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PATTI M. EDDINGTON

I love my job.

Many others I've met have livelihoods that are more labor than love. But my publishing job is no chore. It gives me the opportunity to travel, enjoy adventures and meet new and noteworthy people all over the American West.

Before I was a publisher, I served stints as a tourism marketer and a hotel general manager and enjoyed meeting people and introducing them to fabulous destinations. While an editor for Utah's Department of Natural Resources, I logged a lot of time outdoors and learned about wildlife and

Alpine and Desert Living magazine is an outgrowth of those experiences. In each issue, we strive to bring you the topography, cultures, resorts, animals and experiences that make the West such a diverse and diverting place.

In this issue, however, we have really gone the extra mile. We are taking readers father West than we've ever ventured before in the magazine — to the Oregon Coast, the land that captivated members of the Lewis and Clark expedition and has charmed visitors ever since.

Oregon's palette of vivid blues and greens, as well as its coastal clash of surf and turf, are especially pleasing. Its sea lions, seafood, wine, cheese and jaw-dropping beauty make it all the more palatable for visitors. The Oregon Coast and its roaring surf proves that being beached is not always a bummer.

Welcome to the Enchanting West

Even so, southern Utah is no place of last resort. It is hard to top Zion Mountain Resort, a Shangri-La my husband and I shanghaied to during a spring weekend. It has all the adventure and amenities any family could ask or wish for: buffalo, horses, tepees, cabins and American Indians.

The resort also has one of the world's greatest views. To the west stands Zion National Park's maiestic east entrance. On the east loom the White Cliffs of the Paunsaugunt Plateau. Gazing southwest, the eyes race across splendid vistas to the Kaibab National Forest, where the Grand Canyon's North Rim has stood since time immemorial.

If that is not treat enough, we also dish out stories on art and food. Springville Art Museum Director Vern Swanson gives readers a peek of that Utah museum's prized and nonpareil Western paintings and other art. Even though the museum is nestled in one of the Beehive State's little historical towns. it still creates a buzz with art aficionados across the nation.

We trust you'll enjoy reading about Swanson and his commitment to making the museum a home for the finest artwork from pioneer artists and contemporary painters and sculptors. As you fashion your travel intinerary, you will want to set this place in stone.

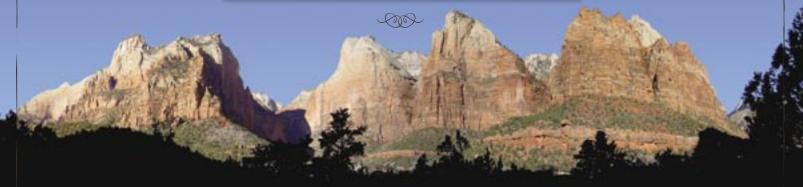
Succulents steaks, seafood and a full menu of continental fare and fine wines and brews are available at The Switchback Grille in Springdale, the charming Utah town just outside the main entrance to Zion National Park. The steak and other food at this restaurant are truly rare. Our meal there was as fine a fare as we've had during our travels — in the U.S. and abroad.

Also of note in this issue: country and western crooner Collin Raye, a multiple Grammy Awardwinner who shares some insights about his philosophy and career that have garnered rave reviews from fans and music-industry professionals.

Not only is Raye a talented performer, but a man of a conscience and compassion. For all the attention and awards he has garnered, he gives back tenfold. He is currently teaming up with Utah Gov. Jon Huntsman Jr. and his wife, Mary Kaye, to promote "The Power in You," a theme song aimed at encouraging young people to become more vocal and enthusiastic about making the world a better place. Read on, friends, and enjoy the journey!



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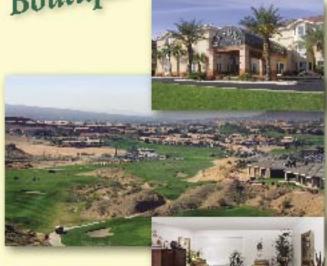
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ZION MOUNTAIN

Home on The Plateau



I'm in love again — and my husband hates it. Mark, on occasion, gets bent about my bent of becoming fleetingly enchanted with everywhere we travel. But Zion Mountain Resort is different. Far from a two-week golden wonder, this destination is destined to remain dear to my heart. I will be sharing my love for it with others for years to come. Yes, I'm in love with the peace and the lifestyle it offers — a respite from the workaday world along the Wasatch Front. So how about a peek at this place? Better yet, how about a week long stay? Our sojourn there was certainly memorable.

A Peaceful Place: Our first afternoon at Zion Mountain, a cottontail sat on the patio of our cabin, its ears rotating and twitching at attention, seemingly oblivious of the scenery before him: lush emerald meadows framed by junipers and pinyon pines. Oh, what a view!

To the west stands Zion National Park's majestic east entrance. On the east loom the White Cliffs of the Paunsaugunt Plateau. Gazing southwest, the eyes race across splendid vistas to the Kaibab National Forest, where the Grand Canyon's North Rim has stood since time immemorial. Above it all are vast azure skies. Barring a rainstorm or snow squall, the view is forever.

Geologists are caught up in the land's rapture. Artists — Maynard Dixon, among others — have had brushes with it and got their strokes from capturing it on canvas. Poets are well-versed in its rugged beauty. And writers Zane Grey, Louis L'Amour and Tony Hillerman have groped for the right words to regale readers about this paradise found.

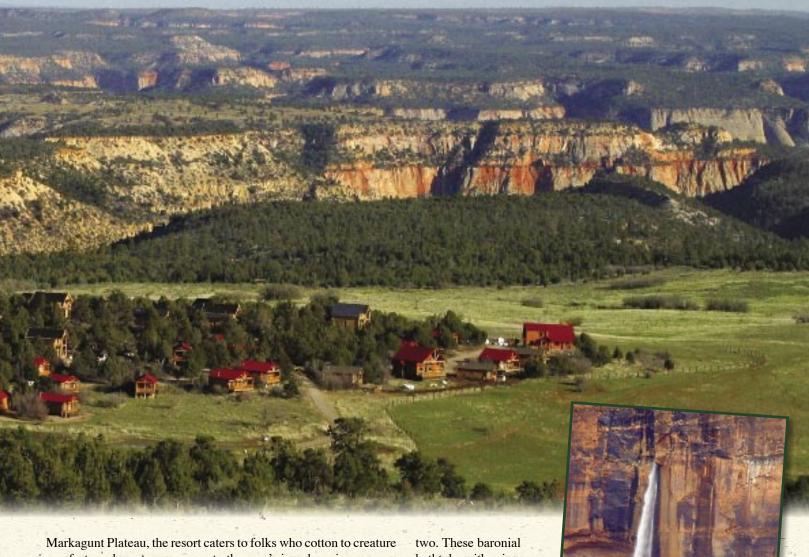
The wild-buffalo herd milling about in the meadow below our cabin added to the frontier ambience. We whiled away the morning hours watching newborn calves prancing and pirouetting and vying for their mothers' attention. The scene was certainly an attention grabber for bus-loads of camera-toting French, German and British tourists, who dropped by to take snapshots of what they had previously seen only in old Hollywood Westerns.

As much as Zion Mountain's buffalo herd is an appetizer, the resort itself is a veritable feast. It is no mere dude ranch, but a 5,000-acre sanctuary surrounded on three sides by forested federal land. It has become a favorite hangout that tourists and locals frequent for fun, adventure and accommodations that would be the envy of even royalty.

Nestled just outside Zion National Park, 6,000 feet high on the

Where the Buffalo Roam

Zion Mountain Resort is a Contemporary Western Spectacle



comforts and want easy access to the area's jaw-dropping scenery and playgrounds: Lake Powell, the Grand Staircase-Escalante National Monument and Zion, Bryce Canyon and Grand Canyon

For everyone from tree-huggers to land lovers to adventure aficionados, Zion Mountain Resort is Shangri-La. Its landscapes are to die for, and its amenities are to live for. Perhaps that explains why so many live it up there and talk it up afterward.

Cabin Fever: Winter takes many prisoners. The term "cabin fever" typically describes that confined feeling many get when they are cooped up indoors for extended periods of time.

