



PUBLIC HEARING MOTION SHEET

CITY COUNCIL *of* SALT LAKE CITY

TO: City Council Members
FROM: Ben Luedtke and Sylvia Richards
Budget Analysts
DATE: September 17, 2019
RE: **Budget Amendment Number One FY20**

MOTION 1 – CLOSE PUBLIC HEARING

I move that the Council close the public hearing and refer the item to a future date for action.

MOTION 2– CONTINUE PUBLIC HEARING

I move that the Council continue the public hearing to a future date.

MOTION 3 – CLOSE PUBLIC HEARING AND ADOPT

I move that the Council close the public hearing and adopt an ordinance amending the FY 2019-20 final budget of Salt Lake City as proposed by the Administration and the five Council-added items listed on the motion sheet.

I-1: Place Remaining Budget from Frequent Transit Network Implementation into Holding Account (General Fund – \$999,824)

I-2: Moving Ongoing Property Maintenance Expenses Out of Surplus Land Fund Legislative Intent:
The Council expresses the intent to fund ongoing property maintenance expenses out of the Public Services Department and/or Community and Neighborhoods Departments' (CAN) Fiscal Year 2021 budget rather than continuing to use one-time revenues from the Surplus Land Fund. The Council requests the Administration include this approach based on actual expenses in the Mayor's Recommended Budget for Fiscal Year 2021. This approach builds upon the Council's FY2019 decision to shift funding for a CIP-related FTE away from the Surplus Land Fund and into CAN's base budget.

I-3: Additional Funding for FY20 CIP Budget (General Fund Vacancy Savings - \$289,367, Streets Impact Fees – \$281,690 and Parks Impact Fees – \$1,103,489)

I-4: Established Policy for 13% Minimum Fund Balance:



The Council expresses the intent to maintain a Fund Balance at least equal to or greater than 13% of the annual General Fund budget. We recognize the importance of maintaining a healthy Fund Balance level to support triple-A bond ratings which result in lower borrowing costs for taxpayers, meet fiscal requirements under state law, and provide necessary funding to respond to emergencies.

I-5: Increasing Percent for Art Fund to 1.5% for FY20 (General Fund Fund Balance – \$36,883)

MOTION 4 – CLOSE PUBLIC HEARING AND NOT ADOPT

I move that the Council close the public hearing and proceed to the next agenda item.



COUNCIL STAFF BUDGET REPORT

CITY COUNCIL of SALT LAKE CITY

TO: City Council Members
FROM: Ben Luedtke, Sylvia Richards
Budget and Policy Analysts
DATE: September 17, 2019
RE: Budget Amendment Number One FY2020

Project Timeline:

Set Date: September 3, 2019
1st Briefing: September 3, 2019
2nd Briefing: September 17, 2019
Public Hearing: September 17, 2019
Potential Action: October 8, 2019

NEW INFORMATION

In response to questions from Council Members during the September 3rd briefing, the Administration provided the below updates.

- Ongoing Property Maintenance Expense Actuals** – The Administration provided the below actual expenses for property maintenance charged to the Surplus Land Account over the past six fiscal years. In recent years, the Council annually approved \$200,000 from the Surplus Land Fund for property maintenance and real estate services. The draft legislative intent below has been updated to include “based on actual expenses.”

2014 = \$82,780
2015 = \$125,381
2016 = \$137,879
2017 = \$140,104
2018 = \$212,587
2019 = \$169,291

Draft Legislative Intent: The Council expresses the intent to fund ongoing property maintenance expenses out of the Public Services Department and/or Community and Neighborhoods Departments’ (CAN) Fiscal Year 2021 budget rather than continuing to use one-time revenues from the Surplus Land Fund. The Council requests the Administration include this approach based on actual expenses in the Mayor’s Recommended Budget for Fiscal Year 2021. This approach builds upon the Council’s FY2019 decision to shift funding for a CIP-related FTE away from the Surplus Land Fund and into CAN’s base budget.

Policy Questions –

- **Other Costs** – The Council may wish to ask the Administration what other costs are associated with city-owned property. Other costs could be related to maintenance, management, sales and purchases such as appraisals, brokers, earnest money, research, land surveys, etc.
 - **Budgeting for Purchases and Sales** – The Administration estimates purchase and sale of surplus land properties should be budgeted at \$50,000 annually. The Council may wish to ask how that cost was estimated and for a status update on the inventory of city-owned property review.
- School Crossing Guard Locations** – Attachment 2 provides a list of all school crossing guard locations in the City. Crossings are organized by school, identify the crossing intersection, whether a guard is required or options, if traffic signals and/or pedestrian flashing signs are present, and how many guards staff the crossing. Attachment



3 is a map of crossing guard and elementary school locations. The City does not staff guards at middle school and high school crossings, but one middle school pays via contract for this city service. The two attachments do not show the 90 school crosswalks where crossing guards are not provided.

Staff observed the following in the two attachments:

- a. 77 crossing guards work at 71 crossing locations
 - i. Six of the crossing are staffed by two guards and the rest have one guard
- b. 21 of the crossings are at intersection with traffic signals
- c. 33 of the crossings have lighted / flashing pedestrian signs
- d. 56 of the crossing locations require guards and 21 the guard is optional
 - i. Six schools only have optional crossing guards, the rest are required or a mix of required and optional

The Administration provided the following summary of what factors determine whether or not a crossing is required: "Crossing guards are required as per the State's "Traffic Controls For School Zones" manual at school crossings for elementary schools that have reduced speed school zone flashers or school crossings at signalized intersections. Reduced speed school zones are warranted based on a combination of criteria such as the speed limit, number of children crossing, width of the road, the amount of traffic, and the available number of safe gaps in traffic to cross in. Crossing guards are optional at all other school crossings and the City has historically provided guards at selected optional locations based on high numbers of children crossing or more complicated crossings such as those with multi-way stop signs."

3. **Arts Maintenance Funding** – No cost estimate is available for maintenance of city-owned art works. There is no ongoing funding for arts maintenance which could cover the cost of an assessment. The Administration previously mentioned looking at using \$200,000 from the CIP 1% for Art account to create an arts maintenance fund. A formal proposal is anticipated in Budget Amendment #2.

Attachment 4 is a summary spreadsheet of the City's art inventory which includes approximately 270. It's currently being vetted and updated for accuracy. The spreadsheet shows art organized by City Council District, year acquired, initial purchase price or donated value (not replacement or appraised sale value), title and/or description, location and additional notes. 162 public artworks are listed in addition to the 111 at the City & County Building and Washington Square. See Attachment 5 for the 2013 Art Appraisal Report for City & County Building and Washington Square.

The estimated replacement value of artworks at the City & County Building and Washington Square is \$3,396,000 according to the 2013 art appraisal report. Replacement prices may have changed since those appraisals and market research. The estimated value (original purchase price or donated value) of other city-owned artworks is \$5,719,670. The combined value is \$9,115,670. However, it's important to note that the two subtotals use different valuation methods and not all artworks have a corresponding dollar amount currently. Additional public artworks are planned from the RDA and City. The total number and value of city-owned artworks is expected to increase.

- Policy Question – The Council may wish to discuss with the Administration whether to fund a comprehensive inventory and appraisal of the City's art collection, how much it could cost and what funding sources the Administration recommends.

The information below was previously provided to the Council for the September 3rd briefing.

Budget Amendment Number One of Fiscal Year (FY) 2020 contains four adjustments requested by the Administration totaling \$3,848,307. The amendment proposes using \$323,290 of General Fund fund balance for three items. The amendment is scheduled for a Council Public Hearing on September 17th and tentatively for action on October 1st.

Fund Balance Update

Fund Balance is estimated at 13.07% or \$231,646 above the 13% minimum threshold. This is 0.72 percentage points above the 2018 actual but 1.39 percentage points below the 2019 projection. During the FY20 annual budget deliberations the Council established a new policy of increasing the minimum fund balance threshold from 10% to 13%. This established policy is reflected in the budget amendment fund balance projections table. Item I-4 below includes a draft legislative intent for Council consideration.

FY 2019-20 Budget Adjustments

Budget amendments typically include a projection of General Fund revenue changes compared to the adopted annual budget. The chart below shows projections are the same as the adopted budget for FY20 because it's too early in the fiscal year for updated numbers. This budget amendment includes time sensitive items and is earlier than the typically scheduled first budget amendment.

	FY2020	FY2020	Variance
	Annual	YTD	Favorable
Revenue	Budget	Projections	(Unfavorable)
Property Taxes	\$ 106,226,516	\$ 106,226,516	\$0
Sales and Use Tax	\$ 75,110,000	\$ 75,110,000	\$0
Sales and Use Tax - 1/2 Cent	\$ 35,542,000	\$ 35,542,000	\$0
Franchise Tax	\$ 27,547,500	\$ 27,547,500	\$0
PILOT	\$ 1,260,925	\$ 1,260,925	\$0
TOTAL TAXES	\$ 245,686,941	\$ 245,686,941	\$0
Licenses and Permits	\$ 29,048,781	\$ 29,048,781	\$0
Intergovernmental	\$ 5,056,652	\$ 5,056,652	\$0
Interest Income	\$ 3,900,682	\$ 3,900,682	\$0
Fines and Forfeitures	\$ 5,503,465	\$ 5,503,465	\$0
Parking Meters	\$ 3,927,617	\$ 3,927,617	\$0
Charges and Services	\$ 4,709,756	\$ 4,709,756	\$0
Miscellaneous Revenue	\$ 4,423,881	\$ 4,423,881	\$0
Interfund	\$ 19,843,915	\$ 19,843,915	\$0
Transfers	\$ 7,311,581	\$ 7,311,581	\$0
TOTAL GENERAL FUND	\$ 329,413,271	\$ 329,413,271	\$0

Salt Lake City			
General Fund			
Fund Balance Projections			
	2018 Actual	2019 Projection	2020 Projection
Beginning Fund Balance	50,670,995	56,104,269	43,551,144
Budgeted Use of Fund Balance	(287,868)	(380,025)	(1,510,094)
Prior Year Encumbrances	(7,298,041)	(8,731,774)	-
Estimated Beginning Fund Balance	43,085,086	46,992,470	42,041,050
<i>Beginning Fund Balance Percent</i>	<i>15.80%</i>	<i>15.60%</i>	<i>12.70%</i>
Year End CAFR Adjustments			
Revenue Changes	-	-	-
Expense Changes (Prepays, Receivable, Etc.)	(3,740,627)	(3,582,679)	-
Fund Balance w/ CAFR Changes	39,344,459	43,409,791	42,041,050
<i>Final Fund Balance Percent</i>	<i>14.43%</i>	<i>14.41%</i>	<i>12.70%</i>
Budget Amendment Use of Fund Balance	(5,685,720)	(1,858,647)	
BA#1 Revenue Adjustment			-
BA#1 Expense Adjustment			323,290
FY2019 UN Unfunded Liability		(500,000)	
Fund Balance Budgeted Increase		2,500,000	900,000
Adjusted Fund Balance	33,658,739	43,551,144	43,264,340
<i>Adjusted Fund Balance Percent</i>	<i>12.35%</i>	<i>14.46%</i>	<i>13.07%</i>
Projected Revenue	272,616,175	301,287,551	330,923,365

Impact Fees Update

The Administration's transmittal includes a summary of impact fee tracking, details on refunding amounts and dates and lists of unfinished projects with impact fee funding. The information is current as of June 30, 2019. Council staff updated the numbers based on the Council's adopted CIP budget. The Council added \$281,690 of streets impact fees and \$1,103,489 of parks impact fees in addition to CIP funding approved as part of the annual budget. The budget amendment transmittal was sent before the Council's final action on CIP funding on August 27. The table below provides a quick summary.

Type	Unallocated Cash "Available to Spend"	Next Refund Trigger Date	Amount of Expiring Impact Fees
Fire	\$670,551	More than two years away	-
Parks	\$2,000,000	More than a year away (Nov. 2020)	-
Police	\$56,627	September 2019	\$1,415
Street / Transportation	\$1,342,096	One year away (Sept. 2020)	\$865,889

Note: Encumbrances are an administrative function when impact fees are held under a contract

Updating Impact Fees Facilities Plan (IFFP)

The Council funded \$88,866 in Budget Amendment #6 of FY 2019 to update all four sections of the IFFP: \$10,965 fire impact fees, \$7,643 parks impact fees, \$10,965 police impact fees and \$59,293 in streets / transportation impact fees. The funding was contingent upon including the Council early in the process to provide policy direction and feedback, providing access to all information and the consultant working for Salt Lake City Corporation.

- *Policy Question* – The Council may wish to ask the Administration what is the plan to utilize the \$865,889 of streets impact fees scheduled to expire in September 2020?

Section A: New Items

A-1: Carry Forward Budget for Department of Community and Neighborhoods (General Fund’s Fund Balance – \$113,290)

The Administration is requesting these funds to cover two items: \$35,000 for security improvements to four businesses around the Paramount Homeless Resource Center as identified by a City contractor and \$78,290 to cover six months funding for the Housing And Neighborhood Development (HAND) Director position. The \$35,000 in improvements were unable to be encumbered under contract before the end of FY19 and dropped to fund balance. The six months of funding for the HAND Director were captured as vacancy savings in the FY20 annual budget, and Council Members expressed a willingness to restore the funding in a budget amendment should a candidate be hired within the six months. The position was filled shortly after FY20 began.

A-2: Property Purchase (Parks Impact Fees – \$3 million and Storm Water / Riparian – \$1 million)

The Administration is requesting a funding allocation for the potential purchase of property. Specific information about the property can be discussed in a closed session.

Staff Note: The available to spend parks impact fee balance is \$2 million as of June 30, 2019 which is \$1 million less than being requested. Another potential funding source is the Surplus Land Fund which has an account balance of \$1,124,198.

- *Policy Question* – The Council may wish to request a closed session for this item under the “strategy session to discuss the purchase...of real property” option.

A-3: Department of Public Services Crossing Guard Contract (General Fund’s Fund Balance – \$110,000)

The Administration is proposing to use a contract approach to better provide full staffing at crossings. If the Council approves the requested funding, then the contract is expected to cover two years of services. Crossing guards work one hour twice per day at a rate of \$13/hour. Parking enforcement officers currently cover for situations when a crossing guard is not available. Parking enforcement officers are moving to three shifts a day to focus on higher parking demand in the afternoon. The change may improve parking turn-over times, increase revenues and decrease the Compliance Division’s ability to cover morning staffing if crossing guards are unavailable.

The Administration provided the below table breaking down cost estimates for staffing crossings in total and individually. It includes \$688,529 of direct costs and \$214,280 of indirect costs. In April, responsive bids for crossing guard services were received. The selected RFP bid indicated a total cost per crossing of \$7,660 with a \$14/hour wage which is one dollar per hour more than the City currently pays. This is \$4,065 less per crossing than the City’s current estimated cost of \$11,725 per crossing. The estimated contract cost is based on a now expired bid and will need to go through the RFP process again.

Expense	Comments	Annual Cost – 9 Month Season (175 Days)
Crossing Guard Program Wages	Including 1 supervisor	\$544,785
Projected revenue loss	Non written citations from enforcement officers routinely covering crossings	\$214,280
Materials, supplies and uniforms		\$33,000
Admin support	Ongoing training, backup coverage from office staff	\$45,700
HR related costs	Onboarding background checks and drug tests, recruiting, advertising	\$65,044
TOTAL		\$902,809
COST PER CROSSING (77 in the City)		\$11,725

The City has 77 total crossings of which 69 are required and eight are optional. The locations of required crossings are determined by rules in the Utah Manual on Uniform Traffic Control Devices: Traffic Controls for School Zones Part 7.

- *Policy Question* – The Council may wish to discuss with the Administration opportunities for the Salt Lake City School District and City to improve staffing of crossing guards.

A-4: Billboard Contract (General Fund’s Fund Balance – \$100,000)

In 2015, the City signed a contract with the owner of the Dunkin Donuts property on 400 South 200 East. The owner (Mercury Investments) agreed to terminate a Reagan billboard lease and record restrictive covenants on the property to prohibit future billboards in exchange for \$250,000. The City paid Mercury \$150,000 upfront and agreed to pay them the final \$100,000 if Reagan could not find a place to relocate the billboard on 400 South within 36 months (this is pursuant to the City's “billboard bank”).

The City is negotiating with Mercury to pay it a portion of the \$100,000 pending the outcome of litigation with Reagan on the location of the billboard and hold the remainder in escrow.

- *Policy Question* – The Council may wish to request a closed session for this item under the advice of counsel / attorney-client matters option.

Section B: Grants for Existing Staff Resources Section

(None)

Section C: Grants for New Staff Resources Section

(None)

Section D: Housekeeping

(None)

Section E: Grants Requiring No New Staff Resources

(None)

Section F: Donations

(None)

Section G: Council Consent Agenda – Grant Awards

(The following descriptions were included in the Administration’s transmittal.)

G-1: Rural Business Development Grant Program FY19 U.S. Department of Agriculture \$50,000

The Department of Sustainability applied for and received \$50,000 to conduct the Northern Utah Food Hub Feasibility Study. Deliverables will include a professional assessment of the feasibility of developing a food hub, an analysis of current conditions of the Northern Utah farm economy, and technical assistance that builds the capacity of rural and urban stakeholders to manage growth. No matching funds are required. A public hearing was held on May 7, 2019.

G-2: Target Community Outreach at Neighborhood Block Parties (Night Out Against Crime) \$1,000

The Police Department applied for and received \$1,000 to help support its community outreach efforts and participation in the 2019 Night Out Against Crime events. The funding will be used for supplies and educational material. No matching funds are required. A public hearing was held on June 4, 2019.

G-3: Utah State Office for Victims of Crime, 2019-2021 VOCA Victim Assistance Grant \$437,548

The Police Department applied for and received a \$437,548 grant from the State of Utah, Office for Victims of Crime under the Victim of Crime Act (VOCA) program, to be used for the continuation of the Victim Advocate Program. These funds will be used to pay for salary and benefits for two existing full-time Victim Advocate positions and all of the part-time Victim Advocate positions. This grant also covers the costs for the program's facility dog.

VOCA funds cover local and national conferences and trainings needed to meet statutory training requirements for the Victim Advocates. It also provides an emergency fund that can be used when no other victim funding options are available, these funds can be used for food, clothing, shelter, transportation and 911 phones for victims of violent crime. Additionally they provide for supplies such as Victim Advocate brochures, Traumatic Death Handbooks, and cell phone costs. A match

of \$109,939 is required which will be satisfied by the salary and benefits of City-funded Victim Advocates and the Program Coordinator. In-kind matching funds are provided by the student interns/volunteers that participate in the Victim Advocate Program. A public hearing was held on June 4, 2019.

G-4: Executive Office of the President, Office of National Drug Control – Rocky Mountain High Intensity Drug Trafficking Area (HIDTA) Grant \$786,469

The Salt Lake City Police Department applied for and received a grant of \$786,469 from the High Intensity Drug Trafficking Areas (HIDTA) program. Of this award \$204,107 is approved for salary and \$110,564 is approved for fringe benefits for an existing Kg officer on the Salt Lake City Metro Narcotics Task Force. Any remaining funds needed to fully fund the position is budgeted for within the department's general fund budget. \$200,000 for investigative and support overtime, \$43,750 for travel, \$70,948 for services, \$12,700 for supplies, and \$144,400 for other administrative costs. A public hearing was held on March 26, 2019.

G-5: Afterschool Match Partnership (AMP) 2020 Grant, State of Utah Department of Workforce Services \$250,000

The Public Services Division of Youth and Family Services applied for and received a grant award of \$250,000 for FY2020 from Utah State Department of Work Force Services through the Afterschool Match Partnership Grant. These funds have been awarded to continue YouthCity out of school time programming for youth ages five to twelve at Central City Recreation Center, Fairmont Park, Liberty Park, Ottinger Hall, and Sorenson Campus. Programming will focus on financial literacy and emotional intelligence/self-concept balanced with homework tutoring and enrichment activities.

The allocation of these funds will be: \$218,233 to pay for 17 current Group Facilitators; \$27,327 to pay for supplies and transportation of youth; \$3,505 to pay for contractual activity instructors; and \$935 to pay for Staff background checks.

A match of \$500,000 is required and will be sourced from Division of Youth and Family Services FY2020 General Fund operating budget for afterschool and summer programming.

A public hearing was held on 6/4/19 on the grant application.

Section I: Council Added Items

I-1: Remaining Budget from Frequent Transit Network Implementation (General Fund – \$999,824)

On July 16, the Council approved an interlocal agreement with UTA to implement the Transit Master Plan for 2019-20 Frequent Transit Network Service as part of the Funding Our Future effort. The agreement funding level left a remaining budget of \$999,824. The Council's direction was to place the funds in a holding account pending a discussion about potential transit-related uses once the branding study and fare pass analysis study results are available.

I-2: Moving Ongoing Property Maintenance Expenses Out of Surplus Land Fund

During the recent CIP budget briefings, some Council Members expressed support for including ongoing property maintenance expenses in the FY2021 base budget for departments. This shift would no longer use one-time revenues in the Surplus Land Fund for ongoing property maintenance expenses. Staff drafted the below legislative intent for Council consideration.

Draft Legislative Intent: The Council expresses the intent to fund ongoing property maintenance expenses out of the Public Services Department and/or Community and Neighborhoods Departments' (CAN) Fiscal Year 2021 budget rather than continuing to use one-time revenues from the Surplus Land Fund. The Council requests the Administration include this approach in the Mayor's Recommended Budget for Fiscal Year 2021. This approach builds upon the Council's FY2019 decision to shift funding for a CIP-related FTE away from the Surplus Land Fund and into CAN's base budget.

I-3: Additional Funding for FY2020 CIP Budget (General Fund Vacancy Savings – \$289,367, Streets Impact Fees – \$281,690 and Parks Impact Fees – \$1,103,489)

In the annual budget, the Council added \$289,367 in General Fund dollars to CIP using vacancy savings. The Council added \$281,690 of streets impact fees and \$1,103,489 of parks impact fees in addition to the CIP budget approved as part of the annual budget. This budget amendment action is the accounting step to formalize the Council's CIP votes.

Projects receiving these additional impact fees are pending formal approval of the increased funding in a budget opening. The impacted projects include: 9-Line Community Orchard, Richmond Park Community Garden, Jordan Park Event Grounds, Wasatch Hollow Improvements, Jordan River Board Access Ramp and Community Parks Signage and Wayfinding.

I-4: Established Policy for 13% Minimum Fund Balance

During the FY20 annual budget deliberations the Council established a new policy of increasing the minimum fund balance threshold from 10% to 13%. This established policy is reflected in the budget amendment fund balance projections table. The prior 10% minimum was established through City Council legislative intent and Resolution 59 of 2003, budgetary actions (maintaining the 10% minimum going back over a decade) and a shared understanding between the legislative and administrative branches as reflected in the Mayor's Recommended Budgets, budget amendments and budget discussions. Staff drafted the below legislative intent for Council consideration.

Draft Legislative Intent: The Council expresses the intent to maintain a Fund Balance at least equal to or greater than 13% of the annual General Fund budget. We recognize the importance of maintaining a healthy Fund Balance level to support triple-A bond ratings which result in lower borrowing costs for taxpayers, meet fiscal requirements under state law, and provide necessary funding to respond to emergencies.

I-5: Increasing Percent for Art Fund to 1.5% (General Fund Fund Balance – \$36,883)

During the recent CIP budget briefings, the Council discussed increasing the percent for art funding level from 1% to 1.5%. The adopted CIP budget included \$73,765 (1%) of the ongoing General Fund transfer into CIP for art. Another \$36,883 would be needed to increase this to 1.5% for FY20. The requirement is set by ordinance in Chapter 2.30 Section 60 *Funds for Works of Art; Requests for Appropriations*. See Attachment 1 for the full ordinance. An ordinance amendment would be needed to increase the percent for art ongoing level. Otherwise, an increase to 1.5% this fiscal year would be one-time.

- A. The current balance of the CIP 1% for Art account is \$716,340. Of this, approx. \$577,000 is identified for existing and upcoming projects listed below. The available to spend balance of the account is approx. \$139,340.
 - i. Three Creeks Confluence (2020 anticipated)
 - ii. 9-Line Bike Park Murals (in progress)
 - iii. Glendale Park (in progress)
 - iv. 1100 E. 900 S. Roundabout (Artist Call Fall 2019)
 - v. RDA project at I-15/North Temple Pedestrian Improvements supplemental funds for NOTE project
 - vi. Approx. \$15,000 for plaques/markers needed for multiple existing and in progress projects
 - vii. A potential maintenance fund using \$200,000
 - B. Art Design Board Role – Salt Lake City Code, Chapter 2.30, established the Percent for Art Fund and designates roles for the Art Design Board and Arts Council related to artist selection, project review and placement. The Public Art Program also oversees projects with funding from the Airport and RDA. Art components of 11 projects are currently being managed. See Attachment 11 for the ordinance.
 - C. No Art Maintenance Funding – There is no ongoing funding for maintenance of the City's nearly 150 permanent artworks. The collection is expected to continue growing. A 2013 appraisal report of 111 works of City-owned art estimated the replacement value to be \$3.4 million. Of note, the *May We Have Peace* sculpture of a Native American holding a peace pipe in Washington Square has an estimated value of \$1.75 million.
- Policy Question – *Does the Council want to request the Attorney's Office prepare an ordinance amendment increasing the ongoing percent for art in CIP to 1.5%?*

ACRONYMS

AMP – Afterschool Match Partnership
BAM – Budget Amendment
CAFR – Comprehensive Annual Financial Report
CAN – Community and Neighborhoods Department
CC – Cost Center
CIP – Capital Improvement Program
FTE – Full-time Employee
FTN – Frequent Transit Network
FY – Fiscal Year
GO Bond – General Obligation Bond
HAND – Housing And Neighborhood Development Division
HIDTA – High Intensity Drug Trafficking Area
HUD – Housing and Urban Development
IFFP – Impact Fees Facilities Plan
RDA – Redevelopment Agency
RFP – Request for Proposals

TBD – To Be Determined
UN – United Nations
VOCA – Victim of Crime Act
YTD – Year To Date

ATTACHMENTS

1. Chapter 2.30 Salt Lake Art Design Board Ordinance
2. List of Crossing Guard Locations
3. Map of Crossing Guard Locations
4. City Art Inventory Summary Spreadsheet
5. 2013 Art Appraisal Report for City & County Building and Washington Square

Chapter 2.30

SALT LAKE ART DESIGN BOARD

2.30.010: GENERAL PROVISIONS:

The provisions of [chapter 2.07](#) of this title shall apply to the Salt Lake art design board except as otherwise set forth in this chapter. (Ord. 67-13, 2013)

2.30.020: PURPOSE:

The mayor and the city council declare it to be a policy of the city that a portion of the city's appropriations for capital expenditures in those construction projects designated be set aside for the acquisition of works of art and ornamentation to be used in and around public facilities. This chapter is enacted and intended also for the purpose of establishing a city art design board, hereinafter design board, the primary objectives of which shall include, but not be limited to, the following:

- A. To assist the Salt Lake council for the arts in providing the means and the development of a comprehensive citywide plan to encourage and strengthen artistic and cultural resources;
- B. To provide assessment of the artistic needs of future individual city construction projects;
- C. To be responsible for recommending the nature and type of acquisition and placement of works of art and ornamentation to be used in and around the construction projects and to implement the decisions of the mayor with respect thereto;
- D. To foster cultural development, and creativity of local artists and craftsmen. (Ord. 67-13, 2013)

2.30.030: DEFINITIONS:

For the purposes of this chapter, unless the context indicates otherwise, words and phrases used in this chapter are defined as follows:

CONSTRUCTION PROJECT: Any capital project designated for inclusion under this chapter by the city council and paid for wholly, or in part, by the city. When other entities contribute funds for such construction that portion of the city's expenditure shall be included together with such additional funds as are authorized by the contributing entities. "Construction project" includes all new construction designated for such an art appropriation under this chapter for city occupancy or public use, or the remodeling of any building, structure, park or any portion thereof. Such expenditures shall be as authorized by the city council within the limits of the city.

