

# Appreciation of the Work of A Leading Salt Lake Artist.

An appreciation of the work of Salt Lake's well known artist, J. T. Harwood, appears in the November number of the Fine Arts Magazine, an authority on art, and one whose criticisms are universally respected in the art world. In placing Mr. Harwood's position among American artists the magazine declares that his place is a pre-eminent one, and one that none can afford to overlook. The review, which is accompanied by a number of illustrations, two of which are reproduced herewith is as follows:

Among the American artists who have won honors abroad the far west is ably represented by J. T. Harwood of Salt Lake City, who has been from time to time an exhibitor at the Paris salon and his masterpiece, "The Adoration of the Ages," exhibited in 1905 has brought him fame. Mr. Harwood is strictly a product of the west, having been born and reared in Utah, and many of his paintings of the wild Wasatch mountains of his native state show his belief in "that is best which lieth nearest," as an artistic creed. The collection of William Morris contains some of the finest examples of Mr. Harwood's appreciation of those wonderful peaks and beautiful valleys.

His delineation of life, character and ideals, however, surpasses in interest at least, his remarkable landscape. Studies of children, not in the infantile age, but as they begin to think, to develop, to mature, seems to be favorite with Mr. Harwood. Perhaps because his own family of four has attracted his attention to this most active and interesting period of adolescence. A boy's enthusiasm for tools and machinery, rich with promise for the future of the work of the world, is a theme that he dwells upon often and delightfully, with the loving touch of sympathy.

Two of the best examples of his presentation are here shown in "The Young Mechanic," exhibited at the salon in 1903 and purchased by John Wannamaker, is considered by the artist to be the best of his studies in this line. This was his first exhibit with the society of western artists, who voted him a member on the merits of his work. "A Midnight Adventure," another of Mr. Harwood's works which give one a glimpse into the charm and romance of a boy's life.

"The Girl With the Chicken," from the Paris salon of 1906 is perhaps more pleasing than his boys. The little girl's delight in her pretty pet illuminates the dimpled young face and the bright feathers of the fowl and soft tones in the background of a snowy winter landscape afford opportunity for bits of bright color and soft harmonies of light and shadow.

"The Adoration of the Ages," is, however, Mr. Harwood's most mature and serious work from which an appreciation of the quality and extent of his genius may most readily be obtained. The one on which his fame as something more than a pleasing and skillful painter rests. The conception is one of sublime dignity and tender beauty, and the figures which crowd the canvas afford opportunity for much fine character drawing. The central figure of the Master is wonderful in its luminous splendor. The little child, reaching out towards Him so naturally and confidently, is in strong contrast to the awe of the elder worshippers among the group and the humility of the beautiful woman in the foreground. It impresses vividly upon



J. T. HARWOOD.

one's mind the significance of Christ's words, "Of such is the kingdom of heaven." This picture was one of the sensations of the salon of that season and was reproduced on the art postals which are brought out in Paris to popularize works of art. Mindful of the least detail, Mr. Harwood has constructed his picture a frame of cement with figures in relief, symbolizing episodes in the story of the life of Christ, the star of Bethlehem, the net full of fishes, the crown of thorns, and the Easter lilies of the resurrection.

Mr. Harwood was born at Lehi, Utah, and received his first instruction at the San Francisco Academy of Design which later became the San Francisco Art Institute. In his first year at this season, he was the winner of the gold medal. Two years later he went to Paris where he was admitted to the Ecole des Beaux Arts,

and from this school his first piece was sent to the salon. In 1905 he received the fourth bronze medal to be awarded in America, and with it a prize of 50 francs. He subsequently received a scholarship award. Since that time he has made three trips to Paris, spending five years in this world's art center. For the past six years Mr. Harwood has been an instructor in art at the Salt Lake High school. His beautiful home, set in the midst of a half acre plot in the suburbs of the city is all that one could expect of the abiding place of a great artist. Here is his studio, hung with copies of the old masters from which and the surrounding valleys, he may draw inspiration for his great works.

"The sun out of the west," they seem to think that they are not criticizing unless they are tearing to pieces. "Who cares to buy a picture after it has been torn to pieces by critics?" People will naturally reason that if this picture is torn to shreds by critics may not any of the works of the same artist be faulty? But the critic if asked about a Corot will say to be popular if for any other reason—Corot is beyond all criticism. He would say the same of any other painter who is held up as an example.

