1988. Her position of assistant director and curator of Education was taken by a University of Utah MA graduate in art history, Lila Larsen, of Ogden. In 1991, Larsen utilized an unpaid intern, Payson Middle School art teacher Robert Nickelson, as a part-time assistant curator of education.

In 1990, there were many complaints from Utah County public schools that the Museum not doing enough to foster the arts. So Nickelson, with four other educators, went to Los Angeles to visit education departments of art museums that Fall.¹²⁹ They came back with a report for Lila Larsen, the Nebo School District Board and the State Board of Education. The Museum Board accepted their proposal to align itself with local school districts, to form an education-based art partnership. They called themselves the County-Wide Art Educators and held their first “Evening for Educators” in November, 1991. The program continued since that time with the expanded goal to enhance art education throughout the state of Utah.

Together, with Robert Nickelson and J. Brent Haymond, who was serving as a legislator, Lila Larsen worked with the Utah legislature to secure a State grant in 1992 totaling \$10,000 for a Museum video. Then, another grant for \$25,000 for art posters and finally \$52,000 for Professional Outreach Programs in the Schools (POPS). With the first grant, Nickelson became a part-time paid Association education employee in 1994, adding internet technology to his job description. Later, through the effort of J. Brent Haymond, the Museum became a line item in the State’s Public Education Budget. The Museum remains the focal visual arts educational institution in Utah and one of nine art institutions that are included in the Utah legislative budget.

Lila Larsen retired when she married in 1992, after four productive years of service. Longtime supporter, Dr. Sharon Reed Gray (1947-), began her brilliant tenure at the Springville Museum of Art in June, 1992. She was already a nationally-known art educator, and her twelve years at the Museum established it as the premier outreach location for arts education for the State of Utah. Her ‘many hats’ included membership development, volunteers, publicity, special events and the Junior Art Guild. She also developed a robust annual Museum tour schedule to

¹²⁹ The other educators were Christine Harrington, Burtis Bills, June Biggs and Roger Weight all from the Nebo School District.

art centers in America and Europe. She had the uncanny ability to motivate and excite people to work tirelessly for the Museum's mission.

With the Museum's newly-formed State Wide Art Partnership (SWAP), local teachers, administrators and museum educators worked together to promote and support visual arts education throughout Utah. The idea of "teaching the teachers" focused on the Evening for Educators nights with themes such as "*Unlocking the Mysteries of Art*," "*Making the Most of Museum*," and "*Fooling the Eye*." These grew rapidly in popularity and grew to include other institutions.¹³⁰

Coupled with this program was the Museum's outreach program, which sent two professional art educators into every school in the State with educational materials and lessons utilizing the Museum's art collection and the Utah State Educational Core Curriculum for educators. Numerous posters, post card size images, education packets and lessons were developed by the SWAP committee for teachers of all disciplines to teach art appreciation in the schools. The Museum's art collection is well known through Utah schools because of this program. Once a young child from an elementary school saw an abstract painting at the Museum and perceptively said, "It's upside down!" He had seen an image of it in the classroom the other way and thought that we had it hung wrong.

In April, 2002, long-time intern Jessica Weiss was employed as a full-time SMA Association assistant curator of education and the permanent collection. She earned a master's degree in art history from the University of Utah and with tireless and efficiency, contributes much to the education department. Dr. Gray left to become a faculty member of the BYU art education department in June, 2004. In the transitional period, Nickelson took charge until Natalie Petersen became interim curator of education for six months.

In November, 2004 a highly experienced art educator and public school administrator, Dr. Virgil Jacobsen, was hired as the Museum's fourth curator of education.¹³¹ With Jessica Weiss as his associate curator, Jacobsen proved to be an

¹³⁰ Included with the Springville Museum were the Brigham Young University Museum of Art, The Utah Museum of Fine Arts, Utah State University Nora Eccles Harrison Museum in Logan, Southern Utah University in Cedar City, Weber State University, Utah Valley University Woodbury Museum, The Salt Lake Art Center and Snow College in Ephraim.

¹³¹ Dr. Jacobsen received his degrees from Brigham Young University. He taught art in Alpine

extremely able spokesman for the visual fine arts in the schools. In the years since his arrival, Dr. Jacobsen, working with Nickelson and Weiss, greatly expanded the reach and scope of the Museum's education program. The glorious tradition of what was the High School Art Gallery being one of America's premiere secondary art education institutions was reborn in their hands at the SMA.

