

1998 Directory



**LDS Hospital-
Deseret
Foundation**

Thomas, Dave G. (Kathy)
Evans Group
110 East Social Hall Avenue
Salt Lake City, UT 84111
364-7452 fax 364-7484

Thomas, Sarah (Ben)
Deseret Foundation
8th Avenue & C Street
Salt Lake City, UT 84143
321-1727 fax: 321-1663

Thompson, Wes (Becky)
Alta View Hospital Administration
9660 South 1300 East
Sandy, UT 84070
576-2702 fax 576-2789

Thorpe, Lonni (Lear)
6351 Shenandoah Park
Salt Lake City, UT 84121
home 272-2488 fax: 272-2624

Tolman, Joyce (Dennis)
1187 Oakridge Circle
Bountiful, UT 84010
home 292-9837

Tripp, Sandra (Keith)
879 East South Fork Drive
Draper, UT 84020
home 581-0891

Van Boerum, J. Howard (Joanne)
Van Boerum & Frank Associates, Inc.
220 South 200 East, Suite 450
Salt Lake City, UT 84111
530-3148 fax: 530-3150

Vogel, Donna (William)
2857 Millicent Drive
Salt Lake City, UT 84108
home 582-7325

Walker, Olene S., Lt. Governor (Myron)
State of Utah
210 State Capitol
Salt Lake City, UT 84114
538-1040

Watts, Greg (Chris)
Watts Corporation
5200 South Highland Drive, Suite 103
Holladay, UT 84117
272-7111

HLRF

Staff

FI

QB

QB

QB

BT

AM

HLRF

HLRF

Williams, Clayton R. (Elaine)
Williams Fine Art
Eagle Gate Plaza, Suite 150
60 East South Temple
Salt Lake City, UT 84111
534-0331 fax: 466-3407

BT

Wirthlin, David B. (Anne)
Deseret Foundation
8th Avenue & C Street
Salt Lake City, UT 84134
321-1775 fax: 321-1663

Staff

Wright, Larry, MD (LaVonda)
LDSH Microbiology Division
8th Avenue and C Street
Salt Lake City, UT 84143
321-2300

PAC

Yanowitz, Frank G., MD (Betty)
8th Avenue & C Street
Salt Lake City, UT 84143
321-5302

FI

Young, Mel (Joan)
Transworld
8480 Dynasty Way
Sandy, UT 84121
328-9292 home 943-6144

FI

Zabriskie, Dale (Miriam)
1660 South Main
Salt Lake City, UT 84115
484-7272 fax 484-7294

AM

Zabriskie, Miriam (Dale)
1551 East Michigan
Salt Lake City, UT 84108
home 581-0891

QB

Judy Jacobsen Phone 1-619-278-9441

WILLIAMS FINE ART

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

7575 Linda Vista Road
Unit # 40

San Diego

CA 92111

FAX COVER SHEET

DATE: 6-25-98

TO: Jim Perry
% Chubb & Son

FROM: Clayton R. Williams
Williams Fine Art

RE: Appraisal

PAGE 1 OF 2

Note: We have not seen the paintings (numbered 1 through 4 on the attached page) but we believe that the prices shown on that page are in the range of other works by the artist.

12:15:02

T: 619-278-9441

P: 01

Judy Jacobson 1-619-278-9441

1/28/98

Mr. Clayton Williams

Fax Page 1

Dear Clayton -

Here is the description of the missing paintings -

① Christmas Ganga (unframed) 1978 See Appendix 3,000

② Dittus Joint Oil - ~~Still Life~~ 1940 2,500
Oil 12x16"

③ Nude Collect (unframed) 1972 12,000
Oil 36x50"

④ De Candley (not Gittins) Ink Checked 21x23 500

We asked for a brief analysis of their value -

Thanks - Clayton - From Judy

His address is - Please reference Ganga Gittins

From: Jacobson Jim Perry
Judy Gittins Chubb & Son
2097 E. Washington St # 1E-242
Calton, CA 92324
01

Fax or Tel - 909-796-0422 Could Fax or mail



December 6, 1998

Dear Clayton —
Nothing, at the moment,
would please us more than
to attend the Dr. Dixon Symposium,
including to hear T.T.W. Sorry,
but we'll be out of state and
please excuse.

Best wishes,

Sterling & Barbara Devision

WILLIAMS FINE ART

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

July 22, 1999

Mr. Matthew Patton
1100 Peachtree St.
Suite 2800
Atlanta, GA 30309-4530

Dear Mr. Patton,

It was a pleasure to meet with you yesterday.
As promised, I am enclosing information on the artist,
Valoy Eaton.

I look forward to receiving information about your
Wyoming lodge.

Cordially,

Clayton R. Williams

Dear Uncle Clayt

Thanks again for a fitting tribute to Dad. He would have loved to have been there sharing funny stories.

Visiting with all of the Cousins, Aunts & Uncles was one of the highlights of the trip.

I hope this tape works out for you (sorry about the shaking).

Love

Sil, Diane, Jesse & Peter

July 3, 1998

Dear Stephen—

I appreciate your acceptance of my offer of \$1400 for Randall Lake's painting "Mesas at Sunset."

As it turns out, I am not able to get the painting just now. I am 2 months overdue in getting my annual raise. If things change for me I may see if the painting is still available.

Thank you.

Steve Olsen

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • SUITE 150 • SALT LAKE CITY, UTAH 84111 (801) 234-0333

Latter-Day Sigs
Dave and Lila Taylor

Dear Latter-Day Sigs,

Dave and Lila came to see me
with kind wishes from them
and from all of you Latter-
Day Sigs.

It was very sweet of them
and you all to think of me
and wish me well.

I feel very blessed to have
gone through this experience
with a feeling it all has an
important meaning for
me.....and I feel very
blessed to have wonderful
friends like you.

Thank you very much.

Love,

Clayt

*P.S. The large type is for senior
citizens (now legally required).*

WILLIAMS FINE ART

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

May 14, 1998

Beverly Sorenson
6182 South Field Rose Drive
Salt Lake City, Utah 84121

Dear Beverly,

Yesterday, Dave and Lila Taylor visited me and brought with them a lovely gift from you.

It was a wonderful and delightful surprise.

Thank you for your thoughtfulness and kindness..I listened to the beautiful music as I rested yesterday.

Best wishes to you and Jim and your family.

Sincerely,

A handwritten signature in cursive script, appearing to read "Clayt".

WILLIAMS FINE ART

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

5.21.98

Dear Stephen and Sankra,

I received a beautiful plant from you and your family yesterday.

With all you have to do and all you have to care for, I am deeply touched at your continual concern about the welfare of me and my family. You have always been so loving to all of us.

I'm doing well since my surprise heart attack. I see it as a blessing in my life.

Thank you - and my love to you and your family.

Love,

Clayt

WILLIAMS FINE ART

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

6-11-98

Dear Ted,

I didn't realize what you had been through until after we talked at your table the other night at the Alta Club. Florence told me as she left the Grill.

I felt embarrassed to have monopolized the conversation concerning my heart attack, and want to send you my very best wishes for a complete recovery.

Your friend,
Clayt

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • SUITE 150 • SALT LAKE CITY, UTAH 84111 • (801) 524-0331

7-2-98

Dear Mrs. Jardine,

The seascape oil painting
you just purchased from
us was purchased from
the owner, Will South, by
Williams Fine Art in 1991.

Cordially,

Clayton R. Williams

Clayt,

Sorry so late in coming!
I wanted to thank you for
passing along your Utah
Painting and Sculpture Book
to me during our last
BA meeting. It is rare
that I receive items of
such beauty. I will treasure
it always.

You are a great friend to
the LDS Hospital - Deseret Foun-
dation and I appreciate so
much how fortunate I have
been to be associated with
you and Elaine.

Thank You!

Len

LDS HOSPITAL-DESERET FOUNDATION

Sunstone Auction 8-1-98

Oil Paintings by Clayton R. Williams

<u>Title</u>	<u>Size</u>	<u>Artist Needs</u>
"High Uintahs"	10" x 13"	⁴ 550 ⁰⁰
"Utah, We Love Thee" 12" x 16"		450 ⁰⁰
"Cottage in France" 19" x 15"		850 ⁰⁰
"Bouquet in Glass Vase" 14" x 11"		950 ⁰⁰
"Bouquet in China Vase" 15" x 11"		450 ⁰⁰
"Cows in Southern Utah" 11" x 15"		550 ⁰⁰
"Old Neighborhood" 11" x 14"		650 ⁰⁰

WILLIAMS FINE ART

6060 E. 80TH STREET, SUITE 1150, CHICAGO, ILL. 60649-3381

8-14-98

Dear Doug and Susan
Greg and Peg
Dave and Tammi
Lane and Steph
and your children

It's been a long 3½ months.
I'm starting to feel like I'm
making some progress, but patience
is not my strong suit. I hope
to learn more about patience.

I am grateful for many blessings
which have come to me in spite
of my lack of patience and wisdom.

Thank you all for your notes and
thoughts and prayers and beautiful
flowers. I appreciate your concern.

Love,
Clayt

Return to CW

ART NURDS OF UTAH

New locale for our next session:

16 September Meeting Site
Springville Museum of Art
12:30

Vern has invited us to meet and dine at the site of the new addition as guests of the museum. He was characteristically vague re the menu. He muttered something about a mobile lunch wagon. Or raiding construction workers' lunch pails. Or the Bishop's Storehouse. Or some such.

Please call Dawn (at the SMA) to confirm your attendance (801)489-2727.

All the nurds will want to know that Frank's unexpected contribution for furnishing the SMA's new wing is being sent to Vern w/his copy of this notice.

WILLIAMS FINE ART

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

12-17-97

Dear Mark and Karen —

Sorry I missed your party. I'm sure it would have been a memorable evening.

Enclosed is an article from The New Republic which I liked. You may be interested in it as I was.

Best wishes,
Clayt

*Forward to
Nalani 10/26/98*

WILLIAMS FINE ART

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

October 26, 1998

To: Nalani Oram

From: Stephen Williams, Williams Fine Art

Re: Internet site store description

Williams Fine Art, located in the main lobby of the Eagle Gate Plaza, offers the finest in Utah art. In business since 1988, Williams Fine Art features paintings by living artists such as Richard Murray, Bonnie Posselli, Frank Magleby and Steve Songer. The gallery also provides works of prominent early Utah painters. Hours are Monday thru Friday, 12noon until 5pm.

Steve *Please*

M E M O R A N D U M

To: Eagle Gate Retail Tenants
From: Mindika Nordfelt, ZSC Property Management
Subject: ZCMI Center Mall Internet Web Site
Date: October 12, 1998

Zions Securities Corporation is excited to announce the new ZCMI Center Mall internet web site. The web site is in production and should be up and running in just a few short weeks.

We have decided to include the Eagle Gate Retail Tenants in the web site. We believe this will help us be on the cutting edge and extremely helpful in marketing all our retail businesses for the future Olympics.

A mall map will be included on the web site along with a brief description of each store. We are asking that each tenant write a brief description of their store. We would like the description to be 50 words or less. The description should let people know what kind of a store/business you have and what type of things you sell/offer.

We need to have all descriptions in by Thursday, October 15th. If you have any questions please contact me at 321-7554, or Nalani Oram at 321-8797.

Steve
50 word description
of what we do

Fax to
Nalani
Fax # 320-4634

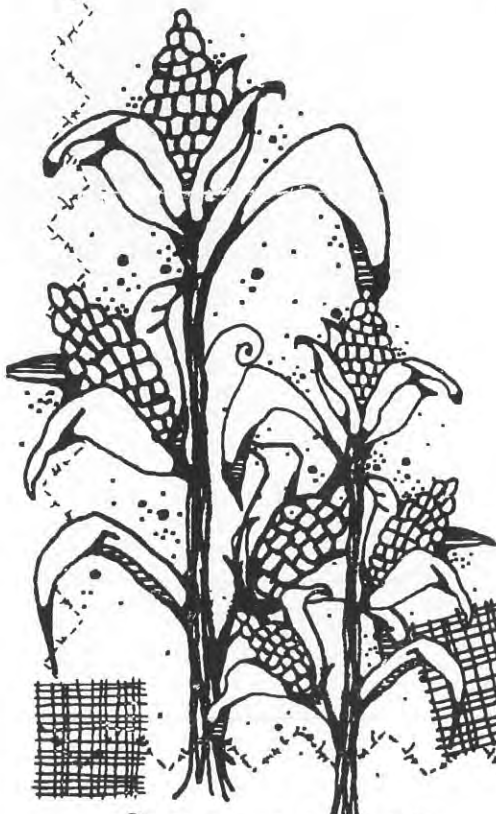
Dear Grand pa,

The last time that I saw you was two weeks ago. You are such an example to me in all that I do. I am doing well at home and at school.

My grade is doing an interview with one of our grandparents. We have been preparing for this assignment in English for a long time. The assignment is to interview a grandparent about their life. So in other words we are going to do a biography. I was wondering if I could come and interview you on Sunday the ~~XXXX~~ 25th.

Grand pa, I love you so much because you are always there for me and our family. I would like to get to know you better so if that date doesn't work then you can call me for a better one.

love,
Joe Nelson





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
500 SOUTH MAIN
SALT LAKE CITY

PREVIEW: 11:00 A.M. - 3:00 P.M.
(SILENT BIDDING AVAILABLE)

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

DINNER: 6:30 P.M.

LIVE AUCTION: 8:00 P.M.

\$100 per person - \$1000 table of ten

*Black-Tie Invited - RSVP with enclosed card
by September 18, 1998*

*Proceeds benefit medical research and education
at LDS Hospital*



PROGRAM



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

PREVIEW

Sponsored by Albertson's



6:00 P.M.

NO HOST SOCIAL AND SILENT AUCTION

Sponsored by AT&T Wireless Services



6:30 P.M.

WELCOME BY *Ronald S. Hanson*

DINNER

Sponsored by LDS Hospital Medical Staff



8:00 P.M.

LIVE AUCTION

AUCTIONEER - *Michael Scott*

Sponsored by Huish Detergents Inc.



8:30 P.M.

SECTION 1 - SILENT AUCTION CLOSES



8:45 P.M.

SECTION 2 - SILENT AUCTION CLOSES



9:00 P.M.

SECTION 3 - SILENT AUCTION CLOSES



9:15 P.M.

SECTION 4 - SILENT AUCTION CLOSES



AUTUMN
Art
Harvest

LDS HOSPITAL-DESERET FOUNDATION'S
Autumn Art Harvest Auction

September 25, 1998
Little America Hotel & Towers

Live Auction Order

L1

Valoy Eaton
Along the Wash
Oil on canvas, 18"x24"
\$2,310.00

L8

Karl Thomas
Trail Riders - Grand Canyon, 1998
Oil on canvas, 40"x60"
\$5,225.00

L2

Phillip Henry Barkdull (1888-1968)
Mt. Logan
Oil on canvas, 24"x30"
\$900.00

L9

Dr. Gill O. Sanders
Brown Trout, 1998
Wood carving #60, aspen, 20"H
\$1,100.00

L3

Lee Greene Richards (1878-1950)
Apricot Bloom
Oil on canvas, 22"x28"
\$5,500.00

L10

Gary Ernest Smith
Summer Bales, 1998
Oil on linen, 18"x24"
\$5,500.00

L4

LeConte Stewart (1891-1990)
Landscape
Oil on canvas, 22"x30"
\$12,600.00

L11

Steve Songer
Liberty Sunrise, 1998
Oil on canvas, 24"x30"
\$1,650.00

L5

Richard Murray
Country Lane, 1998
Oil on board, 30"x42"
\$4,400.00

L12

Michael Coleman
The Mink Pond - Passing Showers
Summer, 1998
Oil on panel, 24"x30"
\$9,350.00

L6

Minerva Teichert (1888-1976)
Untitled, 1962
Oil on board, 18"x24"
\$7,150.00

L13

Earl M. Jones
Paris, Idaho
Oil on canvas, 17 1/2"x23 1/2"
\$1,182.50

L7

Howell Rosenbaum
Winter Landscape
Oil on board, 30"x36"
\$2,750.00

L14

LeConte Stewart (1891-1990)
Untitled, Jan. 1920
Oil on canvas, 16"x20"
\$17,600.00

L15

A.D. Shaw

Easter Morning, 1997

Oil on canvas, 20"x16"

\$1,540.00

L16

Larry Wade

Faith to Light Their Way

Oil on board, 36"x48"

\$2,100.00

L17

Galust Berian

Cabins at Sunset

Oil on canvas, 36"x48"

\$10,560.00

L18

Frank Magleby

Autumn Evening, 1998

Oil on board, 30"x40"

\$4,290.00

L19

Dennis V. Smith

Grandma's Rocker, 1990

Bronze, 6/30, 22" high

\$2,508.00

L20

Al Rounds

Thirteenth East, Draper, 1981

Watercolor, 16"x25"

\$2,970.00

L21

L. Maynard Dixon (1875-1946)

10 Original Drawings

(includes the book "The Oregon Trail")

Pencil on paper & ink on paper

\$14,500

L22

Kimball E. Warren

Zions Park, 1998

Oil on canvas, 36"x48"

\$3,740.00

L23

John L. Myrup

Mosquito Greens, 1998

Oil on canvas, 24"x20"

\$1,350.00

L24

F. Weixler Co. - Design by Gerald

Weixler

Sideboard

Handcarved

\$5,500.00

L25

Ken Baxter

Cottonwood Snow Scene, 1982

Oil on canvas, 31"x47"

\$2,750.00

L26

Valoy Eaton

Sunshine and Snow, 1998

Oil on canvas, 35"x47"

\$7,700.00

L27

Christian Eisele

Landscape with cliffs and river

Oil on canvas, 22"x36"

\$2,970.00

S1
W. H. Bartlett
Untitled, 1938
Oil on board, 13 ½"x17 ½"
\$300.00

S2
Ken Baxter
Cornstalks
Oil, 10"x13"
\$900.00

S3
Ken Baxter
South Temple and Main
Oil on canvas, 16"x20"
\$900.00

S4
Mormon Miracle Clock
Bronze
\$350.00

S5
Lee Udall Bennion
The Gift
Oil on canvas, 40"x32"
\$8,800.00

S6
Galust Berian
Cows Grazing, 1997
Oil on board, 6"x9"
\$1,100.00

S7
Galust Berian
Cows at Sunset
Oil, 20"x24"
\$3,850.00

S8
Clark Bronson
Bobwhite Burst
Bronze
\$2,750.00

S9
Robert Vern Bullough
Millard County Farmstead, 1998
Oil on canvas, 20"x30"
\$900.00

S10
Howard Clark
Color Combination
Watercolor, 14"x10"
\$225.00

S11
Howard Clark
Sunset
Watercolor, 30"x23"
\$650.00

S12
Michael Coleman
Black bear with cub
Oil, 14"x20"
\$7,040.00

S13
Michael Coleman
Mule Deer; 1985
Etching and aquatint, 9 ½"x11"
\$300.00

S14
Darryl Drage
Mid-Valley Summer
Oil, 25"x18"
\$600.00

S15
Valoy Eaton
Willows
Oil, 16"x20"
\$2,090.00

S16
Avard Fairbanks
Mortal Moroni
Bronze
\$1,350.00

S17
Fairbanks
Untitled
Oil on board, 8 ½"x10"
\$600.00

S18
J.B. Fairbanks
Zions
Oil on board, 10"x8"
\$600.00

S19

Louise Richards Farnsworth (1878-1969)

Untitled

Oil on board, 12"x12"

\$400.00

S20

Louise Richards Farnsworth (1878-1969)

Untitled

Oil, 13"x8 ½"

\$400.00

S21

Louise Richards Farnsworth (1878-1969)

Untitled

Oil, 15"x11 ½"

\$450.00

S22

Lynn Fausett (1894-1977)

Provo River

Oil on board, 20"x30"

\$900.00

S23

John Fery (1859-1934)

St. Mary's Lake, Glacier Park, 1920

Oil on board, 6"x9 ½"

\$900.00

S24

Mel Fillerup

Riding Down, 1996

Oil on board, 14"x19"

\$1,060.00

S25

Paulmar T. Fjellboe (1873-1948)

Aspens and Lake

Oil on board, 12"x18"

\$950.00

S26

Paulmar T. Fjellboe (1873-1948)

Great Salt Lake

Oil on board, 9"x12"

\$400.00

S27

Paulmar T. Fjellboe (1873-1948)

Untitled

Oil on board, 16"x24"

\$850.00

S28

Paulmar T. Fjellboe (1873-1948)

River and Pines

Oil, 22"x30"

\$1,100.00

S29

Peter Forster

Moo Indigo, 1997

Oil on board, 16"x20"

\$500.00

S30

Graydon Foulger

Albion Basin - Alta, Utah

Oil, 30"x40"

\$3,630.00

S31

Mabel Frazer

Untitled

Oil on board, 11"x14"

\$450.00

S32

Harrison Groutage

Winter Pass - Sardine Canyon, 1994

Watercolor, 22"x29"

\$975.00

S33

George W. Handrahan

Great Grandmother's Roses, 1997

Oil on canvas, 36"x48"

\$5,500.00

S34

James Taylor Harwood (1860-1940)

Untitled

Color etching, 12"x15"

\$1,320.00

S35

James Taylor Harwood (1860-1940)

Marie Bridge

Color etching, 10"x9"

\$900.00

S36

James Taylor Harwood (1860-1940)
&/or Harriett Richards Harwood (1879-1922)

Peonies, c. 1890

Oil on board, unsigned, 14"x21"
\$2,640.00

S37

Stephen Hedgepeth
Weber River Bottoms, 1997

Oil on board, 18"x24"
\$1,650.00

S38

JH Hogan
Untitled

Watercolor, 11 ½"x16"
\$375.00

S39

Karen F. Horne
Homage to Van Gogh, 1997

Oil on canvas, 16"x18"
\$800.00

S40

Frank R. Huff, Jr.
Snelgrove 's, 1994
Oil on paper, 22"x30"
\$800.00

S41

John Hughes
Wasatch Mountain Scene, 1998
Oil on canvas, 20"x24"
\$700.00

S42

John Jarvis
Autumn Glow, 1998
Gouache, 7"x13"
\$580.00

S43

John Jarvis
Half Light
Gouache, 7"x10 ½"
\$520.00

S44

Samuel Hans Jepperson (1855-1931)
Untitled, 1928
Oil on board, 8"x11"
\$525.00

S45

Earl M. Jones
Henefer, 1985
Oil on canvas, 24"x36"
\$2,970.00

S46

Janis Kahuma
Pukes
Oil
\$125.00

S47

Howard Kearns
Sheep on Hillside
Oil, 9"x13"
\$600.00

S48

Randall Lake
Homage to Matisse, 1995
Oil on canvas, 32"x39"
\$4,000.00

S49

Bent Franklin Larsen (1882-1970)
Shoemaker Income, 1924
Watercolor, 8 ½"x 11 ½"
\$700.00

S50

Julie Lewis
Counting Sheep, 1997
Watercolor, 20"x14"
\$700.00

S51

Nancy A. Lund
The Poetry of Spring, 1998
Oil on canvas, 30"x24"
\$2,090.00

S52

Frank Magleby
Gold Birches
Oil, 11"x14"
\$1,060.00

S53
Frank Magleby
Provo Canyon
Oil, 12"x16"
\$1,254.00

S54
Elva Malin
Untitled
Oil on board, 12"x15"
\$550.00

S55
Dean Millman (1948-1977)
Forest Dawning, 1972
Watercolor, 12"x24"
\$500.00

S56
John Henri Moser (1876-1951)
Untitled
Oil on board, 11 1/2"x15"
\$400.00

S57
Ann Marie Oborn
Light Osmosis, 1998
Oil on canvas, 24"x36"
\$1,650.00

S58
Garth Oborn
On to Northern Settlements, 1998
Oil on canvas, 11"x14"
\$610.00

S59
William J. Peters
The Old Barn, 1937
Oil on canvas mounted on board,
22"x18"
\$275.00

S60
Michail Poplavsky
Peasant Woman
Oil on board, 13"x10"
\$700.00

S61
Michail Poplavsky
Woman standing
Oil, 17"x12"
\$850.00

S62
Myra Powell
Mountain Landscape
Oil, 12"x16"
\$650.00

S63
Ian Ramsey
River Gade Chiltern
Watercolor, 14"x22"
\$250.00

S64
LA Ramsey
Lilocks
Oil on canvas, 23"x20"
\$2,750.00

S65
Lee Greene Richards (1878-1950)
Old Butterfield Home I
Dated, 3 June, 1941
Pencil sketch, 5"x7 1/2"
\$375.00

S66
Don Ricks
Landscape - River
Oil, 12"x16"
\$760.00

S67
Don Ricks
Hollyhocks
Oil, 24"x20"
\$1,815.00

S68
Georgian style mirror
Krieger-Ricks Frame
Gilded gold-metal leaf, 34"x24"
\$350.00

S69

David Howell Rosenbaum (1908-1982)
Logan Canyon, c. 1930
Oil on board, 18"x24"
\$1,650.00

S70

Rosine Howard Salisbury (1887-1975)
Untitled
Watercolor, 13"x 9 1/2"
\$350.00

S71

Rosine Howard Salisbury (1887-1975)
Untitled
Watercolor, 13"x 9 1/2"
\$350.00

S72

Rosine Howard Salisbury (1887-1975)
Autumn Aspens, 1934
Watercolor, 25"x18 1/2"
\$500.00

S73

Rosine Howard Salisbury (1887-1975)
Gulls and Surf
Oil on board, 24"x32"
\$1,650.00

S74

Carolyn Schilly
Sundance, 1998
Mixed medium, 17"x23"
\$1,000.00

S75

A.D. Shaw
Learning to Plow
Oil on canvas, 22"x28"
\$1,650.00

S76

Jack Sloan
Bales of Straw, Circleville, Utah
Oil, 12"x16"
\$340.00

S77

Dennis V. Smith
Threshing, 1995
Oil on board, 24"x30"
\$1,980.00

S78

LeConte Stewart (1891-1990)
Untitled
Pencil Drawing, 6"x4 1/2"
\$275.00

S79

LeConte Stewart (1891-1990)
Untitled
17"x11"
\$2,750.00

S80

LeConte Stewart (1891-1990)
Untitled
Oil on board, 12"x15 1/2"
\$3,850.00

S81

Karl Thomas
Angel, 1995
Oil on board, 12"x12"
\$580.00

S82

Karl Thomas
Untitled
Oil, 23"x17"
\$1,650.00

S83

Matilda Thurman
Untitled
Watercolor, 23"x17 1/2"
\$250.00

S84

Diane Turner
Spring Morn
Oil on board, 18"x14"
\$450.00

S85

Unknown Artist
Untitled
Oil on canvas, 16 1/2" x 22 1/4 "
\$1,595.00

S86

Vasezkic
Landscape with Road
Oil,
\$400.00

S87

Larry C. Wade

Haying Time, 1998

Oil on canvas, 24"x36"

\$950.00

S88

Kimball Warren

Maple Canyon

Oil, 9"x12"

\$350.00

S89

Kimball Warren

Warm Spring Day, 1998

Oil, 12"x18"

\$575.00

S90

Ted Wassmer

Marcia

Watercolor, 9"x12"

\$400.00

S91

William Whitaker

Indian Girl, 1975

Oil on board, 28"x22"

\$1,650.00

S92

Mohonri Young

Untitled

Etching, 7 1/2"x3"

\$325.00

WILLIAMS FINE ART

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

INVOICE

S
O
L
D

T
O

LDS Hospital - Deseret Foundation

S
H
I
P

T
O

Same

Date Shipped	Shipped VIA	FOB	Invoice Date	Invoice No.
		SLC	10-1-98	2329

Item	Description	Price
1	1 - 14"x20" oil painting, framed artist: Michael Coleman title: "Black Bear with Cub"	\$6,400
2	1 - 22"x36" oil painting, framed artist: Christian Eisele subject: landscape with cliffs and river	\$2,700
3	1 - 9"x12" oil painting, framed artist: Paul Fjellboe title: "Great Salt Lake"	\$300
4	1 - 12"x18" oil painting, framed artist: Paul Fjellboe title: "Aspens and Lake"	\$850
5	1 - 22"x30" oil painting, framed artist: Paul Fjellboe title: "River and Pines"	\$1,000
6	1 - 24"x32" oil painting, framed artist: Rose Howard title: "Gulls and Surf"	\$1,500

Terms

Net 1 1/2% per month charged on past due amounts.

Sub Total

Tax

Shipping

Total

7.2

WILLIAMS FINE ART

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

INVOICE

S
O
L
D

T
O

S
H
I
P

T
O

Date Shipped	Shipped VIA	FOB	Invoice Date	Invoice No.
--------------	-------------	-----	--------------	-------------

Item	Description	Price
7	1 - 13"x10" oil painting, framed artist: Poplavsky title: "Peasant Woman"	\$600
8	1 - 30"x36" oil painting, framed artist: Howell Rosenbaum title: "Winter Landscape"	\$2,500
9	1 - 18"x24" oil painting, framed artist: Howell Rosenbaum title: "Logan Canyon"	\$1,500
10	1 - 15"x18" oil painting, framed artist: Vasezkie subject: landscape	\$300
11	1 - 24"x36" oil painting, framed artist: Larry Wade title: "Haying Time"	\$850
12	1 - 30"x42" oil painting, framed artist: Richard Murray title: "Country Lane"	\$4,400

Terms

Net 1 1/2% per month charged on past due amounts.

Sub Total

Tax

Shipping

Total

P. 3

WILLIAMS FINE ART

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

INVOICE

S
O
L
D

T
O

S
H
I
P

T
O

Date Shipped	Shipped VIA	FOB	Invoice Date	Invoice No.
--------------	-------------	-----	--------------	-------------

Item	Description	Price
13	1 - 36"x48" oil painting, framed artist: Galust Berian title: "Cabins at Sunset"	\$10,560

Terms
Net 1/4% per month charged on past due amounts.

Sub Total	\$32,100.00
Tax	-----
Shipping	-----
Total	\$32,100.00

CALENDAR

A U T U M N S E M

DEPARTMENT OF BALLET

(581-7100)

November 5-7, 7:30 p.m..
matinee Saturday at 2:00 p.m..
"BALLET SHOWCASE I"
Alice Sheets Marriott Center for Dance

December 3-5, 7:30 p.m..
matinee Saturday at 2:00 p.m..
UTAH BALLET I
"THE SNOW MAIDEN"
Kingsbury Hall

KINGSBURY HALL

(581-7100)

(All performances subject to change.
Call for curtain times and ticket informa-
tion)

October 16-17, 7:30 p.m.
UTAH REGIONAL BALLET
"On The Move"

October 22, 7:30 p.m.
DR. WAYNE DYER LECTURE

October 28-31
UTAH CONTEMPORARY DANCE
THEATRE
"Thriller"

November 9, 7:30 p.m.
UNIVERSITY TRAVEL CLUB
"Russia"

November 12
HIGH SCHOOL MUSIC FESTIVAL

November 14, 7:30 p.m.
PERLA BATALLA IN CONCERT

November 19-21
CLYTIE ADAMS SCHOOL OF BAL-
LET

November 23, 7:30 p.m.
UNIVERSITY TRAVEL CLUB
"Wales"

December 3-5, 7:30 p.m.,
matinee Saturday at 2:00 p.m.
UTAH BALLET I
"The Snow Maiden"

December 22-January 2
UTAH CONTEMPORARY DANCE
THEATRE
"It's a Wonderful Life"

January 4, 7:30 p.m.
UNIVERSITY TRAVEL CLUB
"Spain"

DEPARTMENT OF MUSIC

(581-6762)

October 2, 8:00 p.m.
UTAH PHILHARMONIA
Olpin Union Ballroom

October 25, 7:30 p.m.
CONCERT CHORALE
Fall Concert
West Institute

October 29, 7:30 p.m.
WIND SYMPHONY
Combined concert with Park City
High School Wind Symphony
Park City High School

November 5, 8:00 p.m.
COMBINED ORCHESTRAS
Utah Philharmonia and
University Symphony Orchestra
Abravanel Hall

November 8, 7:30 p.m.
A CAPPELLA CHOIR
Fall Concert
West Institute

November 12, 7:30 p.m.
NEW MUSIC ENSEMBLE
West Institute

November 24, 8:00 p.m.
UTAH PHILHARMONIA
Olpin Union Ballroom

November 29, 5:00 p.m.
UNIVERSITY WOMEN'S CHOIR
Assembly Hall

December 3, 7:30 p.m.
CONCERT CHORALE
Assembly Hall

December 7, 7:30 p.m.
WIND SYMPHONY
Olpin Union Ballroom

December 9, 7:30 p.m.
CHRISTMAS FESTIVAL
Annual Christmas Concert Featuring
Combined Choral and Instrumental
Ensembles from Brigham Young
University and the University of Utah
Abravanel Hall

DEPARTMENT OF THEATRE

(581-6961)

Babcock Theatre

Babcock Theatre performance times
are Thursday-Friday-Saturday evenings
at 7:30 p.m. and Sunday at 7:00 p.m.

September 26-27,
October 3-4 – 9:00 a.m.
WOMEN OF TRACHIS
by Sophocles
Red Butte Garden and Arboretum

October 6, 8 – 7:30 p.m.,
October 10 – 2:00 p.m.,
October 11 – 7:00 p.m.,
October 14, 16-17 – 7:30 p.m.
OLEANNA
by David Mamet

October 7, 9, 10, 13, 15 – 7:30 p.m.,
October 17 – 2:00 p.m.,
October 18 – 7:00 p.m.
ANOTHER ANTIGONE
by A.R. Gurney

November 12-15, 19-22
SCHOOL FOR SCANDAL
by Richard Brinsley Sheridan

Lab Theatre

Lab Theatre performance times are
Thursday-Saturday evenings at
7:30 p.m. and Sunday at 7:00 p.m.,
matinee on Sunday at 4:30 p.m.

October 8-11
CAFÉ ODYSSEY
An original play by S. Glenn Brown

October 22-25
CURSE OF THE STARVING CLASS
by Sam Shepard

November 5-8
THE LOVE OF THE NIGHTINGALE
by Timberlake Wertenbaker

A U T U M N S E M

We believe!

-HEIDI -
Age 18
Freshman at the U. ↓

-DANIEL -
Age 19
Missionary- Madrid, Spain ↓

-GARY -
Age 46
Dad ↓

-MIKE -
Age 16
Junior at Olympus High ↓

July 14, 1998
Salt Lake International Airport-
Sending Daniel off to Spain!



↑
-LOUISE -
Age 46
Mom

↑
-JOSEPH -
Age 10
5th Grade at Cottonwood

↑
-ANNA -
Age 21
Senior at the U.

↑
-SARAH -
Age 13
8th Grade at Olympus Jr.

We hope you enjoy a wonderful holiday season,
creating warm memories with those you love most!

With love from... **the Nelsons**

the NELSONS
2787 Juniper Way
Salt Lake City UT 84117
USA



Mr. and Mrs. Clayton R. Williams
1010 Oak Hills Way
Salt Lake City, UT 84108

84108+2024



People used
to say,
"You
won't
believe
how
fast
your
'little ones'



will
grow up!"

Southam Gallery 56755
 50 E. Broadway
 SLC 708 84111

CUSTOMER ORDER NO.		DATE 11-28-98	
NAME Williams Fine Art			
ADDRESS Clayton Williams			
CITY, STATE, ZIP 20001 Mall			
SOLD BY SLC 708.	CASH	C.O.D.	CHARGE ON ACCT.
		ADSE RETD	PAID OUT

QUAN.	DESCRIPTION	PRICE	AMOUNT
1	" Downtown Salt		
2	Lake City "		
3	John Hafen	25,000.00	
4	15 1/2" x 21", oil		
5	Dated 1901. Frame & Painting in good condition.		
6	Agreement:		
7	Williams Fine Art		
8	agrees to pay Southam		
9	Gallery \$ 24,600.00 on		
10	sell of above painting.		
11	11/28/98 Date of Sale		
12			

RECEIVED BY: [Signature]
 Also, on approval for two days on Williams Insurance.
 Linda E. Southam

Paul Bingham

25 x 30 Oil Mountain in Sunset Light

Retail 250,000 (Bingham's ~~price~~^{cost} is 125,000)

12 x 16 Oil Simplicity Itself

Retail 50,000 (Bingham's cost is 30,000)

20 x 16 Oil Glory After Storm 1944 NFS

Drop off Friday Pick up Monday



11/3/98

To: Stephen Williams
Williams Fine Art
60 E. So. Temple
Salt Lake City, Utah 84111

From: Benson Fine Art
PO Box 10
San Patricio, NM 88348
505/653-4081

Subj: (8) Maynard Dixon and (1) Frank Van Sloune items on loan

Maynard Dixon :

Title/Description	Retail Value	Insurance Value
✓ 1- Deserts of the American Southwest , 3 small wash studies framed together	\$6,000	
✓ 2- Jeb, black crayon & gouache drawing, 4 1/4X 3 1/2	2,000	
✓ 3- Apache, black crayon drawing, 3 5/8X5	2,750	
✓ 4- El Patron (Hubbel?), pencil drawing, 4 3/4X4 1/2	2,500	
✓ 5- Evening Sky Little Colorado, watercolor, 6X4 5/8	NFS	8,500
✓ 6- Sandhill Camp Horses, pencil study, 12X9	"	7,000
✓ 7- Lucky Baldwin, gouache drawing, 4 1/2X 5 1/2	2,750	
✓ 8- Indian Portrait, watercolor, ~2 1/2X3	3,600	

Van Sloune

✓ 1- Maynards Nose, pen & ink drawing, 5 1/2X3 1/2 NFS 2,000

Please acknowledge receipt of these pieces by signing and returning a copy of this memo:

Thanks,

ADOBE PLAZA Peter H. Benson, Benson Fine Art
202 MECHEM DRIVE
SUITE 1
RUIDOSO, NM 88345
505.257.2813

9 pieces received 11-10-98

MAYNARD DIXON

November 6 – December 24, 1998 EXHIBIT *and* SALE



"Navajo Riders", Arizona 1915 • oil on canvas, 20" x 28"

J  **Mark Sublette**
MEDICINE MAN GALLERY
FINE AMERICAN PAINTINGS & NATIVE AMERICAN ART

Medicine Man Gallery is pleased to present
an important show & sale of the lifework of famed
Western artist Maynard Dixon.

NOVEMBER 6 – DECEMBER 24, 1998

OVER 40 MAJOR WORKS WILL BE EXHIBITED,
MANY OF WHICH HAVE NEVER BEEN SHOWN BEFORE

CATALOG AVAILABLE

OPENING WEEKEND SCHEDULE OF EVENTS

J. Mark Sublette Medicine Man Gallery
7000 E. Tanque Verde Rd., Suite 7 • Tucson, AZ 85715

Friday, November 6 **Opening Night**

6:30–9:00pm Premier viewing of major works by Maynard Dixon.

Saturday, November 7 **Lecture**

9:00am – 10:30am Presentation by Donald J. Hagerty, author of "Desert Dreams:
the Art and Life of Maynard Dixon." Also present will be the artist's
son, John Dixon, sharing memories and anecdotes about his father.

10:30am – 12:30pm **Desert Dreams** booksigning with Donald Hagerty

Noted author Donald Hagerty will be present signing
his long-awaited, newly-revised edition of "Desert Dreams."

2:00pm – 3:00pm **Tour of the former Dixon home**

A tour of Dixon's former studio and home.
Space is limited; reservations must be made.

For more information or to RSVP for opening night,
please call 520-722-7798 or 800-422-9382 • www.medicinemangallery.com



CLAYTON WILLIAMS
60 E SOUTH TEMPLE-STE150
SALT LAKE CITY, UT 84111

8411171004



Oct-28-98 05:54P dodsworth#s1c

801 581 9793

P.01

The Fine Arts Gallery

Ray Nilson Furniture Company

presents the work of

Maynard Dixon

Painter of the West

*These artists' paintings are shown exclusively at the Fine
Gallery, Ray Nilson Furniture Co., in Salt Lake City.*

Michael Cannon

Dean Fausett

Lynn Fausett

Harold Olsen

Mary Kimball

Gordon Cope

Florence M. P.

YARD DIXON left to us these inspiring thoughts which
s in true measure the greatness of the man. The paintings
for themselves.

Art is a universal language." Then it has no excuse for
gibberish . . . Some people get so smart they can't un-
d a man who just tells the plain truth . . . A pony that
all the mean tricks is the one that's been manhandled.
ere has been more nonsense written about art than any
subject. The proof of all art lies simply in what it can
the experience of the beholder . . . It's a poor dog that
scratch his own flea . . . Every time a feller gets a little
truth and starts to shout it, somebody tries to gag him
dollar . . . A wild horse goes a blind trail . . . Examine
subject: make sure of its nature and mood that are most
or you: then state them directly with all the power at
ommand . . . Some fellers hollering for a square deal
business wouldn't know honesty if they met him in the
 . . . The justice you owe others is the same justice you
yourself . . . If you are going to do your thinking at hog
you are bound to expect hog level results . . . What is
When we get the final answer art will cease to be a
expression and become a dead formula . . . An old hand
erowd his luck too hard . . . Be honest with yourself, be
with your work, and you then must needs be honest
our public . . . The painter who sees art in terms of
ngs it down to a mighty small scale . . . The painter
deal don't leave much room for people . . .
an painters are stylists and fashion mongers . . .
hentic vision of true artist . . .
ou want, be sure you get it . . .
horse . . . So the corn-fed painter . . .
about the rest of us . . .
ur lives? . . . To it
el of millinery . . .
ares of cults at
nce to none . . .
universe of rea
erceptions . . .
a genius and a
True art sho
peare said it
 . . . Being an esth
s . . . If doubt
our vision. Men
n from all the is
of the true art
his vision in his

probably
This show
was after 1946
& before 1950 . . .

not Janet Sathum's -
her daughter inherited -
passed to Sandberg (Granite Hill)

PAINTINGS

- 1 - Men and Mountains - Dan Cunningham
- 2 - Destination Unknown - ~~David Lee~~
Painted at Thompsonville David Lee

Wall 1 x 1/2

subject

subject

John Groves - Idaho Falls

John Dixon
was + for sale
40x40 asking
\$400,000.

DESERT DREAMS:

THE ART AND LIFE OF
MAYNARD DIXON

Revised Edition

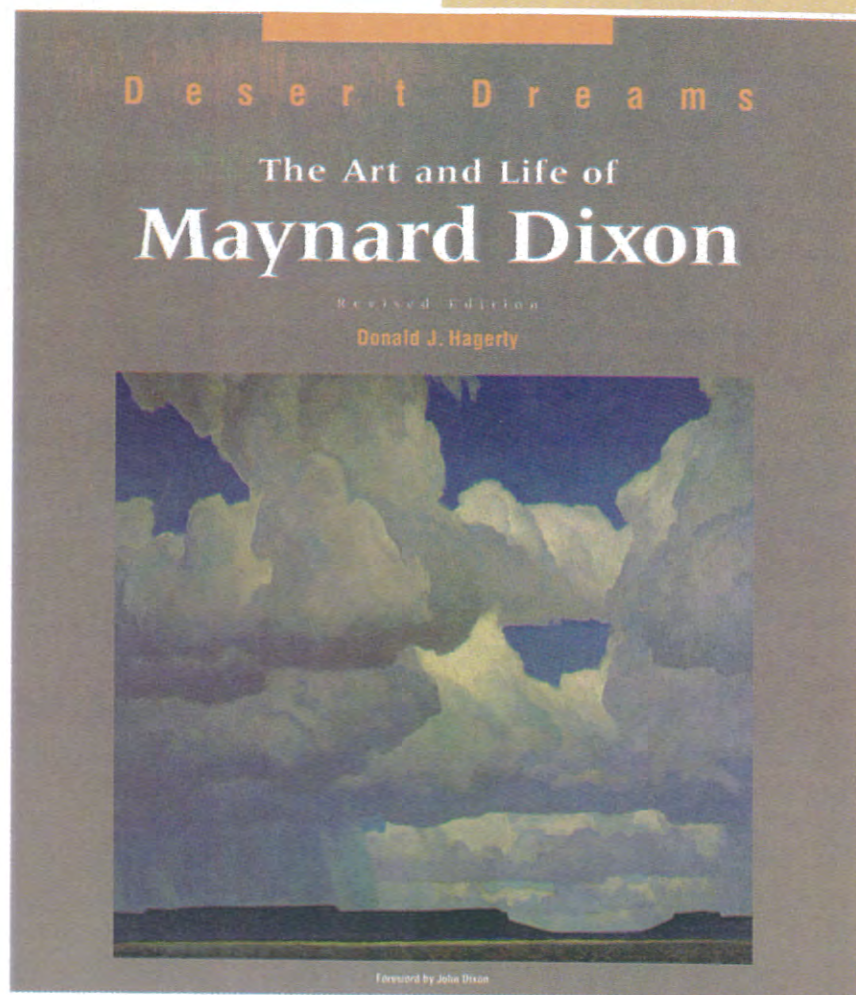
By Donald J. Hagerty

Foreword by John Dixon

\$75.00 cloth • 0-87905-826-9 • September

10 1/2 x 12 in, 324 pp, 140 Color Plates, 112
Black-and-White Photographs, Rights: W,
Art

I know my West some,
but to realize how big
and splendid and free
and magnificent and
God-made it really is, once in a
while, I have to look on Maynard
Dixon's pictures," said Wilbur
Hall in 1937. Added to this new
edition are 20 newly discovered
Dixon paintings, along with 12
previously unpublished black-and-
white photographs, many of them
portraits of Dixon taken by
Dorothea Lange. This beautiful
book captures the magnificence of



Dixon's work and his unique
personality.

Maynard Dixon was, for much
of his life, a solitary desert pil-
grim. From 1900 until his death
in 1946, Dixon roamed the West,
drawing, painting, writing, and
pursuing an understanding of the
region's spirit. He learned to por-
tray the West in its own colors
and light, particularly the land-
scape forms in the arid areas of
Southern California, Nevada,
Utah, Arizona, and New Mexico.
Dixon is now considered one of
the early modernists, and a
renewed interest in his words has
them commanding six-figure
prices.

*This is the revised edition
to the vital art book on
one of America's most
acclaimed western artists.*

Donald J. Hagerty is a teacher and
administrator at the University of
California at Davis. This compre-
hensive monograph on Maynard
Dixon is the product of eighteen
years of research.

MAYNARD DIXON EXHIBIT

November 6 – December 24, 1998 *and* SALE



Maynard Dixon "Limit of Desert", 1935 • oil on canvas, 25" x 30"

OVER 40 MAJOR CANVASES WILL BE SHOWN, MANY
OF WHICH HAVE NEVER BEEN EXHIBITED BEFORE.

CATALOG AVAILABLE \$40

OPENING WEEKEND ACTIVITIES

FRIDAY, NOVEMBER 6

Opening Night 6–9 pm

SATURDAY, NOVEMBER 7

- ♦ Noted author, Donald J. Hagerty, will be present at a booksigning for his long-awaited revised edition of *Desert Dreams: The Art & Life of Maynard Dixon*.
- ♦ John Dixon, the artist's son, will be in attendance sharing memories of his father.
- ♦ A tour of Dixon's former Tucson studio/home is planned.

Mark Sublette
MEDICINE MAN GALLERY

FINE AMERICAN PAINTINGS & NATIVE AMERICAN ART

For more information or to RSVP for opening night, please call 520-722-7798 or 800-422-9382
7000 E. TANQUE VERDE RD., SUITE 7 • TUCSON, AZ 85715 • www.medicinemangallery.com

Maynard Dixon Canvassing

I am to interpret for the most part the poetry and pathos of life of Western people, seen amid the grandeur, sternness, and loneliness of their country.

— MAYNARD DIXON, 1921

When an artist personifies in his or her work the fundamental geographic and cultural realities of a time and place, we should pay attention. Maynard Dixon, a raffish desert rat (by his own admission) whose bodily remains were absorbed into Utah's red-rock ecosystem fifty years ago, captured in paint the post-Great Depression era of the Southwest.

Dixon is considered by many to be a Utah artist. But Arizona, New Mexico, and California also claim him. He was a California resident for most of his life, traveled extensively throughout the deserts of New Mexico, and built a home in Arizona. Dixon, however, chose Mount Carmel, Utah, a small Mormon community on the edge of Zion National Park, as the place to establish his cabin and studio during the last years of his life.

The Dixons were an aristocratic Southern family from Virginia and Mississippi whose cotton plantations and fortunes disappeared after the Civil War. By 1871, they had resettled in

Fresno, California. Four years later, Lafayette Maynard Dixon was born.

Fresno was a classic new frontier "boomtown," branded by bustling merchants, saloons, shootouts, stage coaches, miners, trappers, cattle, horses, dust, tumbleweeds, and opportunities as big as the San Joaquin Valley itself. It was the perfect training ground for a Western artist.

Young Maynard, however, could not plunge into the roughneck lifestyle of his peers. His chronic asthma led to "recurring periods of invalidism," according to Grant Wallace's unpublished 1937 Dixon monograph. To compensate for his involuntary exclusion from children's activities, Dixon began drawing. In his *Desert Dreams* exhibit catalog, Dixon's foremost biographer, Donald J. Hagerty, writes, "Maynard's life as an artist began at the age of six." He notes that Dixon "pursued his own self-directed learning" because no formal art instruction was available. Dixon was encouraged in his art by his mother and grandfather.



They provided supplies and Fresno provided subjects—"broncos on the prairie, Southern Pacific trains, cattle, cowboys, Indians, and Civil War veterans," Hagerty writes.

In 1891, the Dixons moved to Coronado, near San Diego, where Dixon briefly attended grammar school and "increasingly found himself isolated by schoolmates as one alien in temperament and ideals," Wallace writes. At sixteen, he quit school "in anger and despair" and resolved to devote his life to becoming "an illustrator of the farther West." He sent two sketchbooks to

how the chimney will draw from the open firepit, and discussing the layout of the kitchen. Bowman gazes at the way the sunlight slants against the stonework where the wall meets the ceiling. Pointing to it, he explains, "When I thought of this thing, that's how I wanted it to come out. This space loves people. I'd like to be represented by something as nice as that."

The kiva is welcoming. Bowman talks of the way the fire in the middle throws shadows upon the roof. "The ghosts come out at night," he says.

Later, over lunch in his ranch house, Bowman is asked about the importance of his life.

"I'm not important," he says.

One visitor suggests, "What about your lifelong commitment to quality materials and craftsmanship?"

"No." Bowman toys with his fork. "You can't take those with you."

Someone else deadpans, "He's a cantankerous spirit." A third party offers: "He's a lover of women." This comment puts a sparkle in Bowman's eye.

Living in the canyon hasn't always been easy. Several years ago, Bowman nearly lost the ranch when marijuana was found growing on the property; he still doesn't know the identity of the cultivator. Now that the land surrounding the ranch is a national monument, he complains that he can't get the telephone company to lay new cable. Contact with the outside world remains unsteady.

But Bowman is cheerfully resigned to the difficulties of wilderness living. Somehow, the universe always provides. Watching his panting dog, who is suffering from terminal cancer, he recalls getting lost in the canyon after dark while looking for hikers who were late returning; he was rescued by the same dog now resting in the shade. And he speaks enthusiastically about how he and his crew overcame the problems of building a kiva in the middle of some of the wildest country in the nation.

Sixty-seven years after hiking the Grand Canyon with Albert Einstein, twenty years after laying his own telephone cable, ten years after losing his wife, Bowman has in many ways become a part of the canyon country himself. Like his soon-to-be-opened kiva, he seems to be born of the red-rock terrain. SLC

2 DESIGN

Chris Evans-Burks

INTERIOR DESIGNER/OWNER



25 NORTH MAIN
ST. GEORGE, UT 84770
SHOWROOM (801) 673-9796

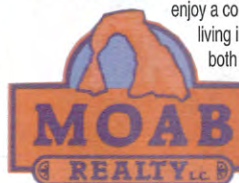
MILLCREEK PUEBLO

In Moab

- Centrally Located
- Territorial Design
- R.V. and Boat Storage
- Pool
- Covered Parking
- 1,2 & 3 Bedroom Units




Millcreek Pueblo is tucked away in one of Moab's premier locations. Even though just 3 blocks from downtown, it's surrounded by hundred-year old cottonwood trees, extensive lush landscaping, and bordered by a gently flowing stream. You'll enjoy a country setting with the convenience of living in town. Millcreek Pueblo caters to both full time residents and second home owners with a price to accomodate both. Excellent locations still available. Reserve yours now!



Visit our home page at: www.moabutah.com/pueblo/
E-mail: Pueblo@moabutah.com
or contact Tom Shellenberger and Collette Johnston,
project managers at
(801) 259-5177 residence



the Area

by Frank McEntire

MAYNARD DIXON
Yosemite National Park
Aug. 1933

High in the Morning (1933). Courtesy of Brigham Young University Museum of Art.

illustrator Frederic Remington for a critique. Remington confirmed his decision: "You draw better at your age than I did at the same age—if you have the 'sand' to overcome difficulties, you could be an artist in time."

Two years later, Dixon moved to San Francisco where he began his professional development, working as an illustrator, easel painter, and muralist.

The Bay Area provided him with employment but not with the spiritual sustenance he needed from the expansive Western frontier. He started using his savings from illustration work to finance extended excursions into the far reaches of the Southwest, toting art supplies in saddlebags.

The knowledge and draftsmanship Dixon gained from his travels into the

deserts and mountains and from his observations of the inhabitants—indigenous people, Mexican laborers, sheep herders, and European immigrant settlers—were added to skills honed during his childhood sketching trips into the Fresno foothills and gave his work an air of authority and truth. He possessed a "sympathetic understanding of the subject, born of a long



Lazy Autumn (1943). Courtesy of Brigham Young University Museum of Art.

and intimate familiarity that has deepened into wonder," writes Nilsen Laurvick, director of San Francisco's Museum of Fine Arts, in a 1921 review.

Dixon's years of crisscrossing the Southwest took him through the Beehive State many times. But it was his excursions into the "wilds of southern Utah, camping and painting chiefly in Zion National Park," during the summer of 1933, that had a profound impact on him. The land there was "not so beautiful as Canyon de Chelly," he said, "but grander—a new world to us." Four years later, Dixon chose to build his summer residence in Mount Carmel.

One of his three children, John Dixon, recalls in an interview pub-

lished in the book *The Thunderbird Remembered*, "Southern Utah is like no other country on earth. Maynard loved it, I love it." Some people even call the region "Maynard Dixon Country." (Dixon had three children during two of his three marriages. His daughter Constance was born in 1910 to his first wife, Lillian West Tobey. His sons Daniel and John were born in 1925 and 1928, respectively, to his second wife, the well-known photographer, Dorteia Lange. He and his third wife, painter Edith Hamlin, had no children.)

Dixon was a crusty and picturesque figure. He was "clever with words, and often extremely sardonic," John says. "His sarcasm could really

raise some welts on you. Sometimes it was almost reckless . . . Maynard was complex and sometimes difficult." His acrid character, however, did not prevent Utah from welcoming the famous artist and his family.

According to David Ericson, proprietor of Salt Lake City's Gallery 56 and a dealer in Dixon works, it was northern Utah landscape painter LeConte Stewart who was responsible for Dixon's first exhibit in Utah, in 1936, at the Hotel Ben Lomand Gallery in Ogden. "More than thirty of the fifty or so paintings exhibited sold," Ericson reports. Dixon had another show in 1937 at the Art Barn in Salt Lake City. The first major Utah exhibit of his work, however, did not take place until

Mt. Carmel, Utah
Oct. 11 - '44

Dear Joe:

This letter has nothing to do with an extended A.T., nor with unified command—both of which you have seen carried a long way toward completion in the past 2 years,—but with that glorious future which now lies mostly behind me.

As my 70th birthday is now but 3 months away & my health, now at Zero, is evidently beyond help of the docs, it seems right & fitting that somebody (me?) should issue a handsome little monograph on my work. This is in the nature of promotion, of course, & will operate, I hope, as a sort of sales insurance in Edith's favor. The question is—How to finance it? No, I'm not asking you to put up a nickel—but I thought you might have a suggestion. If we could find a few or two who would put up a little dough & take a printing in return we might put it

1973 at Brigham Young University, twenty-seven years after his death. This was the first of many large-scale exhibits that would be organized by significant museums in the western United States.

Dixon's talent was recognized by Ogden and Salt Lake City collectors and by Harold R. Clark, dean of BYU's business school. In 1937, without announcement or fanfare, Clark traveled to the artist's San Francisco studio to buy works for the university's collection. He negotiated the purchase of a major portion of what has become the largest assemblage of Dixon's drawings, paintings,

and illustrations. It is one of the few comprehensive collections of its kind because the artist selected retrospective samples of his work, representing the breadth of his career.

Clark drove a hard bargain for "eighty-five paintings, sketches, and drawings, spanning almost [Dixon's] entire career, for thirty-seven hundred dollars," Hagerty writes. Dixon, who was known for his wry sense of humor and fondness for poking fun at Mormons, knew that Clark, a devout Latter-day Saint,

shunned alcohol. To get back at Clark for haggling such a good deal, the artist "insisted that Clark finalize the transaction with a drink in a nearby

bar." Clark agreed but "said the drinks had to be milk, and so they were."

The Dixons' Mount Carmel neighbors, mostly Mormons, were supportive but curious about the kaleido-

scope of artists who visited their isolated community, among them photographer Ansel Adams. Edith Hamlin, quoted in *The Thunderbird Remembered*, reports that their neighbors "were quite colorful people . . . They were almost all of pioneer stock, sheep or cattlemen . . . [and] good neighbors, very generous and helpful. And we couldn't have run the place without them." The locals also helped take care of the Dixon children while their famous parents took painting and photography excursions and also helped build the Dixons' cabin and studio: "The buildings were of logs and Ervin Hoyt, a carpenter from Orderville, did the building," writes Adonis Findlay Robinson in her 1970 *History of Kane County*.