"Lecturers and magazine writers, have they not reiterated what the artists have said? In their talks, lectures and articles are they not always holding up to the public Michael Angelo, Van Dyck, Rembrandt, Frans Hals, Romney, Reynolds, Rousseau and others of these schools? And do they ever say a word of our modern men? Possibly our museum curators are not altogether free from blame for purchasing foreign art and placing it in the museums in preference to works of Americans, thus educating the public to be lovers of foreign works to the exclusion of our own. Doubtless the public has argued that if American art were as good as the foreign there would be more of it in the museums.

"Surely it does seem that everything has been against the American artist and nothing for him. Can we wonder then that our American artists have been neglected by picture buyers, that some of them have had to struggle in order to eke out a mere existence while millions of dollars have been thrown into the lap of Europe for the works of men dead and gone—men who in their lifetime had to struggle for existence as do many of today? Is it not time that a shorter corner should be turned, and instead of living in the past eternally should we not step to the front and live in the present? Give praise and encouragement to men who

TWO OF HARWOOD'S MASTERPIECES.



A GLIMPSE OF GIRLHOOD.

YOUTH IN INVENTIVE MOOD.

## Utah Artist Discusses Progress of American Art

UNDER the headline, "Utah Artist on Art in America," the New York Herald's issue of Nov. 1 contains an extensive interview with Artist J. B. Fairbanks of Salt Lake City, who is now in the east making copies of famous paintings for the Utah county schools.

Artist Fairbanks is the father of J. Leo Fairbanks, supervisor of art in the city schools, and a worker in the field whose canvases are as well known as are those of his distinguished father.

The prominence given his views on American art indicate that they appeal to the editor of the paper which has secured them for publication. The interview is as follows:

Not often in New York or elsewhere does one chance upon artists from Salt Lake City, Utah. Mr. J. B. Fairbanks, however, is an artist from that city who has been in New York for about a year and a half filling a commission to copy paintings in the Metropolitan Museum of Art for the public schools of Utah. He also has made a copy of the Rosa Bonheur "Horse Fair" for the Commercial Club of Provo, Utah, where there is an annual horse show.

Mr. Fairbanks studied art in Paris. He says that six other students from Utah went to Paris at the same time, and that about 12 more have gone there since then. There is an art institute in Salt Lake City, which awards an annual prize of \$200, and the Utah state fair awards another of \$100, the successful picture going to the state. The state exhibition is held in a different

city each year, but the prize pictures finally go into the state's collection in Salt Lake City.

Although his work here for the Utah public schools has involved his working from the old masters in the museum, or perhaps because it has involved this Mr. Fairbanks thinks that the old masters are given too great a preference over modern painters. He also is of the opinion that European art is overrated in comparison with American. On these points this Utah artist was very outspoken the other day.

"The season is near at hand," he said, "when the artist will be settling down and culling from his summer work the best he has for the purpose of exhibiting to the public in some of the many exhibitions that will be thrown open during the winter. After what was said about 'fake' pictures last spring it is to be hoped that American art buyers and patrons will show their patriotism and appreciation for their own native talent.

"In the past there seems to have been a depreciation of American art by collectors and a fall for old masters, the Barbizon school, the old English school of portrait painters and some modern European artists. Why this indifference? Why this fall? There certainly must be some reason. Can it be that the artists themselves are partially to blame for this by holding up the faults and imperfections of their brother artists to their students and the public, saying nothing of their excellent qualities and at the same time raising the old masters, the Barbizon school, the old English school of portrait painters and speaking not a word against their faults until the students and the public have come to the conclu-

sion that there is no art like that of the past and perhaps never will be again?"

"May not our critics, too, come in for a share of censure? They seem to think that they are not criticizing unless they are tearing to pieces. 'Who cares to buy a picture after it has been torn to pieces by critics?' People will naturally reason that if this picture is torn to shreds by critics may not any of the works of the same artist be faulty? But the critic if asked about a Corot will say to be popular if for any other reason—Corot is beyond all criticism. He would say the same of any other painter who is held up as an example.

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deserve it now while they live, so that they will be able to give us the best that is in them. Don't wait until they are dead, when praise can in no way benefit them.

