



Hold

6 14 '99



272237

























































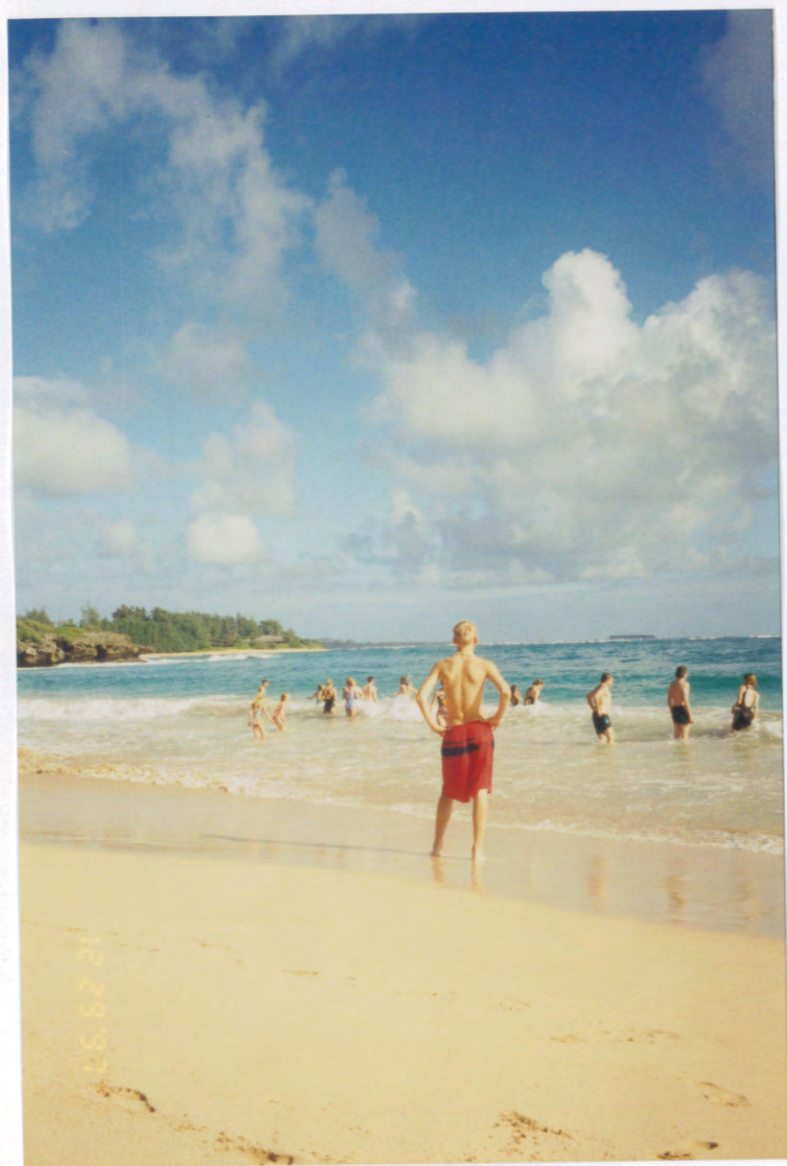




























































































































































WILLIAMS FINE ART

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

FAX COVER SHEET

DATE: 12-18-97

TO: MARILYN (TURTLE BAY ESTATES)
FAX 1-808-293-0471

FROM: CLAYTON R. WILLIAMS

RE: BALANCE DUE

PAGE 1 OF 1

I HEREBY AUTHORIZE YOU
TO USE MY VISA 4763-0090-0004-1319
TO PAY OFF THE BALANCE DUE
ON MY RENTAL OF 10 CONDOS.
(CARD EXPIRATION DATE 10/99).

Clayton R. Williams

NOTE: BALANCE DUE IS \$5771.21

Kuilima Estates At Turtle Bay

Kahuku, Oahu, Hawaii

96731

OFFICE PHONE: 293-0600
AFTER HOURS: 293-9948

MAILING ADDRESS: P.O. Box 366
STREET ADDRESS: 56-565 KAM. HWY.

Tel 602-230-1065

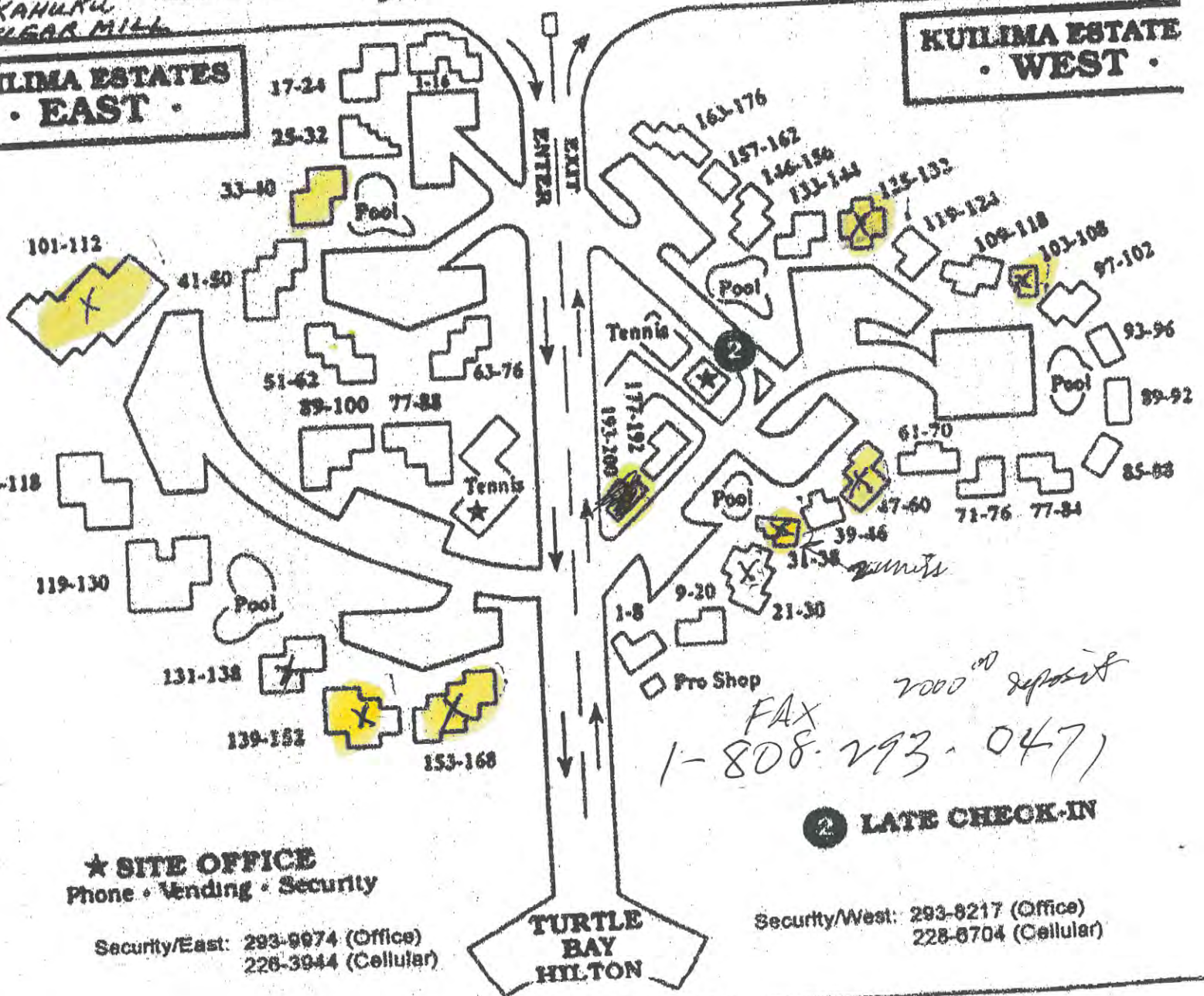
SUNSET BEACH

Our Office

MILES
KAHUKU
PEARL MILL

KUILIMA ESTATES
• EAST •

KUILIMA ESTATE
• WEST •



★ SITE OFFICE
Phone • Vending • Security

Security/East: 293-9974 (Office)
226-3944 (Cellular)

② LATE CHECK-IN

Security/West: 293-8217 (Office)
228-8704 (Cellular)

FOODLAND 5 miles
WAHIAWA 24 miles
HALEIWA 12 miles

AIRPORT 40 miles
HONOLULU/WAIKIKI 46 miles

VISA or check + FAX to

WILLIAMS PARTY

- ✓ 31W - STEVE JACKSON - 293-293-0826
- ✓ 51W - STEVE JACKSON - 293-8305
- ✓ 195W - KATHY TAIT - 293-1104
- 104W - GARY NELSON - 293-8365
- ✓ 130W - GARY NELSON - 293-2762
- 167E - CLAYT WILLIAMS - 293-1083
- ✓ 141E - DAN WILLIAMS - 293-1880
- ✓ 145E - DAN WILLIAMS - 293-0096
- 111E - DENISE WILLIAMS - 293-9010
- 35E - DENISE WILLIAMS - 293-1952

2915

Attn: Steve Tait

09/15/1997 12:06 8082930471

Attn: Clayton Williams

Clayton FAX No. 581-4801

EST AT TURTLE BAY

PAGE 02

Steve J. FAX No. 359-4272

Dan Fax No. 1-808-775-1308

James For No. 878-1867

Kuilima Estates At Turtle Bay

Kahuku, Oahu, Hawaii

96731

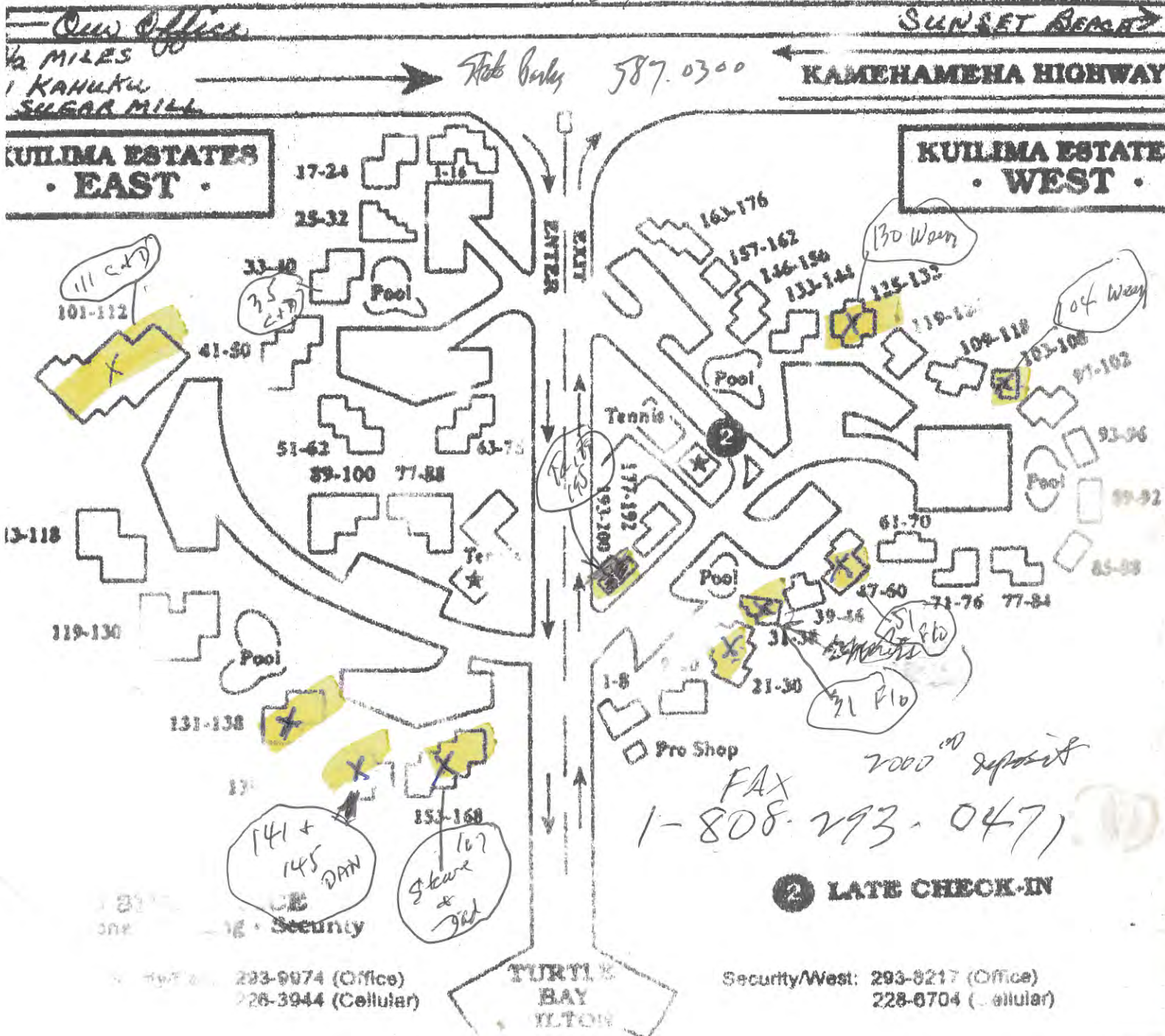
MAILING ADDRESS: P.O. Box 366

STREET ADDRESS: 56-565 KAI HWY.

OFFICE PHONE: 293-0600

AFTER HOURS: 293-9948

Tait 602-230-1065



Today
1- Trash out

2. Keys out cards on kitchen counter

3. Lock all doors

4. Furniture in order

~~5. Leave feet in fridge~~

1. Waimua Falls

2. Diamond Head Hike

7 miles hike

in the crater

concrete walkway + steps

1 1/2 hours

Closer than Hanalei Bay

3. Bishop Museum

4. Waikiki Aquarium

Aloha Clayton:

12/23/97

My office in Honolulu is bustling with the last minute Christmas rush so chances are they will not be able to fax you the vouchers in the next 2 hours. (That's why I requested payment by the 18th! ☺)

They will fax the vouchers direct to Alamo in Honolulu. As we discussed, I recommend that the 5 drivers go directly to the shuttle area to catch the Alamo shuttle, pick up the cars and then drive back to pick up the crew at the curb. You'll be a tight squeeze with 7 passengers AND LUGGAGE per van.

Our office # in Hawaii is (808) 944-6047 if you have any questions. Mahalo/Aimee
HAPPY HOLIDAYS.

Only Hawaii

1146 N. Central Ave. #274, Glendale, CA 91202 (818) 243-9369 Toll Free: (888) 244-5248 FAX (818) 243-3397

September 16, 1997

TRAVEL CONFIRMATION

Attn: Clayton Williams

(801) 582-5360hm 534-0331 wk 533-9877 fax

Aloha Clayton

(801)-533 9877

Thank you for choosing Only Hawaii to help plan your Hawaii vacation. Listed below are the travel arrangements we have confirmed for your trip. Please review the information carefully and make sure I got all the names spelled correctly, and the dates for the one week minivan rentals. I'm glad I was able to confirm the vans with Alamo - AVIS was already sold out. As we discussed, each driver must be over 25 with a valid driver's license, and a credit card for deposit with Alamo.

Each minivan is \$325/week with ALAMO. As we discussed, this is our prepaid voucher rate, but we don't need to issue the vouchers until just a few days prior to your departure. Given that the holidays are busy for everyone, and we want to have time to get the vouchers to you plenty before you leave, I would like to have payment by Thursday, December 17th. We can accept a check, VISA or Mastercard payment.

Mahalo Nui Loa for your business. We look forward to working with you again and again...

- Aimee

CAR RENTAL:

3 Minivans for One Week - December 24, afternoon pick up - December 31, morning return
ALAMO - Airport Office in Honolulu

5pm pickup DL

Williams/Clayton
Williams/Dan
Jackson/Steve

06730633
06733245
06733392

Nelson/Gary
Tait/Steven

Conf # 00 169
Conf # 067

We always recommend that you send the driver's to pick up the car's while others remain to pick up the baggage at the baggage claim area. Then the driver's can zip around and pick everyone up right at the curb instead of your luggage around.

Price:

\$325 x 5 = \$1625

Due:

Thursday, Dec. 18, 1997

Payable by Check, Visa or Mastercard

Prices are subject to change and are guaranteed only when we receive full payment. \$25 penalty applies for any changes once documents are issued. All taxes are included, except approximately \$3/day State of Hawaii driver's surcharge tax, payable direct to rental car agency on return of the car. *Thank you for booking with us and have an enjoyable and fun vacation in the Hawaiian Islands.*

VISA or Mastercard Card Number: 4763 0090 0004 1319
Expiration Date: 10/99
Name of Cardholder: Clayton R. Williams
Mailing Address: pls fax vouchers -
Cardholder's Signature: ** Clayton Williams **

** I am aware there is a minimum fee of at least \$100 per ticket for any changes or cancellations.

Please fax back to us at (818) 243-3397 FAX

Summary of Expenses to Hawaii for Jones

9/18/99 Air Fare

26303⁵⁰

pd 12880⁰⁰ on CBA check

pd 3812⁵⁰ on CBA check

pd 4025⁰⁰ on Harts VISA

pd 5586 on CBA VISA

reimburse
with CBA
check

26303⁵⁰

12/14/97 Car Rental

12/14/98 paid by Visa or AX

Estates at Turtle Bay Hotel Endors

1625⁰⁰

1025⁰⁰

7771²²

pd 2000 on CBA Visa

12/18/97 pd 5776²² on CBA Visa

1/26/98 pd 3500 to CBA Visa from

which means only CBA checking

22 (12) come
from CBA

VISA

Total

\$ 35,699⁵⁰

From CBA checking

24217⁵⁰

From Personal VISA's

11482²⁰

Total 35699⁷⁰

Hi! Reserva
for
34 people

September 18, 1997

Re: Tait Airline Tickets

December 24, through December 31, 1997

5 Airline tickets for Tait Family from Phoenix runs as follows:

5 Airline tickets on Delta from Phoenix to Los Angeles and
return at

\$81.00 = \$405.00 total.

5 Airline tickets on Delta from Los Angeles to Honolulu and
return at

\$681.00 = \$3,407.50 total.

Total of \$3,812.00 paid by check on September 17, 97 on check
no. 00104

The balance on the group of 29 tickets was paid by check in the
amount of

\$12,880.00, on check number 00103.



Total paid on group is as follows:

credit card charges is \$9,611.00 4025 on Amex + 5586 on Citi Visa

Check number 00103 is \$12,880.00 - from CBA m/l check

Check number 00104 is \$3,812.50 - from CBA m/l check

Total paid on group is \$26,303.50 for Airfare

Thank you booking your travel needs through Morris Travel.

Sincerely,

Ray Woolsey
Morris Travel

483-6612

Total Paid for Cabs Rent 1/26/98 CBA ch # 106 = 3506.00

Only Hawaii

1146 N. Central Ave. #274, Glendale, CA 91202 (818) 243-0309 Toll Free: (888) 244-5248 FAX (818) 243-3397

September 16, 1997

TRAVEL CONFIRMATION

Aloha Clayton

Attn: Clayton Williams

(801) 582-5360hm 534-0331 wk 533-9877 fax

Amee
Fbx Credit

Card no.

12/15/97

Thank you for choosing Only Hawaii to help plan your Hawaii vacation. Listed below are the travel arrangements we have confirmed for your trip. Please review the information carefully and make sure I got all the names spelled correctly, and the dates for the one week minivan rentals. I'm glad I was able to confirm the vans with Alamo - Avis was already sold out. As we discussed, each driver must be over 25 with a valid driver's license, and a credit card for deposit with Alamo.

Each minivan is \$325/week with ALAMO. As we discussed, this is our prepaid, voucher rate, but we don't need to issue the vouchers until just a few days prior to your departure. Given that the holidays are busy for everyone, and we want to have time to get the vouchers to you plenty before you leave, I would like to have payment by Thursday, December 17th. We can accept a check, VISA or Mastercard payment.

Mahalo Nui Loa for your business. We look forward to working with you again and again.

CAR RENTAL:

5 Minivans for One Week - December 24, afternoon pick up - December 31, morning return
ALAMO - Airport Office in Honolulu

Williams/Clayton
Williams/Dan
Jackson/Steve

Conf # 06730633
Conf # 06733245
Conf # 06733392

Nelson/Gary
Tait/Steven

Conf # 06733169
Conf # 06733317

7 passenger Minivans

re-confirmation on 10/24/97

We always recommend that you send the driver's to pick up the car's while others remain to pick up the baggage at the baggage claim area. Then the driver's can zip around and pick everyone up right at the curb- instead of carting your luggage around.

Price:

\$325 x 5 = \$1625

Due:

Thursday, Dec. 18, 1997

Payable by Check, Visa or Mastercard

Sub In + fee 300 x 7 = 2100 + 50 = 1050 = 1730

Prices are subject to change and are guaranteed only when we receive full payment. \$25 penalty applies for any changes once documents are issued. All taxes are included, except approximately \$3/day State of Hawaii driver's surcharge tax, payable direct to rental car agency on return of the car. **Thank you for booking with us and have an enjoyable and fun vacation in the Hawaiian Islands.**

VISA or Mastercard Card Number:

Expiration Date:

Name of Cardholder:

Mailing Address:

Cardholder's Signature: **

**I am aware there is a minimum fee of at least \$100 per ticket for any changes or cancellations.

Please fax back to us at (818) 243-3397 FAX

1625.00 Total

16NDM19WX VB153135

HONOLULU

18339

HONOLULU

Alamo

RENTER

STEVEN TAIT 813240524 AZ 12JUL11 UNITED STATES
1764 E ELWOOD ST MESA AZ UNITED STATES
NO ADDITIONAL RENTERS ARE AUTHORIZED TO DRIVE THE VEHICLE.

I CHOOSE OPTIONAL REFUELING AT END OF RENTAL, AT 1.99 PER GALLON FOR FUEL USED BUT NOT REPLACED.

THIS ASTRO RWD NOW CONTAINS 25.0 GALLONS.-----> 5.11
IF UNHAPPY WITH ANY OPTION, I CAN RETURN WITHIN 24 HOURS OF START OF RENTAL FOR FULL OPTION REFUND.-----> 5.11

MY PREPAYMENT INCLUDES THE BASIC RENTAL CHARGES FOR 7 DAYS ON A LX CAR TYPE.

THE CREDIT CARD PAYMENT HAS BEEN PROCESSED ON YOUR VISA SHOWN BELOW,-----> 5.11

** ALL CURRENCIES SHOWN ARE IN U.S. DOLLARS

PRECALCULATION

7 DAYS PREPAID LX CAR	
HAWSCHG	14.00
FLTXRSU	2.52
TAXES	10.92
TOT CHR	27.44
CR. CARD	27.44-
BALANCE	.00

HAWAII'S RENTAL CAR SURCHARGE TAX OF 2.00 PER DAY IS SHOWN IN "HAWSCHG"

"FLTXRSU" IS THE STATE AUTHORIZED SURCHARGE OF 0.36 PER DAY TO RECOVER FLEET REGISTRATION TAXES AND FEES.

TIME CHARGES BEYOND MY PREPAYMENT WILL BE: DAILY 60.00 WEEKLY 325.00 EXTRA DAY 60.00 HOURLY 20.00

MINIMUM \$50 CLEANING FEE FOR CARS RETURNED WITH EXCESSIVE SAND, DIRT, MUD, TRASH, OR PET HAIR.

SERVED BY-25046 ALAMO ID: FC4PDDOKH SPACE#: 47

810-570435-9

Q5 Q5 (P) - LX 13W4 2

I AGREE TO ALL TERMS ON THE FRONT AND BACK OF THIS AGREEMENT. I ACKNOWLEDGE RECEIPT OF ALAMO'S RENTAL AGREEMENT JACKET.

RENTERS SIGNATURES X

FORM NO. 200 US 2/97

810-570438-3

RENTERS SIGNATURES X

FORM NO. 200 US 2/97

TERMS FOR RENTING AN ALAMO CAR

2544 CAPRICORN WAY SALT LAKE CITY UT UNITED STATES
CYNTHIA WILLIAMS 1845291 UT 29MAR01 UNITED STATES
2544 CAPRICORN WAY

FREQUENCY	
TIME	325.00 T
HAWSCHG	14.00
ADD DRVR	24.50 T
FLTXRSU	2.52 T
TAXES	14.64 *
TOT CHR	380.66
CR. CARD	380.66
BALANCE	.00

I ACCEPT ADDITIONAL DRIVERS CHARGE OF 3.50 PER PERSON PER DAY.-----> DCW
I CHOOSE OPTIONAL REFUELING AT END OF RENTAL, AT 1.99 PER GALLON FOR FUEL USED BUT NOT REPLACED.-----> DCW
THIS ASTRO RWD NOW CONTAINS 25.0 GALLONS.-----> DCW
IF UNHAPPY WITH ANY OPTION, I CAN RETURN WITHIN 24 HOURS OF START OF RENTAL FOR FULL OPTION REFUND.-----> DCW

THE CREDIT CARD PAYMENT HAS BEEN PROCESSED ON YOUR VISA SHOWN BELOW.-----> DCW
** ALL CURRENCIES SHOWN ARE IN U.S. DOLLARS

* APPLICABLE TAXES ARE 4.16% ON ALL CHARGES MARKED 'T'.
HAWAII'S RENTAL CAR SURCHARGE TAX OF 2.00 PER DAY IS SHOWN IN "HAWSCHG"
"FLTXRSU" IS THE STATE AUTHORIZED SURCHARGE OF 0.36 PER DAY TO RECOVER FLEET REGISTRATION TAXES AND FEES.

CURRENT RATES: DAILY 60.00 WEEKLY 325.00 EXTRA DAY 60.00 HOURLY 20.00

MINIMUM \$50 CLEANING FEE FOR CARS RETURNED WITH EXCESSIVE SAND, DIRT, MUD, TRASH, OR PET HAIR DCW
SERVED BY-29578 ALAMO ID: FL8TNYEN SPACE#: 53

810-570434-1

Q5 Q5 (P) - LX 13W4 1

I AGREE TO ALL TERMS ON THE FRONT AND BACK OF THIS AGREEMENT, I ACKNOWLEDGE RECEIPT OF ALAMO'S RENTAL AGREEMENT JACKET.

RENTERS' SIGNATURES X

Daniel C. Williams

FORM NO. 200 US 2/97

810-570438-3

Q5 Q5 (P) - LX 13W4 1

RENTERS' SIGNATURES X

Olga Zvereva

FORM NO. 200 US 2/97

26/2
STEVE JACKSON 5505526 UT 20JAN99 UNITED STATES
3376 STONEHILL LN SALT LAKE CITY UT UNITED STATES
FLORENCE JACKSON 12841276 UT 28JUL99 UNITED STATES
7173 S 2740 E SALT LAKE CITY UT 84121

TERMS FOR RENTING AN ALAMO CAR

I, me, my refer to the person(s) who sign this agreement. You, your, refer to Alamo Rent-A-Car, Inc. All changes must be made in the front of this agreement. All changes must be made in the front of this agreement. All changes must be made in the front of this agreement.

PRECALCULATION	
7 DAYS PREPAID LX CAR	
HAWSCHG	14.00
ADD DRVR	24.50
FLTFRSU	2.52
TAXES	11.94
TOT CHR	52.96
CR. CARD	52.96-
BALANCE	.00

I ACCEPT ADDITIONAL DRIVERS CHARGE OF 3.50 PER PERSON PER DAY.-----
I CHOOSE OPTIONAL REFUELING AT END OF RENTAL, AT 1.99 PER GALLON FOR FUEL USED BUT NOT REPLACED.-----
THIS ASTRO RWD NOW CONTAINS 25.0 GALLONS.-----
IF UNHAPPY WITH ANY OPTION, I CAN RETURN WITHIN 24 HOURS OF START OF RENTAL FOR FULL OPTION REFUND.-----
MY PREPAYMENT INCLUDES THE BASIC RENTAL CHARGES FOR 7 DAYS ON A LX CAR TYPE.
THE CREDIT CARD PAYMENT HAS BEEN PROCESSED ON YOUR DISCOVER SHOWN BELOW.-----
** ALL CURRENCIES SHOWN ARE IN U.S. DOLLARS

HAWAII'S RENTAL CAR SURCHARGE TAX OF 2.00 PER DAY IS SHOWN IN "HAWSCHG"
"FLTFRSU" IS THE STATE AUTHORIZED SURCHARGE OF 0.36 PER DAY TO RECOVER FLEET REGISTRATION TAXES AND FEES.

