



surround you
and love
be around you
at Christmas
and always.

Dear Grandpa & Elaine,

We hope you have a wonderful Christmas! We are doing well and having lots of fun in Seattle. Benjamin is growing up very fast and learning new words each day. He also loves to read stories with us.

Merry Christmas!

Love,
Steven, Leslie, & Benjamin







HUNTSMAN
CANCER INSTITUTE

AT THE UNIVERSITY
OF UTAH 

July 13, 2001

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

Dear Mr. Williams:

On behalf of the Huntsman Cancer Institute, let me again express my gratitude for your past support. These are exciting times for us, as we prepare to break ground next month for our newly announced Cancer Research Hospital. The cancer hospital will be the next step in our search for cures, providing a comforting setting for those needing state-of-the-art care, and a direct means to pursue important clinical research objectives.

STEPHEN M. PRESCOTT, M.D.

EXECUTIVE DIRECTOR

H.A. & EDNA BENNING PROFESSOR

2000 CIRCLE OF HOPE

SALT LAKE CITY, UTAH 84112-5550

OFFICE 801 585 3401

FAX 801 585 6345

E-MAIL

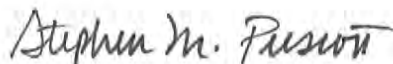
steve.prescott@hci.utah.edu

My purpose in writing today is to invite you to our "Celebration of Hope" gala dinner on August 3, 2001, to be held in conjunction with the Huntsman Cancer Institute Ron Boone Golf Classic. The gala, to be held at the Salt Lake Marriott Downtown, will feature the participation of several notable celebrities and politicians, including Julius Erving, Rick Barry, Jane Clayson, Rulon Gardner, and U.S. Senators Orrin Hatch, Bob Bennett and Mike Crapo. Our featured entertainer will be Roy Firestone, a nationally renowned entertainer and sports figure who brings a charismatic and dynamic show to his audiences.

Enclosed you will find our formal invitation, which we trust conveys the vision and purpose of this event. Please contact Barbara Swain at (801) 581-8266 should you have any questions.

We believe we can help prevent suffering and save lives, while making strides in cutting-edge cancer research. Please accept our appreciation for your consideration of joining us toward this end.

Sincerely,



Stephen M. Prescott, M.D.
Executive Director

Enclosures



Barbara Swain
For the Marketing

**HUNTSMAN CANCER INSTITUTE
FINE ARTS ADVISORY BOARD LIST**

✍ Marian W. Ingham
1757 Mountain View Drive
Salt Lake City, UT 84106
277-3032

Connie Katz
3978 Brockbank
Salt Lake City, UT 84124
272-5727

Merline Leaming
2497 Michigan Ave.
Salt Lake City, UT 84108
468-8203

Chris Machen
1480 Military Way
Salt Lake City, UT 84103
581-3575

✍ Jane Ream
P.O. Box 17347
Salt Lake City, UT 84117
Vjream@compuserve.com
278-5845
273-1126-fax

Art Swindle

✍ Marilyn Roskelley
4452 Abinadi Road
Salt Lake City, UT 84124
278-1530

✍ Martha Stockham
585-0157-work
582-4496-home
582-6361-fax
martha.stockham@hci.utah.edu

✍ Warner Weixler
132 "E" Street
Salt Lake City, UT 84103
534-1014

• Mary Jane Weyer
1442 Circle Way
Salt Lake City, UT 84103
226-6857

Clayton R. Williams
1010 Oakhills Way
Salt Lake City, UT 84108
582-5360

Jean Muller

HCI REPRESENTATIVES

Christa Devlin 587-7961
Cambria Henry 558-6446

**Huntsman Cancer Institute
Agreement for Donations of Art**

The Huntsman Cancer Institute (HCI) at the University of Utah extends its sincere appreciation to you for your thoughtful, generous gift of art.

Acquisitions are intended to refine and improve the quality of art at the Huntsman Cancer Institute. Donated artwork will be accepted as an outright gift(s) to HCI. De-acquisition may be a legitimate part of the formation and care of HCI art collections.

Huntsman Cancer Institute's Fine Arts Advisory Board has sole authority for the acquisition, de-acquisition and display of all art.

Thank you, again, for your generous support.

Donor

HCI Fine Arts Advisory Board

Date



UTAH HEART CLINIC
 324 Tenth Ave., Suite 206
 Salt Lake City, UT 84103-2853
 (801) 408-3900
 Billing: (801) 408-5868

THIS IS A STATEMENT OF YOUR ACCOUNT ON THE BELOW DATE. ANY CHARGES OR PAYMENTS MADE AFTER THIS DATE WILL APPEAR ON NEXT MONTH'S STATEMENT.

ACCOUNT NO.
 48684

STATEMENT DATE
 11/26/01

**** ITEMS MARKED WITH AN ASTERISK (*)
 HAVE BEEN BILLED TO INSURANCE ****

CLAYTON R WILLIAMS
 1010 OAK HILLS WAY

SALT LAKE CITY UT 84108

A FINANCE CHARGE equal to AN ANNUAL PERCENTAGE RATE
 of % PER MONTH of % PER ANNUM

will be added to the unpaid balance of days or more past due as of the billing date appearing on this statement. Payments and other credits are deducted from the Previous Balance before computing the FINANCE CHARGE.

We show you are insured with:
 MEDICARE B - DEPT 14
 REGENCE BC/BS OF UTAH

TO INSURE PROMPT CREDIT TO YOUR ACCOUNT, PLEASE DETACH AND RETURN THIS TOP PORTION OF YOUR STATEMENT WITH YOUR PAYMENT.

DATE	PROCEDURE	POS	CPT	PATIENT NAME	DIAG. CODE	DOCTOR	AMOUNT
	Balance Forward						.00
11/13/01	OFFICE F/U EVAL III	11	99213	CLAYTON	414.01	HORTON *	60.00
11/13/01	MYOCARDIAL IMAGING	11	78465	CLAYTON	414.01	HORTON *	875.00
11/13/01	STRESS TEST; TREAD/P	11	93015	CLAYTON	414.01	HORTON *	190.00
11/13/01	THALLIUM PER mCi DOS	11	A9505	CLAYTON	414.01	HORTON *	147.00
11/13/01	CARDIOLITE PER mCi	11	A9500	CLAYTON	414.01	HORTON *	140.00
11/13/01	SALINE/PER BAG	11	J7042	CLAYTON	414.01	HORTON *	5.00
11/13/01	MYO PERFUSION IMAGE	11	78480	CLAYTON	414.01	HORTON *	168.00
11/13/01	PERFUSION IMAGING W/	11	78478	CLAYTON	414.01	HORTON *	160.00

UTAH HEART CLINIC
 324 Tenth Ave., Suite 206
 Salt Lake City, UT 84103-2853
 (801) 408-3900
 Billing: (801) 408-5868
 87-0519172

Total Acct Balance: 1745.00
 Amount pending Ins.: 1745.00
 Due by patient now: .00

Aging:	CURRENT	31 - 60	61 - 90	91 - 120	121 - up
	.00	.00	.00	.00	.00

INSTRUCTIONS FOR ANNUAL REPORT/RENEWAL - PLEASE READ CAREFULLY

TIMELY RENEWAL: Pursuant to Utah Law, all renewals must be filed within their legally prescribed time. Failure to do so may result in the loss of all protection and privileges in the State of Utah.

RENEWAL FEES: Application fees are subject to change by the Legislature each July 1st. The fees quoted above are current at the time this renewal form was printed. The "**Total Late Renewal Fee**" quoted above is the total amount due if renewing after the entity's Delinquent Date.

RENEWAL: Please submit original form only. If no changes need to be made to registered information, carefully detach the coupon above and submit with the appropriate fee in the enclosed return envelope. For multiple renewals please submit separate payments. Payments are accepted by check or money order and should be payable to "State of Utah" **DO NOT SEND CASH.** Please indicate registration number and/or business name on check.

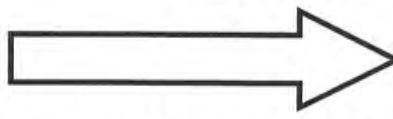
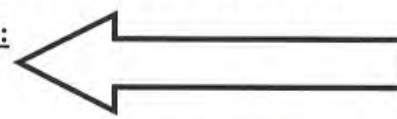
CHANGES: At the time of renewal changes can be made to the entity's registered information with no fee by using the form printed on the reverse. If making changes, return the detached coupon, the form with changes and the appropriate fee in the enclosed return envelope. Ensure that the changes made on the reverse side of this form are being made to the entity with which this renewal is associated.

If you have questions concerning this renewal or would like to check the status of your record please contact the Corporations Information Center at: (801) 530-4849 or toll free in-state (877) 526-3994 or go to <http://www.state.ut.us/serv/bes>. Forms may be downloaded from our Web site: <http://www.commerce.state.ut.us>

ENTITY SPECIFIC INFORMATION:

www.utah.gov/commerce/abr

- Failure to file an annual report will result in {UCA 48-2c-203(1)(b)(iii)(2)(b)(i)&(ii)}:
 - (a) the dissolution of the organization, in the case of a domestic company; or
 - (b) the revocation of authority to transact business in this state in the case of a foreign company.
- The coupon above shall be signed by any manager in a manager-managed company or member in a member-managed company or other person with management authority {UCA 48-2c-203(1)(b)(iii)(3)(a)}.
- Please use line 7 of the form on the reverse to provide the street address (if different from the address listed below) of this entity's Designated Office if Domestic or Principal Office if Foreign. Write "Designated Office" or "Principal Office" under Position to Change and indicate the street address on the lines provided. This is a required address {UCA 48-2c-111}.


Current Designated / Principal Office Address:


60 E SOUTH TEMPLE STE 150
SALT LAKE CITY UT 84111

REGISTERED PRINCIPAL INFORMATION

To view principal information go to <http://www.utah.gov/commerce/abr>

You will need to enter the following information

ENTITY NUMBER: 2059104-0160

RENEWAL ID: 482955

*# 10th - Coel Spring Properties
Renewal Fee
Sent 11-5-01*

RENEWAL ONLINE

RENEWAL ONLINE

1010 OAKHILLS WAY
SALT LAKE CITY, UTAH 84108

3/02

ZIONS BANK
ZIONS FIRST NATIONAL BANK
Headquarters Office One Main Street
Salt Lake City, Utah 84111
www.zionsbank.com
31-5/1240

PAY Two Thousand and 00/100 Dollars

7

TO THE ORDER OF
University of Utah
Utah Fine Arts Institute

DATE 3-28-01 AMOUNT \$2000.00

NOT NEGOTIABLE

⑆0002076⑆ ⑆124000054⑆ 002 22866 6⑆

SP 3000 IC SECURITY PRINTERS, INC.

PAYEE: DETACH THIS STATEMENT BEFORE DEPOSITING

HARDINGER, INC. - Salt Lake City, Utah 84108

DATE	INVOICE NO.	DESCRIPTION	AMOUNT	DISCOUNT OR DEDUCTION	NET AMOUNT
3-28-01		Acct - Donations			2000.00

*Telling Utah's Story
Smithsonian Affiliate*



Utah Cultural Center Foundation Board Members

(As of October 24, 2001)

- Scott Anderson
- Tom Alder
- Fred Ball
- Amy Foulger Barlow
- Mitzi Brady
- Sid Foulger
- Mary Foulger
- Rick Horne
- Dixie Leavitt
- Stephen Lund
- Kaye Malone
- Larry Mankin
- John T. Nielsen
- Clayton Williams

*Diane Stewart
Peter Selisburg*

Utah Cultural Center Blue Ribbon Committee

- John T. Nielsen
- Ron Fox
- Lillian Garrett
- Reed Searle
- Dale Zabriskie

Utah Cultural Center Foundation Incorporators

- Amanda Simmons
- Lillian Garrett
- Peter Goss
- Brian Hatch
- Sandy McOmber

#



Utah Cultural Center Foundation Board Members

Scott Anderson, UCC Foundation Board Chair 801-524-4839 office
Assistant: Renee Longacre sanderson@zionsbank.com
Zions Bank rlongacre@zionsbank.com
One South Main, Suite 1380
Salt Lake City, UT 84133

Tom Alder 801- 466-1792 ext. 103 office
2180 South 1300 East, Suite 580 tom.alder@chase.com
Salt Lake City, UT 84106

Fred Ball 801-485-7606 home
2055 East Sierra View Circle 801-524-4799 office
Salt Lake City, UT 84109

Amy Foulger Barlow
11111 Piney Meetinghouse Road 301-299-1884
Potomac, MD 20854 301-299-7226

Mitzi Brady 801-363-5434 home
1592 Federal Heights Drive
Salt Lake City, UT 84103

Sid and Mary Foulger 301-299-7852
Salt Lake City, UT / Washington, DC

Rick Horne 801-715-7140
R. Harold Burton Foundation
709 East South Temple
Salt Lake City, UT 84102

Dixie Leavitt

393 South 700 West
Cedar City, UT
84720-3024

435-586-6553 office

Stephen Lund

Assistant: Carolyn Taylor
President and CEO
Nu Skin Enterprises, Inc.
75 West Center
Provo, UT 84601

801-345-2100 office

801-345-5001 direct

Kaye Malone

Wolfcrest B & B
273 No. East Capitol Street
Salt Lake City, UT 84101

801-521-8710 office

Larry Mankin

Assistant: Linda Freitag
Salt Lake Chamber of Commerce
175 East 400 South
Suite 600
Salt Lake City, UT 84111

801-328-5073 office

801-278-8590 home

lmankin@saltlakechamber.org

John T. Nielsen

Assistant: Pam
3571 Summerhill Drive
Salt Lake City, UT 84121

801-442-3572

Clayton Williams

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

801-534-0331 office

#



Utah Cultural Center Blue Ribbon Committee

John T. Nielsen, Chair

801-442-3572

3571 Summer Hill Drive
Salt Lake City, UT 84121

Ron Fox

801-292-4396

150 South Eaglewood Drive
North Salt Lake City, UT 84054

Lillian Garrett

801-299-9223

1552 North 200 West
Bountiful, UT 84010

Reed Searle

801-580-2573

9480 South 3020 West
South Jordan, UT 84095

Dale Zabriskie

801-581-0891

1551 East Michigan Ave.
Salt Lake City, UT 84105

#

Please contact Rebecca Batt with any additions or changes to this list.
801-474-2129 or rebeccabatt@earthlink.net.

21. C



Utah Cultural Center Foundation Incorporators

Amanda Simmons

1038 North East Capitol Boulevard
Salt Lake City, UT 84103

Lillian Garrett

1552 North 200 West
Bountiful, UT 84010

801-299-9223

Peter Goss

439 North Main Street
Salt Lake City, UT 84103

Brian Hatch

P. O. 8423
New York, N.Y. 10016

Sandy McOmber

801-531-7440

1389 Military Way
Salt Lake City, UT 84103

#

Dear Alapt,

Thank you for bringing
such joy to my life

Happy Anniversary

We have had a
great 21 yrs.! Hope we
can have 21 more.
You have been a
wonderful husband
and father to my
children. Thanks
so much for all
you do!

all my love,
Elaine

From many years ago. It is
one of my favorites.

Best wishes

Jane Peam

April 9, 2001

Dear Clayton,

I enjoyed having you
and your wife for dinner
last week and appreciate
your interest in my book.

Mary Olsen who is
my very good friend told
me that you are related
and share a Swedish great-
grandfather. I don't know
if you saw the painting by
my beloved Mamma (Swedish)
Michael Mamma (Swedish)
which I purchased in

BENEFITS OF GROWING OLDER

- Kidnappers are not very interested in you.
- In a hostage situation you are likely to be released first.
- It's harder and harder for sexual harassment charges to stick.
- No one expects you to run into a burning building.
- People call at 9 p.m. and ask, "Did I wake you?"
- People no longer view you as a hypochondriac.
- There's nothing left to learn the hard way.
- Things you buy now won't wear out.
- You can eat dinner at 4:00 p. m.
- You can live without sex but not without glasses.

- You enjoy hearing about other people's operations.
- You get into a heated argument about pension plans.
- You have a party and the neighbors don't even realize it.
- You no longer think of speed limits as a challenge.
- You quit trying to hold your stomach in, no matter who walks into the room.

- You sing along with the elevator music.
- Your eyes won't get much worse.
- Your investment in health insurance is finally beginning to pay off.
- Your joints are more accurate than the National Weather Service.

- Your secrets are safe with your friends because they can't remember them either.
- Your supply of brain cells is finally down to a manageable size.
- People send you this list.

WILLIAM W. BRYANT, JR.
50 GUARDS ROAD
GREENWICH, CT 06831

PHONE: 203-625-5502

FAX: 203-625-8172

5/7/01

Dear Clayton,

It was good to see you and Anne
last week. I'm sure that Cheri will like
the Temple painting. Enclosed is a check for
\$9,450.00 as we discussed,

With best regards,

Bill

May 12, 2001

Dear Clayton (Brother Williams):

Hjertilig tusen takk! Thank you for supporting the Young Men and Young Women's Mother's Day Flower Project. We hope that you enjoyed your flowers!

At your convenience, would you please make another check in the amount of \$75.00 to the Monument Park 15th Ward and give it to either Suzanne Hawker or me.

Sincerely yours,



Douglas S. Foxley
Young Men's President

OK as donation
5-15-01



UTAH SYMPHONY

March 27, 2001

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

Dear Clayton and Elaine:

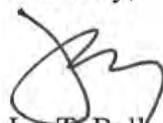
On behalf of the orchestra, board and staff, thank you very much for your contribution of \$100.00 to the Utah Symphony. Gifts to the annual fund are indispensable to the orchestra's success.

The Utah Symphony's greatest challenge is to preserve its tradition of performing the world's greatest music with the highest artistic integrity. Be proud that you have played an important part in meeting this challenge.

I have enclosed a Symphony ticket voucher good for a "Buy one ticket get one ticket free" for a selected concert in Abravanel Hall.

Thank you again for your interest in and support of our wonderful Utah Symphony.

Sincerely,



Jay T. Ball
Director of Development

JTB/di

Enclosure

-----RECEIPT-----

The Utah Symphony gratefully acknowledges Mr. and Mrs. Clayton R. Williams's charitable contribution in the amount of \$100.00 on 3/16/2001.

No goods or services were received in consideration for this gift.

Keith Lockhart
Music Director

Scott S. Parker
Chairman

Donald L. Andrews
President / CEO

Joseph Silverstein
Conductor Laureate



13 May 2001

Dear Grandpa and Elaine,

Thank you for the fun birthday card and money.

We used it to get some lights for my new bicycle.

Leslie made a delicious salmon dinner and we celebrated in the park. The weather has been beautiful here. We are really enjoying it.

This is the latest portrait of Benjamin. He is now 32 inches tall and weighs 23 pounds. He is tall and skinny for his age. Mom says that I was the same way. Benjamin is starting to communicate with us more. He understands "upstairs," "downstairs," and "outside" and tells us when he wants a bottle. He is a lot of fun.

Thanks again for the birthday card. We hope you are doing well.

With our love,
Steven, Leslie, and Ben.

7081

Clayton

Thanks so much for
the beautiful print for
our membership campaign.

I am confident the
lucky recipient will be
thrilled.

Linda Kruse

UTAH FIRST CREDIT UNION
P.O. BOX 2197
SALT LAKE CITY, UT 84110

PAYMT NO. 54 ACCOUNT NUMBER 245890 71
CLAYTON R. WILLIAMS
ELAINE S. WILLIAMS

HOME IMPROVEMENT IS A GOOD INVESTMENT.
CALL 322-LOAN FOR MORE INFORMATION ON
OUR COMPETITIVE HOME EQUITY LOANS.
EQUAL HOUSING LENDER.

UTAH FIRST CREDIT UNION
P.O. BOX 2197
SALT LAKE CITY, UT 84110

DUE DATE	AMOUNT DUE
MAY 20 01	\$465.73

AFTER THIS DATE JUN 4 01 PAY THIS AMOUNT \$489.02
LATE FEE \$23.29

CHECK INCLUDES AMOUNTS FOR:
Payment \$ _____
Shares \$ _____
Share Drafts \$ _____
Total \$ _____

NOTE: ONLY ONE LOAN PAYMENT PER COUPON

⑆324079500⑆ 24589071⑆

COUPON MUST ACCOMPANY PAYMENT

Ind. Fund 59806

2001

1.75
1.80

42,800 *sale price*
* 20,000

22,800

3437⁵¹
65
3372⁵³ to
Credit Union
Cashiers Check

Utah First Credit Union

FINAL CREDIT UNION

using 20,000 figure for our
85300

\$ 24,593 *not to us* includes
everything
\$ 24,000 *even our cost*

FINAL CREDIT UNION

To Greg
20,000
+ 1320 tax
+ 249 Exp. Fee
\$ 21569⁰⁰

FINAL CREDIT UNION
Paid by Greg
held on to buy
man '97 house

Subject : General (Howard D. Swainston)
Date : Fri, 18 May 2001 21:23:00 -0600
From : HSRAPID@aol.com
To : <williamsfineartgallery@yahoo.com>

Clayt -

I have been pleased to discover your site and to see the impressive success and expansion of your gallery as shown by evidence on your site. This does not surprise me. You have the dual advantages: your "art" of discernment (including your own creativity), and (as an agent of art) that appearance and "embodiment" of the quintessential authority. We read, with great interest, the article in Arch. Digest and enjoyed the featured picture of you. Best of continued success to you. Joyce and I have gathered a few things over the years and we retain a high interest level, even though we are not now actively accumulating things. We would greatly enjoy seeing your gallery and you, should our paths cross in SLC. Incidentally, I do see "Clayton Williams" listed in your inventory of artists. I do trust he is doing well. While in SLC for the funeral of Lloyd's sister, Lorraine, I called on Norinne Callister. I saw the things she acquired from you. She seemed very pleased with them.

Kindest regards,

Howard D. Swainston

P. S. What about the piano? I still present you as one of great natural talent who played exquisitely while claiming inability to read music. Was that true? I don't know now if I really believed that disclaimer! Was it true?

Magazine of the Mountainwest

Salt Lake

240 E. MORRIS AVENUE, SUITE 200 • SALT LAKE CITY, UTAH 84115
 PHONE: (801) 485-5100 • FAX: (801) 485-5133

INVOICE #: C02272001

CUSTOMER NO: WIFINE

BILL TO: Williams Fine Art

SHIP TO:

DATE	SALESPERSON		F.O.B.	TERMS	
02/27/01	Carol Lake		Origin	Net 30 Days	
REQUIRED	SHIPPED	DESCRIPTION	UNIT PRICE	AMOUNT	
1		Full page 4-C ad in May/June 2001 issue	\$2,190.00	\$2,190.00	
1		Full page 4-C ad in Jul/Aug 2001 issue	\$2,190.00	\$2,190.00	
1		Full page 4-C ad in Sept/Oct 2001 issue	\$2,190.00	\$2,190.00	
1		Full page 4-C ad in Nov/Dec 2001 issue	\$2,190.00	\$2,190.00	
1		Full page 4-C ad in Jan Feb 2002 issue	\$2,190.00	\$2,190.00	
1		Full page 4-C ad in Mar/Apr 2002 issue	\$2,190.00	\$2,190.00	
		Less 10% Discount for Pre-Payment	\$1,314.00	-\$1,314.00	
TOTAL AMOUNT DUE:				\$11,826.00	

*paid 3-19-01
ck 7240*

Busath Photography

701 East South Temple
Salt Lake City, UT 84102
801.364.6645

Session No. 5-0889

Invoice Date 02/02/2001
Order Date 06/13/2000

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

Home 534-0331
Work 582-5360
FAX

Pose	Description	Quantity	Price	Subtotal	Discount	Amount
	Location: Adelle Parkinson's Home 2162 East Arbor Lane Holladay, Utah Above Cottonwood Mall, approx. 50th South	1	0.00	0.00	0.00	0.00
	Additional 1/2 Session at time of original session	3	40.00	120.00	0.00	120.00
	Location Portrait Session	1	130.00	130.00	0.00	130.00

SUNDAY JUNE 18, 2000
QUINN AND/OR DRAKE
7:00, 7:15, 7:30 pm add-ons
8:00 pm for large family
3 add-on to main fam group
1. Florie Jackson 943-3758
2 Louise Nelson
3. Clayton Williams, Jr.
Location: Adelle Parkinson
2162 East Arbor Lane

Total Sale	250.00
Shipping	0.00
Handling	0.00
Sales Tax	0.00
Interest	0.00
Total	250.00
Payments	170.00
Balance	80.00

THANK YOU!

PAYMENTS

7/29/00 40.00 Visa Florie
8/17/00 130.00 Check 3280 CW



Florie
Dear Mr Williams
This is an invoice indicating a balance due on the sitting fees for your family (and small group add-ons) from last summer. Apparently 2 of the small groups never

I commission the studio to furnish the items ordered and I agree to pay for such goods and services in accordance with the terms of purchase. I understand that final payment is due upon completion of the order and that 30 days after completion of the order 1-1/2% per month (18% per year) will be added to the unpaid balance. The studio reserves the right to use negatives and/or reproductions for display, publication, or other purposes. Negatives and proofs remain the property of the studio.

remitted payment of \$40 each, leaving a balance due of \$80. We are trying to finalize

all transactions for year 2000 so we can close our books. Thank you, in advance, for your attention to this. Sincerely, Rita

Busath Photography

701 East South Temple
Salt lake City, UT 84102
801.364.6645

Session No. 5-0889

Invoice Date 03/22/2001
Order Date 06/13/2000

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

Home 534-0331
Work 582-5360
FAX

Pose	Description	Quantity	Price	Subtotal	Discount	Amount
	Location: Adelle Parkinson's Home 2162 East Arbor Lane Holladay, Utah Above Cottonwood Mall, approx. 50th South	1	0.00	0.00	0.00	0.00
	Additional 1/2 Session at time of original session	1	40.00	40.00	0.00	40.00
	Location Portrait Session	1	130.00	130.00	0.00	130.00

SUNDAY JUNE 18, 2000
QUINN AND/OR DRAKE
7:00, 7:15, 7:30 pm add-ons
8:00 pm for large family
3 add-on to main fam group
1. Florie Jackson 943-3758
2 Louise Nelson
3. Clayton Williams, Jr.
Location: Adelle Parkinson
2162 East Arbor Lane

Total Sale	170.00
Shipping	0.00
Handling	0.00
Sales Tax	0.00
Interest	0.00
Total	170.00
Payments	170.00
Balance	0.00

PAYMENTS

7/29/00 40.00 Visa
8/17/00 130.00 Check 3280

THANK YOU!

I commission the studio to furnish the items ordered and I agree to pay for such goods and services in accordance with the terms of purchase. I understand that final payment is due upon completion of the order and that 30 days after completion of the order 1-1/2% per month (18% per year) will be added to the unpaid balance. The studio reserves the right to use negatives and/or reproductions for display, publication, or other purposes. Negatives and proofs remain the property of the studio.

Studio Date Client Date

2001

Art Festival Committee
J.E. Cosgriff Memorial School
2335 Redondo Avenue
Salt Lake City UT 84108

ARTISTS LIST OF TITLES, SIZES AND PRICES

Name of Artist: Clayton R. Williams

Medium oil

Donated Piece

<u>Title</u>	<u>Size</u>	<u>Price</u>
<hr/>		

Artwork for Grid Section

<u>Title</u>	<u>Size</u>	<u>Price</u>
1. <u>Sunset Reflections</u>	<u>11" x 14"</u>	<u>\$ 1500⁰⁰</u>
2. <u>Southern Utah Splendor</u>	<u>9" x 12"</u>	<u>1500⁰⁰</u>
3. <u>Mesas Late Afternoon</u>	<u>9" x 12"</u>	<u>1500⁰⁰</u>
4. <u>Bonneville Golf Course</u>	<u>5 1/2" x 9"</u>	<u>\$ 650⁰⁰</u>
5. _____		

Reminder: This information must be provided by October 1 to allow time to print title cards for your artwork and complete our sales data base. Thank you!

Nov 5. 2001

Dear Clayton,

Over 600 openings - even
God's gift to the University of Utah's
art department couldn't obliterate
History - of Judy.

Hope you are enjoying this
wonderful autumn weather.

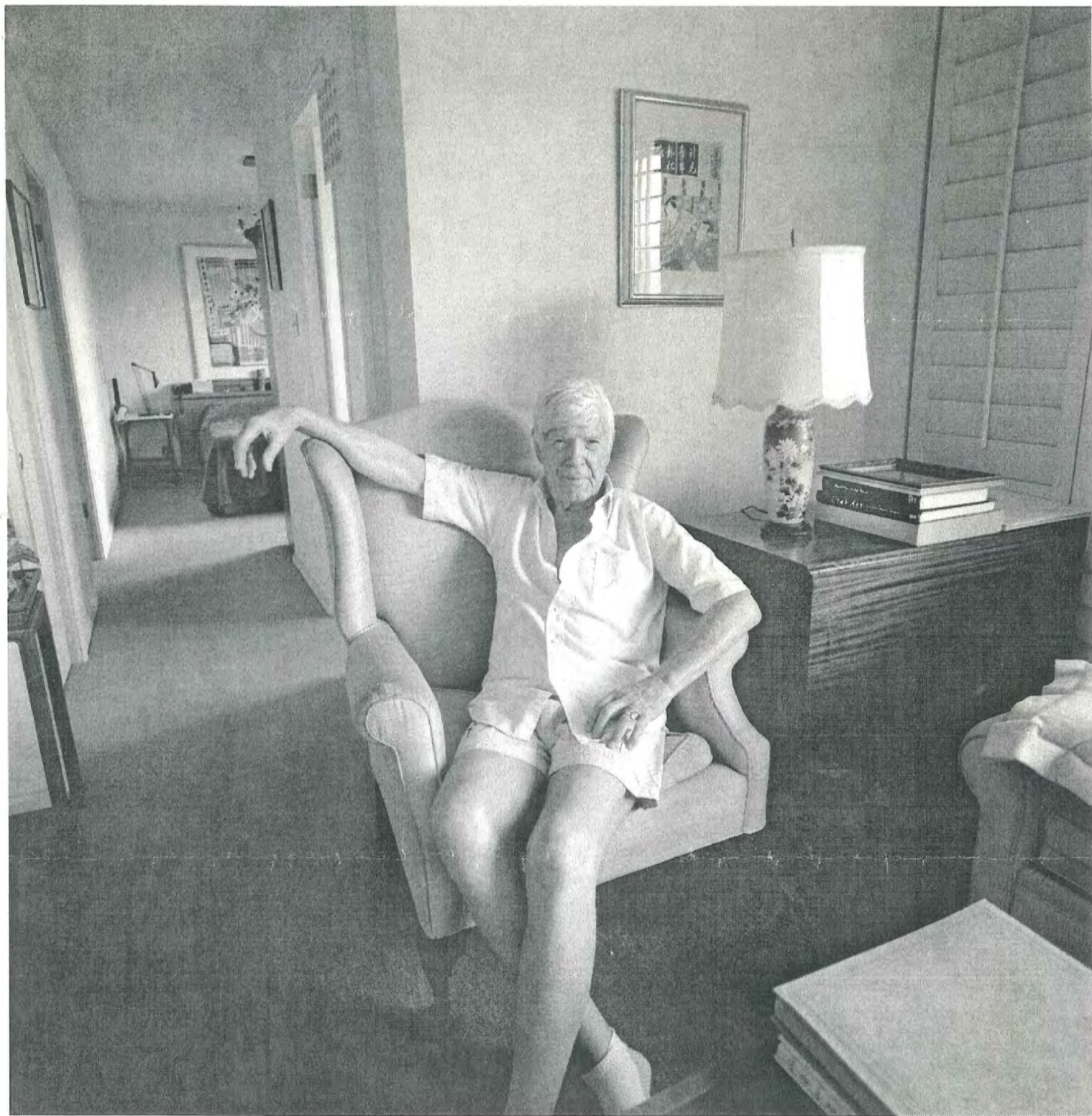
Yours
Tom

P.S. Maybe I sent you Ware's bio &
anyway, here is another copy.
Happy her work is being appreciated.

