

AMICUS - FRIENDS OF LDS HOSPITAL -
DESERET FOUNDATION'S *Autumn Art Harvest Auction.*



Sun of the Mist

Oil on panel, 30" x 46"

Michael Coleman

AMICUS - FRIENDS OF LDS HOSPITAL -
DESERET FOUNDATION
*cordially invites you to attend
the 1994 Autumn Art Harvest Auction.*



FRIDAY, SEPTEMBER 9, 1994
LITTLE AMERICA HOTEL & TOWERS,
SALT LAKE CITY



PREVIEW: 11:00 A.M. - 3:00 P.M.



NO HOST SOCIAL HOUR
AND SILENT AUCTION: 6:00 P.M.



DINNER & AUCTION: 7:00 P.M.



*Black Tie Invited - Seating Limited - RSVP Requested
Auctioneer - Michael Scott*



*All funds raised from auction event will be used by
The Deseret Foundation to further medical research,
education and development at LDS Hospital.*

Special thanks to our generous Catalogue Sponsor -

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THE DESERET FOUNDATION WISHES TO THANK
*the following groups and individuals for their contributions
to the success of this year's Autumn Art Harvest Auction*:*

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** As of August 8, 1994*



WE ARE EXCITED TO BE PRESENTING THE FIRST AUTUMN ART HARVEST -

an event highlighting Utah and regional artists including very collectable early works.

This event is dedicated to establishing funds for medical research and education at LDS Hospital and fostering a unity of artists and collectors who have lived and worked in Utah and the surrounding region to preserve our region's artistic heritage and continuing traditions.

The early settlers in Utah established a well-organized community effort in both fine and applied arts. The Utah Art Association was founded in 1881 and the University of Deseret had an Art Department in 1888. Local artists traveled in America and abroad to study art. The training received was infused into their artistic renderings of the region's landscape and other subjects. Other artists chose to remain aloof from these influences by making a virtue of the regional character of their art. Nevertheless, the landscape of the West, both the spectacular and the subtle, has continually inspired artists since settlers first arrived.

The pieces of art in this event represent varying styles, subjects and mediums of interest to the region's artists, both past and present. It includes a group of artists and collectors in our community of diverse backgrounds who are committed to the West's artistic traditions.

This catalogue is just a sample of the variety of art which will be shown. We hope you will enjoy it as well as the preview, dinner and auction, and will show your appreciation for the many talents represented by bidding for one or more works of art. Not only will you take home a piece of Utah and western heritage, but you will also be helping save lives, develop more effective diagnosis and treatment, and improve the quality of life for everyone.

We appreciate and thank the many living artists who have enthusiastically supported this first time venture as well as the collectors who have contributed.

With warm regards,

JOSEPH A. CANNON

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COVER:

Minerva Kohlbepp Teichert

Untitled (Cattle herd), Oil on panel, 31" x 48"

ABOUT THE COVER ARTIST:

Minerva Kohlbepp Teichert 1889-1976

Minerva Teichert was a painter, illustrator, and muralist. Her interest was in recording scenes of her heritage: historical, rural, outdoor scenes in both figurative and animal works.

"Teichert received particular praise from critics for her portrayal of animals in action. No one could be better fitted for such composition. Born of the West, nurtured by ranch life, she has ridden the range, the hills, the lavas since she could cling to a horse...she created hundreds of sketches and paintings of horses, untamed and docile...of range cattle, on

the long trek, under the branding iron, or shoulder deep in sage."

She was born in Ogden, Utah but grew up near American Falls, Idaho where her family homesteaded a farm. She began sketching as a child scenes of ranching life and the austere landscape where she lived. By the time she'd graduated from high school, she had developed an indomitable desire to succeed in the field of art. She went first to Salt Lake City and then east to study at the Art Institute of Chicago and later at the Art Students League in New York.

She eventually returned to Idaho and married Herman Adolph Teichert in 1917. Minerva Teichert was both painter and rancher's wife in Cokeville, Wyoming where they lived. She continued to paint pictures of treking west, pioneer farms and other Western subjects as well as religious themes.



Fishing in Yellowstone, 1881

Oil on paper laid down, 14" x 19"
**The Biltmore Galleries Collection*

Albert Bierstadt



ALBERT BIERSTADT 1830 - 1902

"Fishing in Yellowstone" was painted in the late summer of 1881. It was probably done in August, as the wild flowers have not yet been hit with frost.

Bierstadt entered the park with the party of General William Tecumseh Sherman in late July. They went from Chicago to Salt Lake City to Ogden and there entered the park up the Madison River Valley from Virginia City. The party exited the park the middle of October, 1881.

Bierstadt is represented in practically every major museum in the country, including the Metropolitan Museum of Art, Corcoran Gallery, Washington D.C., Smithsonian, Washington D.C., Seattle Art Museum, Milwaukee Art Center, Whitney Gallery of Western Art, Houston Museum of Fine Art, the Thomas Gilcrease Institute, the Toledo Museum of Art, the Cleveland Museum of Art, the Brooklyn Museum, the Newark Museum, Minneapolis Museum of Art, the Fogg Museum, Harvard University, Boston Museum, Indianapolis Museum, the Hirshhorn Museum and Sculpture Garden.



WALTER UFER
1876 - 1936

One of the founders of the Taos Society of Artists, Ufer was the son of German immigrants. Born in Louisville, Kentucky, he studied at the Royal Applied Art School in Dresden, Germany, the Royal Academy in Dresden, the Art Institute of Chicago, the J. Francis Smith Art School in Chicago and studied with Walter Thor for two years in Munich.

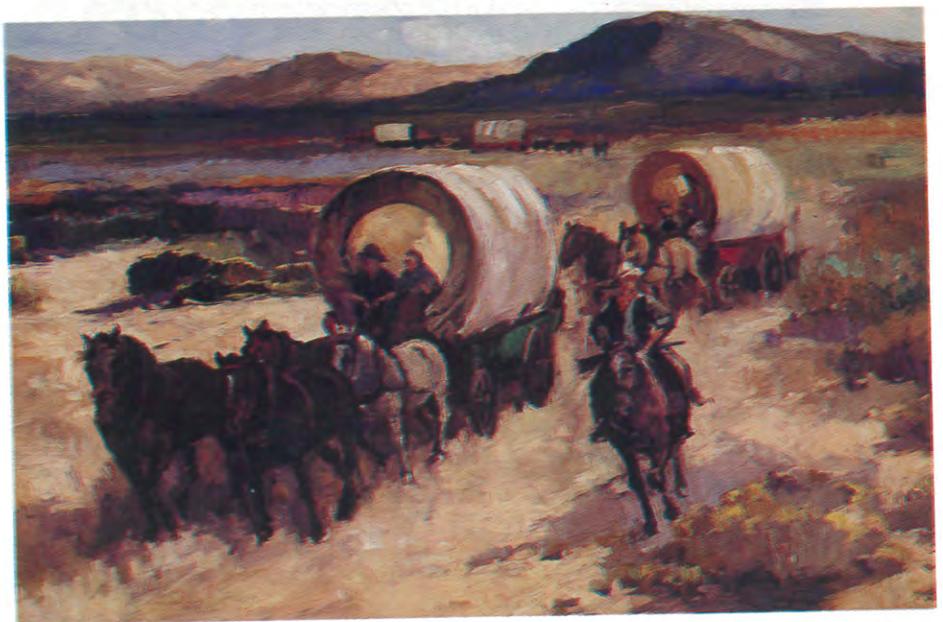
His paintings are in the Art Institute of Chicago, the Gilcrease Museum, the Cowboy Hall of Fame, the Corcoran Gallery, Washington, D.C., the Metropolitan Museum of Art, Houston Museum, Minneapolis Museum of Art, the Cincinnati Museum of Fine Art, the Kimball Art Museum, the Detroit Art Institute, the Carnegie Institute, the Denver Art Museum, the Museum of Western Art, and other major museums.

"The Settlers" - Pioneers were a favorite subject in his carefully researched, early paintings and he painted a number of similar subjects with different themes. This painting shows the distinct influence of the Munich School of painting with its muted tones and free brush strokes.

"Four Generations" is the family Nampeyo, painted about 1923. Nampeyo was the Tewa/Hopi potter credited with the revival of fifteenth century Sikyatki polychrome ware. Nampeyo was born in 1860 in Hano, First Mesa. Her husband, Lewou, brought her potsberds of prehistoric Hopi pottery found during the Fewkes expedition of 1895. Her three daughters were also excellent potters, and today, the Nampeyo name is used by most of the potter-members of this remarkable Hopi family.



Four Generations, Circa 1923 Oil on canvas, 25" x 30" *Walter Ufer*
*The Biltmore Galleries Collection



The Settlers, Circa 1913 Oil on canvas, 23" x 35" *Walter Ufer*
*The Biltmore Galleries Collection



HENRY LAVENDER
ADOLPHUS CULMER
1854-1914

H. L. A. Culmer was a watercolorist and oil painter. Painting was an avocation because his life was filled with business, civic, cultural and literary endeavors. Nonetheless, he was one of Utah's most popular painters during his lifetime. His painting hung in the homes of many of the wealthy citizens of Salt Lake City as well as in public places.

Culmer's training began as an apprentice in a London print shop. He came to Utah at an early age because of Mormon missionary work. Culmer studied at the University of Deseret and in New York and California. He studied biology and botany extensively which he utilized in his painting and also developed skills in building, bookkeeping, electric lighting, local government and was associated with several businesses.

He developed a landscape style influenced by Thomas Moran who was a frequent traveler in Utah. Culmer occasionally trekked through the Utah landscape, painting in watercolor or sketching. His watercolors developed a pleasing freshness and a special feeling for color and light.

CORNELIUS SALISBURY 1882-1970

Cornelius Salisbury was a native of Richfield, Utah. He was extensively trained in art at several different schools including the University of Utah, and Brigham Young University. He also went east to study at the Art Students League and Pratt Institute in New York, at the Corcoran Gallery in Washington, D.C. and the Broadmoor Art Academy in Colorado Springs.

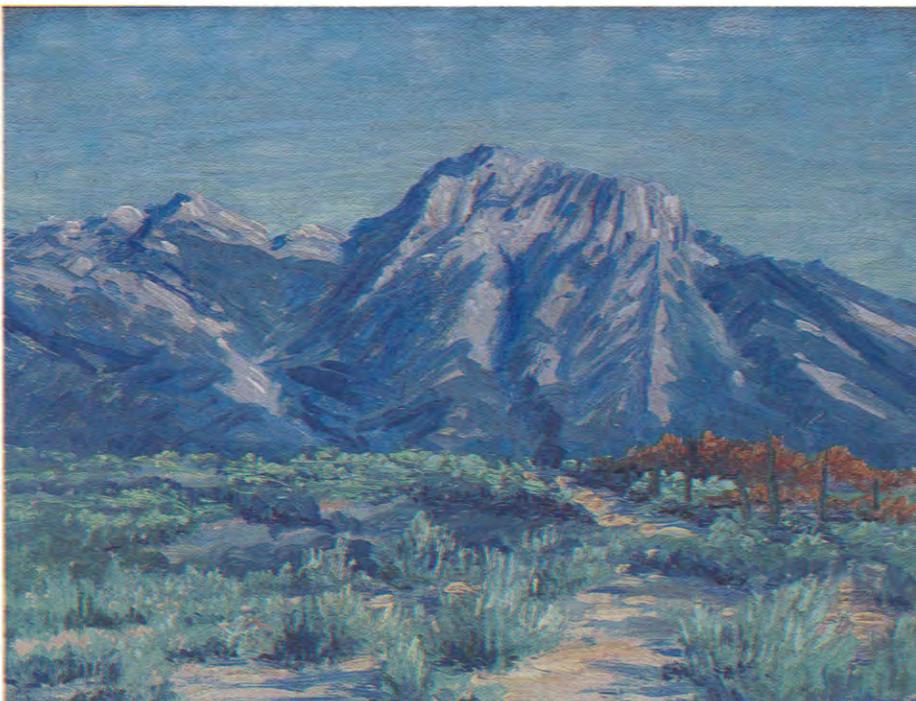
Salisbury devoted his lifetime to teaching at high schools and universities and taught private art lessons in his studio. As a painter he was inspired by his heritage and painted many pioneer homes and the Utah landscape.



Black Rock

Watercolor, 16" x 24"

H. L. A. Culmer



Sage Country

Oil on canvas, 12" x 16"

Cornelius Salisbury



Untitled (Sculpture of longhorn steer)

Bronze, 6/20, 9" x 12 1/2"

Mahonri M. Young



MAHONRI MACKINTOSH YOUNG

1877-1957

Mahonri Mackintosh Young was internationally known primarily as a sculptor, etcher and draftsman. In his paintings and sketches he created linear action with sharp drawing lines, and they were used as studies for his sculptural works.

He was born in Salt Lake City and was a grandson of Brigham Young. Mahonri's secondary schooling was a brief one day in the Salt Lake City High School. He took a job as a staff artist for the Salt Lake Tribune and saved enough to study in New York City at the Art Students League and later in Paris at the Julian, Delecluse and Colarossi Academies and the Louvre.

Young lived an interesting life in New York City for many years. As one of Utah's famous expatriate artists, he expressed pride in his heritage as a Utahn. Some of the special commissions he received gave him the opportunity on several occasions to return to the West.

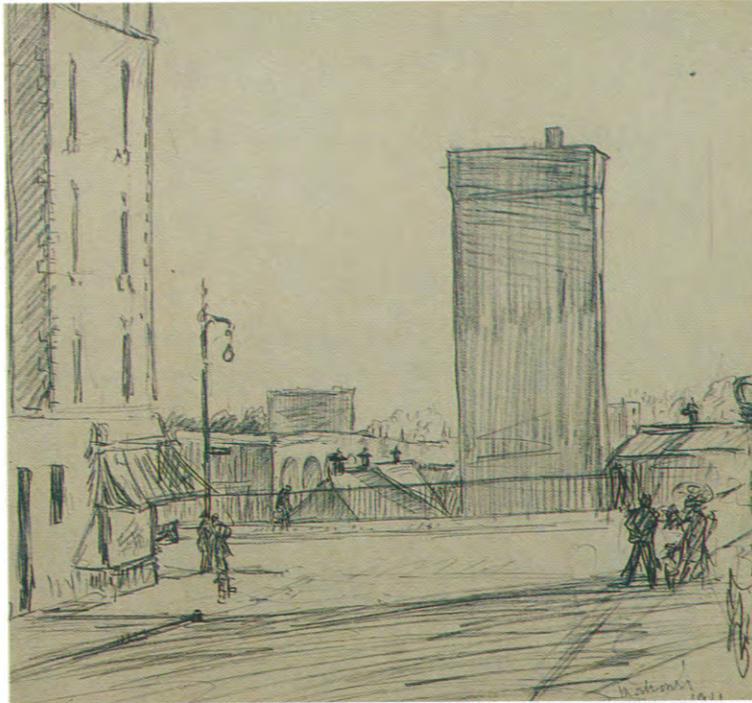
He is well known in Utah for the Seagull Monument in

downtown Salt Lake City, and for This is the Place Monument at the mouth of Emigration Canyon. He received numerous awards in America and abroad.

His work is in the collection of Brigham Young University, New York Public Library, the Metropolitan Museum of Art, Brooklyn Museum, the American Museum of Natural History in New York, Cleveland Museum of Art and the Addison Gallery of American Art.

Mahonri M. Young spent many years of his life as an artist in New York City. As a painter, sculptor, and etcher, drawing was basic to his work. He said, "I have tried to make good drawings, not to make drawings that looked good."

Young made three sketching trips to the West for a sculpting project at the Natural History Museum in New York. He traveled to Hopi country in 1912 and to the lands of the Navajo and Apache in subsequent years. These Indian studies and the sculptural groups created from them are of documentary as well as aesthetic importance.



Untitled (Sketch of New York) Pencil on paper, 10" x 11" Mahonri M. Young



Untitled (Drawing of two Navajo Indians) Crayon on paper, 10" x 13 1/2" Mahonri M. Young



Place of Hearts, 1994

Oil on canvas, 40" x 60"

Garth Oborn



Gathering Storm, 1993

Acrylic, 32" x 48"

Harrison Groutage



Hostile Tribes Oil on canvas, 39 1/2" x 25 1/4" Herbert Dunton
 *The Biltmore Galleries Collection



HERBERT BUCK DUNTON 1878-1936

Buck Dunton was considered to be the oddball artist among the other nine somewhat staid academicians that made up the Taos Founders.

Dunton, himself, was an active outdoorsman and his paintings, for the most part, reflect his active character. His creed was "To live with my own mind, to have few material wants, to enjoy myself in the open and with books. I Believe I have found the secret of contentment - which is the work you love and the enjoyment of simple things."

Museums with Dunton paintings in their collections

include the Stark Museum, Pennsylvania Academy of Fine Art, Carnegie Institute, Art Institute of Chicago, Cincinnati Art Museum, Corcoran Gallery, Denver Art Museum, Detroit Art Institute, Houston Museum of Fine Arts, Joslyn Art Museum, Dallas Museum of Fine Art, Whitney Gallery of Western Art, Gilcrease Museum, Amon Carter Museum, and the Phoenix Art Museum. Dunton paintings are also included in the nation's most important private collections.

"Hostile Tribes" was painted in 1913 as part of a series done after spending time with the Blackfeet and Sioux Indians.

Rosebush and Apricot Tree
1994
Oil on canvas, 48" x 32"
Ken B. Baxter



Summer Handstand
1993
Bronze, 39 1/2" high
Dennis Smith





LeConte Stewart Home, 1994

Oil on canvas, 36" x 48"

George Handrahan



Winterwonderland - Grand Canyon, 1994

Oil on canvas, 40" x 60"

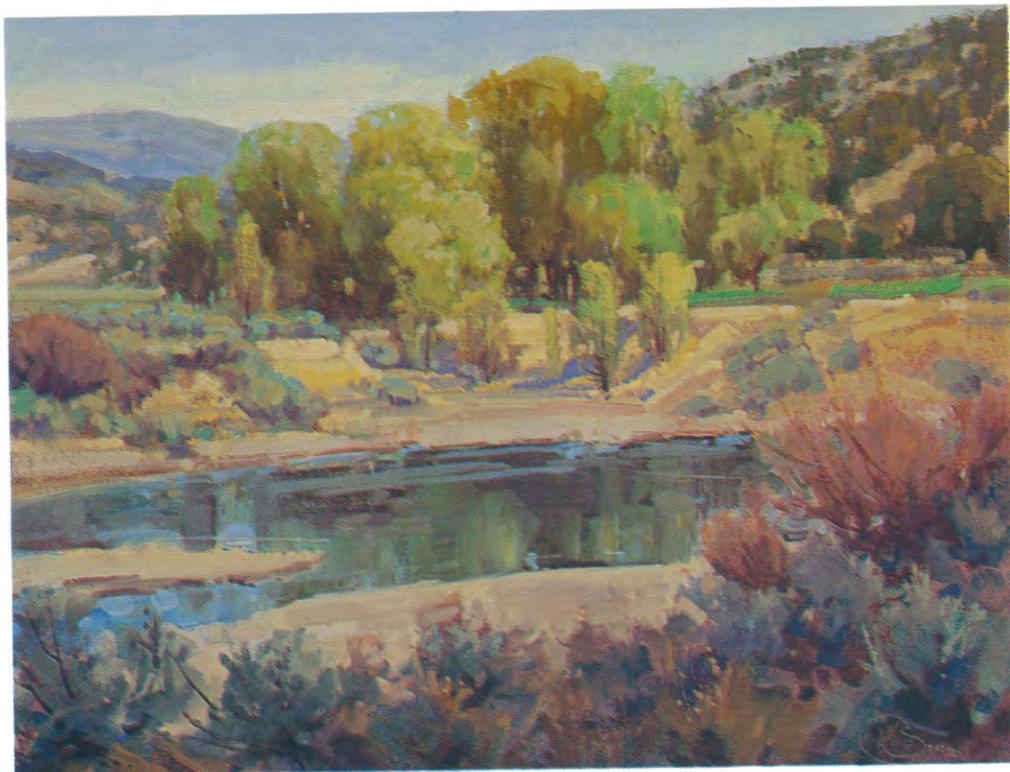
Karl Thomas



Pinkie by the Sea, 1983

Oil on canvas, 14" x 20"

Grant Romney Clawson



Mt. Carmel Wash, 1994

Oil on canvas, 18" x 24"

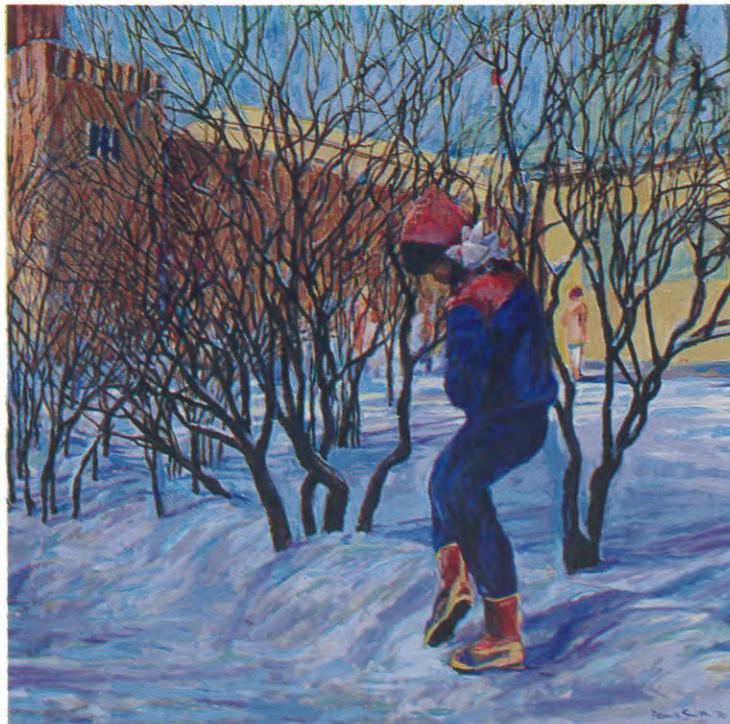
Kathryn Stats



Aspens, 1994

Mixed media, 24" x 30"

Carolyn Schilly



In the Shadow of St. Basils, 1990 Oil on canvas, 36" x 36" Dennis Smith



Along the Way, 1994

Oil on canvas, 24" x 30"

Kent Wallis



LOUISE RICHARDS
FARNSWORTH
1878-1969

Louise Richards Farnsworth was a specialist in landscape painting in the expressionist style. In her work, the texture of the paint and brilliance of color take on a unique life of their own.

Farnsworth was from Salt Lake City, Utah. She studied at the Art Students League in New York and later went abroad to study art in Paris. She succeeded in winning, with a portrait, a place in the Paris Salon of 1904.

Untitled (Mountain scene) Oil on canvas, unsigned, 14" x 20" Louise Richards Farnsworth



Impending Storm, 1994

Watercolor, 24" x 35"

Douglas Lee



Wasatch Peaks, 1994

Oil on canvas, 24" x 36"

Linda Curley



Native American and Horse, 1993

Oil on canvas, 20" x 30"

Bill Hill



Still Life, 1994

Oil on canvas, 20" x 24"

Kirk Randle



Little Girl Blue, 1989

Oil on canvas, 15" x 18"

Arch D. Shaw



The Roundup

Oil on canvas, 30" x 40"

O. E. Berninghaus

**The Biltmore Galleries Collection*



OSCAR E. BERNINGHAUS 1874-1952

One of the ten members of the Taos Society of Artists, Berninghaus' approach to art was direct and objective, showing the Indians and cowboys as they were, rather than nostalgic stereotypes.

His paintings are in the Smithsonian, the Missouri State House, the Amon Carter Museum of Western Art, Phoenix Art Museum, New Mexico Museum of Art, the C. M. Russell

Museum, Gilcrease Museum, Eiteljorg Museum, St. Louis Museum of Art, Stark Museum, McNay Art Museum, Woolaroc Museum, the Detroit Art Institute, Houston Museum of Fine Art, and others, including the Museum of Western Art in Denver. This magnificent painting of "The Roundup" came to the Biltmore Galleries by trade from the Museum of Western Art.



Woman in Orchard, 1994

Oil on panel, 30" x 40"

Larry Wade



Pumpkin Farm, 1993

Oil on canvas, 25 1/2" x 32"

Graydon Foulger



GRAY BARTLETT

1885 - 1951

Raised on a cattle ranch in Colorado, he was a working cowboy at 16. His flair for painting took him to the Greeley, Colorado Art School and later to graduate from the Art Institute of Chicago. Famous for his paintings of Indians and cattle ranches in the Four Corners area, Bartlett owned a ranch and maintained a studio near Moab, Utah up until the time of his death in 1951.

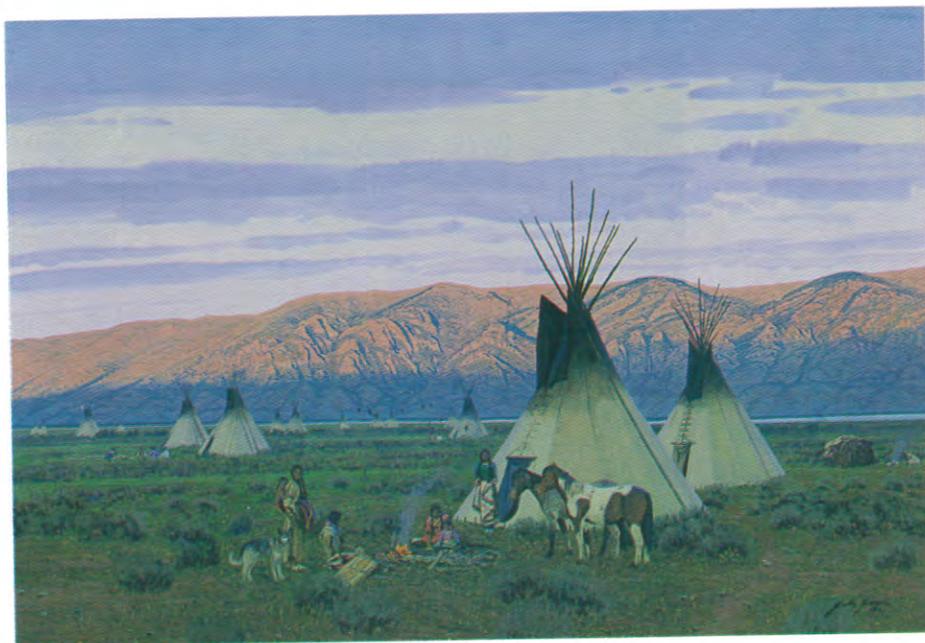
His paintings are in the Phoenix Art Museum, Denver Art Museum, the Cowboy Hall of Fame, Philbrook Art Center, Woolaroc Museum, Thomas Gilcrease Museum, Museum of Western Art, Harwood Foundation, Museum of New Mexico, Wickenburg Museum, Kimball Art Foundation, and others.



Into the Corral, Utah Ranch

*Oil on canvas, 30" x 40"
The Biltmore Galleries Collection

Gray Bartlett



Encampment along Green River

Gouche, 19 1/2" x 29"

John Jarvis



Mid Summer, 1994

Oil on canvas, 20" x 30"

Valoy Eaton



Majestic Fisherman, 1982

Bronze, 39/75, 21" x 16"

Clark Bronson



On Patrol

Oil on canvas, 30" x 40"

Harvey Dunn

**The Biltmore Galleries Collection*



HARVEY DUNN 1884 - 1952

Harvey Dunn was born in a sod house in the Red Stone Valley, Dakota territory. He studied with the father of American illustration, Howard Pyle, and later taught such renowned artists as Harold Von Schmidt, Gerard Curtis Delano, Charlie Dye, John Clymer,

and Dean Cornwell. His paintings hang in the Smithsonian, the Philadelphia Museum of Art, the Gilcrease Institute, South Dakota State College, the Los Angeles County Museum of Art, the Stark Museum, the Kimball Art Foundation, the Montclair Museum, the Panhandle Plains Historical Museum, the Fine Arts Gallery of San Diego, and others.



Colorado Beaver Pond, 1994

Oil on panel, 30" x 40"

Frank Magleby



Lake Powell - Padre Bay, 1994

Oil on canvas, 47" x 87"

Frederick Denys



Still Life with Samovar and Mirror, 1994 Oil on canvas, 36" x 40" Galina Perova



Big Buck Rabbit, 1994

Oil on panel, 20" x 24"

Richard Murray



Untitled (Boy with cello), 1991 Oil on canvas, 50" x 34" George Allen



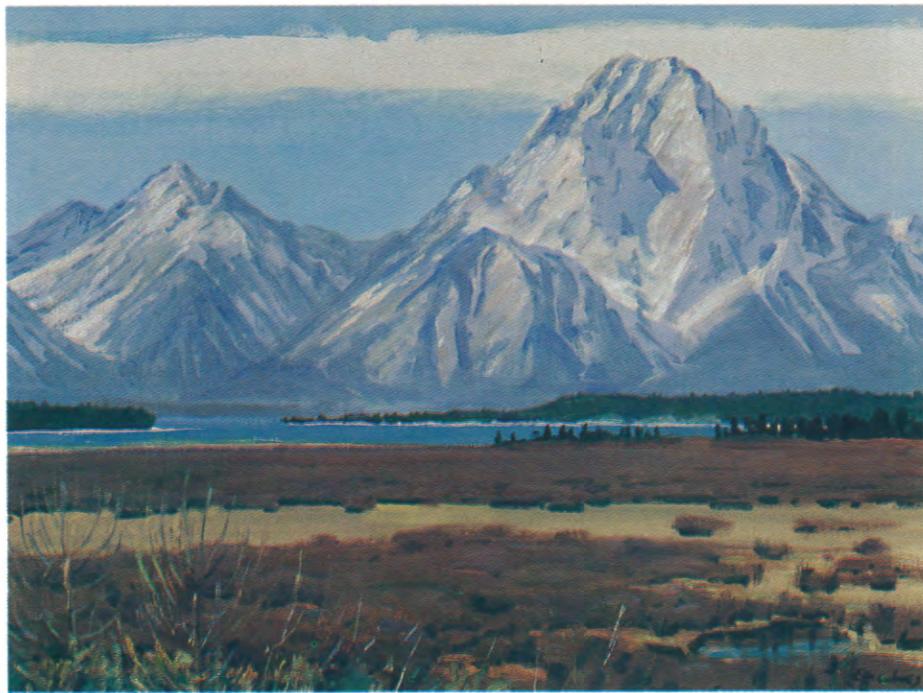
Jackson Haystacks, 1994

Oil on canvas, 24" x 30"

Doyle Shaw



Alpha and Omega, 1994 Bronze, edition of 50, 41" high Gary Price



Mount Moran, 1991 Oil on canvas, 18" x 24" Earl Jones



Man with Wheat Bundle, 1993 Lithograph, signed artist proof, 30" x 20" Gary Ernest Smith

Rhubarb
1993
Oil on canvas, 48" x 36"
Lee Udall Bennion



Tambour
1987
Bronze, 15" high x 8" wide
W. Neil Hadlock





Dance of Light
1988
Watercolor, 38" x 28"
Nathan Winters



Touches of the Past
1994
Oil on canvas, 40" x 30"
Nancy Lund



Sunset, 1992

Oil on canvas, 30" x 40"

Gary M. Collins



Untitled (Still life), 1993

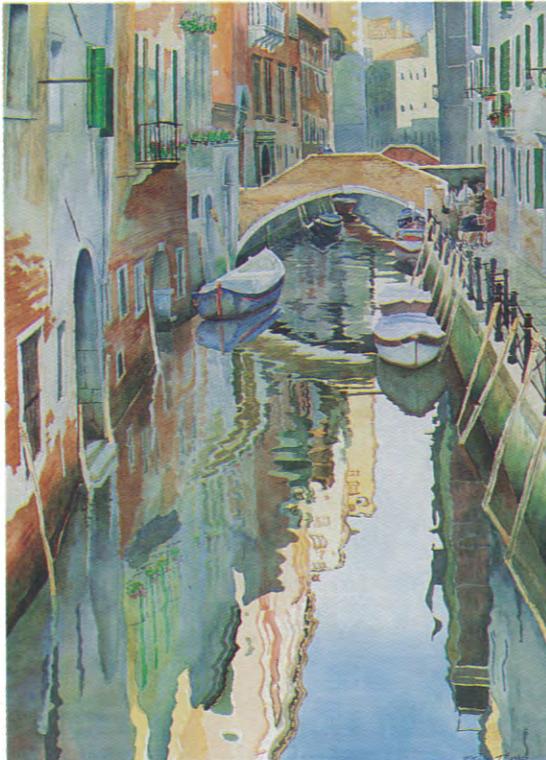
Oil on canvas, 30" x 60"

Ann Marie Oborn

The Prophetess
1992
Bronze, 19" high x 15 1/2" wide
Kraig Varner



Unto Every Nation
Watercolor, 30" x 22"
Brian Thyne





LECONTE STEWART

1891-1990

LeConte Stewart's art has been known and appreciated by Utah artists, critics and collectors for almost a century. He expressed in his numerous works the appearance and character of Utah's land and habitation in a variety of media: drawings, oils, watercolors, etchings, linocuts and lithographs. His art reveals subtly and in depth the seasons, changing weather, the peculiar features of towns and farms. Some of his favorite painting locations were near his home in Kaysville and in the central Utah desert where he became a master painter of the sagebrush.

The words of the late Alvin Gittins so well express the character of the man and his work: "One looks in vain for the spectacular among his subjects, and one does not find it in his life. Essentially reclusive by nature; at once a determined individualist and yet a self-effacing, humble man, his art and life bespoke one thing—integrity. He has sought no honors, courted no fame; content to be known in Kaysville better than in Gotham; chafing only because he could not satisfy the exacting demands he made of himself. His reward is that he has produced a large and varied body of work which is prized by his own people and that he has also come to be regarded as an artist of major importance."

Stewart was born in Glenwood, Utah. From a young age he was always interested in sketching, picking up whatever piece of paper, cardboard he could find to draw on. He graduated from Idaho's Ricks Academy, taught school in Utah before studying art in New York and Pennsylvania. He continued to teach throughout his life and was appointed Chairman of the Art Department at the University of Utah in 1938.

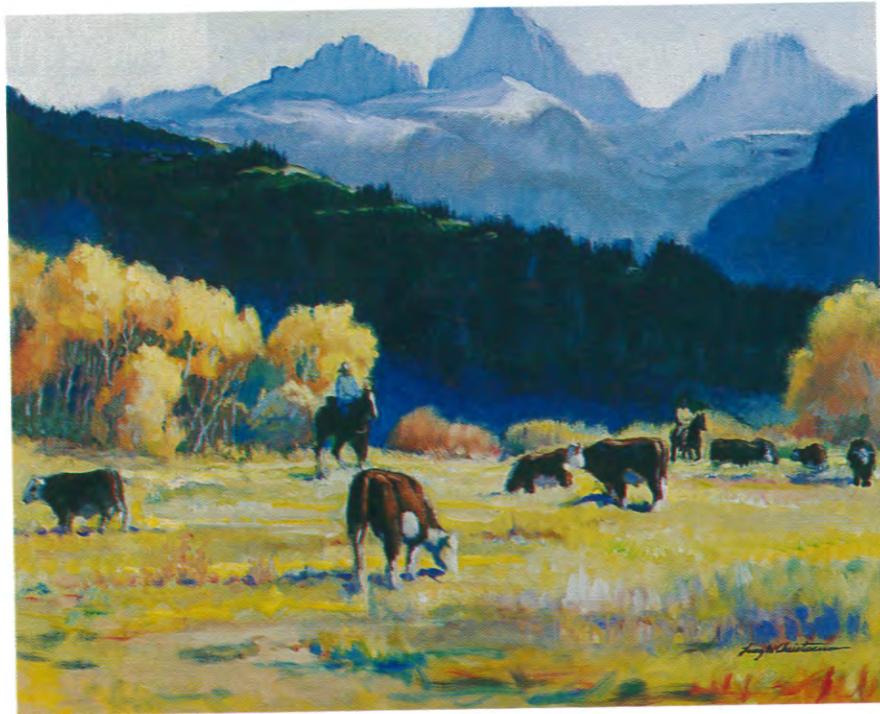
Stewart will be remembered for his unique vision of the region's unpretentious land. In his own words: "I have learned to see beauty in every leaf and tree and hill....to love and respect His marvelous creations. Painting is more than expressing the appearance of things, it is expressing the spirit of things."



Main Street, Salt Lake City, 1922 Oil on board, 7 1/2" x 10 1/4" LeConte Stewart



Morning Light, Kaysville, 1917 Oil on board, 8" x 10" LeConte Stewart



Teton Roundup, 1994

Oil on canvas, 20" x 24"

Larry Christensen



High in the Uintahs, 1994

Oil on canvas, 30" x 40"

Kimball Warren



Kaysville, 1993

Oil on canvas, 18" x 24"

Bonnie Posselli



Near Midway, 1991

Oil on canvas, 20" x 24"

Denis R. Phillips



Klikitat Indian, 1897

Oil on Canvas, 24" x 29"

E. Irving Couse

**The Biltmore Galleries Collection*



E. IRVING COUSE 1866—1936

Couse was the first president of the Taos Society of Artists and remained one of the guiding lights of the Taos painters until his death in 1936. He trained at the Chicago Art Institute, National Academy of Design, New York, Julian Academy, Paris, Ecole des Beaux Arts, Paris.

His works are found in the National Gallery, Washington, D.C., Brooklyn Art Institute, Dallas Art Museum, Detroit Art Institute, Metropolitan Museum, New York, Toledo Museum, Cleveland Museum, Milwaukee Art Institute, the Cincinnati Art Museum, the Art Gallery of Toronto, Philbrook Art Center, Harwood Foundation, and in many other museums and important private collections.

"Klikitat Indian" is an extremely historical painting, in that Couse was one of the few painters to paint the "horse Indians" of the Columbia River basin. Headquartering at his wife's parents' ranch in eastern Oregon in 1896 - 1897, he painted the Klikitats, Cayuse, Umatillas, and Yakimas. This painting was done in 1897.

"Meditation" is typical of his quiet paintings of the peaceful Taos Indians, who still lived in simplicity and dignity, unlike many of the Indians of that day who had traded in their birth rights for unsuitable men's ways.



Meditation

Oil on canvas, 24" x 29"
**The Biltmore Galleries Collection*

E. Irving Couse



Canyon View, 1987

Oil on panel, 40" x 60"

Richard Murray



Desert 2, 1990-1991 Monoprint with collage on rag paper, 30" x 40" Susan L. Neuman



Lily Pond, 1993 Oil on canvas, 48" x 48 1/2" Robert Marshall



The 4-H Project, 1994

Oil on canvas, 20" x 30"

Arch D. Shaw



House by the Road, 1994

Oil on canvas, 30" x 40"

Steve Songer



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*THE BILTMORE GALLERIES COLLECTION

WE ARE INDEBTED TO PROVO ARTIST MICHAEL COLEMAN

for the selection of museum quality art placed in the auction by the Biltmore Galleries of Scottsdale, Arizona.

Michael has been associated with Steve Rose, the owner of the Biltmore Galleries, for over twenty years and it is through this friendship that we acquired the paintings.

Having an over 40 year background in philanthropic endeavors, Mr. Rose has agreed to put all of the paintings into the auction at cost, with the entire profit going to the hospital.

The Biltmore Galleries was founded in 1923 by 8 western artists, including Charles M. Russell and Frank Tenney Johnson. It is the only gallery in the country dealing exclusively in deceased western masters and is one of the main sources of this type of art for the nation's museums.

The Biltmore Galleries' offerings are primarily from the Taos Founders. The Society of Ten, which was made up of the Founders, has become the dominant force in western art. Works of the Taos artists are steadily increasing in value and proving to be excellent investments.

Interspersed with the Taos Founders is a painting by one of America's most famous illustrators, Harvey Dunn, and an important work by Albert Bierstadt, who is ranked with Thomas Moran as being one of the leaders in American landscape painting.

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1994 AMICUS
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CLAYTON R. WILLIAMS

January 22, 1995

RESERVATION # 63376

UNIT ARRIVAL
125 01/18/95

NIGHTS DEPARTURE
4 01/22/95

DESTINATION RESORT MANAGEMENT
SHADOW MOUNTAIN RESORT
45-750 SAN LUIS REY
PALM DESERT CA 92260
(619)346-6123

UNIT TYPE GUEST ROOM

CLAYTON WILLIAMS
1010 OAK HILLS WY
SALT LAKE CITY, UT 84108

STATEMENT OF ACCOUNT

TENANCY 01/18/95-01/22/95

2 PERSONS

4 Nights at \$ 110.50

TOTAL RENT DUE \$ 442.00

SALES TAX \$ 39.78

TOTAL INCLUDING TAXES \$ 481.78

01/20/95 2 FOR 1 BIKE RENTAL \$ 12.00

01/20/95 FAX (FACSIMILE) USE CHARGE \$ 1.00

01/19/95 REST CHG. #070354 \$ 10.78

01/22/95 TELEPHONE CHARGES \$ 23.93

TOTAL PAYMENTS AND INCIDENTAL CHARGES \$ 47.71

BALANCE DUE \$ 529.49

Thank you for staying at Shadow Mountain Resort

January 22, 1995

RESERVATION # 63445

UNIT	ARRIVAL	DESTINATION RESORT MANAGEMENT
233	01/18/95	SHADOW MOUNTAIN RESORT
		45-750 SAN LUIS REY
NIGHTS	DEPARTURE	PALM DESERT CA 92260
4	01/22/95	(619)346-6123

UNIT TYPE GUEST ROOM

DAN & CYNTHIA WILLIAMS
1010 OAK HILLS WY
C/O: MR. CLAYTON WILLIAMS
SALT LAKE CITY, UT 84108

STATEMENT OF ACCOUNT

TENANCY 01/18/95-01/22/95 2 PERSONS

4 Nights at \$ 110.50

TOTAL RENT DUE	\$	442.00
SALES TAX	\$	39.78
TOTAL INCLUDING TAXES	\$	481.78
01/22/95 TELEPHONE CHARGES	\$	0.50
TOTAL PAYMENTS AND INCIDENTAL CHARGES	\$	0.50
BALANCE DUE	\$	482.28

Thank you for staying at Shadow Mountain Resort

SHADOW MOUNTAIN RESORT & RACQUET CLUB
45-750 San Luis Rey, Palm Desert CA 92260
(619) 346-6123 (800) 472-3713 Toll Free Reservations

December 18, 1994 Confirmation # 63445

CLAYTON WILLIAMS
1010 OAK HILLS WY
SALT LAKE CITY UT 84108

①

Chris
Cathy
Linda
Cathy
Sue
Dan
Flora

Thank you for making your reservation with Shadow Mountain Resort. We are holding the following accommodations using the credit card or check guarantee you have given us:

GUEST ROOM
Arrival Date January 18, 1995
Departure Date January 22, 1995
Total Number of Nights 4
Number of Adults 2
Number of Children 0

Rate \$ 110.50 Per Night

Total Lodging \$ 442.00
Lodging Tax \$ 39.78
Total Including Taxes \$ 481.78

Occupants agree to abide by the rules and regulations of the Shadow Mountain Homeowners Association which are available for review upon request.

All accommodations are designated No Smoking Rooms. Smoking is permitted only on exterior balconies or patios. \$15.00 charge per night for extra persons or use of rollaways and cribs.

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Refundable deposits require a 10% handling fee. HOLIDAY AND MONTHLY reservations require a 30 day notice of cancellation.

Record your confirmation and cancellation numbers and present your confirmation number at check-in.

Please refer to the ENCLOSED RATE CARD for additional information.

No refund or credit will be given in whole or in part, for unused days resulting from late arrival or early check-out. Requests for specific room locations are noted but can not be guaranteed.

We look forward to your arrival on January 18, 1995 .

CHECK-IN: AFTER 3:00 PM CHECK-OUT: BY 11:00 AM.

Sincerely,
Shadow Mountain Resort Reservations

SHADOW MOUNTAIN RESORT & RACQUET CLUB
45-750 San Luis Rey, Palm Desert CA 92260
(619) 346-6123 (800) 472-3713 Toll Free Reservations

December 18, 1994 Confirmation # 63374

CLAYTON WILLIAMS
1010 OAK HILLS WY
SALT LAKE CITY UT 84108

*because of STW's
back injury*

*Cancel by
Heather*

*no
penalty*

(2)

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45-750 San Luis Rey, Palm Desert CA 92260
(619) 346-6123 (800) 472-3713 Toll Free Reservations

December 18, 1994 Confirmation # 63375

CLAYTON WILLIAMS
1010 OAK HILLS WY
SALT LAKE CITY UT 84108

3

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45-750 San Luis Rey, Palm Desert CA 92260
(619) 346-6123 (800) 472-3713 Toll Free Reservations

December 18, 1994 Confirmation # 63376

CLAYTON WILLIAMS
1010 OAK HILLS WY
SALT LAKE CITY UT 84108

4

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(619) 346-6123 (800) 472-3713 Toll Free Reservations

December 18, 1994 Confirmation # 63377

CLAYTON WILLIAMS
1010 OAK HILLS WY
SALT LAKE CITY UT 84108

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45-750 San Luis Rey, Palm Desert CA 92260
(619) 346-6123 (800) 472-3713 Toll Free Reservations

December 18, 1994 Confirmation # 63378

CLAYTON WILLIAMS
1010 OAK HILLS WY
SALT LAKE CITY UT 84108

6

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SHADOW MOUNTAIN RESORT & RACQUET CLUB
45-750 San Luis Rey, Palm Desert CA 92260
(619) 346-6123 (800) 472-3713 Toll Free Reservations

December 18, 1994 Confirmation # 63379

CLAYTON WILLIAMS
1010 OAK HILLS WY
SALT LAKE CITY UT 84108

7

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We look forward to your arrival on January 18, 1995 .

CHECK-IN: AFTER 3:00 PM CHECK-OUT: BY 11:00 AM.

Sincerely,
Shadow Mountain Resort Reservations

RESORT & RACQUET CLUB

The ideal desert hideaway - Shadow Mountain Resort and Racquet Club is located in the heart of the magnificent California desert resorts. 100 miles east of Los Angeles and San Diego, and 13 miles east of Palm Springs. The only desert resort within walking distance of El Paseo shops and restaurants.

	1994-95 High Season	1994-95 Value Season	1994-95 Summer
Daily & Weekly Valid through 9-21-95	Nov 23-26 Dec 23-Jan 1 Feb 17-Apr 22	Sept 23-Nov 22 Nov. 27-Dec 22 Jan 2-Feb 16 Apr 23-May 29	May 30-Sept 22

Guest Room & Studios (with kitchenette)	Daily	1994-95 High Season	1994-95 Value Season	1994-95 Summer
		136-170	104-130	80-100
	*Weekly	791-945	546-665	406-497
	*Monthly	2160-2550	1470-1800	1110-1350

Guest Room/Studio rack rates include complimentary Continental Breakfast for single and double occupancy. Not applicable to group rates.

Bedroom	Daily	1994-95 High Season	1994-95 Value Season	1994-95 Summer
1 Bedroom		\$216-240	\$180-200	\$144-160
	*Weekly	\$1162-1386	\$819-1064	\$623-826
	*Monthly	\$3150-3750	\$2220-2880	\$1680-2220
2 Bedroom		\$306-340	\$225-250	\$198-220
	*Weekly	\$1659-1974	\$1015-1323	\$875-1141
	*Monthly	\$4500-5340	\$2760-3570	\$2370-3090
2 Bedroom Villa	Add \$15-\$25 per night to applicable rate			
3 Bedroom		\$396-440	\$279-310	\$234-260
	*Weekly	\$2009-2408	\$1253-1526	\$1022-1246
	*Monthly	\$5430-6510	\$3390-4140	\$2760-3360
3 Bedroom Villa	Add \$15-\$25 per night to applicable rate			

Check in: after 3:00 p.m. Check-out: by 11:00 a.m.