Whatever the weather at Zion Mountain, its cabins come with so many trappings that the temptation is to never leave. The rustic cabins are perched atop a tree-dotted knoll overlooking the meadow and buffalo. Each cabin or cottage features fabulous views from patios and balconies, rocking benches for relaxation, and large flat-screen TVs with satellite channels and VCRs in the living room and in each bedroom.

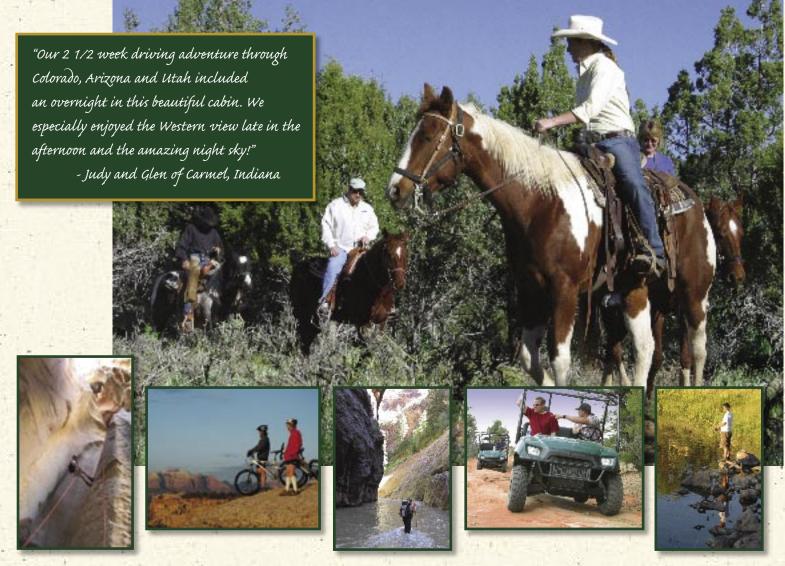
In the bathrooms are oversized jetted champagne tubs built for

bathtubs with rejuvenating jacuzzi jets, combined with the opulent slate-tile showers with rain and spray heads, give guests the full-body water treatment. Compared with these amenities, run-of-the-

mill bathrooms at other resorts can seem like a real grind.

The cabins' creature comforts, though, don't end with the bathroom. They extend to the bedrooms, which feature king-size beds with down-feather duvets and comforters to ensure a restfulnight's sleep. Modern, yet quaint, pot-bellied stoves in the living room and bedrooms add a little amore or romance.

Kitchens are nicely appointed, with microwave (some units also have hotplates), refrigerators, coffee makers, and complete



utensils, plates and glassware. Interior furnishings in the log lodgings also are top-knotch. There are woven fabrics, leather and warm-wood accents with Native American- and Old-West-inspired themes.

Animals Gone Wild: If one is wild about wildlife, then Zion Mountain is the place to be. The mountain plateau it perches on is a haven for elk, mule deer, wild turkeys, desert bighorn sheep, Rocky Mountain goats, soaring hawks and bald eagles. Eagle-eyed visitors might even glimpse a bobcat or elusive cougar.

For a closer-up view of the area's animal kingdom, the resort offers horseback rides. The steeds are sturdy, sure-footed and well-tempered for seasoned and novice riders. There are also guided-Jeep and ATV tours. And cyclists can rent and give mountain bikes a whirl.

What's more, guests don't have to put fun on ice during the winter. When the mercury on the thermometer dips, winter sports heat up at Zion Mountain. The resort offers snowshoeing, snowmobiling and cross-country skiing. There's also a fair trickle-down effect when foul weather sets in: waterfalls that cascade down canyon walls in Zion National Park.

Vision Quest: Down the road a piece (about three miles) is the Native American Cultural Center, where visitors can learn about the flip side of Manifest Destiny.

There, resort guests can enjoy some hands-on history and learn about the Fremont, Anasazi, Navajo and other Indians that once — and still do in some instances — people the American West.

At the center, tepees and hogans set the stage for some memorable storytelling, flute music and history. American Indians also present colorful dances and steep guests in the storied past of their people — times and traditions that predate conquistadors and cowboys.

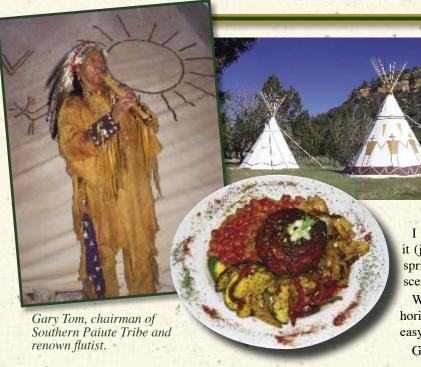
Some families immerse themselves even deeper in Native American ways by staying overnight in the tepees, which are surprisingly roomy and comfortable. The tepees feature a smoke hole through which guests can gaze at stars that are unclouded by the light pollution that plagues more-populated areas.

Cowboy Guisine: After an exhilarating day on horseback, foot or ATV, guests can saunter over to the local watering hole, the Buffalo Grille Restaurant, for some fine dining.

This restaurant offers succulent steaks, elk and buffalo tenderloins, beefy hamburgers and buffalo burgers — all cooked to perfection and served with all the trimmings.

As artful and good as the food looks presented on the plate, it tastes even better. And besides the usual steaks and burgers and sandwiches that are Old West staples, the restaurant offers breakfast omelettes, fresh salads and sinfully delicious desserts.

The menu even roams far enough afield to include mahi-mahi. The eatery also sports a full wine and beer list. And the downhome cooking comes with down-home hospitality — heaping helpings of smiles and attentiveness. So much for roughing it.



Playing A-Round: Zion Mountain's guests are already living large. But resort developers plan to expand the offerings there with a top-of-a-plateau championship golf course. Designed by Tom Fazio, the course will feature a pond that hop scotches down to meadows below and a 60,000-square-foot lodge, which is scheduled to open in 2009.

That's the future. The present is already a gift. It's impossible, for instance, to pan the evening panoramas at Zion Mountain. As sunset washes the stone monoliths of Zion National Park in pastel hues, the evening stars and the constellations click on overhead and the moonrise lifts the spirit even higher.

Amidst such stunning beauty and quiet stillness, it is easy to recapture a sense of inner piece, balance and rejuvenation.

Attitude Adjustment: A happy footnote about love. Since our stay, my jaded husband has a sparkle in his eye. Turns out, he has turned over a new leaf about our travels.

Mark has fallen for Zion Mountain, which has become his place of first resort for a first-rate vacation. He loved our stay as much as I did, and we are resolved to go again as soon as possible.

I loved the horseback ride. For his part, he enjoyed hoofing it (jogging) in the wilderness. We also awoke one morning to a spring snowstorm that blanketed the land in a Christmas-card scene worthy of Currier and Ives.

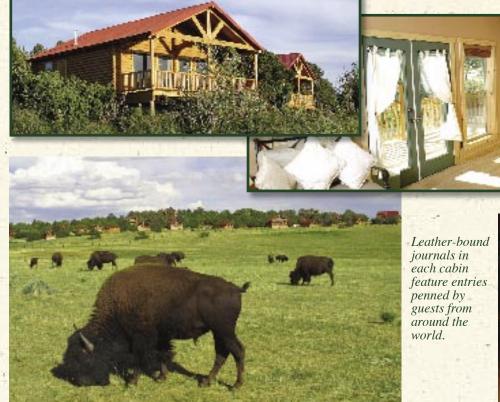
When you are in love with the land, romance is always on the horizon. Zion Mountain Resort is hard place to leave — and an easy place to love.

Give it a visit. You'll be glad you went.

Zion Mountain Resort is located just outside Zion National — Park's east entrance on Utah's scenic Highway 9. Look for the stately sentinel-like windmill and you will know you have arrived at one of the finest and most talked about resorts in the American West.

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Fine Dining as Easy as 1, 2, 3?

Switchback Grille

by Patti Eddington

The first indication that the Switchback Grille is worthy of your full time and attention is when you cross the threshold to the dining room. Zion National Park's monumental walls loom outside the restaurant's windows and witness that this dining experience is going to be something special.

The second thing you'll notice are the fine china and linens on the tables, high-quality glassware, hefty silverware and waiters in snappy black-and-white attire.

Third is the menu. It features some unique and savory offerings, as well as some fine wines and a full array of brews and beverages to complement them. Taking time to read and digest the description to each entrée is time well-spent.