I should have kept the ten I
had - especially, since what has
happened with ~~my~~ ^{your} collection at
Springville Museum of Art -

Ted in his 92nd year

Oct 31 - 2001



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Subject: Mike's on his way to ARGENTINA!**Date:** Mon, 23 Jul 2001 22:07:44 -0600

Hello to Everyone!

Mike left today at about 12:30 p.m. for Argentina! It was so great to see him. He looked and felt great. He is so excited to share the gospel with the people of Argentina. He said he felt very peaceful and very happy. He just glowed. We were able to spend almost three hours with him! So much fun!

We had a wonderful visit with him. He would have loved to

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and Savior, Jesus Christ.

Para siempre Dios este con Vos! (I couldn't type the Spanish symbols and letters)

Elder Mike Nelson

Here's his address in Argentina...
Elder Michael Covey Nelson
Argentina Resistencia Mission
P.O. Box 30150
Salt Lake City, UT 84130-0150

P.S. This is the POUCH system, but you don't need to write "POUCH" on the envelope. The missionary department suggested using the missionary's FULL name, and the zip code will automatically route it to the right department. Cool, huh?

Bye! Love ya!

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I'm so grateful to be able to serve a mission. I know that through prayer all of us can know the will of God for every moment of every day. I'm so grateful for the power of prayer in my life, and for the revelation I receive from it.

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I pray and hope that all of us remember to serve God with all of our heart, mind, and strength.

Thank you all for your love and support! I love you all and I love representing our Lord
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Thank you all for your love and support! I love you all and I love representing our Lord
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17 October 2001

Clayton Williams
Williams Fine Art
60 E South Temple #150
Salt Lake City UT 84111

Dear Clayton,

Many thanks for your recent, most generous donation to Sunstone as a result of Armand Mauss' transaction. We appreciate your continuing faith.

Usually, our board chair J. F. "Toby" Pingree acknowledges gifts to Sunstone. But because he is out of town for several weeks, I respond instead.

You'll be glad to know issue #120 just went to press and should be mailed by next Monday. We expect the magazine to be in subscribers' mailboxes by the end of October.

On November 29, from 6 to 8 p.m., we'll host our annual holiday gathering. Before Christmas, issue 121 will go to press. Next year's Salt Lake symposium will be August 7-10 at the Sheraton (formerly the Hilton, where we met for many years) on 500 South.

But none of these events would happen without continuing support from people like you. So, thanks again for your confidence.

Sincerely,

Carol B. Quist
Associate Editor

Encl: donation receipt

**Huntsman Cancer Institute
Fine Arts Advisory Board Meeting**

May 14, 2001

Meeting Minutes

In attendance: Connie Katz, Glenn Lanham, Merline Leaming,
Chris Machen, Jane Ream, Martha Stockham, Barbara Swain,
Warner Weixler, Mary Jane Weyer, Clayton R. Williams

Excused: Marilyn Roskelley, Shelley Thomas

Reading of the Minutes: The October 2000 minutes were approved as read.

Discussion Topics:

1. A motion was made and passed that HCI will own all of its artwork, thereby avoiding any liabilities associated with artwork "on loan."
2. With respect to plaques identifying artwork, it was thought that too many large plaques become distracting. Smaller, less intrusive plaques located on the artwork may be considered acceptable.
3. The committee discussed appropriate recognition for the Rasmussen photography in the lower level hallway. Connie Katz offered to host a cocktail party or breakfast at HCI, which would also serve as a forum to inform people of the opportunity to donate artwork
4. Glenn Lanham informed the committee that artist Michael Coleman of Provo had donated several prints of his original artwork, and intends to donate further. Mr. Coleman has also secured framing from Wallis Bros. Framery in Nibley, at a reduced rate. Mr. Coleman and his son, Nicholas, will each create an original piece to be offered at the Ron Boone Golf Classic Silent Auction in August 2001. Mr. Coleman also indicated his willingness to provide original works to donors as a "thank you" for contributing at a certain level.
5. A hand-sewn quilt has been donated from Ms. Rickie McCandless in honor of Margaret Stephenson Coole and Bonnie Whitesides. The quilt is entitled "Dance to the Sun" and is located in the 2nd floor patient area.

6. The committee discussed the best method to catalog donated artwork. It was suggested that a master book be created which would document each piece. In addition, all art will be photographed and bar-coded.
7. Merline Leaming reported that the North Point Dining Room is being remodeled with an expected completion date of September 2001. This location was suggested for the committee's fall meeting.
8. The committee discussed the R. David McNutt/Sydney McDonald photography proposal, and unanimously agreed that we should accept all slides donated on the condition that HCI can develop and use the slides when and where it is deemed appropriate. Jane Ream suggested establishing a fund to cover the framing costs associated with this and like donations.
9. The Howard Clark proposal, which involves donating artwork to donors who give \$10,000 or more, was discussed. This would be handled on a case-by-case basis. Clayt Williams suggested that a "cost-per-square-inch" basis be used to estimate the value of the artwork.
10. The Margie Benson photography proposal was accepted unanimously. Merline Leaming would like to use these in the North Point Dining Room.
11. The Acquisition Policy & Procedures was discussed. There is a need for a one-page agreement that would be signed by every donor, indicating a gift, and that HCI has full rights to usage or subsequent sale of the artwork.
12. It was proposed that we look for a framer who would like to donate his or her time and materials for artwork donated to HCI.
13. It was proposed that subcommittees of three individuals from the Board are sufficient to determine acceptance of and location of art. Motion passed.

Meeting adjourned.

10-11-01

Dear Campbell —

We thoroughly enjoyed last evening
at the Wheatleys.

Enclosed is a donation for the
Museum of Art from Elaine and me.

Best wishes,
Alyt Williams

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OK AS IS
 OK WITH CORRECTIONS

SIGNED _____ DATE _____



• PTE 42

Paris

La Tour Eiffel.

Une des nombreuses vues sur la Tour Eiffel du haut de la Butte Montmartre.

Return to edw

22. Sept. 2001.

Dear Clayton and Anne,
It is exhilarating to be here. I am painting hard and renewing my friendships. Working towards staying 6 months in a furnished apartment. My dealer, Mr. Butman - wants French interiors - luckily I have some friends who have sumptuous apartments - I went to the flea market to find a suitable drop cloth (antique of course) so as not to stain their oriental carpets. We'll see. It has just been the best trip so far - Lousy weather which is so French - No matter - I am painting inside

my best, Transchel
Back Oct. 1992

DE.ME.TER. Éditrice - Photo © Didier Piquet - Maquette et graphisme DDA

DE.ME.TER. - Tél : 33 (0) 6 60 43 45 93

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Dear Clay & Elaine

11/25/2001
~~1998~~

I have been making an effort to contact old friends, when I saw the nice article about Dixon in today's paper. I'm happy to see you are still at it and also such a success.

Charlie & I moved to Moab 4 yrs. ago, as well as building a place in Santa Fe. It's a good life to have two such beautiful places to live in.

We try to spend a few months at each place, but believe it or not, I feel that Moab has my heart.

Our grand children give us so much pleasure. I'm sure you have too many to count.

Hope you are both well and happy. Good Luck with the exhibit. Fondly
Elaine

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COUNTY GENERAL FUND	8.26	8.26	8.01
FIRE DISTRICT	.36	.36	.36
COUNTY ASSESS & COLL	.52	.52	.52
MILLARD SCHOOL DIST	9.00	8.37	9.25
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MULTI-CO ASSESS/COLL	.53	.49	.49
BASIC SCHOOL LEVY	4.87	4.62	4.62
JUDGE-LEVY COUNTY	N/A	N/A	N/A
JUDGE-LEVY SCHOOL	N/A	N/A	N/A
JUDGE-LEVY FIRE	N/A	N/A	N/A
TOTAL PROPERTY TAX	23.54	22.62	23.25

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 §HARBINGER INC
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 SALT LAKE CITY UT 84108-2024

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Test May Aid Heart Attack Prediction

THE ASSOCIATED PRESS

LONDON — A new blood test may allow more accurate predictions of a person's risk of a fatal heart attack, scientists say.

A study published this week in *The Lancet* medical journal suggested the test, which measures levels of the protein part of cholesterol, may be a better predictor of heart trouble than traditional cholesterol tests and may one day lead to more tailored treatments.

High cholesterol is considered one of the strongest risk factors for developing coronary artery disease and dying from a heart attack, but some people develop heart trouble despite apparently normal levels of HDL and LDL cholesterol.

Experts say the new test, which involves measuring levels of cholesterol components called apolipoproteins, will fine-tune traditional cholesterol testing.

Apolipoprotein A-1, or apoA-1, is the protein part of HDL, the good cholesterol, while apolipoprotein B, or

apoB, is the protein in LDL, the bad cholesterol.

In the study, led by Goran Walldius of the drug company Astra Zeneca, researchers measured the blood concentration of the apolipoproteins as well as the traditional triglycerides, total cholesterol and LDL cholesterol in 175,553 Swedish people and followed them for five and a half years, on average.

By the end of the study, 864 men and 359 women had died of a heart attack.

The steepest increase in risk of heart attack related to cholesterol protein levels was seen when comparing those with the worst profiles with those with the best.

Men who had the highest levels of apoB, the bad protein, combined with the lowest levels of apoA-1, the good protein, were nearly four times more likely to suffer a fatal heart attack than those who had the lowest concentrations of the bad protein and the highest of the good protein. A similar pattern was seen for women,

the study found.

The researchers found that measuring levels of apoB, attached to the bad LDL cholesterol, predicted fatal heart attacks more accurately than simply measuring LDL.

ApoA-1, the good cholesterol protein, seemed to protect against heart attacks.

Also, the higher the ratio of bad protein to good protein, the more likely someone was to later die of a heart attack.

The researchers noted a few apparent advantages of the new test. It was good at predicting later fatal heart attacks in people whose cholesterol tests were normal. Also, it worked just as well in young as old people. Traditional cholesterol tests are not found to be useful for people over 70.

The apolipoproteins could also eventually become the target of new drugs, experts say.

Scientists do not yet know what level of apolipoproteins should be considered normal or at what point patients should be given drugs to improve their profiles.

HOPKINSON PAINTINGS
OCTOBER 2, 2001

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Jay & Catherine
1. "Wapiti Trail" – winter landscape with a group of Indians traveling along a river, three on horseback. Image 30"x 48", framed 41 ½"x 60" \$10,000 (8)
 2. "Trail of the Wailpeg" – Group of Indians traveling, Indian brave on horseback in headdress with spear, women and children coming behind. Image 42"x 62", framed 52"x 70" \$16,000 (9) *Artist*
 3. "Sylvan Pass" – Landscape. Image 36"x 48", framed 44"x 57" \$12,000 (10)
 4. "Winter Exodus" – Indians traveling down a winter mountain slope with boy and dog in the lead. Image 24"x 30" \$5,200 (13)
 5. "Crossing the Water" – Group of pioneers ferrying across river with couple standing near the bank. Image 15"x 30", framed 22"x 36" \$3,200 (18)
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"Crossing the Platt" \$ 10,500 30x40

MORMON
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SUNSTONE

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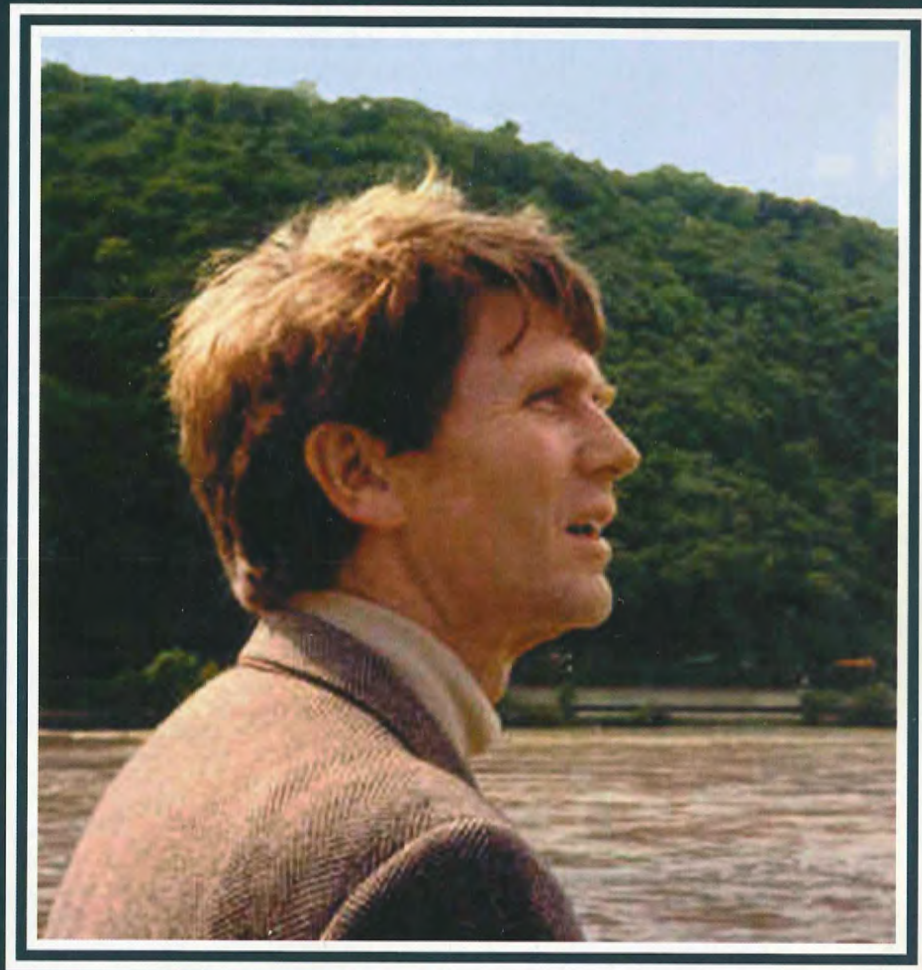
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2001



Eugene England
1933 – 2001

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Pasadena, California

CALL FOR PROPOSALS. Sunstone celebrates and explores Mormon experience, issues, and art through diverse approaches and from many perspectives.

FORMATS. Sessions may be scholarly papers, panel discussions, interviews, personal essays, sermons, dramatic performances, literary readings, debates, comic routines, art displays, or musical presentations. Given Sunstone West's proximity to Hollywood and the entertainment industry, we are especially interested this year in having several sessions explore religion in film, the perspectives of Mormons involved in the entertainment industry, and the portrayal of faith on the small or big screen.

PROPOSALS SHOULD INCLUDE. Session title; a seventy-five-word abstract; presenters' names, vitas, backgrounds, and contact information; a detailed summary of the topic's relevance and importance to Mormon studies; description of any audio or visual equipment needs. If possible, include a complete preliminary draft.

DEADLINE. Submit proposals by **6 FEBRUARY 2002**. Proposals submitted after the deadline will be considered on a time/space-available basis.

SUBMIT PROPOSALS TO: Kirstin Wald, 7877 Airport Blvd., Los Angeles, CA 90045. Email: <kwald@mindspring.com>. Phone: (310) 568-0088. Fax: (310) 645-1364.

**John Whitmer Historical Association
Anniversary Meeting**
26–29 September 2002

The John Whitmer Historical Association is an independent association of scholars who share an interest in the history of the Mormon Restoration movement.

Those interested in presenting papers should contact the program chair: Billie Young, 15 Crocus Hill, St. Paul, MN 55102. Fax and phone: (651) 224-7778. Email: <BGWY@aol.com>.

SUBMISSION DEADLINE: 1 MARCH 2002.

2002 International Conference of CESNUR
(Center for Studies on New Religions)
20–23 June 2002
*"Minority Religions, Social Change, and
Freedom of Conscience"*

CALL FOR PAPERS: Speakers are invited from sociology, anthropology, social psychology, history of religion, law, religious studies, and theology. Send three copies of a short CV and one-page proposal by email to CESNUR, <cesnurto@tin.it>; to Michael W. Homer, <mhomer@sutter.com>; and to W. Cole Durham Jr., <durhamc@lawgate.byu.edu>. PROPOSAL DEADLINE: 31 JANUARY 2002.

Summer Research Fellowships in Latter-day Saint Church History
Brigham Young University, 17 June – 9 August 2002

The Joseph Fielding Smith Institute for Latter-day Saint History at Brigham Young University will offer several eight-week research fellowships (40 hours per week) for advanced undergraduate and graduate Latter-day Saint students. Recipients will work in Provo, Utah, under the direction of Professor Richard Bushman of Columbia University. The fellowship carries a stipend of \$2,750 and a housing allowance for those who require it.

Contact the Smith Institute for more information and an application: Smith Institute, 121 KMB, Brigham Young University, Provo, UT 84602. Phone: (801) 378-4023. Fax: (801) 378-4049. Email: <jfsi@byu.edu>. APPLICATION DEADLINE: 15 FEBRUARY 2002

FOUR GLIMPSES: FRIENDS REMEMBER GENE ENGLAND

TEACHER'S FAVORITE

AT EAST HIGH SCHOOL IN SALT Lake City, we were four friends: Gene, Floyd, Chris, and Max. We competed for grades and achievement in geometry, English, and chemistry. Geometry class was tense. We feared being called to solve a theorem in front of the class, yet we each secretly wished for the chance to excel by doing so. English meant sitting spell-bound as Glen Iverson read his favorite pieces of literature to us. We were grown men having stories read to us! Still, for each of us, Mr. Iverson's class helped us gain a lifelong appreciation for things well written. For Gene, it must have had even more impact. Chemistry was taught by a man who wore a shirt and tie every day yet was otherwise quite messy. Hence, the first five minutes of his class were devoted to our analyses (usually led by Gene) of what this man had eaten for breakfast—much of which was quite evident on his clothes. Still, as was often the case, Gene was this teacher's favorite, much to the chagrin of the others. Once when the other three had been absent on the same day, Max did the homework for all. Imagine our faces when we found Gene's grade was the lone "A" among three "Bs."

After school, we would rush to see who could get their homework done first. We would then meet in the street in front of Chris's home for football, two or three to a side.

Some Sunday mornings, we four would drive at first light to City Creek Canyon to test-fly Chris's latest aeronautical design for the free-flight gliders he had built in his basement. Chris would send it up, and we three would chase it—often bringing back just pieces.

Sunday nights were most often devoted to study groups which grew from the LDS Institute classes we attended. With our dates, we would come to meet with intellectually stimulating people whose view of scripture, Mormonism, and theology we would eagerly debate and dissect. A young lawyer, Adam Mickey Duncan, frequently led these groups. I think we were probably more interested in exercising and exhibiting our intellectual skills than in truly searching for meaning. However, through all our "intellectualizing," Gene consistently maintained that more good could be accomplished by remaining within the Mormon cultural and spiritual community than outside of it.

One debate with Gene took a question like this: "What should you do in an emergency that required your automobile if it would not start?" Max said lift up the hood, look for the problem, and attempt to repair it. But Gene said to place your hands on the hood of the car and bless it! Gene's attempt to teach the principles of unqualified faith was perhaps not as successful as he had hoped, for I have spent much of my professional life looking under the hood to see what could be fixed. Gene remained a man of the Spirit and of faith.



Gene in the East High School chemistry lab.

"We competed for grades and achievement in geometry, English, and chemistry."

After high school, we four left for the extremes of the professional compass. Floyd went into law; Chris to Annapolis, Oxford, and Harvard, and then to the corporate world; Max to medical school and academic surgery; and Gene to a life of unparalleled contributions to the intellect and spirituality of thousands. Farewell, dear friend. We have been greatly blessed to have known you.

—GARY JOHN "MAX" MAXWELL

LIEUTENANT ENGLAND

GENE'S TIME IN THE U. S. AIR Force is not well-known by most of his academic and Church associates. I was fortunate to know Gene in AFROTC and Institute of Religion classes at the University of Utah and then at George Air Force Base in Victorville, California, where Gene served as a meteorologist and I was an F-100 fighter pilot. Gene served

well in the Cold War culture of 1960–61, yet even at that early date, he was critical of potential U.S. military involvement in Southeast Asia. We debated that issue—one of many on which he was years ahead of me in insight and judgment.

Gene was also a good weatherman. He used to say that anyone could forecast weather when there was no moisture in the air. Once, he forecast strong winds for 0745 the following morning. All local flying was cancelled because of Gene's forecast, but when the sun rose on a clear, serenely calm

Mojave Desert, the wing director of operations questioned the forecast. Gene was on duty (he was teaching early morning secondary), and after considerable pressure boss overrode Gene's forecast. We began taxiing at 0730. The first flight launched at 0740. High winds hit at 0745. Gene's forecast had been off by two minutes.

While at George AFB, Gene delivered a memorable funeral sermon for an LDS F-100 pilot killed in a midair collision with another F-104. Gene fasted and prayed three days prior to delivering that inspiri-

Gene was one of my best teachers at BYU. I loved his class. I loved what he brought out of me. I loved his testimony and his passion. He showed up to class every day with a great attitude, a humble heart, a listening ear, and a happy smile. He asked me to search my own heart and to expand my understanding. He left a huge impression on me. He even called me during my rookie year in Philadelphia to see how I was doing and if I was striving to strengthen my testimony. I loved it. I will always love GE! I am so grateful that I got to know him and be touched by his great influence. May God be with your family.

Love, Chad Lewis, Philadelphia Eagles

Gene was my American literature professor at BYU in 1992. More than that, however, he was a kind and trusted friend and a leader. I'm sure I was only one of thousands of students he met with his openness, caring, and gentle heart, but he was much more to me. When I was editing the *Student Review* with Bryan Waterman, we would often go to him with our concerns. He always supported the principles of intellectual questioning and free thought and fought for those rights for students. He always provided a balanced and truthful perspective when we needed it most. . . .

It couldn't have been easy for him to live as both a man and a symbol, but he did it. To me, he represented the struggle to trust one's conscience and still be a faithful Mormon, which is something I grappled with in college and have ever since. . . . More than anyone else I've ever met, he lived that delicate balance with dignity.

Many things happened while I was at BYU that made me angry at the Church and even at God. People close to me were silenced, harassed, fired, expelled, and excommunicated, and I found it difficult to negotiate my faith. When I couldn't think of reasons to go on, Gene provided them. He does still. I will always be grateful to have known him.

Sincerely,
Rachel Poulsen

I never met Gene, though I should have taken a class from him while I studied at BYU (1989—1995). I first began to recognize his name as I read the letters he so often wrote to the local papers. At the time, I was a conservative returned missionary, and I remember thinking that he was just another "liberal" who liked to be heard. Eventually, a copy of *Making Peace* fell into my hands, and the essays and ideas profoundly affected my perspective. I thought about how Jesus was able to relate to such divergent groups of people, even when their ideas or morals did not mesh with his own. It seems that Gene exemplified this Christlike ability to hear opinions without prejudice and to speak his opinions thoughtfully and intelligently. He was a vital part of our religious community, and I feel that loss. I take comfort in the fact that others like me have been influenced for good by his teachings and will help people in Utah to deal more civilly with each other.

Sincerely, Ryan McCune

I propose Gene be known hereafter as "Saint Genome" (pronounced like St. Jerome).

(Admittedly, there's a problem with the usual biological definition of "genome"—a complete set of chromosomes. We may need to work on this.)

In any case: the title would blend two positive associations:

1. Gene and
2. Jerome, the saint, priest, and doctor:
 - who "was given an excellent education by his parents"
 - who "was acquainted with many of the leading Christians of his day"
 - who "threw himself at the feet of Jesus, watering his feet with tears of prayers"
 - who proclaimed, "Not to know the scriptures is not to know Christ"
 - whose "learned commentaries on the scriptures and his conferences and letters won him a devoted following"
 - who "had his share of critics who resented his comments on Roman society. . . ."
 - Lastly, Jerome is believed to have said, "We must translate the words of scripture into deeds, and instead of speaking holy words, we must do them."

Please know of my gratitude for what he taught me: literature, certainly, but also professionalism, trust, and basic humanity.

With great affection,
William Brugger

You took the night train out of here. Wait up at the next station. The rest of us will catch up shortly.

Robert Kirby

I heard Gene England lecture many times while I was at BYU and found his books inspiring, but the most vivid memory I have is of a conversation I had with him in February 2000.

I collect books—what I refer to as scholarly Mormon books, with an emphasis on history, biography, literature. I like to have authors sign my books, whenever possible. A book represents a connection between an author and reader. Meeting authors and having them sign their book makes that connection more personal.

I read in the paper that Gene England was speaking at UVSC, a lecture open to the public. I went and brought several of Gene's books with me. When I approached him after the lecture, some of his family members were waiting to leave with him. He asked them to wait for just a few minutes while he signed and inscribed my books:

Brother Brigham—"May you learn to love Brother Brigham as I do."

Making Peace—"Best wishes as you try to make peace in the world. Shalom."

Harvest: Contemporary Mormon Poems—"Enjoy this fine poetry. It is food for the soul."

Bright Angels and Familiars: Contemporary Mormon Stories—"May you learn to love all these writers."

An Open World: Essays on Leslie Norris—"With great pleasure at the prospect of your getting to know Leslie." Gene's speech that day had been on the poetry of Leslie Norris, and Leslie had read some of Gene's poetry.

Tending the Garden: Essays on Mormon Literature—"May this help you know Mormon literary criticism and cultural study better." I pointed out where my name appeared in a footnote in the book. Gene circled my name and wrote, "Way to go, Morgan!"

Gene asked some questions about my book collection. I told him that I was building a library of scholarly books on Mormonism and that someday I plan to donate them to a university that is trying to establish a Mormon studies program. He asked me to consider UVSC when that day comes.

I don't know if UVSC will carry out what Gene had planned, but I know that the generation of students that Gene taught will help make it happen somewhere. As I continue to build my book collection, Gene England's books will have an honored place, and I'll think of him often.

Morgan B. Adair

... In addition to his wisdom, it's his face we'll remember the most—those beautiful smile wrinkles that couldn't help but make you smile back.

May God comfort and sustain you, Charlotte and family. You have all blessed our lives.

Gladys and Jim Farmer



I HAVE REREAD GENE'S *MAKING PEACE AND WHY THE CHURCH IS AS TRUE AS THE GOSPEL* AND HAVE VOWED IN MY SMALL CORNER OF THE GLOBE TO CONTINUE TO PLAGIARIZE HIS THOUGHT IN CHURCH TALKS AND LESSONS AND (WITH MUCH MORE DIFFICULTY) TRY TO EMULATE TO A SMALL DEGREE HIS EXAMPLE.

MUCH LOVE, STEVE BRADFORD

He was an example as a writer, a teacher, a BYU colleague, and a human being. In all these roles, he showed me directly and indirectly what it's possible to do and be, in enthusiastic and graceful contrast to the thoughtless rule-following or conformity so many have settled for. I'm so grateful to have been in his circle, albeit peripherally, during his life. Thanks to you, his family, for giving us the opportunity to express our love and appreciation for him. With deep respect and gratitude, and profound sympathy for your loss and ours,
Julie Nichols

... He was my D&C teacher and traveled to Salt Lake City to teach the nursing students there. We were his last class of the day, and although it was an exhausting trip, he was always kind and considerate of us. Often he would apply the scriptures to our individual struggles with questions regarding the patients for whom we were caring. I particularly remember one evening in which we were to be discussing something he had planned, but I had just had a hard time with a neurologically impaired missionary who had been hurt while on his mission. Your father closed his scriptures, and speaking from his heart, quoted many scriptures and evidences that this life was but a small portion of our probationary period and assured us that our Heavenly Father was watching over and heing all of us. The spirit was incredible, and we knew that he knew that what he was telling was true. I shall never forget this testimony shared by him in a quiet, spontaneous manner.
Joyce Westphal

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All we onlookers can do is be aware of you, know you are there, maybe attempt to do something wholesome in your name. You have allotted quite a bit of time in the service of others. You and Wes Johnson and others launched *Dialogue*, a journal independent of institutional control that provided a much-needed avenue of expression on subjects of gravity for many writers and readers. You took action to stabilize another journal, *SUNSTONE*, when it needed your guidance. When people overseas needed food and help, you did not just send a check, you organized a system to provide massive assistance, and you ran it. And you taught others at St. Olaf College, BYU, and Utah Valley State College—decades of helping others to read and write effectively. So, if the England family is having a difficult year, a lot of friends, students, colleagues, acquaintances, and beneficiaries are thinking about you. We would like to help in any way that is possible. . . . Know that many of us out here are concerned about you and are anxious for your recovery. . . .

As ever, George Smith

. . . Dearest to me would have to be the conversations Gene and I had regarding forgiveness, Christ, and the role of peace-making between the liberal and conservative factions of the Church. I know I wasn't Gene's dearest friend—just one of thousands of his students—but he took my desire to help heal the fractures I saw in Mormon culture very seriously. . . .

When he left BYU and I called from Missouri to express my outrage at the shoddy treatment he had received, Gene calmed me down, had only kind words for the people I felt had abused him, and asked me please not to write any protest letters but to practice forgiveness and understanding. Eugene England is one of the very few men I've ever met in my life who I felt fully took upon himself Christ's name, and I'm glad he ever knew my name at all. As his loving student and mentee, I will miss him immensely. I do hope, however, that any fishing the afterlife is strictly "catch and release," because otherwise there won't be any fish left for the rest of us when we get there, that with his head start.