*Weekly and monthly rates with midweek housekeeping. Weekly rates valid through 9/95 except holiday and special event periods and are subject to confirmation a minimum 30 days prior to arrival. Range of rates based on unit location and standard to superior furnishings. Specific room numbers may be requested but are not guaranteed. Rates are subject to change, and do not include tax. Rates are based on 2 people per bedroom. Each additional adult \$15 per night. Cribs and rollaways available @ \$15 per night with advance request. Group rates and deposit/cancellation policies may vary. We regret that pets are not permitted.

AAA Special Value Rates applies to guest room/studio rack rates.

Monthly rates subject to lease requirements.

Deposit

A one night deposit is required within 10 days of booking to confirm reservations. For High Season dates weekly/monthly reservations a deposit equal to 50% of total stay is required 30 days prior to arrival. Credit card deposits will be processed to guarantee your reservation.

Cancellation

Seventy-two hour cancellation notice (14 day notice in High Season dates and 30 days on weekly/monthly reservations) is required for refund of deposit, less 10% handling charge. No refund or credit will be given, in whole or in part, for unused days resulting from late arrival, early check-out, or cancellation.

Tennis

Rack rates are inclusive of complimentary tennis based on court availability. Tennis packages, such as the "Top 50 Clinic" and "Desert Tennis Academy" packages include reserved court times. Check package rates for full details.

Golf

Golf packages with Palm Desert, Indian Wells, Rancho Mirage and La Quinta courses available upon request.

Resort Lara - 1-619-346-6123

20 Fri
21 Sat
22 Sun
Check out

Bed Kitchenette Setting Area

$$110^{50} \times 1.09 = 120^{45} \times 6 \text{ people} \times \text{nights} = 2890^{68}$$

Jacuzzi

Exercise Room

110
4
400

120
4
480

slaper 200/night
250/night

CDW	Daily	760	Romance	CDW
238	235	136	124	125
500	2500	150	400	2793

442	500	442	442	442
3978	3978	3978	3978	3978

593				1200 Bike 1078 Pedal
492 ⁷⁴	507 ⁴³	483 ²⁸	486 ⁶⁸	52949

OK pack OK pack

Romance CDW

Shadow Mountain Resort Lara - 1-619-346-6123

18 Wed Check in
 19 Thurs
 20 Fri
 21 Sat
 22 Sun Check out

Studio Queen Bed Kitchnette Sitting Area

130⁰⁰ / night - 15% = 110⁵⁰ × 1.09 = 120⁴⁵ × 6 people × nights = 2890⁶⁸

Tennis Pool
 Jacuzzi
 exercise room
 110
 4
 40
 120
 4
 180

(1BR unit @ sofa sleeper 200 / night)
 (2BR unit 250 / night)

	Don	Edw	Cathy	Flora	Karina	CCW
Room	273	238	235	136	124	125
Phone	0.50	5.00	25.00	1.50	4.00	27.93
Tax	442	442	442	442	442	442
Reservant	3978	3978	3978	3978	3978	3978
		593				12.00 Bike 10.75 Park
	482 ²⁸	492 ⁷¹	507 ⁴³	483 ²⁸	486 ⁶⁸	529 ⁴⁹
	OK	OK	park	OK	park	

Invoice CCW

Thrifty Car Rental

1-800-307-2277

1-909-988-8581

Jan 18

2 - 7 Passenger Mini-Vans (Dodge)

~~44.95/day + 4 days = 179.80 - 10% senior = 161.82~~

44.95/day + 4 days = 179.80 - 10% senior = 161.82

44.95/day x 4 days = 179.80 for Parkings 179.80

Conf No. E 54327 (Under Don Wms. name) 341.62

Conf No. E 54321 (Under ERW's name) Total

(Note: Hertz quoted ~~higher~~ higher price)

Delta 532-7123

FINAL
VERSION

Wed Jan 18

Lv SLC 2⁵⁸ pm JL 1536

Arr Ontario 3³² pm

9³³ pm JL 1854
10¹⁵ pm

- ✓ crew ✓ house
- ✓ Stu ✓ Gary
- ✓ Don ✓ Home
- ✓ Cynthia ✓ Steve

✓ crew
Dance

Confirmation No. 1536

+ Confirmation No 1854

Sunday Jan 22

Lv Ontario 12⁵⁰ pm JL 1842

Arr SLC 3²⁴ pm

124⁰⁰ RT per person (incl tax) × 9 people = 1116⁰⁰

CMW 112²¹

1228²¹

Cathy + Steve Tort Southwest Airlines

Lv Phoenix 4 pm

Arr Ontario 4⁰⁵ pm

JL 550

Comb NO - SSR 4TC

Jan 22 Lv Ontario 1¹⁰ pm

Arr Phoenix 3²⁵ pm JL 804

69 + 2 people = 138⁰⁰ + 6⁰⁰ tax = 144⁰⁰

Jan 18

Southwest 466-17747

Wed 18 Jan
L. SLD ²⁰¹⁷⁵⁴ 205 pm
L. Ent ²⁰¹⁷⁵¹ 340 pm } 8 seats

Chad
STW
Gary
Louise

29
89
118

Cont No. TXS MF 3

1040⁰⁰ - 1028

LO Ent ²⁰¹⁸⁰⁵ 11 pm
L. Ent ¹⁵¹¹ 345 pm } 8 seats

Jan 22 Jan

59
29
60
8
45

Confirm by 10 pm.

466-7747

LV 1/12

29 one way

Ret 1/1

S.W. Orange County
SLC - Santa Anna

SW 466-7747 62 miles
SLC - Ontario

12 people

700 17800 for 2
RT

Delta Group 1800-532-4777
SLC P-S

29 person one

294 RT

5800 RT

Group rate

LV SLC 8:15 am

Florie

11:15 +
12:00 29400

Arr Ont 10:40 am

58
12
116
58
696

12:00

LV SLC 2:05
Arr Ont 3:40

All 17

SLC Ont

LV SLC 11:12 99 per person
RT.

5 seats

~~LV SLC 3:35~~
~~Arr Ont 5:40~~

All

new 4:30

5:30
to
Bus port

9:37 am S.W. 12400 - RT
10:15 Phoenix to Ontario
non stop

bed

3100 one way

LV 6:55 am
11:45 6 pm
11:10

Return 12:00
5:00 1892
3:24

January 22

~~LV 11:00~~
~~3:45 pm~~
LV 12:00
6:30

Southwest Airlines

1-800-433-5368 Group Fare

\$29.00/person x 2 = \$58.00

Jan 18th

Lo SLC

3:35 pm @ 1735

Arr Ent

3:40 pm

Chris

SJU

Louise

Gary

Ken

Equator

Flora

Steve

Conf No. TXSMF3

5 seats

8:55 am

1040

89
89
118/p
130 person + 3
8 people
Orlando

Jan 21st

Lo Ent

11am less 89/person

Lo SLC

3:45 pm

3 seats

7 seats

Loise
G...
G...

Jan 21st

Thrifty Car Rental 1-800-367-2278

Ontario Calc

Jan 18th to Jan 22nd

12 people Big Van 12 Passengers Dodge

$149^{29}/\text{day} \times 10 \text{ days} = 1490 + 7.75^{\text{tax}} \times 10 = 1490 + 77.5 = 1567.5$
 100 per miles per day
 .25/mile
 Tax 145
 x4
 800

 226⁰⁰

Hotel	2563
Air fare	696
Car	726
	<u>3985⁰⁰</u>

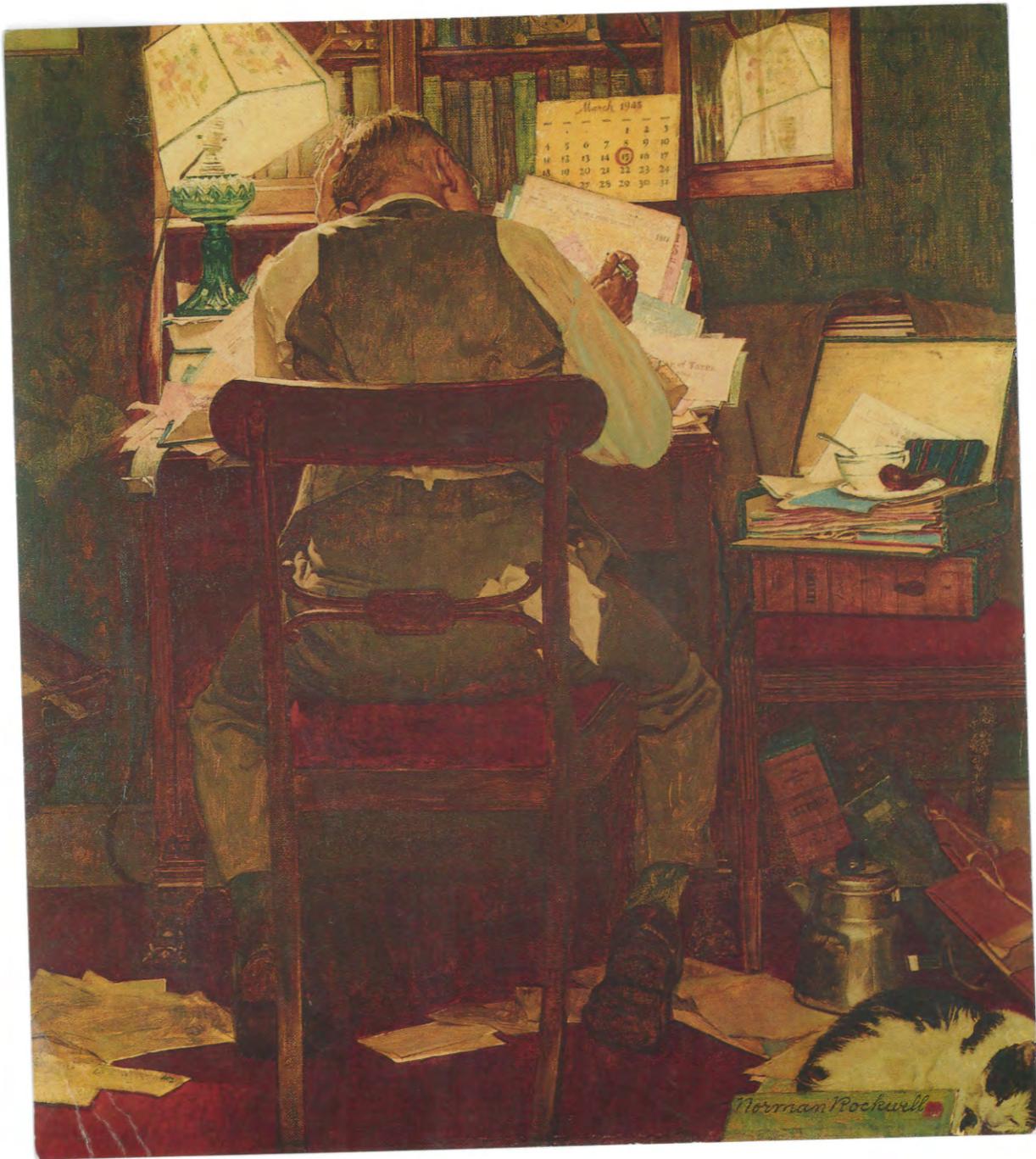
Hotel	2890
Air	1384
Car	360
	<u>4634</u>

THANK YOU FOR CHOOSING DELTA AIR LINES.

ITINERARY FOR - WILLIAMS/CLAYTON R

DAY DATE	SERVICE	CARRIER/VENDOR	CITY	TIME	SEAT	CLASS	MEAL
WED 18JAN	FLT 1536	DELTA AIR LINES INC	LV SALT LAKE CITY AR ONTARIO	250P 330P	22E	COACH	
SUN 22JAN	FLT 1892	DELTA AIR LINES INC	LV ONTARIO AR SALT LAKE CITY	1250P 324P	24B	COACH	





Mr. Kleiton Williams
 60 e south TEMPLE
 SALT LAKE CITY, UT 84111

Arrival	07/16/95	Room	339
Departure	07/23/95	Cashier	17 DANA
		Page	1

F O L I O N O. 23974 Radisson Bel-Air Hotel, Los Angeles, 07/23/95

Date	Text	Room	Charges	Credits
07/16	Room Charge	339	85.00	
07/16	Tax Room		11.90	
07/16	Parking Charge		5.00	
07/16	Restaurant/Room Service		34.70	
	->#339 : CHECK # 502			
07/17	Room Charge		85.00	
07/17	Tax Room		11.90	
07/17	Telephone - Local		0.75	
	->#4339 : 0- L			
07/17	Telephone - Local		0.75	
	->#4339 : 0- L			
07/17	Telephone - Local		0.75	
	->#4339 : 0- L			
07/17	Movie Charge #339 : 488		8.61	
07/17	Parking Charge		5.00	
07/18	Room Charge		85.00	
07/18	Tax Room		11.90	
07/18	Telephone - Local		0.75	
	->#4339 : 794-9169 L			
07/18	Movie Charge #339 : 481		8.61	
07/18	Parking Charge		5.00	
07/18	Restaurant/Room Service		16.71	
	->#339 : CHECK # 75			
07/19	Room Charge		85.00	
07/19	Tax Room		11.90	
07/19	Telephone - Local		0.75	

I agree that my liability for this bill is not waived and agree to be held personally responsible in the event that the indicated person, company or association fails to pay for any or the full amount of these charges.

Guest Signature _____

Mr. Kleiton Williams
 60 e south TEMPLE
 SALT LAKE CITY, UT 84111

Arrival	07/16/95	Room	339
Departure	07/23/95	Cashier	17 DANA
		Page	2

F O L I O N O. 23974 Radisson Bel-Air Hotel, Los Angeles, 07/23/95

Date	Text	Room	Charges	Credits
	->#4339 : 794-9169	L		
07/19	Parking Charge		5.00	
07/20	Room Charge		85.00	
07/20	Tax Room		11.90	
07/20	Telephone - Local		0.75	
	->#4339 : 794-9169	L		
07/20	Telephone - Local		0.75	
	->#4339 : 794-9169	L		
07/20	Parking Charge		5.00	
07/21	Room Charge		85.00	
07/21	Tax Room		11.90	
07/21	Telephone - Local		0.75	
	->#4339 : 794-9169	L		
07/21	Telephone - Local		0.75	
	->#4339 : 794-9169	L		
07/21	Telephone - Local		0.75	
	->#4339 : 646-8534	L		
07/21	Telephone - Local		0.75	
	->#4389 : 241-7700	L		
07/21	Telephone - Local		0.75	
	->#4339 : 794-9169	L		
07/21	Parking Charge		5.00	
07/21	Restaurant/Room Service		16.82	
	->#339 : CHECK # 310			
07/22	Room Charge		85.00	

I agree that my liability for this bill is not waived and agree to be held personally responsible in the event that the indicated person, company or association fails to pay for any or the full amount of these charges.

Guest Signature _____

Mr. Kleiton Williams
 60 e south TEMPLE
 SALT LAKE CITY, UT 84111

Arrival	07/16/95	Room	339
Departure	07/23/95	Cashier	17 DANA
		Page	3

F O L I O N O. 23974 Radisson Bel-Air Hotel, Los Angeles, 07/23/95

Date	Text	Room	Charges	Credits
07/22	Tax Room		11.90	
07/22	Telephone - Local		0.75	
	->#4339 : 794-9169 L			
07/22	Telephone - Local		0.75	
	->#4339 : 794-9169 L			
07/22	Parking Charge		5.00	
07/22	Restaurant/Room Service		16.82	
	->#339 : CHECK # 387			
07/22	Restaurant/Room Service		5.03	
	->#339 : CHECK # 420			
07/23	Telephone - Local		0.75	
	->#4339 : 794-9169 L			
07/23	Visa Card			831.85
	->4763050099222642 10/96			

Balance

0.00 \$

I agree that my liability for this bill is not waived and agree to be held personally responsible in the event that the indicated person, company or association fails to pay for any or the full amount of these charges.

Guest
 Signature _____

M

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • SUITE 150 • SALT LAKE CITY, UTAH 84111 (801) 534-0331

INVOICE

S
O
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T
O

Mr + Mrs Greg Martin

S
H
I
P

T
O

148

Date Shipped

Shipped VIA

FOB

Invoice Date

Invoice No.

Item

Description

Price

2,100⁰⁰ Store Credit
to Greg Martin
used up by his taking
this 2200 yacht check

Sub Total

Tax

Shipping

Total

'87 1 13



WILLIAMS FINE ART

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INVOICE

SOLD TO Joe & Erica Waldholtz
1671 34th St. N.W.
Washington D.C. 20007

SHIP TO same

Date Shipped | Shipped VIA | FOB | Invoice Date | Invoice No.
Common Carrier S.L.C. Ut. | 5.3.95 | Memo

Item	Description	Price
1	1. 9" x 12" oil painting Artist: Clayton R. Williams after heConte Stewart Title: Main Street Salt Lake City This painting is original ed rt	No Charge (appraised at \$200.00)



Sub Total |
Tax |
Shipping |
Total | No Charge

1995

The Downtown Connection

Newsletter for Office Buildings Managed by Zions Securities Corporation

Volume IV Number 7

July 1

Williams Fine Art Honored

We are pleased to announce that in the June issue of Architectural Digest, (an international magazine of fine interior design), Williams Fine Art was recognized for its broad collections of works, by early Utah artists. **On the Trail of Art and Antiques With Timothy Macdonald** by Michael Frank, relates the experiences Macdonald had when he visited Utah.

Macdonald, a designer from New York City, came to Utah to finish the interiors of a house in Southern Utah for his client. He wanted the house to appear as if the early settlers had decorated it. The only resources for Macdonald to use in accomplishing this task successfully were found in Salt Lake.

As he visited several local galleries, Macdonald's opinion of the West changed. "It was a great, refining education for me," says Macdonald. "I encountered a whole new friendly intriguing world. I'll never think of the West in quite the same way again."

Macdonald's opinion of Utah and its artists changed because of his dealings with Clayton Williams, owner of Williams Fine Art, whom he worked with during his stay in Utah. Macdonald said that he discovered a group of painters whose style was not at all what he associated with western scenes.

Williams opened his art gallery, which specializes in early Utah artists, when he retired as CEO from a high technology company at the age of 60. Macdonald stated, "Clayton Williams has one of the broadest collections of works by early Utah artists. He's also a good source for western art in general."

Mr. Williams says that his gallery is "the absolute delight of my life." He loves what he does and finds that every day brings joy and excitement to his life. Experience a bit of delight in your own life through visiting Williams Fine Art located on the street level of Eagle Gate Plaza and Office Tower, Suite #150.

ART
IN
CARMEL

FIVE DOLLARS

ROOM NO. 30	NAME (LAST) Williams	(FIRST) Clara	FOLIO NUMBER 00950
CODE 08	ADDRESS (STREET) 1010 Oak Ridge Way		RATE 95.00
CLERK	CITY San Jose	STATE CA	CHECK OUT TIME 11 A.M.
MAKE OF CAR Ford	LICENSE PLATE 193	YEAR 84	ARRIVAL DATE 11/4/85
			DEPARTURE DATE 11/5/85
			A
			C

ALL ROOMS MUST BE PAID IN ADVANCE.

FIRM OR GROUP	DATE	CHARGE	AMOUNT	BAL.
WILLIAMS FINE ART ADDRESS (STREET) CITY STATE ZIP	1	11/4/85	95.00 + 9.50	= 104.50
	2			
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The Pasadena Center - 300 E. Green St.
Pasadena, California • November 17th, 18th & 19th

ANNUAL ARTS EXPOSITION

Benefiting The Archives of American Art, Smithsonian Institution

'95



PV119XL



Discover The CALIFORNIAS

114





San Francisco is one of the most photographed, filmed, painted, televised and talked about cities in the world. Yet it never fails to surpass the expectations

of the millions of visitors who leave their hearts here every year. Whether the city is sparkling in sunshine or coolly shrouded in fog, a view from any one of her seven principal hills reveals good reason why San Francisco holds fascination for so many people.

Take the elevator to the top of Coit Tower, on Telegraph Hill in the North Beach district, and see breathtaking beauty in all directions—majestic bridges, shining blue-green water, ships, sailboats, skyscrapers, rows of pastel Victorian houses along steep streets plied by cable cars, magnificent churches, and spacious parks. “The City,” as the natives simply call it, has everything.

The surrounding Bay Area adds to its appeal—San Francisco is but the crown jewel in a diadem of colorful locales that make up this very special realm of California. Beckoning from across the bay and down the peninsula are attractions that, on their own merits, make this region an exceptional visitor destination.

With a population of more than 6 million, the San Francisco Bay Area is the nation’s fourth largest metropolitan area, and it’s easy to see why so many have chosen it as their home. From Berkeley and San Jose to Half Moon Bay and Santa Cruz is a bounty of beaches, redwood forests, museums, wineries, restaurants, shops, historical sites, and parks—and all in one of the most exquisite natural settings on earth.

THE CITY

“The City That Knows How,” “Everybody’s Favorite City,” “Baghdad by the Bay”—San Francisco lives up to all its colorful nicknames. This legendary city of 724,000 amply displays in its 46.6 square miles both a lively history and

modern sophistication that set trends in architecture, apparel, high technology, and the arts.

San Francisco originally was inhabited by the Costanoan Indians. It did not claim its first European settlement until 1776, when Spaniards established a military post at what is now the Presidio, and Franciscan monks founded the Mission San Francisco de Assisi in what is now the Mission District.

For more than three generations, the city claimed fewer than 1,000 residents. Then, in 1848, the Gold Rush, followed soon after by the silver bonanza, changed all that. By 1849, 40,000 people had camped here. By the turn of the century, San Francisco was a city of 342,000. Then came the great earthquake and fire of April 18, 1906, which left the city in ruins but its pioneer spirit intact. By 1915, San Francisco was rebuilt and celebrated its revival with the opening of the Panama-Pacific International Exhibition.

Today, the city’s links with its legendary past remain in more than just its cultural and historical exhibitions. San Francisco’s rich heritage permeates the modern life of the city, the old taking its place alongside the new. By design, antique trolley cars run up and down Market Street while the ultra-modern Bay Area Rapid Transit (BART) snakes quietly through the subway below. The two systems link much of this wondrous region and provide a perfect way to see the city.

Little cable cars, rounding horseshoe curves and cresting unimaginably steep hills, with bells clanging and riders crowded on the running boards, are San Francisco’s much loved—and perhaps most famous—trademark. Invented in 1873 by Andrew S. Halliday specifically to negotiate the hills, they soon became the city’s primary mode of public transportation.



Discover The CALIFORNIAS

113

*Return to
cfw*



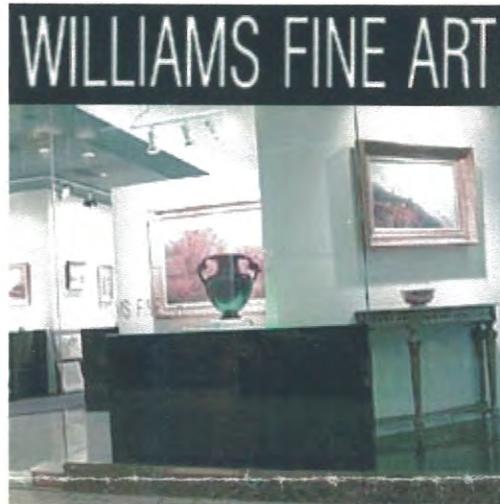
Williams Fine Art

60 East South Temple Eagle Gate Plaza (Lobby)
Salt Lake City, UT 84111

801-534-0331 Phone

[E-Mail Artist](#)

In business since 1988, Williams Fine Art specializes in the sale of the paintings of early Utah artists, as well as works by contemporary representational artists.



Art Gallery Images: (click to view full picture)



Fax to: George Maxwell, Pioneer Memorial
Theater

Fax No: 801-581-5472

From: Clayton R. Williams

Name of Art Show: "Favorite and
Familiar Places"

Date: November 1 through 18, 1995

Place: Pioneer Memorial Theater

Time: 10am to 6pm Monday thru Friday
10am to 12noon Saturday
During intermission on Show Nights

Announcement of Art Show: Clayton R. Williams
will send a mailer to potential
buyers.

George, this will confirm our
phone conversation of Sept. 18.

Cordially,

Clayton R. Williams

**CLAYTON R. WILLIAMS
1010 OAK HILLS WAY
SALT LAKE CITY, UTAH 8**

VITAE

EDUCATIONAL BACKGROUND

1932-1944 Educated in Salt Lake City school system

1947-1950 Served a mission for LDS Church in Norway

1953 Received Bachelor of Science, Mechanical Engineering, University of Utah

PROFESSIONAL ACTIVITIES

1951-1957 Partner, Williams, Gritton & Wilde, sales and engineering design firm

1957-1991 Owner, Secretary-Treasurer, Vice-president, President and Chairman, Williams Equipment & Controls Co., high-tech process controls firm

1974-1976 President, Utah Chapter, American Society of Heating & Ventilating Engineers

1986 Began oil painting as a profession

1988 Established Williams Fine Art, an art gallery featuring early Utah artists, Russian art and some contemporary artists

1988-Present Owner and manager of Williams Fine Art

1989-Present Member, Salt Lake Gallery Association

1992-Present Member, Utah Art History Nerds

1992 Original paintings by Clayton R. Williams published in print form by Sage Publications

1993 Original painting by Clayton R. Williams published in Ensign magazine, May 1993

CIVIC ACTIVITIES

1977-1978 Initiator of Salt Lake City Rotary Foundation

1977-1978 President, Salt Lake Rotary Club

1978-Present Member, Board of Trustees, Salt Lake City Rotary Foundation

1978-1981 President, Salt Lake City Rotary Foundation
1985-1989

1987-1990 Early supporter of Lowell L. Bennion Community Service Center, University of Utah

1988-Present Member, Board of Trustees, Deseret Foundation, LDS Hospital

1988-1990 President, Amicus Club, LDS Hospital

1989 Received Hall of Honor Award, LDS Hospital

1991 Member, Development Office Review Committee, University of Utah

1991-Present Member, College of Fine Arts Advisory Board, University of Utah

1992-1993 President, College of Fine Arts Advisory Board, University of Utah

1992 Received Gold Caduceus Award, Amicus Club, LDS Hospital

1993-1994 General Chair, Deseret Foundation's First Autumn Art Harvest

1995-2000 Co-chair, Campaign Executive Committee, University of Utah College of Fine Arts Capital Campaign

ART EXHIBITIONS (showing work by Clayton R. Williams)

1987 Deseret News Art Show, ZCMI Center

1988 Deseret News Art Show, ZCMI Center

1989 Critiqued by George Dibble, Salt Lake Tribune Art Critic, 11/12/89

1990 Salt Lake County Art Show, State Fair Grounds

- 1991-1993 St. Vincent de Paul Art Show & Auction
- 1991-1993 Multiple Sclerosis Art Show & Auction
- 1992 Salt Lake Art Gallery Association, Downtown Banner Show
- 1993 Sunstone Foundation Art Show & Auction
- 1993 Spring Salon, Springville Art Museum, Springville, Utah
- 1994 Utah Watercolor Society Show at Pioneer Memorial Theater, University of Utah, Award of Excellence

MILITARY SERVICE

1944-1946 Served with US Coast Guard, North Atlantic Patrol, World War II

SOCIAL CLUBS

Member, Salt Lake Country Club

Member, Alta Club, Salt Lake City

make New File "PMT ART Show"
Favorite & Familiar Places
Says to Salt Lake City



PIONEER
THEATRE
COMPANY

EXHIBIT AGREEMENT

THIS AGREEMENT made and entered into this 7TH day of APRIL, 1995, by and between the PIONEER MEMORIAL THEATRE, hereinafter referred to as Theatre, and CLAYTON R. WILLIAMS, hereinafter referred to as Artist.

1. The Theatre is willing to allow the Artists to display works similar to those submitted for consideration from November 1 - 18, 1995. The show will contain 30 pieces valued at approximately \$ 45,000⁰⁰.

2. The Artist or his representative will deliver completed works, ready for hanging, to the Theatre by October 27, 1995, and will pick them up after the show closes by November 20, 1995. If art objects are not withdrawn within a reasonable time by the Artist or his representative, the same may be placed in storage at the Artist's risk and expense.

3. The Theatre will not pack or ship art objects to or from the Theatre or assume cost of packaging or shipping art objects, or assume responsibility for loss or damage during packing or transportation, unless and to the extent only that the Theatre has expressly agreed otherwise in writing and unless a specified value has been agreed upon in writing.

4. The Theatre will be under no obligation to clean or repair art objects displayed unless such treatment is expressly requested in writing by Artist, suitable arrangements are made and only upon the written approval of the Theatre.

5. The Artist will furnish the Theatre with biographical information and information about the exhibit to be used for publicity purposes by October 11, 1995. (Please include 2 - 8" x 10" black & white glossy photographs of one of your works.)

6. The Artist will furnish the Theatre with a list of items to be exhibited including (where applicable) title, medium, date of completion, whether or not the item is for sale, and price (needed also for works not for sale) by October 27, 1995.

7. The Theatre has full discretion in determining whether, or for how long, or in what manner, art objects shall be displayed or exhibited to the public.

8. The Theatre reserves the right to give reasonable notice to the Artist if it desires to have art objects withdrawn by the Artist. It is expected that all works will remain on exhibit for the duration of the show. If there is need for temporary removal of a work, a written statement must be signed by both Artist and Theatre. Purchased works must remain on exhibit.

9. The Theatre reserves the right to photograph works for purposes of advertising the art exhibit.

10. The Theatre will accept checks or major credit cards for purchase price of works designated For Sale by the Artist and will present a check less commission of 25% to the Artist not more than four weeks after the show closes.

11. In the case of death of the Artist, the legal representative of the deceased must notify Theatre in writing and furnish a certified copy of his authority. Upon the furnishing of such and the expiration of the term of display, the art objects will be released to the legal representative of the deceased. Any costs involved with storage of said works shall be paid prior to release.

12. The Theatre will assume full responsibility for damage to works that occurs during the hanging process or as a result of the hanging process.

13. The Artist will be responsible for the first \$500.00 (five hundred dollars) per occurrence. The value of all works will be based upon the actual value supplied by the Artist. It is the responsibility of the Theatre to refuse to accept for display any items priced inappropriately. The Theatre will be responsible for any theft of works or damage to works that have been received and signed for by an authorized staff member.

DATE THIS 7TH DAY OF APRIL, 1995.

PIONEER MEMORIAL THEATRE

By George Maxwell

George Maxwell

Clayton R. Williams
Artist

60 E. South Temple Suite 150, SLC, UT 84111

Address

Phone # 801-534-0331 SS# 528-24-3625



Pioneer Theatre Company

Presents the 1995-96 Season

The Secret Garden

September 13 to
September 30, 1995

A musical treasure for both children and adults! Winner of three TONY awards!
Book and Lyrics by Marsha Norman, music by Lucy Simon

When young Mary Lennox is suddenly orphaned and sent to live with her uncle on a remote English estate, she finds that he, too, is in mourning. It isn't until Mary, with her cousin Colin and their friend Dickon, discovers the secret garden hidden behind the overgrown walls of the estate grounds that she is able to unlock the healing power of love and hope.

Sherlock Holmes and The Crucifer of Blood

November 1 to
November 18

The famous detective is back — solving his most mysterious case!
By Paul Giovanni, based on characters created by Conan Doyle

In 1857 in colonial India, a Maharajah's treasure of priceless jewels is stolen. Three English army officers sign a bloody pact. Thirty years later, a beautiful young woman visits Baker Street, trembling with fear for her father's life, and Sherlock Holmes and Dr. Watson are off on one of their deadliest, most thrilling mysteries ever.

Noises Off

December 6 to
December 23

A special holiday treat!
By Michael Frayn

When *Noises Off* premiered in London in 1982, it was instantly hailed as the perfect comedy. An uproarious look at the farcical activities on stage — and off — during rehearsals and performances of a new play, *Noises Off* has inspired uncontrollable laughter all over the world. For the past decade, audiences have been clamoring for its return to the PTC stage. Now, just in time for the holiday season, PTC again brings you simply the funniest play ever written.

The Piano Lesson

January 10 to
January 27, 1996

Winner of the 1990 Pulitzer Prize!
By August Wilson

A moving drama by the author of *Fences*, *The Piano Lesson* tells the story of Boy Willie and Berniece, a brother and sister locked in a familial battle over the meaning of their shared past. Their struggle revolves around the family piano, an heirloom carved with images of the family's rise from slavery. As Berniece and Boy Willie argue over the sale of the piano, even the ghosts from their past rise up to take sides in their contest of wills.

The Night of the Iguana

February 14 to
March 2

A powerful poetic drama by one of the preeminent playwrights of the twentieth century.
By Tennessee Williams

At a remote hotel in the jungles of Mexico under the looming shadow of the Second World War, a small group of lost souls gather in search of redemption and love. Among them is Shannon, the failed minister waging a desperate battle between the call of the spirit and the temptations of the flesh; Maxine, the strong-willed but world-weary hotel proprietress; and Hannah, the pure soul who may offer Shannon his last glimpse of salvation.

The Taming of the Shrew

March 20 to
April 6

The original — and still the funniest — battle of the sexes!
By William Shakespeare

Kate is beautiful, sharp-tongued, stubborn and absolutely impossible to live with. The richest dowry in Padua awaits the man who can bring her to the altar and prove the marriage to be happy and true. Petruchio is a strong-willed nobleman from Verona. Is he the man to tame the willful Kate, winning himself a beautiful bride and a bounteous purse?

Guys and Dolls

May 1 to May 18

Luck be a Lady Tonight!
Music and lyrics by Frank Loesser, book by Jo Swerling and Abe Burrows

An unforgettable rogues' gallery of gamblers, gangsters, tinhorns, Broadway swells, Times Square low-lives — and the Salvation Army "doll" who would save them — sing and dance some of the most famous Broadway show tunes ever created, including *Luck be a Lady*, *Sit Down (You're Rockin' the Boat)* and *If I Were a Bell*.

The Best Way to Get Good Seats to Pioneer Theatre Company Productions is to Buy Season Tickets!

- If you are a current subscriber and wish to renew your same seats, simply check this box and fill out the bottom portion of this form.
- If you are a current subscriber and wish to order new or additional seats, check this box and indicate your seating request on the form below. Indicate special requests: _____
-
- If you are not a current subscriber and wish to order Season Tickets/Theatre Pass, check this box and fill out the form below.

PTC Season Tickets

Check location & price preference

- Main Floor A-R
Loge AA-EE
- Balcony
FF-QQ

- | | | |
|-------------------|--------------------------------|--------------------------------|
| Friday-Saturday | <input type="checkbox"/> \$175 | <input type="checkbox"/> \$109 |
| Monday-Thursday | <input type="checkbox"/> \$158 | <input type="checkbox"/> \$ 97 |
| Saturday Matinees | <input type="checkbox"/> \$117 | <input type="checkbox"/> \$ 70 |

Check day preference

- | | | | | | | | |
|-----------|--------------------------|--------------------------|--------------------------|--------------|--------------------------|--------------------------|--------------------------|
| | 1st wk | 2nd wk | 3rd wk | | 1st wk | 2nd wk | 3rd wk |
| Wednesday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Monday | <input type="checkbox"/> | <input type="checkbox"/> | |
| Thursday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Tuesday | <input type="checkbox"/> | <input type="checkbox"/> | |
| Friday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Sat. Matinee | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Saturday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | | |

PTC Theatre Pass

Check location preference

- Main Floor A-R
Loge AA-EE
\$175
- Balcony
FF-QQ
\$109

YES! I want to order/re-order PTC Season Tickets or Theatre Passes.

Number of Season Tickets or Passes _____ x Price of tickets \$ _____ = _____

Also, I want to ensure that professional theatre of PTC's calibre continues in my community.

Please accept my tax-deductible donation.

Handling Fee _____
Total Enclosed \$2.00

Form of Payment

Cash/Check (made payable to Pioneer Theatre Company)

Charge (Check one) American Express Discover Mastercard VISA

Card # _____ Exp. Date _____ Signature _____
Name _____

Address _____

City _____ State _____ Zip _____

Home Phone _____ Business Phone _____

Return this form with payment to the PTC staff person in the Lobby before or after the performance of *Man of La Mancha*.

If you subscribe by mail, please enclose a stamped, self-addressed envelope with your order and mail to:

Pioneer Theatre Company, University of Utah, SLC, UT 84112

581-6961

PIONEER THEATRE COMPANY

Sherlock Holmes and
The Crucifer of Blood

November 1 - November 18, 1995





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December 6 to December 23



Noises Off

By Michael Frayn

A special holiday treat!

When *Noises Off* premiered in London in 1982, it was instantly hailed as the perfect comedy. An uproarious look at the farcical activities on stage— and off— during rehearsals and performances of a new play, *Noises Off* has inspired uncontrollable laughter all over the world, especially right here in Salt Lake City. Now, just in time for the holiday season, PTC brings you simply the funniest play ever written.

(Contains some strong language.)

American Express, MasterCard, VISA and Discover accepted, 581-6961.





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Introducing Vamp, the hottest new lip and nail color by Chanel. From New York to Los Angeles, Vamp is taking the country by storm.

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Z C M I

About the Authors . . .

Arthur Conan Doyle created the character of Sherlock Holmes in his 1887 novel *A Study in Scarlet*. Doyle was a 28-year-old medical doctor when he published the story, and he continued writing about Holmes for forty years. In 1927 he published his final Sherlock Holmes tale, *The Adventure of Shoscombe Old Place*. Doyle died three years later, but his character lives on in stories, films, radio dramas, television and on stage.

Doyle was the third child and oldest son of ten siblings born to Mary and Charles Doyle of Edinburgh, Scotland. Arthur's father was a political cartoonist, and young Arthur was well educated at a Jesuit school in Lancashire, a secondary school in Austria and at Edinburgh University, where he graduated from medical school in 1881. He earned his Master of Surgery in 1884 and practiced medicine throughout his life, first in Scotland, then on sailing ships, later in South Africa, and finally in London where he established himself as a prominent eye specialist.

Doyle began publishing short mystery and adventure stories in 1879, and had achieved some success in this area before beginning work on *A Study in Scarlet*, his second novel. Ironically the first appearance of Sherlock Holmes was neither a

critical nor popular success, and Doyle feared for the early death of his new character. It was not until almost two years later that an American editor approached Doyle and commissioned him to write another book about Holmes. *The Sign of Four* was the result, and the career of the great detective was off and running. By 1891 Doyle had published a collection of six Sherlock Holmes stories and was one of the leading young writers of his time.

In 1899 the American actor William Gillette dramatised and starred in *Sherlock Holmes* on Broadway. Hundreds of films, radio plays and television dramas followed, most notably those starring Basil Rathbone and the recent series starring the late Jeremy Brett. The Royal Shakespeare Company revived Gillette's play in London and on Broadway in 1974.

In 1977 Paul Giovanni was invited to direct Gillette's play in Buffalo, New York, but the ex-medical student turned actor asked if he could write a new play instead. His *Crucifer of Blood* was so successful it transferred to Broadway in 1978, where it starred Paxton Whitehead and Glenn Close. It was later broadcast on television, starring Charlton Heston. Pioneer Theatre Company's production is the Utah stage premiere.

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by

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Based on Characters Created by
ARTHUR CONAN DOYLE

With

RICK FREDERICK

JULIAN GAMBLE

JIM JANSEN

WILLIAM LANGAN

VALERIE LEONARD

MEARLE MARSH

MAX ROBINSON

CLAYWOOD SEMPLINER

SAM STEWART

DAVID VALENZA

Set Design

GEORGE MAXWELL

Lighting Design

PETER L. WILLARDSON

Costume Design

CAROL WELLS-DAY

Original Music Composed by

JAMES PRIGMORE

Hair and Makeup

CYNTHIA MCCOURT

Fight Director

DAVID BOUSHEY

Stage Manager

DAVID BENNETT

Directed by

JOHN GOING

Casting by

MICHELE ORTLIP
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The Pioneer Theatre company is a fully professional theatre operating under the auspices of the University of Utah's College of Fine Arts. The Company functions independently of, but is allied with the University of Utah Theatre Department. Pioneer Theatre Company is a constituent member of Theatre Communications Group, the national service organization of not-for-profit professional theatres, and operates under contract with Actors' Equity Association, the national labor union of professional actors and stage managers. The Director and/or choreographer is a member of the Society of Stage Director and Choreographers, an independent national labor union. Financial assistance for Pioneer Theatre Company has been provided by the National Endowment for the Arts, a federal agency, the Utah Arts Council, and the Salt Lake Arts Council.

Cast of Characters

Major Alistair Ross.....	MAX ROBINSON*
Captain Neville St. Claire	CLAYWOOD SEMPLINER*
Jonathan Small	SAM STEWART*
Durga Dass (a Hindu).....	DAVID VALENZA*
Wali Dad (an Afgan)	JASON BALL
Mohammed Singh.....	MEARLE MARSH*
Sherlock Holmes	JIM JANSEN*
John Watson, M.D.	WILLIAM LANGAN*
Irene St. Claire	VALERIE LEONARD*
Birdy Johnson.....	RICK FREDERICK@
Tonga.....	JAVIER CORDOBA
Inspector Lestrade.....	JULIAN GAMBLE*
Fung Tching.....	GEORGE SPELVIN
Hopkins (a Policeman)	DAVID VALENZA*
Mordecai Smith	MEARLE MARSH*

*= Member of Actors' Equity Association

@= Actors' Equity Professional Theatre Intern

Understudies

for Irene St. Claire.....THERESA RAUNIKAR

Understudies never substitute for listed players unless an announcement is made prior to the performance.

Synopsis of Scenes

Prologue

The Red Fort at Agra, India. June 1857.

Act One

Scene 1: 221-B Baker Street. June 1887—exactly 30 years later.

Scene 2: Pondicherry Lodge at Maidenhead. The same evening.

Scene 3: The same. Two hours later.

Act Two

Scene 1: The Gate of a Hundred Sorrows (an opium den). The next night.

Scene 2: On the River Thames. Later the same night.

Scene 3: 221-B Baker Street. Dawn.

The Crucifer of Blood will be performed with one 15-minute intermission.



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Inspector Lestrade (Julian Gamble) and Holmes (Jim Jansen) examine the body of Major Ross (Max Robinson).

Who's Who in the Company

RICK FREDERICK (Birdy Johnson) first appeared on the PTC stage as Antonio in last season's production of *Twelfth Night*. He is still a newcomer to Salt Lake City, having moved here from Chicago last year. His Chicago area credits include *The Comedy of Errors* at Center Theatre, *Much Ado About Nothing* at Oz Park Shakespeare and *Murder in the Cathedral* and *Love Letters* at Actor's Center of DuPage. Film credits include *Southern Comfort* and *Grambling's White Tiger*. Rick also performs voice-over work in the Salt Lake area.

JULIAN GAMBLE (Inspector Lestrade) has appeared in over 75 productions across the country, in such theatres as the Roundabout, the Old Globe, Arizona Theatre Company, The Intiman, South Coast Repertory, the Alabama Shakespeare Festival, Studio Arena, Los Angeles Theatre Center, GeVa and StageWest. His television credits include *Law and Order*, *L.A. Law*, *Matlock*, *Wright Verdicts*, *Lifestories*, *Perry Mason*, *Days of Our Lives*, *General Hospital*, *Willie* and *Highway to Heaven*.

JIM JANSEN (Sherlock Holmes) returns to his native Salt Lake to appear in *The Crucifer of Blood*. He has previously appeared on Lees Main Stage in *My Fair Lady*, *Big River*, *Noises Off*, *A Flea in Her Ear*, *The Importance of Being Ernest* and *Harvey*. He also directed *On Golden Pond* for PTC. The U of U graduate has appeared in the films *Death Becomes Her*, *Best Defense* and *Tootsie*, and in the forthcoming *Birds of a Feather* and *'Til There Was You*. His recent television credits include *Boy Meets World*, *Kirk*, *X-Files* and *Murphy Brown*. His theatre credits include *Onward Victoria* on Broadway, off-Broadway productions of *Moonchildren* and *Chez Nous*, and *Taming of the Shrew* at the New York Shakespeare Festival. In

repertory, he has appeared at the Peterborough Players in New Hampshire for eight seasons, Milwaukee Repertory for two seasons and Seattle Repertory Theatre for one season.

WILLIAM LANGAN (Dr. Watson) is very happy to be making his debut at Pioneer Theatre. Previously he was a member of the acting company at the Guthrie Theatre in Minneapolis, appearing in *The Illusion*, *Fantasio*, *Troilus and Cressida*, *Pericles* and *The Front Page*, among others. He has also worked at the New York Shakespeare Festival, Williamstown Theatre Festival, Yale Repertory Theatre, Circle Repertory, Soho Repertory and the New York Theatre Workshop. He played the title role in the Krista Whetstone film *William*, which recently won a National Directors Guild of America award. He has also appeared in a number of television commercials. Mr. Langan is a graduate of the Yale School of Drama.

VALERIE LEONARD (Irene St. Claire) is pleased to be making her PTC debut in *The Crucifer of Blood*, especially having been great friends with the playwright, Paul Giovanni. She has portrayed Maggie in the national tour of *Lend Me a Tenor* and Gwendolyn Pigeon in the national tour of *The Odd Couple*, opposite Tony Randall and Jack Klugman. In New York Valerie was a member of the late Geraldine Page's company, Mirror Repertory. Regionally, she has performed myriad roles in myriad states. Some of her favorite roles are: Hannah in *Night of the Iguana*, Joy in *Shadowlands*, Mrs. Kendall in *The Elephant Man*, Kate in *Other People's Money*, Amalia Balash in *She Loves Me* and Luciana in *The Comedy of Errors*.

MEARLE MARSH (Smith/Singh) was last seen at PTC in *The Secret Garden*, and

since his debut here as Barnaby in *Hello, Dolly!* he has been involved in several productions including: *Man of La Mancha*, *Scapino!*, *A Midsummer Night's Dream*, *Singing in the Rain*, *My Fair Lady*, *Evita* and *Cabaret*. Other credits include: *South Pacific* (Joe Cable), *Oklahoma!* (Will Parker), *The Mystery of Edwin Drood* (John Jasper), *Guys and Dolls* (Rusty Charlie), *A Funny Thing Happened on the Way to the Forum* (Protean), and *West Side Story* (Riff). Mearle has won critical acclaim for his work as music director at Weber State University and Sundance Summer Theatre and as an arranger and producer for Sundance Summer Theatre and the Grand Teton Mainstage.

MAX ROBINSON (Maj. Alistair Ross) is a familiar face on Lees Main Stage, having appeared in over 60 PTC productions during his varied career. His more recent PTC credits include *Man of La Mancha*, *A Tale of Two Cities*, *Hay Fever*, *Shadowlands*, *Twelfth Night*, *To Kill a Mockingbird* and the title role in *Scapino!*. He also directed *Sister Mary Ignatious Explains It All for You* for Salt Lake Acting Company. Regionally he has appeared with the Peterborough Players in New Hampshire, in the original production of *The Anastasia Game* with Len Cariou, and in the American premiere of *Don't Dress for Dinner* at the Coconut Grove Theatre, Florida. His film and television credits include *Other People's Money*, *All My Children*, *One Life to Live* and Woody Allen's *Shadow and Fog*. Max spent this past summer with Santa Fe Stage's International Theatre Festival, appearing in *Hamlet* and Tony Kushner's *The Illusion*.

CLAYWOOD SEMPLINER (Capt. Neville St. Claire) makes his first appearance at Pioneer Theatre and is, of course, awed by the mystery and beauty of this place. He has worked at such regional venues as the Williamstown Theatre Festival, the McCarter, the Louisiana and Texas Shakespeare festivals and Capital

Repertory. His recent off-Broadway credits include: *How the Other Half Loves*, York Theatre; *Joined at the Head*, Manhattan Theatre Club; and *Mrs. Warren's Profession*, Pearl Theatre. On television Mr. Sempliner has appeared on *The Wright Verdicts*, CBS; *All My Children*, ABC; and *Hardcore TV*, HBO. He has played roles in several films, the most recent being *A Modern Affair*, due to be released sometime this year, and *Developing*, which received a warm welcome at the 1995 Sundance Film Festival.