Presentation is Everything, Taste is Sublime

Switchback's artfully arranged dishes are made from the finest ingredients — USDA prime beef and fresh seafood, for example — and have been painstakingly procured. Regulars at the grill yearn for its filet mignon with garlic mashed potatoes, creamed spinach and port wine reduction, and seared ahi tuna with prawns and teriyaki beurre blanc.

Discerning diners will certainly appreciate the grill's extensive menu offerings that range from tasty appetizers to beef, chicken and fish, as well as fired pizzas. Salad dishes are creative. crisp and fresh, and come with wonderful breads and house dressings. The steaks are the best we have encountered in our travels in many states.

Switchback doesn't skimp on portions. While size does matter, it is the artful presentation of the grill's meals that make you sit up and take notice before diving in. The meatloaf, for instance, is much more than grandmother used to cook. It is rich, flavor-filled and paired with wonderful mashed potatoes and hearty gravy.

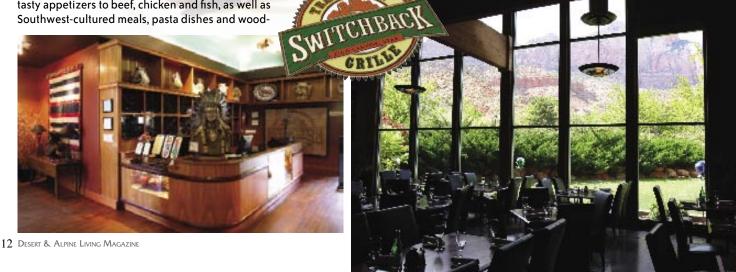
Staff members are attentive but not overbearing. They are obviously well-trained — polished and professional servers. No hovering over your shoulder here, or asking if you're ready for dessert when you have scarcely started your main course.

The grill also sports an impressive wine list, and fine brandy and scotch are also available. And there are ice cream shakes, floats and sundaes on tap for the younger crowd.

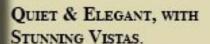
Indeed, Switchback is a culinary treat worth savoring. It more than stacks up with any of the finedining experiences available at U.S. national park destinations.



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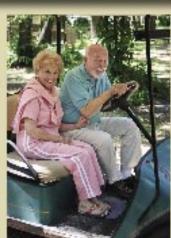






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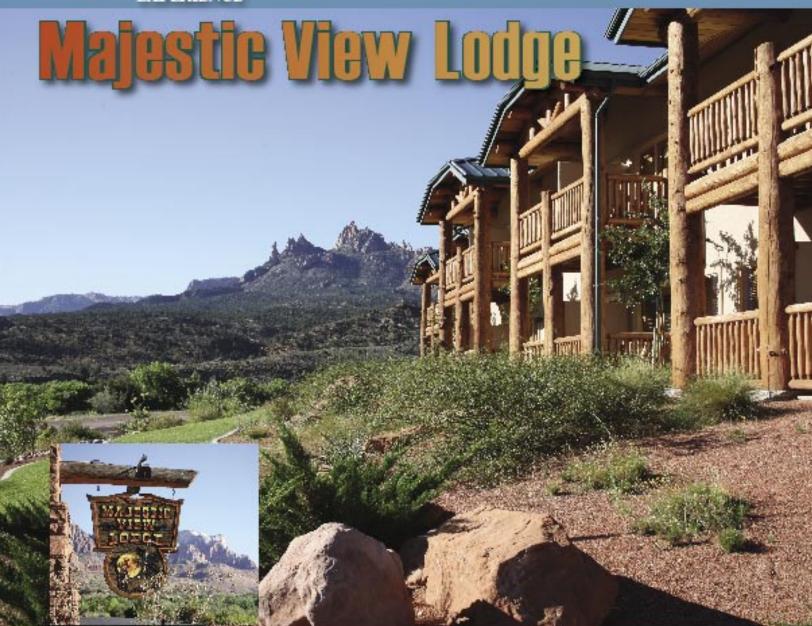
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COLLIN RAYE "THE REAL DEAL"

by John P. Livingstone

D&A: Where did you grow up? Tell us about your family . . .

CR: Texarkana, Texas is where I grew up. My Mom and Dad were divorced when I was 11 and my older brother and I grew up singing together with great encouragement from my parents. My mother Lois was a singer and she especially encouraged us to use our talent and taught us that it was a gift from God. She would work three jobs at times and still make our lunches and be there for dinner. I don't know how she did it. She taught me the faith, too. I was about 14 years old when I realized I had a talent that other people appreciated. All through high school I was singing in clubs at night and going to school during the day. I always made more money singing than anything else. It really took a long time to get good. Repetition and practice and experience all play their part. Lots of people have the basic talent, but after you do it a lot, you get the confidence and the opportunities that take you to another level. I thank the good Lord for giving me the talent and the chances to do this.

D&A: Are you the same "private self" as your public self?

CR: Oh, yes. I think you have to be. You can't be something you are not. If I was not into faith and family, I just couldn't do it. The powers that be in this industry seem to think that I would do better if I was not into these things, but I feel you have to be true to your heart, your faith and your family. I feel like faith is first

and family come right after, they are really tied together. You have to work to support your family, but you need to keep your ethics up. I learned that I could sing and write songs, but the glory is really to God. He gave me this and he can take it away. He's the one that granted me this dream. Sometimes we fall short and get egotistical, and I've done that in my past, but this celebrity is not the important thing. It really doesn't last that long. I think the Lord wants us to be accountable so if you mess up you take the blame. I'm sorry and I will not do that again

D&A: Who influences you most in the music industry?

CR: I really liked the Eagles and Don Henley. At some point, I realized I had a voice range like his and I loved his song writing. In the country music area, I loved to listen to Buck Owens when I was little. Waylon Jennings was interesting to me too. I used to listen to Glen Campbell's "Good Time Hour," and I would sit there through every bit of it transfixed. Of course, I later discovered Merle Haggard and loved his music, but I thought everyone else was trying to sound like Merle and that just wasn't me. But I loved his stuff. I listened to Johnny Cash, too.

D&A: You are coming to entertain American Indian Services donors and contributors. What connections do you have with Utah?

CR: When I was a teenager, I read "Bury My Heart at Wounded Knee." Behind the Bible, that book really affected me. I came away with a great feeling for Native

American people. The way they lived and their regard for the Great Spirit made them maybe even more Christian than many of the Europeans that came to this land. I often will play some of the Native American casinos, and I love to talk to the people. Almost all of the casino workers are full-blood tribal members and they are so interesting to talk to.



I remember talking to one Sioux woman who talked about her husband and his sweat lodge and the things he was trying to do among his people. Every chance I get to raise money for those people, I'm going to do it. Utah, of course, is maybe my strongest market. It's right up there with California and Texas. The live shows and records sales there are the best. It's just so gratifying to play there. The people are not only wonderful but the scenery is the greatest. I love to go there. The lifestyle is terrific.

D&A: You came here for the Power in You concert with the governor's wife . . .

CR: That was really her brainchild. She is a big ambassador for this cause and has student advocates in every state trying to help those who may face struggles in life. She felt that having youngsters tell their story would be powerful. So she has them featured, rather than a therapist or something. It was great to come there and play with the Utah Symphony. The CD/DVD album that came from that concert has been super. It was just a magical spirit there – a real "anointed" moment.

D&A: Are any of your children or grandchildren interested in music?

CR: I'm 46 and have two children and



two grandchildren. My daughter Brittany is a singer and has real talent. But she's a mom and that comes first. She would like to write more songs, and that she could probably do at home. She's put the kids first and that's the way it should be.

D&A: Are there downsides to the success you've enjoyed?

CR: Just like anything, there are challenges. I've had to do so much traveling that I've missed my kids' school activities. It means you have to work harder to stay close to your kids. It means you have to be on the phone with them and stay involved. The whole celebrity

thing is so fleeting. You can get so you expect it. But sometimes you're hot and sometimes you're not and sometimes it comes back again. The whole adulation thing can be surreal. I learned that the hard way. I think the Lord gives talent to you to do



some good with it. When you've had some success and then it goes away, it can hurt you personally. You feel that at one time everyone notices you, and then they don't. Sometimes I think it's best just to forget the whole celebrity thing and be yourself.