COUNCIL FOR THE ARTS: The Salt Lake council for the arts.

ELIGIBLE FUND: The source fund for construction projects designated and appropriated for works of art under this chapter.

WORKS OF ART: All forms of original creations of visual arts, including, but not limited to:

- A. Sculpting: Sculpture in the round, bas-relief, high relief, mobile, fountain, kinetic, electronic, etc., in any material or combination of materials;
- B. Painting: All media, including portable and permanently affixed works such as murals and frescoes;
- C. Graphic arts: Printmaking and drawing;
- D. Mosaics;
- E. Photography;
- F. Crafts: In clay, fiber and textiles, wood, metal, plastics and other material;
- G. Calligraphy;
- H. Stained glass;
- I. Mixed media: Any combination of forms or media, including collage. (Ord. 67-13, 2013)

2.30.040: ORGANIZATION; MEMBERSHIP; TERM:

- A. The Art Design Board shall consist of seven (7) members chosen from a slate of qualified candidates submitted by the Design Board in cooperation with the Council for the Arts. No more than three (3) members shall be professional artists or arts administrators or art teachers involved in the administration or teaching of art at a recognized institution in the City. One member shall be an architect. The remaining members shall be citizens who are actively interested in the visual arts and civic improvement from the City area, though no more than two (2) members shall be from the same City Council district.
- B. Appointments to the Art Design Board shall be made for terms of three (3) years each.
- C. The Director of the Council for the Arts, or the Director's designee, shall serve as an ex officio and nonvoting member to coordinate administrative responsibilities. One member shall represent the Council for the Arts.

- D. No member of the Design Board shall be permitted to receive or authorize any contracts for any work of art, nor shall any member of the Design Board have any financial interest in or benefits in any way financially from any work of art which is recommended, or from any firm or person which receives any contract for such work of art from the City.
- E. The Design Board shall have such funds, facilities, assistance and employees as may be designated therefor from time to time by the Mayor.
- F. The recommendations for selection of artists for works of art, by any reasonable method, together with the reviewing of design, execution and placement, and the acceptance of works of art and ornamentation shall be the responsibility of the Design Board in consultation with the architects or managers for the project, and subject to final written approval in each instance by the Mayor or the Mayor's designee.
- G. Except for works of art donated to the City by a sister city, the Design Board shall be responsible for the examination and acceptance or rejection of all works of art offered to the City as a donation or gift. All such donations or gifts shall meet the same standards as required for percent for arts selection. (Ord. 17-18, 2018)

2.30.050: JURISDICTION:

The Design Board's jurisdiction shall be limited to:

- A. Making recommendations to the Mayor with regard to the foregoing purposes with the final decision concerning such recommendations and disbursements of all funds resting with the Mayor;
- B. Making operating expenditures subject to prior approval by the Mayor;
- C. Recommending that the City contract, as needed, with individuals, businesses, agencies, organizations or other groups, to render services to the Design Board or City relating to the board's purposes.
- D. Recommending a redesignation of funds to a different project or projects when the Design Board determines that, in its opinion, the available funds for a specific improvement project are insufficient or that a particular site is inappropriate for public art. (Ord. 67-13, 2013)

2.30.060: FUNDS FOR WORKS OF ART; REQUESTS FOR APPROPRIATIONS:

- A. When so designated by the City Council, in its appropriation for capital improvements, all City agencies and departments shall expend, as a nondeductible item out of any monies appropriated for the planning, design and construction of construction projects, an amount equal to one percent (1%) of such appropriations for the acquisition and installation of works of art and ornamentation. All requests for appropriations for planning, design and construction of construction projects from eligible funds except projects solely for water or sewer main installation or street improvements,

shall include an amount equal to one percent (1%) of the estimated cost of such project for such works of art, and shall be accompanied by a request and specific recommendations from the Design Board for authorization to expend such funds. When the City Council denies any such request, the appropriations for such construction projects shall not include the appropriation of funds for works of art. Such funds shall be expended by the City upon recommendation of the Design Board.

- B. In addition to the cost of works of art, such appropriation shall be used to provide administration costs and expenses for the Design Board in administering individual projects. The administration costs shall not exceed ten percent (10%) of each such appropriation for works of art.
- C. If artwork for a capital project is denied by the City Council as a construction project eligible for inclusion under this section, and the Design Board believes such capital project should be so designated, the Design Board may submit a recommendation to the Council outlining the reasons why the capital project should be so designated. The Council shall then decide whether such project shall be designated and such decision shall be final. (Ord. 67-13, 2013)

2.30.070: PERCENT FOR ART FUND; ESTABLISHED:

There is established in the City Treasury a special fund designated "Percent for Art Fund" into which shall be deposited funds and appropriations as contemplated by section [2.30.060](#) of this chapter, or its successor. Separate accounts shall be established within the Percent for the Arts Funds to segregate receipts by source or when so directed by the Mayor for specific works of art. Disbursement from such funds shall be made in connection with projects approved by the Design Board on vouchers approved by the Mayor, and the City Finance Director shall draw and the City Treasurer shall pay the necessary warrants and make the necessary transfers of funds. (Ord. 67-13, 2013)

2.30.075: PARTICIPATION OF ARTISTS:

It is the intent of the City to involve artists at the earliest appropriate stage of a City improvement project. The Design Board shall establish the artist selection process and, in collaboration with the applicable City department, make recommendations regarding the scope of work on a case by case basis. The City may include artists in a broad range of projects including:

- A. Planning: Artists may be selected to assist in the evaluation of options, strategies, limitations and opportunities for art and aesthetic design in capital projects before the scope, quality, schedule, and budget are fixed.
- B. Collaboration With Project Design Team: Artists may be selected as consultants on construction or project work in which the creation, documentation, and construction of the project is collaboratively developed with the City's project managers, design team, and the public. This is pursuant to the goal of improving the aesthetics of the entire project.
- C. Site Specific Artwork: Artists may be selected to design artwork for a specific location.

D. Individual Works Of Art: Artists may be commissioned to create a work of art, or existing works of art may be purchased. (Ord. 67-13, 2013)

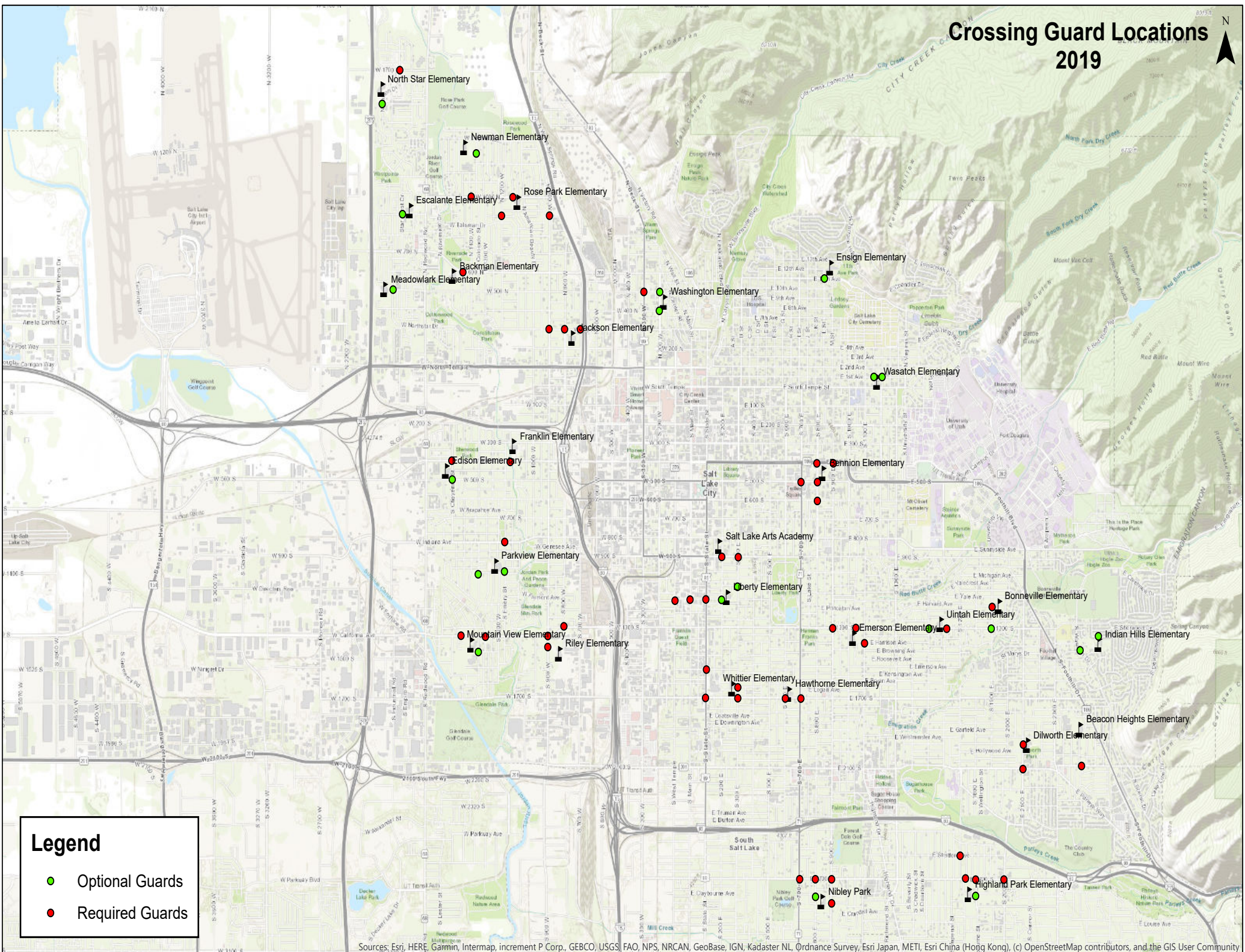
2.30.080: PLACEMENT OF WORKS OF ART:

Works of art selected and implemented pursuant to the provisions of this chapter, and any amendment to this chapter, may be placed in, on or about any such project. They may be attached or detached within or about such property and may be either temporary or permanent. Placement of such works of art shall be authorized by the Design Board, and City officers responsible for the design and construction of such projects shall make appropriate space available for the placement of such works of art. The Design Board shall advise the department responsible for the particular construction project of the Mayor's or his/her designee's decision regarding the design, execution and/or placement of works of art in connection with such project. For any proposed work of art or ornamentation requiring extraordinary operation or maintenance expense, the Design Board shall obtain prior written approval of the department head responsible for such operation or maintenance before submitting a proposal for such to the Mayor for approval. (Ord. 67-13, 2013)

Required and Optional Crossing Guard Locations

School	Guard Location	Guard Required	Signal	Flasher	Guard Count
Academy of the Arts	900 South 200 East	Required	X	No	2
BACKMAN	1450 WEST 600 NORTH	Required		Yes	1
BEACON HEIGHTS	2100 SOUTH WYOMING STREET	Required		Yes	1
BENNION	800 EAST 600 SOUTH	Required		Yes	1
BENNION	800 EAST 500 SOUTH	Required		Yes	1
BENNION	900 EAST 400 SOUTH	Required	X	No	1
BENNION	400 SOUTH 800 EAST	Required	X	No	1
BENNION	500 SOUTH 700 EAST	Required	X	Yes	2
BONNEVILLE	1300 SOUTH 1900 EAST	Optional		No	1
BONNEVILLE	1900 EAST 1135 SOUTH	Required		Yes	1
DILWORTH	2100 EAST RAMONA	Required		Yes	1
DILWORTH	2100 EAST 2100 SOUTH	Required	X	Yes	2
EDISON	CHEYENNE STREET 500 SOUTH	Optional		No	1
EDISON	CHEYENNE STREET 400 SOUTH	Required	X	No	1
EMERSON	900 EAST 1300 SOUTH	Required	X	No	1
EMERSON	1300 SOUTH MCCCELLAND	Required		Yes	1
EMERSON	1100 EAST HARRISON	Required		Yes	1
ENSIGN	11TH AVE L STREET	Optional		No	1
ESCALANTE	900 NORTH STARCREST	Optional		No	1
FRANKLIN	400 SOUTH JORDAN PARKWAY	Required	X	No	1
HAWTHORNE	700 EAST 1700 SOUTH	Required	X	Yes	2
HAWTHORNE	600 EAST 1700 SOUTH	Required		Yes	1
HIGHLAND PARK	2700 SOUTH KENWOOD	Required		Yes	1
HIGHLAND PARK	2700 SOUTH MELBOURNE	Required		Yes	1
HIGHLAND PARK	2780 SOUTH MELBOURNE	Optional		No	1
HIGHLAND PARK	1700 EAST STRATFORD AVE	Required		Yes	1
HIGHLAND PARK	2700 SOUTH 2000 EAST	Required	X	No	1
INDIAN HILLS	NOTTINGHAM DOVER RD	Optional		No	1
INDIAN HILLS	ST MARYS & WASATCH	Optional		No	1
JACKSON	900 WEST 300 NORTH	Required	X	No	1
JACKSON	800 WEST 300 NORTH	Required		Yes	1
JACKSON	700 WEST 300 NORTH	Required		Yes	1
LIBERTY	STATE STREET HARVARD AVE	Required		Yes	2
LIBERTY	MAIN STREET HARVARD AVE	Required		Yes	1
LIBERTY	200 EAST HARVARD AVE	Optional		No	1
LIBERTY	1040 SOUTH 300 EAST	Optional		No	1
LIBERTY	FREEMONT WEST TEMPLE	Required		Yes	1
LIBERTY	300 EAST 900 SOUTH	Required	X	No	1
MEADOWLARK	500 NORTH MORTON DR	Optional		No	1
MT. VIEW	1450 WEST CALIFORNIA	Required		Yes	1
MT. VIEW	GLENDALE CALIFORNIA AVE	Required	X	No	1
MT. VIEW	1400 s NAVAJO	Optional		No	1
NEWMAN	1269 COLORADO ST	Optional		No	1
NEWMAN	1400 WEST 10TH NORTH	Required		Yes	1
NIBLEY PARK	700 EAST 2700 SOUTH	Required	X	Yes	2
NIBLEY PARK	800 EAST 2700 SOUTH	Required		Yes	1
NIBLEY PARK	900 EAST 2700 SOUTH	Required	X	No	1
NIBLEY PARK	800 EAST 2785 SOUTH	Optional		No	1
NIBLEY PARK	900 EAST ATKINS AVE	Required		Yes	1
NORTH STAR	MORTON DR INDEPENDENCE	Optional		No	1
NORTH STAR	1700 NORTH MORTON DR	Required		Yes	1
PARKVIEW	INDIANA EMERY STREET	Required		Yes	1
PARKVIEW	MEAD AVE EMERY STREET	Optional		No	1
PARKVIEW	MEAD AVE & NAVAJO	Optional		No	1
RILEY	900 WEST CALIFORNIA AVE	Required	X	No	1
RILEY	800 WEST CALIFORNIA AVE	Required	X	No	1
RILEY	900 WEST 1400 SOUTH	Required		Yes	1
ROSE PARK	1000 NORTH CAPISTRANO	Required		Yes	1
ROSE PARK	900 WEST 900 NORTH	Required		Yes	1
ROSE PARK	1200 WEST 900 NORTH	Required		Yes	1
UINTAH	1500 EAST 1300 SOUTH	Optional		No	1
UINTAH	1610 EAST 1300 SOUTH	Required		Yes	1
WASATCH	1ST AVE & R STREET	Optional		No	1
WASATCH	1ST AVE & S STREET	Optional		No	1
WASHINGTON	200 WEST 400 NORTH	Optional		No	1
WASHINGTON	300 WEST 500 NORTH	Required	X	No	1
WASHINGTON	200 WEST 500 NORTH	Optional		No	1
WHITTIER	STATE STREET 1700 SOUTH	Required	X	No	1
WHITTIER	300 EAST 1700 SOUTH	Required	X	No	1
WHITTIER	300 EAST MILTON AVE	Required		Yes	1
WHITTIER	STATE STREET KENSINGTON	Required	X	No	1

Crossing Guard Locations 2019



Legend

- Optional Guards
- Required Guards

Sources: Esri, HERE, Garmin, Intermap, increment P Corp., GEBCO, USGS, FAO, NPS, NRCAN, GeoBase, IGN, Kadaster NL, Ordnance Survey, Esri Japan, METI, Esri China (Hong Kong), (c) OpenStreetMap contributors, and the GIS User Community

City Council District	Artist	Year Acquired	Cost (Not Replacement / Sale Estimate)	Origin	Title or Description	Location	Notes
	DISTRICT 1						
1	Brodauf-Craig, Ursula	1998	\$30,000.00	purchase	<i>Intensity</i> , bronze & concrete sculpture	Fire Station #11, 700 North 2360 West	
1	Christensen, Day	2008	\$40,000.00	purchase	<i>Dairy Cats</i> , cast bronze set of 4 cats	Steenblik Park, 100 West 800 North	
1	Chubin, Wayne & Tim Gallagher	1997	\$14,850.00	purchase	<i>Signal Site</i> , series of poles with fabricated metal	Westpointe Park, 1100 North 2000 West	
1	Juhlin, Jeff	1991	\$6,500.00	purchase	<i>Fireman Cutout</i> , corten steel sculpture	Fire Station #7, 1000 West 300 North	
1	Ragland, Greg	2015	\$33,385.00	purchase	<i>Happy-Go-Lucky</i> , stainless steel sculpture	Jordan Meadows Park, 1920 West 400 North	
1	Nate Srok, William Littig	2016	\$32,000.00	purchase	<i>UTAH ANIMALS, BIRDS, AND DINOSAUR</i> , steel	Redwood Meadows Park, 1768 West 400 North, Salt Lake City, UT 84104	
	TOTAL		\$156,735.00				
	DISTRICT 2						
2	Bjorch, Randi A.	1972		gift	<i>Bauta Stone</i> , engraved concrete sculpture	Jordan Park, 1060 South 900 West, International Peace Garden (Norwegian)	
2	Ellison, Robert	2005	\$45,000.00	purchase	<i>Tweak 360</i> , carbon steel plate sheet with epoxy coating	Jordan Skate Park, 1060 South 900 West	
2	Eriksen, Edvard	1955	\$25,000.00	gift	<i>The Little Mermaid</i> , cast bronze sculpture	Jordan Park, 1060 South 900 West, International Peace Garden (Danish)	
2	Fairbanks, Avard T.	1976		gift	<i>The Dawn of a New Era: Peace</i> , concrete & terrazzo Sculpture	Jordan Park, 1060 South 900 West, International Peace Garden, North entrance	
2	Gerhart, Dan	2003	\$75,000.00	purchase	<i>Pythagoras</i> , Interior-4 wall reliefs, cast bronze and wood veneer - Exterior-1 Cast bronze sphere atop a polished stainless steel pole	Pioneer Precinct Building, 1040 West 700 South - Interior, 3 wall reliefs on North Wall, 1 piece on south wall - Exterior, west side of building along Jordan River Pkwy	
2	Heath, Paul, Linda Nowlin, Louise Fischman, Wayne Geary	2002	\$100,000.00	purchase	1) <i>Untitled</i> , labyrinth concrete pavers and ceramic tile mosaic benches. - 2) <i>Untitled at Bend in the River</i> , ceramic and concrete bench and pavers	Jordan River Parkway 1) 1550 South 1110 West. - 2) 1150 South 1000 West (off Modesto Avenue)	
2	Hess, John & Benjamin Higbee	2013	\$55,000.00	purchase	<i>Untitled</i> , stainless, glass, concrete bench	Fire Station #6, 949 West 800 South	
2	Kass, Thomas	1985		gift	<i>Spirit Poles</i> , carved wood poles	Jordan Park, 1060 South 900 West, International Peace Garden, (Korean)	
2	Kougioumtzis, Pavlos	2002	\$40,000.00	gift	<i>Prometheus Fire Bearing</i> , bronze sculpture	Jordan River Parkway, 1145 West 500 South	
2	Littig, William R. & Bernardo Flores-Sahagun	2008	\$40,000.00	purchase	<i>Untitled</i> , set of 4 sculptures suggesting origami butterfly	Sorenson Unity Center, 855 West California Avenue	
2	Moonbird, Michael & Lyons, Victoria	2014	\$100,000.00	purchase	<i>Sun, Mon & All Things In-Between</i> , tile mural and 2 cast concrete benches	Glendale Branch Library, 1400 South Concord Avenue	

City Council District	Artist	Year Acquired	Cost (Not Replacement / Sale Estimate)	Origin	Title or Description	Location	Notes
2	Ragland, Greg	2010, 2017	\$50,000.00	purchase	<i>No Salt Just Pepper, Three Peas in a Pod, Starters</i> , painted cast aluminum sculptures	9-Line Community Garden, 900 South 700 West Repaired, repainted and reinstalled in new location from People's Portable Garden 2017	
2	Riggs, Frank	1978	\$5,000.00	purchase	<i>Untitled, painted steel sculpture</i>	Salt Lake City Parks Dept, 1065 West 500 South, front patio	
2	Smith, Dennis		\$18,000.00	gift	<i>Peace Cradle</i> , bronze sculpture	Jordan Park, 1060 South 900 West, International Peace Garden	
2	Stedham, Kathryn	2014	\$60,000.00	purchase	<i>Highway, Byway: Blue Line: Roads & Rivers: Landing</i> , 4 oil on aluminum paintings	Glendale Branch Library, 1400 South Concord Avenue	
2	Taylor, Cordell	2016	\$10,500.00	purchase	<i>Indiana Bridge</i> , recast concrete end rails and buttresses, steel arch, and lighting	800 South 1000 West	
2	Thomas, Darl	1987		purchase	<i>The Diver</i> , fabricated bronze frieze	Fairmont Park, Pool Wall, 900 East 2361 South	
2	Unknown			gift	<i>Chinese Lions</i> , gray marble (2)	Jordan Park, 1060 South 900 West, International Peace Garden	
2	Unknown			gift	Dolman Replica quartzite schist boulder assemblage	Jordan Park, 1060 South 900 West, International Peace Garden	
2	Unknown			gift	<i>Irish Cross</i> painted metal	Jordan Park, 1060 South 900 West, Intl Peace Garden	
2	Unknown			gift	<i>Japanese Lanterns</i> granite (3)	Jordan Park, 1060 South 900 West, International Peace Garden	
2	Unknown			gift	<i>Matterhorn Replica</i> stucco	Jordan Park, 1060 South 900 West, International Peace Garden	
2	Unknown			gift	<i>Olmec Head Replica</i> limestone	Jordan Park, 1060 South 900 West, International Peace Garden	
2	Unknown	1965		gift	<i>Preaching Buddha</i> bronze bas-relief	Jordan Park, 1060 South 900 West, International Peace Garden	
2	Pence, Donna	2016-207	\$57,000.00	purchase	Sorenson Unity Center: "Three Totems", Oxbow Site: "Nature's Chill Space", Pump Track: "An Assignment of Claims"	Sorenson Unity Center: 1383 S 900 W, Salt Lake City, UT 84104 Oxbow Site (Rose Fife Wetlands Preserve): 952 S 1100 W, Salt Lake City, UT 84104 Pump Track: 905 South 700 W, Salt Lake City, UT 84104	
2	Shelley Beishline	2017	\$60,000.00	purchase	<i>Kinetic Commitment</i> , 7 steel rings. <i>Memories in Motion</i> , aluminum rings on printed wood panels	Fire Station #14, 3800 West California	
	TOTAL		\$740,500.00				
	DISTRICT 3						
3	Christensen, Day	2012	\$50,000.00	purchase	<i>High Water</i> , 14 stainless steel poles	Popperton Park, 1350 East 11th Avenue	

City Council District	Artist	Year Acquired	Cost (Not Replacement / Sale Estimate)	Origin	Title or Description	Location	Notes
3	Christensen, Day	2015	\$90,000.00	purchase	<i>Apricot</i> , cast bronze sculpture	Marmalade Branch Library, 300 West 500 North	
3	Davis, Silvia		\$3,488.00	purchase	<i>Dream Dog</i> , cast bronze sculpture	Warm Springs Park, 840 North 500 West, south of Wasatch Springs Bldg.	
3	Littig, William R.		\$2,000.00	purchase	<i>Lupita, the Woman</i> , painted steel sculpture	Guadalupe Park, 619 West 500 North	
3	Matsubayashi, Kazuo	1994	\$9,600.00	purchase	<i>Dancing Clowns</i> , 10 painted steel rods	North Temple median, between 200 and 300 West	
3	Nebeker, Kinde	1999	\$10,000.00	purchase	<i>Untitled</i> , series of 14 cast bronze plaques inset in pillars	Warm Springs Park, 840 North 500 West	
3	Thomas, Darl	1987	\$7,500.00	purchase	<i>Windwheel #9</i> , stainless steel kinetic sculpture	Fire Station #9, 350 Amelia Earhart Drive	
	TOTAL		\$172,588.00				
	DISTRICT 4 (see 2nd page for City & County Building)						
4	Allen, Sam	1979	\$1,000.00	purchase	<i>Untitled</i> , painted steel sculpture	Artesian Well Park 500 East 800 South, SW corner	
4	Barley, Ethan	2017	\$12,500.00	purchase	<i>Mandala Lantern</i> , Flying Object	250 West 300 South	
4	Beatlebrox, Zafod	2017	\$12,500.00	purchase	<i>Dare to Swim Upstream with Style</i>	150 East 300 South	
4	Beishline, Rob	2018	\$1,125.00	purchase	<i>Blowing Leaves</i> , laser cut cor-ten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Beishline, Rob	2018	\$1,125.00	purchase	<i>Triangle Tree</i> , laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Beishline, Shelley	2018	\$1,125.00	purchase	<i>Living Blooms</i> , laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Beishline, Shelley	2018	\$1,125.00	purchase	<i>Living Leaves</i> , laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Beishline, Shelley	2018	\$1,125.00	purchase	<i>Living Roots</i> , laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Blackerby, Ric	2017	\$12,500.00	purchase	<i>Tango</i> , Flying Object	200 East 300 South	
4	Brown, Chris	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Budd, Spencer	2017	\$12,500.00	purchase	<i>Whirl Wind</i> , Flying Object	350 West 300 South	