SAM STEWART (Jonathan Small) This marks Sam's 24th appearance with PTC since he started as an intern seven seasons ago. Last year he was seen in *Man of La Mancha*, *To Kill a Mockingbird*, *Shadowlands*, *A Tale of Two Cities* and as the man-eating plant in *Little Shop of Horrors*. He just finished his fifth season with the Sundance Summer Theatre as Stewpot in *South Pacific*. He has appeared locally with TheatreWorks West, the Utah Shakespearean Festival, SLCC's Grand Theatre and the Babcock. Sam has an extensive dance background, including appearances as Mercutio in Prokofiev's *Romeo and Juliet* and the title role in *Petrouchka*. He also does his own stunt work.

DAVID VALENZA (Durga Dass/Hopkins) has appeared in over a dozen PTC productions, including the roles of Pedro in *Man of La Mancha*, John Barsad in *A Tale of Two Cities*, Jean in *The Hunchback of Notre Dame*, Al Joad in *The Grapes of Wrath* and Lennox in *Macbeth*. He has also appeared at D.B. Cooper's Backroom in *Private Wars* and at Salt Lake Acting Company in *Sand Mountain*, *Idle Wheels*, *The Morgan Yard*, and, for five years, *Saturday's Voyeur*. Film and television credits include *At Mother's Request* and *Promised Land*. Mr. Valenza was a member of the acting company at the Sundance Film Institute for eight years.

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JASON BALL (Wali Dad) is a senior in theatre education at BYU, where his credits include Brutus in *Julius Caesar* and Warren in *Blind Dates*. This summer he appeared in *Crow and Weasel* for Sundance Summer Theatre. Jason is an original member of the Garrens Comedy Troupe and an actor/combatant member of the Society of American Fight Directors. He also does voice-over and video work.

JAVIER CORDOBA (Tonga) comes to the United States from Venezuela, where he earned a degree in advertising and won a scholarship in modern dance. Since moving to Utah he has appeared at the Grand Theatre in *West Side Story*, *Hello Dolly*, *Guys and Dolls* and *Joseph and the Amazing Technicolor Dreamcoat* and at Sundance Summer Theatre in *Oklahoma!* and *South Pacific*. This is his second performance with

PTC. He appeared last season in *Man of La Mancha*.

DAVID BENNETT (Stage Manager) returns to PTC after working on *Little Shop of Horrors*, *Twelfth Night*, *Hay Fever* and *Man of La Mancha* last season. Before coming to Utah, David was production stage manager at Portland Stage Company in Maine. Other regional credits include Horse Cave Theatre, Huron Playhouse and three seasons at Pennsylvania Stage Company. This past summer David directed a production of *Hay Fever* for the Peterborough Players.

GEORGE MAXWELL (Set Designer) started as Pioneer Theatre Company's property master and set decorator in 1974 and is now a resident designer. He has designed over fifty productions for PTC, including last season's settings for *A Tale of Two Cities* and *Man of La Mancha*.



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Favorite design work includes *Evita*, *The Grapes of Wrath*, *A Comedy of Errors*, *Ain't Misbehavin'*, *Peer Gynt*, *West Side Story*, *Cabaret* and *Fiddler on the Roof*. He has served as a board member for the Salt Lake City Arts Council and is director of the Loge Gallery. Last summer he designed sets for *The Tempest*, *A Funny Thing Happened on the Way to the Forum* and *You Can't Take it With You* for the Utah Shakespearean Festival.

PETER L. WILLARDSON (Lighting Designer) recently designed the lighting for PTC's *The Secret Garden*, *Man of La Mancha* and *To Kill a Mockingbird*. This past summer he designed *South Pacific* and *Crow and Weasel* at Sundance Summer Theatre. He has also designed for Pete Seeger and CDT at KUED-TV. His past designs have included *The Rocky Horror Show* for the Anchorage Festival Theatre in Anchorage, Alaska and *A Funny Thing Happened on the Way*

to the Forum. He has illuminated more than 70 productions for Pioneer Theatre since he designed his first Lees Main Stage show, *The King and I*, in 1972. Mr. Willardson has acted as electrical consultant for the Hotel Utah and the Granite School District, and has spent two summers at the Sundance Institute for Playwrights. In addition to being resident lighting designer for PTC, he teaches for the U of U theatre department.

CAROL WELLS-DAY (Costume Designer) is one of PTC's resident costume designers and the costume shop supervisor. Her recent design credits with PTC include *Henry V*, *A Day in Hollywood/A Night in the Ukraine*, *Fences*, *Inspecting Carol*, *Romeo and Juliet*, *Hay Fever* and *To Kill a Mockingbird*. For the past ten years she has also worked for the Utah Shakespearean Festival as a costume shop supervisor for the Randall Theatre. Carol is actually in her



Dr. Watson (William Langan) and Miss St. Claire (Valerie Leonard).

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second tenure at PTC. During her earlier stint here she designed over 15 productions, including *My Fair Lady*, *Oliver* and *Romeo and Juliet*. She has also worked for the University of California at Long Beach and was the resident designer for Southwest Dance Company. Carol has costuming credits in both motion pictures and television. For the past year she has been working on costumes for the touring companies of Walt Disney's *Beauty and the Beast*.

CYNTHIA L. MCCOURT (Hair/ Make-up Designer) is delighted to return to Pioneer Theatre for her third season. Her credits include an Emmy honor for CBS's *Northern Exposure*, *Jelly's Last Jam* and *Angels in America* on Broadway, and the pre-Broadway premiere of *Dr. Jekyll and Mr. Hyde* at The Alley, in Houston. Formerly from Seattle, her Puget Sound credits include work at The Intiman Theatre, Empty Space Theatre, Seattle

Repertory Theatre and Tacoma Actors Guild. In addition to working freelance at Syracuse Stage, The Great American Children's Theatre and American Player's Theatre, she spent two years in residence as wigmaster at Milwaukee Repertory Theatre. Her industrial film credits include Kimberly Clark, Wisconsin Bell and Sears. She has contributed to Washington Opera at the Kennedy Center, the Florentine Opera and the Skylight Opera Theatre. Currently she designs wigs and makeup for Utah Opera, Utah Festival Opera and the Babcock Theatre, and she is facilitating a professional internship program through the U of U, where she is a member of the faculty.

DAVID L. BOUSHEY (Fight Director) is the founder of the Society of American Fight Directors and the United Stuntmen's Association. Last season he served as fight director for PTC's *To Kill a Mockingbird*, *Twelfth Night* and *A Tale of*

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Major Ross (Max Robinson) and Holmes (Jim Jansen) examine the crucifer.

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Two Cities, and the Denver Theatre Center's *The Taming of the Shrew*, and he directed the half-time stunt show for Super Bowl XXIV in Miami. Most recently he served as fight choreographer for Charles Morey's *The Three Musketeers* at the Meadow Brook Theatre in Michigan. He has choreographed more than 350 fight scenes in theatre and film, most recently for the CBS-TV series *Under One Roof*. He is also producer of the video series *Combat for the Stage and Screen*. Trained in Great Britain, Boushey has conducted workshops in England, Canada and the U.S. He received the Los Angeles Critics' Award for Best Fight Choreography (1981) and the prestigious Critics' Circle Award in Los Angeles for Best Fight Choreographer (1985 and 1991). He was recently inducted into the Hollywood Stuntmen's Hall of Fame. He also recently became the only American fight arranger to complete the entire

Shakespeare canon. Boushey makes his home in Seattle.

JAMES PRIGMORE (Composer) has written over 200 compositions for stage, film, television, radio and the concert hall. His credits include productions for the Sundance Summer Theatre, Repertory Dance Theatre, Pasadena Playhouse, the Continental Army Band, Utah Opera Company and of course PTC, where he has created scores for Shakespeare's *A Midsummer Night's Dream*, Marlowe's *Doctor Faustus*, Dickens' *A Tale of Two Cities* and many others since becoming the musical director for the 1970 production of *Man of La Mancha*. His music has been heard on such television shows as *The Rookies*, *Starsky and Hutch*, *Fantasy Island* and *The Loveboat*, and he was commissioned by the First Presidency of the LDS Church to create the cantata *Palymera*, to



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JOHN GOING (Director) is pleased to be back in Salt Lake City, having directed PTC's *Hay Fever*, *Evita* and *Fiddler on the Roof* in previous seasons. A veteran of regional theatres across the country, he has staged plays at Seattle Repertory, Philadelphia Drama Guild, Pittsburgh Public Theatre, Hartford Stage, Houston's Alley Theatre, Atlanta's Alliance Theatre,

Syracuse Stage and South Coast Repertory, among many others. Some recent productions include *Sweeney Todd* at the Northshore Music Theatre, *Harvey* at the Cincinnati Playhouse and *Man and Superman* at the Repertory Theatre of St. Louis. He has served as associate artistic director of the Alaska Repertory Theatre; as resident director for the Cleveland Play House; and as assistant to the late Sir Tyrone Guthrie during the inaugural season of the Guthrie Theatre in Minneapolis. Currently he is associate artistic director of the Olney Theatre in Maryland. On Broadway he directed Tony Lo Bianco in *Hizzoner!*. Off-Broadway credits include Mart Crowley's *A Breeze from the Gulf*. Internationally his work has been seen in Moscow, Johannesburg, Toronto and Winnipeg. A four-time Helen Hayes Award nominee, Mr Going won the Outstanding Direction Award for his production of *The Miser* at the Shakespeare Theatre in Washington, D.C.

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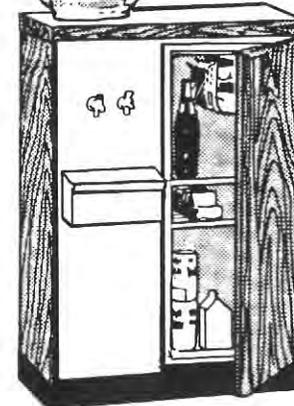
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My Deseret News business card says I'm drama critic and theater editor but if you want a real job description, it would be "consumer advocate."

I LOVE MY JOB.

After the play, most of you get to go right back home or maybe out for a late-night snack, to analyze the production and explain why you should or shouldn't — spend your hard-earned money and precious leisure time in a local theater. I either go back to the paper or home with my laptop to write a review for our readers. I love my job. I also love good theater. I still get excited, waiting for the lights to go down and the curtain to go up. Salt Lakers are lucky. There is diversity of excellent theater across the Wasatch Front. Much more than many cities twice our size. My one constant bit of advice: Don't be afraid of sampling new and untried works. Who knows, maybe some young playwright's scripts premiering this season might end up being a classic. And I'll be sure and let you know what I think too.



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Happy Days

On his 60th birthday Clayton Williams, chairman, CEO, and CFO of Williams Equipment and Controls, was at a party with family and friends when, during a moment of reflection, he announced his life's ambition: to begin a new and happy career.

An unusual proclamation for a man who already appeared to be healthy, wealthy, and wise.

It had occurred to Williams that although he had become a success in business, and retirement wasn't too many years off, he wasn't totally fulfilled. "I said I wouldn't be happy the rest of my life hitting golf balls or going on cruises," says Williams. "I said there's something important to me that I'd like to do. I'd like to take life by the throat and not drift for the next part of my life."

Within a few days, Williams had life by the throat. He rented a small art studio in Salt Lake's business district, and eventually expanded it into a gallery. After 30 years of wanting to be an artist, he was.

Becoming an artist after a lifetime of corporate business raised some eyebrows. Friends looked at him quizzically, as though he had declared he wanted to become a bounty hunter or a circus barker. They stared when someone at the country club asked what he did for a

What does Clayton Williams crowd onto his palette? Business concerns, civic causes, support for LDS Hospital—and paint

living and he replied, "I'm a painter."

Painting was fine, if you lived in a loft and drank espresso. But for a businessman with a family to support and a company to run?

"A lot of people thought I was crazy," he says. "Maybe they still do."

A self-taught artist, he painted his first picture at age 30, a floral done for his mother. "Amazingly, she hung it up," he says. But until he opened the gallery, his efforts were largely restricted to a once-a-year escape.

"I think it's inherent in everybody to have the chance to live out a dream. As the dream starts to bubble up, we feel the anxiety, so we push it down again. Most people don't necessarily live out their hidden dream. Suddenly you're 65 and out hitting golf balls or shoveling the walk and you drop over. So I really am blessed to be able to realize a dream."

Williams spent the better part of his life running the high-tech corporate race for success. As Williams Equipment and Controls—spawned by his father's heating and air conditioning business—prospered, he became increasingly driven. There



**Painting is fine, if
you live in a loft
and drink espresso.
But for a business-
man with a family
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company to run?**

were power breakfasts and sales meetings and deadlines to consider.

But in one month, all that changed. Three weeks after the opening of his gallery in December 1988, Williams had taken his family to the Homestead, outside Heber City, for a few days' vacation over the Christmas holidays. He became unexpectedly ill, and spent a fearful night wondering if he would die. The following day he checked into LDS Hospital.

After being admitted, Williams learned he had pancreatitis. He also learned what it means to have good available health care. "There was such care and concern and professionalism. I realized then what a blessing excellent health care is."

The illness, which Williams says was brought on by stress and neglect of basic health habits, changed his outlook. He continued establishing his gallery and slowed down his hectic lifestyle.

Nowadays he spends his mornings in a suit and silk tie, discussing the installation of control systems and cooling towers for manufacturing and power plants.

But in the afternoon his pattern changes. Williams retires to his quiet downtown gallery, often with homework from his morning at the office; then, when that's done, he paints. He visits with artists and shows guests the work in the gallery, comprised mostly of Utah artists. "In the morning it's a very left-brain, high-tech, strictly business environment," says Williams. "And in the afternoon I go to the right brain."

His travels have taken him to exotic locations around the world, where he found subjects for his art: Singapore, Hong Kong, Paris, California, and naturally, Soho. The results are works such as "Boat Pond in Paris"—a gentle picture of a small boy in shorts anxiously watching his sailboat—and "Rainy Day in Soho," eliciting the range of emotions in New York's most famous artistic district. He has also been commissioned to do a painting of a Victorian home in Norway—the same home he once lived in while he was an LDS missionary.

Williams' work can strike a chord at home as well. His "House on Quince Street," inspired by a home in Salt Lake's Marmalade District, drew an admiring review from a local art critic. He has also done other Utah landscapes, including a tranquil forest scene in Weber Canyon called "Path to Yellow Lake."

"When you're interested, everything is a painting," he says.

He remains active in numerous civic causes. Williams was president of the Salt Lake Rotary Club in



1977 and initiated the formation of the Salt Lake Rotary Foundation. He's also a past president of the AMICUS Club, a group of business and professional people that supports LDS Hospital's research and education projects.

As AMICUS president, Williams spearheaded its 1989 membership drive that added a record 112 new members to the club. He also participated in the AMICUS Endowment Program, wherein friends of the hospital name the hospital as the beneficiary of a life insurance policy—which helps fund medical research into perpetuity. For his work, Williams was inducted last year into the hospital's Hall of Honor.

Williams says the medical profession provides "much more benefit to society than it gets credit for." He's very much involved in helping to advance medical research and resolve problems in the

**During a vacation,
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he says.**

health care industry. "The challenge to society is to find ways that all people can receive the health care they need, so we don't resolve life-and-death matters by how much money you have. It's a huge challenge," he says.

Despite having made a mark in several areas of society, Williams says he is not the example of a success story. Rather he is simply a person who has learned to "enjoy wellness."

"I don't feel I've arrived. I'm not an accomplished artist," he says. "I'm very insecure about my art."

And very happy in pursuing it.



*This article
appeared in
the Progress
Magazine in
1990.*

EXHIBIT

Stroll through history at Williams art gallery

Exhibit includes selection of Soviet social realism from 1930s to the 1960s.

By Dave Gagon
Deseret News visual arts writer

I'VE COME TO the conclusion that Clayton Williams is a man of discriminating tastes. It's not his impeccable clothing that provoked this opinion, nor the manner in which he stands, arms folded neatly across his chest, when discussing a watercolor, etching or oil painting. It's not his savoir faire when dealing with potential buyers. Williams loves art: all forms of art. When expounding on the sumptuous colors of a LeConte Stewart, J. Alden Weir or Vasiley Zaitchenko — one of the many Russian artists he represents — his voice quickens, filling with passion. It's almost embarrassing, like standing next to young lovers sharing verbal intimacies in a crowded elevator: You feel like an interloper, but you cannot turn away.

Williams Fine Art is a modest-sized gallery, boasting several giants of Utah art: Harwood, Stewart, Young, Weir and Richards. Williams also offers newer artists. Kent Wallis, a plain air impressionist whose life reads like a Horatio Alger story, paints landscapes. But what landscapes! He renders flowers with such luminosity they appear juicy. While exam-

ining his "Garden at Lakeside" (oil on canvas, 36 inches by 48 inches, 1994), I was reminded of an experience I had two years earlier at the Metropolitan Museum of Art in New York. While studying a Van Gogh, I felt a sudden urge to reach out and touch the irises of the Dutchman's painting. As I inched closer, a voice — and it wasn't a gentle voice — said, "Step back from the painting." I didn't move quickly enough to satisfy the security guard and almost got kicked out of the museum.

Wallis' struggle for artistic fulfillment has, unfortunately, helped forge strong opinions against art criticism. "The pseudo-intellectual community will have us analyzing art for analysis' sake," he says, "viewing art for viewing's sake and buying art for buying's sake. They tell us white is black, good is bad, ugly is beautiful. All this will be done in an effort to convince the ordinary person that he or she cannot understand nor appreciate art. Hence snobbery has told us what's good and what's bad in art." Ouch! Although Wallis' opinion borders on reverse-snobbery — and this is just as deadly to a healthy art scene as snobbery — I must confess I agree: No one has the right to tell another what he or she should see or experience in a work of art.

Apart from Utah artists, Williams offers an important selection of social realist Russian art from the 1930s to the 1960s. It is a com-



"Couple in Bed" (oil on canvas, 35 inches by 45 inches, 1948) by Valentin Smirnov was considered to be too influenced by Western thought. The painting languished unseen in an attic for close to 30 years.

mon assumption that Soviet art from this period was little more than propagandistic fluff. The truth is most artists of the Soviet Union painted real people, conducting normal lives on the collective farms. By the 1950s, however, the dream began to die.

Vern Swanson, in his article "Engineers of the Soul: Russian and Soviet Realism," states that "once reality set in, exposed first

in the denunciations of Stalin in 1956, the invasion of Hungary the same year and later with the drain of the Vietnam War, which sapped the strength of the country, despair and doubt began to lessen their creative spirits. By the end of the 1970s the best artists of the period began to gray, and the climate for producing bright-eyed socialist realism dimmed. No longer did they truly believe in communism.

Being the most perceptive in society, they now found the socialist system intolerable and suffocating."

My favorite among Williams' Russian collection is "Couple in Bed" (oil on canvas, 35 inches by 45 inches, 1948) by Valentin Smirnov. Smirnov's painting is a tender scene of a man and his

Please see **ART** on E16



J. Alden Weir's "Portrait of Mrs. Park" (oil on canvas, 42 inches by 34 inches) is reminiscent of John Singer Sargent, his contemporary.

ART

Continued from E2

wife, neighbors to the artist, waking in the early light of morning. Still groggy with sleep, the man's eyes remain closed. His wife, comfortable and warm at her husband's side, stares pleasantly out at us. With typical acumen, Williams informed me that the painting was considered unacceptable at the time of its execution. Too influenced by Western thought, it languished in an attic until Williams rescued it from obscurity.

"Whale Boat in Port of Odessa" (oil on canvas, 1950-70) by Gregory Krizevsky is another example of the quality of realism painted during this period. The draftsmanship is flawless; the boat and horizon divide the canvas to provide a pleasing balance between sea and sky, and the colors are rich enough to make the viewer smell salt water.

I would encourage everyone, especially those interested in realism or impressionism, to stroll through Utah and Russian history at the Williams Fine Art Gallery. It will be a visit you won't soon forget.



Kent Wallis' "Sunshine Creates Color" (oil on canvas, 24 inches by 30

Story of
transition from
business man to
painter.



Biography

Clayton R. Williams

Clayton R. Williams is a native Utahn. His interest in art extends back in time for over forty years. While obtaining a Mechanical Engineering degree at the University of Utah he briefly studied drawing with Alvin Gittins (in 1961). In 1963 he took a series of oil painting classes from Lee Deffebach. In the period from 1960 to 1986 Mr. Williams would have been considered a weekend painter, doing oil paintings in his kitchen, turning out only one or two paintings per year. In the 1980's Mr. Williams studied oil painting with Kathryn Stats, Kent Wallis and Ken Baxter; then, in 1986 he rented a studio in downtown Salt Lake City and began painting on a regular basis. In 1987 and 1988 Mr. Williams' paintings were juried in to the Deseret News Art Show held at the ZCMI Center in downtown Salt Lake City. Since that time his work has been shown at many art shows and auctions including the Springville Art Museum's Spring Salon in 1993. Mr. Williams is listed as one of Utah's artists in the book entitled "Utah Art", published in 1991. In 1992 prints of Mr. Williams' paintings were published by Sage Publications, and in 1993 the Ensign Magazine of the Church of Jesus Christ of Latter Day Saints featured a print of one of his paintings in their magazine. In 1994 one of his paintings was given an Award of Excellence at the Utah Watercolor Society Show held at the Pioneer Memorial Theater in Salt Lake City.

In addition to being an artist, Mr. Williams is an art gallery owner. In 1988 he established Williams Fine Art, an art gallery featuring early Utah artists, Russian art and contemporary Utah artists who paint in a representational style. An article about Mr. Williams' gallery appeared in the June 1995 issue of Architectural Digest magazine.

Prior to his career in art, Mr. Williams was owner of Williams Equipment & Controls Co., a process controls firm, where he worked as Secretary-Treasurer, Vice President, President and Chairman over a period of forty years.

Mr. Williams' past civic responsibilities include President of the Salt Lake Rotary Club, President of the Salt Lake Rotary Foundation, President of the Amicus Club of the LDS Hospital's Deseret Foundation, Chairman of the College of Fine Arts Advisory Board of the University of Utah, member of the Development Review Committee at the University of Utah and Chairman of the Autumn Art Harvest for LDS Hospital's Deseret Foundation.

Mr. Williams' present civic responsibilities include Member of the Board of Trustees of the Salt Lake Rotary Foundation, Member of the Board of Trustees of the Deseret Foundation of the LDS Hospital, Member of the College of Fine Arts Advisory Board at the University of Utah, Co-Chair of the Campaign Executive Committee for the University of Utah College of Fine Arts Capital Campaign and member of the Utah Art History Nerds Association.

Art Show
Description

"Favorite and Familiar Places"

This art show presents 35 oil paintings by Clayton R. Williams.

The title of the show suggests that Mr. Williams has painted scenes of some of his favorite places in various parts of the world. This is exactly what he has done; and some of these places will be familiar to the viewers of his work.

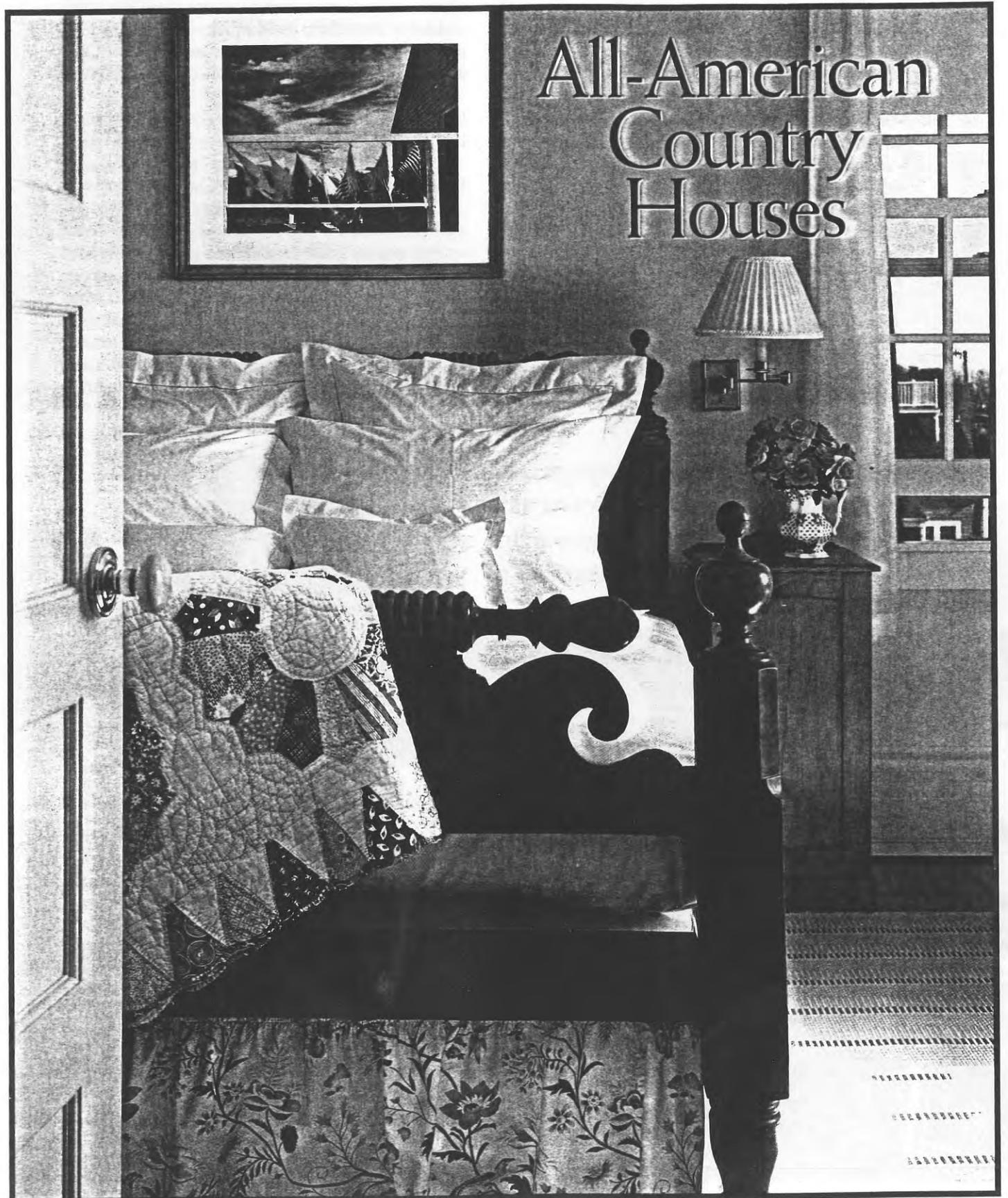
The paintings include scenes from Paris, Giverny and rural France; New York City; Norway; Santa Fe, New Mexico; downtown Salt Lake City (near the artist's studio); Red Butte Gardens at the University of Utah; Holiday Park (at the head of the Weber River where the artist has a family cabin).

Mr. Williams hopes this one-man show will give pleasure to the viewers.

ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

JUNE 1995 \$5.00



AD TRAVELS: DISCOVERING UTAH

ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD
continued from page 44

1847, the state was a place where the fine and applied arts were esteemed from very early on. Utah's first settlers were more often craftsmen or tradesmen than farmers, although many began to farm in order to wrest a green "kingdom of God" out of the arid valley land. In 1849 these proto-Utahans applied for statehood under the name *Deseret*, a word from the *Book of Mormon* that means honeybee and signifies industry, and in this unusual pioneer culture, industry was often practiced with a trained eye. Mormon converts from, among other places, Sweden, Denmark, England and the American East brought with them advanced skills, strong memories and pattern books, and all found expression in early Utah design. Brigham Young himself was a chair maker and paint finisher. Like many Utahans, he was an expert wood grainer—there was even an effect that came to be known as Brigham oak.

Timothy Macdonald visited Utah to complete the

interiors of a house by architect William McDonough that is built of indigenous stone and timber and is reminiscent in style of an early Mormon dwelling. Macdonald's client was herself a native Utahan who had returned to the state after an absence of some years, and she and the designer agreed that the project should be approached, wherever possible, in the Mormon spirit. "We wanted the house to appear as it might have looked if the Mormons had done it—we always kept the early settlers in mind," Macdonald explains. "They would have brought certain things on the wagon with them when they came West; they would have traded locally with the Indians; and they would have made a good deal of their own furniture. Of course, there was no way to pull this off successfully without the resources of Salt Lake."

At Clayton Williams's art gallery, Macdonald met one of the premier dealers in the region who handle



ABOVE: "Clayton Williams has one of the broadest collections of works by early Utah artists," says Macdonald, who sits with Williams beneath *Watering Hole*, a 1932 oil-on-plywood painting by Minerva K. Teichert. "He's also a good source for western art in general."

RIGHT: Among the late-19th- and early-20th-century Utah landscapes in the main gallery of Williams Fine Art are two oils by John Hafen on the far left wall. The 1935 bronze steer is by Mahonri M. Young, a grandson of Brigham Young's.

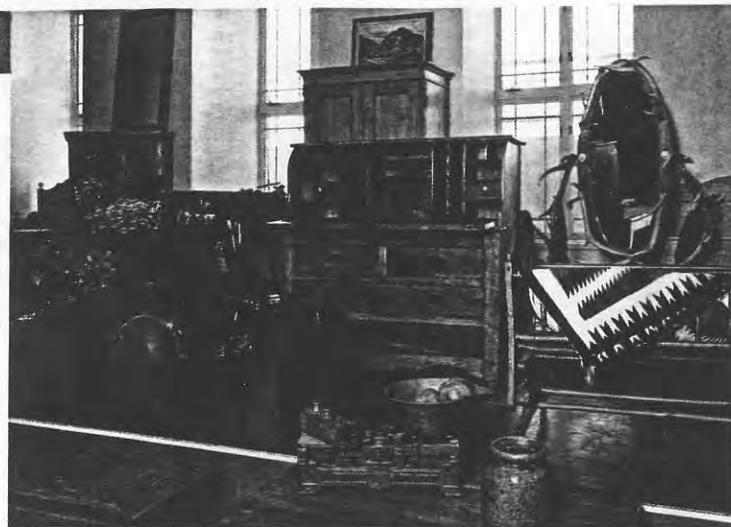


Like many Utahans, Brigham Young was an expert wood grainer—there was even an effect that came to be known as Brigham oak.



early Utah art. "I discovered a group of painters whose subtle coloration and range of subject matter were not at all what I associated with western scenes," says Macdonald. "I was especially drawn to John Hafen, an early painter, and LeConte Stewart, who worked later. They were much more European in sensibility and execution than I expected."

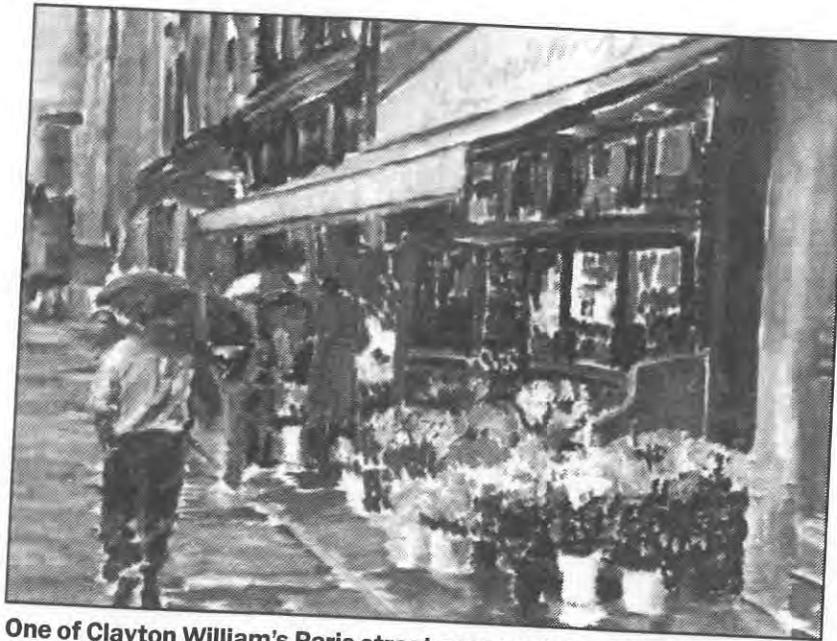
And for a good reason: Many of the painters Clayton Williams shows in his gallery studied in Paris at the end of the nineteenth century, at either the Ecole des Beaux-Arts or the Académie Julian. These artists were chiefly members of the second generation of Utah painters; their pioneer Rocky Mountain-school teachers, many of whom were European converts to Mormonism and had already benefited from a more varied education, had encouraged them to go abroad to sharpen their skills and rub away their provincial sheen. In 1888 James T. Harwood was the first Utahian to set out for France, and he was soon followed by John Hafen, Lorus Pratt, John B. Fairbanks (the last three were sent by the church and painted the interior of the Salt Lake Temple upon their return) and several dozen other young artists; the practice continued until about 1930. "Prior to 1888 there was an innocent primitiveness to their painting that I quite like," says Williams, "but when they returned there was more of a Corot-like look—Corot, but with a strict academic feeling. These gifted people represented the landscape very well—it's that, more than any-



thing else, that makes them Utah artists—but they were far from limited to local scenery."

Williams was a small collector before he became a dealer. Seven years ago he retired from the high-technology field and opened his gallery, which he calls "the absolute delight of my life." Although he specializes in, and always has on hand, a large stock of Utah's early artists, he also shows contemporary painters, including Richard Murray, who depicts "a more impressionistic" Utah landscape. "Murray studied at the University of Utah with Alvin Gittins, whom I also show," Williams says. "Gittins is a bridge to some of the older painters and one of the top fifteen ever. This connection between the generations gives Utah art a special quality, a continuity."





One of Clayton William's Paris street-scene paintings is part of his exhibit, "Favorite and Familiar Places," at the Loge gallery in November.

Art canvass

- **The Monthly Gallery Stroll** will be Friday, Oct. 20, 6-9 p.m. The Salt Lake Gallery Association invites art-lovers to dine at one of six sponsor restaurants and enjoy the wide variety of fine art in the city. Stroll maps with restaurant discount offers are available at all member galleries, museums, sponsor restaurants, the Salt Lake Convention and Visitors Bureau and downtown hotels.
- **The MFA Illustration** as Visual Essay Department of the School of Visual Arts, New York, will present an exhibition of paintings by Utahn Lane Twitchell at the Visual Arts Gallery, 137 Wooster Street, in Manhattan's SoHo area. The exhibit is being curated by Marshall Arisman and will run from Oct. 19 through Nov. 4.
- **The Utah Heritage Foundation** is hosting the Westmoreland Place Bungalow Tour as part of a series of events exploring the influence of the arts and crafts movement in Utah this fall. The tour features six bungalows built between 1914 and 1916 in the historic Westmoreland Place subdivision at 1300 S. 1500 East. These privately owned homes will be open to the public for guided tours from noon to 4

p.m. on Saturday, Oct. 21 and Sunday, Oct. 22. For more information, call the Utah Heritage Foundation at 533-0858.

- **Brigham Young University** Print Services has captured the In-Print Best of Show award from the International Publishing Management Association. The honor comes for the catalogue "Our Tuneful Heritage, American Musical Instruments from the Metropolitan Museum of Art." The catalogue described the recent exhibit at BYU's Museum of Art that highlighted American history through its music. The department also received honorable mention in the catalogue category for a hardcover book called "150 Years of American Painting, 1794-1944."

- **Pioneer Memorial Theater** will exhibit the paintings of Clayton R. Williams in its Loge Gallery from Nov. 1-18. The exhibit is titled, "Favorite and Familiar Places" and will include scenes from Paris, Giverny, New York, Santa Fe and other locales.

- **Wild Earth Images** fall show will be held Wednesday, Oct. 25, 6:30-9 p.m., in the Trolley Square Amphitheater. Utah photographers Aaron Goldenberg and Gary Crandall will exhibit their new line of limited-edition nature photography. For more information call

"Favorite and Familiar Places"

This art show presents 35 oil paintings by Clayton R. Williams

The title of the show suggests that Mr. Williams has painted scenes of some of his favorite places in various parts of the world. This is exactly what he has done; and some of these places will be familiar to the viewers of his work.

The paintings include scenes from Paris, Giverney and rural France; New York City; Norway; Santa Fe New Mexico; downtown Salt Lake City (near the artists studio); Red Butte Gardens at the University of Utah; Holiday Park (at the head of the Weber River where the artist has a family cabin).

Mr. Williams hopes this one-man show will give pleasure to the viewers.

totally complete

W = No Glass
B/W = Brushwork
G = Glass

JH-6731

Value/price	QTY	Title	Price	Frame	Picking
900	1R	1 Kate and Taylor at Holiday Park	NFS	W, B/W	WFA
1000	2	2. Commissary Lake, Holiday Park	NFS	Done	(C.W.)
2500	1	3. Path to Yellow Lake, Holiday Park	NFS	Barneiss	WFA
1000	1	4. Path at Holiday Park	NFS	Done	(W.C.) Pick-up
1400	2	5. Alta Club in Winter	G NFS	Done	WFA Pick-up
1000	2+	6. Corner Garden, Kaysville Home	G NFS	Done	(Harmon)
900	2	7. Back patio at the Lion House	900	G, B/W	WFA
1500	2	8. Sante Fe Garden	NFS	Done	(Lussier)
1500	1	9. Garden at LDS Church Bega	NFS	Done	(Isaac) ✓
1000	1	10. Ponds at Guerny, France	NFS	Done	(Turner) ✓
1500	1	11. Pont Neuf, Paris	NFS	Done	(Kelly) ✓
1200	2+	12. Capede France, Provence	1200	Not Framed	Not Framed
1500	1-	13. Home in Norway	NFS	Done	(Maxson)
1500	1	14. Rarary Day in Ashco, New York	NFS	Done	WFA
550	2	15. Garden at Guerny, France (Study)	NFS	W, B/W	WFA
400	2	16. Monst's Garden at Guerny, France	NFS	Done	(Harmon)
1500	1	17. Boat Pond in Paris	NFS	Barneiss	WFA (Pick-up)
1500	2	18. Shoreline near Edinburgh	1500	Done	(Tina) Pick-up
1100	1	19. Rural French Cottage	1000	Done	WFA
600	2+	20. European Farmhouse, Sunny Day	600	G, B/W	WFA
1500	2+	21. European Farmhouse, Stormy Day	1500		WFA
650	1	22. Ready for Picking	650	G, B/W	WFA
1500	2	23. Misona Bridge	1500		WFA
1200	1-	24. Late Afternoon at Red Butte Garden	1200		WFA
1200	1-	25. Boys at Red Butte Garden	1200	G, B/W	WFA
1200	2-	26. Bridge at Red Butte Garden	1200	G, B/W	WFA
1500	2-	27. Early Summer, Red Butte Garden	1500		WFA
850	2-	28. Mid-Summer, Red Butte Garden	850	G, B/W	WFA

Value for Ins		Title	Price	From	Pick up
1000	1	(29) House on James Street	NFS	W, B/W	WFA
1000	2	(30) Assembly Hall Temple Square	G 1000	G, B/W	WFA
650	2	21 Winter in New York City	650	G, B/W	WFA
1500	2	3r. Lion House front & back ^{7 lower garden at the}	NFS	None	Collins
1500	1	(33) Morning at Lion House garden	NFS	None	Russell
650	1	(34) Morning at Lion House garden (stick)	650	None	WFA
1500	2	(35) Behind House, side view	NFS	None	Skips
44,650					

where Nature meets Provence

(X)	(1)	like Ulm at the Like Ulm at the, England	550	None	None
(X)	(1)	Delicate like Les Deux Magots	900	None	None
(X)	(1)	Stick			
(X)	(1)	Village in the (Provence)	850		
(X)	(1)	four Mediterranean houses	4000		
(X)	(1)	Beach combers II	900	NFS	
(X)	(1)	Richard in Provence	850		
(X)	(1)	Adam in Provence	850		

- Summary
- 16 For Sale
 - 19 Not for Sale
 - 13 Need to be picked up
 - 400 Pieces to be appraised & sent
 - 4 Paintings not finished
 - 6 Paintings not framed
 - 35 Paintings deliver to SMT on 10/27
 - 35 Tags attached to pgs deliver to SMT on 10/27
 - 15 Paintings have glass on them
 - 20 Paintings have no glass

Art in the Woods



THE SIXTH ANNUAL
**Feed the Hungry and
Foster the Arts Festival**

TO BENEFIT ST. VINCENT DE PAUL CENTER



437 West 200 South · Salt Lake City, Utah 84101
Phone 801-534-1500 Fax 801-586-8532

INTRODUCTION

The St. Vincent de Paul Center operates under the auspices of Catholic Community Services and exists to serve anyone in need, regardless of race, religion or any other restricting factor.

Our primary focus to the homeless and indigent is in our food program. In 1994 we prepared and served over 164,000 hot meals Monday through Saturday of each week. In addition, an average of 400 sack lunches were provided each Sunday afternoon.

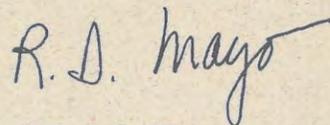
Along with our food program, St. Vincent's also acts as host agency for a number of very viable programs which include full-time on-site legal services, mail delivery room, clothing assistance and referral services to other human service agencies in our community.

In 1995 the long awaited St. Vincent de Paul Bishop William K. Weigand Resource Center will become a reality. Its purpose will be to enhance the many services already provided by the St. Vincent de Paul Center.

Donations generated from this art event will help fund the operation of the new facility.

The St. Vincent de Paul Center is especially grateful and proud of its volunteer corps who give of their time and resources in order to make our mission possible.

We express our sincere appreciation to the Arts Festival Committee and in particular Tom Hicks, this years Arts Festival Chairperson, for all their time and hard work and to those of you attending who have helped make this annual event such a success.



Robert D. Mayo
Director

Art in the Woods

SCHEDULE OF EVENTS

5:00 – 6:00	Michael Lucrelli <i>Classical Guitar</i>
6:00	Dinner <i>Backwoods Barbeque</i>
6:00 – 7:00	Kismet Dance Company <i>Exotic Dance Performances</i>
7:00 – 8:00	Papa John Herring <i>Native American Flute</i>
8:00	Silent Auction Closes

A LETTER FROM THE EXECUTIVE DIRECTOR

Dear Art Festival Guests,

Welcome to the Sixth Annual "Feed the Hungry - Foster the Arts" Festival to benefit St. Vincent de Paul Center. I am grateful for your participation in this event to raise funds for our efforts to serve the most vulnerable members of the Salt Lake community.

I am new to Catholic Community Services, but not new to Utah or the needs in our city. It is apparent from the faces of those standing in line for a hot meal at St. Vincent de Paul that the needs are changing. There are more women and children, more of the "working poor" who are without housing. As businesses tighten their belts and affordable housing in the valley becomes increasingly scarce, Catholic Community Services opens its doors to more people every day seeking emergency assistance.

So many factors weigh heavily in the fragile balance between getting by and living on the street. Utah ranks 48th on the national list of per capita income by state. Ironically, Utahns pay the highest percentage of their earnings in taxes. While the state's economy has improved, wages are not keeping pace with rising cost of living. Housing availability is less than 1% - becoming less affordable as the demand increases.

In keeping with our mission to help those in need attain a greater level of self-reliance, we are further enhancing services at the St. Vincent de Paul Center. By assisting individuals and families with expanded services at St. Vincent's new Bishop William K. Weigand Resource Center, we hope to improve their lives. Your contribution through this event will provide staffing for the new resource center once completed this fall.

Again, thank you for your support,

Sr. Margo Cain, C.S.C.
Executive Director

SPONSORS FOR THE 1995 ART FESTIVAL

MICHELANGELO - \$1,000+

Freedom Mortgage	Regional Medical Services
John & Jean Henkels	The Salt Lake Tribune
Tom Hicks	

REMBRANDT - \$500 to \$1,000

Industrial Supply Company	Smith's Food & Drug
Ronald & Eleanore Jorgenson	

DEGAS - \$100 to \$500

Virginia & Dominic Albo	Francis Scott & Marsha Layden
David & Darla Allen	James B. Lee
Brighton Bank	Frank & Kathleen Leonard
Dr. & Mrs Neel Bennett	Katherine Lynch
Lorna Benson & John B'degain	Kym McClelland
Steve & Liz Boulay	Marci & Chad McCleary
Bonneville International	John & Susan McKeon
Richard & Mary Ann Brady	Neil O'Donnell & Sons Mortuary
Ola & Peter Brunjes	Lyle & Linda Parker
Carollyn Daye	Judy & Steve Pearson
John & Karen Freed	Mr. & Mrs. Ken Petersen
Mike Gibbons	J. Rosenblatt
Gillies, Stransky, Brems, Smith, Architects, P.C.	Debra Sjoblom
John Haney	Emerson Smith
Dorothy K. Hoefling	Barry & Dianna Swartz
Don & Betty Holbrook	Syndicated Storage Systems
Susan Isbell	Sonny & Kathy Tangaro
Judge Memorial Catholic High School	Beatrix Versteeg
Mr. & Mrs. Michael Kelly	Wayne Sandall & Associates
Key Bank of Utah	Wheeler Machinery
	Willis Corroon Corporation

REUBENS - \$20 to \$100

Mary Ruth Abbott	Dr. Richard Hauley
Martha Ann Bero	Tom Hassett
Sister Margo Cain	Mr. & Mrs Harold Heath
Molly & David Dumas	David & Wendy Jewkes
V.A. & P.A. Ehresman	Ted & Nellie Kirkmeyer
Clifford & Marilyn Gartmann	Pam Sanders
Jacqueline Harover	Amy Swartz

EXHIBITING ARTISTS

<i>Emmy Atzet</i>	<i>Bill Lee</i>
<i>Ken Baxter</i>	<i>David Lofgren</i>
<i>Barbara Braak</i>	<i>Jossy Lownes</i>
<i>Russell Case</i>	<i>Allen Lund</i>
<i>Craig Christensen</i>	<i>James Lund</i>
<i>Karen Christensen</i>	<i>Kenneth Lund</i>
<i>Larry Christensen</i>	<i>Nancy Lund</i>
<i>Sharlene Christensen</i>	<i>Paul Lyon</i>
<i>Patrick De Paulis</i>	<i>Shirley McKay</i>
<i>Darryl Erdman</i>	<i>Dennis Mecham</i>
<i>Carole Evans</i>	<i>Eugene Morris</i>
<i>Cynthia Fehr</i>	<i>Meri Ploetz</i>
<i>Kindra Fehr</i>	<i>Laurie Porter</i>
<i>Norma Forsburg</i>	<i>Bonnie Posselli</i>
<i>Graydon Foulger</i>	<i>Richard Prazen</i>
<i>Teresa Hahnel</i>	<i>Rhea Sachs</i>
<i>Alan Halladay</i>	<i>Ben Schnirel</i>
<i>Layne Haskay</i>	<i>Harry Sellers</i>
<i>Paul Heath</i>	<i>Dennis Smith</i>
<i>Dan Hendricksen</i>	<i>Stephanie St. Thomas</i>
<i>Andrea Henkels</i>	<i>Dor Strate</i>
<i>John Herring</i>	<i>Bernie Tanner</i>
<i>Patricia Herring</i>	<i>Randi Wagner</i>
<i>Margaret Heywood</i>	<i>Steve Warren</i>
<i>Sandra Vernon Jackson</i>	<i>Jim Weiss</i>
<i>Paul James</i>	<i>Mary Wells</i>
<i>Kimberly Kyremes</i>	<i>Marilyn Whittaker</i>
<i>Bruce Larrabee</i>	<i>Clayton Williams</i>
<i>Grace Leddy</i>	<i>Vladimir Zolotsev</i>

ARTISTS DONATING TO THE SILENT AUCTION

<i>Pat Bagley</i>	<i>Arnold Friberg</i>	<i>Nancy Lund</i>
<i>Rick Blackerley</i>	<i>Roberta Glidden</i>	<i>Brian Millenbach</i>
<i>Barbara Braak</i>	<i>Paul Heath</i>	<i>Laurie Porter</i>
<i>Karen Christensen</i>	<i>John Herring</i>	<i>Richard Prazen</i>
<i>Sharlene Christensen</i>	<i>Patricia Herring</i>	<i>Betsy Quintana</i>
<i>Patrick De Paulis</i>	<i>Paul James</i>	<i>Harry Sellers</i>
<i>Valoy Eaton</i>	<i>Bruce Larrabee</i>	<i>Stephanie St. Thomas</i>
<i>Carole Evans</i>	<i>Grace Leddy</i>	<i>Steve Warren</i>
<i>Cynthia Fehr</i>	<i>Bill Lee</i>	<i>Vladimir Zolotsev</i>
	<i>Allen Lund</i>	

IN-KIND CONTRIBUTORS

ADVANCED DISPLAY
ALLMAKES OFFICE SUPPLIES
BLUE CROSS-BLUE SHIELD
PRUDENTIAL SECURITIES
ROGER TOBARI DESIGN STUDIO
BERNIE TANNER
SCHMIDT SIGN
MARY MURPHY
MIKE RAFFERTY
JIM AND CAROL SIPPLE
19TH CENTURY FURNITURE
TAPESTRY
GINA MITCHELL
MOON RAVEN
CONNIE GRIFFITH
KATHLEEN EUSTON
DAVID TUNDERMAN
TRAVELERS AID
ANN BERO

The 50 Year History of Catholic Community Services

IN 1945, THE MOST REV. DUANE G. HUNT, BISHOP OF THE Catholic Diocese of Salt Lake City recognized the need for an organized diocesan effort to help the poor and provide legal assistance for specialized social needs. He established Catholic Charities, incorporated under the State of Utah and licensed by the State Department of Public Welfare. A tiny office was opened on the upper floor of the red brick house next to the Cathedral of the Madeleine. Under the guidance of Msgr. Joseph P. Moreton, the first executive director, initial programs included adoption, foster care, family counseling, supplementary aid and transient relief.