"Now let us all turn around and see American art from another viewpoint. Let the artist look for the beauty of his brother's work and point it out to others. Let the critic see some of the excellent qualities and feel it his duty to speak of them. And if either the artist or the critic sees any glaring faults let him go to the artists themselves and explain the fault to them, so that the artists may be benefited without being publicly humiliated. Teachers, lecturers and magazine writers, let your talks, lectures and articles teem with praise for the great American artists and their great works of modern art. Let the newspapers take it up and give Americans their just dues. Let our museums fill their galleries with American art and educate the public to appreciate it. Then there will be a new era for art in America, and all Americans can be

truly proud of the work their fellow countrymen have produced. The eyes of the world will be turned toward America, not only for her mechanical skill, her expert gunnery and her athletic ability, but also for her mastery in art.

"Egyptian art was all right for the Egyptians, Aztec art for the Aztecs, art by the Renaissance for the people of that time, the old English painters for the people of their day, the Barbizon school for the nineteenth century, but let us all with one accord take up the slogan, 'Modern American art for America and all the world!'"

**A HAIR'S BREADTH ESCAPE.**

Do you know that every time you have a cough or cold and let it run on thinking it will just cure itself? You are inviting pneumonia, consumption or some other pulmonary trouble? Don't risk it. Put your lungs back in perfect health and stop that cough with Ballard's Horehound Syrup. Price, 25c, 50c and \$1.00 per bottle. Sold by Z. C. M. I. Drug Dept., 112 and 114 South Main Street.

## Water Aspirators for Homes.

CONSUL THOMAS H. NORTON, of Chemnitz, contributes the following account of German plan for adapting the water faucets in houses as a basic means for cleaning rooms, preserving food, etc.:

The removal of dust by means of aspiration has become widespread. Powerful forms of apparatus are installed for use in cleaning railway cars, theaters, hotels, stores, and the like. In offices and private residences aspirators are also to be found occasionally. They are kept in action by hand power or by means of a small electric or water motor.

Doctor Wegner, a German scientist, has lately advocated the use in households, for the purpose of sweeping and dusting, of aspiration effected by the simple, inexpensive water-suction pump, so widely employed in chemical and physical laboratories. Such a pump consists of a vertical pipe, through which flows water under pressure, as from a city water main. If an opening in the side of the tube is present, air is sucked in, and issues mixed with water from the bottom of the tube. The principle is essentially the same as that of the various injectors used for feeding boilers. In the latter a current stream and a supply of cold water replace the current of water and supply of air of the simpler filtering pump.

**EASILY PLACED.**

Such an attachment can be firmly connected with a water tap, or even replace it, in a kitchen or in a bathroom. Flexible hose is joined to the suction tube on the side of the fixture. When water is turned on a strong current of air is sucked through the hose, and the latter can be directly applied for the purpose of cleaning carpets, upholstery, etc. All dust is absorbed into the stream of running water, and is thereby effectively removed from a house.

The idea is so elementary that one is tempted to ask why it has not been introduced simultaneously with the admirable hygienic process of removing dust by suction instead of by sweeping or beating. Such a tap with suction adjustments costs practically no more

than an ordinary water cock. Once installed in a household, an apparatus for producing powerful suction can be utilized in a variety of ways, for the water pump exhausts air to a degree of attenuation quite equal to that attained by the costly air pump with cylinder and piston.

**VACUUM CYLINDER.**

It is well known that food can be preserved without undergoing decomposition for a much longer period in a container, from which the air has been nearly or entirely removed, than in the customary refrigerator. In a nearly absolute vacuum milk, fish and meat have been preserved for months unchanged without further expense than that of withdrawing the air originally present in the receptacle.

A practical device for replacing the stout, metal cylinder, capable of resisting the atmospheric pressure. The cover is provided with a rubber ring, allowing of hermetic closure. Through an opening in the cover connection is made by means of a flexible tube, with the exhaust pump on a kitchen tap. A manometer, to show the degree of exhaustion, and a cock for admitting air when the cover is to be removed, are also on the top of the latter.

