
William Lee Roy Conant Jr.

Brigham Young University - Provo

Follow this and additional works at: https://scholarsarchive.byu.edu/etd

Part of the Mormon Studies Commons, and the Painting Commons

BYU ScholarsArchive Citation


https://scholarsarchive.byu.edu/etd/4615

This Thesis is brought to you for free and open access by BYU ScholarsArchive. It has been accepted for inclusion in All Theses and Dissertations by an authorized administrator of BYU ScholarsArchive. For more information, please contact scholarsarchive@byu.edu, ellen_amatangelo@byu.edu.
A STUDY OF THE LIFE OF JOHN HAFEN

ARTIST

WITH AN ANALYSIS AND CRITICAL REVIEW OF HIS WORK

A Thesis

Presented to the

Department of Art

Brigham Young University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

William Lee Roy Conantp Jr*

August 1969
ACKNOWLEDGMENTS

Deepest appreciation is extended to the author's Advisory Committee, Conan E. Mathews and J, Roman Andrus, for their assistance and encouragement in the preparation of this thesis.

Appreciation is also expressed to Ronald Deane for his assistance in the photographing of the Hafen paintings.

Special thanks is expressed to the author's wife for her patience and time spent typing this thesis.

Gratitude is expressed to the Hafen family for their help and enthusiasm concerning this work.
TABLE OF CONTENTS

ACKNOWLEDGMENTS ................................................................. iii
LIST OF ILLUSTRATIONS ......................................................... vi
PREFACE ........................................................................... vii

Chapter

I. INTRODUCTION ................................................................. 1
   Statement of the Problem
   Statement of the Purpose
   Design of the Study
   Organization of the Study
   Delimitations of the Study
   Definition of Terms
   Significance of the Study

II. BIOGRAPHY

   Youth and Background
   Opportunity for Education
   Journey to Paris
   Paris and the Academy Julia
   Return to the United States
   West Coast Painting
   Travel and Painting for the Church
   Struggle in Utah
   Chicago
   The Illustration of the Poem "0 My Father"
   Brown County
   The Governor's Portrait
   Autobiographical Summary by John Hafen
   Summary

III. ANALYSIS AND REVIEW OF JOHN HAFEN'S WORK ............... 45

   Landscapes
   Portraits
   Murals
   Professional Recognition
   Summary

IV. SUMMARY AND CONCLUSIONS .......................................... 59
<table>
<thead>
<tr>
<th>APPENDIX, Part I</th>
<th>61</th>
</tr>
</thead>
<tbody>
<tr>
<td>APPENDIX, Part II</td>
<td>.88</td>
</tr>
<tr>
<td>APPENDIX B</td>
<td>.99</td>
</tr>
<tr>
<td>APPENDIX C</td>
<td>101</td>
</tr>
<tr>
<td>Figure</td>
<td>Illustration</td>
</tr>
<tr>
<td>--------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>A Photograph of John Hafen</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Valley Scene&quot;</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Seascape&quot;</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Flower Girl&quot;</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Snow Scene&quot;</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Sycamore Tree&quot;</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Aunt Teah&quot;</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Wilford Woodruff&quot;</td>
</tr>
<tr>
<td>9</td>
<td>&quot;John Winder&quot;</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Elizabeth Winson Smart&quot;</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Man in Shirt Sleeves&quot;</td>
</tr>
<tr>
<td>12</td>
<td>&quot;General McGinnis&quot;</td>
</tr>
</tbody>
</table>
PREFACE

If one were to attempt to remove God and a belief in the Church of Jesus Christ of Latter-day Saints from John Hafen’s life, the man, as he really was, would cease to exist.*

His letters and other writings are packed with his testimony of God and his simple, almost childlike faith that he was doing the will of his Father in Heaven, and that God in His wisdom would some day reward him for his efforts and great hardships.
CHAPTER 1

INTRODUCTION

John Hafen lived and died an artist. His life was fifty-four years of poverty, struggle, loneliness, work and faith. His driving force was his faith in God and the surety that his calling in life was to paint. The devotion of his wife, her unswerving loyalty to him, his dreams, and his ambitions kept him going against all odds.

John Hafen’s paintings were the genesis of the Springville Art Gallery. The Brigham Young University has twenty of them in its collection and the Church of Jesus Christ of Latter-day Saints has collected both his easel paintings and has commissioned him to paint murals as decorations for their sacred temples.

The very presence of Hafen’s work demand that a closer look be taken at this man and his place among Western Americans.

Statement of the Problem

This study presents the life facts of John Hafen, paying particular attention not only to his role as a husband, and the inspiration attributed to his wife, but also to his relationship to the Church of Jesus Christ of Latter-day Saints and his fellow artists. It examines his attitude changes as well as the changes in his art as his life progressed from that of an untrained Utah farm boy through his student period in Paris to his last years as a landscape and portrait painter in Brown County, Indiana.
An analysis of John Eaten's paintings was made in order to establish those patterns of progress or interrelationship among paintings or groups of paintings, and to present a review of his life's work.

Finally, John Hafen's paintings are here cataloged and photographed in order to establish a basis for a provenance on each of them.

Statement of the Purpose

The purpose of this study was to point out the significance of the contribution made by John Hafen's life and work to the development of art in the state of Utah and the growth of art as a part of the cultural heritage of the Church of Jesus Christ of Latter-day Saints.

Design of the Study

The thesis was built around information concerning John Hafen as found in books, manuscripts, personal letters, and newspapers. The bulk of this material lies in his personal letters, most of which are on file at the Brigham Young University Library and the archives of the Church Historian's Office of the Church of Jesus Christ of Latter-day Saints.

In the hope of gaining additional insight into the life and character of John Hafen, those people were interviewed who knew him best. His son, Joseph Hafen, proved to be an extremely valuable source of information concerning his father.

Paintings by John Hafen were found, photographed, and examined to be used in this thesis.
Organization of the Study

CHAPTER I. INTRODUCTION: Statement of the Problem, Statement of the Purpose, Design of the Study, Organization of the Study, Delimitations of the Study, Definition of Terms, Significance of the Study.


CHAPTER III. ANALYSIS AND REVIEW OF JOHN HAFEN'S WORK: Landscapes, Portraits, Murals, Professional Recognition, Summary.

CHAPTER IV. SUMMARY AND CONCLUSIONS

APPENDIX A. A PARTIAL PHOTOGRAPHIC CATALOG OF JOHN HAFEN'S PAINTINGS,
APPENDIX B. A LIST OF HAFEN'S WORK FROM MAY 1, 1901, TO MAY 1, 1902,
APPENDIX C. A LIST OF HAFEN'S WORK FROM MAY 1, 1902, TO MAY 1, 1903.

BIBLIOGRAPHY

Delimitations of the Study

This study was confined to the life and works of John Hafen, including his paintings (landscapes, portraits, murals) and his sketches. The photographing and cataloging of the Hafen paintings were limited to the paintings that could be found in Utah, those belonging to John Hafen spent most of his life in Utah where the major portion of his paintings remain.
to the Hafen family, and those paintings out of the state of Utah of which photographs could be obtained,

**Definition of Terms**

Provenance: The proof of authorship of a painting including any documents, photographs, or expert testimony concerning its origin.

**Significance of the Study**

This thesis is the first definitive study made on the life of John Hafen and as such contributes to the catalog of literature concerning the growth of art in the American West,
CHAPTER II

BIOGRAPHY

Youth and Background

John Hafen was born March 22, 1856, at Canton Thurgan, Switzerland. When he was six years old his father, Johann Hafen, and his mother, Anna Elizabeth Ruesi, with their family left Switzerland for the United States. Six months later the Hafen family arrived in Salt Lake City, Utah.

Johann Hafen was a landscape gardener but was unable to support his family through this profession. He finally moved his family to Payson, Utah where they made their home in a log house. B. F. Larson writes:

During the first autumn in Payson the family gleaned wheat, enough to furnish food for the winter. They carried brush from the foothills for heat and fuel. The next year they gleaned seventy-five bushels of wheat; and the price of wheat reached $7.00 per bushel.

John Hafen showed an active interest in art at an early age. His family had moved to Richfield, Utah and here he began to draw with bits of charcoal from the fire on anything he could find. While


Ibid.


living In their little dugout in Richfield, John's mother showed some of his drawings to J. R, Boshard who was impressed enough with them that he bought John his first watercolors and good paper.

The family was run out of Richfield in 1867 by Indians. It was the dead of winter and so cold that young John lost part of his hearing, an ailment that bothered him the rest of his life.

After one year in Tooele, Utah John's father took the family back to Salt Lake City where he procurred work with the Union Pacific Railroad.

During this period, John Hafen began to paint his first landscapes. He acquainted himself with and took instruction from George M. Ottinger, Dan Waggeland, and Alfred Lambourne, all early Utah pioneer artists. These men encouraged Hafen to find the means to go abroad to study art. This seemed an almost impossible goal at the time because of lack of funds, but the idea kindled a small flame in him which would continue to grow until he found the means to fulfill his purpose.

In the late 1870's Hafen worked for G. R. Savage, owner of a photographer's studio. While on a business trip for Savage to Springville, Utah he met Thora Twede at Ed Anderson's photo studio. By 1879

*J. R. Boshard was a music teacher in the Provo City School System.*

2 Joseph Hafen, personal interview, Provo, Utah, June 12, 1969.

3 Ibid.


they were engaged to be married. The letters that Johnny and Thora wrote to each other in the first months of that year are full of love and expectation.

My own dear sweet love, I have been longing to hear from you, too. It seems to be such a long time between our letters. Well, dear, it is not long until June, when we will be always with each other, and not have to wait for letters.*-

Little did Thora Twede realize how important letters would become to her and John Hafen as their lives progressed, John also seemed to have had no idea of the hardships and years of separation that lay ahead of them. He wrote:

0 what a happiness it will be to me when I can have you for my dear little wife and companion day after day instead of living alone with strangers as I am now.2

They were married in the Endowment House on June 13, 1879, in Salt Lake City, Utah.

John Hafen tried a number of means to support his family since he found it impossible to do so through the sale of his paintings.

He took the agency for corn shellers and went through various towns taking orders. When he reached Payson the company which manufactured the corn shellers became bankrupt and John was left stranded, . . . Young Hafen started a photograph gallery in American Fork but this did not succeed very well. Later he moved to Springville. While there he made enlargements of various historic photographs and had agents sell these in various parts of the State.3

None of these ventures fared very well and the Hafens had a difficult time making ends meet.

Letter from Thora Twede to John Hafen, Salt Lake City, Utah, April 22, 1879.

Letter from John Hafen to Thora Twede, Lehi, Utah, March 19, 1879.

On May 23, 1880, the Hafens were blessed with their first child, a son, John Leo, born in Salt Lake City, Utah.

In 1887 John Hafen began work on a painting of Joseph Smith, the Mormon prophet, addressing the Nauvoo Legion. He was especially interested in depicting the scene as accurately as possible so he wrote to Elder F. D. Richards, an apostle in the Church of Jesus Christ of Latter-day Saints, and asked him to please describe the scene in reference to these questions:

First, was the Legion in drilling order when in front of the unfinished building upon which Joseph was standing, or were they mixed in common with the citizens?
Second, can you furnish me with the most correct synopsis of the address delivered on that occasion or direct me where I can get one?
Third, were any mounted on horses in the crowd immediately surrounding the place in question?

From the answers he received from this letter and other written sources, he constructed the painting shown in Appendix A, Figure 2. The work was painted in black and white with oils.

By 1890 the Hafens had added four more children to their family to bring the total to five. The fifth was a girl, Delia, born in Springville, Utah January 10, 1890. In a letter to his Aunt Teah, John announces the event:

Dear Aunt Teah and all the rest: Last night 10th of January 9:05 p.m. Tfaora gave us a sweet little daughter with

The Nauvoo Legion was a body of independent military men serving the community of Nauvoo, Illinois. The first commander-in-chief of this organization was Joseph Smith with the rank of Lieutenant General; see, Ivan J. Barrett, Joseph Smith and the Restoration (Provo, Utah: Brigham Young University Press, 1967), p. 406.
excellent success and I had the honor of assuming the office of midwife, and all was over with when the person holding that title made her appearance.

Trust you are all well.
All join with me in sending love to you.
Your brother, John.

These were trying years for the young artist. He wanted to paint and yet he was unable to support his family in this manner. Some of his neighbors and friends told him he should get a good job and settle down, some even called him lazy. These people cut him to the quick, for not only was he working at his painting with all his strength, but also he felt that this work was his special calling in life.

**Opportunity for Education**

The year 1890 brought new hope to John Hafen's attempts to school himself in his profession. Along with Loris Pratt he began to petition the Church of Jesus Christ of Latter-day Saints for assistance in gaining the formal instruction for which he longed.

He sought the advice of J, T. Harwood and found that it had cost him $1,000 for one year's expenses to study in Paris. This information he sent in a letter to George Q. Cannon and in the same letter introduced Brother Cannon to one of his closest friends.

I wish to introduce to your notice and consideration Brother J, B, Fairbanks of Payson who is also earnestly devoted to art. He is not so very well known as a disciple of the brush yet, having only followed the calling since he returned from his mission a few years ago, but he is talented, earnest and

Letter from John Hafen to Teah Twede, Springville, Utah, January 11, 1890.