In 1951, Catholic Charities became a United Way supported agency – receiving funding for some of its programs. By 1955, the agency provided assistance to nearly 1300 transients and expanded services to include emergency food and clothing distributed from the basement of the building.

A thrift shop opened in 1967 at 625 South State St., operated by the Daughters of Charity of St. Vincent de Paul. There, staff and volunteers saw the need to serve sandwiches to the homeless who frequented the store for clothing. The program, known as the Soup Kitchen, moved to a new location and by 1985 was serving meals prepared by volunteers with donated food from local grocers, businesses and church members of various denominations to 150 people daily.

The Soup Kitchen and Thrift Store were destroyed by fire in 1986, but resumed operation the very next day with the help of the Hispanic community. A fund raising campaign to build the present St. Vincent de Paul Center received broad ecumenical support from multiple faith organizations. The new 10,000 square-foot facility on Second South seats 350 and serves hot meals to over 500 people each day. A chapel for quiet reflection, as well as a wide range of health, legal and employment services are provided there for the needy. Currently, a warehouse located behind the Center is being renovated to provide day shelter, showers and other facilities to the homeless.

Throughout the 1970s, Catholic Charities expanded its social services with funding from state and federal contracts in addition to private benefactors. Refugee Foster Care was created in 1979 to address populations of unaccompanied minor refugees. Refugee Resettlement, elderly outreach, aid to the disabled and the Utah Immigration Project were in place by 1981 when the Board of Directors changed the agency name from Catholic Charities to Catholic Community Services of Utah (CCS). The new name signified the ecumenical outreach and expanded nature of the agency's ministry.

In 1984, the agency inaugurated the Community Service Awards Dinner. This annual event honors citizens whose volunteer efforts enrich the life of the community, and provide funds for CCS programs. The Northern Utah Office extended service to the Ogden area in 1982, and in 1994 purchased a larger facility to help families seeking rental assistance and other services. Additionally, that office has assumed management of a food pantry which provides groceries to seniors and others in need. In 1995, a four-plex apartment building was renovated to provide shelter plus in-home care to homeless persons with HIV/AIDS.

Periodically, CCS established temporary services in rural communities such as Price, Richfield, Ephraim and St. George to fulfill specific needs.

Marillac House opened its residence in 1983 for 25 homeless women and children with a 30-day program that directed the women toward self-sufficiency. The new residence shelters up to 8 families or 40 residents. A neighboring facility, Villa Maria, houses pregnant homeless women through their delivery and resettlement.

In 1994, St. Mary's Home for Men joined the CCS family. This one-time mansion of brewery mogul, Fisher has for 25 years served as residence to transient drug and alcohol dependant men, assisting them toward freedom from addiction and reentry to society.

Several times Catholic Community Services changed locations within the Salt Lake valley as programs expanded. In 1989, Kennecott Corporation donated its engineering building on 2300 West 1700 South to the agency, providing a central headquarters for most operations. The facility provides space to other charities such as Holy Cross Ministries and St. Martha's Baby Project whose missions dovetail with CCS programs.

In 1994, the agency incorporated a development office and program of mission effectiveness. The Sharehouse was developed in 1995 from an old warehouse to collect, house and distribute in-kind donations of food, clothing, home furnishings and linens, and in the summer of 1995, the St. Vincent de Paul Center renovated an adjacent warehouse into the Bishop William K. Weigand Resource Center to provide a day center with self-sufficiency services for homeless persons.

With the dedication of over 70 gifted staff, a diverse board of directors, thousands of volunteers, and contributions from corporate and private benefactors, Catholic Community Services continues to minister to the needs of the vulnerable in the community.

THANKS FROM THE CHAIRMAN

Dear Guests,

The Arts Festival to benefit St. Vincent de Paul Center has a six year history of success. This year St. Vincent de Paul Center plans to renovate a warehouse annexing the property into the William K. Weigand Resource Center. Self-sufficiency programs now housed in the existing Center will be moved next door, and the new facility will offer showers and laundry services in addition to existing programs to help the homeless. We have been challenged to raise more funds in order to provide these services.

The Art Festival Planning Committee decided to try a new venue in hopes of meeting this challenge. We are grateful to the artists who have committed to help St. Vincent de Paul – especially those who have been part of the event for years.

I also wish to extend my appreciation to the committee members: Bill Lee, Betty Holbrook, JoLee Heaton, Roger Tobari, Amy Swartz and Steve Zuckerman; as well as the CCS & St. Vincent de Paul staff, Martha Ann Bero, Bob Mayo and Molly Dumas for helping me pull this together.

Thanks must go to each of you for your sponsorship and participation in the Art Festival. The artists are committing a portion or all of their sales to St. Vincent's. Be generous, and have a good time.

Sincerely,

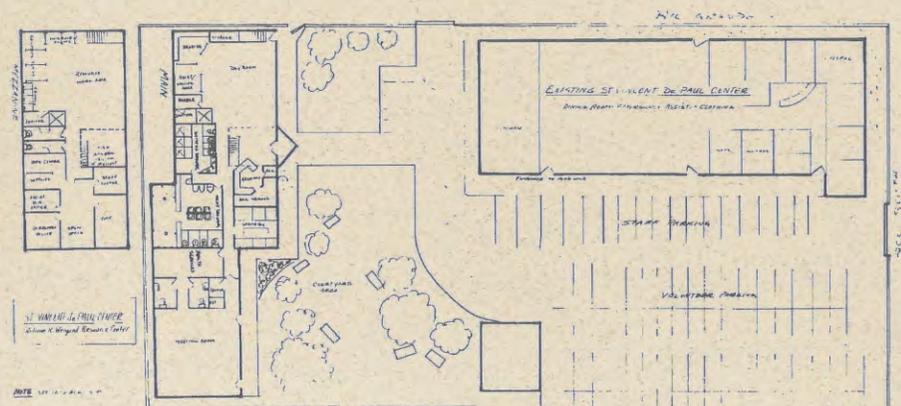


Tom Hicks
Art Festival Chairman

St. Vincent de Paul's Bishop William K. Weigand Resource Center

Catholic Community Services of Utah (CCS) is renovating a warehouse adjacent to St. Vincent de Paul Center to annex existing services and provide day shelter for populations who do not have housing during the time they are utilizing CCS services. This annex, to be named the St. Vincent de Paul Bishop William K. Weigand Resource Center, will offer showers, laundry facilities, health screening, job services, emergency assistance, legal services and programs designed to bring people without housing to a greater degree of self-sufficiency. CCS plans to rehabilitate the grounds surrounding the current St. Vincent de Paul and the new Weigand Resource Center into a courtyard in which clients may congregate while they are waiting to access the center.

The property will be enclosed with an eight foot wrought iron fence and entry gates in keeping with the community design. Covered sidewalks will provide a sheltered standing area off the street for those in line for lunch at St. Vincent's dining room. A walkway and parking area will provide access for people with disabilities to the Weigand Resource Center. Additionally, the courtyard will be landscaped with trees and benches to provide a secure, monitored, shaded rest area for people who would normally congregate on neighboring streets and businesses.



FAX No. 977-8227

Attention: Lara

ARTIST'S WORK REGISTRATION FORM

FEED THE HUNGRY FOSTER THE ARTS FESTIVAL
a benefit for St. Vincent de Paul · Weigand Resource Center

Please fill out all information and return by February 7, 1997

Artist's Name Clayton R. Williams Phone # 534.0331

Address 60 E. South Temple #150 City S.L.C. State UT Zip 84111

Company Name (if any) _____ Sponsoring Gallery (if any) Williams Fine Art

#	Qty	Title of Work	Description ("watercolor" "oil")	Selling Price
001	1	Soho II	oil	\$ 450.00
002	1	My Sister's Garden	oil	\$ 700.00
003	1	French Ladies	oil	\$ 450.00
004	1	Lake Allswater, England	oil	\$ 875.00
005	1	A Walk in the Park	oil	\$ 450.00
006				
007				
008				
009				
010				

Do you have a piece of art that will not accommodate the 3ft. x 8ft. grid space? yes no

SILENT AUCTION ITEMS

(For artists donating silent auction items)

#	Title of work	Description	Minimum starting bid	Value
100	_____	_____	_____	_____
101	_____	_____	_____	_____

Return form to Catholic Community Services · 2300 West 1700 South, Salt Lake City, UT 84104

a benefit for St. Vincent de Paul · Weigand Resource Center

ARTISTS NEWSLETTER

2300 W. 1700 So.

Confirmation of participation

We have received your registration card and your participation in the arts Festival is confirmed. Thank you for your timely response.

FAX No 977-8227

Dates & times

The Arts Festival takes place on:

Saturday, March 1, 1997 10:00 a.m. - 6:00 p.m.

Sunday, March 2, 1997 11:00 a.m. - 5:00 p.m.

Location

The Arts Festival will take place at the St. Vincent de Paul · Weigand Resource Center, 235 South Rio Grande (400 West & 200 South).

Participation during the festival

Artists are strongly encouraged to attend the entire festival. Festival guests enjoy talking with the artists and artists that attend have higher sales. It is essential that artists displaying small objects (i.e. jewelry) staff their area to avoid theft. Volunteers will be staffed at all entries and throughout the area but it is difficult to guard against theft of small objects. Artists will be mailed a pass that will allow you to enter the festival throughout the two days. Artists will receive their pass in the final newsletter.

Space

Artists will have either a 3ft. x 8ft. wall area or 3ft. x 4ft. table space to display art work during the festival. If artists require different space to fit their art work, we can accommodate space needs.

Set-up

Artists will need to deliver & set-up their art on Friday, February 28 between 4:00 p.m - 8:00 p.m. at the St. Vincent de Paul · Weigand Resource Center. Please watch for the next newsletter for final set-up details.

Artist's work registration form

Enclosed is a form to list your art work for sale during the festival. Based upon the information you provide we will produce price tags to be used during the festival stating the title of work, artists, and selling price. Artists will receive these price tags when setting up for the festival to be placed on each piece of art. When guests purchase a piece of art it is brought to the cashier for payment. After the festival, artists will be mailed one check for the total sales minus the 25% contribution to St. Vincent de Paul · Weigand Resource Center. Please mail the "art work registration form" by **February 7, 1997**.

Thanks

Thanks for being a large part of the festival. With the support of the arts community, volunteers, and business sponsors the festival will be another success. All proceeds will benefit the St. Vincent de Paul · Weigand Resource Center which offers nutritious meals, clothing, showers, laundry service, baggage storage, mail service, job training & job services, emergency assistance, case management and KidStart. Services are offered to individuals and families who are homeless or living in poverty and assists them in their journey to a greater degree of self-reliance - regardless of race, religion or other personal factors.

Information

Questions, problems, or concerns please contact Lara Lockwood at 977-9119 ext.#250

a benefit for St. Vincent de Paul · Weigand Resource Center

Artist Newsletter - February 18, 1997

Registration

Thank you for getting your artwork registration forms back to us. There are still a few people whose forms we have not received. **It is mandatory to get these forms back to us as soon as possible!**

Set-up

Set-up will be Friday, February 28 from 4:00 - 8:00. To avoid an abundance of people all at once we ask if you could please come set-up during your appointed times which are according to the beginning letter of your last name.

A-F	-	4:00 - 5:00
G-L	-	5:00 - 6:00
M-S	-	6:00 - 7:00
T-Z	-	7:00 - 8:00

Artists with last names beginning with A - J will be in the St. Vincent de Paul building, L - Z will be in the Weigand Resource Building. Please set up accordingly in your assigned buildings. There will be Arts Festival committee members there to assist you with registration and proper set-up. Just a reminder, the Arts Festival is Saturday, March 1st from 10:00 a.m. - 6:00 p.m. and Sunday, March 2nd from 11:00 a.m. - 5:00 p.m. We encourage you to attend as much of the festival as possible.

Many of you have expressed concerns about space. We will try to get you the space you need but there are 130 artists participating and we all need to work together to ensure that there is enough space for everybody. Please be reasonable in your space requests and keep in mind the other artists during set-up. Also, please bring your own favorite comfortable stool or chair for the festival. We will not be able to provide them for everyone. During set-up you may park near the buildings. During the Festival we ask that you please park farther away and leave the prime spots for Arts Festival patrons.

Artwork

Any changes in registered artwork should be reported to Lara Lockwood, 977-9119 ext 250. We are currently printing up the information including artists name, artwork name, inventory number, and price for each piece of art. If you have numerous small items, please bring your own price tags and inventory sheets for the items. We also ask that you bring no more than 50 items. All artists may bring more artwork to replace selling art.

Artist Nametags, tickets, invitations and posters

Friday night during set-up and registration you will receive nametags which will allow you to come and go as you choose all weekend. There are also two tickets enclosed for you to give to patrons, friends, or family. If you would like to send out some invitations please contact Lara and she will either get them to you or send them out for you. We are still trying to get as many posters up as possible. If you have somewhere you would like to hang some let us know and we will coordinate getting some posters to you.

Artist check-out and pick-up

Artist check-out and pick-up of unsold artwork will be Sunday, March 2nd from 5:00 - 7:00. You must be there or have someone there for you to pick up your artwork. We will confirm sales and address any discrepancies that may occur.

Thank you

Thanks again for participating in this years Feed the Hungry Foster the Arts Festival. We will try to be as accommodating to all the artists as possible. **Please contact Lara Lockwood at 977-9119 ext. 250 with any questions, comments or concerns.**



St. Vincent De Paul Center

A Division Of Catholic Community Services

437 West 200 South/Salt Lake City, Utah 84101/Phone (801) 534-1500/FAX (801) 596-8532

March 15, 1995

Clayton Williams
60 East South Temple
Salt Lake City, UT 84111

Dear Clayton:

I am again writing in request of your support of the 6th annual "Feed the Hungry - Foster the Arts Festival" scheduled for June 25, 1995, from 4 - 7:00 p.m. at Log Haven up Millcreek Canyon. Your participation in this fund raising event last year helped us net \$24,000. The proceeds help St. Vincent de Paul Center serve an average 500 meals per day to the poor and indigent of our community as well as providing numerous support services. Despite a decrease in the number of men seeking our help, we have seen a dramatic increase in women and children who stand in line for food and other human service needs.

This past winter, St. Vincent de Paul Center teamed with Travelers Aid and the Salvation Army to provide W.O.E.S. (Winter Overflow Emergency Shelter) utilizing our warehouse behind the Center. Soon we will begin renovation of that property to provide a day center for the homeless that will include laundry, showers, clothing, employment and other services. With increased program costs, St. Vincent de Paul Center will rely heavily on the success of the Art Festival.

The theme for the 1995 Art Festival is "Art in the Woods." We have changed the venue to Log Haven, offering a silent auction and art sale in the shade of Millcreek Canyon's aspens. Guests will partake in a barbecue feast prepared by the newly renovated Log Haven, and can bid on artwork throughout the day. We are offering two ways in which artists might participate: 1) selling artwork that can be displayed in an 8ft. X 5ft. area and donating 25% of the sale to St. Vincent de Paul, and/or 2) donating a work of art to be sold through silent auction bidding. As in the past, your name will appear in both the invitation and the program. We will also provide you with invitations should you or someone you know like to be a guest of this event (\$50 per person).

I hope we can count on your assistance again this year. Enclosed is a response card letting us know if you wish to participate. This year you will set up your artwork in the morning at Log Haven, remain at the restaurant all day if you wish, and retrieve any unsold work that evening. We will validate canyon fees. Should you have additional questions, please feel free to contact me or Ann Bero at 534-1500. Again, thank you for your past generosity.

Sincerely,

R.D. Mayo 943-9483

Robert D. Mayo
Administrative Director

*Yes
Approved
by CFW
on 3-21-95*



Attention: Ann Bero

FAX No. 596-8532

ARTIST'S WORK REGISTRATION FORM

St. Vincent de Paul Center ART FESTIVAL 1995

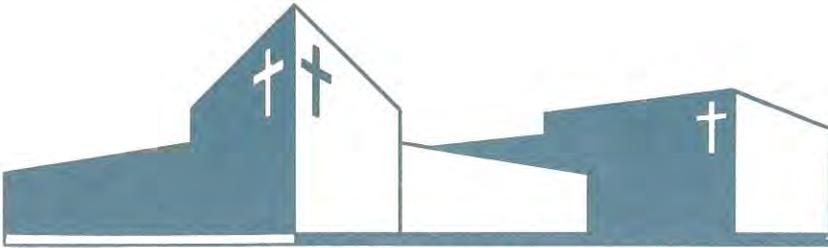
!!!! Please fill out all information completely by Friday, June 16, 1995!!!!

Artist's Name: Williams Clayton TITLE Mr. Phone Number: 534-0331

Artist's Address: 60 East South Temple Zip City 84111 Salt Lake City State UT

Company Name (if any) Sponsoring Gallery (if any)

Table with columns: WORKS, QUANTITY, TITLE OF WORK, DESCRIPTION ("OIL", "WATERCOLOR"), PRICE. Includes entries for 'COTTAGE IN PROVENCE', 'OCEAN LINER IN PORT', 'BEACH COMBERS', 'FONT NEUF, PARIS BRIDGE', 'SIDEWALK CAFE, PARIS', and 'COUNTRY ROAD'. A circled price of 1750.00 is noted for 'FONT NEUF, PARIS BRIDGE' with a 'Sold' annotation.



St. Vincent de Paul • William K. Weigand Resource Center

235 South Rio Grande
Salt Lake City, Utah 84101
(801)363-7710 (FAX)363-7647

March 14, 1997

Clayton R. Williams
60 E. South Temple
SLC, UT 84111

Dear Mr. Williams,

Thank you for participating in this years 8th annual "**Feed the Hungry Foster the Arts Festival**" to benefit the St. Vincent de Paul • William K. Weigand Resource Center. We appreciate you displaying your art and sharing your talents with other artists and patrons of the Arts Festival. We have been extremely pleased with the amount of community support we have received. Thanks to your efforts and the efforts of other active and giving community members and organizations the Arts Festival was another success. Netting \$30,000 the Arts Festival will help to ensure another year of supporting people in need.

The St. Vincent de Paul and the Weigand Resource Center are designed to help the homeless and low income people of the Salt Lake area obtain a greater degree of self-reliance. The Weigand Resource Center provides clothing, barber services, showers, mail service, laundry facilities, temporary job placement, and a library of donated books and magazines. The St. Vincent de Paul Soup Kitchen helps the hungry by daily serving over 500 meals. The Centers are also dedicated to helping children by offering KidStart case management to young children who are in families without housing. All of the proceeds from the Feed the Hungry Foster the Arts Festival go directly to the St. Vincent de Paul • Weigand Resource Center to help make these services possible.

Thank you again for displaying your art and we hope we can count on you participating again next year.

Sincerely,

Tom Hicks
Chair
Arts Festival Committee

Lara Lockwood
Catholic Community Services
Arts Festival Committee



A program of Catholic Community Services of Utah



Supported by

UNITED WAY

ANNOUNCEMENTS

July, Aug, Sept, 2008

15th Ward Cleaning Assignment

Meet at the North Foyer

on September 6, 2008 at 8:00 am

Have Fun Working With Your Ward Members!!!

Blessings Guaranteed

Bishop
1st Counselor
2nd Counselor

BISHOPRIC

David H. Huntsman
Douglas D. Anderson
Robert O. Nielsen

MONUMENT PARK 15TH WARD

Sunday, August 31, 2008

Conducting

Bishop David H. Huntsman

Musical Director

Margaret Sanders

Organist

Colleen Bevan

Opening Hymn

“Improve the Shining Moments”
Hymn # 226

Invocation

Thomas Caine

Sacrament Hymn

“Jesus, Once of Humble Birth”
Hymn # 196

SACRAMENT

Speaker

Howard Clark

Congregational Hymn

“Keep the Commandments”
Hymn # 303

Speaker

Clayton Williams

Closing Hymn

“Because I Have Been Given Much”
Hymn # 219

Benediction

Candice Richardson

EAST BENCH COMMUNITY COUNCIL (EBCC)

EBCC is a neighborhood based organization that deals with zoning, traffic, law enforcement and other issues with Salt Lake City. It meets the third Wednesday of the month at the Anderson-Foothill library from 7:00-9:00 p.m. Kevin Jones is the EBCC Chairman. Kevin can be reached at gkevinjones@hotmail.com

OUR FULL TIME MISSIONARIES

Sister Parker and Sister Coman

403-1354





CLUB 24

Salt Lake City Rotary Foundation

HOTEL UTAH - SALT LAKE CITY, UTAH 84111 - 363-8415

BOARD OF GOVERNORS

Clayton R. Williams
Ezekiel R. Dumke
Wendell M. Smoot
John Dahlstrom
Lue Bettilyon
Jules Lovinger
Byron Mock
Roland Wise
Harvey Glade

WAYS TO GIVE TO THE SALT LAKE CITY ROTARY FOUNDATION

A gift to the Salt Lake City Rotary Foundation can be made in a variety of forms, depending on the donor's interests. Each gift normally qualifies for a federal income tax deduction. Gifts to the Foundation are also free from estate and gift taxes.

Gifts of cash or unappreciated property qualify for charitable deduction of up to 50 per cent of the donor's adjusted gross income for federal income tax purposes. Donors of long-term appreciated securities are entitled to deduct the value of the properties at their fair market value up to 30 per cent of adjusted gross income without paying capital gains tax on the appreciation. Gifts of art works and other tangible property, including real property, also give rise to charitable deductions.

For those who prefer not to make a gift at present, various methods of deferred giving are available. Bequests by will are exempt from federal estate taxes without limit on the amount of the bequest. It is also possible to make the Salt Lake City Rotary Foundation the irrevocable beneficiary of a life insurance policy, in which case the premiums paid are tax deductible and there is no estate tax on the proceeds.

Finally, a donor may make a life income gift to The Foundation. In general, these gifts enable the donor to retain an income interest for life, or create an income interest in another person for life, and to obtain an immediate tax deduction based on the actuarial value of the Foundation's remainder interest.

Note: For more detailed information, ask for IRS Publication 526, available at the Rotary office.

THE SALT LAKE CITY ROTARY FOUNDATION

Clayton C. Williams

is hereby named a

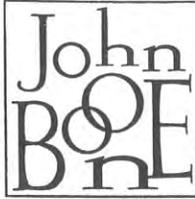
RICHARD L. EVANS FELLOW

in appreciation of tangible and significant assistance given for the
furtherance of better understanding and friendly relations between
peoples of this community.

The Trustees of The Salt Lake Rotary Foundation

Chairman





To contact
Timothy Mac Donald

Clayton Williams Fine Art
60 East South Temple
Salt Lake City UT 84111

Dear Clayton,

Tim and I are compiling all of the details for the shopping trip, and we would appreciate your help with some information.

The things that we most need your help with are paintings, antiques, dates, styles, name, artist, ect.

If you could next day or fax me the information, as I am compiling this for Tim.

Thank you for your cooperation.

Marilyn Barber

Best Regards,

Christopher Lockwood

Timothy Mac Donald, Inc. or posted.

1-212-593-4333

1-212-593-5796

515 Madison Ave

36th floor

NY NY 10022

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Crossroads Plaza (801) 534-0315

WILLIAMS FINE ART

608 SOUTH TEMPLE • SALT LAKE CITY • UTAH 84143 • (801) 533-0331

May 23, 1995

Mr. Timothy Macdonald
Timothy Macdonald, Incorporated
515 Madison Avenue Thirty-Sixth Floor
New York, New York 10022

Dear Tim,

When I received my copy of Architectural Digest for June I tried to reach you by phone, but you were out of town at the time.

I want to thank you for including Williams Fine Art in your selection of sources for the article "On the Trail of Art and Antiques with Timothy Macdonald."

If your travel schedule brings you back to Salt Lake City, please give me the opportunity of thanking you in person.

If I can be of any service to you at any time, please feel free to call on me.

Best regards.

Cordially,



Clayton R. Williams

Stroll through history at Williams art gallery

Exhibit includes selection of Soviet social realism from 1930s to the 1960s.

By Dave Gagon
Deseret News visual arts writer

WE COME TO the conclusion that Clayton Williams is a man of discriminating tastes. It's not his impeccable clothing that provoked this opinion, nor the manner in which he stands, arms folded neatly across his chest, when discussing a watercolor, etching or oil painting. It's not his savoir faire when dealing with potential buyers. Williams loves art: all forms of art. When expounding on the sumptuous colors of a LeConte Stewart, J. Alden Weir or Vasilev Zaitchenko — one of the many Russian artists he represents — his voice quickens, filling with passion. It's almost embarrassing, like standing next to young lovers sharing verbal intimacies in a crowded elevator: You feel like an interloper, but you cannot turn away.

Williams Fine Art is a modest-sized gallery, boasting several giants of Utah art: Harwood, Stewart, Young, Weir and Richards. Williams also offers newer artists. Kent Wallis, a plain air impressionist whose life reads like a Horatio Alger story, paints landscapes. But what landscapes! He renders flowers with such luminosity they appear juicy. While exam-

ining his "Garden at Lakeside" (oil on canvas, 36 inches by 48 inches, 1994), I was reminded of an experience I had two years earlier at the Metropolitan Museum of Art in New York. While studying a Van Gogh, I felt a sudden urge to reach out and touch the irises of the Dutchman's painting. As I inched closer, a voice — and it wasn't a gentle voice — said, "Step back from the painting." I didn't move quickly enough to satisfy the security guard and almost got kicked out of the museum.

Williams' struggle for artistic fulfillment has, unfortunately, helped forge strong opinions against art criticism. "The pseudo-intellectual community will have us analyzing art for analysis' sake," he says, "viewing art for viewing's sake and buying art for buying's sake. They tell us white is black, good is bad, ugly is beautiful. All this will be done in an effort to convince the ordinary person that he or she cannot understand nor appreciate art. Hence snobbery has told us what's good and what's bad in art." Ouch! Although Wallis' opinion borders on reverse-snobbery — and this is just as deadly to a healthy art scene as snobbery — I must confess I agree: No one has the right to tell another what he or she should see or experience in a work of art.

Apart from Utah artists, Williams offers an important selection of social realist Russian art from the 1930s to the 1960s. It is a com-

mon assumption that Soviet art from this period was little more than propagandistic fluff. The truth is most artists of the Soviet Union painted real people, conducting normal lives on the collective farms. By the 1950s, however, the dream began to die.

Vern Swanson, in his article "Engineers of the Soul: Russian and Soviet Realism," states that "once reality set in, exposed first

VISUAL ARTS

DESERT



"Couple in Bed" (oil on canvas, 35 inches by 45 inches, 1948) by Valentin Smirnov was considered to be too influenced by Western thought. The painting languished unseen in an attic for close to 30 years.

in the denunciations of Stalin in 1956, the invasion of Hungary the same year and later with the drain of the Vietnam War, which sapped the strength of the country, despair and doubt began to lessen their creative spirits. By the end of the 1970s the best artists of the period began to gray, and the climate for producing bright-eyed socialist realism dimmed. No longer did they truly believe in communism.

Being the most perceptive in society, they now found the socialist system intolerable and suffocating."

My favorite among Williams' Russian collection is "Couple in Bed" (oil on canvas, 35 inches by 45 inches, 1948) by Valentin Smirnov. Smirnov's painting is a tender scene of a man and his

Please see **ART** on E16

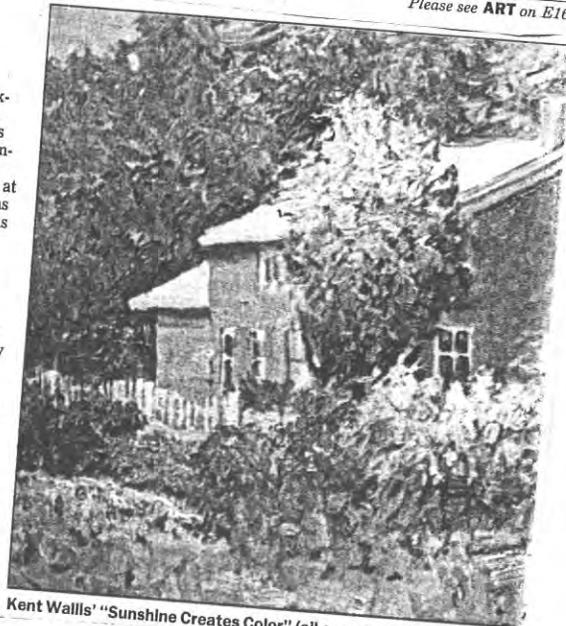
ART

Continued from E2

wife, neighbors to the artist, waking in the early light of morning. Still groggy with sleep, the man's eyes remain closed. His wife, comfortable and warm at her husband's side, stares pleasantly out at us. With typical acumen, Williams informed me that the painting was considered unacceptable at the time of its execution. Too influenced by Western thought, it languished in an attic until Williams rescued it from obscurity.

"Whale Boat in Port of Odessa" (oil on canvas, 1950-70) by Gregory Krizevsky is another example of the quality of realism painted during this period. The draftsmanship is flawless; the boat and horizon divide the canvas to provide a pleasing balance between sea and sky, and the colors are rich enough to make the viewer smell salt water.

I would encourage everyone, especially those interested in realism or impressionism, to stroll through Utah and Russian history at the Williams Fine Art Gallery. It will be a visit you won't soon forget.



Kent Wallis' "Sunshine Creates Color" (oil on canvas, 24 inches by 30



J. Alden Weir's "Portrait of Mrs. Park" (oil on canvas, 42 inches by 34 inches) is reminiscent of John Singer Sargent, his contemporary.

ARCHITECTURAL DIGEST

Fact Sheet

Interiors

Photo No 1.

STORY: Timothy Macdonald Shopping Trip LOCATION: Utah

PHOTOGRAPHER: Robert Pisano

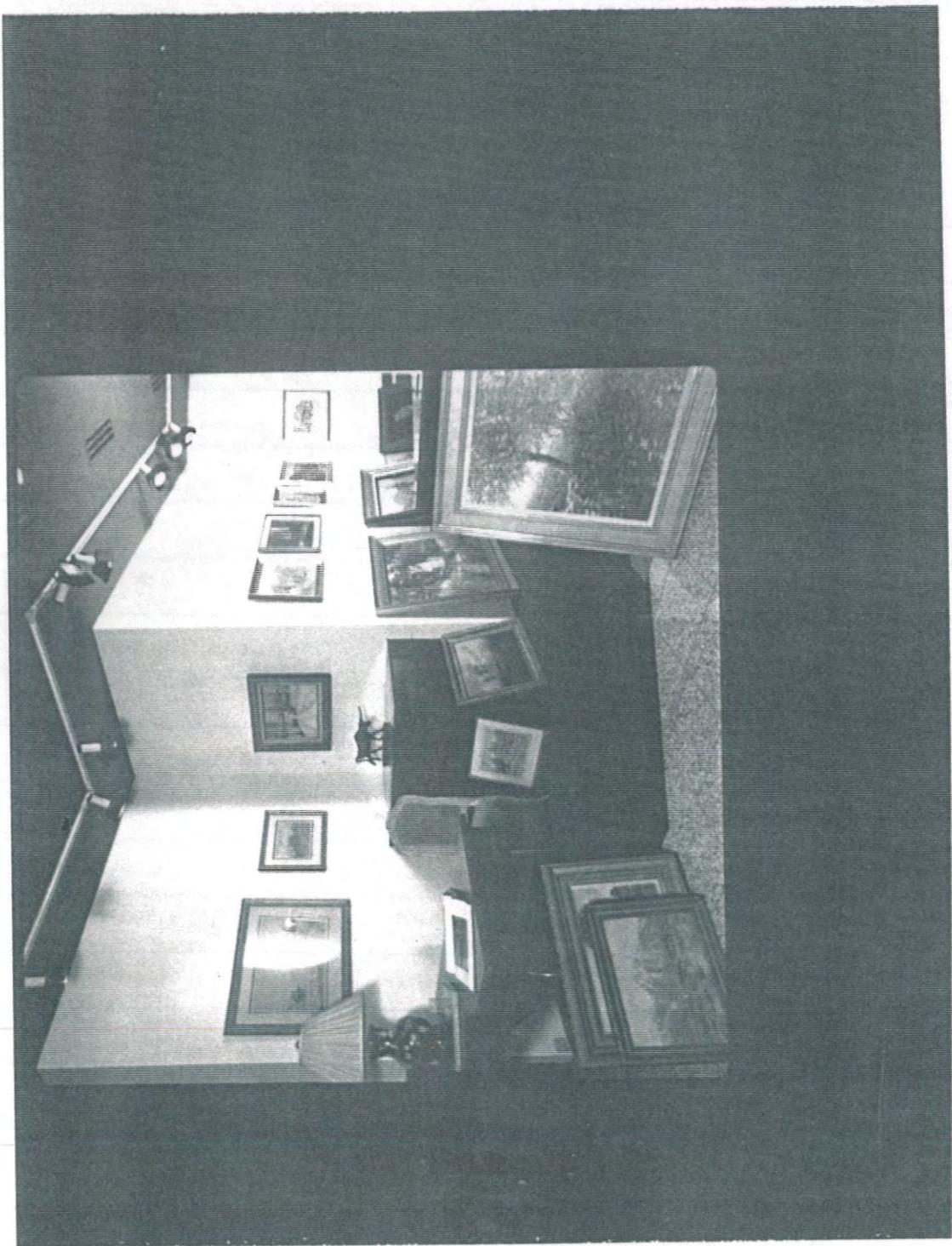
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May 8, 1995

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**Mr. & Mrs. Clayton R. Williams
1010 Oak Hills Way
Salt Lake City, Utah 84108**

Dear Clayt & Elaine,

I want to thank you for designating your President's Club donation to the College of Fine Arts. Your generous gift will really make an impact as we build up our scholarship endowment. Scholarship funding continues to be one of our main priorities because our students have such demanding schedules with their academics, creating their art as well as holding down part-time jobs. Your donation will help build our endowment so that it will fund in perpetuity our FAAB scholarship program.

You both have been such good friends and supporters of the College, I can't tell you how much your support and friendship means to me and Bob. I want to also wish you the best as you make some difficult medical decisions. You both deserve the most life has to offer and our thoughts are with you.

Warmest regards,

Heidi Makowski
Director of Development



**Office of the Dean
College of Fine Arts**

250 Art & Architecture Center
Salt Lake City, Utah 84112
(801) 581-6764
FAX (801) 585-3066

JON M. HUNTSMAN

500 HUNTSMAN WAY
SALT LAKE CITY, UTAH 84108

December 14, 1995

Clayton and Elaine Williams
Williams Fine Art
60 East South Temple
Suite 150
Salt Lake City, Utah 84111

Dear Clayton and Elaine:

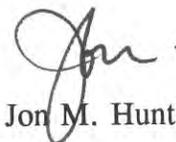
I was deeply touched to receive your very kind letter and to receive your generous contribution to the Huntsman Cancer Institute.

Karen and I are most grateful for your lasting and cherished friendship. We are both humbled and honored that you would join us in this crusade to facilitate, through ample funding, the research necessary to find a cure for cancer.

It is our sincere wish that you and your family will have a joyous Holiday Season and that you will continue to prosper during the coming year.

With warm best wishes always,

Most sincerely,



Jon M. Huntsman

JMH/js
Clayton + Elaine -
We love and
admire you both
so much
Thanks again -
Jon

HERE'S YOUR
FATHER'S DAY CARD...



appreciation to you for all you do
n. Your annual gift to provide
example of your thoughtfulness,

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Williams Fine Art

Home Page

art gallery (801) 534-0331

60 E. South Temple, Suite 150
 Salt Lake City, UT 84111
 Mon-Fri 12:00am- 5:00pm
 Tel: (801) 534-0331
 Fax: (801) 533-9877



What Else is Nearby?

Something to do

Within (mi.)

- Established in 1988
- **Specializing** in Utah Art, **mainly representational art**, (as opposed to modern or abstract), with an emphasis on landscape paintings
- **Early Utah art**, including works by early Mormon artists
- **Contemporary** Utah artists

2100 square foot gallery
120 linear foot window display

WILLIAMS FINE ART

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Williams Fine Art

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We service the greater Salt Lake area

What Else is Nearby?

Something to do

Within (mi.)



Main Street, Salt Lake City,
1922, LeConte Stewart

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(1908-1983)

- Albert Bierstadt (1830-1902)
- John Fery (c. 1865-1934)
- Maynard Dixon (1875-1946)



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*We service the greater
Salt Lake area and all 50 states!*

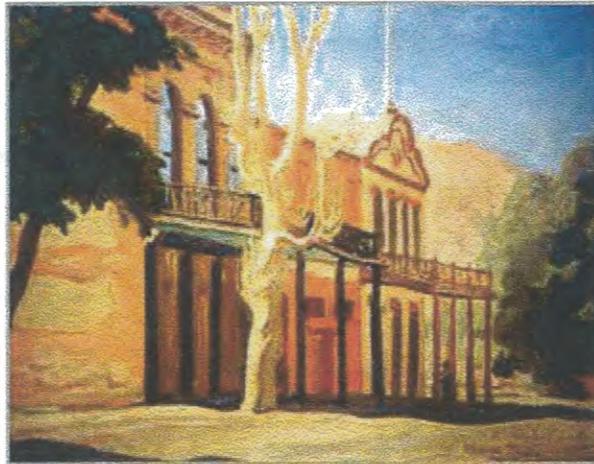
**"Main Street, Salt Lake City,
1922"**

By LeConte Stewart

What Else is Nearby?

Restaurants ▼

Within (mi.)



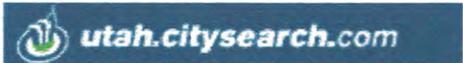
"Virginia City, 1933"

By Maynard Dixon

Oil on canvas, 16" x 20"

New acquisition available now at
Williams Fine Art.

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"Rainy Day in Soho"
by Clayton Williams

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We buy and sell works by the following artists:

- | | |
|---|---|
| <ul style="list-style-type: none"> • Danquart A. Weggeland (1827-1918) • C. Christensen (1831-1912) • George Ottinger (1833-1917) • Alfred Lambourne (1850-1926) • H.L. Culmer (1854-1914) • Lorus Pratt (1855-1923) • John Hafen (1856-1910) • J.T. Harwood (1860-1940) • Cyrus E. Dallin (1861-1944) • Alma Wright (1875-1952) • Mahonri Young (1877-1957) • Lee Greene Richards (1878-1950) • Waldo Midgley (1888-1986) | <ul style="list-style-type: none"> • LeConte Stewart (1891-1990) • Paul Fjellboe (1873-1948) • Henri Moser (1876-1951) • J. Leo Fairbanks (1878-1946) • John Stansfield (1878-1953) • Louise Farnsworth (1878-1969) • Joseph Everett (1883-1945) • Minerva Teichert (1888-1976) • Florence Ware (1891-1971) • Gordon Cope (1906-) • Howell Rosenbaum (1908-1983) • Albert Bierstadt (1830-1902) • John Fery (c. 1865-1934) • Maynard Dixon (1875-1946) |
|---|---|

We carry works by the following living Utah Artists:

- Ken Baxter
- Galust Berian
- Michael Coleman
- Frederick Denys
- Peter Forster
- George Handrahan
- John Hughes
- John Jarvis
- Randall Lake
- Nancy Lund
- Frank Magleby
- Richard Murray
- Ann Marie Oborn
- Galina Perova
- Bonnie Posselli
- Steve Songer
- Trevor Southey
- Larry Wade
- Kent Wallis
- Clayton Williams



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Williams Fine Art

What Others Have Said
art gallery (801) 534-0331



Architectural Digest June 1995

*Ad Travels: Discovering Utah
On the Trail of Art and Antiques
with Timothy Macdonald.*

At Clayton Williams' art gallery, Macdonald met one of the premier dealers in the region who handles early Utah art.

*"Clayton Williams has one of the broadest collections of works by early Utah artists," says Macdonald, who sits with Williams beneath *Watering Hole*, a 1932 oil-on-plywood painting by Minerva K. Teichert.*

"He's also a good source for western art in general."

What Else is Nearby?

Restaurants

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WILLIAMS FINE ART

Stroll through history at Williams' Art Gallery

"I've come to the conclusion that Clayton Williams is a man of discriminating tastes. It's not his impeccable clothing that provoked this opinion, nor the manner in which he stands, arms folded neatly across his chest, when discussing a watercolor, etching, or oil painting. It's not his savoir faire when dealing with potential buyers. Williams loves art, all forms of art. When expounding on the sumptuous colors of a LeConte Stewart, J. Alden Weir, or Vasiley Zaitchenko, one of the many Russian artists he represents, his voice quickens, filling with passion. It's almost embarrassing, like standing next to young lovers sharing verbal intimacies in a crowded elevator: You feel like an interloper but you cannot turn away."

-Taken from the Deseret News, December 25, 1994

Williams Fine Art expands its Eagle Gate Plaza gallery

Williams Fine Art, located in the Eagle Gate Plaza at 60 E. South Temple, has expanded its gallery. The adjacent office space west of the gallery has been added as a showroom for art. The space will also be used as a painting studio for owner Clayton R. Williams. The expansion increases the size of the gallery by 66 percent and the window display space by 67 percent.

The gallery will have a remodeling sale on Monday, May 19 beginning at noon. Sale items will include works by such early Utah artists as John Hafen, J.T. Harwood and LeConte Stewart.

Other featured pieces will include an oil painting by Albert Bierstadt and four paintings by Maynard Dixon. Also on sale will be works by living artists: Frank Magleby, Richard Murray, Kent Wallis and Galust Berian. The sale will also include 50 frames, some of which are antiques.

Williams Fine Art first opened for business Dec. 3, 1988, in a small upstairs gallery on 200 South and 200 West. Four years later, the gallery moved to its present location.

Gallery hours are Monday-Friday, 12-5 p.m. and Saturday by appointment. Phone: 534-0331.

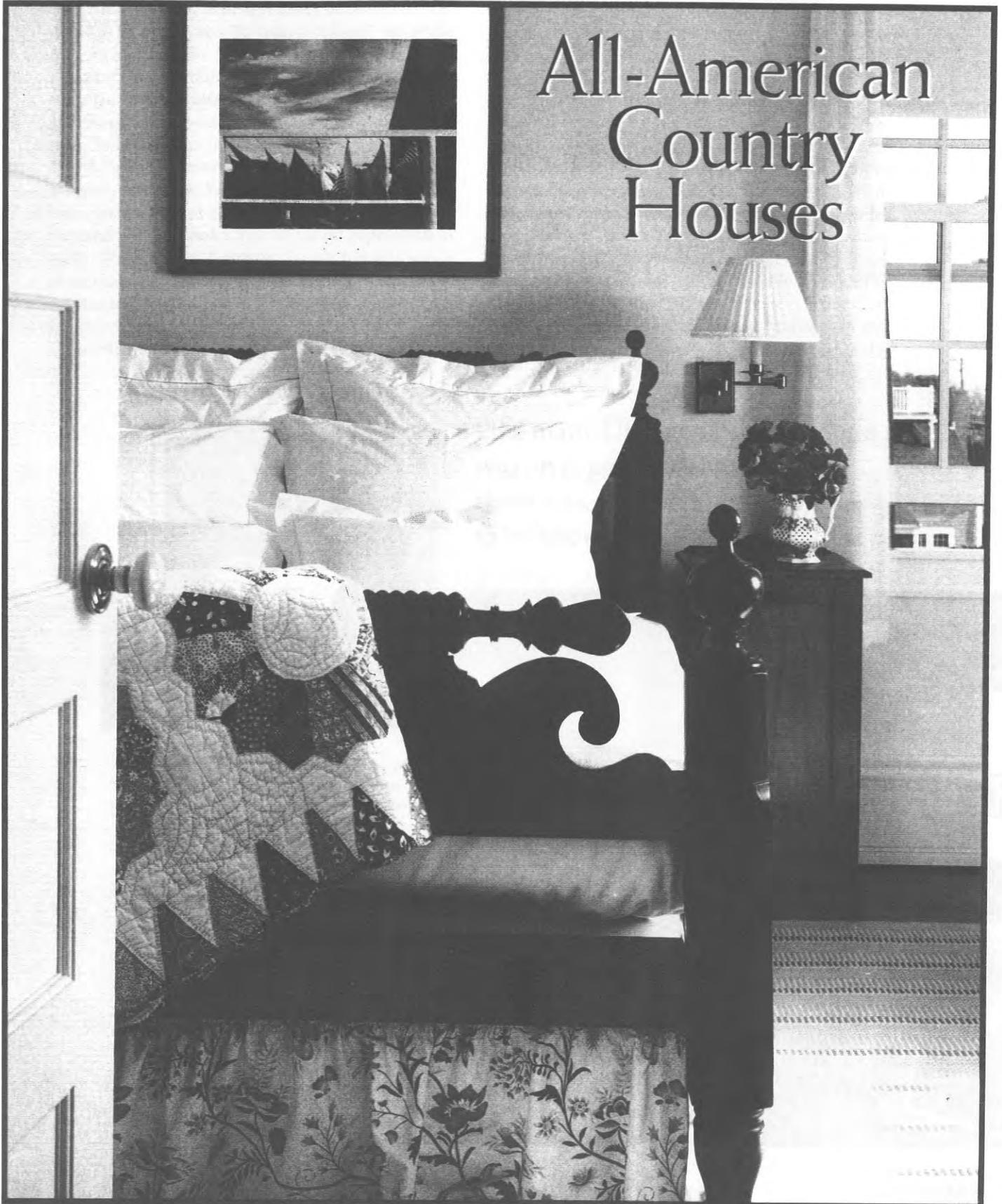


John Hafen's "Above Springville, 1906" (18-by-31-inch oil) is among works on exhibit this month at Williams gallery in Eagle Gate Plaza.

ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

JUNE 1995 \$5.00



All-American Country Houses

ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD
continued from page 44

1847, the state was a place where the fine and applied arts were esteemed from very early on. Utah's first settlers were more often craftsmen or tradesmen than farmers, although many began to farm in order to wrest a green "kingdom of God" out of the arid valley land. In 1849 these proto-Utahans applied for statehood under the name *Deseret*, a word from the *Book of Mormon* that means honeybee and signifies industry, and in this unusual pioneer culture, industry was often practiced with a trained eye. Mormon converts from, among other places, Sweden, Denmark, England and the American East brought with them advanced skills, strong memories and pattern books, and all found expression in early Utah design. Brigham Young himself was a chair maker and paint finisher. Like many Utahans, he was an expert wood grainer—there was even an effect that came to be known as Brigham oak.

Timothy Macdonald visited Utah to complete the

interiors of a house by architect William McDonough that is built of indigenous stone and timber and is reminiscent in style of an early Mormon dwelling. Macdonald's client was herself a native Utahan who had returned to the state after an absence of some years, and she and the designer agreed that the project should be approached, wherever possible, in the Mormon spirit. "We wanted the house to appear as it might have looked if the Mormons had done it—we always kept the early settlers in mind," Macdonald explains. "They would have brought certain things on the wagon with them when they came West; they would have traded locally with the Indians; and they would have made a good deal of their own furniture. Of course, there was no way to pull this off successfully without the resources of Salt Lake."

At Clayton Williams's art gallery, Macdonald met one of the premier dealers in the region who handle



ABOVE: "Clayton Williams has one of the broadest collections of works by early Utah artists," says Macdonald, who sits with Williams beneath *Watering Hole*, a 1932 oil-on-plywood painting by Minerva K. Teichert. "He's also a good source for western art in general."

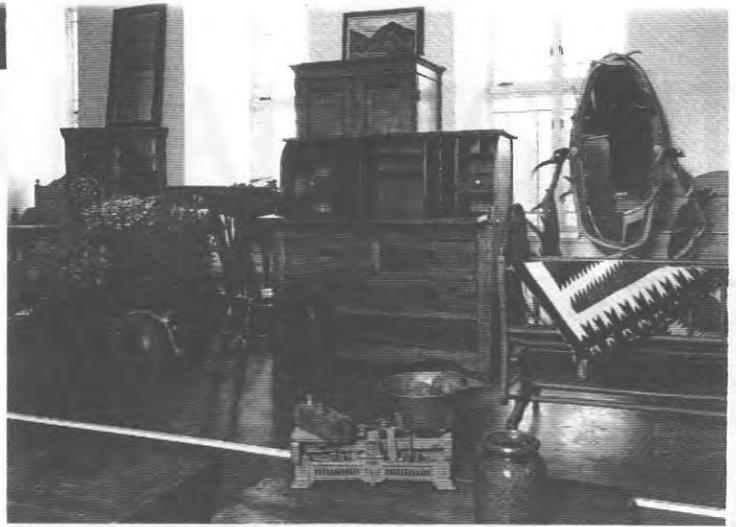
RIGHT: Among the late-19th- and early-20th-century Utah landscapes in the main gallery of Williams Fine Art are two oils by John Hafen on the far left wall. The 1935 bronze steer is by Mahonri M. Young, a grandson of Brigham Young's.



Like many Utahans, Brigham Young was an expert wood grainer—there was even an effect that came to be known as Brigham oak.

early Utah art. "I discovered a group of painters whose subtle coloration and range of subject matter were not at all what I associated with western scenes," says Macdonald. "I was especially drawn to John Hafen, an early painter, and LeConte Stewart, who worked later. They were much more European in sensibility and execution than I expected."

And for a good reason: Many of the painters Clayton Williams shows in his gallery studied in Paris at the end of the nineteenth century, at either the Ecole des Beaux-Arts or the Académie Julian. These artists were chiefly members of the second generation of Utah painters; their pioneer Rocky Mountain-school teachers, many of whom were European converts to Mormonism and had already benefited from a more varied education, had encouraged them to go abroad to sharpen their skills and rub away their provincial sheen. In 1888 James T. Harwood was the first Utahan to set out for France, and he was soon followed by John Hafen, Lorus Pratt, John B. Fairbanks (the last three were sent by the church and painted the interior of the Salt Lake Temple upon their return) and several dozen other young artists; the practice continued until about 1930. "Prior to 1888 there was an innocent primitiveness to their painting that I quite like," says Williams, "but when they returned there was more of a Corot-like look—Corot, but with a strict academic feeling. These gifted people represented the landscape very well—it's that, more than any-



thing else, that makes them Utah artists—but they were far from limited to local scenery."

Williams was a small collector before he became a dealer. Seven years ago he retired from the high-technology field and opened his gallery, which he calls "the absolute delight of my life." Although he specializes in, and always has on hand, a large stock of Utah's early artists, he also shows contemporary painters, including Richard Murray, who depicts "a more impressionistic" Utah landscape. "Murray studied at the University of Utah with Alvin Gittins, whom I also show," Williams says. "Gittins is a bridge to some of the older painters and one of the top fifteen ever. This connection between the generations gives Utah art a special quality, a continuity."

AUTUMN ART FORMS



Craig Hansell/The Salt Lake Tribune

Veteran Alta ski patrollers Gordon and Peg Alcott enjoy archive award dinner.

■ Autumn Art Harvest ■ Marriott Library Ski Archives

More than \$1 million in art graced Salt Lake's Little America Hotel & Tower ballroom Oct. 18 in an auction for the benefit of the LDS Hospital-Deseret Foundation Autumn Art Harvest.

While pieces from the collection are in the process of being sold, the foundation expects auction proceeds to exceed \$200,000. Funds further medical research, education and development at LDS Hospital.

Approximately 360 guests enjoyed the gallery hung with paintings, sketches and sculpture. Artists included Mahonri M. Young, LeConte Stewart, Randall Lake, Galust Berian, Valoy Eaton, L. Maynard Dixon and Michael Coleman.

The silent auction offered more than 120 works; the live auction brought out 28 paintings and a beehive chest celebrating Utah's Centennial, designed by Gerald Weixler, F. Weixler Co.

General chairman Ronald S. Hanson, Shirley Hanson and daughter Jacqueline Armstrong were among early partygoers. Art-procurement adviser Clayton Williams looked on as foundation staff member Heidi Reid adjusted a boutonniere for procurement chairman Werner Weixler.

Merline Leaming admired the art work with Barbara Slaymaker, accompanied by Suzy Bronzati, Karen Slaymaker and Shauna Slaymaker. Dan and Margaret Siegel were there with Keith Peterson, Steve Williams, Joe and Margaret Newey, honorary chairman Frank and Pamela Joklik, Rod and Mitzi Bra-

R.S.V.P.



JUDY MAGID

dy and auction chairman Andy and Carolyn Schilly.

Among guests were John and Sandi Everhardt, Gerry and Vera Monson, Russell and Eileen Healy, Jacque Clarke, Jerre and David Winder, Marilyn Roskelley and Paul Dorius, Jerry and Anne Holyoak, and foundation board chairman David Beardshall.

Barbara and Reid Jones attended, as did LDS Hospital administrator Rick Cagen, Cheryl Doty, Corey and Nancy Miller, Don and Doris Gale, Melissa Phillips, Toni Leithin and Art Swindle, Elaine Williams and Frank and D'Arcy Pignanelli.

□

SKI ARCHIVES

The man who made falling an art form and the men who picked up the pieces were honored at the University of Utah Marriott Library Ski Archives Ski Affair Oct. 24 in the Red Lion Hotel.

Earl A. Miller, a skier since age 5 and founder of the Miller Ski Co., is this year's winner of the S.J. and J.E. Quinney Award for Outstanding Achieve-

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • SUITE 150 • SALT LAKE CITY, UTAH 84111 (801) 534-0331

Williams Fine Art expands its Eagle Gate Plaza gallery

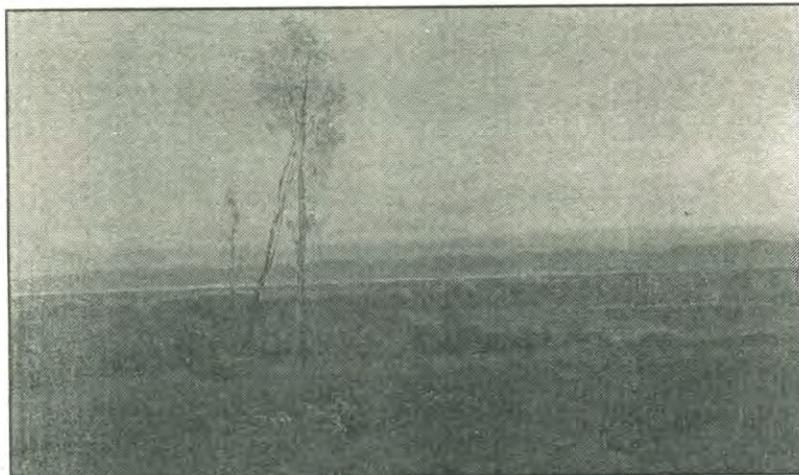
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Gallery hours are Monday-Friday, 12-5 p.m. and Saturday by appointment. Phone: 534-0331.



John Hafen's "Above Springville, 1906" (18-by-31-inch oil) is among works on exhibit this month at Williams gallery in Eagle Gate Plaza.



Oil painting "Washoe Wickiyup" by early Utah artist Maynard Dixon.

Special showing and sale feature paintings by early Utah artists

Williams Fine Art is having a special showing and sale of outstanding paintings by important early Utah artists: Minerva Teichert, Maynard Dixon, J.T. Harwood, John Hafen, Mahonri Young, Henri Moser, John Stansfield, LeConte Stewart and Lee Greene Richards.

Clayton R. Williams, owner of Williams Fine Art, says, "It is unusual to have this many good paintings by prominent early Utah

artists for sale in one place at one time."

The exhibit opens Monday, Sept. 23, at noon. The public is invited.

The Williams Fine Art gallery is located at 60 E. South Temple in the main lobby of Eagle Gate Plaza. Hours are noon to 6 p.m. Monday-Friday. Parking is available at the ZCMI parking terrace.

For more information, call 534-0331.

P R E - C H R I S T M A S

SALE

AT

WILLIAMS
FINE ART

*60 E. South Temple Main Lobby
(Park in ZCMI Mall)*

SELECTED WORKS MARKED
DOWN 10% TO 50%

Sale Begins at 12 noon Dec. 2nd



Judy Magid/The Salt Lake Tribune

Clayton Williams watches Heidi Reid fix Werner Weixler's boutonniere.

ment and Contribution to the region's ski industry. Presented before a packed hall of 513 ski supporters from as far away as Yakima, Wash., the fifth Ski Affair recognized Miller and two dozen ski patrol pioneers from the 1930s and 1940s.

Miller is the designer of the famed Miller Soft powder ski. He has 100 patents. He invented falling contests to promote the safety of his 10-way release safety bindings. Miller invented the ski brake, a new ski-pole grip and a snowboard safety binding.

Accepting his award, Miller recalled the old "sled-jigback lift" near the Watson Shelter at Alta that hauled a dozen skiers uphill, all at once.

Ski-patrol pioneers honored for making the slopes safe were Gordon Alcott, Sam Kalm, Larry Davenport, Laurie Mauss, Sverre Engen, Jim Shane, Dave Sheldon, Lee Steorts, Harold Goodro,

Alta; Robert Beck, Floyd Newey, Vern Frandsen, William Rhodes, Harold Luddington, Snowbasin; Nelson Bennett, Buss Roberts, Sun Valley; Mel Fletcher, Snow Park and Park City; Robert Groesbeck, Brighton and Alta; Doug McClaren, Snow King, Jackson, Wyo.; John Nercessian, Alta and Snowbasin; Ray Nye, Beaver Mountain and Snowbasin; Eddie Orbeca, Bogus Basin and Sun Valley; George Preston, Beaver Mountain; and Robert J. Wright, Snow Park and Park City Ski Area.

Barbara Amidon received the annual Sue Raemer Award for her contribution to the Ski Archives' success.

KUTV reporter Larry Warren presented a 1940s-vintage movie about the ski patrol as part of the evening's entertainment.

Tribune reporter Craig Hansell contributed to this story.

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • SUITE 100 • SALT LAKE CITY, UTAH 84111 (801) 534-0331

September 17, 1996

NEWS RELEASE

Williams Fine Art, known for providing the finest in Utah Art, is having a special showing and sale of outstanding paintings by important early Utah artists. The list of painters in this event includes Minerva Teichert, Maynard Dixon, J.T. Harwood, John Hafen, Mahonri Young, Henri Moser, John Stansfield, LeConte Stewart, and Lee Greene Richards.

Clayton R. Williams, owner of Williams Fine Art, says, "It is unusual to have this many good paintings by prominent early Utah Artists for sale in one place at one time."

The public is invited to this exhibit which begins at noon, September 23rd.

The Williams Fine Art gallery is located at 60 E. South Temple, in the main lobby of the Eagle Gate Plaza. Parking is available at the ZCMI parking terrace.

**ATTENTION
ART
COLLECTORS**

**PAINTINGS
BY
THESE ARTISTS
JUST ARRIVED
FROM
OUT-OF-STATE**

**Minerva
Teichert**

**Maynard
Dixon**

**John
Hafen**

**Mahomri
Young**

**Albert
Rierstadt**

**They Are
For Sale
at**

**Williams
Fine
Art**

**60 E.
South Temple
Main Lobby
(Park in ZCMI Mall)**

**Hours
12 Noon
to
6 P.M.
Mon.-Fri.**

**Phone
534-0331**

AD TRAVELS: DISCOVERING UTAH

ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD

By Michael Frank

To outsiders, the aesthetic of the old West—in architecture, painting, furniture and design—appears pretty much undifferentiated from Colorado to California. You think of robust log cabins and weathered wood-frame cottages, animated cowboy scenes hanging over Molesworth chairs, Native

American rugs and baskets, horn-branched chandeliers. The image may contain some truth, but it scarcely applies to the whole region, as even a brief exposure to a state like Utah quickly proves. This, in short, was designer Timothy Macdonald's most striking discovery after working recently on a project in southwestern Utah, nearly all of the sources for which he found in Salt Lake City and the nearby town of Midway. "It was a great, refining education for me," says Macdonald. "I encountered a whole new, friendly, intriguing world. I'll never think of the West in quite the same way again."

Utah is, perhaps, the West's most special case. Settled primarily by Mormon pioneers, who were led into the valley of the Great Salt Lake by Brigham Young in

"The Wexlers carry a core of reproduction furniture and a constantly changing display of Utah arts and crafts," notes Macdonald. BELOW: The eclectic array of art includes Dennis Smith's circa 1986 wire sculpture *Flying Machine* and John Hafen's 1909 oil *Utah Landscape*.



PHOTOGRAPH BY ROBERT PISANO

"The people in Utah have a warmth that's refreshing," says Timothy Macdonald. "Everyone we met was genuinely interested in helping us find what we were looking for." ABOVE: A view of Salt Lake City takes in the Wasatch Range. BELOW: Dorothy Wexler of F. Wexler Co. shows Macdonald a bowl by local potter Joe Bennion.



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ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD
continued from page 44

1847, the state was a place where the fine and applied arts were esteemed from very early on. Utah's first settlers were more often craftsmen or tradesmen than farmers, although many began to farm in order to wrest a green "kingdom of God" out of the arid valley land. In 1849 these proto-Utahans applied for statehood under the name *Deseret*, a word from the *Book of Mormon* that means honeybee and signifies industry, and in this unusual pioneer culture, industry was often practiced with a trained eye. Mormon converts from, among other places, Sweden, Denmark, England and the American East brought with them advanced skills, strong memories and pattern books, and all found expression in early Utah design. Brigham Young himself was a chair maker and paint finisher. Like many Utahans, he was an expert wood grainer—there was even an effect that came to be known as Brigham oak.

Timothy Macdonald visited Utah to complete the

interiors of a house by architect William McDonough that is built of indigenous stone and timber and is reminiscent in style of an early Mormon dwelling. Macdonald's client was herself a native Utahan who had returned to the state after an absence of some years, and she and the designer agreed that the project should be approached, wherever possible, in the Mormon spirit. "We wanted the house to appear as it might have looked if the Mormons had done it—we always kept the early settlers in mind," Macdonald explains. "They would have brought certain things on the wagon with them when they came West; they would have traded locally with the Indians; and they would have made a good deal of their own furniture. Of course, there was no way to pull this off successfully without the resources of Salt Lake."

At Clayton Williams's art gallery, Macdonald met one of the premier dealers in the region who handle



ABOVE: "Clayton Williams has one of the broadest collections of works by early Utah artists," says Macdonald, who sits with Williams beneath *Watering Hole*, a 1932 oil-on-plywood painting by Minerva K. Teichert. "He's also a good source for western art in general."

RIGHT: Among the late-19th- and early-20th-century Utah landscapes in the main gallery of Williams Fine Art are two oils by John Hafen on the far left wall. The 1935 bronze steer is by Mahonri M. Young, a grandson of Brigham Young's.



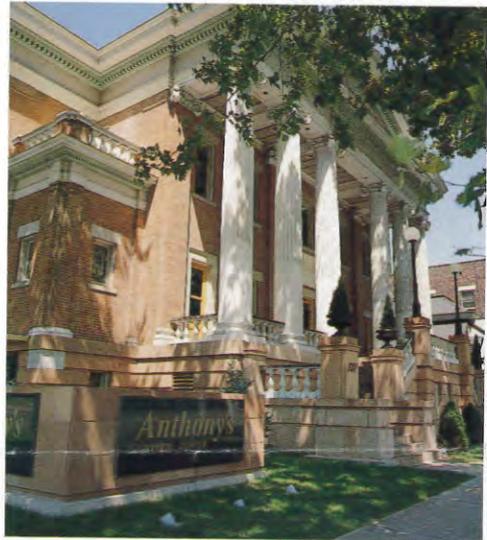
Like many Utahans, Brigham Young was an expert wood grainer—there was even an effect that came to be known as Brigham oak.

ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD
continued from page 48

RIGHT: "Anthony's Antiques and Fine Art, in downtown Salt Lake City, is in a 1909 Greek Revival building that used to be a Baptist church." BELOW: Macdonald and owner Anthony Christensen examine a circa 1930 bronze Utah pioneer sculpture, the presentation model for the full-scale version that stands in Temple Square.

"Anthony is one of the few antiques dealers in Salt Lake who offer early Utah pine furniture." BOTTOM: On the lower level of Christensen's showroom, a pioneer toolbox, a red-painted wheelbarrow and a drop-front desk, all of pine, date back to the 19th century.

The early, indigenous-pine pieces were often slightly idiosyncratic.



early Utah art. "I discovered a group of painters whose subtle coloration and range of subject matter were not at all what I associated with western scenes," says Macdonald. "I was especially drawn to John Hafen, an early painter, and LeConte Stewart, who worked later. They were much more European in sensibility and execution than I expected."

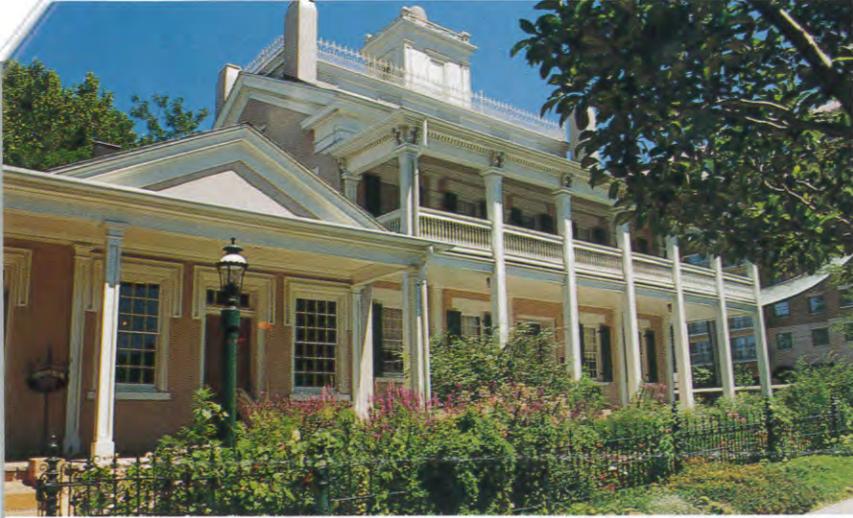
And for a good reason: Many of the painters Clayton Williams shows in his gallery studied in Paris at the end of the nineteenth century, at either the Ecole des Beaux-Arts or the Académie Julian. These artists were chiefly members of the second generation of Utah painters; their pioneer Rocky Mountain-school teachers, many of whom were European converts to Mormonism and had already benefited from a more varied education, had encouraged them to go abroad to sharpen their skills and rub away their provincial sheen. In 1888 James T. Harwood was the first Utahian to set out for France, and he was soon followed by John Hafen, Lorus Pratt, John B. Fairbanks (the last three were sent by the church and painted the interior of the Salt Lake Temple upon their return) and several dozen other young artists; the practice continued until about 1930. "Prior to 1888 there was an innocent primitiveness to their painting that I quite like," says Williams, "but when they returned there was more of a Corot-like look—Corot, but with a strict academic feeling. These gifted people represented the landscape very well—it's that, more than any-

thing else, that makes them Utah artists—but they were far from limited to local scenery."

Williams was a small collector before he became a dealer. Seven years ago he retired from the high-technology field and opened his gallery, which he calls "the absolute delight of my life." Although he specializes in, and always has on hand, a large stock of Utah's early artists, he also shows contemporary painters, including Richard Murray, who depicts "a more impressionistic" Utah landscape. "Murray studied at the University of Utah with Alvin Gittins, whom I also show," Williams says. "Gittins is a bridge to some of the older painters and one of the top fifteen ever. This connection between the generations gives Utah art a special quality, a continuity."

F. Wexler is another gallery Tim Macdonald vis-

ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD
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"Salt Lake has a mix of architecture," says Macdonald, "from landmark nineteenth-century buildings to contemporary designs." ABOVE: Known as the Beehive House—after the Mormon symbol of industry—Brigham Young's 1854 residence draws on the architectural style of Colonial New England.

Macdonald says, "but the Mission-style pieces often work well in western lodges and cabins. He also carries local crafts: weavings, ceramics and so on. The shop is a sophisticated combination of furniture, paintings and accessories."

For an even more eclectic mix of furniture—period, though, rather than reproduction—Macdonald visited Anthony's Antiques and Fine Art, which is housed in a 1909 Greek Revival former Baptist church. Proprietor Anthony Christensen and his son-in-law, Brett LeVitre, keep a stock of European antiques, country French furniture and architectural items, but Macdonald preferred to concentrate on their selection of early Mormon pieces.

Mormon furniture has a distinctive history. As in painting, the early pioneers were influenced by their European or New England backgrounds, and when they came to Utah they began almost at once to make furniture that mimicked Swedish, English or Sheraton Fancy styles. The early, indigenous-pine pieces were often slightly idiosyncratic: More ver-



ited in Salt Lake. Proprietor Werner Wexler tends to represent contemporary Utah painters, among them Michael Coleman, who specializes in western scenes and wildlife and Native American subjects; Dennis Smith, a figurative painter and sculptor; and Valoy Eaton, a landscape painter. "In 1967, when I first went into business, I wondered why local interior designers didn't use Utah art," Wexler says. "Now that's changed. All the designers use it, and many people collect local artists. It's been fascinating to watch this interest grow over the years."

Wexler also deals in reproduction furniture that ranges from refined, formal pieces to more rustic ones. "Wexler doesn't have Mormon furniture,"

ABOVE LEFT: Paul Deputy, who makes furniture based on early Utah designs, discusses a headboard with Macdonald in front of the storage barn for Woodworkers Place. "Some of the craftsmen wrote step-by-step instructions in their journals," says Deputy. "Those have proved invaluable to me."

ABOVE: The pine base of an English-style farm table centers the main room of the workshop, where antique saws, a wood clamp and a square hang from the walls. "Paul prefers to work with recycled wood, because it gives the pieces age," Timothy Macdonald points out. "He also uses turn-of-the-century hand tools and techniques."

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ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD
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ABOVE LEFT: "At Rocky Mountain Rag Rugs, they tear up old clothes and weave them into rugs, as Mormon settlers did," says Macdonald. He and associate Christopher Lockwood join owners Karen Lipscomb, left, and Maryjane Melis to admire a rug on Lipscomb's lawn. ABOVE RIGHT: Her garage stores looms, spool racks and sacks of rags.

anacular than their urban eastern or European counterparts, they were vaguely out of proportion (the soft pine required thicker, more sturdily fashioned legs, for example), and they were frequently grained in imitation of scarce hardwoods. Hardwoods were nonexistent in Utah unless they came West as the bottoms of wagons or packing cases, which allowed the resourceful Mormon to transform a crate into a rocking chair, a table or a chest. The one uniquely Mormon piece of furniture was a single or double

lounge, a kind of Empire-style sofa bed, where the slatted seat (which was usually cushioned) could be pulled forward to make a bed. This was known as a Mormon couch and, like much early Utah furniture, it was seldom built after 1869, when the railroad reached Salt Lake and made it more economical to import furniture manufactured in the East.

Tim Macdonald feels great affection for this early furniture. "It's basically very humble and simple, although the East Coast and European motifs give it a kind of naive elegance that speaks to me," the designer says. "I felt a sense of proprietorship about these pieces. The ones I found had already been rescued, obviously, since they're in the possession of dealers, but I like to think that putting them in a new environment gives them another life. I'm especially

fond of the painted and grained examples, although there are fewer and fewer of them to be found." Christensen agrees: "Unfortunately, there's a dearth of Mormon material around now," he says, "but we stock whatever we can."

One solution, of course, is to use well-made reproductions, and Macdonald turned to furniture maker Paul Deputy, who began his own business, Woodworkers Place, in 1986. "Paul was a great resource," says Macdonald. "He made a number of things for us, especially beds, as the origi-

"Midway, Utah, was first settled by the English, then by Swiss Mormon pioneers, who found the climate and mountains reminiscent of their native country." LEFT: A Swiss-style mural decorates a Midway market front.



ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD

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nal Mormon ones are difficult to find, and when they do turn up, they're often not the right size. He also made us a wonderful double rocker."

Initially from Virginia, Deputy took up his present craft only after moving to Utah. "I'd always done woodworking, though not professionally," he says. "When I learned that the Mormon pioneers were true craftsmen, I became interested in doing authentic repairs. That's where it started." Deputy honed his skills by apprenticing himself to a local cabinetmaker and by studying the sedulous journals and records kept by many of the pioneers. "A turning point for me was when the husband of a school friend of my wife's cleaned out his garage. He found a journal and a set of cabinetmak-

er's tools. Neither had been touched in seventy years. I was hooked."

Deputy has collected early molding planes, saws, drills and bits, and he uses them whenever he can. He will copy or interpret an original piece from a photograph or a sketch. "One of my favorite projects ever was reproducing a Mormon bookcase for a woman whose three daughters all wanted it. I made one for each of them. The original was donated to a local museum."

Among the other craftsmen Macdonald discovered while in Salt Lake were weavers Maryjane Melis and Karen Lipscomb, who have been weaving rag rugs together for the last three years. Melis and Lipscomb met in a weaving class, joined forces and



"A good deal of information is hidden in tables, chairs, chests," says John Told.



ABOVE: "The John Watkins Dream House is said to be the oldest brick structure in Utah." Built in the Gothic Revival style in 1868, it is now the residence and gallery of antiques dealer John Told, who renovated the west wing by removing and turning each brick to expose its original color and texture.

"John's knowledge of Mormon interiors, furniture and history is unparalleled," says Macdonald (above right, with Told). "He has the true passion of a collector." RIGHT: The dining room, which serves as the main gallery, features an 1865 Mormon drop-leaf table and an 1860 comb-back rocking chair. A Utah-made Swedish Mora clock is from 1861.

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ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD
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began selling their work once they had supplied all their friends and family with rugs. They now have ten looms between them, which allows them to produce rugs of different sizes and with warps of different colors and patterns.

"Karen and Maryjane will match their rugs to any fabric or paint sample you bring them," Macdonald explains. "They'll even make a rug out of your own fabric—your daughter's old dresses, say, or your old ties. We actually picked out the rags ourselves, which was fun. You feel like you're participating in the process that way."

Melis and Lipscomb both grew up in Utah, Lipscomb in an 1852 house whose floors were covered with rag rugs. She went on to raise her children in California, where her two sons were child actors (Michael played Bobby on the *Brady Bunch* series), but she was glad when her husband, a pilot, was transferred to Utah in 1984. "My father is ninety-three," she explains. "Living here completes a circle for me."



En route from Midway to Salt Lake City, Macdonald and Lockwood stop at Grappa restaurant in Park City. "It's a former mining town, and old mining shacks still dot the landscape," remarks Macdonald. "It's closer to what you imagine when you think of the Old West."



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 60 East South Temple Street
 Salt Lake City
 801/534-0331
Early and contemporary Utah art
- 3. Anthony's Antiques and Fine Art**
 401 East Second South Street
 Salt Lake City
 801/328-2231
Antique Mormon furniture, Utah and other regional art
- 4. Woodworkers Place**
 54 South 700 East Street
 Salt Lake City
 801/355-6815
Reproduction furniture
- 5. Rocky Mountain Rag Rugs**
 2266 Wasatch Drive
 Salt Lake City
 801/487-9797
Handwoven rag rugs
- 6. John Told/John Watkins Dream House**
 Midway
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continued on page 72

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AD TRAVELS: DISCOVERING UTAH

ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD
continued from page 70

John Told is still another returning Utahan Tim Macdonald met, and he was certainly the most knowledgeable about the early Mormon artisans. "Johnny was my liaison to everything that was going on in that part of the country," Macdonald says. "Talking to him was like having a crash course in Mormon history." Told moved back to the state after living and working as a set decorator in Los Angeles. "I'd been visiting for quite a while," he explains. "Then finally, about twelve years ago, I bought and restored my first house in Midway." Seven years later Told bought the "jewel of Midway," the John Watkins Dream House, which is now both his residence and a showplace for his large collection of early Mormon furniture.

The 1868 Gothic Revival structure was built by an English architect-builder, John Watkins, who had designed several buildings in London for Queen Victoria: Once again, Mormonism was responsible for importing to Utah a more worldly aesthetic. The Watkins house was built of some of the earliest low-fire (as opposed to merely sun-baked) brick—Watkins had his children keep a bonfire stoked for four days and three nights, in a sort of backyard assembly line. He lived in the house with two of his three wives, each of whom had her own quarters, and fathered thirty-two children, who have produced, to date, nearly ten thousand descendants. "And every summer, a number of them show up," Told reports. "Let me guess, I say to them when I open the door. 'You're a relative of John Watkins.' It's a bit of a nightmare, but I always give them a tour. I understand the pull of the past."

When, as a boy, Told visited his grandmother on her Pleasant Grove farm, she'd open up the old Mormon couch that belonged to his great-grandmother and tell him pioneer stories. "I was always curious. My grandmother had a whole bunch of broken-down furniture stored in the granary, and I started gluing it back together. In the fifties no one cared

about the Mormon pieces. In the sixties Californians came and took a lot of it away. Up through the eighties, I'd say, few people paid much attention to the furniture, but I was buying as much of it as I could find."

Told first went into business by selling part of his collection to the church and the state for their museums and historic houses. He can "read" the furniture and often determine which Mormon community was responsible for its production. "A good deal of information is hidden in tables, chairs, chests. There was a time when Brigham Young bought up a supply of green paint in Ohio, for instance, then announced in conference that it was drying up. Suddenly everyone started using this green. You see it on cupboards, porches, everywhere."

Told also laments the scarcity of early Mormon furniture, but he will help track down pieces, or else he will work with Paul Deputy to conceive responsible reproductions. "John's collection is more impressive than those that you see in many private houses," Macdonald says. "He has great sources. He found us some Mormon crocks to make into lamps, and he sold us what we called the dynamite settee—it was made out of packing cases that brought the dynamite to Utah when the railroad was being built."

In all, getting to know Utah was an unexpected pleasure for Tim Macdonald. "My attraction to the state is consistent with my love of the old and the crumbly," the designer says. "But Utah is very much its own place. The landscape has a spiritual quality. You feel very much in touch with greater powers. It's no surprise to me that when the early settlers arrived there, they thought it was God's land. The drama of the terrain, the difficulty and trauma of getting there—it's just steeped in history. I would love to return to work or visit again soon," Macdonald concludes. "I only hope there will still be relics of the early Mormons remaining when I do." □



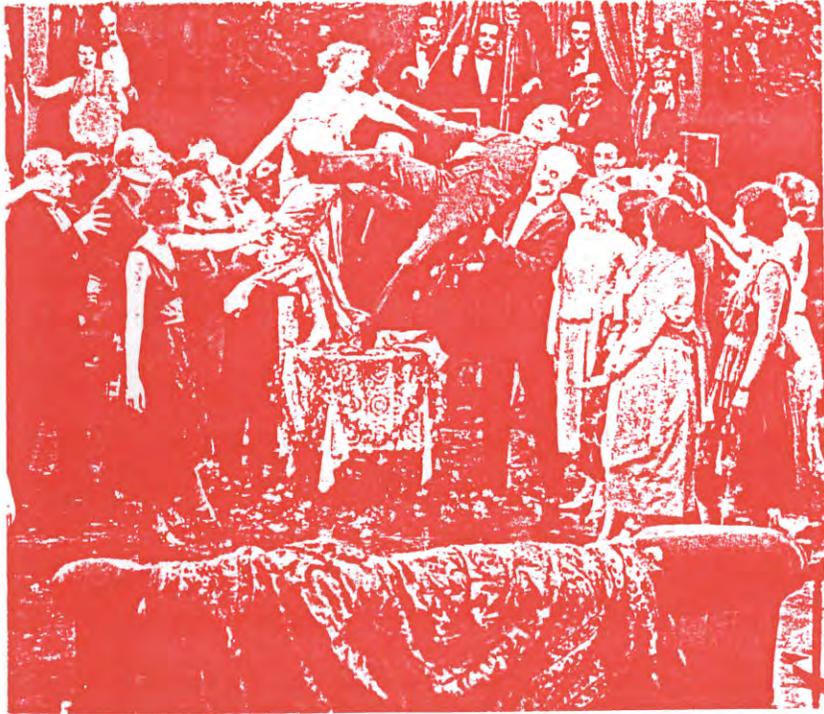
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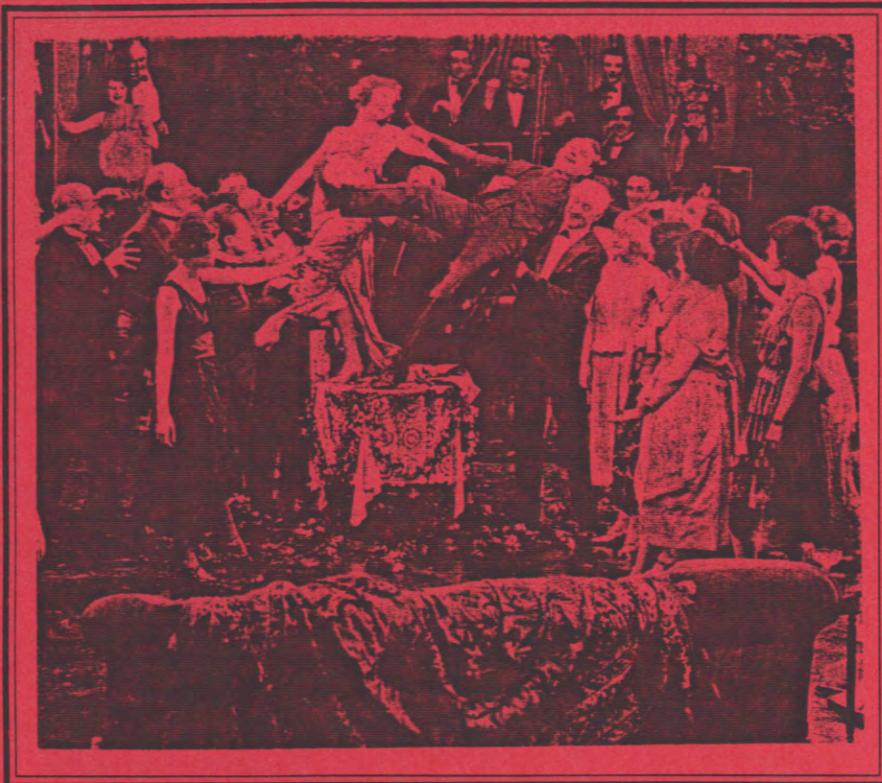
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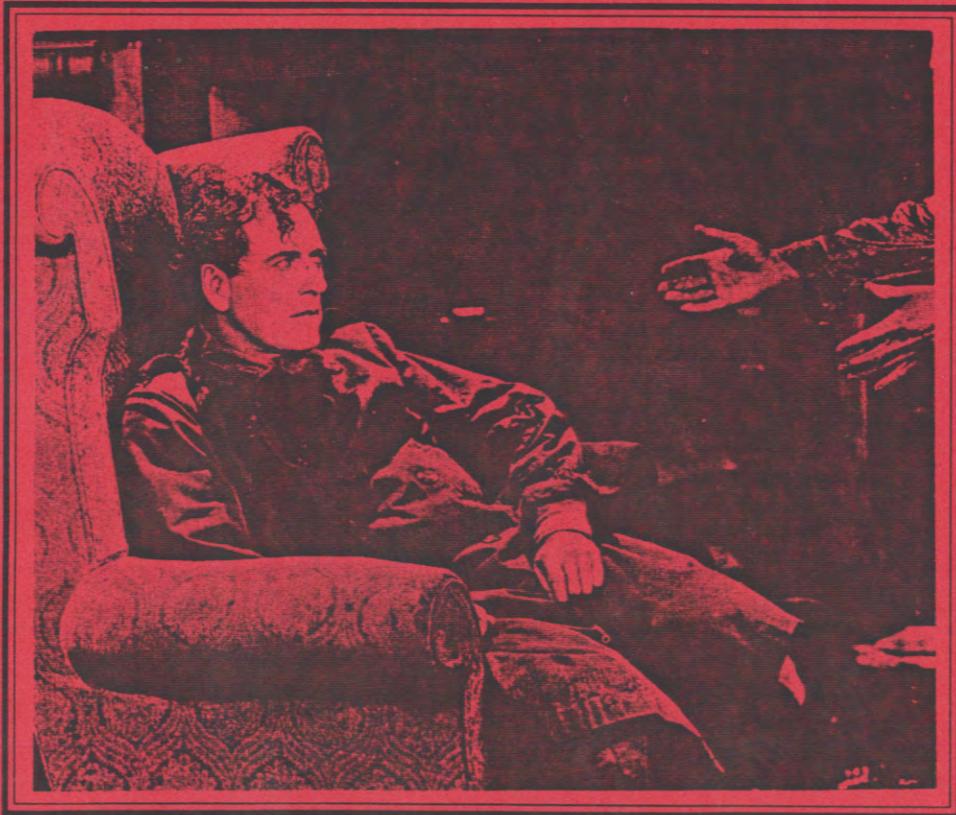
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SALT LAKE CITY, UT 84108**

VITAE

EDUCATIONAL BACKGROUND

- 1932-1944 Educated in Salt Lake City school system
- 1947-1950 Served a mission for LDS Church in Norway
- 1953 Received Bachelor of Science, Mechanical Engineering, University of Utah

PROFESSIONAL ACTIVITIES

- 1951-1957 Partner, Williams, Gritton & Wilde, sales and engineering design firm
- 1957-1991 Owner, Secretary-Treasurer, Vice-president, President and Chairman, Williams Equipment & Controls Co., high-tech process controls firm
- 1974-1976 President, Utah Chapter, American Society of Heating & Ventilating Engineers
- 1977-1978 Initiator of Salt Lake City Rotary Foundation
- 1977-1978 President, Salt Lake Rotary Club
- 1978-Present Member, Board of Trustees, Salt Lake City Rotary Foundation
- 1978-1981, 1985-1989 President, Salt Lake City Rotary Foundation
- 1986 Began oil painting as a profession
- 1988-Present Member, Board of Trustees, Deseret Foundation, LDS Hospital
- 1988-1990 President, Amicus Club, LDS Hospital
- 1988 Established Williams Fine Art, an art gallery featuring early Utah artists, Russian art, and some contemporary artists
- 1988-Present Owner and manager of Williams Fine Art
- 1989-Present Member, Salt Lake Gallery Association
- 1989 Received Hall of Honor Award, LDS Hospital
- 1991-Present Member, College of Fine Arts Advisory Board, University of Utah

- 1992-1993 President, College of Fine Arts Advisory Board, University of Utah
- 1992-Present Member, Utah Art Nerds
- 1992 Received Gold Caduceus Award, Amicus Club, LDS Hospital
- 1992 Original paintings by Clayton R. Williams published in print form by Sage Publications
- 1993 Original painting by Clayton R. Williams published in Ensign magazine, May 1993

ART EXHIBITIONS (showing work by Clayton R. Williams)

- 1987 Deseret News Art show, ZCMI Center
- 1988 Deseret News Art Show, ZCMI Center
- 1989 Critiqued by George Dibble, Salt Lake Tribune Art Critic, 11/12/89
- 1990 Salt Lake County Art Show, State Fair Grounds
- 1991-1993 St. Vincent de Paul Art Show & Auction
- 1991-1993 Multiple Sclerosis Art Show & Auction
- 1992 Salt Lake Art Gallery Association, Downtown Banner Show
- 1993 Sunstone Foundation Art Show & Auction
- 1993 Spring Salon, Springville Art Museum, Springville, UT

MILITARY SERVICE

- 1944-1946 Served with US Coast Guard, North Atlantic Patrol, World War II

SOCIAL CLUBS

- Member, Salt Lake Country Club
- Member, Alta Club, Salt Lake City



One of Clayton William's Paris street-scene paintings is part of his exhibit, "Favorite and Familiar Places," at the Loge gallery in November.

Art canvass

● **The Monthly Gallery Stroll** will be Friday, Oct. 20, 6-9 p.m. The Salt Lake Gallery Association invites art-lovers to dine at one of six sponsor restaurants and enjoy the wide variety of fine art in the city. Stroll maps with restaurant discount offers are available at all member galleries, museums, sponsor restaurants, the Salt Lake Convention and Visitors Bureau and downtown hotels.

● **The MFA Illustration** as Visual Essay Department of the School of Visual Arts, New York, will present an exhibition of paintings by Utahn Lane Twitchell at the Visual Arts Gallery, 137 Wooster Street, in Manhattan's SoHo area. The exhibit is being curated by Marshall Arisman and will run from Oct. 19 through Nov. 4.

● **The Utah Heritage Foundation** is hosting the Westmoreland Place Bungalow Tour as part of a series of events exploring the influence of the arts and crafts movement in Utah this fall. The tour features six bungalows built between 1914 and 1916 in the historic Westmoreland Place subdivision at 1300 S. 1500 East. These privately owned homes will be open to the public for guided tours from noon to 4

p.m. on Saturday, Oct. 21 and Sunday, Oct. 22. For more information, call the Utah Heritage Foundation at 533-0858.

● **Brigham Young University** Print Services has captured the In-Print Best of Show award from the International Publishing Management Association. The honor comes for the catalogue "Our Tuneful Heritage, American Musical Instruments from the Metropolitan Museum of Art." The catalogue described the recent exhibit at BYU's Museum of Art that highlighted American history through its music. The department also received honorable mention in the catalogue category for a hardcover book called "150 Years of American Painting, 1794-1944."

● **Pioneer Memorial Theater** will exhibit the paintings of Clayton R. Williams in its Loge Gallery from Nov. 1-18. The exhibit is titled, "Favorite and Familiar Places" and will include scenes from Paris, Giverny, New York, Santa Fe and other locales.

● **Wild Earth Images** fall show will be held Wednesday, Oct. 25, 6:30-9 p.m., in the Trolley Square Amphitheater. Utah photographers Aaron Goldenberg and Gary Crandall will exhibit their new line of limited-edition nature photography. For more information call

GALLERIES

Compiled by Dave Gagon

Phone 237-2149

● OPENING THIS WEEK

● Sunday, October 29

Art Barn/Finch Lane Gallery (54 Finch Lane, 596-5000) — "The Salt Lake Sixties," featuring Utah rock 'n' roll concert posters from the 60s and 70s: the Rolling Stones, the Doors, Jimi Hendrix, Led Zeppelin, Pink Floyd, Jefferson Airplane, the Grateful Dead and hundreds of others. The exhibit runs through Nov. 11. There will be a public reception tonight from 2-5 p.m.

● Wednesday, November 1

Holladay Library (2150 E. 4800 South, 943-4636, Ext. 334) — Oils by Sharon Jewkes from the Intermountain Society of Artists through December.

Loge Gallery (Pioneer Memorial Theater, 1340 E. Broadway, U. campus, 581-7222) — "Favorite and Familiar Places," featuring the paintings of Clayton R. Williams through Nov. 18.

Museum of Art (Brigham Young University, North Campus Drive, Provo, 378-2787) — "Imperial Tombs of China," featuring nearly 250 burial artifacts from the tombs of the emperors, covering over 2,500 years. The exhibit will run through March 16, 1996.

Sandy City Library (10100 S. Petunia Way [1450 East]) — "Cultures Among Us," featuring portraits in oil by Anne Marie Oborn through November.

Springville Museum of Art (126 E. 400 South, Springville, 489-2727) — *Works on Paper gallery*: "A Period of Transition," featuring photographic assemblages by David W. Pursley through Nov. 26.

Tyler Library (315 Wood St., Midvale) — Watercolors by Stan Elmer from the Intermountain Society of Artists.

Weber State University (visual arts department, Ogden, 626-6445) — "On the Street Where You Live," an exhibition of painting, drawing, sculpture and photography through Dec. 1.

● Thursday, November 2

Springville Museum of Art (126 E. 400 South, Springville, 489-2727) — A major exhibit of Norman Rockwell paintings, featuring 18 original pieces from local Utah collections, augmented by seven oils from Rockwell's contemporaries. The exhibit runs through Dec. 17.

● Friday, November 3

Brigham City Museum-Gallery (24 N. 300 West, Brigham City, 723-6769) — Paintings by Harrison Groutage and Adrian Van Suchtelen through Dec. 9. Opening reception tonight, 6:30-8:30 p.m.

Eccles Community Art Center (2580 Jefferson Ave., Ogden, 392-6935) — Contemporary works by four of U. S. U.'s art professors, John Neely, Greg Schulte, Wil Shynkaruk and Chris Terry through Nov. 27. Opening reception will be tonight, 7-9 p.m.

Phillips Gallery* (444 E. 200 South, 364-8284) — Holiday group exhibit through December.

● CONTINUING EXHIBITS

C Gallery (466 S. 500 East, 359-8625) — "U is for Upland Game — The Hunt: Jonathan Bronson and David Jackson" through Dec. 31.

Cafe Dell Arte' (22 E. 100 South) — New works by Francis Fecteau and Joseph Moratta.

Color Litho Gallery (1055 S. 700 West, 972-1056) — Artwork by Al Rounds, Helen Paul, Kurt Randall and other artists. *Upstairs gallery*: Selections by Norman Rockwell and Charles M. Russell.

D.B. Gallery (125 E. 6100 South, Murray, 263-9562) — Ongoing exhibit of Utah artists: Richard Murray, Ovanes and Galust Berberian, Michael Bedard, Ken Baxter, Norma Forsberg, Ann Marie Oborn, Dave Keough, Jim Weiss and Francis Sellers.

Dolores Chase Gallery* (260 S. 200 West, 328-2787) — "Treasures," featuring recent paintings by Edie Roberson through Nov. 4.

Framery (1519 S. 1500 East) — Works by Glania Perova.

Gallery 56 (56 W. 500 South, 533-8245) — Group show.

