

PIONEER IMAGES OF UTAH

ARTIST: John C. Hafen (1856-1910) Springville
TITLE: *Tepees* 1907
MEDIA: oil on canvas
SIZE: 22" x 31"

BIOGRAPHICAL INFORMATION

John Hafen was born in 1856 in Scherzingen, Switzerland. His family, converts to the LDS faith, came to the United States when Hafen was six years old, determined to join the "Saints" in Utah. On the way, they spent 12 days in Winter Quarters, Nebraska, and Hafen's two-year-old brother died there. They made the rest of the journey by ox team. After reaching Utah, the Hafens settled first in Payson and then after two other moves, established themselves in Salt Lake City in 1868.

John was very interested in art from a young age and became one of the youngest and earliest students at the "Twentieth Ward Academy" or "Seminary," in Salt Lake City, a school that included drawing instruction in its lessons. During the next ten years, Hafen was taught by George Ottinger and Dan Weggeland, two early Utah artists who not only became friends with the young Hafen, but also encouraged him to seek traditional training outside Utah.

In 1881, a group of young artists, including Hafen, founded the Utah Art Association, which later became the Utah Art Institute. The Association's purpose was to produce exhibitions and provide art instruction. The initial exhibit was the first time artists in Utah had organized and directed their own show. Over the next nine years, John continued to paint and draw and exhibit when possible, including at George A. Meears'

sample room--he was a whisky wholesaler--where space was available for local artists to display their work, free of charge.

In 1890, Hafen helped convince LDS church authorities to sponsor the "French Art Mission," an opportunity to study at the Académie Julian in Paris. The trip also was made possible for several other young Utah artists—J. B. Fairbanks, Lorus Pratt, and Edwin Evans. The artists' studies in France were subsidized by the LDS church so the artists could improve their skills and paint murals and paintings in the LDS temples upon their return to Utah.

Hafen's studies in Paris had a vital impact on his work; like many other young artists of the time, he switched his interest from academic studio work to landscape painting from nature. Espousing his new view, Hafen wrote, "Cease to look for mechanical effect or minute finish, for individual leaves, blades of grass, or aped imitation of things, but look for smell, for soul, for feeling, for the beautiful in line and color."

Back in Utah by 1892, Hafen began work on the murals for the Salt Lake temple. Although Hafen did the most work, Pratt, Fairbanks, Evans, and Dan Weggeland all contributed their Paris-honed skills.

The next year, the Society of Utah Artists was reestablished with Hafen serving as Vice President. The society's exhibits were well received, with many people willing to pay the entrance fees. Although Hafen's paintings from the middle 1890s to about 1907 are now considered "masterpieces of Utah art," he wasn't able to support his fast-growing family on what he made from his work. Consequently, he held various jobs and at times received support from the Church in exchange for paintings and drawings, which now make up the impressive Hafen collection at the Museum of Church History and Art in Salt Lake City.

Hafen taught at the Brigham Young Academy and eventually settled in Springville with his wife and ten children. Originally the family lived with the Myron Crandall Jr. family because the Hafens couldn't afford to pay rent. Later, Hafen traded a painting for a hilly section of Crandall's land. Alberto O. Treganza, a close friend of the Hafens, designed their home in the Swiss chalet style. The building was paid for by sales of paintings and the bartering of paintings to a local doctor who traded the paintings for work his destitute patients did on the Hafen home. To cover one bare cement wall, Hafen painted a mural of hollyhocks and attached it to the wall. After Hafen's death, the canvas was removed, mounted and framed and is now owned by the Springville Museum of Art. The Hafen home in Springville still stands today.

While in Springville, his interest in art education led Hafen to donate a painting to the Springville High School and to encourage other artists (including his friend Cyrus Dallin) to donate artwork. This art collection grew and eventually necessitated a building to house and display the art: it became the Springville Museum of Art.