2 Joseph Hafen, personal interview, Provo, Utah, June 12, 1969.

3 George Q. Cannon, a member of the First Presidency of the Church of Jesus Christ of Latter-day Saints.
industrious, and above all a devoted servant to the cause of God, Why I bring him to your notice is, if I should be one of the honored ones selected to enjoy the privileges of an education and Brother Fairbanks would be barred out, I should look upon it as a calamity*. The bonds of brotherly love are such and our aims and desires are so closely connected that I would rather share one year with him and divide it between us so that each could have a six month chance than to leave him behind•*

On April 17, 1890 John Hafen was in Salt Lake City on business and called on Mrs., Richards. Their conversation came around to his chances of going to Paris and studying art there•

Our conversation developed the fact that I got a misunderstanding in regard to how long the one thousand dollars lasted J. T. Harwood* Instead of one year as I understood, it lasted him two years,

He immediately sought an audience with George Q* Cannon who told him to find out "What would be the least amount" he, Loris Pratt, 3 and John Fairbanks would each need to go to Paris• In a letter to John Fairbanks he wrote:

*, * in the meantime keep quiet and cools exercise your faith* I will give you a few points which will likely assist you in estimating* First, it costing James only $500 for one year, it will certainly not cost us three any more each, James is able t© earn quite a good deal in between times; one is not tied to certain hours at school, I talked with Will Spence about the fare, he said we could figure on about $75 to Liverpool and it would cost us very little from there to Paris, He will try and do better if possible* With those few items try and see about what you will need for the first two or three months* Don't ask me for my opinion* I will form my own estimate before I receive any from you two brethren* I have a mortgage on my home yet, I believe I will let that run until I come back* The man who loaned me the money said yesterday he was perfectly willing if I so desired, We will have to go soon as we will have to be there at least two months before we can go to school in order

1 Letter from John Hafen to George Q* Cannon, Springville, Utah, March 25,

2 Letter from John Hafen to John Fairbanks, Springville, Utah; April 18, 1890*

3Ibid.
to learn the language. Now we must do all we can to assist ourselves so as not to pile up too much for the church to furnish.

Finally a proposal was made to the presidents of the Church of Jesus Christ of Latter-day Saints to send these three young Utah artists to France to be properly and professionally trained. They had estimated it would cost them $500 each for one year, and in return for this money they would decorate the Mormon temples with murals and other paintings as the Church desired and saw fit.

While the First Presidency were deciding what to do, Hafen, Fairbanks, and Pratt took a walk to the top of Ensign Peak, where they knelt in prayer asking God to touch the hearts of the Church leaders and give them wisdom in making their decision. The decision was favorable for the artists and they felt in their hearts that their going to Europe was a direct answer to prayer.

The Church of Jesus Christ of Latter-day Saints decided the best thing for all concerned was to call John Hafen, John Fairbanks, and Loris Pratt on full-time missions to labor in Paris, France, their goal being to become artists. John Hafen recorded in his notebook, "Memoir de infrance":

In Salt Lake City on the 4th day of June 1890 we were set apart to a mission in Paris, France by Apostles Heber J. Grant, Anton H. Lund and President Seymour B. Young of the Council of Seventies. The very pleasant duty of that mission was to study art so that we would be able to decorate the temples of our God that are and shall be reared in this latter-day dispensation.

1Ibid.


3John Hafen, "Memoir de infrance" (unpublished notebook kept by the artist, on file Brigham Young University Library, Provo, Utah), p. 67.
Journey to Paris

They left on their journey to Paris June 23, 1890, traveling overland to New York and there boarding the steamship "Nevada" on July 1, 1890.²

John Hafen in a letter to his wife, Thora, described the journey:

The ocean voyage is monotonous. One cannot study much because of the continual noise and commotion of the engine, day and nights. I have slept well every night and enjoyed better health than on our journey by land, . . . We all saw an iceberg and some saw a whale or two, but I did not*. We passed ships every day, generally far off*. We made a rule between us that we must produce a sketch every day or be fined 10 cents. The only fine imposed so far on our trip was on Loris; one day he was so busy teaching the gospel to fellow passengers that he forgot to make a sketch so he had to fork over 1.0 cents.³

In a letter to his son, Leo, Hafen described the "Nevada" as "long as from our house to the corral, and had two big tall masts."

The rest of the description of the "Nevada" and his trip to England is found in a letter to Thora.

Second cabin bunks are in a little room about as long as our pantry and a little wider. In this space there are 4 bunks or beds large enough for 1 person each. These little rooms smell so disagreeable. Breakfast at 7 a.m., porage, beef, potatoes and bread. Dinner from 11 a.m. to 2 p.m., beef, rice, cold meat, and bread; with all meals there is coffee and tea. Everything is poorly cooked. First cabin or saloon as it is called is much better. All day long people who are well enough loiter about on deck to get all the fresh air they can. They will be in groups talking, smoking and some of them taking a lively walk for exercise, back and forth. What is called a steerage passage is a miserable way of traveling. We had second cabin. The passengers had several concerts during the voyage. Everybody is sociable,


² Letter from John Hafen to Thora Hafen, the steamship "Nevada", July 11, 1890.

³ Ibid.
and a good many of the young men and ladies, also officers of
the ship, become mighty intimate with each other so that there
is no doubt left on our minds but what they occupy the same bunk
all night, at least it is so understood by all the passengers,
even they that do it themselves.*

On July 12, 1890, they arrived in Liverpool, England. It was
raining as they registered in a hotel adjoining the offices of the
Church of Jesus Christ of Latter-day Saints. John Hafen had a bath and
then all went to a dinner of bread and milk, "just the finest treat we
could possibly realize." Fairbanks said "that it was the best meal he
ever ate in his life."^2

The next thing they did was to order a new suit of clothes for
each of them. Hafen's was a "fine black coat and vest, pants of a
lighter color," the "finest" suit he had ever had, and he paid $16.25
for it.

To John Hafen the city of Liverpool was a "forest of chimneys"
with "quaint old churches" and clean streets paved with brick or stone
and horses tremendously large and heavy. Prices were astonishingly low
and goods of exceptional quality, and on every hand the "superior artis­
tic taste" of these people put the new world to shame.

Paris and the Academy Julia

They continued on their journey arriving in Paris on the twenty-
Letter from John Hafen to Thora Hafen, Liverpool, England,
July 12, 1890.
^2Ibid.

^4Ibid.
fourth day of July, 1890.

Everything Hafen saw and did on this trip was a fresh exciting experience for him.

As your humble servant has been reared in Utah's peaceful vales under the divine influence and teachings of the gospel... you can realize how eventful this initial visit to the world's great center of society proves to be.

A few weeks after arriving in Paris, Edwin Evans was sent by the Church to join their group. Hafen, along with his three companions, settled in a building composed entirely of studio apartments.

Most of the occupants come from a distance. Many from foreign climes and some from our own country. We live close to the building occupied by the American Students Association of Paris of which we are all members. Here is a comfortable reading room with a good library and a spacious table strewn with the leading magazines and periodicals of America and England. Also, a fine parlor and a picture gallery, restaurant, the absolute modern necessity (?) la smoking room (which Mormon boys have no use for).

They enrolled to study art at the Academy Julia. In an article written by Hafen for The Contributor, he described the school and the method of instruction used there.

There are several schools of painting of more or less merit, but the Ecole des Beaux-Arts - a national institution - and the Academy Julia, Peinture, take the lead. The beautiful specimens of architecture, with their surroundings of tastefully planned lawns and walks, flowers, and shrubbery, which characterize the institutions of learning in our own beloved America, led me to imagine the Julian Academy with its age and artistic qualities as superior to any we had been accustomed to see. I well remember my feelings as we wended our way to school the first morning. We resided in what is called the Latin part of the city, about three miles from the Academy. Our course was on boulevards St. Michel and de Sabastopol where are to be seen the Pantheon, Hafen, "An Art Student in Paris," p. 485.

Notre Dame, and the tower of St. Jaques, all noted specimens of architecture which inspire the soul with veneration for the genius of man. Leading those grand boulevards we entered Rue St. Denis, a narrow street. With quick steps we pass grocery shops, shoe, drug, dry goods, vegetable and every other kind of shop that the modern shylock has ever thought of expecting every moment to behold the magnificent academy building my fancy had pictured. When, all at once, here we are! Yes, we were here in a narrow court or yard of a feather cleaning and pillow factory, a few packing boxes and bales of feathers lying about. In front of us on a two-story, rickety old building was the sign, sure enough, Academy Julia, Peinture.

Ascending an old stairway we landed in the sky-lit atelier of the renowned school of painting. Part of the walls were covered with prize studies from models, and part with daubs of paint flipped on the wall with the palette knife. There are five such ateliers in this branch of the school, but there are two others located in different sections of the city; one is exclusively for ladies. In each atelier there is a platform raised about two feet, for the model to pose upon. The students form a half circle around this platform in three or four rows; the inside row of easels and stools being shorter than the outside ones, to enable the student on the outside to see the model over the head and portfolio of his neighbor situated between him and the figure he is drawing. Each Monday morning from three to ten professional male and female models are loitering about the ateliers waiting for a job. A few minutes before eight o'clock they mount the platform and show the contour of their figure and ability for posing. A vote is called, and the winning candidate engaged for the week. The manner of pose is also decided by vote. Generally, but not always, there is a change in sex every other week. The model poses forty-five minutes and rests fifteen; repeating this from eight to twelve a.m., and from one to five p.m. every day in the week. When the school is full, which is generally the case during the winter months, there is a model posing in each room and students are at liberty to work in any of them; but when a location is once chosen and the owner's name chalked on the floor under the easel, he holds a right to that spot during the entire week. The professors, all of whom are eminent French painters, visit the school every Wednesday and Saturday morning, and give each student a short, but telling criticism. It is truly wonderful how well these master minds understand the needs and failing of each student, and how readily they grasp the individual aim of each soul, thus encouraging individuality in each. Although the professors spend only two or three minutes to each student's work twice a week, they can readily discern the earnest, diligent workers and the aimless or idle ones. To the latter they are very severe in their criticism.

The conduct of the school partakes more of the idea of a workshop than a school; no one presides to keep order, they sing and shout, or talk as much as they please. Everyone is left to choose his own course. However, it is astonishing how quiet everybody
becomes the moment a professor enters the building, the highest respect and honor being manifest towards them by the pupils.

The life and character of each of the professors, and that of any great painter, as well as the prevailing spirit of the Julian Academy, all proclaim in loud and unmistakable tones the one great truth "there is no excellence without labor."

The professors that John Hafen worked under at the Julian Academy were Constant, Lafebure, and Doucett.

Hafen's notes and letters over the next months tell of his experiences and feelings away from home in a great city.

Coming out into the world and beholding the great accomplishments of genius has greatly intensified my ambition to become something more than a mere sojourner through this probation. He called his trip to Paris a "magnificent opportunity for the cultivation of our gifts." He reflected on the words of some old friends left behind:

Some of my gentile friends used to predict with an air of superior wisdom that if I would only go out into the world and study art, see the fine paintings and wonderful accomplishments of men, I would soon get above the "follies of Mormonism" and have my eyes opened. So far I can testify that their predictions are not fulfilled, and as I have always expressed, hope they never well.

Occasionally a little bit of homesickness crept into his writings, but always his faith in God and his determination to succeed were there. Hafen wrote, speaking of himself:

It is the faith and hope which the gospel inspires in his heart that nerves him to absent himself from all that is dearest to him on this earth - the life companion of his toils, the innocent merry prattle of his little children - for thousands


'Ibid., p. 10.

of miles across the trackless ocean in a foreign land there to learn lessons from the accumulated treasures of centuries. And qualify himself for the duties of life that he might perchance by the help of God add glory and luster to Zion's cause.

Hafen dedicated himself to the hard work of art. He realized his shortcomings and expressed the determination to learn the skills he had come to Paris to acquire. He felt that his drawings were below average when compared with the other students at the Academy, but he also felt that hard work would remedy that situation. He began to try to "get more power, life, and spirit" into his work. The more he worked from the model the more certain he became that he wanted to be a landscape painter.\(^3\)

In an effort to gain enough knowledge of the French language to more truly understand the criticisms of his teachers, and also to be able to read the French journals on art, he hired a man to teach him and his companions the language for sixty cents per lesson, or fifteen cents per man.

December 25, 1890, was the first Christmas the Hafens had been separated in eleven years of marriage. In his letter to his wife on that day, he said concerning the importance of drawing; "One only learns drawing in school, which of course is absolutely necessary to success."\(^4\)

\(^1\)Ibid pp. 13-14.

\(^2\)Letter from John Hafen to Thora Hafen, Paris, France, September 13, 1890.

\(^3\)Letter from John Hafen to Thora Hafen, Paris, France, October 19, 1890.

\(^4\)Letter from John Hafen to Thora Hafen, Paris, France, December 25, 1890.
In this same letter he expressed his desire to enter the Salon Exhibit. He felt that if he really put his heart into it, he would be able to finish a painting worthy of it by spring. He also realized his chances were small as thousands of paintings were turned down each year.

By April his drawing had improved to the point that two of them were accepted into the Concour (the best student drawings in the Academy were placed there each week), and he was starting to feel like he was going to be successful.\(^2\)

A week later writing from Auvers, France he told his wife that with each advancement he made there were new summits on the horizons for him to mount in his art work. Consequently, the paintings which he had started for the Salon Exhibit now looked "silly" to him and were still unfinished.\(^3\)

A few weeks later, his schooling finished, he went to Switzerland where he painted, drew, and worked on his genealogy. On the 11th of July, 1891, the Church sent him $300 to settle up his affairs and come home.\(^4\)

B. F. Larson claims that Hafen spent the rest of that year traveling in England and other countries studying the pictures in the large galleries and making important sketches as he traveled. However,

\(^1\)Ibid.
Letter from John Hafen to Thora Hafen, Paris, France, April 18, 1891.

\(^3\)Ibid.
better from John Hafen to Thora Hafen, Paris, France, December 25, 1891.

in a letter to Elder George Reynolds, Secretary of the Church Missionary Committee, Hafen states that he returned from Europe, August 17, 1891*

Return to the United States

In October or November of 1892, he began working on the murals for the Salt Lake Temple. This work he accomplished along with other Utah artists over the next two years.

In 1893 he received the $300 purchase prize at the Utah Art Institute Exhibition, but even with this honor he was unable to support his family as an artist.