"AS MY 70TH BIRTHDAY IS NOW BUT 3 MONTHS AWAY AND MY HEALTH, NOW AT ZERO, IS EVIDENTLY BEYOND HELP OF THE DOCS, IT SEEMS RIGHT AND FITTING THAT SOMEBODY (ME?) SHOULD ISSUE A HANDSOME LITTLE MONOGRAPH ON MY WORK."

—MAYNARD DIXON
(IN A LETTER TO JOSEPH LOEB)

One of John's Mount Carmel memories was that their neighbors were "always looking for converts, those Mormons. They got me into Sunday [s]chool a couple of times." His older brother, Dan, says their father was best known in the area, especially in Kanab where most of the shopping was done, by his "station wagon, with red thunderbirds painted on either side." The car, and its adornment, was a "pretty familiar sight." (Dixon put his Thunderbird logo on almost everything he owned, from walking sticks to sta-

over. I have no definite expense figures yet, as I'm just assembling the material; but Culham Miller has written a very good foreword & I think Ed Taylor (an old friend) in S.F. will do the printing at minimum cost. I'll have figures on this soon. Meantime I've also got Corrie interested in the idea & he will be working on it too.

Moreover, you have 2 items I'd like to get photographed for that book: Migration for black & white, & the little sketch of Nanook painting a kitchen for kindergarten. If you give permission I will send a trusted emissary to take them over.

October is beautiful as always & I have managed to do some work in spite of all handicaps. You'll see results at my next Bitterroot show.

Best regards to all & love to
You MD

Examples of Dixon's voluminous correspondence. In his letters, he frequently invited friends and acquaintances to visit his southern Utah getaway.

tionary, and on almost all of his paintings and sketches.)

More spectacular than the car, however, was its imposing passenger—Dixon permanently assumed the “shot gun” position after an earlier auto accident that landed him in the hospital. Dan says his father turned heads: His “arrow-thin figure, with the brown Stetson and khaki pants and old-fashioned bandanna knotted around his neck and the soft leather shoes that he

bought from the women’s styles—all this made the local people curious . . . They wanted to know who he was and what he was up to.” John says they wondered about the “man around the bend who made his living painting pictures” and that they were “in awe of him.”

A new generation is discovering Maynard Dixon and his work. His best paintings and illustrations seldom come to market, but when they do,

they command high figures, often paid by young collectors. Utah is caught in the frenzy because of BYU’s large collection and Utah collectors’ early purchases of Dixon’s works during his lifetime—largely due to LeConte Stewart’s promotion of his friend for almost fifty-years. Dixon’s poetic and usually truthful portrayal of Utah country is now recognized as some of the finest work on the subject.

David Dee, a Salt Lake City resident and student of Utah art history, was attracted to Dixon because of his influence on LeConte Stewart. Stewart and Dixon painted on location together, shared philosophies, and discussed technique. No history has been published and no exhibit has been organized in any depth exploring the relationship between these two influential artists and their legacy of landscape painting, including tonalism, which is seeing a resurgence, especially in Utah. Apocryphal stories (and they are plentiful), however, provide insight.

“Dixon supposedly told Stewart that he was a good painter, but needed more experience, that he was too sheltered and what experience he had with life was too antiseptic,” Dee says. Although Stewart and others who knew Dixon admired his honesty, they sometimes recoiled at his brutal criticism. “Dixon pursued a personal vision,” Dee explains, “and didn’t pander to critics or feel he needed to adopt styles that were in vogue that he didn’t agree with. He was single-minded in pursuing his vision.”

Will South, curator and art historian at the Utah Museum of Fine Art, University of Utah, says Dixon often stayed with the Stewarts at their home in Layton. He recalls: “One night over dinner at the Stewart home, Dixon took out a bottle of whiskey when LeConte’s wife, Zipporah, a devout Mormon, was about to say the meal-time prayer . . . Zipporah is not a shrinking violet and glared at Dixon until he grudgingly removed the bottle. LeConte and Maynard, however, remained good buddies. LeConte’s naming a son after Dixon [Maynard Dixon Stewart, also a painter] is an indication of his admiration of his



CASAFINA



Blending the subtle beauty and warmth of color, texture, and form to reflect the unique and refined personality of a home’s owner.

Michael Rennick’s attention to detail allows each client the ability to completely enjoy the comforts of their home.

CASAFINA, INC.
Interior Design Studio
321 N. Mall Drive, #L-101
St. George, UT 84790

For Appointment Call:
(801) 656-1677

CASAFINA Retail Store
• Now Open •
Custom Furnishings • Tableware Decorative Accessories • Gifts
Bloomington Courtyard
144 W. Brigham Road, St. George, Utah
(801) 634-8234



A recent photo of the Mount Carmel cabin once owned by Dixon. When he died, in the mid 1940s, his widow deposited his ashes under a boulder on a nearby ridge.

friend."

One of the few living artists who painted with Dixon is seventy-seven-year-old watercolorist, Milford Zorne, best known for his California landscapes. "Maynard is emerging as the dean of Western painting," he says.

Zorne met Dixon and Edith Hamlin in southern California in 1943, the day Zorne was "drafted into the army during World War II," he says. The main topic of conversation during their first meeting "was a piece of land in Utah." He was invited by the Dixons to Mount Carmel. "I had just been drafted and it was not a possibility. I later received a letter from Edith while stationed in China. She again invited me to join them in Utah."

While traveling across the country in 1963, Zorne passed through Mount Carmel for the first time and saw that the Dixon place was for sale. "I hadn't given a thought to leaving southern California," he says, "but wound up buying the place. It was a total surprise. We have lived there off and on

ever since." He made no noticeable changes to the property—until recently when he started converting the twenty-acre Mount Carmel summer home into his primary residence. "We're in the process of quite a bit of resurrection. Having been away so much and now having to somewhat modernize it has caused a slight tumult."

In October 1944, a year after meeting Zorne, Dixon wrote a letter from Mount Carmel to his friend and attorney Joseph Loeb, requesting help in obtaining financing for an important personal project. "As my 70th birthday is now but 3 months away and my health, now at zero, is evidently beyond help of the docs, it seems right and fitting that somebody (me?) should issue a handsome little monograph on my work." He sensed his imminent death and believed the monograph would "operate," he writes, "as a sort of sales insurance" in Edith's favor.

One month later, he again wrote

to Loeb with an estimate for the publication: "Total cost, including some incidentals, now looks like \$1,500." Dixon said he had "nothing to offer in return for help" but his work. He lists "present prices, only recently returned to pre-Depression levels," from \$250 for 16 by 20 inch paintings to \$1,500 for paintings as large as 40 by 50 inches. (The above two letters were provided courtesy of the Gary Ernest Smith Collection, Highland, Utah.)

Dixon usually got what he wanted. *Maynard Dixon: Painter of the West*, with an introduction by noted *Los Angeles Times* art critic and artist Arthur Millier, was published in 1945.

The final page of Millier's essay was fateful, illustrated with a line drawing of a saddled, but riderless horse. A robed Native American observes the horse from the opposite page—a black and white reproduction of Dixon's strongest and best known painting, "Earth Knower." Millier concludes by noting that his friend of many years thought the following poem "may someday serve as his epitaph." It sums up the love for the land and life of the West that drove Dixon to perfect his distinguished and timeless art.

"At last

*I shall give myself to the desert again,
that I, in its golden dust,
may be blown from a barren peak
broadcast over the sun-land.*

*If you should desire some news of me,
go ask the little horned toad whose home
is the dust,
or seek it among the fragrant sage,
or question the mountain juniper,
and, by their silence,
they will truly inform you."*

Maynard Dixon died of emphysema one year later. Edith said she placed his ashes "under a big boulder" on a ridge overlooking his studio at Mount Carmel and embedded into it a bronze marker that simply reads: "Maynard Dixon, 1875-1946." The name Maynard Dixon is also embedded in the history of the art of the American West. SLC

01:18



01:16.66





001100



'99 1 18

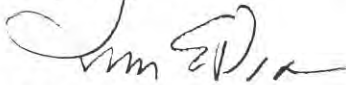
WILLIAMS FINE ART

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

November 21, 1998

This certifies that the pen and ink drawing, "Cowboy
on a Horse" is a work by Maynard Dixon.

Signed,

A handwritten signature in dark ink, appearing to read "John Dixon", written in a cursive style.

John Dixon

DEAR DAD,

12/2/98

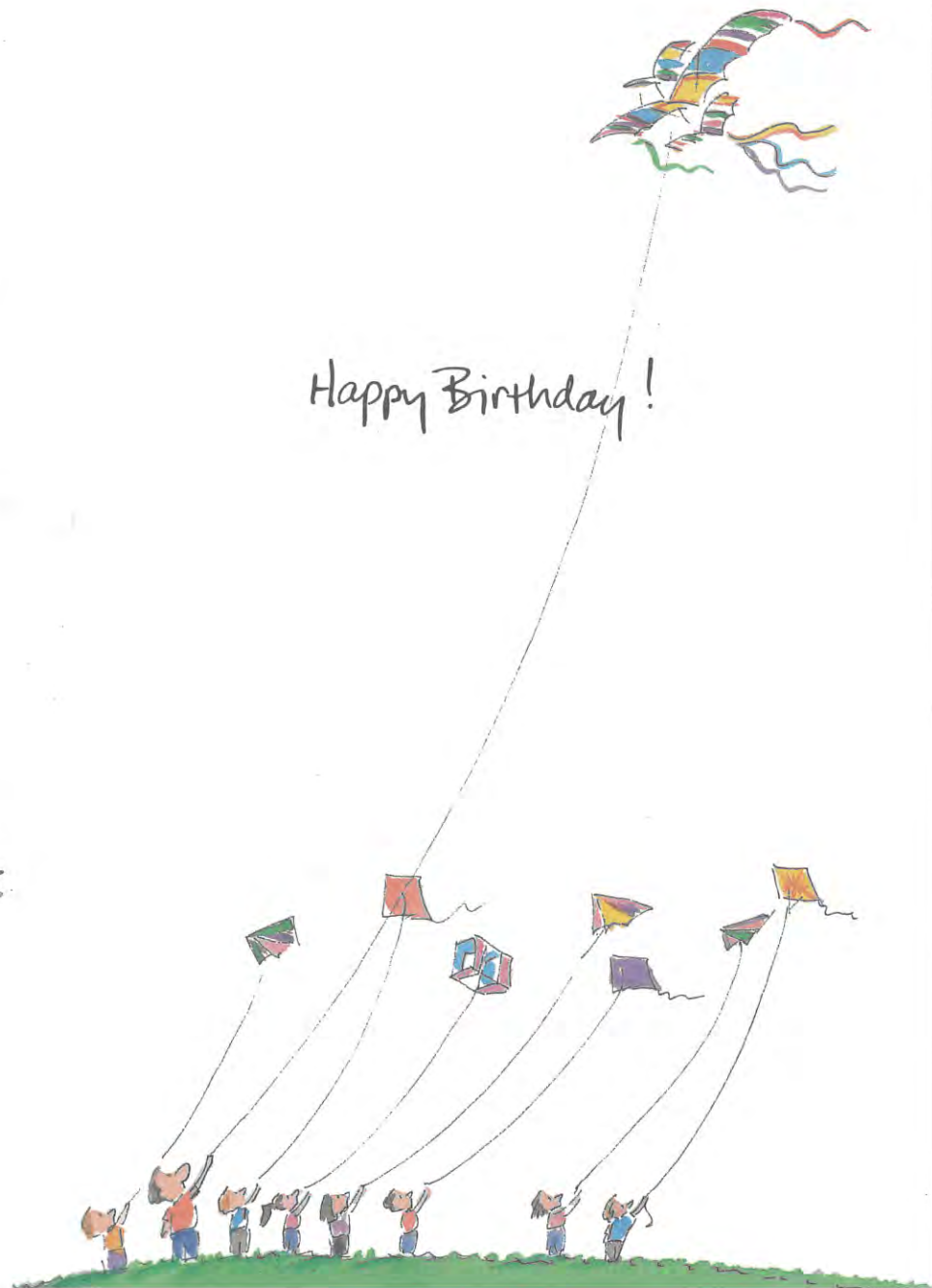
HAPPY BIRTHDAY TOMORROW! IN
THIS FAST PACED CRAZY LIFE WE
LEAD, IT IS NICE TO TAKE A FEW
MOMENTS TO APPRECIATE HOW LUCKY
& BLESSED WE ARE TO ENJOY THE
WARM FRIENDSHIP & LOVE THAT WE
SHARE. I APPRECIATE & LOVE YOU
FOR SO MANY REASONS - THAT YOU ARE MY
FATHER, FOR THE ^{times} (GOOD) THAT WE HAVE
SPENT TOGETHER, FOR THE TENNIS LESSONS &
PLAYING TIME TOGETHER, FOR YOUR EXAMPLE
OF EXCELLENCE, FOR YOUR STRIVING TO
ACHIEVE PEACEFULNESS & ONENESS WITH
LIFE & GOD - IT GOES ON AND ON.

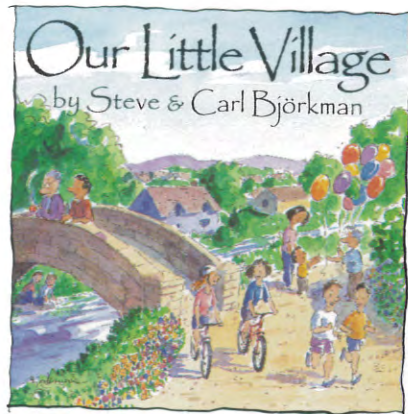
HAPPY BIRTHDAY.

LOVE,

Clay

Happy Birthday!





From
Recycled Paper Greetings®

© RPG

USA 1.95

Made in the USA



CDN 2.50

B-602097

"It takes a long time
to grow young."
—Pablo Picasso





Cards and envelopes are made from recycled material and are recyclable.

Andrews McMeel Publishing

an Andrews McMeel Universal company

Kansas City, MO 64111

© 1987 FarWorks, Inc. All Rights Reserved.



G5382

1.95 (2.95 Canada)

0-8362-3427-8



Superman in his later years

98

Happy Birthday

We love you! ♡

Thanks for all you
do for us. We hope this
year brings much health
and happiness!

Love —

Dan + Cynthia

Florie + Steve

Cath + Steve

Louise + Gary

Let me

light some birthday candles,

buy a present,

make a fuss,

tell you how I dearly love you...

tell you how I'm proud of "us."

Let me

make your day as special

as a day like this should be...

for all the everydays you fill

with happiness for me.

Happy Birthday

With Love!

*I hope next year will be
a better year for you!
Take time to smell the roses!*

all my love,

Osine

Dear Dad & Elaine,

It's hard to put
in mere words our
feelings of gratitude
for all your faith &
prayers & constant
support. You have
literally sustained us
through these past
weeks.

Elaine, your meal
was above & beyond.
Thank you. We love
you both dearly.

♡ Clay & Denise et al.

Feelings of gratitude ⁹⁸
unsummoned, flowing freely.

Thoughts of family —
constant, caring.

Loving friends —
supporting, serving.

An all knowing,
wise and tender Father —
Blessing us with peace and joy.



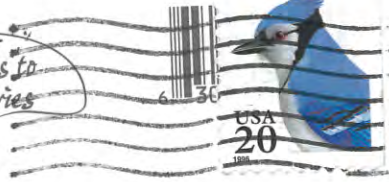




MONTANA
Big Sky Country
Photo: Eric Christiansen



Peaks to
Prairies



Hi, Dad + Elaine!

Hope your remodeling is
getting wrapped up soon. Dad -
we are so glad you are feeling
better. We wish you could have
come up here.

We are having a great time! The
kids are in ecstasy. What a
beautiful place! We are so blessed.

Take care of yourselves - and have a good week.
See you soon! Love, Weez, Anna, Heidi, Michael, Sarah + Joseph

Peaks to Prairies Dist. LTO

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



2USMT-177
Designed & Printed in the U.S.A.

Do not write below this line.



98

Dear Dad,

I just wanted to let you know how much I appreciated your help over our difficult week. (or two) ☺

The trip to chuck-a-rama was a nice lift for all of us.

I appreciated the phone calls & support as well, and the financial help was really appreciated.

Thanks for all you do for us. With love, Denise
and family

98

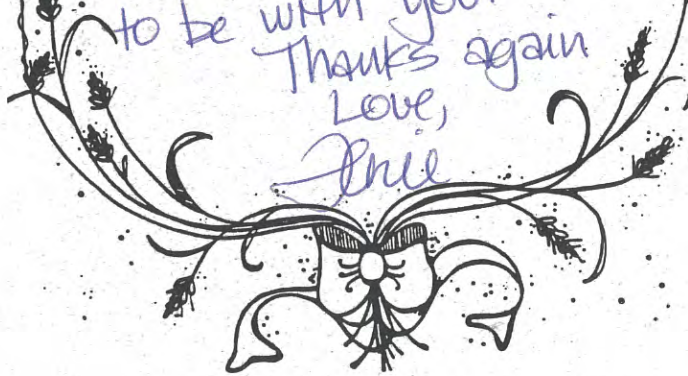
Dear Dad...

I just wanted to thank
you for taking me to
the opera last week. It
was really a highlight
for me and so much fun
to be with you.

Thanks again

Love,

Erin



Dear Grandpa,
Thank you for the
condo in St. George. I
liked playing at the swimming
pool.

Love,

LALRA

Dear Grandpa,

I am thankful for
you taking us to St.
George. I liked going to
the sand dunes.

Love David

Jan. 2, 1998

Dear Dad,

We wanted to thank
you so much for a great
Christmas! We enjoyed St.
George so much. It was
nice to get away together
and it seemed very low-key.
Also, thanks for the nice
Christmas presents. We all
really enjoyed them.

Love,

Steve & Fran

Dear Grandpa,
Thankyou so ~~much~~ ~~much~~ ~~much~~

for taking us to St. George.
It was great. And thank-
you for that cool game.
It's awesome. I love YOU!

LOVE,
Ah

Dear Grandpa-

Thank You for taking all of us to
St. George. It was so much fun!
Also, thank you for the very
big whale that you gave me.

Illustration by Page Bogard
SF172-04

Whiney
Jackson

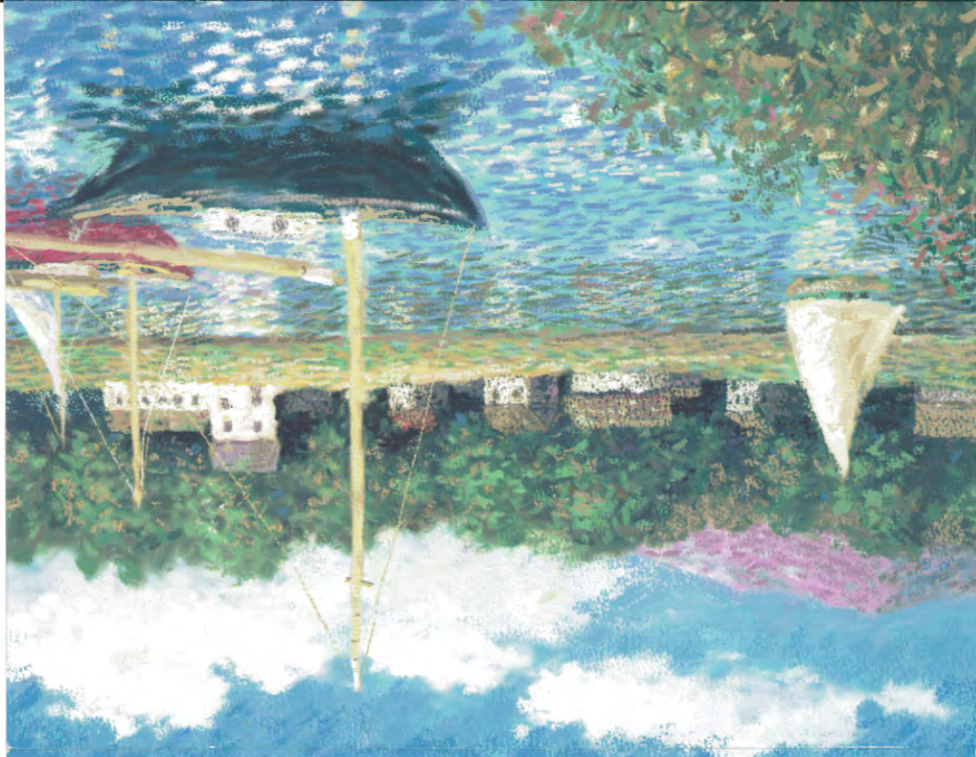


'98

Dear Grandpa and Elaine,

Thank you so much for all of your support and kindness as we've gotten married. We appreciate your help as we shopped for rings, and were so happy to see you at the pantry shower and the wedding reception. We had so much fun getting to know your family!

Thank you so much also for the 2 sets of China and the gravy stand! We just got them today, and I was so excited that I had to set them out on the table, just like a little girl playing dolls! Also, thanks so much for the shower gifts - muffin pan, cooling rack,



bread pan, etc. We've already used most of them!

Thanks again! We are so appreciative of your kindness. I'm thrilled to have some new grandparents too ☺!

Love always,

Steven & Leslie Tait



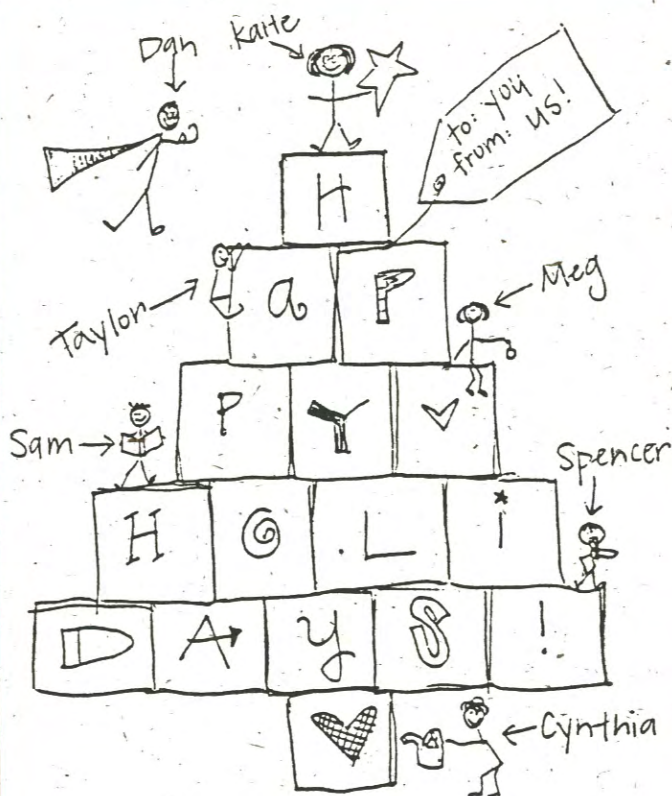
© HALLMARK CARDS, INC.

Dear Dad...

We wanted to thank you so much for your help in moving us. You did such a great job and stayed until the "bitter end." We appreciate all you did !!! It's wonderful to have so much support in times like this.

Thanks and
we love you.
Steve & Florie

DAD & ELAINE



Merry Christmas and a
happy New Year!

Love,

the Williams

12-25-98

DEAR DAD,

We wish you and Elaine a very merry Christmas and a happy new year. We appreciate all you do for us and we love you very much.

We thought you would enjoy this book, one of the great american classics. The layout of the book includes some of his sketches with his writing, which I think you will enjoy.

We love you,

Dan, Cynthia and Family

THANK YOU!

Dear Grandpa,

Thank you so much for the \$20! I have already been shopping and have bought a few nice shirts. You are the best! I also loved being at St. George with you and all the cousins. I love you.



97

THANK YOU!



from Spencer

97

THANK YOU!

Dear Dad -

Thank you for the monetary
gift you gave to us this Christmas.
More than that, though, we
appreciated and enjoyed the time
we had to spend w/you at
St. George. The kids also had
a fantastically fun time with
their cousins! It was a great
time for all! Thank you & we
love you! Dan + Cynthia

Dear Grandpa,

47

THANK YOU!

I loved the trip in St.
George! It was really fun!

Thank you for the twenty \$!

I LOVE you!!

xoxo

Love,
Taylor

P.S. I wish you well in the year 1999!

P.S. Elaine I
love   
(never breaks)

98

THANK YOU!

Grandpa,   

I was so happy that you
gave me money so I
could go to the store
and buy pants that I really
needed and a necklace that
I'll keep forever. Thank you
so much for letting us
go to St. George with
all my cousins. XOXO
love, Meg

said, 'He's black and he can fly, so others can learn.' And Mrs. Roosevelt had a little influence in Washington. One story says she talked the president into forming the Civilian Pilot Training Program."

That program, designed to train African American pilots, marked the birth of the Tuskegee Airmen.

The Tuskegee Institute was chosen to train black pilots for the Army Air Corps. Anderson was named the chief flight instructor and was known for the rest of his life by the nickname "Chief."

After activist groups lobbied lawmakers for greater participation in the war effort, the Tuskegee Airmen — members of the 99th Fighter Squadron — were finally sent into combat in 1943. The fighter pilots escorted scores of bombers to their targets in the Mediterranean. The airmen never lost a bomber to enemy fighters.

"Charles Anderson and Albert Forsythe really were pioneers," says Phil Stringham, a Salt Lake City postal employee who helped coordinate the Friday event. "They made it possible for African Americans who came after them to become pilots."

INDEX

Ann Landers	C-5	Comics	C-6
Asimov Quiz	D-15	Movies	C-4
At Home	G-1	Obituaries	D-8
Bridge Col.	D-15	Puzzles	D-11
Business	B-5	Star Gazer	D-12
Classifieds	D-9	TV Programs	C-7

WEATHER: Mostly sunny with highs mostly in the 50s.
Details: C-8



announced Friday that Shea, who has headed the Bureau of Land Management (BLM) since August 1997, has been named acting Deputy Assistant Secretary for Land and Minerals Management, effective immediately. BLM Deputy Director Tom Fry takes over the day-to-day reins of BLM as acting director until a new manager is named.

"These appointments will ensure continuity of the kind of energy, experience and dedication that our stewardship mandate calls for at this time," said Babbitt.

A Salt Lake City attorney, Shea assumes a job previously held by Sylvia

administration in regard to BLM-administered lands, environmental protection during coal-mining operations under the Office of Surface Mining, and managing the oil drilling and mining from the submerged lands along America's coasts under the Minerals Management Service.

Under Shea's direction, BLM has worked to overhaul the tarnished image of its adoption programs for wild horses and burros, promote more women into state directorships, emphasize scientific management principles

See **SHEA**, Page A-5



BLM Director Pat Shea has been promoted.

inspect he would
tively
that wou
ing of sa
his cour
The
and its
low U.N
tors un
missile
consider
Dismiss
starter,"
said: "Th

COMING SUNDAY

Grappling With Growth

Five million! That's how many people will be living along the Wasatch Front and Back by 2050. Where will these people live? How will they live? Planners outline four scenarios that answer those questions.



Falsely Convicted

An ex-Marine was accused of stealing a key to a neighbor's house, sneaking in and raping his neighbor. Ted Petrossi of Orem was convicted on the word of a woman known to have lied before. Now he's free, trying to put his life and marriage back together.

Maynard Dixon: Painter, Poet of the Desert

Maynard Dixon's poetic desert landscapes and American Indian portraits are some of the most sought-after works of art in America. And now there is renewed interest in an artist who captured the grandeur of the desert and knew it as a place to restore the soul.

In Sunday Magazine



Clinton Spending \$850,000 Go Away, But It's Clear S

COMBINED NEWS SERVICES

WASHINGTON — Less than a week before impeachment hearings are set to start, President Clinton settled the case that prompted it all — agreeing Friday to pay Paula Jones \$850,000 to drop the sexual-harassment lawsuit that has dogged him for four years.

The Jones settlement does not include an apology from Clinton, which is what Jones said she wanted when she sued him in May 1994. Nor does the settlement contain an admission of guilt by the president.

News of the settlement capped an extraordinary day of developments in the scandals surrounding the president. Independent counsel Kenneth Starr moved on two other fronts against Clinton: Starr obtained a new indictment against presidential friend Webster Hubbell and sent new evidence to the House Judiciary Committee regarding allegations made by former White House volunteer Kathleen Willey.

In settling the Jones lawsuit, Clinton resolved the case that has led to the im-

DAVE GAGON FAX 237-255

Whereas, Maynard Dixon, through his art, "interpret[ed]... the poetry and pathos of life of Western people, seen amid the grandeur, sternness, and loneliness of their country;" and

Whereas, Dixon chose Mount Carmel, Utah, in 1939, on the edge of Zion National Park, as the place to spend the last years of his life; and

Whereas, Dixon is regarded as one of the major American painters of this century, a pivotal connection between late-nineteenth century and contemporary American art; and

Whereas, Dixon's body of work speaks to his closely held convictions about the spiritual importance of the American West and its people; and

Whereas, Williams Fine Art has shown extraordinary support of Dixon's work through a symposium and exhibition of his art;

Now, Therefore, I, Michael O. Leavitt, Governor of the State of Utah, do hereby declare November 21, 1998, as

Maynard Dixon Day

in Utah, and ask all citizens to honor this distinguished artist for portraying our natural heritage.

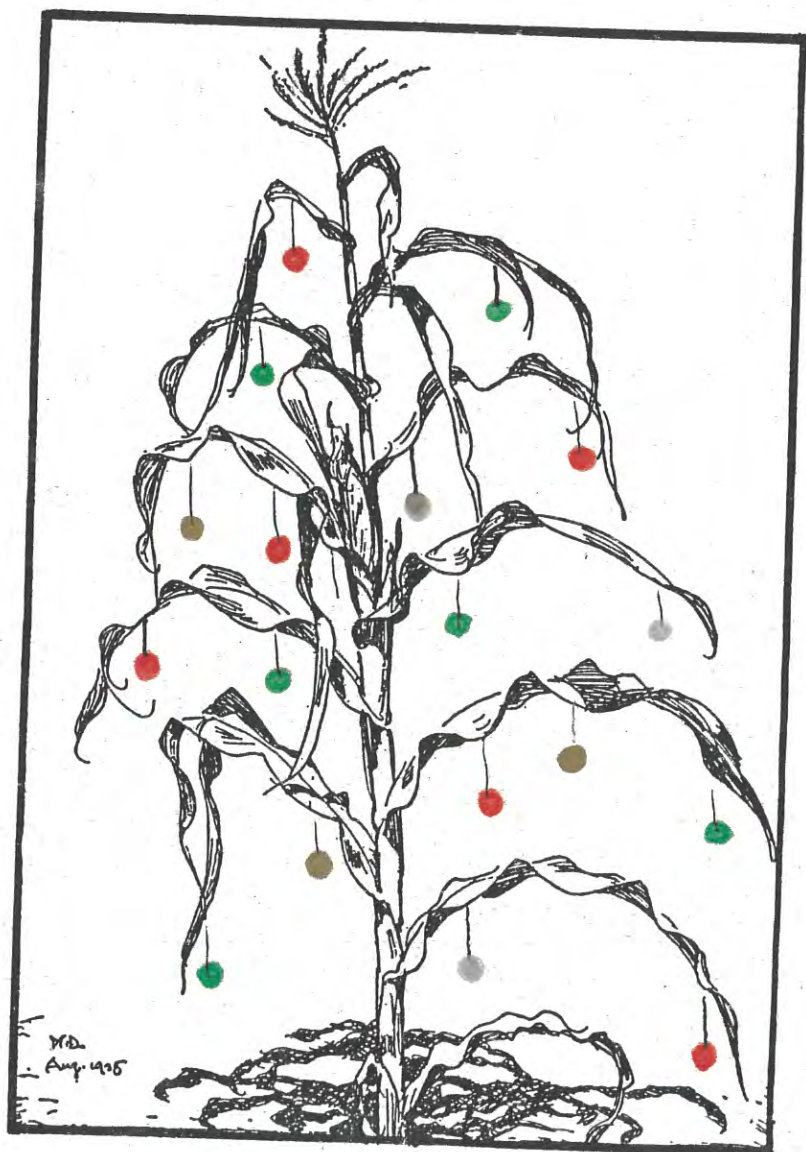
THANK YOU ALL FOR A
GREAT SHOW & FOR TREATING
US SO WELL -

John Dixon

Season's Greetings

from

*Lolita Doppelt
&
John Dixon*



Byu

Due Thompson 378-8205

John Rainbows (High Portrait of old Indian Man)
20" x 16" @ 70,000 Dns

"Keep Moving" Street Scene
30" x 40" Two Lines of text
258,000 Dns

Mr. Dixon Film Frames

Being in insurance documents

19th - 24th

5 PM Sunday ^{-Dentist} Herald R Clark II ^(gas) ^(Clark)
Limits of Desert 277-5144

Hopi Weaver Phil's Home
1845^E Grover Lane
" 3 Wise Men " (4250 to)

4 or 5 Small oaks
grad school series
5' x 7' Woman's picture

Cottonwood Creek.

Clarks Mike Grant
321-7557

Many sketches (faded)

1- Forgotten man
1- Tozerville
1-

Staged 19th Century Photos of American Indians Controversial, Compelling

1998
BY BRANDON GRIGGS

THE SALT LAKE TRIBUNE

As cultural or historical documents, they are controversial. As works of art, they are curiosities. Either way, Jack Hillers' 19th-century photographs of Utah native peoples make for compelling viewing.

An exhibit of these little-seen images, "Utah Tribes," opened earlier this month at Bingham Gallery in Salt Lake City and will remain on display through March. The show, which offers a rare glimpse of pre-statehood Utah, is one of three about American Indians being mounted in Salt Lake City this winter to coincide with the Olympics.

Some of the Indians in the photographs are wearing buckskins, bowler hats or other costumes not indigenous to their tribes. They were clothed that way by Hillers' partner, explorer John Wesley Powell, who wanted them to appear romantic to Congress so that he might receive more federal funding



"The Warrior and His Bride," taken in 1872 by Jack Hillers.

for his expeditions.

"When they had a ragged buckskin coat on and a feathered headdress, you

can bet they were dressed by Powell," says former Utah State University photography professor Nelson Wadsworth, who wrote the exhibit's accompanying text. Despite the inauthentic garb, Wadsworth believes the portraits have historical value. "It's like looking through little windows of time," he says.

Hillers, the most prolific of the government photographers who first documented the Indians of the American West, made the exhibit's 118 images while working with Powell during their federally funded survey of the Colorado Plateau in 1872-75.

The prints in the exhibit were made by Hillers himself, probably in the late 1870s or early 1880s. They were rarely seen in the West until a private Salt Lake City collector acquired the photographs in 1999 and donated them to the Thunderbird Foundation for the Arts. Based in Mt. Carmel, Utah, the Thunderbird Foundation seeks to sustain the legacy of Western art, especially painter Maynard Dixon, who

■ Bingham Gallery

"Utah Tribes" is on display at Bingham Gallery, 1074 E. 2100 South. Limited edition prints of the exhibit's images are available for purchase, with proceeds benefiting the Thunderbird Foundation for the Arts. For more information, call 832-9220 or visit www.utahtribes.com.

summered in Mt. Carmel before his death in 1946.

On his two surveys of the Colorado River, Powell had demonstrated the value of photography to visually document scientific exploration, and he was determined to apply this same philosophy to his study of American Indians. In the last decades of the 19th century, he and Hillers produced

thousands of images of the American West and its native peoples, from California's Yosemite to the Indian tribes of Oklahoma.

In the fall of 1872, Powell set out to photograph the Kaibab Paiutes, who had settled in their winter camp at the mouth of Kanab Canyon. Earlier attempts to photograph the Paiutes had failed because the Indians feared the camera. But Hillers, accompanied by southern Utah Mormon leader Jacob Hamblin, the so-called "buckskin apostle" to the Indians, convinced the Paiutes that the camera would do them no harm.

Some questioned the authenticity of the resulting portraits, however. Powell had accumulated a trunk full of Indian clothing as well as buckskins and feathered headdresses made under the direction of his sister. Powell instructed the Kaibab Paiutes to wear these when they posed for Hillers' cameras. As a result, many of the Indians in the images appear stiff and out of character.

FAX No. 364-2883

1998

Paintings for Hidden Valley Country Club
Loan to Richins Office Design

<u>First Name</u>	<u>Size</u>	<u>Artist</u>	<u>Title</u>	<u>Price</u>
John	16x24	J. McNaughton	River Color	\$2,000
Richard	24x18	R. Murray	Late Summer	1,820
Colleen	24x48	C. Howe	Big Hole Valley	3,200
Steven	49x37	S. Adams	Wasatch in September	9,700
Steven	36x48	S. Adams	Cedars	7,500
Steven	48x96	S. Adams	Rain in the Valley	29,900
Steven	40x30	S. Adams	Light on the San Pitch	7,800
Bonnie	20x24	B. Posselli	Avenues Garden	2,400
Steve	18x24	S. Songer	Still Life with Cup	1,600
Richard	24X24	R. Murray	Creekside, East Canyon	2,400
Larry	16x20	L. Wade	Rooster	750
Denis	22x28	D. Phillips	North Salt Lake City	2,500
Richard	22x16	R. Murray	Rooster	1,860
Robert	26x30	R. Bullough	High Uintahs	1,650
	16x19	Zhezer	Duck on Pond	1,200
	16x20	Krizevsky	Trees and Mtns.	1,800
	14x19	Krizevsky	Odessa Boat	1,800

571-0583
Scott Rogers
Hidden Valley
mgr

Returned 8/17/01

43,400

- 10,000

33,400

Paintings for Hudson Valley Country Club

{ Hudson Valley will ensure paintings
in tenant and whole in their
possession }

\$7 3388

Ref.

		<u>Size</u>	<u>Artist</u>	<u>Title</u>	<u>Price</u>
	1-	40x30	Kent Wallin	Cool Lake	7400 ⁰⁰
	1-	16x30	John McNaughton	Reveries	1650 ⁰⁰
Richins X	①	16x24	John McNaughton	Reveries	2000 ⁰⁰
	1-	16x20	John McNaughton	Sign of Spring	1600 ⁰⁰
Richins X	②	24x18	Richard Murray	Lost Summer	1500 ⁰⁰
	1-	32x40	Richard Murray	Love Land	5700 ⁰⁰
Richins X	③	24x48	Colleen Howe - oil	Big Lake	3200 ⁰⁰
" X	1-	11x17 1/2	Wallace Lee	Deep Sea	4000 ⁰⁰
	1-	16x20	Bonnie Rossell	Festoon	2100 ⁰⁰
Richins	✓	47x37	Steven Adams	Woods	9700 ⁰⁰
Richins X	④	36x48	Steven Adams	Cadillac	1050 ⁰⁰
Richins	✓	48x36	Steven Adams	King of the Hill	9700 ⁰⁰
Richins X	⑤	40x30	Steven Adams	King of the Hill	7800 ⁰⁰
Richins X	⑥	20x20	Bonnie Rossell	Harvard Garden	2400 ⁰⁰
" X	1-	8x10	Alexander Selytch	Still Life with Fruit	2000 ⁰⁰
Richins X	⑦	18x24	Steve Songer	Still Life with Fruit	1000 ⁰⁰
Richins X	⑧	24x24	Richard Murray	Harvard Garden	2400 ⁰⁰
" X	1-	8x10	Lo Andriose	Green Tree Lake	500 ⁰⁰
Richins X	⑨	16x20	Larry Wade	Booster	750 ⁰⁰

	<u>SIZE</u>	<u>ARTIST</u>	<u>TITLE</u>	<u>PRICE</u>
Richins	22x28	Denis Phillips	North Salt Lake	2500
X	12x23	Jerry Fuhrman	August	750 ⁰⁰
X	12x13	Gary Collins	Desert Oasis	1800 ⁰⁰
Richins	22x16	Richard Murray	Rooster	1800
Richins	24x30	Robert Bateman	High Kintals	1650 ⁰⁰
Richins	16x19	Zhezer	Duck on Pond	1200 ⁰⁰
Richins	16x20	Krizevsky	Tiger in Mountain	1800 ⁰⁰
Richins	14x19	Krizevsky	Blissful	1800 ⁰⁰
	11x14	John ...	Rocky Mountain High	925

WILLIAMS FINE ART

60 E. SOUTH TEMPLE SUITE 150 SALT LAKE CITY UTAH 84111

Artist: Rosenbaum, Howell

Size: 35 1/2 x 29 1/2

Medium: oil

Title:

Subject: Young man with artist's palette

Framed: (Yes) ☒ (No)

Signed: (Yes) ☒ (No)

Condition:

WFA Cost:

Selling Price: \$3,000

Owner: Brent Bald

Buyer:

Photo: (Yes) (No)

Date Received: 1/10/98

Date Returned to Owner:

Date Sold:

3-99
3-98
+

98



christina martin
watercolor
cards and prints
©all rights reserved
e002-060

p.o. box 24714
eugene, or 97402



1998

Dear Clayton:

Thanks so much for
Sharing your expertise
with our group.

Seventeenth Ward
Relief Society



Dear Valued Customer:

Friberg Fine Art, Inc. is pleased to announce the release of *The Parting of the Red Sea* painted by Arnold Friberg, R.S.A. for Cecil B. DeMille's motion picture "The Ten Commandments". This overpowering dramatic painting is one of 15 such large scenes painted by Mr. Friberg during his four years of service as Mr. DeMille's chief artist and designer.

Friberg Fine Art is the exclusive publisher of the works of Arnold Friberg, R.S.A., and since our inception in 1986, we have released many limited editions, including the renowned *Prayer at Valley Forge*, painted for the Bicentennial, and the world famous, "Mountie Collectible" series portraying the dignity and splendor of the Royal Canadian Mounted Police.

Mr. Friberg's, *The word of the Lord* received Editor's Choice honors in the July issue of US Art magazine. In that same issue, Mr. Friberg also received recognition as the Future Hall of Fame nominee in 1999.

All automatic or special numbers must be reserved by May 10, 1998. For every print ordered we will ship 25 free brochures. We thank you for the opportunity to share our Images of Faith™ with you and are assured they will bring many years of inspiration, wisdom and faith.

"The Parting of the Red Sea"

PRODUCT DESCRIPTION

<u>Edition Type</u>	<u>Medium</u>	<u>Edition Size</u>	<u>Image size</u>	<u>Over all size</u>	<u>Suggested retail</u>
-Paper Ltd Edition S/N	120lb acid-free paper	7500	11x37	15x 39	\$ 250.00
-Paper Ltd Edition A/P	120lb acid-free paper	200	11x37	15x 39	\$ 400.00
-Canvas Ltd Edition S/N	*ACRYLAGRAPH-	500	*framed only		\$ 700.00
-Canvas Ltd Edition A/P	*ACRYLAGRAPH-	100	*framed only		\$1000.00
-1956 Ten Commandment Book Edition	*1956 Original book with s/n print	250	11x37	15x 39	\$1000.00
-Open Edition Print	120lb paper	To be announced			

- ACRYLAGRAPH - Lithograph transfer onto a cotton fiber canvas UV Protected, pH Balanced, and hand finish with a NON-STICK formulation. This limited edition comes framed only, designed by Mr. Friberg to assure the highest quality of framing for the image.
- 1956 TEN COMMANDMENT BOOK EDITION - Each book is a genuine original first edition, in mint condition, printed in 1956 as the official souvenir booklet for Cecil B. Demille's motion picture, "The Ten Commandments". Each book accompanied by a limited edition print of "The Parting of the Red Sea" is hand numbered and individually signed by the artist. Truly a rare collectors item.

****Pre-release special. Any orders placed and paid for by May 1, 1998 will receive a 20% discount.**

Return to CBU
4-28-98
Announcing.... A NEW LIMITED PRINT
FROM A MAGNIFICENT BIBLICAL PAINTING BY

ARNOLD FRIBERG RSA

Commissioned and painted for Cecil B. DeMille's motion picture

"THE TEN COMMANDMENTS"



Friberg and DeMille viewing the large original painting of *The Parting of the Red Sea*, one of 15 such scenes Friberg painted for "The Ten Commandments", prior to the world tour of the paintings.

"*The Parting of the Red Sea*"

WITHIN THE FIELD of the motion picture, one man stands alone as the acknowledged master of the Biblical epic – Cecil B. DeMille. In the field of traditional realistic painting, one man stands alone as the greatest living interpreter of Scripture subjects – Arnold Friberg. It was no accident that the paths of these two men should cross, and that their unique talents should be joined together for the the sacred purpose of bringing to millions of people the word of the Lord in picture form.

When the great producer-director was planning his majestic and immense production of "The Ten Commandments" he sought an artist who would have both the rare talent and the inner vision to set down in paint all the power, the color, the human drama, and above all the great moving spirit of the mighty scenes described in the Books of Moses.

After a search through Europe, when a publisher friend in Sweden sent him prints of Friberg's scriptural illustrations, De Mille knew he had found his artist.

by ARNOLD FRIBERG RSA



Image size 11" x 37"

"The Parting of the Red Sea"

Commissioned and painted for Cecil B. DeMille's motion picture "The Ten Commandments"
Now offered as a superb fine art Limited Edition print



And the Lord said unto Moses, Lift thou up thy rod, and stretch out thine hand over the sea, and divide it. And Moses stretched out his hand over the sea; and the Lord caused the sea to go back by a strong east wind, and made the sea dry land, and the waters were divided. And the children of Israel went into the midst of the sea upon the dry ground: and the waters were a wall unto them on their right hand, and on their left. Thus the Lord saved Israel that day out of the hand of the Egyptians.

— abridged from Exodus 14

From the thundering pages of Holy Writ have come man's supreme inspiration for his greatest achievements in literature, drama, music, and art. It was the Holy Bible itself that inspired Cecil B. DeMille's epic motion picture "The Ten Commandments."

As his chief artist and designer, Arnold Friberg spent over three years working closely with Mr. DeMille, visualising in hundreds of sketches and paintings, bringing to life a variety of scenes and human characters for the motion picture. In addition he designed the authentic historic costumes for the leading stars — Charlton Heston as Moses, Yul Brynner as Rameses II, Yvonne De Carlo as Sephora, Sir Cedric Hardwicke as Seti I, John Derek as Joshua, Debra Paget as Lilia, and

Vincent Price as Baka, for which work he received the Motion Picture "Academy Award" nomination.

His labors culminated in a monumental series of 15 imposing Biblical paintings, the grandest being the one pictured above, "The Parting of the Red Sea". These large originals were sent on an extended world tour and were seen by several million viewers on every continent. Painted over 40 years ago, these paintings have now become historic, to this day standing alone in the annals of motion picture history.

Mr. DeMille has stated: "Among the living artists who have dedicated their talents largely to religious art, one stands out for his virility and warmth, dramatic understanding, and truth. That man is Arnold Friberg. His fine paintings were a tremendous help to our art directors, cameramen, costume designers, screen writers, and actors. Arnold Friberg's work has been an inspiration to all of us, stemming from his profound reverence and knowledge, as well as from his superb artistry. He has accomplished a strong and real service in bringing the truth of the Bible to a wider understanding, appreciation, and acceptance".

Now, for the first time, this dramatic painting "The Parting of the Red Sea", is being offered as a fine art limited edition print, with the fervent hope that with the publication of the prints of this picture the standard of Biblical art will be raised and revitalized to express the majestic power of the Holy Scriptures.

THE PAINTINGS OF ARNOLD FRIBERG HERALD IN A VITAL NEW AGE IN POWERFUL DRAMATIC RELIGIOUS ART



"Two tables of testimony, tables of stone, written with the finger of God"
Exodus 31:18



Henry Wilcoxon and Cecil B. DeMille discuss with Friberg some of his many concept and costume paintings



Friberg at work on his painting of Moses receiving the tablets of the Law on Mount Sinai.

Pictured below are just a few from the great series of scenes Friberg painted for "The Ten Commandments"



THE FINDING OF MOSES

Friberg's painting presents a new, lovely and entirely fresh concept of this Biblical scene, which is also historically correct



THE BURNING BUSH

Here Friberg has shown Moses awestruck and humble before the bush that burns and from which he hears the voice of God



THE FIRST PASSOVER

Moses presides at this solemn table to remember when the angel of death "passed over" the faithful homes of Israel



THE EXODUS BEGINS

Here Friberg has captured the monumental drama showing the multitude of the children of Israel delivered out of bondage

All artwork and text copyright by Arnold Friberg 1998.
Published with permission by Friberg Fine Art, Inc. 1998.

"Arnold Friberg is the Phidias of religious art"

— Norman Rockwell

Dear Clayton—

Thank you for once again making the
Seavestre art auction a success. Your
generosity makes life more graceful and
beautiful and projects like this a
joy.

Elbert

Subj: Daniel Nelson <Daniel.Nelson@m.cc.utah.edu>: Fw: J Fwd: Bad Driving? (fwd)
Date: 98-06-13 10:11:19 EDT
From: hebgen@juno.com (Daniel G Nelson)
To: S.J.WILLIAMS@M.CC.UTAH.EDU, Dan_Williams@ATK.com, MOMESW@aol.com, Clayton@Physics.utah.edu

>>> Some basic rules for driving in Boston: (or New York,
>>> or LA, or Detroit...)
>>>
>>> When on a one way street, stay to the right to allow
>>> oncoming traffic to pass.
>>>
>>> Never, ever, stop for a pedestrian unless he flings himself
>>> under the wheels of your car.
>>>
>>> The first parking space you see will be the last parking
>>> space you see. Grab it.
>>>
>>> Double-park in the North End of Boston, unless triple-
>>> parking is available.
>>>
>>> Learn to swerve abruptly. Boston is the home of slalom
>>> driving, thanks to the Registry of Motor Vehicles, which
>>> puts potholes in key locations to test drivers' reflexes
>>> and keep them on their toes.
>>>
>>> Never get in the way of a car that needs extensive body work.
>>>
>>> Always look both ways when running a red light.
>>>
>>> Honk your horn the instant the light changes.
>>>
>>> Breakdown lanes are not for breaking down, but for speeding,
>>> especially during rush hour. Breakdown lanes may also end
>>> without warning causing traffic jams as people merge back in.
>>>
>>> Never use directional signals when changing lanes. They
>>> only warn other drivers to speed up and not let you in.
>>>
>>> Making eye contact revokes your right of way.
>>>
>>> Never pass on the left when you can pass on the right.
>>>
>>> Whenever possible, stop in the middle of a crosswalk to
>>> ensure inconveniencing as many pedestrians as possible. And
>>> if a pedestrian ahead of you steps into the road, speed up
>>> loudly and chase him back up on the curb. Peds have no
>>> rights.
>>>
>

File - Sandzen

Neal R Smith

FINE ART

Tues June 9th, '98

WILLIAMS FINE ART
50 East South Temple, Suite 150
Salt Lake City, UT 84111

FAX (801)533-9877

-----consignment-----

shipped this date Fedex Standard overnite (tracking #804789782949)
for delivery 6/10:

Birger Sandzen, Swedish-american, deceased, "Utah Farm, Logan,
Utah," oil on canvas 20 by 24 inches, signed, dated 1930 lower right,
inscribed verso, in pristine condition, carved 22k frame.

A very rare and desireable example by the artist with vibrant palette
and a wonderful broken surface

\$38,500

PROVENANCE: ex-collection, Mrs. Margaret Greenough, daughter of
the artist.

consignee to bear full insurance risk.

Clayton: hope you can do something with this on a timely basis and certainly
within 30 days, as after that we'll either want to go in another direction, my client, who
has not even seen it, may want to hold onto the picture for a while, or we may decide to go back
through Tom and work the multiplicity of great leads he developed with his full page ad in the Magazine
Antiques Best of luck, and keep me informed of your progress.

FINE ARTS ADVISORY BOARD MEETING MINUTES

May 22, 1998

Owen Reading Room

EXECUTIVE COMMITTEE

Phyllis Haskell, Dean
Robert Olpin, Chair
Betsy Thornton, Vice Chair
Don Gale, Past Chair
Heidi Makowski, Development

PRESENT

Allen Brown
Sally Burbidge
Howard Clark
Alan Done
Alan Frank
Merline Leaming
Mark Lewis
Ray Van Mason
Marsha Midgley
Scott Mietchen
Bill Peters
Marcia Price
Amanda Simmons
Beverley Sorenson

SPECIAL GUESTS

Barbara Hamblin
Scott Marsh
Bill Siska
Ed Thompson
Nate Winters

1997-98 & 1998-99 Scholarship Recipients

1) **WELCOME - Bob Olpin**

Bob welcomed members to the Board meeting. He enjoyed our anniversary event very much and felt that the students were wonderful. He thanked all for the work they put in.

2) **DEAN'S REPORT - Phyllis Haskell**

Phyllis had sad news to relay. Alan Done, Assistant Dean for Technology, who has been working on

EXCUSED

Jay Ball
Bill Bailey
Gardner Brown
Gwen Cannon
Dolores Chase
Keene Curtis
Skip Daynes
Allen Dodworth
Lisa Eccles
Kathy Fotheringham
Fred Mason
June Nebeker
Phyllis Parrish
Tony Rampton
David Spafford
Betsy Thornton
Kathryn Van Wagoner
Lucas Visser
Reuel Ware
Bruce White
Clayton Williams

campus for 20 years, is leaving us on May 26. He will work for the Sterling Wentworth Corporation, an organization that creates software for other companies. He expressed his gratitude to Bob and everyone who made it a wonderful experience.

3) MAY 7 ANNIVERSARY EVENT - Merline Leaming & Dolores Chase

Merline gave the report in Dolores' absence. She was so impressed with all the talent that was in the gala production. She gave Marcia a lot of credit for her excellent experience used to make the gala a wonderful event.

4) DEVELOPMENT REPORT - Heidi Makowski

May 7 follow-up: Heidi thanked Board members for buying tickets and for their support, Alan Frank for his help with the invitations and program, and the Eccles Foundation for their \$10,000 gift. She noted that everyone came through in so many ways to help and she is very grateful.

In reality, \$48,341.00 raised has helped bring the endowment to \$200,000. She thanked Mark Lewis who gave \$5,000 to the Scholarship Fund and Marcia, who will pay the difference to bring the endowment to \$200,000.

There has been enough earned interest from the endowment to pay \$10,000 for scholarships this fall. A year from now when the scholarship endowment has been in place we will have enough earned interest to award our five scholarships and we can do so in perpetuity. This has been a wonderful end to a great year; every dollar has made a difference.

In Gwen's absence, Heidi gave her report. The Museum had a wonderful event with Art In Bloom. They reached their best numbers yet. All went very well and it was well attended.

Heidi handed out invitations for the last Performing Arts Series, a Utah Ballet concert. Bob encouraged Board members to attend.

5) FAAB NOMINATIONS - Don Gale

On the bottom of the agenda names of seven individuals for consideration as Board members were listed. Don said that first Board approval is needed

1698

and then the individuals are contacted by Phyllis or Heidi. Names listed were: Joy Beattie, Joyce Bennett, Jack Lunt, Chris Machen, Keith Montague, Elizabeth Sorenson and Pam Westin. Motion was unanimously made to approve the list by Board members.

Heidi asked for any other nominations - Howard mentioned Alice Steiner who had formerly expressed an interest. Don would like to find someone from American Stores. Also mentioned was Victor Lund or his wife.

Marcia said that as a Board member, Joy Beattie would give us a pipeline to the legislature that would be invaluable. Her husband is Lane Beattie. We need to do lobbying efforts on our own for increased funding.

It was noted that the Dean's tour is a wonderful place to find names for the Board.

6) VICE CHAIR - Phyllis Haskell

The Board has asked Bill Peters to be Vice Chair next year. Betsy would have been Vice Chair, but needed to resign for family reasons. Bill accepted the nomination. He was very flattered to be asked, and quoted, "A person really never achieves greatness unless they realize their passions." He is excited to be associated with the Board and the College. He spoke briefly about focusing more on public involvement.

7) CASE STATEMENT - Marcia Price

Marcia said that the Case Statement could be used as a handout and item of information, selling tool, and thank you gift. It has quotes from dignitaries, from Phyllis, even Oscar Wilde. It is not dated so it will not become obsolete and will take us into the new century with grace, beauty and charm. Julie Easton designed it.

Howard said Clayton was giving a talk at LDS Hospital when he had a heart attack. He had blockage of an artery, which has been surgically corrected. He spent a few days in the hospital, but is well now and will be going back to work soon.

8) DEAN'S TOUR REPORT - Phyllis Haskell

Phyllis thanked the Dean's Tour committee for the wonderful event. She was proud of the performance and thrilled with the turnout. The next one is October 9th.

She asked members who have not been on a tour to mark it on their calendars.

NOTE: October 9th has to be changed due to a conflict with the new semester calendar.

9) ALUMNI HONORARY RECEPTION - Raymond Van Mason

An Honorary Alumni Reception was held in the Utah Museum of Fine Arts on May 12. Individuals honored were Joan Woodbury and Bill Seifrit. This was the second year for this new tradition the Alumni Council started. It was a lovely event.

10) PERFORMING ARTS SERIES - Barbara Hamblin

Barbie thanked the Board for their work on the gala. She invited the Board to a performance by Utah Ballet, Spring Concert, May 28-30, June 4-6; there will be a reception on June 6th to honor Boyd Jensen whose wife, Julie Hanson Jensen, was a student in Ballet and was the recipient of a Willam Christensen award. In her name he gave an unrestricted gift of \$20,000 which will be used for touring and for outreach.

11) FAAB SCHOLARSHIP PRESENTATION

1997-98 Scholarship Recipients:

Erin Westenscow, Department of Art: The scholarship helped her have time to focus on classes, getting art supplies, attending Summer Solstice.

Tyler Oliphant, Department of Music: Helped with time to perform.

Sara Kuhn - Department of Modern Dance: Helped with time - she was able to perform in several shows and work with Ririe-Woodbury.

1998-99 Scholarship Recipients:

Tina Burton - Department of Art, Sculpture.

Kelly Dugan - Department of Ballet, Performance.

Monica Campbell - Department of Modern Dance, Performance and Choreography.

Jon Hamberstone - Department of Music, Vocal Performance.

Camila Borrero - Department of Theatre, Production.

The next FAAB meeting will be held on July 17.