City Council District	Artist	Year Acquired	Cost (Not Replacement / Sale Estimate)	Origin	Title or Description	Location	Notes
4	Call, Trent	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Call, Trent	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Call, Trent	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Child, Thomas			gift	sculpture park, numerous works in stone and other materials	Gilgal Garden, 750 East 400 South	
4	Christensen, Day	1994	\$35,000.00	purchase	<i>Wildlife Wall</i> , colored bronze plaques	Gallivan Center - reinstalled on Gallivan Event Center	
4	Christensen, Day	1994	\$14,823.00	purchase	<i>Story Wall</i> , engraved bronze plaques	Gallivan Center	
4	Cisar, Josh	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Davis, Silvia	1994	\$15,000.00	purchase	<i>Answering the Call</i> , carved and laminated wood	Fire Station #1, 500 East 200 South	
4	Davis, Silvia & Jim Jacobs	1994	\$13,000.00	purchase	<i>Crystal Gate</i> , ten bronze tree grates	Gallivan Center	
4	DeDecker, Jane	1994		gift	<i>Through the Shelter of Love</i> , cast bronze sculpture	Gallivan Center	
4	Delgado, Roberto L.	2001	\$126,000.00	purchase	<i>Citywalk Site Design 30</i> , ceramic tiles with cast bronze collars inlaid in sidewalk	corner of 200 South and Main in front of One Utah Center	
4	Dolinger, Ed		\$7,500.00	purchase	<i>Untitled</i> , painted steel inserts	Richmond Park, 450 East 600 South, Gazebo	
4	Flack, McGarren	2004	\$1,100.00	purchase	<i>Day Goes By</i>	349 South 200 East, Transportation Dept.	
4	Furches, Clay	2001	\$300,000.00	purchase	<i>Untitled</i> , iron tree grates and manhole covers	Main Street, between South Temple and 400 South	
4	Garten, Cliff	2001	\$160,000.00	purchase	<i>Untitled</i> , bronze, stone, wood benches	NW corner of 200 South Main, 250 South Main (east side), 249 South Main (West Side), SW corner of 100 South Main	
4	Goldsmith, Stephen			purchase	<i>Untitled</i> , bronze, stone, concrete, wood, flora, wrought iron	Pierpont Walkway, 200 South & Pierpont Avenue	
4	Hadlock, Neil	1992	\$75,000.00	purchase	<i>An Urban Allegory</i> , cast stainless steel, 3 pieces	Energy Solutions Center, 300 West South Temple	
4	Hadlock, Neil	1994		purchase	<i>Portal</i> , 2 granite & concrete sculptures	Gallivan Center	

City Council District	Artist	Year Acquired	Cost (Not Replacement / Sale Estimate)	Origin	Title or Description	Location	Notes
4	Hale, Karl	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Hess, John	2017	\$12,500.00	purchase	<i>Jigsaw</i>	250 West 300 South	
4	Housberg, Paul	2016	\$460,000.00	purchase	<i>Ribbons in Time</i>	Eccles Theater Balustrade Floor, 131 S Main Street	
4	Johansen, Nathan & Hannah	2017	\$12,500.00	purchase	<i>Tumbleweeds</i>	250 East 300 South	
4	Johansen, Nathan & Hannah	2017	\$12,500.00	purchase	<i>Impact</i>	250 East 300 South	
4	Johnston, Richard	1990		purchase	<i>Arch</i> , painted steel	Median strip on 100 South between State and Main	
4	Johnston, Richard	1994	\$1,900.00	gift	<i>Fruited Plain II</i> , corten steel sculpture	2011 removed during renovation - in storage	
4	Jones, Sarinda	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Jones, Sarinda	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Kaliser, Bruce	1983	\$400.00	purchase	<i>Description of a Fault</i> , anodized aluminum	Faultline Gardens, 1050 East 400 South	
4	Kilic, Beyza	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Konopasek, Lenka	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Konopasek, Lenka	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Konopasek, Lenka	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Kwon, Soonju	2016	\$1,500.00	purchase	<i>Utah Art is Alive!</i>	Utah Theater façade, 144 South Main	
4	Kwon, Soonju	2017	\$12,500.00	purchase	<i>Flow</i>	130 West 300 South	
4	Kwon, Soonju	2017	\$12,500.00	purchase	<i>A Piece of Sky</i>	50 West 300 South	
4	Littig, William R.	1989	\$1,000.00	purchase	<i>Untitled</i> , leaded glass window	Reservoir Park 54 Finch Lane, Restroom, main floor	
4	Little, Tim	2017	\$12,500.00	purchase	<i>Steamed Up</i>	150 East 300 South	

City Council District	Artist	Year Acquired	Cost (Not Replacement / Sale Estimate)	Origin	Title or Description	Location	Notes
4	Living Lenses - Po Shu Wang & Louise Bertelsen	2013	\$250,000.00	purchase	<i>Wave Harmonics</i> , stainless steel water feature	Public Safety Building, 375 East 400 South	
4	Matsubayashi, Kazuo	1994	\$179,000.00	purchase	<i>Asteroid Landed Softly</i> , Steel, copper, sandstone sculpture	Gallivan Center	
4	McBeth, James	1994		purchase	<i>Utah Sandscape</i> , colored concrete on Pedestrian bridge wall	Gallivan Center	
4	Molero, Juan Luis	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Neves, Jared	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	O'Very Covey, Traci	2016	\$3,000.00	purchase	<i>Imagine</i>	Eccles Theater Loading Dock Door, 131 S Main Street	
4	O'Very Covey, Traci	2017	\$12,500.00	purchase	<i>Drinking It In</i>	300 East 300 South	
4	O'very Covey	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Pace, John & Associates/John Shaw	1994		purchase	<i>Water Walk</i> , painted steel, vines and water	Gallivan Center	
4 & 5	Pillow, Troy	2007	\$45,000.00	purchase	<i>Nine Muses</i> , series of nine sculptures, stainless steel with some powder coating, enameling, kinetic parts	900 South and 900 East attached to pedestals in planters on corners	
4	Ragland, Greg	2013	\$140,000.00	purchase	<i>Serve & Protect</i> , cast bronze sculpture	Public Safety Building, 375 East 400 South	
4	Ragland, Greg	2017	\$12,500.00	purchase	<i>Expression</i>	130 West 300 South	
4	Robertson, Brook	2017	\$12,500.00	purchase	<i>On Broadway</i>	150 West 300 South	
4	Robertson, Brook	2017	\$12,500.00	purchase	<i>A Bee-autiful Hive</i>	350 West 300 South	
4	Robertson, Brook	2018	\$1,125.00	purchase	Look, laser cut cor-ten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Schultz, James & Neofitos, Evangelos	2017	\$12,500.00	purchase	<i>The Humble Bee</i>	250 West 300 South	
4	Sharp Wilson, Laura	2016	\$300,000.00	purchase	<i>THREAD, TRAIL, ROPE AND YARN</i>	Eccles Theater Terrazzo Floor, 131 S Main Street	
4	Simpson, Buster	2013	\$355,000.00	purchase	<i>Presence</i> , stainless steel sculpture	Public Safety Building, 375 East 400 South	
4	Smith, Dennis	1994	\$18,000.00	gift	<i>Peace Cradle</i> , cast bronze	Gallivan Center	
4	Smith, Dennis	2017	\$12,500.00	purchase	<i>Stargazer</i>	350 West 300 South	
4	Soelberg, Douglas	2002	\$40,000.00	purchase	<i>Deadly Virtues</i> , leaded, painted and colored art glass	Justice Courts Building, 330 South 200 East	

City Council District	Artist	Year Acquired	Cost (Not Replacement / Sale Estimate)	Origin	Title or Description	Location	Notes
4	Somsen, Heidi	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Strand, Mark	1994		purchase	<i>Untitled</i> , poem engraved in granite	Gallivan Center	
4	Sucec, David	1990	\$5,000.00	purchase	<i>Sidewalk Piece in Parts</i> , 15 marble sidewalk pavers	West side of State Street between 300 and 400 South, and on 400 South at about 50 East	
4	Swain, John	1979		purchase	<i>Untitled</i> , painted steel and concrete	Taufer Park, 700 South 300 East	
4	Taylor, Brad & Kerri Buxton	2002	\$350.00	purchase	<i>Untitled</i> , stamped concrete pavers with vines and leaves	Reservoir Park, 54 Finch Lane, driveway and parking lot	
4	Taylor, Cordell	2003	\$50,000.00	purchase	<i>Order to Chaos</i> , painted steel	Median island at 375 South 400 West	
4	Tessman, Thomas	1989	\$1,500.00	purchase	<i>Rococo-coco</i> , brass and steel	Reservoir Park 54 Finch Lane, roof of Art Barn	
4	Tessman, Thomas			purchase	<i>Hearts</i> , granite sidewalk pavers	Pierpont Walkway, 200 South & Pierpont Avenue	
4	Tessman, Thomas			purchase	<i>Pierpont Benches</i> , sandstone	Pierpont Walkway, 200 South & Pierpont Avenue	
4	Thomas, Darl	1983	\$3,000.00	purchase	<i>Faultline</i> , stainless steel	Faultline Gardens, 1050 East 400 South, Northside	
4	Tooza Design - Rob & Shelley Beishline	2017	\$12,500.00	purchase	<i>Transformation</i>	50 West 300 South	
4	Tooza Design - Rob & Shelley Beishline	2017	\$12,500.00	purchase	<i>Urban Ear</i>	400 West 300 South	
4	Tylevich, Alexander	2013	\$120,000.00	purchase	<i>Through the Safety Lens, dichroic glass</i>	Public Safety Building, 375 East 400 South	
4	Vestal, Calvin	2008	\$15,000.00	purchase	<i>Whirligigs</i> , 25 designed for bike racks downtown	see worksheet for complete list of locations	
4	White, Shannon	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Zielinska, Maria	2018	\$1,125.00	purchase	laser cut corten steel panel	337 Pocket Park, 337 South 400 East	This value reflects cost of single panel on fence consisting of 24 panels. \$500 for artist's design, \$625 for fabrication
4	Caravaglia, Angelo	1967	\$30,000.00		<i>Flight</i>	The Leonardo outdoor atrium	
4	Snow, V. Douglas	1964	\$125,000.00		Untitled	The Leonardo north interior wall on main floor	
4	Roper, Helen "Jo"	1964	\$120,000.00		Untitled	The Leonardo south exterior façade	
	TOTAL		\$3,265,073.00				
	DISTRICT 5						
5	Blackner, Elizabeth & Boyd, John Swain, Stephen Goldsmith	1993	\$500,000.00	endowment from O.C. Tanner; matched 50% by	<i>Seven Canyons Fountain</i> , concrete, stone and landscaping water feature	Liberty Park, 922 South 700 East, Center walkway	
5	Chubin, Wayne	1993	\$1,258.00	purchase	<i>Friends of the Park</i> , photographic plaque, enamel on metal	Herman Franks Park, 700 East 1300 South, mounted on storage bldg.	

City Council District	Artist	Year Acquired	Cost (Not Replacement / Sale Estimate)	Origin	Title or Description	Location	Notes
5	Heath, Paul & William R. Littig	1994	\$15,000.00	purchase	<i>Lantern</i> , etched glass panels	Spring Mobile Field, 1365 South West Temple	
5	Hess, John	1977	\$1,620.00	purchase	<i>Eurhythmy</i> , fiber wall piece	Utah Aids Foundation, 1408 South 1100 East	
5	Johnston, Richard			purchase	<i>Untitled</i> , stainless steel	Liberty Park, 922 South 700 East, North of Tracy Aviary entrance	
5	Juhlin, Jeff			purchase	<i>Childrens Wall</i> , imprinted concrete wall	Westminster Park, 990 east 1700 South	
5	Lucas, Lark	1978		gift	<i>Untitled</i> , ceramic tile mural	Liberty Park, 922 South 700 East, West wall, Quad III maintenance office	
5	Pursley, David		\$1,000.00	purchase	<i>Untitled</i> , 7 hand-colored photographs	Fire Station #8, 1300 South Main	
5	Smith, Dennis	1979	\$20,000.00	unknown	<i>The Doll and Dare</i> , cast bronze	Liberty Park, 922 South 700 East, NE section	
5	Unknown			unknown	<i>Herman Franks</i> , bronze sculpture	Herman Franks Park, 600 East 1300 South	
5 & 6	Christensen, Day	2011	\$65,000.00	purchase	<i>Trees</i> , 4 cast bronze benches	approx. 1500 East 1300 South, 1560 East 1300 South, 2 - 1700 East 1300 South	
	Jones, Sarinda	2019	\$70,000.00	purchase	<i>Parley's Undercurrent: Common Threads: Tribute</i> , 240 kiln-formed glass disks	Fire Station 3 2425 South 900 East	
5	Wischer, Wendy	2016	\$90,000.00	purchase	<i>Currents</i> , painted steel, wall-mounted sculptures	450 West 1300 South beneath the I-15 1300 S underpass	
5	Konopasek, Lenka	2017	\$60,000.00	purchase	4 steel sculptures	Along the McClelland Trail	
	TOTAL		\$823,878.00				
	DISTRICT 6						
6	Christensen, Day & Bonnie Sucec	2001	\$65,000.00	purchase	<i>Untitled</i> , series of 3 glass walls	Salt Lake Sports Complex, 645 South Guardsman Way	
6	Fairbanks, Ortho	1994	\$7,500.00	gift	<i>Our Little Angel</i> , cast bronze	Salt Lake City cemetery	
6	Gerhart, Dan	2009	\$40,000.00	purchase	<i>Gambel's Quail</i> , series of 2 cast bronze quail families	Davis Park, 2000 East 900 South	
6	Jones, Ben & Carey Stevens Jones	1990	\$8,000.00	purchase	<i>Fire House Fire</i> , Neon sculpture	Fire Station #10, 785 Arapeen Drive	
6	Littig, William R.			purchase	<i>Untitled</i> , cast concrete pavers	4th Avenue stairs, east of City Creek Canyon	
6	Littig, William R.		\$5,000.00	purchase	<i>Untitled</i> , etched glass over equipment bay	Fire Station #4, 11th Avenue	
6	Thomas, Darl	1996	\$2,150.00	purchase	<i>Skeleton</i> , fabricated metal on concrete base	Wasatch Hollow Park, 1700 South 1650 East	
6	Varner, Kraig	2004	\$90,000.00	gift	<i>Children of Light</i> , stainless steel sculpture	Anderson-Foothill Library, 1135 South 2100 East	
	TOTAL		\$217,650.00				
	DISTRICT 7						
7	Christensen, Day	2003	\$35,000.00	purchase	<i>Sugarbeets</i> , 4 cast bronze beets	Sprague Library, 2131 South 1100 East, Sugar House Commons. Apx. 1165 East 2150 South, Hidden Hollow: apx. 2175 East 2150 South	
7	Chubin, Wayne	1993	\$1,258.00	purchase	<i>Friends of the Park</i> , photographic plaque, enamel on metal	Washington Park, Parleys Canyon	

City Council District	Artist	Year Acquired	Cost (Not Replacement / Sale Estimate)	Origin	Title or Description	Location	Notes
7	Davis, Silvia		\$3,488.00	purchase	<i>Dream Dog</i> , cast bronze	Fairmont Park, 900 East 2361 South	
7	Flores-Sahagun, Bernardo & William R. Littig	1991	\$1,000.00	purchase	<i>Guardians</i> , corten steel	Elizabeth Sherman Park, 2400 South Highland Dr.	
7	Fraughton, Ed		\$50,000.00	gift	<i>Parley Pratt</i> , cast bronze	traffic triangle at 2300 East 2100 South	
7	Gerhart, Dan	2005	\$40,000.00	purchase	<i>Bonneville Reliquary</i>	2100 South 1050 East	
7	Gerhart, Dan	2009	\$30,000.00	purchase	<i>Bonneville Reliquary II</i>	2100 South 1300 East	
7	Gerhart, Dan	2014	\$45,000.00	purchase	<i>Bonneville Reliquary III</i>	2100 South 1100 East (Plaza)	
7	Glassman, Stephen	2006	\$45,000.00	purchase	<i>SK8180</i> , galvanized steel and plexiglass	Fairmont Skate Park, 900 East 2361 South	
7	Juhlin, Jeff	1994	\$9,000.00	purchase	<i>Fireman</i> , corten steel sculpture	Fire Station #13, 2360 Parleys Way	
7	Littig, William R. & Bernardo Flores-Sahagun	2004	\$43,500.00	purchase	<i>Anagrams</i> , concrete etched pavers	throughout Sugarhouse Business District	
7	Malin, Millard Fillmore	1930		unknown	<i>Sugarhouse Pioneer Monument</i> , bronze and sandstone	traffic island, 2100 South 1100 East	
7	Thelander, Eric	2008	\$40,000.00	purchase	<i>Sugar House Benches</i> , set of 6 benches in Sugar House Business District	3 at corners of 2100 South and 1100 East, 1 at Fairmont Aquatic Center, 1 at Sprague Library and 1 at 2005 South 1100 East. (3 benches Barnes Noble, 2 in front of Wells Fargo removed for recast in November 2009)	
	TOTAL		\$343,246.00				
	PUBLIC ART INVENTORY		\$5,719,670.00				
	CITY & COUNTY BUILDING		\$3,396,000.00				
	TOTAL INVENTORY		\$9,115,670.00				

TRANSMITTAL LETTER

Salt Lake City Corporation
Roni Thomas, Public Art Program Manager
54 Finch Lane
Salt Lake City, UT 84102

Dear Mrs. Thomas:

This letter confirms that this appraisal report, prepared at your request, has reached value conclusions for your use in insuring one hundred eleven works of art in the collection of Salt Lake City Corporation.

Our examination of the one hundred eleven subject properties was carried out at the Salt Lake City and County Building, 451 South State Street, Salt Lake City and the Art Barn, 54 Finch Lane, Salt Lake City. Examination was carried out over multiple days in August of 2012. The appraised value reported below is the sum of their Replacement Values as the date of examination. The sum of the individual Replacement Values, as determined after researching the markets appropriate to them, and after analyzing sales of comparable works of art, is \$3,396,975.

Yours truly,

March 8, 2013

INTENDED USE AND INTENDED USERS

The intended use of this appraisal is limited to obtaining insurance coverage. The intended users of this report are limited to representatives of Salt Lake City Corporation, and the corporation's insurance company representatives.

ASSIGNMENT AND SCOPE OF WORK

Allen Dodworth Art Appraisal Associates was hired to reach an opinion of the replacement value for one hundred eleven works of art in the collection of Salt Lake City Corporation for the intended use of obtaining insurance coverage.

Our assignment included examining the items, researching comparables, and preparing a written report. Based on accepted standards of professional appraisal practice, we have determined the most appropriate type of value for each of the items included in this report. In addition to selecting the type of value, we have determined the most relevant market, the information to be researched, and the analysis to be applied.

APPROACHES TO VALUE

There are three clearly defined approaches to value in used in professional appraisal practice. The following are definitions as stated in *The Appraisal of Personal Property*, 1994, published by the American Society of Appraisers.

Income Approach: Income Approach is research and analysis of the present worth of anticipated income.

Market Sales Comparison Approach: The Market Comparison Approach is research and analysis comparing sales of property similar enough to the property being appraised to permit detailed comparison, estimating value by comparison with properties sold in the relevant market, with adjustments made for all differences which affect value, such as differences in characteristics of value and in time.

Cost Approach: Cost Approach is research and analysis of the cost of a substitute property with equivalent function and desirability, providing an estimate of the depreciated reproduction, reproduction new or replacement cost new of the property.

All three approaches to value were considered.

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Because the subject properties are not currently producing a stream of income, the income approach was not used to reach value conclusions in this assignment.

Since the objects included in this report are paintings created by artists whose skill and reputation contribute significantly to the value of the works, it is not appropriate to consider having new, similar paintings or prints commissioned by another artist. Therefore, the cost approach was not employed in this estimation of value.

We have used the market comparison approach to reach a value conclusion in this appraisal report. Market Sales Comparison is a traditional approach used in valuing fine art properties. This approach compares similar properties sold with frequency in the most relevant and appropriate marketplace in fairly recent exchanges. Adjustments have been made for particular characteristics of condition, size, subject matter, etc.

TYPE OF VALUE

Depending on variables such as intended use, type of property, and most relevant market, an appraiser must determine the type of value to be used for each appraisal assignment. In the report, we have used Replacement Value – Comparable and Replacement Value – Reproduction Cost. The definitions below are taken from *The Appraisal of Personal Property*, 1994, published by the American Society of Appraisers.

Replacement Value – Comparable: The price in terms of cash or other precisely revealed terms that would be required to replace a property with another of similar age, quality, origin, appearance and condition within a reasonable length of time in an appropriate and relevant market. Intangible provenance value is additive as appropriate.

Replacement Value – Reproduction Cost: The total cost to reproduce a replica of a subject property at current costs. Replacement property would be constructed in a design and with materials consistent with the described piece of property being replaced by a qualified artist or craftsman.

MOST APPROPRIATE MARKET

We believe that in the event of loss or damage to the fine art properties considered in this report, the owners would generally seek to replace the works affected in the retail art market, where works comparable to the appraised property are most commonly available; that is, from art galleries and dealers whose stock is acquired at auction or at below retail prices from individual

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sellers or consignors or other sources. The appropriate retail level market for the majority of works of art considered in this report is the United States. Some will find their best market in Utah. We have attempted to indicate the appropriate market for each property.

NOTES ON DESCRIPTIONS

All dimensions given are in inches, height before width, are image or object measurements, and do not include frames or print margins. The abbreviation "ss" means "sight size", and indicates that measurement of the entire image or object was prevented by a frame or mat. Frame values are included in the values given.

ITEMIZED REPORT: PHOTOGRAPHS, NARRATIVE, DESCRIPTIONS & VALUES



This report has been grouped into three sections:



- ◆ Mayoral Portraits
- ◆ Paintings, Prints, Decorative Items and other Transportable Objects
- ◆ Architectural and Permanently Installed Features




MAYORAL PORTRAITS

General Notes on the Portrait Collection: With some exceptions, these paintings were done by leading Utah artists of the day, most of whom were chosen for their recognized skill as portrait artists. However, generally speaking, portraits are of little interest in the art market, here or anywhere. Thus, as important as these paintings are to the history and civic identity of the City of Salt Lake, only one has any significant market value: the Enoch Wood Perry portrait of Brigham Young. The values given for all of the other portraits is strictly the cost of commissioning the artist, if still alive and working, to paint a copy, or engaging another skilled local portrait painter to make a painted copy. The size of the painting, extent of the figure shown, hands/no hands, and other details affect the cost, and thus the Replacement Value. These Replacement Value estimates have been determined using the Cost Approach to value, as defined on page 3 above.

While our photographs are more than adequate to identify each painting in this appraisal, we urge the City to hire a competent professional photographer to make a good color photo of each painting, which could be printed to canvas to serve as a replacement in the case of loss, and which would also provide a professional artist a useful guide to painting a good copy.

	<p>1. LaVonne Vincent Best (American, 1900 – 1988) <i>Louis Marcus, 21st Mayor 1932-36, 1934</i>; painting, seated portrait of a man, Louis Marcus, with a slight smile, wearing a dark suit with a white pocket handkerchief and dark navy tie, his hands folded in his lap, his legs crossed; oil on canvas, ss 41½ x 27½; signed and dated lower right; gold finish carved wood frame, 48½ x 34½. Very good condition. [asset id#061027]</p> <p>Replacement Value – Reproduction Cost: \$20,000.</p> <p>Notes: Utah native LaVonne Vincent studied at the University of Utah with J. T. Harwood (B.A., 1933) and the Chicago Art Institute. While living in Paris in the 1920s and 1930s, she studied at the Academie Julian and the Sorbonne. Vincent later returned to the United States and earned another art degree at the University of Southern California. She married Howard Best, a young opera singer from a Utah ranching family, and subsequently signed her paintings Yvonne Vincent Best. Her work is occasionally offered at galleries in Salt Lake City, at modest prices.</p>
	<p>2. John Clawson (American, 1858 – 1936) <i>R. N. Baskin, 9th Mayor 1912-16, 1895</i>; painting, full length portrait of R. N. Baskin with a long gray beard, wearing a dark three quarter length coat, standing next to a desk, his right hand on the desk, his left hand holding a cane or stick; oil on canvas, ss 87½ x 50¼ ; signed and dated lower left; gold finish wood frame with applied decoration, approximately 96¾ x 61. Very good condition. [asset id#061035]</p> <p>Replacement Value – Reproduction Cost: \$100,000.</p> <p>Notes: John Willard Clawson was a Utah artist and a portraitist of some distinction. He is considered to be among the most "collectable" of Utah's early painters. In the early 1880s he spent three years studying at the National Academy of Design in New York, and in the late 80s and early 90s he continued his study and work in Paris and elsewhere. At this time, during trips home to Utah, he painted the official</p>

	<p>portraits of several of Salt Lake City's mayors, and while abroad did portraits of several members of the British Parliament. Clawson had a long and successful career as a portrait painter, with his studio at various times in London, San Francisco, Los Angeles, and Salt Lake City.</p>
	<p>3. John Clawson <i>Francis Armstrong, 7th Mayor 1886-90, 1893; painting, bust portrait of Francis Armstrong with a long, graying chin beard, no moustache, gazing to his left, wearing a dark suit with a narrow black bow tie; oil on canvas, ss 29 ½ x 24½; signed and dated lower right; gold finish wood and plaster frame, 41½ x 36¾. Very good condition. [asset id#061029]</i></p> <p>Replacement Value – Reproduction Cost: \$18,000.</p>
	<p>4. John Clawson <i>John Clark, 11th Mayor 1898-1900, 1900; painting, bust portrait of John Clark with graying beard, wearing a dark suit coat with a silver bow tie, his gaze at the viewer, dark background; oil on canvas, ss 31¼ x 24¼; signed and dated lower right; gold finish wood frame with applied decoration, 44½ x 38. Very good condition. [asset id#061032]</i></p> <p>Replacement Value – Reproduction Cost: \$18,000.</p>

	<p>5. John Clawson <i>William Jennings, 5th Mayor 1866-76, no date; painting, bust portrait of William Jennings turned slightly to his left with wavy, brown hair and long beard, no moustache, wearing a dark coat and vest, ochre and brown background, with grey in upper right; oil on canvas, ss 31½ x 24½; not signed; gold finish wood frame with applied decoration, 46 x 39. Very good condition. [asset id#061038]</i></p> <p>Replacement Value – Reproduction Cost: \$18,000.</p>
	<p>6. John Clawson <i>James Sharp, 6th Mayor 1884-86, 1886; painting, bust portrait of a James Sharp with dark hair, full mustache and long beard, wearing a dark suit, dark tie barely visible, warm brown background; oil on canvas, ss 31½ x 24½; signed and dated lower right; gold finish wood frame with applied decoration, 46 x 38½. Very good condition. [asset id#061031]</i></p> <p>Replacement Value – Reproduction Cost: \$18,000.</p>
	<p>7. John Clawson <i>John S. Bransford, 15th Mayor 1907-12, 1910; painting, portrait of John S. Bransford with grey hair and a full moustache, seated in a wooden chair, wearing a double-breasted dark suit, red tie and a gold ring on his left hand, holding a partially rolled piece of paper in his right hand; oil on canvas, ss 45½ x 31½; signed and dated lower right; gold finish wood frame with applied decoration, 61 x 47. Very good condition. [asset id#061034]</i></p> <p>Replacement Value – Reproduction Cost: \$30,000.</p>



8. John Clawson

George Scott, 8th Mayor 1890-92, 1894; painting, standing portrait of George Scott with a wide, grey beard and dark hair, standing next to a wooden desk, his right hand resting on it, his left arm bent with his hand behind his back; oil on canvas, ss 77½ x 41; signed and dated; gold finish wood frame with corn motif, 87 x 50½. Good condition, horizontal wrinkling, canvas appears slack. [asset id#061030]



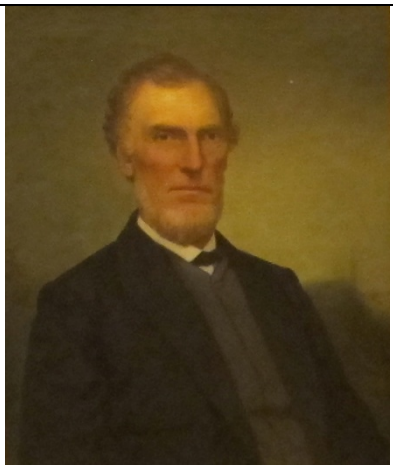
Replacement Value – Reproduction Cost: \$70,000.