MUSEUM SCHOLARSHIP

As the Museum expanded in scale and scope, more leadership was needed. After a six-month stint as interim curator of education, Springville City hired Natalie Petersen to be the associate director, with Dr. Virgil Jacobsen as the assistant director. Natalie had a bachelor's degree in art history and studio art at the University of Arizona and a master's degree in counseling from Brigham Young University. In essence Dr. Gray's position was split in half, but the scope of Museum activities and its physical scale with the 2004 and 2009 additions has doubled. Petersen became the director of operations, with development, publicity, technology systems, human resources, and volunteer and event programs under her purview. Over the past decade her wisdom and dedication to the cause of the Museum has made her an influential advocate for the Art Movement.

The Museum soon became a leader in scholarship on Utah and Soviet art. In 1991, with the George S. and Deloros Doré Eccles Foundation as co-sponsors, the Utah art historian laureate, Dr. Robert "Bob" S. Olpin, and friends Dr. William C. Seifrit and Dr. Vern G. Swanson published an impressive volume, *Utah Art* with Dr. William Gerdts writing an introduction. It was published by Gibbs Smith of Layton, who later published a revised and enlarged edition, *Utah Painting and Sculpture* in 1997. These "three amigos" also started the Art Nurdz of Utah in 1991 and went on to publish in 1999, the Bob Olpin inspired *Artists of Utah* dictionary.

The 2002 Salt Lake Winter Olympics art exhibition was held at the Springville Museum of Art. These above mentioned authors plus Donna Poulton and Janae Rogers, published *Utah Art and Utah Artists* as a lavish exhibition catalogue for this event. The Museum annually publishes a one hundred plus page color illustrated catalogue for the Annual Spring Salon, which chronicles contemporary Utah art of all styles, techniques, medias and genres. In 2009, the

School District and was principal at several schools.

Museum sponsored another major publication with Dr. Donna Poulton and Dr. Swanson entitled, *Painters of Utah's Canyons and Deserts*. This book examined and revealed, for the first time, the rich beauty of Southern Utah's "red rock" country through the visual fine arts. Adding Tom Alder and Jim Poulton, these authors published the northern version of the above book, *Painters of Utah's Mountains and Valley's* in 2012. The Museum plans to publish comprehensive books on John Hafen, *Sculptors of Utah* and *Woman Artists of Utah*.

RUSSIAN ART

The Springville Museum of Art's Russian and Soviet art collection is one of the largest in the United States. The question is often asked, "*Why collect Russian art?*" Almost nothing seems quite as incongruous as Soviet proletarian art in bourgeois Utah. Russia's steppes and forests are far removed from the mountains and deserts of the Beehive State, yet Utah now ranks among America's leading centers for Russian art of the twentieth century.

In December, 1989, Director Swanson went to Moscow, Union of Soviet Socialist Republics (USSR), on behalf of the Grand Central Art Galleries Educational Association in New York. His goal was to recruit young Russian realist artists to participate in an exchange exhibition in New York. While he disliked the art of *glasnost* and *perestroika*, he returned full of enthusiasm for the beauty, strength and personal insights of official Socialist Realist art of Russia's "Motherland."

Swanson began in 1990 to consult for art dealer Raymond E. Johnson of Overland Gallery in Minneapolis, Minnesota and Scottsdale, Arizona to bring quality Russian and Soviet art to the United States. He worked closely with James Dabakis of Salt Lake City and his Russian associates Alex Dimetiev and Igor Nazareitchuk, as they collectively brought thousands of Soviet era works of art to America. By 1990, the Springville Museum of Art began displaying this art to fascinated audiences. Beginning in 1993, local collector Jerald H. Jacobs founded the Museum's collection of Russian art with a number of key donations. Highly significant donations of Russian and Soviet art from Jim Dabakis, Ellie Sonntag-Stephens, John and Debbie Watkins, Gordon and Hollie Milne, the Ezekiel and Katharine Dumke Foundation, Jeff and Helen Cardon, and Diane and Sam Stewart enlarged the Museum's collection.

The Soviet collection was further augmented in December, 2002, when Roy and Anne Jespersen donated a large collection of quality Russian paintings. Included in the gift was the masterpiece by Akhmed A. Kitaev, *Just Graduated: "We are going into a new life"* (1953) whose dominating scale and ebullient subject make it a favorite of Museum patrons. A year later, the Board of Trustees made Russian Realist art a part of the Museum's overall collecting strategy. Over 165 paintings, sculptures, prints and drawings are now owned by the Museum and exhibited along with borrowed art in four galleries on the second floor. Now, an estimated half of the Museum's visitors come specifically to see the powerful art from behind the feared "Iron Curtain."