Janet Gerrard Willis

Since I can't come over and give you a foot rub, or take out the trash, I wanted to let you know that you've been in my thoughts and prayers. A phone call, while it might be nice to hear voices of friends, might come when you're tired and need rest. So, I'm writing.

I have so many memories of all of you over the years. . . . Always interesting people and always enough room at the table and in the house for anyone needing food or a place to sleep. . . .

I remember countless talks with Gene in the living room and sometimes in his study. He always treated me with respect, even though I wasn't always respectful. He always listened even when I said things that were hard to hear. Most of all, I felt loved in your home. . . .

Jenny Rees

. . . You've always struck me as a remarkable example of life well-lived. You always set that example for me—of how a person meets life and lives it with talent, grace, sensitivity, and power. It is difficult to see anyone suffer like this. But I imagine that this is just one more time when you'll show the rest of us how to live.

I don't understand why it happened to you, but I love you and send my best possible healing thoughts and prayers.

Much love,
Maxine Hanks

I just wanted to thank you for the influence you've had on my life and the way I view the world—whether it was eating borscht (the only time I've ever enjoyed this delicacy) and discussing issues at the England Sunday dinner table, or sitting in your nineteenth-century American literature class, or reading one of your many articles/books relating to Mormon issues, I've always come away edified, educated, and with the feeling that I'm a member of your collective family. Your life and teachings, though not always the easiest or most popular, make me want to be a better and more idealistic person (sounds a lot like another master teacher). I don't want to eulogize (you're not through yet!), simply to say thanks for who you and your family are.

Tim Pingree



gene.charlotte

"You've got mail."

In the days and months following the announcement of Gene's illness and eventual passing, hundreds of people whose lives had been touched by the England family sent notes of encouragement, stories, and jokes, and shared fond memories with Gene and the family through their email account.

Here are excerpts from some.

I would guess that people are bringing up all kinds of moral implications of Eugene's illness, or reasons for it. I could not help thinking of this as I read the Finnish version of Job. When Job answers his friends' sophistry, the King James version states: "No doubt but ye are the people, and wisdom shall die with you." Job later says something to the effect that "If you would at last be quiet, then you might become wise." This is the way I feel about the philosophers who might be sharing their wisdom with you. How much better off we all would be if they would at last learn to be quiet. I find no moral or philosophical implications in your illness. All I know is that my best friend has fallen on hard times, and I wish it were in my power to help him out. Since it isn't, all I can do is tell him that I love him, think about him every day, worry about him, pray for him, and to the extent possible, feel with him some of his pain. That's all I can do, Eugene and Charlotte. Would that I could do more!

William "Bert" Wilson

... I've been inspired and uplifted by your thinking, your writing, and your conduct over and over again during the twenty-some years we have known each other. My only regret is that time and circumstance have kept us from spending more time together. As I've told you, Gene, often when I read your writing I see thinking that corresponds so closely to mine that I would think I were reading my own stuff if the writing were not so superb!

Dean May

... Keep up the good work. You really don't want to end up looking like Stephen Covey hit with a tire iron!

Be well,
Jani Fleet

My favorite memory of Gene is a tennis game on a Saturday morning at the Timpview High School courts. We were in the midst of a highly competitive match when Gene suddenly rushed off the tennis court and hurried to the assistance of a handicapped man who was passing in the street and in need of aid. It was an act of spontaneous service and charity that comes to mind whenever I think of Gene. Most of us just want to get on with the game. Not so with Gene.

Stan Warnick.

Hey, Gene. Do you know why Mormon women stop having babies at forty?

Because forty-one is just too many!

Love, Carol Lynn Pearson





Relaxing after a hard day's work at the cabin.



I was trying to dance with Gene but was laughing too hard!



Taken in 1984 for the back cover of *Dialogues with Myself*, this is one of my favorite pictures of Gene and me together.

*“To every thing
there is a season, and
a time to every purpose
under the heaven. . . .*

*A time to weep,
and a time to laugh;
a time to mourn,
and a time to dance.”*

ECCLESIASTES 3:1,4



DANCING WITH GENE

By Charlotte Hawkins England

WHEN GENE AND I WERE courting, my mother was concerned for my welfare. Gene seemed to her like some kind of nut who brought out the craziness in her daughter. She was absolutely right! Our dates ranged from silly to tender to serious. We laughed together at our favorite comic philosopher, Pogo. We hiked Lamb's Canyon on a hot summer day only to discover the thermos of lemonade was still in the car below. Years later, Gene claimed that he had done this on purpose to test my reaction. (He often found creative excuses for slip-ups!) Apparently I passed the "test" because he surprised me with a diamond ring one Sunday morning on Temple Square.

Gene and I were so easy with each other it just felt natural to be together. We sought good teachers like Lowell Bennion, who gave us invaluable and timely guidance in his "Courtship and Marriage" class, and Marion "Duff" Hanks, who helped us gain a lifelong appreciation for the scriptures.

GENE and I loved to dance and took every opportunity to do so. Our first date was the "Hello" dance at the University of Utah (pictured above). We

arrived early, in sporty, casual dress, as was advertised, and danced while the band warmed up. When people started arriving in their best dress, I was embarrassed and wanted to leave. But Gene, not minding our standing out in the crowd, insisted that we stay. I gave up being self-conscious about my bobby sox and saddle oxfords and had a great time dancing the rest of the evening. Ever since that first date, whatever our mood, dancing together has lifted our spirits.

One year after our first date, we celebrated Christmas by getting married. Six months later, we were on a boat to Samoa to serve a mission together. Our experiences in Samoa had a profound effect on our lives. The generosity and love of the Samoan people were contagious. When we returned to the States, we wanted our home to be an open place for family, friends, and strangers to share in conversation, good food, and shelter. This was a vision we have shared and made possible throughout our forty-eight extraordinary years together. The new "old" house we built together in Provo especially has served as a place for countless gatherings for music, storytelling, discussion, and laughter.

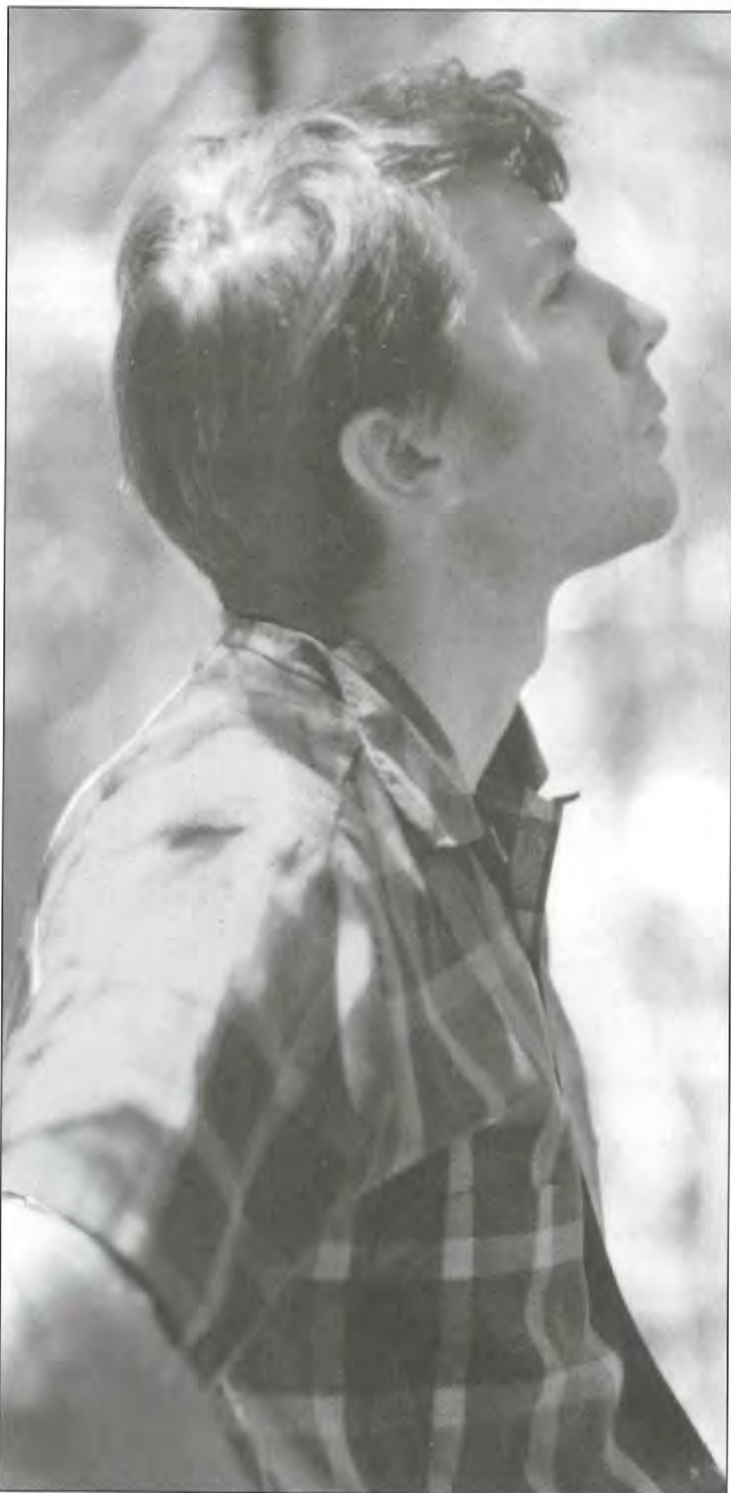
EVEN during Gene's depression last year, we enjoyed dancing together. The night before Gene collapsed, we danced for the last time at our friends' daughter's wedding reception. Gene's illness took us to a new place, a place of sorrow and tears—a different kind of dance. Against my will, the music seemed to change to a more somber melody. As I pleaded for his life in the emergency room, I thought surely he would pull out of this as he had other critical moments—blood poisoning in Samoa, a punctured lung after a car accident. Minutes became hours to me as I felt his hand weaken. He was slipping, and I was terrified. I tried to keep him present by talking to him about our plans for study abroad the coming spring, and writing and painting and spending time together at the cabin the next summer.

Our dance together didn't end as I had hoped. He died six months later. Although we're separated physically, I continue to dance with Gene as if he were here right beside me. I write to him often and imagine how he might respond. And I try to stay faithful to the vision we created when our dance began.



Outside the Salt Lake Temple on our wedding day, 22 December 1953

Remembering Eugene England



I believe that the struggle to find truth is only really successful when united with the struggle to find God, and that the struggle is worth the pain and setbacks, worth enduring to the end. . . .

I believe God's grace is sufficient, that he will visit us with assurance and spiritual confirmation from time to time—not as we demand it, but as he knows we need it and can respond to it.

And I believe that the Church of Jesus Christ is the best context on earth in which to carry on the struggle. . . . It can teach us, through the sacrificial service it requires and unconditional love it thus helps us learn, to persist in humility, and not to be consumers of truth but rather servants of truth, and to affirm the struggle.

—EUGENE ENGLAND

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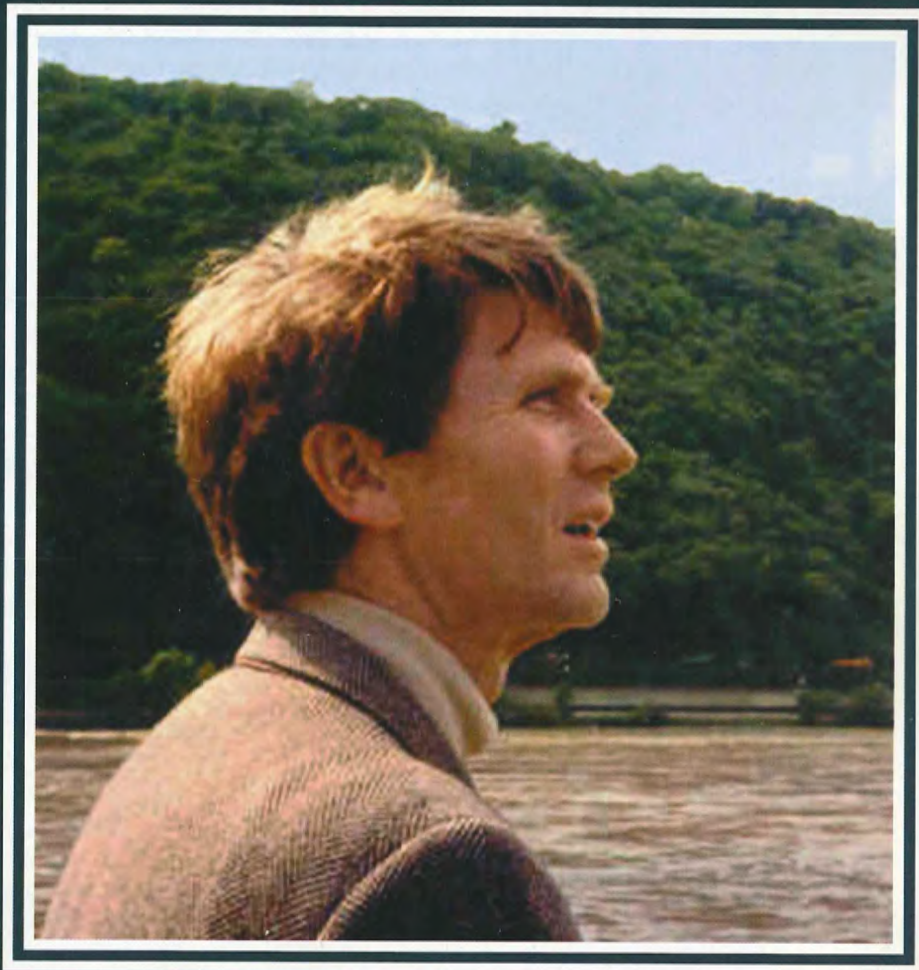
UPDATE

Church leaders teach
doctrine of inclusion at
October General
Conference (p. 75)

Animal-rights group
protests Church-
owned hunting
preserves (p. 76)

Two new LDS-themed
films hit the big
screen (p. 77)

Plus reports on
Church Olympic
preparations,
Mormon feminist
conference, new
alliance of LDS gay
groups, and Sea Trek
2001



Eugene England
1933 – 2001

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CHANCES TO SHINE!



2002 Sunstone West
19–20 April 2002
Pasadena, California

CALL FOR PROPOSALS. Sunstone celebrates and explores Mormon experience, issues, and art through diverse approaches and from many perspectives.

FORMATS. Sessions may be scholarly papers, panel discussions, interviews, personal essays, sermons, dramatic performances, literary readings, debates, comic routines, art displays, or musical presentations. Given Sunstone West's proximity to Hollywood and the entertainment industry, we are especially interested this year in having several sessions explore religion in film, the perspectives of Mormons involved in the entertainment industry, and the portrayal of faith on the small or big screen.

PROPOSALS SHOULD INCLUDE. Session title; a seventy-five-word abstract; presenters' names, vitas, backgrounds, and contact information; a detailed summary of the topic's relevance and importance to Mormon studies; description of any audio or visual equipment needs. If possible, include a complete preliminary draft.

DEADLINE. Submit proposals by **6 FEBRUARY 2002**. Proposals submitted after the deadline will be considered on a time/space-available basis.

SUBMIT PROPOSALS TO: Kirstin Wald, 7877 Airport Blvd., Los Angeles, CA 90045. Email: <kwald@mindspring.com>. Phone: (310) 568-0088. Fax: (310) 645-1364.

**John Whitmer Historical Association
Anniversary Meeting**
26–29 September 2002

The John Whitmer Historical Association is an independent association of scholars who share an interest in the history of the Mormon Restoration movement.

Those interested in presenting papers should contact the program chair: Billie Young, 15 Crocus Hill, St. Paul, MN 55102. Fax and phone: (651) 224-7778. Email: <BGWY@aol.com>.

SUBMISSION DEADLINE: 1 MARCH 2002.

2002 International Conference of CESNUR
(Center for Studies on New Religions)
20–23 June 2002
*"Minority Religions, Social Change, and
Freedom of Conscience"*

CALL FOR PAPERS: Speakers are invited from sociology, anthropology, social psychology, history of religion, law, religious studies, and theology. Send three copies of a short CV and one-page proposal by email to CESNUR, <cesnurto@tin.it>; to Michael W. Homer, <mhomer@sutter.com>; and to W. Cole Durham Jr., <durhamc@lawgate.byu.edu>. PROPOSAL DEADLINE: 31 JANUARY 2002.

Summer Research Fellowships in Latter-day Saint Church History
Brigham Young University, 17 June – 9 August 2002

The Joseph Fielding Smith Institute for Latter-day Saint History at Brigham Young University will offer several eight-week research fellowships (40 hours per week) for advanced undergraduate and graduate Latter-day Saint students. Recipients will work in Provo, Utah, under the direction of Professor Richard Bushman of Columbia University. The fellowship carries a stipend of \$2,750 and a housing allowance for those who require it.

Contact the Smith Institute for more information and an application: Smith Institute, 121 KMB, Brigham Young University, Provo, UT 84602. Phone: (801) 378-4023. Fax: (801) 378-4049. Email: <jfsi@byu.edu>. APPLICATION DEADLINE: 15 FEBRUARY 2002

FOUR GLIMPSES: FRIENDS REMEMBER GENE ENGLAND

TEACHER'S FAVORITE

AT EAST HIGH SCHOOL IN SALT Lake City, we were four friends: Gene, Floyd, Chris, and Max. We competed for grades and achievement in geometry, English, and chemistry. Geometry class was tense. We feared being called to solve a theorem in front of the class, yet we each secretly wished for the chance to excel by doing so. English meant sitting spell-bound as Glen Iverson read his favorite pieces of literature to us. We were grown men having stories read to us! Still, for each of us, Mr. Iverson's class helped us gain a lifelong appreciation for things well written. For Gene, it must have had even more impact. Chemistry was taught by a man who wore a shirt and tie every day yet was otherwise quite messy. Hence, the first five minutes of his class were devoted to our analyses (usually led by Gene) of what this man had eaten for breakfast—much of which was quite evident on his clothes. Still, as was often the case, Gene was this teacher's favorite, much to the chagrin of the others. Once when the other three had been absent on the same day, Max did the homework for all. Imagine our faces when we found Gene's grade was the lone "A" among three "Bs."

After school, we would rush to see who could get their homework done first. We would then meet in the street in front of Chris's home for football, two or three to a side.

Some Sunday mornings, we four would drive at first light to City Creek Canyon to test-fly Chris's latest aeronautical design for the free-flight gliders he had built in his basement. Chris would send it up, and we three would chase it—often bringing back just pieces.

Sunday nights were most often devoted to study groups which grew from the LDS Institute classes we attended. With our dates, we would come to meet with intellectually stimulating people whose view of scripture, Mormonism, and theology we would eagerly debate and dissect. A young lawyer, Adam Mickey Duncan, frequently led these groups. I think we were probably more interested in exercising and exhibiting our intellectual skills than in truly searching for meaning. However, through all our "intellectualizing," Gene consistently maintained that more good could be accomplished by remaining within the Mormon cultural and spiritual community than outside of it.

One debate with Gene took a question like this: "What should you do in an emergency that required your automobile if it would not start?" Max said lift up the hood, look for the problem, and attempt to repair it. But Gene said to place your hands on the hood of the car and bless it! Gene's attempt to teach the principles of unqualified faith was perhaps not as successful as he had hoped, for I have spent much of my professional life looking under the hood to see what could be fixed. Gene remained a man of the Spirit and of faith.



Gene in the East High School chemistry lab.
"We competed for grades and achievement in geometry, English, and chemistry."

After high school, we four left for the extremes of the professional compass. Floyd went into law; Chris to Annapolis, Oxford, and Harvard, and then to the corporate world; Max to medical school and academic surgery; and Gene to a life of unparalleled contributions to the intellect and spirituality of thousands. Farewell, dear friend. We have been greatly blessed to have known you.

—GARY JOHN "MAX" MAXWELL

LIEUTENANT ENGLAND

GENE'S TIME IN THE U. S. AIR Force is not well-known by most of his academic and Church associates. I was fortunate to know Gene in AFROTC and Institute of Religion classes at the University of Utah and then at George Air Force Base in Victorville, California, where Gene served as a meteorologist and I was an F-100 fighter pilot. Gene served

well in the Cold War culture of 1960–61, yet even at that early date, he was critical of potential U.S. military involvement in Southeast Asia. We debated that issue—one of many on which he was years ahead of me in insight and judgment.

Gene was also a good weatherman. He used to say that anyone could forecast weather when there was no moisture in the air. Once, he forecast strong winds for 0745 the following morning. All local flying was cancelled because of Gene's forecast, but when the sun rose on a clear, serenely calm

Mojave Desert, the wing director of options questioned the forecast. Gene was on duty (he was teaching early morning secondary), and after considerable pressure boss overrode Gene's forecast. We began taxiing at 0730. The first flight launched at 0740. High winds hit at 0745. Gene's forecast had been off by two minutes.

While at George AFB, Gene delivered a memorable funeral sermon for an LDS F-100 pilot killed in a midair collision with another F-104. Gene fasted and prayed three days prior to delivering that inspiri-

Gene was one of my best teachers at BYU. I loved his class. I loved what he brought out of me. I loved his testimony and his passion. He showed up to class every day with a great attitude, a humble heart, a listening ear, and a happy smile. He asked me to search my own heart and to expand my understanding. He left a huge impression on me. He even called me during my rookie year in Philadelphia to see how I was doing and if I was striving to strengthen my testimony. I loved it. I will always love GE! I am so grateful that I got to know him and be touched by his great influence. May God be with your family.

Love, Chad Lewis, Philadelphia Eagles

Gene was my American literature professor at BYU in 1992. More than that, however, he was a kind and trusted friend and a leader. I'm sure I was only one of thousands of students he met with his openness, caring, and gentle heart, but he was much more to me. When I was editing the *Student Review* with Bryan Waterman, we would often go to him with our concerns. He always supported the principles of intellectual questioning and free thought and fought for those rights for students. He always provided a balanced and truthful perspective when we needed it most. . . .

It couldn't have been easy for him to live as both a man and a symbol, but he did it. To me, he represented the struggle to trust one's conscience and still be a faithful Mormon, which is something I grappled with in college and have ever since. . . . More than anyone else I've ever met, he lived that delicate balance with dignity.

Many things happened while I was at BYU that made me angry at the Church and even at God. People close to me were silenced, harassed, fired, expelled, and excommunicated, and I found it difficult to negotiate my faith. When I couldn't think of reasons to go on, Gene provided them. He does still. I will always be grateful to have known him.

Sincerely,
Rachel Poulsen

I never met Gene, though I should have taken a class from him while I studied at BYU (1989—1995). I first began to recognize his name as I read the letters he so often wrote to the local papers. At the time, I was a conservative returned missionary, and I remember thinking that he was just another "liberal" who liked to be heard. Eventually, a copy of *Making Peace* fell into my hands, and the essays and ideas profoundly affected my perspective. I thought about how Jesus was able to relate to such divergent groups of people, even when their ideas or morals did not mesh with his own. It seems that Gene exemplified this Christlike ability to hear opinions without prejudice and to speak his opinions thoughtfully and intelligently. He was a vital part of our religious community, and I feel that loss. I take comfort in the fact that others like me have been influenced for good by his teachings and will help people in Utah to deal more civilly with each other.

Sincerely, Ryan McCune

I propose Gene be known hereafter as "Saint Genome" (pronounced like St. Jerome).

(Admittedly, there's a problem with the usual biological definition of "genome"—a complete set of chromosomes. We may need to work on this.)

In any case: the title would blend two positive associations:

1. Gene and
2. Jerome, the saint, priest, and doctor:
 - who "was given an excellent education by his parents"
 - who "was acquainted with many of the leading Christians of his day"
 - who "threw himself at the feet of Jesus, watering his feet with tears of prayers"
 - who proclaimed, "Not to know the scriptures is not to know Christ"
 - whose "learned commentaries on the scriptures and his conferences and letters won him a devoted following"
 - who "had his share of critics who resented his comments on Roman society. . . ."
 - Lastly, Jerome is believed to have said, "We must translate the words of scripture into deeds, and instead of speaking holy words, we must do them."

Please know of my gratitude for what he taught me: literature, certainly, but also professionalism, trust, and basic humanity.

With great affection,
William Brugger

You took the night train out of here. Wait up at the next station. The rest of us will catch up shortly.

Robert Kirby

I heard Gene England lecture many times while I was at BYU and found his books inspiring, but the most vivid memory I have is of a conversation I had with him in February 2000.

I collect books—what I refer to as scholarly Mormon books, with an emphasis on history, biography, literature. I like to have authors sign my books, whenever possible. A book represents a connection between an author and reader. Meeting authors and having them sign their book makes that connection more personal.

I read in the paper that Gene England was speaking at UVSC, a lecture open to the public. I went and brought several of Gene's books with me. When I approached him after the lecture, some of his family members were waiting to leave with him. He asked them to wait for just a few minutes while he signed and inscribed my books:

Brother Brigham—"May you learn to love Brother Brigham as I do."

Making Peace—"Best wishes as you try to make peace in the world. Shalom."

Harvest: Contemporary Mormon Poems—"Enjoy this fine poetry. It is food for the soul."

Bright Angels and Familiars: Contemporary Mormon Stories—"May you learn to love all these writers."

An Open World: Essays on Leslie Norris—"With great pleasure at the prospect of your getting to know Leslie." Gene's speech that day had been on the poetry of Leslie Norris, and Leslie had read some of Gene's poetry.

Tending the Garden: Essays on Mormon Literature—"May this help you know Mormon literary criticism and cultural study better." I pointed out where my name appeared in a footnote in the book. Gene circled my name and wrote, "Way to go, Morgan!"

Gene asked some questions about my book collection. I told him that I was building a library of scholarly books on Mormonism and that someday I plan to donate them to a university that is trying to establish a Mormon studies program. He asked me to consider UVSC when that day comes.

I don't know if UVSC will carry out what Gene had planned, but I know that the generation of students that Gene taught will help make it happen somewhere. As I continue to build my book collection, Gene England's books will have an honored place, and I'll think of him often.

Morgan B. Adair

... In addition to his wisdom, it's his face we'll remember the most—those beautiful smile wrinkles that couldn't help but make you smile back.

May God comfort and sustain you, Charlotte and family. You have all blessed our lives.

Gladys and Jim Farmer



I HAVE REREAD GENE'S MAKING PEACE AND WHY THE CHURCH IS AS TRUE AS THE GOSPEL AND HAVE VOWED IN MY SMALL CORNER OF THE GLOBE TO CONTINUE TO PLAGIARIZE HIS THOUGHT IN CHURCH TALKS AND LESSONS AND (WITH MUCH MORE DIFFICULTY) TRY TO EMULATE TO A SMALL DEGREE HIS EXAMPLE.

MUCH LOVE, STEVE BRADFORD

He was an example as a writer, a teacher, a BYU colleague, and a human being. In all these roles, he showed me directly and indirectly what it's possible to do and be, in enthusiastic and graceful contrast to the thoughtless rule-following or conformity so many have settled for. I'm so grateful to have been in his circle, albeit peripherally, during his life. Thanks to you, his family, for giving us the opportunity to express our love and appreciation for him. With deep respect and gratitude, and profound sympathy for your loss and ours,
Julie Nichols

... He was my D&C teacher and traveled to Salt Lake City to teach the nursing students there. We were his last class of the day, and although it was an exhausting trip, he was always kind and considerate of us. Often he would apply the scriptures to our individual struggles with questions regarding the patients for whom we were caring. I particularly remember one evening in which we were to be discussing something he had planned, but I had just had a hard time with a neurologically impaired missionary who had been hurt while on his mission. Your father closed his scriptures, and speaking from his heart, quoted many scriptures and evidences that this life was but a small portion of our probationary period and assured us that our Heavenly Father was watching over and heing all of us. The spirit was incredible, and we knew that he knew that what he was telling was true. I shall never forget this testimony shared by him in a quiet, spontaneous manner.
Joyce Westphal

n c 953

All we onlookers can do is be aware of you, know you are there, maybe attempt to do something wholesome in your name. You have allotted quite a bit of time in the service of others. You and Wes Johnson and others launched *Dialogue*, a journal independent of institutional control that provided a much-needed avenue of expression on subjects of gravity for many writers and readers. You took action to stabilize another journal, *SUNSTONE*, when it needed your guidance. When people overseas needed food and help, you did not just send a check, you organized a system to provide massive assistance, and you ran it. And you taught others at St. Olaf College, BYU, and Utah Valley State College—decades of helping others to read and write effectively. So, if the England family is having a difficult year, a lot of friends, students, colleagues, acquaintances, and beneficiaries are thinking about you. We would like to help in any way that is possible. . . . Know that many of us out here are concerned about you and are anxious for your recovery. . . .

As ever, George Smith

. . . Dearest to me would have to be the conversations Gene and I had regarding forgiveness, Christ, and the role of peace-making between the liberal and conservative factions of the Church. I know I wasn't Gene's dearest friend—just one of thousands of his students—but he took my desire to help heal the fractures I saw in Mormon culture very seriously. . . .

When he left BYU and I called from Missouri to express my outrage at the shoddy treatment he had received, Gene calmed me down, had only kind words for the people I felt had abused him, and asked me please not to write any protest letters but to practice forgiveness and understanding. Eugene England is one of the very few men I've ever met in my life who I felt fully took upon himself Christ's name, and I'm glad he ever knew my name at all. As his loving student and mentee, I will miss him immensely. I do hope, however, that any fishing the afterlife is strictly "catch and release," because otherwise there won't be any fish left for the rest of us when we get there, that with his head start.

Janet Gerrard Willis

Since I can't come over and give you a foot rub, or take out the trash, I wanted to let you know that you've been in my thoughts and prayers. A phone call, while it might be nice to hear voices of friends, might come when you're tired and need rest. So, I'm writing.

I have so many memories of all of you over the years. . . . Always interesting people and always enough room at the table and in the house for anyone needing food or a place to sleep. . . .

I remember countless talks with Gene in the living room and sometimes in his study. He always treated me with respect, even though I wasn't always respectful. He always listened even when I said things that were hard to hear. Most of all, I felt loved in your home. . . .

Jenny Rees

. . . You've always struck me as a remarkable example of life well-lived. You always set that example for me—of how a person meets life and lives it with talent, grace, sensitivity, and power. It is difficult to see anyone suffer like this. But I imagine that this is just one more time when you'll show the rest of us how to live.

I don't understand why it happened to you, but I love you and send my best possible healing thoughts and prayers.

Much love,
Maxine Hanks

I just wanted to thank you for the influence you've had on my life and the way I view the world—whether it was eating borscht (the only time I've ever enjoyed this delicacy) and discussing issues at the England Sunday dinner table, or sitting in your nineteenth-century American literature class, or reading one of your many articles/books relating to Mormon issues, I've always come away edified, educated, and with the feeling that I'm a member of your collective family. Your life and teachings, though not always the easiest or most popular, make me want to be a better and more idealistic person (sounds a lot like another master teacher). I don't want to eulogize (you're not through yet!), simply to say thanks for who you and your family are.