FINE ART ♦ INTERIOR DESIGN ♦ GENUINE GOLD LEAFING

98

Dear Mr. Williams,

Thank you for the recent payment for "Sarah's Letter." I appreciate your promptness and the opportunity to be in your gallery.

I would like to invite you to the opening of this show featuring pieces based on my recent trip through Europe.

I hope circumstances will allow you to join us.

Sincerely,

Todd Stilson



THE AMERICAN RED CROSS - OFFICE OF THE CHIEF OF BUREAU - 1700 K STREET, N.W., WASHINGTON, D.C.

From Mr. Williams,

I thank you for the recent gift of the "Little Letter". I appreciate your promptness and the opportunity to be in your office. I would like to invite you to the opening of this school featuring voices heard on my recent trip through Europe. I hope circumstances will allow you to join me.

Yours truly,

J. Frank Dolby Book
The Lost Hoppin
Dixon's Illustrated
Original Illustrations

Jimmy Sweeney
600-800
17 x 16 Maynard Dixon
Mt Carmel Studios
~~600-900~~

700 to 1000

PHYSICIANS ADVISORY

A NEW PORTRAIT IN THE HALL OF HONOR

Donald A. Kirk, M.D.



Donald A. Kirk, M.D.

If you have walked through LDS Hospital's Hall of Honor lately, you may have noticed a new portrait hanging on the wall. On May 1, Dr. Donald A. Kirk was inducted as a new member of LDS Hospital's Hall of Honor, an area reserved for recognizing community and medical leaders devoted to sharing significant personal time and/or financial resources with the hospital.

Dr. Donald A. Kirk was surrounded by family, friends and professional colleagues as he was honored the evening of May 1, for the establishment of the Dr. Donald A. Kirk Endowment Fund for Clinical Care and Research.

Dr. Kirk has spent his life giving service to others. For 37 years, he, a respected physician of Obstetrics and Gynecology, spent his days and nights at LDS Hospital. In fact in a 25 year period, he did not take a vacation. His patients had 24 hour a day access to him, seven days a week.

More often than not, while the family was on their way somewhere, Dr. Kirk would make a house call to make sure a patient was doing well.

"Dr. Donald Kirk is a hard worker, generous, effective and a total delight to be associated with," remarked Clayton R. Williams, member of the Board of Trustees for the LDS Hospital-Deseret Foundation.

Few people knew that Dr. Kirk ran a private clinic for American Indians which would often supply

his patients the basic items needed for child care. "He would deliver them, give them diapers and drive them home," recalls Dick D. Wetzel, M.D., a thirty-five year friend of Dr. Kirk.

Dr. Richard M Hebertson, a close friend of Dr. Kirk's, added in a letter read at the dinner, "Most remarkably, the Endowment Fund will continue your legacy of giving and serving. The establishment of an Endowment Fund in your name is a wonderful honor and something that you most certainly deserve."

Dr. Kirk was the first physician in Utah to recommend a yearly pap smear exam to the State of Utah, Board of Health, County Hospital, University of Utah Hospital, and LDS Hospital. Not too long after all his efforts, the pap smear became a component of the routine examination.

"For 37 years—from February 27, 1950, until his retirement in January 1987—LDS Hospital has been blessed by the influence of Dr. Kirk, whose place in the Hall of Honor will continue to benefit us and all those we serve," says

LDS Hospital Administrator Rick Cagen. "We will always be a better place because of his influence."

His children remember coming to LDS Hospital every Sunday afternoon to have dinner with their father in the cafeteria. "Our playground was the fire escape here at the hospital," recalls Matthew Kirk, one of Dr. Kirk's ten children. "This is also where I learned to like Brussels sprouts. It was a big deal to come up here and have dinner with our father."

"He always had breakfast ready for all ten of us kids, which meant getting up before 5:00 a.m. every day. There would always be a pitcher of freshly squeezed orange juice and one full of grapefruit juice on the table," continued Matthew. "Dad always did that, along with making ten sack lunches every day."

Dr. Kirk donated much of his time to the scouting program and is both an avid fisherman and gardener.

PHYSICIANS SPOTLIGHT

LDS Hospital Honors 1998 Researcher and Physician of the Year



Richard R. Price, MD

An innovative surgeon who helped develop the trauma service at LDS Hospital and a pioneering pulmonary researcher are recipients of LDS Hospital's 1998 physician and researcher of the year awards, which are given annually to medical staff who demonstrate excellence in the field of medicine and medical research. Surgeon Richard R. Price, MD, is the physician of the year award recipient and Alan



Alan H. Morris, MD

H. Morris, MD, the researcher of the year award recipient. The awards are presented by LDS Hospital and the Physicians Advisory Committee of the LDS Hospital-Deseret Foundation.

Dr. Price was selected for his consistent demonstration of excellence and leadership in the field of general surgery. Throughout his career, Dr. Price has received many honors for his leadership and educational achievements, particularly for his role in the

development of trauma and critical care services at LDS Hospital.

Dr. Price, who is an innovator in providing high-quality, low-cost alternative outpatient surgical care, introduced surgical stapling to surgeons in the Intermountain Region. He was also influential in the development of the critical care and Life Flight air transport programs at LDS Hospital.

Dr. Morris, director of research in the pulmonary division at LDS Hospital, was recognized for his research and ground-breaking contributions to pulmonary medicine, including advancements in clinical investigation and protocol developments in respiratory care.

Last year, Dr. Morris received the American Respiratory Care Foundation's Forrest M. Bird Achievement Award for outstanding individual scientific contributions in the area of respiratory care of cardiopulmonary disorders. Dr. Morris' nationally and

internationally recognized achievements include standardizing clinical approaches in pulmonary medicine and research, authorship and co-authorship of many scientific studies. He lectures extensively in the United States, Canada, Europe and Japan.



The Physicians Advisory Committee promotes the Deseret Foundation's goals among both active and emeritus physicians. In an effort to cultivate interaction between these two physician groups, the committee sponsors lectureships, seminars and an annual fall event.

BOOK OF MIRACLES

Chapter XXVIII

MOLLY DUMAS



By definition, a "miracle" is an unusually marvelous thing or fact. This year, two miracles have occurred in the life of Molly Dumas. The first miracle was the birth of her son, Reilly, on January 29, 1998 at Alta View Hospital. The second miracle occurred shortly thereafter.

Molly was overdue and the doctors decided to induce labor. The baby was in distress with the umbilical cord wrapped around his neck, so an emergency cesarean section was performed. She held the baby for a few short minutes, but she recalls feeling very cold. "I thought I had some sort of infection," recalls Molly. What she was having was a rare amniotic fluid embolism, an almost certain fatal diagnosis. Molly doesn't recall much else of what happened over the next few days.

While attempting to transfer Molly to LDS Hospital, she regained consciousness long enough to feel snow flakes falling on her face on the way to the ambulance. Her vital signs crashed, and she was rushed back into the hospital to perform a second surgery to stop the bleeding. A code white was called at Alta View, which sent every available nurse rushing to help Molly survive. Her husband, David Dumas, pleaded with Molly to hang on so they could raise their beautiful baby boy together.

After yet another surgery on Saturday, surgeons literally packed Molly's abdomen with cotton to stop the bleeding. She remembers waking up with her mother and sister at her side and noticing LDS Hospital Administrator, Rick Cagen, a personal friend, standing in the hall. From that, she knew she had been transferred to LDS Hospital. "My sister stopped counting the tubes sticking out of me when she reached 40," recalls Molly.

Both Molly and David's families came rushing to Salt Lake to be by her side. "There was always someone with me," said Molly. "David's father was the designated taxi driver to and from the airport for everyone who came into town. I'm so grateful to those nurses who allowed my family access into the ICU and made the waiting almost bearable for my family and friends."

"From all I've read about an amniotic fluid embolism, I am truly fortunate to be alive today. My husband and I wish to extend our appreciation to everyone at LDS Hospital who made that happen."

After giving birth, having three surgeries and spending nine days in the hospital, Molly was able to return home to her husband and baby boy. "From all I've read about an amniotic fluid embolism, I am truly fortunate to be alive today. I

am so glad to be able to see my baby smile—even to hear him cry in the middle of the night. My husband and I are grateful to be raising him together, and wish to extend our appreciation to everyone at LDS Hospital who made that happen."

Molly also extends her heartfelt appreciation to all of the team at Alta View Hospital, Doctors George Thompson and Dale Sundwall, "who never gave up on me (despite the odds)," to the Life Flight transport team who pitched in at Alta View when code white was called, to nurses 'Sergeant' Karan, who helped give her a shower and assisted her with rehabilitation, and Barb Ziegler, who continued to visit her on her days off.

Two months later, Molly was able to return to her job at the YWCA as the Director of Development and the Assistant Executive Director of raising money for battered women and children. Her co-workers donated sick leave and vacation time until she was fully healed. David, a firefighter for West Valley City, saw his co-workers work extra shifts so David could stay at home with his wife and their son. The firefighters also donated blood for Molly.

"What I truly believe brought about a positive outcome for me and my family was the tremendous passion for caring on the part of every person involved in my case," states Molly.

"This whole experience has given me a greater appreciation for the value of life."



Donors

\$1,000 - \$4,999

Primary Children's Medical Center
Questar Corporation
Ray, Quinney & Nebeker
Roche Laboratories, Inc.
Mr. David E. and Carol C. Salisbury
Dr. C. DuWayne and Alice Schmidt
Mr. R. Sterling and Marilyn F. Spafford
The Thielko Foundation
Utah Jazz, NBA Basketball
Utah Radiology Associates, P.C.
Mr. Jack and Mary Lois Wheatley
Mr. Robert W. and Barbara J. Wood
M/Lois M. Deardorff

\$5,000 - \$9,999

George S. & Dolores Doré Eccles Foundation
Key Bank
O. C. Tanner Company

\$10,000-up

Mr. William H. and Patricia W. Child
Mr. Jon and Karen Huntsman
The Church of Jesus Christ of Latter-day Saints

We are sorry if we inadvertently misspelled or omitted a name. Please let us know.

1998 Autumn Art Harvest Committee

Executive Committee

Ted Simmons, General Chairman

11th Floor
Physical Facilities
50 East North Temple
Salt Lake City, Utah 84150
240-2437 Bonne Fax # 240-1475

Lori T. Piscopo, Director

LDS Hospital - Deseret Foundation
8th Avenue and C Street
Salt Lake City, Utah 84143
321-1775 Bob Fax # 321-1663

Heidi G. Reid, Associate Director

LDS Hospital - Deseret Foundation
8th Avenue and C Street
Salt Lake City, Utah 84143
321-1775 Jeff Fax # 321-1663

Auction Committee

A. J. Schilly, Auction Chairman

4061 Adonis Circle
Salt Lake City, Utah 84124
278-0612 Carolyn

Catalogue Committee

Barbara Petersen, Catalogue Chairman

710 18th Avenue
Salt Lake City, Utah 84103
363-9683 Keith

Janie L. Rogers, Catalogue Advisor

577 13th Avenue
Salt Lake City, Utah 84103
532-6526 Ed

Dinner/Facilities Committee

Barbara Slaymaker, Dinner/Facilities Chairman

4504 Abinadi Road
Salt Lake City, Utah 84124
278-7845

Display Committee

Bill Vriens, Display Chairman

Modern Display Service, Inc.
424 South 700 East
Salt Lake City, Utah 84102
355-7427 Heidi

Packing/Storage/Shipping Committee

John Eberhardt, Packing/Storage/Shipping Chairman

Redman Van & Storage Co.
2590 South 2571 West
Salt Lake City, Utah 84104
972-4420 Sandi

Preview Committee

Rochelle Robinson, Preview Chairman

1786 East 900 South
Salt Lake City, Utah 84108
581-9626 Christopher

Procurement Committee

Werner Weixler, Procurement Chairman

132 E Street
Salt Lake City, Utah 84103
534-1014 Dorothy Fax # 533-8904

Ed Bennett, Procurement Advisor

572 F Street
Salt Lake City, Utah 84103
364-5956 Judy

David Ericson, Procurement Advisor

David Ericson Fine Art
260 South 200 West
Salt Lake City, Utah 84101
533-8245 Karen

Clayton Williams, Procurement Advisor

Williams Fine Art
Eagle Gate Plaza Suite 150
60 East South Temple
Salt Lake City, Utah 84111
534-0331 Elaine

Sponsor Committee

Ron Hanson, Sponsor Chairman

2078 East Sierra Ridge Court
Salt Lake City, Utah 84109
467-9262 Shirley

Table Sales/Mailing Lists Committee

James Beck, Table Sales/Mailing Lists Chairman

IKON Office Solutions
193 West 2100 South
Salt Lake City, Utah 84115
488-5002 Trudy

Dear Artist,

Thank you for your commitment to offer on consignment an original work of art to the Deseret Foundation to be offered for sale at the Autumn Art Harvest on September 25, 1998, sponsored by the LDS Hospital - Deseret Foundation.

As a charitable foundation, the Deseret Foundation is dedicated to the advancement of medical research and the improvement of medical care. Your original work of art along with other work by a select number of outstanding Utah artists will assist the foundation in its endeavors.

Depending upon the method that you use in providing your work of art, you may be entitled to a charitable tax deduction. Because the value of your contribution to the foundation will depend upon several factors you and your tax advisor will be responsible for determining the value of your contribution.

When you are ready to submit your work of art will you please complete the enclosed form and deliver both to _____ before June 15. Your careful attention to detail on this form will be much appreciated by the cataloguer and auctioneer and will provide both with the special information needed to enhance the sale of the work of art.

The Foundation, of course, must retain the discretion whether the work of art will be sold at the vocal auction or at a silent auction the same evening.

If you have any comments concerning the arrangement between yourself and the Foundation, or if you have any questions about the procedure for providing your work of art, please do not hesitate to call Heidi at 321-1775.

Yours truly,

Ed Bennett
David L. Ericson
Werner Weixler
Clayton R. Williams

1998 Autumn Art Harvest Procurement Committee

Randall Lake Ptg's 198

RAYTON WILLIAMS NEW STOCK / 60% Commission to R.L.

No.	TITLE	SIZE		RETAIL
1.	ONIONS	9x14"	F	\$ 2000.-
2.	HOLD Chickens: Sp. City Pond	11x14"	F.	\$ 2200.-
3.	CHRISTOPHE Sugar Jar	9x10"	F.	\$ 2500.-
4.	PEACH	8x8"	F	\$ 1250.-
5.	PANSIES IN A BASKET	22x18 16x13, 14x12?	F.	\$ 4500.-
6.	STAFFORDSHIRE Bowl: PEARS	9x12"	F	\$ 2000.-
7.	Bow TIES	8x10"	F.	\$ 1500.-
8.	Received 6-27 Spring City Houses - Custom Frame	13x18"	F.	\$ 4500.-
9.	Received 6-27 Spring City Pond	14x18"	F	\$ 4500.-
10.	Received 6-27 Spring City pond with Moon	F. 16x20"		\$ 4900 ²⁰ -
11.	Coffee Still	20x30"	F.	

10/6/98 Sat night Oct 10 in Calif show
After Oct 10 Randall promises to

We invite you to
come in and see
eleven *new* paintings
by
Randall Lake

titles

- | | |
|--------------------------------|-----------------------------------|
| - "Chickens, Spring City" | - "Bow Ties" |
| - "Peach" | - "Onions" |
| - "Pansies in a Basket" | - "Spring City Pond" |
| - "Staffordshire Bowl & Pears" | - "Coffee Still Life" |
| - "Christophe Sugar Jars" | - "Spring City Pond
with Moon" |
| - "Spring City Houses" | |

Hours 12-5 Mon.-Fri.
60 E. South Temple, Main Lobby
534-0331

W
Correspondence

WILLIAMS FINE ART

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

3-24-98

Dear Dave & Team:

Here are some photos
of Kent Wallis paintings

Prices are as follows:

<u>Size</u>	<u>Retail</u>	<u>My cost</u>
24x30	4300	2150
24x36	5000	2500
30x40	6000	3000
36x48	8300	4150

Love,

Clay

P.S. Please return photos
when you are finished
with them. No last.

oil paintings by Bonnie Posselli

1.	San Rafael Utah.....	16x20	1500.	
2.	Together, (Spring City, Utah).....		1200.	X
3.	Tropic Utah.....		600.	X
4.	Tres Vendedoras		800.	
5.	Sun Flowers		700.	
6.	Nightshades, (Escalante, Utah)		600.	
7.	Sunrise, (City Creek Canyon).....		1500.	X
8.	Morning, (Spring City, Utah)		1100.	X
9.	Capitol Reef, Utah	11x14	900.	
10.	Calf Creek Falls Hike, (Escalante, Utah)		1300.	X
11.	Country Garden, (Kamas, Utah).....		3200.	X
12.	Tabletop Mountain, (Kodochrome Basin, Utah).....	22x28	2500.	
13.	Escalante, Utah (Calf Creek Falls Hike)		4000.	X -
14.	Escalante, Utah (Off Highway 24).....		2600.	X
15.	Weber Canyon (Near Smith Moorehouse)		2800.	X
16.	Pansies		600.	X
17.	Flowers		1100.	
18.	Flores.....		2200.	X?
19.	Amigos		3200.	X
20.	Scipio, Utah.....		2400.	X
21.	Winter		2800.	X
22.	Marsac (Park City, Utah).....		1300.	
23.	Winter, (City Creek Canyon).....	12x16	1300.	

going to
Galerie
of
Capitol
Reef

CLAYTON R. WILLIAMS

KITCHEN

Shelf above sink - Peau de Cremes - Flossie
 hor d'hourve sticks and demetasse spoons - Flossie

DINING ROOM BUFFET

Grand Baroque Sterling Silver - Flossie
 Six crystal goblets (chipped) - CRW
 Watermelon pottery - Flossie
 Chest of forks and knives - Flossie
 Banana split dishes - CRW
 Three crystal dessert plates - CRW
 Painting of vase with roses - CRW

MIRRORED CUPBOARD

Royal Worchestershire china - Flossie
 Twelve pink rimmed fruit dessert plates - Flossie
 Small silverplate creamer
 Eight Dresden (?) bowls and plates - Flossie
 Silverplate round butter with cover

FRONT ROOM

Pink sevre bowl on end table - Flossie
 Sevre bowl on mantel - Flossie
 Andirons - Flossie
 Pictures on wall by desk - Flossie
 Candleabra on mirror above fireplace - Flossie
 Clock on desk - Flossie (gift from Moyles)
 Piano - CRW
 Painting by plant of barn, house at sunset - CRW

SOUTH MIRRORED CUPBOARD

Pottery center pieces - Flossie
 Some books
 Encyclopedias

HALL

Baker chest (Rose color) - Flossie

LaConte Painting - Flossie
Grandfather's Clock - Flossie
Photo albums in cupboard

GUEST BATH

Vase with black base - Flossie

STUDY

Famliy picture (or one downstairs)
Duck on end table - CRW
Painting of Condo - CRW
Painting of Flowers - CRW

BATHROOM

Painting above tub - CRW

BEDROOM

Blue dish on end table - Flossie

DOWNSTAIRS

PEACH BEDROOM

TV - CRW
Two pictures on walls

HALL

Mexican car picture - CRW
Family pictures on wall

FAMILY ROOM

Two figurine on mantel - Flossie
Five pictures on walls - CRW
Lady and vase on TV - Flossie

ATTIC

Andirons & Misc.in same box

PATIO

White wrought iron furniture

JEWELRY

Bracelet of Aunt Rae's

CONDO

One-half selling price of condo

One-half contents of condo after CRW and ESW have personal belonging removed.

CRW AND ESW WEDDING GIFTS

Twelve silverplate goblets

Twelve Val San Lambert crystal dessert plates

Twelve Baccarat glasses from O.C. Tanner

ELAINE S. WILLIAMS

Items belonging to ESW at 1010 Oak Hills Way that should go to her boys upon her death.

KITCHEN

Large bowl on top of counter by door - Tammi
Breadmaker - all Stevens
Solid sterling candy dish (in cupboard by washer) - Grandma Stevens
Braun blender in food cupboard - Tammi
Electric juicer " " " " " - Peggy
Top shelf above sink (everything) - wedding gifts to Roy & ESW plus some candy dishes
from Mary Jane and Margaret Farr
Stainless steel silverware in top drawer (every day) - Gift from Roy
Silverplate in drawer on west wall by sink - wedding gift to Roy & ESW
Waffle iron & sandwich grill in closet - Peg & Tammi

DINING ROOM

On Serving Cart

Two piece crystal - Annie Egan
Crystal carafe - Betty Clark
Brass Apple - Mary Jane

Buffet

Lenox Vase - Ogden Study Group for Roy's funeral
Hurricane two piece - Bonnie Woltman
Spode Christmas China - ESW
Crystal Trees - gifts from Helen Call and Margaret Farr
Lenox China "Peachtree" - wedding gifts to Roy & ESW
Fosteria goblets and sherbets - wedding gifts Roy & ESW
Svend Jensen ice cream dishes (heavier ones) - ESW
Bone china cake plate - wedding Roy & ESW
Crystal large salad bowl - Susan
Smaller crystal salad bowl - gift from O.C.T.
Brass and crystal bowls - wedding Roy & ESW
Two crystal pitchers, tall one from Laura - ESW
Short crystal glasses - from Laura
Punch cups in buffet and matching bowl in hall cupboard - Mary Jane

Dining Table

Bisque Figurine - Stevens kids

MIRRORED CUPBOARD

All silverplate on top shelf except wire basket - wedding Roy & ESW
Two Baccarat candlesticks - from Laura
Candy dish with silver top - Velma Mahoney
Three Fosteria plates that match goblets - wedding Roy & ESW
Eight salt and pepper in crystal - LaRue
Two sets of silverplate salt and pepper shakers - wedding Roy & ESW
Six white bone china dessert plates - gift from Roy
Six china fruit dessert plates - gift from Roy
Gorham King Edward sterling - wedding gifts Roy & ESW
Silverplate wine cooler - ESW
Four silverplate candy dishes - wedding Roy & ESW
Silverplate candle sticks & snuffer - wedding Roy & ESW
Crystal plates on bottom shelf - some wedding gifts, some bought by ESW

FRONT ROOM

Heavy crystal orrofors dish on end table - Connie Cowan
Heavy crystal candy dish on other end table - Laura
Orrefor crystal votive - Helen Call
Turtle from Toledo Spain on desk - gift from Roy
Glass paper weight - Margaret Farr
Candy dish on piano - Laura
Cornelius Salisbury Painting by stairway - Laura

SOUTH MIRRORED CUPBOARD

Photo albums
Most of the books on upper shelves - ESW
Soup toureen - from Laura
Silver casserole - Xmas from Clayt
Music on bottom shelf

STAIRWELL

Two fabric prints, Franc - ESW

HALL

Cupboard

Punchbowl and cups - gift from Roy
Books & photo albums - ESW

Four black folding chairs - ESW

Top shelf of Baker chest (rose) odds & ends - ESW

GUEST BATH

Blue wedgewood pitcher - Mary Jane

Blue dish on toilet - Edith

Heart above toilet - Peg

STUDY

Family picture (or one downstairs)

Stamp holder on desk - Margaret Farr

Brass Lady Bug - Clarice

Painting of ESW by CRW - ESW

DRESSING ROOM

Painting of me - gift from Clayt

Water color - gift from Clayt

Dish and small vase on wash stand - Peg

Potpurrie above toilet - Peg

Jewelry in ESW closet - ESW

BEDROOM

Desk

Bud vase - Betty

Blue dish on - Mary Jane

Crystal dish - Helen Call

Lamp - ESW

Jewelry in side drawers of desk - ESW

Bed Table

Everything on top (but lamp and flowers) and in drawers - ESW

Coffee Table

Glass dish on coffee table - Mary Jane

Video rewinder - Steph

DOWNSTAIRS

Twin Bedroom

Three pictures on wall - David, Doug and Greg
Coral chair - ESW
Violet flowers - Steph
Basket - Tammi

Peach Bedroom

1220 — Everything but two pictures on wall and TV
Kitchen Area

Fish bottle opener- gift from Roy
Matador & Bull - Tammi
Carousel Horse & Candle - Steph
Rocking horse - David
Toaster - Peg
Ice Bucket - Mary Jane
Eight pewter mugs in lower cupboard - Harold Egan
Pewter pitcher - Mary Jane
Noritake dishes in lower cupboard - gift from Roy

Etagere at Foot of Stairs

German mug - Susan
Old Man - Dottie Stevens
Duck bookends and some books - ESW

FAMILY ROOM

Basket on glass round table - Peg
Brass swan on lamp table - ESW
Pillow on couch - Steph
Patio furniture minus cushions - ESW
Wreath by light switch - Pat Egan

ATTIC

500 Camels made by Laura
Nativity scene - Peg
(Will be added to after I see what I have this Christmas 1995)
Box of books
Box with wedding dress
Bag of sympathy cards

STORAGE

Pink luggage under stairs - bought with money from Gertrud
Big plastic bowl in storage room - Betty
Slides, projector
Sewing machine (hidden on floor in corner)

CONDO

One-half selling price of condo
One-half contents of condo after CRW and ESW have personal belongings removed.

CRW AND ESW WEDDING GIFTS

200	Twelve silverplate goblets
200	Twelve Val San Lambert crystal dessert plates
200	Twelve Baccarat glasses from O.C.T.

11000

7000

SOMEBODY SENT US THIS THOUGHT-PROVOKING STORY. THOUGHT YOU MIGHT LIKE IT.

LOVE,
WEEZ

98

> #1 A True Story To Live By

> by Ann Wells (Los Angeles Times)

>
> My brother-in-law opened the bottom drawer of my sister's bureau
> and lifted out a tissue-wrapped package. "This," he said, "is not
> a slip. This is lingerie." He discarded the tissue and handed
> me the slip. It was exquisite; silk, handmade and trimmed with
> a cobweb of lace. The price tag with an astronomical figure on
> it was still attached. "Jan bought this the first time we went
> to New York, at least 8 or 9 years ago. She never wore it. She
> was saving it for a special occasion. Well, I guess this is the
> occasion." He took the slip from me and put it on the bed with
> the other clothes we were taking to the mortician. His hands
> lingered on the soft material for a moment, then he slammed the
> drawer shut and turned to me. "Don't ever save anything for a
> special occasion. Every day you're alive is a special occasion."

>
> I remembered those words through the funeral and the days that
> followed when I helped him and my niece attend to all the sad
> chores that follow an unexpected death. I thought about them on
> the plane returning to California from the Midwestern town where
> my sister's family lives. I thought about all the things that
> she hadn't seen or heard or done. I thought about the things
> that she had done without realizing that they were special.

>
> I'm still thinking about his words, and they've changed my life.
> I'm reading more and dusting less. I'm sitting on the deck and
> admiring the view without fussing about the weeds in the garden.
> I'm spending more time with my family and friends and less time
> in committee meetings. Whenever possible, life should be a pattern
> of experience to savor, not endure. I'm trying to recognize
> these moments now and cherish them.

>
> I'm not "saving" anything; we use our good china and crystal for
> every special event-such as losing a pound, getting the sink
> unstopped, the first camellia blossom.

>
> I wear my good blazer to the market if I feel like it. My theory
> is if I look prosperous, I can shell out \$28.49 for one small bag
> of groceries without wincing. I'm not saving my good perfume for
> special parties; clerks in hardware stores and tellers in banks
> have noses that function as well as my party-going friends'.

>
> "Someday" and "one of these days" are losing their grip on my

> vocabulary. If it's worth seeing or hearing or doing, I want to
> see and hear and do it now. I'm not sure what my sister would have
> done had she known that she wouldn't be here for the tomorrow we
> all take for granted. I think she would have called family members
> and a few close friends. She might have called a few former
> friends to apologize and mend fences for past squabbles.
> I like to think she would have gone out for a Chinese dinner,
> her favorite food. I'm guessing-I'll never know.

>
> It's those little things left undone that would make me angry if
> I knew that my hours were limited. Angry because I put off seeing
> good Friends whom I was going to get in touch with-someday.
> Angry because I hadn't written certain letters that I intended to
> write-one of these days. Angry and sorry that I didn't tell my
> husband and daughter often enough how much I truly love them.
> I'm trying very hard not to put off, hold back, or save anything
> that would add laughter and luster to our lives.

>
> And every morning when I open my eyes, I tell myself that it is
> special.

>
> Every day, every minute, every breath truly is...a gift from God.

>
> THOUGHT:

> "You've got to dance like nobody's watching, and love like it's never
> going to hurt."

>

> of experience to savor, not endure. I'm trying to recognize
> these moments now and cherish them.
>
> I'm not "saving" anything; we use our good china and crystal for
> every special event-such as losing a pound, getting the sink
> unstopped, the first camellia blossom.
>
> I wear my good blazer to the market if I feel like it. My theory
> is if I look prosperous, I can shell out \$28.49 for one small bag
> of groceries without wincing. I'm not saving my good perfume for
> special parties; clerks in hardware stores and tellers in banks
> have noses that function as well as my party-going friends'.
>
> "Someday" and "one of these days" are losing their grip on my

DESERT DREAMS:

THE ART AND LIFE OF
MAYNARD DIXON

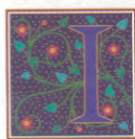
Revised Edition

By Donald J. Hagerty

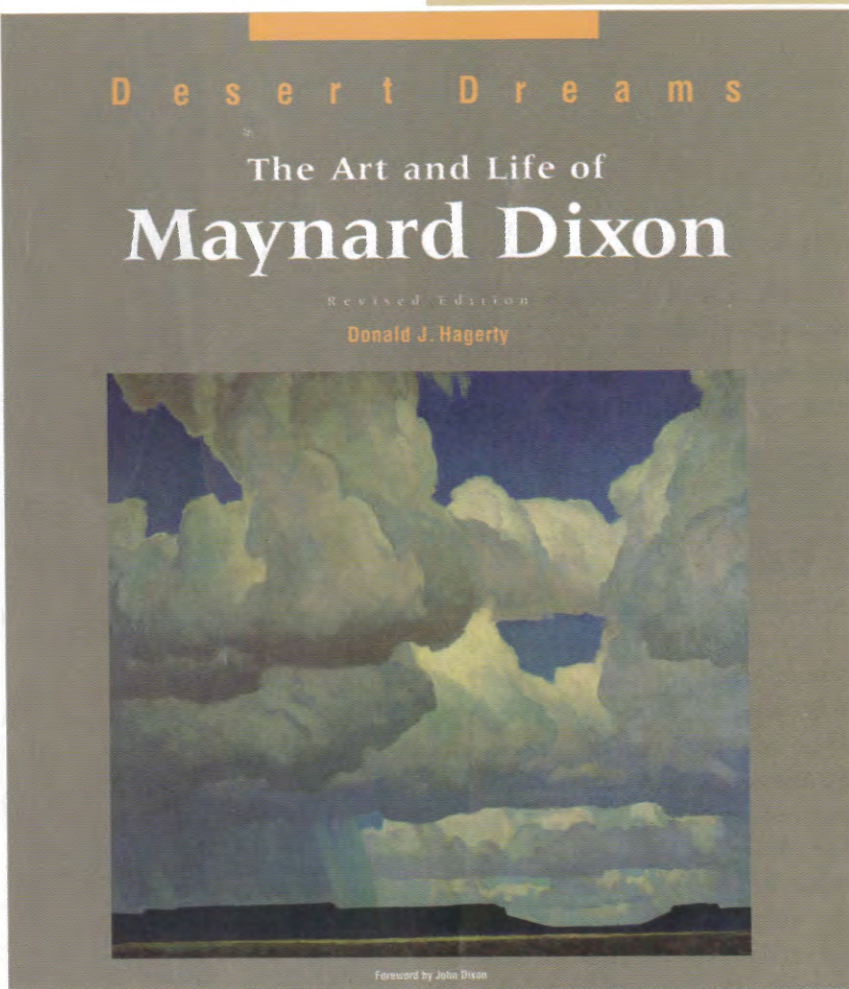
Foreword by John Dixon

\$75.00 cloth • 0-87905-826-9 • September

10 3/4 x 12 in, 324 pp, 140 Color Plates, 112
Black-and-White Photographs, Rights: W,
Art



I know my West some,
but to realize how big
and splendid and free
and magnificent and
God-made it really is, once in a
while, I have to look on Maynard
Dixon's pictures," said Wilbur
Hall in 1937. Added to this new
edition are 20 newly discovered
Dixon paintings, along with 12
previously unpublished black-and-
white photographs, many of them
portraits of Dixon taken by
Dorothea Lange. This beautiful
book captures the magnificence of



Dixon's work and his unique
personality.

Maynard Dixon was, for much
of his life, a solitary desert pil-
grim. From 1900 until his death
in 1946, Dixon roamed the West,
drawing, painting, writing, and
pursuing an understanding of the
region's spirit. He learned to por-
tray the West in its own colors
and light, particularly the land-
scape forms in the arid areas of
Southern California, Nevada,
Utah, Arizona, and New Mexico.
Dixon is now considered one of
the early modernists, and a
renewed interest in his words has
them commanding six-figure
prices.

*This is the revised edition
to the vital art book on
one of America's most
acclaimed western artists.*

Donald J. Hagerty is a teacher and
administrator at the University of
California at Davis. This compre-
hensive monograph on Maynard
Dixon is the product of eighteen
years of research.

HOW LATE DESIRE LOOKS

By Katrina Roberts

\$9.95 paper • 0-87905-815-3 • July

6 x 9 in, 80 pp, Rights: W, Poetry

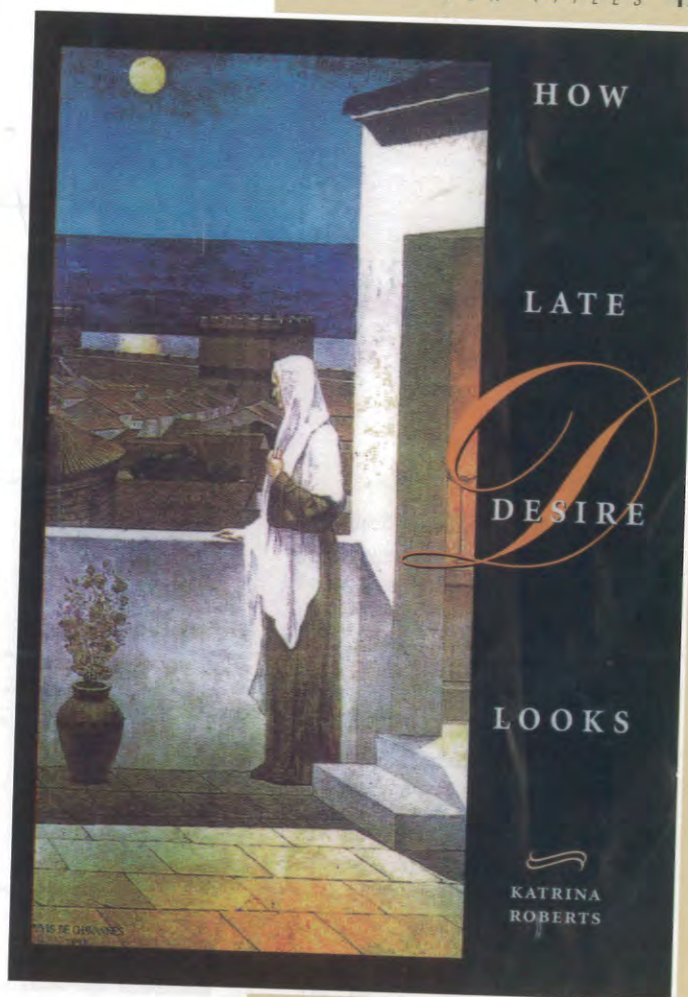
No spare, modest lyrics here; Katrina Roberts's coloratura debut is a fully orchestrated, full-throated performance—bold, inclusive, and sure. Discarding Modernist principles of economy, Roberts puts everything in, ransacking the dictionaries, the etymologies, the storehouses of formal variation. The result is a big, fresh poetry, smart and painterly and passionate, which brings new attention to old verities: the surprise and ache of desire, the struggle for tenderness, the longings of "this body I want to still in its steady falling."—Mark Doty

"Katrina Roberts's *How Late Desire Looks* is a breathtaking collection. These poems reveal an extraordinary new talent whose kaleidoscopic imagination, operatic vision, and dazzling verbal virtuosity propel us along the often twisting currents of experience. Katrina Roberts is an absolute original, and in these meditations she is both unafraid and uncompromising. Few debuts are marked by such maturity and raw power; even fewer are inscribed with such passion and grace."—David St. John

"Katrina Roberts's richly wide-ranging collection of poems lives

at the intersection of precision and song. Her work holds the complex intelligence of language as well as the complex intelligence of the heart. Clarity and abundance fill every page."—Jane Hirshfield

How Late Desire Looks is a verbal feast, full of rich, gratifying language—"Your toothy cutlass grin. You narrow fish—dismembered / for spinning. Insalubrious palette, inklings in cephalic zones. / Stones with holes and spindles with rims. He found that by the sea." • from "The Spool"; "And / then she lies back / hearing the bubbled muskiness of the sea; sun climbs high over whispering grass, reeds, / vetch and thistle,



Winner of the 1996
Peregrine Smith Poetry
Competition

spikegrass / and wheat. Kasherr kashush—the splashing of low surftide into reefs lull her, a / gentle breakage." • from "The Ruffled Edge"—an incandescent debut.

A graduate of Harvard University and the Iowa Writers' Workshop, **Katrina Roberts** was born in Red Bank, New Jersey. She currently works as a freelance journalist and teaches at the Harvard Extension School and Boston University.

26

Buyers United

Dec
1998

Red -

New Brochure for Members

New ~~extra~~ phone rate

This week internet service

~~Now~~ ^{Now} ~~Red~~ Tide Service

4th Quarter - fore small amount

Project: Jan - March 1999 should be
very strong.

180,000 profit for 1st
quarter

For 1999 \$1,000,000 profit projected.

Stock Offering Public Offering = \$1.00/sh
Raise \$25,000 from that offering.

Local Offering was a private placement
\$1.00/sh 140,800 sold

Need more capital trying to raise \$50,000

In April of 1999 my stock will be tradable

HUNTSMAN

Steve:

Here are the rest of the Utes' basketball photos we have. As soon as Ken Corbett has seen them, please be sure they are returned to us.

As I discussed with your dad, if Ken does not find what he needs among these photos, I will look into working out some other alternative.



11/3/98

Huck

Rich Majerus 9-11
for Huntsman

98

1998

Subj: Anny Wennberg
Date: 98-10-13 03:30:50 EDT
From: rosamuel@online.no (Roy Samuelsen)
To: momesw@aol.com

Dear Clayton.

My sister in law, Janice gave us your e-mail address and we are talking to you from the arctic of Norway. We were talking to Anny the other day and she spoke of an Elder Williams who had been on a mission to Hammerfest in the late forties or early fifties. I thought might have been you.

My wife Mary and I have been here in Alta for the past 14+ months and our branch covers all of Finnmark now. Most of the old members from after the war have either died or moved to southern Norway. Anny Wennberg is one of the few really faithful members left. We live in Alta where the small branch is located but we visit Hammerfest once a month to have a meeting with Anny and Margaret Enoksen. Anny, her sister, Sister Rostvik and Ole Magnusen were apparently the driving force in Hammerfest in those days.

Were you the Elder Williams they remember?

We are doing fine and will be returning home in Feb.

Love, Roy and Mary Samuelsen

Headers

Return-Path: <rosamuel@online.no>

Received: from rly-zc01.mx.aol.com (rly-zc01.mail.aol.com [172.31.33.1]) by air-zc01.mail.aol.com (v50.18) with SMTP; Tue, 13 Oct 1998 03:30:49 -0400

Received: from online.no (pilt-s.online.no [193.212.1.34])
by rly-zc01.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with ESMTP id DAA12713 for <momesw@aol.com>;
Tue, 13 Oct 1998 03:30:48 -0400 (EDT)

Received: from online.no (ti37a02-0026.dialup.online.no [130.67.186.154])
by online.no (8.9.1/8.9.1) with ESMTP id JAA02316
for <momesw@aol.com>; Tue, 13 Oct 1998 09:30:37 +0200 (MET DST)

Message-ID: <36230C25.9C3C4AC8@online.no>

Date: Tue, 13 Oct 1998 03:15:33 -0500

From: Roy Samuelsen <rosamuel@online.no>

X-Mailer: Mozilla 4.04 [en] (Win95; I)

MIME-Version: 1.0

To: momesw@aol.com

Subject: Anny Wennberg

Content-Type: text/plain; charset=us-ascii

Content-Transfer-Encoding: 7bit

98

Subj: Re: Anny Wennberg
Date: 98-10-17 20:27:04 EDT
From: MOMESW
To: rosamuel@online.no

Dear Roy and Mary,

Thank you for your e-mail regarding Anny Wennberg. I remember her very well...like it was yesterday even though it was 50 years ago. Anny was always a delightful and lovely person to be with. My companion and I met with her and her sister Sister Margit Rostvik many times. We were always received with great warmth and hospitality....and often we were fed both with meals and spiritually from them. Please give my love and best wishes to Anny and tell her that my memories of those days in Hammerfest are very rich. Also, please mention to her that I have met several of Margit's family who have come to Utah and have enjoyed seeing and being with Margit's grandchildren. I send my love and best wishes to you and Mary and want you to know of my fond memories of all of the wonderful times I have had with the Samuelson family.

Love,

Clayt

WILLIAMS FINE ART

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

October 28, 1998

Mr. Jon M. Huntsman, Sr.
500 Huntsman Way
Salt Lake City
Utah 84108-1235

Dear Jon,

Thank you for the most enjoyable hour at your office yesterday. It was a privelege and a delight for Ken Corbett and me to meet with you.

You asked about the artist who painted the Lincoln portrait in your office. We have some information on him, as follows:

ORTH, John William. From Kansas City, Mo. Born July 26, 1889 in Markstef, Germany. Studied with H. von Habermann. Work displayed in Kunsthalls, Barmen, Germany.

It appears (at this point of inquiry) that the artist is known, but not famous. If we find more information about him, we will forward it on to you.

Cordially yours,


Clayton R. Williams

*Send info to
Huntman*

- ...olia; H. Hofmann; Cleveland Sch. A.;
...ng, Un. Am. Ar. Exhibited: Pasadena AI;
...AIC, 1940-42, 1944; MMA, 1941; SFMA,
...er A. Gal., 1940 (one-man); A. Gal., N.Y., 1941;
...leveland, 1946; Colorado Springs FA Center, 1946;
...1937, MFA, Springfield, Mass.; ACA Gal., N.Y. Work:
...any; Bureau Health Ed., Jefferson Sch., N.Y., Pub. Lib.,
...ate Normal Sch., Potsdam, N.Y. Position: T., Univ. Wyo.,
...]
- Laura** [Por.P] NYC d. 18 S 1924. Studied: NAD, with C. Beckwith.
...M. Chase; ASL; abroad. Member: NAWPS; ASL [01]
- STAD, Adolf** [P] Chicago, IL [15]
- WA PI, (Abel Sanchez)** [P] Santa Fe, NM (1967) b. ca. 1899. Studied:
Santa Fe Indian Sch. Member: San Ildefonso movement. Work: AMNH;
BM; Denver AM; Mus. Am. Indian, Mus. N. Mex. [1]
- B, Ovan (John Carbone)** [S,P,L,T] Providence, RI b. 2 Mr 1911,
Cranston, RI. Studied: RISD; BAID; L. Lentelli; E. McCartan; O.
Ladkine. Member: R.I. Abstract A.; Providence AC, A & W Un., R.I.
Exhibited: RISD, 1927, 1928 (prize), 1930-43; R.I. Col. Edu., 1940, 1941
(prize); Providence AC, 1937-41; Brown Univ., 1941; Contemp. A. Gal.,
1944. Work: S., Technical H.S. Lib., Providence, Roger Williams Park,
amestown, R.I.; RISD [47]
- DE, Gertrude Cederstrom** [P,L] Los Angeles, CA b. 6 Jy 1901 St. Louis.
studied: Minneapolis AI; Chicago Acad. FA; AIC, Otis AI, Los Angeles
Member: Women P. of the West, San Gabriel A. Gld., Long Beach AA,
Swedish Am. AA, Chicago. Exhibited: Long Beach AA, 1935 (prize).
ed. Women's C., A. Div., 1939 (prize); Ebell C., Mus. Hist. Science &
A., both in Los Angeles. Specialty: child portraits [40]
- XONEZ, Luisina** [P] NYC b. Porto Rico. Studied: Univ. Porto Rico; Acad.,
San Fernando, Spain. Exhibited: Argent Gal., 1938 (one-man) [40]
- WAY, Alfred T.** [P] Boston, MA b. 1819 d. 17 N 1897. Member: Boston
C (founder 1854, Pres. 1859); Boston PCC (founder); Boston Athe-
naeum. Exhibited: Boston Athenaeum 1855-64; AIC, 1898; Mechanics
air, Boston, 1878. Position: Dir. Paintings, Boston Athenaeum,
356-63)
- WAY, Frances Hunt Troop (Mrs. Samuel)** [P, Patron] NYC b. 1860, NY
3 Jy 1933, East Hampton, Long Island. Studied: ASL; A. Stevens, in
aris. Member: NAWPS. Exhibited: NYC; Paris [21]
- NTLICHERMAN, Isaac Henry** [P] Brooklyn, NY b. 3 N 1895, Russia.
studied: W.S. Kendall, Paris, with Laurens, Lapparra. Member: Meriden
AC, S. Indp. A. [31]
- IAN, Marjorie (Mrs. Robert Henri)** [Car] NYC b. 3 D 1886, NYC
studied: D. McCarthy; Henri. Member: S. Indp. A. NYSWA. Cartoons:
Reggie and the Heavenly Twins, "The Man Haters' Club" [33]
- EMAN, Elsie Maria** [P,S,E] Detroit, MI b. 28 F 1881, Chicago. Studied:
M. Chase, K. Cox, R. Henri, DuMond [17]
- OFF, Gregory** [P] Chicago, IL b. 17 Mr 1890, Russia. Studied: J.
Hinsky, K. Buer, Korenev, in Russia; NAD; AIC. Member: Chicago SA,
outh Side AA. Work: State Mus., Springfield Ill. [40]
- OFF, Lillian** [P,E,L] NYC b. 24 My 1908, Cleveland d. 6 Ag 1957.
studied: Baldwin-Wallace Col., ASL. Member: S. Indp. A., NYSWA;
Woodstock AA. Exhibited: N.Y. FA Gal., 1944, Woodstock AA, 1936,
1946; NYSWA, 1942-46; Vendôme Gal., 1938; Schaeffer Gal., 1945;
alerie Neuf, 1946. Work: CMA [47]
- IE, Lydia Gardner (Mrs. James)** [P] NYC d. 11 Je 1963. Exhibited:
YWCC, 1934, 1937; Grand Central Gal., 1935; NAWPS, 1935-38 [40]
- IES, Manly D. (Mrs.)** [Ldsc.P] Colorado Springs, CO (1923) b. ca.
165, Phila. Studied: PAFA. Exhibited: Colo. Col., 1900 [1]
- IOND, M. Georgia** [S] Toledo, OH b. Sharon, PA. Studied: L. Taft; O.
tridge, H. MacNeil, G. Borglum. Member: NAWPS, Soc. Women Ar.,
ledo. Exhibited: TMA; Cincinnati A. Acad., NAWPS, 1935-38 [40]
- ISBEE, Mary Catherine (Mrs.)** [P] Poughkeepsie, NY b. 1854,
vingston, NY d. 2 My 1947 (age 93). Studied: NYC
- OFF, Nathan** [P] NYC. Exhibited: Ann., PAFA, 1938; WFNy, 1939
0]
- STEIN, Jacob Arthur** [P,W,L,T] Flushing, NY b. 7 Je 1907, Brooklyn,
Y. Studied: Parsons Sch. Des., NYU, M. Davidson. Member: A. T. Gld.
hibited: All. A. Am., 1939; San Diego FA Soc., 1941; AWCS, 1942,
ississippi AA, 1942, 1943; Denver A. Mus., 1942; Elisabet Ney Mus.,
- 1943, Newport AA, 1944; BM, 1941; Brooklyn SA, 1942.
Author/Illustrator: "Lettering for Fun," 1939, "Paintbrush Fun for Home
Decoration," 1944. Position: T., Andrew Jackson H.S., St. Albans, N.Y.,
1935- [47]
- O'ROURKE, Andrew P.** [Por.P] b. 1894, Elizabeth, NJ d. 15 My 1935,
Scotch Plains, NJ]
- ORR, Alfred Everitt** [P,L] San Gabriel, CA b. 6 Ja 1886, NYC. Studied: ASL;
Royal Acad., London, W.M. Chase; Hawthorne. Illustrator: poster, "For
Home and Country," 5th Liberty Loan [27]
- ORR, Carey** [Car] Chicago, IL. Work: Huntington Lib., San Marino, Calif.
[40]
- ORR, Eleanor Mason (Mrs. James H.)** [Min.P] Newton Centre, MA b. 15
Ag 1902, Newton Centre. Studied: BMFA Sch., A.H. Jackson. Member:
Copley S. Exhibited: PAFA, 1925, 1926, 1932, 1941; ASMP, 1926, 1935;
Brooklyn Soc. Min. P., 1926, 1938; Grace Home Gal., 1926; Newton
Centre Women's C., 1925-28, 1932, 1934-36; Newtonville Lib., 1943
(one-man) Work: Marine Hospital, Brighton, Mass.; Union Service C.,
Boston; Cushing General Hospital, Framingham, Mass. Specialty: chil-
dren [47]
- ORR, Elliot** [P] Chatham, MA b. 26 Je 1904, Flushing, NY. Studied: Ennis;
Luks, Snell; Hawthorne. Exhibited: Baltimore, 1930 (prize); GGE, 1939;
CGA, 1939. Work: BM, Macbeth Gal [47]
- ORR, Forrest (Walker)** [P,Des.] Winchester, MA b. 5 My 1895, Harpswell,
ME. Studied: Portland (Maine) Mus. Sch. A., ASL, with G. Bridgman,
DuMond, H. Dunn. Member: Gld. Boston A., Boston Soc. W.C. Painters,
North Shore AA, Soc. Printers, Boston. Exhibited: Jordan Marsh Exh.,
1945 (prize), North Shore AA, 1945 (prize), 1946, Soc. Boston W.C.
Painters, 1944-46, Gld. Boston A., 1945 (one-man). Work: Kendall
Whaling Mus. Illustrator: juvenile books, fiction, national magazines [47]
- ORR, Frances (Morris)** [P] Sewickley, PA/Great Barrington, MA b. 26 S
1880, Springfield, MO. Member: AA, Pittsburgh, New Haven PCC.
Exhibited: AA, Pittsburgh, CI, 1922 (prize) [40]
- ORR, G.F.** [P] Syracuse, NY. Member: Chicago WCC [17]
- ORR, J.B. (Mrs.)** [P] Edgeworth, PA. Member: Pittsburgh AA [24]
- ORR, J. Edward** [P] Columbus, OH. Member: Pen and Pencil C., Columbus
[25]
- ORR, Louis** [L.P] Paris, France b. 19 My 1879, Hartford, CT d. 1961.
Studied: Paris, with W. Griffin, J.P. Laurens. Member: Legion of Honor.
Work: State Bank, Hartford, 22 original pencil drawings, Rheims Cathed-
ral, 11 etchings, Luxembourg, Paris, 10 etched copper plates, Louvre,
Paris, 4 etchings, NYPL, 2 etchings, Oakland (Calif.) Mus., etching,
Strasbourg Mus.; 3 etchings of Rheims Cathedral, Nat. Am. Red Cross;
set of etchings, Albright Art Gallery, Buffalo; etchings/drawings, Yale [40]
- ORR, Margaret R.** [P] Montclair, NJ [01]
- ORR, Martha** [L,Car] Chicago, IL. Creator: comic strip, "Apple Mary" [40]
- ORR, Otis** [P] Syracuse, NY [24]
- ORRICK-SEMMES, A. Gertrude** [P] Chicago, IL [32]
- ORTGIES, John** [Auctioneer] b. 1836, NY d. 15 O 1908, Andes, NY. Co-
owner with Robert Sommerville of Fifth Avenue Art Galleries. He was
connected with the American Art Assn. Some of the important art
collections sold under his auspices were those of John Taylor Johnston,
1878; Daniel Corrier, 1878; John W. Lte, 1883; Albert Spencer, 1879 and
1888; J. Abner Harper, 1880 and 1890.
- ORTH, (John) William** [P] Kansas City, MO b. 26 Jy 1889, Marktett,
Germany. Studied: H. von Habermann. Member: Kansas City SA.
Work: Kunsthalls, Barmen, Germany [40]
- ORTLIP, Aileen.** See Shea.
- ORTLIP, Aimee E. (Mrs. H.W.)** [P,T,L] Fort Lee, NJ b. 21 Ap 1888, Phila.
Studied: PAFA, W.M. Chase; S. Kendall; H. McCarter, C. Beaux.
Member: AAFL. Exhibited: PAFA, 1909, Montclair Mus., 1934 (prize),
1937 (med); NAD; All. A. Am. [47]
- ORTLIP, H. Willard** [P,L] Fort Lee, NJ b. 28 Mr 1886, Norristown, PA;
PAFA, W.M. Chase; S. Kendall, C. Beaux; H. McCarter. Member:
All. A. Am., SC, Am. Ar. Prof. Lg. Exhibited: PAFA, 1908, 1909,
Montclair A. Mus., 1936 (med); All. A. Am., 1942, 1943; WFNy, 1939;
SC, 1939; Women's C., Paterson, N.J., 1928 (med). Work: church
murals, Buffalo, N.Y., Johnson City, N.Y.; Camden, N.J.; Chester, Pa.;
portraits, Nat. Bible Inst.; Chamber of Commerce, York, Pa.; Pub. Lib.,

1998

298

UTAH FINE ARTS INSTITUTE

WHAT WE ARE:

A vibrant new entity organized to enrich the cultural life of the citizens of Utah. Compare us to the Hinkley Institute of Politics but rather in the world of Fine Arts (comprised of: music, ballet, modern dance, theatre, all forms of visual art, art history and film)

WHO WE ARE:

Co-directed by Clayton R. Williams, fine art gallery owner, artist, former engineer, many faceted volunteer, patron of the arts and the originator of this concept. And, Robert S. Olpin Ph.D., former Dean of the College of Fine Arts and Professor of Art History, who is our font of knowledge, wisdom and humor.

Other members of the "start up" group are Howard Clark and Bruce D. White. Howard is a Salt Lake businessman, artist, generous volunteer and patron of the arts. Bruce, a former dentist, is an art aficionado, and full-time volunteer.

Our Board of Directors includes: the "start up" members; Phyllis Haskell, Dean of the College of Fine Arts; the Chairs of each department in the College; Scott Mietchen, from the University's Development Office and Heidi Makowski, Director of Development for the College.

The Utah Fine Arts Institute's National Board of Advisors is willingly comprised of Senator Robert Bennett; Janet H Bennett, Deputy State Director of Senator Bennett's office; noted artist, Marion Stiebel Siciliano; former University of Utah interim President and Academic Vice President, Jerilyn S. McIntyre; the "start up" group, Dean Haskell and development specialists, Mietchen and Makowski.

WHAT IS OUR MISSION:

--Promote high quality Fine Arts teaching at all levels. (Art is a way of thinking and knowing, it is essential to the learning of every child. Study after study shows improved ability and scores in the Three R's, and more).

--Aid and encourage excellent academic research in dance, art, film, music and theatre.

--Assist in understanding the relationship of Science and Technology with Fine Arts.

--Advance mutual understanding and cooperation among arts, educational levels, interested parties and other institutions.

WHAT ARE OUR GOALS:

- Sponsor academic seminars, public lectures, teacher workshops and other worthy programs.

- Provide financial support for visiting scholars, faculty and students (e.g. internships and scholarships) involved in UFAI programs.

- Engage in outreach activities which involve all College of Fine Arts departments, Fine Arts Advisory Board, Alumni Council, the Utah Museum of Fine Arts, our Fine Arts Teachers Academy, the Colleges of Engineering, Social and Behavioral Sciences, the Graduate Schools of Architecture and Education, Tanner Humanities Center and the Utah Super-Computing Institute. In addition reach out to other universities, state school districts, the Utah Arts Council, city, county, corporate entities as well as individuals.

GENERAL INFORMATION:

Upon receiving approval from the various governing bodies, including the University of Utah Board of Trustees and the State Board of Regents, official operation of the Institute began August, 1998. The "start up" group involved in forming and guiding the Institute has given their time and service since its genesis in March, 1997.

To date we have received over \$20,000 in contributions. In addition, Professor Olpin will be donating 50% of the tuition profits from his television course, *Art Life of Utah*, which is being produced for the second semester 1998-99. Dr. Bruce White will continue donating, full time, his energy to the Utah Fine Arts Institute.

In fulfilling one of our goals, an annual UFAI Interdisciplinary Research Scholarship was established in Aug. 1998. Zoya Maslak, an MFA student in the Film and Video Program, was the first recipient of this \$2,000 award.

HOW THE UTAH FINE ARTS INSTITUTE RELATES TO ROTARY'S MISSION:

Our purpose, and Rotary's, is to reach out in service, to help the members of our city, community and state.

We will enhance the quality of life by guiding and teaching that art is something, which makes peoples lives worth living and is a large part of any distinct culture.

We certainly create greater understanding among all people; but, do we advance peace in the world? If citizens of any nation are, creating and sharing the arts (from childhood), might they be less intent on making war?

WHAT WE NEED:

. As you can see, we have laid a strong foundation by gathering together dedicated and knowledgeable people determined to succeed.

We have a track record of accomplishments that give credence to that determination and will perform with high ethical standards.

We need financial support to enable the Institute to grow, become well established, and reach all our goals.

We respectfully request Rotary support of \$14,000 per year, for a period of four years.

In the spirit of complete openness and cooperation we will meet with you, answer questions, and engage in pertinent dialogue at your convenience.

We sincerely thank you for considering our request.