The next few years were spent by the artist trying his trade in different parts of the United States. His family was also growing during this time, making him more and more aware of his need to begin to find some financial success. On November 25, 1892, Alma was born to them; on February 22, 1895, Joseph; on January 8, 1898, Frederic.3

West Coast Painting

Hafen finally decided he must try the West Coast in hopes of gaining the success and recognition he desired. His first stop was Seattle, Washington. He arrived there early in 1900 and began sketching, painting, and exhibiting his work. By April 26th of that year he was about ready to move on. 4

I am now going to finish up a few paintings

---

1Letter from John Hafen to G. Reynolds, Springville, Utah, August 23, 1894.
2Larson^ "Brief from Illustrated Paper," p, 94.
3Hafen, The Hafen_Families, of Utah, pp. 191, 192, 197.
and then make a dive for San Fran/

Not long before he left Seattle, he experienced something that seemed to epitomize his struggle for success and also points out one of his basic problems concerning the sale of his work. He wrote to his wife:

The window where my painting has been on exhibition is now filled with watercolor paintings by a Mr. Perrin. I went into the store today, as I often do, to get some paints. I saw a lot more of those same kind of Perrin paintings on the other side of the store from where I was. As I was going out my eye caught on a miserable representation of Black Rock, Salt Lake. There was what I thought was a clerk behind the counter who was continuously eyeing me, and as I walked up to him and that picture, I remarked that I guessed the painter of that scene had never seen Black Rock. He made some remark but don't know what it was, and began calling me by name and stated that he believed he had met me about 8 years ago in New York. I told him I was there in '90 and '91. That was the time, he said. "I met you in Mr. Brown's studio. I was working there but not for him and I always remember and admired your fine work, in coloring especially, and have never forgotten it, and recognized your work here when I saw it." He said. After those remarks I asked him if he painted. He said, "Yes, I painted all of those. Well," says I, "are you Mr. Perrin?" "Yessir." So we shook hands. And I apologized for my compliments on the Black Rock picture. He said he was no artist—he was only doing a little colored work of this kind. I told him I wasn't either, I was trying to become one. "Yes, you are. I want you to understand that I think you are every whit an artist." Pointing to my picture of the Quaking Asps he asked me how much I wanted for it. I told him three hundred. He said if he knew yesterday he believed he could have sold it. There were two gentlemen looking at it as it was laying on its side turned it up and they wanted to know the price but no one in the store knew it. So he told the gentlemen to come in again in an hour and Mr. Attwood would be in and he could tell what the price was. He supposed it would be at least five hundred dollars. So the gentlemen came around again in about an hour with their ladies, but Mr. Attwood didn't know the price either. Mr. Perrin told them that they might figure on five hundred dollars for it, but he thought that too little and would not sell it for that without first seeing the artist. So they went away. Mr. Perrin said it was a shame to sell such a work as that for three hundred dollars. I told him that I was poor and had to put

Letter from John Hafen to Thora Hafen, Seattle, Washington, April 26, 1890.
figure low so I could sell faster. He then told me how he went about selling and made a good living. But of course I could not do the same as he does because it is not in me.

It must have almost broken Hafen's heart to come so close to selling a painting for $500 and yet not be able to, simply because no one was there to quote a price on it; also to meet a man who he considered less talented than himself (a thought attested to by Perrin) who was succeeding as an artist because of his business sense.

Hafen felt that the three months he spent in Seattle were, on the whole, a failure except that he was "honored with the greatest of respect by those who admire painting or know something about them." He felt, however, that if he could receive this acclaim from the artists of San Francisco that he would be encouraged as to his position or standing in the world of art. Also, he would take this as a sign that the Lord had listened to his prayers and wished him to have success. He also felt that if he were accepted in San Francisco he would "be bolder in seeking for help" to carry on his painting.

At this time, John Hafen expressed sorrow that he was not accepted as an artist of any note in the state of Utah. He felt that one of the reasons for this is his lack of social standing in the community of Salt Lake. He also was worried about the condition and welfare of his family, wondering to his wife, "how are you and children going to exist without money from me."

1Ibid.

^Letter from John Hafen to Thora Hafen, Pacific Grove, California, July 14, 1900,

Ibid.

4Xbid.
With all this on his mind he went on to Pacific Grove, California to try for success again. Once there he threw himself into his work doing fifteen paintings and six drawings in twenty-six days. His letters were mixed both with the excitement of success in his painting and the worry over failure to sell them. He wrote: "I have finished one of the prettiest forest scenes today that I have ever painted," Later he continued: "I am at the point of trouble and worry again for filthy lucre so I can live and work."

In this same letter he presented his simple goals in life, "If I can only do good, live, and pay my debts I will be the happiest man on earth," These were the hopes of a simple honest man but to John Hafen they remained just barely out of his grasp and yet close enough for him to keep reaching for them all of his life.

He hoped to save money by boarding in a restaurant at $4.50 per week, but he could not get that amount of money together all at once, and he had to pay by the week. His diet consisted of bread and nut butter, one can of "protose," beans, fruit, two or three pies and caramel cereal.

He accomplished a great deal of work in California, doing many of his paintings and drawings at Cypress Point and Seal Rock Beach, but

Letter from John Hafen to Thora Hafen, Pacific Grove, California, July 14, 1900.
2
Letter from John Hafen to Thora Hafen, Pacific Grove, California, July 21, 1900,
3 Ibid,
4 Ibid,
his finances continued to lag behind, and he was finally forced to return to his family and his debts in Utah,

**Travel and Painting for the Church**

In an effort to recover his financial solvency and to put himself and his work before the eyes of the public in order to create a market for his work, he contacted the Church of Jesus Christ of Latter-day Saints for help.

Even though the Church was in a struggling position financially, its leaders felt the need to help John Hafen. In the *Journal History* of the Church is recorded the following:

**Fri May 10, 1901**

President Snow today made a contract with John Hafen, the Artist, for $100-per month to make a number of paintings which would become the property of the church.

The actual terms of the contract were to pay John Hafen $100 a month for a year, and at the end of the year he was to turn over to the Church everything he had painted. He was to be able to show, sell, and enter them in competitions, but all money coming from their sale was to go to the Church. He could redeem the paintings any time for the amount paid him.

The first paintings he did under the contract were a series of portraits of some of the General Authorities of the Church. These he finished and gave to the Church on July 10, 1901.

John Hafen, the Artist submitted some of his pictures which he had painted under contract with President Snow. They were of

the Authorities of the Church and were accepted as being satisfactory.

With the limited but steady income from the Church, John Hafen decided it was time to go to the East Coast. He felt a need to associate with other artists, as well as a need to place his work before the patrons of art in that part of the country. He did not, however, have the money to take his family with him. His good friend, John Fairbanks, decided he would like to go, so the two of them set off for Chicago. They only stayed there a short while before continuing on to New York.*

Hafen did describe Chicago as a place of "perfect order, one can walk right along without hindrance in streets that are as crowded with people as when Meeting is dismissed in the Tabernacle."83

When they arrived in New York, they found themselves a rooming house at 249 West 123rd Street and went to work. Hafen took time while there to describe the people of New York as he saw them:

The New Yorker as X see him is an easygoing, fat, well-dressed and happy individual, rather refined and domesticated and social, but nothing in business. I say nothing in business, I mean in business methods of the age. They manage business in their own distinctive way and seemingly successful too. The majority seem to me to be exceptionally good-looking and tall.


Letter from John Hafen to Thora Hafen, New York, New York, February 26, 1902.

4Ibid.

5Ibid.
He felt that their business affairs were handled less professionally than those in Goshen or Sanpete.¹

He again laments his being forced to leave his family and home in an effort to succeed as a painter and described his feelings to his wife: "I wish I could hug and kiss you for a change instead of writing. It is pretty tough to be a married man with quite a big family and then be away from them and bach it alone."²

The next stop they made was Boston where Hafen had made the acquaintance of Cyress Dallin on his trip to Paris, and now he and Fairbanks often visited his studio. Dallin encouraged them and introduced them to people in a position to help them succeed, but Hafen was still unable to find a market for his work; consequently, they headed back to Utah.³

On June 3, 1902, Hafen made an accounting of his work to the Church.

I beg to submit an account of my work during the year from May 1st, 1901, to May 1st, 1902, as per contract.
Painted 45 pictures, sold 4 small paintings realizing $190*,
Balance of paintings on hand 41, ranging in size 11 x 14 to 36 x 42 in.
I received from the Church $2,000. I spent $800 in travelings transportation and framing expenses, and about $400 in art material.

Goshen and Sanpete were small pioneer communities in the state of Utah.

¹Letter from John Hafen to Thora Hafen, New York, New York, February 26, 1902.
²Letter from John Hafen to Joseph F. Smith, Springville, Utah, July 5, 1903.
³Letter from John Hafen to the First Presidency of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah, June 3, 1902.
According to this letter, John Hafen received $800 more than the amount called for in the original contract.

The four paintings he sold were: "On the Mountains High/* 16 x 20, to Alice Merrill Horne for $50.00; "Springtime," 16 x 24 to Joseph Geogheglan for $40.00; "The Grant Homestead," 16 x 24, to Heber J. Grant for $50.00; and "The Roberts Homestead/ 16 x 24, to B. H« Roberts for $50.00. The rest of the paintings are listed in Appendix B.

Hafen stated at this time:

I find myself at this juncture without any funds to proceed with in continuing my work. I am very desirous of working unceasingly at my profession and apply the knowledge and ideas that environments have inspired in me during my eastern visit. I respectfully ask your earnest consideration to renew the contract.*

He continued, stating that he felt he could accomplish what he desired for about $3,000, and said that he was willing to obligate himself for 100 paintings in return for that amount of money.

It became the sense of the Council, by vote, that the Church assist Br. Hafen for another year by paying him $100 a month, and that he be given the privilege of making all he can over and above that amount.^

What this meant was, the first $100 Hafen made from his paintings in a month belonged to the Church, all the other paintings he did that month, or money from paintings received that month, would belong to him. This still amounted to $1,800 less than that for which he asked, but he accepted the terms of the contract.

A year later on July 5, 1903, he again settled up his account with


1Ibid.
2Ibid.
the Church. He had received $1,200 and he gave the Church 121 paintings and 29 drawings. (See Appendix C) Their sizes ran from 5 x 7 to 42 x 58. In addition to this work he did three portraits: John R. Winder, Hyrum M. Smithy and John Smith, for which he was credited $300 against the $1,200 given him.

In addition to these paintings he had exchanged three paintings for family dental work, traded five with other artists, given five as wedding presents and donated two to the Springville Public Schools, one to the Boston Latter-day Saint Mission, and one to the building fund of the Sugarhouse Ward.

The contracts between John Hafen and the Church of Jesus Christ of Latter-day Saints gave Hafen the privilege of redeeming his paintings at any time for the amount paid him. The Church had actually given him $3,200. He then was credited for $300 for the portraits he did in the spring and summer of 1903, lowering this amount to $2,900. Hafen was never able to raise the $2,900 needed to buy back almost 200 paintings and drawings he did in those two years. This means that the Church was able to acquire two years of Hafen's work for about $14.50 per painting.

Struggle in Utah

This same year he was again honored by receiving the $300 purchase award at the Utah Art Exhibit.

By November 15, 1903, the Hafen family had slipped into the poorest financial condition of its life. They were trying to finish a home.

Letter from John Hafen to Joseph F. Smithy Springville, Utah, July 5, 1903.

Ibid.
but in the meantime were lining in tents. Completely without money
and fearful of being caught in this situation when winter set in, John
Hafen again turned to the Church. He offered to trade the Church all
the paintings he had in his possession, 150 of them painted from 1891
to 1903, for $1,000. He estimated the frames to be worth $300.\(^2\)

The Church decided the best it could do was to loan him $800,
"he %o give his note therefor, and enter into an agreement to pay it
back either in money or paintings acceptable to the Presidency at a
valuation to be placed upon them by disinterested, competent parties."\(^*\)
The Hafens were able to use this money to get into their house.

On June 7, 1902, Rachel Hafen was born into the family and on
May 12, 1904, Marlow came into the world. This brought the number of
children to ten and increased the dire financial conditions of the
painter.

The next few years were spent in a constant struggle for survi­
val. Hafen took his paintings from town to town in the state of Utah
trying to sell them, but met with very little success. During this time
he also served as President of the Utah Art Institute.

Heber J. Grant was a great admirer of John Hafen and personally
bought a number of his paintings. Thora stated in her diary that Heber
J. Grant "has been very kind to us, he has bought more paintings of ray

\(^1\)Ibid.


\(^3\)Ibid.

\(^\wedge\)Letter from John Hafen to Thora Hafen, Salt Lake City, Utah,
December 13, 1906.
husband than any one person in the state/’ President Grant tells of an incident of business he had with Hafen:

I remember that one day he came into my office with a small picture for which he wanted $250, I bought it. Later on he came again and wanted to sell me a $50 picture, and I said: "John, I never look at that last picture I bought from you, but that I think that I got it too cheap, so I am pleased to give you another $50 for that other picture and you. take this one and sell it to somebody else." That $250 picture, I feel sure is going to create ill will among my family when I pass away, because every one of my daughters has spoken for it, and nearly everybody who sees it says that it is one of the finest, if not the finest, little pictures John Hafen painted.^

In spite of the help a few men like Heber J. Grant gave to John Hafen, there was just not enough business to support him in Utah, and in 1908 he was forced to go East, once again leaving his family behind.

GMcfgo

April of 1908 marked a real turning point in John Hafen's life. While working in Chicago, Illinois he met a Mr. Broning who introduced him to the manager of Marshall Field's Gallery, a Mr. Ericksen. They were impressed with his work and scheduled a one man show for him. They even stood the expense of framing his work, and Mr. Ericksen took him to the Macklin Cox to help choose proper frames.