The Russian collection focus's on 20th century Realist works of the Czarist, Soviet and post-Soviet eras. They are mostly large canvases of multi-figurative, narrative and issue based pictures and numerous smaller oil studies. Subjects abound with labor genre of agricultural and industrial scenes. Others show domestic, military and propagandistic themes, while a few are landscapes and still-lives. Utah art in comparison is more landscape and decorative based. Director Swanson believes that "*Russian art serves as a great instructional tool for Utah artists wishing to develop their oeuvre toward a more serious grand-manner style. We have been playing checkers while they have been playing chess. We can learn from and be inspired by them.*"

The Museum has been a leader in scholarship about the art of the former USSR. With SMA and donor sponsorship, the director published three books, *Hidden Treasures: Russian and Soviet Impression 1930-1970* in 1993; *Soviet Impressionism* in 2001, and a magnum opus *Soviet Impressionist Painting* in 2008. These were followed in 2009 by Nicole Romney's and Vern Swanson's a richly illustrated biography on the painter, *Nikolai Terpsikhov: Master Artist of Mother Russia*. A symposium on "Soviet Art in Conflict: The Artist as an Agent of Social Change," with an exhibition catalogue was held in 2007. The Museum also has a growing library and archive of Soviet art in the Hafen-Dallin office.

The ECCLES WING (1992-2004)

In order to accommodate the "rich treasures" of the Lost Ten Tribes, a new wing was envisioned by director Swanson. In 1992, after twelve years of planning and fundraising effort, Springville City council and Mayor Delora Bertelsen gave

approval for the SMA association to entirely fund and construct a new wing addition. J. Brent Haymond ushered a bill through the Legislature obtaining seed money of \$300,000 for the new addition, thus giving State endorsement for the project. By 1996, the art association hired Inter-West Construction to begin work on the building. This firm continued work on the building until the mainframe, concrete floors and outside walls with rustic plaster were completed. But by 1999, the association ran out of construction funds, and the partnership was amicably dissolved.¹³²

Once Salt Lake City was chosen for the 2002 Winter Olympics, the Museum instantly saw the benefit of being involved, just as progress on the new wing stalled. The anticipation of the Museum being the major Olympic fine art venue spurred new interest in the project among a number of donors. The George S. and Delores Doré Eccles Foundation was the major benefactor, and the new 20,000 square foot wing was named after them. With faith they boldly stepped forward twice to see the project through to success. In essence the addition turned the face of the Museum from the north to the east where an adjacent parking was available. Eleven exhibition galleries on three floors were added, a museum store, kitchen, cloakroom on the main floor, storage room, educational galleries, preparator's shop and rest rooms on the lower floor.

The original Gallery was a WPA (Works Progress Administration) project and now sixty-seven years later, Walker-Poulson Architects (WPA) designed the Museum's addition to match the aesthetics of the 1930s structure. Completion was initially hoped for by the Museum's centennial year of 2003, but the capital campaign went slower than anticipated while costs of the new wing soared upward.¹³³ First estimated at \$2.6 million dollars the cost of the facility jumped to \$4.35 million. A number of generous major donors such as the Katherine W. and

¹³² The Board took over the management of the addition's construction and J. Brent Haymond and Vern Swanson represented the Board in that effort.

¹³³ During the bleakest period of construction fundraising two families asked if they could participate in the project, they were Zeke and Catherine Dumke whose foundation contributed the "Dumke Gallery" and later helped to acquire many outstanding masterpieces for the Museum; and David and Robyn, the son-in-law and daughter of E. J. Bird, became major donors to the Museum with the "Bird Gallery" and donors of their father's are to the collection. Like the Dumke's they continue to donate generously to the Museum

Ezekiel R. Dumke Jr. Foundation, Jerald H. Jacobs and thousands of volunteer hours insured the completion of the twelve year project in 2004.¹³⁴