Gallery at FHP* (FHP Health Care, 2500 S. State, 461-6617) — "Personal Myths," featuring work by 25 artists through Nov. 4.

Glendinning Gallery (617 E. South Temple, 533-5895) — Work of the six winners of the Juror's Choice Award in the "Utah '95 State-wide Annual Exhibition." Participants are Barbara Chavira, Wayne Chubin, Tyler Gourley, Marilyn Wencil Krannich, Jacqui Biggs Larsen and Greg Scheckler. Show runs through Dec. 4.

Holladay Library (2150 E. 4800 South, 943-4636, Ext. 334) — Oils by Nita Markosian from the Intermountain Society of Artists through October.

King's Cottage Gallery (2233 S. 700 East, 486-5019) — Ongoing exhibit of Utah landscapes and cityscapes by D. Dornan, D. Braithwaite, S. Gallacher, R. Graham, R. Adamson, M. Kindmueller, J. Hughes and B. Slauch.

Leftbank Gallery* (242 S. 200 West, 539-0343) — Paintings and mixed media collages by Jason Brown and Ondre Pettingill.

Light Spot (1043 E. 900 South) — "GIGANTI/DRAGH/GLI EROI" (the Giants, the Dragons, the Heros), featuring glass from Murano, Italy, by artisans Noti Massari, Renato Toso and Roberto Parnio.

Marble House Gallery* (44 Exchange Place, 532-7332) — Photographs by Paul A. Garvey through Nov. 17.

Museum of Church History and Art (45 N. West Temple, 240-2299) — "This Place Utah: A Legacy of Landscape Art," featuring work by Dixon, Stewart, Bierstadt, Harwood, Hafen and many more. The exhibit runs through April 14, 1996. Also, "Visions of Faith: Selections from Latter-day Saint International Art Competitions," which opened in January, will remain open for nearly a year, closing Jan. 7, 1996.

Phillips Gallery* (444 E. 200 South, 364-8284) — Paintings by Ron Clayton through Nov. 11.

Repertee Gallery* (ZCMI Center, 364-4809) — Works by Nancy Lund, Larry Winborg and Chris Young.

Rio Grande Cafe (270 S. Rio Grande, 364-3302) — Works by Julie Lewis through today, 29.

Rio Grande Design Center (358 S. Rio Grande Ave.) — The gallery will exhibit art

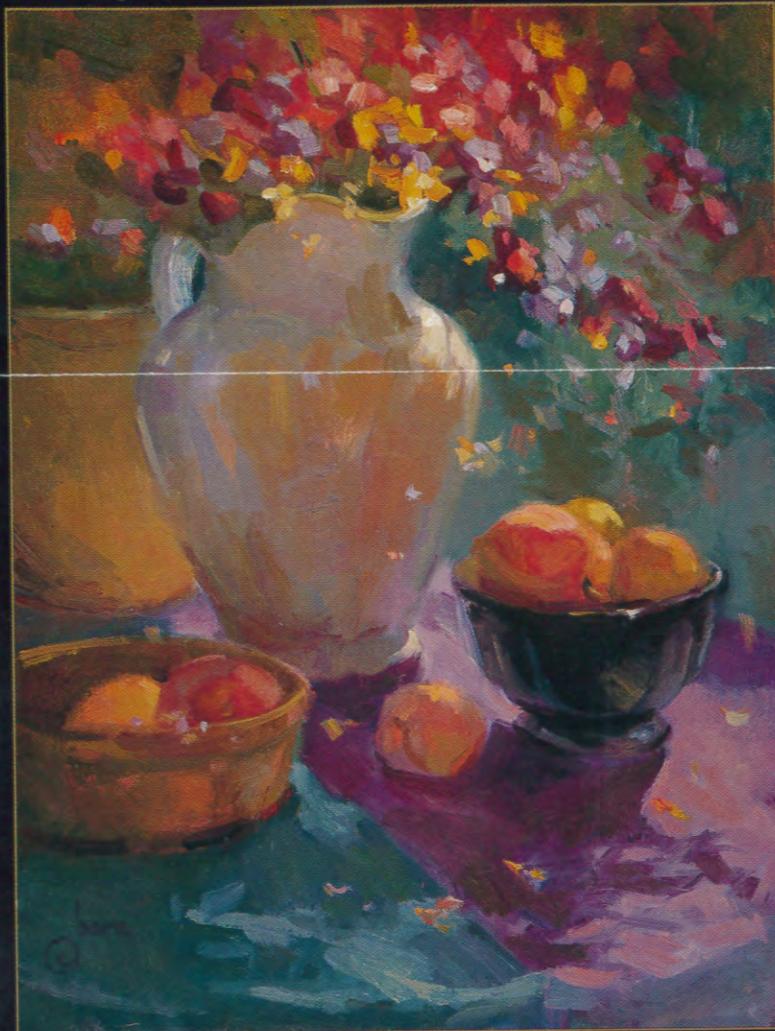
Saguaro Gallery is pleased to present the
ARTISTS OF UTAH SALE & SHOW

March 17-25, 1995 • Reception March 17, 6-9 pm

Many of the artists will attend • Refreshments will be served

PARTICIPATING ARTISTS

Michael Albrechtsen
Robert Barrett
Ken Baxter
Dave Bouwhuis
Carel Pieter Brest van Kempen
Blair Buswell
Marilee Campbell
Lou Jene Carter
Bruce Cheever
Michael Coleman
Steve Czerkas
Bob DeWitt
Antonio DiDonato
Robert Duncan
VaLoy Eaton
Glen Edwards
Ortho Fairbanks
Peter Fillerup
Edward J. Fraughton
Luke Frazier
Kent Goodliffe
Carol Harding
Stephen Hedgepeth
Kay Homan
Julie Jeppsen
Hong (Yu) Ji
Randall Lake
Judy Law
Roland Lee



Anne Marie Oborn

PARTICIPATING ARTISTS

Nancy Lund
Richard Miles
Jim Morgan
Richard Murray
Anne Marie Oborn
Del Parson
Bonnie Posselli
Gary L. Price
Kirk Randle
Jim Rennert
Clayton Robbins
Edie Roberson
Nikolay Samoukov
George Schramm
Alexander Selytin
A.D. Shaw
Ed Spears
Kathryn Stats
L'Deane Trueblood
David Wade
Stanley Wanlass
Kimbal Warren
William Whitaker
Clayton Williams
Al R. Young
Chris Young
Ned Young
Richard Young



Stanley Wanlass



Nikolay Samoukov



Ned Young

SAGUARO GALLERY

314 Main St., P.O. Box 4551, Park City, UT 84060, 801-645-7667

David and Shellie Lott, Owners

Utah Symphony Guild's
THE RUSSIANS ARE COMING!

Date: Thursday, April 14th

Time: 2:00 P.M.

*Place: Williams Fine Art Gallery
60 East South Temple, Suite #150*

Reservations: by April 8th

Mail a check for \$10.00 to

Adrienne Coombs

272-2772

Program:

- *Ardean Watts, director of the Utah Arts Council, will discuss post World War II Russian composers.*
- *Vern Swanson, director of the Springville Museum of Arts, will discuss Russian art.*
- *Claudia Christiansen, bass player with the Utah Symphony, will perform.*

Refreshments with a an flair will be served.

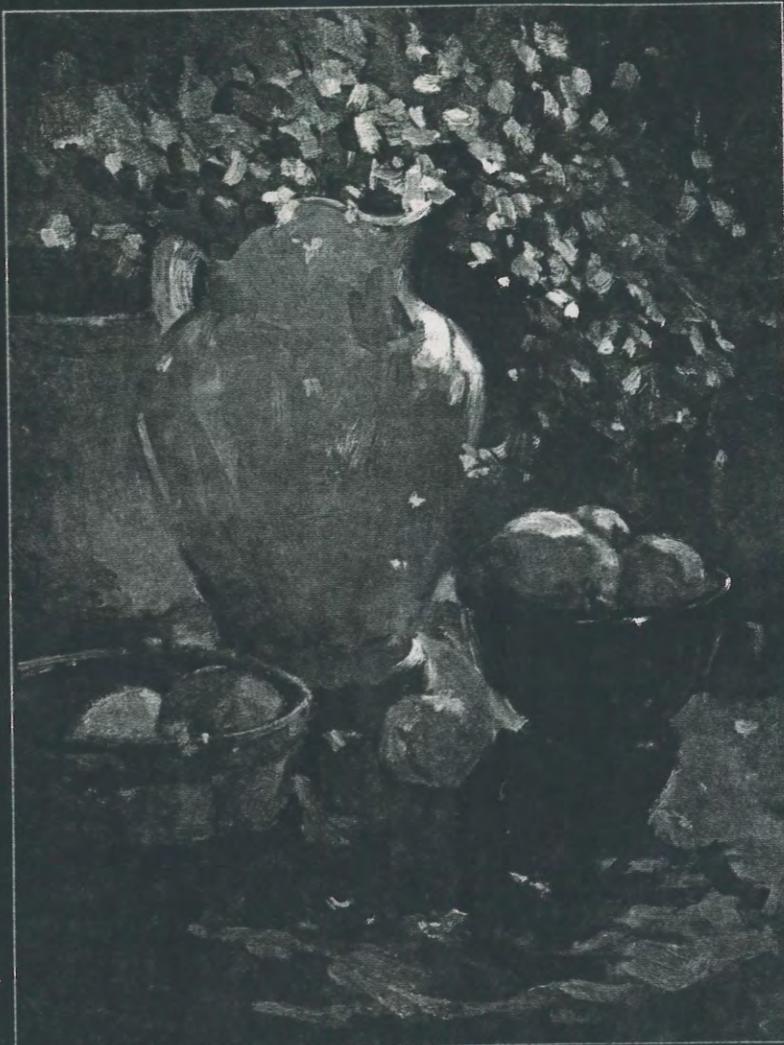
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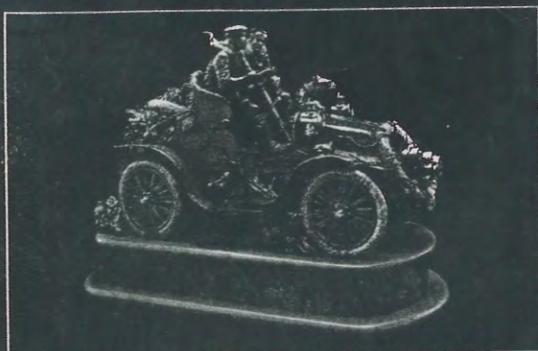
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Anne Marie Oborn

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Ned Young

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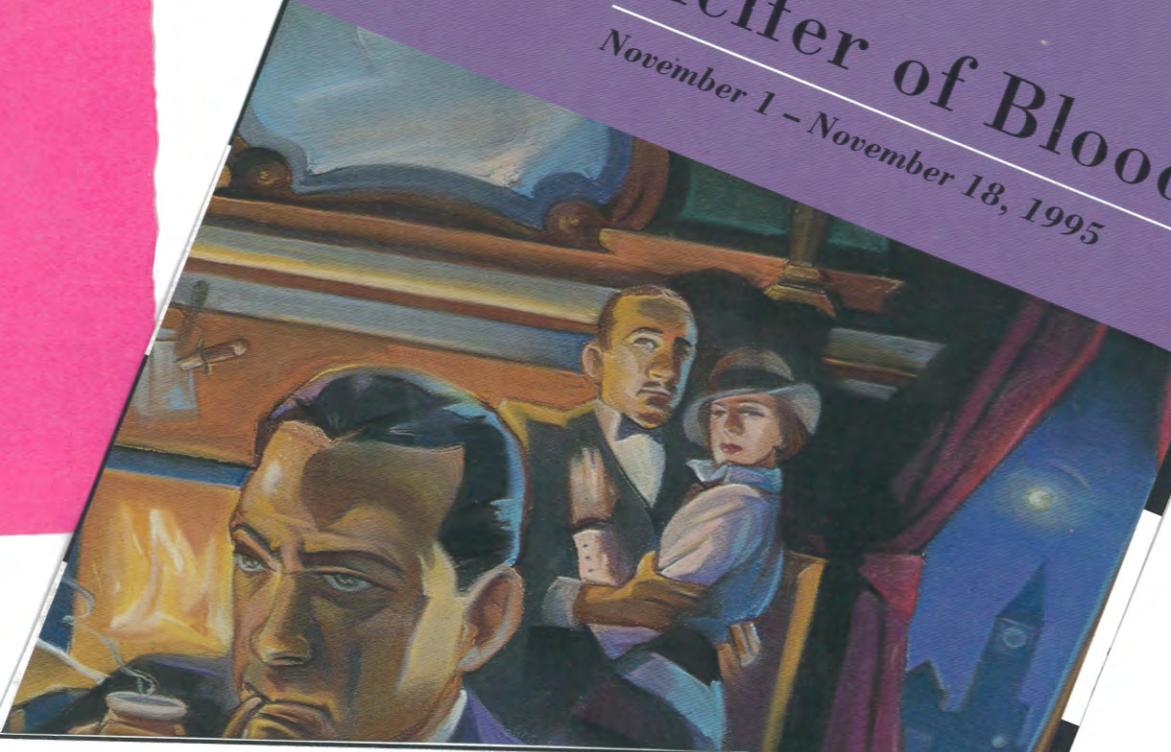
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The Crucifer of Blood

November 1 - November 18, 1995



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Clayton R. Williams • *Favorite and Familiar Places*



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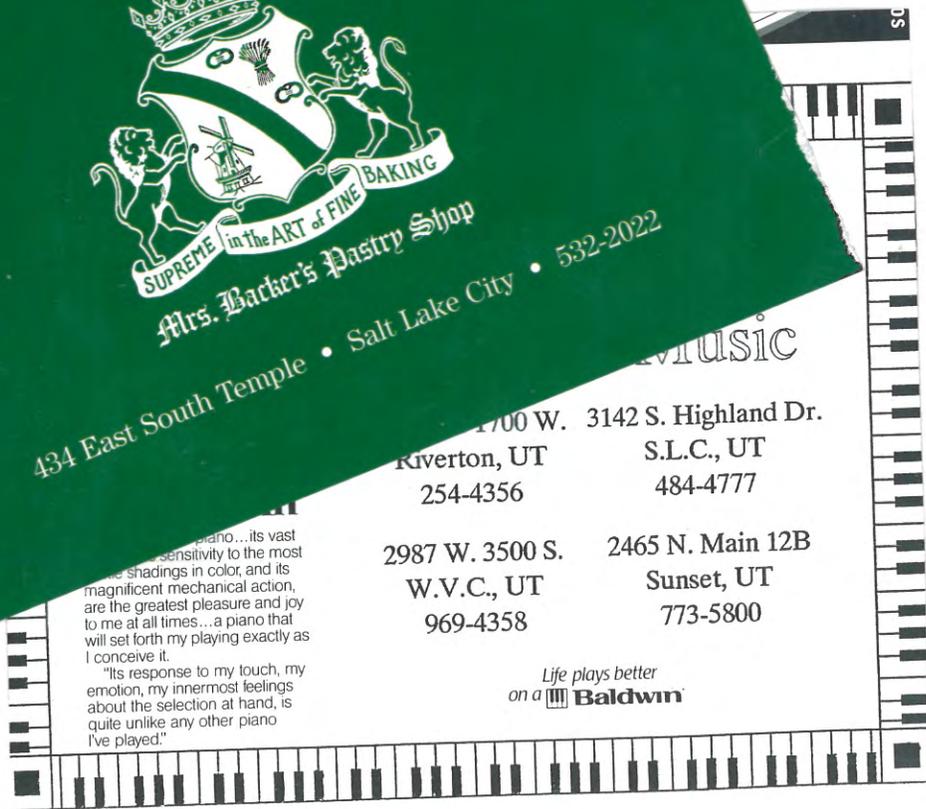
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 are the greatest pleasure and joy
 to me at all times... a piano that
 will set forth my playing exactly as
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 emotion, my innermost feelings
 about the selection at hand, is
 quite unlike any other piano
 I've played."

Life plays better
 on a  Baldwin



MEMBERS IN THE NEWS

Fred S. Ball, retiring president of the Salt Lake Area Chamber of Commerce and chairman of the Matsumoto, Japan-Salt Lake City Sister City Committee for 17 years, recently received the Medal of Honor from the Mayor of Matsumoto. This is the first time a foreigner has received the award.



Pioneer Memorial Theater will exhibit paintings of **Clayton R. Williams** in its Loge Gallery November 1-18. The exhibit is titled, "Favorite and Familiar Places" and will include scenes from Paris, Giverny, New York, Santa Fe, and other locals.



PLAN AHEAD

CHRISTMAS PARTY

Tuesday, December 5
Salt Lake Country Club
Spouses/Partners invited
Social Hour - 6:30 p.m.
Dinner - 7:30 p.m.
Favors
Dancing



Invitations will be mailed to your home.
Reservations & regrets required.

Remember when a hard drive was a long trip and not a computer part?



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Bob Cutler

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November 7, 1995

MR CLAYTON R WILLIAMS
WILLIAMS FINE ART
60 E SO TEMPLE #150
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Salt Lake City, Utah

Saguaro Gallery is pleased to present the third annual

MINIATURE MASTERPIECES SALE AND SHOW

featuring miniature works by an impressive array of internationally and nationally known artists

December 8-30, 1995 • Reception: Friday, December 8, 6-9 p.m.

ALL WORKS WILL BE SOLD BY THE "DRAW BOX" METHOD at 7 p.m. MST opening night. Remaining works will be sold first-come, first-served. Please call for rules, information and photographs.

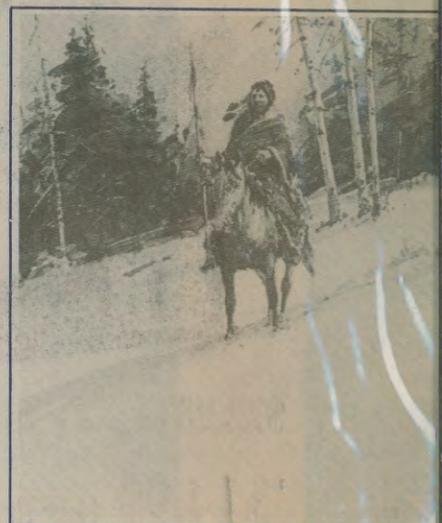
Many of the artists will be in attendance • Refreshments will be served.



Lindsay Scott



Barbara Ediden



Robert Pummill



Jim Daly



Peter Brooke



Duane Bryers

Cyrus Afsary
Michael Albrechtsen
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Gareth Andrews
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Gallery Hours: Mon. and Tues. 11 am to 6 pm. Wed.-Sat. 11 am to 9 pm. Closed Sunday.

S.L. TRIBUNE AND DESERET NEWS 12-3-95



WILLIAMS FINE ART

60 E. SOUTH TEMPLE • SUITE 150 • SALT LAKE CITY, UTAH 84111 (801) 534-0331

We are pleased to enclose, for
your perusal, excerpts from an
article which appeared in the
June, 1995 issue of Architectural
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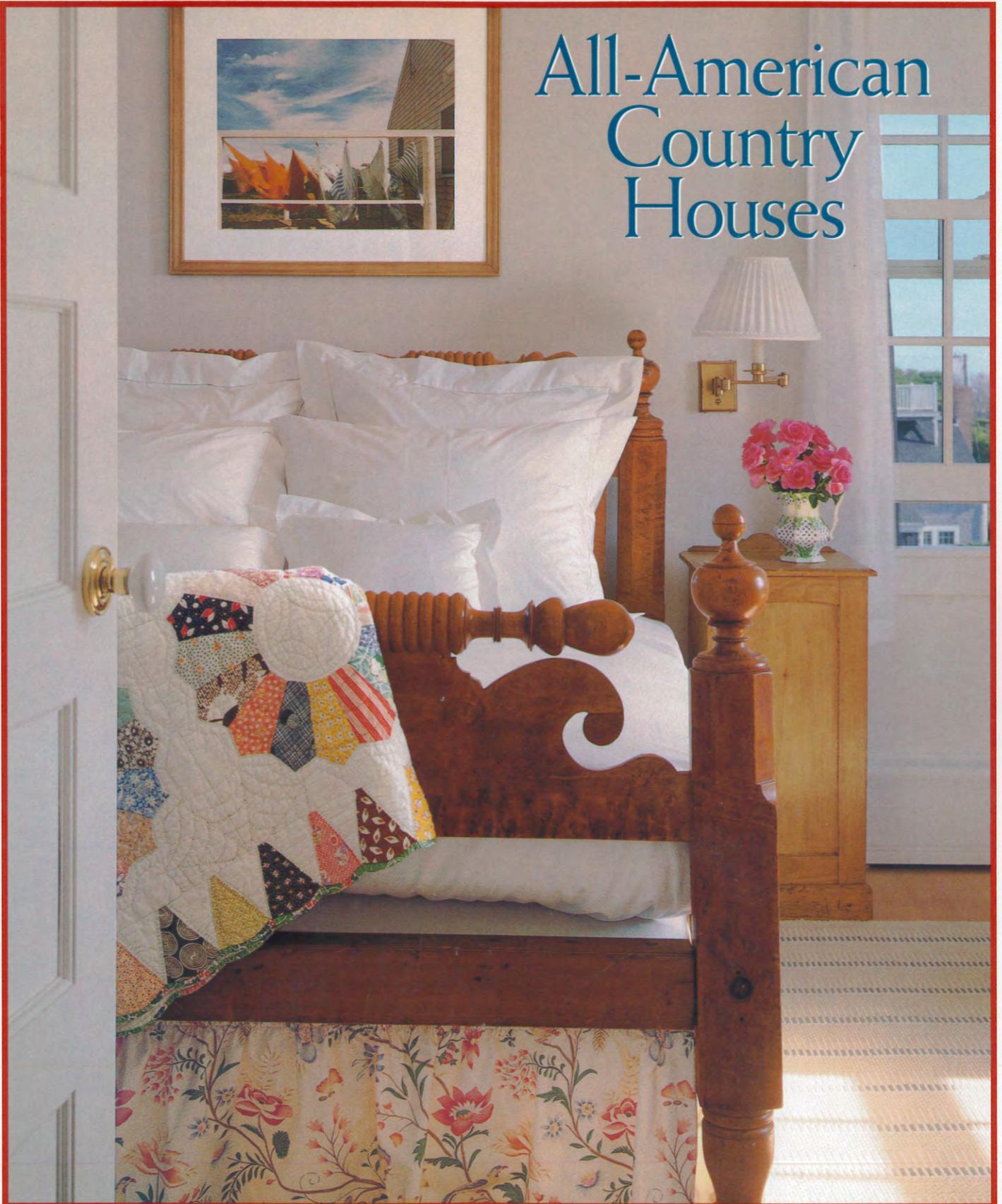


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THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

JUNE 1995 \$5.00

All-American Country Houses



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RALPH LAUREN
FURNITURE COLLECTION

ON THE TRAIL OF ART AND ANTIQUES WITH TIMOTHY MACDONALD
continued from page 44

1847, the state was a place where the fine and applied arts were esteemed from very early on. Utah's first settlers were more often craftsmen or tradesmen than farmers, although many began to farm in order to wrest a green "kingdom of God" out of the arid valley land. In 1849 these proto-Utahans applied for statehood under the name *Deseret*, a word from the *Book of Mormon* that means honeybee and signifies industry, and in this unusual pioneer culture, industry was often practiced with a trained eye. Mormon converts from, among other places, Sweden, Denmark, England and the American East brought with them advanced skills, strong memories and pattern books, and all found expression in early Utah design. Brigham Young himself was a chair maker and paint finisher. Like many Utahans, he was an expert wood grainer—there was even an effect that came to be known as Brigham oak.

Timothy Macdonald visited Utah to complete the

interiors of a house by architect William McDonough that is built of indigenous stone and timber and is reminiscent in style of an early Mormon dwelling. Macdonald's client was herself a native Utahan who had returned to the state after an absence of some years, and she and the designer agreed that the project should be approached, wherever possible, in the Mormon spirit. "We wanted the house to appear as it might have looked if the Mormons had done it—we always kept the early settlers in mind," Macdonald explains. "They would have brought certain things on the wagon with them when they came West; they would have traded locally with the Indians; and they would have made a good deal of their own furniture. Of course, there was no way to pull this off successfully without the resources of Salt Lake."

At Clayton Williams's art gallery, Macdonald met one of the premier dealers in the region who handle



ABOVE: "Clayton Williams has one of the broadest collections of works by early Utah artists," says Macdonald, who sits with Williams beneath *Watering Hole*, a 1932 oil-on-plywood painting by Minerva K. Teichert. "He's also a good source for western art in general."

RIGHT: Among the late-19th- and early-20th-century Utah landscapes in the main gallery of Williams Fine Art are two oils by John Hafen on the far left wall. The 1935 bronze steer is by Mahonri M. Young, a grandson of Brigham Young's.

Like many Utahans, Brigham Young was an expert wood grainer—there was even an effect that came to be known as Brigham oak.





early Utah art. "I discovered a group of painters whose subtle coloration and range of subject matter were not at all what I associated with western scenes," says Macdonald. "I was especially drawn to John Hafen, an early painter, and LeConte Stewart, who worked later. They were much more European in sensibility and execution than I expected."

And for a good reason: Many of the painters Clayton Williams shows in his gallery studied in Paris at the end of the nineteenth century, at either the Ecole des Beaux-Arts or the Académie Julian. These artists were chiefly members of the second generation of Utah painters; their pioneer Rocky Mountain-school teachers, many of whom were European converts to Mormonism and had already benefited from a more varied education, had encouraged them to go abroad to sharpen their skills and rub away their provincial sheen. In 1888 James T. Harwood was the first Utahian to set out for France, and he was soon followed by John Hafen, Lorus Pratt, John B. Fairbanks (the last three were sent by the church and painted the interior of the Salt Lake Temple upon their return) and several dozen other young artists; the practice continued until about 1930. "Prior to 1888 there was an innocent primitiveness to their painting that I quite like," says Williams, "but when they returned there was more of a Corot-like look—Corot, but with a strict academic feeling. These gifted people represented the landscape very well—it's that, more than any-



thing else, that makes them Utah artists—but they were far from limited to local scenery."

Williams was a small collector before he became a dealer. Seven years ago he retired from the high-technology field and opened his gallery, which he calls "the absolute delight of my life." Although he specializes in, and always has on hand, a large stock of Utah's early artists, he also shows contemporary painters, including Richard Murray, who depicts "a more impressionistic" Utah landscape. "Murray studied at the University of Utah with Alvin Gittins, whom I also show," Williams says. "Gittins is a bridge to some of the older painters and one of the top fifteen ever. This connection between the generations gives Utah art a special quality, a continuity."

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WILLIAMS FINE ART

606 SOUTH TEMPLE • SUITE 200 • SALT LAKE CITY, UTAH 84102 • 801-524-7371

January 17, 1995

Mr. Joe Waldholtz
1671 34th Street N.W.
Washington, D.C. 20007

Dear Joe,

We are pleased to give you our appraisal on the following paintings in your collection:

1-24"x30" oil painting with frame Artist: Kent Wallis Title: "Rural Utah"	\$3,200.00
1-9½"x14" oil painting with frame Artist: Gregory Krizevsky Subject: Kharkov on May Day	\$1,900.00
1-30"x40" oil painting with frame Artist: Kent Wallis Title: "Bungalow Back In"	\$4,800.00
1-14"x19" oil painting on paper laid down, with frame Artist: Albert Bierstadt Title: "Fishing in Yellowstone Lake"	\$65,000.00
1-16"x20" oil painting with frame Artist: LeConte Stewart Title: "Winter Road"	\$8,500.00
1-36"x48" oil painting with frame Artist: Kent Wallis Title: "A Day in Late Summer"	\$7,200.00
1-6"x8½" oil painting with frame Artist: Maynard Dixon Title: "Desert Hills"	\$6,500.00
1-15"x17" oil painting with frame Artist: Maynard Dixon Title: "Washoe Wickiyup"	\$40,000.00

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1-12½"x11½" watercolor with frame	\$20,000.00
Artist: Maynard Dixon	
Title: "Buffalo Hunt"	
1-9½"x13½" oil painting with frame	\$7,000.00
Artist: John Hafen	
Subject: Landscape	
1-24"x30" oil painting with frame	\$3,500.00
Artist: Kent Wallis	
Title: "A Clear Day at the Lily Pond"	
1-24"x36" oil painting with frame	\$4,100.00
Artist: Kent Wallis	
Title: "Autumn Harmonies"	
1-30"x40" oil painting with frame	\$4,800.00
Artist: Kent Wallis	
Title: "Garden Stairway"	
1-7½"x9½" oil painting with frame	\$800.00
Artist: M. Savitzky	
Title: "Farmland"	
1-30"x40" oil painting with frame	\$1,100.00
Artist: Larry Wade	
Title: "Lunch Time"	
1-13"x17" oil painting with frame	\$1,200.00
Artist: Gregory Krizevsky	
Subject: White Building	
1-12"x16" oil painting with frame	\$1,100.00
Artist: Richard Murray	
Subject: Bunny, Black and White	
1-11"x14" oil painting with frame	\$1,500.00
Artist: Clayton R. Williams	
Title: "Rural White House"	

WILLIAMS FINE ART

608 SOUTH TEMPLE • SUITE 101 • SALT LAKE CITY, UTAH 84143 • (801) 524-1161

1-20"x24" oil painting with frame	\$650.00
Artist: Clayton R. Williams	
Title: "Lake Ullswater"	
1-24"x30" oil painting with frame	\$3,500.00
Artist: Kent Wallis	
Title: "Sunshine Creates Color"	
1-16"x20" oil painting with frame	\$9,500.00
Artist: LeConte Stewart	
Title: "At the Turn of the Road, 1931"	
1-5"x7" oil painting with frame	\$1,400.00
Artist: Vasiloy Zaitchenko	
Subject: Grandparents Watching Grandchildren in the Park	
1-30"x40" oil painting with frame	\$4,800.00
Artist: Kent Wallis	
Title: "A Rural Stop"	

Cordially,



Clayton R. Williams

BILTMORE GALLERIES-SCOTTSDALE



Est. 1923

7113 MAIN STREET - SCOTTSDALE, ARIZONA 85251

(602) 947-5975

January 17, 1995

To whom it may concern:

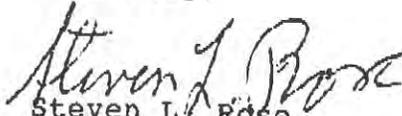
I have examined the piece of art described hereunder for the purpose of determining reasonable value thereon, and submit herewith the following description and valuation opinion.

The basis for value is replacement with the usual "willing buyer - willing seller" connotation, due consideration having been given to the status of replacement costs for like or comparable works in the national and international markets.

One Albert Bierstadt oil on paper laid down, 14"x19", entitled "Fishing in Yellowstone Lake", SLR.

VALUE. . . \$65,000.00

Sincerely,


Steven L. Rose
Owner

SLR/kt

BILTMORE GALLERIES-SCOTTSDALE



Est. 1923

7113 MAIN STREET-SCOTTSDALE, ARIZONA 85251

(602) 947-5975

January 17, 1995

To whom it may concern:

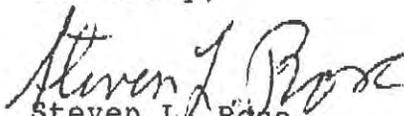
I have examined the piece of art described hereunder for the purpose of determining reasonable value thereon, and submit herewith the following description and valuation opinion.

The basis for value is replacement with the usual "willing buyer - willing seller" connotation, due consideration having been given to the status of replacement costs for like or comparable works in the national and international markets.

One Albert Bierstadt oil on paper laid down, 14"x19", entitled "Fishing in Yellowstone Lake", SLR.

VALUE. . . \$65,000.00

Sincerely,


Steven L. Rose
Owner

SLR/kt

Form **W-2 Wage and Tax Statement 1995**

OMB No. 1545-0006

c Employer's name, address, ZIP code Harbinger, Inc. 1010 Oak Hills Way Salt Lake City UT 84108		a Control Number	1 Wages, tips, other comp. 1075.00	2 Federal income tax withheld			
		7 Social Security tips	3 Social Security Wages 1075.00	4 Social security tax withheld 66.65			
		8 Allocated tips	5 Medicare wages and tips 1075.00	6 Medicare tax withheld 15.60			
b Employer's identification number 87-0371818	d Employee's social security number 529-76-0941	9 Advance EIC payment	10 Dependent care benefits	11 Nonqualified plans			
e Employee's name address and ZIP code Florence W. Jackson 7173 South 2740 East Salt Lake City UT 84121		12 Benefits incl. in Box 1	15 Stat. emp.	Deceased Pension plan	Legal rep.	Hshld. emp.	Deferred comp.
		13 See Instr. for Box 13	14 Other				
State UT	16 Employer's state I.D. number Y07652	17 State wages, tips 1075.00	18 State Income Tax	19 Locality Name	20 Local wages, tips	21 Local income tax	

This information is being furnished to the Internal Revenue Service.
 Copy B To Be Filed With Employee's FEDERAL Tax Return

Form **W-2 Wage and Tax Statement 1995**

OMB No. 1545-0006

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State UT	16 Employer's state I.D. number Y07652	17 State wages, tips 1075.00	18 State Income Tax	19 Locality Name	20 Local wages, tips	21 Local income tax	

Copy 2 To Be Filed With Employee's State, City, or Local Income Tax Return

Dept. of the Treasury-Internal Revenue Service

If you are required to file a tax return, a negligence penalty or other sanction may be imposed on you if this income is taxable and you fail to report it.

Form **W-2 Wage and Tax Statement 1995**

OMB No. 1545-0006

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Florie

1. Richard Murray Pick up Raccoon
359 W. Pierpont
2. Al + Trudy Christensen Pick up Groutage
Water color
7549 Kensington Ave 84108
582-7087
3. Pick up a check at Quality
Press (Jackie Nicholas) 633 N. 400 W.
4. Fix book on my PMT show
5. Fix books on ^{Personal} checks, inventory
& invoices
6. Organize my Audio Tapes
7. Organize my paintings to match
system in inventory book (By location)
8. List invoice numbers by check deposits

Williams Fine Art

175 West 200 South • Suite 2011 • Salt Lake City, Utah 84101 • (801) 534-0331



An Old Fashioned Christmas Sale

Old Fashioned Paintings
Old Fashioned Artists
Old Fashioned Prices
Old Fashioned Salesperson

Sale begins December 16
12 noon to 6 p.m.

Painting and/or etchings by these artists:

J.T. Harwood
John Hafen
LeConte Stewart
G. Wesley Browning
O.D. Campbell
Louise R. Farnsworth
Sam Jepperson
Geneva Larsen
Waldo Midgely
Henri Moser
Henry Rassmussen
Lee Greene Richards
B.Y. Andelin
Jack Sears
Clyde Squires

Rembrandt Van Rijn
Pierre - Auguste Renoir
Toulouse Lautrec
Dan Baxter
Mahonri Young
A.B. Wright
Florence Ware
Paul Fjellboe
Harold D. Olsen
Lawrence Squires
E.J. Bird
Joseph Everett
Clyde Cornick
Ted Wassmer
G.M. Ottinger

MEMBERS IN THE NEWS

Rotarian **Clayton Williams** was recently featured in an article in the June 1995 issue of *Architectural Digest* (an international magazine of fine interior design). Clay was a small collector before he became a dealer. Seven years ago he retired from the high-technology field and opened his gallery, which he calls "the absolute delight of my life." Although he specializes in, and always has on hand, a large stock of Utah's early artists, he also shows contemporary painters.





GALLERIES

Compiled by Dave Gagon

Phone 237-2149

● **OPENING THIS WEEK**

● **Monday, Feb. 27**

Atrium Gallery (third floor, Salt Lake City Public Library) — "Altered Vision" by Gary Barton through April 5. Opening reception, Wednesday, March 1, 6:30-8 p.m.

● **Wednesday, March 1**

Art Gallery (F303 Harris Fine Arts Center, BYU, Provo, 378-2881) — *Gallery 303*: Part II of the "Annual MFA Candidate Show," featuring the work of Byron K. Draper, Clane Graves, Tom Howard, Hailey Meyer, Marilyn Sehlmeier and Rod Walker through March 16. Opening reception March 1, 7-9 p.m.

Finch Lane Gallery (54 Finch Lane, 596-5000) — *Park gallery*: "Beautiful Birds & Incredible Insects" by the Youth Art Academy Student Exhibition through March 31.

Sweet Avenues Branch Library (455 F Street, 524-8276) — "Literary Abstracts" by Edward Bateman through April 8. Public reception, Thursday, March 2, 6:30-8 p.m.

Tyler Library (315 Wood St., Midvale) — Oil paintings by Mona McGuire through April.

● **Thursday, March 2**

Eccles Community Art Center (2580 Jefferson Ave., Ogden, 392-6935) — *Main gallery*: paintings by Ray R. Breer. *Carriage House gallery*: The Ogden Color Camera Club's Print Competition. Both through March 31. Opening reception, Friday, March 31, 7-9 p.m.

● **Friday, March 3**

Finch Lane Gallery (54 Finch Lane, 596-5000) — Paintings by Susan Cheal and mixed media by Melvin G. Ralph through April 14. Opening reception, Friday, March 3, 6-8 p.m.

Myra Powell Gallery (Union Station, 2501 Wall Ave., Ogden, 629-8444) — "Annual Invitational Exhibit," featuring Roberta Glidden, Lois Breeze, Steve Case, Robin Farr, Harrison Groutage, Jayne Blair, Rita Lambros, Clayton Williams, Diane McLeod, William Lewis, Adrian Van Suchtelen, Blanche Wilson, Kent Rigby, Nate Johansen, Suzanne Simpson, Mike Walton, Dana Mauck, Scott Ferguson, Brook Tarrent, Trent Billoft and Janet Wallace through March. Opening reception, Friday, March 3, 5-7 p.m.

Park City, Main Gallery, photography by K.C. Muscolino; Lower Gallery, watercolors, etchings and oils by Michael Halverson, through Wednesday.

LeftBank at Pierpont, 242 S. 200 West, photography by Peter Barney and sculpture by Kent Rigby, through March 10. Open Wednesdays through Saturdays, 5 to 9 p.m.

Loge Gallery, Pioneer Memorial Theatre, University of Utah, paintings by Linda Anderson and sculptures by John Evans, through Saturday.

Meyer Gallery, 305 Main, Park City, works by Dave McGary, through March 4.

Museum of LDS Church History and Art, 45 N. West Temple, "Sacred Connections: Art and Native American Latter-day Saints," through Aug. 20, 1995; "Jesus Once Was a Little Child . . ." exhibit designed for children, through Oct. 16; "Visions of Faith: Selections From Latter-day International Art Competitions," through Jan. 7, 1996. Open daily.

Myra Powell Gallery, Union Station, Ogden, Annual Invitational Exhibit featuring Roberta Glidden, Lois Breeze, Steve Case, Robin Farr, Harrison Groutage, Jayne Blair, Rita Lambros, Clayton Williams, Diane McLeod, William Lewis, Adrian Van Suchtelen, Blanche Wilson, Kent Rigby, Nate Johansen, Suzanne Simpson, Mike Walton, Dana Mauck, Scott Ferguson, Brook Tarrent, Trent Billoft and Janet Wallace, March 3-31. Closed Sundays. **Reception, March 3, 5 to 7 p.m.**

Nora Eccles Harrison Museum of Art, Utah State University, Logan, "Fifth Bien-

Phillips Gallery, 444 E. 200 South, "Garden Sculpture '95," featuring works by David Adams, Mark Bullwinkle, Silvia Davis, Marcia Donahue, Connie Erickson, Neil Hadlock, Mary Ellen Hogle, Cyn Jeppson, Nolan Johnson, Richard Johnston, Dean Petaja, Michael Mogus, Laura Lee Stay, Cordell Taylor and C & G Sparks-Gary Vlasic, Saturday through March 24. Closed Sundays and Mondays. **Reception, Saturday, 2 to 5 p.m.**

Red Butte Garden and Arboretum, Walter P. Cottam Visitor Center, east of University of Utah Research Park, juried competition of the Utah Watercolor Society, botanical and landscape paintings, through Tuesday.

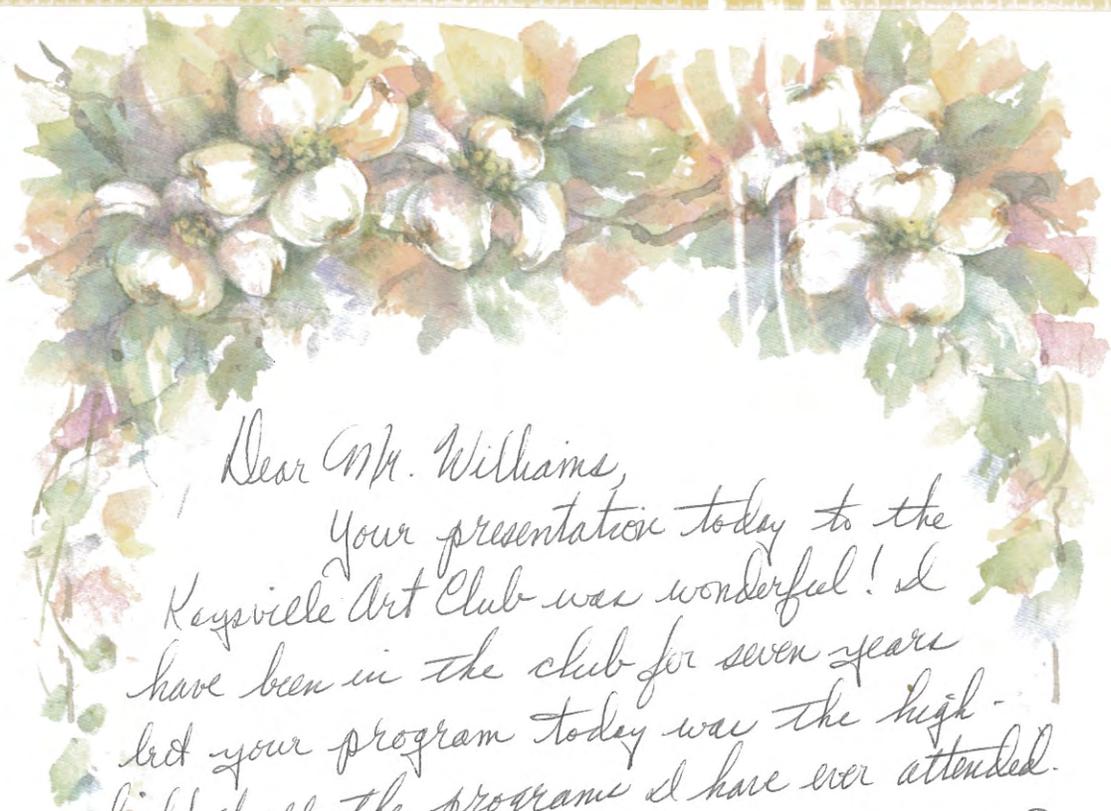
Repatee Gallery, ZCMI Center, "H-Art of Utah," featuring images of Salt Lake and surrounding areas by Utah artists, through Tuesday. Closed Sundays.

Saguaro Gallery, 314 Main, Park City, works by George Lundeen, A.D. Shaw and Jim Wilcox, through Saturday.

St. George Art Museum, St. George, "Watercolors of the Grand Canyon and Southern Utah," works by Allan J. Schulz, through May 19. Closed Sundays and Mondays.

Salt Lake Art Center, 20 S. West Temple, Main Gallery, "View of Nine," Utah Arts Council Annual Fellowship Awards Finalists, through Thursday. Closed Mondays and holidays.

Salt Lake Community College, Markosian Library Art Gallery, 4600 S. Redwood Road, SLCC Design Faculty Art Show, through Monday.



Dear Mr. Williams,

Your presentation today to the
Kaysville Art Club was wonderful! I
have been in the club for seven years
but your program today was the high-
light of all the programs I have ever attended.

After you left today everyone was expressing
how much they enjoyed your program.

Thank you very much - we truly
appreciate your time & effort.

Sincerely,
Ellen Mae Manning

EXHIBITING ARTISTS

<i>Emmy Atzet</i>	<i>Bill Lee</i>
<i>Ken Baxter</i>	<i>David Lofgren</i>
<i>Barbara Braak</i>	<i>Jossy Lounes</i>
<i>Russell Case</i>	<i>Allen Lund</i>
<i>Craig Christensen</i>	<i>James Lund</i>
<i>Karen Christensen</i>	<i>Kenneth Lund</i>
<i>Larry Christensen</i>	<i>Nancy Lund</i>
<i>Sharlene Christensen</i>	<i>Paul Lyon</i>
<i>Patrick De Paulis</i>	<i>Shirley McKay</i>
<i>Darryl Erdman</i>	<i>Dennis Mecham</i>
<i>Carole Evans</i>	<i>Eugene Morris</i>
<i>Cynthia Fehr</i>	<i>Meri Ploetz</i>
<i>Kindra Fehr</i>	<i>Laurie Porter</i>
<i>Norma Forsburg</i>	<i>Bonnie Posselli</i>
<i>Graydon Foulger</i>	<i>Richard Prazen</i>
<i>Teresa Hahnel</i>	<i>Rhea Sachs</i>
<i>Alan Halladay</i>	<i>Ben Schurel</i>
<i>Layne Haskay</i>	<i>Harry Sellers</i>
<i>Paul Heath</i>	<i>Dennis Smith</i>
<i>Dan Hendricksen</i>	<i>Stephanie St. Thomas</i>
<i>Andrea Henbels</i>	<i>Dor Strate</i>
<i>John Herring</i>	<i>Bernie Tanner</i>
<i>Patricia Herring</i>	<i>Randi Wagner</i>
<i>Margaret Heywood</i>	<i>Steve Warren</i>
<i>Sandra Vernon Jackson</i>	<i>Jim Weiss</i>
<i>Paul James</i>	<i>Mary Wells</i>
<i>Kimberly Kyremes</i>	<i>Marilyn Whitaker</i>
<i>Bruce Larrabee</i>	<i>Clayton Williams</i>
<i>Grace Leddy</i>	<i>Vladimir Zolotsev</i>

ARTISTS DONATING TO THE SILENT AUCTION

<i>Pat Bagley</i>	<i>Arnold Friberg</i>	<i>Nancy Lund</i>
<i>Rick Blackerley</i>	<i>Roberta Clidden</i>	<i>Brian Miltenbach</i>
<i>Barbara Braak</i>	<i>Paul Heath</i>	<i>Laurie Porter</i>
<i>Karen Christensen</i>	<i>John Herring</i>	<i>Richard Prazen</i>
<i>Sharlene Christensen</i>	<i>Patricia Herring</i>	<i>Betsy Quintana</i>
<i>Patrick De Paulis</i>	<i>Paul James</i>	<i>Harry Sellers</i>
<i>Valoy Eaton</i>	<i>Bruce Larrabee</i>	<i>Stephanie St. Thomas</i>
<i>Carole Evans</i>	<i>Grace Leddy</i>	<i>Steve Warren</i>
<i>Cynthia Fehr</i>	<i>Bill Lee</i>	<i>Vladimir Zolotsev</i>
	<i>Allen Lund</i>	

IN-KIND CONTRIBUTORS

ADVANCED DISPLAY
ALLMAKES OFFICE SUPPLIES
BLUE CROSS-BLUE SHIELD
PRUDENTIAL SECURITIES
ROGER TOBARI DESIGN STUDIO
BERNIE TANNER
SCHMIDT SIGN
MARY MURPHY
MIKE RAFFERTY
JIM AND CAROL SIPPLE
19TH CENTURY FURNITURE
TAPESTRY
GINA MITCHELL
MOON RAVEN
CONNIE GRIFFITH
KATHLEEN EUSTON
DAVID TUNDERMAN
TRAVELERS AID
ANN BERO



Maryann Webster 68
Painting and sculpting are Maryann's specialties. Her work is displayed at the Utah Museum of Fine Art, Phillips Gallery and the Springville Art Museum and has been exhibited in shows nationwide. She is currently the art specialist at Cosgriff.