The show of twenty-six oil paintings opened on June 1, 1908, and ran to the 20th of that month. This show started to bring him the recognition he had been seeking for years. He wrote:

Thora Hafen, February 17, 1901 (unpublished diary and business ledger, on file Brigham Young University Library, Provo, Utah).

^Larson, ’Meaning of Religion/ 3 p. 3.

Letter from John Hafen to Thora Hafen, Chicago, Illinois, May 8s 1908.

^Program, "Special Exhibition of Oil Paintings" by John Hafen, on file Brigham Young University Library.
The exhibition is going on just about the same, lots of visitors are there daily, hundreds of them. Compliments and words of encouragement are coming in from every side* . • •. The conduct of all that know me has changed towards me since the opening of the exhibit. They are just as polite and respectful as they know how to be*

I learned that Mr. Smith and some other painter was there today, and Mr. Ericksen said that they spoke very highly of my exhibit, • • • Such painters as have seen my exhibit are very urgent in their invitations for me to call on them, which in itself is significant of how they are impressed by the work. When my work comes together as a group it becomes more powerful in asserting itself and its meaning. When it is scattered amongst a lot of paint rubbish it loses its delicate inner feeling or perhaps does not howl or bark loud enough to be heard above the rabble of the crowd. • o .

When I become reknown then people will look at my work as it hangs amongst others through tubes and it will occupy places of honor and it will be contemplated upon and squinted at enough to make a hole through it. Then of course it will appear all right and make other works around it appear as mere ghosts. But now that Hafen isn’t known the debts pass it by; . . . and painters say some nice things out of pity or sympathy, just to be sociable, maybe they might even think I am worthy to be sociable with, because of some lurking possible good quality in my work that seems to strike them once in a while.

This exhibition has quite a comical effect on them. It makes them act better and say less.

Well! I hope and pray that God my Heavenly Father will continue to stand by me and that I will continue to stand by Him. I am not only thankful for what I have been able to accomplish through His abundant blessings, but I am also thankful that I am able to see the result of divine help in my work. For this enables me to give the honor where it belongs and not to become vain or boastful in my feeling,*

Hafen left no record of any of the paintings in his show actually being sold, but in a letter written in July of 1908, he gave the information that his business with the Marshall Fields people was bringing him just enough money to pay his expenses and the debts he had made since going East. The sums of money were small, as little as $5.00 for a sketch, but

Letter from John Hafen to Thora Hafen, Chicago, Illinois
June 6, 1908.
it kept him going.

The Illustration of the Poem
"0 My Father"

Sometime in the spring of 1908 Hafen had contacted a Mr. Ben E. Rich concerning a plan to illustrate and publish the poem "0 My Father/"

On June 24, 1908, Mr. Rich wrote a letter to Hafen telling him he thought the plan was good and that he would do anything in his power to assist in the accomplishment of it.

Hafen told his wife;

The illustrating of the song "0 My Father" is not an order from the church or mission. It is simply a suggestion from Pres. Rich and he would like to see me do it. I am giving it a great deal of thought.--*

A third man* German Ellsworth* was brought into the venture and Hafen began the illustrations. He did eight of the paintings (see Appendix A), and they were reproduced in a pamphlet along with the text of the poem* the plan being to sell them for one dollar.

As soon as the booklet was published* criticism concerning it and its illustrations arose in the Church. Finally* John Hafen wrote a letter in defense of his illustrations.

It is not surprising that objections have been raised against the character of the illustrations which I have made to the poem of "0 My Father*" or perhaps rather to the illustrating of the poem at all.. For most people have such erroneous ideas concerning the specific mission of art. Some who have a little book

Letter from John Hafen to Thora Hafen* Chicago* Illinois* July 9* 1908.

Letter from Ben E. Rich to John Hafen* Chicago* Illinois* June 24* 1908. '

Letter from John Hafen to Thora Hafen* Chicago* Illinois* July 16* 1908.
learning on the subject seem to be loudest in protestation against what seems to them an innovation to their artificially preconceived ideas. 

Therefore I have not only been irritated by the manner in which my illustrations of the poem have been dealt with but must candidly confess that my feelings have been hurt. Never has a single opportunity been accorded me to explain my views and to give a reason why I illustrated the poem as I did. In the first place it is not the mission of art to ape or imitate anything but primarily, to interpret or reveal beauty in line and color. It is also within the province of an artist to express beauty in philosophy and just like the orator expresses sublime thoughts through the medium of language.

In conclusion I wish to bear my testimony that I have sought the Lord for help and inspiration in composing and executing those pictures and that this trust has not been in vain.

In a return letter, the First Presidency made its stand known.

We have carefully read your communication complaining of unfair criticism of your illustrations of the hymn, "O My Father," and we fully appreciate all you say on the subject of art in a general way.

In answer, we desire to briefly say, that as far as we ourselves are concerned, we offered no unfavorable criticism on your work from the viewpoint of art; on the contrary, we quite admired the pictures, especially some of them which we thought really beautiful.

Our objection to the publication of the work was based altogether on different grounds. For instance, some of our brethren occupying the position of Mission Presidents were interesting themselves in publishing with a view to freely circulating this well-known hymn in an illustrated form, and you happened to be the person engaged to illustrate it.

If the scheme had been carried out, you will readily perceive that the sale of the work would naturally carry with it the idea, that this was being done on Church authority and the agents would naturally emphasize this idea in their endeavors to make sales; and if this were done, it could only be a question of time when the Church would be called upon to explain its position in relation to it; and unless the Church were prepared to father the artist's ideas, it would naturally be placed in the

Letter from John Hafen to Joseph F. Smith, Nashville, Indiana, August 4th, 1909,
very embarrassing position of permitting its officers to publish and circulate it, and it was to avoid this that we withheld our consent to their publishing it.

if you yourself desire to publish the work on your own responsibility; or if anybody else other than an officer of the Church desire to employ you to make the illustrations, or to accept those already made by you, with a view of publishing it on his own responsibility, we offer no objection whatever. All that we object to is to have the Church connected with it either directly or indirectly.

Hoping this will be perfectly satisfactory to you, we are with kindest regards, .«."^ 

In any case, as far as John Hafen was concerned, the whole affair was another financial failure for he never realized any profit for his work.

Brown County

In the late summer of 1908 Hafen, now at the age of 52, decided to go to southern Indiana to paint. This decision was to become the most important one he ever made financially. Hafen found his way to Nashville, Brown County, Indiana. There he met Adolf Shultz, a fellow artist. Over the next two years they were to become responsible for the growth of the Brown County Art Colony. He also met a Mr. Heatherington, a man in a position to help Hafen reach his goals.

He described Nashville as "a lovely place to paint. Everything is old-fashioned and quaint, in an American style. . . . The scenery is hilly and wooded, also a nice stream running through the place."^3

Things still went very slowly. Mr. Heatherington was interested

Letter from the First Presidency of the Church of Jesus Christ of Latter-day Saints to John Hafen, Salt Lake City, Utah, October 5, 1909. 2

Joseph Hafen, personal interview, Provo, Utah, May 10, 1969. 3

"Letter from John Hafen to Thora Hafen, Nashville, Indiana, July 30, 1908." }
in Hafen's portrait work and felt he could help him find a market for it.*

Alsos, by November of 1908, Heatherington had helped him arrange a one-man show for the first two weeks in December, 1

After its completion Hafen described the show to his wife?

I wish you could have been present at my late exhibition, There was a spirit about that in the way it went that has puzzled me ever since, One painting was sold while hanging them; another the next day; and the third day it looked like a larger one was going to! sell and then someone talked of buying the big one thousand dollar picture* The sales people were more certain,, if that were possible, than I was that those sales would go through. But it all melted away just like the bottom had fallen out of something. Not a soul talked buy any more after the 3rd or 4th day, , , , If you had seen the opening day or two you would have thought that two or three thousand dollars worth was going to sell before the two weeks were up. After that there was nothing else than tantalizing praise.2

At the end of 1908 John Hafen was broke, discouraged, and lonely for his wife. On December 31st he wrote:

The end of this year finds me without room rent to pay or I mean nothing to pay with, , , (Sometimes) I feel like the sacrifice is too great for the reward so late in life, I get on the verge of giving up and forfeiting the promises made roe, for a more even life of a common workman, • , , I do hope it will not be necessary for us to be separated much longer.

In January of 1909 John Hafen called on a Doctor Barnhill to see if there was something that could be done to help his ears. He had had difficulty with them since he was a boy and now they bothered him to the point that he needed some care*, The doctor was able to help

Letter from John Hafen to Thora Hafen, Indianapolis, Indiana, December 31, 1908,

9
Letter from John Hafen to Thora Hafen, Indianapolis, Indiana, December 31, 1908,

3Ibid,
him, but it delayed his planned return to Utah until February 3, 1909.

He returned to his family for a short time and then again went East, this time to Minneapolis, Minnesota, taking his son, Virgil, with him.

Hafen was invited by the people he had met in Nashville, Brown County, Indiana, to return and he accepted this invitation in June of 1909. He rented a cabin-studio on Cheerful Hill and went to work.

On August 7, 1909, the Indianapolis News ran an article on the Brown County Art Colony entitled, "The Art Invasion of Peaceful Valley."

Here is part of what it said about Hafen:

The Nestor of the Nashville Art Colony is John Hafen, the Mormon artist. Mr. Hafen is well into the sixties and is the father of ten children, yet he is as active and industrious as any of his clansmen in Peaceful Valley. Mr. Hafen, with his son, Virgil, an art student, lives on Cheerful Hill, north of town. They occupy a two room cabin that has porches facing east and west. From them they view the beautiful sunrises and sunsets that have made Brown County famous....

The Mormon artist is one of the most likeable of men. His inexhaustible good nature has made him a favorite with all. Even the humblest native speaks in tones of affection for him because of his own humbleness and kindliness.

Even with this acceptance by these people, Hafen was still earning only enough to make ends meet, and long hard struggle had taken its toll on his outlook towards life. He wrote:

What we want first and quick is prosperity, so I can paint and so I can meet the mortgage next spring, that cannot and should not go on any longer. When it comes to financial struggle, my dear, I am getting decidedly weak on that point* i cannot stand

Letter from John Hafen to Thora Hafen, Indianapolis, Indiana, January 16, 1909.

2
Letter from John Hafen to Thora Hafen, Minneapolis, Minnesota, June 4, 1909.

3
much of that anymore, it has gone beyond the limit of my endur-
ance, in fact I won't and can't stand it any longer. This is
the long and the short of it. Now, what I mean by this, I can
get along and will put up with it so long as I can see my way
out, like I seemed to see when I came here without money. But
if at anytime I had no money nor could see my way to get any
then I would sail for home quick, if I had to give every picture
I had to get passage. . . .

Later in August, Mr. Heatherington began to urge Hafen to return
to Indianapolis where he felt sure he could succeed as a portrait
painter, John wrote: "I was thinking today about my position as a por-
trait painter. I ought certainly to be able to settle the finance
question, for good, in that line of work."

By September things were beginning to shape up for him in
Indianapolis.

Mr. Heatherington and two well-known ladies, Mrs. Douglas and
Mrs. Corningore have put their heads together and selected about
4 or 5 of the leading and beautiful ladies of wealth in that city
whom they will ask to sit for me, Mrs. Douglas has some furni-
ture that she will loan me especially a nice folding bed with
shelves in it. I must strike for a high mark. These people are
interested in me and I believe will prove a great help to me in
introducing me. . . . There is no natural reason why I would not
make a good raise to pay all my debts. If the Lord will only
stand by me it will be a success.

He went on to talk about portrait painting in general:

It is funny, but all my landscape painter friends think por-
trait work is my natural ford. . . and if I can sneak in through
that kind of a dodge, why all right, just so I get there in some
legitimate way, then my landscapes will also suddenly become good
or exceptionally great.

Letter from John Hafen to Thora Hafen, Nashville, Indiana,
August 20, 1909.

2Ibid

3
Letter from John Hafen to Thora Hafen, Nashville, Indiana,
September 7, 1909.

4Ibid.
John Hafen and his son, Virgil, moved to Indianapolis, Indiana, in October of 1909; they found themselves an apartment and set up their studio.

The Governor's Portrait

Heatherington and his friends could not get the people to sit for Hafen as they had hoped, but an opportunity presented itself for him to paint the Governor of Indiana. "Tomorrow I get a letter of introduction to the Governor and then I will see if I can make an engagement with him for sittings."

By the end of December he had met with the Governor concerning the portrait commission. He wrote;

I had an interview with the Governor and he is willing to pose for me if he can make time for. He will speak to his private secretary and then let me know. That will be a good thing for me. . . . The Governor will make an interesting study, one of the most interesting subjects I have ever had.

The subject was more final in his letter of January 2, 1910.

I have just written an engagement for a sitting on Tuesday next, of his excellency, the Governor. His secretary wrote me that he would be ready for sittings this week. So I feel grateful for the privilege. . . .

For the first time in John Hafen's life, things were beginning to break his way. There was no sudden demand for his work, but rather a building process towards demand. Each new portrait he painted afforded

Letter from John Hafen to Thora Hafen, Indianapolis, Indiana, December 20, 1909.

^Letter from John Hafen to Thora Hafen, Indianapolis, Indiana, January 2, 1910.
him the opportunity of meeting new clients, and his painting Governor Marshall opened up many doors which had remained locked to him for twenty-five years. A new positivism surged back into his letters as he wrote of bringing his family to live with him. Thora responded to his feelings and in late January wrote:

> We got your letter of the 15th last Wednesday and it rather excited us. We did not know but what the next letter would give us the command to start...*

The month of February was extremely slow and again it looked as if everything Hafen dreamed of would fall through, but then in March it started to pick up. He wrote:

> A friend has just been here and bought 2 paintings which will net me ninety dollars. Fifty of it was made on my late visit to Brown Co, with Heatherington, I feel that I will soon have the necessary money to send for you.^

In March he prepared a painting to enter into competition for selection to be shown in the Internation Fine Arts Exposition at Buenos Aires and Santiago,³

On April 5, 1910, he received the following letter:

> The United States Commission to the Fine Arts Expositions at Buenos Aires and at Santiago, 1910, desires to thank you for having entered your work named below. This was presented to the Jury and Advisory Committee, but I regret to say, was not found available. The work is accordingly held subject to your order by Messrs. W, S. Budworth & Son, to whom it was sent by you under the conditions given in the circular previously sent to you.