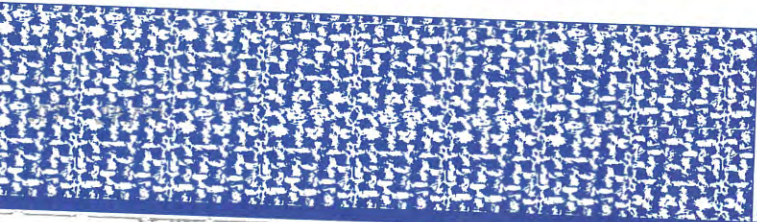
TIME CHARGES BEYOND MY PREPAYMENT WILL BE: DAILY 60.00 WEEKLY 325.00 EXTRA DAY 60.00 HOURLY 20.00

MINIMUM \$50 CLEANING FEE FOR CARS RETURNED WITH EXCESSIVE SAND, DIRT, MUD, TRASH, OR PET HAIR.
SERVED BY-30114 ALAMO ID: FBELC3TY SPACE#: 52

810-570433-2

Q5 Q5 (P) - LX 13W4 1

I AGREE TO ALL TERMS ON THE FRONT AND BACK OF THIS AGREEMENT. I ACKNOWLEDGE RECEIPT OF ALAMO'S RENTAL AGREEMENT JACKET.



RENTERS' SIGNATURES X

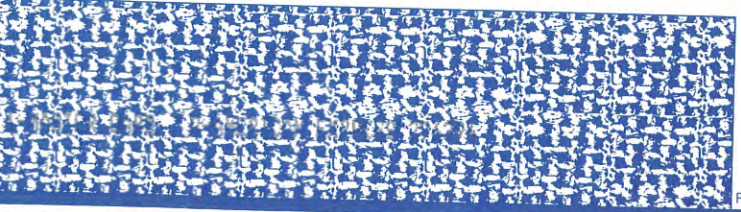
[Handwritten signature]

FORM NO. 200 US 2/97

IT HAS BEEN A PLEASURE TO SERVE YOU.

810-570438-3

Q5 Q5 (P) - LX 13W4 1



RENTERS' SIGNATURES X

[Handwritten signature]

FORM NO. 200 US 2/97

DRIVER: LOUISE NELSON 8049676 UT 22OCT98 UNITED STATES
2787 JUNIPER WAY SALT LAKE CITY UT UNITED STATES
YOUR FF NUMBER IS DL 2003797657
LOUISE NELSON 8049676 UT 22OCT98 UNITED STATES
NAME SAME

1 PRECALCULATION

7 DAYS PREPAID LX CAR	
WASHCNG	14.00
ADD GRVR	24.50
FLYXRSU	2.52
TAXES	11.94
TOT CHR	52.96
CR. CARD	52.96
BALANCE	.00

I ACCEPT ADDITIONAL DRIVERS CHARGE OF 3.50 PER PERSON PER DAY.
I CHOOSE OPTIONAL REFUELING AT END OF RENTAL, AT 1.99 PER GALLON FOR FUEL USED BUT NOT REPLACED.
THIS ASTRO RWD NOW CONTAINS 25.0 GALLONS.
IF UNHAPPY WITH ANY OPTION, I CAN RETURN WITHIN 24 HOURS OF START OF RENTAL FOR FULL OPTION REFUND.
MY PREPAYMENT INCLUDES THE BASIC RENTAL CHARGES FOR 7 DAYS ON A LX CAR TYPE.
THE CREDIT CARD PAYMENT HAS BEEN PROCESSED ON YOUR MASTER CARD SHOWN BELOW.
** ALL CURRENCIES SHOWN ARE IN U.S. DOLLARS

HAWAII'S RENTAL CAR SURCHARGE TAX OF 2.00 PER DAY IS SHOWN IN "HAWSDNG"
"FLYXRSU" IS THE STATE AUTHORIZED SURCHARGE OF 0.36 PER DAY TO RECOVER FLEET REGISTRATION TAXES AND FEES.

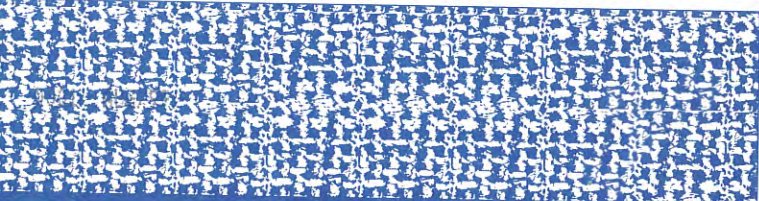
TIME CHARGES BEYOND MY PREPAYMENT WILL BE: DAILY 60.00 WEEKLY 325.00 EXTRA DAY 60.00 HOURLY 20.00

MINIMUM \$50 CLEANING FEE FOR CARS RETURNED WITH EXCESSIVE SAND, DIRT, MUD, TRASH, OR PET HAIR.
SERVED BY: 25046 ALAMO ID: F7B41PX SPACE#: 54

810-570440-5

Q5 Q5 (P) - LX 13W3 3

I AGREE TO ALL TERMS ON THE FRONT AND BACK OF THIS AGREEMENT. I ACKNOWLEDGE RECEIPT OF ALAMO'S RENTAL AGREEMENT JACKET.



RENTERS' SIGNATURES X

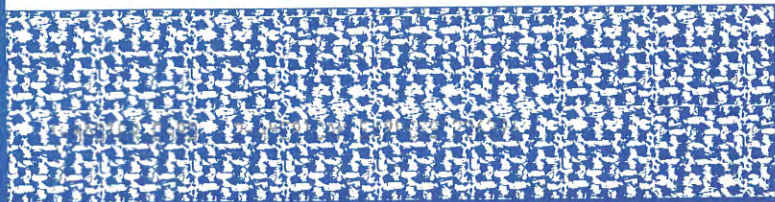
[Handwritten signature]

FORM NO. 200 US 2/97

IT HAS BEEN A PLEASURE TO SERVE YOU.

810-570438-3

Q5 Q5 (P) - LX 13W4 1



RENTERS' SIGNATURES X

[Handwritten signature]

FORM NO. 200 US 2/97

810-570438-3

RENTAL - 24DEC97

RETURN - 31DEC97

TERMS FOR RENTING AN ALAMO CAR

Handwritten:
 7 days
 car rental
 Voucher
 for
 7 days
 change

18900242

ORIGINAL: ACCOUNTING COPY: RENTER

RENTAL AGREEMENT NO. 810-570438-3 ** RETURNED **	CAR SERIAL NO. 1GN0M19W1 VB222570	RENTAL DATE-TIME-ALAMO OFFICE-MILEAGE 24DEC97 18:11 HONOLULU 7524	RETURN DATE-TIME-ALAMO OFFICE-MILEAGE 31DEC97 09:28 HONOLULU 7957	Alamo
RENTER				

CLAYTON WILLIAMS
 3300 MILLCREEK RD SALT LAKE CITY UT 84109-4104 UNITED STATES

ALAMO AWARD POINTS EARNED ON THIS RENTAL = 624
 YOUR FF NUMBER IS DL 2075722872

MY PREPAYMENT INCLUDES THE BASIC RENTAL CHARGES FOR 7 DAYS ON A LX CAR TYPE.
 A CREDIT IN THE AMOUNT OF 133.09 WILL APPEAR ON YOUR CREDIT CARD STATEMENT FOR MASTER CARD,
 (CC-NUMBER 1 SHOWN BELOW), BECAUSE 52.96 IS CHARGED TO YOUR AMERICAN EXPRESS (CC - NUMBER 2 SHOWN
 BELOW).

** ALL CURRENCIES SHOWN ARE IN U.S. DOLLARS

HAWAII'S RENTAL CAR SURCHARGE TAX OF 2.00 PER DAY IS SHOWN IN "HAWSCHG"
 "FLTXRSU" IS THE STATE AUTHORIZED SURCHARGE OF 0.36 PER DAY TO RECOVER FLEET REGISTRATION TAXES AND
 FEES.

ALAMO WELCOMES YOUR COMMENTS! CALL 1-800-445-5664 CUSTOMER RELATIONS.
 IT HAS BEEN A PLEASURE TO SERVE YOU! - 10021

810-570438-3

Q5 Q5 (P) - LX 13W4 1

7 DAYS PREPAID LX CAR
 HAWSCHG 14.00
 ADD DRVR 24.50
 FLTXRSU 2.52
 TAXES 11.94
 TOT CHR 52.96
 CR. CARD 52.96
 BALANCE .00

RENTERS SIGNATURES X

FORM NO. 200 US 2/97

810-570434-1
PLEASE ATTACH VOUCHER AND FORWARD TO ACCOUNTS RECEIVABLE.

RENTAL - 24DEC97

RETURN - 31DEC97

18900247

ORIGINAL: ACCOUNTING COPY: RENTER

FL8TNYEN

RENTAL AGREEMENT NO. 810-570434-1 ** RETURNED **	CAR SERIAL NO. 16NDM19W7 VB147079	RENTAL DATE-TIME-ALAMO OFFICE-MILEAGE 24DEC97 18:08 HONOLULU 13992	RETURN DATE-TIME-ALAMO OFFICE-MILEAGE 31DEC97 09:42 HONOLULU 14396	
--	--------------------------------------	--	--	---

DAN WILLIAMS
2544 CAPRICORN WAY SALT LAKE CITY UT 84124-1903 UNITED STATES

ALAMO AWARD POINTS EARNED ON THIS RENTAL = 624

MY PREPAYMENT INCLUDES THE BASIC RENTAL CHARGES FOR 7 DAYS ON A LX CAR TYPE.
A CREDIT IN THE AMOUNT OF 380.66 WILL APPEAR ON YOUR CREDIT CARD STATEMENT FOR VISA, (CC 1 - SHOWN BELOW), BECAUSE 52.96 IS CHARGED TO YOUR AMERICAN EXPRESS, (CC 2 - SHOWN BELOW), AND A PARTIAL PAYMENT FOR THE AMOUNT DUE WAS MADE.

** ALL CURRENCIES SHOWN ARE IN U.S. DOLLARS

7 DAYS PREPAID LX CAR	
HAWSCHG	14.00
ADD DRVR	24.50
FLTXXSU	2.52
TAXES	11.94
TOT CHR	52.96
CR. CARD	52.96
BALANCE	.00

HAWAII'S RENTAL CAR SURCHARGE TAX OF 2.00 PER DAY IS SHOWN IN "HAWSCHG"
"FLTXXSU" IS THE STATE AUTHORIZED SURCHARGE OF 0.36 PER DAY TO RECOVER FLEET REGISTRATION TAXES AND FEES.

ALAMO WELCOMES YOUR COMMENTS! CALL 1-800-445-5664 CUSTOMER RELATIONS.
IT HAS BEEN A PLEASURE TO SERVE YOU! - 11374

810-570434-1

Q5 Q5 (P) - LX 13W4 1

RENTERS SIGNATURES X

FORM NO. 200 US 2/97

THE ESTATES AT TURTLE BAY

P.O. Box 366 • Kahuku, Hawaii 96731 • Telephone (808) 293-0600
Toll Free 1-888-200-4202 • Fax (808) 293-0471 • E-Mail TrtBayEst@aol.com

September 19, 1997

To: Clayton Williams
Fax: 808/533-9877

From: Estates at Turtle Bay
Fax: 808/293-0471

Most all Ground Covered
All T.V.
All Washer & Dryer
Complete Sheets & Towels
Kitchen - Dishwasher

RE: CONFIRMATION LETTER

Aloha and thank you for your recent reservation with us. We are holding the following type of accommodation for you per your request:

Condo Size: (10) One Bedroom
(We cannot guarantee specific units)

Number of guests in party: Adults - 12 Children - 25
(Not to exceed number of guests registered to this unit. Only two cars per unit.)

Arrival Date: 12/24/97

Departure Date: 12/31/97

Rental Amount:

Rent	\$8600.00
Tax @ 10.17%	871.22
Cleaning Fee	500.00
TOTAL	\$7771.22
Payment received	2000.00
Balance Due	\$5771.22

The balance due should be paid 10 days prior to arrival. Please make payment to The Estates at Turtle Bay in U.S. Dollars only. Mail to P.O. Box 366, Kahuku, HI 96731.

A Damage Deposit will be taken on arrival, normally via a credit card imprint, and is not applied toward rent. This charge will be voided after the keys are returned, the inventory is checked, and there are no damages, losses, or outstanding charges.

Cancellation must be received at least 10 days prior to arrival for full refund of any deposits.

OUR OFFICE IS LOCATED AT THE KAHUKU SUGAR MILL (58-585 Kamehameha Hwy., Kahuku, HI 96731). Should you arrive after office hours, on weekends or holidays, please go directly to the Kuliima Estates West Security Office for your key packet and check-in instructions. The guard is on duty 24 hours a day, so if he is not in the immediate area he can be reached on his cellular phone at 228-6704. There is a pay phone on the side of the office building.

CHECK-IN - 2:00 P.M.

CHECK-OUT - 12:00 NOON

PLEASE, NO PETS ARE ALLOWED

OFFICE HOURS:

Monday - Friday

8:00 A.M. - 5:00 P.M.

Saturday 9:00 A.M. to 2:00 P.M. Sunday Closed

Condo Rental
10 units

WILLIAMS FINE ART

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

FAX COVER SHEET

fax sent on 9-17-97
to 1-808-293-0417

DATE: 9-17-97

TO: Kuilima Estates at Turtle Bay

FROM: Clayton R. Williams

RE: Condo Rental 10 units 12/24/97 to

PAGE 1 OF 1

Attention: Marilyn

VISA No 4763-0090-0004-1319
Valid through 10/97

Clayton R. Williams

Here is the VISA card number to
authorize a deposit of \$2000.00

on 10 Condo units you are holding

for us (as shown on the plot plan

which you FAXED To us) for arrival

late afternoon of Dec 24 1997 and

leaving morning of Dec. 31, 1997.

Clayton R. Williams

Latest Info ~~to us~~ 12/14/97 Hawaii

Adults

Children

Infants

Tarts
Nelsons
CCW
SSW
CNU
Don
Jacksons

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10 Banks Point

10/15/97
Jont bases
10-25-97

these Cabin living rooms
Diana Nelson Campbell (Lair)

1-808-689-7223

~~8 Cabins at~~
~~Bellows Bay Honolulu on the beach~~

Bases are: Kaneohe Marine Bar, Barber Point PMS, Waianae (only) &
Rental charge 35⁰⁰ / cabin / night + 8 = 280 + 7⁰⁰ 1960
whenever on water

14 Cabins each base + 4 different bases

Carol oversees cabins at all 4 bases
1/29 Friday Card need 8 for Anne + maybe
2 more

Cabin Report of each base

Each Cabin 1 Bk & queen bed
Living Room & couch bed
not carpeted floor.

Bathroom

Kitchen No water / dryer

Tes hot for sleeping bags

Light blankets

Bases 2 Left to work on

1- Kaneohe Bay (Bellows)

1- Barber Point

Hand 40

David J -
Whitney

Alison J

Laura 6

Flora

Steve J

~~Steve~~

Clayton C

Denis W

Grace W

Emily 8

Ann

Tyler

Scott

~~Clayton~~

Gary M

Louise M

Sarah M

Joseph M 8

Anna M

Hadi M

Mike M

Daniel M

Megan W

Taylor W

Sam W 6

Cynthia W

Tom W

Kate W

~~Steve~~

Steve W -

Clayton R 2

Cathy

Steve

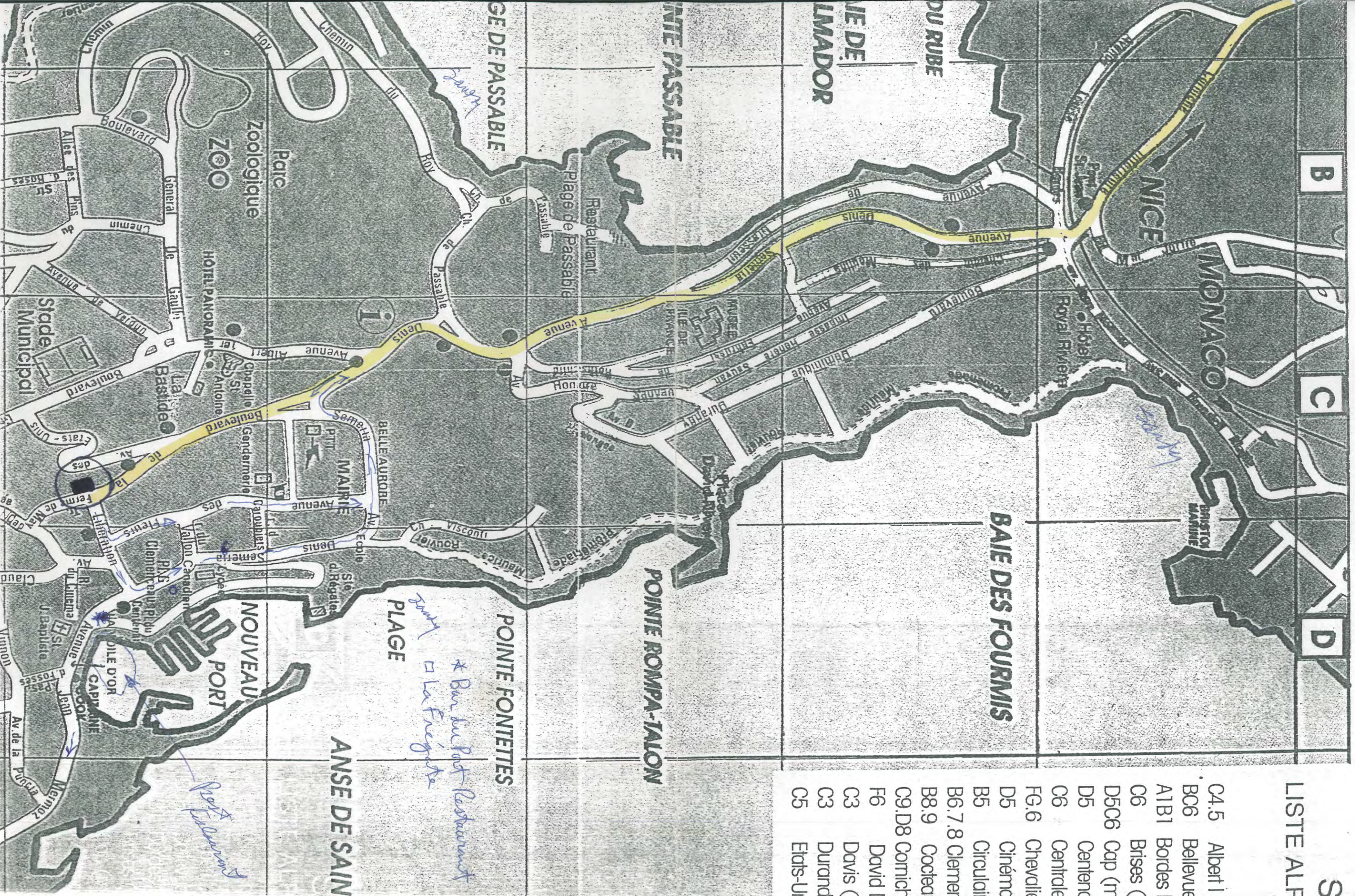
Will 5

Lisa

Ann

LISTE ALF

C4.5	Albert I
BC6	Bellevue
A1B1	Bordes
C6	Brises (
D5C6	Cap (m
D5	Centena
C6	Centrale
FG.6	Chevalie
D5	Cinéma
B5	Circulai
B6.7.8	Clemer
B8.9	Coctea
C9.D8	Cornich
F6	David I
C3	Davis (
C3	Durand
C5	Etats-U





ENTON 20 km
MONACO 10 km - MENTON 20 km

VILLEFRANCHE

BEAULIEU-S-MER

ST-JEAN-CAP-FERRAT

VILLEFRANCHE

RADE

Pointe des Sans Culottes

MONT BORON

M^t ALBAN

M^t MINAIGRIER

Cap de Nice

ANGES

DESSOUS

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GRAND-HOTEL
DU CAP-FERRAT

CÔTE D'AZUR - FRANCE

Panoramic from Penthouse terrace view to SE and South



Pieced panoramic from Penthouse terrace view to NE, E, and SE



View up to Penthouse from pool. Entrance to Sauna/Showers at archway.



Er L R moine

26 Avenue D'Azur
Semeria
93-76-16-16

September 07 - October 18, 1997

Williams's Planning Calendar for La Côte d'Azur

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Sep 7	Sep 8	Sep 9	Sep 10	Sep 11	Sep 12	Sep 13
Marv at home, Tel: 650-697-8077, Fax: 650-692-2877						
Sep 14 Jupiter is the evening planet, low in the southeast. Mercury is the morning planet, low in the southeast.	Sep 15	Sep 16  Full Harvest Moon Marv/Jonelle to SJCF	Sep 17 Marv ETA Ferme de St. Jean, Apt. D-14 at 1830	Sep 18  NCE Williams's Depart SLC for	Sep 19 Williams arrive Côte d'Azur A/P about 1120, rent car, call Marvin and head for SJCF	Sep 20 Williams in residence SJCF, Fer...
Marv at home, Tel: 650-697-807...			Marvin in residence SJCF, Tel: 011.33.4.93.76.13.79			
Sep 21  End Virgo	Sep 22  Autumnal Equinox Begin Libra	Sep 23	Sep 24 Last Quarter Moon	Sep 25	Sep 26	Sep 27 Local Marv
Williams in residence SJCF, Ferme de May, Tel: 011.33.4.93.76.00.02						
Marvin in residence SJCF, Tel: 011.33.4.93.76.13.79						
Sep 28	Sep 29	Sep 30	Oct 1  New Moon	Oct 2  Williams's Departure at 0705	Oct 3	Oct 4
Williams in residence SJCF, Ferme de May, Tel: 011.33.4.93.76.00.02						
Marvin in residence SJCF, Tel: 011.33.4.93.76.13.79						
Oct 5	Oct 6	Oct 7	Oct 8	Oct 9  First Quarter Moon	Oct 10	Oct 11
Marvin in residence SJCF, Tel: 011.33.4.93.76.13.79						
Oct 12	Oct 13	Oct 14	Oct 15  Full Moon	Oct 16  Marv leaves for SFO at 1020	Oct 17	Oct 18
Marvin in residence SJCF, Tel: 011.33.4.93.76.13.79						

August

S	M	T	W	T	F	S
						1 2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

September

S	M	T	W	T	F	S
						1 2 3 4 5 6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

October

S	M	T	W	T	F	S
						1 2 3 4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

November

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

Printed by VUES and Villas for Mr. and Mrs. Clayton R. Williams

our Address: 15 Boulevard de la Liberation apt Williams

SUNRISE VACATION RENTALS

(619) 345-5695



The speed limit is governed by the homeowner's association.
Recreational vehicles (RV's) are not allowed on the premises
except for loading and unloading.
PLEASE OBEY THE RULES.

76-199 IMPATIENS

Condominium Address

(619) 345-9339

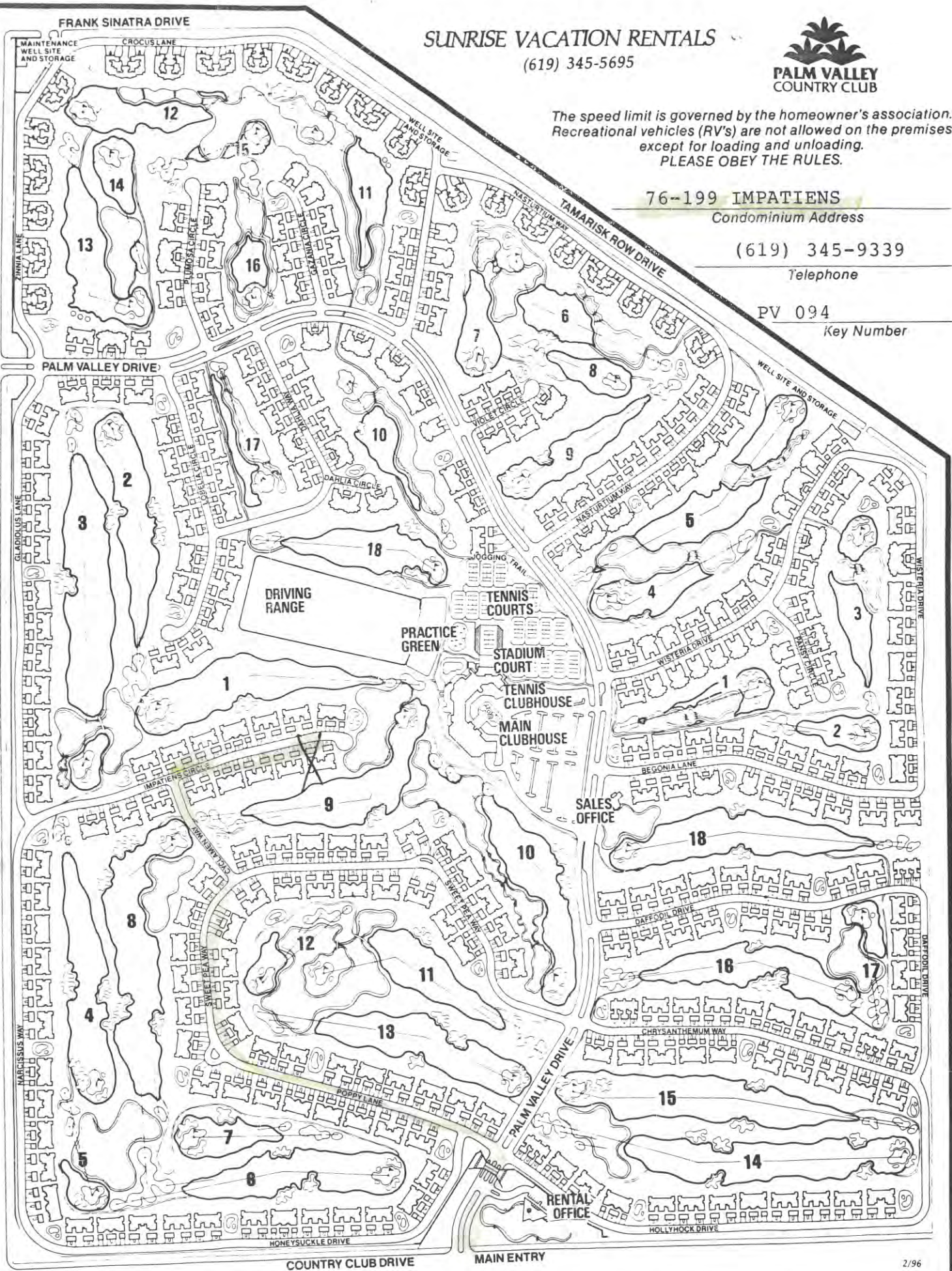
Telephone

PV 094

Key Number

ENTRY

ELDORADO



PHONE LIST

SUNRISE VACATION RENTALS

Rental Office	345-5695
Fax	345-3583
Housekeeping	345-2643
Maintenance & Repairs	345-4974

Check out time is 11:00 a.m.

Please return all keys & garage door opener to the rental office

PALM VALLEY COUNTRY CLUB

Clubhouse	345-2737
Guardhouse	345-2511
Homeowner's Association	772-2092

MONTEREY COUNTRY CLUB

Clubhouse		568-9311
Guardhouse:	North	568-2832
	South	346-1515
Homeowner's Association		346-9778

RANCHO LAS PALMAS COUNTRY CLUB

Clubhouse	568-2727
Guardhouse	346-7155
Homeowner's Association	568-6427

PGA WEST

Clubhouse		564-7111
Guardhouse:	Stadium	564-0433
	Palmer	564-0511
	Nicklaus	564-6488
Homeowner's Association		771-1234

THE LAKES COUNTRY CLUB

Clubhouse	568-4321
Guardhouse	568-5757
Homeowner's Association	568-0161

INDIAN RIDGE COUNTRY CLUB

Clubhouse	772-7272
Guardhouse	772-7240
Homeowner's Association	772-7234

HOSPITALS

Desert Hospital - Palm Springs	323-6511
Eisenhower Medical Center-	
Rancho Mirage	340-3911
John F. Kennedy Hospital - Indio	347-6191

PAYMENT RECEIPT

Date:02/21/97

Reservation Number: 52006

Unit Number:PV094-Palm Valley Country Club

Unit Telephone:(619)345-9339

SUNRISE VACATION RENTALS

76-300 Country Club Drive

Palm Desert, CA 92211

Office Telephone:(619)345-5695

CLAYTON WILLIAMS

SALT LAKE CITY FINE ARTS

1010 OAK HILLS WAY

SALT LAKE CITY, UT 84108

Unit Address: 76-199 Impatiens

Palm Desert, CA 92211

Arrival Date: 02/28/97

Departure Date: 03/14/97

Made Date of Resv: 01/03/97

Room Charge: \$ 2657.00

Bed Tax: 239.13

Security & Phone Deposit
(Refundable): 250.00

Total Charges: 3146.13

Prior Payments: 1698.07

Current Payment: 1448.06

Balance Due: 0.00

Condo Size: Three Bedroom

Bed Distribution:

King in Master, Queen in 2nd Bedroom,
2 Twins in Last Room.