Tim Pingree



gene.charlotte

"You've got mail."

In the days and months following the announcement of Gene's illness and eventual passing, hundreds of people whose lives had been touched by the England family sent notes of encouragement, stories, and jokes, and shared fond memories with Gene and the family through their email account.

Here are excerpts from some.

I would guess that people are bringing up all kinds of moral implications of Eugene's illness, or reasons for it. I could not help thinking of this as I read the Finnish version of Job. When Job answers his friends' sophistry, the King James version states: "No doubt but ye are the people, and wisdom shall die with you." Job later says something to the effect that "If you would at last be quiet, then you might become wise." This is the way I feel about the philosophers who might be sharing their wisdom with you. How much better off we all would be if they would at last learn to be quiet. I find no moral or philosophical implications in your illness. All I know is that my best friend has fallen on hard times, and I wish it were in my power to help him out. Since it isn't, all I can do is tell him that I love him, think about him every day, worry about him, pray for him, and to the extent possible, feel with him some of his pain. That's all I can do, Eugene and Charlotte. Would that I could do more!

William "Bert" Wilson

... I've been inspired and uplifted by your thinking, your writing, and your conduct over and over again during the twenty-some years we have known each other. My only regret is that time and circumstance have kept us from spending more time together. As I've told you, Gene, often when I read your writing I see thinking that corresponds so closely to mine that I would think I were reading my own stuff if the writing were not so superb!

Dean May

... Keep up the good work. You really don't want to end up looking like Stephen Covey hit with a tire iron!

Be well,
Jani Fleet

My favorite memory of Gene is a tennis game on a Saturday morning at the Timpview High School courts. We were in the midst of a highly competitive match when Gene suddenly rushed off the tennis court and hurried to the assistance of a handicapped man who was passing in the street and in need of aid. It was an act of spontaneous service and charity that comes to mind whenever I think of Gene. Most of us just want to get on with the game. Not so with Gene.

Stan Warnick.

Hey, Gene. Do you know why Mormon women stop having babies at forty?

Because forty-one is just too many!

Love, Carol Lynn Pearson





Relaxing after a hard day's work at the cabin.



I was trying to dance with Gene but was laughing too hard!



Taken in 1984 for the back cover of *Dialogues with Myself*, this is one of my favorite pictures of Gene and me together.

*“To every thing
there is a season, and
a time to every purpose
under the heaven. . . .*

*A time to weep,
and a time to laugh;
a time to mourn,
and a time to dance.”*

ECCLESIASTES 3:1,4



DANCING WITH GENE

By Charlotte Hawkins England

WHEN GENE AND I WERE courting, my mother was concerned for my welfare. Gene seemed to her like some kind of nut who brought out the craziness in her daughter. She was absolutely right! Our dates ranged from silly to tender to serious. We laughed together at our favorite comic philosopher, Pogo. We hiked Lamb's Canyon on a hot summer day only to discover the thermos of lemonade was still in the car below. Years later, Gene claimed that he had done this on purpose to test my reaction. (He often found creative excuses for slip-ups!) Apparently I passed the "test" because he surprised me with a diamond ring one Sunday morning on Temple Square.

Gene and I were so easy with each other it just felt natural to be together. We sought good teachers like Lowell Bennion, who gave us invaluable and timely guidance in his "Courtship and Marriage" class, and Marion "Duff" Hanks, who helped us gain a lifelong appreciation for the scriptures.

GENE and I loved to dance and took every opportunity to do so. Our first date was the "Hello" dance at the University of Utah (pictured above). We

arrived early, in sporty, casual dress, as was advertised, and danced while the band warmed up. When people started arriving in their best dress, I was embarrassed and wanted to leave. But Gene, not minding our standing out in the crowd, insisted that we stay. I gave up being self-conscious about my bobby sox and saddle oxfords and had a great time dancing the rest of the evening. Ever since that first date, whatever our mood, dancing together has lifted our spirits.

One year after our first date, we celebrated Christmas by getting married. Six months later, we were on a boat to Samoa to serve a mission together. Our experiences in Samoa had a profound effect on our lives. The generosity and love of the Samoan people were contagious. When we returned to the States, we wanted our home to be an open place for family, friends, and strangers to share in conversation, good food, and shelter. This was a vision we have shared and made possible throughout our forty-eight extraordinary years together. The new "old" house we built together in Provo especially has served as a place for countless gatherings for music, storytelling, discussion, and laughter.

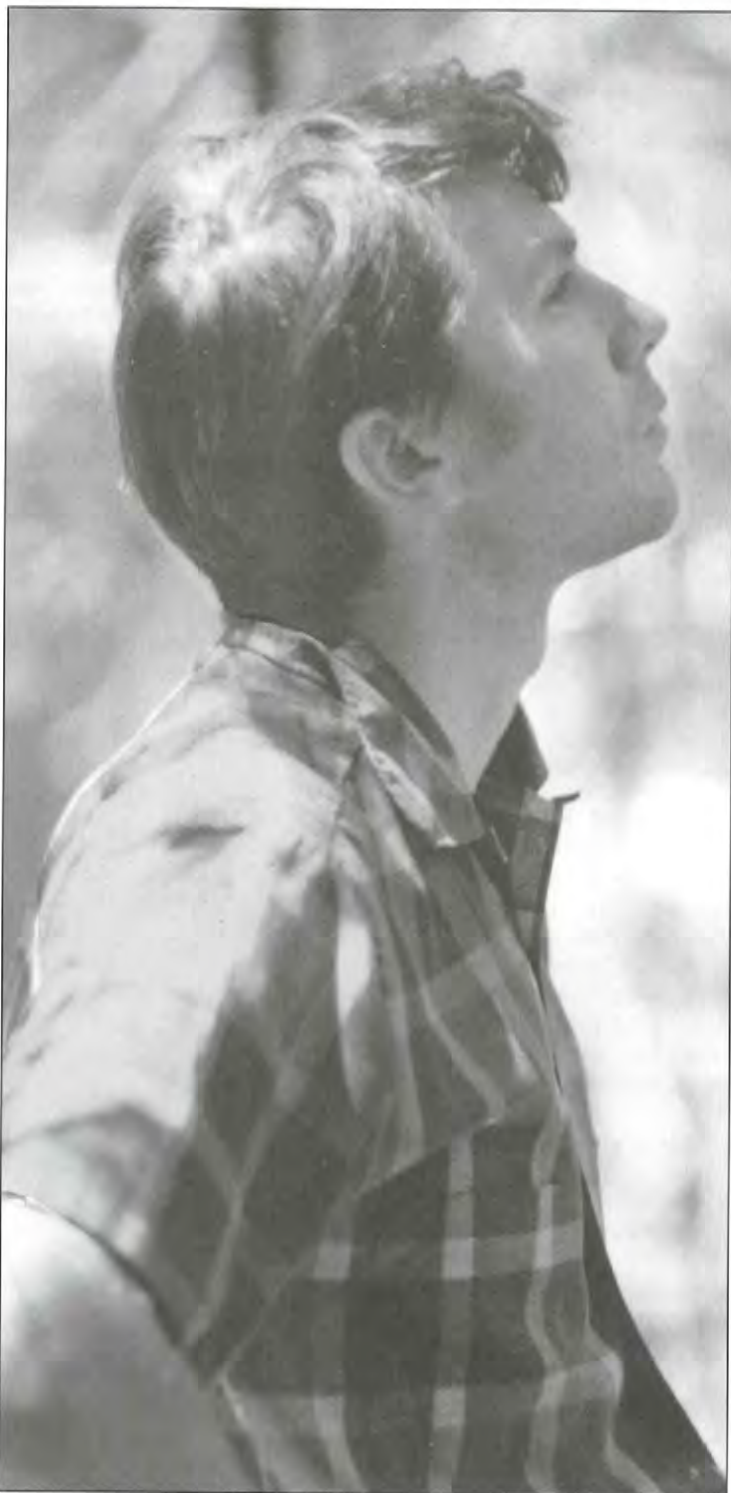
EVEN during Gene's depression last year, we enjoyed dancing together. The night before Gene collapsed, we danced for the last time at our friends' daughter's wedding reception. Gene's illness took us to a new place, a place of sorrow and tears—a different kind of dance. Against my will, the music seemed to change to a more somber melody. As I pleaded for his life in the emergency room, I thought surely he would pull out of this as he had other critical moments—blood poisoning in Samoa, a punctured lung after a car accident. Minutes became hours to me as I felt his hand weaken. He was slipping, and I was terrified. I tried to keep him present by talking to him about our plans for study abroad the coming spring, and writing and painting and spending time together at the cabin the next summer.

Our dance together didn't end as I had hoped. He died six months later. Although we're separated physically, I continue to dance with Gene as if he were here right beside me. I write to him often and imagine how he might respond. And I try to stay faithful to the vision we created when our dance began.



Outside the Salt Lake Temple on our wedding day, 22 December 1953

Remembering Eugene England



I believe that the struggle to find truth is only really successful when united with the struggle to find God, and that the struggle is worth the pain and setbacks, worth enduring to the end. . . .

I believe God's grace is sufficient, that he will visit us with assurance and spiritual confirmation from time to time—not as we demand it, but as he knows we need it and can respond to it.

And I believe that the Church of Jesus Christ is the best context on earth in which to carry on the struggle. . . . It can teach us, through the sacrificial service it requires and unconditional love it thus helps us learn, to persist in humility, and not to be consumers of truth but rather servants of truth, and to affirm the struggle.

—EUGENE ENGLAND

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Version 5/14/01

artnet.com

GALLERIES Membership Agreement 2001

Please Fax completed form to: (212) 497-5000 or (212) 497-9707 Phone (212) 497-9700 Ext. 210

Join artnet.com today and introduce yourself to a world of clients.

Member Williams Fine Art Date of Offer: 10/15/01 (offer expires: 10/17/01)

Please note deadline

artnet.com Sales: Liz Parks artnet.com Production: Amisic Shearman

NEW MEMBER CURRENT MEMBER MEMBERSHIP UPGRADE
DATED: 10/15/01

- INTRODUCTORY 12 images to begin + 1 additional image per month \$3,500
- STANDARD 30 images to begin + 2 additional images per month \$4,500
- PREMIUM 48 images to begin + unlimited changes \$5,500
- EXHIBITION ONLY 4 exhibitions: 6 images per exhibition + press release \$3,100

All above packages can be enhanced with one of our special exhibition options:

- 12 images per exhibition + press release \$800 x
- 6 images per exhibition + press release \$400 x 1

\$ _____
+ \$ _____
TOTAL \$ 400

MEMBER INITIALS _____

NOTES: Upgrade for inclusion of upcoming Maynard Dixon exhibition in artist's "Events" section.

TERMS OF AGREEMENT

For new members: term is annual, beginning on the date of the member's signature to this agreement. Membership renewal will automatically occur each subsequent year under the same payment options, with the above rate guaranteed for 3 years, unless member wishes to upgrade gallery site or change payment options. To discontinue Membership after the first term, member must submit written notification 2 months in advance.

- * All changes are unlimited.
- * Payment includes a link to your proprietary web site and requires a reciprocal link to www.artnet.com.
- * Additional images for inventory: \$75/image.

SCHEDULE:

- Text, minimum of 6 images and payment must be submitted within 30 days from signed agreement date.
- All works must be placed on Homepage within 1 year from signed agreement date. All unused images will expire.
- Homepages will be created on the site within two to three weeks after receipt of signed agreement and material.
- Allow two weeks for inventory and exhibition updates to be implemented.

SPECIFICATIONS:

- Homepage should include the following (in text format): contact information, links, "gallery statement", specialties/categories, works in inventory, artist's represented, exhibition schedule, art fair participation, special projects and services offered.
- Image formats: slide, transparency, photograph, or digital (JPG format at 72 dpi, 600-800 pixels).
- Gallery homepage must adhere to template parameters.

GALLERIES Membership Agreement 2001

Please Fax completed form to (212) 497-5000 or (212) 497-9707

MEMBERSHIP INFORMATION:

Williams Fine Art
Member
Clayton R. Williams / Anne Hansen
Contact

Billing Address
60 E. South Temple, #150
Salt Lake City, Utah
City State
84111 USA

Postal Code Country
(801) 534-0331 (801) 533-9877
Telephone Fax

williamsfineart@yahoo.com
E-mail/URL
Clayton R. Williams 10/14/01
Authorized Signature Date

PAYMENT INFO:

- Wire Transfer
- Check (US bank)
- Credit card

TOTAL: \$400
Amex

Credit Card Type (Visa, MasterCard, AMEX)
3739 914354 62014
Credit Card Number
1010 Oak Hills
Cardholder Billing Address
Salt Lake City, UT 84108
Billing Address (continued)
08/02
Expiration Date

Cardholder Signature
Clayton R. Williams
Cardholder Name (printed)

I authorize artnet.com Worldwide to charge my credit card as indicated above. Please note cardholder name and address if different from Member information.

OTHER MEMBERSHIPS *please fill in all*

- Feature Positions
- ArtNet Magazine Banners
- Art Services Listing
- Auction Calendar Link
- FAAC Banners
- FAAC Subscriptions
- AAAB Subscription
- Art Fair Link

MEMBER ALSO INTERESTED IN *inquiry will be passed to appropriate artnet.com representative*

- Globalize Participation
- artnet.com newsletter
- Email Auction Alert

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artnet.com

Fax transmission
October 15, 2001

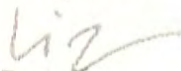
To: Anne/Williams Fine Art
Fax: 801 533 9877
From: Liz Parks/artnet.com
Pages: three

Dear Anne,

As promised, following please find a copy of our Membership Upgrade agreement for the Maynard Dixon listing in the Events section of artnet.com. Please note the deadline of this Wednesday, October 17. If you can fax me a signed copy of this agreement by then we should have enough lead time to reserve you a "slot" on the page. Once I receive your signature, Chrissie will be in touch to discuss the most expedient manner to receive your slides and press release, and thus get the listing up and running as soon as possible!

Glad to be working with you and please do not hesitate to contact me with any questions.

Best Regards,



Liz Parks
Senior Account Executive
t. 212 497 9700 x 210
lparks@artnet.com

HADFIELD FINE ARTS, LTD.

13001 DYKELAND RD.
AMELIA, VA 23002

(804) 561-3492
FAX (804) 561-5432

August 7, 2001
Provo, Utah

Dear Clayton:

It was good to see you yesterday and to learn your gallery business is on the upswing.

In consultation with my husband, he reminded me that the price comparables I mentioned are from a midwest gallery and that the Utah paintings should be priced higher for the Utah subject in the Utah Market.

We'd like to begin by offering the Billing paintings at \$55,000 for the pair, or \$28,000 each. We would like to realize \$25,000 from the sale of each individual painting and \$50,000 from the sale of the pair, of which you would take the customary Twenty percent.

Once we're home again I'll send size details and additional information from my files.

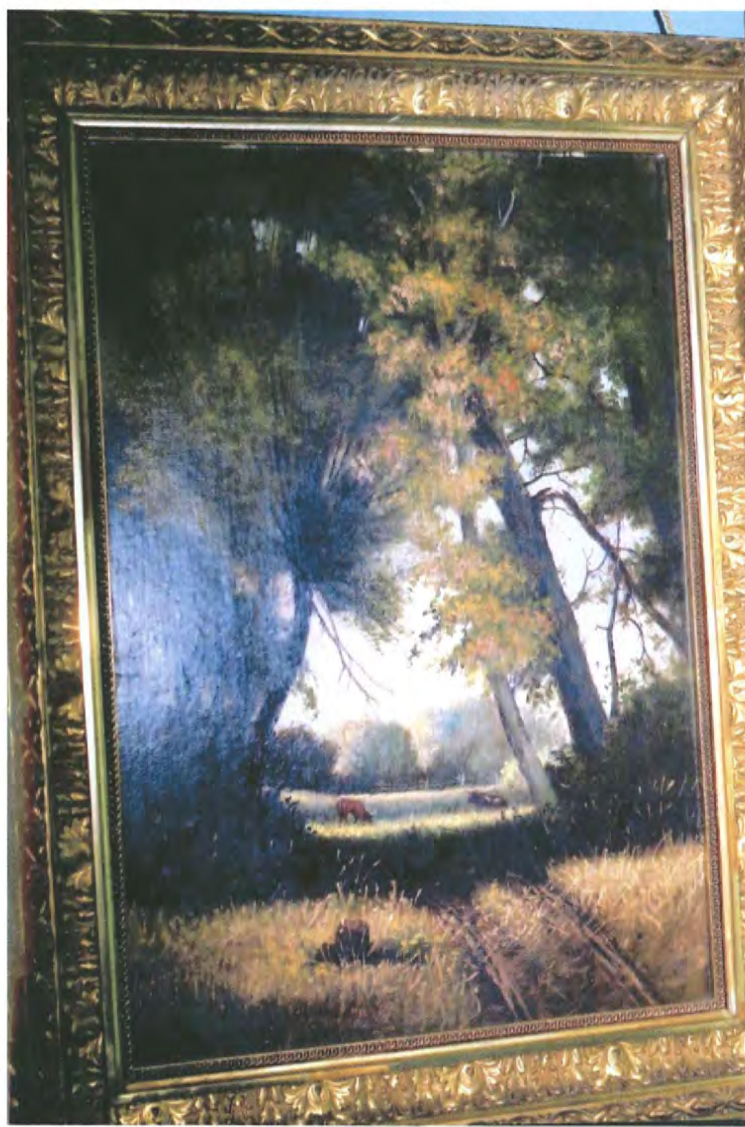
With all my best regards,

Kathy Hadfield

John H. Hagen

3/29/01

at Springville Museum



21" x 15 1/2" Signed Hagen 1887

WILLIAMS FINE ART

60 E. South Temple Suite 150 Salt Lake City, Utah 84111
(801)534-0331

ARTIST: Rigolot, Albert - Gabriel

TITLE: Summer

LOANED TO:

DATE:

SUBJECT:

SIZE:

MEDIUM: oil

CONDITION: Good

FRAMED: Yes

SIGNED: Yes

DATE RECEIVED: 1-25-01 (in Springville Museum's inventory)

OWNER: WFA (1/3) David Glover (2/3)

PHONE:

ADDRESS:

PICTURE:

TAKEN:

DEVELOPED:

SELLING PRICE:

WFA COST: \$ 6192⁰⁰ (for 1/3 interest
- 1000⁰⁰ of ptg
5192⁰⁰)

DATE RETURNED TO OWNER:

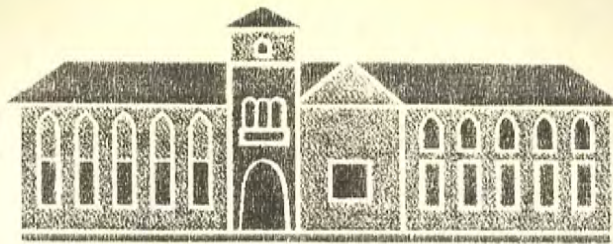
DATE SOLD:

SOLD PRICE:

BUYER:

PHONE:

ADDRESS:



SPRINGVILLE MUSEUM OF ART

126 E. 400 S., SPRINGVILLE, UTAH 84663 - PHONE 801-489-2727 - FAX 801-489-2739

26 January 2001

Clayton Williams
60 East South Temple #150
Salt Lake City, 84111
fax (801) 533-9877

Dear Clayton,

Thank you for agreeing to pay for the up front cost of one-third of the painting by Albert-Gabriel Rigolot "Summer". It is such a great picture and one that will add greatly to our understanding of the French artistic environment our "Utah Boys" studied under. Thank you for letting us pay you the amount you paid [plus interest] if we should keep the picture. Otherwise you will make a profit [of some amount] if the picture is sold on the market.

I have enclosed a copy of the invoice from Sotheby's New York and they are wanting immediate payment or they will start charging interest. Your share is \$6,192 of the \$18,575 cost of the piece. If you can make your check out to "Sotheby's New York" and then mail the check to me, so I put the other check with it and mail them together.

You are wonderful to be so kind and generous to the Museum. We hope to buy it for the Museum's permanent collection, so that it would hang with the "Utah Art of the 1890s Gallery". Hope to hear from you soon.

Sincerely yours,

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

Vern G. Swanson
Museum Director

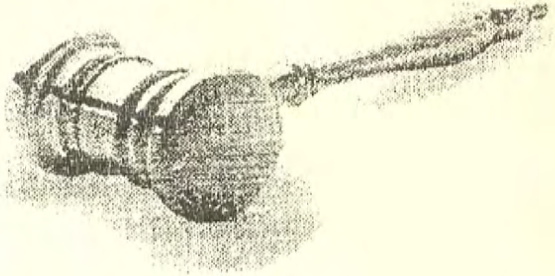
SOTHEBY'S
Founded 1754

BY'S
ORK AVENUE
ORK 10021

Page 4

Invoice

Springville Museum of Art
Mr Vern G Swanson
126 East 400 South
P O Box 258
Springville, UT 84663-0258
USA



Account Number: 8544062
Invoice Number: 90487982

Sale: Fine 19C Paintings
Sale Date: 15 December, 2000
Sale Number: N07540

Currency: USD

Lot No.	Description	Purchase Price
0042	Albert-Gabriel Rigolot (French, 1862-1932) SUMMER IN TH	18,575.00
Total Due		18,575.00

No. Sales tax has been calculated based on delivery to you at the following address:

Springville Museum of Art
126 East 400 South
Springville UT 84663-0258

If you plan to ship your purchase please complete and return the enclosed shipping form

All of the above property is sold to and purchased by the above invoiced party as purchaser in accordance with the Conditions of Sale and Terms of Guarantee, if any, printed in the catalogue for the sale. The invoiced amount includes the Buyer's Premium in effect on the date of sale, which is added to the hammer price for each lot as part of the total purchase price.

Auctioneer(s) conducting sale and License #: Benjamin F. Doller

0840995

*Please remember
to Reference
Sale 7540
Lot 0042
with Payment.*

To ensure proper credit please return this slip with your remittance.

Invoice Number: 90487982
Total Due Immediately: 18,575.00 USD

Client: Springville Museum of Art

Account Number: 8544062

If you wish to send payment by wire transfer please direct funds to The Chase Manhattan Bank, 55 Water Street, New York, NY 10041. Sotheby's Inc. Account Number 006-064604 (ABA Routing Number 021-000021) and include as a reference your Client Account Number and Sale and lot numbers.



ZIONS SECURITIES CORPORATION
A Real Estate Company

December 18, 2001

Mr. Clayton Williams
William's Fine Art
60 E. South Temple, Ste. 150
Salt Lake City, Utah 84111

Dear Mr. Williams:

RE: Final Lease Agreement

Enclosed is a fully executed copy of the Lease Agreement between Zions Securities Corporation and Williams Fine Art, for your files.

We are pleased to have you as a tenant and look forward to many years of association. If you should have any questions please feel free to contact me at 321-8700.

Sincerely,

ZIONS SECURITIES CORPORATION

Todd Mabey
Property Manager

TM:ask
Enclosure

2001

This memorandum is to update the Arts Community, or other interested parties, as to the work and recommendations formulated via the Art open houses and workshops held at the City and County building during the past three months.

For any that were not able to attend any of the previous meetings, the minutes of those meetings are attached. The last workshop of the group was informal and the group broke into two separate groups to brainstorm recommendations. The two groups were Performing Arts and Visual Arts. Due to the loose format of the last workshop, minutes were not captured, but the intent of this memorandum is to summarize the recommendations to reflect the outcome of the meetings. The first meeting, or Artist Open House was held on March 19, 2001 and the following minutes summarize that meeting.

Arts Groups Meeting
March 19, 2001
City Council Chambers

Those in Attendance:

NAME	ORGANIZATION
Andy Monaco	Art Rep.
Bernice Keda	Beauty Salon
Bill Larned	Creative Entertainment
Brian Wilkinson	SLC Arts Council
Bruce Gillars	University of Utah
Cal Nez	Native Amer. Celeb.
Clayton R. Williams	Williams Fine Art
Colleen McLaughlin	SLC Public Library
Cordell Taylor	Cordell Taylor Gallery
Darryl Erdmann	Thunderbird Foundation
David K. Chambers	Salt Lake Acting Co.
David L. Diehl	Golden Glow Band
David Stringham	Crosstowne Vocal Quartet
Diane Urbani	Deseret News
Doug Wintch	Doug Wintch Band
Emily Cannon	Avenues Arts Center
Emma J. Dugal	Bountiful/Davis Art Center
Eric Lindquist	Traveling Mercies
Harry James	Discover Navajo Nation 2002
Jan Abramson	Childrens' Dance Theater
Jean Applonie	Viva Voce!
John Flanders	Local Music/Jazz

John Schaefer	Childrens' Media Workshop
John Sittner	SLC Olympics Planning Dir.
Ken Poppleton	Ziwia Ethnic Arts Ensemble
Kerri Buxton	Utah Designer Craft All.
Kris Widner	Utah Symphony
Leraine Horstmanshoff	Art Rep.
Lisa M. Dengg	Crosstowne Vocal Quartet
Margaret Strickland	International Dance Co.
Martha A. Chavez	N.A.P.A.H./Chavez Perf.
Martin Zwick	Lucarelli Zwick Duo
Mary Goldring	Traveling Mercies
Mary Lee Peters	Gilgal Garden
Maurice Ohumukini	Halau Hula 'Okeola
Michael Lucarelli	Classical Guitarist
Nancy Boskoff	SLC Arts Council
Nancy Starks	SLC Arts Council
Randy Taylor	SLC Olympics Planning
Rick Schwemmer	Salzburger Echo Band
Ruth Lubbers	Art Access/VSA Arts
Sally M. Wolfe	Wandering Wildflowers
Sang Choi	Soho Gallery
Sarah Anne Driggs	Utah Symphony
Susi Kontgis	SLC Corp.
Tony R. Brazelton	AFM Local 104
Valerie Kikel	Salt Lake Acting Co.
Willy Littig	

John Sittner, Director of Olympic Planning for Salt Lake City, presented Salt Lake City's vision as Host City for the 2002 Winter Olympics. He described the festival atmosphere he and Mayor Anderson want to create. There will be three major areas for street activity: Main Street, 300 South, and Washington Square. He invited comments.

The following are the major points and questions brought out by the group.

1. Temperatures will likely be cold in February. Are there any provisions for heating. Mr. Sittner said there would be propane heaters and some performance spots will be inside.
2. One person asked about Art Villages at entrances to alleys, etc. and whether this is the concept desired?

3. Mr. Sittner (John) mentioned that he hopes to convince the Greek Community to do a mini Greek festival.
4. The NAPA representative asked how their group could be involved. She said they would like to present an international flair for the city. John S. mentioned the performing stages that are going to be on Washington Square as one possibility.
5. Event Calendar. Will there be one? How will it be distributed? John S. said a master calendar will be out in June and it will be on the City's website. It will be a coordinated calendar through the Visitor Information Services Coalition and the Utah Travel Council.
6. Visual artists need places to show -- available rental space is very expensive. The Bennett Paint Building was mentioned. Cordell Taylor asked if the city could lease space and sub-lease it to artists. He said he would like to see a committee formed to study this all out.
7. Questions about budget were asked. Will artists be paid?
8. What about auditions and screening? Sentiment was expressed about not letting it become a glorified "Road Show".
9. On the matter of payment, someone mentioned the "exposure factor". The Olympics could be great exposure for participating local artists.
10. Sponsorship. Someone asked about Olympic sponsors vs. non-Olympic sponsors. John Sittner answered that the Host City Contract with the IOC disallows any city involvement with an activity sponsored by a non-Olympic sponsor.
11. Will 300 South and Main Street be open to vehicular traffic? Yes
12. There will be great power needs for booths and displays for visual artists on the streets.
13. Not all the arts activities can be outdoors. -- we need to provide for indoor venues.
14. We need to be as inclusive as possible.
15. Diversify -- not just middle-aged white.
16. We need to bring out our culture -- not like Atlanta, where they were out for every buck.
17. Fencing. What will it look like? It will be very colorful vinyl with Olympics colors and insignias, etc. No sponsor advertising except possibly a small strip at the top.
18. What will be the appropriate venues for a 40 person choral group? The covered stage at Washington Square or the stage at Pioneer Park.
19. Choral singing and all performing arts outside in winter is not the best.
20. Some thought that in the party atmosphere some outdoor activity would be ok.

21. Free Speech area is planned for Pioneer Park. When not in Free Speech use, the stage will be available for performances.
22. Utah Arts Festival. They have much experience. Check with them on costs, etc.
23. Will the City and County Building be available as a performing venue? Probably just outside on the stages.
24. Ted Wilson. What about the similar meetings and work former Mayor Ted Wilson did regarding the arts? Many good suggestions came out of those meetings. John Sittner said he attended the meetings and that he would contact Ted.
25. A Gallery District in a big tent – very desirable some thought.
26. Security hassles. What about the security hassles of getting in and out of secured areas. It can be a nightmare.
27. A 17-day gallery festival is a huge undertaking requiring many volunteers and a big budget.
28. Willy Littig said visual artists are organizing a gallery stroll scheduled for every Friday. It will soon be on their website.
29. What about grants? John S. mentioned a city grant writer named Kim Thomas as a possible resource.
30. Bookings. John S. said preliminary booking lists will be done in June.
31. Auditions. How do we get the word out?
32. Who wants to be involved in further planning for Artists' involvement?
33. What is the way for Arts groups and individuals to have a voice? Must organize and put things in writing.
34. Share lists of attendees with all.
35. Downtown Olympic Map – make available to all attendees. (Susi – provide copies at Monday 3/26 6:00 p.m. meeting?)
36. Follow-up Meeting. Susi Kontgis (535-6414) will facilitate a meeting for further planning on Monday 3/26 at 6:00 p.m. in the City Council Chambers. All are invited.

The follow-up meeting, to facilitate a group vision by defining the goals and expectations of the group, was held on March 26, 2001. Attached are those meeting minutes:

Arts Groups Meeting
 March 26, 2001
 Cannon Room - 335

Those in Attendance:

NAME	ORGANIZATION
Andy Monaco	Art Rep.
Mike Green	
Bill Larned	Creative Entertainment
Lloyd Miller	Salt Lake Ethnic Arts
Bruce Gillars	University of Utah
Katherine St. John	Eastern Arts
Nora Godin	Kairo by Night
Diane Urbani	Deseret News
Jean Applonie	Viva Voce!
John Flanders	Local Music/Jazz
John Schaefer	Childrens' Media Workshop
Ken Poppleton	Ziwia Ethnic Arts Ensemble
Sally M. Wolfe	Wandering Wildflowers
Susi Kontgis	SLC Corp.
Willy Littig	

Susi Kontgis opened the meeting with a brief introduction of herself and why she believed she could be of assistance to the group. Susi explained that she believed her purpose was to facilitate the group in identifying its mission, goals and objectives for having a voice and presence during the Olympic Winter Games, 2002. Part of Salt Lake City's vision, as Host City for the 2002 Winter Olympics, is to ensure that all segments of the community get to participate in the celebration. The City's goal is to support the various community groups to help ensure they have a meaningful experience during the Games.

