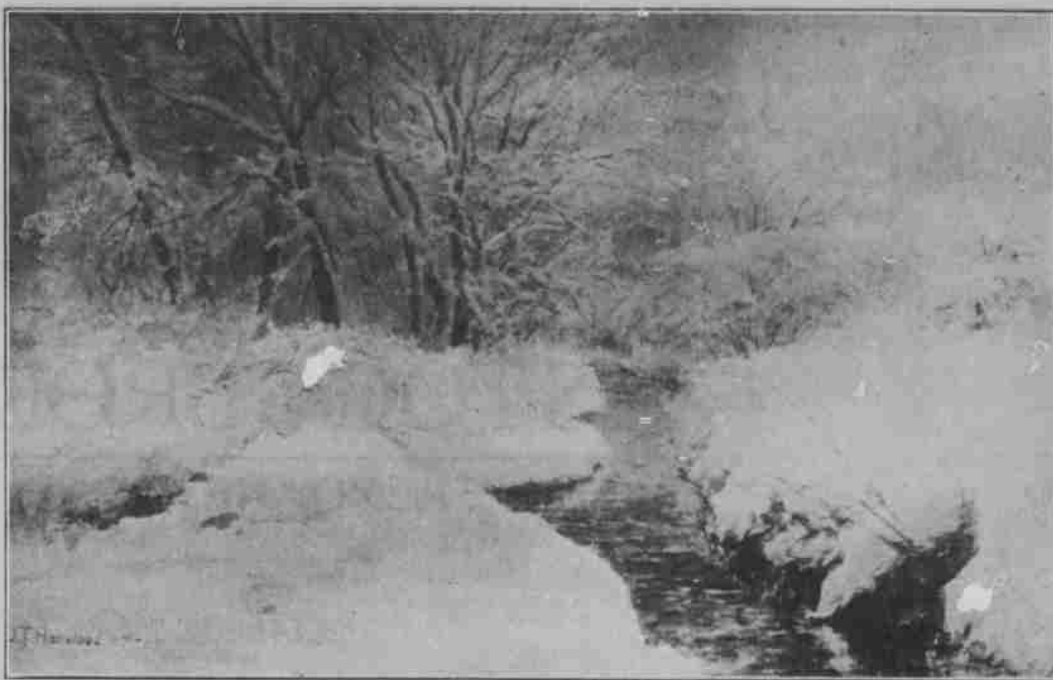


For art and artists the year that is slipping away has produced the wonderful creation of an art audience in Salt Lake. Such a thing isn't very essential to the artist when he lives only in his work, and after his sarcophagus has enclosed him safely from the world of such petty cares as the next meal and the month's rent.

But while life is still a problem such a small item will help some. In Salt Lake the spirit that has parked the streets on the east side and is giving us a poleless business district, has done the work for art. Sales are becoming less than a novelty, and it's going out of fashion for an artist in Utah to do the conventional thing of looking pale and of having his meals carried in from the home of a sympathetic friend.

While the old problem was on, J. T. Harwood solved the situation of his own temporal salvation in a unique way. It was to immure himself in his suburban studio, complete his canvasses and then ship them into the larger markets. This year he has been hunted out by people enough to give him in his own Salt Lake a fame somewhat approaching that he has in the Eastern art centers.

He has just completed a remarkable series showing Liberty park in many moods and in all the seasons. Some of them are reproduced herewith, and the whole series, which may be exhibited soon will prove illuminating to those not