D&A: We'll look forward to seeing you June 26 at The Barn at Thanksgiving Point from 6 to 9 PM.

CR: It will be great to be there.

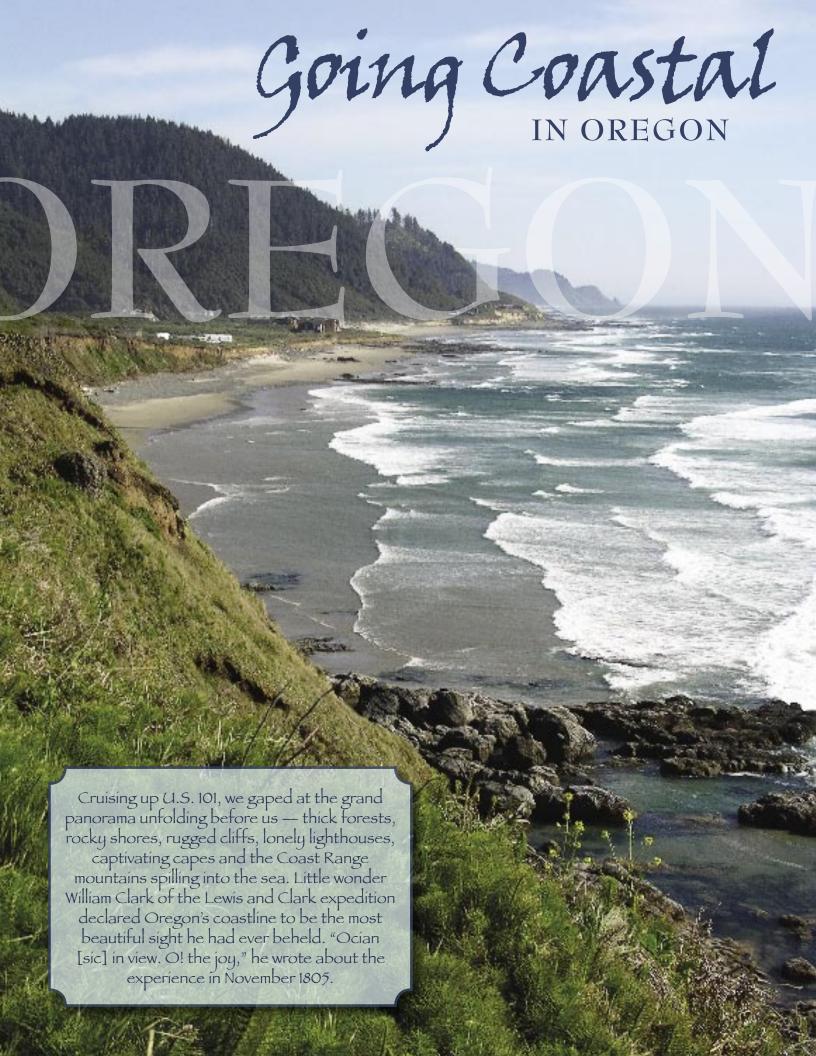
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As soon as our Acura MDX made port at Oregon's Beverly Beach State Park, I bolted and made a beeline for the beach. Scampering across the sand, past beachcombers with amused expressions, I rushed toward the roaring surf.

As I neared the water I had two things on my mind: bodysurfing and Beverly. Bodysurfing is nirvana for this landlubber. Beverly was the petite blue-eyed blonde who jilted me years ago at a high school dance.

Turned out, she and the beach shared more than a name. I took the bait, er, plunge. And like that long-ago dance, the experience left me cold. "Arrggghh," I screamed upon impact. "The water is freezing."

Adding harmony to my humiliation, a geezer with a radio sang along with Sinatra as I double-timed past him back to the warmth of the Acura.

"Fools rush in where angels fear to tread. And so I come to you my love, my heart above my head," he warbled.

Sager words may never have been sung, but that didn't make me hate them any less. "Damn, son," the man opined after my retreating form, "you need a wet suit around here."

My wife couldn't resist piling on as I piled in the vehicle.

"Back so soon?" Patti asked, an impish grin on her face as she glanced up from her Frommer's guide.

"It says here the water is 'too cold and rough for swimming," "she added helpfully.

"We should have stuck with our plan to go to Laguna Beach," I shot back, my head swimming with visions of sunny, and warm, Southern California.

So went our introduction in May to the Oregon Coast. But while the water was chilly, the region hardly gave us the cold shoulder.

Cruising up U.S. 101, we gaped at the grand panorama unfolding before us - thick forests, rocky shores, rugged cliffs, lonely lighthouses, captivating capes and the Coast Range mountains spilling into the sea. Little wonder William Clark of the Lewis and Clark expedition declared Oregon's coastline to be the most beautiful sight he had ever beheld. "Ocian [sic] in view. O! the joy," he wrote about the experience in November 1805.

We were no less enchanted with our discovery of the Inn at Otter Crest, a 35-acre beachside resort tucked away in emerald trees and coral rhododendron south of Depoe Bay. Our minisuite there came with a kitchen, dining area, fireplace, sleeper sofa and a queen-size bed in an adjoining room.

While the rate for our room wasn't pricey, the view from the dining area or balcony was priceless. We awoke each morning to the crashing of surf and the baying of sea lions in the tide pools below. Days were spent trodding the trails to Devil's Punch Bowl State Park or pounding sand (jogging) at Beverly Beach.

Brunch at Otter Crest's Flying Dutchman Restaurant was a visual and culinary feast, with sumptuous food and views enough to sate even the finicky connoisseur. The nearby Flying Dutchman Winery also beckoned.

Being teetotalers, we failed to give in to the spirit. Others suffered from no such compunction — and seemed no worse off for the experience.





"Just look at how miserable they are," I quipped at the sea of happy faces flowing out of the winery. "They are crying on the inside, trust me." Otter Creek was so sublime we could have stayed rooted in place.

Instead, we set out to see some of the area's other attractions. One of them was Depoe Bay, which makes a big thing out of its small boat harbor — "the smallest in the world," trumpeted the tourist literature.

"Might as well blow your own horn," Patti said, perusing the pamphlets. "No one else will."

If any place could be called a blowhard, it would be Cape Foulweather on the Otter Crest State Scenic Loop. The wind there blew harder than anywhere along the coast during our visit. In 1778, the cape offered British explorer Capt. James Cook his first glimpse of what is now the U.S. mainland. Buffeted by inhospitable 100 mph gusts, Cook hung the ill-favored moniker on the cape — and it has hung around for more than two centuries.

Change, though, was in the wind — for us, anyway.

Fishing around for something to do, we left the cape and stumbled upon the Oregon Coast Aquarium on SE Ferry Slip Road in Newport. This world-class waterworld features a 1.3-million-gallon exhibit of three ocean habitats that are linked by a 200-foot underwater acrylic tunnel. Sharks and other marine life lurk on the other side of the glasslike panes that enclose the walkway.

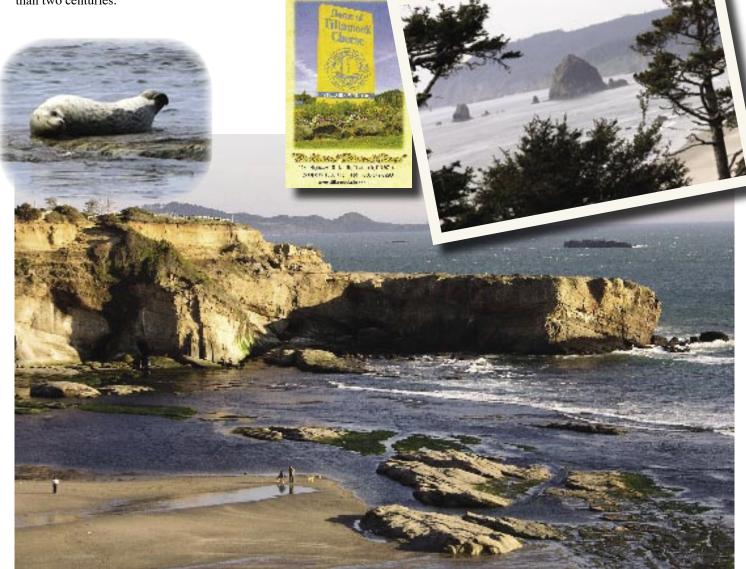
South on Highway 101, about 12 miles North of Florence, we had a deja vu experience. We happened on a pictureperfect lighthouse that stood like a silent sentinel over the vast and shimmering Pacific.