Susi asked the group if that was consistent with the group's expectation. All seemed to concur, so Susi outlined her proposed agenda for the evening.

Create a Vision:

Identify program elements:

- Identify critical components for success: (identifying specifics rather than generalities. For example, identify the square footage and acoustical requirements of the performing structure, as opposed to identifying space.)
- Identify potential financial resources and opportunities for partnerships.
- Identify any leveraging strategies that may exist.
- Identify the human resources that may exist to facilitate a plan. (groups/committees)
- Identify overall program development process and timeline.

The group came up with the following purpose statement:

Our purpose is to provide a quality celebration that shares local culture, provides a voice and presence for local artists to participate in an Olympic experience, provides quality options for international guests and travelers, and provides an interactive experience with the performing arts.

The following are the action items from the group:

- Scope the work/create a budget- John Flanders will submit a thumbnail budget
- Jean Applonie will work on an applications for artists to submit a request to perform/participate
- Remainder of group will come up with names for jury/selection committee
- Kontgis will contact other art related programs to present overviews to identify synergies and opportunities for participation, specifically:

SLOC's Cultural Olympiad and community grant programs

City sponsored initiatives: Washington Square and park staging, 300 South promenade, and Main Street

Identify community activities/contacts:

Community Councils

Ethnic community group plans/activities

Religious groups programming activities/facilities

Arts Council programming

Next Meeting:

April 16, 2001

City and County building, room 335,

6:00 – 9:00 p.m.

The last workshop was held on April 16, 2001. Susi Kontgis and John Sittner from Salt Lake City conducted the informal meeting. The following action items were followed-up on: 1) John Flanders presented a draft budget for consideration

2) Jean Applonie presented an application for artists to submit for consideration

3) Susi Kontgis handed out programs of the Cultural Olympiad and presented an overview of what other groups were planning.

a.) Arts Council: will be having a craft fair of sorts at the Rio Grand Depot.

b.) The Salt Lake City Arts Council will be participating in the Gallery Stroll each Friday night during the Games – both agencies are supporting SLOC's efforts and are available to SLOC for assistance during Games time.

c.) The Community Council groups are planning various events. The Avenues and Capitol Hill Community Council have joined forces on the Olympics and have several programs planned. They are: Table for eight – Community families invite Olympic Athletes' (& other) families for dinner, Music Festivals, Take Visitors to see local sites, Historic Home Tours, Volunteers at visitor information booths, website links and a Historic Homes Family Program for athlete's families.

4) John Sittner presented maps and an overview of the City's plans for Washington Square, 300 South Promenade and Main Street.

a.) Washington Square – will have a large stage in one quadrant that will be part of the ethnic/cultural celebration. Each day a different ethnic community group will showcase that group's cultural heritage through native dance, folklore, crafts and cuisine. Across the square, on the opposite quadrant, a large

Jumbotron will provide live video feed of athletic events and the medal ceremonies. The Allan Houser sculptures will be on display on the grounds, as well as various snow sculptures. Inside the City and County building the International Olympic Committee (IOC) will have a museum that chronicles, and presents, Olympic flames, coins, medals and other significant Olympic memorabilia.

- b.) 300 South Promenade – will be a pedestrian corridor with an urban forest down the center of 300 South. The corridor will link the City and County building to the Olympic transportation hub at Pioneer Park. 300 South will have spaces allocated for food and beverage services as well as spaces for visual and/or performing artists.
- c.) Main Street will be full of atmosphere and vibrant with night-life. The shops that do not have long-term tenants will be transformed for the Olympics into restaurants, shops, and artist spaces. Several members of the Downtown Alliance have offered their spaces for artists to use during Games time. The City is currently working with the Alliance to plan the space and open the process for artists to apply for the space. Those plans are currently being developed. Once the process is complete, application forms will be available on-line, or by calling City Hall. Main Street will be programmed, as well. Plans are being developed for a lantern festival, and other festive type activities to ensure a “vibrant night-life”. The mission of the downtown festival is to share the vision of our local culture with the world.

After the overview of the City’s plans there was a short discussion revolving around whether the City would hire the Utah Arts Festival to manage this event for the City. Robyn Nelson, from the Arts Festival indicated the Arts Festival board would consider that possibility and report back to the City during the next day or two. Afterwards the entire group broke into two groups, one for performing artists and one for visual artists, to brainstorm how best to proceed with the next step. No further meetings were scheduled at that time.

In the meantime, a proposal for performing arts was presented to Salt Lake City for its consideration. The proposal was a collaborative effort by Creative Entertainment, TC Productions and Eastern Arts. The spirit of the proposal was a collaborative and inclusive community based proposal that supports the local arts community. Five staging areas were identified and programmed as a starting point. A budget was set forth, as well as a plan for production for lighting and staging requirements. An implementation timeline was also included.

Currently, a similar plan is being developed for the visual arts. Several gallery space options have been made available through City partnerships. Plans for “legacy art” and “street theatre” are being considered or developed.

The next steps identified at the conclusion of the last meeting were:

- 1) The City will go out for a proposal to select an event director. The request for a proposal is currently being developed and should go out for bid as soon as possible.
- 2) Get this summary documenting the activities of the past two months out to the entire group by the end of May.
- 3) Develop the City’s art/festival event timelines, scope, budget and other relevant parameters.

PRIORITY CLIENT SERVICES



CLAYTON R WILLIAMS
 C/O WILLIAMS FINE ART
 60 E SOUTH TEMPLE # 150
 SALT LAKE CITY UT 84111-1045

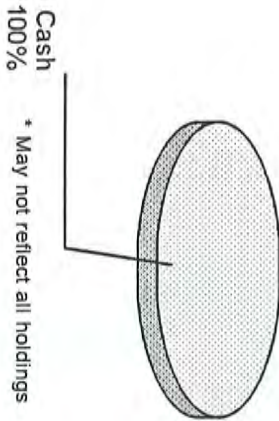
YOUR FINANCIAL CONSULTANT:
 RONALD L JESSUP
 Ronald_jessup@ml.com
 (801) 535-1308

Office Serving Your Account
 P.O. BOX 2610
 SALT LAKE CITY UT 84110

For Client Service Questions Call:
 1-877-2PRIORITY(1-877-277-4674)

Total Value as of June 29, 2001
\$40,322.19

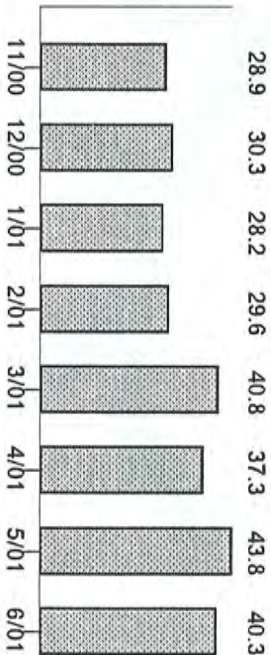
Asset Allocation Summary



Statement Information

Account No. 421-32F34	Account Name CLAYTON R WILLIAMS	Page 2 to 7
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Total Value Comparison (in \$ thousands)



Summary of Account(s)

Account Type	Total Value This Month	Last Month	YTD Realized	Gains and Losses Unrealized
1 CMA	40,322	43,783	-	-
Total	40,322	43,783	-	-

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PRIORITY CLIENT **CMA** ACCOUNT

CLAYTON R WILLIAMS
C/O WILLIAMS FINE ART
60 E SOUTH TEMPLE # 150
SALT LAKE CITY UT 84111-1045

Total Account Value As Of 06/29/2001
\$40,322.19
YOUR FINANCIAL CONSULTANT:
RONALD L JESSUP
Ronald.Jessup@ml.com
(801) 535-1308

Your Merrill Lynch Office:
P.O. BOX 2610
SALT LAKE CITY UT 84110

FOR CUSTOMER SERVICE QUESTIONS:

1-877-2PRIORITY(1-877-277-4674)

Monthly Portfolio Summary

Asset	05/31/01 Value	%	06/29/01 Value	%
Cash/Money Accounts	43,783	100	40,322	100
CD's/Equivalents				
Government Securities				
Corporate Bonds				
Municipal Bonds				
Equities				
Mutual Funds				
Options				
Other				
Long Market Value	43,783		40,322	
Short Market Value				
Estimated Accrued Interest				
Debit Balance				
Net Portfolio Value	43,783		40,322	

NEWS

Your statement will identify "unsolicited" trades and ML Online "client entered" trades placed on or after 6/11.

Income Summary

	This Statement	Year-to-Date
Money Fund Dividends	52.27	502.99
Tax-Exempt Funds		
Tax-Exempt Interest		
Reportable Interest	74.03	323.84
Reportable Dividends		
Income Not Reported		
Total	126.30	826.83

Items for Attention

Security	Message No	Items For Attention	Date

Purchasing Power 40,322

Financial Market Indicators

	This Statement	Last Statement	Previous Year-End
Dow Jones Industrial Average	10499.79	10911.94	10787.99
Three-Month Treasury Bills	3.64%	3.61%	5.88%
Long-Term Treasury Bonds	5.75%	5.74%	5.45%

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CLAYTON R WILLIAMS

Cash Flow Summary

Activity Summary	Credits		Debits	
	This Statement	Year-to-Date	This Statement	Year-to-Date
Opening Balance Cash & Money Accounts	43,783.89			
		Sales Income		
		Funds Received	126.30	
		Other	1,312.00	
Net Credits & Debits	3,461.70DR	10,007.20		
Closing Balance Cash & Money Accounts	40,322.19			
		Purchases		
		Withdrawals	826.83	
		CMA Checks	22,749.50	
		Other		65.00
		Total Credits	1,438.30	23,576.33
		Total Debits	4,900.00	13,504.13
				65.00

Bank Deposit Interest Summary

Money Account Description	Opening Balance	Average Deposit Balance	Current Yield %	Interest on Deposits	Closing Balance
Merrill Lynch Bank USA	25,533	26,618	3.54	74.03	26,919
Total ML Banking Advantage	25,533			74.03	26,919

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PRIORITY CLIENT

CMA ACCOUNT

CLAYTON R WILLIAMS

Current Portfolio

Quantity	Security Description	Date Acquired	Adjust/Unit Cost Basis	Total Cost Basis	Estimated Market Price	Estimated Market Value	Unrealized Gain or (Loss)	Estimated Accrued Interest	Estimated Annual Income	Current Yield %
Cash and Money Accounts										
	CASH		1			1				
26,919	ML BANKING ADVANTAGE		1.00	26,919	1.00	26,919			952	3.54
13,402	CBA MONEY FUND		1.00	13,402	1.00	13,402			530	3.96
Total Cash and Money Accounts				40,322		40,322			1,483	3.68
Total of Long Portfolio				40,322		40,322			1,483	3.68

Date	Transaction	Quantity	Monthly Activity Description	Price	Debit	Credit
------	-------------	----------	------------------------------	-------	-------	--------

Dividends and Interest

06/29	II	Bank Interest	BANK DEPOSIT INTEREST			.03
06/29		Share Dividend	CBA MONEY FUND			.27
06/29		Cash Dividend	CBA MONEY FUND			
		Income Total	FROM 05-31 THRU 06-28			74.00
		Income Total	ML BANKING ADVANTAGE			52.00
			CBA MONEY FUND			

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PRIORITY CLIENT **CMA** ACCOUNT

CLAYTON R WILLIAMS

Date	Transaction	Quantity	Monthly Activity Description	Price	Debit	Credit
			Net Total			126.30
			Funds Received			
06/04	Funds Received		GOVT CHECK 06/01*		1,312.00	
			Net Total		1,312.00	

Summary of Checking Activity

Date Cleared	Date Written	Check Number	Payee	Amount
06/18	05/09	149	THE COUNTRY CLUB	360.00
06/07	06/01	150	MR AND MRS CLAYTON WILLIAMS	540.00
06/20	06/15	151	CATHY TAIT	1,000.00
06/20	06/15	152	LOUISE NELSON	1,000.00
06/19	06/15	154	STEVE WILLIAMS	1,000.00
06/20	06/15	155	DAN WILLIAMS	1,000.00
			Total Checking Activity	4,900.00

Daily Activity Review

Date	Transaction	Quantity	Description	Price	Amount	Cash Balance	Money Account Balance
05/31	Opening Balance						43,783
06/04	Funds Received		GOVT CHECK 06/01*	1,312.00CR	1,312.00CR	1,312.89CR	43,783

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PRIORITY CLIENT **CMA** ACCOUNT

CLAYTON R WILLIAMS

Daily Activity Review

Date	Transaction	Quantity	Description	Price	Amount	Cash Balance	Money Account Balance
06/05	Deposit To		ML BANKING ADVANTAGE		1,312.00	.89CR	45,095
06/07	Check		MR AND MRS CLAYTON WILLIAMS		540.00		
06/07	Sale	-540	CBA MONEY FUND		540.00CR	.89CR	44,555
06/18	Check		THE COUNTRY CLUB		360.00		
06/18	Sale	-360	CBA MONEY FUND		360.00CR	.89CR	44,195
06/19	Check		STEVE WILLIAMS		1,000.00		
06/19	Sale	-1,000	CBA MONEY FUND		1,000.00CR	.89CR	43,195
06/20	Check		CATHY TAIT		1,000.00		
06/20	Check		DAN WILLIAMS		1,000.00		
06/20	Check		LOUISE NELSON		1,000.00		
06/20	Sale	-3,000	CBA MONEY FUND		3,000.00CR	.89CR	40,195
06/29	Bank Interest		BANK DEPOSIT INTEREST		74.03CR		
06/29	Share Dividend	52	CBA MONEY FUND				
06/29	Cash Dividend		CBA MONEY FUND		.27CR		
06/29	Closing Balance		FROM 05-31 THRU 06-28		1.19CR	1.19CR	40,321

Customer Service

For information about your account, please call 1-877-2PRIORITY(1-877-277-4674). To report Lost or Stolen Visa Cards or Checks, please call 1-800-282-5678. When requested, enter your Access Code 93-421-32334.

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Page 6 of 7

Statement Period 06/01/01 TO 06/29/01

Account No. 421-32F34

003006 9459



420888410007030004





PRIORITY CLIENT

CMA ACCOUNT

CLAYTON R WILLIAMS

Agreement Regarding Your Securities Account and Other Important Information

You, the Client, and we, Merrill Lynch, Pierce, Fenner & Smith Inc., agree as follows:
(1) We will direct your order for a multi-listed security or option to the market place we consider to be the primary market for that security, unless you give us specific instructions to direct the order elsewhere.
(2) We will hold bonds and preferred stocks in bulk segregation (except for those held in custodian accounts). In the event of a call for less than an entire issue or series of those securities, the securities to be called will be automatically selected on a random basis from those held in bulk. The probability that your holdings will be selected is proportional to the amount of your holdings relative to those of other customers.
(3) If you have any obligations to us we can, subject to applicable rules and regulations of regulatory bodies, without notifying you, take any of the following actions with any or all securities in your account, including securities you may acquire or deposit to secure your account.
* We can pledge, repledge, hypothecate, or rehypothecate the securities. They may be commingled with securities carried for the accounts of other customers.
* We can lend the securities.
* We can deliver the securities on contracts for other customers even if we do not have in our possession and control a like amount of similar securities for delivery.
We can take any of these actions until you have discharged all your obligations to us. The amount involved in these actions may be more or less than the amount you owe us.
(4) We are not responsible for the loss or destruction of securities that are placed in the custody of a foreign bank or broker or other custodian, and are lost or destroyed as a result of war, civil commotion, enemy action, government acts or any other causes beyond the control of the depository or us.
(5) This statement of account shall be deemed conclusive if not objected to within ten (10) days.
(6) We can transfer your account to anyone by assignment, merger, consolidation or otherwise, unless you give us written notice to the contrary at the time. This agreement will inure to the benefit of anyone to whom we transfer the accounts. Nothing contained in this paragraph shall affect your right to transfer your account under NYSE Rule 412.

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Other Important Information (Continued)
(3) This statement serves as a confirmation of purchases that result from automatic reinvestment transactions, as well as your AIPS transactions, during the statement period.
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(5) As an option customer, please advise your Financial Advisor promptly of any material change in your investment objectives or financial condition. Individual options commission charges have been included in your confirmation; however, a summary of this information will be made available to you upon request.
(6) Our financial statement is available for your personal inspection at our office, or a copy of it will be mailed upon your written request.

Special Note: If your records differ from this information, please notify your Financial Advisor. In writing with a copy of the statement noting the discrepancy and, if appropriate, any necessary adjustments will be made.

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** Merrill Lynch maintains a fundamental opinion on this company.
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In connection with its market making activity, such specialist may have a long or short position in this stock or in options on this stock and may be, on the other side of public orders executed on the exchange. Such specialists may have profited or lost in connection with this transaction. Value and/or cost data not available.
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N/N Non-negotiable securities held registered in your name.
N/O Held registered in your name.
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RG Bonds registered for both principal and interest.

N/A
N/C
N/N
N/O
N/O
OCC
N/OCC
N/OCUST





Merrill Lynch

PLEASE DETACH ALONG THIS PERFORATION

DATE

06/29/01

ACCOUNT NUMBER

421-06810

CHECK NUMBER

51530550

DESCRIPTION

PAYMENT
TYPE

AMOUNT

DPL INC

DIV

\$105.75

TEXACO INC

DIV

90.00

INTL BUSINESS MACH

DIV

56.00

BP PLC

SPON ADR

FDV

51.66

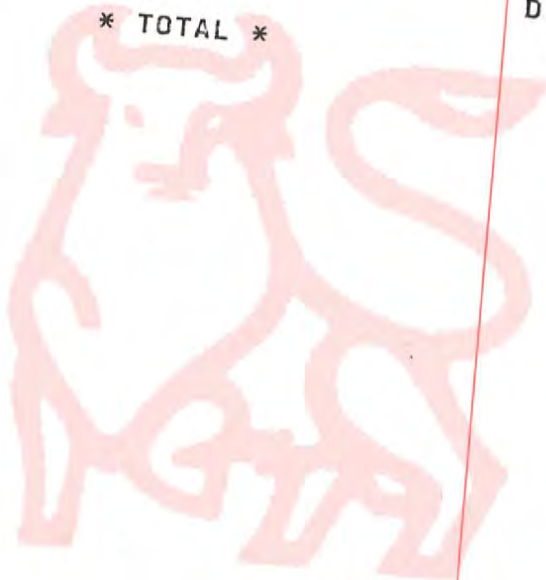
AMEREN CORP

DIV

127.00

* TOTAL *

\$430.41



*Deposited
7/3/01*



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	Rice		
	Hot Vegetables		
	Rolls / Butter		
	Lace Cookies		
	w/ Ice Cream		
	and fruit		
	11 people @ 15.00	165	-
	Tax	12	12
	Service + Gratuity	150	-
	Total	327	12

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 We Appreciate Your Business.

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Subject: DOMAIN NAME REGISTRATION RENEWAL RECEIPT

Date: 2001/4/4

Domain(s)
utahfineart.org

1010 Oak Hills Way
Salt Lake City, UT 84108
US

Order ID: 16816110

FROM:
register.com
575 8th Avenue
New York, NY 10018
United States

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Please see the register.com Services Agreement (link below).

register.com is in receipt of valid credit card information for payment and confirms the following:

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Period From: 04/03/2001
Period To: 04/03/2002
Amount Charged (US\$): \$34.99

Total: \$34.99

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July 6, 2001

Joe Butler
4784 Naniloa Dr.
Salt Lake City, UT 84117

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- | | |
|---|------------|
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Clayton R. Williams

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P.M. 1132 E 200 South ----- 581-07

Portraits & Painting By Bonnie Christian
1271 E Hunt Rd Holladay ----- 261-591

Richard Murray Studio
359 W Pierpont Av ----- 364-029

Southern Gallery 50 E Broadway ----- 801-322-0371

Arts Organizations & Information

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Artspace Inc 329 W Pierpont Av ----- 531-9378

Gina Bachauer Int'l Piano Foundation
138 W Broadway ----- 521-9200

Intermountain Society Of Artists ----- 487-2787

Theater League Of Utah 419 E 100 South -- 355-5507

Utah Alliance For Arts-Humanities Education
PO Box 543 ----- 359-46

Utah Arts Festival 331 W Pierpont Av ----- 322-24

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Qwest Dex, Inc.
5295 South 300 West
Suite 600
Murray, UT 84107



July 3, 2001

Clayton Williams
Williams Fine Art
60 E South Temple
Salt Lake City, UT 84111-1004

Dear Clayton Williams,

As you may already know, we are at the close of our directory for this upcoming year. As a service to you, I wanted to send you a simple example of the **impact and value** our new white knockout feature can add to your existing advertising program. We only have a couple of weeks to make any final copy changes to your existing ad so we will need to act quickly if you are interested in adding this valuable feature to your yellow pages advertising program. Please call me at 284-5274 with any questions.

Thanks for doing business with Qwest Dex™. I've enjoyed working with you and look forward to working with you in the future.

Sincerely,


Jamie Stewart
Directory and Internet Advertising Consultant
Telephone: (801) 284-5274
Facsimile: 801-263-6918

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ATTORNEYS

ONE UTAH CENTER
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SALT LAKE CITY, UTAH 84111-4904
Phone (801) 328-3131 Fax (801) 578-6999
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June 4, 2001

TAE
↓

THOMAS A. ELLISON
Direct Dial
(801) 578-6957
[email:taellison@stoel.com](mailto:taellison@stoel.com)

Mr. Clayton Williams
Williams Fine Art
60 E. So. Temple
Salt Lake City, UT 84111

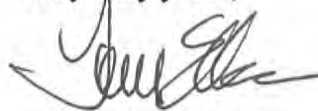
Re: Estate of Kay H. Blood

Dear Clayton:

By letter to you dated May 10th, I offered on behalf of the Estate of Kay H. Blood to make available to you a specific item of personal property. Subsequent to that letter, the Estate residual beneficiaries have met and have determined that, although not legally required to do so, those residual beneficiaries will pay all estate taxes and expenses associated with personal property distributions to persons who are not otherwise receiving substantial financial distributions to the Estate. **By and large, the non-financial beneficiaries, including you, are lifelong personal friends and neighbors of Kay and Alan. In Kay and Alan's memory, the residual beneficiaries desire to have such items provided to the designated non-financial beneficiaries free and clear of any financial obligations.**

As indicated in my last letter, the items are available to be picked up at Kay's house this coming Friday from 1:00pm to 5:00pm and this coming Saturday from 9:00am to 1:00pm. I have also established an alternative pickup time of Friday, June 22nd from 3:00pm to 6:00pm at Kay's home. You will need to provide your returned election form and receipt in accordance with the instructions in my prior letter.

Very truly yours,



Thomas A. Ellison

TAE:re

cc: Curt Harris
Keith Adams

The BAPTISM of
Samuel Cannon Williams
February 17, 2001

Prelude music.....Meg Williams

Conducting.....Bishop Rich Bailey

Opening song....."When I Am Baptized"
chorister - Aunt Louise Nelson
pianist - Kaite Williams

Opening prayer.....Grandpa Clayton R. Williams

Talk..... Aunt Becky Bruggeman

Musical number "I Am a Child of God"
Williams family

Talk.....Taylor Williams

BAPTISM AND CONFIRMATION OF SAM
By Sam's Dad - Daniel Covey Williams

Witnesses

Grandpa Emerson Cannon & Grandpa Clayt Williams

Closing Song....."The Holy Ghost"
chorister - Aunt Louise Nelson
pianist - Kaite Williams

Closing Prayer.....Grandpa Emerson T. Cannon

WILLIAMS FINE ART

60 E SOUTH TEMPLE • SUITE 150 • SALT LAKE CITY, UTAH 84111 (801) 526-1931

March 26, 2001

Senator Orrin G. Hatch
United States Senate
125 South State Street, #4225
Salt Lake City, UT 84138-1188

Subject: Arnold Friberg

Dear Orrin,

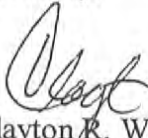
We believe that, with Arnold Friberg's international stature as an artist, his home and studio should be listed on the National Register of Historic Sites.

Would you be so kind as to propose this idea to the Utah Coordinator, Mr. Cory Jensen.

We would appreciate your help in this matter.

Best Wishes.

Cordially,


Clayton R. Williams

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • SUITE 150 • SALT LAKE CITY, UTAH 84111 (801) 531-0331

July 14, 2001

Brent F. Ashworth
1377 Cambridge Court
Provo, Utah 84604

Dear Mr. Ashworth,

We are pleased to give you the
following appraisal:

59 - Ink and pencil sketches
done by Clyde Squires
between 1920 - 1940. \$1,500⁰⁰

We appreciate the opportunity of
serving you.

Cordially,

Clara R. Williams

2011

ESTATE OF KAY H. BLOOD

UNCONDITIONAL RECEIPT AND RELEASE

PERSONAL PROPERTY DISTRIBUTION

The undersigned Mr. Clayton Williams as a distributee of some of the tangible personal property of the Estate of Kay H. Blood (the "Estate") and/or the Kay H. Blood Revocable Trust (the "Trust") hereby agrees and represents as follows:

1. The undersigned has received from the Personal Representatives of the Estate and/or the Trustees of the Trust the following items of personal property:

- 1. Clayton Williams painting "Kay and Alan Blood's House" #160AD - \$1,000

2. The undersigned accepts such personal property in full satisfaction of the undersigned's interest in any tangible personal property of the Estate and/or the Trust, and hereby acknowledges that the undersigned has received all personal property to which the undersigned is entitled from the Estate and/or the Trust.

3. The undersigned releases the Personal Representatives of the Estate, the Estate, the Trustees of the Trust and the Trust from any and all liability in connection with its interest in the tangible personal property of the Estate and/or the Trust.

DATED this 22nd day of June, 2001

Mr. Clayton Williams


Signature

Note: See letter (attached) from Thomas A. Ellison to Clayton Williams dated June 4, 2001

STATEMENT OF ACCOUNT

RAY, QUINNEY & NEBEKER

A PROFESSIONAL CORPORATION

ATTORNEYS AT LAW

POST OFFICE BOX 45385

SALT LAKE CITY, UTAH 84145-0385

TELEPHONE (801) 532-1500

FACSIMILE NO. (801) 532-7543

FEDERAL TAX ID NO. 87-0350651

Clayton R. Williams
60 East South Temple, Suite 150
Salt Lake City, UT 84111

May 7, 2001
Invoice No. 268438

For Legal Services Rendered Through April 17, 2001

Matter No. 20118-00008

Harbinger, Inc. Recapitalization

04/17/01 Review gifting of interests in Harbinger, Inc.;
discuss gifting with D.J. Curtis; memorandum to
file regarding gifting plan per Jay's telephone
discussion with Clayton R. Williams.

04/17/01 Attorney conference on gifts of stock;
telephone conference to Mr. Williams.

TOTAL FOR LEGAL SERVICES RENDERED

\$162.00

Costs Advanced:

04/30/01 Copying Expense

.20

Total Costs Advanced:

\$.20

TOTAL AMOUNT DUE THIS MATTER

\$162.20

*** COMBINED TOTALS ***

COMBINED TOTAL FOR SERVICES, ALL MATTERS

\$162.00

COMBINED TOTAL FOR DISBURSEMENTS, ALL MATTERS

\$.20

COMBINED TOTAL THIS STATEMENT, ALL MATTERS

\$162.20

TOTAL DUE

=====

\$162.20

STATEMENT OF ACCOUNT

RAY, QUINNEY & NEBEKER

A PROFESSIONAL CORPORATION

ATTORNEYS AT LAW

POST OFFICE BOX 45385

SALT LAKE CITY, UTAH 84145-0385

TELEPHONE (801) 532-1500

FACSIMILE NO. (801) 532-7543

FEDERAL TAX ID NO. 87-0350651

S T A T E M E N T

Invoice Date: May 7, 2001

Client Number: 20118

Invoice Number:268438

Clayton R. Williams

TOTAL AMOUNT DUE THIS STATEMENT \$162.20

GRAND TOTAL DUE **\$162.20**

Amount Remitted

PLEASE RETURN THIS PORTION WITH YOUR PAYMENT

1991

Louise Richards Covey

Beloved mother, grandmother, great grandmother, sister, friend, Irene Louise Richards Covey, age 89, died Tuesday, May 28, 1991 after a short illness.



She was born April 5, 1902 in Salt Lake City, Utah, the first daughter of Irene Smith Merrill and Stephen L. Richards. She

married Stephen Glenn Covey February 2, 1922 in the Salt Lake LDS Temple. He died February 16, 1980.

She was a devoted member of the LDS Church, serving in callings such as the Relief Society presidency of her ward and on the Stake Board. She graduated from LDS High School, attended the University of Utah and BYU. Typical of her diverse talents, she taught English, speech, dancing, and gym at the Fielding Academy in Paris, Idaho—all this at age 18. There she produced, cast, and directed several plays, even applying the makeup. She took these productions to neighboring towns, traveling by horse-drawn wagon or sleigh. She also taught in Gunnison High School.

She was an insatiable student, taking classes at the University of Utah most of her life. An avid reader, she kept abreast of literature, current events as she broadened rather than narrowed her outlook as she grew older. To the end, she never lost her humor or refinement.

She was co-founder of the Fine Arts Club, member of Friendship Circle, Cleofan, Classics Club, D.U.P., and enjoyed warm friendships. Active in the Women's Legislative Council for years, she also participated in numerous community activities.

Traditionalist, enamored of her forebears, she loved most, both her family and extended family, never missing anything, from a birthday to a performance to a graduation. Vibrant, sociable, the heart of every occasion, she thrived on bringing people together, and she loved each one, as much as they loved her. She and Steve "Grandy" and "Papa" had a rich life together. They traveled extensively in later years to most parts of the world. Louise kept copious journals, and coupled with Steve's movies, she relived these journeys many times with her family. They were members of P. Douglas Club, Bonneville Knife and Fork Club, and Church History Group.

She is survived by Irene Covey Gaddis and Carl Helen-Jean C. Williams; Marilyn R. C. Williams; Stephen R. Covey and Sandra; John M. R. Covey and Jane; and 32 grandchildren; 66 great-grandchildren; brothers and sisters: Lynn S. Richards, Philip L. Richards, and Lois R. Hinckley, all of Salt Lake City; Richard M. Richards, Provo, and Alice R. Allen, Palo Alto. She was preceded in death by parents, sisters, Georgia R. Olsen, Helen Richards, and brother, Joseph Richards.