CURRENT CLUB ACCESS INFORMATION:

NO CLUB PRIVILEGES AVAILABLE

CALL OUR OFFICE FOR DETAILS & PRICES





J & M MARTINEZ, LIMITED

N Y C

PUBLISHED AND DISTRIBUTED BY

GRAPHIQUE DE FRANCE

©MCMXCV

PRINTED IN FRANCE

M389M 100



Dear Clayton,

Celebrate
the
Season

+

Thank you for being such
a fine dealer for me this
past year. Let's have a
successful 1998 both painting
and selling.

Prudence

College *of*
Fine Arts

6/2/97

Dear Clayt,

Thank you for helping me at yet two more events! I so appreciated your remarks at the Dean's Tour, they were timely and beautifully conveyed.

I know Bob was honored to have you speak at his reception. We both value your friendship and the many contributions you have made to the college.

Thank you for being a friend and someone we've always been able to count on.
Linda.

Mr. and Mrs. Harris H. Simmons

Dear Elaine and Clayton,

Thanks so much for the beautiful gift of china you sent in celebration of our marriage. The Savane salad plate is a wonderful addition to our set and lives as we begin to establish a home together. We hope you can have influence over more beautiful things for our home as we begin to establish our identity through art! - may^{we} be ~~the~~ so lucky! Thanks for your support always!

Fondly, Amanda and Harris

File
Cones

A RESIDENCY / RETREAT
FOR ARTISTS AND WRITERS
NEAR ZION NATIONAL PARK
IN SOUTHWESTERN UTAH



May 22, 1997

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

Dear Clayton:

It was very good seeing you. I am hopeful you might become interested in a project that I and others have been working on for some time: to create a writers' and artists' colony in southern Utah. We have a long-term lease (50 years) on some magnificent land at the mouth of Zion Canyon for this purpose. We're endeavoring to build eight cabins, a meeting lodge, and four artists' studios. I'm sending along a packet of information to give you a better idea of the project. Would you please look it over? The next time we meet, I'd like to discuss this a little more with you.

Thank you.

Best Regards,

Gibbs M. Smith
President

GMS/td
Enclosure

THE MESA

P.O. BOX 667

LAYTON

UTAH 84041

TEL 801.544.9800

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • SUITE 150 • SALT LAKE CITY, UTAH 84111 (801) 534-0321

7.10.97

Dear Kent and Laureen,

We would like to order
4 paintings with mountains in
them (2 with Bear Lake and
2 without)

We would appreciate it
if the sizes could be
between 24 x 30 to 30 x 40.

Please let me know if
this is possible.

Thank you.

Clayt Williams

WILLIAMS FINE ART

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

7.28.97

Dear Mr. Adams,

Sorry we missed you on
your recent visit to our gallery.

We enclose, for your perusal,
information about our gallery and
a list of the artists whose work
we carry.

Hope to see you sometime
in the future.

Cordially,

Noyton R. Williams



TRIQUEST FINANCIAL, INC.

Robert E. Adams
Financial Consultant

Sue Foland

WILLIAMS FINE ART

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

9.5.97

Sue -

Paul was in the
gallery yesterday and
said that you might
be interested in photos
of some Catlins, a Baxter
and a Mahonri Young. So,
here they are.

Cordially
Oleg

Mahonri Bronze 36" high to be auctioned
at Chicago Art Auction House Sept 26 1997
Sue says they are expecting 20,000 to 30,000 for it

THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

HISTORICAL DEPARTMENT
MUSEUM OF CHURCH HISTORY AND ART
45 North West Temple Street
Salt Lake City, Utah 84150-3810
Phone: 1-801-240-4615
Facsimile: 1-801-240-5342

September 4, 1997

Clayton Williams
Williams Fine Art
Eagle Gate Plaza #150, 60 E S Temple
Salt Lake City UT 84111

Clayton
Dear Williams Fine Art:

The Museum is pleased to announce a special Pioneer Sesquicentennial exhibition developed in collaboration with the New-York Historical Society. The exhibit, *From New York to Salt Lake*, features rare early books and published illustrations from the Historical Society's holdings and nineteenth century artifacts and art from the Church Museum's collection. It will open to the public on Saturday, September 28, and will continue through Monday, January 12, 1998.

The exhibit is being expanded for its Salt Lake showing and will include many newly acquired items never before shown to the public. Other items that have been shown from time to time will also be featured, including many rare and important items from early Church history.

We are pleased to inform you that (barring last-minute adjustments made necessary by unforeseen installation problems) we are planning to display the oil painting, "The Old Mill Salt Lake City" that you sold to the Museum.

You will receive an invitation for two to a special opening reception on Friday evening, September 26, 1997. Please let me know if there are others who would enjoy being included in this preview evening. If you will send their names and addresses by return mail, we will add them to the invitation list.

Thanks again for your interest in the Museum. We hope to see you at the reception on the 27th.

Sincerely yours,

Glen M. Leonard
Glen M. Leonard
Director

UTAH ART BROKERS

for home and business

Dear Clay,

As always it has been
a pleasure to work with
you!

Enclosed is our check
for invoices # 2048 and #2054.
Amount is \$1,150⁰⁰.

Many thanks,
Mary / Mary

WILLIAMS FINE ART

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

January 21, 1998

Dear Don,

Here is a list of our study group members who will be invited to attend the study group night at our home, Sunday night, February 8. We begin at seven p.m.

Will you please fax information I may use in introducing you. My fax number is 533-9877.

Thank you for accepting this speaking engagement.

Cordially,
Clayton

WILLIAMS FINE ART

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

To Randy Worsley

1-20-98

Dear Randy -

You were a great help
to us as we tried to
find the right place for
our crew of 37 at Christmas
time.

Thanks a million for your
time and efforts in our behalf

Best wishes,

Clay

 **GIBBS SMITH, PUBLISHER**
Peregrine Smith Books

June 19, 1997

Clayton Williams
Williams Fine Art
FAX 533-9877

Dear Clayton:

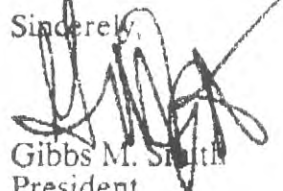
Thank you very much for your willingness to help with the Utah art book. As per our conversation, we are asking for \$35,000 to be used to help keep the retail price at an affordable level for a fine-quality art book. Without this support, the retail price would need to be nearly \$100, clearly out of reach for most Utahns.

To recognize the contributor, we would make one full page of the book available, with wording in large print something like this: We gratefully acknowledge the contribution of _____ for their generous support that helped make this book possible and for their honoring the fine arts tradition in Utah.

In addition, we would give the donor 25 copies of the book.

I look forward to speaking with you next week.

Sincerely,



Gibbs M. Smith
President
GMS/mb



GIBBS SMITH, PUBLISHER
Peregrine Smith Books

July 19, 1997

Clayton Williams
Williams Fine Art
FAX

Dear Clayton:

Regarding the Maynard Dixon book, we are creating a revised and expanded edition. Twenty paintings that have recently been discovered will be added to the book along with all the paintings that were in the original edition. Twelve previously unpublished black-and-white photographs of Dixon--many of them taken by Dorothea Lange--will be added. A new chapter discusses new information discovered about Dixon since the first edition, and there is a major new essay by John Dixon, Maynard's son.

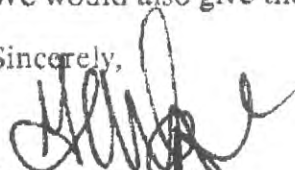
Because Dixon is rapidly becoming recognized as one of America's foremost painters, the first edition of this book was instrumental in helping to solidify and further that reputation in the art world. Because much of his work deals with the spirit of the Utah landscape, it is significant that this book can be published from Utah and presented to the world. Every effort has been taken to make the book equal to its subject matter and to make a high-quality fine arts edition of the book.

It is important that we create enough copies in the first printing to keep the book available for at least three years, because the book is so expensive to reprint in small quantities. To fund this larger inventory, we are seeking a grant of \$50,000.

For this help, we would provide a page in the book with wording similar to this: We gratefully acknowledge the contribution of _____ for their generous support that made this book possible.

We would also give the donor 25 copies of the book.

Sincerely,



Gibbs M. Smith
President
GMS/mb

Williams Fine Art at 60 East South Temple in Salt Lake City was founded in 1988 by retired-businessman-turned-painter, Clayton Williams. This elegant gallery specializes in the work of early Utah artists, including J. T. Harwood and LeConte Stewart. Along with its broad range of traditional Utah art, the gallery also features Russian art and contemporary Utah artists who paint in a representational style.

WILLIAMS FINE ART

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

March 26, 1998

Ralph W. Hardy, Jr.
Dow, Lohnes & Albertson
1200 New Hampshire Ave, N.W. #800
Washington, D.C. 20036

Dear Ralph,

We have contacted our artist, Bonnie Posselli, about doing a commissioned painting of the two Hardy houses on "L" Street. She has agreed to do either one or both paintings for you.

Here are her prices, frame included, for various sizes:

9"x12"	\$800
11"x14"	\$1100
12"x16"	\$1400

Please let me know how you would like to proceed.

Cordially,


Clayton R. Williams

MADE IN THE U.S.A. ©
X3017



This card is printed on recycled paper
containing no less than
10% post-consumer materials.



SEASON'S GREETINGS

Dear Dad & Elaine,

It was great to be in Salt Lake for Thanksgiving. Those wonderful memories will make us a little less lonesome this Christmas. (And it was fun to see some snow!)

We will miss you on Christmas day but hope you have a happy one.

Love,

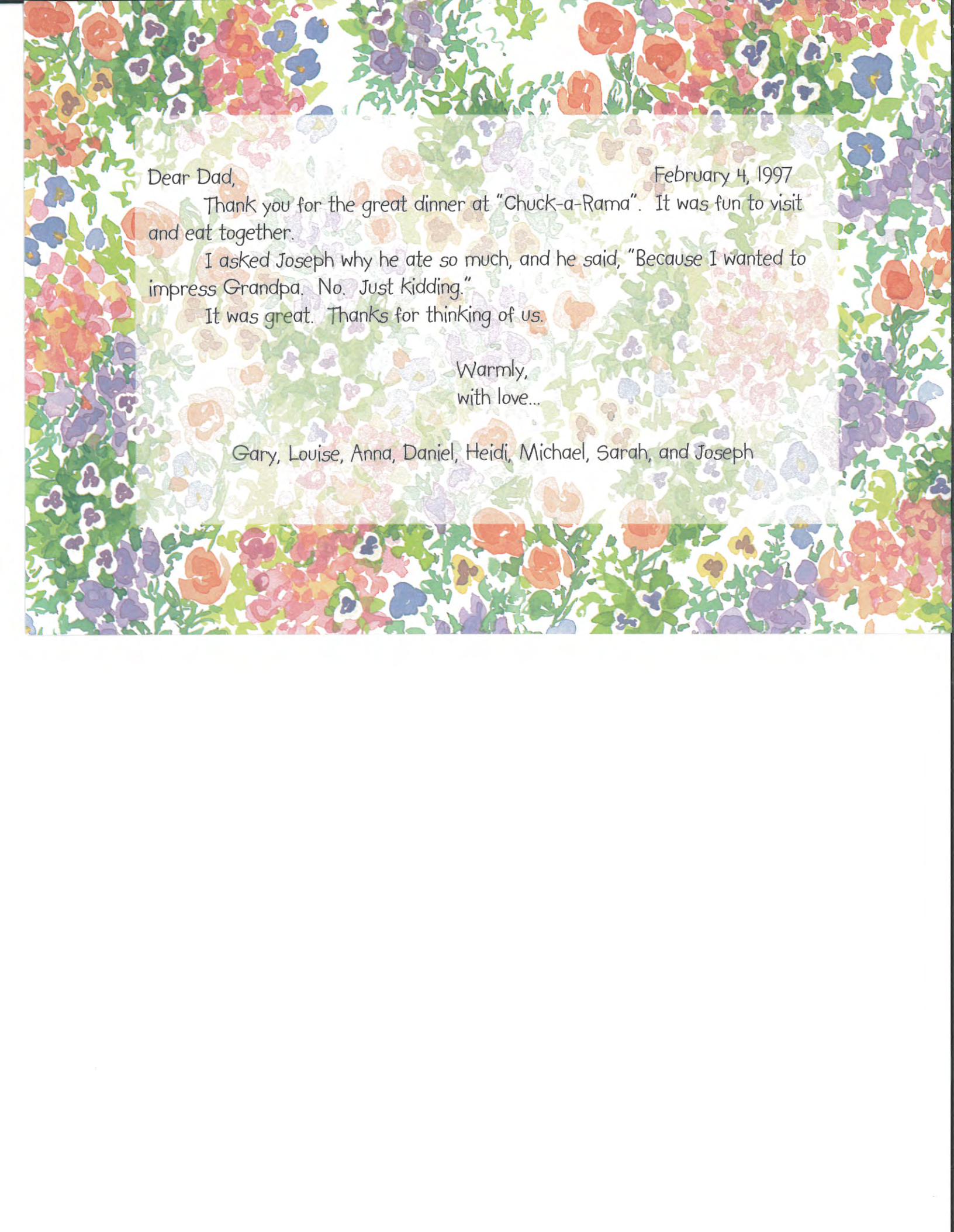
Cathy

Sincere Good Wishes

FOR THE HOLIDAY SEASON AND THE NEW YEAR



THE TAITTS
STEVE, CATHY & CHILDREN



Dear Dad,

February 4, 1997

Thank you for the great dinner at "Chuck-a-Rama". It was fun to visit and eat together.

I asked Joseph why he ate so much, and he said, "Because I wanted to impress Grandpa. No. Just kidding."

It was great. Thanks for thinking of us.

Warmly,
with love...

Gary, Louise, Anna, Daniel, Heidi, Michael, Sarah, and Joseph



97

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Title	Au cabaret
Year	1895
Medium	Pastel
Size	25.0 x 19.0 in. / 63.5 x 48.2 cm
Misc.	Signed
Sale Of	Christie's New York : Wednesday, November 12, 1997 [Lot 208] Impressionist and Modern Paintings, Drawings and Sculpture, Including a Collection of Works by Diego Giacometti - Part II - Sale 8772
Specialist	Franck Giraud
Phone	212-546-1172
Fax	212-546-1000

File Correspondence

Arthur K. Smith
President



February 7, 1997

Mr. Clayton R. Williams
1010 Oak Hills Way
Salt Lake City, UT 84108-2024

Dear Mr. Williams:

Clayt:

As you are no doubt aware, I have accepted the positions of Chancellor of the University of Houston System and President of the University of Houston main campus, effective April 1, 1997. When I officially complete my duties as president of the University of Utah on March 31, I will be leaving this institution in the capable hands of Interim President Jerilyn S. McIntyre and a team of outstanding vice presidents and deans who will move the University forward and advance our mission until a new president is selected.

It is with profoundly mixed emotions that June and I prepare to depart in late March to take on these new responsibilities. We are, of course, excited about the challenges and opportunities that await us, and the University of Houston has made us an extraordinarily attractive offer, one that we found, after much careful thought, that we simply could not turn down. Yet we're nostalgic about our years here in Utah, and yes, proud of what has been accomplished here during our five and a half years as the University's President and "First Lady." We will never sever our ties to the University of Utah, and we hope to continue to enjoy the many wonderful friendships we have developed here.

I want you to know how much I have appreciated your support and involvement during these eventful and rewarding years at the University of Utah. The University, and June and I, personally, have been fortunate to benefit from your loyalty and friendship. Your counsel, your warm generosity, and your interest in the University have made a lasting imprint on our lives, and certainly also on this campus.

[Faint, illegible handwritten notes]

Office of the President

203 Park Building
Salt Lake City, Utah 84112
(801) 581-5701
FAX (801) 581-6892

February 7, 1997

Page 2

We look forward in the years ahead to hearing more about the outstanding achievements of the University of Utah, due in large measure to the continuing concern and dedication of individuals such as you.

Again, thank you for your friendship and support.

Sincerely,

A handwritten signature in dark ink, appearing to be 'AKS', with a long horizontal flourish extending to the right.

Arthur K. Smith

AKS/chb

Ganz art masterpiece collection will go on sale in N.Y. Nov. 10

New York Times News Service

A collection of 20th-century masterpieces valued at more than \$125 million — the highest estimate for any single-owner sale in auction history — will be sold at Christie's in New York on Nov. 10.

The artworks, from the estate of Victor and Sally Ganz of Manhattan, include some of the finest examples of works by Picasso, Jasper Johns, Robert Rauschenberg and Frank Stella. It is considered by experts to be one of the most important private art collections ever offered at auction.

Ganz, who died in 1987, was in the costume-jewelry business and was vice president of the Whitney Museum of American Art and chairman of the Battery Park City Fine Arts Committee. His wife, Sally Ganz, a benefactor of educational and cultural organizations,

died in January.

In 1941 Ganz began what he once described as "a love affair with Picasso," buying works ranging from some of the artist's bleakest wartime paintings to luxurious portraits.

The Ganzes were well-known in the art world, and much of their collection has been included in major museum exhibitions, two of which were held at the Museum of Modern Art last year: "Picasso and Portraiture" and a Jasper Johns retrospective.

From the early 1940s through the 1980s the couple amassed in-depth holdings of several artists, among them Picasso, Johns and Rauschenberg, often buying iconic images for which these artists later became famous. The collection also includes significant works on paper and is expected to attract a broad spectrum of collectors.

Williams Fine Art expands its Eagle Gate Plaza gallery

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

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

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

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

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



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



Impressionist e

"Mid-Winter, Coronada Beach," by (1873-1961) is among 53 painting Impressionists exhibition showing a through June 15. For more information exhibit and other museum shows,

Art canvass

• **Michael Coleman**, one of Utah's premiere historical wildlife painters, is exhibiting his work, "Wild Life and Natural History," at the Everard Read Gallery in Johannesburg, through May. Coleman's exhibit will feature 20 original paintings depicting natural wildlife history and sporting scenes.

• **The Utah Historical Society** will display a special photo exhibit, "Sinfonia de Imagenes de Mexico Eterno" (Symphony of Images of Eternal Mexico), through May 31 at 300 Rio Grande in Salt Lake City. The display features 50 16 by 20 inch photographs by alumni and students from the renowned Mexican school, Instituto Cultural de Aguascalientes.

• **The Kimball Art Center** will sponsor "Art From the Attic," a community art exchange on Saturday, May 17, 10 a.m.-4 p.m.; Wednesday, May 21 and 28, 2-8 p.m. For more information, con-

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July 23, 1997

TO: Comptroller and Accounting Department
FROM: Gibbs M. Smith
RE: Instructions regarding payments for *Utah Painting and Sculpture*

I instruct you and request that the checks from Van Cott Bagley Cornwall & McCarthy and Zions Bank, which will be paid upon delivery of one thousand (1,000) copies of *Utah Painting and Sculpture* to each customer, be held inviolate, and that checks from Gibbs Smith, Publisher, be sent to Clayton Williams for fifty thousand dollars (\$50,000) by November 15th, 1997.

This request takes precedent over any other obligations the company may have.

Thank you.

→P
GIBBS SMITH, PUBLISHER
Peregrine Smith Books

July 23, 1997

Clayton Williams
Williams Fine Art
60 E. South Temple
Salt Lake City UT 84102

Dear Clayton:

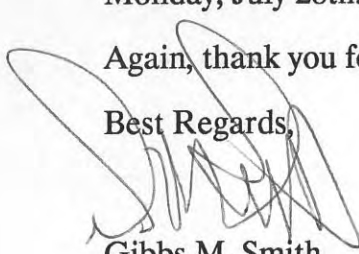
I'm very grateful to you for helping us with the *Utah Painting and Sculpture* book. Your willingness to lend us \$50,000 is vital to keeping the book on schedule for publishing this fall. As promised, I am enclosing copies of the purchase orders I have from Zions Bank and Van Cott Bagley. The total of the money they will pay is \$42,500. We will add to that a check for \$7,500. We will pay this to you to November 15, 1997.

I'm enclosing a letter in which I instructed our accounts payable department and our comptroller to take the money from these two sales, together with the \$7,500, and hold it inviolate and pay it to you by the 15th of November, 1997. Also, I am sending a separate sheet indicating my personal guarantee for this loan. Could you let me know if this material is satisfactory? If needed, I would be happy to have the checks from these two accounts made out to you and to us, but it would be easier if this material would suffice.

If possible, I would like to have our errand runner pick up the check on Monday, July 28th.

Again, thank you for your help.

Best Regards,



Gibbs M. Smith
President

GMS/td
Enclosure



GIBBS SMITH, PUBLISHER
Peregrine Smith Books

PERSONAL GUARANTEE

from Gibbs M. Smith

I personally guarantee to reimburse Clayton Williams fifty thousand dollars (\$50,000) by November 15th, 1997, for his loan of fifty thousand dollars (\$50,000) to help with the financing of the book, *Utah Painting and Sculpture*.

Gibbs M. Smith

Date

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July 1, 1997

Gibbs M. Smith
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Layton, Utah 84041

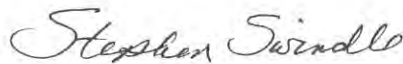
Dear Gibbs:

This letter will confirm our conversations regarding the new book to be published by you entitled *Utah Painting and Sculpture* (the "Book"). Our agreement is as follows:

(1) we will purchase 1,000 of the Books; (2) the cost of each Book will be \$20; (3) we will provide wrapping paper for each Book, mailing labels and cards to be inserted in each Book, and you will gift wrap each Book, insert the cards, and place each Book in a cardboard mailer, all for an additional charge of \$.30 per Book; (4) we will pay for the postage for the Books at your bulk book rate; and (5) the Books will be printed and ready for mailing on November 22, 1997.

Thank you for your help on this matter. It is always a pleasure to work with you.

Best regards,



Stephen D. Swindle

SDS\tlw

010\149455.V1

Art canvass

● **Williams Fine Art**, 60 E. South Temple (ZCMI Center Mall), will have an open house and book signing to introduce the updated version of the book "Utah Painting and Sculpture." The event will take place in the main lobby in front of the art gallery on Saturday, Nov. 15, 6-8 p.m. Authors Vern G. Swanson, Robert S. Olpin and William C. Seifrit will speak at 6 p.m. Afterward there will be a book signing and light buffet. Seating is limited so please RSVP by Nov. 10 by calling the gallery at 534-0331. Those interested may also tour the gallery, which will show more than 50 paintings from early Utah artists.

● **Anthony-Franklin Graphic Design** was a winner in the 1997 Salt Lake City AIGA 100 visual communication competition. The winning campaign and promotional materials titled, "The Combo Card Cash-In," were designed by Anthony-Franklin to provide cash incentives for resellers and retailers.

● **Greg Olsen** will be at the Deseret Book in the Cottonwood Mall this Saturday, Nov. 8

from 5:30-7:30 p.m. to discuss his behind his art, respond to questions and answer works. For more information, call 2661.

WORKSHOPS AND LECTURES

● The Museum of Church History and Art Sesquicentennial Lecture Series with Elder on Thursday, Nov. 6 at 7 p.m. The topic will be "Pioneers: The Latter-day Saints in Asia." The lecture is one hour and is in the Museum theater. Seats are available on a first-come basis.

● Aden Ross will present a lecture, "A Brief History of Utah," at the Salt Lake Art Center Wednesday, Nov. 12 at 7 p.m. Ross will offer a satirical and irreverent look at the state's history.

● The Utah Museum of Fine Arts, on the University campus, will have a free workshop for children on Saturday, Nov. 8, 10 a.m.-12:30 p.m. The children will explore the Middle Ages through interactive activities. Children will make paper and fabric masks and a decorated initial bookmark. While free, registration is required. To register, or for more information, call 2661.

● The Contemporary Arts Group will have a workshop for the city and environment for the 2002 Olympics. Participating individuals include Peter Strohmeyer, Cordell Taylor and Peter Taylor. The workshop will take place at the Salt Lake Art Center on Saturday, Nov. 8 at 7 p.m.

● Matt Lynch and Steve Badgett will give a presentation on their collaborative sculpture exhibition at the University of Utah, Department of Visual Arts, 2001 University Blvd.

— CONT.

File: Friberg

THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS
47 EAST SOUTH TEMPLE STREET
SALT LAKE CITY, UTAH 84150

GORDON B. HINCKLEY
PRESIDENT

April 28, 1997

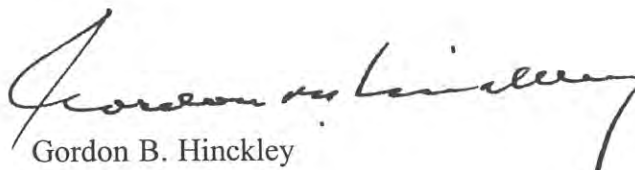
J. Floyd Hatch
1939 South 300 West, Suite 200
Salt Lake City, UT 84115

Dear Brother Hatch:

Thank you for your letter of April 24, in which you write concerning Arnold Friberg. I have known Arnold for a very long time. Many years ago he came to our home and spoke to a group of returned missionaries from England who still meet each month. Over the years I have seen him a number of times. I have been to his home and admired his artwork. I have a signed print, #8 out of 900, of "Joseph Smith in Prayer in the Grove." This is framed and hanging on my office wall. I have not seen him for some time but will see what I can do. I am sorry that he still evidently nurses bitter feelings about the building of the I-215 interchange. It was a terrible thing for him. However, the Church could not have done anything to stop this construction.

Please stay close to him and do all you can to help him. He is a wonderful man and a tremendous artist.

Sincerely,


Gordon B. Hinckley

J. FLOYD HATCH
1939 SOUTH 300 WEST, SUITE 200
SALT LAKE CITY, UTAH 84115
TELEPHONE: 481-9403

April 24, 1997

Gordon B. Hinckley
President, The Church of Jesus Christ of Latter-day Saints
50 E. North Temple
Salt Lake City, Utah 84150

Dear President Hinckley:

My name is Floyd Hatch. I shook your hand at our Rotary Club luncheon on Tuesday, April 22 and spoke with you briefly. Thank you so much for joining with us. Thanks also for your consideration towards our Jewish friends, our community, our pioneer ancestors, and President Young. Your comments were wonderful.

I would like to ask for a few more minutes of your time and discuss a brother in my neighborhood who is struggling a bit with the Church. If you do not know him, you are aware of his work. He is the artist Arnold Friberg. His age is very close to your own. He lives (and paints) east of Holladay Boulevard at about 60th South. Brother Friberg is troubled with several aspects of the Church. The most recent deal with his perceived lack of recognition from church members and leaders as well as the location of the I-215 interchange directly in front of his home blocking his view of the Salt Lake valley. This may seem puzzling to you and me, but he feels that those in leadership positions in Salt Lake County including the Church should have blocked the building of the freeway or at least moved it to another location.

I befriended Arnold and his second wife Heidi, about three years ago because of my great love for western art and Utah artists. I have taken my cousin, Senator Orrin Hatch to visit with the Fribergs in their home. I am aware that several Stake Presidents of the Holladay South Stake, Brother Glen Leonard (director, Museum of Church History and Art), and even Elder Hugh Pinnock have visited with him in the past.

President Hinckley, would you consider making a visit to the Friberg home? Brother Friberg is active and still paints. He appears to be very healthy but this will end some day. The Fribergs keep in their home and in his gallery the most awesome one man collection of artwork that I have ever seen, including: Washington in Prayer at Valley Forge, Book of Mormon subjects, Ten Commandment scenes, and many Royal Canadian Mounty paintings. I have watched members of his new wife's family (who are not church members) posture themselves to control his work when he is eventually gone. I will be sick if the Valley Forge painting ever leaves the State of Utah, but believe it will eventually go to the "highest bidder" if something is not done while Arnold is alive. It is a painting worthy of the Church Museum in every way!

President Gordon B. Hinckley

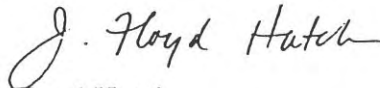
April 24, 1997

Page 2

I have always felt that you could be instrumental in helping Arnold but never knew how to approach you. I am making this request so that I know that I have made the best attempt that I can to help my neighbor. I do not need to be involved, but would probably be helpful in arranging a visit. If asked, I would help in any way that I could.

Thank you so much for your consideration. Please know how much you are loved by my family.

Sincerely,



J. Floyd Hatch

musical touch: acrobatic stunts, spoon jugglers, flags and enigmatic machinery reminiscent of Paul Klee.