9. John Clawson

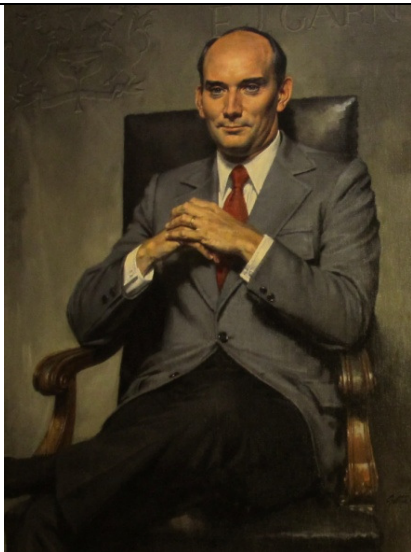
Samuel C. Park, 16th Mayor 1912-16, 1915; painting, portrait of Samuel C. Park seated in a wooden chair wearing wire-rimmed glasses, a dark suit, tie and a gold ring on his left hand, his arms resting on the arms of the chair, faint mural or tapestry in background; oil on canvas laid down on panel, ss 44 x 31; signed and dated lower right; gold and black finish wood frame, 54 x 41. Very good condition. [asset id#061036]

Replacement Value – Reproduction Cost: \$30,000.

	<p>10. John Clawson <i>William Montague Ferry, 17th Mayor 1916-19, 1919; painting, bust portrait of William Montague Ferry in left profile, wearing a dark suit and tie, dappled background; oil on canvas, ss 29 x 23; signed and dated lower right; dark gold finish wood frame, 36½ x 30½. Very good condition. [asset id#061037]</i></p> <p>Replacement Value – Reproduction Cost: \$17,000.</p>
	<p>11. John Clawson <i>John F. Bowman, 20th Mayor 1928-31, 1931; painting, portrait of John F. Bowman wearing a dark suit jacket, vest and tie, seated in a chair, his right hand gripping the arm of the chair, left hand relaxed; oil on canvas, ss 39½ x 29¼; signed and dated lower right; gold finish carved wood frame, 46 x 36. Very good condition. [asset id#061033]</i></p> <p>Replacement Value – Reproduction Cost: \$28,000.</p>
	<p>12. William Cogswell (American, 1819 – 1903) <i>Daniel H. Wells, 3rd Mayor 1866-76, 1869; painting, bust portrait of Daniel H. Wells with rosy cheeks, wavy, light brown hair and a gray beard, wearing a dark suit jacket, grey vest and small black tie, light brown background; oil on canvas, ss 29½ x 24½; signed and dated at center right margin; gold finish wood frame with elaborate applied decoration, 42½ x 37½. Very good condition. [asset id#061039]</i></p> <p>Replacement Value – Reproduction Cost: \$18,000.</p> <p>Notes: Portrait painter William F. Cogswell was born in Fabius, New York. In the 1830s, while working in a Buffalo, New York color factory, he taught himself to paint. During</p>

the 1840s, he worked in New York City as a professional portrait artist. He lived in California from 1873 on, with the exception of several trips to Hawaii between 1878 and 1897.

Cogswell is most noted for his portraits of Ulysses S. Grant, currently hanging in the United States Senate, and Abraham Lincoln, which hangs in the White House. He also painted Hawaiian royalty, including King Kalakaua, Princess Liliuokalani, Queen Emma, King Kamehameha IV, and King Kamehameha V—the latter two from photographs. The Bishop Museum (Honolulu), the Butler Institute of American Art (Youngstown, Ohio), the Crocker Art Museum (Sacramento, California), the Joslyn Art Museum (Omaha, Nebraska), the National Portrait Gallery (Washington, DC), the New-York Historical Society, the Ohio Historical Society in Columbus, the Haggin Museum (Stockton, California), the White House, and the Union League Club of Chicago are among the public collections holding paintings by William Cogswell.





13. Alvin Gittins (Anglo-American, 1922 - 1981)

E. J. Garn, 28th Mayor 1972-74, 1976; painting, portrait of Jake Garn seated in a high-backed, black leather chair, wearing a gray jacket and red tie, with the inscription "E. J. Garn" in upper right background and a crest with unicorns un upper left background; oil on canvas, ss 47½ x 35½; signed and dated lower right; dark gold finish wood frame with applied decoration, linen liner and gold fillet, 60¼ x 48¼. Very good condition. [asset id#061044]

Replacement Value – Reproduction Cost: \$45,000.

Notes: Alvin Gittins was born in England in 1922. Gittins came to the United States as an exchange student in 1946, and graduated with a B.A. degree from Brigham Young University in 1947. He was appointed to the University of Utah art department faculty that same year. He was chair of the University of Utah Art Department from 1956 until 1962 with a special appointment as artist-in-residence.

Alvin Gittins' work includes portraits of 89 administrators,

	<p>professors, and benefactors of the University of Utah. His portraits hang in almost every campus building. He exhibited his work at the Royal Society of British Artists and Royal Society of Portrait Painters in London, the Palace of the Legion of Honor, San Francisco, and Stanford University.</p>
	<p>14. Alvin Gittins <i>Adiel F. Stewart, 26th Mayor 1956-60, 1956</i>; painting, half portrait of Adiel F. Stewart, wearing a dark suit, tie with tie clip and a white pocket handkerchief, right hand resting of the arm of the chair, books on left in background; oil on canvas, ss 39½ x 31½; signed and dated upper right; gold and green finish wood frame with linen liner, 50 x 41½. Very good condition. [asset id#061042]</p> <p>Replacement Value – Reproduction Cost: \$40,000.</p>
	<p>15. Alvin Gittins <i>Conrad B. Harrison, 29th Mayor 1975-76, 1975</i>; painting, half portrait of Conrad B. Harrison seated in a high-backed red velvet chair, wearing a dark suit coat, plaid pants, a maroon tie, and glasses; oil on canvas laid down on panel, ss 43½ x 33½; signed and dated lower right; dark gold finish wood frame with applied decoration, 54 x 44. Very good condition. [asset id#061043]</p> <p>Replacement Value – Reproduction Cost: \$42,000.</p>



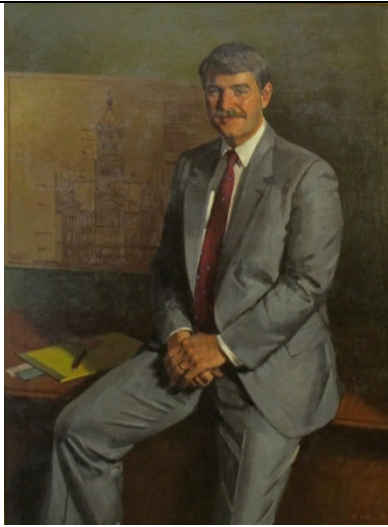
16. John Hafen (American, 1856 – 1910)

James Glendinning, 10th Mayor 1896-97, 1906; painting, bust portrait of James Glendinning in left profile, sporting a full handlebar mustache, and wearing a dark suit coat and ascot, against a plain dark background; oil on canvas, ss 29½ x 24½; signed and dated lower left; gold finish wood frame with applied decoration, 40¾ x 35¾. Very good condition. [asset id#061045]

Replacement Value – Reproduction Cost: \$17,500.

Notes: Born in Switzerland, John Hafen came to Utah as a child with his family. Hafen had a natural gift for art, and studied with Utah artists. He painted actively, and operated a photographic studio in Utah county until chosen by the L.D.S. church to travel to Paris for formal training in art. Hafen returned to Utah in 1892 to a full-time painting career after two years abroad. He also painted extensively in the Monterey Bay area. In 1907 he settled in Indiana at the urging of a wealthy patron there, and died in that state in 1910. Hafen’s works are in many private collections and in the collections of a number of Utah museums.

Hafen is considered one of the most important of all of the Utah painters, living or dead, and his work is much sought after in the very active market for early Utah art. He was not known for portraits, but his overall talent and skill as an artist enabled to produce this very good painting of Mayor Glendinning.



17. Randall Lake (American, b. 1947)

Palmer DePaulis, 3rd Mayor 1985-92, 1992; painting, three quarter length portrait of Palmer DePaulis, with a moustache and graying hair, wearing a gray suit and red tie, sitting on a desk, a yellow notepad and pen on the left, a blueprint of the City and County Building pinned to the wall behind him; oil on canvas, ss 47½ x 35½; signed and dated lower right with red painted chop; gold finish wood frame with applied decoration, 57 x 45. Very good condition. [asset id#061048]

Replacement Value – Reproduction Cost: \$38,000.

Notes: A graduate of the University of Utah where he was a student of the noted portraitist Alvin Gittins, Randall Lake is a talented and successful Utah painter best known for his work in traditional portrait, still-life, and landscape. His paintings are offered by Williams Fine Art, Brushworks Gallery, David Ericson Fine Art and others in Utah, and the artist also sells from his studio. Perhaps more than with most other established artists, prices paid for comparable paintings by Lake can vary considerably depending upon the type, quality, etc., as well as on the gallery source and the artist's immediate financial situation. This makes it difficult to arrive at an accurate value estimate for his work. The subject painting is a good, typical example of Lake's work.



18. Randall Lake

Ted Wilson, 30th Mayor 1976-85, 1986; painting, three quarter length portrait of Ted Wilson standing; wearing a grey suit and red striped tie, his left hand at his belt, his right hand balanced on a wooden table in the lower left; oil on canvas, ss 54½ x 35½; signed and dated upper left; gold finish wood frame, 60¾ x 41¾. Very good condition. [asset id#060149]

Replacement Value – Reproduction Cost: \$42,000.


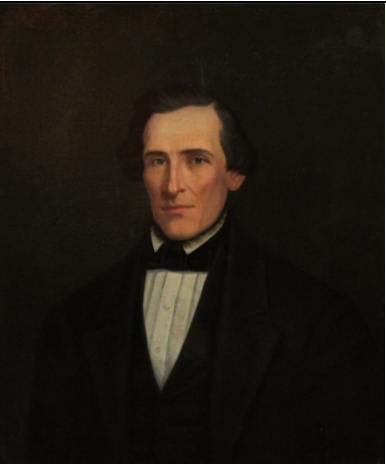


19. Galina Perova (American, born Russia 1958)

Deedee Corradini, 32nd Mayor 1992-2000, 1999; painting, three quarter length portrait of Deedee Corradini wearing a red dress with gold buttons, standing in front of a fireplace, her left arm draped on the mantel near a small sculpture of a horse, a painting in upper background; oil on canvas, ss 53 x 39; signed and dated lower left; gold finish carved wood frame, 63 x 49. Very good condition. [asset id#none]

Replacement Value – Reproduction Cost: \$34,000.

Notes: Perova studied art in the former Soviet Union, emigrating several years ago to the United States. She maintains her studio in Salt Lake City, and has become widely admired and successful as a painter of still life, portraits, and the landscape of the American West. Perova's work is in private and corporate collections nationally, and is beginning to find its way into public collections. Some of Perova's paintings have been reproduced and published nationally by Portfolio Graphics, Salt Lake City, and today a few are self-published. She arranges portrait commissions and promotes and sells her work herself directly from her studio and on her website. Although in the past she has been represented by prestigious galleries in Utah and the West, I



	<p>could find no current gallery representation for her. Her paintings occasionally find their way to the secondary (resale) market in Salt Lake City, particularly at Williams Fine Art and Anthony's Fine Art and Antiques. For new or commissioned work, Perova sets her own prices based on size and her estimate of quality, and prices asked for individual paintings of the same size and type can vary considerably. Secondary market prices paid are typically less than what the artist herself is able to negotiate for comparable new work.</p>
	<p>20. Galina Perova <i>Ross C. Anderson, 33rd Mayor 2000-08, 2007</i>; painting, three-quarter length portrait of Ross C. Anderson wearing a blue dress shirt and dark tie, standing in front of a wooden desk, his left hand in his pant's pocket, his right on the desk, bookshelves in background; oil on canvas, ss 55¾ x 41½; signed and dated lower right; stained wood frame, 64 x 50. Very good condition. [asset id#none] Replacement Value – Reproduction Cost: \$40,000.</p>
	<p>21. Enoch Wood Perry (American, 1851 – 1915) <i>Jedediah M. Grant, 1st Mayor 1851-1866, 1866</i>; painting, bust portrait of Jedediah M. Grant, his dark hair parted on his left, gazing at the viewer, a close-cropped beard along his chin line, wearing a dark suit and white pleated shirt; oil on panel, ss 29¾ x 24¼; not signed; gold finish wood frame with applied decoration, 42½ x 37½. Very good condition. [asset id#061057] Replacement Value – Reproduction Cost: \$18,000. Notes: One of the foremost genre painters of his day, Boston-born Enoch Wood Perry worked in an academic realist style that reflected the legacy of his training in the art schools of Düsseldorf and Paris. A talented portraitist, his list of clients</p>

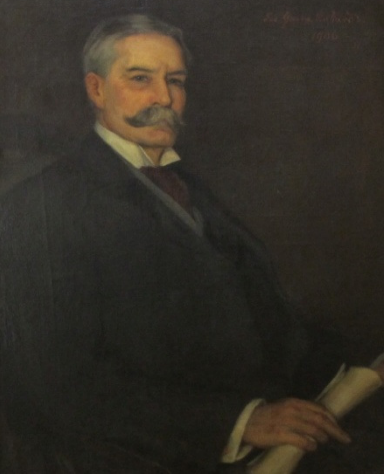

included prominent figures from the worlds of politics and religion.

At the Düsseldorf Academy, Perry studied with the painter Emanuel Leutze, who taught him the importance of solid draftsmanship, high finish, and careful modeling of the figure. In the autumn of 1854, Perry went to Paris to study in the atelier of Thomas Couture, a popular teacher who advocated a broad, sketchy style and the use of bold contrasts of light and dark.

After returning to the United States in 1858, Perry was active in Philadelphia and New Orleans. During these years, he established a reputation as a portraitist, painting likenesses of noted political figures such as Jefferson Davis and Ulysses S. Grant. In 1862, he settled in San Francisco and continued his activity as a portraitist. He also made painting trips to Yosemite (with the aforementioned Bierstadt, and another painter, Virgil Williams) and to other parts of northern California. In 1864 he visited Hawaii, where he painted views of island scenery, as well as portraits of royal dignitaries such as Prince Albert Edward Kauikeaouli Leiopapa. The following year, Perry executed a number of portrait commissions in Salt Lake City, Utah, including the subject portrait of the Mormon leader, Brigham Young.

In 1866, Perry settled permanently in New York City, where he continued to paint portraits but was best known for his quiet depictions of daily life, focused on aspects of rural America. Painted in a realist style that was influenced by his cosmopolitan training, as well as his knowledge of the English and Dutch genre traditions, Perry's oils were well-received by the art world. He was elected an associate member of the venerable National Academy of Design in 1868 and an academician in 1869. Examples of his work can be found in many public collections, including the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; the Walters Art Gallery, Baltimore; the Albright Knox Art Gallery, Buffalo; the Wadsworth Atheneum Museum of Art, Hartford, Connecticut; the Bishop Museum, Honolulu; the Honolulu Academy of Arts; the Louisiana State Museum, New Orleans;

	<p>the Oakland Museum; and the Corcoran Gallery of Art, Washington, D.C.</p>
	<p>22. Enoch Wood Perry <i>Abraham O. Smoot, 2nd Mayor 1857-66, no date (1866 in spreadsheet); painting, bust portrait of Abraham O. Smoot with Caesar styled, dark hair and a thick chin beard, wearing a dark suit and Neo-Victorian bow tie, his gaze slightly left of center, dark background; oil on canvas laid down on panel, ss 29³/₄ x 24¹/₄; not signed; gold finish wood frame with applied decoration, 42¹/₂ x 37¹/₂. Very good condition. [asset id#061056]</i></p> <p>Replacement Value – Reproduction Cost: \$18,000.</p>
	<p>23. Lorus Pratt (American, 1855 – 1923) <i>Feramorz Little, 4th Mayor 1876-82, no date; painting, oval shaped, bust portrait of Feramorz Little with brown, combed back hair and a long goatee (no moustache), wearing a dark suit and bow tie, against a dark background; oil on canvas, ss 29¹/₂ x 24¹/₂; not signed; gold finish wood frame with elaborate applied decoration, 42¹/₂ x 37¹/₂. Good condition. [asset id#061054]</i></p> <p>Replacement Value – Reproduction Cost: \$18,000.</p> <p>Notes: Salt Lake City native Lorus Pratt studied with pioneer painters Charles Ottinger and Danquart Weggeland at the University of Deseret (now the University of Utah), and in New York in 1876. With the aid of the L.D.S. Church, Pratt went to Paris in 1886 for study at the Académie Julian, where he was much influenced by the French Impressionist painters and their new ideas about light and color. (The subject portrait was painted before Pratt’s Paris study.) Pratt returned to Salt Lake City in 1890. He was one of a group of Utahns (John Hafen, Edwin Evans, J.B. Fairbanks, Herman Haag) sent for training in Paris during this time with the aim of preparing them to paint murals for the Salt Lake Temple of the L.D.S. Church. Although his painting skills were much improved by his Paris studies, Pratt's talent and training didn't bring him</p>

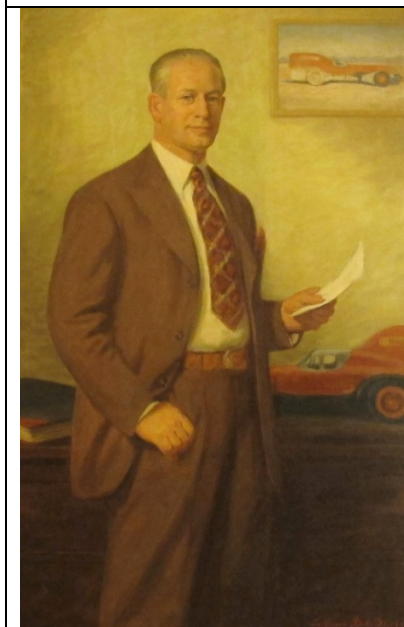
	<p>great success after returning to Utah. He died deep in debt, and many of his unsold paintings went to creditors.</p>
	<p>24. Lee Greene Richards (American, 1878 – 1950) <i>Richard P. Morris, 13th Mayor 1904-05, 1906</i>; painting, portrait of Richard P. Morris with gray hair and a handle bar mustache, wearing a dark suit and vest, holding a scroll in his left hand in lower right corner; oil on canvas, ss 35½ x 28; signed and dated upper right; gold finish wood frame with applied decoration, 47½ x 40. Very good condition. [asset id#061062]</p> <p>Replacement Value – Reproduction Cost: \$20,000.</p> <p>Notes: Lee Greene Richards is considered one of Utah's most important painters, and his work is sought after by collectors. Noted for his portraits and landscapes, Richards was a very successful, full-time artist. Richards' work was widely exhibited in the United States, France and England in the early years of this century, and he received an honorable mention at the Paris Salon of 1904. His paintings are in the collections of most of Utah's museums, universities and colleges, the L.D.S. Church, and also in many private collections in Utah and elsewhere. Richards' landscapes and other non-portrait oil paintings are retailed in Utah at prices in the range \$4,500 - \$8,500, sometimes more.</p>
	<p>25. Lee Greene Richards <i>John M. Wallace, 23rd Mayor 1938-40, 1940</i>; painting, portrait of John M. Wallace sitting in a chair, wearing a tan suit, green tie and wire framed glasses, his hands folded in his lap, his legs crossed, the green surface of a table visible on the right; oil on canvas, ss 39½ x 31½; signed and dated lower left; gold finish carved wood frame, 46½ x 48½. Very good condition. [asset id#061061]</p> <p>Replacement Value – Reproduction Cost: \$25,000.</p>



26. Lee Greene Richards

Earl J. Glade, 25th Mayor 1944-56, 1949; painting, portrait of Earl J. Glade seated behind a desk, wearing a brown suit and red tie, holding a pen and papers, two red books in lower right, a glass paper weight in lower left; oil on panel, ss 39 1/2 x 31 1/4; signed and dated upper left; gold finish carved wood frame, 47 1/4 x 38 3/4. Very good condition. [asset id#061060]

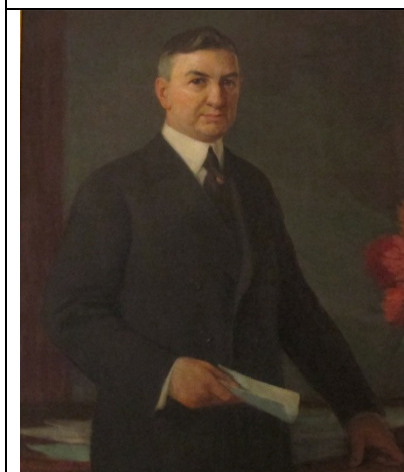
Replacement Value – Reproduction Cost: \$25,000.



27. Lee Greene Richards

David Abbott Jenkins, 24th Mayor 1940-44, 1944; painting, three quarter length portrait of David Abbott "Ab" Jenkins standing and holding a sheet of paper in his left hand, his right hand hooked in his trouser pocket, a model of a red race car ("The Mormon Meteor") behind on desk; oil on canvas, ss 58 x 35 1/2; signed and dated lower right; gold finish wood frame, 66 1/2 x 44. Very good condition. [asset id#061058]

Replacement Value – Reproduction Cost: \$50,000.



28. Lee Greene Richards

Charles Clarence Nelsen, 19th Mayor 1920-28, 1926; painting, half portrait of Charles Clarence Nelsen standing in front of a desk, holding a sheet of paper in his right hand, red flowers in right background; oil on canvas, ss 41 1/2 x 33 1/2; signed and dated lower left; gold finish wood frame with applied decoration, 51 x 43. Very good condition. [asset id#061059]

Replacement Value – Reproduction Cost: \$30,000.



29. George Henry Taggart (American, 1865 – 1924)
Ezra Thompson, 12th and 14th Mayor 1900-03 and 1906-07, 1902; painting, full length portrait of Ezra Thompson with graying dark hair and mustache, standing on an animal skin rug, with his right hand at his hip; oil on canvas, ss 70½ x 40½; signed and dated lower right; gold finish wood frame with applied decoration, 82½ x 52½. Very good condition, loss of plaster decoration on frame, approximately 2" at bottom edge. [asset id#061064]

Replacement Value – Reproduction Cost: \$62,500.

Notes: New York portraitist and genre painter George Henry Taggart came to Utah for his health(!) in 1900, and stayed for several summers. He received a number of portrait commissions while in Utah, for the L.D.S. Church, Salt Lake City, and others. He also painted the Utah landscape, and made friends with Utah artists John Hafen and Samuel Jepperson.





30. Everett Clark Thorpe (American, 1907 – 1984)
J. Bracken Lee, 27th Mayor 1960-1972, 1963; painting, portrait of J. Bracken Lee seated in a red leather chair, holding a book in his lap, his legs crossed, wearing horn-rimmed glasses, dark suit and silver tie, charcoal background; oil on canvas, ss 43½ x 37½; signed and dated lower right; gold finish wood frame with linen liner, 53½ x 47½. Very good condition. [asset id#061065]


Replacement Value – Reproduction Cost: \$34,000.

Notes: Everett Thorpe, a Utah native, studied art at Utah State and later at the University of Utah, and as well traveled to study with B. J. O. Nordfeldt, George Grosz, and the great abstract-expressionist teacher Hans Hofmann. He taught at Utah State University from the mid 30s to the mid 70s, exerting considerable influence on the Utah art tradition. His paintings are in every major museum collection in Utah, and in many important private collections. Thorpe utilized various approaches to painting, from highly abstract to naturalistic.

	<p>He was not known as a portrait artist, but this likeness of J. Bracken Lee is a very good work. Thorpe's work is well regarded, but is of only moderate interest to collectors in Utah.</p>
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PAINTINGS, PRINTS, SCULPTURE AND DECORATIVE OBJECTS

	<p>31. Ken Baxter (American, b. 1944) Untitled, 2001; print, Salt Lake Union Pacific Depot in summer, two horse-drawn carriages on the left, store fronts and tree on the right, a pair of parallel train tracks down center; giclée on paper mounted to artists' board, ss 14½ x 22¾; signature and date reproduced from original painting at lower right; gold finish wood frame with linen liner, 20 x 28. Good condition, air bubbles in mount. [asset id#none]</p> <p>Replacement Value: \$125.</p> <p>Notes: Ken Baxter is a popular and successful Utah painter of landscapes and historic subjects. He was trained by the noted University of Utah artist and teacher, Alvin Gittins, and is himself an influential teacher-painter in Utah. His paintings are in important public and private collections in the state, and are offered by, among others, Southam Gallery, David Ericson Fine Art, Williams Fine Art, and F. Weixler Co., all in Salt Lake City, and from his studio.</p> <p>This subject work is an inexpensive reproduction of an original painting. It is not signed or editioned.</p>
	<p>32. Linda Davis (American, 20th - 21st century) Untitled, 1989; painting, rural Mexican mountain village with paved road curving from lower left to the right, a man and woman near a turquoise painted building and tree in left foreground, gray peaks in distance; oil or acrylic paint on ceramic tiles, ss 17½ x 41½; signed and dated lower right;</p>

	<p>simple natural finish wood frame, 20³/₄ x 44³/₄. Very good condition. [asset id#none]</p> <p>Replacement Value: \$200.</p> <p>Notes: I was unable to find any biographical information or market data on an artist with this name. The replacement value is based on a decorative work by an artist without special reputation or strong market.</p>
	<p>33. Silvia Davis (American, b. 1957)</p> <p>Untitled, no date; sculpture, golden Labrador retriever lying on its side, its head raised slightly, wearing a red dog collar; carved wood, 12" high x approximately 34" long; not signed. Very good condition, some wear and surface soil. [asset id#061040]</p> <p>Replacement Value: \$7,500.</p> <p>Notes: Noted Utah sculptor Silvia Davis earned a BFA degree in sculpture at the University of Utah in 1980. Her style has been described as a geometric realism; often her carved wood or cast bronze works have a wit and charm not usual in "serious" sculpture. Davis is represented in numerous public, corporate, and private collections in Utah. The subject work is a very good, typical example of her sculpture. She is represented by Phillips Gallery in Salt Lake City; by Torrey Gallery, Torrey, Utah; and by Coda Gallery in Palm Desert, California.</p> <p>The replacement value is based on information provided by a representative of Phillips Gallery.</p>



34. Avard Fairbanks (American, 1897 - 1987)

Untitled, 1982/1976; sculpture, bust portrait of Thomas Jefferson holding a quill pen in his right hand, his left hand against his head with two fingers raised; cast bronze, 23½" high; signature inscribed at back of proper left shoulder; mounted on irregular walnut base, approximately 2" high. Very good condition. [asset id#none]

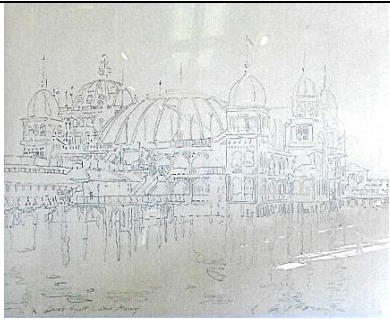
Replacement Value: \$5,000.