Funeral services will be held Saturday, 12:00 Noon, June 1, 1991 at the Monument Park 17th Ward, 2795 East Crestview Drive (1020 So.). Friends may call at Wasatch Lawn Mortuary, 3401 S. Highland Drive, Friday 6-9 p.m. and Saturday at the ward from 10:30 to 11:45 a.m. prior to services. Interment, Wasatch Lawn Memorial Park. In lieu of flowers family suggests contributions to the charity of your choice.

6-7-01

Steve -

Enclosed is WFA check for
3127⁶⁰ covering the cost of
17 frames. Retail total is 4468⁰⁵
less 30% = \$3127⁶⁰. The owner's
name and the retail price for
each frame is written on back of painting.

METRO

Salt Lake / Davis / Utah counties

SUNDAY, JUNE 3, 2001

Y • HOLLADAY-COTTONWOOD • WEST VALLEY • SANDY • WEST JORDAN • AMERICAN FORK • OREM • PROVO • SPRINGVILLE

SUNDAY EXTRA

The Salt Lake Tribune

Utah's Independent Voice Since 1871

McCartheys

...ing the torch?

Deseret News
Tom Spangler
writer

Tribune employees of the 1970s called it "the touch" or "the
...es a year, Thomas Kearns McCarthy, or "Kearns" as he was
...uld get up from his small desk in classified advertising, mosey
...ce of then-sports editor John Mooney and ask, some say
...at Mooney use his influence to procure tickets to the Kentucky
...o the Rose Bowl. Or to college basketball's Final Four.



Phil McCarthy

TOM SMART/DESERET NEWS



Tom McCarthy

TOM SMART/DESERET NEWS

Mooney always came through.
"Mooney loved my dad and would have done anything for him," remembers Thomas Kearns McCarthy Jr., known as Tom or Tommy at the Trib, where he holds the title of deputy editor.

"He really hated it," says one of Mooney's colleagues. "You could hear Mooney screaming, 'Who do they think they are?'"

But Mooney and everyone else in the Tribune newsroom knew who the McCartheys were:

They were a branch of "the family" that owned the newspaper, descendants of fabled one-time owner Sen. Thomas Kearns. And relatives, otherwise ignored in the

newsroom, were afforded certain privileges. Being an owner has its perks.

Especially for those holding 40 percent of the company stock.

□ □ □

Today, all of Utah is learning who the McCartheys are. Others in the extended Kearns family — scores of them — have fallen away from the senator's newspaper.

Not the McCartheys. Indeed, the children of the late T.K. McCarthy and his widow Jane, 74, think they have a chance of owning the paper

Please see **McCARTHEY** on B3

METRO

ANGELYN N. HUTCHINSON, CITY EDITOR, 237-2100

LAYTON • KAYSVILLE • CENTERVILLE • BOUNTIFUL • SALT LAKE CITY • HOLLADAY-COTTONWOOD • WEST VALLEY • SANDY • WEST JORDAN

SUNDAY EXTRA

The Salt Lake Tribune

Utah's Independent Voice Since 1871

THE
McCartheys
Carrying the torch?

Copyright 2001 Deseret News

By Jerry D. Spangler

Deseret News staff writer

Salt Lake Tribune employees of the 1970s called it "the touch" or "squeeze."

Several times a year, Thomas Kearns McCarthey, or "Kearns" as known, would get up from his small desk in classified advertising, into the office of then-sports editor John Mooney and ask, some say demand, that Mooney use his influence to procure tickets to the Ke Derby. Or to the Rose Bowl. Or to college basketball's Final Four.



Ownership of the Tribune has shifted several times in its 130-year history.

Mooney always came through. "Mooney loved my dad and would have done anything for him," remembers Thomas Kearns McCarthey Jr., known as Tom or Tommy at the Trib, where he holds the title of deputy editor.

"He really hated it," says one of Mooney's colleagues. "You could hear Mooney screaming, 'Who do they think they are?'"

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Especially for those holding 1 percent of the company's

□ □ □

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Not the McCartheys. Indeed, the children of late T.K. McCarthey and widow Jane, 74, think they have a chance of owning the

Please see **McCAR**



B. L. Graves
209 S. Wilton Pl.
Los Angeles

Dear Mr. Graves -

Thanks for your check, & the appreciation. I am glad you find the picture satisfying - & if it adds to your domestic felicity I will say that Art has entered the missionary field.

Canyons del Muerto & de Chelly (Navajo, Tsay-ijih = between the rocks, a cañon) are twins, & you will find them plotted on the enclosed sketch. As for "Coronado's Rock" I don't know how the place got its name, as authorities say that Coronado, in his march of exploration in 1540, never ascended the cañon. In later years the Mexicans were badly defeated at ~~the~~ this place by the Navajos - hence the name, "del muerto," of the dead.

In a separate wrapper

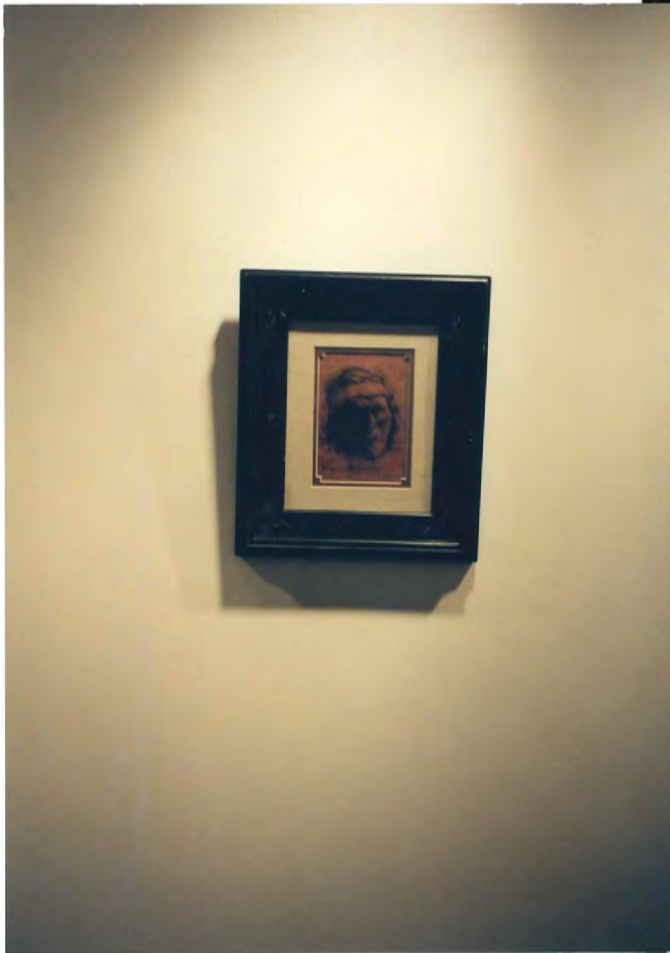
I am sending you a copy
of the Studio which tell you
something of my work. See
also the Am. Magazine of Art for
April.

When there are pictures of
mine in Los Angeles you will
usually find them at the Biltmore
Salon, Hotel Biltmore. If you
come to San Francisco before I
come south again do not neglect
to ring me up.

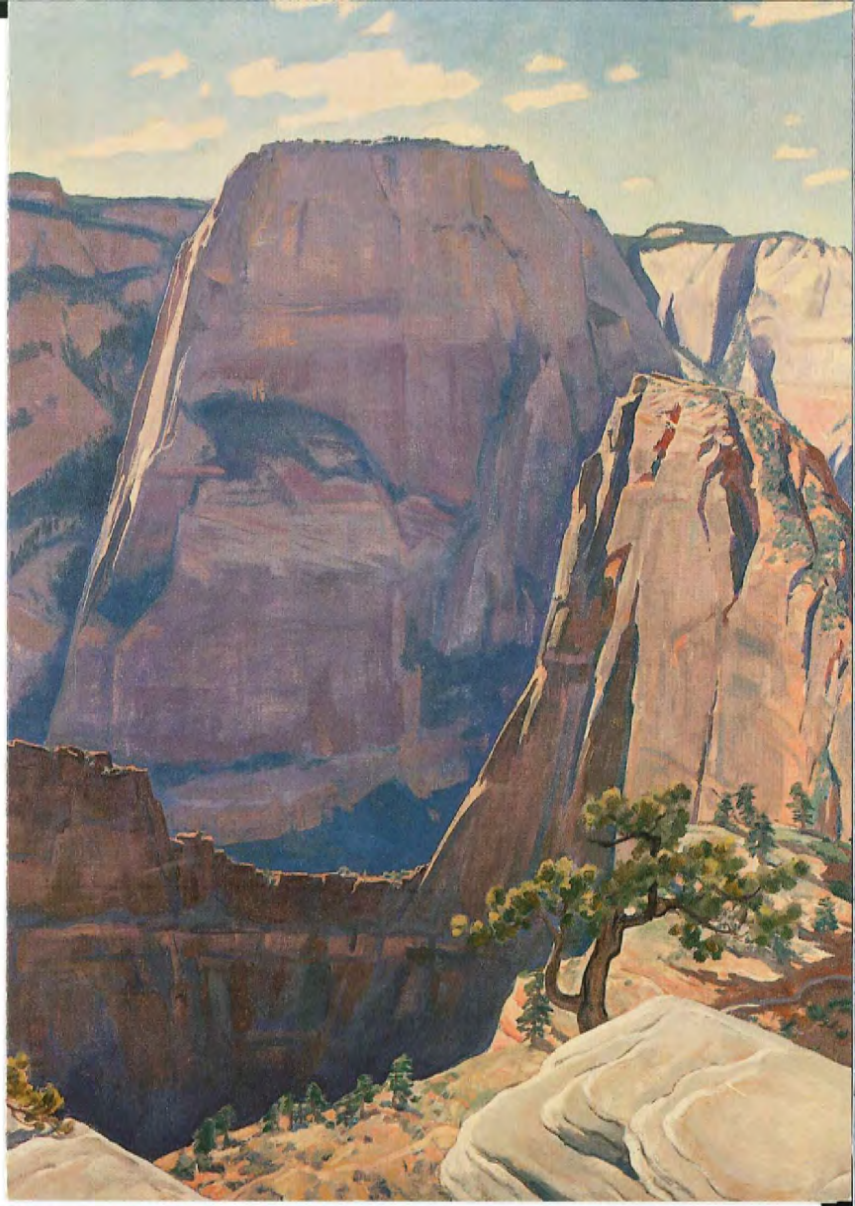
Yours

Richard Dixon

728 Montgomery St
San Francisco
Apr 11 - 1925





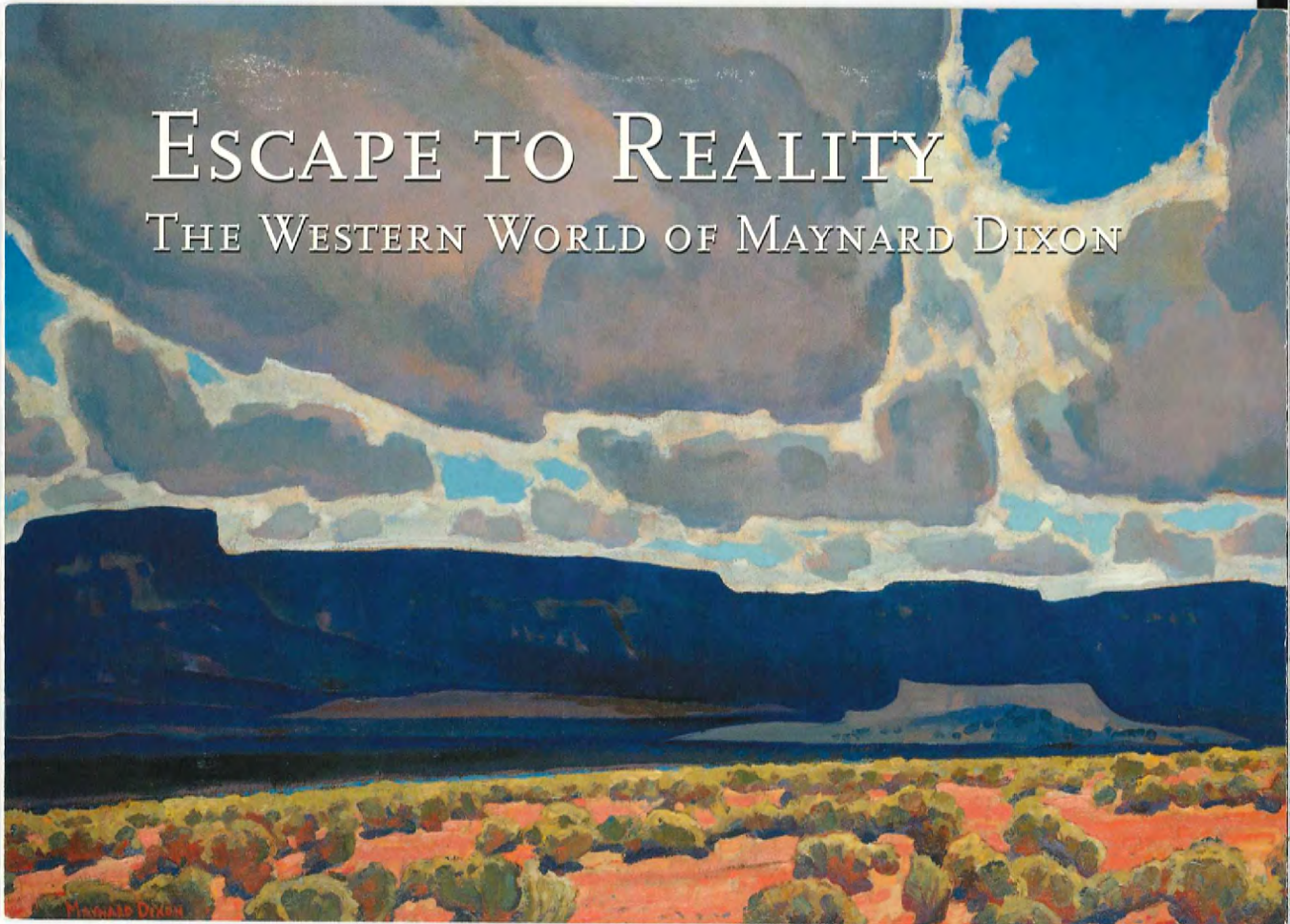








ESCAPE TO REALITY
THE WESTERN WORLD OF MAYNARD DIXON



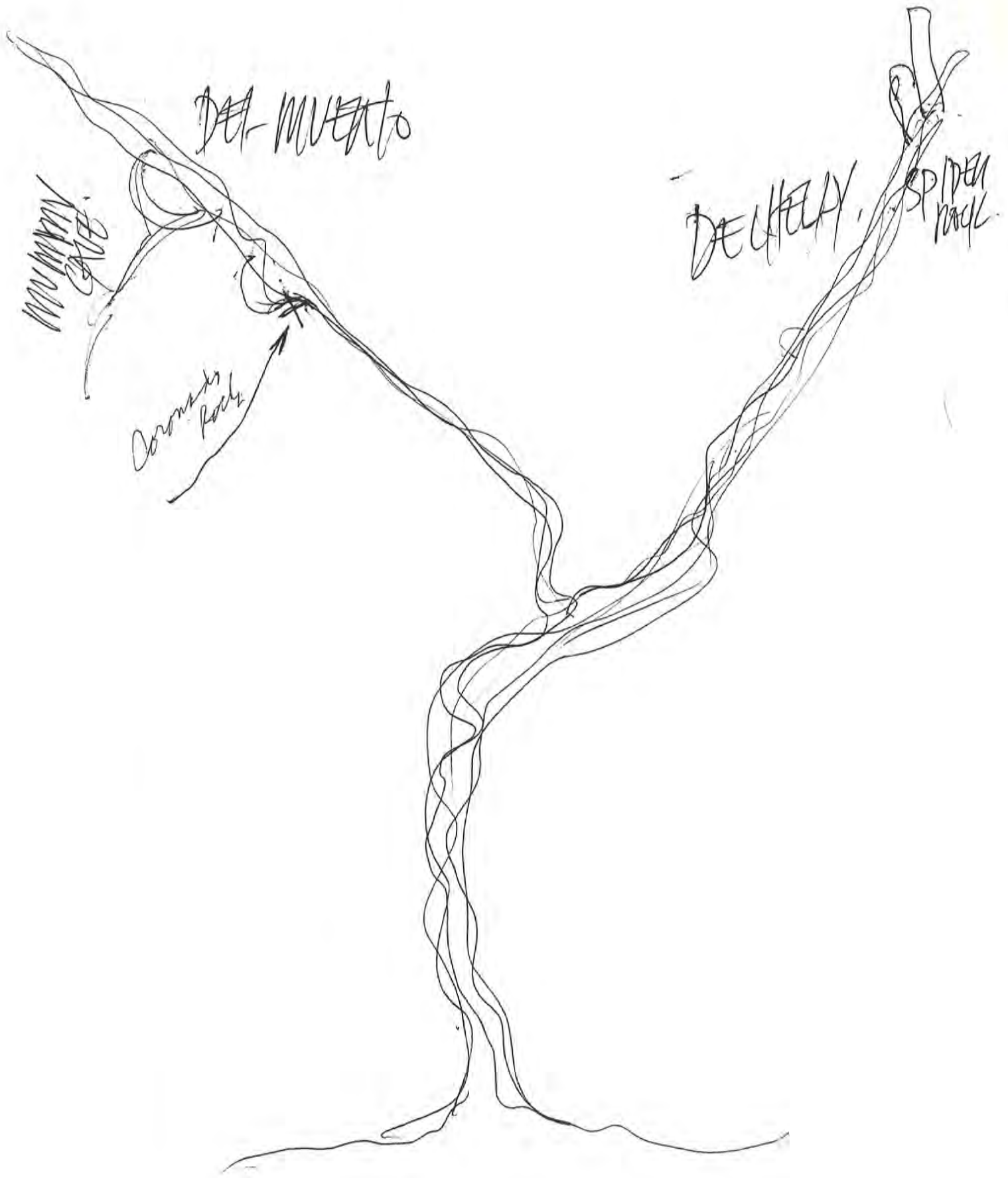
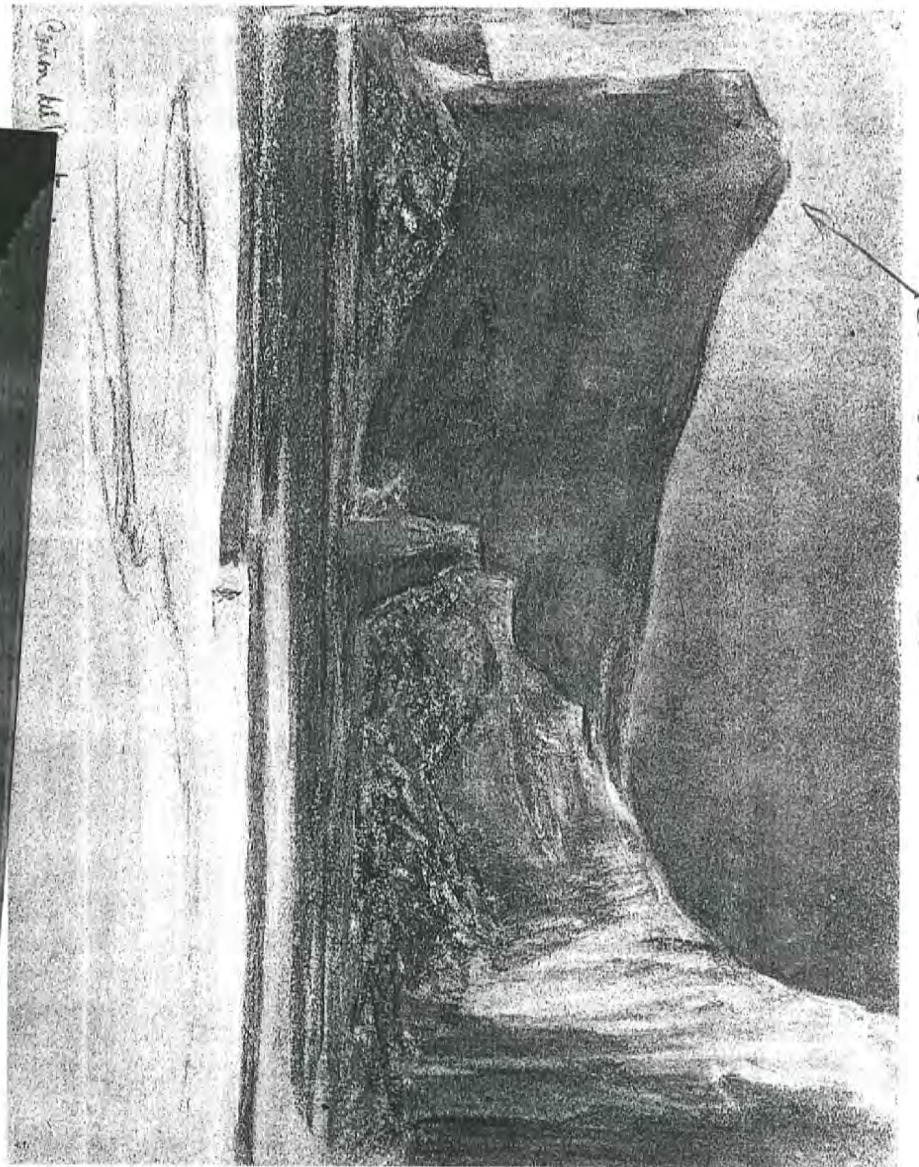




Fig. 18
 Maynard Di
 paper, 14 1/2
 Young Univ

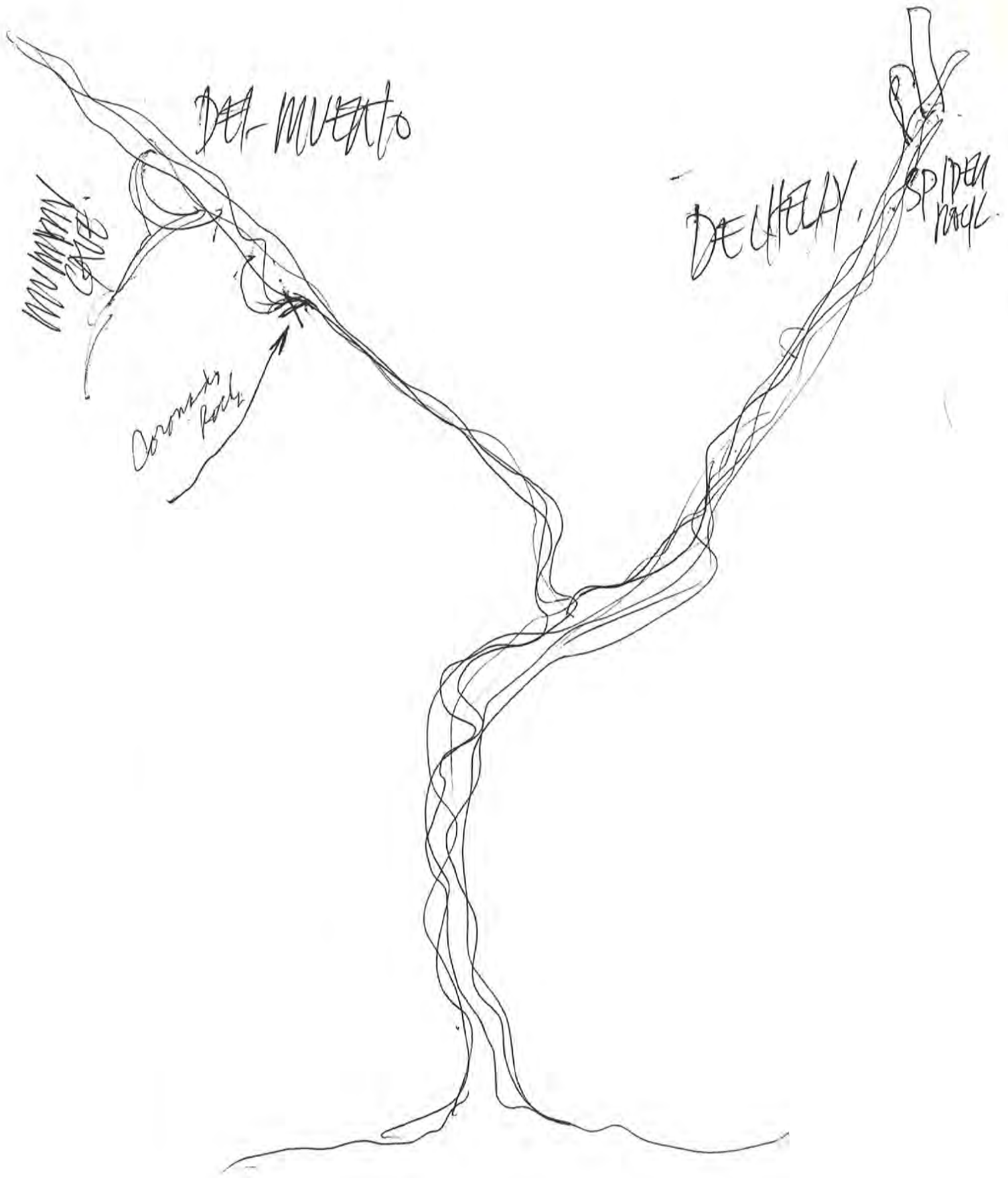
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 for d. CH
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 couple d
 Indian f
 up here
 for me
 out into



Dromedary Rock

*Wm. D. Maynard's VISITS: 1902, 04, 05.
 1915 (FAMILY)*





DEL MUEERTO

DEUTERAY

SPIDER RACK

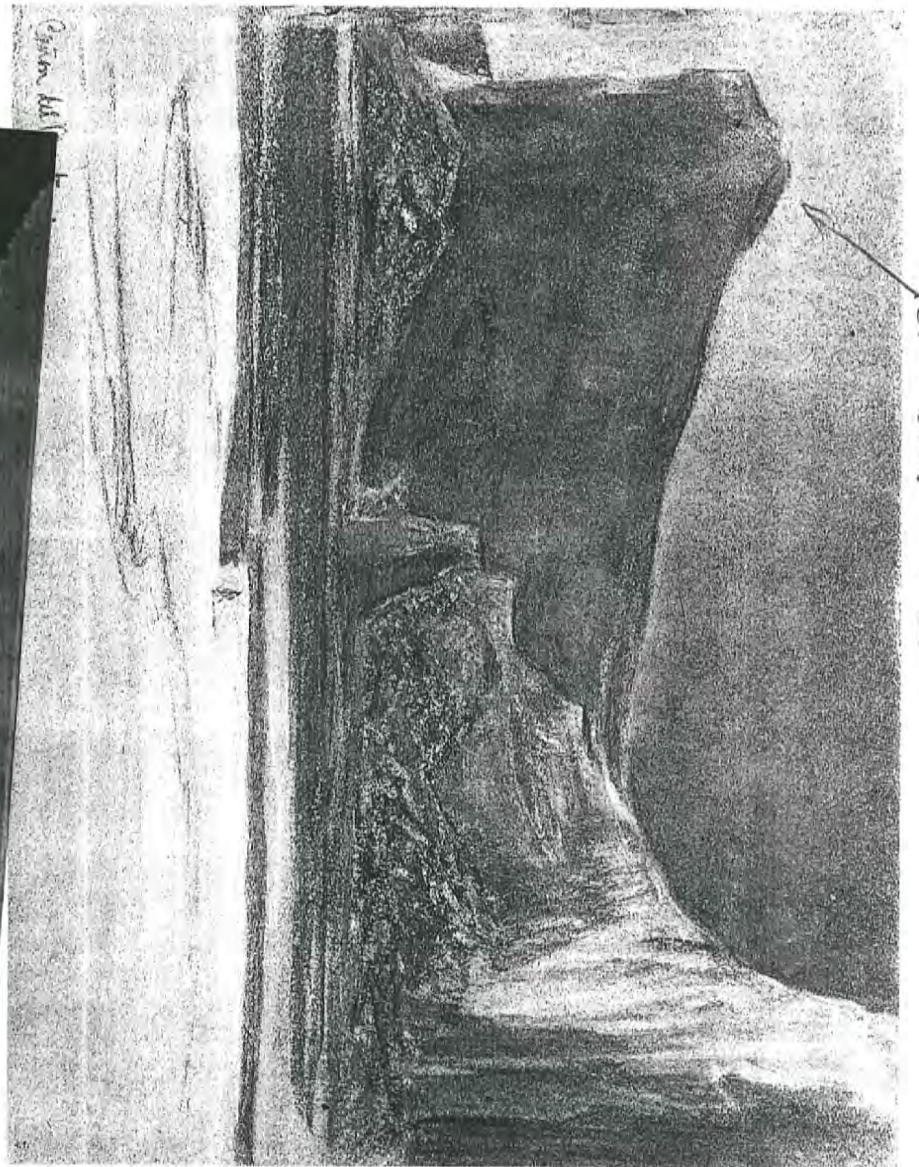
MOUNTAIN

CORONA'S ROCK



Fig. 18
 Maynard Di
 paper, 14 1/2
 Young Univ

I left h
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 up here
 for me
 out into



Cromwell's Rock

WOMEN EXHIBITION VISITS: 1902, 04, 05.
 1915 (FAMILY)



*image
turn around +
move
Maynard Dixon
up*

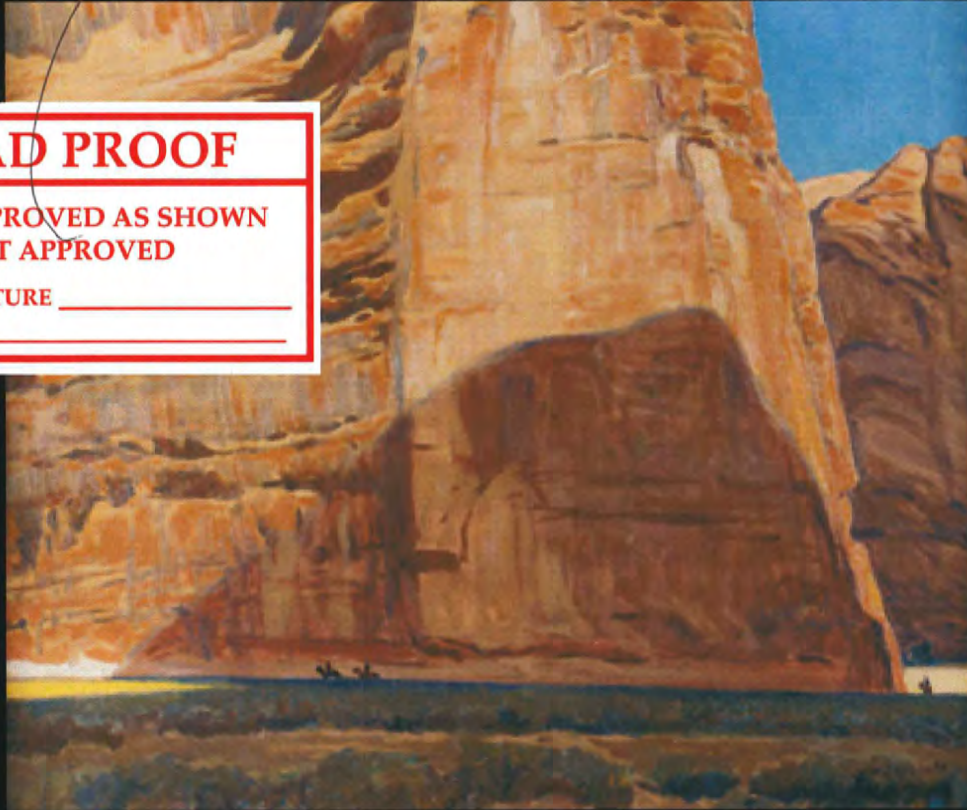
MAYNARD DIXON

AD PROOF

- APPROVED AS SHOWN
- NOT APPROVED

SIGNATURE _____

DATE _____



"CORONADO ROCK"

OIL ON CANVAS

25"X29.5"

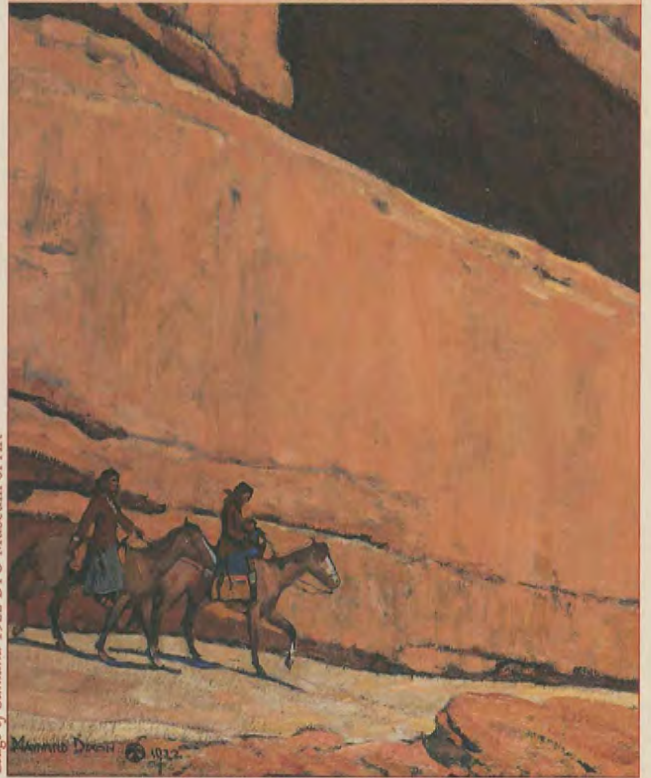
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WE BUY COLLECTIBLE ART BY EARLY UTAH ARTISTS:

- MAHONRI YOUNG • J.T. HARWOOD • JOHN HAFEN • H.L. CULMER • MINERVA TEICHERT • LECONTE STEWART
 LEE GREENE RICHARDS • DANQUART A. WEGGELAND • GEORGE OTTINGER • CYRUS E. DALLIN • C.C.A.
 CHRISTENSEN • ALFRED LAMBOURNE • HOWELL ROSENBAUM • LORUS PRATT • HENRI MOSER • WALDO MIDGLEY
 • MAYNARD DIXON • FLORENCE WARE

ESCAPE TO REALITY: THE WESTERN WORLD OF
MAYNARD DIXON



Ledge of Sunland 1922 BYU Museum of Art

November 17, 2000 through November 3, 2001

DIXON AND BYU

The Brigham Young University Museum of Art holds the world's largest collection of Maynard Dixon works. At the core of the collection are 85 paintings purchased from the artist by Commerce Dean Herald R. Clark on behalf of the University in 1937. Clark, a long-time friend of the arts, had brought to campus the best known international artists and performing groups, including Bela Bartok, Sergey Rachmaninoff and the Berlin Philharmonic.