In "Dangerous Greeting" (oil on paper) the artist renders, in his trademark technique, four men, each standing on the shoulders of the next. The man on top has his hand outstretched to another man who stands on the shoulder of another stack of men. This group, however, is balancing precariously in a three-wheeled cart being pushed by two smaller men. It is a wonderful image, simple in its design yet brimming with meaning.

Three of Kershishnik's paintings in the exhibit deal with the subject of juggling spoons. (One could spend days discussing the symbolism behind this.) The characters in the paintings balance spoons in ways impossible to fathom, defying



"Eating Man With Flag" (oil on paper, 19 by 15 inches, 1996).

arch, a convention used in religious paintings for centuries. The harmony of color and shape in relation to the arch makes the work one of the best in the exhibit.

Kershishnik's use of curious machinery in several works is very new. In the "Emperor's Go Cart" (oil on paper) the contraption reminds one of Klee's "Twittering



Brian Kershishnik's "Christ Healing a Blind Man" (oil on panel, 54 by 42 inches, 1997) is one of larger pieces in show, which goes until Nov. 8.

Machine."

Some might accuse Kershishnik of drawing his figures with too primitive a look. This is intentional. He often attaches a stick of charcoal to a three-foot long bamboo rod and draws with it. This allows him to get the crude, visceral line he so loves. Kershishnik is also a firm believer in allowing the accidents in art to speak to him at a later time. Some of his best works started out as failures that sat in the studio for long periods of time until one day something struck him

and he changed the work to make it a success. The reduction of form and line and the heightened use of color and texture, coupled with the odd behavior of the characters inhabiting his paintings, makes for art that is not only contemporary but touches the child in all of us.

Kershishnik's "Spoon Tricks" contains more good to excellent pieces than his show last year at Dolores Chase. There has been growth, and that is exciting, especially for those interested in the state of the visual arts in Utah.

Art canvass

• **Williams Fine Art**, 60 E. South Temple (ZCMI Center Mall), will have an open house and book signing to introduce the updated version of the book "Utah Painting and Sculpture." The event will take place in the main lobby in front of the art gallery on Saturday, Nov. 15, 6-8 p.m. Authors Vern G. Swanson, Robert S. Olpin and William C. Seifrit will speak at 6 p.m. Afterward there will be a book signing and light buffet. Seating is limited so please RSVP by Nov. 10 by calling the gallery at 534-0331. Those interested may also tour the gallery, which will show more than 50 paintings from early Utah artists.

• **The Utah Arts Council** is presenting a traveling art exhibition, "Kids on the Bloc: Ukrainian Children's Art," at the Albion Middle School through Thursday. The artwork was done by adolescents 12 to 14 years of age and reflects the Ukrainian youths' visions of the world around them. For more information, contact the Visual Arts

Program of the UAC at 533-5757.

• **Marcelino Stuhmer and Marina Alexandrescu** will exhibit their work in the Loge Gallery at the Pioneer Memorial Theatre from Wednesday through Nov. 15. Both are figurative artists and graduates of the University of Utah. They have also both been accepted to School of the Art Institute of Chicago, where they were two of only 26 students accepted into the school's MFA program this year.

• **The Rocky Mountain Festivals and Events Association** will hold a seminar on sponsorship on Tuesday, Oct. 28 in the Doubletree Hotel in Salt Lake City. Registration begins at noon. For cost and information, call the Utah Arts Festival at 363-8681, or the Kimball Arts Center at 649-8882.

WORKSHOPS AND LECTURES

• The Museum of Church History and Art announces Part 2 of its Pioneer Sesquicentennial Lecture Series with the examination of the contemporary pioneering experiences of the Church in areas of the world where the Church has more recently been established. Gary Browning, professor of Russia, BYU will lecture on Russia on Thursday, Oct. 30, 7 p.m.

• Will South, curator of "Making Waves: Controversial Art in Utah," will discuss his selection of the work and present an overview of the exhibition on Wednesday 7-8 p.m. at the



Marcelino Stuhmer's "Domestic Cuttings" (oil on canvas, 1997) will be on exhibit with other works in the Loge Gallery.

Salt Lake Art Center.

• Daniel Kelm, artist bookbinder, will be giving a free lecture on his bindings in the Gould Auditorium of the Marriott Library on Friday, Oct. 31, at 7 p.m. Kelm will also present a workshop on his techniques on Saturday, Nov. 1, and Sunday, Nov. 2. For more information, call Pam Barrios at 378-2988.

— compiled by Dave Gagon

Christie's salutes cowboys, Indians in western auction

Christie's of Los Angeles will auction off American Indian art and western memorabilia on Nov. 6 in its Beverly Hills auction house at 560 N. Camden Drive.

Saddles by Ed Bohlin, western outfitter for Hollywood producers and stars, will be auctioned, as well as Kevin Costner's badge from "Wyatt Earp."

Also for sale are Posters of Buffalo Bill and Samuel Cody; autographed vintage photos, including Annie Oakley standing tall with a gun in hand, Clint Eastwood smirking and Geronimo perched on a horse; American Indian products like an effigy pipe, a rare totem pole and 19th century quilled hide moccasins; and a collection of Southwest and Plains Indian art.

All items from the Western and American Indian Art collection will be on view at Christie's Los Angeles Nov. 2-5. The auction is scheduled for 2 p.m. and 6 p.m. on Nov. 6.

For more information, call 310-385-2644.

Art by Rich Lane. Lane, 596-5000) — Sculpture by Dave L. Eddy, and "Rookie Prints," featuring work seven artists. Both exhibits run through Oct. 31.

Art Works, Inc. (14 E. 300 South, 363-1717) — New works by Andrew Skorut, through Oct. 31.

Artspace Artists Association (337 W. point, California Rubber and Tire Building) New works and works in progress.

C Gallery (466 S. 500 East, 359-8625) "E is for Expatriate Utah Artists: Pierotti & Peglau," through Nov. 30.

Cafe Dell Arte (22 E. 100 South) — "Pings by Ondre Pettingill, through Nov. 16."

Tivoli Gallery* (255 S. State, 521-6281) Work by Rosmarie Russell, through Oct. 31. **Chapman Library** (577 S. 900 West, 52-8285) — "Mexican Retablos and Ceramic on loan from the Utah Museum of Fine Art through Dec. 22."

Chroma Gallery (170 W. 2950 South, 4-4316) — Acrylics/serigraphs by Darryl Ermann. Exhibit ongoing.

Day-Riverside Branch Library (1575 W. 1000 North, 524-8287) — Recent work by Carl Purcell, through Oct. 31.

D.B. Gallery (125 E. 6100 South, Murray 268-9562) — Ongoing exhibit of Utah artist Richard Murray, Dave Keough and Jim We.

Dolores Chase Gallery* (260 S. 200 W. 328-2787) — "Spoon Tricks," featuring work by Brian Kershishnik, through Nov. 8.

Don Brady Drive Through Gallery (130 2100 East, 582-4500) — Artwork by Arizc artist Jack Roberts, through Nov. 20.

East Millcreek Library (2266 E. Evergreen Ave., 943-4636) — Watercolors by John Fetzner, through Dec. 31.

Excell Gallery (Inkley's, 2150 S. State, 486-3921) — Photography of Laurel Casj through Nov. 11.

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

F. Welxler Gallery (132 E St., 534-1014) Works by Valoy Eaton, Harrison Groutage, Kimball Warren, Karl Thomas and Dennis Smith.

Gallery 56 (56 W. 400 South, 533-8244) — Group show by gallery artists.

King's Cottage Gallery (2233 S. 700 E. 486-5019) — Ongoing exhibit of Utah landscapes and cityscapes by Susan Gallache Rick Graham, Rob Adamson, Linda Curley Trent Ellis, John Hughes and Brad Slaugh.

Lamb's Restaurant (169 S. Main, 364-7166) — Fine art photography by Bill Lee, through October.

Leftbank Gallery* (242 S. 200 West, 5-0343) — "Human Emotions," featuring paintings by Rick Graham and Gene Stark, through Oct. 31.

Light Spot (1043 E. 900 South) — "GI/TI/DRAGHGLI/EROI" (the Giants, the Dragons, the Heroes), featuring glass from Murano, Italy, by artisans Noti Massari, Renato Toso and Roberto Pamio.

Lost Art Gallery (4699 Holladay Blvd., 5-0659) — Metaphysical/new age art.

Museum of Church History and Art (45 West Temple, 240-2299) — "From New York to Salt Lake," featuring rare books, maps, periodicals and other prints from the early days of the LDS Church. The exhibit runs through Jan. 12, 1998. Also, "Women of Faith," featuring 50 works of art that reflect on women, their lives and their spirituality. Some of the featured artists are J.T. Har-

Dear Dad,

Thanks for the birthday check. I had such a great day it was hard to get back to reality. Now ~~we~~ we are all coming down with Hawaii fever and can't wait until

We see you in December.

I hope all goes well with
your show and book signing.

Love,

Cathy

FORGET ME NOT
AMERICAN  GREETINGS

FCWN 2-6H

WILLIAMS FINE ART

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

November 26, 1997

Dr. Edward McKay
2954 Devonshire Circle
Salt Lake City, UT 84108

Dear Dr. McKay,

We are pleased to give you our appraisal of the following painting:

1-28"x22" oil painting, not framed, oil on canvas,
signed and dated John Hafen 1907 in upper left hand
corner. This is a portrait of David O. McKay.

We place the fair market value of this painting at \$20,000.

Respectfully submitted,

Williams Fine Art

Clayton R. Williams

Clayton R. Williams



**Louise W. Nelson
2787 Juniper Way
Salt Lake City, UT 84117**

Dear Greg,

September 15, 1997

I was disturbed as I heard about the report you received concerning the reasons I did not choose Dr. Steve Smith as my surgeon. Please allow me to explain.

When you recommended I have surgery, I talked to a few doctors I know, who told me, as you did, that it was important to choose someone who had done many of these operations. I got a few more recommendations. Then, I called some of the surgeons' offices to ask about their specialties. Dr. Steve Smith's office told me his specialty was colon/rectal surgery. It was only after talking to my Dad about this that I found out my ignorance on the subject, and the fact that all general surgeons specialize and are also very skilled in other types of surgeries.

I should have called my Dad back when I realized my mistake about Dr. Smith. I am sorry I said anything about it. I realize that Dr. Smith would be a great choice.

Anyway, after receiving many recommendations for surgeons at the U. of U., Alta View, Cottonwood, and L.D.S. hospitals, I decided on Dr. Richard Price at L.D.S. Also, I was told I needed an internist to coordinate things there, and since you work at Cottonwood, I decided to ask Dr. Hal Cole, who has been my internist assisting me with my esophagitis for a number of years. Another factor in my decision was that I wanted a friend of mine, who is an anesthesiologist, to handle my case, since I get extremely nauseated, and he had some ideas on some alternative methods that might work. He also is at L.D.S. Hospital.

Sorry to bore you with the long explanation, but I would feel badly if I wasn't able to tell you why I did what I did.

I appreciate the help and care you have given to our family. I respect you for your skills, your thoroughness and your intelligence. Also, I am very grateful you picked up on my parathyroid problems and suggested the nuclear scan, which revealed the adenoma which needs to be removed.

I am sorry for the way this has been handled, Greg. Please accept my apology.

Sincerely,

Louise

cc: Elaine S. Williams

*Elaine -
I just wanted
to send you a
copy of this letter.
Sorry for the
quip!*

*Love,
Louise*

**ATTENTION
ART
COLLECTORS**

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

**Minerva
Teichert**

**Maynard
Dixon**

**John
Hafen**

**Mahonri
Young**

**Albert
Bierstadt**

**They Are
For Sale
at**

Williams Fine Art

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

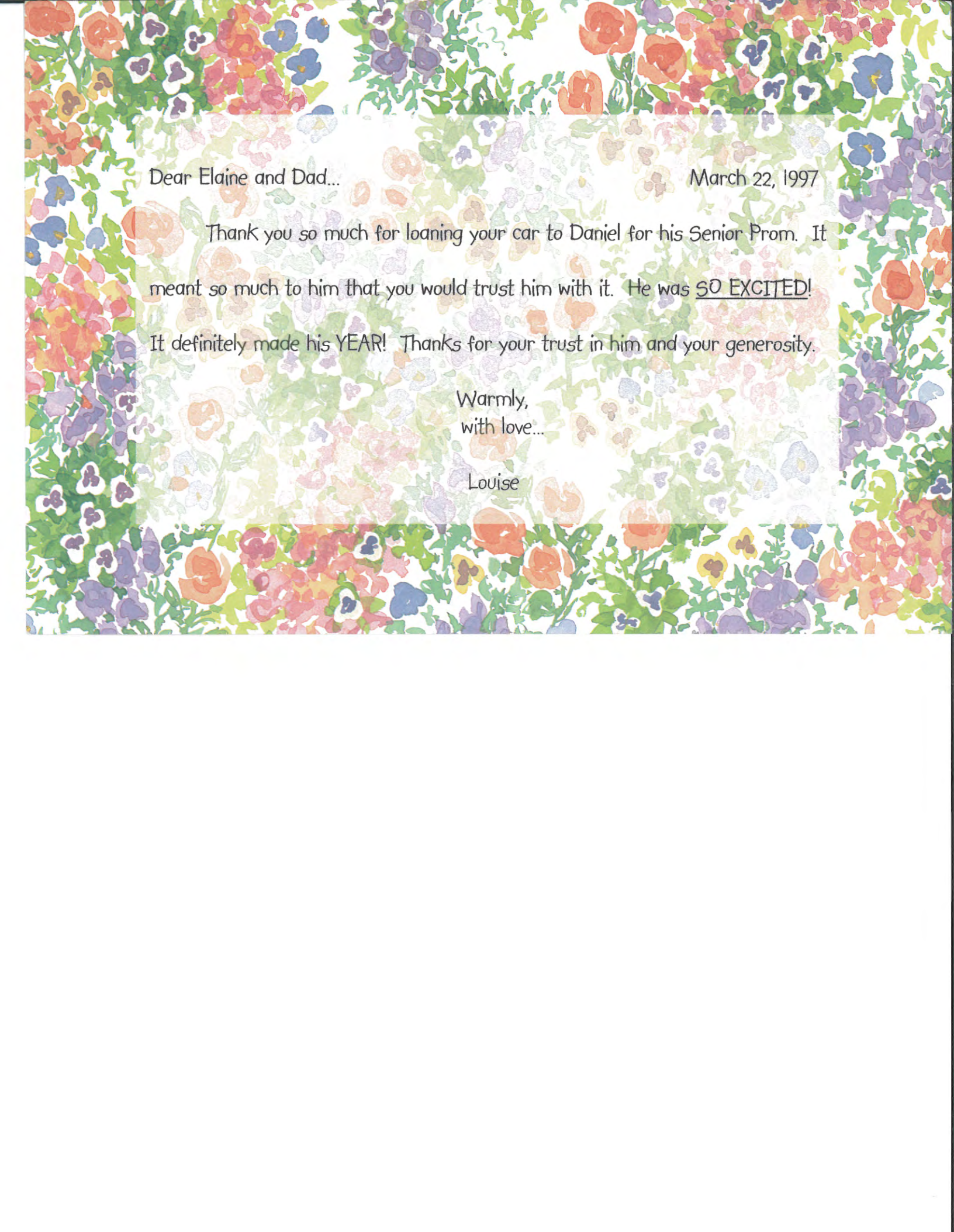
**Hours
12 Noon
to
6 P.M.
Mon.-Fri.**

**Phone
534-0331**

TRUSTWORTHY LOYAL
HELPFUL FRIENDLY COURTEOUS
KIND OBEDIENT CHEERFUL
THRIFTY BRAVE CLEAN
REVERENT



You are invited to an
Eagle Scout
Court of Honor
for William C. Tait
on Saturday
October 11, 1997
at 4:00 PM
to be held in the
Relief Society Room
of the
Mesa Central Stake Center
925 North Harris St.
Mesa, AZ



Dear Elaine and Dad...

March 22, 1997

Thank you so much for loaning your car to Daniel for his Senior Prom. It meant so much to him that you would trust him with it. He was SO EXCITED!

It definitely made his YEAR! Thanks for your trust in him and your generosity.

Warmly,
with love...

Louise

Cardinal
John Cornacchio



23



MADE IN THE USA
©PVA 125XK98002SV



RECYCLABLE

Dear Dad,

Happy Birthday. I
hope you have a great day.
I appreciate all you have done
for me and my family. We
are so excited for Hawaii and
look forward to spending some time
with you, only 21 more days.

I love you very much and
my family also.

Love,
Dan

HAPPY BIRTHDAY!

DAD

12/3/97

DEAR DAD,

HAPPY BIRTHDAY! I WANT TO EXPRESS
MY LOVE TO YOU ON THIS SPECIAL DAY. I HAVE
GREATLY APPRECIATED THE KINDNESS & CONCERN
YOU HAVE SHOWN TO ME & MY FAMILY. THANK YOU
FOR ALL THE PHONE CALLS, VISITS, DINNERS, PUTTING
KIDS TO BED, HOSPITAL VISITS & LOVE THAT
YOU HAVE PROVIDED TO US ALL. IT IS NOT A
SMALL THING TO HAVE A LIVING PARENT WHO STILL
LOVES YOU EVEN THOUGH YOU ARE A MAJORE(?)

ADULT YOURSELF. I AM LOOKING FORWARD TO
HAVING TIME TO SPEND WITH YOU & THE WHOLE
FAMILY IN HAWAII THIS YEAR - IT IS GOING TO
BE A GREAT TIME TOGETHER. IN MY MIND, ~~AND~~
THERE IS NOT A BETTER EXPERIENCE THAT ONE
CAN HAVE THEN TO BE WITH LOVED ONES.

I HOPE THAT THE COMING YEAR BRINGS MORE
PEACE, JOY, HOPE & LOVE THAN EVER.

WITH LOVE,

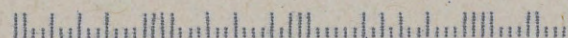
Chay

The MESA
637 East 500 South
Salt Lake City, UT 84102

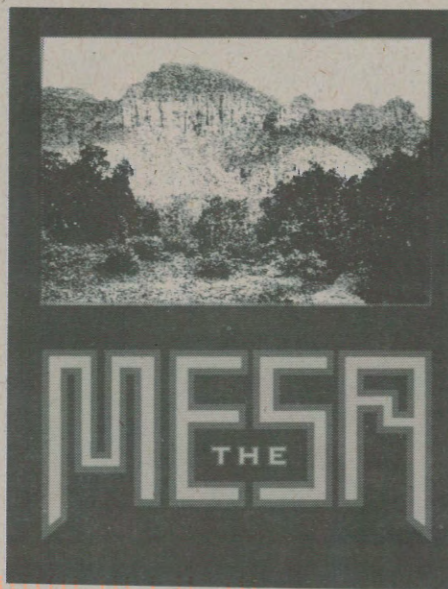


Clayton Williams
1010 Oak Hills Way
SLC UT 84108

84108/2024



Finally An Art Benefit
to Benefit Artists



THE MESA ART BENEFIT

Dennis Smith, Gary Smith
and supporters of the "MESA"
invite you to attend a Benefit Art Exhibition
featuring 50 Utah Artists

The Sale will be held
Friday, November 14th, 1997
3pm — 8pm

Trolley Square
South Amphitheater
700 East 600 South

Southwest hors d'oeuvres compliments of Picante of Trolley Square.

The MESA is a residency program for artists, writers, and humanities scholars of note as well as aspiring ones. Its purpose is to provide participants with a place for uninterrupted work in the serene southwest desert landscape.

Participating Galleries and Artists.

"A" GALLERY (Frames Inc.) GALLERY 56 SEGO GALLERY
4878 So. Highland Dr. • 277-8401 56 West 400 South • 533-8245 637 East 500 South • 328-9848

Representing
Gary Max Collins
Brent A. Godfrey
Jared Sanders

Representing
Lee Udall Bennion
Randall Lake

Representing
Richard Murray
Kathryn Stats
Kathryn Wilson

CODA Gallery
Park City • 655-3803
Representing
David Dornan
Dennis Smith

KING'S COTTAGE GALLERY
2233 South 700 East • 486-5019
Representing

Rob Adamson
Susan Gallacher
John Hughes

URBAN ARTS GALLERY
Trolley Square • 322-3111
Representing

Tom Mulder
Karl Pace
Richard Richards

CORDELL TAYLOR GALLERY
575 West 200 South • 355-0333
Representing

James Baker
Lenka Konopasek
Lori Nelson
Dennis Reynolds

PHILLIPS GALLERY
444 East 200 South • 364-8284
Representing

Allen Bishop
Earl Jones
Denis Phillips

WILLIAMS FINE ART
60 East South Temple • 534-0331
Representing

Steven Songer
Clayton Williams

DOLORES CHASE FINE ART
260 South 200 West • 328-2787
Representing

Brian Kershnik
Eddie Roberson
Ted Wassmer

REPARTEE GALLERY
Foothill Village • 582-6810
Park City • 649-4514
Representing

Nancy Lund
Eva Malin
Diane Turner

Additional participating artists

Warren Archer
Bob Bauer
Ken Baxter
Alex Bigney

Roydon Card
Bevan Chipman
Homer Clark
Sam Collett

Kindra Fehr
Louise Fischman
Graydon Foulger
Wayne Geary
Carleen Jimenez

David Linn
Kim Martinez
Frank McEntire
Joseph Ostraff

Kathy Peterson
Ted Remington
Allen Roberts
Will South



Is death the last sleep?
No, it is the last and final awakening.
Sir Walter Scott





CAROLYN B. MACKENZIE
580 PARK AVENUE
NEW YORK, NEW YORK 10021
TEL.: (212) 753-1117
FAX: (212) 753-1006

FEBRUARY 18, 1997

WILLIAMS FINE ART

CLAYTON WILLIAMS

Dear Clayton,

I enjoyed meeting you & seeing
your gallery last month.

I'm still on my search for
two paintings — a large one to
put in my entrance hall
& a smaller vertical one for
over the fireplace. I'm enclosing
xeroxes of the two paintings that
would have served my needs
wonderfully, but they went so far
over the estimate that I was
the underbidder. The Henri Gervex
was particularly appealing. I'm
sorry these aren't color xeroxes

which would give you a better sense
of the paintings, but hopefully these
will help you find something for me.

Best regards,

Carolyn-

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • SUITE 150 • SALT LAKE CITY, UTAH 84111 (801) 534-0031

August 14, 1997

Phillip Lowe
8005 Exodus Dr.
Gaithersburg, MD 20882

Dear Mr. Lowe,

This provides an appraisal of the pieces you specified in your letter of June 24, 1997.

<u>Artist</u>	<u>Title/Subject</u>	<u>Size</u>	<u>Medium</u>	<u>Appraised Value</u>
Doug Snow	"Desert Landscape"	34x24	oil	\$3,000
Don Olsen	abstract	24x30	oil	\$3,000
Henri Moser	landscape	24x19	oil	\$3,000
Ranch Kimball	"House and Mountains"	19x25	oil	\$300
Roger Bailey	landscape	18x21	W/C	\$300
Earl Jones	"Draper Sheds"	16x12	oil	\$1,000
Earl Jones	"Portrait of Fred Linden"	20x15	charcoal	\$300
Maury Haseltine	landscape	11x8	ltd. ed. print	\$200
Maury Haseltine	still life	27x16	oil	\$1,000
Maury Haseltine	landscape	24x18	pastel	\$1,000

WILLIAMS FINE ART

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

Con't

Lee Deffebach	"Dragon and Windex Bottle"	10x14	pencil	\$300
Lee Deffebach	"Landscape with Trees"	11x16	oil	\$500
Francis Zimbeaux	"Dream of Endymion"	17x21	print	\$200

Please call us if we can provide any further assistance.

Cordially,

Clayton R. Williams

12w
Laureen T. Wallis
Wallis Art Studios
155 Church Street
Logan, Utah 84321
7-16-97

Mr. Clayton Williams
Williams Fine Art
60 East South Temple
Suite 150
Salt Lake city, Utah 84111

Dear Clayton:

We have received your telephone messages and letters concerning the four paintings you have requested. Kent is no longer doing commissions because he has not the time for research and travel to special places. Currently he has no photos of Bear Lake or mountain subject matter. He is aware of your needs and would like to satisfy them; but until he is on top of the needs of his galleries that consistently sell well, he won't be able to get you any paintings.

We do appreciate the sales you have made in the past and wish we could do more for you. I'm afraid that aging parents are taking enormous amounts of time away from the easel and he is painting far into the night just to keep on top. We wish you success and hope that one day we will again be able to do business together.

Sincerely,



Laureen T. Wallis

ltw

Art canvass

● **Williams Fine Art**, 60 E. South Temple (ZCMI Center Mall), will have an open house and book signing to introduce the updated version of the book "Utah Painting and Sculpture." The event will take place in the main lobby in front of the art gallery on Saturday, Nov. 15, 6-8 p.m. Authors Vern G. Swanson, Robert S. Olpin and William C. Seifrit will speak at 6 p.m. Afterward there will be a book signing and light buffet. Seating is limited so please RSVP by Nov. 10 by calling the gallery at 534-0331. Those interested may also tour the gallery, which will show more than 50 paintings from early Utah artists.

● **Anthony-Franklin Graphic Design** was a winner in the 1997 Salt Lake City AIGA 100 visual communication competition. The winning campaign and promotional materials titled, "The Combo Card Cash-In," were designed by Anthony-Franklin to provide cash incentives for resellers and retailers.

● **Greg Olsen** will be at the Deseret Book in the Cottonwood Mall this Saturday, Nov. 8

from 5:30-7:30 p.m. to discuss his behind his art, respond to questions and sell his works. For more information, call 2661.

WORKSHOPS AND LECTURES

● The Museum of Church History and Art Sesquicentennial Lecture Series with Elder on Thursday, Nov. 6 at 7 p.m. The topic will be "Pioneers: The Latter-day Saints in Asia." Lecture is one hour and is in the Museum theater. Seating is available on a first-come basis.

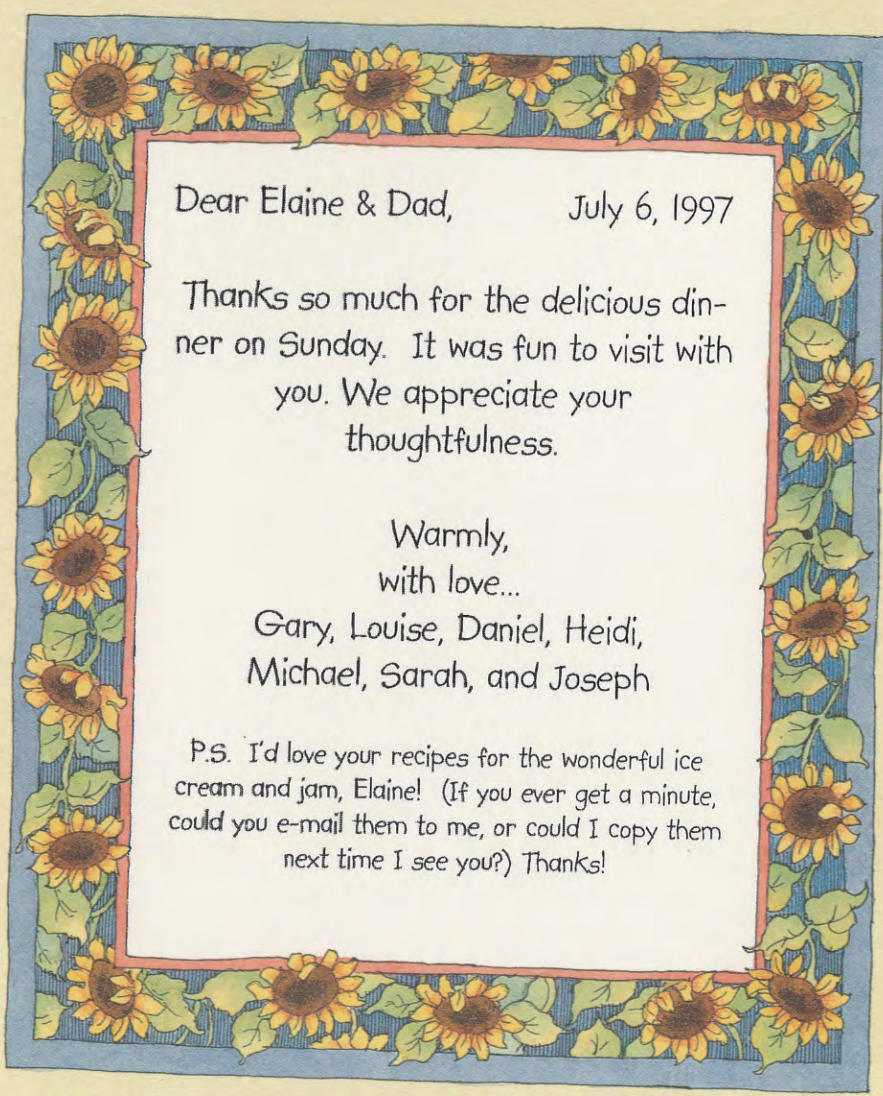
● Aden Ross will present a lecture, "A Brief History of Art in Utah," at the Salt Lake Art Center Wednesday, Nov. 7 at 7 p.m. Ross will offer a satirical and irreverent look at the sides of the debate.