Letter from Thora Hafen to John Hafen, Springville, Utah, January 22, 1910.

²
Letter from John Hafen to Thora Hafen, Indianapolis, Indiana, March 22, 1910.

³
Letter from John Hafen to Thora Hafen, Indianapolis, Indiana, March 28, 1910.
Regretting that the conditions under which the United States Exhibit is necessarily made prevents the including of the many works which the Commission would have been glad to have included, I am, Very sincerely yours, • • • • • •

By mid-April he had chosen a house for his family in which to live. On April 14, he described it to Thora. "It is new and has six bedrooms with several closets but no bathroom* It will be clean and pleasant. There are three downstairs rooms and three upper rooms." 

It was May before John could actually get enough money together to send for his family. At that time, however, he was able to send them the money, and he also had his first backlog of sittings, enough to support his family in Indiana.

After an almost continuous separation lasting two years, the family was united in the first part of May, 1910, in Indianapolis. There was a great excitement about this for it looked as if they would be able to live comfortably together on the income he was receiving as a painter, Hafen felt that he had at long last arrived.

On January 10, 1910, five weeks after his family joined him, John Hafen died of pneumonia. He was fifty-four years old. 

Autobiographical Summary by John Hafen

In a letter to Alice M. Horne written shortly before his death, John Hafen summarises his life and attitude towards art.

1 Letter from John E. D. Trask, Commissioner General, to John Hafen, Philadelphia, Pennsylvania, April 5, 1910,

Letter from John Hafen to Thora Hafen, Indianapolis, Indiana, April 14, 1910.


4 Ibid.
Our ancestors are not traceable further back than great-grandfather, on account of the Reformation. As far back as that no one gifted especially as artist or poet was connected with them. But my mother had an unusual fondness for pictures and displayed more than ordinary taste in the arrangement and decoration of home. No matter whether we lived in a "dugout" or a dirt-roofed log cabin, she always had some woodcuts or making. When I was eleven years old mother showed a bundle of my drawings to a friend from the country and he gave me one dollar and a half, to pay for colors and drawing paper, the first real drawing paper and watercolors I ever owned.

I was employed mostly at gardening, I also learned the trunk business at Z,C,M,I. In spare time I would always draw pictures, I had my mind made up to become a painter from my early childhood. I left Switzerland, my native country, in February, 1862, at the age of five years. My childhood was spent amid the scenes and hardships of pioneer life in Utah. Two years were spent at Payson and as long a time at Richfield. From the latter place we were driven by the Indians and settled in Tooele until 1868, when we moved to Salt Lake City. I had no teachers until I went to France to study in 1890, Mr. Arthur F. Mitchell introduced me to the use of oil colors. He was well-known to all the old painters. To him I am indebted for my first introduction to art life.

I decided to go to Paris because that school had the greatest reputation of any in the world at that time, Mr. Daniel Waggeland was chiefly responsible for my going abroad to study, James T. Harwood and Will Clawson also encouraged the idea, as they both had been there to study*. I have no particular choice of subject, I just drifted into the landscape for want of models and means to pay for them. I believe that my main sympathy is with landscape. I believe, however, that an artist should be as broad as possible, in the choice of subjects, to avoid narrowness, which concentration has a general tendency to bring about. I am happy in being able to say that I can sincerely appreciate a wide range of artistic accomplishments in varied methods and theories. When I hear men say, "I have no use for such a style of art/" I pity them for being deprived of so much enjoyment in life. Taking it for granted that there is talent and training, I can enjoy any effort so long as it is backed by sincerity and conviction; especially if that effort is fraught with independence. However, my sympathies, because perhaps of my temperament, are with such artists as George Innes, Corot, Millet, Rembrandt. As to nationalities I have positively no distinction or choice.

You ask me how I feel when my brother artists are successful, I rejoice, of course. How could I do otherwise? I not only rejoice with them but I feel encouraged because someone worthy has won his just reward. It indicates to me that the world is not blind to true worth, though sometimes it is slow to find it.

I paint in the east for two reasons; first, I am not supported in my home state, and second, I don't believe in hiding one's talent under a bushel. I am fondest of painting whatever appeals to me from an artistic standpoint.
As I grow older in experience and as I come in contact with the artists of the world and their works, I begin to realise what reliance and faith in God have done for me. I observe that artists are diversified in their opinions and as much at sea as to what constitutes good art as the world is divided on the subject of religion.

There is error amongst artists great and small, but much less in great men. So far as I have become acquainted with men through their writings, I believe Augustus St. Gaudens, the American sculptor, to be the cleanest and purest in art sense and temperament of all modern American artists. I have detected no error in his ideas. He seemed to me as a man inspired while he lived. Such a sweeping expression or verdict on the artists of the day seems presumptuous. But I do not assume to know that by my own wisdom or power. I ascribe it to the same source that we ascribe a knowledge of Gospel truth; for the Spirit of the Lord will lead us into all truth, in faithfully and diligently discharging my duties and strictly observing the Word of Wisdom, I have a right to guidance and ability to recognize Truth from Error.

I would say to my friends that by this stand you may watch a long time in the world of art. Being at variance with the conventional ideas of the day on art, and ignoring the various fads that pass over the horizon of time, I cannot expect to be "in the swim" as the saying is. For to listen to and follow the ideas of the day would be to ignore inspiration and I cannot afford to do that. I would rather trust to steady development. On the Unas of my conviction and patiently await recognition by some high and influential intelligence, for I have by no means lost confidence in the existence of high, dignified and truly artistic intelligence in the present day.

I enjoy the respect and friendship of all my professional brethren so far as I have met them. I have not yet reached my goal. I mean eventually to get to New York and Boston and lose myself for a time in the twenty-five thousand artists congregated there.

In conclusion I will explain briefly my views and feelings. I divide the art profession into two classes at all times in history. In one class are the painters, in the other division are artists. There are very great men on either side. On the side of painters I might class John Sargent, Zorn and most modern impressionists. On the side of the artists Rembrandt, Whistler, and John W. Alexander. I might class Velasquez at the head of the former class. He is very deserving of that position but he is so great in an artistic sense that it is somewhat difficult to decide on which side to place him, although one invariably has to admire and rave over the excellence of his rendering of execution.

I believe the tendency of the present age is strongly inclined to the painting side of art, and troubled seriously with commercialism. In fact commercialism is the cause of the present day art leaning to the painting side. Art is a tender, sensitive plant, requiring to be carefully nursed and kept clean of obnoxious weeds. It passes the eye to the heart and stirs the emotions...
while painting only delights the eye. The two cannot be com-
bined in painting and be pure art—I don’t say good art. I wish
to emphasise the word "pure" in this relation. The art of paint-
ing and sculpture reaches human understanding through the eyes;
music through the ears; literature through language to the mind.
The eye cannot entertain itself with two things at once; much
less can it stir the heart when the "how it is done" is loudly
present. This phase of the subject needs much elaboration but
time in this writing compels me to confine myself to statement
only. On this point I am fighting almost alone in the world.
My work is continually being respectfully and very considerately
criticized as just failing or lacking in this, that and the
other things that go to making up a painting according to ortho-
dox ideas prevailing in the art world. And those things are the
very ones I continually and purposely destroy. I cannot comply
with the critics because my convictions are opposed to them upon
this point in question.

What makes this subject more perplexing is that the lack of
knowledge is not responsible for erroneous ideas in the worlds
but "the inability to comprehend. Men and women who are full of
knowledge on matters pertaining to art cannot comprehend the
most vital meaning in a great work of art. In other words, they
are ever learning and never coming to a knowledge of the truth.

Summary

Finances

John Hafen’s life was a continuous struggle in this aspect. His
family suffered both in pride and body over their poverty. Only through
the efforts of both his wife and himself was he able to exist from day
to day.

The Hafen letters are completely shaded with the undertones this
gnawing lack of means had on their lives. Their condition varied from
one of being barely manageable to one of complete distress. The Church
of Jesus Christ of Latter-day Saints and a few men such as Heber J.
Grant were able to help the artist in some respects, but were just not
equipped to relieve him completely.
Finally in the last months of his life, John Hafen found a market for his work which began to alleviate the financial pressures exerted on him. This, however, was cut short by his untimely death on June 10, 1910.

He left his family stranded in Indianapolis, Indiana, without the means to return to Utah. Heber J.- Grant sent money for Thora Hafen to bring her family and John's body back to Utah, and after they arrived, he worked out a plan to cancel the mortgage on her home and give her enough money to keep her family together.

Even in death, friends had to come to the financial aid of John Hafen.

His Wife

Thora Hafen was one of those rare unfaltering souls who never complain or express doubt no matter how hard life becomes. She believed in her husband's dreams of success and in his ability to paint, and always supported his quest for fulfillment no matter how great the sacrifice.

She loved John Hafen, bore him ten children, kept his home, and urged him on to success for the thirty-one years they spent as man and wife.

The Church

John Hafen was raised a member of the Church of Jesus Christ of Latter-day Saints. He believed in the principles it taught and remained loyal to it and his beliefs all of his life.

The Church played an important role in Hafen's life as a painter, providing him an opportunity to be trained in his profession.
and also subsidising his income by contract for paintings.

He was actually in the employment of the Church by way of these contracts from May of 1901 to May of 1903, receiving $3,200. He later was loaned another $800 bringing the total money from the Church to $4,000. In return, he gave the Church over two hundred paintings of which approximately twenty can be located at this writing.

Training

John Hafen's early training consisted of association with and instruction from a number of early Utah pioneer artists including George M. Quttinger, Dan Waggeland, and Alfred Lambourne.

In 1890 he was given the opportunity by the Church to go to Paris and study art at the Academy Julia. He spent one year there under the tutoring of Constant, Lafebure, and Doucett, learning drawing.

After returning to the United States he acquired the growth and training that accompany being a dedicated performing artist.
CHAPTER III

ANALYSIS AND REVIEW OF

JOHN HAFEN'S WORK

John Hafen stated that he had made up his mind at an early age
1
to become an artist. It was however, not until his life was over half
finished that he received the training and encouragement to devote all
of his time to the pursuit of painting.

According to the artist, it was by accident that he drifted into
landscape painting, but it is evident from his work that he leaned in
that direction early in life. He painted some portraits in his early
years, but did not really come of age in this area until he went to
Paris where he studied and drew from live models. His portraits were to
be his "back door to success/\textsuperscript{1} He found a market for them and eventually
created quite a demand for his work.

John Hafen’s work shows no evidence of his being swayed towards
a particular style nor was he influenced much at all by other painters’
work. He seems to have maintained a certain integrity within his
painting, making steady progress over a thirty-year period to a style
of work that grew from within him. He mentioned the fact that he could
not find it in him to do the things necessary to commercialize his
painting.

\textit{Home, Devotees and Their Shrines, p, 41.}

\footnote{\textit{JM1} P- *!}
Hafen worked in a variety of media including pencil, charcoal, oil, watercolor and even a monotype. He was most comfortable painting with oils and did more paintings than drawings. There is a great range of quality in his work from the quick oil sketch to his large finished paintings, but on the whole, he remained consistent.

Landscapes

John Hafen started his career in art by drawing and painting the environment around him. His early landscapes are full of the valleys, lakes and mountains of Utah.

A good example of his early work, "Valley Scene," is shown in Figure 2 and was painted in 1884. This shows his eye and concern for detail and a natural affinity for drawing. Painted six years before his formal training, the draftsmanship is sound, and in an effort to represent the subject matter he has painted each blade of grass.

Hafen used a much greater value range in this work than he did in his later paintings. The paint has been put on thinly with dobbing of pigment in the foliage of the trees.

When one takes into consideration the period of Hafen’s life in which this painting was done, it must be considered, on the whole, a very fine effort.

In 1890, John Hafen was studying in Paris. While there, he worked on some landscapes, but spent most of his time sketching and drawing from the model. No paintings dated during this period were located. However, the painting, "French Seascape," (Figure 3) in the possession of the Church of Jesus Christ of Latter-day Saints was probably done during this time.
The value range of this painting is much closer than his earlier work and his concern for detail, though still evident, has been subdued by a new boldness in his brush strokes. There is a subtlety and exciting expressiveness in the paint quality and quiet grays of the shadows of the buildings. At the same time, the rawness of the climate and setting of the village are portrayed by the movement and direction of the brush strokes.

The painting marks a relaxing of inhibition towards representing the subject matter without a sacrifice of draftsmanship.

The next period in Hafen's career were the years 1901 through 1903 when he was painting for the Church and had some relief from his debts. During this time he painted over 200 paintings, almost one every three days.

"Flower Girl" (Figure 4) owned by the Church and painted in 1902 shows a growing sureness of the artist towards his work. The girl in the painting is his daughter, Delia, standing among the hollyhocks in the Bafen's backyard. The paint has been layed on heavily, with each brush stroke portraying a flower petal or leaf. The artist knew his subject matter and his painting shows a growing awareness of his ability and an easiness in style that became a part of his work.

That year he also painted "Snow Scene" (Figure 5) with the same energy and life of "Flower Girl." The subject matter demanded a greater value range than normal in Hafen's paintings and there is a delicacy in line and pattern of the tree branches that is reminiscent of his earlier

Figure 6
work, yet the heavy paint and crisp colors continue to remind the viewer of the growth and development of his talent.