Notes: Avard Fairbanks was a Utah native, honored internationally for his sculpture, and well known for his teaching. His sculpture may be seen in public places in Utah and across the United States, including the U.S. Capitol, the Utah State capitol, Hogle Zoo, etc., and is included in numerous museum collections.

Fairbanks created inspiring works, characterized by a fusion of classical realism and modern sensibilities. He studied art in the United States and Europe, and earned his doctorate in anatomy at the University of Michigan, where he was a professor of sculpture. A respected artist and arts educator, Fairbanks served on the faculties of five American universities and was the founding dean of the College of Fine Arts at the University of Utah.

During the course of his distinguished career, the artist created over one hundred public monuments dedicated to American leaders and historical events, four of which are located in the Capitol in Washington, D.C. The artist also dealt with themes of the West, the fantastic, and the sacred.

The replacement value is based on information provided by David Ericson, a local dealer who has extensive knowledge of the market for Fairbanks' work.



35. Gordon Forsyth (American, b. 1948)
Great Salt Lake Mirage, 1981; drawing, loosely sketched drawing of Saltair; graphite on paper, sheet size 32 x 40; signed, titled and annotated 1/3 at lower right; float mounted in stained wood frame with mat and glass, 42¼ x 49¼. Very good condition. [asset id#none]

Replacement Value: \$1,300.

Notes: Vaughn Gordon Forsyth was a talented draftsman, watercolorist and painter. He lived and worked in Provo, the San Francisco Bay Area, and Bellingham, Washington. His work was exhibited at the Springville Museum of Art and the Utah Museum of Fine Arts.

The subject work appears to be a drawing, but the annotation 1/3 might refer to an edition, in which case the medium is a lithograph. In this case, the distinction has little effect on the value.

I was unable to find a dealer specializing his Forsyth's work and the replacement value is based on a comparable work by an equally talented draftsman.



36. Jim Frankoski (American, b. 1950)
Still Life with Toucan, no date; print, still life with toucan in center, stems of orange flowers in lower left, paper wasp nest in lower right, rocks hanging from string in upper right; color photograph, image size 22¾ x 17⅞; signed lower right margin, titled lower left margin; dark gray metal frame with mat and glass, 34¾ x 29½. Very good condition. [asset id#none]


Replacement Value: \$750.



Notes: James Frankoski was born in Detroit, Michigan and studied at Wayne State University. He moved to Salt Lake City in 1973 and earned an MFA from the University of Utah in 1998.




Frankoski is a fine arts photographer known for high contrast photographs of the Cathedral of the Madeleine and photographs of the Great Salt Lake. He lives in Salt Lake City.

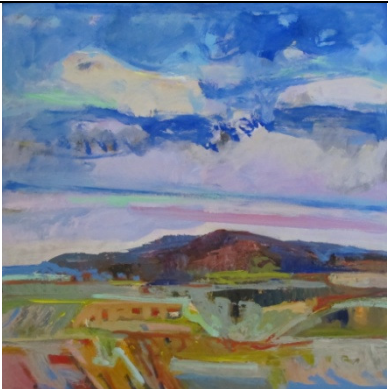
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	<p>Frankoski isn't actively selling his photographs today. The replacement value listed above is based on a conversation with the artist.</p>
	<p>37. Jim Frankoski <i>Still Life with Asters</i>, no date; print, still life with several stems of pink asters arranged on top of singed pieces of paper with architectural renderings; color photograph, image size 22$\frac{1}{4}$ x 17$\frac{7}{8}$; signed lower right, titled lower left; dark gray metal section frame with mat and glass, 34$\frac{3}{4}$ x 29$\frac{1}{2}$. Very good condition. [asset id#none] Replacement Value: \$750.</p>
	<p>38. Jim Frankoski <i>Gerbera</i>, no date; print, still life with a grouping of wilted red Gerbera daisies, their green stems parallel on a beige ground; color photograph, image size, 22$\frac{3}{8}$ x 17$\frac{7}{8}$; signed lower right, titled lower left; light silver metal section frame with beaded decoration, 34$\frac{7}{8}$ x 29$\frac{1}{2}$. Very good condition. [asset id#none] Replacement Value: \$750.</p>

	<p>39. Jim Frankoski <i>Flower Broom</i>, no date; print, still life with broom in center, purple and red wildflowers in its bristles, missing broom handle, mottled background with touches of blue; color photograph, image size 22³/₈ x 17⁷/₈; signed lower right, titled lower left; light silver metal section frame with beaded decoration, 34³/₄ x 29¹/₂. Very good condition. [asset id#none]</p> <p>Replacement Value: \$750.</p>
	<p>40. Brent Haddock (American, b. 1949) <i>Air, Fire, Water</i>, no date; print, striated desert landscape at sunrise or sundown with silhouetted ridges in foreground, layers of sky and clouds in upper third of composition fading from blue to pink; serigraph, ss 24⁵/₈ x 34; not signed; silver finish wood frame with double mat and glass, 33 x 42. Very good condition. [asset id#none]</p> <p>Replacement Value: \$525.</p> <p>Notes: Utah printmaker Brent Reed Haddock studied at Brigham Young University and received an MFA from Utah State University in 1978. His work has been exhibited at the College of Eastern Utah, the St. George Art Museum and the Bountiful/Davis Art Center.</p> <p>Known for his semi-abstract intaglio prints characterized by graphic compositions, natural elements of design, and subtle color harmonies. Currently, he makes hand-pulled intaglio prints using a process learned at the Canadian School for Non-Toxic Printmaking. Haddock's work is held in the collections of many public institutions including the Utah Arts Council, Salt Lake County, Weber State University, and Brigham Young University.</p> <p>He sells work directly from his studio and website. The replacement value listed here is based on comparable prints currently offered on his website.</p>

	<p>41. Richard Hsieh Untitled, 2007; painting, landscape, the Salt Lake City and County building in center surrounded by trees in autumn, several figures near entrance, hazy, blue sky; watercolor, ss 23 x 26¼; signed in Chinese characters along right margin; dark gold finish wood frame with mat and glass, 33 x 35½. Very good condition. [asset id#061192]</p> <p>Replacement Value: \$750.</p> <p>Notes: I was unable to find any biographical information or market data on an artist with this name. The replacement value is based on a decorative work by an artist without special reputation or strong market.</p>
	<p>42. K. Jin Untitled, no date (1984); print, winter landscape in mauve, dark lavender and white with snow covered mounds in center, still water on the left and right, group of white-barked saplings left of center background; color reproduction of original watercolor painting, 21⅝ x 32¾; signature reproduced from original painting at lower right quadrant; natural finish wood frame with mat and glass, 30 x 40½. Very good condition. [asset id#not in inventory]</p> <p>Replacement Value: \$200.</p> <p>Notes: I was unable to find any biographical information or market data on an artist with this name. This subject work is an inexpensive reproduction of an original watercolor painting. It is not signed or editioned. The replacement value is based on a decorative work by an artist without special reputation or strong market.</p>
	<p>43. Karlsbader Untitled, no date; painting, winter landscape with still river in center reflecting a patch of gray sky in center distance, four large tree trunks on both snow covered banks in foreground, forest beyond; oil on canvas, ss 23¼ x 47¼; signed lower right; antiqued dark brown finish wood frame with linen liner</p>

	<p>and gold fillet, 33 x 56½. Very good condition. [asset id#none]</p> <p>Replacement Value: \$2,300.</p> <p>Notes: I was unable to conclusively identify or find biographical or market data on this artist. I found information on an artist, Joseph Karlsbader, born in 1921 and active in Germany. One auction record found in the course of research, <i>Landscape with Reflective Pool</i>, 23½ x 31½, was offered at Matthew's Galleries, an auction house in Lake Oswego, Oregon. The painting and failed to sell against a very low estimate of \$200-\$300.</p> <p>Comparing signature of the subject painting with the painting offered at auction was inconclusive. However, the subject and style are quite similar and it's quite possible that this painting is by Joseph Karlsbader. In any case, the subject painting is decorative, and executed by an artist without special skill or strong reputation and has been valued as such.</p>
	<p>44. Jean Krillé (Swiss, 1923-1991) Untitled, 1986; painting, abstract landscape with prominent dark hill in center background, colorful wash and ridges in foreground, dark blue sky with clouds, lavender haze at horizon; oil on artists board, 39 x 39; signed and dated lower left; white metal section frame, 39¼ x 39¼. Good condition, board is significantly warped and coming out of frame. [asset id#none]</p> <p>Replacement Value: \$5,400.</p> <p>Notes: Jean Krillé was a Swiss artist who visited Utah on numerous occasions before his death in 1991. He was an expressionist painter of large, painterly fauvist canvases, frequently referencing the mountains and mountain valleys in Utah and Switzerland.</p> <p>There is little current market activity for Krille's work and auction records indicate minimal interest in work by the artist outside Utah. However, Krillé was, for a time, collected and promoted by important collectors in Salt Lake City, and is</p>

	<p>recognized as a local artist with some skill and appeal. The replacement values for this and item 45 below are based on comparable paintings by equally skilled artists selling work at galleries in the Salt Lake City area.</p>
	<p>45. Jean Krille Untitled, 1987; painting, abstract landscape with sandstone buttes and formations in lower third of the composition, dramatic blue sky with clouds and touches of pink; oil on masonite, 48 x 48; signed and dated lower left; white metal section frame, 48¼ x 48¼. Good condition, warped and coming out of frame. [asset id#060147] Replacement Value: \$8,000.</p>
	<p>46. Lester Lee (American, 20th - 21st century) Untitled, 2003; painting, landscape in summer with a section of a red house on the right, an old white lean-to or root cellar in center, trees on left and in background, dull green lawn; oil or acrylic on canvas, 22¼ x 28; signed and dated lower right; gold finish wood frame with applied decoration and linen liner, 29 x 35. Very good condition. [asset id#061050] Replacement Value: \$1,700. Notes: Lester Bird Lee received a BFA from Utah State University and an MA in education from BYU. He was active as a teacher for Davis County School District and now resides in Logan. His work has been exhibited at the Utah Arts Festival and the Park City Arts Festival. He has also worked as a commercial illustrator. Lester Lee was awarded the 2006 Huntsman Award of Excellence in Education award, and was been recipient of the Utah Art Education Association as High School Art Teacher of the Year for 2000.</p>

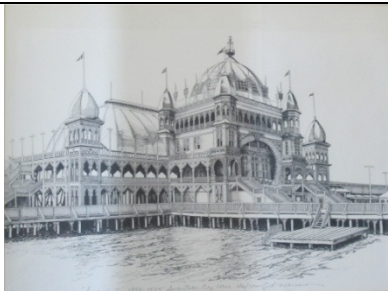


47. Elva Malin (American, b. 1933)

Untitled, no date; painting, summer landscape, the Salt Lake City and County building, bracketed by tall trees, smaller trees in center, sidewalk in near foreground along the bottom edge; oil on canvas, ss 17¼ x 23¼; signed lower right; gold finish wood frame with applied decoration, 26 x 32. Very good condition. [asset id#none]

Replacement Value: \$2,500.

Notes: Idaho native Elva Malin is a popular Utah landscape painter. She has studied at the University of Utah, and with Ken and Dan Baxter and other local teachers. Her work is offered by Apple Frame Gallery in Bountiful, Williams Fine Art in Salt Lake City, and Authentique Gallery in St. George. The replacement value is based on current, comparable offerings at her dealers.


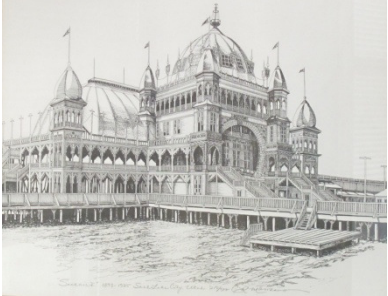
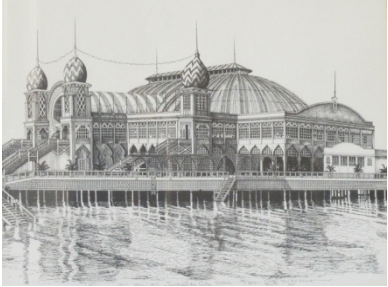


48. C. R. Manzano (American/European, 20th - 21st century)

Saltair I, no date; print, detailed view of Saltair, an ornate wooden building on the shore of the Great Salt Lake, wooden deck with stairs accessing the water in lower right foreground; photolithographic reproduction of original pen and ink drawing, ss 18 x 24; pencil signed, titled and editioned 186/500 below image; brown mottled finish wood frame with double mat and glass, 28 x 34. Good condition, paper stained at top and left. [asset id#none]

Replacement Value: \$200.

Notes: I was unable to find any biographical information or market data on an artist with this name. It appears that the artist was working in the area at some point, but never established him- or herself as an artist in the state. It is also possible that he or she was commissioned to make these drawings and the reproductions were marketed by a local dealer or agent. The replacement value is based on a decorative work by an artist without special reputation or strong market.

	<p>49. C. R. Manzano <i>Saltair II</i>, no date; print, detailed view of Saltair, with three chevron-patterned turrets, the shore of the Great Salt Lake in foreground, wooden stairs on the left leading into the water; photolithographic reproduction of original pen and ink drawing, ss 18 x 24; pencil signed, titled and editioned 162/500 below image; stained wood frame with double mat and glass, 28 x 34. Very good condition. [asset id#not in inventory]</p> <p>Replacement Value: \$200.</p>
	<p>50. C. R. Manzano <i>Saltair I 1893-1925</i>; no date; print, detailed depiction of Saltair with pennants flying from several turrets, wooden railing above the water, swimming platform with stairs accessing the water in lower right; photolithographic reproduction of original pen and ink drawing, ss 17½ x 23¼; pencil signed, titled and editioned 219/500 below image; stained wood frame with double mat and glass, 28 x 34. Very good condition. [asset id#none]</p> <p>Replacement Value: \$200.</p>
	<p>51. C. R. Manzano <i>Saltair II 1926-1971</i>; no date; print, detailed view of Saltair, with three chevron-patterned turrets, the shore of the Great Salt Lake in foreground, wooden stairs on the left leading into the water; photolithographic reproduction of original pen and ink drawing, ss 17¼ x 23¼; pencil signed, titled and editioned 192/500 below image; stained wood frame with double mat and glass, 28 x 34. Very good condition. [asset id#not in inventory]</p> <p>Replacement Value: \$200.</p>



52. C. R. Manzano

City and County Building, no date; print, landscape with the Salt Lake City and County building viewed from a low vantage point, a small evergreen tree in right foreground, a globe-shaped tree on left, three birds flying in sky with clouds; photolithographic reproduction of original pen and ink drawing, ss 10¼ x 13; signed lower right, titled, lower left, not editioned; stained wood frame with double mat and glass, 20 x 24. Very good condition. [asset id#not in inventory]

Replacement Value: \$150.



53. Peter Max (American, b. 1937)

Untitled, no date; mixed media, depiction of the American flag with four large stars and a red heart in the blue field upper right corner, solid red stripes, white stripes composed of various child drawn images of flags, Olympic symbols etc.; mixed media, paint, collage, etc., approximately 65 x 100; signed upper right; unframed; Very good condition. [asset id#none]



Replacement Value: \$9,500.


Notes: Artist Peter Max was born in Berlin and spent his childhood in Shanghai. From China, the family went to Tibet for a year, and then on to Israel. Peter Max's family's odyssey continued to Paris, and finally, at the age of 16, Max arrived in the United States. He began his art studies in New York at the Art Students League and continued at the Pratt Institute and School of Visual Arts. Max is famous for his new age style, cosmic imagery and multi-colored blends. During the late 1960's and early 70's, Peter Max's colorful art reached millions of people and he won numerous major awards for his work. Peter Max's paintings, drawings, sculpture and limited edition graphics have been exhibited in major museums throughout the world.



54. Brooke Morrison (American, 20th - 21st century)

Nine in a Line, no date; print, composition of nine squares in a horizontal line, each with an additional element of a red flower,

	<p>progressing from the left toward the right; color etching, plate marks approximately $2\frac{3}{4} \times 2\frac{1}{4}$, overall ss $3\frac{3}{4} \times 25\frac{1}{2}$; editioned 43/200 and titled lower left, signed lower right; black finish and stained wood frame with mat and glass, $11\frac{3}{4} \times 33$. Very good condition. [asset id#none]</p> <p>Replacement Value: \$200.</p> <p>Notes: Utah-born Brooke Morrison is a printmaker and commercial artist. Her mother, Dawna Barton, is also active as a watercolorist in the area. Morrison has extensively licensed reproductions of her original artwork for reproduction, and posters of her work is widely available at very modest prices. This and item 55 below are limited edition etchings signed by the artist, features contributing to their value.</p>
	<p>55. Brooke Morrison <i>Peacock Orchids</i>, no date; print, still life with a grouping of thin stemmed white flowers with red centers on an oval shaped beige background; relief print, embossed, ss $24\frac{1}{2} \times 18\frac{1}{2}$; signed lower right; stained wood frame with mat and glass, $35\frac{1}{2} \times 28\frac{1}{2}$. Very good condition. [asset id#none]</p> <p>Replacement Value: \$300.</p>
	<p>56. Richard Murray (American, b. 1948) Untitled, 1982; painting, landscape with wide, gently flowing river with blue sky and trees reflecting from its surface, tree and sapling on the shore in left foreground, dark branch in upper right corner; oil on canvas, ss $31\frac{1}{2} \times 43\frac{1}{2}$; signed and dated lower right; dark gold finish wood frame, $41\frac{1}{2} \times 53\frac{1}{2}$. Very good condition. [asset id#061053]</p> <p>Replacement Value: \$5,500.</p> <p>Notes: Richard Armstrong Murray is a talented and widely collected Utah painter of atmospheric, romantic landscapes and</p>

	<p>portraits of animals. Several years ago, Murray relocated to a ranch/studio property bordering the Snake River in eastern Oregon. His work can be categorized by subject and time period – earlier works investigated the landscape, followed by a long period of highly successful life-size animal portraits with hand-painted frames. His current work is of wildlife in the landscape, which has proved to be less popular than the isolated animal portraits. Several local dealers have offered his paintings over the years, including F. Weixler, Sego Gallery, Brushworks Gallery, Williams Fine Art and Southam Gallery; however, his production has diminished, as has the demand for his work.</p> <p>Murray's modest prices are quite standardized, remaining unchanged over the last several years and dealers cite a slow market for his paintings. This can be attributed in part to the recent decline in the overall market, but is also a result of Murray's reluctance (or inability, due to health issues) to produce new work.</p>
	<p>57. Richard Murray Untitled, 1974; painting, landscape at sunrise or sunset, horizon near the top of the composition with a dark field in foreground, the tips of grasses illuminated by the sun; oil on canvas, ss 45½ x 59¾; signed and dated lower right; gold finish and natural stained wood frame, 52½ x 66½. Very good condition. [asset id#061052]</p> <p>Replacement Value: \$9,500.</p>



58. Erskine Nicol (British, 1825-1904)
Steady, Johnnie - Steady, no date (1872); print, a genre scene of a grandfatherly figure dressed in a brown coat and maroon cap striding alongside a young boy carrying his fishing pole tightly in his hands with a fishing creel at his waist; hand colored engraving, image size 23¼ x 18¾; signature reproduced in plate at lower right; brown and gold finish wood frame with French mat and glass, 39 x 33½. Very good condition. [asset id#none]

Replacement Value: \$200.

Notes: A charming antique print.



59. George Martin Ottinger (American, 1833 - 1917)
 Untitled, 1870; painting, equestrian portrait of George Washington, his arm raised with a sword, in salute, riding a white horse, billowing dark clouds in the sky; oil on canvas, ss 44¾ x 31¾; signed and dated lower right; gold finish wood frame with applied decoration, 57¾ x 42½. Very good condition. [asset id#061055]

Replacement Value: \$10,000.

Notes: Ottinger was a Mormon convert, active in Salt Lake City as a painter of landscapes and people in Utah, and of his ideas of life in the Pre-Hispanic civilizations of Central and South America. He was at various times a sailor before the mast, a University of Utah art professor, a theatrical scenery painter, Salt Lake's Fire Chief and Superintendent of Waterworks, a sugar refinery clerk, a photographer, and a lieutenant colonel in the Nauvoo Legion. He organized the Utah National Guard, made Brigham Young's death mask, and remains one of Utah's most intriguing and collectable early artists.

The subject painting is a copy by Ottinger, most likely after a black and white engraving by William Holl. Ottinger often made paintings based on popular engravings and lithographs of the day. An Ottinger painting with a Utah subject would have considerably more value.



60. Sue Parkhill (American, 20th - 21st century)

Untitled, no date; painting, seascape with rolling waves crashing, prominent black rock on left, rock cliff edge on right, two seagulls flying low in center; oil on canvas, ss 23½ x 35½; signed lower right; stained wood and gold finish frame with black velvet liner, 31¼ x 43¼. Very good condition. [asset id#none]

Replacement Value: \$2,000.

Notes: I was unable to find biographical information or a dealer specializing in Parkhill's paintings. I did find a few offerings on the secondary market and through very small auction houses, all at modest prices. The replacement value is based on data found, and on other decorative paintings by artists without special skill or strong reputation.





61. Enoch Wood Perry




Brigham Young, 1866; painting, full portrait of Brigham Young standing next to a round table, a book in his right hand, a large globe in lower left corner, dark curtain parted to reveal a view of the Salt Lake Temple in background; oil on canvas, ss 95½ x 53; not signed; elaborate carved wood frame with high relief, approximately 156 x 94. Very good restored repaired condition. [asset id#090157]



Replacement Value – Comparable: \$200,000.

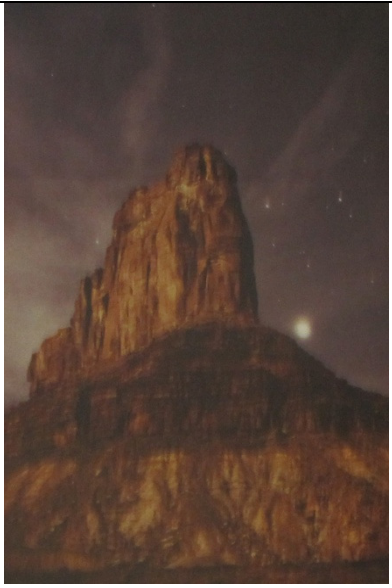


Notes: The City's portrait of Brigham Young, painted from life by a leading American artist of the day, is certainly the finest of all the Mayoral portraits, and an important document of Utah and Mormon history. The cost-based Replacement Value does not include the magnificent frame, which would certainly require at least \$10,000 to be made again. If, in the extremely unlikely event that this painting should ever be offered for sale, I believe it would find a ready market in the range \$100,000 to \$200,000. In our opinion, it is the only one of all the Mayor portraits that would be of interest to collectors of Utah art.