Although Hafen made frequent painting and selling trips across the country, he lived in extreme poverty until he moved to Indiana late in his life. There, he was accepted into a group of regional impressionist artists and at last began to achieve success as an artist, including winning a prestigious commission to paint the governor's portrait. He lived in an attractive cottage overlooking a beautiful valley, surrounded by friends. However, just as he began to realize his life-long dream of providing for his family through sales of his art, Hafen contracted pneumonia and died in 1910.

Ironically, John Hafen is now considered the most appealing of the early Utah stylists, and was called "Utah's greatest artist" by Alice Merrill Hone, an early Utah art activist. He, of all the early Utah artists, best communicated the poetic essence of nature.

SUGGESTED CLASSROOM ACTIVITIES

TITLE: *Tepees* 1907

MEDIA: oil on canvas

SIZE: 22" x 31"

QUESTIONS FOR LOOKING (History, Aesthetics, Criticism)

When was this painted? What style is this painting? Are realistic paintings always painted from an actual scene? What kind of mood do the colors create? How would brighter colors affect the mood? What season is it? Who would live in these tepees? Would you like to live in them? Why? Why do you think Hafen painted this scene? Is this a good painting? Why?

ACTIVITIES

Arts

Objective: The students will demonstrate their understanding of tints, shades, and tones by mixing pigments to create sample of each.

Have the students look at and discuss the use of light in the painting *Tepees*. Ask the students what kind of colors have been used to create the feeling of light. Then talk about how to make light colors, called tints—mix varying amounts of white paint with colored

paint. Many Impressionist artists were concerned with making their art reflect light, and therefore, many of their works were done using tints rather than with the pure color. Divide the class into small groups and give each group a color. Each student in the group will mix a tint and paint a sample on a note card.

Then have the students mix shades (the color plus black) and tones (the color plus grey or the color's complement). Have the students make sample cards of tones and shades.

Extension for older students: Allow the students to choose a simple object or landscape and render their work using tints. After finishing their paintings, have the students evaluate whether their use of tints created a feeling of light in their paintings.

See Art in Action, Guy Hubbard, Indiana University, Coronado Publishers, 1987; lesson 12, pages 24 & 25.

Art

Objective: The students will be able to demonstrate their understanding of color by describing the three properties of color in a painting and by observing and applying changes in hue, value, and intensity of color. (State Core, Perceiving)

Definitions: **Hue** is the name of the color, such as green or blue. Hues differ in **Intensity**--their brightness or purity. Colors also vary in **Value**--how light or dark they are. If the children are not familiar with these definitions, teach the class the meanings before the discussion. You may have to help the students identify a couple of examples of variations of the properties of color before you have the following discussion.

Show the students slides of *Tepees*, *Tye Rags*, *Winter Quarters*, and *Madonna of 1847* and any other artworks that demonstrate differences in color properties. Have the students identify hue, value, and intensity of the colors used in the various paintings. Then have the students compare the use of color in the paintings.

When you are sure the students understand the use of the three properties of color, assign one of the following activities so the students can apply their knowledge.

1. For kindergarten, have the students color simple shapes with the crayons they have and print the names of the hues under the appropriate colors.
2. Have students create a value scale using predetermined colors such as crayons, markers, or unmixed paint.
3. Have more advanced students create a value scale using 1-3 analogous hues and mixing 3-5 values of each individual hue.
4. Have the students mix paints to create a variety of intensities of one or more hues.

5. Give the students large pieces of paper and have the students experiment with various combinations of hue, value, and intensity. These experiments should not involve subject matter but should just be explorations of how varying the three properties of colors creates different effects. Display the experiments and invite students to comment on the variety of effects they see.
6. After the students have finished the activity above, have each student choose 1-3 examples from their experiments and identify ways those particular combinations could be used in an artwork. For example, using low intensity hues and a limited number of hues may be useful in creating the look and feeling of early morning in a landscape.
7. Assign students to paint or color--using markers or crayons which both have limited variations, or to use paint or pastels, which can create large variations in hue, intensity, and value--a still life or a simple indoor or outdoor scene. Before the students begin they must choose 1-3 ways they will deliberately use color in their artworks to demonstrate their understanding of hue, intensity, and value.
8. Follow 7. above, but ask the class to focus on a specified property of color.
9. Assign students to make three drawings of the same still-life arrangement, varying either hue, value, or intensity. Display the students' work and have them identify and discuss the differing effects of the color variations.