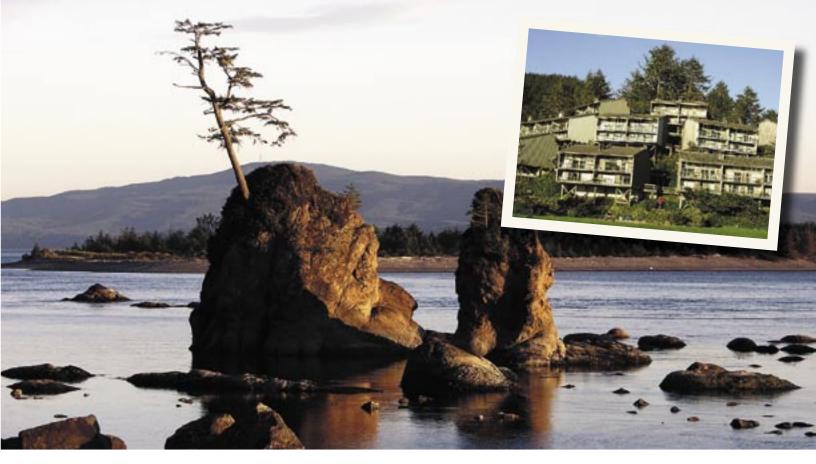
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"I can't watch," Patti said as I parked precariously at cliff's edge to snap a photo. Turns out, Heceta Head Lighthouse turns up everywhere — on calendars, postcards and souvenir glasses, keychains and plates. It is the most-photographed lighthouse on the Oregon Coast. We undoubtedly had seen it before.

A day later, at the north end of Depoe Bay, we joined what resembled the wineand-cheese crowd. We were at Tidal Raves, a seafood restaurant with a view to a thrill - the clash of surf and turf - outside the large windows.

"Would you like to look at the wine menu?" the maitre d'asked. We did - and ordered a diet lime Coke. The maitre d' gave us a disapproving nod, but brightened a bit when I told him I was a recovering alcoholic.





"Hell hath no fury like a waiter or a wine list spurned," I joked later, explaining the white lie.

Unable to keep up with the Joneses where wine was concerned, we decided to give cheese a try and sprinted up the coast to Tillamook. Nestled in one of the state's foremost dairy regions, the Tillamook Cheese Factory draws more than one million visitors a year for slices of cheese, scoops of ice cream and a dollop or two of homemade fudge.

Nearby Tillamook Bay is one of Oregon's best birding and crabbing areas. The entire valley, with its tree-carpeted mountains, pastoral meadows and inland waterways, is so verdant it resembles a rain forest in Maui or the Amazon.

In the parking lot at the cheese factory, we noticed something else: The air hung heavy and fragrant. The smell of manure was an udder delight for one Idaho visitor.

"Reminds me of back home," the Boise man wisecracked.

Further up the coast is Cannon Beach, a tourist town with cedar-shingle buildings, sleepy lanes, little shops and monolithic Haystack Rock rising 235 feet out of the sea. "Terrible Tilley," the Tillamook Rock Lighthouse perched on an island a mile west of Tillamook Head, is another coastal attraction and is listed on the National Register of Historic Places.

We gave that a pass and opted instead for

some oceanside dining in Cannon Beach at the Wayfarer Restaurant and Lounge. Once again, wine topped our maitre d's whine

"What? No wine with your meal," he said, crestfallen. "You must be from Utah." "Sorry, I gave up wine for crack," I retorted, not wanting to give him any satisfaction.

Back at Otter Crest a few hours later, cozying together and clutching cups of hot chocolate, we were enraptured by the ethereal moon over the ocean and the tug of the tide lifting our ebbing spirits. We were heading home to Utah in the morning.

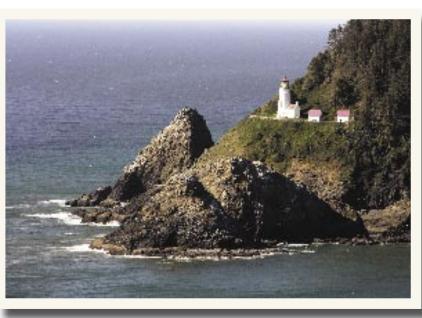
Suddenly, the languor lifted as Patti shot out of her chair and darted away in the

"Surf's up," she yelled. "Last one on the beach has to catch a wave."

Racing after her into the ether, I thought of Sinatra. Somewhere out there he had to be smiling — and singing: "Fools rush in where wise men never go. But wise men never fall in love, so how are they to know."

Take that, Beverly.





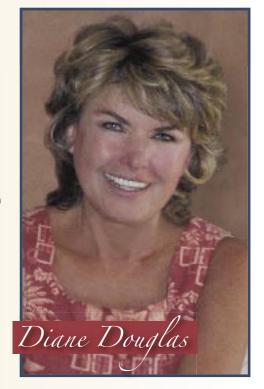
Artist Makes Home a Wo

by Marilyn Richardson

When Diane Douglas purchased property in Apple Valley, a small community between Hurricane and Kanab in southern Utah, she was intent on living an artist's life. She wanted to surround herself with beauty, but she also wanted to live simply.

The art- and artifact-covered walls of her home — one wall offers a deep red accent reflect the warmth of Diane's personality. She designed her 1,100-square-foot, one-bedroom home to allow for displaying art but also to showcase the old things she loves: her mother's dolls, an old Carom board from her grandparents, the base of a treadle sewing machine (the top had disintegrated), and an old trunk. Her unique ability to group items draws the eye, but also allows for flow.

She also has an 1,100-square-foot studio with three kilns for making fused glass. Both buildings are nestled up against a rock- and



she explained, "I always loved the antique Sioux dolls but I couldn't afford the two-thousand-dollar asking price, so I spent four months and created my own." She points out the doll's chain (peyote) beading stitches, the fact that it is made from soft leather, wears a turquoise

beaded shawl, and has a small carved red-glass heart sewn inside. A small tear in the leather was ideal for the mouth. "You'll notice," Diane

said, "that the doll has blue eyes, but her papoose in the cradle board has black eyes. That's because as I child I loved the fantasy of being kidnapped by Indians and choosing to stay with them."

In a rocking chair next to the fireplace is a Native American resting chair made from willow branches. "Traditionally it is held up by sticks, but for now the rocking chair works."



juniper-covered hillside at the end of a road, providing plenty of privacy.

Diane welcomes visitors with a warm smile and a ready laugh as she walks down the sandstone walk. She laid the sandstone for the walkway and the patio herself. Inside, the high ceilings lend a feel of grandeur. Next to a bookcase that rises all the way to a very high ceiling, are built-in shelves to display some of her special dolls. When asked about the small Native American figure on the shelf,



Plumbed into an old oak dresser, an old milk strainer serves as a basin in the guest bathroom near the entry. The mirror above the sink/strainer is framed in metal from the back window of an old Buick. Hanging on the wall opposite is another one-of-a-kind mirror. "I picked it up at a thrift store," said Diane, "cut tin cans into triangles and narrow bands, tacked them to the wooden frame then left it outside for two years to rust."

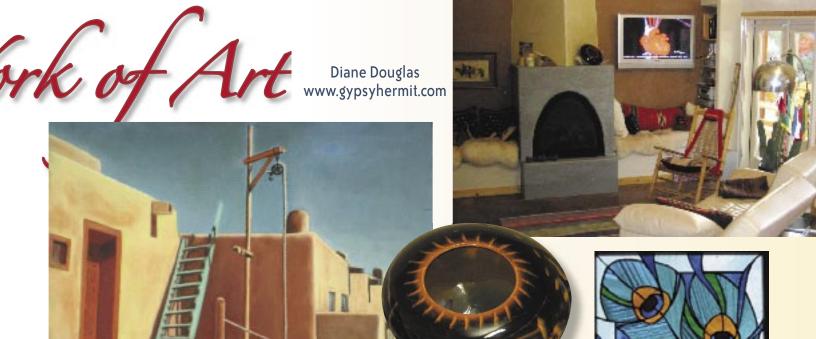
Before Diane decided to devote herself full time to her art (and her Irish springer and Siamese cat and two neighbors' dogs) she worked in public relations and sales, first for United Airlines (13 years) and then at a St. George fitness spa. She also worked as a tour guide in the Midwest for six years. She grew up in Salt Lake City but left after high school for Washington, D.C.