By 1903 Hafen had become a member of the Brown County Artists, recognized and honored for his ability to paint, sought after for instruction and advice in the art of landscape, and matured in style and manner.

"Sycamore Tree" (Figure 6) represents John Hafen at his best. The painting had become a challenge for him to accomplish. He prayed about and struggled over it many days before finally putting it on canvas.

The paint was laid in with bold strokes, thick and heavy with his old eye for detail held in check by his surety and understanding of the subject. He has blended cool greens and blue grays for a close value pattern and has heightened the effect of the size of the tree with warm whites and yellows. The strong diagonal of the composition is held on the canvas by a rounding of the corner with foliage and light.

The painting represents a lifetime of hard work and effort on the part of John Hafen and eminates the confidence and skill of a good landscape painter.

Portraits

Hafen's portraits became his most saleable product during his lifetime. The first people he painted were his family and relatives, people close to Hafen who would sit for him.

An example of these first portraits is found in Figure 7. "Aunt Teah" painted sometime in the 1880's. The painting is very timid; the

1ibid.
pigments placed on in very thin glazes with little modeling seem to suggest the influence of photographs in Hafen's early portraits. The work is flat and shows a lack of understanding of the figure.

After returning to Paris, John Hafen did a series of paintings and drawings portraying some of the General Authorities of the Church. "Wilford Woodruff/" (Figure 8) finished in 1894, shows the technical skill and grasps of the figure resulting from his hard work in the Academy Julia. The work is done with charcoal and is very carefully rendered; value patterns and subtle tones explore and define the contour of the face. The piece is almost photographic in its likeness and handling and seems to show off the new skill of the artist.

In 1903 under contract for the Church of Jesus Christ of Latter-day Saints, Hafen painted the portrait of "John Winder/" (Figure 9). This painting presents the style that would become his trademark in portraiture. He maintained the skills acquired in Paris and adds the new force and strength of his brush that was appearing in his landscapes. He used his brush strokes to model the features and layed the paint in much heavier than his early work, Hafen's timidity towards the model is gone, but still is controlled by his efforts towards graphic representation of the model.

The painting, "Elizabeth Winson Smart/" (Figure 10) finished in 1906 marks a detour in composition from the earlier and later Hafen portraits in that it has an open background. The painting shows Mrs. Smart posed in the manner of many of the Hafen works but the background detail is painted in, showing the room beyond, an open door with the room beyond, and other furnishings in the house."
There is a much greater freedom in this painting; details such as the lace have been brushed in quickly giving the suggestion of more than is actually shown. The background is slightly out of focus and is cropped in a manner reminiscent of photographs. The value range is close with heightening by little strokes of pure color. Careful glazing has been done in the clothing and other textures have been suggested with brush strokes.

By 1909 Hafen was gaining momentum towards success as a portrait painter. His style was settled and he seemed sure of his ability. During that year he painted "Man in Shirt Sleeves" (Figure 11) a small but powerful portrait. The pose is casual and related, the paint is heavy - each stroke defining a detail of the face, clothes, hand, and chair. The colors are grays and browns with little smears of blue and green in the shadows and skin tones. There is almost a franticness with the brush strokes in the background but this is offset by the glazing in the vest and shirt.

That same year he painted "General McGinnis," (Figure 12) a work that shows the type of portraits that created the market for his paintings. His control and understanding of the human figure show in the fine drawing. He pushed the interpretation of subject by using heavy paint strokes alongside a simple toning of the canvas in places. His manipulation of the brush is firm and sure, he has gained both the technical skill and mental attitude to produce successful portraits.

John Hafen paid for his studies in Paris by painting a group of murals for the temples of the Church of Jesus Christ of Latter-day
Saints

Because of the location of this work, it was not feasible to make a detailed analysis of them. An old photograph of one of the murals was found in Joseph Hafen’s home and has been included in Appendix A.

Professional Recognition

John Hafen exhibited in Paris; the Philadelphia Art Museum; the Chicago Art Institute; the St. Louis Art Museum; the John Heron Art Institute* Indianapolis, Indiana; the Marshall. Field Gallery, Chicago, Illinois; and other places in the East which he does not mention by name in his letters.

In 1893 he received the $300 purchase award from the Utah Art Institute, a prize he won again in 1903. He also was awarded the Medal of Honor from the Utah Art Institute in 1902 and took first place in landscape at the Utah State Fair. In 1903 he received the first place prize for landscape in the Illinois State Fair.

Summary

Hafen was a dedicated artist who pursued his talent with great energy. He accomplished a good deal of work, a large amount of which has been lost or destroyed.

His paintings cover approximately thirty years of his life and show a steady growth in maturity, skill, and sureness of the artist. There, are no "style" periods in his paintings, but rather a simple progression in the same direction all of his life. His career was cut

^Provo Herald, Jane 4, 1910.

2 Home, Devotees and Their Shrines,, p. 41.
short by his death in 1910 when he was painting some of his finest landscapes and portraits."
CHAPTER IV

STOMARY AND CONCLUSIONS

John Hafen's life of fifty-four years was dedicated to his family, his church, and his art. He was a man of enormous energy, capable of producing quantities of work even though encumbered by debt and lack of sufficient means for the support of his family.

He was one of four who had the privilege of being sponsored for his art training by the Church of Jesus Christ of Latter-day Saints. With their help he attended the Julian Academy where he was schooled in drawing by Constant, Lafebure, and Doucett.

Upon his return he painted murals for the Church's temples and then ten years later again came under contract with the Church to paint; the choice of subjects, sizes, and media being his. Portions of this work collected by the Church still hang in some of its offices today.

John Hafen married Thora Twede in 1879 marking the beginning of a truly remarkable love affair for both of them. Thora stood behind him no matter how rough the path of their lives became. She pushed, encouraged, defended, and even financed John Hafen's dreams of success. Her letters are full of a love and devotion that never cease in all their many lonely pages. It would be difficult to conceive of John Hafen's struggle had he not married Thora Twede.

The artist, Hafen, successfully exhibited his work in many parts of the United States and France. He was accepted by his fellow artists as a qualified performing member of their profession, but was unable to
secure a market for his work until 1910, too late for him to realise any profit as he died June 10th of that year.

John Hafen's life cannot be considered a waste or a failure,. On the contrary j, it must be looked upon as an astounding success ,, for it is the struggle in life that makes it truly worth living. When men of lesser fortitude would have given up and taken the easy way out, Hafen kept his sights high and expended every ounce of time and energy trying to reach the goals of his dreams. The most satisfying part of John Hafen's life is that he was given the opportunity of tasting the success he sought just before he died.

Recommendations

1. That an effort be made to locate the approximately 180 Hafen paintings belonging to the Church of Jesus Christ of Latter-day Saints which have been lost.

2. That the possibility of the Church of Jesus Christ of Latter-day Saints again sponsoring art and artists, as it did John Hafen, be looked into.
APPENDIX A

Part I

A partial photographic catalog of John Hafen’s paintings.

Due to repeated error by Allen’s Photo many of the following photographs are reversed and could not be corrected before the thesis deadline«
<table>
<thead>
<tr>
<th>Figure 1</th>
<th>Figure 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valley Scene</td>
<td>The Artist's Mother</td>
</tr>
<tr>
<td>18 x 30</td>
<td>28 x 36</td>
</tr>
<tr>
<td>Oil</td>
<td>Oil</td>
</tr>
<tr>
<td>1884</td>
<td>1880's</td>
</tr>
<tr>
<td>Brigham Young University</td>
<td>Joseph Hafen</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Figure 3</th>
<th>Figure 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aunt Teah</td>
<td>Mill Falls</td>
</tr>
<tr>
<td>12 x 16</td>
<td>12 x 18</td>
</tr>
<tr>
<td>Oil</td>
<td>Oil</td>
</tr>
<tr>
<td>1880's</td>
<td>1887</td>
</tr>
<tr>
<td>Joseph Hafen</td>
<td>Springville Art Gallery</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Figure 5</th>
<th>Figure 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joseph Smith</td>
<td>Dusenberry's Daughter</td>
</tr>
<tr>
<td>18 x 24</td>
<td>26 x 37</td>
</tr>
<tr>
<td>Oil</td>
<td>Pastel</td>
</tr>
<tr>
<td>1887</td>
<td></td>
</tr>
<tr>
<td>Church of Jesus Christ of Latter-day Saints</td>
<td>Brigham Young University</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Figure 7</th>
<th>Figure 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small Landscape</td>
<td>Small Landscape</td>
</tr>
<tr>
<td>8% x 14</td>
<td>9% x 14</td>
</tr>
<tr>
<td>Oil</td>
<td>Oil</td>
</tr>
<tr>
<td>1890</td>
<td></td>
</tr>
<tr>
<td>Hazel Hafen</td>
<td>1261 Hafen</td>
</tr>
</tbody>
</table>
\[ \wedge_{\gamma^*)} \]
Figure 9
Pencil Sketch
8 x 8%
Pencil
1891
Springville Art Gallery

Figure 10
Garden Path
15% x 22
Oil
1893
Springville Art Gallery

Figure 11
Wilford Woodruff
Charcoal
1894
Joseph Hafen

Figure 12
Untitled
18 x 36
Oil
1896
Springville Art Gallery

Figure 13
Joe and Alma
8 x 10
Pencil
1897
Joseph Hafen

Figure 14
Aunt Teah’s Dog
20 x 24
Oil
1899
Fred Hafen

Figure 15
Draper Scene
36 x 48
Oil
Church of Jesus Christ of Latter-day Saints

Figure 16
Hollyhocks
36 x 42
Oil
Springville Art Gallery
Figure 17
Forest Solitude
36 x 42
Oil
1901
Church of Jesus Christ of Latter-day Saints

Figure 18
The Harvest
30 x 42
Oil
1901
Church of Jesus Christ of Latter-day Saints

Figure 19
Servier County Farm
15 x 24
Oil
1901
Church of Jesus Christ of Latter-day Saints

Figure 20
The Hermit's Home
22 x 26

Springville Art Gallery

Figure 21
Snow Scene
16 x 24
Oil

Church of Jesus Christ of Latter-day Saints

Figure 22
Bluff Dale
16 x 24
Oil
1902
Church of Jesus Christ of Latter-day Saints

Figure 23
Little Rock Canyon
16 x 20
Oil
1902
Church of Jesus Christ of Latter-day Saints

Figure 24
Flower (Girl)
36 x 42
Oil

Church of Jesus Christ of Latter-day Saints
Figure 25
Morning on the Jordon
14 x 23
Pastel
Church of Jesus Christ of
Latter-day Saints

Figure 26
Valley Landscape
16 x 24
Oil
Church of Jesus Christ of
Latter-day Saints

Figure 27
Sunset
12 x 18
Oil
1902
Church of Jesus Christ of
Latter-day Saints

Figure 28
Jordon River
12 x 18
Oil
1902
Church of Jesus Christ of
Latter-day Saints

Figure 29
Black Rock
24 x 30
Oil
1902
Church of Jesus Christ of
Latter-day Saints

Figure 30
The Mountain Stream
22 x 26
Oil
1902
Church of Jesus Christ of
Latter-day Saints

Figure 31
Kolob Mountain
30 x 40
Oil
1903
Church of Jesus Christ of
Latter-day Saints

Figure 32
Yachts
7 x 11
Pencil
1904
Springville Art Gallery
Figure 25

Figure 26

Figure 27

Figure 28

Figure 29

Figure 30

Figure 31

Figure 32
Figure 33
Crandall Spring
26 x 30
Oil
1905
Fred Hafen

Figure 34
Beet Thinners
12 x 18
Watercolor
1905
Hazel Hafen

Figure 35
The Wasatch Valley
15 x 24
Oil
1905
Springville Art Gallery

Figure 36
Landing at Geneva
12 x 18
Oil
1905
Springville Art Gallery

Figure 37
Nephi Straw
20% x 24%
Oil

Springville Art Gallery

Figure 38
Old Anderson Mill
10 x 14
Oil
1906
Joseph Hafen

Figure 39
The Mill Pond
9 x 13

1906
Springville Art Gallery

Figure 40
Hezekiah Baliss Smart
43 x 55
Oil
1906
Springville Art Gallery
<table>
<thead>
<tr>
<th>Figure</th>
<th>Title</th>
<th>Dimensions</th>
<th>Medium</th>
<th>Year</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>Elizabeth Winson Smart</td>
<td>43 x 55</td>
<td>Oil</td>
<td>1906</td>
<td>Springville Art Gallery</td>
</tr>
<tr>
<td>42</td>
<td>The Gossipers</td>
<td>22 x 28</td>
<td>Oil</td>
<td>1907</td>
<td>Joseph Hafen</td>
</tr>
<tr>
<td>43</td>
<td>Untitled</td>
<td></td>
<td>Oil</td>
<td></td>
<td>Josephine B. James</td>
</tr>
<tr>
<td>44</td>
<td>West Mountains</td>
<td>20 x 30</td>
<td>Oil</td>
<td>1907</td>
<td>Joseph Hafen</td>
</tr>
<tr>
<td>45</td>
<td>Seagulls</td>
<td>16 x 24</td>
<td>Oil</td>
<td>1907</td>
<td>Joseph Hafen</td>
</tr>
<tr>
<td>46</td>
<td>John Winder</td>
<td></td>
<td>Oil</td>
<td></td>
<td>Church of Jesus Christ of Latter-day Saints</td>
</tr>
<tr>
<td>47</td>
<td>Tepees</td>
<td>22 x 30</td>
<td>Oil</td>
<td>1907</td>
<td>Springville Art Gallery</td>
</tr>
<tr>
<td>48</td>
<td>Quaking Aspens</td>
<td>34 x 64</td>
<td>Oil</td>
<td></td>
<td>Springville Art Gallery</td>
</tr>
</tbody>
</table>
Figure 49
Mt. Timpanogas
12 x 18
Oil
1907
Springville Art Gallery