It is also worth nothing that this portrait, if considered as a

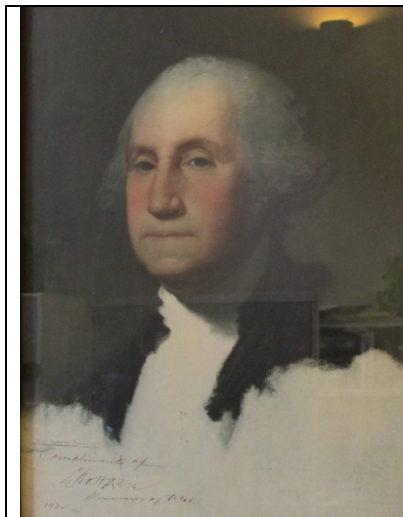
	<p>portrait that might be repainted in the event of a loss, would have a Replacement Value – Reproduction Cost of \$120,000.</p>
	<p>62. Valentina Prokopenko (Russian, b. 1946) Untitled, no date; painting, still life with two pots of overflowing flowers, yellow and orange marigolds spilling onto the surface in foreground, mounds of blue and lavender flowers above; oil on linen, 26¾ x 35; signed verso; gold finish wood frame, 31 x 39½. Very good condition. [asset id#none; listed as unknown artist in City inventory]</p> <p>Replacement Value: \$2,500.</p> <p>Notes: The artist has signed the back of the canvas, and the incorrect transliteration from Cyrillic to the Latin alphabet (as noted in the City documentation) is Propkepehko Baahtuha. The correct translation of the artist's name is Valentina Prokopenko. Prokopenko is a Russian artist, born in 1946. I was unable to locate additional biographical information or any market data on the artist. I also consulted with a representative of Thomas Kearns McCarthy Gallery in Park City, a dealer specializing in post-war and contemporary Russian paintings. The gallery had no knowledge of Valentina Prokopenko.</p> <p>Lacking any market data on this artist, the replacement value for this and item 63 below, is based on a decorative work by an artist without special reputation or strong market.</p>
	<p>63. Valentina Prokopenko <i>Road to Karpaty</i>, 1946; painting, landscape in spring with two pink, blossoming trees in green field, rolling hills with pink, blue and green patches continuing into the distance to a high horizon; oil on linen, 22½ x 22½; signed and dated verso; cream finish wood frame, 28 x 27½. Very good condition. [asset id#061026]</p> <p>Replacement Value: \$1,500.</p>

	<p>64. Peter Redeker (European, b. 1942) <i>Landschaft IIIc</i>, 1978; print, landscape, grassy field with large bush at left, another at center, small trees along horizon in distance; hand colored etching; size unknown; titled and signed lower margin; metal section frame with mat and glass, frame dimensions unknown. Assumed very good condition. [asset id#none]</p> <p>Replacement Value: \$300.</p> <p>Notes: We did not find this and item #65 below. These items were not examined and therefore dimensions and other details were not confirmed. We have valued these items based on information provided in the documents provided by the client.</p>
	<p>65. Peter Redeker <i>Landschaft IIIc</i>, 1978; print, landscape, grass and shrubs in field in foreground, three trees along horizon; hand colored etching; size unknown; titled and signed lower margin; metal section frame with mat and glass, frame dimensions unknown. Assumed very good condition. [asset id#none]</p> <p>Replacement Value: \$300.</p>
	<p>66. Lee Greene Richards (American, 1878 – 1950) Untitled, 1938; painting, landscape of the Salt Lake valley, green shrubs and trees in near foreground, multi-storied buildings in center foreground, the State Capitol building on a rise on the right, hazy mountains in background, glowing, cloudy sky; oil on canvas, ss 29½ x 35¾; signed lower right, dated lower left; gold finish wood frame, 35½ x 41½. Good condition, large impact crack at right. [asset id#8194]</p> <p>Replacement Value: \$12,000.</p> <p>Notes: Lee Greene Richards is considered one of Utah's most important painters, and his work is sought after by collectors. Noted for his portraits and landscapes, Richards was a very successful, full-time artist. Richards' work was widely exhibited in the United States, France and England in the early years of the 20th century, and he received an honorable mention at the</p>

	<p>Paris Salon of 1904. His paintings are in the collections of most of Utah's museums, universities and colleges, the L.D.S. Church, and also in many private collections in Utah and elsewhere.</p>
	<p>67. Jules Roch (American/European, 20th - 21st century) <i>Sunset</i>, no date; print, vertical landscape composed of flat graphic "layers" of rust colored hills in foreground, billowing gray and white clouds above with a small section of sky repeating the colors of the land below; serigraph, 33½ x 21¾; signed lower right; dark stained wood frame with mat and glass, 42½ x 30. Very good condition. [asset id#none]</p> <p>Replacement Value: \$325.</p> <p>Notes: I was unable to find biographical information on this artist. American Design Limited, an online secondary market art dealer, offers a number of limited edition prints comparable to the subject. Of note, the dealer lists Jules Roch "AKA John Martineau". I was not able to find any information artist John Martineau either. The replacement value is based on current comparable secondary market offerings, with adjustments for size and quality.</p>
	<p>68. Tim Schneider (American, 20th - 21st century) Untitled, no date; photograph, southwest landscape with prominent sandstone butte on left, two smaller sandstone pinnacles on right, starry night sky above; color photograph, ss 10¼ x 15¼; signed lower left; stained wood frame with double mat and glass; 17¼ x 21¼. Very good condition. [asset id#none]</p> <p>Replacement Value: \$150.</p> <p>Notes: I was unable to find any biographical or market data on this artist. The replacement value for this and the three items below are based on comparable landscape photographs by an artist without special reputation or strong market.</p> <p>The City inventory lists this artist as Tim Schulder. However, the signature reads Schneider.</p>

	<p>69. Tim Schneider Untitled, no date; photograph, vertical landscape with sandstone monument in center, dark and lighter striations in the rock, dark sky with streaks of wispy clouds, stars; color photograph, ss 15¼ x 10¼; signed lower left; stained wood frame with double mat and glass, 21¼ x 17¼. Very good condition. [asset id#none] Replacement Value: \$150.</p>
	<p>70. Tim Schneider Untitled, no date; photograph, extensive desert landscape with shadowed canyons carved through sandstone in foreground, several buttes in distance at the horizon line, pale clear sky; color photograph, ss 14¾ x 19¼; signed lower left; stained wood frame with triple mat and glass, 23¼ x 27. Very good condition. [asset id#none] Replacement Value: \$150.</p>
	<p>71. Tim Schneider Untitled, no date; photograph, vertical section of a mountain slope, trees in autumn colors in foreground, lightly snow-covered rocky portion beyond, triangular section of white sky above; color photograph, ss 15¾ x 10¼; signed lower left; stained wood frame with double mat and glass; 21 x 17¼. Very good condition. [asset id#none] Replacement Value: \$150.</p>

	<p>72. J. W. Shipler (American, 19th - 20th century) <i>Delegates to Constitutional Convention</i>, SLC March 2 1895; print, oval shaped portraits of men arranged uniformly on white background, a slightly larger portrait in the center, an image of the Salt Lake City and County building in bottom center; photographic copy of original; ss 16¼ x 19¼; not signed; gold finish wood frame with velvet liner, gold fillet, mat and glass, 33 x 37. Very good condition. [asset id#061063]</p> <p>Replacement Value: \$2,500.</p>
	<p>73. John Stanford (American, 20th - 21st century) Untitled, no date; painting, landscape with a stagecoach crossing a stream, pulled by four running horses, dry yellow grasses at their feet, two drivers with hats at the reins, mountains in background; oil on canvas, 24 x 36; signed lower right; gold finish and stained wood frame with linen liner and gold fillet, 31 x 43. Good condition, cracking in sky at top, appears stable. [asset id#8187]</p> <p>Replacement Value: \$1,250.</p> <p>Notes: I was unable to find any biographical or dealer representation for this artist. I did find four auction records by a John Stanford, and the style and subject matter indicates that this is the same artist as the painter of the subject. Auction prices were very modest, in the \$100 to \$200 range. Adjustments have been made for size and quality, and reflect the probable retail level of the market.</p>



74. Gilbert Stuart (American, 1755-1828)
 Untitled, no date; print, Gilbert Stewart's iconic bust portrait of George Washington with bottom inscription in lower left, unfinished bottom section revealing the white canvas; photolithographic reproduction, ss 23¼ x 17½; not signed, inscribed "Hnr. Louis Marcus - Compliments of Geo H. Dern, Governor of Utah 1932."; stained wood frame with glass, 27½ x 21½. Very good condition. [id#none]

Replacement Value: \$100.

Notes: This subject work is an inexpensive reproduction of an original painting. It is not signed or editioned. The inscription and Dern signature add little or no value.





75. Bonnie Sucec (American, b. 1942) and **Day Christensen** (American, b. 1950)
 Untitled, no date; sculpture, seagull head from the neck up, eyes open, with beak closed and pointing straight ahead; cast bronze with green patina, 6" high; signatures of both artists on base, not editioned or dated; mounted on flat, square sheet bronze base. Very good condition. [asset id#none]

Replacement Value: \$4,000.

Notes: One of the most highly regarded modernist artists in Utah, Sucec earned an MFA from the University of Utah, with earlier study at the California College of Arts & Crafts and Brigham Young University. She is also known as a teacher and arts activist, and she has been selected for several public art commissions in Utah. Sucec is represented by Phillips Gallery, Salt Lake City.

Day Emil Christensen is a sculptor and mixed media artist. He graduated from BYU in 1974 with a degree in art, and studied at the Harvard Graduate School of Design. In 2008, Christensen was one of five Utah County Visual Artists awarded a grant from the Utah Arts Council as part of the Individual Artists Services Grants program.

Sucec and Christensen have collaborated on several public art projects in Utah. This small bronze is a fragment of a

	<p>sculptural commission by the City for a TRAX train stop in downtown Salt Lake, and was probably part of the artists' proposal for the commission.</p>
	<p>76. Bonnie Sucec and Day Christensen Untitled, no date; sculpture, honeybee with wings at rest, prominent parallel lines on its abdomen, thick antenna; cast bronze with green and brown patina, 1½" high; signatures of both artists on base, not editioned or dated; mounted on flat, square sheet bronze base, 6 x 6. Very good condition. [asset id#none]</p> <p>Replacement Value: \$4,000.</p> <p>Notes: This small bronze is a fragment of a sculptural commission by the City for a TRAX train stop in downtown Salt Lake, and was probably part of the artists' proposal for the commission.</p>
	<p>77. Randi Wagner (American, b. 1952) Untitled, no date; painting, landscape with dry flat wash along bottom third of the composition, rust colored bluffs with green foliage above, gray mountain in distance with prominent peak right of center; oil or acrylic on canvas, ss 17 x 47; signed lower right; gold finish metal section frame, 18¼ x 48. Very good condition. [asset id#061070]</p> <p>Replacement Value: \$2,700.</p> <p>Notes: Randi Wagner was active for many years as a painter of colorful abstracts in Utah. In 1997-98 she studied at Marco Polo Art Glass Studio and Gallery in Murano, Italy and then relocated to Santa Fe, New Mexico. When her focus shifted to art glass, painting production diminished. Her online "studio" (www.artmag.net) currently lists an address in Prescott, Arizona. According to the website, she has been largely inactive as an artist since 2002, and has no gallery representation.</p>



78. Jacques Wagrez (French, 1850 – 1908)
Gypsy Fortune Teller; 1901; painting, bare-footed, seated gypsy woman reading the palm of a woman wearing an ornate pink velvet dress, a richly dressed gentleman on her left and another woman on her right with a basket of flowers in the lower right foreground; oil on canvas, ss 38¾ x 27; signed and dated lower left; ornate matte gold finish frame with ornate decoration, 53 x 41½. Very good condition. [asset id#061071]

Replacement Value: \$30,000.

Notes: Parisian artist Wagrez' charming paintings of beautifully costumed figures in romantic settings bring good prices at auction in Europe and the U.S.




79. Ward Engineers
Liberty Park Plan, no date; drawing, full rendering of Liberty Park from a bird's-eye view including pond, winding paths and green areas; hand colored drawing, ss 68½ x 38; annotated "Ward Engineers Salt Lake City"; gold finish wood frame with linen liner and glass, 72¾ x 42¼. Fair to good condition, tears and creases, missing elements have been repaired. [asset id#061069]




Replacement Value: \$5,000.



Notes: It is difficult to estimate a value for this plan drawing; its greatest value is to the City. It is, of course, irreplaceable, and should be professionally photographed against its possible loss.



80. Dave Warnock (American, 20th - 21st century)
 Untitled, 1998; painting, view of the Salt Lake City valley from the foothills behind the University of Utah campus, a dirt trail with a lone hiker in foreground, red brick buildings beyond, a thin strip of the Great Salt Lake in the far distance; watercolor, ss 36 x 71; signed and dated lower right; natural stained wood frame with quadruple mat and glass, 51 x 84. Very good condition. [asset id#061072]

	<p>Replacement Value: \$3,250.</p> <p>Notes: I was unable to find any biographical or market data on this artist. The replacement value is based on a comparable watercolor by an artist without special reputation or strong market.</p>
	<p>81. James Wilson (American, b. 1942) <i>Salt Air Summer</i>, 1893; 2004; painting, front view of Saltair with red dome and turrets, a gentleman holding a kite or model sailplane on boardwalk in foreground, other figures on the left, lake's edge on the right; watercolor, ss 21½ x 29½; signed at lower edge, right side; bronze finish wood frame with double mat and glass, 33¼ x 41. Very good condition. [asset id#061181]</p> <p>Replacement Value: \$300.</p> <p>Notes: James Harvey Wilson is a watercolorist (egg tempera) and oil painter of color-impressionist landscape scenes. Olpin's <i>Artists of Utah</i> (1999) cites exhibition activity in Santa Fe and New York City. However, I was unable to find any recent exhibition or market activity for the artist.</p>

	<p>82. Kathryn Wilson (American, b. 1943) Untitled, no date; painting, vertically oriented, forest landscape in autumn, quaking aspen trees at the edge of a lake, tall evergreens behind, gray sky; oil on canvas, ss 47½ x 23½; signed at lower right, approximately 6" up from bottom; carved and stained wood frame with linen liner, 56¼ x 31¾. Very good condition. [asset id#not in inventory]</p> <p>Replacement Value: \$2,500.</p> <p>Notes: Kathy Wilson is a popular Salt Lake City artist. Her work is widely collected in Utah, and is offered at her own Se-go Gallery, and by other dealers in the state.</p>
	<p>83. Kathryn Wilson Untitled, no date; painting, mountain landscape in autumn with dry grass and tall quaking aspen in foreground, evergreens beyond, mountain peak in center distance; oil on canvas, ss 35¼ x 53¼; signed at lower left, approximately 8" up from bottom; stained wood frame with gold accents and linen liner, 42¼ x 60¼. Very good condition. [asset id#061181]</p> <p>Replacement Value: \$3,100.</p>
	<p>84. Unknown Artist Untitled, no date; triptych, depiction of Mormon pioneers harvesting their fields with crickets in bottom foreground, a flock of seagulls above, woman with child on the right, man with a scythe in one hand, his other raised on the left; engraving and applied color wash on aluminum or other sheet metal, each approximately 91½ x 38¼; not signed; natural stained wood frame. Very good condition. [id#none]</p> <p>Replacement Value: \$12,000.</p>

	<p>Notes: This mural triptych was originally installed in a downtown Salt Lake City theater. We were not able to identify the artist.</p>
	<p>85. Unknown manufacturer (Chinese, 20th century) Cloisonné vase, 20th century; dark green ground with flowers in red and pink, gold decoration throughout, gold (brass) bands; approximately 15" high; annotated "KUQ China Cloison" on bottom. Very good condition.</p> <p>Replacement Value: \$500.</p> <p>Notes: This manufactured item was likely produced in large quantities and its value is based on other decorative items of comparable size and quality.</p>
	<p>86. Unknown manufacturer (Chinese, 20th century) Dragon handled urn, 20th century; ivory-colored cast plastic, approximately 14" high; no signature or manufacturer marks. Very good repaired condition.</p> <p>Replacement Value: \$100.</p> <p>Notes: This manufactured item was likely produced in large quantities and its value is based on other decorative items of comparable size and quality. The form imitates a Chinese incense burner.</p>



87. Unknown Manufacturer

Bronze plaque, 1907; Abraham Lincoln's Gettysburg address in upper case lettering, his signature reproduced at lower right, molding with decorative strip along the top edge; cast bronze, 28½ x 33; not signed, inscribed "Presented to the Citizens of Salt Lake City by Charles Nettleton Strevellay 30 1907". Very good condition. [asset id#none]

Replacement Value: \$1,500.

Notes: Other comparable works reproducing the Gettysburg address in bronze are available from specialty dealers. The personalized inscription is additive to value. It should be professionally photographed to assist with commission of an exact replacement in the event of loss.



88. Document

Salt Lake City Charter dated June 1872; signed by Ulysses S. Grant, President; 12⁵/₈ x 17⁷/₈; float mounted in stained wood frame with mat and glass, 21 x 26. Good condition, creased, ink faded. [asset id#061068]

Replacement Value: \$5,000.


Notes: It is difficult to estimate a value for this document; its greatest value is to the City. It is, of course, irreplaceable, and should be professionally photographed against its possible loss.

ARCHITECTURAL AND PERMANENTLY INSTALLED FEATURES

General Notes on the Permanent Features: The City and County Building has a number of period vault doors installed throughout the building. Although a few still function as vaults, some are used as doors, while others are simply decorative and no longer open. Many have small landscape scenes hand-painted at upper center. These features add to the character of the building and were included in the scope of this assignment, so the vault doors and the two free-standing safes have been valued below. However, the cost and complexity of replacing them in the event of a loss is substantial. Should replacements be found, transportation and installation costs alone would almost certainly exceed the cost of the replacement item.

The sculpture permanently installed on the grounds and roof of the building are also valued below using either Replacement Value – Comparable and Replacement Value – Reproduction Cost. Like the integrated vault doors, transportation and installation costs involved in replacing these items would be substantial. In all cases, the replacement values listed below **do not** include any estimated shipping, installation, or other associated costs that would be necessary to replace these objects.

		<p>89. Free-standing safe, manufactured by National Safe and Lock Co., "S.L.C.C. TREASURER'S OFFICE" lettered across top; approximately 70½ x 46¼. Fair condition, noticeable scrapes and scuffs, adhesive sticker over painting at upper right. [photo#75; asset id#none]</p> <p>Replacement Value – Comparable: \$2,000.</p>
<p>1st floor; handicap entrance</p>		

 <p>Room 325</p>	<p>No painting.</p>	<p>90. Integrated walk-in steel vault door, no decorative painting, cast iron door frame with gold painted trim; outside door frame dimensions approximately 80 x 44. Good condition for age and type. [photo #51; asset id#none]</p> <p>Replacement Value – Comparable: \$4,000.</p> <p>Notes: According to experts in the business of vaults, safes and locks, installing or removing antique vault doors require special equipment and training. Attempts to move a door without either of these, can result in considerable damage or possibly death - not recommended as a DIY project. Removal, transportation and reinstallation costs may outweigh the potential value of the door. We have not attempted to predict those additional costs, but have simply estimated marketplace values for insurance. Vault doors which retain their elaborate painted decoration (done at the original factory) have greater value than those without.</p>
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 <p>Room 325.</p>		<p>91. Integrated walk-in steel vault door, decorative landscape painting, cast iron door frame with trim painted over; outside door frame dimensions approximately 80 x 44. Good condition for age and type. [photo #52; asset id#none]</p> <p>Replacement Value – Comparable: \$4,000.</p> <p>Notes: This door and frame have likely been overpainted with black enamel, with only the original small factory landscape remaining, thus diminishing the door’s value.</p>
 <p>Room 215</p>	<p>No painting</p>	<p>92. Integrated walk-in steel vault door, no decorative painting, cast iron door frame with gold and blue painted trim; outside door frame dimensions approximately 80 x 44. Good condition for age and type. [photo #65; asset id#none]</p> <p>Replacement Value – Comparable: \$4,000.</p> <p>Notes: This door has likely been overpainted with black enamel, thus diminishing its value.</p>



Room 218

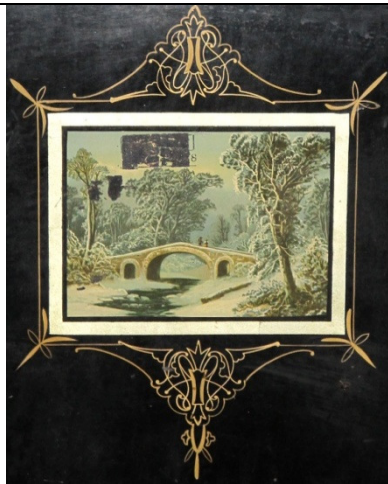


93. Integrated Mosler walk-in steel vault door, decorative landscape painting and other factory original decoration, cast iron door frame with gold painted trim; outside door frame dimensions approximately 80 x 44. Good condition for age and type. [photo #64; asset id#none]

Replacement Value – Comparable: \$8,000.







Room 225



94. Free-standing safe, decorative landscape painting and other factory original decoration "CITY AUDITOR" lettered across top; approximately 54 high x 33 wide. Good condition for age and type. [asset id#none]

Replacement Value – Comparable: \$2,000.

 <p>Room 235</p>		<p>95. Integrated walk-in steel vault door, decorative landscape painting and other factory original decoration, cast iron door frame with gold painted trim; outside door frame dimensions approximately 80 x 44. Good condition for age and type.</p> <p>[asset id#none]</p> <p>Replacement Value – Comparable: \$6,500.</p>
 <p>Room 228</p>		<p>96. Integrated Mosler walk-in steel vault door, decorative landscape painting and other factory original decoration, cast iron door frame with gold and blue painted trim; outside door frame dimensions approximately 80 x 44. Good condition for age and type.</p> <p>[asset id#none]</p> <p>Replacement Value – Comparable: \$8,000.</p>



Room 245



97. Integrated Mosler walk-in steel vault door, decorative landscape painting and other factory original decoration, cast iron door frame with gold and blue painted trim; outside door frame dimensions approximately 80 x 44. Good condition for age and type. [photo #68; asset id#none]

Replacement Value – Comparable: \$8,000.







Mayor's conference room






98. Integrated Mosler walk-in steel vault door, decorative landscape painting and other factory original decoration, cast iron door frame with gold and blue painted trim; outside door frame dimensions approximately 80 x 44. Good condition for age and type.

[photo #41; asset id#none]

Replacement Value – Comparable: \$8,000.

 <p>Room 336</p>		<p>99. Integrated Mosler walk-in steel vault door, decorative landscape painting and other factory original decoration, cast iron door frame with gold and blue painted trim; outside door frame dimensions approximately 80 x 44. Good condition for age and type. [photo #55; asset id#none]</p> <p>Replacement Value – Comparable: \$8,000.</p>
 <p>Room 401</p>		<p>100. Integrated Mosler walk-in steel vault door, decorative landscape painting and other factory original decoration, cast iron door frame with gold and blue painted trim; outside door frame dimensions approximately 80 x 44. Good condition for age and type. [photo #63; asset id#none]</p> <p>Replacement Value – Comparable: \$8,000.</p>

		<p>101. Integrated walk-in steel vault door, decorative landscape painting, cast iron door frame with decorative trim painted over; outside door frame dimensions approximately 80 x 44. Good condition for age and type. [photo #76; asset id#none]</p> <p>Replacement Value – Comparable: \$4,000.</p> <p>Notes: This door and frame have likely been overpainted with black enamel, with only the original small factory landscape remaining, thus diminishing the door's value.</p>
<p>North of Cafeteria (per notebook)</p>		
		<p>102. Integrated walk-in steel vault door, decorative landscape painting and other factory original decoration, cast iron door frame with gold painted trim; outside door frame dimensions approximately 80 x 44. Good condition for age and type. [asset id#none]</p> <p>Replacement Value – Comparable: \$6,500.</p> <p>Notes: We did not find and examine this vault door. We have assumed that the integrated walk-in steel vault door retains a landscape painting and original decoration similar to examples listed above.</p>
<p>Room 26?</p>		



I03. Angelo Caravaglia (American, 1925 – 2008) *Justice*, 1989; sculpture, a classically robed standing female figure, holding the traditional scales in her left hand, a large sword at her side supported by her right hand; repoussée copper sheet with dark patina, approximately 10 feet high; unique work. Very good condition. [asset id#017889]

Replacement Value – Reproduction Cost: \$20,000.

Notes: The subject sculpture is mounted on the south tower of the City and County Building. It replaces a damaged/lost original repoussée copper *Justice* from the original building. (In the repoussée technique, metal sheets are hammered from the reverse side into a carved negative form to shape the figure, then assembled over an internal armature which gives it strength and stability. The Statue of Liberty is similarly constructed.) This was among five statues which originally stood atop each of the five towers of the Salt Lake City and County Building. The 239 foot high central tower was crowned with a statue representing "Columbia," the symbol of America before the Statue of Liberty. The gables along the east and west doors were each guarded by "Commerce." Over the south entrance was "Justice," and "Liberty" enhanced the north entrance gable. The original statues were 8½ feet tall except for "Columbia" which was 12½ feet tall. Due to earthquake damage in 1934, the statues were removed for the public's safety.

Angelo Caravaglia was a member of the University of Utah art faculty and active as an artist in Utah and the U.S. from 1956 until retiring in 1991. He graduated from the Cranbrook Academy of Fine Arts, and received a Fulbright grant for study and work in Rome in 1950-51. He was the recipient of numerous awards, grants and prizes for his work as a sculptor and printmaker. Best known as a sculptor, he

executed public sculpture commissions around Utah, and smaller works are in most public collections in Utah, as well as in the Hirshhorn Collection, the Cranbrook Museum, and museums in Wichita, Syracuse, Palm Springs, Erie, Pennsylvania, and elsewhere. His work is offered occasionally at galleries in Santa Fe and Sedona, and at Phillips Gallery in Salt Lake City. There is little market activity for Caravaglia today.

(In storage at the City and County Building, there are three maquettes for these pieces, with one inscribed "Richard Young." These are likely to represent a proposal by Richard Young, who was not hired for the project, but who did recreate *Columbia*. See below.)

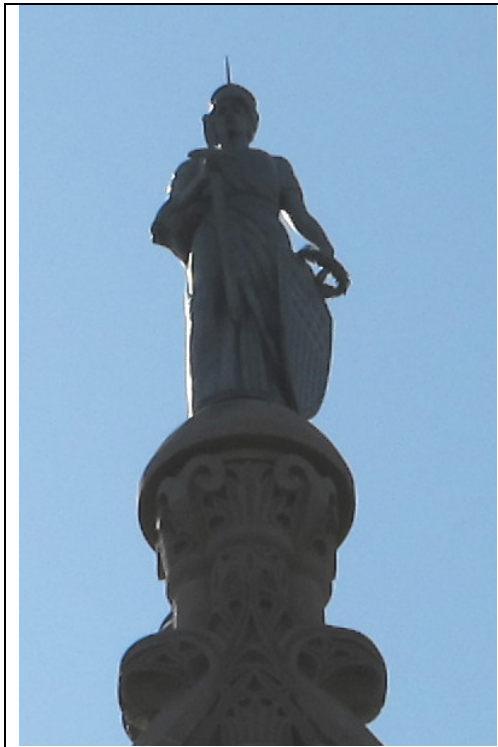


104. Angelo Caravaglia

Commerce, 1989; sculpture, a classically robed standing female figure, holding a stylized spade or ?? in her left hand, her right hand at her waist with?; repoussée copper sheet with dark gray patina, approximately 10 feet high; unique work. Very good condition. [asset id#017890]

Replacement Value – Reproduction Cost: \$20,000.

Notes: The subject sculpture is mounted on the west tower of the City and County Building. It replaces a damaged/lost original repoussée copper *Commerce* from the original building.



105. Angelo Caravaglia

Liberty, 1989; sculpture, a classically robed standing female figure, a shield at her left side, a sword in her right hand; repoussée copper sheet with dark patina, approximately 10 feet high; unique work. Very good condition. [asset id#017891]

Replacement Value – Reproduction Cost: \$20,000.

Notes: The subject sculpture is mounted on the north tower of the City and County Building. It replaces a damaged/lost original repoussée copper *Liberty* from the original building.



106. Gordon Lewis Newby (American, 1905 – 2009)

Commerce, 1988; sculpture, a classically robed standing female figure, holding a stylized spade or?? in her left hand, her right hand at her waist with?; repoussée copper sheet with dark gray patina, 10 feet high; unique work. Very good condition. [asset id#none]

Replacement Value – Reproduction Cost: \$20,000.

Notes: The subject sculpture is mounted on the west tower of the City and County Building. It replaces a damaged/lost original repoussée copper *Commerce* from the original building.

From *The Autobiography of Gordon Lewis Newby*, unpublished, 1993, pp. 32 & 33; "There have been many small carving projects over the years but the last large project I worked on was for the east entrance of the City and County Building. This is an 8 foot statue of our Lady of Commerce. The statue is in copper which was formed over wooden frames carved to form the statue. I designed the statue and made all the wood forms over which the

metal was shaped. Rudy Chagney did the metal work and put all the pieces together to form the final statue. This was the first of the statues made for the restoration of the City and County Building. The statue was considered an individual project but was included in the roof repair. The other four statues were let as contracts to artists and they got credit for their work when the City and County Building was completely refurbished. I never got any credit for my work. I got paid and so that was some satisfaction."

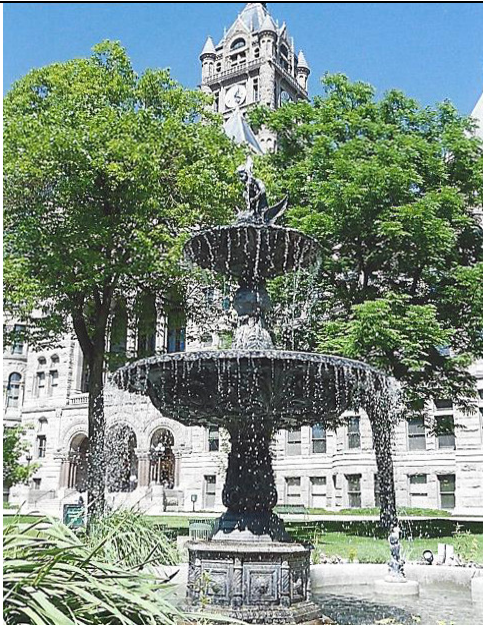


107. Richard Young (American, b. 1952)

Columbia, 1989; sculpture, allegorical representation of Columbia, robed, crowned female figure holding a torch in her left hand, her right hand above her head, holding an eagle?; cast bronze with dark patina, 14 feet tall. Very good condition. [asset id#none]

Replacement Value – Reproduction Cost: \$30,000.

Notes: Utah native Richard Young studied at the University of Utah with the sculptor Avarad Fairbanks, and for many years maintained a close artistic and business association with the famous man. He established Young Fine Art Casting Studio in the 1970s. The subject sculpture of Columbia, installed atop the 239 foot high central clock tower of the Salt Lake City and County Building was his first major public commission. The original had been damaged beyond repair, and Young was engaged to create the 14 foot replica of the original.