Jim Weiss 69
A Utah native, Jim has enjoyed spending much of his spare time fishing and traveling through the back country of Utah. His great admiration for the outdoors influences his vibrant paintings of western landscapes. Through study with wilderness impressionist Frank Erickson, Jim gained an extensive knowledge of color and perspective which, combined with the technique of using pallet knives, enables him to truly capture the moods and excitement of the western terrain.

Marilyn Whittaker 70
Marilyn is a Utah native and is fundamentally self-taught, though she has recently studied with local and nationally known artists. Gifted in all mediums, she stresses the creative process regardless of subject or technique. Currently her paintings can be seen throughout the intermountain area. She teaches art through the Granite School District.

David Whitten 71
Born in Massachusetts, David moved to Park City in 1980 to pursue a career as a ski bum, but soon found himself enrolled at the University of Utah, taking a variety of classes which lead to his career in photography. When not working on his photography, David spends part of his time as the president of the Park City Professional Artists association and teaching photography workshops at the Kimball Art Center in Park City. David's color photographs are printed on "Ilfochrome Classic" paper (formerly called Cibachrome) and some are hand-colored with oils.

Clayton Williams 72
At age 60 Clayton, then chairman, CEO and CFO of Williams Equipment and Controls, announced his life's ambition: to begin a new and happy career--in art! His downtown gallery, Williams Fine Art, is

where he paints subjects from exotic locations around the world and from Utah.

Vladimir Zolotsev 73
Vladimir was born in Chartak, Uzbekistan, and has lived and worked as an artist in the U.S. since 1989. He specializes in mixed media--acrylic, oil, watercolor, pastel, colored pencil, air brush, etc., and currently works as an artist/illustrator for North West Publishers in Salt Lake City, creating illustrations and book covers. He is also under contract with N. Boldyreff Gallery in Paris, France, to create art work for special auctions in France.

1995 ART AUCTION COMMITTEE

Ann Bagley
Marghi Barton
Barbara Braak
Joni Chapa
Fran & Kim Colby
Talitha Day
Karen Dunlap
Kathy Godwin
Diane Henry
Cece Holt
Betsy Hunt
Patti Larrabee
Diane Mackin
Rosemary Nelson
Pam Razzeca
Julie Stienmetz
Roseanne Webber
Pam Westin



PLANT SEEDS OF HOPE

YOU ARE INVITED
To
a
GARDEN LUNCHEON
and
ART EXHIBIT

Thursday, August 11, 1994

11:00 a.m. - 1:30 p.m.

2851 East Sherwood Drive

FEATURING

Guest Speaker, Gail Szykula
University of Utah Teen Pregnancy Program
and

Five Utah Artists:

Elaine Bettridge
Randy Morris

Joan Petersen
Dotty Ralphs

Clayton Williams

\$12.00 in advance
\$13.00 at door

R.S.V.P. by August 4th
Lynn Price: 583-182

Mail check to Vicki Gold
1270 East Vintage Lane
Salt Lake City, Utah 84124

Salt Lake County Medical Society Alliance



ZIONS SECURITIES CORPORATION

June 22, 1995

Mr. Clayton Williams
Williams Fine Art
60 East South Temple, Suite 150
Salt Lake City, Utah 84111

Dear Clayton:

Thank you very much for sending to me the ARCHITECTURAL DIGEST June, 1995 article, "Discovering Utah". I was happy to see the pictures and the references to your art gallery and the nice write-up that was afforded to you. We are delighted to have you in the Eagle Gate Plaza and hope that you have many years of successful operation in the future.

Thank you, again, for your kindness in sending to me the article. I congratulate you for the wonderful presentation which you make.

Best wishes to you,

P. David Jensen, CCIM
Senior Vice President

PDJ:rem

Saguaro Gallery is pleased to present our Fourth Annual

ARTISTS OF UTAH SALE & SHOW

March 17-25, 1995 • Reception March 17, 6 - 9 pm

Many of the artists will attend • Refreshments will be served



Stanley Wanlass

PARTICIPATING ARTISTS

- Michael Albrechtsen
- Robert Barrett
- Ken Baxter
- Dave Bouwhuis
- Carel Pieter
- Brest van Kempen
- Blair Buswell
- Marilee Campbell
- Lou Jene Carter
- Bruce Cheever
- Michael Coleman
- Stephen Czerkas
- Bob DeWitt
- Antonio DiDonato
- Robert Duncan
- Valoy Eaton
- Glen Edwards



Anne Marie Oborn

PARTICIPATING ARTISTS

- Nancy Lund
- Richard Miles
- Jim Morgan
- Richard Murray
- Anne Marie Oborn
- Del Parson
- Bonnie Posselli
- Gary L. Price
- Kirk Randle
- Jim Rennert
- Clayton Robbins
- Eddie Robertson
- Nikolay Samoukov
- George Schramm
- Alexander Selytin
- A.D. Shaw
- Ed Spears
- Kathryn Stans
- L'Deane Trueblood
- David Wade
- Stanley Wanlass
- Kimbal Warren
- William Whitaker
- Clayton Williams
- Al R. Young
- Chris Young
- Ned Young
- Richard Young



Ned Young



SAGUARO GALLERY
314 Main St., P.O. Box 4551, Park City, UT 84060, 801-645-7667

David and Shellee Lott, Owners

Art Talk News Paper March 1995

Institute Community
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Richard F. North,
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HAVE YOU HEARD

- ... **Forrest S. Baker III**, President and CEO of Feature Films for Families received the annual Governor's Award from the Coalition for Utah Families.
- ... **Howard Van Boerum**, President and CEO of Van Boerum and Frank Associates Inc., was recently elected as a fellow of the American Consulting Engineers Council.
- ... **Clayton Williams** had his art gallery featured in the June issue of the Architectural Digest.
- ... **Melissa Phillips** is the 1995-96 President of the Bonneville Knife and Fork Club.
- ... **Olene Walker** has recently joined the Heart & Lung Institute Community Advisory Council.
- ... **Dr. Burtis Evans**, LDS Hospital's Heart & Lung Institute Legacy of Life Chair from 1992-93 and longtime team physician at the University of Utah was recently inducted into the U of U's Crimson Club Hall of Fame. Dr. Evans died in 1993.
- ... **David H. Huntsman**, board member of the Deseret Foundation's Board of Trustees and the Fitness Institute Community Board, was recently promoted as CEO for Huntsman Packaging Corp.

MARK YOUR CALENDARS



NEXT WEEK
Tuesday, July 4, 1995
NO MEETING! NO ROTARY
BEE!

Have a safe & Happy Holiday

July 11, 1995
We meet at the **MARRIOTT**
DAVID A HUBBARD
"How to manage Your Most
Valuable Asset"

July 18, 1995
We meet at **SYMPHONY**
HALL
GRANT JOHANNESEN
Spouses/partners invited with R.S.V.P.



August 15, 1995
COTTONWOOD COUNTRY CLUB
EVENING SUMMER PARTY



October 10, 1995
We meet at the **MARRIOTT**
ROTARIANS & SONS
DALE MURPHY

December 5, 1995
SALT LAKE COUNTRY CLUB
EVENING HOLIDAY PARTY



COMMITTEE MEETINGS

June 27, Marriott
11:00 a.m.

1995-96 Orientation-**JEAN BRADSHAW**
Club 24 Foundation- **LYLE CAMPBELL**

11:15 a.m.

'95-96 Summer Party-**DOUG MORTENSEN**
1:30 p.m.

Membership-**NEIL RASMUSSEN**

CLASSIFICATIONS OPENED

Government-State-Securities
Protective Coatings

CLIP FOR YOUR ROSTER



GLAESER, JANET A.
"JANET"

Born Aug. 17

Education-Private College-
Development

Vice President Institutional
Advancement

Westminster College

1840 South 1300 East (84105)

Telephone 488-4110

FAX 466-6916

Res. 3125 East Kennedy Dr. #109
(84108)

Telephone 583-6243

(June 1995)

Spouse-"Larry"



MATTSSON, DEREK J.
"DEREK"

Born Aug. 21

Cable Television-Advertising

General Sales Manager

Mountain Cable Advertising

1251 East Wilmington Ave. #100
(84106)

Telephone 488-5650

FAX 488-5670

Res. 2869 Millicent Dr. (84108)

Telephone 581-0624

(May 1995)

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Lou Jene Carter
Bruce Cheever
Michael Coleman
Stephen Czerkas
Bob DeWitt
Antonio Di Donato
Robert Duncan
VaLoy Eaton
Glen Edwards
Ortho Fairbanks
Peter Fillerup
Edward J. Fraughton
Luke Frazier
Kent Goodliffe



Anne Marie Oborn

Carol Harding
Stephen Hedgepeth
Kay Homan
Julie Jeppsen
Hong (Yu) Ji
Randall Lake
Judy Law
Roland Lee
Nancy Lund
Richard Miles
Jim Morgan
Richard Murray
Anne Marie Oborn
Del Parson
Bonnie Posselli
Gary L. Price



Ned Young

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Clayton Robbins
Eddie Roberson
Nikolay Samoukov
George Schramm
Alexander Selytin
A.D. Shaw
Ed Spears
Kathryn Stats
Lena Toritch
L'Deane Trueblood
David Wade
Stanley Wanlass
Kimbal Warren
William Whitaker
Clayton Williams
Greg Woodard
Al R. Young
Chris Young
Ned Young
Richard Young



SAGUARO GALLERY

314 Main St., P.O. Box 4551, Park City, UT 84060, 801-645-7667

David and Shellie Lott, Owners

James Gites, pianist June 13
 Davide Franceschetti, pianist June 14
 Ilya Itin, pianist June 15
 Bridget Olavson, pianist June 16
 Xiang-dong Kong, pianist June 17
 Diane Keller, organist June 19
 Laurel James, soprano; Eric Nelson, clarinetist;
 Jed Moss, pianist June 20
 Mormon Youth Symphony and Chorus
 in the Tabernacle June 23
 Rebecca Glade, soprano; Steve Evans, baritone;

Denise Farrington, pianist; Dean Kaelin,
 keyboard; Broadway Classics June 24
 Karlyn Bond, pianist, and Lissa Wildman, flutist June 27
 Kent Lyman, pianist June 28
 Utah National Guard 23rd Army Band
 in the Tabernacle June 30, July 1
 Joseph Onstott, baritone, and Paul Seeger, bass/baritone,
 with Julian Ward, pianist July 5
 Dame Malvina Major, New Zealand soprano, with
 Iain Burnside, London pianist July 7
 Sonia Theodoridou, Greek soprano, with Iain Burnside,
 London pianist July 8
 Loh Siew-Tuan, Chinese Malaysian soprano, with
 Peter Goldberg, Bangkok clarinetist, and
 Lawrence Gee, pianist July 11
 Marra Lukin, Hungarian mezzo soprano, with Iain
 Burnside, London pianist July 12
 Livia Rev, French pianist July 14
 Summer Chamber Orchestra/Weiner tribute July 15
 Marc Deaton, tenor July 18
 Kathleen Wallace, contralto, with Elizabeth Cox
 Ballantyne, pianist July 19
 Jay Welch Chorale Summer Pops Concert July 21
 Chamber Choir of Grand Rapids July 22
 Gloriana Choral Ensemble July 28

"The True Story of Cinderella," featuring Mary Wescott,
 contralto; JoAnn Orley, soprano; Richard Alsop, bass;
 and Shawna Gottfredson, soprano July 29
 Good Life Singers (1st United Methodist Church
 International Youth Convention) Aug 3
 Marilyn Felt Anderson, violinist; Francine Felt Potter,
 violinist; Camille Cook, soprano Aug 4
 Peter Baicchi, organist, in the Tabernacle Aug 5
 Peter Van De Graaf, bass-baritone, and
 Kathleen Van De Graaf, soprano Aug 15
 Mormon Youth Chorus and Symphony
 in the Tabernacle Aug 16

AbraVanel Hall Aug 18
 Deer Valley Aug 19
 A Sonic Blast, Robert Henderson, conductor
 AbraVanel Hall Aug 25
 Deer Valley Aug 26
 Snowbird Aug 27

DANCE

BROLLY ARTS with support from Kinetic Cafe Dance Co.
 583-8904

One day workshop with Doris Rudko
 Tanner Dance Studio, U of U Aug 5
 Choreographers' Lab
 Snowbird Institute Dance Tents Aug 7-25
 Final works-in-progress showing
 Snowbird Institute Dance Tents Aug 25
 REPERTORY DANCE THEATRE, 534-1000
 134 West Broadway

Summer Dance Workshop June 26-July 14
 RIRIE-WOODBURY DANCE COMPANY, 328-1062
 Three-week Intensive Workshop June 26-July 14
 Performance at Snowbird June 30
 Performance of work by Creach/Koester
 at Marriott Center for Dance July 13
 Performance of work by workshop choreographers
 at the Gallivan Utah Center July 14
 Three-day High School Workshop Aug 14-19
 U OF U BALLET & MODERN DANCE DEPTS, 581-3267
 MARRIOTT CENTER FOR DANCE
 Utah Ballet II May 25-27, June 1-3

FESTIVALS

INTERNATIONAL FESTIVAL, 467-2592
 Peace Gardens, Jordan Park Aug 26
 JUNETEENTH CELEBRATION, 363-5771
 Salt Lake Chapter NAACP June 17
 OBON FESTIVAL, 363-4742
 Buddhist Church July 8
 PARK CITY ARTS FESTIVAL, 649-8882
 Park City Aug 5-6

Oliver! Thru June 5
 Pillow Talk June 8-July 31
 I Won't Say I Will Opens Aug 3

SALT LAKE ACTING COMPANY, 355-2787
 MARMALADE HILL CENTER - Main Theatre
 Gunmetal Blues Thru June 4
 Sharon's Voyage: Spirit of the Hive '95 ... Opens July 19
 MARMALADE HILL CENTER - Downstairs Theatre
 Sight Unseen Thru June 4

SALT LAKE COMMUNITY COLLEGE
 GRAND THEATRE, 957-3322

My Fair Lady Thru June 3
 THEATREWORKS/WEST, 583-6520
 WESTMINSTER COLLEGE
 JEWETT CENTER FOR PERFORMING ARTS
 A ... My Name is Still Alice Thru June 17

VISUAL ARTS

Watch for the Summer Gallery Strolls June 16, July 21, and
 August 18, 6-9 p.m., sponsored by the Salt Lake Gallery
 Association.

ANDERSON-FOOTHILL BRANCH, SLC LIBRARY
 Beautiful Birds & Incredible Insects/
 4th Annual Youth Art Academy
 Traveling Exhibition Thru June 30
 Dorothy Nix,
 "Personalities in Colored Pencil" July 1-Aug 4
 Steven Sheffield, "Watercolor Works" Opens Aug 5
 ART ACCESS GALLERY
 "Partners," featuring artists participating in
 Art Access Mentoring Program Thru July 7
 "Homework," Livia De Angelis and
 Sandra Gray July 21-Aug 11

ART BARN/FINCH LANE GALLERY
 Zach Hadlock, sculpture; Kathleen M. Royster,
 ceramics in installation format;
 Gregory Schulte, graphite on paper Thru June 2
 Lloyd Brown, mixed media dioramas; Lenka Konopasek,
 paintings; Bruce D. Robertson, paintings
 and mixed media June 9-July 21
 Tai Loc Huynh, color print photography; and
 Cynthia Jeppson, ceramics installation .. Opens July 28

ART Competitions Thru Jan 7, 1996
 PHILLIPS GALLERY

Lee Deffebach, "It's good to recycle" Thru July 1
 Summer Group Show Opens July 8
 RIO GRANDE CAFE

Sharon Philpot & Kevin Doyle June 4-July 2
 Sonya Dinsdale July 2-30
 Rochelle Charles Opens July 30
 SALT LAKE ART CENTER

America Ground Zero, photographs by
 Carole Gallagher Thru July 2
 NPR Exposure, photographs by
 Murray Bogrovitz Thru July 7

Über Frau: Paintings by Pip Brant Opens July 7
 Additions: New work in the
 permanent collection Opens July 7
 Post Modernism Opens July 14
 SALT LAKE COMMUNITY COLLEGE

MARKOSIAN LIBRARY ART GALLERY
 President's Invitational Show Thru June 14
 Photography by John Wiemer June 19-July 24
 SOUTHAM GALLERY

Amazing Women Opens June 16
 SWEET-AVENUES BRANCH, SLC LIBRARY
 Puppets by Gretchen Madigan Reynolds Thru June 10
 UTAH ARTS COUNCIL GLENDINNING GALLERY
 Matters of Life and Death: African Artifacts
 from the UMFA Permanent Collection .. Thru June 21

UTAH MUSEUM OF FINE ARTS, U OF U
 Utah '95 Statewide Annual Works on Paper,
 Photography and Crafts Thru June 11
 U of U Art Department Faculty Thru June 11
 For Purpose and Pleasure: Quilting Together in
 Nineteenth Century America Opens June 25
 Wasatch Mountain Quilters: 1975-1995 .. Opens June 25
 UTAH MUSEUM OF NATURAL HISTORY, U OF U
 Treading in the Past: Sandals of the Anasazi .. Thru Oct 22
 WILLIAMS FINE ART

Works by Kent Wallis, Richard Murray, Alvin Gittins
 and early Utah artists June-Aug
 A WOMAN'S PLACE BOOKSTORE - Cottonwood
 Photography by Judy Mayer and
 Hillary Garrett Thru Aug 27

A WOMAN'S PLACE BOOKSTORE - Foothill
 Paintings by Mary Ann Hess Thru July 30
 Varied media by Stacie Clayton Opens July 30

7/6/95
Celine!

Emma Lou Thayne
1965 St. Mary's Drive
Salt Lake City, Ut., 84108

Thank you, Capt., for being
so thoughtful fully in touch,
this time about the Ireland
Article.

You sponsor beauty,
Capt., in whatever draws
your broad and cultured
interest. I feel lucky to
have been one of those who
benefit from your generous
attention.

Have a happy summer -
Warmly,
Emma Lou

Magazine spotlights whys, wherefores of early Mormon furniture

Because soft pine was only wood available, pieces were out of proportion for strength purposes.

By Dave Gagon
Deseret News home writer

In the June issue of *Archee-tural Digest*, writer Michael Frank reports on designer Timothy Macdonald's experience of combing through Salt Lake art galleries and specialty shops in pursuit of antique Mormon furniture, paintings and home decorations for a client in southern Utah.

"We wanted the house to appear as it might have looked if the Mormons had done it," says Macdonald. "We always kept the early

setters in mind.

In the article, Frank recounts how the industrious settlers constructed nearly every item used in their homes. He says, "Mormon converts from, among other places, Sweden, Denmark, England and the American East brought with them advanced skills, strong memories and pattern books." All found expression in early Utah design.

At Williams Fine Art, Macdonald spoke with the owner, Clayton Williams, about late 19th- and early 20th-century Utah landscapes. When Williams mentioned the early Utah painters studied in Paris at the Ecole des Beaux-Arts and the Academie Julian, the designer's admiration for the painters grew. James T. Harwood,

John Hafen, Lorus Pratt, and John B. Fairbanks were just a few of the artists Macdonald considered for his client.

Macdonald also visited the F. Wexler Gallery, examining works by Michael Coleman and Dennis Smith, two of Utah's contemporary, realist artists.

For furniture, Macdonald visited Anthony's Antiques and Fine Art. "Mormon furniture has a distinctive history," says Frank.

"When they came to Utah, they began almost at once to make furniture that mimicked Swedish, English or Sheraton Fancy styles."

The early furniture was often idiosyncratic. Because the pieces had to be made out of soft pine (about the only wood around then) they

were slightly out of proportion for strength purposes.

The article concludes by taking the reader through Woodworkers Place, Rocky Mountain Rag Rugs and the John Told/John Watkins Dream House where Macdonald found Watkins' "knowledge of Mormon interiors, furniture and history unparalleled."

"It was a great, refining education for me," says Macdonald. "I encountered a whole new, friendly, intriguing world. I'll never think of the West in quite the same way again."

Frank's article, "Ad Travels: Discovering Utah," should not only be fun reading for Salt Lakers but also helpful for those wishing information on where to get early pioneer art and furnishings.

■ From previous page

Closed Sundays.

Union Gallery, University of Utah, A. Ray Olpin Union Building. "Explorations in Art and Science," through today.

University of Utah Hospital, "Making a Good Impression," prints and printmaking tools, through July 10.

Utah Museum of Fine Arts, University of Utah, "University of Utah Art Department Faculty Exhibit," through June 10;

"Utah '95 Statewide Annual Works on Paper," photography and crafts, through June 11; "Dreamkeepers: Creating Utah's Centennial Opera," through Sunday; selections from "The Val A. Browning Collection of 500 Years of European Masterworks," indefinitely. Closed holidays.

Reception, Sunday, 2 to 5 p.m.

Weber State University Art Gallery, Collett Art Building, Ogden, WSU's Annual Juried Student Art Exhibition, through June 2. Closed Saturdays and Sundays.

Reception, June 1, 7:30 p.m.

Whitmore Library, 2197 E. 7000 South, works of Photographic Print Society competition winners, Monday through June 30. Closed Sundays.

Williams Fine Art, main lobby, Eagle Gate Plaza, 60 E. South Temple, works by Kent Wallis, Richard Murray, Al Rounds, Alvin Gittins and early Utah artists, through July. Closed weekends.

for children 12 and younger.

"Sleeping Beauty," Hale Center Theater, 2801 S. Main, South Salt Lake, most Saturdays, 11 a.m., through Aug. 19. Tickets, \$6 and \$4.50. Children free in birthday month.

"The Secret Garden," nonmusical, City Rep, 638 S. State, tonight, 7:30. Continues on various dates through June 30. Tickets, \$7.50, \$4.75 children 16 and younger.

"Beauty and the Beast," City Rep, 638 S. State, Saturday and Monday, 7:30 p.m. Continues on various dates through July. Tickets, \$7.50, \$4.75 children under 16.

"Camelot," Pages Lane Theatre, 292 E. Pages Lane, Centerville, Fridays, Saturdays, Mondays and Thursdays, 7:30 p.m., through May 27. Tickets, \$9 and \$8, children \$7.

"The Diary of Anne Frank," Pages Lane Theatre, 292 E. Pages Lane, Centerville, Tuesday and Wednesday, 7:30 p.m. Tickets, \$7, \$6 for children 11 and under.

"Nonsense," Terrace Plaza Playhouse, 99 E. 4700 South, Ogden, Fridays, Saturdays and Mondays, 7:30 p.m., through May 29. Tickets, \$7.50 adults, \$5 children.

"The Princess Bride," Terrace Plaza Playhouse, 99 E. 4700 South, Ogden, Saturday, through June 24. Tickets, \$4.

"Annie," Hale Center Theater-Orem, 225 W. 400 North, Orem, Fridays, Saturdays, Mondays and Thursdays, 8 p.m., through June 5. Tickets, \$6 to \$8.

"Cinderella," Hale Center Theater-Orem, 225 W. 400 North, Orem, Saturdays, 8 p.m., through June 5. Tickets, \$6 to \$8.

May 26, 4:30 and 7:30 p.m.; May 27, 7:30 p.m.; May 28, 7 p.m. Tickets, \$4.

"Oh, How Absurd!," Nunemaker Place, Westminster College, 1840 S. 1300 East, Thursday through May 27, 8 p.m. Free.

"Utah Playfest," Studio Stage and Morgan Theatre, Chase Center, Utah State University, Logan, "The Making of Edward III," Studio Stage, Thursday, 7 p.m. Tickets, \$5.

"All My Sons," Black Box Theater, Salt Lake Community College South City campus, Wednesday through May 27, 7:30 p.m. Tickets, \$5, \$3 and \$2.

Professional/semi

"Man of La Mancha," Pioneer Memorial Theatre, 1340 E. 300 South, tonight, 8:30 Saturday, 2 and 8 p.m. Tickets, \$17 to \$30. Presented by Pioneer Theatre Company.

"Gnatman Forevermore - The Batman Satire," Desert Star Playhouse, 4861 S. State, Murray, Fridays and Saturdays, 7 and 9:30 p.m.; Mondays and Thursdays, 7 p.m., through July 1. Tickets, \$10 and \$8, children \$8 and \$6.

"Gunmetal Blues," Upstairs Theatre, Salt Lake Acting Company, 168 W. 500 North, Fridays and Saturdays, 8 p.m.; Sundays, 2 p.m., Thursdays, 7:30 p.m., through June 4. Tickets at ArtTix, \$12.50 and \$15.50. Presented by Salt Lake Acting Company.

"Sight Unseen," Downstairs Theatre, Salt Lake Acting Company, 168 W. 500 North, Fridays and Saturdays, 8 p.m.; Sundays, 2 p.m., Thursdays, 7:30 p.m., through June 4. Tickets at ArtTix, \$12.50 and \$15.50. Presented by Salt Lake Acting Company.

MUSIC

Lou Reid, Terry Baucom and Carolina and Bluegrass Conspiracy, acoustic, Utah Museum of Fine Arts Auditorium, University of Utah, tonight, 7:30. Tickets, \$10 in advance, Acoustic Music. Local Music, Intermountain Guitar and Banjo, Smokey's Records, Compact Disc counter and all Dan's Food Stores.

Indigo Girls, folk rock, dome at Wolf Mountain, tonight, 8. Tickets, \$25, not including computer service fee.

Utah Peace Concert, featuring **Deviance, House of Cards, The Mutineers, Iceburn, Alex Caldiero** and the **Native American Dance Troupe**, Mexican Civic Center, 600 W. 155 South, tonight, 7:30. Tickets, \$5. Proceeds go to Utahans Against Hunger and Food Not Bombs.

Salt Lake-West Valley Chorale, Westvale Presbyterian Church, 3610 S. 4400 West, tonight, 7:30. Suggested donation, \$3.

"From Russia With Love," Utah State University Symphony Orchestra, Kent Concert Hall, USU, Logan, tonight, 7:30. Tickets, \$6.

University of Utah A Capella Choir, Assembly Hall, Temple Square, tonight, 7:30. Free. Children under 8 not admitted.

Salt Lake Opera Theatre Pops Concert, St. Ambrose Church, 2000 S. 2800 East, tonight and Saturday, 7:30. Tickets, \$8.

North, Tuesday and Saturday, 8 p.m.; Sun-



"We don't believe in pressuring the children. When the time is right, they'll choose the appropriate gender."



"Help me on this one, Jimbo. What I want to do here is fire you."

look at
65 pieces

WILLIAMS FINE ART

150 E SOUTH TEMPLE • SUITE 101 • SALT LAKE CITY, UT 84111 • TEL 531-1111 • FAX 531-1112

Approved

July 12, 1995

Mr. Leonard J. Lewis
910 Donner Way
Salt Lake City, UT 84108

Dear Leonard,

If you are interested in selling any additional pieces of your outstanding art collection, I would like to discuss the matter with you again.

Recently we have sold some very nice paintings by H. L. A. Culmer, J. T. Harwood; and we have just received three outstanding paintings by Samuel Jepperson.

If you have an interest in this proposal, please let me know.

Cordially,

Clayton R. Williams

Recent Stewart customers anxious to buy

89 ?
158 ?
160 ?

Salt Lake City, UT 84108

To Whom It May Concern,

I have personally examined the following works of art and placed values on each item at current market prices.

<u>Artist</u>	<u>Title</u>	<u>Medium</u>	<u>Size</u>	
1. Bonnie Posselli	City & County Building	oil	24x30	
2. Ken Baxter	Utah Landscape	oil	18x24	
3. Larry Wade	Roadside	oil	16x20	
4. Earl Jones	Near Bear Lake	oil	18x24	
5. Elva Malin	Landscape	oil	18x24	
6. Clyde Cornick	Hillside	oil	12x18	
7. Earl Jones	Weber Canyon	oil	24x36	
8. Denis Phillips	Desert Landscape	oil	30x40	
9. Gary Smith	Miners	oil	40x40	
10. Rose Howard	Pine Trees	oil	24x18	
11. L. R. Farnsworth	Mountainside	oil	16x20	
12. Lee G. Richards	Sun Light and Shadows	oil	18x22	
13. D. Ingraham	Mountain Peaks	oil	18x20	
14. Mabel Frazer	Still Life	oil	24x30	
15. Bonnie Posselli	Pond	oil	30x24	
16. Valoy Eaton	Melting Snow	oil	30x48	
17. A.B. Wright	Mt. Dell	oil	14x20	
18. A.B. Wright	Jordan River	oil	15x21	
19. Kent Wallis	Flowers	oil	24x20	
20. Alfred Lambourne	1888 Landscape	oil	17x35	
21. Charles P. Adams	Sunset	oil	18x24	
22. Richard Murray	Uinta Farmstead	oil	36x48	
23. Albert Bierstat	Low Clouds	oil	13x18	
24. Dean Millman	Campfire	w/c	9x15	
25. L. R. Farnsworth	Hillside	oil	11x14	
26. Russian artist	Still-life	oil	20x14	
27. Russian artist	Still-life	oil	20x14	
28. Euray Andersen	Millcreek Landscape	oil	22x28	
29. Seaman Crookston	Girl With Basket	oil	28x22	
30. Dean Millman	Horse shoes	w/c	6x17	
31. Paul Kuni	Mt. Landscape	oil	20x24	
32. Unknown	House and Tree	oil	16x12	
33. Russian, 3Ahyekko	Russian River, 64	oil	19x27	
34. Russian, Tikemep	Russian House, 65	oil	19x27	
<hr/>				
77. Michael Coleman	Liberty Park	pastel	9x13	
78. Maynard Dixon	Indian & Teepee	oil	11x14	3500 5000
79. Maynard Dixon	Chief with Warbonnet	w/c	4x3	cost
80. Peter Fillerup	Indian on Horse	w/c	4x12	
81. Florence Ware	The Bugler	bronze	18	
82. Florence Ware	Winter Landscape	oil	10x8	
83. Florence Ware	Clouds	oil	10x7	
84. Cornelius Salisbury	Tree	oil	9x6	
85. Unknown	Sagebrush Hills	oil	14x10	
86. Roy Keister	Cloudy Day	oil	8x12	
87. Leon Galand	Acoma Women	oil	6x8	
88. Florence Ware	Cleaning Pots	oil	48x38	
	Mountainside	oil	18x22	

35.	Charles Schrivogel	Chief White Eagle	Bronze	25
36.	E. Cook	Great White Throne	oil	30x24
37.	Harold D. Olsen	Snowscene	w/c	20x16
38.	Russian artist	Boy	oil	11x14
39.	Russian, Aherde	Russian Boat	oil	19x27
40.	Russian, Billerig	Russian Goats	oil	19x27
41.	Russian artist	Russian Fence	oil	9x13
42.	Matilda Thurman	Mountain Landscape	w/c	30x22
43.	Janet Milliken	Fussie	oil	11x14
44.	James T. Harwood	French Road	pastel	13x23
45.	Dean Fausett	Vermont Pastoral	oil	42x54
46.	Peter Fillerup	The Wind	bronze	14
47.	Rosco Grover	Portrait	oil	20x16
48.	Unknown artist	Picking Flowers	oil	36x36
49.	Robert D. Conley	Mountain Lake	oil	40x30
50.	Lawrence Squirres	Landscape with Chickens	oil	21x29
51.	Joseph Everett	Mums	w/c	20x14
52.	Joseph Everett	Autumn	w/c	14x10
53.	James T. Harwood	Canyon Stream	oil	10x8
54.	J. H. Stansfield	Grand Canyon	oil	22x33
55.	E. A. Burbank	Chief Plenty-Coos, Crow	oil	7x5
56.	Kimbal Warren	Winter Stream	oil	20x24
57.	Roberto Batista	Farmer with Burro	oil	23x19
58.	C. Trivil	Portuguese Seaman	oil	56x36
59.	Avard Fairbanks	Washington's Currier	bronze	28
60.	Jack Sears	Harry Lauder	bronze	7
61.	Karl Kauba	Buffalo	bronze	5
62.	Ispansky	Appeal to Spirit	porcelain	10
63.	Mahonri Young	Navaho Women	pastel	19x12
64.	Dennis Smith	Woodlands	bronze	5
65.	Peter Fillerup	Mandan Bust (polycrome)	bronze	8
66.	Peter Fillerup	Sky Dancer	bronze	12
67.	Peter Fillerup	Buffalo (silver plate)	bronze	6
68.	Dean Millman	The Scout	bronze	5
69.	Peter Fillerup	The Hostile	Bronze	48
70.	H.L.A. Culmer	Mountain Lake	W/C	9x15
71.	Waldo Midgley	Forest Interior	oil	24x30
72.	Louis Hienzman	Violet Hillside	oil	12x16
73.	Lee G. Richards	Luxemburg Gardens	oil	10x8
74.	Louis Hienzman	Tree	oil	12x16
75.	James T. Harwood	Forest Path	oil	31x21
76.	John Hafen	Liberty Park	pastel	9x13
77.	Michael Coleman	Indian & Tepee	oil	11x14
78.	Maynard Dixon	Chief with Warbonnet	w/c	4x3
79.	Maynard Dixon	Indian on Horse	w/c	4x12
80.	Peter Fillerup	The Bugler	bronze	18
81.	Florence Ware	Winter Landscape	oil	10x8
82.	Florence Ware	Clouds	oil	10x7
83.	Florence Ware	Tree	oil	9x6
84.	Cornelius Salisbury	Sagebrush Hills	oil	14x10
85.	Unknown	Cloudy Day	oil	8x12
86.	Roy Keister	Acoma Women	oil	6x8
87.	Leon Galand	Cleaning Pots	oil	48x38
88.	Florence Ware	Mountainside	oil	18x22

Cost
4000 6000

15000
3500 5000
Cost

→	89.	LeConte Stewart	Barn	oil	12x16	
	90.	Sam Jepperson	Pond	oil	12x18	
	91.	Dean Millman	Snake River Scene	w/c	13x20	
	92.	Kimbal Warren	Country Road	oil	20x30	
	93.	John Hafen	Monteray	oil	18x12	
	94.	A.B. Wright	French Street	oil	13x17	
	95.	Lee G. Richards	School House	oil	16x13	
	96.	C.H. Frolich	The Cardinal	oil	21x15	
	97.	Jack Sears	The Cart	ink	8x10	
	98.	Harold D. Olsen	Europe	w/c	10x8	
	99.	Lawrence Squirres	Bathers	oil	16x20	
→	100.	Howell Rosenbaum	Winterscene	oil	24x30	
	101.	Unknown Alabaster	Boy with Sliver sculpture		13	
	102.	Dean Fausett	Vermont	w/c	30x40	
	103.	Peter Fillerup	Summer Fantasy	bronze	12	
	104.	Moignoio	Pheasant	bronze	14	
	105.	Florence Ware	Aspens	oil	16x12	
→	106.	Cyrus Dallin	Appeal to Great Spirit	bronze	36	
	107.	J. Leo Fairbanks	Mountain Farm	oil	12x18	
	108.	Cornelius Salisbury	River Bank	oil	24x18	
	109.	J. B. Fairbanks	Wheat Field	oil	21x30	
	110.	Sam Jepperson	Mountainside	oil	12x16	
	111.	James T. Harwood	Girl with a Chicken	w/c	10x6	
	112.	G. Wesley Browning	Duck at Great Salt Lake	pastel	14x21	
	113.	Henri Moser	Still Life	oil	7x5	
	114.	John Hafen	Silver Lake, Brighton	oil	9x13	
	115.	John Fery	Elk	oil	8x13	
	116.	John Fery	Sunset	oil	11x6	
	117.	Paul Fjellboe	Autumn	oil	12x18	
	118.	Paul Fjellboe	Creekside	oil	16x24	
	119.	Ranch Kimball	Pioneer Home	pastel	5x7	
→	120.	John Fery	Mountain Valley	oil	4x8	70.00
→	121.	Dan Weggeland	Pioneer Lady	oil	10x8	
	122.	Michael Coleman	Gate (Tondo)	oil	15x18	
	123.	Donald Beauregard	Fence and Tree	oil	10x8	
	124.	Peter Fillerup	Iceberg (marble sculpture)		24	
	125.	O.D. Campbell	Farmer	oil	8x12	
	126.	Elva Malin	Forest Flowers	oil	16x12	
	127.	Dorthy Weir Young	Still Life	oil	18x15	
	128.	James T. Harwood	Still Life	oil	13x15	
	129.	C. Botke	Normandy Storm	oil	13x16	
X	130.	Waldo Midgley	City & County Building	oil	9x13	cost 3000 1970s
	131.	Randall Lake	Still Life with Apples	oil	16x24	1940s
	132.	H. Hanibran	Still Life 1882	oil	28x36	
	133.	Lee G. Richards	Aspens	oil	24x36	
	134.	Karl Quilter	Eagle Dancer	Bronze	38	
	135.	Virgil Hafen	Country Road	oil	20x24	
	136.	Sam Jepperson	Cows	oil	22x24	
	137.	Gordon Cope	European Street Scene	oil	20x24	
	138.	Randall Lake	Richmond in Winter	oil	18x24	
	139.	Beverly Mastrim	Still Life	oil	24x18	
SOP	140.	James T. Harwood	Forest Interior	oil	32x18	10000 sold

141.	Mahonri Young	Rockport 1922	w/c	9x11
142.	Mahonri Young	Country Club	w/c	10x14
143.	Mahonri Young	June 1915	crayon	10x13
144.	Mahonri Young	Navaho 1950	w/c	11x17
145.	Mahonri Young	Navaho	crayon	10x13
146.	Mahnori Young	Burro	w/c	7x10
147.	Mahonri Young	Avenues	w/c	9x12
148.	Mahonri Young	Branchville 1939	w/c	10x13
149.	Kimbal Warren	Loafer	oil	12x18
150.	Kimbal Warren	Salem	oil	12x18
151.	G. Wesley Browning	Jordan River	w/c	16x20
152.	Cornelius Salisbury	Elevator	w/c	20x13
153.	Lee G. Richards	Mesa, Arizona	w/c	10x14
154.	Mahonri Young	Pollacca	etching	9x12
155.	Jack Sears	Boy and Dog	pen	8x10
156.	Gary Trudeau	Cartoon	print	20x16
157.	Jack Sears	Bearded Man	ink	7x5
158.	LeConte Stewart	Road near Milton	oil	12x16
159.	Irwin T. Pratt	Stream	w/c	9x12
160.	LeConte Stewart	Desert Butte 1924	oil	12x15
161.	J. H. Stansfield	Canyon	oil	20x16
162.	James T. Harwood	Port of Dreams	print	11x16
163.	Florence Frandsen	Field	oil	18x24
164.	Kirk Randle	Still Life	w/c	20x14
165.	Dean Millman	Mountain Peaks	w/c	10x24
166.	Henri Moser	Though Trees	oil	30x16
167.	George Beard	Lake	oil	22x36
168.	Al Rounds	Beehive House	w/c	18x28
169.	Al Rounds	Council House	w/c	16x22
170.	J. B. Fairbanks	Wagon Train	oil	24x40
171.	Florence Ware	Zions	oil	16x20
172.	William Peters	Antelope Island	oil	7x19
173.	Dennis Phillips	Bear Lake Country	oil	18x24
174.	Paul Fjellboe	Mountain Scene	oil	14x22
175.	A.W. Dowd	Creek	oil	18x24
176.	Don Ricks	Idaho Tetons	oil	12x36
177.	John Jarvis	Tepees	w/c	5x7
178.	Edwin Evans	Older Lady	etch	3x2
179.	Janet Milliken	Farm in Winter	oil	5x7
180.	Florence Ware	Seascape	oil	7x9
181.	Janet Milliken	La Quinta	oil	12x9
182.	Ken Baxter	Cow	oil	4x7
183.	Dean Millman	Bottles	w/c	6x6
184.	Mahonri Young	Moab 1947	w/c	9x11
185.	Clyde Cornick	Cows	oil	8x10
186.	E. I. Couse	Clouds	oil	8x10
187.	Dan Baxter	Night Scene	oil	9x12
188.	A. B. Wright	Jordan River	oil	9x12
189.	Unknown	River Bed	w/c	12x18
190.	Mark Petersen	Mountain Peaks	oil	8x10
191.	Paul Fjellboe	Great Salt Lake	oil	12x16
192.	Howell Rosenbaum	Aboard Ship	w/c	11x14
193.	Mahonri Young	Roundup	pen	7x14

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194.	B.F. Larsen	Tree	oil	16x12
195.	Mahonri Young	Navaho	crayon	10x14
196.	Mahonri Young	Danbury Fair	w/c	4x12
197.	George Ottinger	Boat in Rough Sea	oil	10x8
198.	Louis Hienzman	Tent Encampment	oil	9x12
199.	Dan Baxter	Jordan River	oil	16x20
200.	Russian Artist	Russian House	oil	14x20
201.	Russian Artist	Russian Haystack	oil	14x20
202.	Elva Malin	Snow Scene	oil	12x18
203.	Kathy Stats	Landscape	oil	9x12
204.	A.B. Wright	After Millet	pencil	9x12
205.	Dean Millman	Tetons	pencil	4x12
206.	L. R. Farnsworth	Mountains	oil	9x12
207.	Dean Millman	Boats	w/c	6x12
208.	Dean Millman	Letters	w/c	12x12
209.	Lewis Osbourn	Cabin	oil	12x16
210.	Dean Millman	Trains	w/c	11x17
211.	Dean Millman	Mailbox	w/c	12x15
212.	Sam Jepperson	Hollyhocks	oil	13x9
213.	Mahonri Young	Paris Study	w/c	6x8
214.	Dean Millman	Portrait	w/c	16x12
215.	Mahonri Young	Shiprock	pen	11x14
216.	Harold D. Olsen	Sheep	w/c	9x12
217.	Osbourne B. Lowell	Tepee	oil	4x9
218.	B.Y. Andelin	Tree	oil	16x12
219.	Mahonri Young	Aspen	oil	12x16
220.	Unknown	Desert	oil	6x8
221.	Peter Fillerup	On the Run	bronze	14
222.	Peter Fillerup	On the Run	bronze	14
223.	Peter Fillerup	On the Run	bronze	14
224.	Peter Fillerup	On the Run	bronze	14
225.	D.J. Bawden	Hesitation Trail	Bronze	28
226.	Pete Plastow	Three Apache Scouts	oil	18x30
227.	Dan Hill	Basketball	bronze	26
228.	Janel	Miner	bronze	15
229.	Don Ricks	Idaho Tetons	oil	28x64
230.	Dan Hill	Match Point	bronze	15
231.	Shirley Botham	The Hunters Choice	bronze	18
232.	Peter Fillerup	On the Run	bronze	15
233.	David Lemon	Frontiersman	bronze	13
234.	John Fery	Elk	oil	28x46
235.	Niel David	Heoto-Mana, Warrior Woman	bronze	18
236.	Hughes Curtis	Roping	Bronze	14
237.	Tom Dedecker	Two Tepees	oil	24x36
238.	Clark Kelly Price	Roping a Stray	oil	30x40
239.	Donald Beauregard	South of France	oil	10x13
240.	Earl Jones	Dieing Pine	oil	10x8
241.	Janet Milliken	Dinner Party	oil	16x20
242.	Albert Stahl	Indian Guard in Winter	oil	26x18
243.	Avard Fairbanks	Indian Legend	bronze	22
244.	Avard Fairbanks	Indian Legend	bronze	22
245.	Avard Fairbanks	Chief Joseph	bronze	30
246.	Avard Fairbanks	Chief Joseph	bronze	30
247.	Peter Fillerup	On the Run	bronze	14
248.	David Lemon	Frontiersman	bronze	13
249.	Mahonri Young	Nude Study	pastel	10x16

opens Thursday and runs through Dec. 17. Eighteen original Norman Rockwell paintings from Utah collections will be augmented by several oils from the artist's contemporaries.

The last show of Rockwell works in Springville was in 1984. This year's show features art from his entire career.

Also opening Wednesday "A Period of Transition," a collection of photographic assemblages by David W. Pursley.

Pursley has incorporated "found objects" with turn-of-the-century photographs and weaves into the concerns of contemporary domestic culture from a male's perspective. These include family, love, marriage, children and divorce.

The show runs through Nov. 6.

ART AUCTION

Nineteen professionals and two dozen students have contributed artwork to a silent auction being presented by the Granite Education Foundation. The auction runs Wednesday through Saturday at Cottonwood Mall, 4835 S. Highland Drive, Salt Lake City.

A reception honoring the students will be Wednesday from 6:30 to 7:30 p.m. near the mall's food court. A \$1,000 scholarship will be presented

in honor of the late Euray Anderson, a Utah artist who worked closely with the Granite School District in supporting art programs.

The auction closes Saturday at 5 p.m.

USU FACULTY ART

Ogden's Eccles Community Art Center's Main Gallery will feature contemporary works of Utah State University art-faculty members John Neely, Greg Schulte, Wil Shynkaruk and Chris Terry in an exhibit opening Friday from 7 to 9 p.m.

Neely, professor of art, is internationally known for his wood-fired ceramics. He lived, studied and worked as a potter in Japan before coming to USU. He is currently serving as head of the ceramics department.

Schulte is an assistant professor of art in drawing and painting. His work is featured at the Comus Gallery in Portland, Ore., and the Grace Chosy Gallery in Madison, Wis., where he completed his master of fine arts degree at the University of Wisconsin-Madison.

Shynkaruk is an instructor of ceramics and ceramic-studio coordinator at USU. He received his master of fine arts at the University of Iowa and his bachelor's degree at the University of Manitoba, Canada.

Terry is an associate professor of art at USU and was re-

cently a guest professor at the University of Essen, Germany. He received a master of fine arts from the University of Wisconsin-Madison and a bachelor of arts from Rhode Island College, Providence.

The exhibit runs through Nov. 27.

In the Eccles Center's Carriage House Gallery, also through Nov. 27 will be an invitational show, a Christmas boutique and a display from Victoria Tea's Grandma's Corner.

PROMINENT PAINTERS

The paintings of two prominent Utah painters, Harrison Groutage and Adrian Van Suchtelen, will be featured in an exhibit opening at the Brigham City Museum-Gallery, Brigham City, Friday with a reception from 6:30 to 8:30 p.m.

Groutage, retired professor of art at Utah State University, was chairman of the school's art department for seven of his 34 years there. He has had 90 solo shows and has participat-

ed in 75 group shows. He maintains studios in Logan and Apple Valley, Utah.

Van Suchtelen, who was born in the Dutch East Indies in 1941, immigrated to the Netherlands in 1960 and to the United States in 1957. He joined the USU faculty in 1957 and has been a professor since 1981. He received a master of fine arts degree from Otis Art Institute of Los Angeles County.

The show runs through Dec. 9.

SOUNDS FAMILIAR

"Favorite and Familiar Place," an exhibit of paintings by Clayton R. Williams, opens at Pioneer Memorial Theatre's Loge Gallery, 1340 E. 300 South, Salt Lake City, Wednesday and runs through Nov. 18.

The paintings include scenes from Paris, Giverny and rural France; New York City; Norway; Santa Fe, N.M.; downtown Salt Lake City; Red Butte Garden; and Holiday Park at the head of the Weber River, where the artist has a family cabin.

In addition to being an artist, Williams is a gallery owner. In 1988, he established Williams Fine Art, a gallery featuring early Utah artists, Russian art and contemporary Utah artists who paint in a representational style. Before his career in art, Williams was owner of Williams Equipment and Controls Co., a process-controls firm.

—Helen Forsberg

HALLOWEEN

WIG SALE

9⁹⁵ and up



JEAN PAREE CORP
555 So 2nd East

From previous page

State University, Logan. Tickets are \$7 for USU students, \$10 for others.