Figure 50
Sycamore Tree
36 x 40
Oil
Brigham Young University

Figure 51
Vesper Hour
22% x 30%
Oil
1908
Fred Hafen

Figure 52
Moonrise Over Peaceful Valley
21 x 26
Oil
1908
Fred Hafen

Figure 53
Dutch Girl (After Rembrandt)
35 x 40
Oil
1908
Springville Art Gallery

Figure 54.
General McGinnis
28 x 36
Oil
1909
Joseph Hafen

Figure 55
Man in Shirt Sleeves
16 x 20
Oil
1909
Hazel Hafen

Figure 56
Minnesota Springs
16 x 23
Oil
Springville Art Gallery
Figure 57
When I Leave This Frail Existence
12% x 20
Oil
1909
Brigham Young University

Figure 58
0 My Father
12% x 20
Oil

Figure 59
Was I Nurtured by Thy Side?
10 x 18
Oil
1909
Brigham Young University

Figure 60
Thou Hast Placed Me Here on Earth
12% x 20
Oil
1909
Brigham Young University

Figure 61
You're a Stranger Here
12% x 20
Oil
1909
Brigham Young University

Figure 62
i°ve a Mothere There
12% x 20
Oil
1908
Brigham Young University

Figure 63
Let Me Come and Dwell With You
12% x 20
Oil
1909
Brigham Young University

Figure 64
1 Had Learned to Call Thee Father
12-3/4 x 20
Oil
1909
Brigham Young University
Figure 65
Maple Trees
11 x 14
Pencil
1909
Springville Art Gallery

Figure 66
Quaking Aspens
10 x 13
Oil
1909
Springville Art Gallery

Figure 67
The Corot
27 x 36
Oil
1910
Hazel Hafen

Figure 68
Chinese Fisherman
9% x 15
Oil
Hazel Hafen

Figure 69
Lid to Paintbox
11 x 15%
Oil
Hazel Hafen

Figure 70
Brighton Campfire
9% x 13%
Oil
Hazel Hafen

Figure 71
Brighton Campfire
9% x 13%
Oil
Hazel Hafen

Figure 72
Grove of Trees
12 x 14
Oil
Dean Hafen
Figure 73
Hobble Creek
14% x 17%
Oil

Brigham Young University

Figure 74
Old Fairbanks' Homestead
12 x 18
Oil

Brigham Young University

Figure 75
Irrigation
12 x 18
Oil

Joseph Hafen

Figure 76
Hobble Creek Crossing
9% x 13%
Oil

Joseph Hafen

Figure 77
Moon Lake
24 x 30
Oil

Joseph Hafen

Figure 78
Sketch for Summer Afternoon
16 x 24
Oil

Joseph Hafen

Figure 79
Old Hafen Home in Springville
10 x 14
Oil

Joseph Hafen

Figure 80
Sunrise Over Springville
16 x 35.0
Oil

Joseph Hafen
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Size</th>
<th>Medium</th>
<th>Artist</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>81</td>
<td>Mr. Brown</td>
<td>8 x 10</td>
<td>Pencil</td>
<td>Joseph Hafen</td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>First Sunday School, Salt Lake City, Utah</td>
<td>12 x 14</td>
<td>Pencil</td>
<td>Joseph Hafen</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>French Seascape</td>
<td>17 x 28</td>
<td>Oil</td>
<td>Church of Jesus Christ of Latter-day Saints</td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>Cabin</td>
<td>11% x 17%</td>
<td>Oil</td>
<td>Church of Jesus Christ of Latter-day Saints</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>Upper Cottonwood</td>
<td>44 x 56</td>
<td>Oil</td>
<td>Church of Jesus Christ of Latter-day Saints</td>
<td>Springville Art Gallery</td>
</tr>
<tr>
<td>86</td>
<td>Brighton</td>
<td>18 x 24</td>
<td>Oil</td>
<td>Springville Art Gallery</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>Yachts</td>
<td>7 x 12</td>
<td>Watercolor</td>
<td>Springville Art Gallery</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>Shaded Path</td>
<td>14 x 18</td>
<td>Pastel</td>
<td>Springville Art Gallery</td>
<td></td>
</tr>
</tbody>
</table>
Figure 89
Dandelions
15 x 17
Watercolor
Springville Art Gallery

Figure 90
On Hobble Creek
8 x 11
Pencil
Springville Art Gallery

Figure 91
Woodland
12 x 18
Oil
Springville Art Gallery

Figure 92
Old Road
5 x 8
Monotype
Springville Art Gallery

Figure 93
Steam Tugs
6 x 9
Watercolor
Springville Art Gallery

Figure 94
Lobster Fishing
4 x 6
Watercolor
Springville Art Gallery

Figure 95
Hayfield
5 x 8
Pencil
Springville Art Gallery

Figure 96
Yacht Race
6 x 9
Pencil
Springville Art Gallery
Figure 97
Lake Blanche
4 x 6
Etching
Springville Art Gallery

Figure 98
The Milk House
6 x 9
Watercolor
Springville Art Gallery

Figure 99
Provo Riverbed
6 x 8
Pastel
Springville Art Gallery

Figure 100
Landscape
11 x 14
Oil
Springville Art Gallery

Figure 101
Home Stretch
7 x 10
Pencil
Springville Art Gallery

Figure 102
Fine Trees Near Paris
10 x 15
Charcoal
Springville Art Gallery

Figure 103
Indian Summer
12 x 18
Oil
Springville Art Gallery

Figure 104
Untitled
5½ x 8
Pencil
Joseph Hafen
APPENDIX A

Part II

Old photographs of John Hafen's paintings, whereabouts unknown.
Figure 113
Mountain Tops

Figure 114
Blossom Time

Figure 115
Quaking Aspens

Figure 116
Haystacks

Figure 117
Eastern Farmlands

Figure 118
Lake Blanche Cottonwood Cany

Figure 119
Wooded Landscapes

Figure 120
Landscape.
Figure 129  Portrait of Mr* Dougall
Figure 130  Evening Landscape

Figure 131  Indian Life
Figure 132  Rock Canyon

Figure 133  Untitled
Figure 134  Old Provo Home

Figure 135  In the Roundy Field
Figure 136  Timpanogas
Figure 137
Utah Landscape

Figure 138
Fisherman's Hut

Figure 139
Strolling in the Fields

Figure 140
In the Northwest

Figure 141
Apple Tree and Wheat Field

Figure 142
Aspen Trail

Figure 143
Garden of Ede

ft

Figure 144
Gracilis
APPENDIX B

A report of subjects and sizes of paintings of John Hafen painted from May 1, 1901, to May 1, 1902,

<table>
<thead>
<tr>
<th>Title</th>
<th>Size</th>
<th>Hafen’s Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Forest Solitude</td>
<td>36 x 42</td>
<td>$250.00</td>
</tr>
<tr>
<td>2. Corn Field</td>
<td>30 x 42</td>
<td></td>
</tr>
<tr>
<td>3. Mountain Brook</td>
<td>30 x 42</td>
<td>250.00</td>
</tr>
<tr>
<td>4. Lake Mary, Brighton</td>
<td>24 x 30</td>
<td>100.00</td>
</tr>
<tr>
<td>5. Lake Mary by Moonlight</td>
<td>24 x 30</td>
<td>100.00</td>
</tr>
<tr>
<td>6. Brighton Canyon</td>
<td>24 x 30</td>
<td></td>
</tr>
<tr>
<td>7. Shades of Summer</td>
<td>24 x 30</td>
<td></td>
</tr>
<tr>
<td>8. The Old Hermit’s Home</td>
<td>24 x 30</td>
<td>100.00</td>
</tr>
<tr>
<td>9. Quaking Aspen Forest in Autumn</td>
<td>24 x 30</td>
<td></td>
</tr>
<tr>
<td>10. On the Mountains High</td>
<td>16 x 20</td>
<td>50.00</td>
</tr>
<tr>
<td>11. Vacated Road</td>
<td>16 x 20</td>
<td>50.00</td>
</tr>
<tr>
<td>12. Mountain Forest</td>
<td>16 x 20</td>
<td></td>
</tr>
<tr>
<td>13. Virgins of the Hills</td>
<td>16 x 20</td>
<td>50.00</td>
</tr>
<tr>
<td>14. Lone Peak</td>
<td>16 x 20</td>
<td></td>
</tr>
<tr>
<td>15. Oquirrh Mountains</td>
<td>12 x 18</td>
<td>10.00</td>
</tr>
<tr>
<td>16. Wasatch Mountains</td>
<td>12 x 18</td>
<td>35.00</td>
</tr>
<tr>
<td>17. Jordon River, Autumn</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>18. Jordon River, Evening</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>19. Des Plains River</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>20. Central Park White Birches</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>21. Central Park</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>22. Mount Nebo</td>
<td>11 x 14</td>
<td>5.00</td>
</tr>
<tr>
<td>23. Provo Fields</td>
<td>11 x 14</td>
<td>5.00</td>
</tr>
<tr>
<td>24. Winter in Utah</td>
<td>16 x 24</td>
<td></td>
</tr>
<tr>
<td>25. Springtime</td>
<td>16 x 24</td>
<td>50.90</td>
</tr>
<tr>
<td>26. Forest at Twilight</td>
<td>16 x 24</td>
<td></td>
</tr>
<tr>
<td>27. Forest at Twilight</td>
<td>16 x 24</td>
<td></td>
</tr>
<tr>
<td>28. Grant Homestead</td>
<td>16 x 24</td>
<td>50.00</td>
</tr>
<tr>
<td>29. Roberts’ Homestead</td>
<td>16 x 24</td>
<td>50.00</td>
</tr>
<tr>
<td>30. Salt Lake Valley</td>
<td>15 x 25</td>
<td>50.00</td>
</tr>
<tr>
<td>31. Rainy Day on the Coast of Maine</td>
<td>17 x 29</td>
<td></td>
</tr>
<tr>
<td>32. Coast of Maine at Ogunquit</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>33. Village Road at Ogunquit</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>34. Coast of Maine</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>35. Early Spring in New England</td>
<td>16 x 24</td>
<td></td>
</tr>
<tr>
<td>36. Fairbanks *:Homestead</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>37. On the Concord River</td>
<td>15 x 24</td>
<td></td>
</tr>
<tr>
<td>38. The Manse (Front View)</td>
<td>12 x 14</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Size</td>
<td>Hafen's Evaluation</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>----------</td>
<td>--------------------</td>
</tr>
<tr>
<td>39. The Manse (Back View)</td>
<td>14 x 20</td>
<td></td>
</tr>
<tr>
<td>40. Springtime (Arlington Heights)</td>
<td>8 x 12</td>
<td></td>
</tr>
<tr>
<td>41. <strong>Woods</strong> on Banks of Des Plains River</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>42. Ogunquit Landscape</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>43. Hill Cumorah</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>44. <strong>Woods</strong> on Banks of Des Plains River</td>
<td>12 x 18</td>
<td></td>
</tr>
<tr>
<td>45. Landscape at Ogunquit</td>
<td>12 x 18</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX C

A report of subjects and media of work by John Hafen done from May 1, 1902, to May 1, 1903.