● The Utah Museum of Fine Arts, on the University of Utah campus, will have a free workshop for children on Saturday, Nov. 8, 10 a.m.-12:30 p.m. The children explore the Middle Ages through the use of medieval books. Children will make paper and parchment initial bookmark. While free, registration is required. To register, or for more information, call 534-0331.

● The Contemporary Arts Group will have an exhibit exploring ideas for the city and environment for the 2002 Olympics. Participating individuals are Peter Strohmeyer, Cordell Taylor and Preston Taylor. The exhibit will take place at the Salt Lake Art Center on Saturday, Nov. 7 at 7 p.m.

● Matt Lynch and Steve Badgett will give a presentation on their collaborative, sculpture exhibition at the Salt Lake City, Department of Visual Arts, 2001 University of Utah.

—COT



Dear Elaine & Dad,

July 6, 1997

Thanks so much for the delicious dinner on Sunday. It was fun to visit with you. We appreciate your thoughtfulness.

Warmly,
with love...

Gary, Louise, Daniel, Heidi,
Michael, Sarah, and Joseph

P.S. I'd love your recipes for the wonderful ice cream and jam, Elaine! (If you ever get a minute, could you e-mail them to me, or could I copy them next time I see you?) Thanks!

WILLIAMS FINE ART

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

8.7.91

Dear Ron and Joyce -

It was nice to see you again.

We have sent the Russian painting to the framer.

We fixed the painting for your mother's home in Ogden and returned it to your niece.

Please let us know if you want the Myleby (see attached invoice) shipped to you or to your daughter.

Best Wishes,
Clayt

Art canvass

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● The Contemporary Arts Group will have a workshop exploring ideas for the city and environment for the 2002 Olympics. Participating individuals are Peter Strohmeyer, Cordell Taylor and Prentice Taylor. The workshop will take place at the Salt Lake Art Center on Wednesday, Nov. 5, 7 p.m.

● Matt Lynch and Steve Badgett will give a presentation on their collaborative sculpture exhibition at the University, Department of Visual Arts, 2001 University of Utah.

—com

**WHAT I HAVE LEARNED ABOUT
PROFESSIONAL & PERSONAL LIFE
DURING FOUR DECADES OF LEADERSHIP
IN BUSINESS, GOVERNMENT, EDUCATION, AND COMMUNITY SERVICE**

by
**Rodney H. Brady, President/CEO
Deseret Management Corporation**

* * * * *

1. A goal-oriented life is far more likely to lead to success than is a life that leaves success to chance.

If you don't know where you are going, you will probably end up somewhere else.

2. An effective way for one to determine his or her direction in life is to carefully study the lives, guiding principles, habits, and achievements of a number of outstanding people who have preceded them along life's journey, then identify those skills and attributes of character one wishes to develop and emulate.

Many of the world's most admired and successful people are a composite of the best attributes of skill and character that they have observed in other people. Practically every person we meet possesses at least one attribute worthy of our emulation.

3. An organized approach to self improvement, and the wise organization and prioritization of one's time and tasks, can add many equivalent productive years to one's life span.

Every day, in at least some way, we must become a little better.

4. Hard work, perseverance, and a "never say quit" attitude, are essential keys to a happy and successful life.

The willingness to stay with a difficult task until its completion is a much sought-after attribute of character.

5. A well-rounded and diverse fundamental education, a wide-ranging variety of experiences and interests, and the maintenance of balance among the many wonderful dimensions of life, brings many advantages not provided by a life that is unduly narrow and specialized.

As one gains a basic understanding of a broad variety of disciplines, one receives an increased appreciation of the surrounding world, and one obtains a more accurate perspective and inter-disciplinary view of his or her chosen area of specialization.

6. Mastering the skills of effective written, oral, and non-verbal communication substantially enhances one's opportunities for success irrespective of the profession, trade, or role in life one pursues.

Effective communication is at least six dimensional, and includes: writing, reading, speaking, listening, body language, and actions. That which is written or spoken is often reinforced, or negated, by the actions of the writer or speaker.

7. The ability to relate effectively to, and deal effectively with, other people enables one to accomplish much through cooperative effort.

The key to effective inter-personal relationships is the development of a genuine, selfless concern for other people.

8. A true maturity of character is obtained when one learns to place into proper perspective long-term opportunities in relation to short-term satisfactions.

That which is close to us in space and time often appears, erroneously, to be much larger and more important than that which is more distant from us; when in reality, that which is more distant is often far larger and of greater significance than that which is close at hand.

Isaiah Berlin, 1909-1997.

"WHEN A SAGE DIES, ALL ARE HIS KIN"

By Leon Wieseltier

I.

"When a sage dies," says the Talmud, "all are his kin."

The rabbis were speaking practically, not philosophically. They were ruling that, when a sage dies, everyone must observe some of the practices of mourning. When a sage dies, for example, all must rend their garments. "But do you really think that all are his kin?" the text asks itself, incredulously. For all are obviously not his kin. It is a big world. The injunction seems sentimental, onerous. "So say, rather, that all are *like* his kin." A distinction! But it is not enough of a distinction to release anybody from the duty to mourn.

And if you never knew the man, if you never sat in the dust at his feet, if you never heard him teach? Still he is not a stranger. The Talmud proceeds to the story of the death of Rabbi Safra, a scholar and a merchant of the fourth century. "When Rabbi Safra died, the rabbis did not rend their garments, because they said: 'We did not study with him ourselves.' But Abbaye said to them: 'Does it say "when your master dies"? No, it says "when a sage dies"! Besides, every day in the house of study we consider his views.' " If you know the teaching, you know the teacher. You are required to rend.

In Oxford, last week, a sage died. And every day in the house of study we consider his views. Who are Isaiah Berlin's kin, who must mourn?

II.

The pluralists are his kin, and they must mourn. Isaiah Berlin was the most original, the most lucid, the most erudite, and the most sensitive, less enemy of the idea of totality in his age, which was an age of totality. More precisely, an age of failed totality and it owed that failure, which was the late and saving glory of an inglorious modernity, not least to the notions of this professor and his crowded, benevolent mind. "It seems to me," he wrote, "that the belief that some single formula can in principle be found whereby all the diverse ends of men can be harmoniously realized is demonstrably false." The generality of the statement should not obscure the scale of the

claim. It is the language of a don, but it is the expression of a world-historical thinker. Who made that? A world-historical thinker was his assault on the idea of the world-historical.

From Parmenides to Marx, philosophers dreamed of the single principle, the single method, the single being, metaphysical or anti-metaphysical, sacred or profane, that would account for everything that exists, and bring everything that exists under a single description. Berlin set out to awaken Western thought from that dream. His lifelong analysis of the ideal of wholeness exposed it as a dangerous illusion. But he did not repudiate it only on moral and political grounds. He carried the criticism of totality beyond the criticism of totalitarianism, back to the elementary consideration of its philosophical sense. He showed that it had no philosophical sense.

"In the house of history," he wrote, "there are many mansions." But the force of Berlin's attack on holism in all its forms was owed to the fact that it was not only a historical attack, it was also a logical attack. It is commonly assumed that his defense of pluralism was the work of his years as a political thinker and a historian of ideas, but in fact Berlin's quarrel with totality began in his early papers, in the Oxford-style exercises in analytical philosophy that he later liked to disavow. "I could not bring myself to re-read them," he said about those writings, but it was in his animadversions against logical positivism that he began to suggest what is preposterous about "the infallible knowledge of incorrigible propositions," and "the Ionian fallacy of asking what everything is made of," and "the privileged class of basic propositions . . . and the desire to translate all other propositions into them or combinations of them . . ." It was logic that made Berlin a liberal.

For Berlin, pluralism was not a conclusion drawn prudently from experience, a kind and expedient concession to the obstacles that life puts in the way of the right and the good. Rather, pluralism was a conclusion drawn from a proper analysis of concepts, from a strict reflection about the nature of human values and human goods, which are essentially incompatible, not just empirically incompatible, with one another. "The notion of a total human fulfillment is a formal contradiction." A formal contradiction: Is there a greater

upon an idea? But this was the curse that Berlin cast upon the idea of totality, and may the idea never escape the curse. It was Berlin who demonstrated that the liberal view of the world was not only an evil, it was also an error; that the liberal view of the world is not only a practical necessity, it is also a theoretical necessity. If society must be pluralist, it is because reality is plural; because pluralism is what there is.

Berlin was one of liberalism's great foundationalists, and his writings will stand as a permanent embarrassment to those who believe that justice can dispense with philosophy. The pluralism that he preached was not a gospel of relaxation. "If, as I believe, the ends of men are many, and not all of them are in principle compatible with each other, then the possibility of conflict—and of tragedy—can never be wholly eliminated from human life, either personal or social." The strife and the sorrow of which Berlin warned might wrack the same society, the same culture, the same individual. Pluralism promises peace, not serenity. But Berlin kindled to the friction. He prized the shadows of the Many over the darkness of the One; for it is darkness, and not light, that the One generally vouchsafes. He had an almost aesthetic relationship to the heterogeneity that he championed. In his work and in his person, he demonstrated that the world of the Many is a more enchanted world, not a less enchanted world, than the world of the One. In this way, Berlin made a fruitful contribution to the idea of happiness.

III.

The rationalists are his kin, and they must mourn.

The rationalists? Surely not the rationalists. For it was Berlin, was it not, who shook the confidence of reason, and denied that reason was immune to time and to place, and denounced the rationalism of the Enlightenment as an indefensible absolutism? Yes, it was Berlin. But something has gone a little awry in the appreciation of his work in recent years. Some people think that they have detected in "value-pluralism" and the "incommensurability thesis" endorsements of the miserable flight from reason that characterizes so much of contemporary intellectual life. Thus, one reads that "there is in Berlin's idea of radical choice arising from conflicts among incommensurables a decisionist, voluntarist, or existentialist element." Berlin's attack on absolutes has been taken to imply relativism, or subjectivism, or perspectivism, or even a quaint postmodernism.

This is all exaggerated and imprecise. There is not a whiff of *funisme* in Berlin, not a touch of Fichte or Sartre. "We seek to adjust the unadjustable, we do the best we can," but we do not do so gratuitously, or helplessly, or in the service only of our interests. The hero of Berlin's epic of the collision of ends is a deliberative hero, whose choices are rational, or at least reasonable, and merit praise or blame. He does not despair of coherence or truth. Berlin's point is not that reason has been retied by irony or by will; it is that reason dictates

many things, and comes with costs. It was not against reason that Berlin inveighed, it was against the church of rationalism (or the temple of Sarastro, as he liked to call it); and it was reason, not unreason, that he pitted against rationalism's dogmas. When "Herder and the Enlightenment," his extraordinary essay of 1964, was reprinted last year in a new collection of his writings, Berlin added a note in which he described Herder's standpoint, which was also his own standpoint, as "objective pluralism." It was not one of his magical formulations, but it suffices to establish that he offers no comfort to the cheerful obscurers.

What is "objective pluralism"? It is the view that a pluralist world is a porous world, that societies and cultures and minds are not set up within themselves that meaningful communication among them, or meaningful comparison between them, is impossible ("it is idle to tell men to learn to see other worlds through the eyes of those whom they seek to understand, if they are prevented by the walls of their own culture from doing so"); and also the view that each of these societies and cultures and minds may be evaluated by logical and moral categories that apply across them all. About relativism, Berlin wrote that "I take it to mean a doctrine according to which the judgment of a man or a group, since it is the expression of a taste, or emotional attitude or outlook, is simply what it is, with no objective correlate that determines its truth or falsehood." And this he rejected. He would not countenance the ideal of an islanded existence. It made the study of different forms of life and ancient forms of life and primitive forms of life impossible. Is "objectivity," then, another term for universalism? Berlin did not speak keenly of universalism, and in his writings he often identified it with what a historian once called "uniformitarianism." But really he abhorred only a coercive universalism (and its incarnation on earth, communism). He was a universalist of the multifortarian kind.

What bothered Berlin about rationalism was its insulation. This was especially true of rationalism in Oxford, as he recalled it in an elegiac but devastating memoir of J.L. Austin. For nothing was more vivid to Berlin than the reality of an idea; the external reality as well as the internal reality. A particular idea occurred in a particular time and a particular place. This did not mean that the idea was contingent, or nothing more than an expression of the individual who thought it. It might be a necessary idea; but even necessary ideas do not think themselves. An abstract conception is voluptuously actual. A thought is an experience. Berlin did not become a historian of ideas because he believed that ideas are nothing but history. His historicism was a way of making reason worldly; or of acting on the rude and marvelous discovery that reason already was worldly, even when it pretended otherwise.

It was not only for its more various picture of the human that Berlin kept returning to what he called the counter-Enlightenment. He was on a mission. He was a

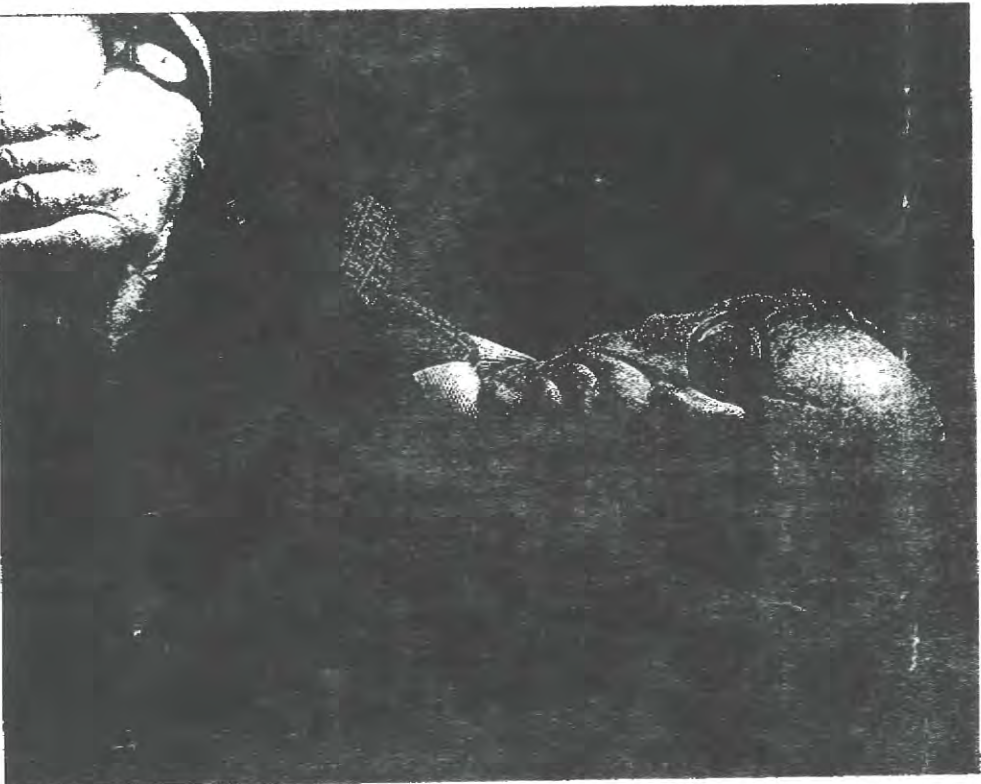
spy for reason in the house of unreason. (His studies in the history of romanticism and reaction were the most important cables that he ever wrote.) He needed all the dank and complicating information, if he was to get on with the unapologetically progressive task of understanding the conditions for the development of personality and decency. He belongs in the small and valorous company of rationalists who did not flinch before the facticity of unreason, who knew that reason cripples itself when it regards only itself, who taught reason sympathy.

IV.

The democrats are his kin, and they must mourn.

Berlin criticized classical rationalism as much for some of its effects as for some of its assumptions. He showed that, even in its nobler versions, it often culminated in a sanctimonious and sometimes murderous authoritarianism. "One belief, more than any other, is responsible for the slaughter of individuals on the altars of the great historical ideals—justice or progress or the happiness of future generations, or the sacred mission or emancipation of a nation or race or class, or even liberty itself, which demands the sacrifice of individuals for the freedom of society. This is the belief that somewhere, in the past or in the future, in divine revelation or in the mind of an individual thinker, in the pronouncements of history or science, or in the simple heart of an uncorrupted good man, there is a final solution." A final solution: the phrase recurs often in Berlin's studies of Western thought, and he saw no need to remark upon its chill.

Was it really a surfeit of reason from which this century suffered? Of course not. But this was not Berlin's claim. He was warning, rather, of the perversion of reason. He admired the power of the mind to understand, but he feared the power of the mind to unify; and he was adamant that unifying was not the same as understanding. It was plain to him that the crimes of his cen-



© Laurie Lewis/Frank Spooner Pictures

tury were the crimes of monism, and he toiled to make this plain to others. In political theory, monism took the form of what he called "positive liberty." He was against it; it was a fancy invitation to compulsion, a theory of authority disguised as a theory of freedom. Freedom for, freedom to: this kind of freedom was a demand for a prescription for a way to live, and it defined freedom as conformity to such a prescription, as obedience. Berlin maintained, against Lenin but also against Kant, that freedom was not obedience, that it was the obstreperous antithesis of conformity.

Freedom was not general, it was individual. In his appraisal of political ideas and political systems, Berlin never took his eyes off "the empirical spatio-temporal existence of the finite individual." For this reason, he became the univocal prophet of "negative liberty." This he defined as "a maximum degree of non-interference compatible with the minimum demands of social life." In Berlin's hands, the homely ideal of non-interference was homely no more. It was transformed into philosophy's powerful weapon against despotism. Berlin gave it grandeur: "It seems unlikely that this extreme demand for liberty has ever been made by any but a small company of highly civilized and self-conscious human beings." Or, a little morbidly, it may be that the objective of the struggle for freedom, of the longest and bloodiest struggle in human history, was nothing more magnificent than the right to be left alone.

Berlin was himself one of those highly civilized and self-conscious human beings. He, too, imagined the reign of respect, the paradise of no paradise. He was there in his time of Mill and Constant. He simply and truly detested determinisms. He did not deny that power was legitimate (though he discussed anarchism with glee, and took a wicked pleasure in contrasting Marx unfavorably to Bakunin); but he demanded that power be legitimate, and he propounded an exceedingly stringent criterion for its legitimacy. He was not a libertarian, and he criticized "the evils of unrestricted

...*raison-faire*, and of the social and legal systems that permitted and encouraged it, [that] led to brutal violations of 'negative' liberty"; but he criticized collectivism more. (In 1917, as a boy in Petrograd, he watched the Russian Revolution.) "Genuine belief in the inviolability of a minimum extent of individual liberty," he wrote, "entails [an] absolute stand." Thus, from the master anti-absolutist But there was nothing paradoxical about this stand. It was the corollary of his consecration.

Berlin's writings display in abundance the natural democracy of the contrapuntal mind. He was not a party man or a fisher of souls. With his friend Lionel Trilling, he believed that "a criticism which has at heart the interests of liberalism might find its most useful work not in confirming liberalism in its sense of general rightness but rather in putting under some degree of pressure the liberal ideas and assumptions of the present time." Berlin did not exempt liberals and democrats from the fairness and the candor of his judgment. The conflation of freedom with power by modern revolutionaries, he observed, "has, perhaps, blinded some contemporary liberals to the world in which they live. Their plea is clear, their cause is just. But they do not allow for the variety of human needs. Nor yet for the ingenuity with which men can prove to their satisfaction that the road to one ideal also leads to its contrary." He was wise in part because he was not ingenious.

V.

The nationalists are his kin, and they must mourn.

Not all the nationalists, no. Berlin was warning about the low side of belonging, about "the pathological developments of nationalism in our own time," about "modern national narcissism: the self-adoration of peoples, of their conviction of their own immeasurable superiority to others and consequent right to dominate them." He carefully delineated the debt that fascism and other outrages of collective will owed to romanticism. He was alienated by the celebration of the organic and the mythological that characterizes, and inflames, nationalist thinking and nationalist feeling. And yet he was not prepared to follow his faith in individualism all the way to an internationalist conclusion. He was sharply critical of liberals and socialists for having scanned the reality, and the validity, and the durability, of group feeling.

Berlin had two reasons for lingering over nationalism. The first was his indignation at injustice. In his view, nationalism almost always originated as an effort at redress, as an attempt to right a wrong. "It usually seems to be caused by wounds." In response to oppression and exploitation, a people desires recognition and independence. Not to understand such desires, and the solidarity out of which they arise, is to be morally obtuse, or worse. "The consciousness that although all oppression is hateful, yet to be ordered about by a man of my own community or nation, or class or culture or religion,

humiliates me less than if it is done by strangers... that sentiment is surely intelligible enough." Nationalism, in Berlin's wonderful phrase, is "the straightening of bent backs."

But this is a purely reactive account of nationalism, and a purely political one; and for Berlin it did not suffice. The second reason for his interest in nationalism was his interest in the world as it is. For there *are* nations, formed or forming, stateless or in states, with languages, traditions, customs, institutions, and beliefs of their own. Regardless of what theory has to say about it, the human world is already so constituted and so diversified. Berlin's nationalism was an expression of his humanism. As a matter of principle, he dignified human needs and human aspirations. And the part was philosophically significant for him. The sphere of freedom that Berlin described was not a stripped and empty shell, and he did not seek to secure it for the purpose of Nietzschean melodrama. He did not require people to create themselves and their meanings. Identities are not only invented, they are also inherited; and they are invented out of what is inherited. Berlin never recoiled from the involuntary dimensions of life. This supremely unmythical man warmly invoked "the nation as a society of the living, the dead, and those yet unborn (sinister as this could prove to be when driven to a point of pathological exacerbation)."

He was the great teacher of liberal nationalism, which is surely one of the urgent teachings of our time. Berlin revered Mazzini. "True internationalism must be based on mutual regard and respect between nations. To have internationalism you must have nations." And those nations must be held to common standards of right and wrong. Is this universalism? It is. "No culture that we know lacks the notions of good and bad. There are universal values." The ethical trumps the ethnic. But Berlin's liberal nationalism was not only a brake upon the thralldom of the group to the nation. It was also a brake upon the thralldom of the individual to the nation. Berlin did not agree that nationalism required the immersion of the individual in the group. "Total harmony with others is incompatible with self-identity." There is dignity in membership; but in partial membership. Partial membership is still profound. The part is precious, but it must not be mistaken for the whole. The participation in shared traditions is an important element in the cultivation of personality, until it becomes its only element, and then it leads to the degradation of personality. Berlin prized authenticity, except ideologically.

The most deeply felt essay in the history of ideas that he wrote, I think, was his essay on Moses Hess, and these are the most deeply felt words in the essay:

Through his most extreme and radical beliefs there persists a conviction that there is never any duty to man or to power, or even for the sake of an abstract ideal, that nobody can, or should, be required to sacrifice himself, to throw away that which affords him the deepest spiritual satisfaction, to known to human beings—the right to self-expression, to

personal relationships, to the love of familiar places or forms, of life of beautiful things, or the roots and symbols of one's own, or one's family, or one's nation's past. He believed that nobody should be made to sacrifice his own individual pattern of the unanalyzable relationships—the central emotional or intellectual experiences—of which his own lives are compounded, to offer them up, even as a temporary expedient, for the sake of some tidy solution, deduced from abstract and impersonal premises, some form of life derived from an alien source, imposed upon men by artificial means, and felt to be the mechanical application of some general rule to a concrete situation for which it was not made. All that Hess, toward the end of his life, wrote or said, rests on the assumption that to deny what inwardly one knows to be true, to do violence to the facts for whatever tactical or doctrinal motive, is at once degrading and doomed to failure.

Beilin was a creature of loyalties, and he expounded a philosophy of loyalty. He lived a doubtful, polycentric, generous, and undolourous life. "I remain totally loyal to Britain, to Oxford, to liberalism, to Israel," he remarked. He was, you might say, a rootful Jewish cosmopolitan, and so the most blessed of men.

VI.

The Jews were his kin, and they must mourn.

He was a happy Zionist. "The origins of Zionism were very civilized and Herderian," he observed, meaning that his own nationalism had the same philosophical ground as the nationalism of others. It was owed also to his understanding of history, to his awareness of an emergency, to the realization (it seems destined to come, later or soon, to almost every Jewish social thinker whatever his views), that the Jewish problem is something *sui generis*, and seems to need a specific solution of its own, since it resists the solvent of even the most powerful universal panaceas. But Berlin's Zionism was not just an intellectual's Zionism. It was a bias of his heart. The sensation of peoplehood never deserted him. He belonged to his patrimony.

Not to all of it, though. He was rather indifferent to Judaism as a religion, and rather ignorant about it, even if he liked to remind you that he was a cousin of the Lubavitcher *rebbe*. (The messiah would have profited from his cousin's thoughts about messianism in history.) He never quite overcame the Zionist condemnation toward Yiddish. And in Jewish politics there was much that he would not accept. He condemned the chauvinists and the jingoists in the Zionist movement and in the Jewish State. (When asked about the Arabs who oppose Israel, he replied that "understanding people who oppose us is what Herder taught us." Consider that first "us," and then that second "us," and you will have the whole man.) And yet, as a Jew, Beilin was free, glad, open, busy, grateful, and utterly without anxiety. His past made him feel princely, as it should have. There was our exilarch, in Oxford; and there he is buried.

And those for whom he was not only a sage but also a

master, those who sat in the dust at his feet—they, too, must mourn, for they are the mourners who will remember the teacher and not just the teaching. They will remember him in his all gentleness and all his gaiety, in his uncanny ability to see through them, and with sweetness and severity to explain them to themselves. They will remember him at the big white door, how delighted he was to see them, and how delighted they were that he was delighted to see them. They will remember him slouched in his chair by the fire, telling tales of what he had seen and what he had heard, singing "Rachel, grand du Seigneur" or "A un docteur delta mia sorte," imparting to them all that he had satisfied himself was true, until they were emboldened to think that they, too, might become a link in the chain. (He was indeed an unforgettable talker; but it was *what* he said that was unforgettable.) They will remember him.

... unweaved, unwarped
By partial bondage. In his steady course,
No piteous revolutions had he felt,
No wild varieties of joy and grief,
Unoccupied by sorrow of its own,
His heart lay open, and, by nature tuned
And constant disposition of his thoughts
To sympathy with man, he was alive
To all that was endured where'er he went,
And all that was endured for, in himself
Happy, and quiet in his cheerfulness,
He had no painful pressure from within
That made him turn aside from wretchedness
With coward fears. He could afford to suffer
With those whom he saw suffer. Hence it came
That in our best experience he was rich,
And in the wisdom of our daily life.

They will remember him, and their mourning will rend them.

"When a sage dies, all are his kin." A discourse is recorded between the last great rabbis of Germany in the Middle Ages, Meir ben Baruch of Rothenberg and his student Asher ben Jehiel. Meir leniently ruled that you mourn for a sage "if you know the ideas that he introduced, but if you know none of the ideas that he introduced, and he was not your master, then you are not required to rend when you hear the news after his funeral, since you do not [as Abbaye said] consider his views in the house of study every day." Asher stringently demurred, likewise in the name of Abbaye: "Does it say 'when your master dies?' No, it says 'when a sage dies!'" And so there is no reprieve from mourning. In 1286, when the Hapsburg emperor acted on the official view of the Jews as "serfs," Our Chamber," and promulgated capricious and punitive policies of taxation, Meir and his family attempted to leave Germany, but he was informed upon and imprisoned, and he died in the dungeon seven years later. In 1303, to avoid the fate of his teacher, Asher left Germany for Spain. About the mourning for a sage, they disagreed; but they agreed certainly, that unreason was impending and wisdom was escaping. •



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*IT ALL STARTED HERE committee member.



University of Utah
College of Fine Arts

50th Anniversary Celebration

IT ALL STARTED HERE

May 7, 1998

7:30 p.m.