It was not one of Dixon's trademark landscapes that first drew Clark's attention. In early 1937 he noticed reproductions of several paintings from the artist's *Forgotten Man* and *Strike* series in a *St. Louis Dispatch* article. Within two months of seeing the article Clark traveled to San Francisco and negotiated the sale of the 85 paintings, covering 30 years of Dixon's career. Clark and Dixon remained good friends until the artist's death in 1946.

MAYNARD DIXON

One hundred years ago in the summer of 1900, twenty-five year old Maynard Dixon made his first of many trips into the Southwest from his native California, "going East to see the West" as he explained it. Exhausted from demanding work as an art director for the *San Francisco Examiner*, he sought respite and tranquility in the arid deserts of Arizona and New Mexico. These relatively remote and undeveloped territories would not become states for another twelve years. On the initial journey Dixon sketched and painted, marking the beginning of a life-long search for both artistic and personal inspiration within the western landscape and from its Native American inhabitants.



Dixon's numerous trips into isolated regions of the West were not unique. Just after the turn of the century many artists, writers, and intellectuals became disillusioned with what they deemed the ills of a materialistic new age. This disenchantment with society only increased with the horrors of World War One. Dixon, along with many others, was particularly drawn to the Southwest where the Native American cultures had remained considerably intact and seemingly "untouched" by white civilization. Consequently, Dixon's western landscapes and tranquil images of Native Americans are not only masterfully crafted paintings. They also act as windows into the American psyche troubled by the new world of the twentieth century.

THE ANCIENTS

Dixon's portrayals of American Indians were of two distinctly different types. Early in his career he portrayed them engaged in modest daily activities such as weaving or grinding corn. From about 1913 through the end of the Depression, he painted a number of works showing American Indian subjects he called "compositions." The people featured in these large, dramatic works were rendered with great dignity, in poses and settings filled with deep symbolic meaning.

At the very time that the Indians of the West were being subjected to a brutal assimilation policy forcing them to abandon their language, cut their hair, and even desist from their traditional dances, Dixon represented them as noble, stalwart figures, whose rootedness and harmony with earth contrasted favorably with a dominant white culture which seemed to have lost its soul in the drive for material accumulation and industrial progress.

In Dixon's composition *Earth Knower*, completed in Taos in 1931, a large, shrouded Indian figure looms up before the golden-orange bluffs and mesas of the desert Southwest. The tones of the Indian's skin and cloak echo those of the surrounding landscape, suggesting a mystical harmony between the two.

Forgotten Man 1934 BYU Museum of Art



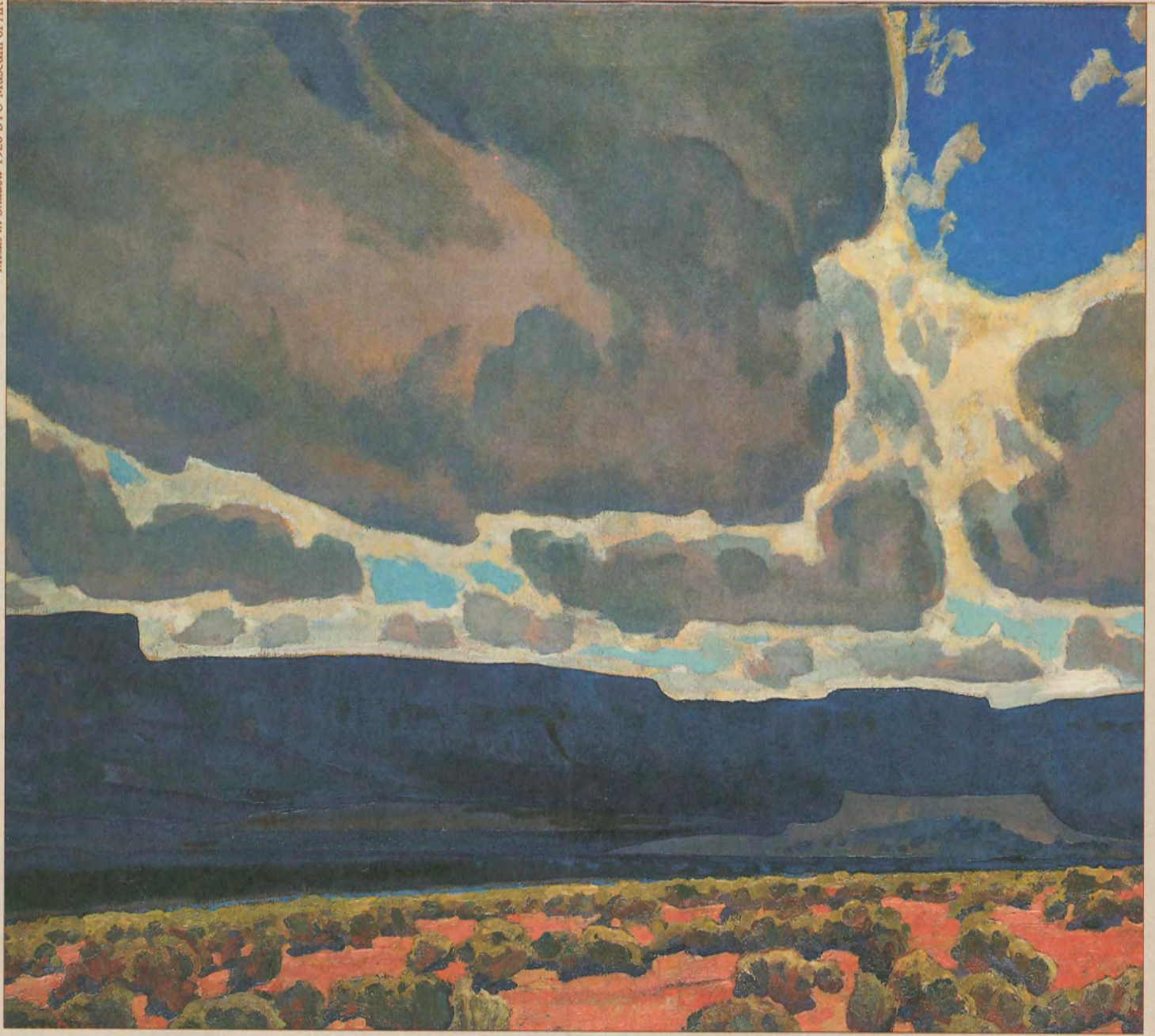
THE FORGOTTEN MAN SERIES

Maynard and his second wife, photographer Dorothea Lange did not escape the dislocation and despair that marked the advent of the Great Depression. In the hard economic times, most of their commissions dried up and they were finally forced to give up their home, board their children, and live in their studios in order to make ends meet. But as they experienced their own struggles, they remained acutely aware of the troubles of those around them. Both artists had the capacity and passion to chronicle those desolate times in ways that continue to touch us.

In April of 1934, Dixon was hired by the Public Works Art Project to document construction of the Boulder Dam in southern Nevada. He witnessed the backbreaking work in temperatures exceeding 120 degrees and the rapacious labor practices of supervisors who knew the workers had nowhere else to turn for a job. The artist documented this massive construction effort with straightforward portrayals of the gritty reality of the workers' lives.

Earth Knower 1931-32 courtesy of Oakland Museum of California





Dixon returned to San Francisco in May of 1934 to find it in the midst of the city's greatest labor struggle, the California Maritime Strike. On July 3, as the rioting began, Dorothea led Maynard out onto the teeming streets, she with her camera and he with his sketch pad. From

these forays into this bloody chapter in labor history came Dixon's powerful *Strike* and *Law and Disorder* series. In 1934 Dixon also painted the first of his compelling *Forgotten Man* series, documenting the hopelessness of those cast off by the crippled economy.

ESCAPE TO REALITY

Maynard Dixon, with his wide brimmed black Stetson hat, hand-tooled cowboy boots, Navajo silver belt and ebony walking stick with the Thunderbird logo embedded in the handle, was one of the most easily recognizable characters on the San Francisco scene in the 1920s and 30s. Dixon's carefully cultivated "true westerner" image has been widely celebrated in memoirs by family and friends. But exhibition curator Linda Jones Gibbs suggests that this image of the "Thunderbird" (Dixon's nickname) has been both misleading and distracting.

Dixon's dress, and the many Indian and cowboy artifacts adorning his studio, led many to see him as a simple, unschooled cowboy. As Gibbs points out, those who knew Dixon best found nothing simple about him. He was a respected member of the intellectual circle that included influential western writers, artists, journalists, photographers, reformers and lawyers. Though he was virtually without formal art training, his works reflect superb technique, sophisticated principles of composition, and profound ideas.

Dixon's colorful persona has often distracted admirers from submitting his body of work to the rigorous analysis it deserves. Gibbs notes that Dixon was part of a broad intellectual movement of the early 20th Century that sought spiritual renewal and artistic inspiration in the desert Southwest. To Dixon, the great, open spaces of the West were the real soul of the nation and the most powerful symbol of American freedom. He was determined to portray the country he loved in a "real" way, free from the spectacular natural effects and tales of adventure that had long characterized the most popular paintings of the West.

Gibbs notes that Dixon avoided extremely dramatic vistas, such as the Grand Canyon, preferring to portray "the subtleties of the West — the low horizons, flat simplified earthen bands of subtle color and stunning cloud-filled skies." She concludes:

Through his mastery of technique and most importantly through his passionate attachment to the land, Dixon was able to perceive and portray the less tangible and sometimes surreal aspects of the region — the arid heat and the way it diffuses and alters color and obscures distance, the unrelenting light, and the deep shadows that sharply chisel their way across the landscape.



Maynard Tison Owners

Hardy Redd (his mother owns them)

Dick Gunn

Bruce Paltenghi

611 Las Juntas St
Box 630

Martinez, California 94553

1-925-228-1400

Pam Coleman

401 E. Imperial Drive
Morgan, Utah 84050

Jack Jarman

Conterbury Drive
Syc at 84108

Brigham Young University art museum

Exhibit celebrates Maynard Dixon's talents

*Dorothea Lange's
photographs also on display*

Brigham Young University means many things to many people: for some, a faith-based education. For others, a quality football program.

Western-art lovers associate the Church-owned school with Maynard Dixon, the masterful artist of America's Southwest and the trials of the Depression. BYU owns the largest Maynard Dixon collection in the country, a broad archive of paintings ranging from his familiar depictions of Indians and rural LDS lifestyles to the struggles of the "Everyman" during the Depression years.

The artist's prolific work can be enjoyed by art lovers and campus visitors in an ongoing major exhibit at BYU's Museum of Art entitled "Escape to Reality: The Western World of Maynard Dixon." The exhibit, found

in the museum's Cannon and Lied Galleries, runs through Nov. 3, 2001.

In the summer of 1900, Maynard Dixon journeyed into the Southwest from his native California. It was the first of many trips he would take during his lifetime to



ranging from his familiar depictions of Indians and rural LDS lifestyles to the struggles of the "Everyman" during the Depression years.

sketch and paint in the remote western regions of the country. Throughout his life, Dixon would visit and paint among the Navajo, Hopi, Nez Perce and Kootenai tribes, according to the museum.

Disillusioned with the materialism and other ills of industrial society, Dixon felt he had found a more genuine life in this awe-inspiring environment. The horrors of World War I only served to exacerbate his rejection of the modern world. His trips produced not only landscapes but images of North Americans often depicted in contemplative poses within a natural setting, according to the museum.

A sister exhibit at the museum offers the haunting photography of Dixon's second wife, Dorothea Lange. The display, dubbed "Human Documents" includes photographs captured by Lange while under the employ of the Farm Security Administration. Lange documented the conditions of migrant laborers during the Depression. Her "Migrant Mother" is one of the most recognizable and unsettling photos in American photography.

The exhibition examines the roots of Lange's photographic career, specifically the impact of her 15-year marriage to painter Maynard Dixon, as well as the impact of her works as a portrait photographer. These influences contextualized her Depression-era photographs and prepared her for work as a photojournalist in the 1940's and 1950's, according to the museum.

The museum is located on the BYU campus at North Campus Drive and is open Monday through Friday, 10 a.m.-4 p.m., Thursday until 9 p.m. and Saturday, noon - 5 p.m.

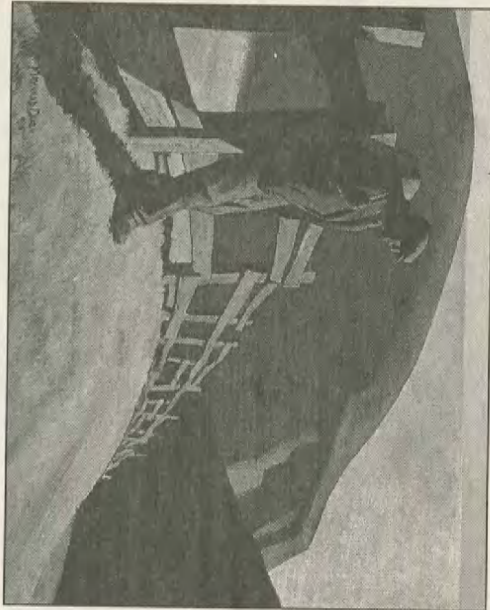
For more information call the museum at (801) 378-8256.

Maynard Dixon journeyed into the Southwest in the summer of 1900, the first of many trips he would take to capture the remote West.



Courtesy of BYU Museum of Art

Above, Maynard Dixon painted "Mormon Home" in 1940, while "Mormon Farms," below right, was completed seven years earlier. Dixon and his family sometimes stayed with LDS families during sojourns through rural Utah. Below left, "No Place to Go," painted in 1935, captures the hopelessness of the Depression.



W. Dixon

Mitchell Brown

FINE ART, INC.

American Paintings and Fine Prints

February 8, 2001

Clayton Williams
Williams Fine Art
60 East South Temple, #150
Salt Lake City, UT 84111

Dear Clayton,

Enclosed are transparencies of the two Maynard Dixon paintings that we currently have available under \$50,000. Both are in excellent condition and are beautifully framed. We own *Red Knob* personally, and *Stream Edge and Sage* is with us on consignment. The details regarding the paintings are as follows:

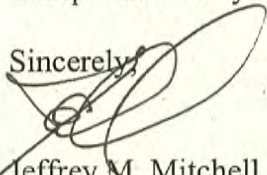
MAYNARD DIXON (1875-1946)

Red Knob, 1940
Oil on board, 10 x 14 in.
Price: \$35,000

Stream Edge and Sage, 1927
Oil on canvasboard, 10 x 14 in.
Price: \$35,000

If there is no interest after you have shown these to your client, please return the transparencies at your earliest convenience. Good luck.

Sincerely,


Jeffrey M. Mitchell

JMM/jes

Enclosures

Mitchell Brown Fine Art 505.466-1530 ^{OK}

W. Dixon

Mitchell Brown

FINE ART, INC.

American Paintings and Fine Prints

December 8, 2000

Mr. Clayton Williams
Williams Fine Art
60 East South Temple #150
Salt Lake City, UT 84111

Dear Clayton,

It was good to hear from you. Enclosed are the photos of the three Dixon's we discussed. The details regarding the paintings are as follows:

Summer Sunlight, 1944

Oil on canvasboard, 16 x 20 in.

Price: \$95,000 (Firm) *#125,000*

New Mexico Juniper, 1931

Oil on canvasboard, 16 x 20 in.

Price: \$85,000 (\$80,000 net to MBFA) *#110,000*

Windmill, Carson, Nevada, 1935

Oil on canvasboard, 20 x 24 in.

Price: \$95,000 (\$75,000 net to MBFA) *#105,000*

Good luck with these. I only make one request – please return all of the photos after you client has seen them as I want to keep the paintings as fresh as possible, particularly *Summer Sunlight*. We will be out of town from December 20 to January 12. I wish you very happy holidays.

Best regards,


Jeffrey M. Mitchell

JMM/jes

Enclosures

"Deserts of the American West"*

12 x 12 inches (by sight)

mixed media

signed: l/r Thunderbird logo

letter of authentication by Edith Hamlin comes with original

\$12,000.00 net to me

W. Dixon

*I'm checking whether this was an article, book or a study for a larger work. Edie calls it a "Study" in her note about the piece.

Picture Attachments:



11/22/00

Mr. Dixon



File: Mvc-009s.jpg

The Heart — and Art — of Maynard Dixon

New book details BYU's 'bargain' purchase; new exhibit in Salt Lake

BY BRANDON GRIGGS
THE SALT LAKE TRIBUNE

As many Utah art lovers know, Brigham Young University has the world's largest collection of works by Western painter Maynard Dixon.

What fewer folks know is the story behind the university's purchase of the collection, a deal sealed over two glasses of milk in 1937 by Dixon and a BYU dean with an eye for artistic greatness.

The epistolary relationship between Dixon and Herald R. Clark, dean of BYU's business school, is detailed in a new book, *The Heart of Maynard Dixon*. The coffee table-sized volume collects nine years of letters between Dixon, already an established artist, and Clark, an art lover who cajoled the painter into selling scores of his works to BYU.

Clark bought 85 Dixon paintings and drawings for the deflated Depression-era sum of \$3,700. The deal is now viewed as one of the great bargains in the history of American art collecting. Prices for Dixon paintings today start at five figures; one oil, "The Pony Boy," sold at auction last year for \$1.3 million.

"It was a coup," says Clark's son, Philip H. Clark, of the sale. Clark compiled and published the book upon discovering his late father's correspondence with Dixon among files in a storage shed. "My father knew something about investments."

The book coincides with an exhibit of Dixon paintings and drawings opening Thursday at Williams Fine Art in downtown Salt Lake City. The exhibit, which runs through December, features about 100 Dixon works — many of them rarely seen — from private collectors and BYU. A few will be for sale. Joining these on display will be 30 recently commissioned paintings.



Above: "Thunderstorm," a 1915 oil by Maynard Dixon. Below: "Roundup," a 1935 drawing by the artist.



■ Homage to Dixon

most of their landscapes, by Utah artists whose careers were inspired by Dixon.

The exhibit kicks off Thursday with a lecture by artist and scholar Gary Ernest Smith on Dixon's growing influence among Western artists. Clark will speak about his father's friendship with Dixon, which blossomed over the nine years before the painter's death in 1946.

Dixon grew up in San Francisco and developed his artistic skills as an illustrator for Western magazines. After working briefly as a young artist in New York, he returned to his beloved West, where he married photographer Dorothea Lange, created a number of large public murals and documented the 1934 California Maritime Strike. Over those years he also made frequent trips to the Southwest, roaming the desert on horseback and painting the wild landscapes he encountered.

By 1937, when he met Herald Clark, Dixon was divorced from Lange and living in San Francisco. Clark began writing Dixon that spring, immediately after visiting the painter at his San Francisco studio.

The Heart of Maynard Dixon contains 16 pages of Dixon drawings and paintings but is short on explanatory text. Instead of essays, Philip Clark reproduced photocopies of his father's correspondence with Dixon. Many of these letters are blurry and hard to read; others are dry and rather dull. But taken together, they offer new glimpses into Dixon's playful personality and Depression-era economics.

"It would have been so much easier to retype all the letters," Clark says. "But I want the authenticity [of their correspondence] and the difficulties of the times to be represented as well."

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Williams Fine Art will host an exhibit of Maynard Dixon's work, from 1900 to 1946, at 6 p.m. at the gallery, 60 E. South Salt Lake City. The event includes a reception and remarks by artist Ernest Smith and Philip H. Clark. The book will be on sale for \$40, free, but seating is limited. Reservations at 534-0331 to make reservations.

"He was a great, forceful, im-actant, one who loved life and passionately championed the cause of the desert. Herald Clark wrote Dixon's widow in, after the painter's death. "It's his creations were quite like his genuinely simple, so honest, so delightfully beautiful. Who ever who could dignify simplicity a great as he?"

Herald Clark died in 1966. Since, Dixon's reputation has grown. His desert landscapes are grandeur and simplicity. Reknodist LeConte Stewart ranked Dixon Hopper as the best realist American of the 20th century.

"I would put Dixon at the top of Western painters," says Clay owner of Williams Fine Art. "The honesty that comes through is more than any other Western. The real demand for his work, and the

the Southern Utah hamlet of Mt. Carmel in 1940, he wrote enthusiastically about the "genuineness" of small towns.

His writings also display a self-deprecating sense of humor. He signed one letter "Shylock Dixon," in an apparent reference to Shakespeare's money-lender from "The Merchant of Venice." Another time the left-handed Dixon apparently used his right hand to scrawl a note, filled with cowboy drawl and intentional misspellings, from an alter ego he called "Drygulch Dick."

Dixon vowed repeatedly to honor Clark's invitations to come lecture at BYU, but his poor health — he had emphysema — kept him from fulfilling that promise. After selling hundreds of small drawings to BYU, he died in his Tucson, Ariz., winter home at the age of 71.

Dixon agreed to the sale after a flurry of solicitous letters and telegrams from Herald Clark — and after drinks with Clark in a San Francisco bar. A member of the Church of Jesus Christ of Latter-day Saints, Clark insisted the drinks be milk.

What may have swung the deal was Dixon's view that his paintings would have an educational purpose at BYU instead of languishing in a mansion. In an April 1937 letter, Dixon wrote Clark that "your money in this instance means something very different from ten times that sum of ... Mr. Rocketteller's."

Dixon's letters reveal him as a man unimpressed with the pretensions of the art world or large cities. In a 1939 note, he expressed pleasure that his paintings were being sold to "regular folks" instead of rich collectors. Upon moving to



- 1998-Present Co-director, Utah Fine Arts Institute, University of Utah
- 2000-Present Alta Club Art Committee
- 2000-Present Member, Board of Directors of the Museum of Utah Art and History
- 2000 Received Honorary Alumnus Award, College of Fine Arts, University of Utah
- 2000 Received Merit of Honor Award, University of Utah, Emeritus Alumni Association

ART EXHIBITIONS (showing work by Clayton R. Williams)

- 1987 Deseret News Art Exhibition, ZCMI Center
- 1988 Deseret News Art Exhibition, ZCMI Center
- 1989 Critiqued by George Dibble, Salt Lake Tribune Art Critic, 11-12-89
- 1990 Salt Lake County Art Exhibit, State Fair Grounds
- 1991-1998 St. Vincent de Paul Art Exhibit
- 1991-1993 Multiple Sclerosis Art Exhibit
- 1992 Salt Lake Art Gallery Association, Downtown Banner Exhibition
- 1993-1998 Sunstone Foundation Art Exhibition
- 1993 Spring Salon, Springville Museum of Art, Springville, Utah
- 1994 Utah Watercolor Society Exhibition at Pioneer Memorial Theater, University of Utah, received the Award of Excellence
- 1994-1998 J.E. Cosgriff Memorial School Exhibition, Salt Lake City, Utah
- 1995 Artist of Utah Exhibition, Saguaro Gallery, Park City, Utah
- 1995 A Summer's choice Show, Tom Sieg Residence, Salt Lake City, Utah
- 1995 One Man show, Loge Gallery, Pioneer Memorial Theater, University of Utah

Be the Ball

RDT performs Amy Caron's modern dance at the Rose Wagner Performing Arts Center this week. **W3**



CHRIS HICKS, FEATURE EDITOR, 237-2150

ARTS



"Merging of Spring and Winter" (on loan from BYU Museum of Art)

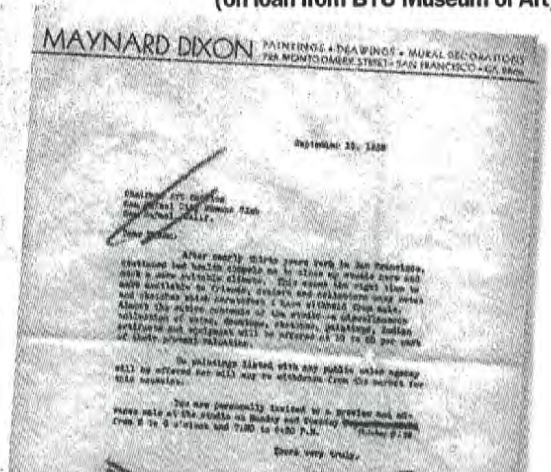
Letters from a master artist

Celebrating Maynard Dixon through his correspondence

By Dave Gagon
Deseret News visual arts editor

THE STORY goes that when Herald

of the artist's drawings, into the book, "The Heart of Maynard Dixon." Local artist Gary Ernest



R. Clark (1890-1966), onetime dean of the School of Business at Brigham Young University, was dying, he said to his son Philip, "be sure to look under my bed."

It's what Philip found under his father's bed that will make next Thursday evening, Nov. 29, so fascinating — nine years (1937-46) of correspondence between Clark and one of our country's premiere artists of the American West, Maynard Dixon.

Beginning at 6:30 p.m., Williams Fine Art, 60 E. South Temple, will host a night devoted to Dixon's memory and work.

The event begins with remarks by Philip Clark, who compiled his father's and Dixon's letters, and many

Smith will also present remarks on Dixon's influence on America's painters.

Afterward, there will be a book signing and an invitational art show, "Homage to Maynard Dixon," with original works by the artist, as well as paintings by 27 local artists who have been influenced by Dixon.

"The Heart of Maynard Dixon," through the letters, tells the full story of how Clark, in 1937, acquired for BYU 85 of Dixon's works for \$3,700.

Clayton Williams, owner of Williams Fine Art and a sponsor of the event, calculates "that if you took \$3,700 and added 5 percent a year for 60 years, you'd have a small amount of money.



A Maynard Dixon letter from San Francisco to Herald R. Clark

But with these paintings, I'm sure they'd be appraised at many millions, maybe \$10 (million) to \$20 million."

As impressive as Dixon's career turned out to be, much could be said about Clark and his ability to spot

*Please see **DIXON** on E2*

March 11, 2001

Dear Family,

IT'S BEEN A LONG TIME SINCE WE HAD THE WILLIAMS WEEKLY!

I think it's time for me to get something going again in the form of a letter. My writing this letter doesn't obligate any of you to write, but I think all of us like to hear from each other.

Some wise person once said, "My life is about relationships. Everybody's isthey just don't know it". I've been thinking about that statement recently, and it has a lot of meaning for me. Letting each other know who we are and that we care about each other makes our relationships grow deeper and more meaningful.

I feel like I have been hesitant to let all of you know who I am, what I believe and how much I care about you. I have felt that our having different belief systems would be better not said, but now I am feeling that this matter would be something which should be made clear. So, I want to tell you about what my belief system consists of, and hope you will accept the fact that we can differ on some of our beliefs and still love each other.