CURTAIN RAISER

The West Valley Symphony opens its season Saturday at 8 p.m. in the Granger High auditorium, 3690 S. 3600 West, West Valley City. The Halloween-themed program includes classics such as Mussorgsky's "Night on Bald Mountain" and Gounod's "Funeral March of a Marionette" (well-known to "Alfred Hitchcock Presents" fans), plus selections from "Jurassic Park," "Jaws" and other films. On the podium are music director-conductor Stephen Baker and associate conductor Larry Wadsworth.

Tickets are \$5 at various West Valley locations or from orchestra members.

— *Lori Buttars, Catherine Reese Newton*

DANCE

BYU DANCESPORT

Five hundred couples are expected to vie for bronze, silver and gold medals during Brigham Young University's Dancesport Championships Friday and Saturday in the Wilkinson Center Ballroom on the Provo campus.

Formerly called the Medals Ball, the Dancesport Championships will begin at 6 each evening.

Robert and Jennifer Foster, current United States Professional Theatre Arts Champions and finalists in the United States American Rhythm competition, also will also perform each night.

Tickets are \$5 for general admission, \$7 for reserved platform seats and \$10 for front-row table seats.

— *Helen Forsberg*

READINGS/SIGNINGS

OTHER SIDE OF STORY

Most Americans know the conventional version of the Battle of Little Bighorn, best-known to whites as Custer's Last Stand. Author James Welch, in his newest book, *Killing Custer*, recounts the famed 1876 Montana battle from the historical perspective of the Plains Indians, who at the time were engaged in a much larger fight to keep their ancestral homelands.

Published last year to glowing reviews, *Killing Custer* has just been issued in paperback. Welch, who lives in Missoula, Mont., has written four novels; *Killing Custer* is his first work of nonfiction. He will read from the book Monday at 7 p.m. at Sam Weller's Bookstore, 254 S. Main St. in Salt Lake City.

FREE WORKSHOPS

West Jordan residents are invited to attend free writing workshops by author Joan Bump Bennett.

southwest corner of the Westminster College campus, 1840 S. 1300 East in Salt Lake City.

READ FOR FOOD

Two dozen Utah writers will read from their works at six Wasatch Front bookstores Thursday, joining more than 1,000 authors nationwide in a day of simultaneous readings to benefit food banks around the country. (See story elsewhere in this section.)

BRING A PILLOW

Elementary-school teacher Allison Bodily will host a Pillow Story Hour for children Saturday at 1 and 3 p.m. at The Book Table, 29 S. Main St. in Logan.

— *Brandon Griggs*

VISUAL ARTS

PSYCHEDELIC POSTERS

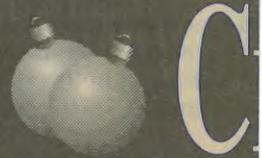
An exhibit of Utah rock 'n' roll posters from the '60s and '70s opens in the Art Barn's Finch Lane Gallery, 54 Finch Lane in Reservoir Park, Salt Lake City, today with a reception from 2 to 5 p.m.

In the summer of '67 — the summer of love — a dramatically new style of poster art emerged in Salt Lake City. Inspired by the psychedelic art from San Francisco, Utah artists Rob Brown, Mikel Covey, Neil Passey, Rainbow Jam (Kevin Lyman and Richard Taylor) and others created an original body of art that de-

Sale Starts Mon

Rot

Albertsons Shopping



5 1/4" x 3" Round Tin
6 3/4x 3 1/4" 99¢
7 3/4x 3 1/2" \$1.49



Keepsake & Treasure Tins Book

\$2.99 \$7.99

\$4.99 Desi

SALT LAKE GALLERY ASSOCIATION, FIRST NIGHT ART EXHIBIT, 1995

12-31-95

ART SPACE ARTISTS ASSOC., 353 W. 200 S., 322-3816

- #1. MICHAEL MORGAN MOONBIRD, "SECRETS FROM HITCH-HIKERS", MONOTYPE, \$275.00
- #2. MICHAEL MORGAN MOONBIRD, "BAD DOGS MEMORIES OF KANSAS", MONOTYPE, \$275.00
- #3. MICHAEL MORGAN MOONBIRD, "DOG FIGHT OVER WALL STREET", COLLAGE, \$550.00
- #4. VICTORIA LYONS, "RHINO", LINOCUT, \$49.00
- #5. VICTORIA LYONS, "TURTLE", LINOCUT, \$49.00
- #6. VICTORIA LYONS, "LIZARD", LINOCUT, \$49.00
- #7. VICTORIA LYONS, "GATOR", LINOCUT, \$49.00

CAFE DELL ARTE', 22 E. 100 S., 363-2218

- #8. RICHARD MURRAY, "PINTAIL DUCK", OIL, INQUIRE AT GALLERY
- #9. RICHARD MURRAY, "ROAD RUNNER", OIL, INQUIRE
- #10. RICHARD MURRAY, "ANTELOPE", MONOPRINT, INQUIRE
- #11. RICHARD MURRAY, "RAM", MONOPRINT, INQUIRE

DOLORES CHASE FINE ART, 260 S. 200 W., 328-2787

- #12. JAMES CHARLES, "SUGGESTIONS FOR SIMPLE OBSERVATION", \$475.00
- #13. FRANK HUFF, "McDONALD'S", \$450.00
- #14. DOUG HIMES, "CASTOR AND POLLUX", \$450.00

THE FRAMERY, 1519 S. 1500 E., 466-5151

- #15. KENNETH BAXTER, "FAIRMONT PARK", OIL, \$840.00
- #16. RICHARD MURRAY, "BELL CANYON", OIL, \$3200.00

LEFTBANK GALLERY, 242 S. 200 W., 539-0343

- #17. ONDRE PETTINGILL, "I'LL BE RETIRING SOON", OIL, 1000.00
- #18. SUZANNE SIMPSON, "BLESSINGS FOR THE FALLEN ANEL", COLLAGE, \$200.00
- #19. ALEXANDER HENRY GROVES "PROP #1", PHOTOGRAPH, \$175.00
- #20. PETER BARNEY, "20 MULE CANYON, DEATH VALLEY, PHOTOGRAPH, \$75.00
- #21. JULIE LEWIS, "ALMUNECAR, SPAIN", WATERCOLOR, \$250.00
- #22. DEBORAH DVORAK, "MARKET", COLLAGE, \$125.00

REPARTEE GALLERY, 39 S. MAIN ST, ZCMI CENTER, 364-4809

- #23. GREG OLSEN, "FRATERNITY TREE", OIL, \$20,000.00
- #24. CHRIS YOUNG, "STILL LIFE, LILLIES", LITHOGRAPH, \$2,000.00

SOUTHAM GALLERY, 50 E. BROADWAY, 322-0376

- #25. BARBARA EDWARDS, "AUGUST SUN", OIL, \$1,000.00
- #26. JOHN MYRUP, "SMITHFIELD TEMPLE", OIL, \$475.00

TIVOLI GALLERY, 255 S. STATE STREET, 521-6288

- #27. PAUL FORSTER, "SPRING BREAK", OIL, \$5,200.00
- #28. NORMA FORSBERG, "ROAD TO THE FARM", OIL, \$2,600.00
- #29. JOAN DISTIN WHITE, "BLUE CLOVINIA", WATERCOLOR, \$1,400.00

WILLIAMS FINE ART, 60 E. SOUTH TEMPLE, 534-0331

- #30. GALUST BERBERIAN, "STILL LIFE", OIL, \$9,000.00
- #31. RICHARD MURRAY, "FALL LANDSCAPE", OIL, \$5,000.00
- #32. KENT WALLIS, "TIGHT-KNIT NEIGHBORHOOD", OIL, \$3,500.00

This Year's Participating Artists

- | | | |
|---------------------|---------------------|---------------------|
| Cyrus Afshary | Peter Fillierup | Greg Olsen |
| Michael Albrechtsen | Charles Frace | Leo Osborne |
| Dennis P. Anderson | Edward J. Fraughton | Dan Ostermiller |
| Gareth Andrews | Luke Frazier | Dino Paravano |
| Joe Anna Arnett | Lou Geng Xing | Del Parson |
| James Asher | Glenna Goodacre | Arleta Pech |
| Gerald Balciar | Kent Goodliffe | Bonnie Posselli |
| Robert Barrett | Gary Hale | Gary L. Price |
| Carolyn Blish | Mark Hallett | Robert Pummill |
| Christopher Blossom | Carol Harding | Kirk Randle |
| Joseph Bohler | Lex Hedley | Rosetta |
| Paul Bosman | Tom Hill | Sueellen Ross |
| Dave Bouwhuis | Wang Hongjian | Shery Salari Sander |
| Richard Boyer | Karl Huber | Lindsay Scott |
| Amy Brackenburg | Alan M. Hunt | Sandy Scott |
| Carl Brenders | John Jarvis | John Seerey-Lester |
| Peter Brooke | Julie Jeppsen | Alexander Selyrth |
| Harley Brown | MarCayne Johnson | A.D. Shaw |
| Tom Browning | Gary Kapp | Michael Skrepnick |
| Duane Bryers | Peggy Knight | John Skurja |
| Blair Buswell | David Koch | Lowell E. Smith |
| Marilee Campbell | Randall Lake | Michael Slack |
| Lou Jene Carter | Mehl Lawson | Kathryn Stars |
| Chapel | Roland Lee | William Stout |
| Bruce Cheever | Zhang Li | Carol Lee Thompson |
| Bradley H. Clark | Tim Liess | Mike Traic |
| Guy Coheleach | Pat Longley | L'Deane Trueblood |
| Dennis Curry | Nancy Lund | Timothy C. Tyler |
| Dan D'Amico | George Lundeen | Kent Ullberg |
| Jim Daly | Frank Magleby | David Wade |
| Sheri Doty | Guy Manning | Eric Wallis |
| Robert Duncan | Waler Matia | Kimbal Warren |
| Randy Dutra | Lloyd McCaffery | Michael Whelan |
| Valoy Eaton | Davis Meltzer | Jim Wilcox |
| Barbara Ediden | Tony Merrithew | Clayton Williams |
| Glen Edwards | Herb Mignery | Michael Workman |
| Gerald Farm | Dean Mitchell | Chris Young |
| Keih Ferris | Mary Mueller | Gene Zesch |
| | Richard Murray | |

We at Saguaro Gallery invite you to attend our third annual

MINIATURE MASTERPIECES SALE AND SHOW

December 8-30, 1995

Artists' Reception: December 8 from 6-10 pm

Many of the artists will be in attendance
Refreshments will be served



Dan Ostermiller, "Redondo", Bronze, 8.5" h

ANTIQUES

Magazine spotlights whys, wherefores of early Mormon furniture

Because soft pine was only wood available, pieces were out of proportion for strength purposes.

By Dave Gagon
Deseret News home writer

In the June issue of *Architectural Digest*, writer Michael Frank reports on designer Timothy Macdonald's experience of combing through Salt Lake art galleries and specialty shops in pursuit of antique Mormon furniture, paintings and home decorations for a client in southern Utah.

"We wanted the house to appear as it might have looked if the Mormons had done it," says Macdonald. "We always kept the early

settlers in mind.

In the article, Frank recounts how the industrious settlers constructed nearly every item used in their homes. He says, "Mormon converts from, among other places, Sweden, Denmark, England and the American East brought with them advanced skills, strong memories and pattern books." All found expression in early Utah design.

At Williams Fine Art, Macdonald spoke with the owner, Clayton Williams, about late 19th- and early 20th-century Utah landscapes. When Williams mentioned the early Utah painters studied in Paris at the Ecole des Beaux-Arts and the Academie Julian, the designer's admiration for the paintings grew. James T. Harwood,

were slightly out of proportion for strength purposes.

The article concludes by taking the reader through Woodworkers Place, Rocky Mountain Rag Rugs and the John Told/John Watkins Dream House where Macdonald found Watkins' "knowledge of Mormon interiors, furniture and history unparalleled."

"It was a great, refining education for me," says Macdonald. "I encountered a whole new, friendly, intriguing world. I'll never think of the West in quite the same way again."

Frank's article, "Ad Travels: Discovering Utah," should not only be fun reading for Salt Lakers but also helpful for those wishing information on where to get early pioneer art and furnishings.

John Hafen, Lorus Pratt, and John B. Fairbanks were just a few of the artists Macdonald considered for his client.

Macdonald also visited the F. Wexler Gallery, examining works by Michael Coleman and Dennis Smith, two of Utah's contemporary, realist artists.

For furniture, Macdonald visited Anthony's Antiques and Fine Art. "Mormon furniture has a distinctive history," says Frank. "When they came to Utah, they began almost at once to make furniture that mimicked Swedish, English or Sheraton Fancy styles."

The early furniture was often idiosyncratic. Because the pieces had to be made out of soft pine (about the only wood around then) they

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ART FOR A CAUSE

Fund-Raisers for Charity Help . . . and Hurt

By Frank McEntire,
SPECIAL TO THE TRIBUNE

Need to raise money for your favorite cause or charity? Hold an art auction. It's Utah's fund-raising trend for nonprofit organizations facing financial woes.

Auction sponsors and donors sometimes don't realize, however, that serious unintended consequences often accompany well-intentioned charitable acts.

The most recent auction in Salt Lake County was staged by the Sunstone Foundation, an independent group that studies and discusses Mormonism. "More than 70 artists provided

100 works to this year's auction," said event organizer Mary Ann Morgan.

For a small organization like Sunstone, even the \$5,000 to \$8,000 provided by an art auction makes a big difference in its ability to carry out its programs. "We'll continue having it as long as it makes money," said Elbert Peck, director of the foundation.

That perspective is shared by the dozens of organizations that have had successful auctions, such as the Legal Aid Society, Multiple Sclerosis Society, Salt Lake Rape Recovery Center, the St. Vincent de Paul soup kitchen, and the Utah AIDS Foundation.

More causes are lining up. Delmont Oswald, executive director of the Utah Humanities Council, has a team putting together the organization's first auction in October. Although a variety of items will be available, art works and books will be the focus. "Like everyone else," he said, "we're damned desperate."

Most people participate in charity fund-raisers, especially art auctions, for essentially two reasons: altruism and smart shopping. Those who are there to give would give anyway. Others need incentives. Still others are simply looking for a good deal.

Hearing the rattle of a few more coins in a strapped organization's tin cup may bring

■ See ART AUCTIONS, E-6

E6

The Salt Lake Tribune ARTS Sunday, September 3, 1995

Art Auctions Mix Altruism, Savvy Shopping

■ Continued from E-1

sighs of relief to its supporters, but it causes fire to spew from the mouths of more than a few art dealers and arts organizations who feel their hard day-to-day work is undermined.

Salt Lake gallery owner Dolores Chase said art auctions are "killing us." She said it is "hard to keep our optimism up and pay the bills with the art market being so small. We feel compromised by nonprofits using [visual art] regularly and almost exclusively."

"Some galleries are extremely concerned about the number of art auctions," said Clayton Williams, owner of Williams Fine Art. "They look at it as taking away their business."

Peck is familiar with the criticism. "Most of those who participate in our auction typically don't go to art galleries," he said. "They purchase original art at our fund-raiser, something they normally wouldn't do. That way, they're actually helping the art market, not taking away from it."

Erode Value: Chase said charity art auctions undermine the retail value of fine art. "They take away from a very small and fragile industry," she said. "All of us in the art world support these nonprofits in many ways and really believe in their causes. It's not an adversarial relationship. It's just that there is little money available for products considered by some to be a luxury. So, even a 5 percent loss of a small gallery's market share makes a big difference."

Fine-arts appraiser Allen Dodworth used to organize art auctions. No longer. Though art auctions "may help the charity," he said, "they do a lot of harm as well, and are not the wonderful 'win-win' events I used to think they were."

Dodworth said the artist and dealer work hard to develop a reputation for the artist and, over time, raise prices to a level where there may be some profit for each of them. What happens to the credibility of this carefully constructed pricing structure, he asks, "when, as is very often the case, 300 well-to-do citizens at a charity auction witness [an artist's] painting, which they had all heretofore believed to be worth a couple of thousand dollars, fail to

find a buyer at a couple of hundred dollars?" Or worse, sells for that low amount? This is the moment the artist decides to take up computer programming and the gallery owner begins to fend off bad publicity and a downturn in business as the buyer repeatedly brags about the "good deal" to friends — "potential buyers all," Dodworth said.

"We'll probably not sponsor art auctions again," said Sam Gappmayer, director of the Salt Lake Art Center, which staged its first auction in 1966.

"While the funds received through art auctions advance the goals of our organization, there are those who lose — artists whose works sell well under market value, dealers, and supporters who purchase works for the sake of the organization rather than because they like the work."

Concerned about the proliferation of art auctions, the leadership of the Salt Lake Gallery Association, the Salt Lake Art Center, and the Salt Lake City Arts Council got together two years ago to determine whether anything should be done about it. They decided to develop and publish guidelines for institutions holding charitable art auctions in an effort to "benefit both the art-auction sponsor and the contributing artists."

The authors of the single-sided, one-page "Art Auctions: Guidelines for Institutions" (available at the art center, arts council and most art galleries) state the "increasing number of art auctions being produced [25-30 annually along the Wasatch Front, they claim] will effectively destroy the delicate art market for those very artists who believe in supporting a variety of social causes by donating their works of art for auction." They imply charity art auctions are not a good idea while realistically acknowledging anything they said wouldn't stop them from taking place.

11 Suggestions: In addition to providing 11 suggestions to help "maintain institutional credibility with the arts community," they remind sponsors of art auctions that "in many cases, you have approached those least able to make contributions and most frequently asked to make contributions."

Some of their suggestions? Determine if the artist wants to set a minimum bid, take a percentage of the sale, or donate the work outright; invite the artist to attend the event; include the artist's name in promotional material; include items other than fine art; ask collectors to donate art work.

As an artist and gallery owner,

Williams said he is asked almost every week to donate work to an auction, a tale repeated throughout the state by many artists. Being a board member of the LDS Hospital's Deseret Foundation and organizer of its first-time, bi-annual art auction last year, he knew he had the artist-as-donor fatigue barrier to overcome, including his own. He followed "Art Auctions" guidelines and stressed quality, fairness, publicity, and a full-color catalog when contacting artists and collectors to provide work on consignment. This professional auction-house strategy secured top-quality representational paintings and sculpture, and achieved financial results — "netting about \$120,000," said foundation director Lori Piscopo.

One incentive to buying art at fund-raisers is for the tax benefits. However, according to Dodworth (and the Internal Revenue Service), "there ain't no such thing as a free lunch."

Just how real, he asked, "is the tax write-off when the artist, by law, is allowed to deduct only the cost of materials used in producing the piece, and the charity buyer is, by law, allowed to write off only what they paid over and above the fair market value of the work they buy?" Ask your accountant what "value received" means, he advised.

So, what's the solution? The gallery owners and art dealers' complaint isn't about the viability of nonprofit organizations or their need to raise funds. "They just need to find more creative ways to meet their financial obligations than setting up shop and selling original art at reduced prices," said Ruth Lubbers, president of the Salt Lake Gallery Association and executive director of the nonprofit Art Access.

A fund-raising maxim says: "There's no shortage of money for a good cause, just a shortage of imagination about how to get

and manage it." Salt Lake artists and arts dealers have suggestions of how nonprofit organizations can include the visual arts as a fund-raising tool without deflating the market value of artists' work:

■ In addition to art work, include items donated by organization supporters and local merchants who have a broader customer base than art galleries.

■ Auction a tour to an artist's studio, an artist's visit to your child's school, a presentation by a gallery owner about collecting art, or the use of an art gallery for a family or social event.

■ Commission several artists to make a suite of prints to be sold in support of the organization for which each artist receives a complimentary set of prints and possibly proceeds from the sale.

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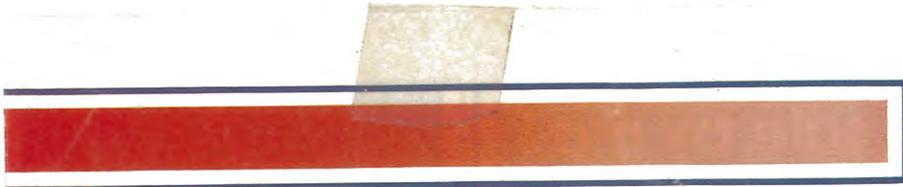
"There are causes and organizations we should give to because it's the right thing to do," said Salt Lake assemblage artist Jean Irwin. "There's no need for bags, art work, or T-shirts in return."

Frank McEntire, a writer and sculptor, is The Salt Lake Tribune's art critic.



Al Hartmann/The Salt Lake Tribune

Matt Macfarlane and Tara Issacson acquired Brian Kershnik's "Jonah" at the Sunstone Symposium art auction.



"Cleaning up your room is not destroying your ecosystem."

ART FOR A CAUSE

Fund-Raisers for Charity Help . . . and Hurt

By Frank McEntire,
SPECIAL TO THE TRIBUNE

Need to raise money for your favorite cause or charity? Hold an art auction. It's Utah's fund-raising trend for nonprofit organizations facing financial woes.

Auction sponsors and donors sometimes don't realize, however, that serious unintended consequences often accompany well-intentioned charitable acts.

The most recent auction in Salt Lake County was staged by the Sunstone Foundation, an independent group that studies and discusses Mormonism. "More than 70 artists provided

100 works to this year's auction," said event organizer Mary Ann Morgan.

For a small organization like Sunstone, even the \$5,000 to \$8,000 provided by an art auction makes a big difference in its ability to carry out its programs. "We'll continue having it as long as it makes money," said Elbert Peck, director of the foundation.

That perspective is shared by the dozens of organizations that have had successful auctions, such as the Legal Aid Society, Multiple Sclerosis Society, Salt Lake Rape Recovery Center, the St. Vincent de Paul soup kitchen, and the Utah AIDS Foundation.

Art Auctions Mix Altruism, Savvy Shopping

Continued from E-1

sighs of relief to its supporters, but it causes fire to spew from the mouths of more than a few art dealers and arts organizations who feel their hard day-to-day work is undermined.

Salt Lake gallery owner Dolores Chase said art auctions are "killing us." She said it is "hard to keep our optimism up and pay the bills with the art market being so small. We feel compromised by nonprofits using visual art to raise

find a buyer at a couple of hundred dollars?" Or worse, sells for that low amount? This is the moment the artist decides to take up computer programming and the gallery owner begins to fend off bad publicity and a downturn in business as the buyer repeatedly brags about the "good deal" to friends — "potential buyers all," Dodworth said.

"We'll probably not sponsor art auctions again," said Sam Gappmayer, director of the Salt Lake Art Center, which staged its first auction in 1966.

"While the funds received through art auctions advance the goals of our organization, there are those who lose — artists whose works sell well under market value, dealers, and supporters who purchase works for the sake

More causes are lining up. Delmont Oswald, executive director of the Utah Humanities Council, has a team putting together the organization's first auction in October. Although a variety of items will be available, art works and books will be the focus. "Like everyone else," he said, "we're damned desperate."

Most people participate in charity fund-raisers, especially art auctions, for essentially two reasons: altruism and smart shopping. Those who are there to give would give anyway. Others need incentives. Still others are simply looking for a good deal.

Hearing the rattle of a few more coins in a strapped organization's tin cup may bring

See ART AUCTIONS, E-6

E6

The Salt Lake Tribune ARTS Sunday, September 3, 1995

Williams said he is asked almost every week to donate work to an auction, a tale repeated throughout the state by many artists. Being a board member of the LDS Hospital's Desert Foundation and organizer of its first-time, bi-annual art auction last year, he knew he had the artist-as-donor fatigue barrier to overcome, including his own. He followed "Art Auctions" guidelines and stressed quality, fairness, publicity, and a full-color catalog when contacting artists and collectors to provide work on consignment. This professional auction-house strategy secured top-quality representational paintings and sculpture, and achieved financial results — "netting about \$120,000," said foundation director Lori Piscopo. One incentive to buying art at

and manage it." Salt Lake artists and arts dealers have suggestions of how nonprofit organizations can include the visual arts as a fund-raising tool without deflating the market value of artists' work:

- In addition to art work, include items donated by organization supporters and local merchants who have a broader customer base than art galleries.

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1975

Your

Christmas

Wish List...

SOUNDS FAMILIAR

'Favorite and Familiar Place,' an exhibit of paintings by Clayton R. Williams, opens at Pioneer Memorial Theatre's Loge Gallery, 1340 E. 300 South, Salt Lake City, Wednesday and runs through Nov. 18.

The paintings include scenes from Paris, Giverny and rural France; New York City; Norway; Santa Fe, N.M.; downtown Salt Lake City; Red Butte

Garden; and Holiday Park at the head of the Weber River, where the artist has a family cabin.

In addition to being an artist, Williams is a gallery owner. In 1988, he established Williams Fine Art, a gallery featuring early Utah artists, Russian art and contemporary Utah artists who paint in a representational style. Before his career in art, Williams was owner of Williams Equipment and Controls Co., a process-controls firm.

—Helen Forsberg

Sunday, October 29, 1995

We can publicity

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■ See ART AUCTIONS, E-1

signs of relief to its supporters, but it causes fire to spew from the mouths of more than a few art dealers and arts organizations who feel their hard day-to-day work is undermined.

Salt Lake gallery owner Dolores Chase said art auctions are "killing us." She said it is "hard to keep our optimism up and pay the bills with the art market being so small. We feel compromised by nonprofits using [visual art] regularly and almost exclusively."

"Some galleries are extremely concerned about the number of art auctions," said Clayton Williams, owner of Williams Fine Art. "They look at it as taking away their business."

Peck is familiar with the criticism. "Most of those who participate in our auction typically don't go to art galleries," he said. "They purchase original art at our fundraiser, something they normally wouldn't do. That way, they're actually helping the art market, not taking away from it."

Erode Value: Chase said charity art auctions undermine the retail value of fine art. "They take away from a very small and fragile industry," she said. "All of us in the art world support these nonprofits in many ways and really believe in their causes. It's not an adversarial relationship. It's just that there is little money available for products considered by some to be a luxury. So, even a 5 percent loss of a small gallery's market share makes a big difference."

Fine-arts appraiser Allen Dodworth used to organize art auctions. No longer. Though art auctions "may help the charity," he said, "they do a lot of harm as well, and are not the wonderful 'win-win' events I used to think they were."

Dodworth said the artist and dealer work hard to develop a reputation for the artist and, over time, raise prices to a level where there may be some profit for each of them. What happens to the credibility of this carefully constructed pricing structure, he asks, "when, as is very often the case, 300 well-to-do citizens at a charity auction witness [an artist's] painting, which they had all heretofore believed to be worth a couple of thousand dollars, fail to

find a buyer at a couple of hundred dollars?" Or worse, sells for that low amount? This is the moment the artist decides to take up computer programming and the gallery owner begins to fend off bad publicity and a downturn in business as the buyer repeatedly brags about the "good deal" to friends — "potential buyers all," Dodworth said.

"We'll probably not sponsor art auctions again," said Sam Gappmayer, director of the Salt Lake Art Center, which staged its first auction in 1966.

"While the funds received through art auctions advance the goals of our organization, there are those who lose — artists whose works sell well under market value, dealers, and supporters who purchase works for the sake of the organization rather than because they like the work."

Concerned about the proliferation of art auctions, the leadership of the Salt Lake Gallery Association, the Salt Lake Art Center, and the Salt Lake City Arts Council got together two years ago to determine whether anything should be done about it. They decided to develop and publish guidelines for institutions holding charitable art auctions in an effort to "benefit both the art-auction sponsor and the contributing artists."

The authors of the single-sided, one-page "Art Auctions: Guidelines for Institutions" (available at the art center, arts council and most art galleries) state the "increasing number of art auctions being produced [25-30 annually along the Wasatch Front, they claim] will effectively destroy the delicate art market for those very artists who believe in supporting a variety of social causes by donating their works of art for auction." They imply charity art auctions are not a good idea while realistically acknowledging anything they said wouldn't stop them from taking place.

11 Suggestions: In addition to providing 11 suggestions to help "maintain institutional credibility with the arts community," they remind sponsors of art auctions that "in many cases, you have approached those least able to make contributions and most frequently asked to make contributions."

Some of their suggestions? Determine if the artist wants to set a minimum bid, take a percentage of the sale, or donate the work outright; invite the artist to attend the event; include the artist's name in promotional material; include items other than fine art; ask collectors to donate art work.

As an artist and gallery owner,

Williams said he is asked almost every week to donate work to an auction, a tale repeated throughout the state by many artists. Being a board member of the LDS Hospital's Deseret Foundation and organizer of its first-time, bi-annual art auction last year, he knew he had the artist-as-donor fatigue barrier to overcome, including his own. He followed "Art Auctions" guidelines and stressed quality, fairness, publicity, and a full-color catalog when contacting artists and collectors to provide work on consignment. This professional auction-house strategy secured top-quality representational paintings and sculpture, and achieved financial results — "netting about \$120,000," said foundation director Lori Piscopo.

One incentive to buying art at fund-raisers is for the tax benefits. However, according to Dodworth (and the Internal Revenue Service), "there ain't no such thing as a free lunch."

Just how real, he asked, "is the tax write-off when the artist, by law, is allowed to deduct only the cost of materials used in producing the piece, and the charity buyer is, by law, allowed to write off only what they paid over and above the fair market value of the work they buy?" Ask your accountant what "value received" means, he advised.

So, what's the solution? The gallery owners and art dealers' complaint isn't about the viability of nonprofit organizations or their need to raise funds. "They just need to find more creative ways to meet their financial obligations than setting up shop and selling original art at reduced prices," said Ruth Lubbers, president of the Salt Lake Gallery Association and executive director of the nonprofit Art Access.

A fund-raising maxim says: "There's no shortage of money for a good cause, just a shortage of imagination about how to get

and manage it." Salt Lake artists and arts dealers have suggestions of how nonprofit organizations can include the visual arts as a fund-raising tool without deflating the market value of artists' work:

■ In addition to art work, include items donated by organization supporters and local merchants who have a broader customer base than art galleries.

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195
ROTARY CLUB OF SALT LAKE
ALLOCATION OF COMMITTEES
1995-1996

JERALD D. HOLYOAK, President and General Chair of the following committees:

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Paul M. Dougan	Michael T. Young
Victoria P. Jackson	

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O. Wood Moyle (98)	Jerald D. Holyoak, ad hoc
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Norman C. Tanner (95)	

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Gerald R. Daynes, Jr.	John W. Seybolt
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Ezekiel R. Dumke, Jr.	Stephen R. Warner
L. Ray Gardiner	Michael T. Young
Kem C. Gardner	

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ROTARY INTERNATIONAL FOUNDATION:

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Galen C. Birdsley	John E. Pace
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Bruce R. Finlinson	K. Robert Tschaggeny
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Sarah B. George	Gretta C. Spendlove
C. Francis Gillmor	Christine St. Andre
Harvey S. Glade	Tracy R. Walker
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Carl S. Fowles	Roland V. Wise
Gregory M. Gunn	Stephen K. Woodhouse

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Terrence Connor

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Thomas H. Caine (96)	Robert D. Myrick (98)
Truman F. Clawson (96)	John M. Scowcroft (97)
Gerald R. Daynes (97)	Lon Richardson, ad hoc

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Robert E. Cutler	Ralph P. Neilson
Michael W. Giesa	R. Willis Orton
Michael R. Hale	Thomas Rohlfing

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Robert F. Campbell	John M. Scowcroft
R. Bert Carter	Richard M. Smiley
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Ross E. Kendell	

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Howard S. Clark	Richard H. Nordlund
Janet A. Glaeser	

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Bruce M. Baird	W. Val Oveson
Stanford P. Darger	Wallace G. Woodbury

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James A. Eberhardt R. Sterling Spafford

FINANCE & BUDGET:

Chair: Eugene W. Banks

Robert M. Graham	Jerald D. Holyoak
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Donald Baird	Arthur K. Smith
W. Knox Fitzpatrick	Fred Wilko
Sarah B. George	David B. Wirthlin

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Lorimer T. Christensen	Ardean Watts
Gerald R. Daynes	Max Wheelwright
Anne Ewers	F. Russell Wood
John M. Scowcroft	Thomas Young
M. Walker Wallace	

PUBLICATIONS:

Chair: Gregory B. Anderson

Robert E. Cutler	Mike C. Korologos
------------------	-------------------

SUNSHINE:

Chair: Pamela L. March

Judith M. Rubadue

95

CLAYTON R. WILLIAMS

KITCHEN

Shelf above sink - Peau de Cremes - Flossie
hor d'hourve sticks and demetasse spoons - Flossie

DINING ROOM BUFFET

Grand Baroque Sterling Silver - Flossie
Six crystal goblets (chipped) - CRW
Watermelon pottery - Flossie
Chest of forks and knives - Flossie
Banana split dishes - CRW
Three crystal dessert plates - CRW
Painting of vase with roses - CRW

MIRRORED CUPBOARD

Royal Worchestershire china - Flossie
Twelve pink rimmed fruit dessert plates - Flossie
Small silverplate creamer
Eight Dresden (?) bowls and plates - Flossie
Silverplate round butter with cover

FRONT ROOM

Pink sevre bowl on end table - Flossie
Sevre bowl on mantel - Flossie
Andirons - Flossie
Pictures on wall by desk - Flossie
Candleabra on mirror above fireplace - Flossie
Clock on desk - Flossie (gift from Moyles)
Piano - CRW
Painting by plant of barn, house at sunset - CRW

SOUTH MIRRORED CUPBOARD

Pottery center pieces - Flossie
Some books
Encyclopedias

HALL

Baker chest (Rose color) - Flossie

1995

MARK YOUR CALENDARS



NEXT WEEK
Tuesday, July 4, 1995
NO MEETING! NO ROTARY BEE!

Have a safe & Happy Holiday

July 11, 1995
We meet at the MARRIOTT
DAVID A HUBBARD
"How to manage Your Most Valuable Asset"

July 18, 1995
We meet at SYMPHONY HALL
GRANT JOHANNESEN
Spouses/partners invited with R.S.V.P.



August 15, 1995
COTTONWOOD COUNTRY CLUB
EVENING SUMMER PARTY



October 10, 1995
We meet at the MARRIOTT
ROTARIANS & SONS
DALE MURPHY

December 5, 1995
SALT LAKE COUNTRY CLUB
EVENING HOLIDAY PARTY



COMMITTEE MEETINGS

June 27, Marriott
11:00 a.m.

1995-96 Orientation-JEAN BRADSHAW
Club 24 Foundation- LYLE CAMPBELL
11:15 a.m.

'95-96 Summer Party-DOUG MORTENSEN
1:30 p.m.

Membership-NEIL RASMUSSEN

CLASSIFICATIONS OPENED

Government-State-Securities
Protective Coatings

CLIP FOR YOUR ROSTER



GLAESER, JANET A.
"JANET"
Born Aug. 17
Education-Private College-
Development
Vice President Institutional
Advancement
Westminster College
1840 South 1300 East (84105)
Telephone 488-4110
FAX 466-6916
Res. 3125 East Kennedy Dr. #109
(84108)
Telephone 583-6243
(June 1995)
Spouse-"Larry"



MATTSSON, DEREK J.
"DEREK"
Born Aug. 21
Cable Television-Advertising
General Sales Manager
Mountain Cable Advertising
1251 East Wilmington Ave. #100
(84106)
Telephone 488-5650
FAX 488-5670
Res. 2869 Millicent Dr. (84108)
Telephone 581-0624
(May 1995)

MEMBERS IN THE NEWS

Rotarian **Clayton Williams** was recently featured in an article in the June 1995 issue of *Architectural Digest* (an international magazine of fine interior design). Clay was a small collector before he became a dealer. Seven years ago he retired from the high-technology field and opened his gallery, which he calls "the absolute delight of my life." Although he specializes in, and always has on hand, a large stock of Utah's early artists, he also shows contemporary painters.



1995

Ideas for Painting

PMT
Show
October
1995

- 1. Favorite and Familiar Places.
 Salt Lake City Scenes
 Holiday Park
 Provence
 Paris
 New York

2. Kids at the Beach

- 3. Environment
 Air Pollution
 Water Pollution

Clean Air (Atmosphere)
Clean Water

4. Joseph Campbell's Ideas
Myths

5. Miracles

6. Soul Mates
Lovers

7. Religious or Mormon

8. Ideas

9. Moods

1995

JASON BALL (Wali Dad) is a senior in theatre education at BYU, where his credits include Brutus in *Julius Caesar* and Warren in *Blind Dates*. This summer he appeared in *Crow and Weasel* for Sundance Summer Theatre. Jason is an original member of the Garrens Comedy Troupe and an actor/combatant member of the Society of American Fight Directors. He also does voice-over and video work.

JAVIER CORDOBA (Tonga) comes to the United States from Venezuela, where he earned a degree in advertising and won a scholarship in modern dance. Since moving to Utah he has appeared at the Grand Theatre in *West Side Story*, *Hello Dolly*, *Guys and Dolls* and *Joseph and the Amazing Technicolor Dreamcoat* and at Sundance Summer Theatre in *Oklahoma!* and *South Pacific*. This is his second performance with

PTC. He appeared last season in *Man of La Mancha*.

DAVID BENNETT (Stage Manager) returns to PTC after working on *Little Shop of Horrors*, *Twelfth Night*, *Hay Fever* and *Man of La Mancha* last season. Before coming to Utah, David was production stage manager at Portland Stage Company in Maine. Other regional credits include Horse Cave Theatre, Huron Playhouse and three seasons at Pennsylvania Stage Company. This past summer David directed a production of *Hay Fever* for the Peterborough Players.

GEORGE MAXWELL (Set Designer) started as Pioneer Theatre Company's property master and set decorator in 1974 and is now a resident designer. He has designed over fifty productions for PTC, including last season's settings for *A Tale of Two Cities* and *Man of La Mancha*.

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Signed: (Yes) (No) *in Russian*

Condition:

WFA Cost: 

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Owner: *WFA*

Buyer:

Photo: (Yes) (No)

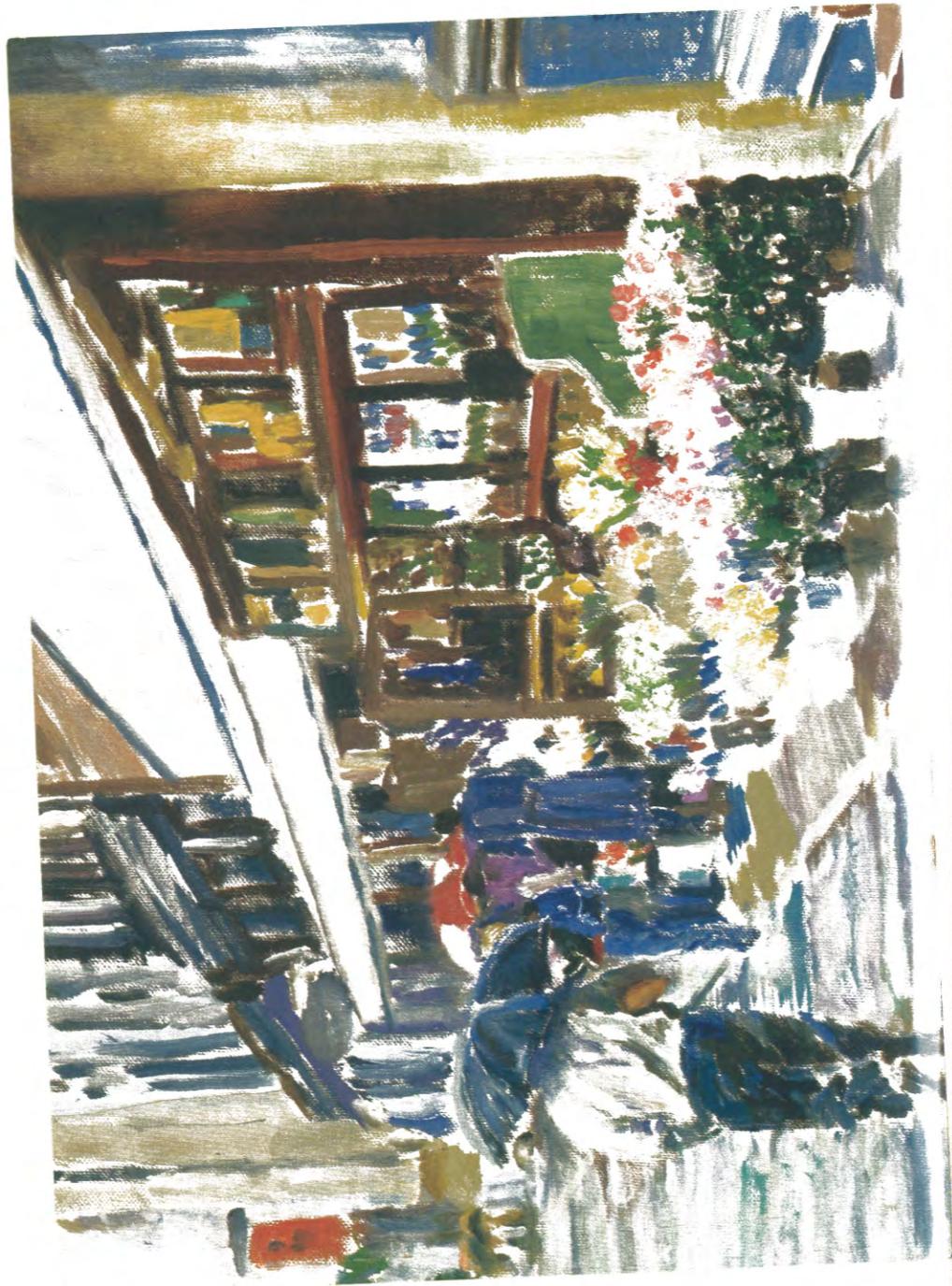
Date Received:

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3-28



Happy
B:ir-thday to
Great, Grandpa.

Great,
Great,
Great,
Great,
Great,
Great,
Great,

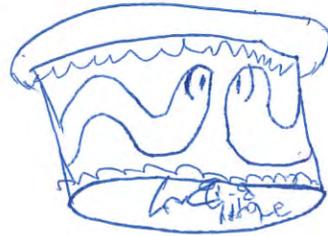
I mean,
Super!
Grandpa!

Happy
B-day you
big hunk!

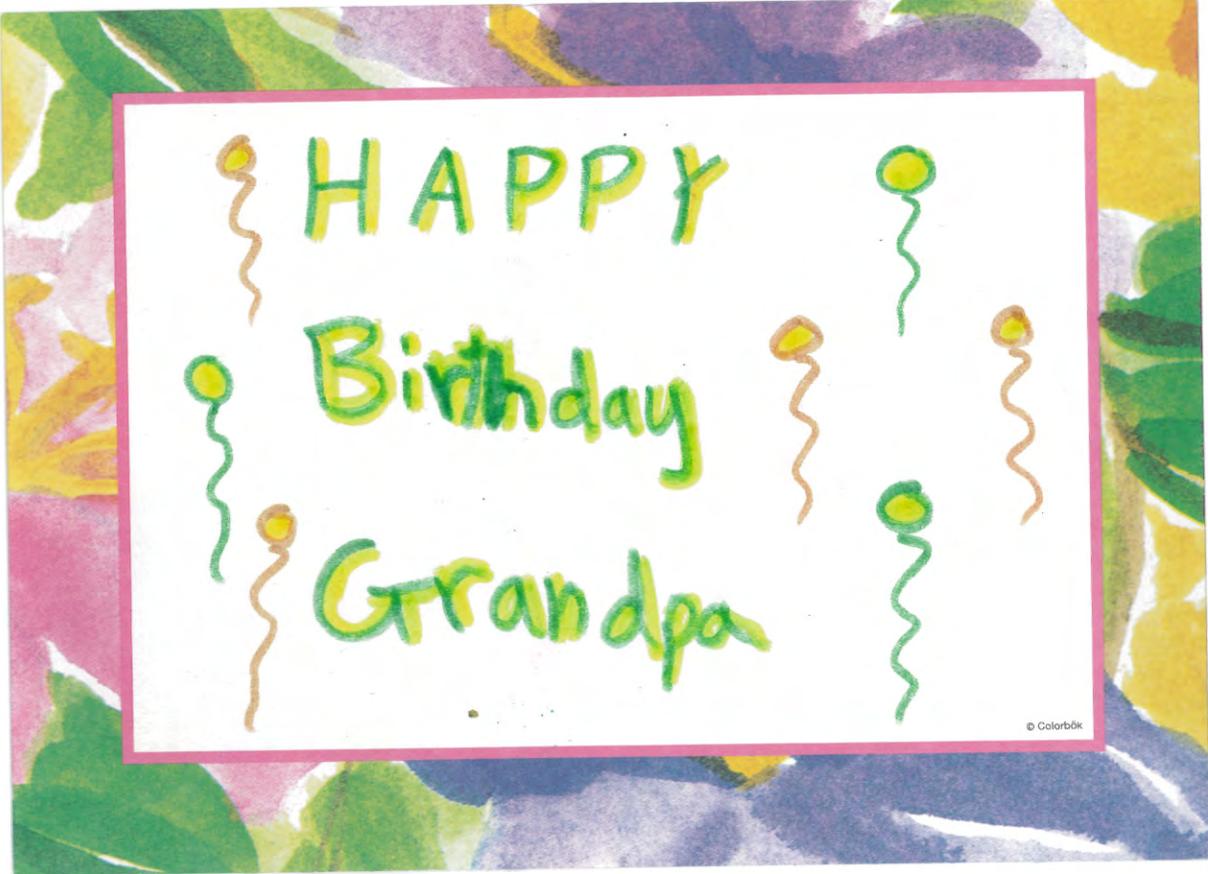
Happy Birthday
Grand-Grandpa
I hope, hope, hope
you have a great
day!

From
Jake
1995

From
Zack



Happy Birthday



HAPPY

Birthday

Grandpa

© Calarbak

Dear Grandpa,

1995

Happy Birthday. I hope that you
have a great day. I Love you. I hope
that you are feeling good. Merry
Christmas also, and have a happy
New year.

Love, Tyler



December 3, 1995

Dear Dad...

We wanted to let you know how much you mean to us today on your birthday. You are such a great person and a fun grandpa to the kids. We love it when we can spend time with you. We also are so grateful that I can work for you at the gallery... it is a highlight of my week. We hope

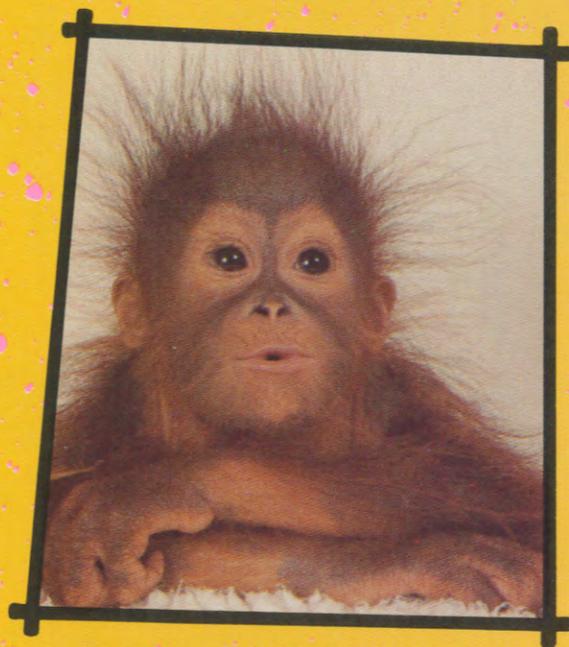
you have a great year with many
more good times and challenges.

We love you,

Steve, Flone & Family

Argenteuil
Claude Monet
National Gallery of Art, Washington
Ailsa Mellon Bruce Collection
Date: c. 1872; Size: 19 $\frac{7}{8}$ " x 25 $\frac{5}{8}$ "

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After awhile,
birthdays can get
pretty hairy!

Have a Good One!

You are "one of a kind" — and
a very special one at that!

We always enjoy your company.

Warmest regards,

Ron and Shulay

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	1- 8"x10" Beach Scene	250⁰⁰ 275
	1- 11"x14" "New York in Winter" Paid for by Corvne 31838	375 ⁰⁰ 300⁰⁰

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