UTAH FINE ARTS INSTITUTE



George Stern Fine Arts

November 10, 1998

TO: Mr. Clayton R. Williams
WILLIAMS FINE ART

FROM: Danny Abiri
GEORGE STERN FINE ARTS

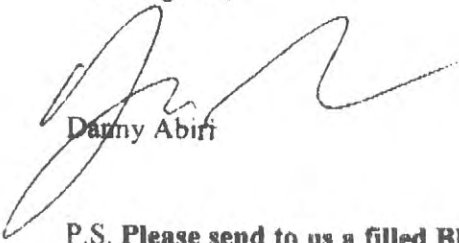
Re: Shipping of two Minerva Teichert canvasses

Dear Clayton,

As per our conversation earlier today, Redmond & North America Shipping will be picking the two above canvasses from our gallery tomorrow, November 11th. As we discussed, our insurance will cover the pieces while in transit to you for up to \$150,000.00. Your insurance will cover the balance of \$10,000.00 to cover the full purchase price of the paintings.

Please call me with any questions you may have.

Best Regards,



Danny Abiri

P.S. Please send to us a filled Blanket Certificate of Resale. Since no airbill will be issued for the shipping and we charge no sales tax on this transaction, we will need this for records.

Salt Lake City, Utah

October 30, 1998

Dear *Gayle & Elaine:*

We are writing this letter to you because you are important people in our lives. (long term friends, family members, etc.) We realize that there is a significant part of our lives which we have not shared with you. Because our son Erik is gay, we are very involved with issues relating to homosexuality.

The subject of homosexuality has been thrust upon the national consciousness of late. In our more immediate environment, Pres. Hinckley talked about it in Conference; a gay young man was murdered in Wyoming; students in S.L.C. recently protested before the school board asking for their clubs back; a teacher's job is at stake in Spanish Fork because she is lesbian; a candidate for the state legislature is targeted as unfit because she is a lesbian. This is a subject which is difficult to ignore. Most of us have an opinion about it. We would like you to know ours.

We believe that the cause of homosexuality is very complex, consisting of genetic, neurobiological, and hormonal factors. We believe that it is involuntary and immutable. The term "lifestyle" connotes choice. Therefore, since neither heterosexuals nor homosexuals choose their sexuality, the relationship between lifestyle and sexuality is an oxymoron. We believe that everyone has a life and not a lifestyle.

We have known our son Erik was different from his brothers since he was a small child. We felt concern but we accepted our culture's messages that homosexuality is a chosen condition caused by faulty parenting or by association with others of that "persuasion" and we were confident that it couldn't happen to us and our child. We communicated through subtle messages that we did not approve of it. All of this did not prevent Erik from being gay, but it did prevent us from being any support or help to him.

His teenage years were very difficult. He thought he was the only gay person in his high school. He had no positive role models. He had serious moments of despair. He later told us that if he had believed the things that our culture was telling him, he would have killed himself. But he did not believe that he was evil. He believed he was a person of worth. This innate belief in himself sustained him through those years of isolation. In the meantime, we continued to socialize all of our children as heterosexual and idealized temple marriage. As a result, the subject of homosexuality was never openly discussed. Erik suffered through this on his own.

As parents, we carry a burden of guilt because we were not prepared to help and support him through this difficult period of his life. We accepted unquestioningly our society and church's

public disapproval of homosexuality. Erik did not feel that we could be trusted with his terrible secret. He feared that we would throw him out of our home (as other parents had done) or enroll him in the reparative therapy programs at BYU of electric shock and aversion therapy. Consequently he struggled alone. He did not talk with his siblings, friends, teachers or anyone. He did not see how he could ever hope for a life of dignity and purpose. However, his high school years were filled with personal accomplishment. He had a group of outstanding friends who were admired for their academic achievements and their extracurricular activities. He did not experience any overt gay bashing. He was a Sterling Scholar in art and attended the U. of U. on an academic scholarship. He graduated first in his class from the Otis-Parsons school of art and design in Los Angeles.

When he was 22, he told us that his only hope for a productive life was to accept the reality of who he is and to stop trying to become something he wasn't. With tears streaming down his cheeks he said, "I don't believe I am an evil person." These words broke our hearts because he was and is one of the finest persons we have ever known. We had suspected his homosexuality for a long time, but we thought if we ignored it, somehow it would go away.

We didn't know where to turn for help. We grieved because of the loss of our expectations. We were (and still are) fearful of the reactions of our friends, family, and members of the church. We are alarmed by the level of hateful speech directed toward gays. We are horrified by acts of violence. We fear for Erik's safety. For years we kept this matter to ourselves. However, we have begun to inform some of our family members and friends and share some reliable information with them.

After an initial visit with our bishop, he was very kind and invited us both to come in to talk with the entire bishopric and present as much information as possible. We were well accepted and left a briefcase full of information. We have also communicated with a member of our Stake Presidency and Elder Dallin H. Oaks who wrote us a sympathetic and comforting letter in which he mentioned an article that he was preparing for the Ensign. (See "Same Gender Attraction," October, 1995, page 7).

Some of our good friends are currently dealing with gay, lesbian or transgendered children--either directly or through marriage, in which "straight" children have married "gay" children. These marriages have a very small chance of succeeding, which is why the latest Priesthood Handbook discourages such marriages as a means of "changing" same-sex orientation. We believe that it is no longer fair to our children to let them find out about the variances in sexuality haphazardly on their own. We need to educate ourselves and then teach our children all the facts about sexuality.

We have decided that the time has come for us to share what we have learned over the last ten years with all of our friends and family members. There are volumes of pertinent information and research. We were instrumental in organizing an LDS support group known as "Family Fellowship" which has as its objectives: keeping families together, keeping families in the church, healing relationships, and loving and serving all. We have helped to host and participate in annual conferences (starting in 1993) on homosexuality at the U. of U. which were co-sponsored by the Graduate School of Social Work and the Graduate School of Education. These conferences have attracted some of the most outstanding researchers in the country. We publish a quarterly newsletter called "Reunion" which has a mailing list of over 1200. We have met some of the most wonderful people we have ever known--outstanding professional people, church leaders and many others who have gay children who have been greatly helped by these efforts. We have made ourselves available to speak and share our experience with many local groups, churches, radio stations, national video producers and individuals.

We are also involved in PFLAG (Parents and Friends of Lesbians and Gays). Our involvement includes an effort to promote anti-discrimination policies in local government to protect gays from violence, and job and housing discrimination. We are also preparing packets of information to distribute to public school personnel. The list goes on. If you want to know more, ask us.

Enclosed, you will find some of the documents that we have collected for information purposes. We hope that you will take the time to read and think about this information. Please feel free to call us with your questions and comments. We have truly treasured our association with you through the years and extend to you our best wishes and love.

Kindest regards,



Robb and Kit Steffensen
2500 Promontory Drive
SLC, Utah 84109
Phone: (801) 467-3773

Enclosures:



Michael O. Leavitt
Governor

Declaration

Whereas, Maynard Dixon, through his art, "interpret[ed]... the poetry and pathos of life of Western people, seen amid the grandeur, sternness, and loneliness of their country;" and

Whereas, Dixon chose Mount Carmel, Utah, in 1939, on the edge of Zion National Park, as the place to spend the last years of his life; and

Whereas, Dixon is regarded as one of the major American painters of this century, a pivotal connection between late-nineteenth century and contemporary American art; and

Whereas, Dixon's body of work speaks to his closely held convictions about the spiritual importance of the American West and its people; and

Whereas, Williams Fine Art has shown extraordinary support of Dixon's work through a symposium and exhibition of his art;

Now, Therefore, I, Michael O. Leavitt, Governor of the State of Utah, do hereby declare November 21, 1998, as

Maynard Dixon Day

in Utah, and ask all citizens to honor this distinguished artist for portraying our natural heritage.

Governor:





History of Mitt Romney Telechart Pgs 1998

George Stern Fine Arts

Nov. 18, 98

Dear Clayton,

These are the documents you have
requested for.

Please call me with any questions you
may have.

Best Regards,

Danny Abiri

Anne Widman Home
 The Belvedere 301
 APARTMENT HOTEL
 SALT LAKE CITY 1, UTAH

F. C. Mc Dowell
2201 West 42nd Ave
Brooklyn
Kansas City
Kansas



The history of civilization proves art
as the best financial and cultural invest-
ment. If you foster the Utah artists
today, they may presently become the
"Old Masters."

ALICE MERRILL HORNE
UTAH ART COLONY
EXHIBITIONS

Over 30 important art collections are
owned by Utah Public Schools.

Standing Exhibitions
Tea Room, Z.C.M.I.
Beesley Salon, 71 South Main
Deseret Gymnasium
Hotel Utah

THE ASSOCIATION FOR THE ENCOURAGEMENT OF
THE INLAND EMPIRE ARTISTS, ORGANIZED, 1920

460 TWELFTH EAST

PHONE 3-1406

SALT LAKE CITY, UTAH

July 28, 1948

Dear Mr. McDowell:-

I am renewing the offer to
sell you the two murals, done
by Minerva Kolhep Leichert,
"Indians Follow The Pioneers" and
"A Dance On The Plains" for the
sum of Six Hundred Dollars.
and would agree to send the
Roll of murals, insured, collect.
- It is much better to send insured
collect it makes a double insurance
Will you let me know of your
decision soon, please?

Faithfully yours

Alice Merrill Horne

This was my first letterhead.



Buy ART as an Investment

Alice Merrill Korne

My Merrill coat of arms. and followed Buffalo Bill
out to Wyoming. He found his way to Utah
& joined the Mormons. Then his family
disinherited him. He married a lady who
pulled a handcart from St Louis across the
plains. Minerva was born in Ogden. Her
father knew a great deal about art so
criticized his daughter Minerva Kalleps
sketching. She was told when an artist
saw her work that she should go to
Chicago Art Institute. Minerva, when her
parents moved to Old Fort Hall in Idaho,
drew the Indians on many a mural.
at Chicago she drew cadavers for the
doctors. (Students of medicine) to pay her
way a Chicago Art Institute.
Then she went to New York to the Art
Students League, when Robert Henri gave

Minerva two free scholarships for her
drawing. Her father died and she came
home to marry a rancher, who had just
come home from World War One. They
have several thousand acres of ranches
& Minerva can ride bucking horses. She
can run a ranch. I have sold many
murals for her. They have four sons
and one daughter. — all with college
education and also good ranchers.

I think you would find plenty of
satisfaction in studying her murals.
She has painted covered wagons, Indian
and dances on the plains. At night
the Pioneers washed put on their good
clothes and danced the Step Dance.
My parents were Pioneer children. my
4 grand parents - Pioneers and two great
grands even came in 47. and one died
at Winter Quarters one in Nauvoo and
one at Kirtland. I grew up hearing much
of the trip across the plain — a wonderful
adventure — not a hardship.
\$600 for the two murals. Shall I pack
and send them? Alice Merrill for me

Dealer in Works of Art
by Utah Masters

LEE GREENE RICHARDS, Paris
M. M. YOUNG, New York
C. E. DALLIN, Boston
MARY TEASDEL, Los Angeles
WALDO MIDGLEY, New York
J. T. HARWOOD, San Francisco
LAURENCE SQUIRES, Palo Alto
And Other Prominent Artists

Buy ART as an Investment



Mrs. Alice Merrill Horne

Private View Arranged by Telephone
Wasatch 1280-R (1920)

Announcing first view of a notable collection.

Medium _____

Artist _____

Place of Exhibition _____

Dates _____

Exhibitions:- 3:00 p. m. at Zion's Savings Bank,
Saturdays; Ogden First National Bank, Thursdays
Knight Trust & Savings, Provo, Wednesdays

J C McDowell
2201 West 42 ave
Kansas City
Kansas.

Dear Mr McDowell
I am at J. C. McD. and
left my fountain
pen at home so
I borrow this.
I called Mrs Leichert
on the phone. She
said - Kansas City
- that would be
the right place to
put the two Pioneer
pictures.
Years ago when I
started this art
business, I took a
few pictures to the
bank and stood
them around & sold
them. I thought
you might like
this souvenir. When
I had so much luck
the Bank let me
use the Presidents
quarters when they
were gone home. I
even went each
week to another
city for a day.



Photos by Judy Magid/The Salt Lake Tribune

Ballet West Ambassadors

It is an easy leap from ballet to business for Grant Davis, left, photo above, Jeanne Potucek, Cindy Lampropoulos. Ballet West dancer Jane Wood, right, photo below, with her mother Julie Wood at Ballet West Ambassadors' soiree.



Photos by Judy Magid/The Salt Lake Tribune

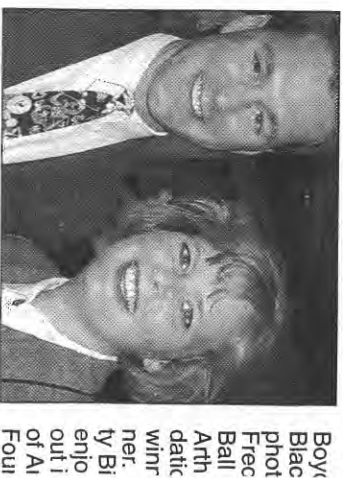
The LDS Hospital-Deseret Foundation 1998 Autumn Art Harvest Dinner and Auction

Elaine, Clayton Williams, photo above, write bid for painting at LDS Hospital-Deseret Foundation art auction. Shirley, Ron Hanson, below, dress up for hospital-foundation dinner.



Photos by Judy Magid/The Salt Lake Tribune

Arthritis Foundation's "Person of the Year"



Boyd Black photo Frecc Ball Arth datic winr net. ty Bi enjo out i of Ai Fou

THE SOCIAL SCENE

Ballet West Ambassadors tell business patrons 'thai

Ballet West Ambassadors paid their Tribute to Business Sept. 22 with a bountiful buffet reception at the DoubleTree Hotel followed by an outstanding production of "Swan Lake."

Ambassadors work with businesses to promote ballet in Utah. The reception, underwritten by the B. W. Bastion Foundation, and performance are a thank-you to sponsors and donors. It raised approximately \$42,000.

Ballet West Artistic Director Jonas Kage and new Executive Director Johann Jacobs mingled with 965 well-wishers.

Cindy Lampropoulos chatted with Bastion Foundation rep Mike Mariott. Don Gale opted to wait for Doris Gale before going through the buffet lines.

Dorothea and Charles Smart, Fred Rollins, principal dancer Jane Wood and her mother Julie Wood were among the first to arrive. Elaine Schlehuber invited mother Chloa DeVoge. Tom Bock was there. Jeanne Potucek attended with Grant Davis.

Among guests were Suzy Mang, John and Connie Critchley, Barbara and Peter Krumm, Elaine Bjelland, Bo Yom, Michelle and Adam Wester, Barbara Reed, Laura and Mark Tate, Jack and Avonne Curtis, Oklahoma City, Anthony Bennett, Tracy Swinton, Wilma Hester, Sharon Bennett and Nancy Davenport.

The LDS Hospital-Deseret Foundation 1998 Autumn Art Harvest Dinner and Auction at Little America Hotel & Towers Sept. 25 welcomed more than 500 guests and raised almost \$100,000 for medical research, education and development at LDS Hospital.

Lynn and Jim Hinckley were among early browsers at the silent auction with oils and watercolors placed along the ballroom walls. Gallery owner Clayton and Elaine Williams



JUDY MAGID

admired the selection with Barbara Slaymaker and John and Sandi Eberhardt.

The late Ted Simmons, who was to chair this year's event, was remembered by Ron Hanson who stepped in to help. Bonne Simmons and son Jeff Simmons attended.

Werner Weixler was procurement chairman of the auction boasting work from LeConte Stewart, Michael Coleman and Randall Lake.

Pat and Doug Black chatted with friends while waiting in the buffet lines with Paul Dorius and Marilyn Roskelley, artist Carolyn Schilly, Shirley Hanson, Jack and Dixie Schoenhals, Bob and Nancy Young, Stan and Lynette Altman, Julie and Bill Hamilton, Merline Leanning, LDS Hospital administrator Rick Cagen, Dot Maxfield and Bob Pexon.

The Arthritis Foundation celebrated its golden anniversary by recognizing 19 past "Person of the Year" award winners at a dinner Oct. 15 at Little America Hotel & Towers.

Fred Ball, in his first emcee stint after recent surgery, introduced the honorees. Proceeds of about \$85,000 will aid in research, programs and services for approximately 383,000

Utahns and Idahoans afflicted with arthritis.

National president and CEO Don L. Riggan, Atlanta, commended the Utah/Idaho chapter. Boyd and Ann Blackner stopped to chat with Fred and Joyce Ball and Uppy and Rhoda Ramsey were not far behind. Kay Schott and Izzi Wagner had dinner with Jane and Harry Johnson, Doug and Loa Jones and Dora Bailey. Mike and Leslie Reberg stopped to have a word with Utah Democratic Party chairwoman Meghan Zanolli Holbrook and Jim Holbrook.

Honoree Dorie Melich was accompanied by Gayle and Michael Melich and Virginia Likins. Among award winners attending were Norma Matheson, Norman and Barbara Tanner, Roy Simmons with Tibby Simmons and Harris Simmons with Amanda Simmons.

David and Melinda Simmons attended as did Bob Rose, Sam and Ann Granato, Blanche and Dave Freed, Margaret and Dan Siegel, Zeke and Kay Dumke, Hank Hemingway, chapter chairman George Denton, Carolyn Abravanel, Sidney Hughes and Allen and Arleen Sawitzke.

Paul Keller shared a laugh with children Scott and Patty Biedermann and program director Madeline Gulla and administrative assistant Mary Haynes got a hand.

Attending were Don and Kay Cash, Floyd and Alice Anderson, Frank and Betty Yanowitz, Gil and Nano Podolsky, Martha Stockham, Anne and Jerry Holyoak, Jackie Nicholes, Elaine Sorenson and Bob Carter, Leola Burr, Terry and John Becker, Marian Ingham, Merline Leanning and Cindy Kindred.

Salt Lake Mayor Deedee Corradini greeted the crowd and

Utah comedian Janine kept them laughing.

Sen. Pete Suazo, D-S City, was the keynote speaker. The event was the finale of the Utah's Community Awareness Award. Utah's Community Awareness Award was presented to quiet Oct. 9 at the Salt Lake Hilton. Suazo, who lost to AIDS, was the 1997 recipient of the coalition's Political Policy Award.

Honored was Ben B HIV/AIDS program director the Salt Lake City-Cour Department. He was accompanied by his parents, He Jerome Barr, and his daughter Melissa Nelson.

Other honorees were Herron, Ron Lyman, Advertising and Design Roger Robinson and S.P.L.O.R.E.

Anne Stromness and Freedman were emcee. Attending were John Jacobs, David Tompkins, Peter Christie, representative West, Kristen Riss, Snyder, Lily Eskelsen, Hayes and Robert Chairman of the PWACU board coalition's new director Hutchinson, made her final appearance, as did Kalin, outreach/educational director.

Also in the crowd: M Predovich, Larry Tamm, Whitaker, Morris Moo Smith, Dell Larsen, Paul Jones, Riley Carkeek, John Lund, Vivienne Fr Carl B. Nelson and Ste Kallbake.

Others attending were Mulder, Dale Evans, Bi Heart-Song, Don Austi Clifford, Kim J. Merritt Love, Debbie Hummel Westley, Kim Russo and Campbell, co-chairs of

Helen Forsberg continues this story.

DEAR CLAYTON -

YOU HAVE BEEN IN OUR
THOUGHTS AND PRAYERS. WE
WISH YOU A SPEEDY AND
COMPLETE RECOVERY.

WE ARE GRATEFUL FOR
YOUR FRIENDSHIP.

LOVE JERRY & MARION

*With warm wishes that you'll be
feeling better soon.*

"Caring thoughts,
like flowers,
are sent to brighten
someone's day."





Marjolein Bastin



Nature artist Marjolein Bastin uses her brushes and paint tubes to bring to life the richness and emotion she finds in nature... things that are much too beautiful for her to keep to herself. "My brush is not just a brush, and my paint tubes are not just paint tubes," she writes. "They are my eyes, my heart, my love." Her drawings express her affection for flowers, butterflies, birds, bees, and all living things and show just how deeply our lives are enriched from being part of the nature world.

© 1994, Marjolein Bastin

www.hallmark.com



U.S.A. 1.85
Canada 2.35
MB 555-0

© HALLMARK CARDS, INC.
KANSAS CITY, MO 64141
TORONTO, CANADA M2J 1P6
MADE IN U.S.A.



Dear Grandpa,

***YOU ARE THE COOLEST ! I
DON'T KNOW OF ANYONE
ELSE THAT HAS A GRANDPA
THAT TOOK ALL OF THEIR
FAMILY, COUSINS, AND AUNTS
AND UNCLES TO HAWAII WITH
HIS OWN MONEY! THAT WAS
VERY SWEET OF YOU TO DO
THAT! SO, I WAS
WONDERING IF YOU HAD A
GOOD TIME IN ALL OF THAT?
BECAUSE I SURE DID AND I
THINK THAT EVERYONE ELSE
DID TOO. EVERYTHING
ABOUT THE WHOLE TRIP WAS
THE FUNNEST THING THAT***

**HAS HAPPENED TO ME FOR A
LONG TIME!!!!!!!!!!!!!!!!!!!!!!
HOW CAN WE REPAY YOU? IT
WAS GREAT AND I HOPE THAT
WE CAN DO IT AGAIN
SOMETIME. GIVE MY LOVE TO
ELAINE AND ALWAYS
REMEMBER I LOVE YOU!!!!!!!!!!**

Love you-

Ann

*(Your favorite
granddaughter!!!)*



DEAR DAD,

6/21/98

HAPPY FATHER'S DAY! I WANT

YOU TO KNOW HOW MUCH I APPRECIATE
YOUR INFLUENCE IN MY LIFE. YOUR
KINDNESS & CONCERN FOR OUR FAMILY IS
DEEPLY FELT & CHERISHED. IT IS SO
NICE TO STILL HAVE A PARENT AROUND,
EVEN THOUGH I AM AN ADULT - IT IS HARD
TO DESCRIBE - BUT IT IS A WONDERFUL
FEELING TO KNOW THAT YOU ARE THERE

AND THAT YOU CARE ABOUT ME &
MY FAMILY. WE HAVE REALLY HAD
SOME WONDERFUL TIMES IN THE LAST
FEW YEARS & I LOOK FORWARD TO
MANY MORE. I HOPE THAT THIS SMALL
GIFT WILL ENCOURAGE US TO SPEND MORE
TIME TOGETHER. I LOVE YOU.

CLAYT

Grandpa -

Happy Father's Day!

Thanks for all you do! Also

Thanks for coming to my
graduation and to dinner

after. That really was fun and
it meant a lot to have you there!

Love, Heidi



Dad-
Thanks so much for coming to Daniel's Farewell.
It was great to have you there.
As we sat around in our family room, I thought
how blessed we are to have such a wonderful
family. And, we have so much fun together!
Your toast to Daniel was really special. That
meant a lot to him and also to me. Thanks for all
you do for our family.
Also, thanks for the cookies you brought!

We love you,
Gary, Louise & Family

Dear Clayton,

I am sorry to learn
that you have had trouble
with your heart.

To let you know
I'm thinking of you,
and hoping
you feel better soon.

I hope you will continue
to feel better.

You have my sympathy -
for the pain - the stress etc. -

Much love,

Marie Nelson

Dear Dad,

Thanks for all the love
and support you have given
us over the years. We miss
being close to the family and
appreciate the way you keep
in touch with us.

I'm thankful for the
special father and grandfather
bonds you have created. We
love you. Cathy

You were worth
all the trouble!

HAPPY Father's Day

Love,
Steve, Cathy, Steven
Will, Lisa & Amy

My
thoughts
exactly!

Ambassador



PRODUCT MADE OF RECYCLED PAPER: minimum 20% post-consumer fiber

U.S.A. 1.99
CANADA 2.49
ZAF 974 F

© HALLMARK CARDS, INC.
KANSAS CITY, MO 64141
TORONTO, CANADA M2J 1P6
MADE IN U.S.A.

21-36

Dad,
together
we Struggled
through those
difficult,
formative years,
and now there's
something I want you to know..



GET WELL

Soon!

Clayt,

You're in our thoughts + prayers
Wishing you a speedy, healthy
recovery. ^{Love,} From all The Stevens

May 10, 1998

Dear Uncle Clint,
We are so sorry
to hear about your
recent heart attack -
We hope you are
feeling much better,
and that you'll
have a quick re-
covery. You are
such a healthy

person - I'm sure
that will speed
things along -
Know that we
are thinking about
you Love
Janie and Kevin

Snow Lily
Also called Glacier Lily or Dog Tooth Violet

COLORADO MOUNTAIN WILDFLOWERS

Original watercolors by Steamboat
Springs area ranch wife Cynthia May.



Elder Maxwell: writer, poet

LDS apostle says there's still room to improve his work

By Cannis Lythgoe

Deseret News book editor

Elder Neal A. Maxwell, an apostle in The Church of Jesus Christ of Latter-day Saints since 1981, is often referred to as "the poet of the General Authorities." That is because he has written more than 30 books about gospel-related subjects, all of which are carefully molded by his well-known love of language. Besides his poetic prose, he also writes poetry.

Now the tables have been turned. Bruce C. Hafen has written "A Disciple's Life," a careful and candid biography of Elder Maxwell.

During a Deseret News interview in his office in the LDS Church Administration Building, Elder Maxwell was self-effacing about the book, his own literary abilities and humbled by his own recent suffering. With a twinkle in his eye, he said, "I think I needed to get my ticket punched. I had written about human suffering, so the question

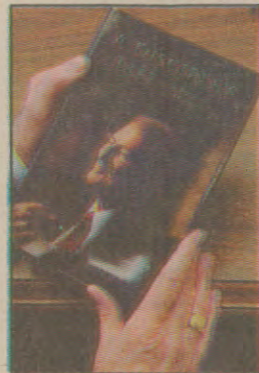
was, 'Can you handle the lab work?' So I see it as a natural follow-on that probably had to happen."

Elder Maxwell received the devastating diagnosis of leukemia in the fall of 1996 at the age of 70. "I was in the hospital 46 days for extensive chemotherapy, then had two follow-up chemos; then I had a remission that lasted 15 months. Then it came back.

"Usually, you don't get a second remission with leukemia, particularly at my age, and if you do, it doesn't last very long. I'm still running on my second remission, approximately four years, and I don't know how long it will last. It's been a mentoring experience, and a necessary one for me, so I could move from some abstract understanding of suffering to something more personal."

Elder Maxwell's health today is good enough that he plays tennis, even though he no longer "dives for the ball."

He believes his "delay en route" might make his writing "more authentic." And he says he still



Bruce C. Hafen has written a new biography of Elder Neal A. Maxwell.

finds the apostleship intimidating, especially since he feels constrained "to minister to individuals and not just to do my institutional duties."

Elder Maxwell freely admits to human weaknesses. The family remembers one time when he was a child, he was walking to church with his mother when he complained, "Church, church, church — all we do is go to church! When I

grow up I'm not going to church any more!" As a Scout, he hated the program so much, especially tying knots, that he dropped out as a tenderfoot.

As a college student, he went to see Elder Harold B. Lee, then an apostle, to complain about the quality of church manuals. He calls that act "audacious" now, but says Elder Lee listened to him with patience. "That tendency to steady the ark is not completely suppressed. But maybe if I try to steady the ark, it's because I care so much about the ark."

Please see **MAXWELL** on E3

Apostle's bio good reading

By Dennis Lythgoe

Deseret News book editor

A DISCIPLE'S LIFE: THE BIOGRAPHY OF NEAL A. MAXWELL, by Bruce C. Hafen, Deseret Book, 631 pages, \$29.95.

When Elder Neal Maxwell asked Bruce Hafen to write his biography, he requested that it not be "a bloated résumé." Hafen, a member of the LDS First Quorum of the Seventy, accepted the challenge, then produced a distinguished book that is unusually candid.

In fact, it compares favorably to Edward and Andrew Kimball's biography of President Spencer W. Kimball, up until now probably the single best biography of an LDS Church leader.

Hafen carefully exam-

Please see **BIOGRAPHY** on E3

BIOGRAPHY

Continued from E1

ines Elder Maxwell's unorthodox career, from his acne-plagued boyhood through his 21-year tenure as an astute apostle and his singular, so far successful battle with leukemia.

The book is unfailingly interesting, in part because of the author's writing ability and in part because the subject is so witty and multifaceted. Hafen portrays a charismatic man who is intellectually gifted, diverse, gregarious and humble, yet one who all his life has fought a tendency to "steady the ark" and to pursue perfection to the point of impatience.

His favorite phrase has been, "Let's get this show on the road!"

Elder Maxwell is shown to be a gifted writer, if a bit pedantic and "flowery" for some LDS members. The bottom line is that he is also a human being with whom we all identify because we share in his human failings.

Hafen traces Elder Maxwell's career from assistant to

U.S. Senator Wallace Bennett through 14 different positions at the University of Utah in 14 years. He was U. executive vice president when he was called on to be LDS Church Commissioner of Education, a job he loved.

Finally, he was called to be a member of the LDS Quorum of the Twelve Apostles, an assignment in which he has excelled. Hafen tells the story of a man who has constantly reached out to others while writing about human suffering—only to be stricken himself.

In his first General Conference talk following his first remission in 1997, Elder Maxwell joked about his chemo-induced bald pate and

expressed gratitude "for the comforter in the midnight moments." He added, "Those who emerge successfully from their varied and fiery furnaces have experienced the grace of the Lord, which he says is sufficient."

"Even so . . . such emerging individuals do not rush to line up in front of another fiery furnace in order to get an extra turn!"

E-MAIL: dennis@desnews.com

“Those who emerge successfully from their varied and fiery furnaces have experienced the grace of the Lord, which he says is sufficient. Even so . . . such emerging individuals do not rush to line up in front of another fiery furnace in order to get an extra turn!”

Elder Neal Maxwell

”



The new biography of Neal A. Maxwell is a great book that is unusually candid, sharing stories about his boyhood to his battle with leukemia.

MAXWELL

Continued from E1

Elder Maxwell has always had an interest in politics, and he taught political science at the University of Utah. In the 1960s, he was considered by many to be a strong candidate for the U.S. Senate. "But the opportunity came up just as the fire in my belly went down. I still follow politics very carefully, but I don't have the full freedoms of the First Amendment. So I murmur privately sometimes."

He is a "binge reader" who reads several books at the same time, most recently David McCullough's biography of John Adams. One of his favorite writers is C.S. Lewis, "but the scriptures always come first."

As an apostle, he has not been "listened to all the time"—and he is glad about that, because he likes to be "tutored."

Elder Maxwell is particularly humble about his writing: "Writing is a narcotic, and I don't know what to do about that. My writing has been too pedantic. It isn't good enough yet. Some people say they need a dictionary to follow my writing, but I don't use big words."

"I think what they're saying is that I compress things so that there isn't time to get a breath between thoughts. So that's a weakness, but I will keep writing because the ideas come and I need to put them down, even if they don't turn out well."

E-MAIL: dennis@desnews.com

example of their partnership. "Kathleen loves Ted's figurative work. Although I find it appealing, I'm more drawn to his abstracts. We now have works by Wassmer we both enjoy."

Another Salt Lake collector began purchasing original art when she was in her twenties, shortly after she got married. While visiting a friend's home, Christin Cannon noticed several works of art. After asking about it, Cannon learned her friend's goal was to have only original art in her home. "I thought that was interesting, something I hadn't considered." Cannon asked how she, too, could introduce such work into her newly-established household. "Get it from artists, galleries, parents, friends," she said. "That's what I started doing," Cannon explains. "And it was fun. I went to a lot of exhibits, seeing different things, and getting an idea of what I liked."

Cannon's first purchase was a watercolor by Utah's premier plein-air painter, the late LeConte Stewart. "I started out col-

lecting watercolors. I now collect mostly oil paintings and sculpture—contemporary and modern works."

Along the way, Cannon has learned a couple of important things about collecting art: "Always buy what speaks to you." And, "A piece of art is like a lifelong present—it's a gift."

Architect and painter Allen Roberts says people collect art for several reasons. "Most people have pieces they like to look at around the house or in their work environment," he says. "Others see art as an investment. Some collectors are artists who like to have examples of other artists' work to inspire them and teach them." Roberts collects for all these reasons: "Least important, though, is the investment. Even if I could not recover the cost, I'd still buy. It's a serious enterprise." So serious that his collection is stacked in corners, on the floors, under the bed, in closets, and is even lent to friends.

And he still collects. "Why? Because when I am strongly drawn to a piece, it

moves me, and I want to have that experience over and over again. It has a lot to do with beauty and pleasure and a well-crafted message. It keeps giving over time."

For the "true" collector, acquiring works of art is not compulsive consumerism, but a response to the need to resonate with others' interpretations of the world. A work of art is a physical interpretation of an artist's experience. When a work finds a home, its viewers continually reinterpret it. Roberts says painters paint for different reasons and he tries to "tie into their motivations, which helps me to develop a relationship with their art. Although the artwork doesn't change, my reaction to it does. It keeps giving back to me over time."

This dialogue is what compels art collectors to haunt galleries, antique shops, flea markets, and other hunting grounds. Such discourse can take place in a public area, such as a museum; but intimate exchange is best shared in private. Once invited, the collector is compelled to

FOR THE FINEST UTAH PAINTINGS WILLIAMS FINE ART

60 E. SOUTH TEMPLE • MAIN LOBBY • 801-534-0331



"INDIANS ON HORSEBACK" by MINERVA TEICHERT



The Museum of Art at Brigham Young University
announces the opening of a new exhibition

"That he who runs may read..."

Minerva Teichert's Book of Mormon Paintings

December 4, 1997 - May 16, 1998



WILLIAMS FINE ART

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

INVOICE

S
O
L
D
T
O

John Kennedy
1385 E. Yale Avenue
S.L.C. Utah 84105

S
H
I
P
T
O

Same

Date Shipped

Shipped VIA

FOB

Invoice Date

Invoice No.

6.26.98 Customer Pick up S.L.C. ut 6.26.98 MEMO

Item

Description

Price

1

1- 7" x 9" etching with frame

Artist: Mahonri Young

Title: "Pinon in Navajoland"

\$

900⁰⁰

2

1- 8" x 12" etching with frame

Artist: Mahonri Young

Title: "Sun light"
(copy)

1200⁰⁰

Sub Total

\$ 2100⁰⁰

Tax

Direct trade
for a Kon

Shipping

Stewart painting

Total

and Lee Greene
Richards painting



4 16 98

WILLIAMS FINE ART

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

INVOICE

We owe Broschovsky

SOLD TO
Pam Stallings
511 Sheridan
Bozeman
Mt. 59718

SHIP TO
Same

Phone 1-406-586-5031

Date Shipped	Shipped VIA	FOB	Invoice Date	Invoice No.
4-10-98	Common Carrier	S.L.C. ut.	4-9-98	2242

Item	Description	Price
1	1- 4" X 5" etching, framed Artist: Mahonri Young Title: "Navajo Song"	\$600.00



Sub Total	\$600.00
Tax	Exempt Interstate
Shipping	Collect
Total	\$600.00

4-13-98

Post on file 4-14-98

JAMES N. CLARK

CHRISTINA CLARK

December 23, 1998

Williams Fine Art
Clayton Williams
60 East South Temple
Salt Lake City, Utah

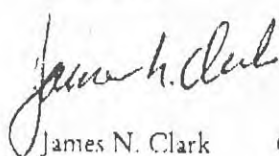
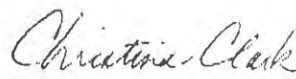
Dear Mr. Williams:

This certificate does hereby authenticate the origin of the paintings which are described below:
1) the note, or study, depicting Mosiah interpreting the Jaredite stone. Oil on paper, 11" x 17 1/16"
2) the note, or study, depicting Ammon before King Limhi. Oil on paper, 11" x 17".

These paintings were done by Minerva Kohlhepp Teichert in Cokeville, Wyoming. These were originally given to Shirley Teichert, her daughter-in-law, and passed to Christina Clark, the granddaughter of Minerva. The authenticity of such is personal knowledge of Christina Clark. Further acceptance of them as being authentic may be found by reference to the book, *The Book of Mormon Paintings of Minerva Teichert*, by John W. Welch and Doris R. Dant (BYU Studies 1997).

The sale of these paintings applies to the rights of physical possession and does not transfer print rights.

Sincerely,

 
James N. Clark Christina Clark

Acceptance: Clayton Williams _____

GALLERIES

Compiled by Dave Gagon
E-MAIL: gagon@desnews.com
PHONE: 237-2149

OPENING THIS WEEK

● Wednesday, May 15

Brigham City Museum-Gallery (24 N. 300 West, Brigham City, 723-6769) — "Travels in the Interior of North America: The Maxmillian-Bodmer Expedition," featuring 41 engravings produced from original 19th century printing plates, through June 19.

Museum of Art (Brigham Young University, North Campus Drive, Provo, 378-2787) — "Etchings from the Biblical World of Marc Chagall," featuring 50 hand-colored etchings selected from Chagall's "Bible Series," through Aug. 24. Opening reception Wednesday, May 15 from 5-7 p.m.

● Thursday, May 16

David Ericson Fine Art* (418 S. 200 West, 533-8245) — Recent works, approximately 30, by Brian Kershnik through June 22. Opening reception Thursday, May 16 from 6-9 p.m.

Williams Fine Art* (Main Lobby, Eagle Gate Plaza, 60 E. South Temple, 534-0331) — Paintings by Jeffrey Hine and Jason N. Jones, recipients of the Howard S. Clark Annual Art Scholarship for graduating University of Utah art students, through May 30. Artists reception Thursday, May 16 at 7 p.m.

● Friday, May 17

Phillips Gallery* (444 E. 200 South, 364-8284) — "Distant traffic... a dog barks... then quiet," featuring new works by Tony Smith, through June 14. Artist reception Thursday, May 16 from 5-7 p.m.

● Saturday, May 18

Atrium Gallery (fifth floor, Salt Lake Public

Plaza. Jeffrey Hein and Jason N. Jones were chosen by the faculty of the U.'s fine art department for the annual Howard S. Clark Art Scholarship, which provides art supplies, mentoring and exposure to the Salt Lake City art community. The show opens with a reception Thursday at 7 p.m. and closes May 30.

Seeing Mexico: Three Utah artists — Bevan M. Chipman, Marian Dunn and Dottie Miles — spent part of January painting street scenes in the picturesque Mexican village of San Miguel de Allende. The results of their trip can be seen through June 28 at the Utah Arts Council's Glendinning Gallery, 617 E. South Temple. The gallery will host an artists' reception Friday from 6 to 9 p.m.

VISUAL ART

Compiled by
Brandon Griggs

About the Exhibit: Peter Atherton, associate dean of the University of Utah's Graduate School of Architecture, will present a gallery talk today at 2 p.m. at the Utah Museum of Fine Arts, 410 Campus Center Drive. Atherton's talk relates to a current UMFA exhibition, "Albert Tissandier: Drawings of Nature and Industry in the United States." The exhibition features more than 50 drawings by the Frenchman who traveled extensively throughout the United States, including Utah, in 1885. It runs through May 26.

New Kershniks: An exhibit of new paintings by Utah artist Brian Kershnik opens with a reception Thursday from 6 to 9 p.m. at David Erickson Fine Art, 418 S. 200 West. The show closes June 22.

The Best of U.: Paintings by two promising art graduates of the University of Utah will be exhibited beginning Thursday at Williams Fine Art, 60 E. South Temple in the Eagle Gate

SL Tribune 5/12/02

The Salt Lake Tribune AR



LDS Hospital-Deseret Foundation

Eighth Avenue & C Street
Salt Lake City, Utah 84143
(801) 321-1775

CONFIDENTIAL

Minutes of the Deseret Foundation Nominating Committee Meeting
August 25, 1998

Those attending: Clayton Williams, Chair, Dave Wirthlin, Lori Piscopo

The list of current board members was reviewed for time served. It was reported that Sandra Okland had resigned and terms had expired for both Jerrold Jensen and Clayton Williams. Clayt was asked if he would be willing to step down for one year and then re-join the board. He accepted.

Nominations for new members were considered. The following were those deemed first priority:

James R. Dickson, Sr., Affiliated Insurance Company

Doug Foxley, Lobbyist for the State of Utah

Representative of the **Madsen Family**:

Richard, ZCMI: Just finishing as chair of Pioneer Memorial and is one of the chairs of the University of Utah Campaign (goal of personally raising \$10 million)

Bill, or

Bob, Currently a member of the Zions Bank board

Kristen Kirk

Steve Aldous was also discussed. It was felt that the best approach would be for Clayt and Dave to take him to lunch to discuss a potential contribution. Steve's father was a former ophthalmologist on the LDS Hospital staff. He unfortunately took his life in 1975.

As David Beardshall is approaching his sixth year as Chair, the opportunity exists to consider new leadership for the Board. It was unanimously felt that in giving consideration to our future role in a potential large capital campaign, a change at this time might be good. Clayt feels that Ron Hanson would be an appropriate choice to become chair. Meetings will be held first with David Beardshall and then with Ron Hanson.

Although it was suggested that all changes be completed by January 1, 1998, individuals nominated for new appointments would not receive formal invitations until reviewed and approved by leadership of board.

UTAH SYMPHONY SEATING CONFIRMATION & STATEMENT

Customer Number Home Phone Work Phone
214319 582-5360 534-0331

Utah Symphony Box Office
Abravanel Hall
123 West South Temple
Salt Lake City, UT 84101-1496

Please notify the box office of any corrections or changes

Clayton & Elaine Williams
1010 Oak Hills Way
Salt Lake City, UT 84108

(801) 533-NOTE (6683)

Thank you for your recent ticket order. Single concerts and Designer Series do not appear on this statement. The following season tickets have been reserved for you. Please notify the Box Office immediately if there are any problems with confirmation of your seats. Changes cannot be made to season ticket orders after July 8th. Please pay by July 6th if there is a balance due unless other arrangements have been made

Series					Seats	Value	Paid	Due
12	CONCERT BRAVO/SHOWCASE	FRI	OR B	8	3	280.00		
12	CONCERT BRAVO/SHOWCASE	FRI	OR B	8	1	280.00		
SUBTOTAL						560.00	560.00	0.00
TOTAL DUE ON ACCOUNT								0.00

A reminder that Ticket Courtesy Week will be held August 2-6, when exchanges may be made for free and you may purchase additional tickets before they go on sale to the general public. Season and single tickets will be mailed the last week of July or when they are paid in full.

To Do When I Return from Hawaii 1-1-98

- ckw 1-808-236-7373 car 1-808-225-0174
- ckw 1/2 Buy new law tie & pocket square for tax
- ckw 2. Do these paintings.
- (a) Ivory House - Make slides
 - (b) 2 for Brent Mc Master
 - (c) 10 for Holiday Book Book
 - (d) 6 of Riviera
 - (e) 3 of Beaches of Hawaii & Kids
 - (f) Finish Pier paper pty
 - (g) 2 pty for Julie Knutson
 - (h) pty for Rodney Brady?
 - (i) Finish Great Paper painting
 - (j) Pts for
- ckw 1/5 3. See 3 Gittins Pgs at Christensen's
- ckw 1/5 4. Phone Shirley Mc Kay - Teichert + Harwood
- ckw 1/2 Buy new daytimer with storage holder
- ckw 1/5 6. Phone Mike Henry about Gelust pty.
- ckw 1/2 Phone Lolly about Gelust pty
- SSW 1/6 Return Gittins self portrait
- Before 1/9 Return Battiest book to library
- ckw 1/6 Photocopy Battiest book color
- ckw 1/7 11. Heather Adams to Shc - Show Goumes pty
12. Finish Pier Paper for Heather Adams
- SSW 1/6 Change frame for Design Grant
- ckw 1/6 14. Get door bell fixed 292-3466, 464-9817
- ckw 1/2 Pay Condo
- ckw 1/2 Pay Taxis
- ckw 1/2 Pay Rent at WFA

crayon sketch 5,000
cellest 7,000
gayle initiat 12,000

- CW 1/2 ● Sell Rosselli to Art Swindle
 CW 1/6 ● Arrange for Pkg for John Crawford so phone Lori
 20 Sell final white horse by CW
 CW 1/5 21. Get 2 Glen Hopkins for Wilkes 294-8075 ^{cellular} 918-0608
 CW 1/2 ● Phone Jenson for a check
 23. Pick up some ppg. from Johna.
 24. Contact Marsha Bell for Hopkinson
 25. Barbara Spuler wants all Lake
 CW 1/6 ● Pay artists & consignors
 27 Get better small murray animals
 ● Money from Kayd Hatch
 29. Help Kayd get good price for Leonte
 CW 1/2 ● Get money from Gary Morice for Konytown
 CW 1/2 30. Phone Brent Baldwin for 2 old Leontes
 32. Tom Karsmiller wants lifetime Mahoney prize 278-3094
 33 Get beside no. confirmed by Rosense
 34 New Murray for Leroy
 CW 1/6 35. Utah Pkg Telephone for Don & Cathy + ~~the~~
 CW 1/7 ● Thank Neal Smith for sending Lindgren
 37. Get some Ppg for Kathy Miller
 38. Get some Hopkinsons for Ron Gunnell
 39 Get a good Potthast Book
 40 Find good Colorado/Utah art for Dick McCabe
 ● Thank Bruce Fowler for sending Photos
 48 Put Amwood print of our cabin in old frame
 ● Thank Randy Worsley
 CW 1/6 50 ~~Do~~ some kind of gift for Teduge & Dorothy
 ● Find photos of Rebecca Beech

Home
 1-808-293-8644
 Les Center
 1-808-293-9287

- SSW 1/4 52 Get a better website (a simple address)
- SSW 1/10 53 go to library & get us more search engines
- Chw 1/10 54 Follow up with real Stone & Sinclair
- 55 Prep for the Engstrom
- 56 Home family photo in gallery
- 57 Pam Sanders has 2 Harwoods
- 58 Sam & Clay Coleman, Morgan Ut, 829-3025 want Helen Harwood, LeConte
- 59 Prep for Carolyn McKee
- Chw 1/6 60 David Grier - LeConte, Helen, McKee
- 61 McKee's things for Anne
- Chw 1/10 62 Cleaning rebate from Yeans Sec.
- 63 Joan Anderson wants another ply (maybe Wall's) also some framing 272-6335
- Chw 1/6 64 Mary Behrens has LeConte lithograph to sell
- 65 Put Mike Covey on Yeans collector sheet
- 66 Have my kids interview Mike
- 67 Mrs Cook - Wells End & Oakley - wants galinas & bunny animals
- Chw 1/5 & 1/6 68 Return to fitness workout 3 times per week
- SSW 1/10 69 Varnish 7 Prep for Lampreys
- Chw 1/5 70 Davis Turner - Get a large murray for over the fireplace & have him return the murray he borrowed
- Chw 1/2 71 Buy new day timer & holder
- Chw 1/3 72 Check with Anne & Car hotel to be sure billing for 1825
- Chw 1/2 73 Do resume for Simon Alunnae Koffe
- 74 Rent Wallis for there & friend
- Chw 1/4 75 Get new watch band or punch old one
- Chw 1/4 76 Write all birthdays, Fict, Tox Est in new day timer
- 77 Locomotive - Marge Campbell
- 78 Return 100 to Twit Hall

5th 1/2 5th
Chw 1/2

- Get Brass plate for Dennis garden chw ply
- 80 Hire a left Browner
- 81 Phone Kent Rigby to be sure OK @ gallery guide
- 82 See Guy at Watch shop to meet wealthy collector
- 83 Check the size of Poltoshoba for Jane Doney
(see quote on Daytimer sheet 12/6/97 by Corbett for copy)
- 84 Send photos on good ply to Campbell Grey
" " " " " " " "
- 85 Invoice LDS Hospital for 35 Books (order more if necessary)
- 86 Get Colonoscopy & other check ups at LDS
- 87 From Phaysey
 - (a) Leontis for Loursie
 - (b) Lee Greene for Bruce Stewart
- 88 Have Lewis pick up Coleman machine
- 89 Make Pandaflex on Cleaning Pkgs + record
on it the info on Daytimer pg 12/13/97
- 90 Transparencies to Bonnie Stephens
- 91 Order my posters from Sage
- 92 Pay Bosselli for pgs sold
- 93 Organize pgs in warehouse alphabetically
- 94 Check inventory @ store - go through each inventory sheet
- 95 Put mail sign back in our warehouse
- 96 Bonnie Stephens - Art show for the Olympics
- 97 Rent car for Surgery Trip? or take Limos
- 98 Hopkins for: Clay Wilcox, Sara Boyer, ⁹⁷⁵⁻¹⁷⁷⁶ John Harding, Marsha Ball
- 99 Robert Davis - NO on Geo Romney ply
- 100 Dennis Smith for John Gaskell (Family Circle Bronze)
- 101 Marsha Ball + Roger Ball office in Falls 1-208-524-5454
- 102 Soho So. Wash by airport

Chw 1/4/97

5th 1/5
5th 1/5
Chw 1/2

(1438)

- ~~102~~ John to Utah Symphony
103. Finish Estate Planning
104. Steve Hedgeseth (friend of Brent Bellman)
his LeConte and Margaret Dixon Drawing
105. Send Photos to BYU for their collection







Utah Fine Arts Institute

Robert S. Olpin, Ph.D., Co-Director
Clayton R. Williams, BSME, Co-Director
358 Art & Architecture Center
585-6899 / 581-6185

The Utah Fine Arts Institute is a College Fine Arts research agency founded (1998) in order to promote: (1) excellent academic research in the fine arts (art, dance, film, music and theatre history and theory); (2) high quality fine arts teaching on all educational levels (primary, secondary, undergraduate, graduate); (3) the understanding and utilization of science and technology in fine arts research; and (4) mutual understanding and cooperation among all of the arts and all educational levels, as well as all interested parties and other institutions, in pursuit of the above-stated goals.

The UFAI central mission is the softening of rigid, arbitrary, and counter-productive boundaries which tend to divide the arts in our departments and college, and the crossing of similar divisions (between the arts, sciences & humanities, etc.) on campus and in our community more generally. Then, within this context, the Institute has established: (a.) an annual UFAI Interdisciplinary Research Scholarship, and (b.) semiannual college-wide faculty and student meetings for the discussion of research projects which cross traditional boundaries. Also, internships, mutual sponsorships with other organizations, and a guest lecture series are future UFAI objectives.

UFAI



KEN CORBETT
© 1998

FORGET ME NOT

1870700



USA 175
CANADA 200 C2562-1D

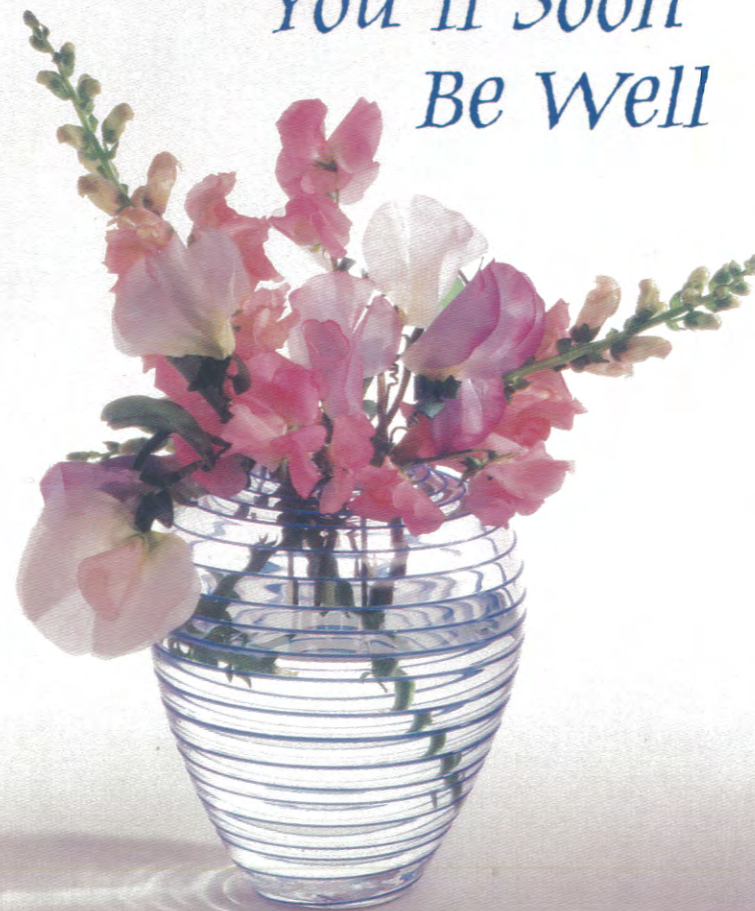
AMERICAN  GREETINGS

AMERICAN GREETINGS
CLEVELAND, OH 44144

CARLTON CARDS
TORONTO, ONTARIO M8Z 1S7

© AGC, Inc.
MADE IN U.S.A.

*Hoping
You'll Soon
Be Well*



you were having problems.
 It seems like the longer
 the clock ticks, the
 more problems our
 bodies develop. We are
 surely hoping you are
 on the mend and will
 feel simply wonderful
 soon. We miss you
 and all of the fine
 people in the ward.

Dick is recovering
 from a joint fusion in
 his ankle -- seems to
 be making slow progress.
 With all good wishes,
 Dick & Joa

Dear Friend:

A greeting
 meant to tell you
 That you're being kept in mind
 With thoughts
 and get-well wishes
 Of the very warmest kind!

It was a pleasure
 to see Elaine at the
 Cafeteria (LDS) but
 I was shocked and
 saddened to hear that

9/20/99

Cheryl,

When I was in the hospital with my heart condition. They told me to find time every day to slow down and do something nice for myself. Every Day!



I find myself pushing way beyond what I should be doing because of my nervous energy.

I know you have that problem too. We want to get so much done in a day. Maybe we will have to remind each other about taking time out to

Smell the roses.
Take care of yourself
Your Special!

*Tender Loving
Prayer

Hope You
Feel Better Soon

Karen Larson

"

Ambassador

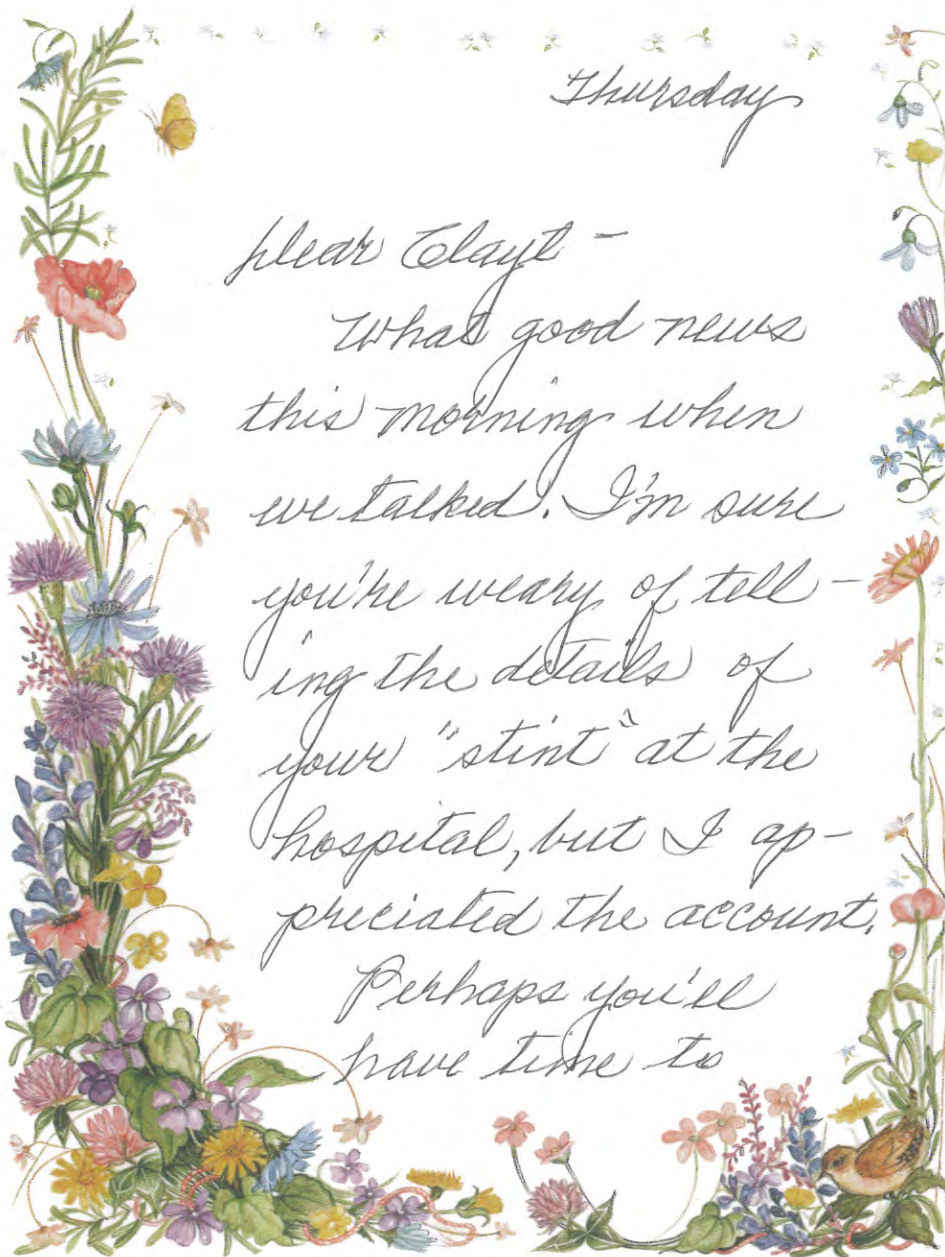


AMBASSADOR CARDS
© HALLMARK CARDS, INC.
KANSAS CITY, MO 64141
TORONTO, CANADA M2J 1P6
MADE IN U.S.A.