The dedication of the George S. and Delores Doré Eccles Wing was held on May 4, 2004, at the time of the Thirty-eighth Annual Art Ball and opening of the Eightieth Annual Utah Spring Salon themed *Beginning a Second Century of Art in Springville*. Former Mayor Delora Bertelsen spoke of the “Spirit of the Art City,” with former Mayor and SMA Board President J. Brent Haymond giving the response on the value of quality in all things. W. Rolfe Kerr from the First Quorum of the Seventy of the Church of Jesus Christ of Latter-day Saints, gave the dedicatory prayer and blessed the building to stand through the Millennium. Since that time, the Museum’s programs, facilities, staff and art collection continue to grow to meet the needs of Utah.¹³⁵

DIANE & SAM STEWART SCULPTURE GARDEN

The Museum’s final major component, the Sculpture Garden was created as a respite from the outside world. It was generously sponsored and inspired by Diane and Sam Stewart of Salt Lake City and began construction in 2004. This nearly

¹³⁴ Major contributions from the Katherine W. Dumke and Ezekiel R. Dumke Jr. Foundation, Jerald H. Jacobs, David E. and Robyn B. Lamm Foundation, Utah Families Foundation (Senator Orrin and Elaine Hatch), Ellie Sonntag-Stephens, State of Utah, Ernest A. and Norma Strong Family, Blaine M. and Louise C. Clyde, The Clyde Company/Geneva Rock of Springville, Helen H. and Jeff S. Cardon, Diane P. and Sam Stewart, Carey and Brian Barker, Dr. L. Douglas and Marian Smoot, David and Carol Salisbury, L. T. Dee and J. T. Dee Foundation, G. Steven and Kathryn Allen (In honor of Ellen P. Allen), David and Ingrid Nemelka, Hafen-Dallin Volunteer Guild contributions and Aileen McKenzie insured the project’s completion.

¹³⁵ Of the many Staff members who gave so much through the years a few are mentioned here; Joanna Herndon, Ashlee Whitaker, Nicole Romney, Ruth White, Ruth Allred Whiting, Amanda Toler, Cheryl Stewart, Dawn C. Jensen, Eva Cameau, Catharine Overson and Casey Rowen. A number of significant Board Members were; Burt Fullmer, Yvonne Johnson, Fritz Boyer, Jay Knight, Glenn Bird, Phil Bird, Debbie Balzotti, Kimbal Warren, and Robert Marshall. Service Volunteers include; Julie Berkheimer, Max and Kolene Knight, Amy Klauck and Evelyn Woolsey, Marsha Beach, and Grace Alleman and many more. Service clubs such as the Kiwanis, Ladies Home Culture, Federated Clubs, Men’s and Women’s Study Club and the Aureola Club have contributed much.

15,000 square foot area is located on the Museum's south side between Claude Ashworth's 1938 Spanish-Colonial style gymnasium and the Museum's matching Eccles wing. The construction of the Sculpture Garden was made possible by a management team consisting of J. Brent Haymond, Rick Childs and Vern Swanson. The structural elements were initially designed by architect Gar Campbell and then by WPA Architects of Provo. The garden was designed by Diane P. Stewart with implementation by Linda Priest and Denise Boyer with a profusion of ornamental plants.

With the Stewarts and other donors including, Senator Orrin and Elaine Hatch's Utah Families Foundation, the Clyde Companies/Geneva Rock, Douglas and Marian B. Smoot, the Dumke Foundation, Utah County and Olson's Farms all contributed to the Garden's completion.¹³⁶ Because of the recession of 2007-09 funds fell short. With a grant of \$200,000 from Utah County the Sculpture Garden was beautifully completed and dedicated on July 6, 2009. LDS Apostle Dallin H. Oaks gave a dedicatory prayer soliciting a blessing upon the Garden and the Art for the inspiration of all visitors. Governor Gary Herbert addressed to the throng of nearly a thousand people, insisting that only Springville could have built such an edifice.

The centerpiece of the Stewart Sculpture Garden is a magnificent classical 1917 bronze by Cyrus E. Dallin entitled, *The Spirit of Life*. Two 1912 flanking monumental bronzes by Mahonri M. Young of *The Stone Mason* and *The Blacksmith*, in social realist style, lend their power to the grouping. The garden and the Museum grounds are a splendid complement to the forty-four sculptures on exhibition.

Beyond the Sculpture Garden, the Diane and Sam Stewart family continues to help the Springville Museum of Art in numerous ways. They have sponsored the Stewart Fellowship which brings a professionally museum and art history-directed person with a graduate degree to work at the Museum. This Fellowship has effectively deepened and broadened the Museum's leadership base. They have donated or funded the acquisition of many of the Museum's finest works of Utah and Russian art. Diane Stewart's perceptive eye has also seen to many admirable changes in the look and feel of the Museum.