<table>
<thead>
<tr>
<th>Medium</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Forest of Monterey, California • • • Oil</td>
</tr>
<tr>
<td>2.</td>
<td>Evening&gt; Ogunquit, Maine • • • Oil</td>
</tr>
<tr>
<td>3.</td>
<td>Rainy Day New England • • • Oil</td>
</tr>
<tr>
<td>4.</td>
<td>Fishermen’s Hut on Coast of Maine • • • • Oil</td>
</tr>
<tr>
<td>5.</td>
<td>Village of Ogunquit, Maine • • • Oil</td>
</tr>
<tr>
<td>6.</td>
<td>After a Rain • • • • Oil</td>
</tr>
<tr>
<td>7.</td>
<td>Springtime Salt Lake Valley • • • Oil</td>
</tr>
<tr>
<td>8.</td>
<td>Summer Shadows • • • Oil</td>
</tr>
<tr>
<td>9.</td>
<td>Black Rock • • • Oil</td>
</tr>
<tr>
<td>10.</td>
<td>Village of Ogunquit, Maine • • • Oil</td>
</tr>
<tr>
<td>11.</td>
<td>A Mountain Brook • • • Oil</td>
</tr>
<tr>
<td>12.</td>
<td>Summer Salt Lake Valley • • • Oil</td>
</tr>
<tr>
<td>13.</td>
<td>A Peaceful Vale in the Rockies • • • Oil</td>
</tr>
<tr>
<td>14.</td>
<td>The Hermit's Home • • • Oil</td>
</tr>
<tr>
<td>15.</td>
<td>Concord River • • • Oil</td>
</tr>
<tr>
<td>16.</td>
<td>Indian Summer in Utah • • • • Oil</td>
</tr>
<tr>
<td>17.</td>
<td>Wasatch Mountains • • • Oil</td>
</tr>
<tr>
<td>18.</td>
<td>Forest Solitude • • • Oil</td>
</tr>
<tr>
<td>19.</td>
<td>In the Rocky Mountains • • • Oil</td>
</tr>
<tr>
<td>20.</td>
<td>Evening Glow on Mountains • • • • • Oil</td>
</tr>
<tr>
<td>21.</td>
<td>Girl and Hollyhocks • • • Oil</td>
</tr>
<tr>
<td>22.</td>
<td>Wasatch Valley • • • Oil</td>
</tr>
<tr>
<td>23.</td>
<td>Cornfield • • • Oil</td>
</tr>
<tr>
<td>24.</td>
<td>Evening in the Forest (New Jersey) • • • Oil</td>
</tr>
<tr>
<td>25.</td>
<td>Winter • • • • Oil</td>
</tr>
<tr>
<td>26.</td>
<td>Lake Mary • • • • Oil</td>
</tr>
<tr>
<td>27.</td>
<td>Des Plains River • • • Oil</td>
</tr>
<tr>
<td>28.</td>
<td>Morning Sunshine • • • Oil</td>
</tr>
<tr>
<td>29.</td>
<td>Study of Calf • • • • Oil</td>
</tr>
<tr>
<td>30.</td>
<td>By the River Olse • • • • Oil</td>
</tr>
<tr>
<td>31.</td>
<td>Quaking Aspens • • • Oil</td>
</tr>
<tr>
<td>32.</td>
<td>White Birches in Central Park • • • Oil</td>
</tr>
<tr>
<td>33.</td>
<td>Provo Mountains • • • Oil</td>
</tr>
<tr>
<td>34.</td>
<td>Provo River • • • • Oil</td>
</tr>
<tr>
<td>35.</td>
<td>October in Utah Valley • • • Oil</td>
</tr>
<tr>
<td>36.</td>
<td>Willow Tree • • • • Oil</td>
</tr>
<tr>
<td>37.</td>
<td>River Olsej, France • • • • • • Oil</td>
</tr>
<tr>
<td>38.</td>
<td>Hot Potsdie Id Roads • • • • • • Oil</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>39</td>
<td>Big Hollow, Springville</td>
</tr>
<tr>
<td>40</td>
<td>Pastoral</td>
</tr>
<tr>
<td>41</td>
<td>Salt Lake</td>
</tr>
<tr>
<td>42</td>
<td>Twin Peak</td>
</tr>
<tr>
<td>43</td>
<td>Springville Field</td>
</tr>
<tr>
<td>44</td>
<td>Spring Blossoms</td>
</tr>
<tr>
<td>45</td>
<td>Provo Canal Scene</td>
</tr>
<tr>
<td>46</td>
<td>Coast of Monterey</td>
</tr>
<tr>
<td>47</td>
<td>Alameda Oaks</td>
</tr>
<tr>
<td>48</td>
<td>Springtime in Ogunquit</td>
</tr>
<tr>
<td>49</td>
<td>Jordon River (Sunset)</td>
</tr>
<tr>
<td>50</td>
<td>October &quot; &quot; &quot; &quot;</td>
</tr>
<tr>
<td>51</td>
<td>Beet Fields</td>
</tr>
<tr>
<td>52</td>
<td>Wasatch Valley</td>
</tr>
<tr>
<td>53</td>
<td>Winter &quot; &quot; &quot; &quot;</td>
</tr>
<tr>
<td>54</td>
<td>October . . . .</td>
</tr>
<tr>
<td>55</td>
<td>Cattle in Pasture</td>
</tr>
<tr>
<td>56</td>
<td>Midway &quot; &quot; &quot; &quot;</td>
</tr>
<tr>
<td>57</td>
<td>Chilly Spring Morning</td>
</tr>
<tr>
<td>58</td>
<td>Salt Lake Valley</td>
</tr>
<tr>
<td>59</td>
<td>Utah Valley</td>
</tr>
<tr>
<td>60</td>
<td>Oquirrh Mountains</td>
</tr>
<tr>
<td>61</td>
<td>Gray Day, Park Valley</td>
</tr>
<tr>
<td>62</td>
<td>Chinese Fisher Village Monterey</td>
</tr>
<tr>
<td>63</td>
<td>Fields of Springville</td>
</tr>
<tr>
<td>64</td>
<td>Springville Meadow</td>
</tr>
<tr>
<td></td>
<td>Old House in Overs, France</td>
</tr>
<tr>
<td></td>
<td>Snider Valley</td>
</tr>
<tr>
<td>67</td>
<td>Chinaman Bating Net</td>
</tr>
<tr>
<td>68</td>
<td>Storm Coming, France</td>
</tr>
<tr>
<td>69</td>
<td>Fish Ponds, Midway</td>
</tr>
<tr>
<td>70</td>
<td>Twilight in the Woods</td>
</tr>
<tr>
<td>71</td>
<td>Evening (Springville)</td>
</tr>
<tr>
<td>72</td>
<td>Snider ^</td>
</tr>
<tr>
<td>73</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>Old Manse (Concord)</td>
</tr>
<tr>
<td>75</td>
<td>Old Manse 3 Rearview</td>
</tr>
<tr>
<td>76</td>
<td>Summer Morning</td>
</tr>
<tr>
<td>77</td>
<td>Apple Blossoms</td>
</tr>
<tr>
<td>78</td>
<td>Church at Monterey</td>
</tr>
<tr>
<td>79</td>
<td>On the Shores of Salt</td>
</tr>
<tr>
<td>80</td>
<td>Church at Monterey</td>
</tr>
<tr>
<td>81</td>
<td>Old Millrace, Midway</td>
</tr>
<tr>
<td>82</td>
<td>Alameda Bay « « « « «</td>
</tr>
<tr>
<td>83</td>
<td>Old Building, New York</td>
</tr>
<tr>
<td></td>
<td>Study of Fisher Huts</td>
</tr>
<tr>
<td></td>
<td>Bike Path (Sea</td>
</tr>
<tr>
<td></td>
<td>Old Log Cabin</td>
</tr>
<tr>
<td></td>
<td>Mill Liberty Park</td>
</tr>
<tr>
<td></td>
<td>Coast of Monterey</td>
</tr>
<tr>
<td>89</td>
<td>Study of Head</td>
</tr>
<tr>
<td>Title</td>
<td>Medium</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>Alameda Oaks</td>
<td>Pencil</td>
</tr>
<tr>
<td>Puget Sound</td>
<td>Pencil</td>
</tr>
<tr>
<td>Coast of Monterey</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Fog on Coast</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Coast of Salt Lake</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Pines on Sierra California Mountains</td>
<td>Watercolor</td>
</tr>
<tr>
<td><strong>Old House, Springville</strong></td>
<td><strong>Pencil</strong></td>
</tr>
<tr>
<td>Fishers' Huts</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Arlington Heights</td>
<td>Color Pencil</td>
</tr>
<tr>
<td>Bridge in Central Park</td>
<td>Pencil</td>
</tr>
<tr>
<td>Black Rock from Sand Dunes</td>
<td>Pencil</td>
</tr>
<tr>
<td>Waterfall Central Park</td>
<td>Crayon</td>
</tr>
<tr>
<td>Woods of Monterey</td>
<td>Pencil</td>
</tr>
<tr>
<td>Morning in Field</td>
<td>Pencil</td>
</tr>
<tr>
<td>Farmhouse, Ogden</td>
<td>Pencil</td>
</tr>
<tr>
<td>Cypress at Monterey</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Study of Cypress</td>
<td>Pencil</td>
</tr>
<tr>
<td>Old Gate, Midway</td>
<td>Pencil</td>
</tr>
<tr>
<td>Old Mill, Ogden</td>
<td>Pencil</td>
</tr>
<tr>
<td>Leona Heights, California</td>
<td>Pencil</td>
</tr>
<tr>
<td>Foggy Morning, Midway</td>
<td>Pencil</td>
</tr>
<tr>
<td>Old Barn, Midway</td>
<td>Pencil</td>
</tr>
<tr>
<td>Sawmill, Springville</td>
<td>Pencil</td>
</tr>
<tr>
<td>Old Cider Mill, Springville</td>
<td>Pencil</td>
</tr>
<tr>
<td>Reminiscences of Childhood</td>
<td>Pencil</td>
</tr>
<tr>
<td>Golden Gate from Sand Dunes</td>
<td>Pencil</td>
</tr>
<tr>
<td>Evening Jordon</td>
<td>Pencil</td>
</tr>
<tr>
<td>Landscape</td>
<td>Oil</td>
</tr>
<tr>
<td><strong>The Hermit's Home</strong></td>
<td><strong>Oil</strong></td>
</tr>
<tr>
<td>Gray Day in the Hills</td>
<td>Oil</td>
</tr>
<tr>
<td>Early Spring in the Woods</td>
<td>Oil</td>
</tr>
<tr>
<td>Flowering Maple</td>
<td>Oil</td>
</tr>
<tr>
<td>Rainy Day</td>
<td>Oil</td>
</tr>
<tr>
<td>Evening</td>
<td>Oil</td>
</tr>
<tr>
<td>Coast of Maine</td>
<td>Oil</td>
</tr>
<tr>
<td>Sunset on Salt Lake</td>
<td>Oil</td>
</tr>
<tr>
<td>Sierra California Mountains</td>
<td>Pastel</td>
</tr>
<tr>
<td>Chicago River</td>
<td>Oil</td>
</tr>
<tr>
<td><strong>Church at Chiltenre</strong></td>
<td><strong>Pencil</strong></td>
</tr>
<tr>
<td>Black Rock</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Millrace</td>
<td>Pencil</td>
</tr>
<tr>
<td>Old Mill, Ogden</td>
<td>Pencil</td>
</tr>
<tr>
<td>Foot Bridge</td>
<td>Pen Sketch</td>
</tr>
<tr>
<td>Forest House</td>
<td>Charcoal</td>
</tr>
<tr>
<td>Snow Scene, Ogden</td>
<td>Pencil</td>
</tr>
<tr>
<td>Devil's Gate (Echo)</td>
<td>Charcoal</td>
</tr>
<tr>
<td>Village St. Chiltenre</td>
<td>Pencil</td>
</tr>
<tr>
<td>Washington Valley</td>
<td>Pencil</td>
</tr>
<tr>
<td>Parley's Canyon Huts</td>
<td>Pencil</td>
</tr>
<tr>
<td>Sand Dunes</td>
<td>Watercolor</td>
</tr>
<tr>
<td><strong>Indian Huts, Sierra Mountains</strong></td>
<td><strong>Pencil</strong></td>
</tr>
<tr>
<td>Title, Medium</td>
<td>Title, Medium</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>141* Ut S. Seattle Harbor. Oil</td>
<td>141* Ut S. Seattle Harbor. Oil</td>
</tr>
<tr>
<td>142. A Bit of Golden Gate Park. Oil</td>
<td>142. A Bit of Golden Gate Park. Oil</td>
</tr>
<tr>
<td>143. Cypress of Monterey. Oil</td>
<td>143. Cypress of Monterey. Oil</td>
</tr>
<tr>
<td>144* Meadow Springs. Oil</td>
<td>144* Meadow Springs. Oil</td>
</tr>
<tr>
<td>145* Provo River. Oil</td>
<td>145* Provo River. Oil</td>
</tr>
<tr>
<td>146. Bit of Del Monte Park. Oil</td>
<td>146. Bit of Del Monte Park. Oil</td>
</tr>
<tr>
<td>147. Old Mill (City Creek). Watercolor</td>
<td>147. Old Mill (City Creek). Watercolor</td>
</tr>
<tr>
<td>149. Study of Evening. Crayon</td>
<td>149. Study of Evening. Crayon</td>
</tr>
<tr>
<td>150. Landscape. Pencil</td>
<td>150. Landscape. Pencil</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

Books


Articles and Periodicals


Unpublished Material


Hafen, Thora. Unpublished diary and business ledger, February 17, 1901.

Journal History. Vol. May-June, 1901. (Typewritten.)


Other Sources.

First Presidency of the Church of Jesus Christ of Latter-day Saints, Letter to John Hafen, October 5,

Hafen, John Letter to Thora Twede, March 19, 1879.
Hafen, John Letter to Franklin D. Richards, October 15, 1887.
Hafen, John Letter to Thora Twede, January 11, 1890c
Hafen, John Letter to George Q. Cannon, March 25, 1890*
Hafen, John Letter to John Fairbanks, April 18, 1890.
Hafen, John Letter to Thora Hafen, July 11, 1890.
Hafen, John Letter to Thora Hafen, July 12, 1890.
Hafen, John Letter to Thora Hafen, September 13, 1890.
Hafen, John Letter to Thora Hafen, October 19, 1890.
Hafen, John Letter to Thora Hafen, December 25, 1890.
Hafen, John Letter to Thora Hafen, April 18, 1891.
Hafen, John Letter to Thora Hafen, December 25, 1891.
Hafen, John Letter to Thora Hafen, April 26, 1890.
Hafen, John Letter to Thora Hafen, July 14, 1900.
Hafen, John Letter to Thora Hafen, July 21, 1900.
Hafen, John Letter to Thora Hafen, February 26, 1902.
Hafen, John Letter to First Presidency of the Church of Jesus Christ of Latter-day Saints, June 3.
Hafen, John Letter to Thora Hafen, December 13, 1906.
Hafen, John Letter to Thora Hafen, May 8, 1908.
Hafen, John Letter to Thora Hafen, June 6, 1908.
Hafen, John Letter to Thora Hafen, July 9, 1908.
Hafen, John Letter to Thora Hafen, July 16,

Hafen, John. Letter to Thora Hafen, July 30, 1908.

Hafen, John. Letter to Thora Hafen, December 31, 1908.


Hafen, John. Letter to Thora Hafen, June 4, 1909.

Hafen, John. Letter to Thora Hafen, August 20, 1909.


Hafen, John. Letter to Thora Hafen, April 14, 1910.


Program. *Special Exhibition of Oil Paintings,* by John Hafen, June 1-20, 1908.


Twede, Thora. Letter to John Hafen, April 22, 1879.
A STUDY OF THE LIFE OF JOHN HAFEN
ARTIST
WITH AN ANALYSIS AND CRITICAL REVIEW OF HIS WORK

An Abstract
Presented to the
Department of Art
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
William Lee Roy Conant, Jr.
August 1969
ABSTRACT

Statement of the Problem

This study presents the life facts of John Hafen and examines his attitude changes as well as the changes in his art throughout his life. It catalogs with photographs the majority of Hafen's paintings.

Methods and Procedures

John Hafen's personal letters were searched, as well as books, manuscripts and newspapers for information germane to this thesis. Personal interviews were held with people who knew him best and his paintings were found, photographed, and examined for use in this thesis.

Summary

John Hafen's life of fifty-four years was dedicated to his family, his church, and his art.