U.S.A. 1.89
Canada 2.39
C 20 F

Sending you
a little T.L.P.*



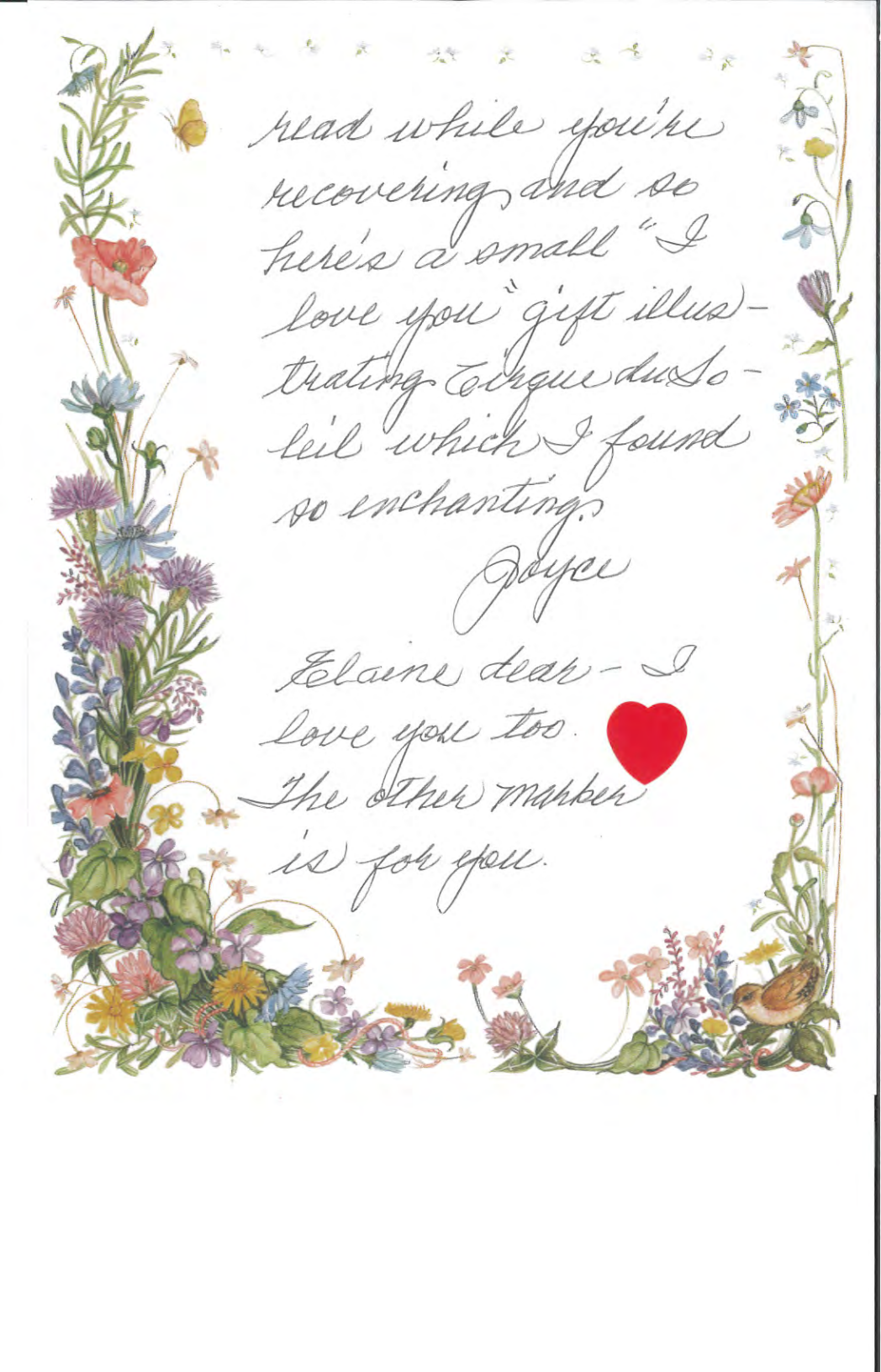


Thursday

Dear Clayt -

What good news
this morning when
we talked. I'm sure
you're weary of tell-
ing the details of
your "stint" at the
hospital, but I ap-
preciated the account.

Perhaps you'll
have time to



read while you're
recovering and so
here's a small "I
love you" gift illus-
trating *Tongue du So-
leil* which I found
so enchanting.

Joyce

Elaine dear - I
love you too. 
The other marker
is for you.

XIV

Michael O. Leavitt
Governor

Declaration

Whereas, Maynard Dixon, through his art, "interpreted... the poetry and pathos of life of Western people, seen amid the grandeur, sternness, and loneliness of their country;" and

Whereas, Dixon chose Mount Carmel, Utah, in 1939, on the edge of Zion National Park, as the place to spend the last years of his life; and

Whereas, Dixon is regarded as one of the major American painters of this century, a pivotal connection between late-nineteenth century and contemporary American art; and

Whereas, Dixon's body of work speaks to his closely held convictions about the spiritual importance of the American West and its people; and

Whereas, Williams Fine Art has shown extraordinary support of Dixon's work through a symposium and exhibition of his art;

Now, Therefore, I, Michael O. Leavitt, Governor of the State of Utah, do hereby declare November 21, 1998, as

Maynard Dixon Day

in Utah, and ask all citizens to honor this distinguished artist for portraying our natural heritage.



Governor:

Michael O. Leavitt

SIXTY FIRST
ANNUAL AWARDS BANQUET
of the

EMERITUS
ALUMNI
ASSOCIATION



University of Utah Alumni Association
Thursday, May 14, 1998
7:00 p.m.
Salt Lake Marriott Hotel Ballroom



2000 MERIT OF HONOR



Arthur Anderson



Edna Anderson-Taylor



Afton Bradshaw



John Firmage



Jake Garn



Paul Kunz



Lorna Matheson



Janet Nelson



Dorothy Watkiss



Clayton Williams



Hannah Buchanan



Mary Wehunt

AWARD WINNERS

SCHOLARSHIP WINNERS

WILLIAMS FINE ART

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

11/17/98

Here is a list of some of the cultural events which Williams Fine Art has presented for the public:

- Symposium on the life and work of J.T. Harwood, featuring photographs taken by Harwood and the paintings which correspond to the photos - principal speaker: Will South
- Symposium: "Parallel Elements Found in Music and Visual Art during the Impressionist Period" - principal speaker: Aden Ross
- Symposium on Russian art and music - principal speakers: Ardean Watts and Vernon Swanson
- Introduction of new book, Utah Painting and Sculpture - speakers: Robert S. Olpin, Vernon Swanson, William Seifrit
- Symposium on Maynard Dixon, and booksigning for the revised edition of Desert Dreams - The Life and Art of Maynard Dixon - speakers: Terry Tempest Williams, Donald J. Hagerty, John Dixon

Please call with any questions.

Cordially,



Clayton R. Williams

et go, and is a

SH? why to be s.

Ser-orge, atest

y re-30 N. to go that ened s — be- does hone

es a n re- from and St.

ust

13 son, Pri- in has row pse l. ark with and Dis- ved ke er

1877, but he spent much of his time alone between 1876 and 1880, living in a covered wagon.

Land in the newly opened area was available for \$2.50 an acre from the railroad and for \$1.50 an acre through the process of homesteading that required residents to live on the land for five years before getting title.

That winter wheat 121 years ago set the agenda for this Davis County community, known for its crops and its salt and eventually as the entrance to the Antelope Island causeway.

But that farming history is fast giving way to the reality of Syracuse as a bedroom commu-

sus, the population here has doubled in seven years. And the growth shows no sign of slowing. Rather it is accelerating.

Builders are crafting homes in the \$500,000 range on speculation and expect them to sell quickly. Construction crews slosh through ice and melting snow covered by straw as they finish kitchens and family rooms in models from the \$125,000 to \$160,000 range at Syracuse Village by Watt Homes. Families are snatching them up before the appliances are installed.

But all this rapid growth carries a big price tag in infrastructure expansions and emotional adjustment.

'The Cos' Shrugs Off His Own Troubles, Makes Audience Forget Theirs at Opening

BY KURT REPANSHEK

SPECIAL TO THE TRIBUNE

PARK CITY — After more than 30 years of recordings, stage performances and television appearances, comedian Bill Cosby still makes young and old laugh and, for a moment, forget their worries.

And, just as astonishing, having ended a year that saw his only son murdered and a young woman attempt to blackmail him for millions, Cosby still shrugs off his own grief and laughs at himself.

For a mesmerizing hour Saturday night, "the Cos" reeled off a monologue that delighted a near sellout audience gathered on a snowy night to dedicate The George S. & Dolores Dore Eccles Center for the Performing Arts in Park City.

He joked — in a reference to the effort that generated \$7.5 million to build the towering, 1,300-seat center onto Park City High School — about women who sit around idly, dreaming up lavish projects, and then tell their husbands to sign the checks to make them a reality.

He also described his family's ability to heal in the wake of Ennis Cosby's death — and called God the original dysfunctional parent.

"God made two children. God didn't have a wife," Cosby pointed out. "That's dysfunctional. God was

the first parent. God was the first single parent."

Referring to the universal struggle of raising children, he added: "God made the first mistake. God said 'don't.' " By telling Adam and Eve not to eat the forbidden fruit, the comedian continued, he unwittingly encouraged them to sample it.

Had God been married, added Cosby, the world of good and evil surely would have turned out much different.

"Where are the children?" the wife would have asked after God cast Adam and Eve from paradise.

"I put them out," God would have replied. "They ate the fruit, so I put them out."

"What?!? You talk to me before you do something," she would have shot back. "If you wanted to do something, why didn't you kill the snake?"

The center's grand opening drew a throng of celebrities and local officials. Former Utah Jazz center Mark Eaton and skiing legend Stein Eriksen were there; Academy Award-winning actress Celeste Holm, who took home the Oscar for best supporting actress in "Gentleman's Agreement" in 1947, gave a surprise performance; and Park City Mayor Brad Olch was among the crowd that filled the center.

Performances by members of the Utah Opera,

See COSBY, Page D-4

The main challenge "is making sure the development that comes to our city is development we can handle," Thurgood says. That means all the city requirements must be followed on the 600 to 700 lots being developed now. "It takes a lot of city personnel to make sure this is done. We are struggling a little bit with personnel in city, but we had some good planning."

City Council members and mayors during the past two decades realized that once Weber County filled out to the north and Salt Lake County to the south, the pressure would be on.

See SMALL SYRACUSE, Page D-4

See EX-LAWYER,

CORRECTION. CLARIFICATION

Incorrect viewing information was included in a story. General of LDS Emeritus Authority Paul H. Dunn will be no viewing before general Tuesday. The viewing will be from 6 to 8 p.m. Mortuary, 260 E. South Salt Lake City.



Trent Nelson

America's favorite dad, Bill Cosby, contemplates the opening of the new performing arts center.

also acknowledged that s alerted the company to questionable billboards to be calling into question there was a demonstration to relax billboard standards the first place.

Reagan's rationale was vinced commissioners to strictions, Horiuchi said. nted to avoid situations Lake City's, where stiff ve frozen billboards in ble locations, he said.

mission candidate Dashaall, it comes down to city standards.

Reberg, he lobbied comers to reject Reagan's re-

no different than saying e not enough places to put erns or sexually oriented es, so we should loosen aws for those industries," 42-year-old Republican. ct is communities have c and environmental stan-

dards that they expect their elected officials to uphold."

And the public sentiment regarding billboards seems to be: Enough.

Cosby Keeps 'Em Happy at Center Opening

■ Continued from D-1

Utah Symphony, Ballet West and the high school's jazz band warmed the audience for Cosby's appearance, which was introduced by actor and part-time Park City resident Robert Ulrich, who appeared healthy after a bout with cancer.

"It's very nice to be here tonight," said Ulrich, pausing brief-

ly before quipping: "After the year I had, it's nice to be anywhere."

His self-deprecating humor intact, Ulrich recounted how he coped with temporarily losing his hair to chemotherapy.

"This is in fact my hair," he assured the audience. "If there's any question that God has a sense of humor, He said, 'Let's let his hair grow back. Let's take it from his underarms.' My first crop was like underarm hair."

But the evening belonged to Cosby, whose career has taken him from the ramshackle tenements of Philadelphia to Emmy-winning appearances on the popular television series "I Spy" in the 1960s, several of his own series and numerous television specials.

In a stream-of-consciousness performance, the comic joked about how calculus is a "bonding agent for families" because parents can easily understand how

their children flunk the course; used his grandparents to illustrate the humors of aging; and referred to his 34-year marriage to Camille in a discussion of arguments.

"I can do two hours on, 'That's not what I'm saying,' " said Cosby. "And she can do three hours on, 'Then what's your point?' "

Cosby, who earlier in the day spent nearly two hours entertaining about 800 high school students, capped his performance with his old but always hysterical rendition of a visit to the dentist.

"Dentists tell you not to pick your teeth with a sharp object," he started out, "and you sit in the chair and the first thing they do is grab a sharp hook and start poking at a hole you don't want them to."

And while doctors quickly use needles to deliver medicines and numbing agents, dentists seem to sadistically enjoy their application of Novocain, said Cosby, who

proceeded to mime the motions of a dentist repeatedly jabbing a patient's gums and slowly injecting the painkiller.

"Then the dentist goes outside the room to laugh at you," deadpanned Cosby as he discussed the numbing effects. "Your lip is sliding off your face. Your bottom lip is in your lap. . . . You have no bottom lip. You can't spit. So you thank God for gravity."

As beautiful as the center and its near-perfect acoustics are, the opening show also revealed some oversights. While most of the patrons arrived in overcoats to shield themselves from steady snowfall, there was no coat room. Patrons were asked to leave their coats in their vehicles.

And while a valet service was available, it was overwhelmed after the show. Hundreds descended on a small handful of valets who couldn't quickly produce vehicles in the cold, snowy night.

tion of \$500,000 homes ose in the \$125,000 to 0 price range" to keep a he community, Thurgood ut.

no one in Syracuse wants he character of the town by the toil of farming and at of salt mining. The coms name is an outgrowth of e beds where natural salt e-harvested, packed and

the number of criminal incidents is up overall. "We have about 500 more police reports this year [1997] than last year."

Between 1994 and 1996, criminal reports went up less than 400, but larceny and burglary both increased. The violent crimes — like rape, assault and homicide — have not, so safety is still a selling point here.

Growth has crowded schools



ARE YOU LONELY?

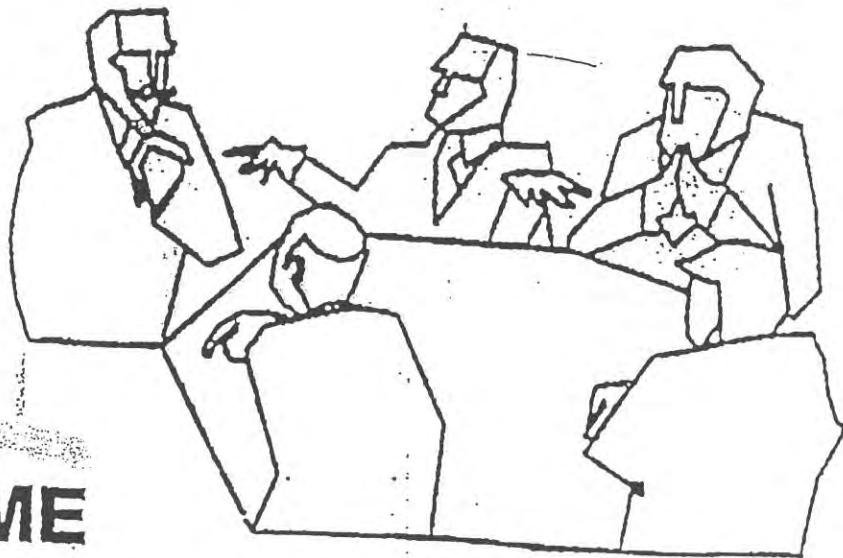
TIRED OF WORKING ON YOUR OWN?

DO YOU HATE MAKING DECISIONS?

HOLD A MEETING!!!

YOU CAN . . .

- * SEE People
- * DRAW organization charts
- * FEEL important
- * IMPRESS your colleagues
- * EAT cookies



**ALL ON
COMPANY TIME**

MEETINGS

... the practical alternative to work

With Appreciation to Our Dinner Sponsors

A-1 Pioneer Moving and Storage
Douglas and Margaret Bagley

American Express Company

Kenneth P. and Sally Rich Burbidge

Campbell Maack and Sessions
Robert D. Maack

Dean Witter Reynolds, Inc.
Robert H. Rose

Lee and Richard Ence

Ken Garff Automobile Dealerships
Robert and Kathi Garff

General Distributing Company
Robert Avery

Ron Henriksen and Steve Butler
Henriksen/Butler Design Group

Hinckley Dodge
Jim and Lyn Hinckley

Howells Furniture Systems
Jerry S. Howells

IKON Office Solutions

Intermountain Health Care
Scott S. Parker

J & H Marsh & McLennan
Kim H. Briggs

KELCO Foods
Paul and Pam Keller

Alan L. and Barbara R. Madsen

Bud Mahas Construction, Inc.

Stephen D. and Lorna H. Matheson

W. Brent Maxfield
KPMG Peat Marwick

Mark Miller Pontiac Subaru Toyota
Mark and Kathie Miller

S. J. & Jessie E. Quinney Foundation

The Reagan Companies
Bill and Julia Reagan

Blanche B. and Junior E. Rich Foundation

Richardson Companies
Neil Richardson

Scopes Garcia Carlisle Advertising, Inc.

Suitter Axland
Jerold G. Oldroyd and Frank H. Suitter

Dr. W. C. Swanson Foundation

R.C. Willey Home Furnishings
William H. Child

President Bernie Machen and Mrs. Chris Machen

request the pleasure of your company at the

President's Dinner

honoring donors for their generous support of

the University of Utah

and celebrating the success to date of

The Sesquicentennial Campaign: *Generations of Excellence*

Thursday, May 21, 1998

Social Hour - 6:30 p.m. / Dinner - 7:30 p.m.

Marriott Hotel Grand Ballroom

75 South West Temple, Salt Lake City, Utah

Black Tie Invited

Please respond by enclosed card or
by calling Andrea Reynolds at (801) 585-3452.

To inquire about reserved seating,
please call Kit Richards at (801) 581-3723.

THURSDAY/January 15, 1998



Weber Davis Salt Lake Utah
Red - Wood Burning Prohibited
Yellow - Wood Burning Discouraged
Green - Wood Burning Allowed
AIR QUALITY - 533-7239

ROBERT KIRBY



© 1998, The Salt Lake Tribune

OK, I Say Dumb Things, But Not This Dumb

Although there is some debate on the matter, I have never uttered anything that could possibly be considered the stupidest thing ever said by a human being. Give me time.

Until then, you should know that people a lot smarter than I have been saying stupid things for years. Proof is in a book, *The 776 Stupidest Things Ever Said*, by Ross and Kathryn Petras (Doubleday).

This is the kind of book that makes people like me, people who say stupid things for a living, feel good about themselves. I just finished reading it, and I feel wonderful. There are highly respected people out there saying things that make me sound like Socrates.

For example, President Ford once said: "Things are more like they are now than they have ever been before."

No High

Controversial Route Davis-Legacy Is Ca

BY JOHN KEARNEY

THE SALT LAKE TRIBUNE

State officials who wanted the Highway built in time for the 2002 Winter Olympics missed their target Wednesday.

The roadway — if built at all — won't be ready until late 2002. The Olympics will draw thousands of anticipated visitors to the state in February of that year.

Originally, the state Transportation Department was to approve in early December the 2.5-mile alignment of the new highway between the 15000 and 16000 north of Salt Lake City.

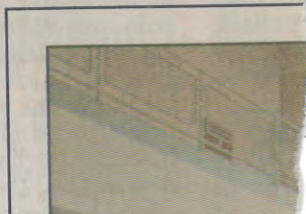
Wednesday, it voted to approve the route by June at the earliest.

Implications of a delay are significant.

■ The state cannot buy land for the corridor, and officials may have to look for other corridor development solutions.

■ The timetable for reconstruction of the state 15 north of Salt Lake City is uncertain. Road builders hope to use the new Highway to handle displaced traffic.

The slowdown is caused by a dispute over the west Davis County community's proposed alternative route — Alternatives 1 and 2. Salt Lake wetlands be considered.



Say What? No matter how many times I read that sentence, the wisdom in it escapes me. If you can figure it out, you deserve another Republican in the White House.

French President Charles de Gaulle once sternly pointed out that "China is a big country inhabited by many Chinese."

Such brilliant geographical knowledge no doubt explains France's poor showing in Indochina during the '50s. It doesn't, however, explain our own foolishness there a decade later. Maybe the following will:

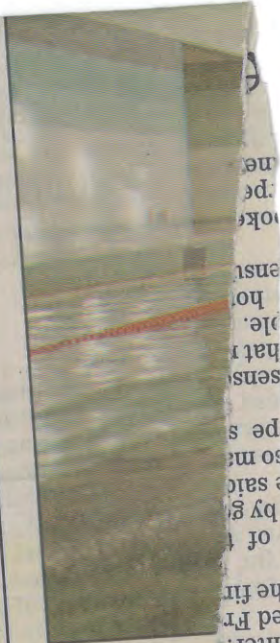
"This is a great day for France," said President Nixon at de Gaulle's funeral.

Ronald Reagan later heaped more indignity on the office of the president when he was overheard by about a million people to say, "This kind of a weapon [nuclear] can't help but have an effect on the population as a whole."

Whoa. I bet Ronald got a lot of letters over that one. Nothing lathers people like the thought of some nitwit being in charge of a nuclear arsenal. Unless maybe it's freeway construction.

Utterances like those make Jimmy Carter's mispronounced "I desire the Poles carnally" and Dan Quayle's "I love California. I grew up in Phoenix" pale by comparison. It does make you wonder what they put in the water in Washington, D.C.

President Clinton's "I didn't inhale" comes in a close second, as does George Wallace's presidential utterance to a primarily black audience, when he said, "Sure, I look like a white man. But my heart is as black as anyone's here."



Sunshine gr
in Salt Lake

Korolo

BY M
THE SAI

Mike Korolog
chief spokesma
ing Committee

Korologos ha
Olympic ambitio
local, national
and world news
media since
1994. But he
was displaced f
after Frank Jo
SLOC presiden
to a newly crea
dent of comm

Thomas and

NEWS BRIEFS

osen
with

Not Just Conservatives:

If you are mad at the Salt Lake City Council for striking down the recent gay-friendly ordinance, keep in mind that it isn't only conservatives who let their homophobia show.

Speaking on the subject of equal rights, New York politician Bella Abzug once had the following to say: "We need laws that protect everyone — men, women, straights, gays, regardless of sexual perversion . . . uh, persuasion."

My personal favorite, the one that gives me the strength to go on sticking my own neck out, was the comment made by a congressman to Davis Edwards, head of the Joint National Committee on Language, during a debate on the necessity for a commercial nation to be bilingual.

"If English was good enough for Jesus Christ," the senator said, "it's good enough for me."

If it wasn't being used to help run the country, and was instead inside a bell jar at some university, you wouldn't be able to help but admire that kind of a mind.

I feel better already.

Robert Kirby welcomes e-mail at rkirby@itsnet.com

off and, on W

"I've resigned that have been to do some v skiing.

"I've always and will continue from the bi The Olympic ever happened er calling

Legacy Is Cau

BY JOHN KEAR

THE SALT LAKE T

who wanted the time for the get Wednesday if built at al 2. The Olympic participated vis year.

state Trans early Dec of the new th Salt La voted to delay a not buy l may hav develop

for rec alt Lake to use displac caused commu Altern be cons ed

un-aid list on't ac- ts. ities nine but policy Crane duca-



A former bon Count tacked a sending by A coun on Jorda ward Mi "The jumped Chief I hold hi emotio Sheri hearing people But Wake Wake ing of I, crying take took soon the n the n

From Punch Sends Accused A

stock to in-

More About Our Speaker

redevelopment.) In March, 1998, Vice President Gore announced that the Gateway would become one of 16 federal Showcase Communities.

Alice will describe how the program works and how "reinventing government" on the federal level impacts the way local government does business. A representative of the Utah Department of Environmental Quality will discuss the new role of that agency in working with owners and cities to make redevelopment of Brownfields possible.

Welcome New Members



Eugene B. "Gene" Jones is an audit partner with KPMG Peat Marwick LLP where he specializes in SEC reporting companies, financial institutions and general commercial entities. A graduate of the University of Utah, he began his career with KPMG in San Francisco. He left KPMG for a position with Bank of America. He later returned to KPMG in Salt Lake City. He also fulfilled an assignment for KPMG in New York City for two years, commuting from Connecticut. Gene and his wife Kathy have three grown children. Gene enjoys natural beauty, photography, backpacking and other adventure travel.

Dennis Copyak is general manager of LeBus. LeBus is a family owned charter bus company with terminals located in Salt Lake City, and Southwestern Wyoming. The company operates more than 80 vehicles from its Salt Lake City operation and the Wyoming division has over 50 buses.

A Vietnam veteran, Dennis is past president of the Salt Lake City Skal Club and serves on the Board of Directors for the Salt Lake City Convention Bureau. He and his wife, Leanne, have a daughter and son both attending college.



Members in the News



New Utah Business Hall of Fame inductee includes **Hyrum Smith**, chairman of Franklin Covey.

Salt Lake City Police Chief **Ruben B. Ortega**

has been elected chairman of the Major Cities Chiefs, an organization composed of police chiefs from the largest cities in the United States and Canada.



Chief Ortega and **Darline Robles**, received awards from the Urban Emphasis program of the Great Salt Lake Council, Boy Scouts of America for their support of a scouting program that serves hundreds of inner-city youths.

Leigh von der Esch, director of the Utah Film Commission received the Parry D. Sorensen Communicator of the Year award for 1998 by the Utah chapter of the International Association of Business Communicators and the Intermountain chapter of the Public Relations Society of America. Other Rotarian companies receiving Golden Spike communication awards include: Bremer Public Relations, Inc./**Alicia Bremer**, United Way of the Great Salt Lake Area/**Julie Kilgrow**, **Rebecca Dutson**; Questar/**Steve Yeager**, **Nick Rose**, First Security Corp./ **Spence Eccles**, **Carl Fowles**; Westminster College/**Janet Glaeser**, **Peggy Stock**, **Cid Seidelman**.



Deborah Bayle, Chief executive officer of the Greater Salt Lake Area Chapter of the American Red Cross, received the Athena Businesswoman of the Year Award. The award is sponsored by First Security Bank and organized by the Salt Lake Area Chamber of Commerce.





Clayt Williams, owner of Williams Fine Art, was recently in the news discussing artist Maynard Dixon. Clayton's gallery presented a Dixon symposium and exhibit, and Clayt also was instrumental in having Governor Leavitt declare November 21, 1998 as Maynard Dixon Day.

Youth Exchange Christmas Party

Thank You! to all who helped our foreign exchange students have a wonderful "Happy Christmas Party".

Almost one hundred students, counselors, host families and committee members gathered at **Dave and Virginia Martin's** beautiful home to celebrate the holiday season. A buffet dinner was served. Santa had filled all the stockings for each student as they sat on his knee. Surprise gift packages were found under the tree.

Club 24, you did it again!

Many, many thanks to Club 24 Rotarians Martin Backer, Linda Bonar, Rod Brady, Lynn Bushman, Russ Cannon, Bert Carter, Wint Champ, Jim Divver, Zeke Dumke Jr., John Holt, Dave Kubinski, Scott Leckman, Colleen Malouf, Ken Miller, Eric Olson, Pat Richards, John Scowcroft, Tony Sweet, Bob Tschaggeny, Max Wheelwright, **Clayt Williams**, District 5420 clubs and Rotarians in Murray, Sugar House, and West Jordan for helping to make a memorable Holiday Season.

Jackson Elementary School was excited to receive all the goodies donated for their incentive store. Did you know that 90% of the families at Jackson are below the poverty level? The Children earn certificates to shop at the store to select supplies and gifts for their families.



Thank you, Thank you...

... to our 33 "bell ringer" who braved the cold beautiful day, and covered the Salvation Army kettles from 10:00 am to 6:00 pm on Thursday, December 17.



John Bennion, Mark Benson, Joe Butler, Mike Chaney, Lori Chillingworth, Budge Christensen, Chris Christensen, John Creer, Ken Cutler, Charles Dalquist, Bob Darger, Jim Divver, Bob Graham, Lin Heinonen, John Holt, Jerry Holyoak, Gil Iker, Chris Matthews, Jeri McIntyre, Doug Martensen, Rhoda Ramsey, Neil Rasmussen, Pat Richards, Fred Rollins, Andy Schilly, Howard Scott, Dick Smiley, Kent Staheli, Steve Taylor, Steve Warner, Dave Winder, Jim Woodard, Jeff Young, John Zaccheo, and, of course, our own Club 24 Santa (Bob Springmeyer) were observed "tripping, tackling, and picking the pockets" of their friends, in order to "encourage" them to contribute to our kettles.

Thanks also to all who supported this effort with their donations.

Club 24, you did it again!

Membership Proposals

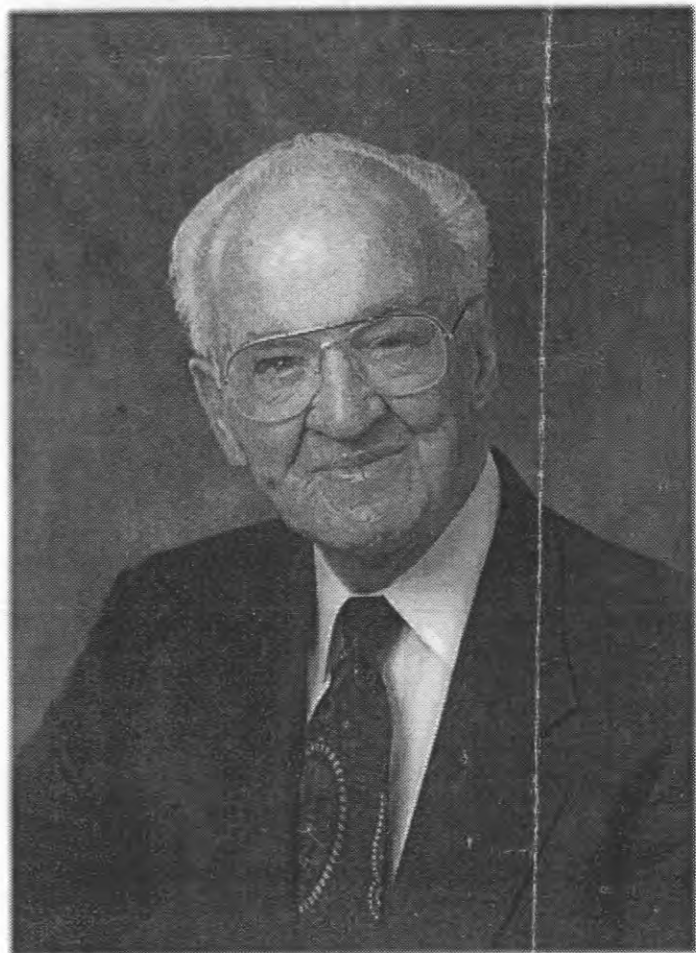
The following proposals for membership were approved by the Membership Committee at its December 15 meeting. They will be balloted on January 12, unless an objection in writing is received prior to that date.

KROESCHE, GUY P., Attorney, Stoel Rives LLP. Classification: Law-Business. Proposed for membership by Marty Banks and Richard Skeen.

STRINDBERG, ERIK, Attorney, Cohne, Rappaport & Segal. Classification: Law-Employment. Proposed for membership by Bob Katz.

Mistakes are a fact of life. It is the response to the error that counts.

— Nikki Giovanni



DONALD A. KIRK, MD



LDS HOSPITAL - DESERET FOUNDATION

Serial
6:30

LDS HOSPITAL - DESERET FOUNDATION

HONORS

DONALD A. KIRK, MD



5-1-98

7:00

WELCOME

RULON B. BURNINGHAM

7:10

INVOCATION

DAVID B. WIRTHLIN, *EXECUTIVE DIRECTOR*
LDS HOSPITAL-DESERET FOUNDATION

7:15

DINNER

8:00

LDS HOSPITAL

RICHARD M. CAGEN, *CEO*

8:05

LDS HOSPITAL-
DESERET FOUNDATION

CLAYTON R. WILLIAMS,
BOARD OF TRUSTEES

8:10

MUSICAL SELECTION

KIRK QUARTET

8:20

PROFESSIONAL TRIBUTE

DICK D. WETZEL, MD

8:30

FAMILY TRIBUTE

MATTHEW F. KIRK

8:40

RESPONSE

DONALD A. KIRK, MD

8:30

CKW had a heart attack (un-scheduled)
UNVEILING OF PORTRAIT



MUSIC PROVIDED BY JENNY BENNETT

May 18, 1988

We located a used stair glide which Neva's son-in-law will
Adele & Jay has installed them before and is an elevator
Buck & Mare mechanic by trade).

Clayt & Elaine

We realize this seems just backwards to the normal aging
Dear Family procedure, but we are thrilled to accept

these cramped quarters and the annual rent increase that
We are moving ! For sometime [over a year], Neva and I
have been looking for someplace in the Twin Cities that
have the necessary qualifications for a new location for
us. Neva's business has shifted mainly to the Twin City
area [approx. 80% last year]....the potential for us has
also moved toward that area. This will give me even more
of a chance to become involved with her work.

Wisconsin....it's a beauty and he did much of the actual
Sometimes the unpleasant can be reversed to the pleasant.
Last January, Neva's doctor examined her thumb joint and
determined that there was no cure and prescribed only
moderate use of the joint [Adele will probably remember
Neva's complaint last summer]. We realized that event-
ually we might need assistance for me. Neva's Granddaughter
offered to live with us on a trial basis until we could
determine the final course we would take. We looked at
apartments, condos and homes in the Twin Cities...the
primary difficulty we encountered was the accessibility
and the cost. We located a small modest bungalow in an
area we liked and thanks to the generosity of Neva's
mother we could afford with our limited budget. I found
a lightweight wheel chair that I can maneuver into the
back seat by myself and I have thus gained a chauffeur
as we drive around town with me in the back seat.

The house has 3 bedrooms and a full unfinished basement
giving me room for a workshop and space for the granddaughter.

Clayt
(over)

We located a used stair glide which Neva's son-in-law will install [he has installed them before and is an elevator installation mechanic by trade].

We realize this seems just backwards to the normal aging and retirement procedure, but we are thrilled to escape these cramped quarters and the annual rent increase that we have experienced every year.

We are moving on Saturday, May 28 and Neva's daughter Denise and husband are coming here from Fargo to help us with the move.....already I am completely involved in packing.

Doug Jr. has just moved into his new home in Merrill, Wisconsin....it's a beauty and he did much of the actual work himself and all the sub-contracting.....Gilbert is going after his Masters this summer and Carolyn and family are all doing well.

The enclosed moving map will give some idea of the location. Minnetonka is the prettiest area around the Twin Cities. The zoning in this area is wild...we sit with our little home amongst 2-400,000 dollar homes.

We will be one and one-half hour closer to my boys and plan to visit them this summer after we get settled. Both of us are fine and hope that all is well with all of you.

New Address: 2765 Ethel Avenue, Wayzata, MN 55391

New Telephone: 612-471-9841.

[We actually live in Orono, but the mailing address is Wayzata]

Love to All

Doug

(over)

Hi!

Yes, we are moving and we are excited, I'm looking forward to that "big swimming pool."

Our granddaughter Doug referred to is a lovely, unspoiled seventeen year old. She will be a Miss Teen Minnesota Contestant.

We are fortunate to have offers for assistance from all our children. Gil is going to help with some finishing work in the basement.

Doug needs some room for his work. He has been naive about his art accomplishments. He has done some assignments for major companies. Clay, where did the art talent come from? You both must have inherited it from your creative Mother.

Elaine, I can empathize with your hand problems. I'm sure you find it difficult to rest your hands — as I have.

Hope this finds you both well. Will be in touch soon.

Love,

Dee

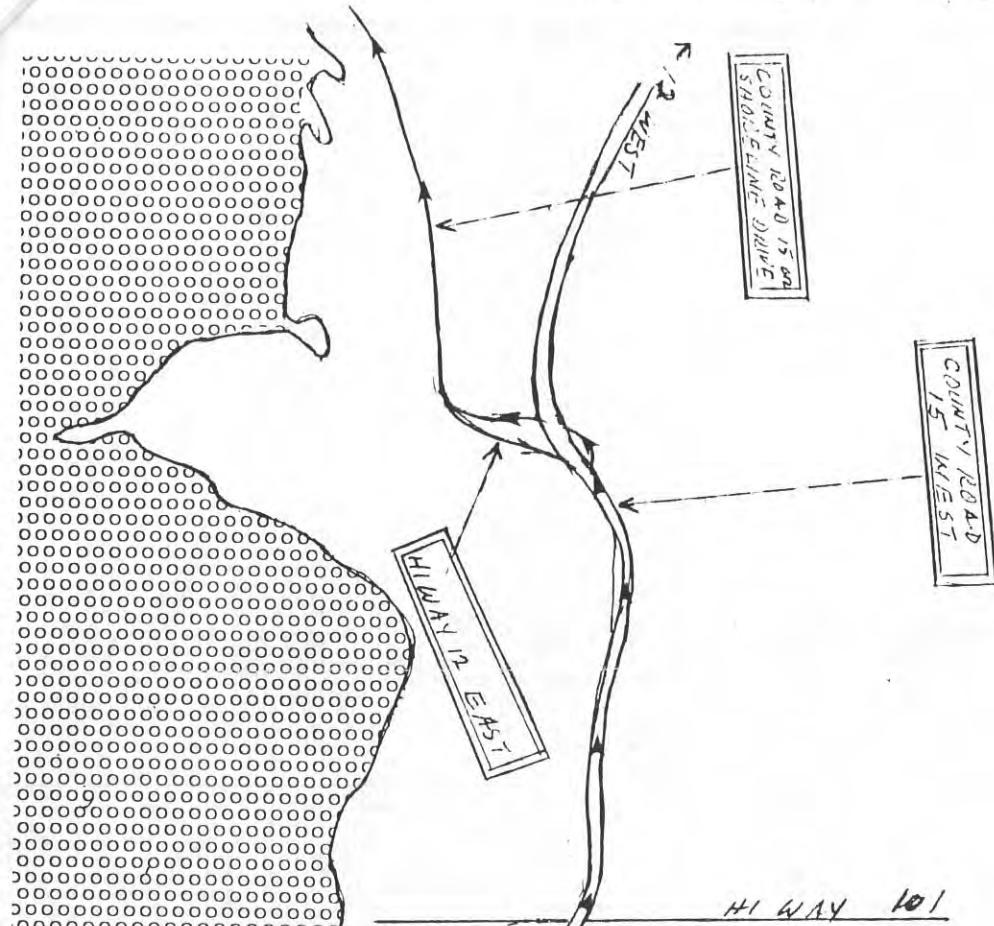
We will be one and one-half hour closer to my boys and plan to visit them this summer after we get settled. Both of us are fine and hope that all is well with all of you.

New Address: 2765 Ethel Avenue, Wayzata, MN 55391
New Telephone: 612-471-9841.
[We actually live in Orono, but the mailing address is

Wayzata]

Love to All

Love
(over)

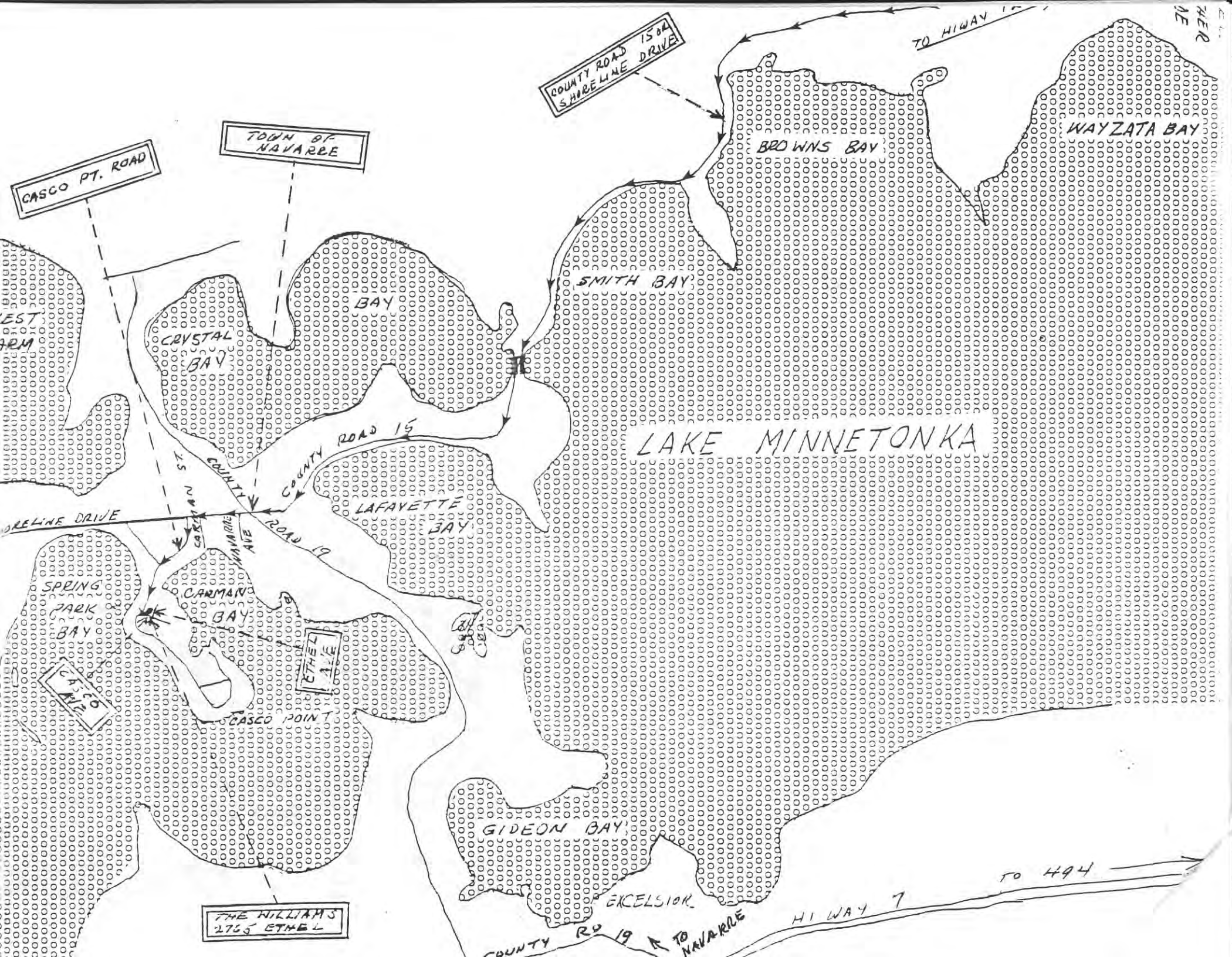


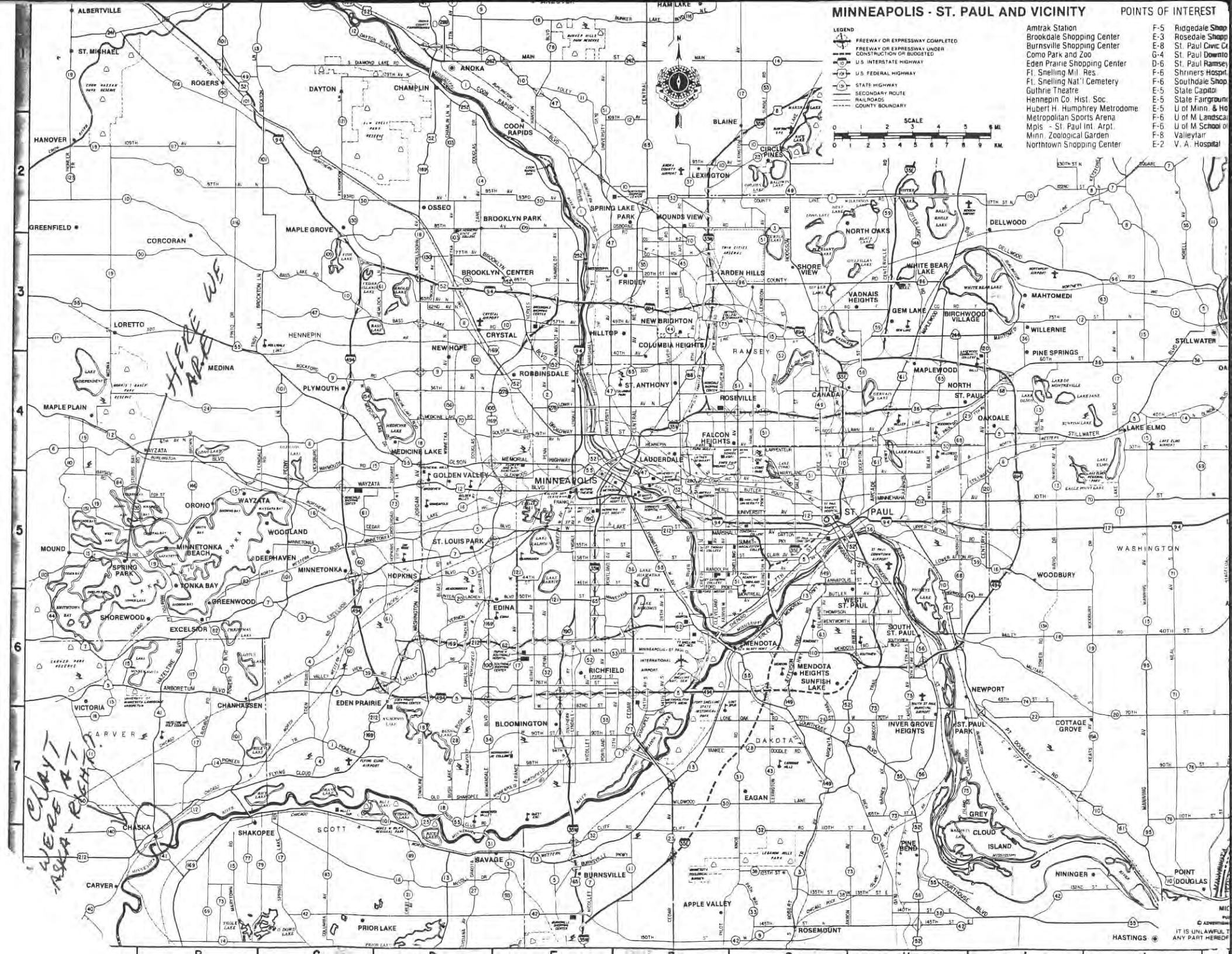
9.2 MILES TO HOUSE
HIGHWAY 12 WEST

494 - NORTH

→ 70 MILES - 6 MILE







LEGEND

- FREEWAY OR EXPRESSWAY COMPLETED
- FREEWAY OR EXPRESSWAY UNDER CONSTRUCTION OR BUILT
- U.S. INTERSTATE HIGHWAY
- STATE HIGHWAY
- SECONDARY ROUTE
- RAILROADS
- COUNTY BOUNDARY

SCALE

0 1 2 3 4 5 6 MI
0 1 2 3 4 5 6 7 8 9 10 KM

- POINTS OF INTEREST**
- Amtrak Station
 - Brookdale Shopping Center
 - Burnsville Shopping Center
 - Como Park and Zoo
 - Eden Prairie Shopping Center
 - Fl. Snelling Nat'l Res.
 - Fl. Snelling Nat'l Cemetery
 - Guthrie Theatre
 - Hennepin Co. Hist. Soc.
 - Hubert H. Humphrey Metrodome
 - Metropolitan Sports Arena
 - Mpls - St. Paul Int. Arpt.
 - Minn. Zoological Garden
 - Northtown Shopping Center
 - Ridgedale Shop
 - Rosedale Shopping Center
 - St. Paul Civic Ctr
 - St. Paul Downtown
 - St. Paul Ramsey
 - Shriners Hospit.
 - Southdale Shop
 - State Capitol
 - State Fairgrounds
 - U of Minn. & Ho
 - U of M Landscap
 - U of M School of
 - Valleyfair
 - V. A. Hospital

HERE ARE WE

CLAY WERE AT AREA RIGHT

Club 24 officers for the 1987-88 Rotary year have set-up the following committees: (Some of you returned committee request cards and you were given your first request where possible, others did not return their cards. Look over the list to see what committee you are on. If you are willing to serve where listed, you do nothing. If you are not listed and you would like to serve, or you prefer a different assignment please call the Rotary office.)

**ROTARY CLUB OF SALT LAKE
ALLOCATION OF COMMITTEES
1987-88**

**J. MICHAEL MATTSSON, President and General
Chairman of the following committees:**

ADVISORY COUNCIL:

J. MICHAEL MATTSSON, Chairman	
DAVID L. GILLETTE, Vice Chairman	
Robert F. Campbell, Jr.	Norman C. Tanner
Jerald D. Holyoak	Don M. Wheeler
Malcolm F. Justice, Jr.	Clayton R. Williams
Jules R. Lovinger	Michael T. Young

FINANCE & BUDGET:

ROBERT K. NEILSON, Chairman

LONG RANGE PLANNING:

BOYD BLACKNER, Chairman	
B. Lue Bettilyon (91)	Robert K. Springmeyer, Jr. (89)
Paul M. Dougan (90)	
Marion D. Hanks (90)	Norman C. Tanner (91)
J. Michael Mattsson, ad hoc	Clayton R. Williams (term)
Ron K. Mitchell (88)	

MEMBERSHIP:

J. FIELDING NELSON, Chairman	
WALLACE G. BENNETT, Vice Chairman	
John R. Bollow	Quinn G. McKay
Walter W. Kershaw	J. Michael Place
E. Ronald Liggett	W. Claude Smith
Edward R. McKay	Jerry L. Zeibig

PROGRAM:

J. MICHAEL MATTSSON, Chairman	
DAVID L. GILLETTE, Vice Chairman	
Jack Adamson	Fred A. Moreton
Jay M. Anderson	Steven A. Ostler
Fred S. Ball	David C. Racker
Robert J. Coles	James B. Rains
Frank J. Custin	E. Frank Sanguinetti
W. Mack Lawrence	Tracy D. Smith

PUBLIC RELATIONS:

R. BERT CARTER, Chairman	
ARNOLD R. KNAPP, Vice Chairman	
Fred S. Ball	Floyd A. Peterson
Louis A. Harris	H. Ross Workman
A. Robert Motzkus	

**DAVID L. GILLETTE, 1st Vice President and General
Chairman of the following committees:**

CLASSIFICATION:

JOSEPH T. BUTLER, JR., (89), Chairman	
JOHN C. EBERHARDT (90), Vice Chairman	
Don F. Bradshaw (90)	Ralph P. Neilson (90)
Harold Collipriest (88)	Foley C. Richards (89)
Robert R. Groesbeck (88)	David C. Stephens (89)
John W. Holt (88)	

CLUB 24 FOUNDATION:

President, CLAYTON R. WILLIAMS (90)	
Vice President, BOYD A. BLACKNER (88)	
Secretary, ROLAND V. WISE (88)	
Treasurer, GERALD R. CHRISTENSEN (88)	
Paul M. Dougan (89)	James B. Rains (90)
Roy Simmons (89)	Norman C. Tanner (90)
John W. Holt (88)	J. Michael Mattsson, ad hoc

FATHERS & SONS:

LEE D. STEORTS, Chairman	
GARY L. CROCKER, Vice Chairman	
Le Roy S. Axland	Richard Raab
W. L. Houghton	Arthur B. Ralph
William W. Louie	Lon R. Richardson, Jr.
Stephen B. Nebeker	Robert O. Richins
J. Michael Place	Edward B. Rogers
George W. Poulson	George J. Ross

INTERNATIONAL RELATIONS:

ARDEAN WATTS, Chairman	
AUGUST GLISSMEYER, JR., Vice Chairman	
Paul R. Chummers	W. Brent Maxfield
Steven F. Eckman	Ronald J. Ockey
Timothy S. Evans	Robert S. Pembroke
David C. Heslington	Robert L. Springmeyer
Charles L. Hughes	Norman C. Tanner
Willem J. Kolff	Roger M. Van Frank

MUSIC:

LORIMER T. CHRISTENSEN, Chairman	
Gerald R. Daynes	John M. Scowcroft
Reed N. Glauser	Max Wheelwright
Jles R. Lovinger	Thomas Young
J. Fielding Nelson	

SPORTS:

GARY M. FELT, Chairman	
GILBERT H. IKER, Vice Chairman	
Philip T. Cofield	Frank C. Nielson
Robert J. Coles	Jace Pearson
Robert A. Katz	Raymond S. Volkman
Robert W. Keener	Verner H. Zinik
William R. Larson	

**ROBERT F. CAMPBELL, JR., Vice President and
General Chairman of the following committees:**

ATTENDANCE:

ROBERT W. DARGER, Chairman	
F. WAYNE CHAMBERLAIN, Vice Chairman	
Thomas E. Curtis	Vernon Proctor
Brent L. Neilson	

DISTRICT CONFERENCE: (Moab)

R. SCOTT STEENBLIK, Chairman	
ELLIS L. ARMSTRONG, Vice Chairman	

PARLIAMENTARIAN:

H. BYRON MOCK, Co-Chairman	
RICHARD C. WILLIAMS, Co-Chairman	

PUBLICATIONS:

ROBERT G. PRUITT, JR., Chairman

THOMAS YOUNG, JR., Vice Chairman

R. Bert Carter	Arnold R. Knapp
William L. Christensen	Mike C. Korologos
Paul B. Dorius	C. Dean Larsen
Paul B. Fetzer	Craig L. Smith
R. George Gregersen	Richards G. Smith
Richard A. Hill	Larry A. Steele
R. Dennis Ickes	Samuel M. Williams

YOUTH EXCHANGE:

GERALD R. DAYNES, JR., Chairman

STEPHEN R. WARNER, Vice Chairman

Marvin L. Arent	David K. Richards
Ezekiel R. Dumke III	Richard L. Smith
Jeffrey B. Hatch	D. Keith Whisenant
Robert N. McKay	Jim Wilson

**MALCOLM F. JUSTICE, JR., Vice President and
General Chairman of the following committees:**

CHRISTMAS PARTY:

JAMES JOHNSON, JR., Chairman

DAVID C. JOHNSTON, Vice Chairman

Jess C. Cheney	Larry V. Lunt
R. Terry Hoffman	Brent McMaster
Richard J. Howa	Allen T. Shott
M. Douglas Jones	Blaine M. Simons
Reza H. Khazeni	Thomas K. Welch
Richard W. Kieffer	

COMMUNITY SERVICE:

BEN F. JONES, Chairman

ANDREW J. SCHILLY, Vice Chairman

Donald Baird	Harlow G. Richards
Jack M. Brown	Richard C. Sailer
David W. Checketts	Mark A. Schwendiman
Randy K. Cox	Richard M. Smiley
Stephen J. Davis	James C. Taylor
John R. Gaskill	Lowell F. Turner
John W. Holt	L. Clair Williamsen

ELECTIONS:

HANK ROTHWELL, Chairman

TRUMAN F. CLAWSON, Vice Chairman

August Glissmeyer	E. Douglas Sorenson
Arnold R. Knapp	Stephen W. Swaner
O. Wood Moyle	Crayton R. Walker
Brent J. Russon	

FRIENDSHIP:

WINSTON J. FILLMORE, Co-Chairman

JACK PEMBROKE, Co-Chairman

ROTARY INTERNATIONAL FOUNDATION:

LYLE K. CAMPBELL, Chairman

M. WALKER WALLACE, Vice Chairman

John W. Creer	L. Neil Rasmussen
Keith E. Garner	R. Thayne Robson
Leonard M. Grassli	Richard M. Webber
Stephen T. Harcrow	Wallace R. Woodbury
Joseph F. LaGuess	

VOCATIONAL PROGRAMS:

STANFORD P. DARGER, Chairman

JOHN L. MATTHEWS, Vice Chairman

Jim Conklin	Gay Gardener
Roger Evershed	Dan C. Jorgenson

**JERALD D. HOLYOAK, Treasurer and General
Chairman of the following committees:**

POLIO PLUS:

EZEKIEL R. DUMKE, JR., Chairman

RICHARD W. DARLING, Vice Chairman

K. Hart Bullock	Ezekiel R. Dumke III
Thomas H. Caine	Richard A. Fisher
Charles R. Canfield	Harvey S. Glade
Alan M. Collier	Royal L. Hansen
John F. Dillon	David T. Hauck

INSTALLATION:

F. Richard Austin

SUMMER PARTY:

JOHN F. CLARK, Chairman

J. MICHAEL HOLT, Vice Chairman

Maurice E. Anderson	Ross E. Kendell
Russell A. Cannon	John C. Pingree
Thomas C. Hosea	

VISITOR REGISTRATION:

ARNOLD R. KNAPP, Chairman

PAUL R. CHUMMERS, Vice Chairman

Stephen L. Richins	Anthony R. Ward
R. J. Snow	Kenneth A. Wayman
Richard Spencer	

WELCOME:

MAX WHEELWRIGHT, Chairman

THOMAS E. CURTIS, Vice Chairman

Dan E. Burke	Wilford Lieber
James E. Cannon	Wayne J. Peay
Boyd W. Christensen	G. Lamont Richards

**MIKE YOUNG, Secretary and General Chairman
of the following committees:**

YOUTH:

H. ROSS WORKMAN, Chairman

PAUL C. YOUNG, Vice Chairman

F. Richard Austin	A. Lawrence Higgins
David M. Creer	Alan E. Huish
Curt P. Crowther	Barry N. Ingham
Darrell L. Deem	Dale R. Inkley
Gene A. Denning	James R. Jones
James R. Dickson	J. Will Lewis
Clifford R. Forsgren	A. Jay Smith
Jan T. Furner	Victor L. Stevens
K. Gary Garff	Willard L. Van Ert
Dale A. Gill	Orin R. Woodbury
R. Clay Groesbeck	Stephen C. Yeager
Stephen M. Harmsen	John T. Zuccheo

SERGEANT-AT-ARMS

K. ROBERT TSCHAGGENY, Chairman

Keith H. Dibble	Otis E. Winn
Robert G. Pruitt	

ROTARY INDOCTRINATION:

JOHN W. LOWE, Chairman

DENNIS C. MORSE, Vice Chairman

Arthur S. Anderson	Richard J. Goode
D. David Bradshaw	Robert M. Graham
Robert K. Dellenbach	William C. Howe
Paul W. Flandro	

(Continued on Page 4)

School Fires 'Dead Poets Society' Teacher

THE ASSOCIATED PRESS

BEVERLY HILLS, Mich. — The teacher who inspired Robin Williams' portrayal of an instructor in the movie "Dead Poets Society" has been dismissed by his prestigious school.