Her first trip overseas took her to Paris. When she saw the light through the stained glass windows in the Cathedral of Notre

> Dame, she fell in love with that art form. She then studied glass techniques at Tulane University and has taken tons of workshops, including two with well-known Dale Chihuly.

> > When she found herself earning more making stained glass than she did at her day job, she quit to devote herself to what she loved most.

A unique plate of fused glass that she would never sell, is seated in antler horns. She created the multicolored plate with a matte finish on



one side and a gentle curve, made by laying it upside down over a curved object in the kiln.

Although glass art is her favorite creative expression, Diane has worked in other forms as well. For a while she worked in pastels, creating one a day for three months. These include close-ups of the Sacred Datura, sunflowers and other scenes from nature. During one period in her life she built a series of birdhouses that boasted interior lights and would play music.

Diane sees beauty everywhere — even in the glass from the lights at the old baseball field in Salt Lake City, Derks Field, home of the Salt Lake Bees (now Franklin Quest). The light fixtures had two pieces of glass, and over the years moisture got between them creating a

wonderful natural design that suggests delicate etched foliage such as Queen Anne's lace.

Her patio table is a large sandstone slab over an old table. Nearby is a water feature consisting of a galvanized-steel water trough for cattle. There are even goldfish swimming in it.

Diane also collects old rusted items, tools and parts from cars, and hangs them in layers on the support posts outside her studio.
"I guess I'll have to stop doing that now," she said. "Anything over 50 years old is considered indigenous to the land and must be left in place."

The name Diane chose for her Web page reflects her spirit—gypsyhermit.com.













Gourds are related to melons, squash, pumpkins, and cucumbers, all members of the Cucurbitaceae or Cucumber family.

a Gourd with Art



Plant a Seed, Grow a Gourd, Share a Heart, and Harvest a Talent

by Patti Eddington

Travel and treasure aren't always fellow travelers.

Great art and adventure are as likely to surface in one's backyard as in Borneo, Bermuda or the Bahamas. Sure, treasure may seem like a world away, but often is happily discovered right next door.

Take Mary and Michael Hogue, for example. The California transplants are creating prized vessels in pastoral Benjamin, Utah. And Mary could not have been more gracious when I dropped by recently to discuss her art.

This rural south Utah County environment, dotted with emerald pastures and sprinkled with this spring's crop of foals, calves and chicks, serves as a muse for Mary's artistic aspirations. It is in this rustic setting that she grows her own gourds and transforms them and others that she imports into splendid carved and painted signature pieces.

Upon meeting Mary, I was first touched by her gentle spirit. Then I was struck by her striking good looks. Petite, with long, dark hair and piercing blue eyes, Mary makes quite an impression. She looks like she could be soprano diva Sarah Brightman's twin. She also is soft-spoken and wonderful at putting others at ease.

Students who take lessons from Mary not only carve out a useful niche, but also learn about tenacity, perseverance and dedication — the same traits required in carving and painting and in embarking on one's own journey of self-discovery.

It takes a steady hand and a soulful heart to take barrels of seed-bellied gourds and reshape them into carved splendor. It takes a patient teacher with a watchful eye and an ardor for art to instill in students the same passion for the craft, the same sense of being connected to Mother Earth and a reverence for her harvest offerings. Mary qualifies on all counts, tending to students and gourds with equal devotion while anticipating their blossoming talent and blooming beauty.

Indeed, Mary's delicately carved show stealers have stolen themselves into collectors' hearts across the nation. That explains why so many collectors are clamoring for her work, which has popped up in such prestigious places such as the U.S. Botanical Gardens in Washington, D.C., and in prominent publications such as American Gardener magazine and the Cincinnati Post newspaper. Such attention is heady stuff for Mary, who began displaying her gourds less than a decade ago at Utah's Festival of the American West.

Mary came to my attention through a mutual friend who knows about my love of





Native American artwork — the usual fare of pottery, rugs and jewelry. But gourds? I can't say I'd even considered them until seeing Mary's pieces.

And yet, gourds are as old as humankind and utilitarian in nature. Our ancestors used them for centuries to cook and to carry seeds, water and other edibles. There were scores of other uses, including as musical instruments, birdhouses and rattles, among other things.

Despite such versatility, gourds often have played second fiddle to clay-fired pottery.

Still, those who are familiar with these ornamental plants or fruits are, pardon the pun, hardly bored out of their gourd. That's because the gourds come in all shapes, sizes and textures. And they're no lightweights despite their light weight.

Indeed, a gourd's appearance belies its strength and durability. And in the hands of an artist with a master's touch, it is unrivaled in beauty. After gourds in all their varied shapes and colors are dried and cleaned, they carry blemishes and scars that only add to their allure.

Since mastering her "nature's pottery" craft, Mary is branching out and teaching others about her carving and painting methods that morph gourds into prized collector pieces.

Her artwork features
themes ranging from
Native American petroglyph
and pictograph-type
figures to beautifully etched and painted
renditions of Egyptian or African art. The
delicate leaf designs on her pieces are
simply enchanting. Each is unique and to be

Mary Hogue www.gourd-art.com

Mary plants the gourds just after Mother's Day when the 40-degree soil temperatures allow for germination. The resulting flowering vines with white blossoms are pollinated during late summer evenings by a moth, and it takes between 100 and 180 days to harvest

treasured as an heirloom.

the "fruit" or gourd. Gourds are vigorous growers and will readily adapt to a trellis, fence or arbor for support, she says.

Mary and her

husband Michael,

who assists with the

gourd garden and is

the webmaster of her

online gallery.

You can view Mary's gourd creations online at www. gourd-art.com, or in New Mexico at the Desert Sage Gallery in old town Santa Fe (next door to the famous Coyote Cafe) or at Grimshaw Fine Art Gallery in Taos, across the street from the Kit Carson Museum.

Mary Hogue's studio, Wildcraft Gourd Art is located in Hone Custom Woodworking, a shop run by members of the Hone family. The artists pictured with Mary from left to right: Al, Kade, Craig and Keith Hone.





Story by Fae Ellsworth Photos Evan Loveless, Morning Sun Photography

NIGHTS AT THE MUSE

An Interview with Vernon G. Swanson SPRINGVILLE MUSEUM of ART

Vern Swanson is an enigma. And he is the first to claim that distinction for himself. I sit across the antique oak desk from the director of the historic Springville Museum of Art, in Springville, Utah. I wonder how much of the enigma I will be able to decipher, but gracious and charismatic as he is, Swanson makes it, like everything else in his life, a complete pleasure. One would never suspect that this man was working until almost 1 a.m. that morning. But spending the wee small hours of the morning researching and writing is only one of the secrets that have contributed to his remarkable legacy. Which he has dedicated the last 27 years of his life building.

The museum, of course, is a treasure in itself. One of Utah's seven major museums in the state, it is an excellent example of Spanish Colonial Revival style architecture. It was built as a WPA (Works Progress Administration) project, dedicated by then LDS Church Apostle David O. McKay on July 4, 1937, as a "sanctuary of beauty and temple of meditation." It not only houses a magnificent collection of art, but the grounds are dotted with sculpture. It is a favored venue for weddings and receptions and is home to the statewide Art Partnership (SWAP) which deals with exhibitions and education.

D&A: You have written 12 art-history books and you are considered a scholar on the Holy Grail. Your latest book, in fact, is "The Dynasty of the Holy Grail." You earned a doctorate in art history, and you have directed this museum for 27 years. Did you grow up seeing a lot of fine art?

VS: I was born in southern Oregon and raised near Medford. While the area was beautiful, it was quite devoid of visual fine artists. The only pictures of art were in the encyclopedia. This instilled a hunger for beauty.

D&A: Was art your first love?

VS: Sports were – football, basketball, track. I played football at BYU for three-and-a-half years, running back.