108. Robinson Iron (founded ca. 1950)

South Fountain, Washington Park, date unknown; central fountain with a figure at the top, two spill basins above the concrete catch basin, four smaller figures on the perimeter; painted cast iron, the central element is approximately 15 feet high; no date or dedication seen, a plaque reads “Robinson Iron Alexander City Alabama.” Very good restored condition. [asset id#061067]

Replacement Value – Reproduction Cost: \$30,000.
Please see Notes.

Notes: We are not aware of the history of either the South or North fountains in the park surrounding the City and County Building. It would seem from the plaque on this fountain (we did not find one on the north fountain) that it was made and probably installed by the Robinson Iron company in Alabama, sometime after 1950. We are not competent to value the sitework (concrete basin, plumbing, etc.), shipping, or design costs. The iron sculptural elements of the fountain are all manufactured parts, essentially “catalogue” pieces that a customer might select from inventory to have assembled by the supplier/ contractor. Our best estimate for the cast iron parts is approximately \$30,000, but that would be only one part of a total replacement cost. If the City requires an accurate estimate of the total replacement cost for insurance, we suggest consulting Robinson Iron, P.O. Box 1119, Alexander City, Alabama, 35011/
<http://www.robinsoniron.com>.



109. Unknown manufacturer

North Fountain, Washington Park, date unknown; central fountain with a figure at the top, two spill basins above the concrete catch basin, four small floral elements on the perimeter; painted cast iron, the central element is approximately 15 feet high; no date or dedication seen. Very good restored condition. [asset id#061066]

Replacement Value – Reproduction Cost: \$30,000.
Please see Notes to South Fountain above.




110. Torlief Knaphus (b. Norway, 1881 – d. Utah 1965)

School Children's Monument (Tribute to the Nation's Constitution and Flag), 1936; sculpture, two standing figures, boy at right, girl at left, United States Constitution on pedestal between them, the boy is pointing up to flagpole mounted behind the sculpture; cast bronze, the tallest bronze component approximately 75" high; signed and dated on girl's proper right calf; mounted on a stepped granite pedestal. Very good condition. [asset id#061046]

Replacement Value – Reproduction Cost: \$40,000.

Notes: Knaphus was a Mormon convert, who produced many sculptures and bas-reliefs for LDS temples, as well as busts of famous Utahns, decorations for office buildings, mortuary and chapel friezes. His best known work is the *Handcart Monument*, one of the most recognized symbols of Mormonism. The heroic size version stands in Temple Square in Salt Lake City. Perhaps his best-loved secular monument is the 1937 *School Children's Monument* near the west entrance to the Salt Lake City and County Building. It features a granite base holding a scroll depicting the

	<p>United States constitution. On either side of the base, facing each other, are life-size statues of a boy and girl looking up at the United States flag atop the seventy-foot flag pole set in the base. The statue honors school children, whose nickels and dimes paid for it.</p>
	<p>III. Allan Houser (American, 1914-1994) <i>May We Have Peace</i>, 1992; sculpture, a Native American Indian wearing a loincloth over buckskin leggings, his hair in two long braids, his head lifted towards his upraised arms holding a peace pipe; cast bronze, approximately 12 feet tall; signed, dated and editioned 6/8 on bronze base near proper right foot of figure; mounted on 33" high cylindrical steel base. Very good condition. [asset id#"gift"]</p> <p>Replacement Value: \$1,750,000.</p> <p>Notes: Born on June 30, 1914, Allan Capron Haozous was to become known as Allan Houser. His parents, Sam and Blossom Haozous were members of the Chiricahua Apache tribe who were held prisoners of war for 27 years. Freed in 1914, most of the tribe returned to New Mexico. Houser's parents, however, were with a small group of families who chose to stay in Oklahoma to farm.</p> <p>In 1934 Houser enrolled in the Painting School at the Santa Fe Indian School. He became one of the school's most famous students and by 1939 his work was exhibited in San Francisco, Washington D.C., and Chicago. The same year, he was commissioned to paint a mural in the Department of Interior building in Washington, and its success led to a second mural commission there in 1940. In 1941 he moved to Los Angeles where he had the opportunity to visit museum exhibitions of European modernist sculptors such as Brancusi, Arp, Lipschitz, and Henry Moore, whose work would have a lasting influence on Houser as his own style evolved in the succeeding decades.</p> <p>In 1951 Houser moved to Brigham City, Utah, where</p>

he taught art at the Intermountain Indian School for the next eleven years. He continued to paint and produce small wooden sculptures, and in 1954 he was honored by the French government with the Palmes d'Academie for his outstanding achievement as a teacher and artist.

In 1962 he joined the faculty of the newly created Institute of American Indian Arts in Santa Fe where he created the sculpture department and began focusing his own artistic output on three-dimensional work. In 1975 Houser retired from teaching to devote himself full-time to his own work. In the two following decades he produced close to 1,000 sculptures in stone, wood, and bronze, and emerged as a major figure on an international scale. He had nearly 50 solo exhibitions in museums and galleries in the United States, Europe, and Asia, and he continued working until his death in 1994.

We consulted with David Rettig at the Allan Houser Foundation in Santa Fe, New Mexico, who provided the value estimate given here.

End of narrative.

CERTIFICATE OF APPRAISAL

I certify that, to the best of my knowledge and belief:

The statements of fact contained in this report are true and correct. My analyses, opinions, and conclusions were developed, and this report has been prepared, in conformity with the Uniform Standards of Professional Appraisal Practice of The Appraisal Foundation and the Principles of Appraisal Practice and Code of Ethics of the American Society of Appraisers. The reported analyses, opinions and conclusions are limited only by the reported assumptions and limiting conditions, and are my personal, unbiased professional analyses, opinions, and conclusions.

I have no present or prospective future interest in the properties that are the subjects of this report, and no personal interest or bias with respect to the parties involved. I am an independent contractor, and received an hourly fee for preparing this appraisal. My compensation is not contingent upon the reporting of a predetermined value or direction in value that favors the cause of the client, the amount of the value estimate, the attainment of a stipulated result, or the occurrence of a subsequent event.

I have made a personal inspection of the one hundred eleven of art that are the subjects of this report, and believe them to be as listed. I am familiar with current art market conditions, and I have researched appropriate sales records, historical and biographical references. No one provided significant professional assistance to me, but the course of researching values and other information provided herein has involved consultation with art dealers, appraisers, and others with specialized knowledge of these types of work and their markets. In my opinion, the values given are Replacement Values as of March 8, 2013. The sum of the individual Replacement Values as developed in the report is \$3,396,975.

March 8, 2013

*N.B. This appraisal has been constructed from information assembled in the most professional manner, and the Allen Dodworth Fine Arts Appraisal Service believes the Replacement Values given accurately reflects current art market conditions. **The Service cannot, however, assume responsibility for actions taken by clients using this information, and due to the nature of the art market, cannot guarantee the values given as prices which will be paid if the works are offered for sale.***

LIMITING OR QUALIFYING CONDITIONS OF THIS APPRAISAL

1. Unless otherwise stated, appraised values are based on the whole interest and possessory interest undiminished by any liens, fractional interests or any other form of encumbrance or alienation.
2. The appraisal is made at the request of the employer named for the stated use. It is not an indication of title or ownership. The identification of the interest of the employer is simply represented to the appraiser by such party and no inquiry or investigation will be made nor is any opinion given as to the truth of such representation.
3. Unless otherwise stated, this appraisal is based only on the readily apparent identity of the items appraised, and no further opinion or guarantee of authenticity, attribution or genuineness is made.
4. The values expressed are based on the appraiser's best judgment and opinion, and are not a representation or warranty that the items will realize those values if offered for sale at auction or otherwise. The values expressed are based upon research of current information on the date made and no opinion is expressed as to any future value, nor, unless otherwise stated, as to any past value.
5. The total of individual item values shall not be construed as an appraised value for the whole collection, but merely as an addition of single values.
6. Unless otherwise stated, values expressed are based on the general expertise and qualification of the appraiser as to the appropriate market and valuation for the items and the purpose involved.
7. Unless expressly stated, the condition of each item is good for its type, with serious deficiencies and repairs noted as well as the method of preservation utilized in the framing of any applicable work of art. Ordinary wear and tear common to this type of item is not listed.
8. It is understood that neither the employment to make the appraisal nor the compensation therefore is contingent upon the valuation listed.
9. This report is valid only in its entirety and is void if parts or sections are separated from the larger document.

PRIVACY STATEMENT

Allen Dodworth Art Appraisal Associates (ADAAA) is committed to safeguarding the confidential information of our clients. We hold all of our clients' personal information provided to our appraisal service company in the strictest confidence and in accordance with the 2008 Uniform Standards of Professional Appraisal Practice (USPAP) and American Society of Appraisers (ASA) ethical standards of confidentiality.

Depending upon the scope of an appraisal assignment, certain non-public personal information may be necessary to complete an accurate and thorough appraisal report. This includes, but is not limited to, information about personal property assets and information about tax identification numbers. Additionally, it may include information about transactions between third parties, and information from third party sources.

We are prohibited under federal law, USPAP, and the ASA Ethics Code to change this policy, without advising you first and obtaining your permission. We guard against any real or perceived infringements of our clients' rights of privacy.

Our policy with respect to personal information about our clients is as follows:

1. We maintain a secure office and computer environment to ensure that your information is not placed at unreasonable risk. We restrict access to client files and appraisal reports to those ADAAA personnel who have a professional reason for access.
2. Unaffiliated third parties that require access to our clients' personal information, such as Federal and State tax regulators, insurance companies, and the like, may review company records only as permitted under the law.
3. In the course of an appraisal assignment, we will not disclose information to third parties unless specifically authorized by our clients.
4. All information collected in the course of producing a professional appraisal report is held according to requirements outlined in Section 8 of USPAP(2008). That is, at least five years following the completion of an appraisal assignment or two years after completion of litigation, whichever is longer. It is our company policy to retain records in excess of these minimum requirements to aid in updating appraisal reports as may be requested by our clients.
5. We do not provide client information to mailing list vendors, solicitors, art dealers, or others for any reason whatsoever.

March 8, 2013

RESEARCH RESOURCES

Artprice.com/ADEC. Paris: Art Price Annual, S.A., 2011 (Online version provides auction results 1987 – 2011; almost 5 million auction results from 2,900 auction houses worldwide for the work of more than 405,000 artists)

Artnet.com. Artnet is an online auction price reporting service lists and illustrates over 3.5 million works of art (by over 180,000 artists) sold and failed to sell at auction internationally since 1985. New York, www.artnet.com, 2011.

Askart.com. Askart is an online database listing information on over 155,000 artists including biographical information, auction sales and offerings, as well as dealer and auction house information. www.askart.com, 2011.

Christies.com. Christie's is an auction house specializing in fine and upper-level market decorative arts. There are numerous auction house locations throughout the world and the website includes a searchable database of auction records going back to the early 1990s. www.christies.com, 2011.

Falk, Peter Hastings, ed. *Who Was Who in American Art*. Madison, Connecticut: Sound View Press, 1985.

Lerner, Ralph E., and Judith Bresler. *Art Law*. Three volumes. Third edition. New York: Practising Law Institute, 2005.

Olpin, Robert S., et al. *Artists of Utah*. Layton, Utah: Peregrine Smith, 1999.

Rosenblum, Robert, and Janson, H.W. *19th - Century Art*. New York: Harry N. Abrams, 1984.

Soucy, Patricia C. and Janella N. Smyth, *The Appraisal of Personal Property*, Washington, D.C.: American Society of Appraisers. 1994.

Sothebys.com. Sotheby's is an auction house specializing in fine and upper-level market decorative arts. There are numerous auction house locations throughout the world and the website includes a searchable database of auction records going back to the late 1990s. www.sothebys.com, 2011.

ALLEN DODWORTH  ART APPRAISAL ASSOCIATES

973 EAST SOUTH TEMPLE STREET / SALT LAKE CITY, UTAH 84102 / 801.582.2787

Swanson, Vern G., Olpin, R., Poulton, D., and Rogers, J. *Utah Art, Utah Artists: 150 Year Survey*. Layton, Utah: Peregrine Smith, 2001

Swanson, V., Olpin, R., and Seifrit, W. *Utah Painting and Sculpture*. Layton, Utah: Peregrine Smith, revised edition, 1997.

Uniform Standards of Professional Appraisal Practice. Washington, D.C.; The Appraisal Foundation, 2008.

Various other print and online resources, including biographical references, artist and dealer locators, dealer price lists, art sales compilations, auction sales databases, and auction catalogues have been referred to in researching this report.

APPRAISERS' QUALIFICATIONS

After a seventeen year career as a museum director, Allen Dodworth became a full-time, independent fine arts appraiser in 1986. He has valued paintings, sculpture, drawings, prints, photographs, crafts, folk arts, and other properties in public and private collections. He is qualified to undertake appraisals of American and European art, and in some cases, Oriental art. He successfully completed the American Society of Appraisers' course on The Appraisal Foundation's Uniform Standards of Professional Appraisal Practice in 1994.

As a museum professional, and subsequently as a professional appraiser, Dodworth established a network of contacts and colleagues in the national art market. He is acquainted with art dealers, collectors, curators, appraisers, historians, artists, critics, and other experts in the visual arts and related specializations throughout the U. S.

Mr. Dodworth earned a B.A. degree in Fine Arts at Stanford University in 1962, and worked as a graphic designer and illustrator until 1968. He subsequently did graduate study in art history at the University of Utah, and at Portland State University in Oregon. As a 1973 National Endowment for the Arts Professional Fellow, he engaged in research at museums in Boston, New York, Washington D.C., and Chicago. He has taught arts administration and art history at the University of Utah, Boise State University, and Mesa State College in Colorado.

During his tenures as director of the Boise Art Museum, Salt Lake Art Center, and the Western Colorado Center for the Arts, Mr. Dodworth curated many exhibitions, including *The Grand Beehive Exhibition* (1980); *American Masters in the West* (1974), the first public presentation of the Philip Anschutz collection; and others drawing on important institutional, corporate, and private collections (such as the San Francisco Museum of Modern Art, Denver Art Museum, William Janss, and others. In 1994 he organized *To Be In This Country*, a retrospective of the work of Douglas Snow presented at the Utah Museum of Fine Arts and the Museum of Art at Brigham Young University; in 2006 he curated the Salt Lake Art Center's 75th anniversary exhibition, *Looking Back*.

Past professional and community activities include service on the boards of the Western Association of Art Museums, Salt Lake City Arts Council, the University of Utah College of Fine Arts Advisory Board, the Utah Arts Festival Foundation, the Salt Lake County Arts Advisory Committee, Utah Lawyers for the Arts, and on committees of the Utah Arts Council and the Colorado Council on the Arts and Humanities. He is past president of the Salt Lake Gallery Association, past vice-president of the Salt Lake Chapter of the American Society of Appraisers, and was a member of the Salt Lake City Art/Design Board for eight years.

Dodworth now serves on the Collections and Programs Committee of the Utah Museum of Fine Arts, and the Fee Arbitration Committee of the Utah State Bar. He is curator of collections and exhibitions for the Alta Club in Salt Lake City, and is the past president of the Alta Club Arts Foundation.

973 EAST SOUTH TEMPLE STREET / SALT LAKE CITY, UTAH 84102 / 801.582.2787

Emily Stauffer joined Allen Dodworth Art Appraisal Associates as an associate in 2008, after working on contract since 2006, and previously in 1996-1997. She has completed a professional certification program in Appraisal Studies, Fine and Decorative Arts at the University of California at Irvine and is currently a Candidate Member of the American Society of Appraisers. She graduated cum laude with a Bachelor of Arts in Art History from San Diego State University. Ms. Stauffer has held positions at non-profit arts organizations including the California Center for Arts, Salt Lake Art Center, and the Salt Lake Olympics Organizing Committee's Arts and Culture group.

Education

- University of California at Irvine, professional certification program for Appraisal Studies in Fine and Decorative Arts, 2008-2009
- San Diego State University, Bachelor of Arts, Art History, cum laude, 1994

Professional Experience

- Art Appraisal Associate, Allen Dodworth Fine Arts Appraisal, 2006 – present. All aspects of professional appraisal practice, including object documentation and examination, market research, and report writing.
- Juror, Spring Salon 2008, Springville Museum of Art
- Curator, *125th Anniversary Exhibition*, March – September, 2008, The Alta Club, Salt Lake City
- GSBS Architects, Marketing Director, September 2002 – December 2007
- Special Projects Coordinator, Arts and Culture, 2002 Olympics Salt Lake Organizing Committee, December 2001 – March 2002
- Project Director, Evening for Educators, Salt Lake County Fine Arts, 2001
- Curator, *Out of the Closet: Clothing as Imagery in Contemporary Art*, an exhibition at the Salt Lake Art Center's Main Gallery, Oct 1999 – Jan 2000
- Project Co-Director, *Resolution*, A Visual Art Installation at First Night Salt Lake City, 1999
- Assistant Curator, Salt Lake Art Center, 1995 – 1998
- Curatorial Assistant, California Center for the Arts Museum, Escondido, 1994 – 1995

Professional Memberships and Associations

- American Society of Appraisers, Candidate Member
- Utah Museum of Fine Arts, Young Benefactor
- Utah Cultural Alliance, Member




CITY COUNCIL TRANSMITTAL


Patrick Leary, Chief of Staff

Date Received: August 27, 2019
Date sent to Council: August 27, 2019

TO: Salt Lake City Council
Charlie Luke, Chair

DATE: August 27, 2019

FROM: Mary Beth Thompson, Chief Financial Officer 

SUBJECT: Budget Amendment #1, FY 2019-20, *Updated*

SPONSOR: NA

STAFF CONTACT: John Vuyk, Budget Director (801) 535-6394 or
Mary Beth Thompson (801) 535-6403

DOCUMENT TYPE: Budget Amendment Ordinance

RECOMMENDATION: The Administration recommends that, subsequent to a public hearing, the City Council adopt the following amendments to the FY 2019-20 adopted budget.

BUDGET IMPACT:

	REVENUE	EXPENSE
GENERAL FUND	\$ 0.00	\$ 323,290.00
CIP FUND	1,000,000.00	1,000,000.00
STORM WATER FUND	0.00	1,000,000.00
CIP IMPACT FEES	0.00	0.00
MISCELLANEOUS GRANTS FUND	1,525,016.54	1,525,016.54
TOTAL	\$ 2,525,016.54	\$ 3,848,306.54

BACKGROUND/DISCUSSION:FY 2019-20 Budget Adjustments

The following chart shows a projection of General Fund Revenue for fiscal year 2020.

	FY2020	FY2020	Variance
Revenue	Annual	YTD	Favorable
	Budget	Projections	(Unfavorable)
Property Taxes	\$ 106,226,516	\$ 106,226,516	\$0
Sales and Use Tax	\$ 75,110,000	\$ 75,110,000	\$0
Sales and Use Tax - 1/2 Cent	\$ 35,542,000	\$ 35,542,000	\$0
Franchise Tax	\$ 27,547,500	\$ 27,547,500	\$0
PILOT	\$ 1,260,925	\$ 1,260,925	\$0
TOTAL TAXES	\$ 245,686,941	\$ 245,686,941	\$0
Licenses and Permits	\$ 29,048,781	\$ 29,048,781	\$0
Intergovernmental	\$ 5,056,652	\$ 5,056,652	\$0
Interest Income	\$ 3,900,682	\$ 3,900,682	\$0
Fines and Forfeitures	\$ 5,503,465	\$ 5,503,465	\$0
Parking Meters	\$ 3,927,617	\$ 3,927,617	\$0
Charges and Services	\$ 4,709,756	\$ 4,709,756	\$0
Miscellaneous Revenue	\$ 4,423,881	\$ 4,423,881	\$0
Interfund	\$ 19,843,915	\$ 19,843,915	\$0
Transfers	\$ 7,311,581	\$ 7,311,581	\$0
TOTAL GENERAL FUND	\$ 329,413,271	\$ 329,413,271	\$0

Due to the timing of this budget amendment and budget adoption no further information is available.

Given the available information fund balance would be projected as follows:

Salt Lake City			
General Fund			
Fund Balance Projections			
	2018 Actual	2019 Projection	2020 Projection
Beginning Fund Balance	50,670,995	56,104,269	43,551,144
Budgeted Use of Fund Balance	(287,868)	(380,025)	(1,510,094)
Prior Year Encumbrances	(7,298,041)	(8,731,774)	-
Estimated Beginning Fund Balance	43,085,086	46,992,470	42,041,050
<i>Beginning Fund Balance Percent</i>	<i>15.80%</i>	<i>15.60%</i>	<i>12.70%</i>
Year End CAFR Adjustments			
Revenue Changes	-	-	-
Expense Changes (Prepays, Receivable, Etc.)	(3,740,627)	(3,582,679)	-
Fund Balance w/ CAFR Changes	39,344,459	43,409,791	42,041,050
<i>Final Fund Balance Percent</i>	<i>14.43%</i>	<i>14.41%</i>	<i>12.70%</i>
Budget Amendment Use of Fund Balance	(5,685,720)	(1,858,647)	
BA#1 Revenue Adjustment			-
BA#1 Expense Adjustment			323,290
FY2019 UN Unfunded Liability		(500,000)	
Fund Balance Budgeted Increase		2,500,000	900,000
Adjusted Fund Balance	33,658,739	43,551,144	43,264,340
<i>Adjusted Fund Balance Percent</i>	<i>12.35%</i>	<i>14.46%</i>	<i>13.07%</i>
Projected Revenue	272,616,175	301,287,551	330,923,365

The Administration is requesting a budget amendment totaling a net amount of \$3,848,306.54. The amendment proposes changes in 5 funds, including a proposal to use \$323,290.00 from the General Fund, fund balance for 3 different items. The amendment includes items that arose after the budget creation but are time sensitive and could not wait until the first scheduled budget amendment.

A summary spreadsheet document, outlining proposed budget changes is attached. The Administration requests this document be modified based on the decisions of the Council.

The budget opening is separated in eight different categories:

- A. New Budget Items
- B. Grants for Existing Staff Resources
- C. Grants for New Staff Resources
- D. Housekeeping Items
- E. Grants Requiring No New Staff Resources
- F. Donations
- G. Council Consent Agenda Grant Awards
- I. Council Added Items

PUBLIC PROCESS: Public Hearing

SALT LAKE CITY ORDINANCE
No. _____ of 2019

(First amendment to the Final Budget of Salt Lake City, including
the employment staffing document, for Fiscal Year 2019-2020)

An Ordinance Amending Salt Lake City Ordinance No. 23 of 2019 Which, in
Conjunction with Salt Lake City Ordinance No. 23 of 2019 Adopted the Final Budget of Salt
Lake City, Utah, for the Fiscal Year Beginning July 1, 2019 and Ending June 30, 2020.

In June of 2019, the Salt Lake City Council adopted the final budget of Salt Lake City,
Utah, including the employment staffing document, effective for the fiscal year beginning July 1,
2019 and ending June 30, 2020, in accordance with the requirements of Section 10-6-118 of the
Utah Code.

The City's Budget Director, acting as the City's Budget Officer, prepared and filed with
the City Recorder proposed amendments to said duly adopted budget, including the amendments
to the employment staffing document necessary to effectuate the staffing changes specifically
stated herein, copies of which are attached hereto, for consideration by the City Council and
inspection by the public.

All conditions precedent to amend said budget, including the employment staffing
document as provided above, have been accomplished.

Be it ordained by the City Council of Salt Lake City, Utah:

SECTION 1. Purpose. The purpose of this Ordinance is to amend the final budget of
Salt Lake City, including the employment staffing document, as approved, ratified and finalized
by Salt Lake City Ordinance No. 23 of 2019 and Salt Lake City Ordinance No. 36 of 2019.

SECTION 2. Adoption of Amendments. The budget amendments, including
amendments to the employment staffing document necessary to effectuate the staffing changes

specifically stated herein, attached hereto and made a part of this Ordinance shall be, and the same hereby are adopted and incorporated into the budget of Salt Lake City, Utah, including the amendments to the employment staffing document described above, for the fiscal year beginning July 1, 2019 and ending June 30, 2020, in accordance with the requirements of Section 10-6-128 of the Utah Code.

SECTION 3. Filing of copies of the Budget Amendments. The said Budget Officer is authorized and directed to certify and file a copy of said budget amendments, including amendments to the employment staffing document, in the office of said Budget Officer and in the office of the City Recorder which amendments shall be available for public inspection.

SECTION 4. Effective Date. This Ordinance shall take effect upon adoption.

Passed by the City Council of Salt Lake City, Utah, this _____ day of _____, 2019.

CHAIRPERSON

ATTEST:

CITY RECORDER

Transmitted to the Mayor on _____
Mayor's Action: ____ Approved ____ Vetoed

MAYOR

ATTEST:

CITY RECORDER

(SEAL)

Salt Lake City Attorney's Office
Approved As To Form
Jaysen Oldroyd
Jaysen Oldroyd
Date: 7/9/19

Bill No. _____ of 2019.
Published: _____,

HB_ATTU-#78705-v1

Salt Lake City FY 2019-20 Budget Amendment #1

Initiative Number/Name	Fund	Amount
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Section A: New Items

A-1: Carryforward Budget **General Fund** **\$113,290.00**
Department: Community and Neighborhoods **Prepared By: Brent Beck**

There were several items approved towards the end of fiscal year 2019 through budget amendments or through Council discussions that CAN was unable to procure/contract before fiscal year end. CAN is requesting a re-appropriation of these funds for FY 2020. The budgets from FY 2019 were not spent and subsequently dropped to fund balance.

In FY 2019, during the budget discussions, Council had requested \$35,000 for funding around the Homeless Resource Centers. CAN indicated that funding was available in HAND but due to timing was unable to accept applications and contract before year end. This funding dropped to fund balance and CAN is now requesting a re-appropriation from fund balance.

During the FY 2020 budget process, the funding for the HAND Director in the amount of \$78,290 was removed for the first 6 months of fiscal year FY 2020 due to the position being vacant. The Administration recently hired Lani Eggertson-Goff as the HAND Director. As such, CAN is requesting a reinstatement of the removed funding of \$78,290 from fund balance.

A-2: Property Purchase **Impact Fees** **-\$3,000,000.00**
Impact Fees **\$3,000,000.00**
Storm Water **\$1,000,000.00**
CIP **\$1,000,000.00**
Department: Community and Neighborhoods **Prepared By: Brent Beck**

The Administration is requesting a funding allocation for the potential purchase of property. Specific information about the property can be discussed in a closed session

A-3: Crossing Guard Contract **General Fund** **\$110,000.00**
Department: Public Services **Prepared By: Dawn Crandall**

Compliance cannot hire and retain enough guards to staff the minimum required crossings. The problem is not the wage, but the nature of the workforce and job: 1 hour of work twice per day is hard to recruit for plus the City's HR, administrative, officer, and supervisory time and expense needed to backfill absent guards.

The Compliance Division is attempting to provide better enforcement coverage by moving to 3 shifts per day, which will increase parking meter enforcement as well as all other enforcement during high parking turn-over times in the afternoon. Fewer enforcement officers will be available in the morning to cover for absent crossing guards thus compounding the problem of inadequate crossing coverage.