John Campbell said Monday he was told this month that his contract with Detroit Country Day School won't be renewed this year.

"I don't fit their corporate image," said Campbell, 55, who taught history, government and English to Williams when the actor was growing up in Birmingham. "I have been for a long time very unconventional."

A statement issued by the school

said the decision came after years of reprimands.

"John Campbell has been on probation for several years, has been aware of the school's concerns and has not satisfactorily demonstrated a willingness to adhere to all the academic and professional standards of the school," Headmaster Gerald T. Hansen said.

When the 1988 movie premiered, Williams frequently said Campbell inspired his fictional character, John Keating. The screenplay was written by Tom Schulman, but Williams used his memories of Campbell in playing the role.

ARTS

Symposium on artist Maynard
Dixon set for Nov. 21 in S.L.

'Desert Dreams'

By **Dave Gagon**
Deseret News visual arts writer

*"O, I am Maynard Dixon,
And I live out here, alone
With pencil and pen and paintbrush
And a camp stool for my throne,
King of the desert country
Holding a magic key
To the world's magnificent treasure
None can unlock but me!
At times come terrible moments
When desire fills full my soul,
And women and wine and cities
Seem a compelling goal
But I wake with a start to my desert
And its lonely vistas unfurled —
I'd rather be Maynard Dixon,
Than anyone else in the world."*

Maynard Dixon

Lafayette Maynard Dixon (1875-1946) was an important American artist whose work today is collected by myriad museums and private collectors around the world. However, there was a time — after World War II, during the Clyfford Still and Douglas MacAgy era of dogmatic modernism — when he wasn't so popular.

In fact, according to author Donald J. Hagerty, in the preface to his newly revised edition of "Desert Dreams: the Art and Life of Maynard Dixon," the artist and his works were "swept into the California art garbage."

"At that moment in time," Hagerty writes, "everything in American art prior to Abstract Expressionism was considered derivative, provincial and backward. After Dixon's death in 1946, his work was shoved into that ambiguous category called Western Art."

While it's true that Dixon's subject matter was the Western landscape,

*Please see **DESERT** on E2*



Maynard Dixon's "Washoe Wickiup" (oil on board, 14 by 17 inches, 1919) is courtesy of Arizona West Galleries, Scottsdale.



"Summer Afternoon, Taos" (oil on canvas, 36 by 40 inches, 1931), private collection, by Maynard Dixon.



Donald J. Hagerty



Terry Tempest Williams

TOM SMART, DESERET NEWS

VISUAL ARTS



Maryann Webster's "Amelia Earhart Icon" (porcelain, 14 by 19 inches, 1997) at Dolores Chase Fine Art through Dec. 29.

ec. 29. Webster y ideas with reating works ses the prob- aties. photography corporate from the Bi-Mormon, To- litive American philosophers. be seen in Religious yville Museum .27. will exhibit her urch of Reli- S. 900 East. After a career n and graphic urred to her animals. Hen- time-consum- , medium of has received her work. ality Exhibition,

Weber State University, will open Wednesday, Nov. 18, in the art gal-

lery of the Collett Art Building on the WSU campus. The exhibit, which features approximately 80 works by 25 full-time and adjunct faculty members, will run through Dec. 11. For more information call the Department of Visual Arts at 801-626-7689.

● **The Schorr Gallery** will have a holiday art sale through Thursday, Nov. 19. For information call 569-5100.

WORKSHOPS AND LECTURES

● Harvard professor and artist Annette Lemieux will deliver a slide lecture Thursday, Nov. 19, 8 p.m. in room 101 on the Weber State University campus. Lemieux works in a multitude of media using photography, found objects, assisted readymades, typography, body art, appropriated art, cast sculpture and paint on canvas. The lecture is part of the "Issues in Contemporary Art Lecture Series." For more information call 801-626-7659.

● The Sundance Art Shack's fall workshops will offer classes seven days a week. Classes will include printmaking, pottery, clay, drawing, papermaking, collage, maskmaking, painting and more. For more information, call the Art Shack at 801-225-4107.

— compiled by Dave Gagon



paintings by Jan Henderson.

60 original works by Dixon, on loan from several museums and private collections, at Williams Fine Art (60 E. South Temple, main lobby). Hagerly will also sign copies of his book.

The symposium is open and free to the public, but reservations are encouraged. A light buffet will also be served.

When Dixon saw Zion Canyon in 1938 he purchased ten acres near Mount Carmel, not far away. In April of 1940, he came from his winter home in Tucson to supervise the building of his new summer place in Utah, thus establishing a living pattern, which persisted through his last years when he penned his unique and entertaining epitaph:

Road to the River" (oil on board, 16 by 20 inches, 1938) at the University of Utah Museum of Art collection.



im. Newsweek is someone siderable im- economic and s facing the s decade." She al books, in- Unnatural

the forthcoming "The New Gene- sis — Mormons Writing on Envi- ronment." She has served as naturalist-in-residence at the Utah Museum of Natural History and is currently a professor of English at the University of Utah. In addition to the symposium,

GALLERIES

Compiled by Lucy Campbell

Phone 236-6011

● OPENING THIS WEEK

● Wednesday, Nov. 18

Weber State University Art Gallery (Collett Art Building, WSU Campus, Ogden, 626-7689) — Biennial Faculty Exhibition through Dec. 11. Opening reception Friday, Nov. 20 at 7 p.m.

● Friday, Nov. 20

Art Access Gallery* (339 W. Pierpont Ave., 328-0703) — "Fourth Annual Holiday Exhibition," featuring works by Jeronimo Lozano, Brian Kershnik & Joe Adams, Robin Lee Roberts, April Motley and a Bonnie Suec christmas tree, through Dec. 23. Opening reception Friday, Nov. 20, 5-9 p.m. Second reception Friday, Dec. 4, 5-9 p.m. for the Gallery Stroll.

Art Barn/Finch Lane Gallery* (54 Finch Lane, 596-5000) — "Adams, Annet and Pfeiffer," featuring landscapes by Rob Adams and Pfeiffer, through Dec. 31. Reception Friday, Nov. 20, 6-9 p.m., during monthly Gallery Stroll.

Bountiful/Davis Art Center (745 S. Main, Bountiful, 292-0367) — Holiday Exhibition and Sale through Dec. 31. Opening reception Friday, Nov. 20, 7-9 p.m.

● CONTINUING EXHIBITS

Anderson-Foothill Library (1135 S. 2100 East, 524-8278) — "Light Rhythms: Watercolors" by Shirley Cutler Bailey. Show will run through Dec. 10.

Aperture Gallery (307 W. 200 South No. 1003, 363-9700) — "Retro 19th and 20th Century," featuring photography by Bill Lee, through Nov. 30.

Arts of Utah Gallery* (2226 S. 700 East) — Group exhibit of new works by glass artist Dave Berger, sculptors and drawings by Niamid Okonkwo and monographs by Tom Bettin. Show will run through Dec. 1.

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

Artium Gallery (fifth floor, Salt Lake Public Library) — "Regarding Architecture," a cross-disciplinary examination of how visual artists interpret and react to architecture. Artists include Susan Beck, Val Brinheoff, Ursula Brodard-Craig, Royden Card, Patrick Eddington, Stephen Goldsmith, Wayne Kimball, Robert Kleinschmidt, Susan Makov, Kazuo Matsubayashi, Edwin Oberbeck, Maurice O'Hara Ure and Bonnie Suec. Show runs through Dec. 26.

C Gallery (466 S. 500 East, 359-8625) — "P is for Prints: Joan Nelson's," will run through Jan. 31. Gallery hours are 8-5, Mon.-Fri.

Chapman Library (577 S. 900 West, 524-8285) — "Celebrating Life: el Dia de los Muertos-La Navidad." The show will feature ceramic sculpture focused on Latin America holidays and will run through Jan. 6.

Cherry Street Gallery (4790 S. Cherry St. 281-0075) — "Sculpture Contemporary and Classic," featuring Dave Sorenson and Don Coy, including sculpture by Matt Clark, Stan Watts, Avard Fairbanks, Scott Ruston, Doc Poulsen, Neil Burk and D.J. Bouden through Nov. 18.

Cordell Taylor Studio/Gallery (575 W. 200 South, 355-0333) — "Pink an installation," an intricate layering of painting, sculpture, performance and poetry will be presented through Nov. 27. An opening reception will take place Nov. 20, 6-9 p.m. Also, "Table Settings," featuring paintings by Lenka Konopasek.

Day-Riverside Branch Library (1575 W. 1000 North, 524-8287) — "Celebrating Life: el Dia de los Muertos-La Navidad." The exhibit features ceramic sculpture focused on Latin American holidays and will run through Jan. 6.

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

East Millcreek Library (2266 E. Evergreen Ave., 943-4636) — "Art and Architecture," featuring paintings by John K. Felzer, through January.

Excel Gallery (Inkley's, 2150 S. State, 486-3921) — Photograph print exhibit by Wasatch Camera Club runs through Nov. 21.

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

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



DESERET NEWS, SUNDAY, NOV. 15, 1998

Jewett Center for Performing Arts (Westminster College, 1250 E. 1700 South, 488-4122) — Art Department faculty exhibit, featuring work by David Baddeley, Kay Kuzminski, Craig Gilden, Andrea Hage, Shao-Yuan Zhang and K.C. Muscolino, through Nov. 21.

King's Cottage Gallery (2233 S. 700 East, 486-5019) — Paintings by Susan Gallacher and Rob Adams are now showing. Gallery hours are Monday through Friday 11 a.m.-5 p.m. and on Saturdays by appointment.

Lamb's Restaurant (169 S. Main, 364-7166) — Paintings by Ondre Pettengill will be showing through Dec. 1.

Leftbank Gallery* (242 S. 200 West, 539-0343) — "Life's Ever Changing Colors," hand tinted black and white photos by Suzanne Davis accompanied by a mixed media and photo exhibit by Margie Dieng. Show runs through Nov. 28.

Light Spot (1043 E. 900 South) — "GIGANT/DRAGON/ERO" (the Giants, the Dragons, the Heroes), featuring glass from Murano, Italy, by artisans Motti Massari, Renato Toso and Roberto Parrio.

Moonlight Studio (353 W. 200 South, Studio No. 301, 322-3816) — Kids' art from "Bad Dog Rediscovers America," urban kids mentoring project. Exhibit is ongoing.

Museum of Church History and Art (45 N. West Temple, 240-2299) — "Artwork of Faith and Purpose," featuring artwork that has been purchased for temples, meeting houses, visitors centers, public monuments, etc., through Jan. 18. Also, "The Homemade Kingdom: Nineteenth-century Mormon Religious Furniture," featuring furniture created by 19th-century LDS converts, through Jan. 18.

Native (353 W. 200 South, 531-8555) — Contemporary interpretations of antique Victorian jewelry by Cheryl Elliott.

Original Way Gallery (33 W. Center, North Salt Lake) — Work by David Montanaro, Royden Card, Denise Brown, Ina Linton, Eru Napia, Rad Cuch, Kent Barton and Jeff Emmerichs.

Peteresen Art Center Gallery (1025 E. 2100 South, 467-5444) — "Dancing on the Wind," paintings in watercolor by Janet Wirthrich Stuart. Runs through Nov. 21.

Repatree Gallery* (Valley Fair Mall, 955-1224) — Introducing work by Bob Byrley, G. Harvey and William Phillips.

Salt Lake Art Center* (20 S. West Temple) — In the Street Level gallery. Works by Kumi Yamashita through Dec. 13. In the Main gallery: "Blue," featuring works that all deal somehow with the color blue, through Jan. 3, 1999.

Sandy City Library (10100 S. Petunia Way 1450 East) — Watercolor paintings by Kevin Quinn. Show will run through November.

Sogo Gallery (637 E. 500 South, 328-9848) — Group show with works by Kathy Wilson, Ken Baxter and Sam Collett.

Silvercity Gallery (664 Union Square, Sandy, 571-9504) — Ongoing exhibition of sculpture by William L. Jorgensen, Dee Jorgensen, R.L. Blair, Victor Reece, Avard Fairbanks and Shawn Beeler.

Thomas Kinkade Signature Gallery (627 Trolley Square) — Exclusively showing Kinkade's works. His original painting, "Bridge of Faith," is on exhibit, as well as other limited edition canvases and paper images.

Thomas Kinkade Showcase Gallery (Gardner Village, 1100 W. 7800 South, West Jordan, 253-3004) — Specializes in custom-framed Thomas Kinkade art and collectibles. Exhibit ongoing.

Twigg & Moore Art Gallery (Gardner Historic Village, 1095 W. 7800 South, West Jordan, 253-3004) — Works by Greg Olsen, James Christensen, Arnold Friberg, Glen Glazier and more. Exhibit ongoing.

University Hospital (Medical Drive, second floor) — Photographs by Dennis Haynes, Mark Weiler, Ann Luker, Kathy Gardner and Ruth Gier from the Salt Lake Art Center Photography Department. The exhibit will be in the second and third floor display cases and will run through Jan. 22.

Urban Arts Gallery (Second 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) — "Women in Time: Utah Pioneers and the Landscape," a series of works by Valoy Eaton will be presented through Nov. 29. The paintings were commissioned by Zions Bank for its permanent collection. Also "Abstracting the Elements of Art," featuring artwork from Salt Lake students in the PAFR's Program. The exhibit runs through Nov. 22. Finally, "The Val A. Browning Memorial Collection of 500 Years of European Master works," featuring paintings by Bruegel, Gainsborough, Fragonard, Corot, Van Dyke,

MAYNARD DIXON

Symposium

NOVEMBER 21st

Presented by
Williams Fine Art
Saturday, November 21
6 p.m.
Phone 534-0331 for reservations



Location:

Williams Fine Art
60 E. South Temple
Main Lobby
(Free Parking in ZCMI Parking Terrace)



Symposium Program includes:

- Remarks by Donald J. Hagerty, author of *Desert Dreams*:
The Art and Life of Maynard Dixon
- Remarks by John Dixon, the artist's son
- Book signing of the new revised edition of *Desert Dreams*
- A light buffet will be served

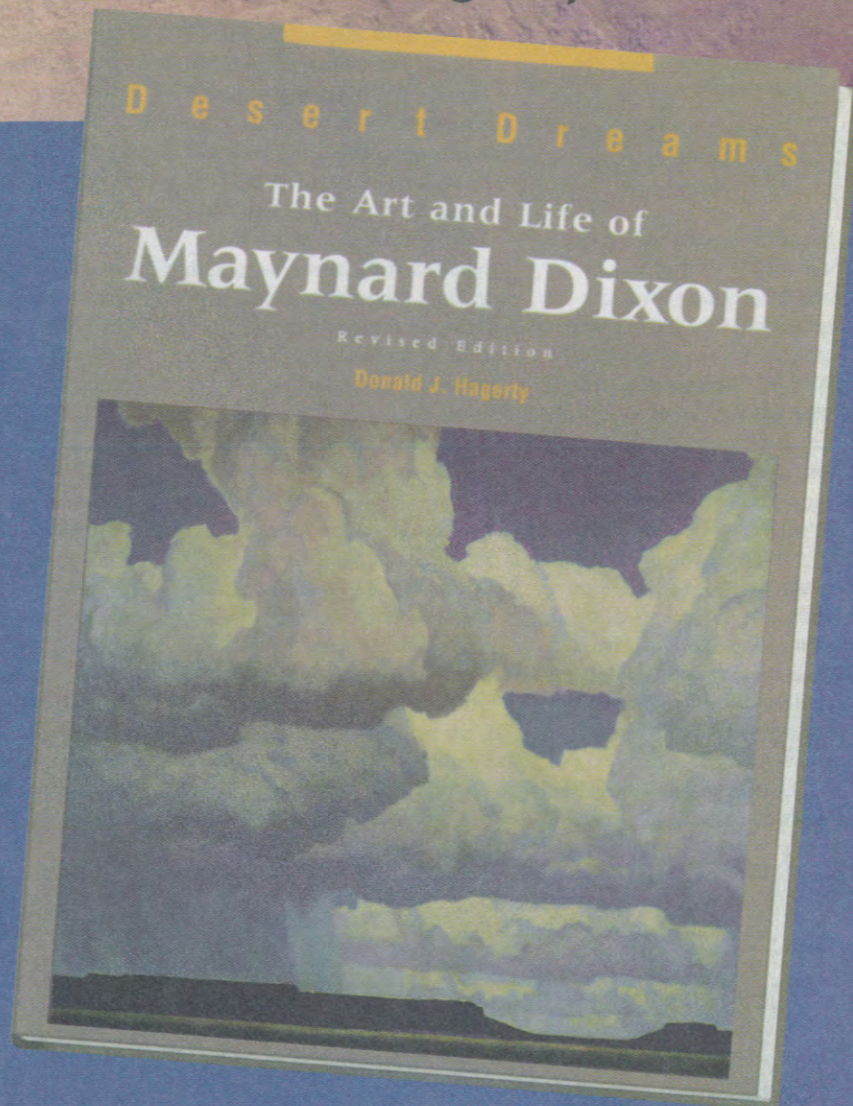


Exhibit and sale of Dixon's paintings and drawings

The new *revised edition* of *Desert Dreams* can be purchased at the Symposium,
at local book stores and at Gibbs Smith, Publisher 1-800-748-5439



Photos by Judy Magid/The Salt Lake Tribune

Ballet West Ambassadors

leap from ballet to business for Grant (photo above), Jeanne Potucek, Cindy S., Ballet West dancer Jane Wood, right, with her mother Julie Wood at Ballet Ambassadors' soiree.



Photos by Judy Magid/The Salt Lake Tribune

The LDS Hospital-Deseret Foundation 1998 Autumn Art Harvest Dinner and Auction

Elaine, Clayton Williams, photo above, write bid for painting at LDS Hospital-Deseret Foundation art auction. Shirley, Ron Hanson, below, dress up for hospital-foundation dinner.



Photos by Judy Magid/The Salt Lake Tribune

Arthritis Foundation's "Person of the Year"



Boyd, Ann Blackner, left, photo above, Fred, Joyce Ball help honor Arthritis Foundation award winners at dinner. Scott, Patty Biedermann enjoy a night out in support of Arthritis Foundation.

THE SOCIAL SCENE

Ballet West Ambassadors tell business patrons 'thanks'

Ballet West Ambassadors paid their Tribute to Business Sept. 22 with a bountiful buffet reception at the DoubleTree Hotel followed by an outstanding production of "Swan Lake."

Ambassadors work with businesses to promote ballet in Utah. The reception, underwritten by the B.W. Bastion Foundation, and performance are a thank-you to sponsors and donors. It raised approximately \$42,000.

Ballet West Artistic Director Jonas Kage and new Executive Director Johann Jacobs mingled with 965 well-wishers.

Cindy Lampropoulos chatted with Bastion Foundation rep Mike Marriott. Don Gale opted to wait for Doris Gale before going through the buffet lines.

Dorothy and Charles Smart, Fred Rollins, principal dancer Jane Wood and her mother Julie Wood were among the first to arrive. Elaine Schlehuber invited mother Chloa DeVoge. Tom Bock was there. Jeanne Potucek attended with Grant Davis. Among guests were Suzy Mang, John and Connie Critchley, Barbara and Peter Krumm, Elaine Bjelland, Bo Yom, Michelle and Adam Wester, Barbara Reed, Laura and Mark Tate, Jack and Avonne Curtis, Oklahoma City, Anthony Bennett, Tracy Swinton, Wilma Hester, Sharon Bennett and Nancy Davenport.

The LDS Hospital-Deseret Foundation 1998 Autumn Art Harvest Dinner and Auction at Little America Hotel & Towers Sept. 25 welcomed more than 500 guests and raised almost \$100,000 for medical research, education and development at LDS Hospital.

Lynn and Jim Hinckley were among early browsers at the silent auction with oils and watercolors placed along the ballroom walls. Gallery owner Clayton and Elaine Williams



JUDY MAGID

admired the selection with Barbara Slaymaker and John and Sandi Eberhardt.

The late Ted Simmons, who was to chair this year's event, was remembered by Ron Hanson who stepped in to help. Bonnie Simmons and son Jeff Simmons attended.

Werner Weixler was procurement chairman and Andy Schilly was chairman of the auction boasting work from LeConte Stewart, Michael Coleman and Randall Lake.

Pat and Doug Black chatted with friends while waiting in the buffet lines with Paul Dorius and Marilyn Roskelley, artist Carolyn Schilly, Shirley Hanson, Jack and Dixie Schoenhals, Bob and Nancy Young, Stan and Lynette Altman, Julie and Bill Hamilton, Merline Leaming, LDS Hospital administrator Rick Cagen, Dot Maxfield and Bob Pexton.

The Arthritis Foundation celebrated its golden anniversary by recognizing 19 past "Person of the Year" award winners at a dinner Oct. 15 at Little America Hotel & Towers.

Fred Ball, in his first emcee stint after recent surgery, introduced the honorees. Proceeds of about \$85,000 will aid in research, programs and services for approximately 363,000

Utahns and Idahoans afflicted with arthritis.

National president and CEO Don L. Rieggen, Atlanta, commended the Utah/Idaho chapter. Boyd and Ann Blackner stopped to chat with Fred and Joyce Ball and Uppy and Rhoda Ramsey were not far behind. Kay Schott and Izzi Wagner had dinner with Jane and Harry Johnson, Doug and Lea Jones and Dora Bailey. Mike and Leslie Reberg stopped to have a word with Utah Democratic Party chairwoman Meghan Zanolli Holbrook and Jim Holbrook.

Honoree Dorie Melich was accompanied by Gayle and Michael Melich and Virginia Likins. Among award winners attending were Norma Matheson, Norman and Barbara Tanner, Roy Simmons with Tibby Simmons and Harris Simmons with Amanda Simmons.

David and Melinda Simmons attended as did Bob Rose, Sam and Ann Granato, Blanche and Dave Freed, Margaret and Dan Siegel, Zeke and Kay Dumke, Hank Hemingway, chapter chairman George Denton, Carolyn Abravanel, Sidney Hughes and Allen and Arleen Sawitzke.

Paul Keller shared a laugh with children Scott and Patty Biedermann and program director Madeline Gulla and administrative assistant Mary Haynes got a hand.

Attending were Don and Kay Cash, Floyd and Alice Anderson, Frank and Betty Yanowitz, Gil and Nano Podolsky, Martha Stockham, Anne and Jerry Holyoak, Jackie Nicholes, Elaine Sorenson and Bob Carter, Leola Burr, Terry and John Becker, Marian Ingham, Merline Leaming and Cindy Kindred.

Salt Lake Mayor Deedee Corradini greeted the crowd and

Utah comedian Janine Gardner kept them laughing.

Sen. Pete Suazo, D-Salt Lake City, was the keynote speaker.

The event was the fifth People With AIDS Coalition of Utah's Community Awards Banquet Oct. 9 at the Salt Lake Hilton. Suazo, who lost a sister to AIDS, was the 1997 recipient of the coalition's Political/Social Policy Award.

Honored was Ben Barr, HIV/AIDS program director with the Salt Lake City-County Health Department. He was accompanied by his parents, Helen and Jerome Barr, and his daughter Melissa Nelson.

Other honorees were Julie Herron, Ron Lyman, Redstone Advertising and Design, Roger Robinson and S'PLORE.

Anne Stromness and Jeff Freedman were emcees.

Attending were Johann Jacobs, David Tompkins and Peter Christie, representing Ballet West, Kristen Ries, Maggie Snyder, Lily Eskelsen, Billie Hayes and Robert Chase, president of the PWACU board. The coalition's new director, Danna Hutchison, made her first official appearance, as did Samuel Kalin, outreach/education coordinator.

Also in the crowd: Monique Predovich, Larry Tanner, Steve Whittaker, Morris Mooney, Chad Smith, Dell Larsen, Patricia Jones, Riley Carkeek, Janet and Tom Lund, Vivienne Forsberg, Carl B. Nelson and Stephanie Kallbake.

Others attending were Gwen Mulder, Dale Evans, Brook Heart-Song, Don Austin, Brett Clifford, Kim J. Merritt, Ron Love, Debbie Hummel, Michael Westley, Kim Russo and Paula Campbell, co-chairs of the event.

Helen Forsberg contributed to this story.

Chew's Fine Des Foundation Board Mtg

**LDS HOSPITAL - DESERET FOUNDATION
Board of Trustees Quarterly Meeting
October 22, 1998**

*Retiring after
10 years*

PRESENT: Lynn Ames, David Beardshall, James Beck, Rick Cagen, John Crawford, Cheryl Doty, Howard Edwards, Richard Hebertson, Jerrold Jensen, Carter Jones, Arland Larsen, M. Gordon Johnson, Darrell Nilson, Richard North, Lori Piscopo, Richard Price, Bill Sause, Howard Van Boerum, Clayton Williams, Michael Vincent, David Wirthlin

GUESTS: Rob Allen, Jeanne Hancox, Marty Lamb, Rebecca Meadows, Heidi Reid

EXCUSED: Steve Benson, Brent Christensen, Ron Hanson, Larry Mulcock, Candace Neff, Gary Pehrson, Sterling Spafford

Dave Beardshall welcomed the Board members. He then introduced Rebecca Meadows, a new staff member. He also introduced two new board members; M. Gordon Johnson, Chairman of the Urban Central Region Board of Trustees and Dr. G. Michael Vincent, Chairman, Department of Medicine, who will be representing the SADS Foundation. He also acknowledged and presented a gift to Dr. Richard Hebertson who has returned from a mission but will be retiring from our board.

Dave then reported on a change in our board meeting dates for 1999. The dates are as follows: February 4th, May 6th, August 5th and November 4th. November 4th will be our annual retreat. Richard North made a motion for approval. Jim Beck seconded and the Board vote was unanimous.

NOMINATION COMMITTEE REPORT

Clayton Williams reported on the nominations for new members for the Board. They are as follows: James R. Dickson, Sr., Affiliated Insurance Company; Doug Foxley, Lobbyist for the State of Utah; Frank Madsen (or a representative of the Madsen Family); Kristen Kirk; William C. Vriens, Modern Display; and Conrad Jensen, M.D., Chair of Physicians Advisory Committee. Clayton Williams moved they be approved. Arland Larsen seconded and the Board vote was unanimous.

AMICUS

Lynn Ames reported on AMICUS. The financials from January 1 - August 31, 1998 are as follows:

Total Revenue	\$49,106
Total Expenses	<u>\$67,253</u>
Net Loss	(\$18,147)

Total Giving by AMICUS	\$818,378
For 1998	

Lynn stated that the members usually make contributions before the end of the year and he hopes that they will be in the black by then. November 19th is the AMICUS Retreat. The new members are: President, Reid Jones; President-Elect, Jerry Wheat; and Bob Clark, James H. Dickson, Craig Gilbert, Tom LeDuc, Walt Plumb, Jr. and Greg Watts are the new Board Members. The 1999 Amicus Banquet is scheduled for February 18, 1999 at Little America.

He also reported on the Valley Wide Memberships. He explained that for a basic annual membership of \$200, members of the Board of the Urban Central Region and the Administrative Staff will receive benefits to all 3 groups; Amicus, Friends of Cottonwood and Friends of Alta View. Spouses will be included at no extra cost.

PLANNED GIVING PROGRAM

Carter Jones reported on the Planned Giving Committee. The goals for 1998 are \$1,000,000 in Planned Gifts. They have three gifts either completed or pending: \$100,000 CRT, \$180,000 CRT and \$1,400,000 CRT. They held 2 public seminars and 6 stockholders seminars. The professional seminars were the most successful. Carter will chair this committee for one more year with Steve Fullmer as vice-chair. Steve will then take over.

AUTUMN ART HARVEST

Clayt Williams reported on the Autumn Art Harvest. They had 400 in attendance. There were 27 pieces in the live auction and 92 pieces in the silent auction. The net profit on the art was \$60,000. Ron Hanson raised \$38,000 in sponsorships. They will have a final amount for us at the next board meeting.

Art Works connects clients with artists

S.L. gallery offers a wide selection of paintings, photographs and prints.

By Dave Gagon

Deseret News visual arts writer

ART WORKS — at 14 E. 300 South, just across the street from the new American Stores building — is a stylish, contemporary art gallery tastefully situated in the Judge Building. Specializing in both modern and traditional art, the gallery, with its large windows, looks out onto the street, offering passers-by a glimpse of its unique selection of original art from over 50 regional, national and international artists.

Jimmy Smith started Art Works four years ago, after spending several years running an art consulting business out of the back room of a framing shop. In his early days, Smith traveled the world extensively. During those times he visited museums and galleries, acquiring a great interest in fine art. "He decided to go into the business because he simply loved art," says

Represented artists

Arno
Arrak
John Baughman
Jan-Richardson Baughman
Enricho Embroli
Jurgen Gorg
Neal Gregory
Alexander Ivanov
Mario Jason
Willi Kissmer
T.L. Lang
Fred Lyman
Michael Moor
Annora Spence
Sibylle Szaggars
Bika Tsaava
Eric Waugh
Virginia Wood
Helen Zarin.

Lynn Chambers, an art consultant at Art Works.

With Chambers and Gini Pohlman, the company's other art consultant, Smith helps corporations and individuals design their living and work spaces with art that re-



Art Works, which specializes in art consultation, has been in the Judge Building, 14 E. 300 South, since September 1996.

flects each client's unique vision and taste. Art Works offers its clients a wide selection of paintings, photographs and original prints from which to choose.

As with many galleries, Art Works begins the consultation process by assessing art requirements based on the size and location of the space to be decorated. An individual's or corporation's tastes and desired image are discussed, recommendations are made, and finished works of art are brought to

the home or office to see what does and doesn't work.

According to Sibylle Szaggars, an international artist who now resides in the Sundance area, Art Works is best at "connecting the client with the artists."

Still new to the area, Art Works has a battle ahead as it competes against such entrenched fixtures as Phillips, Tivoli, Gallery 56, Clayton Williams and Dolores Chase. But competition is always good, and so is the art that hangs on the walls at Art Works.

GALLERIES



Compiled by Dave Gagon

Phone 237-2149

• CONTINUING EXHIBITS

Ancient Future Gallery* (863 E. 900 South, 539-8777) — Fine arts and crafts.

Anderson-Foothill Library (1135 S. 2100 East, 524-8278) — "Life in Image," featuring work by Jeesun Hahn, through April 1.

Antelope Island State Park Visitors Center (Exit 335 off I-15, west on Antelope Drive) — Photography by Steve Greenwood, through March.

Alpine Art and Frame (430 E. South Temple, 355-1155) — Works by Romanian child prodigy Alexandra Nechita. Exhibition is ongoing.

Art Access Gallery* (339 W. Pierpont, 328-0703) — "Til Death Do Us Part," featuring photographs by John Schaefer, through April 4.

Art Barn/Finch Lane Gallery* (54 Finch Lane, 596-5000) — Installation by Michael Peter Smith, and constructions by Kurt and Rebecca Knudsen, through April 11.

Arts of Utah Gallery (2107 S. Highland Drive) — Mixed media paintings by Fatemeh Dibaiyan Rahimi, through April 20.

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

Atrium Gallery (fifth floor, Salt Lake City Public Library) — Paintings by Thomas Howard, through April 12.

Bibliotect (235 S. 400 West, 236-1010) — "Icons, Rituals, Relics," featuring work by Kent Rigby and Rich Arave, through April 12.

C Gallery (466 S. 500 East, 359-8625) — "L is for Landscapes of the Soul by Ray Pierotti," through March 31.

Chapman Library (577 S. 900 West, 524-8285) — "African Images: Masks and Sculpture from Private Collections," through April 30.

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

Cordell Taylor Studio/Gallery (250 S. 200 West) — "I Love the Snow Queen," featuring paintings and sculpture by Alam Allen, through April 18. Also, works by Dayna Kerns, through April 16.

D.B. Gallery (125 E. 6100 South, Murray,

and Darl Thomas. The show will run through April 6. *Upper gallery:* "Antonia Hedrick: Skins of Former Life," through March 31.

Salt Lake Community College (Markosian Library Art Gallery, Redwood Campus, 4600 S. Redwood Road, 957-4905) — Paintings by Anne Marie Oborn, through March 28.

Schorr Gallery — West Jordan City Hall (8000 S. Redwood Road, 569-5100) — Folk Art by Eric Dowdle, through April 10.

Silvertip Gallery (664 Union Square, Sandy, 571-9504) — Ongoing exhibition of sculpture by William L. Jorgensen, Dee Jorgensen, R.L. Blair, Victor Reece, Avard Fairbanks and Shawn Beeler.

Twiggs & Moore Art Gallery (Gardner Historic Village, 1095 W. 7800 South, 255-3004) — Works by Arnold Friberg, Eric Dowdle, Robert Duncan, Thomas Kincade and Alan Maley. Exhibit ongoing.

Tyler Library (315 Wood St., Midvale) — Oils and watercolors by RoMae Schreyers, through April.

Unity (56 S. 141 East, Suite 209) — Watercolors and pastels by Kent Rich.

Utah Gallery (Nelson Laboratories, 6280 Redwood Road, 963-2600) — The Utah Watercolor Society's Winter Show, through March.

Utah Museum of Fine Art* (University of Utah, South Campus Drive, 581-7332) — "Contemporary American Art From the Permanent Collection," and "Putting it Together: Materials of the Artist," through March 30. Also, "Modes of Modernism: Painting and Sculpture of the West," featuring selections from the permanent collection of the Nora Eccles Harrison Museum of Art, Utah State University, through April 13. Also, "The Val A. Browning Memorial Collection of 500 Years of European Masterworks," featuring paintings by Brueghel, Gainsborough, Fragonard, Corot, Van Dyke, Vierge Le Brun and many others. The exhibit will run indefinitely.

Vital Arts Gallery* (2500 S. State, south entrance) — "A Journey to the Center of the Circle," featuring shamanic art created through spiritual journeys, through May 2.

Williams Fine Art* (Main Lobby, Eagle Gate Plaza, 60 E. South Temple, 534-0331) — Paintings by early Utah artists: Harwood, Hafen, Stewart, through March.

* Member, Salt Lake Art Dealers Association.

Wednesday Mar. 11, 1998

Dear Steve:

Thanks to you and your father
for all your help.

This is the method of payments
I would like for the Minerva Teichert
painting: six separate checks
made out as follows:

	Shirley McKay	\$35,000 - 2500.00
	Philip Taylor	5,000
	Ewendolyn Soper	5,000
(Kerrilyn)	Kerrilyn Parker	5,000
	Jeffrey Taylor	5,000
	Lisa Soper	5,000
	Total	\$60,000

Thank you again and may
Mr. Madsen enjoy it as much as
we have.

Sincerely yours,
Shirley McKay



Fred Hayes/The Enterprise

Southam Gallery owner Linda Southam (left) and daughter Kimberly are among art gallery owners who have experienced an up-tick in business in recent years. In fact, Southam says she is having difficulty keeping enough large-scale art in stock to satisfy a clientele that has grown increasingly affluent. See story below.

Utah's prosperity being felt by art gallery owners; rising sales reported

by B. McKinzie
Staff Writer

Area art gallery sales have improved considerably during recent years, an apparent outcome of the valley's economic well-being and its ability to attract prosperous newcomers.

In general, the health of the area's art gallery industry is "very good," said Meri Ploetz, curator for Phillips Gallery in downtown Salt Lake City.

Sales at Phillips Gallery have

increased about 10 percent annually for the past three years, Ploetz said.

And A gallery, on south Highland Drive, has experienced annual growth in its sales during the past five years.

Brent Godfrey, curator and part owner of A gallery, said his business grew at about the same pace in the '80s as it has during the '90s.

But he also has the impression that the local art market was

fairly dormant until the last couple of years, he said.

At Williams Fine Art, 1997 "was our best year ever — a considerable increase over previous years," said owner Clayton R. Williams. Sales during the current year are continuing at the same accelerated pace, he said.

Williams indicated that, in his opinion, the economic health of the art gallery industry is very

see ART page four

From The Enterprise Newspaper 3/16/98

Art (continued from page one)

closely tied to the health of the local economy.

Darryl Drage, owner of The Brushworks Gallery, said his sales are up considerably because of several large contracts he landed in recent months. He said this spike in sales may be unusual — it doesn't indicate a trend in the growth of his business.

Other gallery owners who discussed sales figures reported

similar increases during recent years. And all of the gallery owners who were interviewed reported growth in their workforce during the last half of the '90s. Many have added several part-time individuals and others have added at least one full-time employee.

Linda Southam, who owns Southam Gallery Inc. at 50 E. Broadway, said she's seen a definite increase in sales when she

compares this decade with the 1980s.

She's also seen a "definite, definite trend" during the last decade. Ten years ago she had many clients who were "more middle class," and many used her gallery's layaway program.

Now her typical client is wealthy and buys larger, more expensive paintings.

They're "young and nouveau riche," she said.

In fact, she can't keep enough large paintings in stock, Southam said. The turnover is very rapid.

And she's seeing a lot of people furnishing their second homes with paintings. Some clients will buy up to five large paintings for their second home, she said.

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • SUITE 150 • SALT LAKE CITY, UTAH 84111 (801) 534-0232

March 25, 1998

To: Helen Forsberg

From: Williams Fine Art

Re: Howell Rosenbaum paintings

We recently received a number of paintings by the artist Howell Rosenbaum. Rosenbaum was one of the foremost Depression-era painters in Utah. He was from Brigham City, originally, and studied with Calvin Fletcher at Utah State. Later, he studied in New York, only to return to Utah to teach at the Utah Art Center for the W.P.A. He was known for his bold colors and expressionist images.

Of the pieces we received, the most newsworthy are several oil paintings satirizing Modern Art, which he despised. I have enclosed photos of these paintings (numbers on the back). Photo #1 depicts Picasso's head being cradled by one of his own creations. Photo #2 shows an art critic with a clothespin on his nose, sweating and eating mushrooms, while modern artists literally "blow their own horn." Picasso's "Woman in the Mirror" is in the background.

Photo #3 shows Picasso's "offspring" painting with the tail of a cat, while his father (in the portrait) looks on. Time-Life is photographing the spectacle, and Rosenbaum, himself, is observing from the left-hand corner. Photo #4 depicts a woman who is sick after drinking the "brew" of modern artists. The bottles are marked, "Picasso's Rot-Gut, Dufy's Fizzle Water, Mondrain's Moonshine", etc.

We find these pieces highly unusual and noteworthy, and hope you will also. Please drop in if you would

WILLIAMS FINE ART

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

like to take a look. Timing is a bit critical, since one of the paintings has sold (Photo #3), and will need to be picked up by its owner within a week.

Thanks.

Art Canvass

• **The Utah Watercolor Society** will host a conference for artists on Friday, April 17, noon-4 p.m. and Saturday, April 18, 9 a.m.-4 p.m. at Westminster College, 1840 S. 1300 East. Speakers will be: Nathan B. Winters, Tony Smith, Bonnie Phillips, Borge Anderson, Osral Allred, Diane Pratt, James R. Schnirel, Glen Edwards, Russell Case, Randall Lake, Roberta Glidden, Robert Kleinschmidt, Donna Osmond Kearney, Lorin S. Thunell and Anton Rasmussen. Registration deadline is Wednesday, April 1. For cost and more information call Janice Hall at 942-2069 or Jan Richins at 451-5411.

• **Williams Fine Art** has received a number of paintings by Howell Rosenbaum, one of the foremost Depression-era painters in Utah. Rosenbaum, originally from Brigham City, studied at Utah State with Calvin Fletcher. Later he studied in New York. Rosenbaum was known for his bold colors and expressionist images. For information on the artworks, contact Williams Fine Art at 534-0331.

• **Weber State University** Department of Visual Arts will exhibit



One of Howell Rosenbaum's paintings depicts Picasso's head being cradled by one of his own unusual creations.

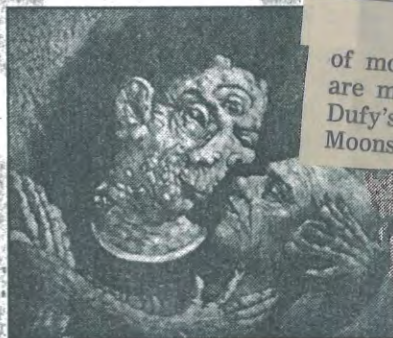
Des news 3

Art Canvass

• **The Utah Watercolor Society** will host a conference for artists on Friday, April 17, noon-4 p.m. and Saturday, April 18, 9 a.m.-4 p.m. at Westminster College, 1840 S. 1300 East. Speakers will be: Nathan B. Winters, Tony Smith, Bonnie Phillips, Borge Anderson, Osral Allred, Diane Pratt, James R. Schnirel, Glen Edwards, Russell Case, Randall Lake, Roberta Glidden, Robert Kleinschmidt, Donna Osmond Kearney, Lorin S. Thunell and Anton Rasmussen. Registration deadline is Wednesday, April 1. For cost and more information call Janice Hall at 942-2069 or Jan Richins at 451-5411.

• **Williams Fine Art** has received a number of paintings by Howell Rosenbaum, one of the foremost Depression-era painters in Utah. Rosenbaum, originally from Brigham City, studied at Utah State with Calvin Fletcher. Later he studied in New York. Rosenbaum was known for his bold colors and expressionist images. For information on the artworks, contact Williams Fine Art at 534-0331.

• **Weber State University** Department of Visual Arts will exhibit



One of Howell Rosenbaum's paintings depicts Picasso's head being cradled by one of his own unusual creations.

The Salt Lake Tribune ARTS Sunday

Howard's Art: Williams

Fine Art, 60 E. South Temple, Salt Lake City, has recently acquired a number of paintings by Howard Rosenbaum. Rosenbaum, according to gallery own-

er Clayton Williams, was one of the foremost Depression-era painters in Utah.

He was a Brigham City native and studied with Calvin Fletcher at Utah State University. He later returned to Utah and was known for his bold colors and expressionist images.

Of the pieces at the Williams Gallery, the most noteworthy are several oil paintings satirizing modern art, which Rosenbaum despised. One depicts Picasso's head being cradled by one of his own creations, while another shows an artist with a clothespin on his nose, sweating and eating mushrooms, while modern artists literally "blow their own horn."

Another depicts a woman who is sick after drinking the "brew"

of modern artists. The bottles are marked Picasso's Rot-Gut, Dufy's Fizzle Water, Mondrain's Moonshine, etc.

Howard's Art: Williams

Fine Art, 60 E. South Temple, Salt Lake City, has recently acquired a number of paintings by Howard Rosenbaum. Rosenbaum, according to gallery own-

er Clayton Williams, was one of the foremost Depression-era painters in Utah.

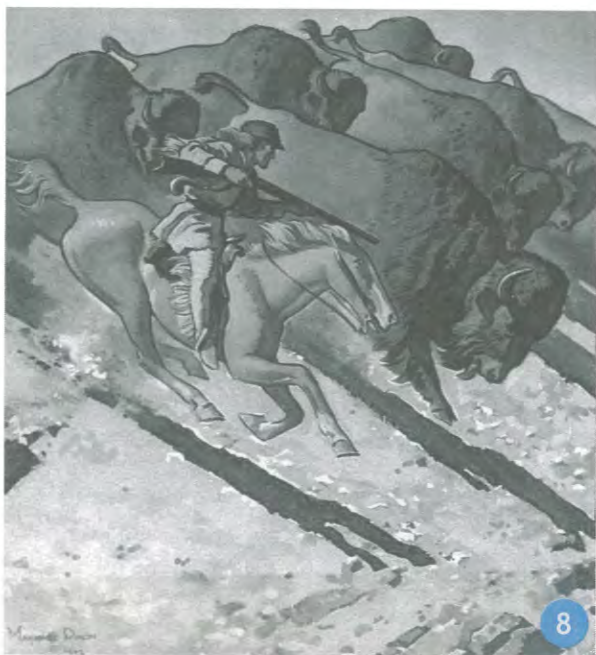
He was a Brigham City native and studied with Calvin Fletcher at Utah State University. He later returned to Utah and was known for his bold colors and expressionist images.

Of the pieces at the Williams Gallery, the most noteworthy are several oil paintings satirizing modern art, which Rosenbaum despised. One depicts Picasso's head being cradled by one of his own creations, while another shows an artist with a clothespin on his nose, sweating and eating mushrooms, while modern artists literally "blow their own horn."

Another depicts a woman who is sick after drinking the "brew"

of modern artists. The bottles are marked Picasso's Rot-Gut, Dufy's Fizzle Water, Mondrain's Moonshine, etc.

Byu mo'a. Summer 1998

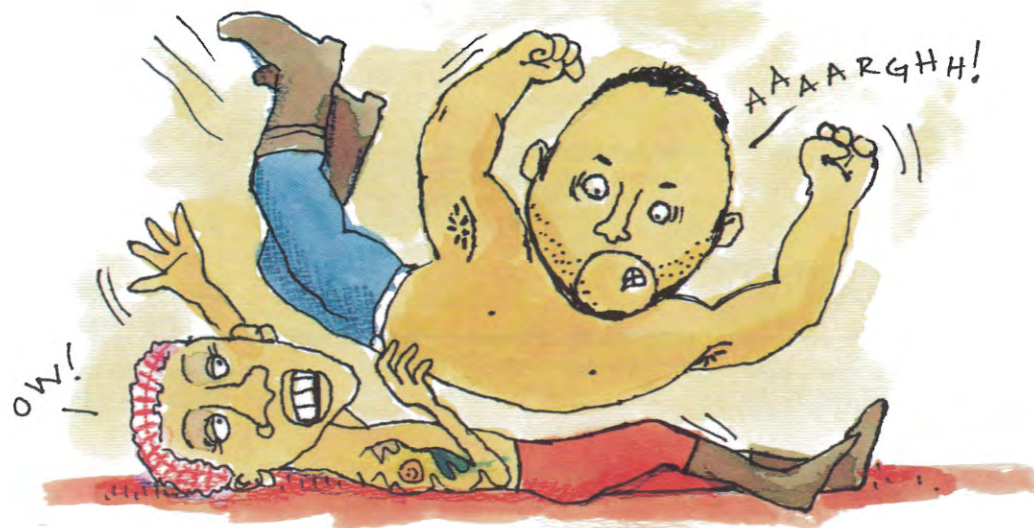


NEW ACQUISITIONS

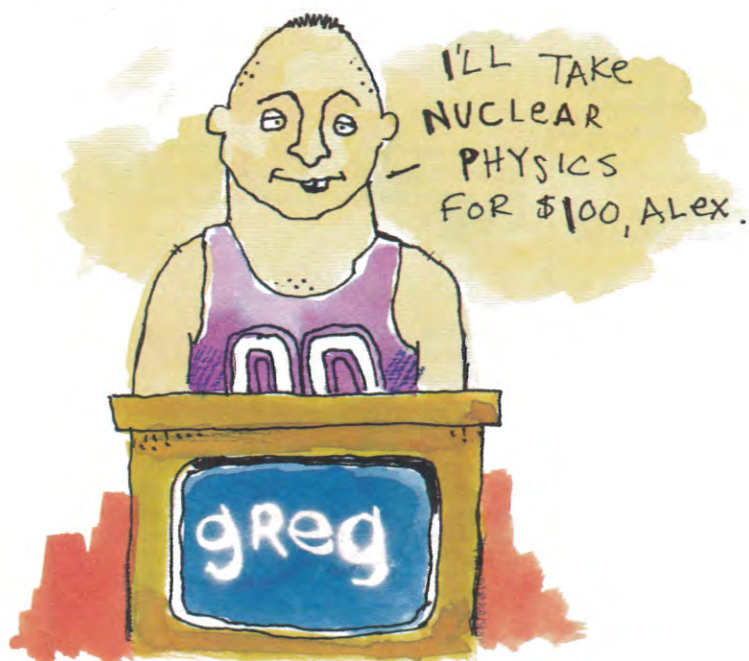
The Museum, through the generosity of its wonderful donors, has begun to purchase works of art for its collection. In April the MOA was pleased to acquire several new pieces of art. *Buffalo Hunt*, by Maynard Dixon, is a watercolor with pen. *Under Alameda Oaks* is a 10-by-16-inch oil painting by John Hafen. Five framed lithographs of buffalo by artist George Catlin were also purchased. Also, a large collection of works by Minerva Teichert has been given to the Museum from the Teichert family. We cannot express adequately our sincere appreciation to the great friends we have in the work we are doing. The Museum's development depends upon this kind of thoughtfulness, and it is appreciated deeply.

JULY 12, 1998
NEWS ITEM!

KARL MALONE WRESTLES
DENNIS "RODZILLA" RODMAN BEFORE MILLIONS
OF VIEWERS ON PAY-PER-VIEW TELEVISION!



COUNT YOUR BLESSINGS.



BY SCOTT PERRY

Salt Lake

September / October 1998 \$4.25

Felt-Buchorn, Gifts of the
Christmas, corporate, tabletop, since
South Temple. 532-1131

Ashley Hill, Fine home accessories, collectibles, Radko,
Royal Copenhagen, Byers, tapestries, Italian ceramics, floral
designs. Surround yourself in elegance. Orem (801) 225-
3913

FINE ART

We buy paintings by early Utah artists such as Harwood,
Hafen, Mahonri Young, LeConte Stewart, and many more.
Phone us.

WILLIAMS FINE ART

60 E. South Temple • Main Lobby • SLC, UT 84111
801-534-0331

KIDS CORNER

WEE TRAVEL BABY GEAR RENTALS, Furnishing quality
juvenile rental equipment including strollers, cribs, swings,
backpacks, and much more! We deliver. 888-485-9400

MASSAGE

BODY WORKS: Fine products for your body and soul, aroma
therapy, music, books, massage equipment. 25 South 300
East, SLC 801-521-3330.

PAMPER YOURSELF with massage and holistic bodywork
from eastern and western traditions. **EASTWEST
BODYWORKS** professional clinic or Awakening Spirit
Massage School student clinic, 421 S. 400 E., (801) 532-
5018.

Stressed? Get relief with therapeutic massage from SLC's
best at **A GIFT OF TOUCH**: 801-461-0877

Time Out Associates: Meditation • Massage • Intuitive
Therapies. 445 E. 200 So. #302, Salt Lake City 801-530-
0633

WEST VALLEY MESSAGE

"Best Massage in Town"

Fully Licensed male & female therapists
in-house, home, and office visits available.

3952 West 3500 South (Inside Gold's Gym)
801-963-8580

PLASTIC SURGERY

Dr. Russell Young, Board Certified Plastic Surgeon. For
information and prices call 801-261-5791.

Utah Laser Center — Laser skin resurfacing and laser eyelid
surgery. Dr. L. Douglas Israelsen 801-561-8461.

REAL ESTATE

Mardi Wing, Realtor GRI • Specializing in Weber/Davis
Counties. Mansell & Associates (801) 479-3980 e-mail:
Mardi@Utah-inter.Net

RETIREMENT

Retire in year-round sunshine at Parklane Senior
Apartments! One and two bedroom floor plans with
many services and amenities. Call Janet at 537-1100
for information.

SHUTTERS

HAVENWOOD SHUTTERS: Affordable, quality
plantation shutters. We custom build and fit. Free in-
home estimates. 801-487-1161

SKIN CARE

Are you concerned with • Premature aging • Sun damage •
Fine Lines • Oily/acne skin? Experience botanical and herbal
based skin care. For a complimentary Alpha Complex facial
call Ruth Carson 801-487-0978.

**SOUTHERN UTAH
BED & BREAKFASTS**

QUICKSAND AND CACTUS B&B, Landmark pioneer and
former home of Juanita Brooks, renowned author and
Mormon historian. Two blocks from ancestor square.
Gourmet breakfast. 435-674-1739 • 800-381-1654
<http://www.infowest.com/quicksand>

the
brochure

Trade places for free
Australia, U.S., more. Brochure:
www.iinet.net.au/~homeswap/

Zion Canyon Cinemax Theater — Native Americans called
Zion Canyon the center of the earth, we call it Treasure of the
Gods. See it all on our giant six story screen! Open daily in
Springdale, Utah at the entrance to Zion National Park. Call
888-256-FILM, or 435-772-2400 for information.

WELLNESS

**AVENUES ARTS & WELLNESS CENTER — INDULGE IN
COMPLETE WELL BEING**. Naturopathic Physician on staff;
Holistic & Herbal Medicine, Hydrotherapy & Nutrition; Highly
skilled Massage Therapists; Sports Massage, Shiatsu,
Cranio-sacral, Reiki, Watsu; Facial & Body Treatments;
Ayurvedics & Aromatherapy Steams; Art and Movement
Therapies; Art Experimentals, Dane, Tai Chi & Yoga. **521-ARTS**

YOUTH EDUCATION

Secret of the Cardboard Rocket for age 6–8, October
15–Nov. 5, 581-6984

Stimulate lifelong learning with U of U Youth Education fall
semester classes, 581-6984

Youth Arts Academy, age 6 and up, drawing, painting, clay
and more, 581-6984

Youth Theatre Conservatory, age 10–19, professional
training at U of U, Sept. 25–Nov. 21, 581-6984

**LOCATION!
LOCATION!
LOCATION!**

Salt Lake Marketplace is the prime location
to advertise your products and services!

For advertising information, call

801/485-5100 ext. 13

Salt Lake Marketplace—
it's where Utah shops.

**SALT LAKE
MARKETPLACE**

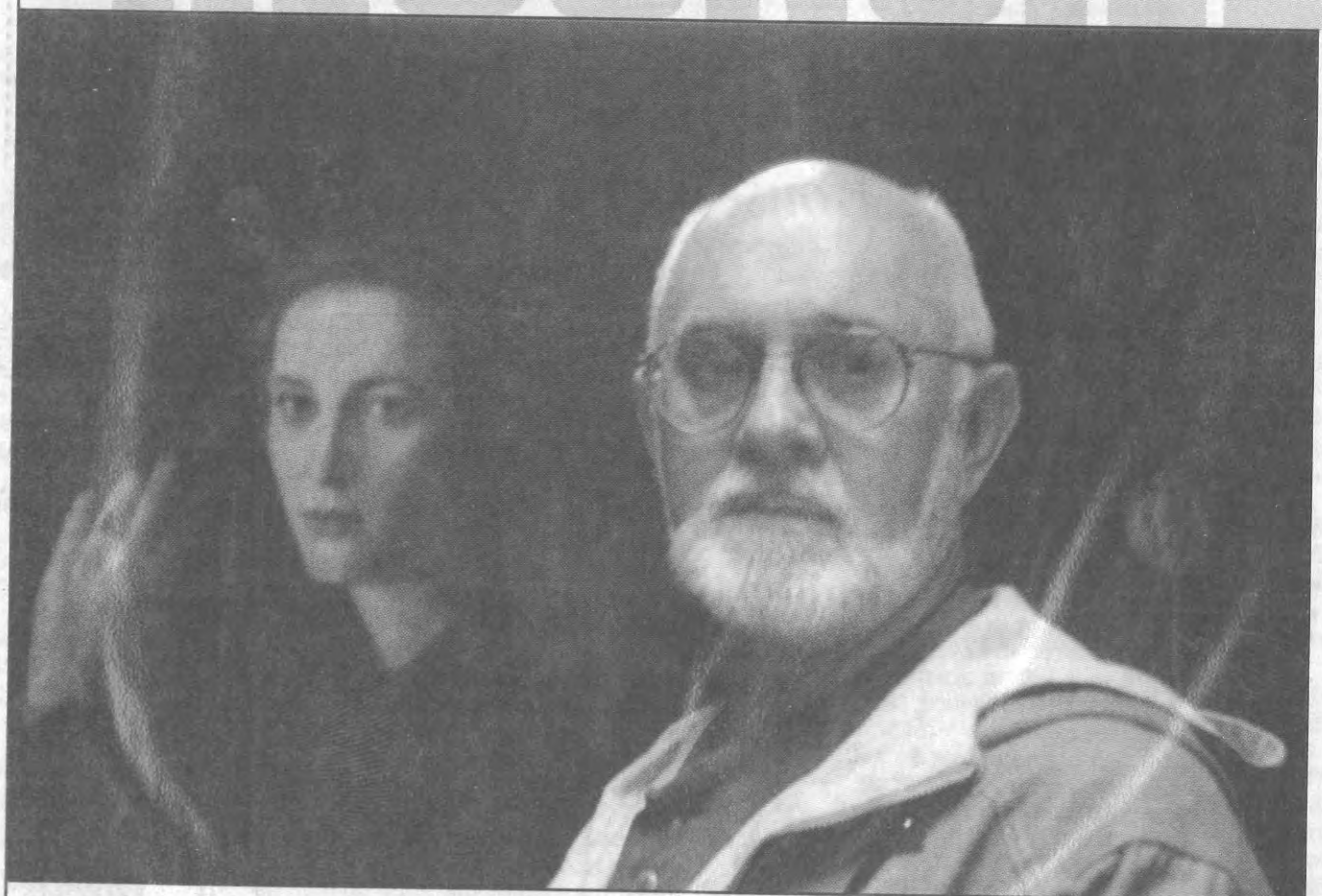
The Salt Lake T

ART

SUNDAY, AUGUST 23, 1998

- JACK GOODMAN/D-2
- BOOKS/D-5
- ARTS EVENTS/D-7-11

RECONCILED



Trevor Southey, shown with a portrait of his daughter Mary Ann, is the subject of a new book.

tribune

S

998



Trevor Southey

Religious imagery is a recurring theme in Trevor Southey's art, such as in this work, "Nativity."