IT ALL STARTED HERE

Phyllis A. Haskell, Dean

J. Bernard Machen, President, University of Utah

Master of Ceremonies
Marcia Price

Theatre Narrator — Marilyn Holt

Jay Perry

Monologue: HIPPOLYTUS by Euripides

THE BALLAD OF MACK THE KNIFE:

THE THREEPENNY OPERA by Kurt Weill and Bertolt Brecht

Monologue: DENTITY CRISIS by Christopher Durang

Art Narrator — Bonnie Phillips

"Fish Wars"

Story and Music: Dale Angell

Directed: Dale Angell and Robert McDermott

Lead Student Animator: Zoya Maslak

Student Animators:

Kris Hammond

James Jacob

Karri St. John

Mitch Stevens

Ballet Narrator — Bené Arnold

Utah Ballet

"Eternal Idol"

Choreographer: Michael Smuin

Music: Fryderyk Chopin

Costume and Scenery: Michael Smuin

Accompanist: Holly Norman-Dodge

Staged: Attila Ficzere

Dancers:

Jennie Creer-King

Seth Olson*

Music Narrator — Ardean Watts

Lyric Opera Ensemble

"Così fan Tutti" (The Poison Scene)

Music: Wolfgang Amadeus Mozart

Accompanist: Julian Ward

English translation: Ruth and Thomas Martin

Dorabella: Mary Ann Dresher

Ferrando: Matthew Graham

Don Alfonso: William Martin

Fiordiligi: Celena Nelson

Guglielmo: Fred Nelson

Despina: Bethany Stringham

Modern Dance Narrator — Joan Woodbury

Performing Dance Company

"Création du Monde"

Choreographer: Tandy Beal

Music: Darius Milhaud

Scenery: Kevin Constant

Costume Designer: Steve Rasmussen

Originally created for Ririe-Woodbury Dance Company, 1985

Dancers:

Julie Aragon

Megan Brunsvold

Josh Larson

Sonya Munsell

Julie Robinson

Raymond Robinson

Brandin Steffensen

FINALE

Choreographer: Tandy Beal

Music: University Percussion Ensemble

*Courtesy of Ballet West

IT ALL STARTED HERE

Co-Artistic Directors

Barbara Hamblin and Scott Marsh

Script Written by Don Gale

The College of Fine Arts wishes to thank the following foundations and businesses for their generous contributions which made this evening's performance and celebration possible.

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Kingsbury Hall

University Jazz Quartet

Matt Clayton

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All proceeds from IT ALL STARTED HERE benefit the College of Fine Arts Scholarship Program.



Sold: "Red Paper" oil by Chad
Purchased in live auction by
Sandra + Phil McCarthy @ 950.00

J.E. Cosgriff School Utah Art Festival

Sold: "Spring Bouquet" oil by Chad
Purchased in silent auction
by _____ for 850.00

Sold 5th print in silent auction
to _____ for 150.00

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April 25, 1998

others. She teaches for Salt Lake Community College and BYU, Salt Lake campus, and she is a past president of the Utah Watercolor Society. Her paintings hang in public and private collections nationwide, and she exhibits at Appleyard Art in Salt Lake City and the Kimball Art Center in Park City. Two of her paintings are reproduced on book covers, and others appear on a line of greeting cards.

Steven K. Sheffield

A watercolor and acrylic artist, Steven likes to emphasize color and form. He is the current president of the Utah Watercolor Society and teaches painting at Salt Lake Community Education and privately in his studio. Raised in Salt Lake City, he attended Cottonwood High School and BYU and received his Masters at Utah State University.

Janice Slusser

Janice studied with some of Utah and the nation's finest artists and was president of the Utah Watercolor Society. She has participated in juried shows throughout Utah.

Marshelle Spafard

Marshelle Spafard is a Utah native and her landscape paintings are inspired by our beautiful surroundings and seasonal changes. She has fine arts degree from the University of Utah and has acquired a versatile background in both traditional and contemporary painting techniques. She likes to work on location to achieve immediacy, spontaneity, and an emotional encounter with the subject.

Pamela Spence

Pam was born in Salt Lake City and studied art at the University of Utah and at the University of Texas at El Paso, where she received her BFA with emphasis in painting. Her interests in art have included print-making, stained glass, quilting and commercial art, but she returned to oil painting a few years ago. Her favorite subject matters are flowers in her garden and tranquil mountain settings by her cabin in Big Cottonwood Canyon.

Jodi Steen

Spontaneous color and bold strokes make Jodi's paintings visually exciting and directly reflect her personality by evoking happiness. Diverse in background, Jodi's self-taught style is primitive, yet assured, and ranges from jewel-toned abstracts to bright floral bouquets. Color is a major theme throughout all her work and brings a cheerful feeling to the viewer.

Maryann Webster

Ceramic sculpture and painted ceramic tiles are Maryann's specialties, and her work has been featured at museums, universities and galleries nationwide. She recently won a national merit award in the Feats of Clay competition. She is currently the Art Specialist at J.E. Cosgriff School.

Jim Weiss

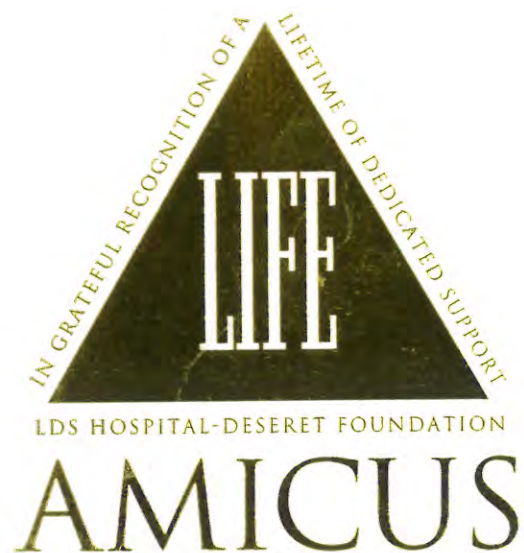
A Utah native, Jim has enjoyed spending much of his spare time fishing and traveling through the backcountry of Utah, influencing his vibrant paintings of western landscapes. Through study with wilderness impressionist Frank Erickson, Jim gained an extensive knowledge of color and perspective which, combined with the technique of using pallet knives, enables him to capture the moods and excitement of the western terrain.

Clayton Williams

At age 60 Clayton, then chairman, CEO and CFO of Williams Equipment and Controls, announced his life's ambition: to begin a new and happy career – in art! His downtown gallery, Williams Fine Art, is where he paints subjects from exotic locations around the world and from Utah.

Pete Zoetmulder

Born in Rotterdam, Holland, Pete came to the United States in 1956. He retired from furniture and antique restoration in 1962. He says he always liked to draw in pencil and charcoal, and a few years ago started painting with watercolors. The results, he says, are for you to judge. He hopes you will like them.



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AMICUS

ANNUAL BANQUET

FEBRUARY 12, 1998

JUDGES SCORE SHEET

Instruction and guidelines: We are pleased to have you at Dixie College as jurier for the 1997 Dixie Invitational Art Show. Please choose a painting for each of the following three categories.

PURCHASE PRIZE AWARD: Carol Harding, Iris- Pink, Yellow & Blue #128
(This award will receive the grand prize of \$3,000.00)

First Place: Marina Zavalova

OIL: Colors of the Sunset #39

Second Place: Gael Lindstrom

OIL: In House Rock Valley #29

Third Place: Clayton Williams

OIL: Blue Mountain Country #113

* * *

First Place: Wallace Lee

Watercolor: Arroyo y Mesas #30

Second Place: Carl Purcell

Watercolor: Cliff Patterns #55

Third Place: Russell Case

Watercolor: Bad Lands #69

* * *

First Place: Shirley McKay

Other Media: Acrylic Millcreek Canyon #9

Second Place: Lynn Berryhill

Other Media: Acrylic The Music Within II #66

Third Place: Marilee Campbell

Other Media: Pastel Bright Spot in the Garden #117

* * *

Judge: Glen D. Anderson
Cedar City, UT



DIXIE COLLEGE INVITATIONAL ART SHOW

225 South 700 East
St. George, Utah 84770
(801) 652-7793
FAX (801) 656-4001

March 5, 1997

Clayton R. Williams
60 E Templ
Salt Lake City, UT 84111

Dear Clayton:

Thank you for participating in the 1997 Invitational Art Show at Dixie College. We have had a tremendous year and an outstanding Art Exhibit. We are getting a jump on next year and are asking that you send us as soon as possible a bio sheet on yourself. The demand has been very high for information about each of you and so we are going to prepare an Artist Information booklet for next year. The information we are looking for should be only about 2 paragraphs long but should give information you would like known about yourself, accomplishments, education, abilities, special interests, etc. If you have a printed brochure, card, etc, please send it instead of the enclosed form.

Thanks again for your participation in the Art Show and especially for the outstanding paintings. Sales have been good, and the show isn't over.

Sincerely,

Sharon Rawlings
Coordinator



DIXIE COLLEGE INVITATIONAL ART SHOW

225 South 700 East
St. George, Utah 84770
(801) 652-7793
FAX (801) 656-4001

March 3, 1997

Dear Clayton Williams,

I am pleased to enclose a check for \$455.00 which represents payment for exhibit #113, *Blue Mountain Country*, which sold at the Tenth Annual Dixie Invitational Art Show. We are delighted with the quality of the show and pleased we were able to sell one of your paintings. We appreciate your participation in our show.

Our attendance this year is expected at well over 10,000 people and we anticipate sales around 30% of the show.

If you have any questions regarding the show or sale of any paintings, please contact me at (801) 652-7793.

Thanks again for your participation and congratulations on the sale of your beautiful painting.

Sincerely,

Sharon Rawlings
Coordinator

Enclosure: check

Artist Bio Information Sheet

mailed to
Dixie Mutual
Art Show 4-19-97

Name: Clayton R. Williams
(as you would like it printed in our Artist bio information booklet)

Current Address: 60 East South Temple
City: Salt Lake City State: Utah Zip: 84111
Phone Number: 801-534-0331

Would you like us to give your name, address and phone number out to interested people? Yes

Area medium of paintings Oil and Watercolor
Accomplishments: 1987 & 1988 - Paintings accepted in Desert News Show, ZCMI Center
1988 to present - Owner of Williams Fine Art Gallery

1992 - Original oil paintings published by Sage Publications
1993 - Original oil painting published by Ensign Magazine (May 1993)
1993 - Original oil accepted in Spring Salon, Springville Museum of Art
1994 - Original Watercolor received award of excellence at
Utah Watercolor Show, Pioneer Memorial Theater, SLC, Utah
1995 - One Man Show, Logo Gallery, Pioneer Memorial Theater, SLC, Utah

Special Interests: Owner of Williams Fine Art Gallery
handling the work of early Utah artists,
Russian Art, and living Utah artists

Please return in the enclosed self-addressed postage paid envelope.

NOTE - If you have a printed card, brochure or other form of information, please send it instead of filling out this form. Thanks for your support.

LDS Hospital - Deseret Foundation Wall of Honor

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The Church of Jesus Christ of Latter-Day Saints
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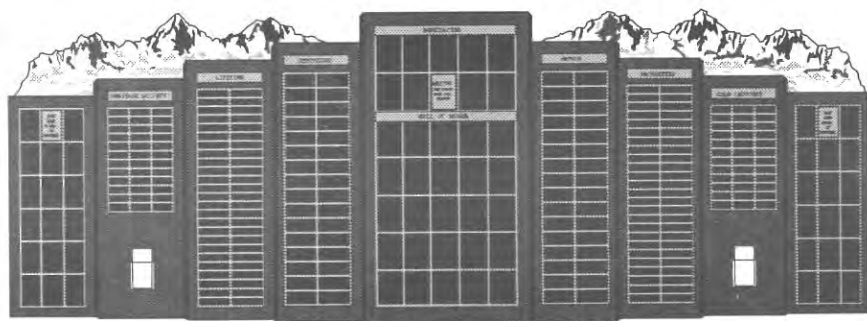
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Heritage Society*

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Michael J. Pretti
Patricia A. Pretti

LDS HOSPITAL-DESERET FOUNDATION'S

*Recognition Wall of Honor
Luncheon and Dedication*



Program

LDS HOSPITAL-DESERET FOUNDATION'S

*Recognition Wall of Honor
Luncheon and Dedication*

NOVEMBER 4, 1997

WELCOME H. GARY PEHRSON, *VICE PRESIDENT*
 IHC URBAN CENTRAL REGION

INVOCATION DAVID L. BEARDSHALL, *CHAIR*
 DESERET FOUNDATION BOARD OF TRUSTEES

Lunch

REMARKS RICHARD M CAGEN, *CEO*
 LDS HOSPITAL

REMARKS RICHARD J. GALBRAITH, *VICE CHAIRMAN*
 IHC BOARD OF TRUSTEES

VIDEO *LDS HOSPITAL RECOGNITION WALL OF HONOR*
 EMBLEM OF PROGRESS

GUEST SPEAKER ELDER RUSSELL M. NELSON, *MEMBER*
 QUORUM OF THE TWELVE APOSTLES, THE CHURCH
 OF JESUS CHRIST OF LATTER-DAY SAINTS

Unveiling of Wall of Honor

DEDICATION KENNETH Y. KNIGHT, *CHAIRMAN*
 IHC URBAN CENTRAL REGION BOARD OF TRUSTEES

The CORNERSTONE

of the LDS Hospital-Deseret Foundation

Volume 15

"The support of our friends is the cornerstone of our progress."

Winter 1997

HOLIDAY MESSAGE FROM DAVID BEARDSHALL, CHAIR, DESERET FOUNDATION BOARD OF TRUSTEES

"Today is not a good time to say,
'I love you.'"

"I'll apologize later."

"Next year, the business will be
more profitable...I'll donate then."

"I just need to focus
on my own needs right now...
someone else will help him out."

How frequently we postpone a kindness or procrastinate expressing love. We refrain from a needed generosity waiting for a more appropriate time, or a time when our lives are less harried and our schedules not quite so full. Let me share with you inspiration from families united in the waiting room of the Intensive Care Unit. These good people reach out to others in extraordinary ways, in spite of their own grief and crisis.

Sophia Stewart has "lived" at the ICU waiting room for over nine weeks since her daughter, Bobbi Barlow, became critically ill. Throughout the nine weeks she has listened as other patient families share their worries and grief, or their patients' progress. "You see all stages of grief in this room. We watch people come in and hear their regrets about not having expressed their love to the patient enough, regrets they can't do anything about now. This gives you an appreciation for life and one another."

Sophia and families in the waiting room have endured both death and miracles. She has joined them in their tears and trials. Families who move on, send gifts or flowers to families still waiting. One family waited for weeks keeping vigil over their son who had been in a motorcycle accident. His mother approached me to tell me they were

planning a fast for their son, and they'd like to fast for Bobbi as well. So we all fasted and at the end of the fast, she brought in a meal like a Thanksgiving dinner, and everyone in the waiting room was invited to join in on the meal. Anyone who came in the room got a plate of food. It reminded me of the story of Jesus and the loaves and fishes...no one went away hungry." The young man did not survive the accident, and Sophia and others stayed up the night he died, talking with the grieving family, "When they realized he was not going to make it, it was horrible. But by the time he passed away, the family was all together and there was a feeling of peace and understanding."

Sophia says,
"Another woman in the waiting room and I were talking one day, and we both wondered, 'Wouldn't it be nice if we treated one another on the outside as well as we treat one another in here?' What a difference it would make."

What an important reminder during this holiday season to focus on the good we can do for others today, the love we can express now, the service and charity we can render in spite of our own troubles. We at the LDS Hospital-Deseret Foundation wish you a safe and healthy holiday and express gratitude for your generosity and commitment to our cause.

David J. Beardsall

Calendar of Events

January 8: *Heart and Lung
Research Foundation Retreat at
the Joseph Smith Memorial
Building.*

February 12: *AMICUS Banquet
at the Little America Hotel.*

April 15: *Legacy of Life Banquet
honoring President Gordon B.
Hinckley.*

May 2: *AMICUS Fashion Show
at the ZCMI Center.*

The "Cornerstone"
is a quarterly
newsletter designed
to bring you the
most current
information on
various programs,
events and
philanthropic
opportunities of
the LDS Hospital-
Deseret
Foundation.

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Institute* 5
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The Deseret Foundation
wishes to extend hope and
prayers for our valued staff
member, Bobbi Barlow, and
her family during this
challenging time of illness.

We express appreciation to all of those who gave to the LDS Hospital Deseret Foundation from August 1, 1997 to November 1, 1997

\$250 and below

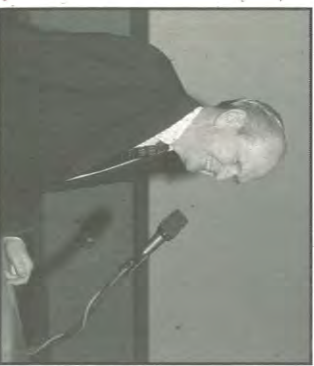
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M. Mary T. Nelson
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Mr. Robert and Suzanne Cheney
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Mr. Richard and Margaret Christensen
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M. Scott L. Case
Mrs. Myrne Collier
M. Thaes Webb
Dr. Virgil R. Condon
M. Richard E. Lee

AMICUS NEWS

THE RECOGNITION WALL...

An Emblem of Progress

On November 4, LDS Hospitals' first Recognition Wall of Honor was unveiled before more than 120 hospital patrons. Over 800 names are etched in plaques representing more than 27 years of giving.



Elder Russell M. Nelson,
keynote speaker

Elder Russell M. Nelson, member of the Quorum of the Twelve Apostles for the Church of Jesus Christ of Latter-Day Saints, addressed the audience saying, "The international reputation of LDS Hospital has achieved high status in cardiac surgery and medicine, orthopedics, oncology, transplantation, fitness, and many other fields. This hospital has long been known as the fountain from which has sprung the role of computers in medicine. Such a flagship institution could not have been established solely by rendering good care to patients. It came from the concurrent pursuits of excellence in patient care, research, and teaching as well. ... In these times of escalating costs of medical care, patients and their insurers work

diligently to meet financial pressures of patient care. The additional but crucial activities of research and education could best be funded by private philanthropy. ... I commend all who have given or who will yet give of their means to make today's celebration so significant. Patients and families, doctors, scientists, and teachers are all endowed by these generous donors."

Richard J. Galbraith, Vice Chairman of the IHC Board of Trustees said, "We are hospitals, doctors, health plans, nurses, clinical supporters, administrators, trustees, and community support." He discussed the tremendous growth of IHC and the patients IHC health facilities serve. Since 1975, when the Church of Jesus Christ of Latter-Day Saints bequeathed its hospitals to their respective communities, IHC has become the major provider of health care in Utah and the Intermountain West. IHC cares for



R. Sterling Spafford and daughter Susan Buxton

"I think the wall represents a recognition of those who have contributed and hopefully will inspire others to make a contribution as well." —Bill Vriens

"I think this wall symbolizes the tremendous partnership that we are in—the hospital, the health care system, and our communities." —David B. Wirthlin, Executive Director, IHC Foundations

"You have wrapped our patients in warmth, goodness and hope." —Rick Cagen, LDS Hospital Administrator

"You have to be concerned about what's going on in your local community, and that's why I got involved." —Carter Jones

"I have seen what the LDS Hospital and Deseret Foundation do. They have donated a lot of money for research and they have donated a lot of money for education, and I think we have made a difference in people's lives by giving." —T. Addison Bennion

"I think this wall is an emblem of our special feeling for each other, and also an encouragement hopefully that others will want to get involved and be a part of that. I think that is a good reason to have it... that others will join in the cause." —Clayton Williams



Dr. Bill and Julie Hamilton
(left) with David and Anne Wirthlin with Dr. Kent Richards

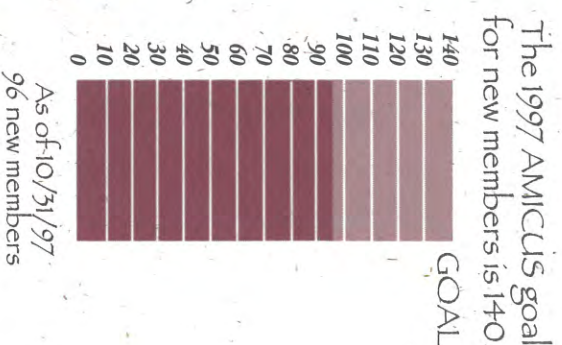
105,000 inpatients each year, with over 370,000 E.R. visits, and 4.2 million outpatients. It is one of the state's largest employers with over 21,000 employees. Nearly half of Utah's two million people are enrolled in IHC health plans.

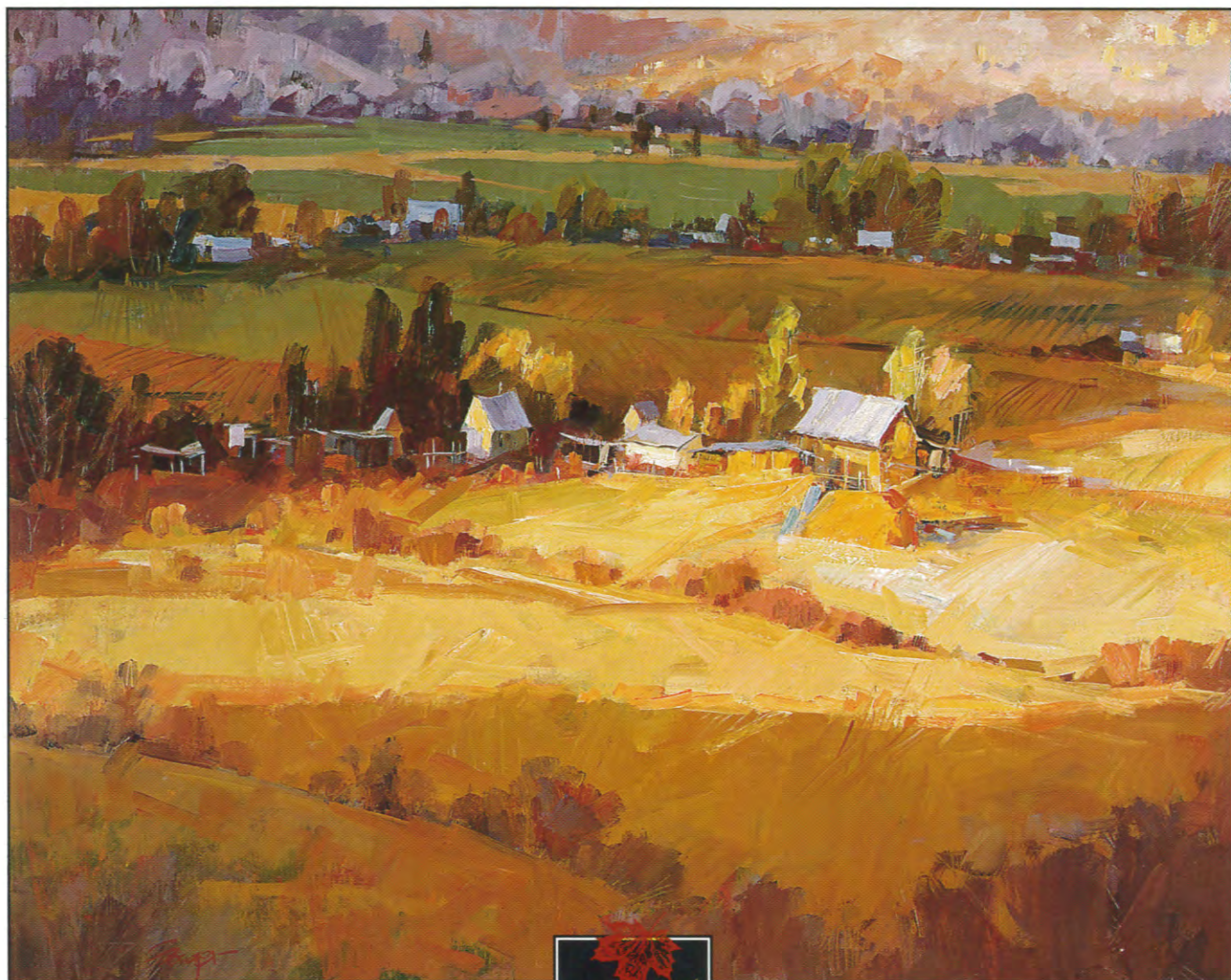
The Recognition Wall lists several levels of giving: the Benefactor (\$1,000,000 or more); the Hall of Honor (\$300,000 to \$999,999); the Executive (\$100,000 to \$299,999); the Patron (\$50,000 to \$99,999); the Lifetime Member (\$10,000 to \$49,999); the Pacesetter (\$5,000 to \$9,999) and the Heritage

Society (members who have made provisions for LDS Hospital through planned giving programs).

David B. Wirthlin, Director of IHC Foundations, said, "I think the recognition wall is symbolic of the fact that the LDS

Hospital and IHC are part of the community and we are trying to push forward the innovations and discoveries of medicine through community support and philanthropy that otherwise would not be possible."





LDS HOSPITAL-DESERET FOUNDATION'S

*Autumn Art Harvest
Auction*



*The LDS Hospital - Deseret Foundation
cordially invites you to attend the
1998 Autumn Art Harvest Dinner and Auction.*

*Friday, September 25, 1998
Little America Hotel & Towers, Salt Lake City*

*Preview: 11:00am - 3:00pm
(SILENT BIDDING AVAILABLE)*

*No Host Social and
Silent Auction begins: 6:00pm*

*Dinner: 6:30pm
Live Auction: 8:00pm
Cost: \$100.00 per person*

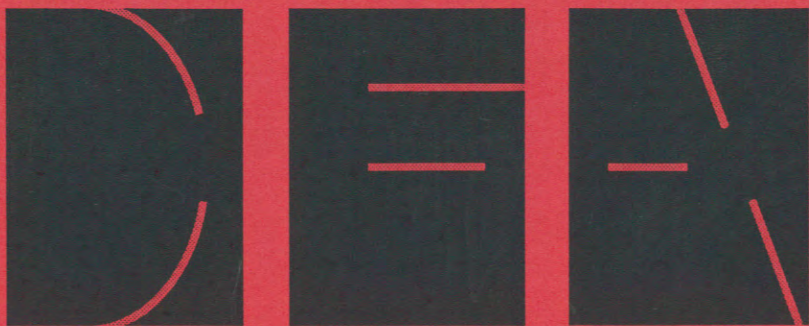
*Black Tie Invited - Seating Limited
RSVP Requested
Auctioneer - Michael Scott*

*All funds raised from auction event will be used by
The Deseret Foundation to further medical research,
education and development at LDS Hospital.
Special thanks to our generous Catalogue Sponsor
George S. and Dolores Doré Eccles Foundation*

Georgian style mirror

Krieger-Ricks Frame

Gilded gold-metal leaf, 34" x 24"



University of Utah
College of Fine Arts

Dean's Tour

Friday
May 16, 1997

10:15 - 10:30 a.m.- Shuttle to the Marriott Center for Dance

10:30 - 11:00 a.m.- *Barbara Hamblin, Chair of the Ballet Department*
 Steve Rasmussen, Costume Supervisor
 "Coppelia Costume Lecture & Display"
 Hayes/Christensen Theatre

11:00 - 11:10 a.m. - Move to Modern Dance Studios

11:10 - 11:20 a.m. - *Phyllis Haskell,*
Chair of the Modern Dance Department
 "Overview of the Modern Dance Department"

11:20 - 11:45 a.m. - *Observe Modern Dance Technique Classes*
 Taught by professors:
 Abby Fiat
 Donna White
 Risa Steinberg, Guest Artist

11:45 - 12:00 noon - Shuttle to Kingsbury Hall

12:00 - 12:25 p.m. - *Dwight Bacquie, Visiting Assistant Professor of Theatre*
 "Second Year Actor Training Class"

12:25 - 12:30 p.m. - Walk to Legacy Gallery

12:30 - 1:50 p.m. - *Lunch in the Legacy Gallery*
 Background Piano Music by Kristin Landerman

Marsha Midgley, Dean's Tour Committee
 "History of the Legacy Gallery"

Roger Miller, Professor of Music
 "Gardner Hall Project"

Karen Maloy, Violin and Vocal Performance
 Diane Bastien, Accompanist
Zigunerweisen (Gypsy Aires), Pablo de Sarasate
Midcentury Love Letter, John Duke

Clayton R. Williams,
Co-Chair College of Fine Arts Campaign Committee
 Remarks

Dean Olpin, Closing Remarks

2:00 p.m. - Shuttle back to Art Building Parking Lot

Tour Concludes

7:30 p.m. - *Performing Dance Company II Concert*
 Marriott Center for Dance
 Hayes/Christensen Theatre

The College of Fine Arts Dean's Tour Committee

Bob Olpin, co-chair
 Lisa Eccles, co-chair
 Pat Button
 Marsha Midgley
 Bill Peters
 Betsy Thornton
 Reuel Ware

From previous page

Chiropractor Is In: Leonard McGill, author of *The Chiropractor's Health Book*, will be available for individual consultations Saturday from 1 to 5 p.m. at A Woman's Place Bookstore, 1400 S. Foothill Drive in Salt Lake City.