¹³⁶ The total cash and volunteer cost of the Sculpture Garden was \$1,011,000.

The Stewart's sponsored one of the most significant exhibitions ever held at the Museum from March to July of 2008. This exhibit featured the work of Utah-California Pop artist Wayne Thiebaud. Working closely with Traci Fieldsted and Gerald Peters of Santa Fe and the family of the artist, Mrs. Stewart used her considerable prestige to acquire the exhibition.¹³⁷ As one of the most influential artists to live in Utah, the Museum readily accepted a solo exhibition of thirty-eight works of art, and the public enthusiastically responded with 30,000 visitors.

In August, 2009, the major collection from Australian art connoisseur, John H. Schaeffer, a close friend of the director, graciously loaned for an eight-month exhibition at the Museum. His stunning collection of Victorian and Continental European nineteenth-century paintings and sculpture included masterworks by Edward Burne-Jones, Frank Dicksee, Thomas Faed, Edmund B. Leighton, Frederick Lord Leighton, Sir Edward John Poynter, D. G. Rossetti, Ary Schafer and George F. Watts. A landmark collection, thousands of visitors were deeply moved by the ideal sentiment of the "other" nineteenth century.

AFTERWORD

In 2009, Robert D. Hales, praised the Springville Museum of Art and Springville as a reflection of faith saying, "*It's not every town that can boast of a jewel-like art museum and a profound culture like Springville.*"¹³⁸ The Springville Art Movement experienced the fates and fortunes of a small Western community in a changing society and is now awaiting the challenges of the ensuing decades of the new Millennium. The dream was kept alive by art board members, artists, donors, patrons, volunteer guild members, teachers, students, parents, citizens, dedicated staff and other friends of the Museum.

The fact that the Springville Art Movement has survived in a hostile Post-Modernist world, and has gained momentum and recognition is in consequence

¹³⁷ Traci Fieldsted severed as Hafen-Dallin Guild President, and was instrumental in acquiring and curating a number of exhibitions at the Museum. Most importantly her nationally acclaimed exhibition *Hard Times: An Artist's View* in 2010.

¹³⁸ Robert D. Hales, Stake Conference Hobbie Creek Stake, Springville, 2009.

to loyal supporters being inspired by its vision and mission to foster quality, life-affirming art. The Museum encourages our youth to develop into thoughtful individuals and caring human beings. It recognizes the seed of potential within each person and seeks to nurture growth through the creative process, positive traditional and cultural values, an acquaintance with excellence, a love of beauty, spirituality and truth, and a trust in the 'Spirit of Life.' The Museum affirms the true purpose of art is to elevate mankind. It emphasizes art balanced toward a traditional contemporary Renaissance paradigm which promotes classical and naturalist aesthetic values. It also seeks to understand contemporary visionary expressions of non-deconstructionist and non-post-modernist art. To this end, the Museum plays a unique role in Utah and America.

The revival of the Museum is owed in large part to the City of Springville. The City mayors, City councils and City administrators have been generous in their support of maintaining the Museum as a place of beauty and the centerpiece of Springville society and culture. As of 1982, the City of Springville contributed \$15.60 per capita, not counting utilities, to the visual and performing fine arts. By 1991, because of population growth this number fell to \$15.28 per-capita, and in 2004, that number was leveling at \$14.77 per-capita, even though a new City employee, new wing addition and a sculpture garden greatly expanded the size and scope of the Museum in fulfillment of its mission. This is why Springville is called "Utah's Art City," but it might as well be called "America's Art City."

The Art Movement could be called a benevolent contagion which infects, in various degrees, all who were associated with it through the decades. To John Hafen, the influence of art was a spiritual experience. His philosophy is manifest in his famous *Mission of Art* statement, "*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...*"¹³⁹

In later years, co-founder Cyrus E. 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*

¹³⁹John Hafen file, Special Collections, Brigham Young University, Provo, Utah.

to reveal the truth to his fellow man."¹⁴⁰

The enriching influence of the Springville Museum of Art will continue to be felt beyond the confines of City of Springville. It will continue so as long as there are people who lend their time and means to make the nourishing things of life available to all. "To me the history of this institution is kind of a miracle," said past director Timothy Rose, "I believe the Springville Museum of Art has not yet fulfilled its mission, but that great things are ahead in its future." The Museum is indeed a miracle and more miracles do await it.

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