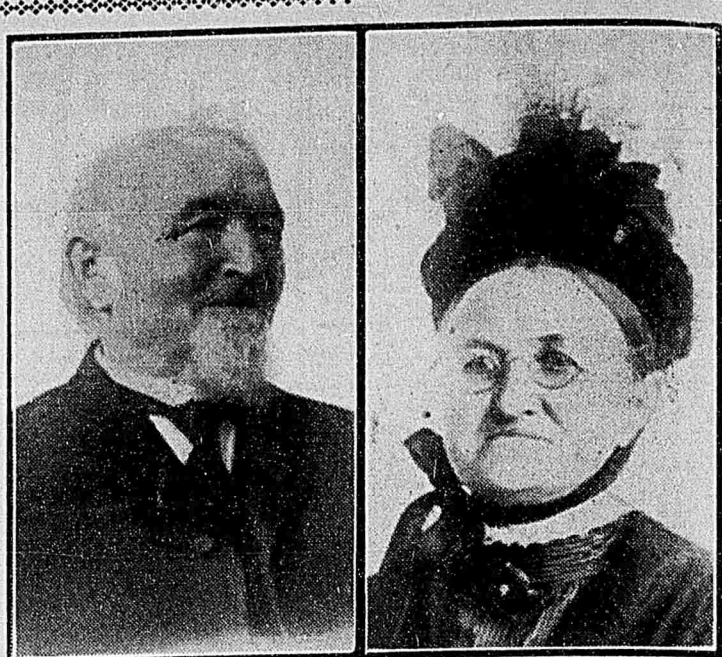
The use of such an adjunct to kitchen equipment is exceedingly simple. Articles of food are placed within the cylinder. The cover is clamped on firmly. The tap is opened and in a few minutes the air is almost entirely removed. An automatic valve in the connecting hose prevents any possible return of air to the cylinder through the pump connection when the latter is not in activity.

If objects are to be taken from the preserving cylinder, the cock on top is opened, air rushes in, and the cover can be lifted.

It is desirable to have liquids kept cool as a matter of taste, they are placed in a metal box containing ice, which is then introduced into the cylinder to rest on a support of felt or any other poor conductor of heat. Ice under these circumstances when in a vacuum melts very slowly.

**FURTHER ADAPTATION.**

Such a household device would contribute notably to economy in domestic expenditure simply as far as the ques-



MR. AND MRS. JENS JENSEN, Who Last Week Celebrated Their Golden Wedding.

On Saturday evening the golden wedding of Jens Jensen and his wife, Johanna Marie Jensen, (maiden name Nielsen), was appropriately celebrated at the family residence, No. 339 Express avenue, Salt Lake City. Five children, who had arranged the feast, quite a number of grandchildren, and several specially invited guests, friends, and old acquaintances of the family, were present and spent a most enjoyable evening in conversation, singing, speech making, etc. Among the guests present, who participated in the program, were: President Anthon H. Lund, Andrew Jensen, Heber C. Iversen, Hyrum J. Smith, Joseph Christensen, John Lawrence and Hyrum Olsen. Jens Jensen was born Oct. 3, 1836, and his wife about the same time, near the city of Aarhus, Denmark, and they were married Nov. 14, 1858, in the little village of Skovby. They became converts to Mormonism in 1886, and emigrated to Utah in 1890. During the last 18 years Mr. Jensen has been employed as engineer on the Temple block, Salt Lake City.

tion of proper care of food is concerned. It is not improbable that a further field for the application in household economy of partial or nearly complete vacuums would be found in connection with the operations of drying and of boiling or evaporating at low temperatures, precisely as such operations are performed daily in laboratories with the aid of a water aspirator.

It is not to be forgotten that every such aspirator permits the adaptation of an arrangement for furnishing an air blast equal in volume to the quantity of air sucked in by the current of water. These small air blasts are frequently utilized in various industries, in jewelers' shops, etc., and possibly they could be advantageously used in household operations, for assisting ventilation, and the like.

**A PECULIAR WRENCH**

of the foot or ankle may produce a very serious sprain. A sprain is more painful than a break. In all sprains, cuts, burns and scalds Ballard's Snow Liniment is the best thing to use. It relieves the pain instantly, reduces swelling, is a perfect antiseptic and heals rapidly. Price 25c, 50c and \$1.00. Sold by Z. C. M. I. Drug Dept., 112 and 114 South Main St.

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Don't think because you have taken many remedies in vain that your case is incurable. You have not taken Hood's Sarsaparilla. It has cured many seemingly hopeless cases of scrofula, catarrh, rheumatism, kidney complaint, dyspepsia and general debility—many cases that may have been worse than yours. What this great medicine has done for others it can do for you.

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Sandwich Plates \$5.50 and \$8. (Pierced grape borders.)

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