Grill the Author: Humorist Robert Smith will sign his book, *Baptists at the Barbecue*, Saturday from 1 to 2 p.m. at Barnes & Noble Bookstore, 1180 S. State St. in Sandy; and Saturday from 3 to 4 p.m. at Barnes & Noble Bookstore, 12 E. 400 South in Salt Lake City.

VISUAL ARTS

Compiled by Helen Forsberg

Remodeling Sale: Williams Fine Art, 60 E. South Temple, Salt Lake City, has expanded its gallery space and will have a remodeling sale through Friday.

Sale items will include works by such early Utah artists as

John Hafen, J.T. Harwood and LeConte Stewart. Other featured pieces are an oil by Alfred Bierstadt and four paintings by Maynard Dixon. Also on sale will be works by Frank Magleby, Richard Murray, Kent Wallis and Galust Berian.

Gallery hours are Mondays through Fridays, noon to 5 p.m.

Three Artists: "Calm in the Storm," a three-person show featuring new works by Don Athay, Heidi Ferguson and Rodger Newbold, opens at the Phillips Gallery, 444 E. 200 South, Salt Lake City, Friday with a reception from 6 to 9 p.m.

Athay has been painting for a number of years and has been associated with the Phillips Gallery since 1988. For nearly a decade, Ferguson has been capturing the Utah landscape in boldly painted works of all sizes. Newbold is a teacher and noted photographer who has been featured in numerous exhibits.

The exhibit runs through June 27.

 575-3878
8325 W. 3500 So.

TALENT POOL

Beautiful Singing: Bel Canto, a professional chamber choir, is seeking voices in its tenor and bass sections. Auditions are Tuesday in the choral room of Roy High School, 2150 W. 4800 South, and June 3 at Centerville Academy, 1248 N. Main St., Centerville. Applicants are asked to perform one selection in any style. For details or to arrange an audition, call Kim at 572-6847.

The Children Sing: The Salt Lake Children's Choir, directed by Ralph B. Woodward, is holding auditions for its

1997-98 season. Founded in 1979, the choir appears at several concerts during the year performing vocal masterworks plus contemporary and ethnic music. Singers are ages 8 through 16. To schedule an audition, call 537-1412 or 566-0922.

Rain O'er Me: Auditions for StageRight Theatre Company's "The Rainmaker" will be Tuesday from 7 to 10 p.m. and Thursday from 7 to 8 p.m. at Realms Of Inquiry private school, 1140 S. 900 East, Salt Lake City. Roles are open for one woman and six men, 20s to 60s. Those auditioning will be asked to present a one-minute monologue.

\$375 Bargain Shows in () all shows starting before 6pm <http://www.centurytheatres.com>

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* THE LOST WORLD (PG-13) (12:00-3:10) 6:20-9:30 

* FATHERS' DAY (PG-13) (12:30-2:45-5:00) 7:15-9:15

CENTURY
24-25-26-27-28-29 

* THE LOST WORLD (PG-13)

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MUHAMMAD ALI
WHEN WE WERE KINGS

"★★★★"

- SALT LAKE TRIBUNE, - CHICAGO TRIBUNE, - NEWSDAY, - OGDEN STANDARD EXAMINER, - SAN FRANCISCO CHRONICLE, - DESERET NEWS, - PHILADELPHIA INQUIRER, (PG) 7:20 - heldover, ends Thurs. The untold story of the Forman bout in Zaire, the pinnacle of Ali's career.

KAMA SUTRA - A TALE OF LOVE
(nobody under 17) 1:00 - ends Thurs. An exotic and sensual film set in a 17th century palace in India.

THE DAYTRIPPERS (PG-13?)

Williams Fine Art expands its Eagle Gate Plaza gallery

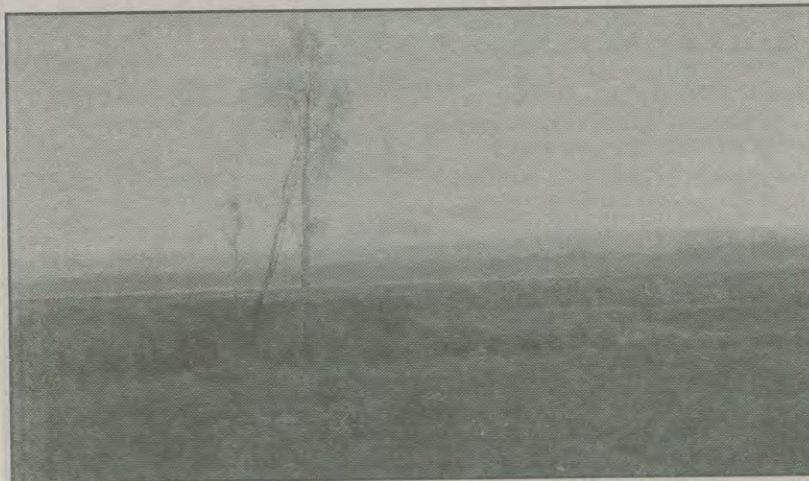
Williams Fine Art, located in the Eagle Gate Plaza at 60 E. South Temple, has expanded its gallery. The adjacent office space west of the gallery has been added as a showroom for art. The space will also be used as a painting studio for owner Clayton R. Williams. The expansion increases the size of the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

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

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

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

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



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

Impressionist e

"Mid-Winter, Coronada Beach," by J.M.W. Turner (1873-1961) is among 53 paintings in the Impressionists exhibition showing through June 15. For more information, call 534-0331. Other museum shows

Art canvass

• **Michael Coleman**, one of Utah's premiere historical wildlife painters, is exhibiting his work, "Wild Life and Natural History," at the Everard Read Gallery in Johannesburg, through May. Coleman's exhibit will feature 20 original paintings depicting natural wildlife history and sporting scenes.

• **The Utah Historical Society** will display a special photo exhibit, "Sinfonia de Imagenes de Mexico Eterno" (Symphony of Images of Eternal Mexico), through May 31 at 300 Rio Grande in Salt Lake City. The display features 50 16 by 20 inch photographs by alumni and students from the renowned Mexican school, Instituto Cultural de Aguascalientes.

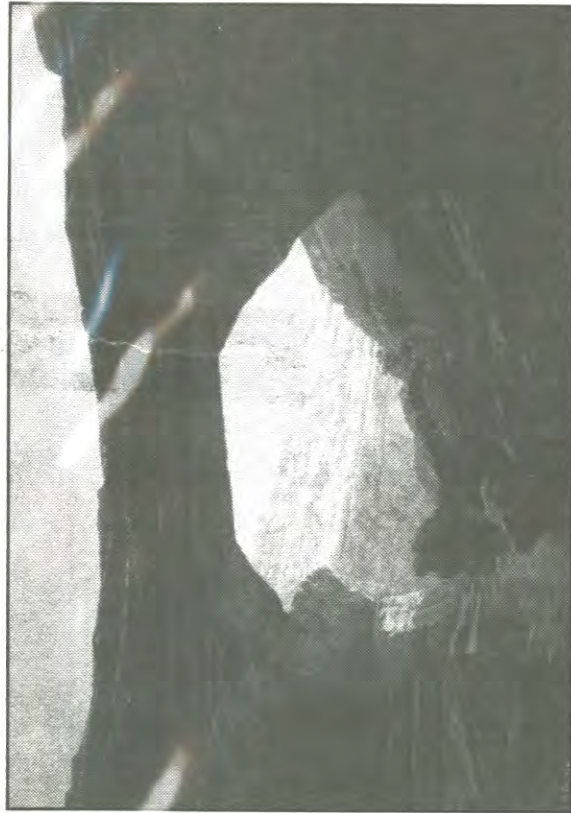
• **The Kimball Art Center** will sponsor "Art From the Attic," a community art exchange on Saturday, May 17, 10 a.m.-4 p.m.; Wednesday, May 21 and 28, 2-8 p.m. For more information, con-

Art canvass

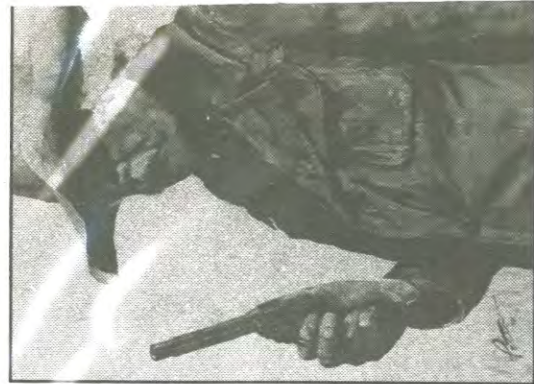
● **Dave Ericson's Gallery 56** will be moving after 20 years in the same location. The gallery will be **David Ericson, Fine Arts** and will be located at 260 S. 200 West, next to the Dolores Chase Fine Arts Gallery. In order to make the move, Ericson will be having a liquidation sale. Artworks will be discounted from 20 to 70 percent. The new gallery hours are Tuesday-Friday, 10 a.m.-5 p.m. Visits can also be made by appointment. The gallery will continue to exhibit the best in contemporary realist Utah artists.

● **Williams Fine Art** will mount an outstanding exhibition of early Utah art to be displayed through Nov. 21. This exhibit will show pieces by LeConte Stewart, J.T. Harwood, H.L.A. Culmer, Alvin Gittins, Lee Greene Richards, Philip Barkdall, Howard Rosenbaum, John Hafen, Mahonri Young, Dan Wegeland, Minerva Teichert and Maynard Dixon.

● **The Museum of Church History and Art** will exhibit site-specific artwork by 14 artists from Brigham Young University. Made up of work by both students and



H.L.A. Culmer's "Augusta Bridge" (oil on canvas) is part of the early Utah artists exhibit at Williams Fine Art in the ZCMI downtown mall.



Harold Petersen's "An Old Gunfighter" (watercolor) is a self-portrait.

faculty members, the exhibit represents their responses to spending three days last October at South Pass, Wyoming. "Site-specific artwork comprises not just a group of art objects to be viewed as individual pieces, but as an entire ensemble or environment," said Robert O. Davis, a museum curator who is coordinating the project. The exhibit will run through Jan.

11, 1998.

● **Harold Petersen** will exhibit his watercolors of cowboys, "I Was Tim McCoy," at the Petersen Art Center in Sugar House, 1025 E. 2100 South from Nov. 21-Dec. 24. The gallery is open Monday-Friday, 10 a.m.-6 p.m.; Saturday, 10 a.m.-4 p.m.

● **Utah artists** Stan Elmer, Carole Evans, Jo Ann Kochevar, Shir-

ley McKay, Dale Minson and Patricia Wooley will exhibit work in the Centennial Room, Capitol Theatre, Salt Lake City Nov. 18 through Jan. 4, 1998.

WORKSHOPS AND LECTURES

● Frank Covino will present a free informational slide lecture at the Utah Gallery, 6280 S. Redwood Road, Salt Lake City (Nelson Laboratories). The lecture will be Sunday, Nov. 30, 7-9 p.

— compiled by **Dave Gagon**

SUNDAY, NOVEMBER 16, 1997

Section E

Deseret News

ARTS

veals a whimsical touch: acrobatic jesters, spoon jinglers, flags and enigmatic machinery reminiscent of Paul Klee.

In "Dangerous Greeting" (oil on paper) the artist renders, in his trademark technique, four men, each standing on the shoulders of the next. The man on top has his hand outstretched to another man who stands on the shoulder of another stack of men. This group, however, is balancing precariously in a three-wheeled cart being pushed by two smaller men. It is a wonderful image, simple in its design yet brimming with meaning.

Three of Kershnik's paintings in the exhibit deal with the subject of juggling spoons. (One could spend days discussing the symbolism behind this.) The characters in the paintings balance spoons in ways impossible to fathom, defying



"Eating Man With Flag" (oil on paper, 19 by 15 inches, 1996).

arch, a convention used in religious paintings for centuries. The harmony of color and shape in relation to the arch makes the work one of the best in the exhibit.

Kershnik's use of curious machinery in several works is very new. In the "Emperor's Go Cart" (oil on paper) the contraption reminds one of Klee's "Tittering



Brian Kershnik's "Christ Healing a Blind Man" (oil on panel, 54 by 42 inches, 1997) is one of larger pieces in show, which goes until Nov. 8.

Machine."

Some might accuse Kershnik of drawing his figures with too primitive a look. This is intentional. He often attaches a stick of charcoal to a three-foot long bamboo rod and draws with it. This allows him to get the crude, visceral line he so loves. Kershnik is also a firm believer in allowing the accidents in art to speak to him at a later time. Some of his best works started out as failures that sat in the studio for long periods of time until one day something struck him

and he changed the work to make it a success. The reduction of form and line and the heightened use of color and texture, coupled with the odd behavior of the characters inhabiting his paintings, makes for art that is not only contemporary but touches the child in all of us.

Kershnik's "Spoon Tricks" contains more good to excellent pieces than his show last year at Dolores Chase. There has been growth, and that is exciting, especially for those interested in the state of the visual arts in Utah.

Art canvass

• **Williams Fine Art**, 60 E. South Temple (ZCMI Center Mall), will have an open house and book signing to introduce the updated version of the book "Utah Painting and Sculpture." The event will take place in the main lobby in front of the art gallery on Saturday, Nov. 15, 6-8 p.m. Authors Vern G. Swanson, Robert S. Olpin and William C. Seifrit will speak at 6 p.m. Afterward there will be a book signing and light buffet. Seating is limited so please RSVP by Nov. 10 by calling the gallery at 534-0331. Those interested may also tour the gallery, which will show more than 50 paintings from early Utah artists.

• **The Utah Arts Council** is presenting a traveling art exhibition, "Kids on the Block: Ukrainian Children's Art," at the Albion Middle School through Thursday. The artwork was done by adolescents 12 to 14 years of age and reflects the Ukrainian youths' visions of the world around them. For more information, contact the Visual Arts

Program of the UAC at 533-5757.

• **Marcelino Stuhmer and Marina Alexandrescu** will exhibit their work in the Loge Gallery at the Pioneer Memorial Theatre from Wednesday through Nov. 15. Both are figurative artists and graduates of the University of Utah. They have also both been accepted to School of the Art Institute of Chicago, where they were two of only 26 students accepted into the school's MFA program this year.

• **The Rocky Mountain Festivals and Events Association** will hold a seminar on sponsorship on Tuesday, Oct. 28 in the Doubletree Hotel in Salt Lake City. Registration begins at noon. For cost and information, call the Utah Arts Festival at 363-8681, or the Kimball Arts Center at 649-8882.

WORKSHOPS AND LECTURES

• The Museum of Church History and Art announces Part 2 of its Pioneer Sesquicentennial Lecture Series with the examination of the contemporary pioneering experiences of the Church in areas of the world where the Church has more recently been established. Gary Browning, professor of Russia, BYU will lecture on Russia on Thursday, Oct. 30, 7 p.m.

• Will South, curator of "Making Waves: Controversial Art in Utah," will discuss his selection of the work and present an overview of the exhibition on Wednesday 7-8 p.m. at the



Marcelino Stuhmer's "Domestic Cuttings" (oil on canvas, 1997) will be on exhibit with other works in the Loge Gallery.

Salt Lake Art Center.

• Daniel Keim, artist bookbinder, will be giving a free lecture on his bindings in the Gould Auditorium of the Marriott Library on Friday, Oct. 31, at 7 p.m. Keim will also present a workshop on his techniques on Saturday, Nov. 1, and Sunday, Nov. 2. For more information, call Pam Barrios at 378-2998.

—compiled by Dave Gagon

Christie's salutes cowboys, Indians in western auction

Christie's of Los Angeles will auction off American Indian art and western memorabilia on Nov. 6 in its Beverly Hills auction house at 560 N. Camden Drive.

Saddles by Ed Bohlin, western outfitter for Hollywood producers and stars, will be auctioned, as well as Kevin Costner's badge from "Wyatt Earp."

Also for sale are Posters of Bufalo Bill and Samuel Cody; autographed vintage photos, including Annie Oakley standing tall with a gun in hand, Clint Eastwood smirking and Geronimo perched on a horse; American Indian products like an effigy pipe, a rare totem pole and 19th century quilted hide moccasins; and a collection of Southwest and Plains Indian art.

All items from the Western and American Indian Art collection will be on view at Christie's Los Angeles Nov. 2-5. The auction is scheduled for 2 p.m. and 6 p.m. on Nov. 6.

For more information, call 310-385-2644.

Lane, 596-5000) — Sculpture by Dave Eddy, and "Fiddle Prints," featuring seven artists. Both exhibits run through 31.

Art Works, Inc. (14 E. 300 South, 361717) — New works by Andrew Skourt, through Oct. 31.

Artspace Artists Association (337 W. port, California Rubber and Tire Building, New Works in progress.

C Gallery (466 S. 500 East, 359 8622) — "Is for Exquisite Utah Artists: Perotti Peglau," through Nov. 30.

Gate Bell Art (22 E. 100 South) — "ings by Ondre Pettigall," through Nov. 14 **Tyroll Gallery** (255 S. State, 521-6242) — Work by Rosemarie Russell, through Oct. 31.

Chapman Library (577 S. 900 West, 8285) — "Mexican Retablos and Ceram on loan from the Utah Museum of Fine Art through Dec. 22.

Chrona Gallery (170 W. 2950 South, 4316) — Acrylics/serigraphs by Darryl B. mann. Exhibit ongoing. **Day-Riverside Branch Library** (1575 1000 North, 524-8287) — Recent work Carl Purcell, through Oct. 31.

D.B. Gallery (125 E. 6100 South, Mur 268 9502) — Ongoing exhibit of Utah at Richard Murray, Dave Keough and Jim W. **Dolores Chase Gallery** (260 S. 2001 Ave., 943-4636) — Watercolors by John Feizer, through Dec. 31.

Excell Gallery (Inkley's, 2150 S. State 486-3921) — Photography of Laurel Ca through Nov. 11. **Framery** (1519 S. 1500 East) — Work by Giana Perova.

F. Welker Gallery (132 E. St., 534-10 Works by Valoy Eaton, Harrison Groug, Kimball Warren, Karl Thomas and Dennis Smith.

Gallery 56 (56 W. 400 South, 533-82 — Group show by gallery artists. **King's Cottage Gallery** (2233 S. 700 486-5019) — Ongoing exhibit of Utah la scapes and cityscapes by Susan Gallac Rick Graham, Rob Adamson, Linda Cule Trent Ellis, John Hughes and Brad Slaugt

Lamb's Restaurant (169 S. Main, 36 7166) — Fine art photography by Bill Le through October. **Leftbank Gallery** (242 S. 200 West, 0343) — "Human Emotions," featuring paintings by Rick Graham and Gene Ste through Oct. 31.

Light Spot (1043 E. 900 South) — "C T/DRAGGL/EROI" (the Giants, the D ons, the Heroes), featuring glass from Murano, Italy, by artists Noti Massari, Renato Toso and Roberto Panno.

Lost Art Gallery (4699 Holladay Blvd, 0659) — Metaphysical/new age art. **Museum of Church History and Art** (4 West Temple, 240-2299) — "From New to Salt Lake," featuring rare books, new periodicals and other prints from the eads of the LDS Church. The exhibit runs through Jan. 12, 1998. Also, "Woman of Faith," featuring 50 works of art that rel on women, their lives and their spiritual Some of the featured artists are J.T. Har

mine for many, many years, mar-

gratification," he said. "If I ask

that you don't learn to become an

Art canvass

● **Franklin Williams**, a native of Ogden, Utah, will show his paintings and read his poetry at Utah State University's Nora Eccles Harrison Museum of Art through Jan. 11, 1998. A graduate of the California College of Arts and Crafts, Williams now teaches at the San Francisco Art Institute and at his alma mater.

● **Brian Blackham** is currently exhibiting his landscapes at Caffe Molise in downtown Salt Lake through November. Blackham approaches his work by experimenting with scale, zeroing in to an extreme close-up of nature and enlarging them. Blackham lives and works in Helper, Utah.

● **C.S. Bailey's** naval and aviation art will be on display at the Sandy Library through November. A graduate in art from the University of Utah, Bailey uses an airbrush to create his paintings.

● **The Springville Museum of Art** is hosting the Southwestern Regional Crayola "Dream-Makers" exhibit through Nov. 30. The exhibit shows the artwork from students in kindergarten through sixth grade from eight western states. "This is a once-in-a-lifetime opportunity for these students to have their artworks professionally mounted and displayed in a national exhibition," said Diann Berry, director of art education at Binney & Smith, sponsor of the



A painting from "Who Hears My Voice: The Art of Franklin Williams" at USU's Nora Eccles Harrison Museum of Art.

exhibit.

● **Arts of Utah Gallery** has moved. The gallery is at 2226 S. 700 East and will be having a grand opening Saturday, Nov. 8, from 5-9 p.m. The opening exhibit will feature work by Gene Stark and other pieces by newly represented artists.

● **Williams Fine Art**, 60 E. South Temple (ZCMI Center Mall), will have an open house and book signing for the updated version of the book "Utah Painting and Sculpture." The event will take place in the main lobby in front of the art gallery on Saturday, Nov. 15, from 6 to 8 p.m. Authors Vern G.



One of C.S. Bailey's naval and aviation paintings currently on exhibit at the Sandy Library.



Brian Blackham's "Rockspace" (oil on canvas) is one of his works on exhibit at the Caffe Molise in downtown Salt Lake City.

Swanson, Robert S. Olpin and William C. Seifrit will speak at 6 p.m. Afterward there will be a book signing and light buffet. Seating is limited so please RSVP by Nov. 10 by calling the gallery at 534-0331. Those interested may also tour the gallery, which will show more than 50 paintings from early Utah artists.

— compiled by Dave Gagon

S. Main, Bountiful, are Monday through Fridays, 10 a.m. to 6 p.m., Saturdays, 2 to 5 p.m.

Early Utahns: An exhibit of 76 paintings by early Utah artists is on display at William Fine Arts, 60 E. South Temple, Salt Lake City through Friday. Artists include LeConte Stewart, J.T. Harwood, H.L.A.

Culmer, Alvin Gittins, Lee Greene Richards, Howell Robinson, John Hafen, Ma-Minerva Tiechert and Maynard Dixon.

Illustrious Works: Original artwork and prints from books and magazines from the 1930s through '60s depicting the art of illustration are on exhibit through December at Ken Sanders Rare Books Art Gallery, 268 S. 200 East, Salt Lake City.

The works include original pieces by '30s fantasy masters Virgil Finlay and Hannes Bok, an original fantasy masters Clarence Beck, creator of Captain Marvel and original works from Zane Grey's *Riders of the Purple Sage* and Pearl S. Buck's *The Good Earth*. Also featured are works by Utah artists Jack Sears, Neil Passey, Rob Brown, Mark

FROM ERROL MORRIS THE DIRECTOR OF "THE THIN BLUE LINE"

"STRANGE AND WONDERFUL! THE BIZARRE AT ITS BEST"
— Janet Maslin, THE NEW YORK TIMES

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— SISKEL & EBERT

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— NY TIMES, Neil Roshan

"THIS IS BRAD PITT'S FINEST ROLE."

With tongue-in-cheek, the book these works of art they products of are they really w be: the works of l an, Warhol, Miro artists?"

Author and art

"THE MOST INVIGORATING, REVEALING, AND INSPIRING"

\$730

ing session of composer's work with the Moravian Orchestra in the Czech Republic, March '98.

Camolin, Salt Lake City — literary

time to complete a collection of short fess, Texas, to further research

\$1,000

Achieving Synergy: Utah State Valley College's modern dance company, Synergy Dance, will present a concert, Friday and Saturday at 7:30 p.m. at the Orem campus' Regan Theatre.

Titled, "D-D-Dance!", the concert will feature the work

The concert is entirely produced by U. students. Tickets are \$2.

'Selective' Moves: The University of Utah modern dance student concert, "Selective Visibility," will be presented in the U. of U. Marriott Center for Dance, Studio 240, Thursday and Friday at 7:30 p.m.

DANCE

Compiled by Helen Forsberg

Knudsen, Richard Taylor and Steven Kefauver.

The gallery will be open Friday from 6 to 9 p.m. in conjunction with the Salt Lake Gallery Association's monthly stroll.

FILM

Compiled by Sean P. Means

'Blanket' Statements: Films by Lory Smith, Salt Lake moviemaker and leading light in Utah's film culture, will be shown at 8 p.m. Friday at the Utah Film & Video Center, 20 S. West Temple.

Smith is director of producer services for the Utah Film Commission. He is among the founders of the Utah Film Festival (now the Utah Film Festival) as its original competition director and later as program director. He is now on the program committee for the Sundance festival.

See next page

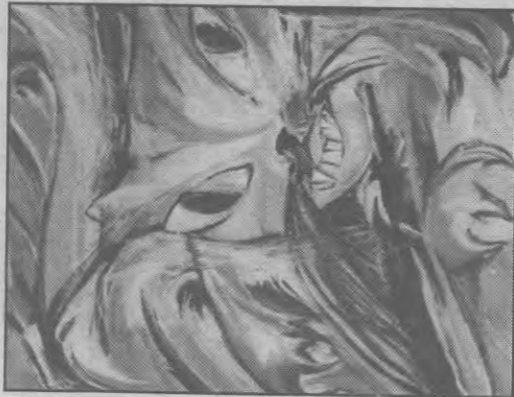
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467-5444,
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Phillips Gallery (444 E. 200
Work by Denis Phillips. Also, the "Howe
Both run through Jan. 9.
Salt Lake Art Center (20 S. West Temple) — "Natu
ral Histories," featuring the artwork of Maureen O'Hara
ure and the poetry of Katharine Coles, through Jan. 4.
Main gallery: "Making Waves: Controversial Art in
Utah," featuring work that has caused controversy dur-

Please see -

Dot Lichtenstein, Princess Louis, Chien Magritte, Fauve Matisse, Gato Miro, Stijl Mondrian, Paws Motherwell, Lili Nevelson, Abiquiu O'Keeffe, Cotton Oldenburg, Maitre Picasso, Bingo Pollock, Rebus Rauschenberg, Crumbs Rothko, Wiro Segal, Sinjerli Stella, Blacky Thiebaud and Hollywood Warhol.

What makes "Composition With Cats" so delightful is how subtly Warmack incorporates cats into the paintings. In Mark Rothko's (in the book each artist has a "?" behind his or her name) "Black and Green on Red," Warmack has taken one of the artist's trademark floating rectangles and suggested the shape of a cat's tail and two ears. In Jackson Pollock's "Brown and White 2," cat features are decipherable under the drips of paint. Two of the funniest color plates



"Gotham Cat" (oil on canvas) by Willem de Kooning?

"Mountain Lion Skull" (oil on canvas) by Georgla O'Keeffe?

in the book are "Mountain Lion Skull" by Georgia O'Keeffe? and "Composition With Cat" by Piet Mondrian? In the first, Warmack substitutes a cat's skull for the traditional cow skull, and in the second plate he takes one of the squares in Mondrian's geometric patterns and adds two square eyes.

"Reflectio canvas) by

"Compo Masterpie Century" i and cat lov As a tra retails for at booksto For questi e-mail to g

GALLERIES

Compiled by Dave Gagon

Phone 237-2149

• OPENING THIS WEEK

• Friday, Nov. 28

Williams Fine Art* (Main Lobby, Eagle Gate Plaza, 60 E. South Temple, 534-0331) — Paintings by Bonnie Posselli, through Dec. 31. Artist reception Friday, Nov. 28, 6-9 p.m.

• CONTINUING EXHIBITS

Alpine Art and Frame (430 E. South Temple, 355-1155) — Contemporary abstract works by Steve Larson and paintings by Julie Jacobsen.

Aperture Gallery (307 W. 200 South, No. 1003) — East wings: "The Pastoral Landscape," featuring the work of Don Busath, through Jan. 13.

Art Access Gallery* (339 W. Pierpont Ave., 328-0703) — "Holiday 1997," featuring work by Carla Gourdlin, Wayne Geary and Lee Dillon, through Dec. 24.

Art Barn/Finch Lane Gallery* (54 Finch Lane, 596-5000) — "The 1997 Winter Group Exhibit" features artists who have previously exhibited at the Art Barn like Paul Davis, Jacqui Biggs Larsen, Mur L. Quaglia, Marcelino Stuhmer, Sam Wilson and many others. Exhibit runs through Dec. 31.

Art Works, Inc. (14 E. 300 South, 363-1717) — Holiday crafts show with works by more than 50 artists, through December.

Arts of Utah Gallery (2226 S. 700 East) — Exhibit featuring work by Gene Stark and other pieces by newly represented artists.