We recognize that safety is a priority. In order for the Compliance Division to better staff eligible school crossings, we sought to contract out these services to a specialized company. We prioritized bidding companies who are offering higher pay and a well-structured staffing program.

The cost per crossing is roughly \$11,725 a year to the City, including lost parking citation revenue while enforcement officers cover crossings. The RFP bid showed for a fully covered cost per crossing of \$7,660 that includes higher hourly rate (\$14/hr.), supervisor, supplies, on-going training, etc. The cost for the City to provide the crossing guard program is more expensive than a contract, and a contract guarantees full crossing coverage.

This Contract has gone through the RFP process, but bid came in higher than expected. RFP was submitted April 30, 2019 with a 90 day expiration. There is no contingency added to the pricing on this request. Funding after the 90 day window will result in going through the RFP process again and could result in difference in pricing. This RFP also only covers the current number of crossings and does not include additional crossings which may be desired.

Salt Lake City FY 2019-20 Budget Amendment #1

Initiative Number/Name	Fund	Amount
A-4: Billboard Contract <i>Department: Attorney's Office</i>	General Fund	\$100,000.00 <i>Prepared By: John Vuyk</i>

In 2015, the City signed a contract with the owner of the Dunkin Donuts property on 400 South 200 East (attached). The owner (Mercury Investments) agreed to terminate a Reagan billboard lease and record restrictive covenants on the property to prohibit future billboards in exchange for \$250,000. The City paid Mercury \$150,000 upfront and agreed to pay them the final \$100,000 if Reagan could not find a place to relocate the billboard on 400 South within 36 months (this is pursuant to the City's billboard bank).

The City is negotiating with Mercury to pay it a portion of the \$100,000 pending the outcome of litigation with Reagan on the location of the billboard and hold the remainder in escrow.



Section D: Housekeeping

Section E: Grants Requiring No New Staff Resources

Section F: Donations

Section G: Council Consent Agenda – Grant Awards
Consent Agenda #1

G-1: Rural Business Development Grant Program FY19, U.S. Department of Agriculture <i>Department: Sustainability</i>	Misc Grants	\$50,000.00 <i>Prepared By: Bridgette Stuchly / Melyn Osmond</i>
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The Department of Sustainability applied for and received \$50,000 to conduct the Northern Utah Food Hub Feasibility Study.

Deliverables will include a professional assessment of the feasibility of developing a food hub, an analysis of current conditions of the Northern Utah farm economy, and technical assistance that builds the capacity of rural and urban stakeholders to manage growth.

No matching funds are required.

A public hearing was held on 5/7/19 on the grant application.

G-2: Target Community Outreach at Neighborhood Block Parties, Summer 2019 <i>Department: Police</i>	Misc Grants	\$1,000.00 <i>Prepared By: Jordan Smith / Melyn Osmond</i>
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Salt Lake City FY 2019-20 Budget Amendment #1

Initiative Number/Name	Fund	Amount
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The Police Department applied for and received \$1,000 to help support its community outreach efforts and participation in the 2019 Night Out Against Crime events. The funding will be used for supplies and educational material.

No matching funds are required.

A public hearing was held on 6/4/19 on the grant application.

G-3: Utah State Office for Victims of Crime, 2019-2021 VOCA Victim Assistance Grant	Misc Grants	\$437,547.54
<i>Department: Police</i>	<i>Prepared By: Wendy Isom / Melyn Osmond</i>	

The Police Department applied for and received a \$437,547.54 grant from the State of Utah, Office for Victims of Crime under the Victim of Crime Act (VOCA) program, to be used for the continuation of the Victim Advocate Program. These funds will be used to pay for salary and fringe for two existing full-time Victim Advocate positions and all of the part-time Victim Advocate positions. This grant also covers the costs for Rita, the program's facility dog.

VOCA funds cover local and national conferences and trainings needed to meet statutory training requirements for the Victim Advocates. It also provides an emergency fund that can be used when no other victim funding options are available - these funds can be used for food, clothing, shelter, transportation and 911 phones for victims of violent crime. Additionally it provides for supplies such as Victim Advocate brochures, Traumatic Death Handbooks, cell phone costs, etc.

A \$109,938.89 match is required which will be satisfied by the salary and benefits of City funded Victim Advocates and the Program Coordinator. In-kind matching funds are provided by the student interns/volunteers that participate in the Victim Advocate Program.

A Public Hearing was held 6/4/19 on this grant application.

G-4: Executive Office of the President, Office of National Drug Control - Rocky Mountain High Intensity Drug Trafficking Area (HIDTA) Grant	Misc Grants	\$786,469.00
<i>Department: Police</i>	<i>Prepared By: Jordan Smith / Melyn Osmond</i>	

The Salt Lake City Police Department applied for and received a grant of \$786,469 from the High Intensity Drug Trafficking Areas (HIDTA) program. Of this award \$204,107 is approved for salary and \$110,564 is approved for fringe benefits for an existing K9 officer on the Salt Lake City Metro Narcotics Task Force. Any remaining funds needed to fully fund the position is budgeted for within the department's general fund budget. \$200,000 for investigative and support overtime, \$43,750 for travel, \$70,948 for services, \$12,700 for supplies, and \$144,400 for other administrative costs.

A public hearing was held on 3/26/19 for the grant application on this award.

G-5: Afterschool Match Partnership (AMP) 2020 Grant, State of Utah Department of Workforce Services	Misc Grants	\$250,000.00
<i>Department: Public Services</i>	<i>Prepared By: Kim Thomas / Melyn Osmond</i>	

The Public Services Division of Youth and Family Services applied for and received a grant award of \$250,000 for FY2020 from Utah State Department of Work Force Services through the Afterschool Match Partnership Grant. These funds have been awarded to continue YouthCity out of school time programming for youth ages five to twelve at Central City Recreation Center, Fairmont Park, Liberty Park, Ottinger Hall, and Sorenson Campus. Programming will focus on financial literacy and emotional intelligence/self-concept balanced with homework tutoring and enrichment activities.

The allocation of these funds will be: \$218,233 to pay for 17 current Group Facilitators; \$27,327 to pay for supplies and transportation of youth; \$3,505 to pay for contractual activity instructors; and \$935 to pay for Staff background checks.

A match of \$500,000 is required and will be sourced from Division of Youth and Family Services FY2020 General Fund operating budget for afterschool and summer programming.

Salt Lake City FY 2019-20 Budget Amendment #1

Initiative Number/Name	Fund	Amount
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A public hearing was held on 6/4/19 on the grant application.

Section I: Council Added Items

Fiscal Year 2019-20 Budget Amendment #1

Initiative Number/Name	Fund	Administration Proposed		Council Approved		Ongoing or One-time	FTEs
		Revenue Amount	Expenditure Amount	Revenue Amount	Expenditure Amount		
Section A: New Items							
1	Budget Carryforward for CAN	GF	-	113,290.00		One-Time	-
2	Property Purchase	CIP	1,000,000.00	1,000,000.00		One-Time	-
		Storm Water	-	1,000,000.00		One-Time	-
		Impact Fees	-	(3,000,000.00)		One-Time	-
		Impact Fees	-	3,000,000.00		One-Time	-
3	Crossing Guard Contract	GF	-	110,000.00		One-Time	-
4	Billboard Contract	GF	-	100,000.00		One-Time	-
Section B: Grants for Existing Staff Resour							
Section C: Grants for New Staff Resources							
Section D: Housekeeping							
1							
Section E: Grants Requiring No New Staff I							
1							
Section F: Donations							
Section G: Council Consent Agenda -- Gran							
Consent Agenda #1							
1	Rural Business Development Grant Program FY 2019, US Department of Agriculture	Misc Grants	50,000.00	50,000.00		One-Time	-
2	Target Community Outreach at Neighborhood Block Parties, Summer 2019	Misc Grants	1,000.00	1,000.00		One-Time	-
3	Utah State Office for Victims of Crime, 2019- 2021 VOCA Victim Assistance Grant	Misc Grants	437,547.54	437,547.54		One-Time	-
4	Executive Office of the President, Office of National Drug Control - Rocky Mountain High Intensity Drug Trafficking Area (HIDTA) Grant	Misc Grants	786,469.00	786,469.00		One-Time	-
5	Afterschool Match Partnership (AMP) 2020 Grant, State of Utah Department of Workforce Services	Misc Grants	250,000.00	250,000.00		One-Time	-
Section I: Council Added Items							
Total of Budget Amendment Items			2,525,016.54	3,848,306.54	-		

Fiscal Year 2019-20 Budget Amendment #1

Initiative Number/Name	Fund	Administration Proposed		Council Approved		Ongoing or One-time	FTEs
		Revenue Amount	Expenditure Amount	Revenue Amount	Expenditure Amount		
Total by Fund Class, Budget Amendment #1:							
General Fund	GF	-	323,290.00				-
CIP Fund	CIP	1,000,000.00	1,000,000.00				-
Storm Water Fund	Storm Water	-	1,000,000.00				-
CIP Impact Fees	Impact Fees	-	-				-
Misc Grants Fund	Misc Grants	1,525,016.54	1,525,016.54				-
Total of Budget Amendment Items		2,525,016.54	3,848,306.54	-	-		-

Current Year Budget Summary, provided for information only
FY 2019-20 Budget, Including Budget Amendments

	FY 2019-20 Adopted Budget	BA #1 Total	BA #2 Total	BA #3 Total	BA #4 Total	BA #5 Total	BA #6 Total	Total To Date
General Fund (FC 10)	329,524,277	323,290.00						329,847,567
Curb and Gutter (FC 20)	201,496							201,496
DEA Task Force Fund (FC 41)	1,380,173							1,380,173
Misc Special Service Districts (FC 46)	1,720,000							1,720,000
Street Lighting Enterprise (FC 48)	4,791,277							4,791,277
Water Fund (FC 51)	129,821,317							129,821,317
Sewer Fund (FC 52)	141,544,664							141,544,664
Storm Water Fund (FC 53)	21,950,517	1,000,000.00						22,950,517
Airport Fund (FC 54,55,56)	1,042,908,153							1,042,908,153
Refuse Fund (FC 57)	19,372,957							19,372,957
Golf Fund (FC 59)	8,461,464							8,461,464
E-911 Fund (FC 60)	4,295,000							4,295,000
Fleet Fund (FC 61)	25,879,057							25,879,057
IMS Fund (FC 65)	17,305,306							17,305,306
CDBG Operating Fund (FC 71)	8,833,968							8,833,968
Miscellaneous Grants (FC 72)	2,764,214	1,525,016.54						4,289,231
Other Special Revenue (73)	-							-
Donation Fund (FC 77)	2,380,172							2,380,172
Housing Loans & Trust (FC 78)	21,020,562							21,020,562
Debt Service Fund (FC 81)	33,656,714							33,656,714
CIP Fund (FC 83, 84 & 86)	17,719,147	1,000,000.00						18,719,147
Governmental Immunity (FC 85)	2,855,203							2,855,203
Risk Fund (FC 87)	45,916,362							45,916,362
Total of Budget Amendment Items	1,884,302,000	3,848,306.54	-	-	-	-	-	1,888,150,307

Adopted ___/___/___

 Budget Manager

 Deputy Director, City Council

Contingent Appropriation

Impact Fees - Quick Summary

Confidential

Data pulled 8/5/2019.....for activity through FY2019 (6/30/2019), thus does not include FY2020.

Unallocated Budget Amounts: by Major Area

Area	Cost Center	UnAllocated Cash	Notes:
Impact fee - Police	8484001	\$ 56,627	A
Impact fee - Fire	8484002	\$ 670,551	B
Impact fee - Parks	8484003	\$ 4,420,002	C
Impact fee - Streets	8484005	\$ 4,875,186	D
		\$ 10,022,365	E = A + B + C + D

Expiring Amounts: by Major Area, by Month

	Calendar Month	Fiscal Quarter	Fiscal Quarter				Total
			Police	Fire	Parks	Streets	
Fiscal Year 2019	201807 (Jul2018)	2019Q1	\$ -	\$ -	\$ -	\$ -	\$ -
	201808 (Aug2018)	2019Q1	\$ -	\$ -	\$ -	\$ -	\$ -
	201809 (Sep2018)	2019Q1	\$ -	\$ -	\$ -	\$ -	\$ -
	201810 (Oct2018)	2019Q2	\$ -	\$ -	\$ -	\$ -	\$ -
	201811 (Nov2018)	2019Q2	\$ -	\$ -	\$ -	\$ -	\$ -
	201812 (Dec2018)	2019Q2	\$ -	\$ -	\$ -	\$ -	\$ -
Fiscal Year 2020	201901 (Jan2019)	2019Q3	\$ -	\$ -	\$ -	\$ -	\$ -
	201902 (Feb2019)	2019Q3	\$ -	\$ -	\$ -	\$ -	\$ -
	201903 (Mar2019)	2019Q3	\$ -	\$ -	\$ -	\$ -	\$ -
	201904 (Apr2019)	2019Q4	\$ -	\$ -	\$ -	\$ -	\$ -
	201905 (May2019)	2019Q4	\$ -	\$ -	\$ -	\$ -	\$ -
	201906 (Jun2019)	2019Q4	\$ 6,402	\$ -	\$ -	\$ -	\$ 6,402
Fiscal Year 2021	201907 (Jul2019)	2020Q1	\$ 20,731	\$ -	\$ -	\$ -	\$ 20,731
	201908 (Aug2019)	2020Q1	\$ 8,554	\$ -	\$ -	\$ -	\$ 8,554
	201909 (Sep2019)	2020Q1	\$ 1,415	\$ -	\$ -	\$ -	\$ 1,415
	201910 (Oct2019)	2020Q2	\$ 7,791	\$ -	\$ -	\$ -	\$ 7,791
	201911 (Nov2019)	2020Q2	\$ 95,197	\$ -	\$ -	\$ -	\$ 95,197
	201912 (Dec2019)	2020Q2	\$ 583	\$ -	\$ -	\$ -	\$ 583
Fiscal Year 2022	202001 (Jan2020)	2020Q3	\$ 486	\$ -	\$ -	\$ -	\$ 486
	202002 (Feb2020)	2020Q3	\$ 0	\$ -	\$ -	\$ -	\$ 0
	202003 (Mar2020)	2020Q3	\$ 8,580	\$ -	\$ -	\$ -	\$ 8,580
	202004 (Apr2020)	2020Q4	\$ 2,920	\$ -	\$ -	\$ -	\$ 2,920
	202005 (May2020)	2020Q4	\$ 25,047	\$ -	\$ -	\$ -	\$ 25,047
	202006 (Jun2020)	2020Q4	\$ 9,914	\$ -	\$ -	\$ -	\$ 9,914
Fiscal Year 2023	202007 (Jul2020)	2021Q1	\$ 7,454	\$ -	\$ -	\$ -	\$ 7,454
	202008 (Aug2020)	2021Q1	\$ 22,507	\$ -	\$ -	\$ -	\$ 22,507
	202009 (Sep2020)	2021Q1	\$ 25,423	\$ -	\$ -	\$ 865,889	\$ 891,312
	202010 (Oct2020)	2021Q2	\$ 1,445	\$ -	\$ -	\$ 96,615	\$ 98,060
	202011 (Nov2020)	2021Q2	\$ 7,410	\$ -	\$ 72,093	\$ 382,892	\$ 462,396
	202012 (Dec2020)	2021Q2	\$ 10,034	\$ -	\$ 526,125	\$ 66,362	\$ 602,521
	202101 (Jan2021)	2021Q3	\$ 669	\$ -	\$ 11,500	\$ 38,128	\$ 50,297
	202102 (Feb2021)	2021Q3	\$ 16,273	\$ -	\$ 2,875	\$ 47,021	\$ 66,169
	202103 (Mar2021)	2021Q3	\$ 16,105	\$ -	\$ 442,750	\$ 336,342	\$ 795,198
	202104 (Apr2021)	2021Q4	\$ 1,718	\$ -	\$ 112,125	\$ 10,333	\$ 124,176
202105 (May2021)	2021Q4	\$ 14,542	\$ -	\$ 2,875	\$ 138,408	\$ 155,825	
202106 (Jun2021)	2021Q4	\$ 30,017	\$ -	\$ 2,055,978	\$ 7,745	\$ 2,093,740	
Total, Currently Expiring through June 2021			\$ 341,218	\$ -	\$ 3,226,322	\$ 1,989,736	\$ 5,557,276

Notes

^1	Jun2019: A year+ away from expiration but the time evaporates quickly; need a plan & encumbrances or these amounts will expire in the months indicated above.
^2	5/29/2019: Included in FY2019-BA#6. Slated for refund in June or July2019. 5/1/2019: Stay Money expired; it is slated to refund in May2019. Oct2018: "Stay Money" of \$212,789, resolution adopted by council with plan to purchase property. Stay in place through April 2019. "East Side Precinct" CC#8419201.
^3	2/28/19: Update- Funds for the roundabout were encumbered on 2/25/2019, removing the threat of expirations in these months. 2/21/19: Expiration schedule shows this amount expiring but it is anticipated that an encumbrance will be in place in March2019 thus not anticipating a refund for BA#5. The encumbrance is for a roundabout @ 900 South 1100 East and \$531.5k is slated to be encumbered. 1/2019: Cost center, budget and cash available/ready.
^4	5/31/19: \$2m+ encumbrance on 700s now in place which removes expirations through Aug2020. 5/29/19: Encumbrance is expected before August expiration; currently working to get under contract with construction company. 5/1/19: Encumbrance is expected in May2019. 3/28/2019: An encumbrance will be in place in April/May2019 thus not anticipating a refund for BA#5. 500 / 700 S: \$2m+ encumbrance anticipated, Timing = April/May 2019
^5	
^6	5/21/19: Refund detail at BLD level was communicated to CAN; CAN is starting the communication process to refund this. 4/23/19: January 2019 for police had ~\$38k expired. Submitted via FY2019-BA#5, for refund, which was approved. Refund slated for May2019.
^7	8/8/19: Month to Date, \$6.4k has expired + interest 6/1/2019: Expires Mid-June unless an encumbrance is in place. It was expected that encumbrances would be in place to avoid June2019 expirations. Apr2019: Regarding Jun2019, the CAN & legal departments are working on a contract to remove the Jun2019 expiration on police. Feb2019: Encumbrances in place in Feb-May2019 thus no refund needed for BA#5 for this timeframe.
^8	8/8/19: Expired and needs refunded; will be submitted to council in next FY2020 Budget Amendment. 6/2019: Desperately needs a plan or these amounts will expire and need to be refunded. 4/10/19: Need a plan & encumbrances or these amounts will expire.
^9	Desperately needs a plan or these amounts + interest will expire and need to be refunded.

Impact Fees

Confidential

Data pulled 8/5/2019...for activity through FY2019 (6/30/2019), thus does not include FY2020.

	AAA	BBB	CCC	DDD = AAA - BBB - CCC
	Allocation Budget Amended	Allocation Encumbrances	YTD Expenditures	Allocation Remaining Appropriation
Police				
Crime lab rent	8417001	\$ -	\$ 118	\$ -
Sugarhouse Police Precinct	8417016	\$ 15,331	\$ 10,331	\$ 5,000
Impact fee - Police	8484001	\$ -	\$ -	\$ -
Capital Facilities Plan	8417019	\$ 3,516	\$ -	\$ 3,516
Park's Consultant's Contract	8419204	\$ 1,911	\$ -	\$ -
Police's Consultant's Contract	8419205	\$ 2,741	\$ -	\$ -
Fire's Consultant's Contract	8419202	\$ 2,741	\$ -	\$ -
Public Safety Building Replcmn	8405005	\$ 14,068	\$ -	\$ -
Street's Consultant's Contract	8419203	\$ 14,823	\$ -	\$ -
Eastside Precinct	8419201	\$ 33,365	\$ -	\$ 11,746
Police Impact fee refunds	8417006	\$ 510,828	\$ -	\$ 510,828
Police Refunds	8418013	\$ 1,341,349	\$ -	\$ 796,120
Police Precinct Land Acquisition	8419011	\$ 1,430,243	\$ 226,000	\$ 20,000
Grand Total	\$ 3,370,938	\$ 236,450	\$ 836,382	\$ 2,298,107

UnAllocated Budget Amount

\$ 56,627

	Allocation Budget Amended	Allocation Encumbrances	YTD Expenditures	Allocation Remaining Appropriation
Fire				
Capital Facilities Plan	8417019	\$ 3,516	\$ -	\$ 3,516
Impact fee - Fire	8484002	\$ -	\$ -	\$ -
Study for Fire House #3	8413601	\$ 700	\$ -	\$ -
Park's Consultant's Contract	8419204	\$ 1,911	\$ -	\$ -
Police's Consultant's Contract	8419205	\$ 2,741	\$ -	\$ -
Fire's Consultant's Contract	8419202	\$ 2,741	\$ -	\$ -
Fire Station #3	8415003	\$ 12,553	\$ -	\$ 11,024
Fire Station #3	8416005	\$ 208,984	\$ 7,575	\$ 200,125
Fire Station #14	8415001	\$ 7,150	\$ 6,650	\$ 500
Fire Station #14	8416006	\$ 224,707	\$ 42,524	\$ 167,620
Street's Consultant's Contract	8419203	\$ 14,823	\$ -	\$ -
Fire refunds	8416007	\$ 82,831	\$ -	\$ -
Fire Training Center	8419012	\$ 1,600,000	\$ 1,327,713	\$ 152,091
Grand Total	\$ 2,162,697	\$ 1,384,462	\$ 535,077	\$ 243,158

\$670,551

	Allocation Budget Amended	Allocation Encumbrances	YTD Expenditures	Allocation Remaining Appropriation
Parks				
Capital Facilities Plan	8417019	\$ 3,516	\$ -	\$ 3,516
McClelland Trail	8417004	\$ 86,049	\$ 5,077	\$ 80,973
Impact fee - Parks	8484003	\$ -	\$ -	\$ -
337 Community Garden, 337 S 40	8416002	\$ 26,216	\$ -	\$ 25,939
Folsom Trail/City Creek Daylig	8417010	\$ 353,880	\$ 7,598	\$ 345,868
Cwide Dog Lease Imp	8418002	\$ 236,627	\$ 71,089	\$ 163,692
Park's Consultant's Contract	8419204	\$ 1,911	\$ -	\$ -
Police's Consultant's Contract	8419205	\$ 2,741	\$ -	\$ -
Fire's Consultant's Contract	8419202	\$ 2,741	\$ -	\$ -
Jordan R Trail Land Acquisitn	8417017	\$ 2,945	\$ -	\$ -
Parks and Public Lands Comprh	8417008	\$ 7,500	\$ -	\$ 7,500
Park refunds	8416008	\$ 11,796	\$ -	\$ 11,796
Street's Consultant's Contract	8419203	\$ 14,823	\$ -	\$ -
Redwood Meadows Park Dev	8417014	\$ 92,590	\$ 73,338	\$ 2,949
Fairmont Park Lighting Impr	8418004	\$ 636,170	\$ 491,491	\$ 95,946
Rosewood Dog Park	8417013	\$ 211,185	\$ 181,114	\$ 3,594
ImperialParkShadeAcct'g	8419103	\$ 45,000	\$ -	\$ 878
Parks Impact Fees	8418015	\$ 102,256	\$ -	\$ 102,256
9line park	8416025	\$ 836,089	\$ 653,784	\$ 61,315
Central Foothills Trails Syst	8419102	\$ 200,000	\$ -	\$ 200,000
Parley's Trail Design & Constr	8417012	\$ 327,678	\$ 979	\$ 326,699
Bridge to Backman	8418025	\$ 407,872	\$ 41,291	\$ 23,275
Jordan R 3 Creeks Confluence	8417018	\$ 583,466	\$ 32,555	\$ 84,478
Downtown Park, location TBD	8416003	\$ 900,000	\$ -	\$ 900,000
Downtown Park Improvements	8417002	\$ 945,000	\$ -	\$ 945,000
Three Creeks Confluence	8419101	\$ 1,067,773	\$ -	\$ 1,067,773
Marmalade Park Block Phase II	8417011	\$ 1,149,644	\$ -	\$ 4,250
Downtown Park	8417003	\$ 1,600,000	\$ -	\$ -
Grand Total	\$ 9,825,470	\$ 1,558,317	\$ 896,672	\$ 7,370,481

\$4,420,002

	Allocation Budget Amended	Allocation Encumbrances	YTD Expenditures	Allocation Remaining Appropriation
Streets				
700 South Reconstruction	8414001	\$ 559,832	\$ 495,714	\$ 55,088
700 South Reconstruction	8415004	\$ 1,515,889	\$ 1,233,746	\$ 282,143
Capital Facilities Plan	8417019	\$ 3,516	\$ -	\$ 3,516
1300 E Reconst. Matching funds	8418006	\$ 71,831	\$ -	\$ 71,831
Gladiola 900 S Improvements	8418009	\$ 1,333,311	\$ -	\$ 1,333,311
500 to 700 S	8418016	\$ 575,000	\$ -	\$ 575,000
Impact fee - Streets Westside	8484005	\$ -	\$ -	\$ -
2100 S/McClelland HAWK signal	8417035	\$ 71,235	\$ -	\$ 71,235
900 S. Roundabout	8419013	\$ 531,550	\$ -	\$ 531,550
1300 E Impact Fee	8438014	\$ 239,797	\$ -	\$ 239,797
500/700 S Street Reconstruction	8412001	\$ 43,778	\$ -	\$ 43,778
Pedestrian Safety Devices	8414003	\$ 13,509	\$ -	\$ 13,509
Park's Consultant's Contract	8419204	\$ 1,911	\$ -	\$ -
Gladiola Street	8496001	\$ 20,027	\$ 15,000	\$ 2,763
Police's Consultant's Contract	8419205	\$ 2,741	\$ -	\$ -
Fire's Consultant's Contract	8419202	\$ 2,741	\$ -	\$ -
Trans Master Plan	8419006	\$ 13,000	\$ -	\$ 13,000
Street's Consultant's Contract	8419203	\$ 14,823	\$ -	\$ -
Transportation Safety Improvem	8417007	\$ 49,778	\$ -	\$ 24,778
1300 S Bicycle Bypass (pedestr	8416004	\$ 42,833	\$ -	\$ 42,833
Traffic Synchronization	8418010	\$ 140,000	\$ -	\$ 48,401
Indiana Ave/900 S Rehab Design	8412002	\$ 124,593	\$ -	\$ 124,593
Complete Street Enhancements	8419009	\$ 125,000	\$ -	\$ 125,000
9 Line Central Ninth	8418011	\$ 152,500	\$ -	\$ 152,500
Bikeway Urban Trails	8418003	\$ 200,000	\$ -	\$ 200,000
Transportation Safety Imp	8418007	\$ 250,000	\$ 45,000	\$ 747
Traffic Signal Upgrades	8419008	\$ 300,000	\$ 26,717	\$ 33,149
Trans Safety Improvements	8419007	\$ 250,000	\$ -	\$ 9,460
Grand Total	\$ 6,640,164	\$ 3,047,199	\$ 2,109,052	\$ 1,483,913

\$4,875,186

Total	\$ 21,999,270	\$ 6,226,428	\$ 4,377,183	\$ 11,395,659
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\$10,022,365

TRUE TRUE TRUE TRUE

E = A + B + C + D