Southey Reconciles His Life and His Art

■ Continued from D-1

which lingers to this day."

He talks of feeling a sense of liberation, even of flight while at work. "More important," he writes, "is the fervent belief in the essential goodness of humankind and in the capacity of the human spirit to make the transition from confusion and darkness into light and enlightenment, and ultimate union with God."

Born in what was then called Rhodesia, Trevor Southey first came to the United States in 1963. He brought with him a strong consciousness of his African and British origins. Formally trained at the Brighton College of Art in England and one year in Durban, South Africa, Southey also received two degrees from Brigham Young University. He taught there until 1977.

There is a strong link between

could see that there are many... for a farm house.

Mystery

BY MARTHA SONNTAG BRADLEY
SPECIAL TO THE TRIBUNE

There are few figures in Utah art whose work has the strength and candor of Trevor Southey's — for longer than two decades, his oil paintings of nude men and women have challenged local standards of correctness and international trends of modernism. Frankly reminiscent of Michelangelo's belief that "man is the measure of all things," Southey's figures take on an almost metaphoric significance, speaking to the issues we all confront as human beings. Southey looks at his position in the art world and the world beyond it in a new book, *Trevor Southey: Reconciliation* represents a collaboration between Southey and a longtime friend, art historian K. Mitchell Snow.

The narrative comes from journals Southey has kept since he was 18. The combination of "This turning upon oneself, which has become my way of growing, I like to compare to the process of discovery and rediscovery, inexorably accompanied by painful awareness of change and decay. This, of course, is true for many, though there are perhaps even more for whom the process is just too painful."

He writes, "The evolution of my life, and my place in the world, has been an endless series of cycles of discovery and rediscovery, inexorably accompanied by painful awareness of change and decay. This, of course, is true for many, though there are perhaps even more for whom the process is just too painful."

His art work, he writes, became "an autobiography of the purity of primary colour. In this self-focused solitude there is much to be learned."

Much of his art work does the same, with the images often showing the pain that accompanied the effort. The issue of reconciliation is taken on from a variety of directions and is at the core of much of his work.

He writes, "The evolution of my life, and my place in the world, has been an endless series of cycles of discovery and rediscovery, inexorably accompanied by painful awareness of change and decay. This, of course, is true for many, though there are perhaps even more for whom the process is just too painful."

His art work, he writes, became "an autobiography of the purity of primary colour. In this self-focused solitude there is much to be learned."

grat
erin
Pea
Asp
ing
"W
ject
pho
wha
T
mud
pain
from
"I
to d
that
the

Trevor Southey comes to terms



Photos by Judy Magid/The Salt Lake Tribune

Ballet West Ambassadors

It is an easy leap from ballet to business for Grant Davis, left, photo above, Jeanne Potucek, Cindy Lampropoulos. Ballet West dancer Jane Wood, right, photo below, with her mother Julie Wood at Ballet West Ambassadors' soiree.

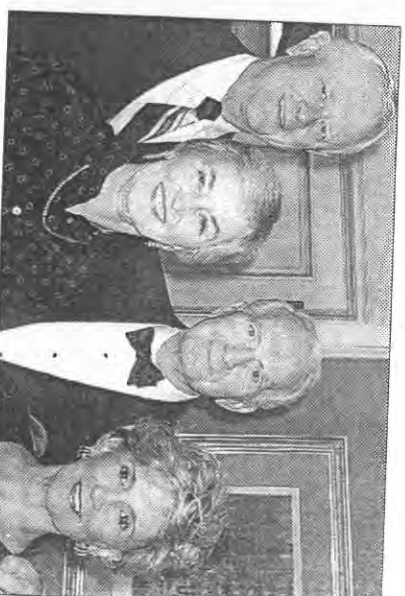


Photos by Judy Magid/The Salt Lake Tribune

The LDS Hospital-Deseret Foundation 1998 Autumn Art

Harvest Dinner and Auction

Elaine, Clayton Williams, photo above, write bid for painting at LDS Hospital-Deseret Foundation art auction. Shirley, Ron Hanson, below, dress up for hospital-foundation dinner.



Photos by Judy Magid/The Salt Lake Tribune

Arthritis Foundation's "Person of the Year"



Boyd, Ann Blackner, left, photo above, Fred, Joyce Ball help honor Arthritis Foundation award winners at dinner. Scott, Patty Biedermann enjoy a night out in support of Arthritis Foundation.

THE SOCIAL SCENE

Ballet West Ambassadors tell business patrons 'thanks'

Ballet West Ambassadors paid their Tribute to Business Sept. 22 with a bountiful buffet reception at the DoubleTree Hotel followed by an outstanding production of "Swan Lake." Ambassadors work with businesses to promote ballet in Utah. The reception, underwritten by the B.W. Bastion Foundation, and performance are a thank-you to sponsors and donors. It raised approximately \$42,000.

Ballet West Artistic Director Jonas Kage and new Executive Director Johann Jacobs mingled with 965 well-wishers.

Cindy Lampropoulos chatted with Bastion Foundation rep Mike Mariott. Don Gale opted to wait for Doris Gale before going through the buffet lines.

Dorothy and Charles Smart, Fred Rollins, principal dancer Jane Wood and her mother Julie Wood were among the first to arrive. Elaine Schlehuber invited mother Chloa DeVoge. Tom Bock was there. Jeanne Potucek attended with Grant Davis.

Among guests were Suzy Mang, John and Connie Critchley, Barbara and Peter Krumm, Elaine Bjelland, Bo Yom, Michelle and Adam Wester, Barbara Reed, Laura and Mark Tate, Jack and Avonne Curtis, Oklahoma City, Anthony Bennett, Tracy Swinton, Wilma Hester, Sharon Bennett and Nancy Davenport.

The LDS Hospital-Deseret Foundation 1998 Autumn Art Harvest Dinner and Auction at Little America Hotel & Towers Sept. 25 welcomed more than 500 guests and raised almost \$100,000 for medical research, education and development at LDS Hospital.

Lynn and Jim Hinekey were among early browsers at the silent auction with oils and watercolors placed along the ballroom walls. Gallery owner Clayton and Elaine Williams



JUDY MAGID

R.S.V.P.

admired the selection with Barbara Slaymaker and John and Sandi Eberhardt.

The late Ted Simmons, who was to chair this year's event, was remembered by Ron Hanson who stepped in to help. Bonne Simmons and son Jeff Simmons attended.

Werner Weikler was procurement chairman and Andy Schilly was chairman of the auction boasting work from LeConte Stewart, Michael Coleman and Randall Lake.

Pat and Doug Black chatted with friends while waiting in the buffet lines with Paul Dorius and Marilyn Roskelley, artist Carolyn Schilly, Shirley Hanson, Jack and Dixie Schoenhals, Bob and Nancy Young, Stan and Lynette Altman, Julie and Bill Hamilton, Merline Leaning, LDS Hospital administrator Rick Cagen, Dot Maxfield and Bob Pexton.

The Arthritis Foundation celebrated its golden anniversary by recognizing 19 past "Person of the Year" award winners at a dinner Oct. 15 at Little America Hotel & Towers.

Fred Ball, in his first emcee stint after recent surgery, introduced the honorees. Proceeds of about \$85,000 will aid in research, programs and services for approximately 383,000

Utahns and Idahoans afflicted with arthritis.

National president and CEO Don L. Rigglin, Atlanta, commended the Utah/Idaho chapter. Boyd and Ann Blackner

stopped to chat with Fred and Joyce Ball and Uppy and Rhoda Ramsey were not far behind. Kay Schott and Izzi Wagner had dinner with Jane and Harry Johnson, Doug and Loa Jones and Dora Bailey. Mike and Leslie Reberg stopped to have a word with Utah Democratic Party chairwoman Meghan Zanolli Holbrook and Jim Holbrook.

Honoree Dorie Melich was accompanied by Gayle and Michael Melich and Virginia Likins. Among award winners attending were Norma Matheson, Norman and Barbara Tanner, Roy Simmons with Tibby Simmons and Harris Simmons with Amanda Simmons.

David and Melinda Simmons attended as did Bob Rose, Sam and Ann Granato, Blanche and Dave Freed, Margaret and Dan Siegel, Zeke and Kay Dumke, Hank Hemingway, chapter chairman George Denton, Carolyn Abravanel, Sidney Hughes and Allen and Arleen Sawitzke.

Paul Keller shared a laugh with children Scott and Patty Biedermann and program director Madeline Gulla and administrative assistant Mary Haynes got a hand.

Attending were Don and Kay Cash, Floyd and Alice Anderson, Frank and Betty Yanowitz, Gil and Nano Podolsky, Martha Stockham, Anne and Jerry Holyoak, Jackie Nicholes, Elaine Sorenson and Bob Carter, Leola Burr, Terry and John Becker, Marian Ingham, Merline Leaning and Cindy Kindred.

Salt Lake Mayor DeeDee Corradini greeted the crowd and

Utah comedian Janine Gardner kept them laughing.

Sen. Pete Suazo, D-Salt Lake City, was the keynote speaker.

The event was the fifth People With AIDS Coalition of Utah's Community Awards Banquet Oct. 9 at the Salt Lake Hilton. Suazo, who lost a sister to AIDS, was the 1997 recipient of the coalition's Political/Social Policy Award.

Honored was Ben Barr, HIV/AIDS program director with the Salt Lake City-County Health Department. He was accompanied by his parents, Helen and Jerome Barr, and his daughter Melissa Nelson.

Other honorees were Julie Herron, Ron Lyman, Redstone Advertising and Design, Roger Robinson and S'PLORE.

Anne Stromness and Jeff Freedman were emcees.

Attending were Johann Jacobs, David Tompkins and Peter Christie, representing Ballet West; Kristen Ries, Maggie Snyder, Lily Eskelsen, Billie Hayes and Robert Chase, president of the PWACU board. The coalition's new director, Danna Hutchison, made her first official appearance, as did Samuel Kalin, outreach/education coordinator.

Also in the crowd: Monique Predovich, Larry Tanner, Steve Whitaker, Morris Mooney, Chad Smith, Dell Larsen, Patricia Jones, Riley Carkeek, Janet and Tom Lund, Vivienne Forsberg, Carl B. Nelson and Stephanie Kallbaka.

Others attending were Gwen Mulder, Dale Evans, Brook Heart-Song, Don Austin, Brett Clifford, Kim J. Merritt, Ron Love, Debbie Hummel, Michael Westley, Kim Russo and Paula Campbell, co-chairs of the event.

Helen Forsberg contributed to this story.



Home Search Feedback Scout! All Cities Talk Help ?

Back to Search Results

Contact this Organization

InfoSite

Home Page

Service Area

Utah Artists

What Others Have Said

Editors' Profile

What Else is Nearby?

Something to do

Within (mi.) .50 Go!

Williams Fine Art

Home Page
art gallery (801) 534-0331

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



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

2100 square foot gallery
120 linear foot window display

WILLIAMS FINE ART

citysearch.com

Home Search Feedback Scout! All Cities Talk Help ? 2News

help

The above organization has sponsored and written this page.



Home Search Feedback Scout! All Cities Talk Help ?

Contact this Organization

Back to Search Results

InfoSite

Home Page

Service Area

Utah Artists

What Others Have Said

Editors' Profile

What Else is Nearby?

Something to do

Within (mi.) .50 Go!

Williams Fine Art



We service the greater Salt Lake area

Main Street, Salt Lake City,
1922, LeConte Stewart

WILLIAMS FINE ART

citysearch.com

Home Search Feedback Scout! All Cities Talk Help ? 2News

help

The above organization has sponsored and written this page.


[Home](#) [Search](#) [Feedback](#) [Scout!](#) [All Cities](#) [Talk](#) [Help ?](#)

[Back to Search Results](#)



InfoSite

[Home Page](#)
[Service Area](#)
[Utah Artists](#)
[What Others Have Said](#)

[Editors' Profile](#)

What Else is Nearby?
 Something to do

Within (mi.) 

Williams Fine Art

Utah Artists
art gallery (801) 534-0331



"Rainy Day in Soho"
by Clayton Williams

WILLIAMS FINE ART

We buy and sell works by the following artists:

- Danquart A. Weggeland (1827-1918)
- C. Christensen (1831-1912)
- George Ottinger (1833-1917)
- Alfred Lambourne (1850-1926)
- H.L. Culmer (1854-1914)
- Lorus Pratt (1855-1923)
- John Hafen (1856-1910)
- J.T. Harwood (1860-1940)
- Cyrus E. Dallin (1861-1944)
- Alma Wright (1875-1952)
- Mahonri Young (1877-1957)
- Lee Greene Richards (1878-1950)
- Waldo Midgley (1888-1986)
- LeConte Stewart (1891-1990)
- Paul Fjellboe (1873-1948)
- Henri Moser (1876-1951)
- J. Leo Fairbanks (1878-1946)
- John Stansfield (1878-1953)
- Louise Farnsworth (1878-1969)
- Joseph Everett (1883-1945)
- Minerva Teichert (1888-1976)
- Florence Ware (1891-1971)
- Gordon Cope (1906-)
- Howell Rosenbaum (1908-1983)

*Living Artists
We carry works by the following current Utah Artists:*

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

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

citysearch.com

[Home](#)

[Search](#)

[Feedback](#)

[Scout!](#)

[All Cities](#)

[Talk](#)

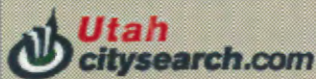
[Help](#)



2News

help

The above organization has sponsored and written this page.



Home Search Feedback Scout! All Cities Talk Help ?
Back to Search Results



InfoSite

- [Home Page](#)
- [Service Area](#)
- [Utah Artists](#)
- [What Others Have Said](#)

► [Editors' Profile](#)

What Else is Nearby?

Something to do

Within (mi.) .50 Go!

Williams Fine Art

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



Architectural Digest

June 1995

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

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

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

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

WILLIAMS FINE ART

Stroll through history at Williams' Art Gallery

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

-Taken from the Deseret News, December 25, 1994

citysearch.com

[Home](#)

[Search](#)

[Feedback](#)

[Scout!](#)

[All Cities](#)

[Talk](#)

[Help](#)

2News

help

The above organization has sponsored and written this page.

You're Invited

to a

Maynard Dixon Symposium

at

Williams Fine Art

60 East South Temple, Main Lobby
(Free Parking in ZCMI Parking Terrace)

Saturday, November 21

6 p.m.

Featuring

- Remarks by Terry Tempest Williams
- Remarks by Donald J. Hagerty, Author of "Desert Dreams: The Art and Life of Maynard Dixon"
- Remarks by John Dixon, the artist's son
- Book signing of the *new revised* edition of "Desert Dreams"

Exhibit and Sale of Dixon's Paintings & Drawings

Seating is limited
Please RSVP by November 14
534-0331

A Light Buffet will be served



Williams Fine Art
60 East South Temple
Salt Lake City, Utah 84111

S.L. Tribune 11-14-98

COMING SUNDAY

Grappling With Growth

Five million! That's how many people will be living along the Wasatch Front and Back by 2050. Where will these people live? How will they live? Planners outline four scenarios that answer those questions.



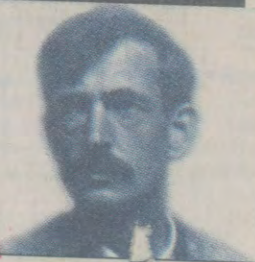
Falsely Convicted

An ex-Marine was accused of stealing a key to a neighbor's house, sneaking in and raping his neighbor. Ted Petrossi of Orem was convicted on the word of a woman known to have lied before. Now he's free, trying to put his life and marriage back together.

Maynard Dixon: Painter, Poet of the Desert

Maynard Dixon's poetic desert landscapes and American Indian portraits are some of the most sought-after works of art in America. And now there is renewed interest in an artist who captured the grandeur of the desert and knew it as a place to restore the soul.

In Sunday Magazine



*S.L. Tribune 12/1/98
Top Art events
of 1998*

From previous page

Vernal Tabernacle for use as a temple. This recognized an important shift in church policy in support of preservation and sustainability, respecting the past while meeting present and future needs.

Depot to Go: Perhaps the most questionable public-place decision of the past few months was the transfer of control over the Union Pacific Railroad Depot in the Gateway District to the Boyer Company. Longtime home of the Utah Arts Council and with one of the most beautiful interiors in a local historic property, the depot's uncertain future is a discouraging sidebar in the development of this historic neighborhood.

Crowded Houses: The size of crowds at Salt Lake's monthly Gallery Strolls attests to the growing popularity of experiencing art as an event. Eighteen member galleries and an increasing number of restaurants and bookstores feature works by local artists, pumping color, energy and line into the visual landscape.

Let Me Introduce . . . Special events such as Williams Fine Arts' recent "Maynard Dixon" symposium, Brigham Young University Museum of Art's lectures that introduce featured exhibits and the Salt Lake Art Center's "Art Talks" help involve local audiences in dialogue over art issues.

Center of Interest: For more than two decades, the Salt Lake Art Center has offered contemporary art to an audience much more familiar with comfortable landscapes and recognizable, representational sculpture and painting. But, according to director Ric Collier, the Salt Lake Art Center's role is largely educational, and this year's programs have been a smash.

Shows such as "Water" and "Blue," among other important exhibits, pushed the edge, presenting art that posed intriguing questions, was thematically rich, and was supported by graphically interesting and intelligently written catalogs.

Will South, research curator at the Utah Museum of Fine Arts, was honored by the Utah Humanities Council with a Merit Award for the catalog on "Making Waves: 100 Years of Controversy." South was a guest curator working with Collier on all three major shows.

MALONE MAKEOVER

| COUGARS, UTES WIN

| DESERT'S PAINTER

The works of Maynard Dixon J-1

The Salt Lake Tribune

<http://www.sltrib.com>

Utah's Independent Voice Since 1871

SUNDAY, NOVEMBER 15, 1998

14

Michael O. Leavitt

Declaration

Whereas, Maynard Dixon, through his art, "interpreted... the poetry and pathos of life of Western people, seen amid the grandeur, sternness, and loneliness of their country;" and

Whereas, Dixon chose Mount Carmel, Utah, in 1939, on the edge of Zion National Park, as the place to spend the last years of his life; and

Whereas, Dixon is regarded as one of the major American painters of this century, a pivotal connection between late-nineteenth century and contemporary American art; and

Whereas, Dixon's body of work speaks to his closely held convictions about the spiritual importance of the American West and its people; and

Whereas, Williams Fine Art has shown extraordinary support of Dixon's work through a symposium and exhibition of his art;

Now, Therefore, I, Michael O. Leavitt, Governor of the State of Utah, do hereby declare November 21, 1998, as

Maynard Dixon Day

in Utah, and ask all citizens to honor this distinguished artist for portraying our natural heritage.

but as humans, as a people with a strong spiritual connection to the mother earth," said Tucson gallery owner Mark Sublette. Dixon's Utah ties were central

With Mountain Men." In *Remembering the Thunderbird*, his son, Dan, said, "The mural I liked best of all was

LOOKING FOR A MAN, 44-48, who's exciting, good-looking, is, should over. Me: air, slightly moderately

SEEKING DANCE PARTNER and partner for other occasions. Seeking S/D/WWM, tall, 40-60, likes to laugh, active. I'm tall, 50, enjoy

50, cute as a bunny down to her tennis shoes. Seeking humorous, compassionate Widower/Single Gent, 50-80, for companion-

MAYNARD DIXON: Painter, poet of the desert

By HELEN FORSBERG
The Salt Lake Tribune

In spring 1947, Edith Hamlin carried her husband's ashes up to Mount Carmel, on the east side of Zion National Park, scattered them on top of the sagebrush-and-juniper-dotted ridge behind their home and later installed a bronze plaque: "Maynard Dixon: 1875-1946."

Thus ended an artist's odyssey, but not his legacy. While Dixon's poetic desert landscapes and American Indian portraits were appreciated during his life, his popularity has soared since his death, particularly in the past five years.

"He is one of the most sought-after artists in all of America today," said Clayton Williams, owner of Williams Fine Art, Salt Lake City, which will present a Dixon symposium Saturday and an exhibit of his works through Nov. 27.

And as interest increases in this artist of the American West, so, too, do the prices. A Dixon oil or watercolor easily sells for five or six figures, according to Williams. Drawings start in the \$1,000 to \$3,000 range.

Mark Sublette, owner of the Medicine Man Gallery, Tucson, Ariz., which is featuring a Dixon show through Dec. 24, predicts that one day a

See DIXON, Page J-5



Road to the River, 1940, oil on board

one you handle it? 28715

humor, seeking M, 35-45, with similar inter-

DEVOTED. Roses are red, violets are blue, I'm tired of losers, how

LADY, 50s, 5'8", brunette, loves travel, theater, sports, outdoors and dancing.

SHY AT FIRST, loves music, sports, laughing, outdoors. Independent, full-figured, honest

the town. 28862

THE CHOICE IS yours. DWF, 53, n/s, fit, stable, independent, seeks

Dixon: painter, poet of the American West

■ Continued from J-1

Maynard Dixon will sell for \$1 million.

"In my lifetime, I expect."

There is now, in fact, what might be called a Dixon "frenzy." Hundreds showed up for the Tucson opening, including a large Utah contingency. There are some serious Dixon collectors in Utah, including businessman Ian Cumming. The Utah Museum of Fine Arts also has acquired several major Dixon works recently from Utah collectors John Jarman, Kay Blood and Dan Berman. And the largest collection of Dixon work belongs to Brigham Young University, which plans a major Dixon exhibit in 2000.

Why the Dixon phenomenon?

Sublette maintains that no other American artist has captured light and colors as well.

"When you look at who really understood the desert, Dixon's the man," said Will South, curator and art historian at the Utah Museum of Fine Arts. "He simplified the West. He reduced plains, clouds and mesas to geometric equivalents and, by doing that, he retained the grandeur, the immensity."

Williams believes the beauty of Dixon's work is in its honesty.

"He knew the Earth, he knew the desert and he used it as a place to restore his soul."

Dixon's self-written epitaph, "At Last," explains it best:

At last
I shall give myself

to the desert again;
that I, in its golden dust
may be blown from a barren peak
broadcast over the sun-land.
If you should desire some news of
me,
go ask the little horned toad
whose home is the dust;
or seek it among the fragrant sage
or question the mountain juniper;
and they, by their silence
will freely inform you.

Dixon's life as an artist began at age 6, when his asthma barred him from rough-and-tumble play. Instead he became a solitary boy, spending his time cutting out pictures of soldiers and trains from newspapers and magazines.

According to Donald J. Hagerty, author of *Desert Dreams: The Art and Life of Maynard Dixon*, his first drawings were awkward, but with a raw vitality.

As early as 16, Dixon was determined to devote his life to illustrating the Old West. A decade later, after a stint at the California School of Design and jobs at the *San Francisco Morning Call* and the *San Francisco Examiner*, he emerged from San Francisco's artists' community as "a colorful, complex individual," Hagerty wrote.

In 1900, Dixon decided to "go East to see the West." He took long trips through Arizona and New Mexico. Also that year, the cover of Jack London's first book, *Son of the Wolf*, featured a Dixon drawing.

Later, after moving to New York and becoming an illustrator of Western fiction and magazines, he met famed Montana artist Charles M. Russell and was part of the avant-garde art scene.

Dixon later moved to Vermont, then back to New York. But he never lost his connection to the West; rather it grew stronger and he returned to San Francisco.

"Maynard Dixon was a regionalist long before the term

■ Symposium on the Artist

A symposium on artist Maynard Dixon is Saturday at 6 p.m. at Williams Fine Art, 60 E. South Temple, Salt Lake City.

The event will feature remarks by Donald J. Hagerty, author of *Desert Dreams: The Art and Life of Maynard Dixon*, with a recently released revised edition.

Also speaking is John Dixon, the late artist's son, and Utah author/naturalist Terry Tempest Williams.

The symposium features an exhibit of 60 Dixon oils, watercolors and drawings from the collection of Brigham Young University and the Springville Museum of Art and private collectors. The exhibit runs through Nov. 27; some works are for sale.

The event is free, but reservations are suggested; call 534-0331.

"Mesa, Mountains, and Man: The Western Vision of Maynard Dixon," featuring more than 100 works, is at the Medicine Man Gallery, 7000 E. Tanque Verde, Tucson, Ariz., through Dec. 24. The gallery is open seven days a week; call 800-422-9382. A catalogue is available for \$40.

arrived, with a confirmed belief in the vitality of regional America" writes Hagerty. "His region was the arid terrain of Southern California, Nevada, Utah, Arizona and Mexico."

Dixon exhibited at numerous San Francisco galleries and found popular appeal through his *Sunset* magazine covers.

After a divorce, Dixon met and married portrait photographer Dorothea Lange in 1920. They had two sons, Daniel and John, before divorcing in 1935. John, who will speak at the Williams Fine Art symposium, writes a moving and funny tribute to his father in the foreword to Hagerty's book:

"In 1928, the year I was born, Maynard was working on a mural in the State Library in Sacramento. Up on a scaffold, brush in hand, he was told of my birth. 'Well,' he said, 'that's good news.' Unwittingly, he had chosen my middle name — John Goodnews Dixon. . . . As soon as I was old

enough, I dropped Goodnews and proudly adopted Eaglefeather after one of Maynard's Indian friends whom I vaguely remember being around the studio about that time."

Dixon's paintings of American Indians represent a bulk of the artist's work. Explaining why he chose Indians, Dixon said, "It is fascinating — the wonderful choice of color displayed by these people. I have seen an Indian riding on a bay pony, dressed in maroon trousers, a bright red shirt, a touch of orange at the neck, varying shades of the same colors in his jacket, then a vivid green feather in his hair to form a perfect contrast."

Over the years, he drew hundreds of Navajo, Hopi, Mohave, Apache, Paiute, Blackfeet, Pima, Papago and Pueblo people.

"He was very true to his own beliefs, which was to portray native Americans as they really are. Not as some noble savage

merica
portic
traded

najor
August
y befo

olds th
er th
that

"cigan
repor
refer
ernet
Bs Co
beco

mem
the
the

atery
t ha

of a
ssa:
nily
braf
itia
Con

Ro
top
s: \$
epic
g l
l ir
evo
La

Dixon: painter, poet of the American West

■ Continued from J-1

MAYNA

By HELEN FORSBERG
The Salt Lake Tribune

In spring 1947, Edith H. Lash up to Mount Carmel National Park, scattered brush-and-juniper-dotted and later installed a bronze of Maynard Dixon: 1875-1946."

Thus ended an artist's career. While Dixon's poetic depictions of American Indian portraits of his life, his popularity has been particularly in the past few years.

"He is one of the most significant American artists of the 20th century," said Clay Williams Fine Art, Salt Lake City. It will present a Dixon symposium showing his works through Nov. 27.

And as interest increases in the American West, so, too, does the watercolor easily sells for \$100 to \$1,000, according to Williams. Drawing range.

Mark Sublette, owner of the Mark Sublette Gallery, Tucson, Ariz., will show through Dec. 24, 1990.

Road to

Maynard Dixon will sell for \$1 million.

"In my lifetime, I expect."

There is now, in fact, what might be called a Dixon "frenzy." Hundreds showed up for the Tucson opening, including a large Utah contingency. There are some serious Dixon collectors in Utah, including businessman Ian Cumming. The Utah Museum of Fine Arts also has acquired several major Dixon works recently from Utah collectors John Jarman, Kay Blood and Dan Berman. And the largest collection of Dixon work belongs to Brigham Young University, which plans a major Dixon exhibit in 2000.

Why the Dixon phenomenon? Sublette maintains that no other American artist has captured light and colors as well.

"When you look at who really understood the desert, Dixon's the man," said Will South, curator and art historian at the Utah Museum of Fine Arts. "He simplified the West. He reduced plains, clouds and mesas to geometric equivalents and, by doing that, he retained the grandeur, the immensity."

Williams believes the beauty of Dixon's work is in its honesty.

"He knew the Earth, he knew the desert and he used it as a place to restore his soul."

Dixon's self-written epitaph, "At Last," explains it best:

At last
I shall give myself

to the desert again;
that I, in its golden dust
may be blown from a barren peak
broadcast over the sun-land.
If you should desire some news of me,

go ask the little horned toad
whose home is the dust;
or seek it among the fragrant sage
or question the mountain juniper;
and they, by their silence
will freely inform you.

Dixon's life as an artist began at age 6, when his asthma barred him from rough-and-tumble play. Instead he became a solitary boy, spending his time cutting out pictures of soldiers and trains from newspapers and magazines.

According to Donald J. Hagerty, author of *Desert Dreams: The Art and Life of Maynard Dixon*, his first drawings were awkward, but with a raw vitality.

As early as 16, Dixon was determined to devote his life to illustrating the Old West. A decade later, after a stint at the California School of Design and jobs at the *San Francisco Morning Call* and the *San Francisco Examiner*, he emerged from San Francisco's artists' community as "a colorful, complex individual," Hagerty wrote.

In 1900, Dixon decided to "go East to see the West." He took long trips through Arizona and New Mexico. Also that year, the cover of Jack London's first book, *Son of the Wolf*, featured a Dixon drawing.

Later, after moving to New York and becoming an illustrator of Western fiction and magazines, he met famed Montana artist Charles M. Russell and was part of the avant-garde art scene.

Dixon later moved to Vermont, then back to New York. But he never lost his connection to the West; rather it grew stronger and he returned to San Francisco.

"Maynard Dixon was a regionalist long before the term

■ Symposium on the Artist

A symposium on artist Maynard Dixon is Saturday at 6 p.m. at Williams Fine Art, 60 E. South Temple, Salt Lake City.

The event will feature remarks by Donald J. Hagerty, author of *Desert Dreams: The Art and Life of Maynard Dixon*, with a recently released revised edition.

Also speaking is John Dixon, the late artist's son, and Utah author/naturalist Terry Tempest Williams.

The symposium features an exhibit of 60 Dixon oils, watercolors and drawings from the collection of Brigham Young University and the Springville Museum of Art and private collectors. The exhibit runs through Nov. 27; some works are for sale.

The event is free, but reservations are suggested; call 534-0331.

"Mesa, Mountains, and Man: The Western Vision of Maynard Dixon," featuring more than 100 works, is at the Medicine Man Gallery, 7000 E. Tanque Verde, Tucson, Ariz., through Dec. 24. The gallery is open seven days a week; call 800-422-9382. A catalogue is available for \$40.

arrived, with a confirmed belief in the vitality of regional America," writes Hagerty. "His region was the arid terrain of Southern California, Nevada, Utah, Arizona and Mexico."

Dixon exhibited at numerous San Francisco galleries and found popular appeal through his *Sunset* magazine covers.

After a divorce, Dixon met and married portrait photographer Dorothea Lange in 1920. They had two sons, Daniel and John, before divorcing in 1935. John, who will speak at the Williams Fine Art symposium, writes a moving and funny tribute to his father in the foreword to Hagerty's book:

"In 1928, the year I was born, Maynard was working on a mural in the State Library in Sacramento. Up on a scaffold, brush in hand, he was told of my birth. 'Well,' he said, 'that's good news.' Unwittingly, he had chosen my middle name — John Goodnews Dixon. . . . As soon as I was old

enough, I dropped Goodnews and proudly adopted Eaglefeather after one of Maynard's Indian friends whom I vaguely remember being around the studio about that time."

Dixon's paintings of American Indians represent a bulk of the artist's work. Explaining why he chose Indians, Dixon said, "It is fascinating — the wonderful choice of color displayed by these people. I have seen an Indian riding on a bay pony, dressed in maroon trousers, a bright red shirt, a touch of orange at the neck, varying shades of the same colors in his jacket, then a vivid green feather in his hair to form a perfect contrast."

Over the years, he drew hundreds of Navajo, Hopi, Mohave, Apache, Paiute, Blackfeet, Pima, Papago and Pueblo people.

"He was very true to his own beliefs, which was to portray native Americans as they really are. Not as some noble savage

but as humans, as a people with a strong spiritual connection to the mother earth," said Tucson gallery owner Mark Sublette.

Dixon's Utah ties were established in 1933, when he ventured into Zion National Park to camp and paint. He found the land "not so beautiful as Canyon de Chelly, but grander, a new world."

Four years later, his third wife, artist Edna, began building their residence, a large house nearby Mt. Carmel. He died from emphysema in Tucson, where he had lived for 15 years.

According to Frank Scharoun, former art critic for the *Tribune*, Dixon's first solo show was in 1936 at the Harold Lloyd Gallery, Ogden. His second was at Salt Lake City's Barn in 1937. The first in Utah, however, was in 1973 at Brigham Young University.

Dixon was "discovered" by R. Clark, dean of the school, who went to San Francisco to buy Dixon works for the permanent collection. He paid \$3,700 for 85 paintings and illustrations, most of which were of few comprehensible subjects.

Dixon insisted on a deal with a drink of whiskey. Clark, a Mormon, said the drinks had to be for them both.

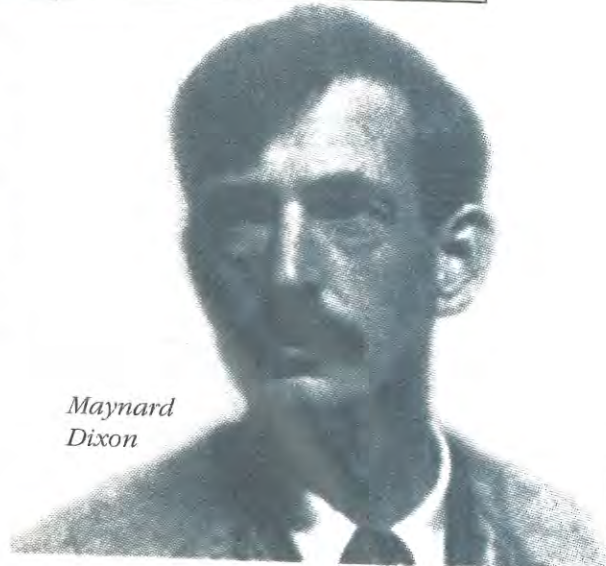
In addition, BYU loaned two large paintings to Dixon, which were displayed in San Francisco's de Young Museum of Art in 1974.

With Mountain Men."

In *Remembering the Thunderbird*, his son, Dan, said. "The mural I liked best of all was done for the [Kit Carson Cafe]." But according to John Dixon, his father did not think much of the murals, dismissing them as having been done for a "knock-'em-in-the-eye cocktail joint."

Another of Dixon's Utah con-

Summer Afternoon, Taos, 1931, oil on canvas



Maynard Dixon

who's exciting, good-looking, humorous, should or over. Me: hair, slightly, moderately fun-loving. #28685

OF LIFE. WF, 32, 5'4", soft-spoken, sense of humor, passionate, full-

im since st report- council can- ving two assault, e in 1996 veral doz- nancy eeks after Ian at re-

Sage, 39, mie 00 reward buted its at a uncil-leanor, lice offi- n when lash the re retali- iticism of

arrested 1 they be- of burglars a for at number e thou- eared to ur of the e was ar-

SEEKING DANCE PARTNER and partner for other occasions. Seeking S/D/WWM, tall, 40-60, likes to laugh, active. I'm tall, 50, enjoy life. #28762

SEEKING HORSE LOVERS. SWF, 35, enjoys movies, hiking and walking my dog and being outdoors. #28838

50, cute as a bunny down to her tennis shoes. Seeking humorous, compassionate Widower/Single Gent, 50-80, for companionship. You'll just love me. #28839

SURPRISING, DEFINITELY NOT disappointing, classy DWF, 53, attractive, trans- educated, professional, secure. Seeking

rested in his nursing home.

■ In October in Vero Beach, Fla., accused murderer Patrick McIntyre, 26, claimed in a court motion that he was tricked into confessing and demanded that his statement be stricken. McIntyre confessed to his mother, Molly, who was a Vero Beach police officer at the time yet who failed to give him a Miranda warning. Molly said the warning wasn't required because she was talking to him not as a cop but as his mother, and furthermore, she said that acting as his mother meant she was eligible for the \$5,000 reward for turning him in.

■ In June, Valerie Nordstrom, 40, was convicted of improper driving and fined \$35 after a Virginia state trooper stopped her for putting on makeup while driving during heavy morning rush-hour traffic on a rain-slicked highway. The trooper said he followed her for a mile and a half while she was "stretched forward" so she could look at her face in the rear-view mirror.

■ Attachai Deesaraphan, 24, and two accomplices were arrested in June after robbing a restaurant in Bangkok in a incident that captured the city's fancy. According to diner-victims, Attachai shouted, "This is the IMF era (International Monetary Fund, which has become important to Thailand's failing economy). Give us your money now, and we'll pay it back later." Patrons burst out laughing and resumed watching the World Cup match on a big-screen TV, but then Attachai fired three gunshots into the ceiling to get their attention and completed the robbery.

Annual amount that America on vodka, expressed as a portion value of Russia's publicly traded securities: 1/3

Number of Moscow's major pers that mentioned last Auguston/Yeltsin summit the day before: 0

Number of U.S. households that professional wrestling over the dent's televised apology that 6,379,000

Ratio of the number of "cigarettes in Kenneth Starr's report number of "Whitewater" references: 0

Fine that the reports Internet might have brought if 1996Bs Communications Decency Act had become: \$250,000

Percentage of current members Congress who voted for both the Communications Decency Act and the release: 72

Number of pages of the Watergate special prosecutor's report that have been released to the public: 0

Portion of the \$19.98 price of a President Kennedy's 1963 assassination that goes to the Zapruder family: 0

Percentage by which Abraham Lincoln underreported his initials from the film to the Warren Commission in 1964: 50

Amount that CBS is paying Rolando Star hotel to use its rooftop St. Peter's when the Pope dies: \$100,000

Chance that a character depicted in a Macy's Thanksgiving parade balloon is trademarked: 1 in 10

Cubic feet of gas Macy's devoted to Bumper, a "capricious Little Cow": 14,000

IN, ter. I'm real nice you handle it? #2

FLEXIBLE, SPORTS NEOUS, FUN Ga college-educat enjoys working Looking for SM

Call me. SWF, the for those interested. #28807

PASSIONATE DEET.

LTR. #28708

grounds are too uncer-

DESERT

Continued from E1

cowboy and range life and the Native American, his work still offered a unique insight into the scope of American painting practiced during his era.

On Saturday, Nov. 21, at 6 p.m., Clayton Williams, of Williams Fine Art, will sponsor a Maynard Dixon Symposium featuring Hagerty; John Dixon, the artist's son; and author and naturalist Terry Tempest Williams.

Hagerty taught at the University of California at Davis for 22 years. In 1981, he organized the first important exhibition of Dixon's work, held at the California Academy of Sciences in San Francisco. Hagerty also served as a guest curator for the major Dixon retrospective at the Museum of New Mexico, Santa Fe, in 1993-94. Currently he works as an independent scholar and consultant on the art and culture of the American West, and he will discuss Dixon's life and work during the symposium.

John Dixon, son of the artist and renowned photographer Dorothea Lange, will share anecdotes about growing up with his father.

Tempest Williams will consider Dixon's West and make remarks

during the symposium. Newsweek has identified her as someone likely to make a "considerable impact on the political, economic and environmental issues facing the Western states in this decade." She is the author of several books, including "Refuge: An Unnatural History of Family and Place" and

the forthcoming "The New Genesis — Mormons Writing on Environment." She has served as naturalist-in-residence at the Utah Museum of Natural History and is currently a professor of English at the University of Utah.

In addition to the symposium, there will be an exhibit of nearly



Maynard Dixon's "Road to the River" (oil on board, 16 by 20 inches, 1940) from the Springville Museum of Art collection.

60 original works by Dixon, on loan from several museums and private collections, at Williams Fine Art (60 E. South Temple, main lobby). Hagerty will also sign copies of his book.

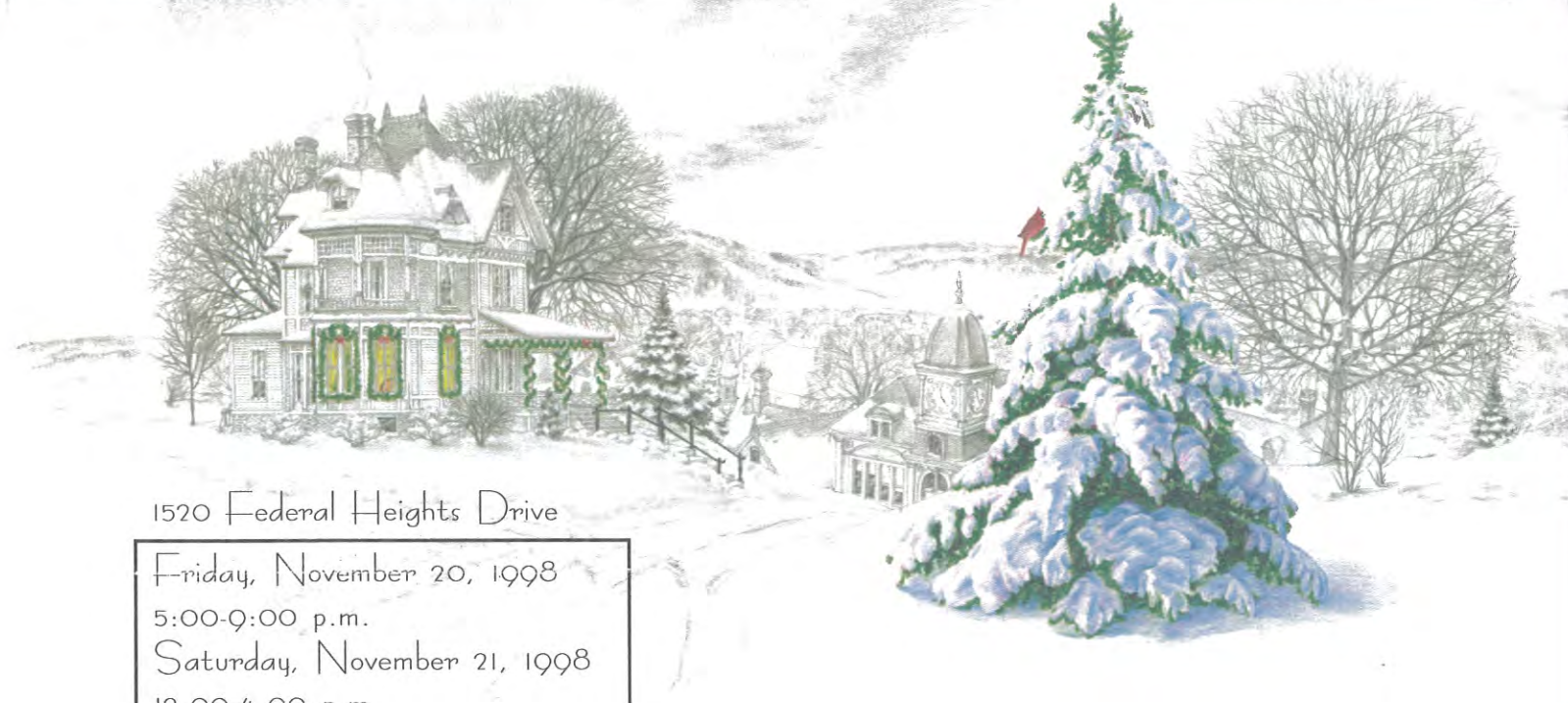
The symposium is open and free to the public, but reservations are encouraged. A light buffet will also be served.

When Dixon saw Zion Canyon in 1938 he purchased ten acres near Mount Carmel, not far away. In April of 1940, he came from his winter home in Tucson to supervise the building of his new summer place in Utah, thus establishing a living pattern, which persisted through his last years when he penned his unique and entertaining epitaph:

*"At last
I shall give myself to the desert
again,
that I, in its golden dust,
may be blown from a barren peak
broadcast over the sun-land.*

*If you should desire some news of
me,
go ask the little horned toad whose
home
is the dust,
or seek it among the fragrant sage,
or question the mountain juniper,
and, by their silence,
they will truly inform you."*

Deseret News 11-15-98



1520 Federal Heights Drive

Friday, November 20, 1998

5:00-9:00 p.m.

Saturday, November 21, 1998

12:00-4:00 p.m.

Dear Friends and Neighbors,

I have been collecting what I think are some very wonderful paintings from some of our local Utah artists for a show at my home on November 20 and 21. I have two or three pieces from most painters. The artists represented are:

George Allen - my new find! I love his work

Lanny Bernard - wonderful impressionist

Geri Clayton - new Federal Heights artist - has been studying with Bonnie Posselli

Jenny Creer - wonderful folk art

Gary Collins - not his usual aspens or abstracts -- work from his trips to France and Italy

John Collins - incredibly talented and versatile - landscapes to fish

Randall Lake - was listed in the current *Salt Lake City Magazine* as one of 47 people in Utah who have "made a difference"

Alan Lund - landscapes - a winter scene I love

Jamie Lund - small pieces on copper - intriguing!

Nancy Lund - back into oils after years of watercolor

Ann Marie Oborn - impressionist - her pieces are easy to live with

Kelly Parkinson - another new Federal Heights artist - also studying with Bonnie Posselli

Galena Perova - famous in Russia; came to SLC ten years ago to study with Randall Lake

Toby Putnam - new, young, modernistic

Jana Rees - can you believe another F. H. artist - studying with Paul Davis at the U

A. D. Shaw - very popular and widely collected - solid painter

Kathryn Stats - consistently wonderful; has painted a lot with Shaw

Britten Taylor - new, young, talented photographer

Larry Wade - versatile - pioneers, landscapes, most recently Boston Harbor

Clayton Williams - impressionist - landscapes, Utah and French

Kathy Wilson - a new direction - more oils - I like it

Please come and enjoy their work!

Patty
Patty Ashton



"Indians on Horseback," Minerva Teichert, oil

WILLIAMS FINE ART

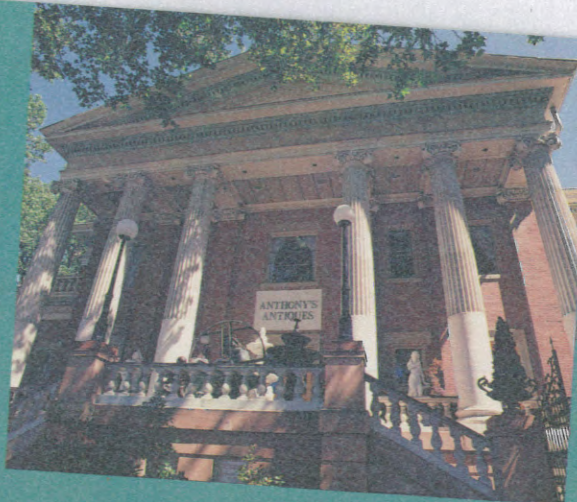
Eagle Gate Plaza (Lobby)
60 East South Temple
SLC, UT 84111
Hours: M-F 12-5
(801) 534-0331

Bibliotect



- Books** on architecture and art for the enthusiast and design professional.
- Books** on interior design, graphic design, and landscape design.
- Books** on gardening and home improvement.

LOCATED IN ARTSPACE
329 West Pierpont Ave, SLC, UT 84101
236-1010



ANTHONY'S ANTIQUES AND FINE ART



OPEN MONDAY-SATURDAY 10-5:30

401 EAST 200 SOUTH
SALT LAKE CITY, UTAH 84111

801.328.2231
FAX 801.328.2250

ged Dances."

N P. MEANS

LAKE TRIBUNE

ponse: The hottest 98 Sundance Film the one that was he schedule: Nick 'Kurt & Courtney,' about the life and er Kurt Cobain — tions that his wife, e, may have driven e. Sundance pulled Love's record label nfield didn't have ise Cobain's music. ed in Park City, at 'Slamdunk' festival up again in June at 's Tower Theatre.

Bob? Also missing was the festival's, Robert Redford, up in northern Cal- "The Horse Whis- tor Peter Howitt, g Doors" opened as among those to ou spend five years ing to make a film, e the money, trying to people who may it at the Sundance on opening night, n meet Robert Red- e doesn't show up." One of Sundance's li Peterson, whose



Salt Lake Tribune file photos

Keith Lockhart picked up the Utah Symphony baton.

ART

BY MARTHA SONNTAG BRADLEY

SPECIAL TO THE TRIBUNE

Art took some unusually visible turns in Utah in the past year.

Purple Majesty: The American Stores' light bridge is easily the most "otherworldly" new experience in Salt Lake City. The purple fluorescent lights filtering through glass bricks to the sides and out of the floor leading from the parking garage to the office building are a startling reminder of how much our built environment is changing around us, and how fast.

Monumental Efforts: The new Scott Matheson Courthouse, the American Stores building and the

THEATER

BY NANCY MELICH

THE SALT LAKE TRIBUNE

Yes, 1998 will be remembered as the theater year that brought Donny Osmond home in a loin-cloth — for seven SRO weeks — but there were other notable events that earned applause, and also gave pause.

At the top of anyone's memory will surely be the generosity of myriad 1998 donors who believed that a roof over one's theatrical head is a necessity, not a luxury.

Namely:

■ The \$8 million raised to build the splendid new Hale Centre Theatre at Harman Hall, an insightful addition to the cultural

MOVIES, Page D-3

See ART, Page D-2

See THEATER, Page D-3



ournewlife

WEDDING & GIFT REGISTRY
1-800-453-GIFT (4438)



3 Liter
ily Size

ASTA

A POI



lsen 24 oz

NG CR
CIDE



& Health

ANA



y 15 oz.

Y P
ST

■ From previous page

Vernal Tabernacle for use as a temple. This recognized an important shift in church policy in support of preservation and sustainability, respecting the past while meeting present and future needs.

Depot to Go: Perhaps the most questionable public-place decision of the past few months was the transfer of control over the Union Pacific Railroad Depot in the Gateway District to the Boyer Company. Longtime home of the Utah Arts Council and with one of the most beautiful interiors in a local historic property, the depot's uncertain future is a discouraging sidebar in the development of this historic neighborhood.

Crowded Houses: The size of crowds at Salt Lake's monthly Gallery Strolls attests to the growing popularity of experiencing art as an event. Eighteen member galleries and an increasing number of restaurants and bookstores feature works by local artists, pumping color, energy and line into the visual landscape.

Let Me Introduce . . . Special events such as Williams Fine Arts' recent "Maynard Dixon" symposium, Brigham Young University Museum of Art's lectures that introduce featured exhibits and the Salt Lake Art Center's "Art Talks" help involve local audiences in dialogue over art issues.

Center of Interest: For more than two decades, the Salt Lake Art Center has offered contemporary art to an audience much more familiar with comfortable landscapes and recognizable, representational sculpture and painting. But, according to director Ric Collier, the Salt Lake Art Center's role is largely educational, and this year's programs have been a smash.

Shows such as "Water" and "Blue," among other important exhibits, pushed the edge, presenting art that posed intriguing questions, was thematically rich, and was supported by graphically interesting and intelligently written catalogs.

Will South, research curator at the Utah Museum of Fine Arts, was honored by the Utah Humanities Council with a Merit Award for the catalog on "Making Waves: 100 Years of Controversy." South was a guest curator working with Collier on all three major shows.

Movies:



Anne Cullimore Decker's portrayal of famed opera diva Callas in Salt Lake Acting Company production of "M. Class" was a Utah performance that would shine on any s

hand — it was among the costume items sold in a silent auction.

An Oscar for Good Deeds: Some Utah medical professionals found themselves in the spotlight, when the Oscar for best documentary short went to "A Story of Healing." The 30-minute movie showed a group of doctors and nurses (many of them from the Salt Lake area) going to rural Vietnam, at the behest of the nonprofit group Interplast, to perform plastic surgery on children with facial deformities.

Now Opening: The Hydra 100: Multiplex theaters spread like kudzu over the Wasatch Front this year. Several smaller theaters were converted to 12 screens or more. The Century 16 opened to much

Here's a little irony: The that is home to that film haven, the Sundance Institute also where thousands of copies of "Titanic" were trimmed off ing breasts. The uproar over Winslet's nude modeling from one theater (which copy of the film pulled one mount got wind of the unrecutting) to Sunrise Family which would cut customers of the video for \$5. The video endured legal threats, and sible industry boycott proposed director John Frankenheim

■ On Vacation

WILLIAMS FINE ART

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

August 17, 1998

We would like to introduce you to the painter Ken Corbett.

Ken has been rapidly gaining notoreity as one of Salt Lake's finest portrait artists. He has received commissions to paint a number of prominent local figures, including Senator Orrin Hatch, Senator Wallace Bennett, Coach LaVell Edwards, LDS Apostle L. Tom Perry, and well as prominent historical figures. His work has been published in the LDS Ensign Magazine.

As a sample of his work, we have enclosed a photo of a recent portrait of Tom Tallon, Chief of the SLC Fire Department. Also, there are examples of Ken's portraits of children in the display window at Williams Fine Art.

Ken Corbett is currently taking on portrait commissions. He will paint either from a live sitting with the subject, or from a photograph.

Please give us a call if you would be interested in learn more about this exciting young artist.

Clayton R. Williams

Clayton R. Williams

JON M. HUNTSMAN
500 HUNTSMAN WAY
SALT LAKE CITY, UTAH 84108

January 21, 1999

Mr. Ken Corbett
c/o Mr. Clayton Williams
Williams Fine Art
60 East South Temple
Salt Lake City, Utah 84111

Dear Ken:

Last evening, in front of many of our friends, we had the official unveiling of the "final four" portrait.

Coach Rick Majerus and President Bernie Machen were the first two to view it. They were followed by many others, including the Governor, President Thomas S. Monson, and many of the great boosters of the Ute basketball program. Each and every individual commented on what an outstanding and valued treasure you have created. I was very proud and deeply honored to have been a part of the process that we undertook with Clayt and to have the master's touch on this great work of art.

President Machen was most excited to move this painting--along with other display pieces in our Ute basketball collection--to the University of Utah. I, however, cautioned him not to be in a hurry to take these items, since we want to show off this great work of art in our own building for a period of time. Rick Majerus, in particular, was deeply touched and very pleased. He felt you had really captured his unique style and expression.

Thank you for a beautiful and majestic work of art. I can think of no one anywhere in the world who could have done a better job on this exquisite portrait.

My highest commendations.

Most sincerely,



cc: Mr. Clayton Williams

98

Subj: LAWYERS SETTING THE EXAMPLE
Date: 98-10-16 18:11:35 EDT
From: hebgen@juno.com (Daniel G Nelson)
To: taits@mci2000.com, Clayton@Physics.utah.edu, MOMESW@AOL.COM, Dan_Williams@ATK.com, S.J.WILLIAMS@M.CC.UTAH.EDU

HERE'S ANOTHER ONE COMING YOUR WAY:

Lawyers setting the example

> >
> >
> > Somewhere in America, next week
> > Dad: Son, come in here, we need to talk.
> > Son: What's up, Dad?
> > D: There's a scratch down the side of the car. Did you do it?
S: I
> > don't believe, if I understand the definition of "scratch the car"
> > that I can say, truthfully, that I scratched the car. D: Well, it
> > wasn't there yesterday, and you drove the car last night, and no one
> > else has driven it since. How can you explain the scratch? S:
Well,
> > as I've said before, I have no recollection of scratching the car.
> > While it is true that I did take the car out last night, I did not
> > scratch it.
> > D: But your sister, Monica, has told me she saw you back the car
> > against the mailbox at the end of the driveway, heard a loud
scraping
> > sound, saw you get out to examine the car, and then drive away. So
> > again I'll ask you, yes or no, did you scratch the car? S: Oh, you
> > mean you think you have evidence to prove I scratched it. Well,
you
> > see, I understood you to mean did "I" scratch the car. I stand by
my
> > earlier statement, that I did not scratch the car. D: Are you
trying
> > to tell me you didn't drive the car into the mailbox?
> > S: Well, you see sir, I was trying to drive the car into the
street.
> > I mishandled the steering of the car, and it resulted in direct
> > contact with the mailbox, though that was clearly not my intent. D:
> > So you are then saying that you did hit the mailbox? S: No sir,
> > that's not my statement. I'll refer you back to my original
statement
> > that I did not scratch the car.
> > D: But the car did hit the mailbox, and the car did get scratched
as
> > a result of this contact?
> > S: Well, yes, I suppose you could look at it that way.
> > D: So you lied to me when you said you did not scratch the car? S:
> > No. No, that's not correct. Your question was "Did I scratch the
> > car?". From a strict legal definition, as I understood the
meaning of
> > that sentence, I did not scratch the car, the mailbox did. I was
> > merely present when the scratching occurred. So my answer of "No"
> > when you asked, "Did I scratch the car" was legally correct,
although
> > I did not volunteer information.



THANKSGIVING 1999
GREETINGS FROM
SISTER^(s) LAUREL HALE
IN NORWAY
AND FROM THE
HALE FAMILY
IN PROVO, UTAH.

*Love,
Forrest and Maren*



TOP LEFT: NEPHI AND HALEY MOURIK, (3) SPRING AND BENJAMIN THIBAudeau, MELINDA AND (1) FORREST HALE, (7) CHASE HALE, (4) BROOK AND BROOKLYN HALE,. FRONT LEFT: (2) ROBIN MOURIK AND ABIGAIL THIBAudeau, MARION HALE, AIDAN MOURIK, JEAN HALE AND SAMANTHA MOURIK, FORREST BRENT HALE, (6) HARVEST AND MICHAEL NEWELL, MAREN HALE, MAREN HARDY, LUCRECIA HALE AND (8) SAGE HALE [NOTE: NUMBERS DENOTE THE ORDER OF HALE CHILDREN].

Let us be as THANKFUL as
The pilgrims at their feast.
Embrace our families
And our friends,
Be kind to man and beast.
Let us share the harvest
And as we go our way,
Be thankfully rejoicing
On this, THANKSGIVING DAY





Office of the Dean

October 15, 1999

Clayton Williams
1010 Oak Hills Way
Salt Lake City, Utah 84108

Dear Clayt,

Thank you for supporting Utah's Campaign for Music by joining our campaign committee. Your participation is greatly appreciated by the College of Fine Arts as well as by Ed Thompson, chair of the Department of Music. I am excited about sharing the beauty of this magnificent facility and the significance of this campaign with you.