Social Science

Objective: The students will demonstrate an understanding of how and why traditional Native American dwellings differ by researching information and by listing reasons for the differences.

Show the class the image of Tepees and lead a discussion about the tepees in the picture. Ask the students why people might choose to live in tepees. (For example, tepees are portable, are made from available materials, etc.) Either show the students pictures of other kinds of Native American dwellings, or assign the students to do research about what kind of dwellings were used by various Native American tribes.

Tailor the discussion and research to fit the needs and limitations of your class and the scope of your social studies curriculum. The following are two possible ways to pursue the topic.

1. After showing the students pictures of various traditional Native American dwellings, lead a discussion which focuses on why different tribes have differing dwellings. Help the class to discuss considerations such as those listed below.

- Available building materials
- Climate and weather

- Lifestyle--hunter/gatherer vs agricultural
- Myth, culture, or religion
- Food sources

Make a list of the students' responses on the blackboard.

2. Divide the students into groups and after researching Native American dwellings, have the groups each present their findings. The presentations can include drawings of the dwellings or 3-D models.

After the presentations, lead a discussion that compares the various dwellings in terms of the considerations listed previously. Include a list, as above.

Social Science/Dance

Objective: The students will demonstrate an understanding of one facet of Native American culture by watching, learning, and participating in Native American dancing.

Show the students the images of *Tepees* and *Rocky Mountains* (Utah History Through Art I, Oct. 1993 pkt.) as an introduction to an activity on Native American dance.

Invite a Native American, if at all possible, and if not, someone who knows Native American dancing, to come perform and teach some traditional dances to your students.

If you are unable to arrange for Native Americans to come, many older Boy Scouts have learned some Native American dancing, particularly those in "The Order of the Arrow." Ask the group/individual you arrange to have come to your school to not only perform for the students, but if possible, also to teach some simple line or circle dances. Or, learn some yourself and teach the dances to the students.

Science/Botany

Objective: The students will demonstrate an understanding of the reasons we plant and garden by observing, discussing, and drawing plants.

Look at the image *Tepees*; what kind of vegetation is pictured? See if any of the students can identify a plant. Do they see this plant in our area? Go outside and look at the plants on the school grounds. Identify and discuss, at an appropriate level for your class, any plants on the school grounds.

If possible, arrange for a short trip to see some other interesting plants in the neighborhood. The people whose yards you visit may be glad to identify and discuss the plants they have. You also may have a parent or two who is interested in gardening and can accompany your class.

Structure the trip and discussion to suit your class' age and your science curriculum. Some ideas to consider are the following:

1. Is the plant a tree, shrub, flower, or grass?
2. Why was it planted? (shade, food, decoration)
3. Where did the plant come from? Is it native, imported, or a hybrid?
4. What special needs does the plant have? (lots of water, little water, shade, sun, pruning, fertilizing)

When you return to the classroom, have the students draw a favorite plant and caption the drawing with the reason(s) the plant is grown.

Language Arts-listening

Objective: The students will demonstrate an understanding of oral tradition by listening to examples, discussing, and creating their own story/oral tradition.

Show the images of *Tepees* and *Rocky Mountains* as an introduction to the following activity.

Have one or more people come to your class and tell stories from Native American, early American, or other ethnic groups. If you cannot find anyone to come, learn several traditional stories yourself, and tell them to the class.

After they hear the stories, have the students make a list of what kind of information is passed down orally--myth, religion, morality, culture, family history, ethnic history, humor, etc. Also ask the students to consider what groups of people have or have had strong oral traditions and why.

Assign the students to create their own story that contains information appropriate to oral traditions. Have the students share their stories with the class. Or, have the class make up a story as a group and share the story with another class.

If the students are interested, you can have them share their stories with their families and then learn a family story to share with the class.