But my younger brother and I would collect bottles on the side of the road and redeem them for cash. We took over the attic with the books we bought with our money. Before long, we had 3,000 books and called it The Swansonian Institute.

We would memorize poems, memorize artists' names. I ended up being the class artist, then the school artist.

My brother and I were each known as "Mr. Encyclopedia." When either of us met with a question that stumped us, we would defer to the other, as in, "Mike knows the coal question. That's Mike's area." Mike died before his time, but he had a profound influence on my life.

D&A: And so your path in art was carved out at a pretty early age. What steps brought you to the Springville Museum

VS: I got an undergrad [degree] in 1969 at Brigham Young University. I was fortunate to have studied with the greats: Roman Andrus, Dick Gunn. My masters degree was in art history from





the University of Utah and I was hired at Auburn University in Alabama as assistant professor of art history.

After I lost my wife and son in an automobile accident, I returned to Utah. In my mid-thirties I remarried. It was love at first sight. We have two beautiful daughters.

I got my Ph.D at the University of London. I was enamored with 19th century Victorian art.

D&A: You seem so optimistic, so happy for one who has gone through such a tragedy. How do you explain your ability to continue living life so fully?

VS: The doctor says I'm not a manic-depressive. I'm a manic-manic. I've always been kind of upbeat. When you lose someone you realize how close they are. You don't lose anything. You realize life is a precious gift; I've been awestruck with life.

Do you remember riding in a car on trips as a kid? We don't really see the beauty of nature. Life to most people is like looking at the passing landscape from a moving car. When I had a huge lifechanging experience, I saw the better parts and the bad parts more plainly. Life became more positive after that tragedy happened. You become more tempered. You're not afraid of the future anymore.

D&A: You have an interesting art background, both academically and in your career. Tell me more.

VS: I lived in England two years, 1978 to 1980, and then came to the museum. Oh, I've loved this place. It's a magical place. It's the most magical place going. It has a history. It rubs off on you as you walk through the building.

D&A: What would you consider your greatest achievement at the museum?

VS: The Springville Mausoleum of Art





FASCINATING FACTS ABOUT THE SPRINGVILLE MUSEUM OF ART

- First Art Museum in Utah (1903)
- 80,000 visitors per year
- Foremost collector of Utah Art
- Largest Russian collection of Soviet period in North America
- First Art Museum constructed by WPA
- Conservation programs to preserve art collections
- More than I, 500 artworks in 65 schools.

became the Springville Museum of Art.

D&A: The museum is known for its large collection of Russian art. Is that one of the factors in the transition from mausoleum to museum?

VS: Definitely. In 1989, I went to Russia. I'd never been to Russia, but a friend called and said, "Things are opening up over there." I said, "I'm on board." I went on a lark to help him. I went over and hated the non-conformist art. They were copying ideas out of books. I hated everything Communist. I had written books. I felt I knew everything about Soviet art.

The official artists were ousted and we saw same-ol, same-ol, maudlin modernism. I looked down on the floor and saw a little 24-by-35 centimeter oil sketch in a frame. It was beautiful! The date was 1955. This was back in Stalin's time. The man grabbed it from me. "Nyet," he said. I grabbed it back. "Da! Da!" When I eventually walked out, it was in my hand.

A young employee said, "I know where the artist lives. I'll take you to his house for \$25." I later found out that was one month's pay. I found art heaven: V.I. Nekrosov, socialist/realist artist.

I write on 19th-century academic







painting, the worst art of the 19th century. Now, my next book is on socialist/realist art, the worst art of the 20th century.

I went through every single Russian photo. There were 60 million mounted photographs and I wrote artists' names and titles. I had to tape the ends of my

bleeding fingers with scotch tape. The rest, as they say, is history. I bought, with dealers, 30,000 pieces of Russian art.

The museum has one of only four major collections of Russian art in the United States. Let me tell you, it's the most popular collection we've got. We got in on the ground floor. It's figurative and issue based. The art

is a little bigger, a little punchier, a little more profound. They played chess as we played checkers.

D&A:Wow. So what are your immediate goals?

VS: My book, "Soviet Impressionist



Painting," will be published in October. And the museum is going to have the Stewart Sculpture Garden in two years.

D&A: Are there any other goals you would like to see realized before your retirement?

VS: To see the museum is accredited and see that we have a proper endowment. We do things through passion and hard work, and hopefully, we'll have an endowment.

D&A: And your plans after you retire?

VS: That's easy. I want to be a volunteer in the gallery.

For more information about the Springville Museum of Art, check their Web site at www.sma.nebo.edu



THE SPRINGVILLE MUSEUM OF ART **ANNUAL SPRING SALON**

You can feel the presence of the Springville Museum of Art even before you turn off Springville's main street and discover the historic building on your right. An impressive selection of sculpture welcomes you on your way to the front door. You step inside and everything from the handmade tiles in the building's terra cotta floors to the perfect balance of natural and artificial light bathe the interior in magic. The place glows with a rich patina of history, a sense of sanctuary and, above all, amazing art.

The museum has 37 galleries which house the largest single collection of Utah art. It is also home to the Annual Spring Salon, with 2007 marking its 83rd year.

As expected this year, the 82nd annual show boasted a record number of entries presented to be juried. Of the 997 works submitted, 270 were accepted.

The 2007 call for entries brochure "encourages diverse applications of style and technique. It seeks to promote varied conceptual and formal directions in art."

The breadth of the Spring Salon is impressive. It attempts to balance four primary areas: Traditional/Impressionism, Modern/Postmodern, Visionary and Assemblage/Conceptual art.

Of the museum's 37 galleries, nine were set aside to accommodate the 83rd Annual event, one being used for awards by the jurors and the director. The other eight galleries displayed art to reflect stylistic coherence.

Jurors have included such greats as New York's Jacob A. Collins, internationally known realist figurative painter, and Salt Lake City art historian and author, Donna L. Poulton.

Wayne Kimball is a well-known printmaker and professor of art at Brigham Young University. In his impressive art career he has garnered a resume that resembles a modest sized town's telephone directory. As one of Utah's 100 most honored artists, he has been an ongoing participant in the Spring Salon. Professor Kimball says, "It's important to have the opportunity to show your art, and to see what others are showing. The fact that the museum is a stunning venue only adds to the honor of being accepted for such a consistently impressive exhibit."

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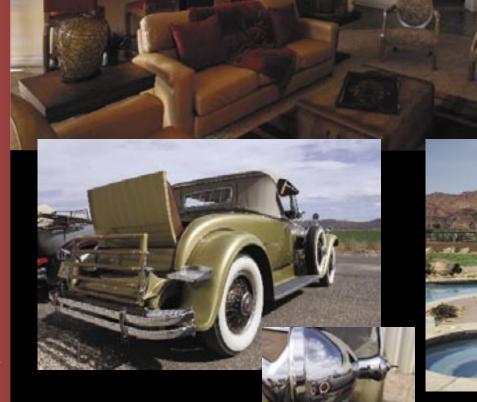
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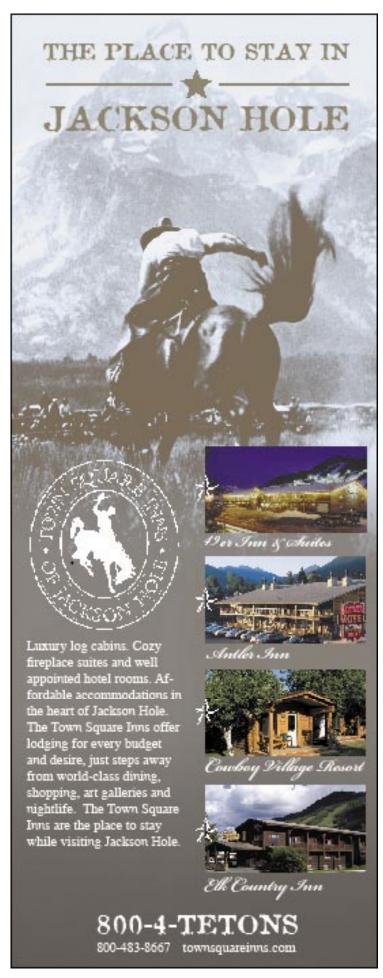
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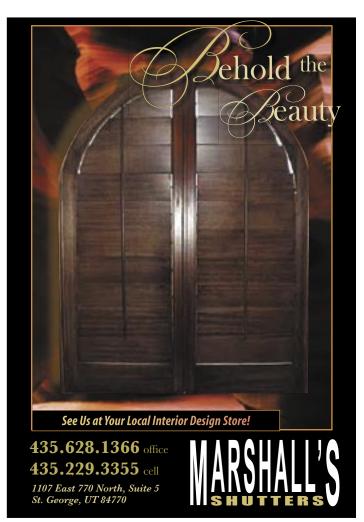
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Swimming Lessons Property of the second sec

By James M. Williams

Cameron started taking swimming lessons when he was still a toddler. The neighbors had a pool and he had mastered being toilet trained, so it was time. The local water park was a perfect place for swimming lessons.