This letter will serve as your invitation to our first committee meeting on Tuesday, October 26 from 11:30 a.m. to 1:15 p.m. The meeting will be held in the beautifully restored Chamber Music Hall located on the second floor through the main doors of Gardner Hall. We will begin the meeting with a tour of Gardner Hall and then conduct business while we have lunch.

Please call my assistant, Anne Bagley, at 581-3887 to R.S.V.P. Parking will be reserved for you on President's Circle, directly in front of Gardner Hall. I am looking forward to seeing you on Tuesday, the 26th.

Sincerely,

Phyllis A. Haskell
Dean

Associate Vice President for the Arts

11/3/99

Dear Elaine & Clayt -

Thank-you for the
lovely Art Evening
at your beautiful
gallery. I was
extremely proud of
both of you, your
joint effort, hard
work and the treasure

EARLY UTAH ARTISTS



J.T. HARWOOD

OIL ON CANVAS

12" X 15"

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • MAIN LOBBY
(801) 534-0331

Currently in Our Inventory

PAINTINGS BY

Mahonri Young • J.T. Harwood • John Hafen • LeConte Stewart • Lee Greene Richards
Danquart A. Weggeland • George Ottinger • Alfred Lambourne
Howell Rosenbaum • Henri Moser • Maynard Dixon • Gordon Cope
Florence Ware • H.L.A. Cullmer

(All events in SLC unless otherwise noted.)

ONGOING — The Torrey Gallery (80 E. Main St., Torrey) showcases work from prominent Utah artists in a variety of media, as well as a wide selection of new and antique Navajo rugs. 435/425-3909.

ONGOING — The Twain Tippets Exhibition Hall at Utah State University (Old Main Hill, Logan) features exhibitions throughout the year. Masters of Fine Arts graduates, alumni and Bachelor of Arts graduates are featured. Call the Department of Art at 435/797-1000.

ONGOING — Sugar House Garden Center (1602 E. 2100 South) is host to dozens of specialized garden and floral arranging clubs. Call 801/467-1721 for more information.

ONGOING — Enjoy the works of Utah artists at the Trolley Cottage Gallery (703 E. 600 South, SLC). Featuring a variety of media and artists. 801/532-4758.

THROUGH DECEMBER 16 — Pioneer Theatre Company (300 S. 1400 East, SLC) presents *Joyful Noise*, a moving story about the creation of *The Messiah*, George Frederick Handel's most celebrated masterwork of choral music. Written by Utahn Tim Slover. Call 801/581-6961 for show times and ticket prices.

THROUGH DECEMBER 17 — The Nora Eccles Harrison Museum of Fine Art at USU (650 N. 1100 East, Logan) features the art of Sam Erenberg and Raymond Jonas. Museum hours are Tues.-Fri. 10:30 a.m.-4:30 p.m. and Sat. & Sun. 10:30 a.m.-5 p.m. Closed holidays. 435/797-0163.



Art Access hosts its 6th Annual Holiday Group Exhibit through December 22.

THROUGH DECEMBER 22 — Art Access (339 W. Pierpont Ave., SLC) hosts its 6th Annual Holiday Group Exhibit. Featuring 18 professional artists working in found-object sculptures, pottery, glass works, traditional Ute



The Salt Lake Art Center "Art Talks" discussion of Machiavellian philosophy and the work of artist Friese Undine Dec. 13.

drawings with beads, paintings, wood carvings and tin work. Gallery hours are Mon.-Fri. 10 a.m.-5 p.m., with special holiday hours through Dec. 16 on Sat. 10 a.m.-3 p.m. 801/328-0703.

THROUGH JANUARY 12 — The Phillips Gallery (444 E. 200 South, SLC) features a variety of artists at its Holiday Group Show. Hours are Tues.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-4 p.m. For information call 801/364-8284.

THROUGH JANUARY 14 — The Salt Lake Art Center (20 S. West Temple, SLC) features an exhibit by four African-American artists, "Reading between the Lines." Beverly Buchanan, Howardena Pindell, Clarissa Sligh and Deborah Willis use a variety of media to make powerful statements about contemporary African-American life. Hours are Tues.-Thurs. & Sat. 10 a.m.-5 p.m., Fri. 10 a.m.-9 p.m. and Sun. 1-5 p.m. 801/328-4201.

DECEMBER 1-17 — Park Gallery/Art Barn (1325 E. 100 South, SLC) hosts the 17th Annual Holiday Craft Exhibit & Sale. 801/596-5000.

DECEMBER 1-30 — The figure studies of Adrean Van Suchtelen, professor of fine art, will be featured at the Eccles Community Art Center (2580 Jefferson Ave., Ogden). Gallery hours are Mon.-Fri. 9 a.m.-5 p.m. and Sat. 9 a.m.-3 p.m. Admission is free. 801/399-9214.

DECEMBER 8-30 — Ballet West performs Tchaikovsky's *The Nutcracker*, choreographed by William Christiansen. Capitol Theatre (50 W. 200 South, SLC). Call 801/355-ARTS for performance dates, times, and tickets. www.artix.org.

DECEMBER 13 — The Salt Lake Art Center (20 S. West Temple, SLC) hosts as part of its "Art Talks" program an evening of casual discussion featuring writer and scholar Aden Ross.

Ross will discuss Machiavellian philosophy and its connection to the work of Utah artist, Friese Undine. The discussion is from 7-8 p.m. For information call 801/328-4201.

DECEMBER 14 — Learn how to prepare holiday recipes from the Mediterranean at Tony Caputo's Market and Deli (308 W. 300 South, SLC). Class begins at 7:15 p.m. and costs \$20. Call 801/531-8669 for reservations.

DECEMBER 15, 16 — The Utah Symphony presents "Yuletide Joy," with special guest Bravo Broadway at Abravanel Hall. Show time is 8 p.m. For tickets, visit www.utahsymphony.org or call 801/355-ARTS (2787).

DECEMBER 16 — Come and enjoy "A Scottish Christmas" at Peery's Egyptian Theater (2415 Washington Blvd., Ogden). A lively collection of traditional carols, wassail tunes, highland music and dance, featuring bagpipes, Celtic harps and traditional dancers. Performance begins at 7:30 p.m. 801/395-3227.

DECEMBER 17-31 — Introduce children to architecture at Snowbird Resort's Gingerbread Village display in the Cliff Lodge lobby. For more information, contact Special Events at 801/933-2110.

DECEMBER 18 — The Utah Symphony performs with Bravo Broadway for the Pop Series Christmas Concert at the Austad Auditorium, Val Browning Bldg., Weber State University. Show time is 7:30 p.m. Call 801/399-9214 for tickets.

DECEMBER 23 — Red Butte Garden (300 Wakara Way, SLC) hosts the Bonsai Club of Utah fall show. 801/581-IRIS (4748). www.red-butte.utah.edu.

DECEMBER 25-30 — Celebrate the holidays at Park City Mountain Resort: Evenings of caroling by candlelight, complimentary sleigh rides in the Hollow, visits from Santa and Mrs. Claus and a torchlight parade with the Utah Synchronized Skiers. 435/647-5414.

DECEMBER 28 — Learn recipes for "An Italian New Year" at Tony Caputo's Market and Deli (308 W. 300 South, SLC). Class begins at 7:15 p.m. Cost is \$20. Call 801/531-8669 for reservations.

DECEMBER 30 — The Utah Symphony presents a "Night in Vienna." Performance time is 8 p.m., Abravanel Hall. Call 355-ARTS (2787) or visit www.utahsymphony.org.

WHERE DO YOU FIND

the best art? Where do

you put it? How to

preserve it once you

have it? How do you

know if it is valuable?

For first-time art collec-

tors, these questions

can turn the world of

art sour. *Salt Lake mag-*

azine's annual Gallery

Guide features some

of the best galleries in

the state, along with

experts sharing advice

for those becoming a

serious collectors.



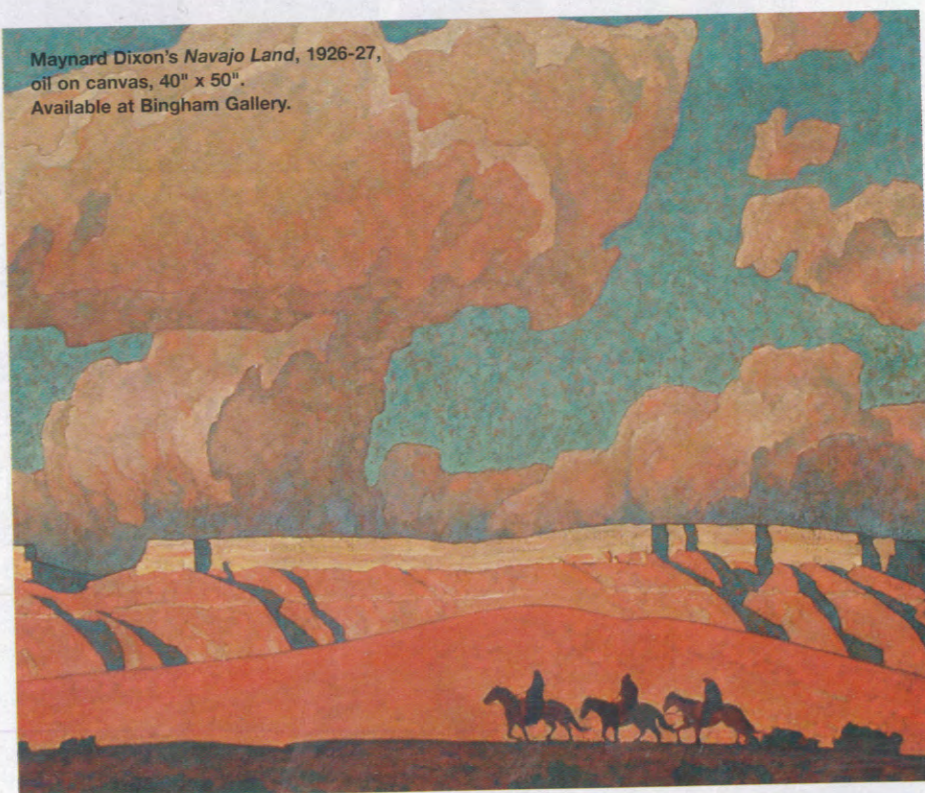
10 TIPS ON Collecting PAINTINGS

Clayton Williams (Artist, owner, and founder of Williams Fine Art Gallery, 60 E. South Temple, Salt Lake City, 801-534-0331, www.williamsfineart.com)

1. Search for paintings that truly speak to you. Do you like the painting? Does the painting possess qualities that interest you?
2. Learn all you can about the artist. Has the artist established a respected position in his or her field?
3. Learn all you can about the artwork. Is it a quality piece? Is it one of the artist's best works, and are you sure it is authentic?
4. Does the painting have historical importance (either depicting an historic event or having a historic place in the artist's body of work)?
5. Explore the condition of the artwork. Is the painting in good condition? Has it been restored or does it need restoration?
6. Explore the relationship of the artwork to the market. Is a work valuable because of its rarity?
7. Is the painting clean and properly protected from the environment?
8. Is the painting properly framed? Does the frame add to the appearance of the painting?
9. Consider where the painting is to be hung. Does the size of the painting fit your situation?
10. Look for deeper, richer meaning. Does the painting inspire you?

Clayton Williams is the founder and owner of Williams Fine Art and an accomplished painter with more than 40 years of experience in numerous exhibitions.

Maynard Dixon's *Navajo Land*, 1926-27, oil on canvas, 40" x 50". Available at Bingham Gallery.



Conference and culture art

Enrich S.L. visit with gallery offerings

By Dave Gagon
Deseret Morning News

If you want a break from all the city's deconstruction and renovation, try ducking into one of its many art galleries and museums. Many are within walking distance from downtown.

Utah's historical and contemporary art markets embrace all styles of visual art, allowing for hours of stimulating and educational diversion.

Getting to some of the galleries and museums, however, will require a car to travel short distances. Still other venues, such as the Brigham Young University Museum of Art and the Springville Museum of Art, will necessitate a 30- to 40-minute drive. But all are definitely worth the time.

LeConte Stewart and more, including many contemporary painters.

□ □ □

GALLERIES/MUSEUMS FARTHER AFIELD, BUT STILL CLOSE

Anthony's Antiques & Fine Art, 402 E. 200 South, 328-2231, specializes in fine art and furniture.

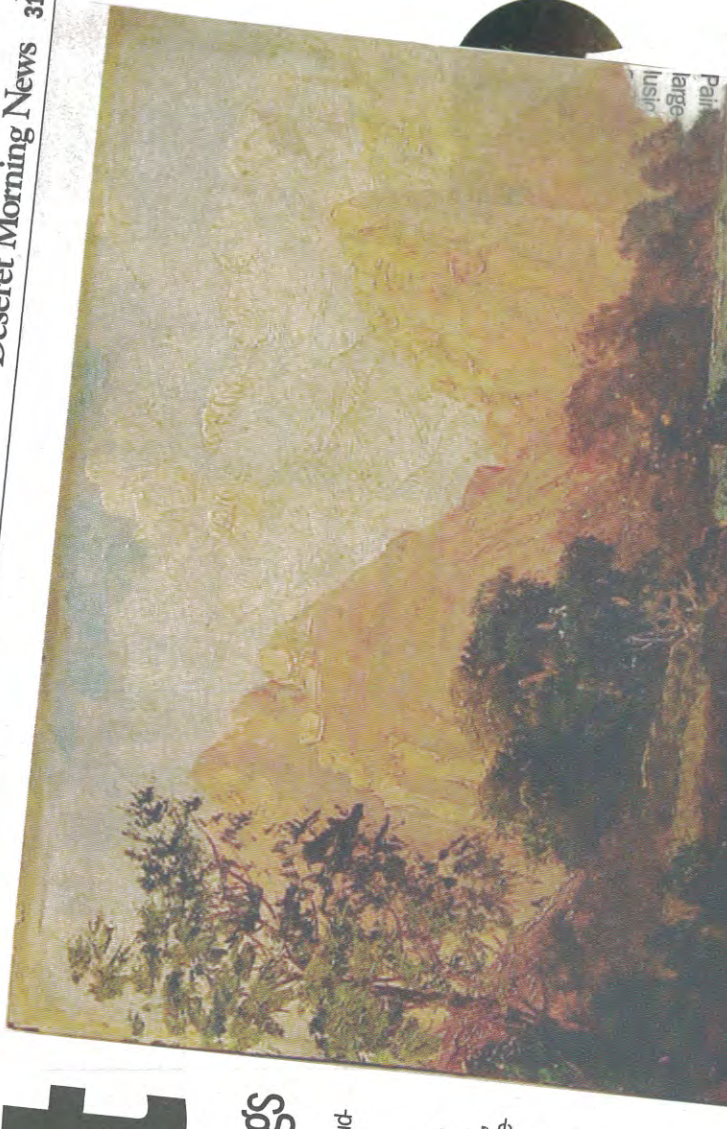
Art Access, 230 S. 500 West, 328-0703, features contemporary landscapes by David Meikle and John Berry. Also displayed are mobiles created by children with disabilities.

Art Bam/Finch Lane Gallery, 54 Finch Lane, 596-5000, has ceramics by members of Clay Arts Utah and paintings and drawings by Meredith Maynes Prévôt.

David Ericson Fine Art, 418 S. 200 West, 533-8245, has historical and contemporary artwork by many Utah artists.

F. Weixler Gallery, 132 E St., 534-1014, features contemporary and early Utah art by Valoy Eaton.

□ □ □



Williams Fine Art, located at 200 E. South Temple, features an oil painting by Thomas Hill.

Harrison Groutage, Frank Huff, Earl Jones, Dennis Smith and more.

Phillips Gallery, 444 E. 200 South, 364-8284, is displaying paintings and drawings by Francis

Zimbeaux (1913-2006).

Pickett Fairbanks Gallery, 391 St., 363-7764, features paintings by Zachary Proctor, Lane Bennion and Brian Blackham.

Rio Gallery, 300 S. 455 West, 533-3582, is showing the annual statewide "Mixed Media & Works

Please see **ART** on G32

**CELEBRATION OF THE LIFE
OF
JOSEPH ROSENBLATT**



January 13, 1903 - May 2, 1999

**May 4, 1999
Pioneer Memorial Theater
University of Utah**

MR. SHELEDY

In 1995, the Rosenblatt children, Norman, Stephen, Toby, and Mindy, and their spouses threw a 65th wedding anniversary celebration for Joe and Evelyn. They pretty much invited anyone who wanted to come to honor them. They rented the main ballroom of the Marriott Hotel in downtown Salt Lake City. They should have booked Rice-Eccles Stadium. As I recall, the testimonials went on for days. A number of the attendees that evening were general authorities of the Church of Jesus Christ of Latter-day Saints, including President Gordon B. Hinckley. I remember talking to you that evening and an old colleague, Tom Monson. I also remember talking to Elder Holland. You were honoring, the three of you and others, a good and decent man: a friend who quietly used leadership over the years to build ecumenical bridges between members of different faiths in Utah, most especially between LDS and non-LDS; a man whose life set a textbook example of civility and toleration. There have been many unpublicized acts of courage and kindness hallmarking the life of Joseph Rosenblatt, as President Hinckley's presence attested to in 1995, and again today. President Hinckley.

PRESIDENT GORDON B. HINCKLEY

I'm greatly honored to represent my people as we pay tribute to a great and good man, a man of tolerance, and love and appreciation. We have known him for these many years. On occasion, we have met with him, counseled with him, and been blessed by his remarkable wisdom. This community has lost a great citizen. He was quiet in his ways, but certain in his course. There was never anything cheap or shoddy in the way Joe did things. He looked for the best in those about him. He knew how to handle wealth and where to put it to yield the greatest good. He was involved in projects that touched this entire state, while at the same time reaching down to lift impoverished children. We have sat at his table and we have heard Joe Rosenblatt lift his voice in quiet prayer to God, whom he recognized as the provider of all good things.

As Jay has indicated, he invited many friends to his anniversary party. They included prominent men and women of the community. But he did not overlook the inconspicuous manager of the building where he lived. He and David Haight frequently spoke of the fact that they were married on the same day. Joe and Evelyn were married in the Hotel Utah, and David and Ruby across the street in the Salt Lake Temple. When we made the decision to discontinue the hotel, and convert the building to church and community use, Joe wrote me a letter strongly objecting to the change. I replied, asking him to trust us. When the work was completed, I had the privilege of escorting him and Evelyn through the building. He was glowing in his praise concerning what had taken place. Without saying anything to anybody, he commissioned a local artist to do a painting in oil of the building and the magnificent flowers in the mall with the Temple in the background. That painting hangs in my apartment as a constant reminder of a generous friend.

A year ago, almost to this day, the First Presidency and Council of the Twelve hosted a luncheon for Joe and Evelyn in the Ambassador Room of the Joseph Smith Memorial Building. We simply wanted, while they were still with us, to express in a quiet but meaningful way our thanks to these our good friends. It was a private gathering. Joe and Evelyn both spoke with heartfelt expressions of appreciation for the honor given them, and what the L.D.S Church has done to beautify and give life to this community which they loved. That love found expression in scores of ways from which all of us have become the benefactors.

It is not likely that we shall see another of his kind in a long while. His home where he liked to live quietly bespoke his love of beauty and of peace. He loved the beauties of nature. He saw the potential in people everywhere. He stood in reverence of the miracle of mankind. Well might he have said with King David of old, whose psalms he knew,

“O Lord, our Lord, how excellent is Thy name in all the earth. When I consider Thy heavens, the work of Thy fingers, the moon and the stars which Thou hast ordained, what is man that Thou art mindful of him, and the Son of man that Thou visitest Him? For Thou hast made Him a little lower than the angels, and has crowned him with glory and honor. Thou madest him to have dominion over the works of Thy hands. Thou hast put all things under His feet.”

Such was his view of the great trust imposed by God upon man. Peace be to his memory. He was a remarkable citizen who stood above the crowd, a true friend upon whom we could all count, a generous contributor to good causes, a leader among men in doing the work of the world. To his beloved Evelyn, we give our love in this sad hour. May you be comforted and sustained in the days that lie ahead. To his children and grandchildren, we commend his great example. To his many friends and admirers, we say that he grew old graciously, and in the doing of good works, his legacy is now passed to us. Let us accept it and magnify it. Thank you Joe, and goodbye dear friend.

MR. SHELLDY

The University of Utah stands as a symbol of Joe's and Evelyn's generosity. Joe graduated from these hallowed halls more than 70 years ago. He was one of the first graduates of the Law School — an accomplishment he proudly prefaced with the fact that he never practiced law. His love of the University ran deep. His commitment to that love is evident throughout this campus, indeed this place. He was a patron of this very theater in which we sit today. Let University of Utah President Bernie Machen tell you more about Joe's special relationship with his alma mater.

ELAINE S. WILLIAMS

Items belonging to ESW at 1010 Oak Hills Way that should go to her boys upon her death.

KITCHEN

Large bowl on top of counter by door - Tammi
Breadmaker - all Stevens
Solid sterling candy dish (in cupboard by back door) - Grandma Stevens
Braun blender in cupboard where glasses are - Tammi
Electric juicer " " " " " - Peggy
Top shelf above sink (everything) - wedding gifts to Roy & ESW plus some candy dishes
from Mary Jane and Margaret Farr
Stainless steel silverware in top drawer (every day) - Gift from Roy
Silverplate in second drawer - wedding gift to Roy & ESW
Waffle iron & sandwich grill in closet - Peg & Tammi

DINING ROOM

On Serving Cart

Two piece crystal - Annie Egan
Crystal carafe - Betty Clark
Brass Apple - Mary Jane

Buffet

Lenox Vase - Ogden Study Group for Roy's funeral
Hurricane two piece - Bonnie Woltman
Spode Christmas China - ESW
Crystal Trees - gifts from Helen Call and Margaret Farr
Lenox China "Peachtree" - wedding gifts to Roy & ESW
Fosteria goblets and sherbets - wedding gifts Roy & ESW
Svend Jensen ice cream dishes (heavier ones) - ESW
Bone china cake plate - wedding Roy & ESW
Crystal large salad bowl - Susan
Smaller crystal salad bown - gift from O.C.T.
Brass and crystal bowls - wedding Roy & ESW
Two crystal pitchers, tall one from Laura - ESW
Short crystal glasses - from Laura
Punch cups in buffet and matching bowl in hall cupppboard - Mary Jane

Dining Table

Bisque Figurine - Stevens kids

MIRRORED CUPBOARD

All silverplate on top shelf except wire basket - wedding Roy & ESW
Two Baccarat candlesticks - from Laura
Candy dish with silver top - Velma Mahoney
Three Fosteria plates that match goblets - wedding Roy & ESW
Eight salt and pepper in crystal - LaRue
Two sets of silverplate salt and pepper shakers - wedding Roy & ESW
Six white bone china dessert plates - gift from Roy
Six china fruit dessert plates - gift from Roy
Gorham King Edward sterling - wedding gifts Roy & ESW
Silverplate wine cooler - ESW
Four silverplate candy dishes - wedding Roy & ESW
Silverplate candle sticks & snuffer - wedding Roy & ESW
Crystal plates on bottom shelf - some wedding gifts, some bought by ESW

FRONT ROOM

Heavy crystal orrefors dish on end table - Connie Cowan
Heavy crystal candy dish on other end table - Laura
Orrefor crystal votive - Helen Call
Turtle from Toledo Spain on desk - gift from Roy
Glass paper weight - Margaret Farr

SOUTH MIRRORED CUPBOARD

Photo albums
Most of the books on upper shelves - ESW
Soup toureen - from Laura
Silver casserole - Xmas from Clayt
Music on bottom shelf

STAIRWELL

Two fabric prints, Franc - ESW

HALL

Cupboard

Punchbowl and cups - gift from Roy
Books & photo albums - ESW
Four black folding chairs - ESW
Top shelf of Baker chest (rose) odds & ends - ESW

GUEST BATH

Blue wedgewood pitcher - Mary Jane
Blue dish on toilet - Edith
Heart above toilet - Peg

STUDY

Family picture (or one downstairs)
Stamp holder on desk - Margaret Farr
Brass Lady Bug - Clarice
Painting of ESW by CRW - ESW

DRESSING ROOM

Painting of me - gift from Clayt
Water color - gift from Clayt
Dish and small vase on wash stand - Peg
Potpurrie above toilet - Peg
Jewelry in ESW closet - ESW

BEDROOM

Desk

Bud vase - Betty
Blue dish on - Mary Jane
Crystal dish - Helen Call
Lamp - ESW
Jewelry in side drawers of desk - ESW

Bed Table

Everything on top (but lamp and flowers) and in drawers - ESW

Coffee Table

Glass dish on coffee table - Mary Jane
Video rewinder - Steph

DOWNSTAIRS

Twin Bedroom

Three pictures on wall - David, Doug and Greg

Coral chair - ESW
Violet flowers - Steph
Basket - Tammi

Peach Bedroom

Everything but two pictures on wall and TV
Kitchen Area

Fish bottle opener- gift from Roy
Matador & Bull - Tammi
Carousel Horse & Candle - Steph
Rocking horse - David
Toaster - Peg
Ice Bucket - Mary Jane
Eight pewter mugs in lower cupboard - Harold Egan
Pewter pitcher - Mary Jane
Noritake dishes in lower cupboard - gift from Roy

Etagere at Foot of Stairs

German mug - Susan
Old Man - Dottie Stevens
Duck bookends and some books - ESW

FAMILY ROOM

Basket on glass round table - Peg
Brass swan on lamp table - ESW
Pillow on couch - Steph
Patio furniture minus cushions - ESW
Wreath by light switch - Pat Egan

ATTIC

Camels made by Laura
Nativity scene - Peg
(Will be added to after I see what I have this Christmas 1995)
Box of books
Box with wedding dress
Bag of sympathy cards

STORAGE

Pink luggage under stairs - bought with money from Gertrud
Big plastic bowl in storage room - Betty
Slides, projector
Sewing machine (hidden on floor in corner)

WOODEN TRUNK - in garage is Roy's

CONDO

One-half selling price of condo
One-half contents of condo after CRW and ESW have personal belongings removed.

CRW AND ESW WEDDING GIFTS

Twelve silverplate goblets
Twelve Val San Lambert crystal dessert plates
Twelve Baccarat glasses from O.C.T.

CLAYTON R. WILLIAMS

KITCHEN

Shelf above sink - Peau de Cremes - Flossie
hor d'hourve sticks and demetasse spoons - Flossie

DINING ROOM BUFFET

Grand Baroque Sterling Silver - Flossie
Six crystal goblets (chipped) - CRW
Watermelon pottery - Flossie
Chest of forks and knives - Flossie
Banana split dishes - CRW
Three crystall dessert plates - CRW

MIRRORED CUPBOARD

Royal Worchestershire china - Flossie
Twelve pink rimmed fruit dessert plates - Flossie
Small silverplate creamer
Eight Dresden (?) bowls and plates - Flossie
Silverplate round butter with cover

FRONT ROOM

Pink sevre bowl on end table - Flossie
Sevre bowl on mantel - Flossie
Andirons - Flossie
Pictures on wall by desk - Flossie
Candleabra on mirror above fireplace - Flossie
Clock on desk - Flossie (gift from Moyles)
Piano - CRW

CRW Paintings (Vase of Roses and Barren House of Sunset)

SOUTH MIRRORED CUPBOARD

Pottery center pieces - Flossie
Some books
Encyclopedias

HALL

Baker chest (Rose color) - Flossie
LaConte Painting - Flossie
Grandfather's Clock - Flossie

Photo albums in cupboard

GUEST BATH

Vase with black base - Flossie

STUDY

Family picture (or one downstairs)

Duck on end table - CRW

CRW painting of condo + CRW painting of flowers

BATHROOM

Painting above tub - CRW

BEDROOM

Blue dish on end table - Flossie

DOWNSTAIRS

Peach Bedroom

TV - CRW

Two pictures on walls

ATTIC = Andirons + misc in some box

HALL

Mexican car picture - CRW

Family pictures on wall

FAMILY ROOM

Two figurine on mantel - Flossie

Five pictures on walls - CRW

Lady and vase on TV - Flossie

PATIO

White wrought iron furniture

JEWELRY

Bracelet of Aunt Rae's

CONDO

One-half selling price of condo

One-half contents of condo after CRW and ESW have personal belongings removed.

CRW AND ESW WEDDING GIFTS

Twelve silverplate goblets

Twelve Val San Lambert crystal dessert plates

Twelve Baccarat glasses from O.C. Tanner

NIBLEY PARK GOLF COURSE

Your Salt Lake City Recreation

Metal Disks in Fairway:

Red=100 yds

White=150 yds

Blue=200 yds

Yellow=250 yds

HOLE	1	2	3	4	5	6	7	8	9	OUT
BLUE TEES	374	361	214	310	453	421	393	202	167	2895
WHITE TEES	346	339	175	298	439	411	371	171	132	2682
MEN'S HANDICAP	11	9	7	15	1	3	5	13	17	
MEN'S PAR	4	4	3	4	5	4	4	3	3	34
DAD	6	5	5	3	7	4 5	5	4	4	44
CLAYT	5	7	5	7	7	6 6	6	7	4	54
+/-										
DAN	4	4	4	6	6	5	5	4	5	43
June 26, 1999										
LADIES PAR	4	4	3	4	5	5	5	3	3	36
LADIES HANDICAP	11	9	15	13	1	3	5	7	17	
RED TEES	284	315	157	275	403	359	364	146	109	2412

LETTER TO A LOST LOVER: AN ESSAY

by Randall Lake

4:20 P.M.

This is the closest I have gotten to you, Farrell, in six years. I brought myself to your grave instead of flowers. I did not bring flowers, I brought myself. Timing. Had I known all of this would have occurred I would have loved you to death. Perhaps that is precisely what I did. I figure, if you are buried Mormon fashion you are facing East so that you can see the Second Coming. If that is so, I'm directly over your chest. How often have I looked at your portrait, our mutual endeavor, and tried to recall the touch of your chest, with just enough red hair and lean musculature. I can still remember your smell.

I anticipated this as a conversation with a memory, a time spent with vestiges of something that happened and will never return. I wonder why nostalgia is so important to gays. I grieved over prerevolutionary Russia as though I had spent the best years of my life there. Coming up here to Mountain Green, Idaho I remember grieving about Gary in Colorado when I was in Capetown, South Africa. I could have been having such a wonderful time in Capetown, yet I was somewhere else. I am always somewhere else. When will I fully live in the present, except for the moment I am having sex?

I saw too many of your friends in the last two days not to come here. It began with a relapse of loss - brought on by lunch with a dedicated Mormon who told us we rejected the atonement if we didn't think we could be "healed" of

our homosexuality. This conversation sorrowed me very much. I came back to the studio and for the first time in years - six years - I prayed to Christ, to his father, to help me understand why such people as myself were put here - why we had to be so different and why we had to be blamed for it. I told Christ I didn't think he would give me an answer because we had had this conversation before, many times. It would be nice sometime to know if you approved of my decision not to believe in a people who profess to know him so well. I prayed a lot for you. I asked if you were having as much love in heaven as you had deprivation of it on earth. I asked that the Lord would hug and kiss you as your parents never did.

Sometimes I think of all the pain that our relationship cost. First to you who lived for three or four days after my rejection in what must have been unbearable misery - turning (my guess) to self-hatred. To the self-hatred part, I can really understand that now. Social ostracism is bitter if you are social and we were both social.

I was so naive. Timing. I was at the beginning of my gayness and you were ripe for something permanent. How good I could be for you now, only now, after all that went before.

Sometimes I think of all the grief our year of loving caused. Would I swap it and say that I wish I had never met you? The despair is very great sometimes, the fight against loneliness a daily battle. But I can die now having had what we had. Some people never have it. I had it - we had it - for a year.

I must tell you that nostalgia isn't much fun to live on. Why are people in the gay world so rude? How do they have the energy to ignore and



"Farrel Sewing" 1985 by Randall Lake, 28" x 36", Oil on Canvas, Collection of the Artist.

language in the world – the pleasures and needs of hunger – and spoke eloquently with gestures and lush Italian that any child could understand. He couldn't pass us without graciously setting something on my wife's plate: a helping of gnocci, a spoonful of special cheese, a biscuit, a dash of something wonderful, a replenished glass of wine, a few olives in sauce, bits and pieces of heavenly reward. I loved him because he was so fluid and busy and courteous all at once, like Leonard Bernstein sweating away ecstatically on the podium – a real artist.

Marianna would nod and smile, human appetite and heavenly grace. Perfect endings for perfect days. After the brilliant paintings, architecture, frescoes, allegories, and visions, the humble spaghetti, green salad, red tomatoes, olives, Tuscan wine, crusty bread. Mario became my counterpart, serving our queen.

In the San Marcos monastery where Fra Angelico painted frescoes on cell walls, where Savonarola lived, where Cosimo de Medici sometimes meditated, my wife

and I went at different pace to see the paintings still so delicate yet vibrant, speaking in different ways to us over the centuries; the little rooms still mark off a silent space from the busy streets outside with their vendors and shops and signs to beware of thieves.

I stood at the foot of the stairs that lead to the arched entry to the second story and watched an Annunciation scene where the angel approaches Mary with the shocking news that she is pregnant. The angel's wings are a full palette of muted pastel colors, blending Renaissance shades so subtle yet vibrant that I wanted to stay there forever looking up at the strange news. Then my wife moved into the scene, wearing the Florentine fall colors she likes. She is bright blonde, gentle of face, somewhat aloof, and her hair moved into the angel's halo, and her colors matched perfectly the angel's wings. She stopped a moment so that she merged somehow with the painting while I gaped slack-jawed and blessed. **NW**



"Five Fabulous Suits Wearing Men" 1997 by Carl Kunz, 30" x 40", Acrylic on Canvas

look away as if they had never spoken to you.

I found out what you knew about this gay world and couldn't tell me. We all have to do it, alone. I've never blamed you for killing yourself, Farrell. If it were not for my children, my mother, my aunt and uncle, I would have joined you. Still, I think about it - like a smoker thinks about smoking who has quit.

I'm glad I came up here, although you haven't manifested yourself yet and my butt aches and I've got writer's cramp. I was a little afraid it could turn into a Walpurgisnacht (a nightmarish episode) or like the furies in Greek tragedy: I would be made to know that I duly caused your death and must pay the price of giving my life as well.

I forgot to tell you that the friends I saw two days ago were Carol Von Schmidt and Steve Gustavson. I saw Carol at a restaurant, she was with her mother. For a moment, with the recognition of who she was, the memory of our only time as a couple being entertained by someone's parents came flooding back. The pain of such a sweet memory took the care out of whether she would snub me or not upon leaving the restaurant - which she didn't. They, I thought, were like the parents you wanted.

Did I tell you I asked Wolf to shoot me after you died? I would have liked it and he would have, too. He was furious with me for "using" you. . . . and the proud are brought low. . . . those words have been my theme song of late - that this whole denouncement since that bitter January day. . . . Was it really January ninth or was that just the day they found you hanging in your basement?

It was then that a slow, agonizing, tortuously obvious reality swept over me, the realization that you were the ONE I loved and I had blown it - blown everything: my family, my children, my

career, my life - ending with the deepest punishment.

How would Emily Dickinson have said this? Thine is the securest fold - the deepest night - the ending of a source of embarrassment - once again - for another generation - my children.

So, I embarrassed my father by wearing my mom's dresses and now I have ruined the reputations of my children - all for the same thing. Could anything else be so vicious? Even a mass murderer only ruins people's lives once. Perhaps, they don't think of the pain they cause the people who love the person they murder. I do - you did know - you did it to yourself. I don't think you thought anyone cared; not me for one, not your mom or dad, no one. All the rest were just so many tricks. I envy you.

I prayed to Christ that we might see each other in a dream. We did once, on your birthday, in Paris, September 23, 1987. But, I cannot speak of this dream now, not while I sit here with you.

I wanted to tell you that I met one of your Bishops - John Kennedy - nice man, very professional man. Oh! I remember now that the other friend I told you I had run into was Steve Gustavson. I always knew

who he was. I asked him to sponsor me at the Deer Hunter (a private club for gays). He didn't know who I was - or didn't care. I said, "I knew Farrell Hurst." He did not reply.

So, you are out of pain? I was never angry for your wanting that. How could anyone? Only people who don't know the pain, perhaps.

I must admit that my meeting with Steve Gustavson and John Kennedy - the two biggest men in your life - was a big nothing. I guess that implies that I wanted something from them. I did. Courtesy, recognition, respect even - and some words of you.



"Up From the Primeval Slime" 1987 by Randall Lake, 26" x 38", Oil on Canvas, Collection of Stuart Lake.

6:20 P.M.

You are not appearing, and why should you? I mean, where was I in your time of need? In the deepest, barest, saddest moments of your thirty-three years?

I remember how beautiful your hair was. Did anyone ever appreciate it like me? Why won't people who knew you and who know my pain come forward to share what they truly feel?

You would have never approved of my smoking. I have chosen not to smoke in front of you. Pain does weird things to people, especially the kind of pain a person lives with after causing someone else to take his life.

A fresh page. A new beginning, and no handkerchief. If I had said no to our relationship what would it have changed? I would not be sitting here, you would not be dead, and we would be together. I'm now smoking and forty-four and you will forever be thirty-three. We switched roles: you who were so afraid of being abandoned and dying alone an old man in some rest home. Instead, you took charge and killed yourself, leaving me alone and desperate, to eat rocks for forty more years. You lived like a poet, one who never got to go to France, to Paris.

I am here because I am asking you to release me. The only thing I have left of you is the pain, not the you, just the pain. You let it go, why can't I?

I want to ask you - now that you are friends with Ms. Emily. How is she as a friend? Maybe in Mormon heaven she is your wife.

I remember you were left handed. My two sons are as well. I constantly look for snatches of you in a world that marches onward.

Farrell, now that you know all, do we expect too much of our time here?

I wonder if my paintings about you would cause you embarrassment? You worked so hard not to cause anyone embarrassment. So truly polite. Gentlemen today are considered sissies. Manners that in the court of Louis XIV were as required as clothes have simply vanished, or given way to the rawer impulses of the fight for survival.

I do appeal to you to push me to paint - what used to come naturally - to once again take up the brush and unite us in the work, inspired work that will shine and be seen from even so far away as New York and San Francisco.

Do you know the English poet who was wild (not Wilde) on the continent and circumspect at home, A.E. Houseman? He wrote about the love between athletes and warriors . . . his poems so sad. He must have lived to have been so sad, perhaps that is the crowning achievement, to speak or paint of sadness so eloquently that people must look at it.

What is so great about confronting the big issues? Unhappiness, death, empty marriages, unfulfilled lives, lives that by their very special frailty, were obliterated - and nobody strong enough to survive them and carry them in art - to carve them in art as their one lasting monument - a microchip in the consciousness of mankind, that would by its flexibility outlast the granite that holds your name now.

Does your body ever hurt now? I cannot imagine you without your body. There is a temptation to be polite - to just die, politely - like Christ, no blame. He didn't blame anyone. I can't imagine that much love, nor can anyone else I suspect.

Farrell, you had style, which was noticed and resented by the less talented. You have left me to fend with the less talented - who I may presumptuously assume resent me for my talent. They adore it and hate it at the same time. They would prefer we stay quiet. It takes real doing to win less talented people over to the real thing. I have not managed it so far. I think what actually happens is they hate us while we are alive and then come to live with us quite comfortably when we're dead.

We both danced to a different tune. Unfortunately, you were made to believe there was only one tune - and yours was irrelevant. Can you imagine the history of music if only one tune was allowed - what a raging bore!

When I can afford it, I buy 1985 vintage wines thinking the grapes were in their fullest when we were - full of each other, our wine press of opposition in the church, your family, my family, and our own homophobia. Opposition in all things - delicious and deadly, making all this longevity pretty tepid and tasteless. To decant this energy, that is art.

Everything stays at bay, the thunderheads over the pass, the robins in the trees, they've cleared out again and the distance between us.

Would you mind my using Emily Dickinson?
To relate your funeral to you is too sad for

words. That is a cop-out. You would have taken this unflinchingly, as I envision you placing the rope around your neck. They shaved your beard, put you in polyester and ignored your requests for pall bearers. Your aunt spoke. I think she's the one who you loved to stay with in Mountain Green. She said you had plans to marry . . . it was a platform for the Party Line. No Montagues and Capulets coming together in shared tragedy. Your gay family dumb in grief while the established machinery erased your gorgeous, lithe being so completely it was more of an affront than your suicide. You must know that I went before the jury on this - I felt I owed it to you. I told the truth Farrell, to all those who you had played as organist for - you graced their lives and I felt they should know you, one last chance, before you vanished completely. I poured out my heart, I think the horses in the pasture next to the cemetery heard me more.

Did I tell you this? The first spring when I brought you flowers and the horses were grazing in the cemetery they thought I was bringing hay to them and they rushed up and I said, holding my flowers away, "These are for Farrell!" When I spoke your name, I choked and they watched as I sobbed; they understood more than those men who wrung their hands over your

death, asking what they could have done. They will do it again and again to other boys, whose hearts will be broken believing their words as you did.

Why can't you give me a pat on the back for telling the truth? There are truths and there are truths, some are unpleasant and wished forgotten. Therein lies my challenge as I perceive it - to craft so beautifully this sad truth in a painting that all the self-righteous people have to look hard and marvel that something they utterly despised made great art, the kind that made Velasquez survive Phillip.

The difference between literate and illiterate misery. For it is misery that unites us, not perfection. Perfection divides - look at the division caused by truly talented people. Christ was perfect and he was hated for it.

So, I will spend the rest of my life atoning for the fact that I did not know the gift you were in my life. I hadn't the courage. That old homophobia. Like a long day in the sun, it is hard to survive the withering heat of disapproval.

The dark will soon come and claim you and I will go away.

For dinner I will have a plum and a peach. How about you? So much has changed - Herakleitos. **NW**



From the series "Goddesses" by Photographer Whitney King

EXCERPT,
THREE HOLLOWS: REVERIE
FOR A DEAD BROTHER

"Wholeness is not seen as the duration one has lived,
but rather the fullness with which one enters each
complete moment."

From: "Who Dies?" A book
by Stephen Levine

by Terri Martin

I am careful not to step in the three round shallow depressions that dimple the earth near the southwest point of the island. They lie beneath the huge white pines that stand like sentinels near the cabin. The trunks of these trees stretch skyward before spreading out into a ceiling of limbs. Standing beneath them, I feel the urge to genuflect as if I've entered the hallowed high roofed womb of a cathedral.

Some nights, I fall asleep in the dead quiet to be awakened by a hard west wind roaring through these trees. The branches whip and flail like the arms of demonic dancers. The tall trunks lean, swaying back and forth and pulling on roots that must go deep.

The hollows are graves, says my husband, graves of the Ojibway Indians who inhabited the island before his grandfather bought it from the state of Minnesota in 1926. That same summer an Indian man called Joe crossed the lake in a canoe to show my husband's grandfather the graves. He asked that the graves

never be disturbed. Whether Joe spoke of who was buried there, or if he shared the stories of their lives, I do not know. If he did, the stories have been lost.

The presence of the graves is subtle, each is formed only by a slight dip in the earth, and can be crossed with a long stride. They are covered by a thick mat of fine pine needle duff that collects beneath the pines and feet track into the cabin. But the circular form of the graves always arrests my view. Their shape and size makes me wonder: were the bodies buried sitting up, knees tucked to chest, curled into a fetal position, to gestate within the womb of the earth? Were the bones broken apart and piled into the hole? Are the ashes left from a funeral pyre? Are these children, no taller than the circle is wide?

Crazy, flying. Especially at night, when you can't see a thing. I had never thought about it until we got a late start from Montrose. "How do I see other planes?" I asked as we fueled up in the twilight. The airport attendant grinned at me, "Big sky theory," he said. Dave, my

friend and pilot, nodded. "You mean," I said, "it's a big sky, so hey, don't worry about it?" I laughed, but they didn't.

I still couldn't quite believe it. Leaning forward, I peered into the darkness searching, searching for light. Only a sheet of plexiglass separated me from the blackness. More than 3,000 feet of empty space between me and the ground. I pressed my finger against the pane. "Look. There. A light. I think it's a plane." "That's on the ground, marks a road," Dave replied.



"Three Hollows" by Terri Martin, 14" x 18", Watercolor, Collection of the Artist

Stepfamily Feud

It's not a game when "blended families" try to blend their finances.

By some estimates, as many as 60 percent of all first marriages in the United States fail. And while 75 percent of divorced people remarry, most of them still don't live happily ever after. The U.S. Census Bureau projects that by 2000, more Americans will be living in stepfamilies than in traditional families.

If you want to be politically correct, you can call a stepfamily a "blended family." But instant families moving in under one roof seldom blend easily.

Instead, stepfamily members often find themselves tiptoeing through a minefield of problems, with conflicts over money almost always at the forefront. In fact, money is the leading reason first marriages fail. And it's the second leading factor contributing to the breakup of second marriages. (Disagreements over children rank No. 1.)

Little wonder, observes Peter K. Gerlach, co-founder of the Stepfamily Association of Illinois. "Stepfamilies have three to six co-parents trying to blend their individual financial values and priorities," he says, adding that they frequently "can't decide who's supposed to bequeath what to whom and, between him, her, his ex and her ex, whose insurance should cover Jimmy's asthma or Jenny's braces."



When all kind of couples—married or unmarried—are taken into account, almost one-third of all U.S. children are likely to spend some time in a stepfamily, according to sociology professor Larry Bumpass, director of the University of Wisconsin's National Survey of Families and Households.

RESOURCES

Books

- **Money Advice for Your Successful Remarriage** by Patricia Schiff Estes (Betterway Publications)
- **Second Chances: Men, Women & Children a Decade After Divorce** by Judith Wallerstein (Houghton Mifflin)
- **Step-Families: A Guide to Working With Stepparents & Stepchildren** by Emily B. Vischer and John S. Vischer, M.D. (Brunner/Mazel Publishers)
- **The Stepfamily: Living, Loving and Learning** by Elizabeth Einstein (self-published)
- **Stepparenting** by Jeannette Lofas (Kenningson Publications)

Organizations

- **Judith Wallerstein Center for Families in Transition**, Box 157, Corte Madera, California 94976; 415-924-5750
- **Stepfamily Association of America**, 650 J Street, Suite 205, Lincoln, Nebraska 68508; 800-735-0329 or 402-477-7837; www.stepfam.org/who.htm
- **Stepfamily Association of Illinois**, Box 3124, Oak Park, Illinois 60303; 708-848-0909; www.stepfamilyinfo.org
- **Stepfamily Foundation**, 333 West End Avenue, New York, New York 10023; 212-877-3244; www.stepfamily.org



Here are some of the most common financial pitfalls stepparents encounter, and some tips from the experts on how to avoid them.

Problem: Supporting children from a former marriage at the expense of the current family.

We hear plenty about deadbeat dads (and yes, there are also deadbeat moms), but some get a bad rap even when they do pay up. "Stretching money between two sets of children creates tugs-of-war not only on the purse strings and the emotions, but between the women in the man's life," notes Elizabeth Einstein, a marriage and family therapist in Ithaca, New York.

Einstein describes a man named Bill whose generous child support for his daughters from his first marriage left his current wife and two sons with less than half his salary. His second wife was peeved because of the added expense of having the daughters flown in to spend summers with them. "Bill and I had but one vacation together alone," wife No. 2 says. "Twice we had to borrow money for his daughters' plane tickets. That they would skip a summer because we lacked the money was out of the question, and

Financial Survival Strategies For Stepparents

Jeannette Lofas, president of the New York-based Stepfamily Foundation, recommends the following steps for surviving stepparenthood:

- **Sign prenuptial and postnuptial agreements.** Sure, they may be unromantic, but so is a divorce.
- **Insist on full financial disclosure for your spouse and yourself, including obligations to former spouses and children from previous marriages.**
- **Take an inventory of your lifestyles—needs and wants.**
- **Specify who will pay for what, including children's college tuition, and who does what around the house.**
- **Consider vesting a less-wealthy spouse in co-ownership of a home.**
- **Work out insurance and death benefits for each spouse and all children involved.**

—Hillary Wonderlick

the one time I suggested it, I felt guilty for months."

Solution: Before remarriage, both spouses should first accept the reality of the situation and then clearly spell out what their financial and other obligations are to children from previous unions. Jean Lown, a professor of family economics at Utah State University, has studied remarried families and suggests, "See a good financial counselor to assess the financial situation and see if they can accommodate both sets of families."

/spillresistant

Panasonic knows that your notebook is your office. Critical to your business. Essential to your success.

But things happen. Spills, drops, bangs. LCDs crack. Hard drives crash. All of which can leave your notebook, and your business, dead in their tracks.

That's why Panasonic makes notebooks with rugged qualities designed to help mobile professionals survive their often fierce, highly unpredictable environment.

It's a tough world. And with features like spill-resistant keyboards, magnesium-encased LCDs and shock-mounted hard drives, there's a Panasonic Toughbook built to help you take it.

Notebook PC Mortality Rates*

- 68% die from drops; 38% from spills
- Average cost to repair or replace: \$1,200/incident
- 75% of companies with large notebook fleets have suffered some physical damage to notebook PCs

Why Toughbooks Survive**

- Spill-resistant keyboard
- Shock-mounted hard drive
- Full magnesium alloy case
- Detachable carry handle

How Toughbooks Perform**

- Intel® Pentium® II 366MHz Processor
- 64MB SDRAM expandable to 192MB
- 10GB Ultra ATA HDD
- 13.3" 1024 x 768 TFT Active Matrix Color LCD
- 24x CD-ROM Drive



www.panasonic.com/toughbook/spillresistant

1-800-662-3537

Panasonic®
TOUGHBOOK™
TAKE IT.

*Source: 1998 International Data Corporation Research
**Features refer to Panasonic Toughbook 71

Problem: Conflicting rules for his and her children.

George, a computer consultant in Chicago, always gave each of his two teens, ages 13 and 18, \$100 per month allowance. His new wife's 14-year-old daughter had always gotten about half that amount. "When we became a blended family, she demanded 'equity' from her mother," he says. But since the stepdaughter

The less communication there is between all the co-parents in all the households, the easier it is for children to become master manipulators.



had a child-support check coming from her father to cover some of the things the other children paid for with their



allowance, the mother felt that her amount was in line. In the name of family harmony, though, George forked over the extra allowance. "It is working out OK, except she never thanked anyone for it," he laments. "Ungrateful" is a good word here."

Solution: Maintain consistency within your home, and don't worry about what goes on in the other home. "In a divorced family with remarriages or equivalent long-term relationships, each set of partners has to make rules autonomously for their own household," says Skokie, Illinois-based family therapist Kenneth Kaye. He explains that it's OK when ex-spouses pay different amounts of allowance and have different expectations concerning how much their children save, how they spend their money and what the parent is willing to buy. "Clearly, kids can live under different sets of rules in different homes," he says, but adds that under each roof, the adults must stand united and firm, and support each other in implementing the rules.

Problem: Playing one parent against the other.

"Kids naturally test their power and their adults' priorities," says Gerlach. The less communication there is between all the co-parents in all the households, the easier it is for children to become master manipulators. Even newly married couples can become "silent partners" when the subject is money. Lown, who spent the mid-1980s interviewing hundreds of remarried women and men about their money problems, observes, "Those who indicated finances were a problem in their first marriage were

© 1999 Exeter Technologies Inc. New York, NY (DS)

Stopping Power.

Traffic lights don't stop bullets. But common sense tells us that when they turn red - we must stop.

That's the principle behind Park-Zone.

You see, if you've ever bashed a bumper or whacked a wall, then you need Park-Zone.

Not a gadget.

It's a high-tech sophisticated instrument that will change the way you park at home, from now on.



Hang Park-Zone on your garage wall (takes about a minute), then when you pull in, the green light greets you. The yellow caution light follows. And when the light turns red - you're parked.

No ifs. Ands. Or bumps.

For more info call 888-EXETER II, or go www.park-zone.com

PARK-ZONE®

least likely to talk about money in the new marriage."

Solution: Communicate.

Patrick Ellis, a computer network administrator at the University of California, Berkeley, explains that his ex-wife and he "have tried to consult—or at least inform—each other about the way we do the kids' finances and chores. This is not to say that we do it identically at all." He says it helps at least to know what is going on at the other house, so the children can't play parents against each other: "We've eliminated all the 'But over at my mom's/dad's . . .' stuff, and I think we're also helping the kids to appreciate that there are different ways of doing things and no one way is necessarily the only right way."

Problem: Lopsided standards of living for children who bounce between two homes.

Kaye describes the situation a friend of his son faces: His parents are divorced, and he lives with his mother and stepfather in a middle-class lifestyle. The father, who is wealthier, lives with his new wife in a big house with a swimming pool. "He can buy things for the son beyond the mom and stepdad's means," Kaye says. "While he's not inappropriate about it, his thresholds are different, and unconsciously there is probably a desire to make it up for the child for not being there when he was little. The kid lives in two different worlds."

Kathleen Gurney, CEO of the Sonoma, California-based Financial Psychology Corporation, adds, "Kids may view it as, 'Well, I'm getting more there.' They start to build a relationship between money and love. And when love is incorporated into the financial balance sheet, the parent that's stressed out begins to take the brunt of those feelings."

Solution: Gurney suggests the

less-affluent parent and the better-off one look at what they can do to remove money from the dynamics and "fill out the balance sheet by giving them love and time."

Says Kaye, "Parents who are still playing games with each other and are hostile have wonderful opportunities to zing each other by making offers to the children that they could claim no reasonable co-parent could

object to. What goes on in the other household can make ex-spouses crazy."

Jayne Pearl, a freelance writer in Amherst, Massachusetts, is the author of Kids and Money: Giving Them the Savvy to Succeed Financially (Bloomberg Press). Hillary Wonderlick provided research assistance for this story.

T-COLLECTION



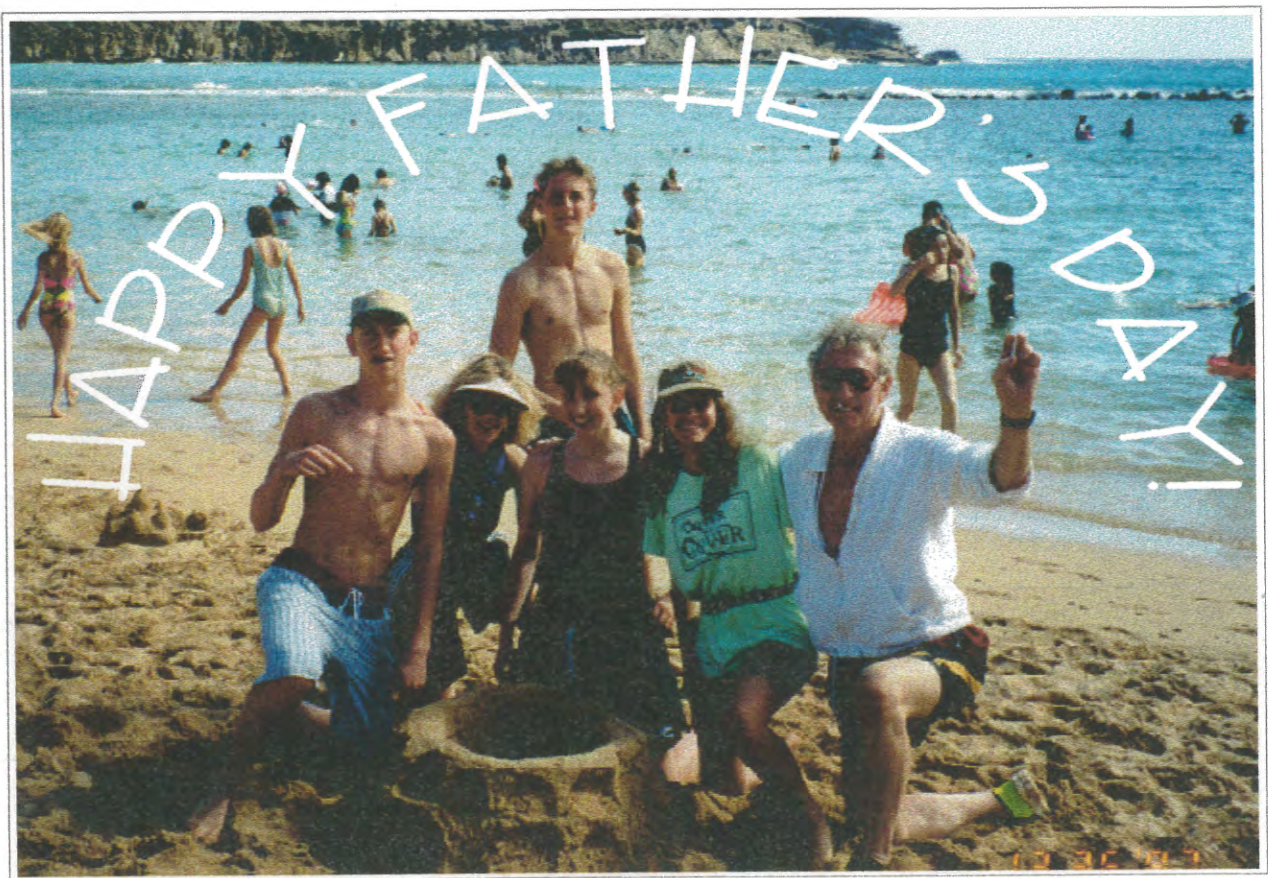
Trust only
in true values

T+ TISSOT
Swiss Watches since 1853

TISSOT
OFFICIAL PARTNER
OF THE 2004 OLYMPIC GAMES

TISSOT S.A., CH-2400 Le Locle
Tel. ++41 32 933 31 11, Fax ++41 32 933 33 11
<http://www.tissot.ch>

MEMBER OF THE SWATCH GROUP



GRANDPA . . . WE REALLY

"DIG"

YOU!

Dad

June 21, 1998

We hope you have a great day today. Thanks for all you do for our family. We appreciate your love and support. We're so glad you have recovered so well. We hope to be able to spend many more years with you.

We love you. . .

Gare, Weez, Anna, Daniel, Heidi, Michael, Sarah, Joseph