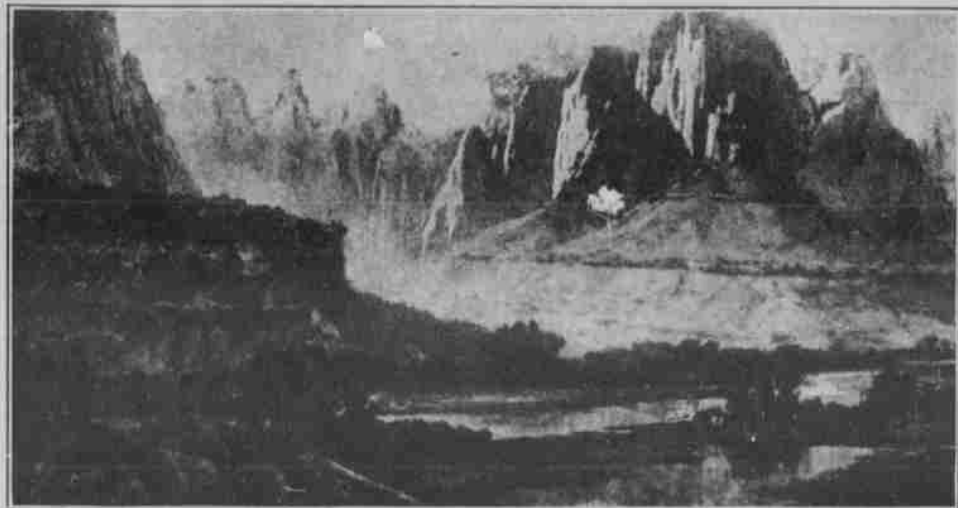
Winter in Liberty Park—J. T. Harwood

definite results and two of his canvasses in half-tone herewith show only a little of the great work he has accomplished.

ards has celebrated the fact that patriotic painting pays by shuffling off the dust of Zion for a trip to Paris, where he served as a judge at the Autumn salons, a rare honor, and one that gains for him a national reputation.

Cyrus E. Dallin, surfeited with success, found time to rush home before leaving his Boston headquarters for Paris to work his Syracuse monument up to finished form.

John Hafen, he of the poetic moods and mountain canvasses, is exhibiting his conceptions of Utah scenery in Chicago, with a Boston

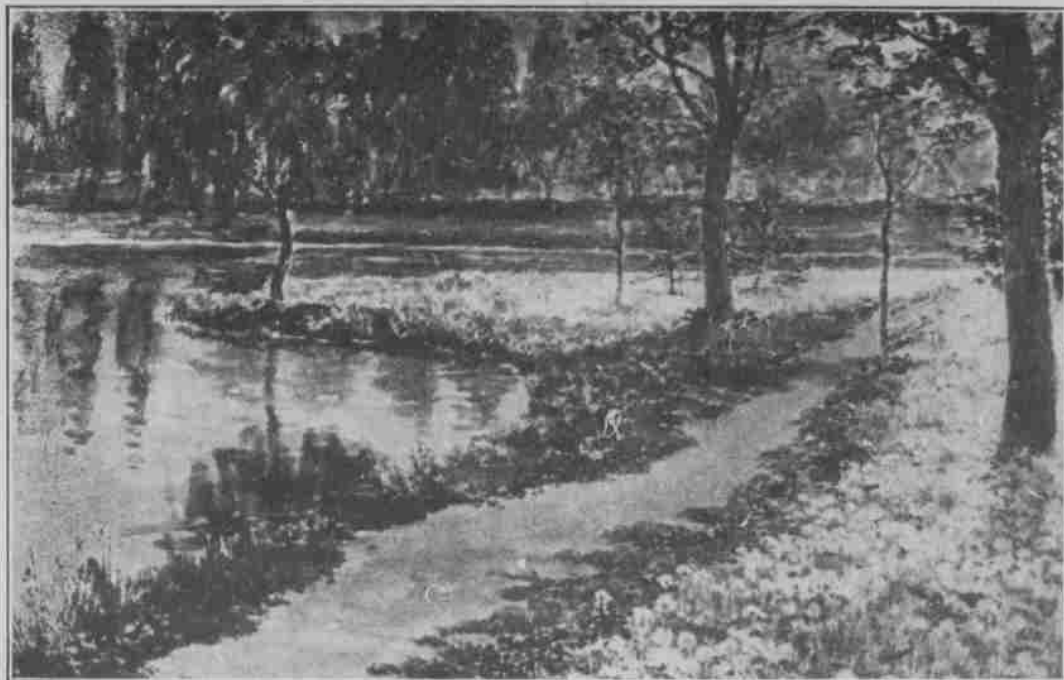


Temples Rio Virgin—H. L. A. Culmer

fully prepared to accord Mr. Harwood the place he has won with his pencil and brush.

Harry Culmer's summer work has had its

Travel to artists is life, and the first showing of money in their pockets found Utah's whole colony this year on the move. Lee Greene Rich-



The Park in Summer—J. T. Harwood



Near the Culmer Studio in Cottonwood

exhibit due in the spring.

Mahonri M. Young, after having his Seagull monument accepted by the Mormon church, has spent the fall months in New York and the east.

Altogether the coming year is the brightest for art in Utah history.