Cameron's mom is often running late. She provides taxi service for seven kids, all going in seven different directions: piano lessons, soccer games, hair appointments, shopping, returns, etc. On one such day Mom and Cameron arrived late for swimming lessons. The lessons were being taught at one of the pools located at the far side of the water park. Mom parked the car and they quickly made their way across the large parking lot, through the front gates, past the shops, past the locker rooms, past the wave pool, around the lazy river and finally to the kids' pool. She situated herself pool side, and started reading her book, while Cameron attempted learning to swim.

The kids' pool is actually very large and has shallow water that is ideal for swimming lessons. Most kids could stand in the pool and still keep their head above water. This particular day, the pool was full of kids learning to swim and surrounded by mothers either catching up on their reading or coaching their kids with words of encouragement.

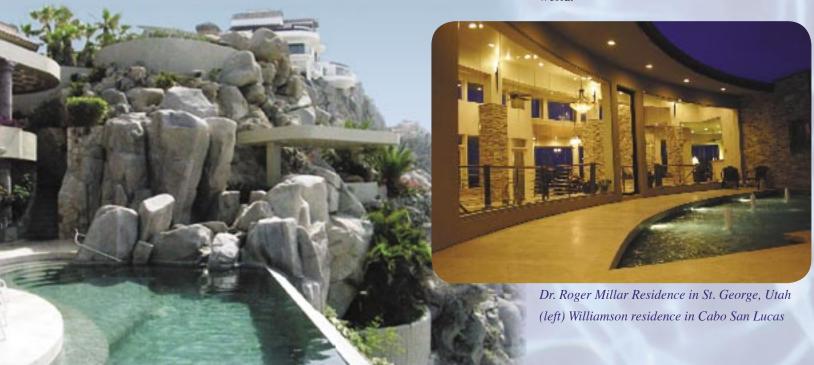
Standing chest-deep in water, the newly toilet trained Cameron came to the realization that he needed to go to the bathroom, no. 1 (for those that don't have kids and can't remember being a kid, number one is easier than no. 2). Having been properly trained by his mother, Cameron informed her that he needed to go to the bathroom. Realizing that the restrooms were located on the other side of the water park, and that if they left now the lesson would be over before they could return, she told Cameron to "go in the pool." Her reasoning being, "What difference would it make if one more kid were to pee in the pool?" And honestly, who of us can't remember peeing in the pool as a kid or encountering that patch of warm pool water on a cool day? Mom returned to reading her book. Moments later she heard screams from kids and

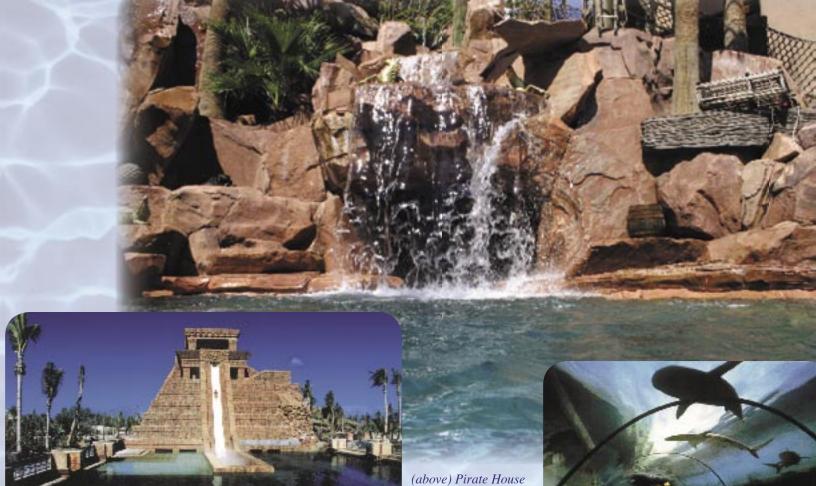
parents. Thinking someone was drowning, she quickly surveyed the pool, and to her shock and bewilderment, found Cameron standing pool side, swimming suit around his ankles, fully exposed, and proudly peeing into the pool as he thought he had been directed to do.

Mom's response to all of this, "Whose kid is that?"

Pools, hot tubs, fountains, aquariums and other water features can increase the value of any property or home. The pool at the Hard Rock Hotel in Las Vegas generates \$6 million in annual revenue from weekend pool parties (that's \$35,000 per hour). The Broadmoor in Colorado generates \$500,000 in sales for pool-side activities. People are also willing to pay more for rooms that face the water.

Cloward H20 and J.M. Williams and Associates have provided and continue to provide pools and water features for resorts and private estates nationally as well as internationally. The Atlantis Resort in Nassau has a 63-acre waterscape with the largest water-themed attraction in the world.

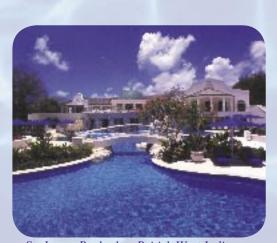




Home owners are realizing what resort and hotel owners learned long ago – people love water. When we are not actually in the water, we like to see it and hear it. Pools, water features and the surrounding landscaping should be carefully designed in order to get the biggest bang for the buck. These features can greatly help elevate and bring new

energy to properties that have been

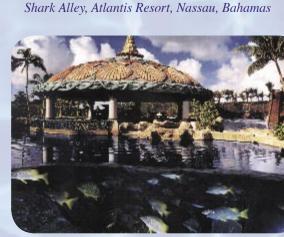
lacking or neglected.



(left) Leap of Faith Slide, Atlantis Resort,

Nassau, Bahamas

St. James Barbados, British West Indies



Lagoon Bar, Atlantis Resort, Nassau, Bahamas



Atlantis Resort, Nassau, Bahamas



Xanadu Resort, Antalya, Turkey





















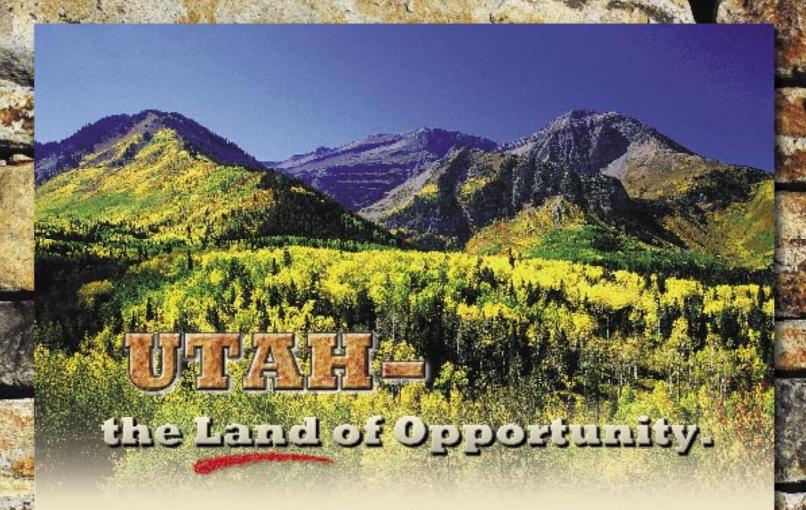


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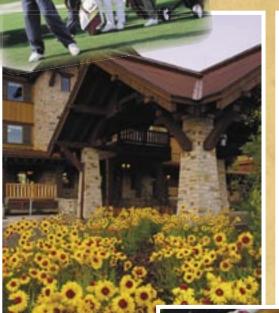
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