Artspace Artists Association (337 W. Pierpont, California Rubber and Tire Building) — New works and works in progress.

Atrium Gallery (fifth floor, Salt Lake Public Library) — "Sean Graff and His Crummy Camera," featuring black and white photography, through Dec. 20.

Brushworks Gallery (175 E. 200 South, 363-0600) — New works by Kirk Randall, John Collins, Cathy Peterson and others, through December.

C Gallery (486 S. 500 East, 359-8625) — "E is for Expatiate Utah Artists: Pierotti & Peglau," through Nov. 30.

Cafe Dell Arte (22 E. 100 South) — Paintings by Bryce Papworth, through Dec. 30.

Chapman Library (577 S. 900 West, 524-8285) — "Mexican Retablos and Ceramics," on loan from the Utah Museum of Fine Arts, through Dec. 22.

Chroma Gallery (170 W. 2950 South, 487-4316) — Acrylics/serigraphs by Darryl Erdmann. Exhibit ongoing.

Cordell Taylor Studio Gallery (575 W. 200 South, 355-0333) — Installation by Bertold Kurt Grether, through Nov. 28. Also, "Works on Paper" group show, through December.

D.B. Gallery (125 E. 6100 South, Murray, 268-9562) — Ongoing exhibit of Utah artists Richard Murray, Dave Keough and Jim Weiss.

Dolores Chase Gallery* (260 S. 200 West, 328-2787) — "Daydreams," featuring new work by Ron

Richmond, through Dec. 20.

East Millcreek Library (2266 E. Evergreen, 4636) — Watercolors by John K. Fetzer, through Dec. 31.

Excell Gallery (Inkley's, 2150 S. State, 463-5895) — Photographic print exhibit by Wallace (Wally) through Dec. 13.

Fraternity (1519 S. 1500 East) — Works by Perova.

F. Weixler Gallery (132 E. St., 534-1014) — Valoy Eaton, Harrison Groutage, Kimball We Thomas and Dennis Smith.

Gallery 56 (56 W. 400 South, 533-8245) — show by gallery artists.

Glendinning Gallery (617 E. South Temple, 5895) — "Seeing Flowers: With and Without Seduction," featuring photography by Ther Judy Kiel, Zell McGee and Roger Newbold, through Nov. 31.

King's Cottage Gallery (2233 S. 700 East, 5019) — Ongoing exhibit of Utah landscape scenes by Susan Gallacher, Rick Graham, H son, Linda Curley, Trent Ellis, John Hughes, Slough.

Lamb's Restaurant (169 S. Main, 364-7 tercolors by Phil Barlow, through November

Leftbank Gallery* (242 S. 200 West, 53 "Small Works Holiday Exhibit," featuring pl group, through December. Also, "Simultane ornaments," featuring works on canvas by P through Nov. 29.

Light Spot (1043 E. 900 South) — "GIG/ TI/DRAGHGLI/EROI" (the Giants, the Dragic roes), featuring glass from Murano, Italy, b

From Previous Page

sity of Utah. Olpin Student Union Building's East Ballroom Dec. 1-3, 9 a.m. to 8 p.m. and Dec. 4 from 9 a.m. to 5 p.m. Potters include K. Rasmusen, Carol Warburton, Marilyn Krannich, Sharon Haaser, Aaron Kelson, Craig Haaser, Storer, Ashcroft, Suzanne Storer, Wendy Wood and Richard Barker.

Posselli's Paintings: An exhibit featuring works by Utah artist Bonnie Posselli opens at Williams Fine Art, 60 E. South Temple, Salt Lake City, Friday with a reception from 6 to 9 p.m. Posselli is known for her paintings of Utah's landscape. In recent years, she also has traveled throughout South America, painting its peoples, villages and markets. "The She says of her work: 'The

images I paint are of the subjects and experiences that I would like to take with me when I die." The exhibit runs through Dec. 24.

Celebrity Art: Frank Corvino, author, lecturer and teacher, will give a slide lecture on his work at the Utah Gallery in Nelson Laborator-ies, 6280 S. Redwood Road, Nov. 30 from 7 to 9 p.m. Corvino has done portraits of numerous celebrities including Dinah Shore, Gloria Swanson and Marvin Gaye. The event is free.

TOXIC
8PM-9PM Sat/29/30/010 www.ares.net/toward
YEARS OF THE HORSE (PG-13) 9-15 Jim Lamson directed this brilliant film about the last 25 years of the full-blooded horse. It's a love story, a story of the horse, a story of the people who love it. A visual wonder. Tina Magazine. GABRIEL (PG) 2-5 8-10 - epic. Tina. An absolutely beautiful and mystical A visual wonder. Tina Magazine. CONTEMP (R) 12-10 6-10 - epic. Tina. An absolutely beautiful and mystical A visual wonder. Tina Magazine. THE END OF VIOLENCE (R) 3-10 - epic. Tina. An absolutely beautiful and mystical A visual wonder. Tina Magazine. Wm Wenders directs Bill Pullman, Armin Mueller-Stahl, Gabriele Byrne in this epic thriller about avenging violence.

The Salt Lake Tribune ARTS

TALENT POOL

Stella! Auditions for Pioneer Theatre Company's production of "A Streetcar Named Desire" will be Dec. 4 from 1 to 1:30 p.m. and 3:30 to 4 p.m. for members of Actors' Equity and from 1:30 to 3:30 p.m. for non-Equity actors. Roles are open for men and women 18 and older. The doc- of Blanche du Bois and the doc- actors must sign-up for an au- dition time on the call board

outside room 201 at Pioneer Memorial Theatre, 1340 E. 300 South. Those auditioning will be asked to read from the script in PMT room 217. Rehearsals be- gin Jan. 15 with performance dates Feb. 11-28. PTC artistic director Charles Morey will di- rect.

Cloudburst: Auditions for the Salt Lake Acting Compa- ny's production of "Three Days of Rain" by Richard Greenberg will be Dec. 5 from 3 to 6 p.m. and Dec. 6 from 10 a.m. to 2 p.m. at the theater.

Sunday, November 23, 1997

Fancy Doll Tea Sets
Tea, fine party and food to take away
TRAMPETS
400

CENTURY
SALT LAKE CINEMAS 9
210 EAST 3300 SOUTH 486-9653
21-22-23
* RAINMAKER (PG-13) 130-400 7:00-10:00
* MORTAL KOMBAT: ANNIHILATION (PG-13)
(12-15-20-40) 7:15-9:30
24-25-26-27-28-29
Up to 50% off
Advance
No. of ad-
mission
discounts

VISUAL ARTS

Compiled by Helen Forsberg

'Explorer' on Display:

Paintings and prints by Utah artist Colleen Lewis Parker will be featured at the Springville Museum of Art, Springville, today through Nov. 30. A reception for the artist is set for today, 4-6 p.m.

As an artist, Parker describes herself as a "perpetual explorer." She incorporates drawing, printmaking, collage and painting, either singly or in various combinations. Perhaps her most well-known work is pastel over monotype, an approach she has developed that combines nonobjective and representational art.

Talking About Art: Joseph Kosuth — conceptual artist, writer and philosopher — will deliver a slide-lecture about

his work, 8 p.m. Wednesday at Weber State University. The free presentation will take place in the Peery Lecture Hall of the Marriott Allied Health Building on the Ogden campus.

Kosuth has been at the forefront of language-based art since the early 1960s. His work explores the production and role of meaning with in art. In 1991, MIT published his collected writings, *Art After Philosophy And After*.

In recent years, Kosuth has divided his activities between interior and exterior installations.

From Poland With Love: "From Heart and Hand: Polish Religious Folk Art" opens at Brigham Young University's Museum of Art Thursday and runs through July 21.

Almost all of the 130 works come from the collection of Walter Whipple. The assistant professor in the BYU German

and Slavic Language Department has traded a long career as a music professor in Rockford, Ill., for a post at BYU to teach Polish and several other Slavic languages. He holds a doctoral degree from USC in organ performance and has a master's degree in language acquisition.

Admission is free.

Helping MESA: A benefit art exhibition, featuring more than 50 Utah artists, will be at the Trolley Square south amphitheater, Salt Lake City, 3-8 p.m. Friday.

The show will benefit the MESA, a retreat for artists, writers and humanities scholars, which will open next year in Springdale.

Participating galleries include "A" Gallery, Gallery 56, Sego Gallery, CODA Gallery, King's Cottage Gallery, Urban Arts Gallery, Cordell Taylor Gallery, Phillips Gallery, Wil-

liams Fine Art and Repartee Gallery.

Toasting Art Book: Williams Fine Art, 60 E. South Temple, Salt Lake City, will have an open house and book signing, 6-8 p.m. Saturday, to mark the release of the updated version of *Utah Painting and Sculpture*.

Authors Vern G. Swanson, Robert S. Olpin and William C. Seifrit will speak at 6, followed by a book signing and light buffet.

Also, the gallery will have a show of early Utah art Saturday through Nov. 21.

Barrus' Images: Photography by Wallace "Wally" Barrus will be featured in an exhibit at Inkley's Excell Gallery, 2150 S. State, Saturday through Dec. 13. There will be a reception for the artist, 2-

See next page

Finally An Art Benefit
to Benefit Artists

The MESA
637 East 500 South
Salt Lake City, UT 84102



MR CLAYTON WILLIAMS
WILLIAMS FINE ART
60 E S TEMPLE # 150
SLC UT 84111

84111-1004 17



Dennis Smith, Gary Smith
and supporters of the "MESA"
invite you to attend a Benefit Art Exhibition
featuring 50 Utah Artists

The Sale will be held
Friday, November 14th, 1997
3pm — 8pm

Trolley Square
South Amphitheater
700 East 600 South

Southwest hors d'oeuvres compliments of Picante of Trolley Square.

The MESA is a residency program for artists, writers, and humanities scholars of note as well as aspiring ones. Its purpose is to provide participants with a place for uninterrupted work in the serene southwest desert landscape.

Participating Galleries and Artists.

"A" GALLERY (Frames Inc.)
4878 So. Highland Dr. • 277-8401

Representing
Gary Max Collins
Brent A. Godfrey
Jared Sanders

GALLERY 56
56 West 400 South • 533-8245

Representing
Lee Udall Bennion
Randall Lake

SEGO GALLERY
637 East 500 South • 328-9848

Representing
Richard Murray
Kathryn Stats
Kathryn Wilson

CODA Gallery
Park City • 655-3803

Representing
David Dornan
Dennis Smith

KING'S COTTAGE GALLERY
2233 South 700 East • 486-5019

Representing
Rob Adamson
Susan Gallacher
John Hughes

URBAN ARTS GALLERY
Trolley Square • 322-3111

Representing
Tom Mulder
Karl Pace
Richard Richards

CORDELL TAYLOR GALLERY
575 West 200 South • 355-0333

Representing
James Baker
Lenka Konopasek
Lori Nelson
Dennis Reynolds

PHILLIPS GALLERY
444 East 200 South • 364-8284

Representing
Allen Bishop
Earl Jones
Denis Phillips

WILLIAMS FINE ART
60 East South Temple • 534-0331

Representing
Steven Songer
Clayton Williams

DOLORES CHASE FINE ART
260 South 200 West • 328-2787

Representing
Brian Kershishnik
Edie Roberson
Ted Wassmer

REPARTEE GALLERY
Foothill Village • 582-6810

Representing
Nancy Lund
Eva Malin
Diane Turner

Additional participating artists

Warren Archer
Bob Bauer
Ken Baxter
Alex Bigney

Roydon Card
Bevan Chipman
Homer Clark
Sam Collett

Kindra Fehr
Louise Fischman
Graydon Foulger
Wayne Geary
Carleen Jimenez

David Linn
Kim Martinez
Frank McEntire
Joseph Ostraff

Kathy Peterson
Ted Remington
Allen Roberts
Will South

Artworks will be sold at market value and a portion of each sale will be donated to the "MESA"—a nonprofit organization

Art canvass

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● **The Utah Arts Council** is presenting a traveling art exhibition, "Kids on the Bloc: Ukrainian Children's Art," at the Albion Middle School through Thursday. The artwork was done by adolescents 12 to 14 years of age and reflects the Ukrainian youths' visions of the world around them. For more information, contact the Visual Arts

Program of the UAC at 533-5757.

● **Marcelino Stuhmer and Marina Alexandrescu** will exhibit their work in the Loge Gallery at the Pioneer Memorial Theatre from Wednesday through Nov. 15. Both are figurative artists and graduates of the University of Utah. They have also both been accepted to School of the Art Institute of Chicago, where they were two of only 26 students accepted into the school's MFA program this year.

● **The Rocky Mountain Festivals and Events Association** will hold a seminar on sponsorship on Tuesday, Oct. 28 in the Doubletree Hotel in Salt Lake City. Registration begins at noon. For cost and information, call the Utah Arts Festival at 363-8681, or the Kimball Arts Center at 649-8882.

WORKSHOPS AND LECTURES

● The Museum of Church History and Art announces Part 2 of its Pioneer Sesquicentennial Lecture Series with the examination of the contemporary pioneering experiences of the Church in areas of the world where the Church has more recently been established. Gary Browning, professor of Russia, BYU will lecture on Russia on Thursday, Oct. 30, 7 p.m.

● Will South, curator of "Making Waves: Controversial Art in Utah," will discuss his selection of the work and present an overview of the exhibition on Wednesday 7-8 p.m. at the



Marcelino Stuhmer's "Domestic Cuttings" (oil on canvas, 1997) will be on exhibit with other works in the Loge Gallery.

Salt Lake Art Center.

● Daniel Kelm, artist bookbinder, will be giving a free lecture on his bindings in the Gould Auditorium of the Marriott Library on Friday, Oct. 31, at 7 p.m. Kelm will also present a workshop on his techniques on Saturday, Nov. 1, and Sunday, Nov. 2. For more information, call Pam Barrios at 378-2988.

— compiled by Dave Gagon

By Jerry Johnston
Deseret News staff writer

The question goes to the heart of human nature: How can a person witness the destruction of the Warsaw Ghetto and see 3 million countymen butchered, yet emerge with hope and optimism about the human race?

CZECHIA

A Nobel winner's noble verse

SUNDAY, OCTOBER 26, 1997

Section E

News

Christie's salutes cowboys, Indians in western auction

Christie's of Los Angeles will auction off American Indian art and western memorabilia on Nov. 5 in its Beverly Hills auction house 560 N. Camden Drive.

Saddles by Ed Bohlin, western outfitter for Hollywood producers and stars, will be auctioned, as well as Kevin Costner's badge from Wyatt Earp."

Also for sale are Posters of Buffalo Bill and Samuel Cody; auto-graphed vintage photos, including Annie Oakley standing tall with a gun in hand, Clint Eastwood smirking and Geronimo perched on a horse; American Indian products like an effigy pipe, a rare totem pole and 19th century quilled hideoccasins; and a collection of southwest and Plains Indian art.

All items from the Western and American Indian Art collection will be on view at Christie's Los Angeles Nov. 2-5. The auction is scheduled for 2 p.m. and 6 p.m. on Nov. 6.

For more information, call 310-85-2644.

Don Brady Drive Through Gallery (1301 S. 2100 East, 582-4500) — Artwork by Arizona artist Jack Roberts, through Nov. 20.

East Millcreek Library (2266 E. Evergreen Ave., 943-4636) — Watercolors by John K. Fetzer, through Dec. 31.

Excell Gallery (Inkley's, 2150 S. State, 486-3921) — Photography of Laurel Casjens, through Nov. 11.

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

F. Welxler Gallery (132 E St., 534-1014) — Works by Valoy Eaton, Harrison Groutage, Kimball Warren, Karl Thomas and Dennis Smith.

Gallery 56 (56 W. 400 South, 533-8245) — Group show by gallery artists.

King's Cottage Gallery (2233 S. 700 East, 486-5019) — Ongoing exhibit of Utah landscapes and cityscapes by Susan Gallacher, Rick Graham, Rob Adamson, Linda Curley, Trent Ellis, John Hughes and Brad Slaugh.

Lamb's Restaurant (169 S. Main, 364-7166) — Fine art photography by Bill Lee, through October.

Leftbank Gallery* (242 S. 200 West, 539-0343) — "Human Emotions," featuring paintings by Rick Graham and Gene Stark, through Oct. 31.

Light Spot (1043 E. 900 South) — "GIGANT/DRAGHGLI/EROI" (the Giants, the Dragons, the Heroes), featuring glass from Murano, Italy, by artisans Noti Massari, Renato Toso and Roberto Pamio.

Lost Art Gallery (4699 Holladay Blvd., 568-0659) — Metaphysical/new age art.

Museum of Church History and Art (45 N. West Temple, 240-2299) — "From New York to Salt Lake," featuring rare books, maps, periodicals and other prints from the early days of the LDS Church. The exhibit runs through Jan. 12, 1998. Also, "Women of Faith," featuring 50 works of art that reflect on women, their lives and their spirituality. Some of the featured artists are J.T. Har-

and Alan Maley. Exhibit ongoing.

Union Gallery (University of Utah, 245 University Union, 581-7469) — "Homecoming Landscapes," featuring paintings by Connie Borup for the Annual Alumni Association, through Oct. 31.

Urban Arts Gallery (2nd floor, Trolley Square, 322-3111) — Group show with Karl Pace, Tom Mulder, Richard Murray and Jim Stewart.

Utah Museum of Fine Art* (University of Utah, South Campus Drive, 581-7332) — Exhibit featuring work by the University of Utah art department faculty: F. Anthony Smith, Paul Davis, Dorothy Bearson, Nathan Winters, Michael Hullet, Sam Wilson, Ray Morales, Joe Marotta and Robert Kleinschmidt. The exhibit will include work by newer faculty members Amie McNeel, Maureen O'Hara Ure, John Drew, Laurel Caryn and Kaiti Slater. The exhibit runs through Nov. 30. Also, "The Val A. Browning Memorial Collection of 500 Years of European Masterworks," featuring paintings by Brueghel, Gainsborough, Fragonard, Corot, Van Dyke, Vigee Le Brun and many others. The exhibit will run indefinitely.

Utah State Historical Society (300 Rio Grande, 533-3500) — "A Woman's View: The Photography of Elsie Huntington (1868-1949)" through June 30, 1998.

Williams Fine Art* (Main Lobby, Eagle Gate Plaza, 60 E. South Temple, 534-0331) — Featuring works by early Utah painters J.T. Harwood, John Hafen, LeConte Stewart and Mahonri Young, through Nov. 25.

* Member, Salt Lake Art Dealers Association.

OUTSIDE SALT LAKE CITY

Artists' Gallery (95 E. Telegraph Street, St. George, 628-9293) — "Places to Go, Things to See, Subjects to Paint," featuring work by Reta R. Hall, through October.

Alliance for the Varied Arts (43 S. Main, Logan, 753-7058) — "Pentimento Works,"

Please see **GALLERIES** on E9



MARILYN KARRAS, FEATURE EDITOR, 237-2150

AR

Desere

veals a whimsical touch: acrobatic jesters, spoon jugglers, flags and enigmatic machinery reminiscent of Paul Klee.

In "Dangerous Greeting" (oil on paper) the artist renders, in his trademark technique, four men, each standing on the shoulders of the next. The man on top has his hand outstretched to another man who stands on the shoulder of another stack of men. This group, however, is balancing precariously in a three-wheeled cart being pushed by two smaller men. It is a wonderful image, simple in its design yet brimming with meaning.

Three of Kershishnik's paintings in the exhibit deal with the subject of juggling spoons. (One could spend days discussing the symbolism behind this.) The characters in the paintings balance spoons in ways impossible to fathom, defying



"Eating Man With Flag" (oil on paper, 19 by 15 inches, 1996).

arch, a convention used in religious paintings for centuries. The harmony of color and shape in relation to the arch makes the work one of the best in the exhibit.

Kershishnik's use of curious machinery in several works is very new. In the "Emperor's Go Cart" (oil on paper) the contraption reminds one of Klee's "Twittering



Brian Kershishnik's "Christ Healing" (oil on paper, 19 by 15 inches, 1997) is one of larger pieces.

Machine."

Some might accuse Kershishnik of drawing his figures with too primitive a look. This is intentional. He often attaches a stick of charcoal to a three-foot long bamboo rod and draws with it. This allows him to get the crude, visceral line he so loves. Kershishnik is also a firm believer in allowing the accidents in art to speak to him at a later time. Some of his best works started out as failures that sat in the studio for long periods of time until one day something struck him

Deseret News 10/26/97

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— compiled by Dave Gagon



1997

DIXIE
COLLEGE
ST. GEORGE,
UTAH

DIXIE
INVITATIONAL
ART
SHOW

THIRD
PLACE
OILS

JUDGES SCORE SHEET

Instruction and guidelines: We are pleased to have you at Dixie College as jurier for the 1997 Dixie Invitational Art Show. Please choose a painting for each of the following three categories.

PURCHASE PRIZE AWARD: Carol Harding, Iris- Pink, Yellow & Blue #128
(This award will receive the grand prize of \$3,000.00)

First Place: Marina Zavalova

OIL: Colors of the Sunset #39

Second Place: Gael Lindstrom

OIL: In House Rock Valley #29

Third Place: Clayton Williams

OIL: Blue Mountain Country #113

* * *

First Place: Wallace Lee

Watercolor: Arroyo y Mesas #30

Second Place: Carl Purcell

Watercolor: Cliff Patterns #55

Third Place: Russell Case

Watercolor: Bad Lands #69

* * *

First Place: Shirley McKay

Other Media: Acrylic Millcreek Canyon #9

Second Place: Lynn Berryhill

Other Media: Acrylic The Music Within II #66

Third Place: Marilee Campbell

Other Media: Pastel Bright Spot in the Garden #117

* * *

Judge: Glen D. Anderson
Cedar City, UT

Press Release

FOR IMMEDIATE RELEASE

FOR: ZIONS FIRST NATIONAL BANK
One South Main Street
Salt Lake City, Utah
Harris H. Simmons
President/Chief Executive Officer

VANGUARD MEDIA
Contact: Wendy Evans
329 W. Pierpont Avenue, Suite 200
Salt Lake City, Utah 84101
Tel: (801) 531-0244
July 30, 1997

ZIONS WOMEN'S FINANCIAL GROUP CENTER WILL DISPLAY ARTWORK OF LOCAL WOMEN ARTISTS

SALT LAKE CITY; July 30, 1997 - From time to time, Zions First National Bank ("Zions") plans to display artwork from several local women artists at the new Women's Financial Group Center.

Paintings that will be on display during the month of August include: "Perfumed Garden" and "In Tune with the Past" by Nancy Lund; "Hollyhocks," "Pitcher with Tulips" and "Peaches" by Ann Marie Oborn; "Aspens in Winter" by Carolyn Schilly; "Old Town, Park City" by Bonnie Posselli; two landscape paintings by Florence Ware; and "Ferry Building at Night," boats in harbor and flower garden paintings by Galina Perova. The paintings will be on loan from Williams Fine Art.

Diana Kirk, senior vice president and regional manager of Private Banking, is pleased to have the display during the opening month of the Center. "We want to show our commitment to women in the community, both in banking and in other areas," she said. The grand opening of the Zions Women's Financial Group Center is scheduled for Friday, August 1, 1997 with a brief ribbon cutting ceremony beginning at 1:30 p.m.

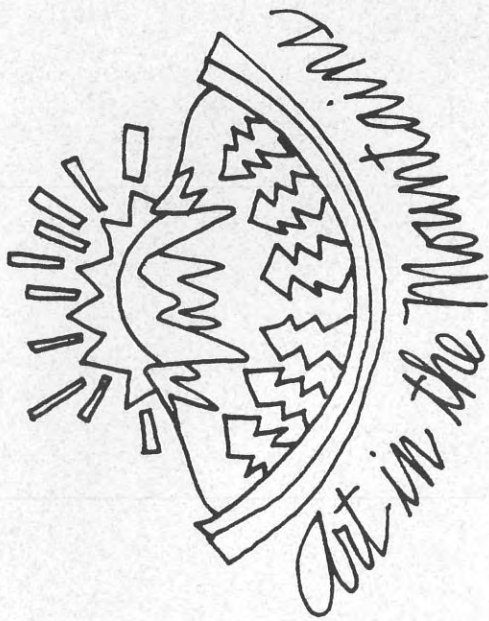
Zions First National Bank is the largest subsidiary of Zions Bancorporation. With assets of \$7.2 billion, Zions Bancorporation operates full-service banking offices in Utah, Arizona, Nevada, Colorado, New Mexico, and Idaho. It also offers a comprehensive array of investment, mortgage and insurance services, and is a recognized leader in providing innovative financing solutions for small businesses nationwide. Investor information about Zions can be accessed on the Internet at www.zionsbank.com. The Company's common shares are traded on The Nasdaq Stock Market under the symbol "ZION."

#

Dear Dad,

8.9.97

Thank so much for
your participation in the
Songstene Auction this year.
You did very well for us, and
we greatly appreciate it.
Love, Steve



SUNDAY, JUNE 22ND

PRESENTED BY
UTAHNS FOR CHOICE

STEVEN K. SHEFFIELD

"China Moon"	18 x 30	Acrylic	\$ 520.00
"Torrey White Caps"	19 x 23	Mixed Water Media	\$ 260.00
"Odyssey II"	13 x 13	Monotype	\$ 75.00
"Odyssey III"	13 x 13	Monotype	\$ 75.00

JUDY TAYLOR

"The Deer Valley Visitor"	18 x 24	Print	\$ 70.00
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KIM WHITESIDES

"Lake Powell #4"	18 x 54	Oil	\$ 3,945.00
"Lake Powell #7"	30 x 44	Oil	\$ 5,500.00

ABBIE WHITNEY

"Picket Fences - Old Town"	22 x 20	Watercolor	\$ 365.00
"Barn Country"	28 x 24	Watercolor	\$ 415.00

CLAYTON R. WILLIAMS

"Garden Spot"	8 x 12	Oil	\$ 780.00
"Spring Bouquet"	16 x 12	Oil	\$ 885.00
"Light on the Lakes"	15 x 20	Oil	\$ 1,300.00

JEAN ARNOLD			
"Coming Around"	17 x 16	Drypoint Monotype	\$ 260.00
"Moving Through Ecstasy"	12 x 11	Monotype	\$ 235.00
"Unknown Ending"	13 x 16	Monotype	\$ 260.00
"Primavera"	11 x 10	Drypoint Monotype	\$ 235.00
KEN BAXTER			
"Carnations and Mask"	20 x 24	Oil	\$ 1,060.00
"San Gregorio Flowers"	20 x 26	Oil	\$ 1,395.00
"Larsen's Flower Garden"	28 x 35	Oil	\$ 2,270.00
PHOEBE BERGVALL			
Commissioned Portrait of Your Pet		Oil	\$ 415.00
NORMA CARD			
"Peppers"	37 x 25	Oil	\$ 520.00
"Lady's Table"	25 x 20	Oil	\$ 315.00
BEVAN CHIPMAN			
"Apricots"	20 x 15	Watercolor	\$ 290.00
"Eggplant and Tomatoes"	14 x 18	Watercolor	\$ 275.00
"Eggplants"	20 x 16	Watercolor	\$ 290.00
CRAIG G. CHRISTENSEN			
"Gateway to My Moods"	20 x 24	Watercolor	\$ 210.00
"Gods of Winter"	24 x 31	Watercolor	\$ 335.00
"Utah's Summer Colors"	14 x 16	Watercolor	\$ 130.00
"Camouflaged in Color"	24 x 31	Watercolor	\$ 335.00
LARRY R. CHRISTENSEN			
"Backroad to Albion"	31 x 39	Watercolor	\$ 990.00
"Gunsight Pass"	14 x 16	Watercolor	\$ 160.00
"Placid Morning"	18 x 22	Watercolor	\$ 365.00
SHARLENE CHRISTENSEN			
"Beyond Beauty"	24 x 31	Watercolor	\$ 575.00
"Daisies and Dames Rockets"	28 x 22	Watercolor	\$ 575.00
"Castle View"	13 x 15	Watercolor	\$ 155.00
KAMILLE CORRY			
"Self Portrait at Snow Canyon"	33 x 40	Oil on Linen	\$11,415.00
"The Coves, Lake Powell"	11 x 14	Oil on Paper	\$ 760.00
"Looking Towards Antelope Island"	10 x 16	Oil on Paper	\$ 760.00
GORDON DEW			
Charles Bibbs			
"The Gift IV"	36 x 42	Mixed Media	\$ 760.00
"Reunion"	16 x 20	Print	\$ 80.00
Synthia Saint James			
"African Market Place"	28 x 22	Print	\$ 275.00
Owens			
"Sisters of the Sun"	15 x 15	Print	\$ 75.00

UTAHNS FOR CHOICE

wishes to thank our valuable friends

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