

# NUGGETS OF BOULDER COLOR

By Elton Garrett

## PERILS OF ILLUSTRATING

Drawing big pictures of the countryside is no snap and not always a safe bet when it's done as Charles H. Owens, famous sketch artist of the Los Angeles Times, does it.

Owens has been spending the past week on the Hoover dam project and in this vicinity, making dozens of sketches and drawings of the workings and of the striking and beautiful scenery of the desert and canyon country round about. He left yesterday for Kingman, via the overland scenic road from Black canyon to highway 66, planning to sketch as he went.

Owens has drawn more "birds-eye view" drawings of interesting and spectacular scenes and spots in the southwest than any other artist. In fact, he has made the Times famous for this type of drawing.

In a recent Times annual mid-winter number appeared a full

page size drawing of Los Angeles and environs, showing actual details numbering more than 10,000, all of which he got authentically and exactly. This drawing took a month of Owen's time, and he traveled several thousand of miles, partly by plane, to see the country he was drawing.

When Owens started work on that huge "air" view of the entire Hoover dam workings, with Boulder City and Las Vegas shaded off into the background, and with every detail of importance in the canyon showing in the drawing, he tackled a real job.

A man must be a combination of surveyor, artist and mountain goat to accomplish such a task. To wrestle a board four feet long and about three feet wide, drawing upon it while perched upon crags and canyon walls in the wind, is not always as easy as it might be.

When this beautiful piece of work is published in the Times, in the next few weeks, the reader probably will have no inkling of the fact that Owens had a narrow

escape with his life while perched upon the cliff on the Arizona side of Black canyon doing a part of this picture.

It was windy on that day that the artist crossed by skip to the Arizona side and climbed upon the top of the cliff overlooking the runway for one of the cableways.

Sitting there working away, a sudden gust of wind struck the artist and his big board. He tried to hold the board, and in so doing all but fell over the cliff himself. To save himself, he let go this valuable drawing, fruits of several days of labor, and seized the rocks to keep from falling.

While the drawing blew off down the cliff, stopping far below in a declivity.

A climb down the cliff and Owens had retrieved his drawing. Fortunately, almost miraculously, it was torn only in one place, near the bottom, and in such a spot as not to mar the actual drawing itself.

## AUTO ACCIDENT

When Bill Browner, subject of a