I believe that there is a God and I believe that he loves all of us very much. I don't fear him or worry about a time when I might meet him. I believe that he would accept me with loving arms. I believe that he loves everyone more than any of us can imagine. I don't believe that he cares which church we belong to. I believe that he wants us to be moving forward on a path that helps us to live a happier and more productive life.

I have always been a supporter of The Church of Jesus Christ of Latter-Day Saints, in different ways at different times in my life....in church service of my time and talent....and monitarily by paying a full tithing every year of my life since I was a young boy. Speaking of monitary gifts, I have given only a small fraction to other causes compared to what I have given to the Church.

As far as having a knowledge of the truthfulness of the Restoration, I have never been able to say that I know that the Gospel was restored by revelation to Joseph Smith. I have tried to come to this testimony, but have not ever received this witness.



J. Bernard Machen
President

February 12, 2001

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

Dear Clayt:

On behalf of the University of Utah and the College of Fine Arts, it is a pleasure to thank you for the recent gift of \$10,000 from Harbinger Inc. for the Utah Fine Arts Institute.

Your continued response to the needs of our College of Fine Arts is especially important to all of us. Your assistance helps the University fulfill its primary responsibilities: the broadening of horizons, the developing of critical artistic and intellectual skills, and the forming of an informed, civilized public. Thank you not only for your support of our students, but also for your efforts to bring beauty into the world.

Sincerely,

J. Bernard Machen

JBM:jb

Office of the President

201 South Presidents Circle, Room 203
Salt Lake City, Utah 84112-9008

(801) 581-5701

FAX (801) 581-6892

E-mail: jbmachen@park.admin.utah.edu

2001

**CLAYTON R. WILLIAMS
1010 OAK HILLS WAY
SALT LAKE CITY, UTAH 84108**

VITAE

EDUCATIONAL BACKGROUND

- 1932-1944 Educated in Salt Lake City school system
- 1953 Received Bachelor of Science, Mechanical Engineering,
University of Utah

PROFESSIONAL ACTIVITIES

- 1951-1957 Partner, Williams, Gritton & Wilde, sales and engineering design firm
- 1957-1991 Owner, Secretary-Treasurer, Vice-president, President and Chairman,
Williams Equipment & Controls Co., high-tech process controls firm
- 1974-1976 President, Utah Chapter, American Society of Heating & Ventilating
Engineers
- 1986 Began oil painting as a profession
- 1988 Established Williams Fine Art, an art gallery featuring early Utah artists,
Russian art and contemporary Utah artists
- 1988-Present Owner and manager of Williams Fine Art
- 1989-Present Member, Salt Lake Gallery Association
- 1992-Present Member, Utah Art History Group—*Art Nurdz*
- 1992 Original paintings by Clayton R. Williams published in print form by Sage
Publications
- 1993 Original painting by Clayton R. Williams published in Ensign Magazine,
May 1993
- 1995 Article about Clayton R. Williams and Williams Fine Art in Architectural
Digest, June 1995

- 1997 Art Career described in Gibbs Smith publication, "Utah Painting & Sculpture"
- 1999 Art Career described in Gibbs Smith publication, "Artists of Utah"

CIVIC ACTIVITIES

- 1977-1978 Initiator of Salt Lake City Rotary Foundation
- 1977-1978 President, Salt Lake Rotary Club
- 1978-1995 Member, Board of Trustees, Salt Lake City Rotary Foundation
- 1978-1981 President, Salt Lake City Rotary Foundation
1985-1989
- 1987-1990 Early supporter of Lowell L. Bennion Community Service Center, University of Utah
- 1988-1999 Member, Board of Trustees, Deseret Foundation, LDS Hospital
- 1988-1990 President, Amicus Club, LDS Hospital
- 1989 Received Hall of Honor Award, LDS Hospital
- 1991 Member, Development Office Review Committee, University of Utah
- 1991-2001 Member, College of Fine Arts Advisory Board, University of Utah
- 1992-1993 Chair, College of Fine Arts Advisory Board, University of Utah
- 1992 Received Gold Caduceus Award, Amicus Club, LDS Hospital
- 1996 General Chair, Deseret Foundation's First Autumn Art Harvest
- 1996-1998 Procurement Committee, Deseret Foundation's Autumn Art Harvest
- 1995-2000 Co-chair, Campaign Executive Committee, University of Utah College of Fine Arts Capital Campaign
- 1997-2003 Member, Salt Lake County Fine Arts Collection sub-committee
- 1997-Present Co-chair, Utah fine Arts Institute, Advisory Board, University of Utah

- 1998-Present Co-director, Utah Fine Arts Institute, University of Utah
- 2000-Present Alta Club Art Committee
- 2000-Present Member, Board of Directors of the Museum of Utah Art and History
- 2000 Received Honorary Alumnus Award, College of Fine Arts, University of Utah
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- 1993 Spring Salon, Springville Museum of Art, Springville, Utah
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- 1994-1998 J.E. Cosgriff Memorial School Exhibition, Salt Lake City, Utah
- 1995 Artist of Utah Exhibition, Saguaro Gallery, Park City, Utah
- 1995 A Summer's choice Show, Tom Sieg Residence, Salt Lake City, Utah
- 1995 One Man show, Loge Gallery, Pioneer Memorial Theater, University of Utah

1997 Third Place Award in oil painting competition at Dixie Invitational Art Show, Dixie College, St. George, Utah

1998-2001 Dixie Invitational Art Show, Dixie College, St. George, Utah

CHURCH SERVICE

1947-1950 Served a mission for the LDS Church in Norway; and has since served in many Ward and Stake positions

MILITARY SERVICE

1944-1946 Served during World War II with the US Coast Guard (in training for nine months and on the North Atlantic Patrol for one year)

HOBBIES

Tennis
Piano

SOCIAL CLUBS

Member, Salt Lake County Club
Member, Alta Club, Salt Lake City

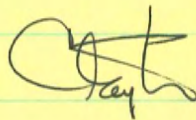


5/7/01

Hi DAD -

THANK YOU FOR THIS LOAN. I APPRECIATE
YOUR HELP & CONCERN FOR US.

LOVE,

A handwritten signature in black ink, appearing to be a child's name, possibly "Cory".

**Gordon Cope Living Trust (GCLT)
Artwork**

jpg #	GCLT #	Description	Appraised at
1	4	Lake Merced	\$1,500
2	163	Abstract #31	\$ 100
3	164	Abstract #32	\$ 100
4	165	Abstract #33	\$ 100
6	166	Abstract #34	\$ 100
7	167	Abstract #35	\$ 100
8	119	Fire Road Across the Straits	\$ 300
9	174	Abstract #42	\$ 100
10	173	Abstract #41	\$ 100
11	168	Abstract #36	\$ 100
12	169	Abstract #37	\$ 100
13	170	Abstract #38	\$ 100
14	172	Abstract #40	\$ 100
15	76	Paris Remembered #2	\$ 900
16	122	Barn with Stable	\$ 300
17	125	Church in Southern Utah	\$ 300
18	141	Abstract #9	\$ 300
19	142	Abstract #10	\$ 300
20	150	Abstract #18 South Utah Desert	\$ 300
21	158	Abstract Coast #26	\$ 100
22	145	Abstract #13	\$ 100
23	144	Abstract #12	\$ 100
24	134	Abstract #2	\$ 100
25	127	Courtyard	\$ 100
26	121	Golden Gate Bridge	\$ 100
27	118	Headlands to the North	\$ 100
28	178	Abstract #46	\$ 0

good

ok

Very good

OK

good

ok

ok

Very good

Buy

Buy

maybe Buy

Buy

Buy

To: Mr. Clayton Williams

From: Nikki Wright

Re: Gordon Cope Estate

December 11, 2001

Dear Mr. Williams:

Please find the enclosed fax with the list of paintings by Gordon Cope sent to me last week by the executor of the estate. We will be having digitalized photographs taken of these paintings this week. Would you like only the paintings with some monetary value attached (as per the assessor from Maxwell Galleries) photographed or would you like a photo of each one listed?

Thank you for your interest in my father's work.

Nikki Wright

Phone: (250) 383-7790

Fax: (250) 383-5470

Gordon Cope Living Trust Artwork Inventory

Distributed to Nikki Wright

GCLT#	Description				
✓ 4	*** Lake Mead - Grand Cape - 78	Signed	13" x 17" x 1/4" - signed	Canvas 696	78"
Cope	\$1,500.00	4 Framing - Arsonic 24 20 18 x 24 in (4 w/100)	100% Silk	Ship Info:	Weight: 0.23 lbs
		Picture framed back for hanging a period table and a script signature. Also there is a label with fishery label on the top left of the frame displaying the painting as contemporary art 1/28/78			
24	Shed with piece of fence by creek				
Cope	\$1,000.00	24 Framing - Maronite 24 20 18 x 24 in (4 w/100)	100% Silk	Ship Info:	Weight: 0.23 lbs
✓ 76	Paris Remembrance #2				
Cope	\$900.00	76 Framing - Maronite 24 20 18 x 24 in (4 w/100)	100% Silk	Ship Info:	Weight: 0.114 lbs
		This Paris scene shows downtown in shades of grey and red. The open side of the river is lined with buildings from the low ground extending in the left edge and background. The buildings along the river are depicted in red against a background of the light blue sky and the light grey ground.			
✓ 92	Golden Gate Bridge from the south				
Cope	\$600.00	92 Framing - Maronite 24 20 18 x 24 in (4 w/100)	100% Silk	Ship Info:	Weight: 0.114 lbs
		This is a wide view of the Golden Gate Bridge from the south. The bridge is the central focus of the image, with the water in the foreground and the hills in the background.			
499	*** Highway's where San Francisco				
Cope	\$500.00	99 Framing - Maronite 24 20 18 x 24 in (4 w/100)	100% Silk	Ship Info:	Weight: 0.114 lbs
		This print is framed with the same signature as the other prints in the collection. The image shows a view of the Golden Gate Bridge from the south, with the bridge and the surrounding hills.			
✓ 118	Headlands to the south				
Cope	\$1,000.00	118 Framing - Maronite 24 20 18 x 24 in (4 w/100)	100% Silk	Ship Info:	Weight: 0.114 lbs
		This is a dark scene of the headlands looking towards the north. The ocean shoreline protrudes from the left towards the center foreground. The shore line weaves from the left foreground to the right upper foreground and then projects a diminishing line to the left background through a series of headland protruding into the sea. The sky is dark with a horizontal band of light in the upper left.			
✓ 119	Fire trail across the straits				
Cope	\$300.00	119 Framing - Copps 24 20 18 x 24 in (4 w/100)	100% Silk	Ship Info:	Weight: 0.114 lbs
		This scene centers attention on a red trail on the hogback of hills across the straits. The land stretches across the water from the upper right foreground to the lower center foreground. The undulating hills across the straits rise sharply in the clouded sky with the horizon line high on the upper 1/4 of the picture.			

Friday, November 09, 2001

Shipping Information Incomplete

Page 1 of 6

Gordon Cope Living Trust Artwork Inventory

Distributed to Nikki Wright

GCLT #	Description	Price	Dimensions	Weight	Notes
✓ 121	Golden Gate Bridge	\$100.00	121 Painting - Massacre, GCLT 24 x 30 in (61.1 x 76.2 cm)	Weight: 01.00 (1.07 lbs)	Garage
✓ 122	Man with rifle	\$300.00	122 Painting - Massacre, GCLT 24 x 10 in (61.1 x 25.4 cm)	Weight: 02.00 (2.20 lbs)	Ship Info: Weight: 01.00 (1.07 lbs)
✓ 125	Church in Southern Ill.	\$300.00	125 Painting - Massacre, GCLT 24 x 30 in (61.1 x 76.2 cm)	Weight: 01.00 (1.07 lbs)	Ship Info: Weight: 01.00 (1.07 lbs)
✓ 127	Fourfold	\$100.00	127 Painting - Massacre, GCLT 24 x 30 in (61.1 x 76.2 cm)	Weight: 01.00 (1.07 lbs)	Ship Info: Weight: 01.00 (1.07 lbs)
✓ 134	Abstract Landscape 22	\$100.00	134 Painting - Massacre, GCLT 24 x 30 in (61.1 x 76.2 cm)	Weight: 01.00 (1.07 lbs)	Ship Info: Weight: 01.00 (1.07 lbs)
✓ 141	Abstract Landscape 30	\$300.00	141 Painting - Massacre, GCLT 24 x 30 in (61.1 x 76.2 cm)	Weight: 01.00 (1.07 lbs)	Ship Info: Weight: 01.00 (1.07 lbs)
✓ 142	Abstract Landscape 710	\$300.00	142 Painting - Massacre, GCLT 24 x 30 in (61.1 x 76.2 cm)	Weight: 01.00 (1.07 lbs)	Ship Info: Weight: 01.00 (1.07 lbs)

Friday, November 09, 2001

Shipping Information Incomplete

Gordon Cope Living Trust Artwork Inventory

Distributed to Nikki Wright

GCLT #	Description							
✓ 144	Abstract Landscape #12							
Cope	\$100.00	144 Framing - Masonite, 21 1/8 x 29 7/8 in (60.6 x 76 cm)	Coating	Ship Info: Weight: 0.011001001				
		Masonite is embedded in along the top of the picture. A label on the back of the masonite identifies the picture as "Vase (L&P)".						
✓ 145	Abstract Landscape #13							
Cope	\$100.00	145 Framing - Masonite, 21 1/8 x 29 7/8 in (60.6 x 76 cm)	Coating	Ship Info: Weight: 0.011001001				
✓ 150	Abstract Landscape #18							
Cope	\$100.00	150 Framing - Masonite, 24 x 30 1/2 in (61.0 x 77.1 cm)	Coating	Ship Info: Weight: 0.011001001				
		Masonite is embedded in the print along the right edge and a strip of masonite has been run vertically on the left lower edge. A label on the back of the masonite identifies the picture as "Sonnentag (L&P)".						
✓ 158	Abstract Coast #26							
Cope	\$100.00	158 Framing - Masonite, 24 x 30 1/2 in (61.0 x 77.1 cm)	Coating	Ship Info: Weight: 0.011001001				
✓ 160	Abstract Coastal scene #21							
Cope	\$0.00	160 Framing - Masonite, 24 x 30 1/2 in (61.0 x 77.1 cm)	Coating	Ship Info: Weight: 0.011001001				
		There is a strip of masonite fast on the top of the picture and a label on the back of the masonite.						
✓ 161	Abstract Coastal scene #23							
Cope	\$0.00	161 Framing - Masonite, 24 x 30 1/2 in (61.0 x 77.1 cm)	Coating	Ship Info: Weight: 0.011001001				
		The lower right corner of the picture is broken.						
✓ 163	Abstract Landscape #31							
Cope	\$100.00	163 Framing - Masonite, 24 x 30 1/2 in (61.0 x 77.1 cm)	Coating	Ship Info: Weight: 0.011001001				
		The texture of masonite is impressed in the upper portion of the picture.						

Gordon Cope Living Trust Artwork Inventory

Distributed to Nikki Wright

COLLA	Description							
✓ 164	Abstract Landscape #12	\$100.00	164 Painting - Masonite, Oil/Acrylic 24 x 30 in (61 x 76.2 cm)	Upstairs	Ship Info:	Weight: 01.00/24.00/12		
	The masonite panel is on plywood.							
✓ 165	Abstract Landscape #13	\$100.00	165 Painting - Masonite, Oil/Acrylic 24 x 30 in (61 x 76.2 cm)	Upstairs	Ship Info:	Weight: 01.00/24.00/12		
	The panel is already glued.							
✓ 166	Abstract Landscape #14	\$100.00	166 Painting - Impact Board, Oil/Acrylic 24 x 30 in (61 x 76.2 cm)	Upstairs	Ship Info:	Weight: 01.00/24.00/12		
✓ 167	Abstract Landscape #15	\$100.00	167 Painting - Masonite, Oil/Acrylic 24 x 30 in (61 x 76.2 cm)	Upstairs	Ship Info:	Weight: 01.00/24.00/12		
✓ 168	Abstract Landscape #16	\$100.00	168 Painting - Impact Board, Oil/Acrylic 24 x 30 in (61 x 76.2 cm)	Upstairs	Ship Info:	Weight: 01.00/24.00/12		
	Masonite texture is reproduced in the print at the top of the picture.							
✓ 169	Abstract Landscape #17	\$100.00	169 Painting - Masonite, Oil/Acrylic 24 x 30 in (61 x 76.2 cm)	Upstairs	Ship Info:	Weight: 01.00/24.00/12		
	The canvas is mounted on wood panel.							
✓ 170	Abstract Landscape #18	\$100.00	170 Painting - Canvas, Oil/Acrylic 24 x 30 in (61 x 76.2 cm)	Upstairs	Ship Info:	Weight: 01.00/24.00/12		
	The lower right corner of the picture is bent forward.							
✓ 172	Abstract Landscape #40	\$100.00	172 Painting - Masonite, Oil/Acrylic 21 7/8 x 29 7/8 in (60.6 x 76 cm)	Upstairs	Ship Info:	Weight: 01.00/24.00/12		

Friday, November 09, 2001

Shipping Information Incomplete

Gordon Cope Living Trust Artwork Inventory

Distributed to Nikki Wright

GCT #	Description					
✓ 173	Abstract Landscape #44	\$100.00	173 Painting - Masonite, Oil/Acrylic 24 x 30 in (61 x 76.2 cm) - Lipsans	Ship Info:	Weight: 0103/12.04 lbs	
	There is illegible script written on the back of the masonite.					
✓ 174	Abstract Landscape #47	\$100.00	174 Painting - Masonite, Oil/Acrylic 24 x 30 in (61 x 76.2 cm) - Lipsans	Ship Info:	Weight: 0107/17.91 lbs	
	This panel is reportedly cut.					
✓ 177	Abstract Landscape #45	\$9.00	177 Painting - Masonite, Oil/Acrylic 24 x 29 1/8 in (61 x 75.8 cm) - Lipsans	Ship Info:	Weight: 1098/03.01 lbs	
	The paint is thick and crumbly on the right corner of the picture. A Maxwell sticker identifies the picture as the "Virgin River" location. 11/8/1					
✓ 179	Abstract Landscape #46	\$9.00	179 Painting - Masonite, Oil/Acrylic 24 x 30 in (61 x 76.2 cm) - Lipsans	Ship Info:	Weight: 0102/04.01 lbs	
✓ 181	Abstract Landscape #49	\$10.00	181 Painting - Masonite, Oil/Acrylic 24 x 30 in (61 x 76.2 cm) - Lipsans	Ship Info:	Weight: 0100/04.01 lbs	
✓ 183	Abstract Landscape #51	\$10.00	183 Painting - Masonite, Oil/Acrylic 24 x 30 in (61 x 76.2 cm) - Lipsans	Ship Info:	Weight: 0100/04.01 lbs	
✓ 189	Abstract Landscape #57	\$11.00	189 Painting - Masonite, Oil/Acrylic 24 x 30 in (61 x 76.2 cm) - Lipsans	Ship Info:	Weight: 0100/04.01 lbs	
	Masonite is embedded in the upper left corner of this picture.					
✓ 191	Abstract Landscape #59	\$10.00	191 Painting - Masonite, Oil/Acrylic 24 1/8 x 30 in (61.2 x 76.2 cm) - Lipsans	Ship Info:	Weight: 0110/08.05 lbs	

Gordon Cope Living Trust Artwork Inventory

Distributed to Nikki Wright

GCLT #	Description			
192	Abstract Landscape #66	192	Painting - Masonite, Oil/Acrylic 75.7cm x 30.0cm (60.0 x 76.2 cm) - Lipscomb	Ship Info: Weight: 011998-05-0-1
193	Abstract Landscape #67	191	Painting - Masonite, Oil/Acrylic 24.1cm x 30.0cm (61.0 x 76.2 cm) - Lipscomb	Ship Info: Weight: 011998-05-0-1
198	Abstract Landscape #66	198	Painting - Canvas, Oil/Acrylic 24.5cm x 38.0cm (64.0 x 76.0 cm) - Lipscomb	Ship Info: Weight: 011998-05-0-1
209	Soft focus on a lake	209	Painting - Masonite, Oil/Acrylic 16.0cm x 29.0cm (6.0 x 50.0 cm) - Lipscomb	Ship Info: Weight: 0909114-021314-000-3
1004	Box of man's head		Signed - "Lipscomb" - "Front Face"	
1006	Reclining drinker	219	Carving - Wood, NY 6.1cm x 6.7cm x 1.0cm (2.4 x 2.7 x .4 cm) - Lipscomb	Ship Info: Weight: 0909114-021314-000-6

Distribution Count: 43 Distribution Value: \$7,000.00

Shipping Information Incomplete

Phone Sarah on 11/12/01

Gordon Cope Estate

Nikki Cope Wright (artist's daughter)

Sarah Verstegen

1-250-383-7790

1-250-383-5471

Victoria, British Columbia

10/25/01

37 pgs shipping today from San Francisco
to Victoria B.C. - appraised at \$6000⁰⁰

Chw asked for a list + photos of each
pty with the idea of purchasing the
collection if Chw likes it.

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Galleries | Gallery Index | **Williams Fine Art**

WILLIAMS FINE ART

60 E. South Temple
 Main Lobby
 Salt Lake City, Utah USA 84111
 Tel 1: (801) 534-0331
 Fax: (801) 533-9877
 Hours: Mon.-Fri. 12pm-5pm
 Owner: Clayton R. Williams
 Email: williamsfineartgallery@yahoo.com



Inventory Catalogue

Related Links

www.williamsfineart.citysearch.com

Statement

Established in 1988 and located in the heart of downtown Salt Lake City, Williams Fine Art is Utah's premier gallery with 2100 square feet of display area.

Contact us for the finest paintings by early Utah artists and outstanding contemporary painters. We carry over 1000 paintings in our inventory.

We purchase collectible early Utah art. We specialize in Mormon art. Phone us or email us with information on what you would like to sell. Top price paid for collectable works by deceased Utah artists.

We offer appraisal service for paintings by Utah artists.

What others have said:

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 early Utah artists," says M 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."**

Dave Gagon, Art Critic
The Deseret News
 December 25, 1994

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 (provoked this opinion, nor the manner in which he stands, arms folded neatly across his chest, when discussing watercolor, etching, or oil painting. It's not his savoir faire when dealing with potential buyers. Williams love forms of art. When expounding on the sumptuous colors of a LeConte Stewart, J. Alden Weir, or Vasiley Zait of the many Russian artists he represents, his voice quickens, filling with passion. It's almost embarrassing, standing next to young lovers sharing verbal intimacies in a crowded elevator: You feel like an interloper but turn away."

Works Online

D. Della Bruna
 Gordon Cope
 Tom Darro
 Maynard Dixon
 Arnold Friberg
 Achille Giroux

John Hafen
 Glen Hopkinson
 John Jarvis
 Gary Kapp
 Alfred Lambourne
 Galina Perova

Doyle Shaw
 Gary Ernest Smith
 LeConte Stewart
 Louis Valtat
 Kent R. Wallis

Artists Represented

Ken Baxter
 Galust Berian
 Albert Bierstadt
 C. Christensen
 Michael Coleman
 Gordon Cope
 H.L. Culmer
 Cyrus E. Dallin
 Frederick Denys
 Maynard Dixon
 Joseph Everett
 J. Leo Fairbanks
 Louise Farnsworth
 John Fery
 Paul Fjellboe
 Peter Forster

John Hafen
 George Handrahan
 J.T. Harwood
 John Hughes
 John Jarvis
 Randall Lake
 Alfred Lambourne
 Nancy Lund
 Frank Magleby
 Waldo Midgley
 Henri Moser
 Richard Murray
 Ann Marie Oborn
 George Ottinger
 Galina Perova
 Bonnie Posselli

Lorus Pratt
 Lee Greene Richards
 Howell Rosenbaum
 Steve Songer
 Trevor Southey
 John Stansfield
 LeConte Stewart
 Minerva Teichert
 Larry Wade
 Kent Wallis
 Florence Ware
 Danquart A. Weggeland
 Clayton Williams
 Alma Wright
 Mahonri Young

Gallery Inventory

Steven L. Adams
 Brigham Youth Andelin
 Robert T. Barrett
 Dawna Barton
 Dan Baxter
 Ken B. Baxter
 Donald Beauregard
 R. Vern Bullough
 Orson D. Campbell
 Angelo Caravaglia
 Royden Card

John Hafen
 George W. Handrahan
 Rebecca Hartvigsen
 Harriett Richards Harwood
 James Taylor Harwood
 Stephen Hedgepeth
 Bill L. Hill
 Karen F. Horne
 Phyllis F. Horne
 Frank Huff Jr.
 John Hughes

Henry Neil Rasmusen
 Marilyn L. Read
 Lee Greene Richards
 David Howell Rosenbaum
 Al Rounds
 Cornelius Salisbury
 Paul Salisbury
 Rosine Howard Salisbury
 Sven Birger Sandzen
 John S. "Jack" Sears
 H. Francis Sellers

Grant Komney Clawson
 John Willard Clawson
 Michael Coleman
 Gary M. Collins
 Gordon N. Cope
 Kenneth A. Corbett
 Henry Lavender Adolphus Culmer
 Linda W. Curley
 Cyrus Edwin Dallin
 Frederick Denys
 L. Maynard Dixon
 A. Valoy Eaton
 E. Keith Eddington
 Christian Eisele
 Joseph A. F. Everett
 Avard T. Fairbanks
 J. Leo Fairbanks
 John B. Fairbanks
 Louise Richards Farnsworth
 Robin L. Farr
 Laura Lynn Farrar
 John Fery
 Paulmar T. Fjellboe
 Arnold Friberg
 Jerry W. Fuhriman
 Susan Gallacher
 Alvin Gittins
 Harrison Thomas Groutage

John B. Jarvis
 Samuel Hans Jepperson
 Earl M. Jones
 Tom Judd
 Gary L. Kapp
 Randall B. Lake
 Alfred W. Lambourne
 Bent Franklin Larsen
 Wallace Glen Lee
 Nancy A. Lund
 Francis R. Magleby
 Elva E. Malin
 Robert L. Marshall
 Shirley McKay
 Waldo Park Midgley
 John Henri Moser
 Richard A. Murray
 John L. Myrup
 James C. Norton
 Anne Marie Oborn
 Garth R. Oborn
 George Martin Ottinger
 Ella G. Peacock
 Galina V. Perova
 Nathan Pinnock
 Bonnie Posselli
 Lorus Bishop Pratt
 Lewis A. Ramsey

Alexander Seiytin
 Rodney A. Serbousek
 Arch D. Shaw
 Gary Ernest Smith
 Dennis V. Smith
 Pilar Pobil Smith
 Steve F. Songer
 Trevor J. T. Southey
 C. Clyde Squires
 Harry Squires
 Lawrence Squires
 John Heber Stansfield
 Kathryn Stats
 LeConte Stewart
 R. Todd Stilson
 George Henry Taggart
 Minerva K. Teichert
 Karl Thomas
 Larry C. Wade
 Kent R. Wallis
 Forence Ellen Ware
 E. Kimball Warren
 Theodore Milton Wassmer
 Danquart Anthon Weggelan
 Clayton R. Williams
 Kathy C. Wilson
 Alma B. Wright
 Francis H. Zimbeaux

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Inventory Catalogue

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STAPLES®

ARTIST Ottinger, Geo. M. DATES 1833-1917

TITLE Promontory North End of Great Salt Lake

SIGNED l.r.

SIZE and MEDIUM 9x15" oil/egg.

STOCK NO. A19200 (FBW#287-7)

NEG. NO. 15, 534

Kennedy Galleries, Inc.

Founded 1874 by H. Wunderlich

40 W. 57 St., 5th Floor, N. Y. 10019

212-541-9600 Telex 14-8381

300 Rio Grande
Salt Lake City, Utah 84101
801-533-3500



September 6, 2001

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

Dear Clayton:

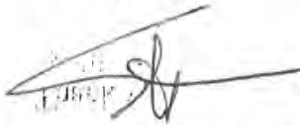
The Utah Cultural Center Foundation will hold its fall board meeting Wednesday, October 24, 2001. This will be the first time the board meets as a body and your attendance will be much appreciated.

The meeting will be held 10AM to noon at Zions boardroom, 2nd Floor, One South Main, Salt Lake City, UT.

Please contact Rebecca Batt (801-474-2129) with any questions and to RSVP.


Thank you so much for agreeing to serve on the board of the UCC Foundation. This is an exciting project and I look forward to seeing you October 24.

Sincerely,




A. Scott Anderson
UCC Foundation Board Chair

ASA/rb

P.S. Hope to see you there!


Clayton had yet on 9-7-01



Newly found letters of
MAYNARD DIXON
 Book signing & Art Exhibit
 @
WILLIAMS FINE ART
 Salt Lake City, Utah. Opening Event • November 29
 Phone 801-534-0331 for reservations


NOVEMBER 2001 • SOUTHWEST ART 41

One Man Show in Scottsdale NOVEMBER 1, 2001
Call (877) 947-6372 for additional images

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Newly found letters of
MAYNARD DIXON
 Book signing & Art Exhibit
 @
WILLIAMS FINE ART
 Salt Lake City, Utah. Opening Event • November 29
 Phone 801-534-0331 for reservations

Russian artwork on display at S.L. gallery

Exhibit features portraits,
landscapes from '30s to '80s

By Michael Nakoryakov
THE SALT LAKE TRIBUNE

The lobby of Eagle Gate Tower in Salt Lake City might seem a most unlikely place to encounter uniformed Russian soldiers with combat rifles.

However, that is exactly where they can be seen — on the painting of Russian artist Vasily Dymenko. He is one of 10 Russian artists whose works are now displayed in Williams Fine Art. The gallery moved to Eagle Gate Plaza, 60 E. South Temple, earlier this month from the its previous downtown location.

Mr. Dymenko's painting, which depicts a group of tired Soviet soldiers in Berlin at the end of World War II, is the only "military" painting among the 70 Russian works that will be exhibited in the gallery for a month. Most are rural and urban landscapes and portraits of ordinary Russian people, dated from the '30s to the '80s.

"I traveled to Russia last September and fell in love with their art," said gallery owner Clayton Williams, former chairman, CEO and CFO of Williams Equipment and Controls, who decided to become an artist and a gallery owner after retiring two years ago.

"Tourists who go to Russia usually see Hermitage in St. Petersburg, and it really has an outstanding collection of world art. But I got much more thrills when I went to Tretiakov Russian Art Gallery in Moscow and saw the works of great Russian painters like Repin and Vasnetsov.

"Most Americans know Tolstoy and Tchaikovsky, but, amazingly, almost nobody has ever heard of the Russian painters," Mr. Williams said.

His Russian exhibition became possible after a Russian emigre who wanted to remain anonymous knocked at the door of Mr. Williams' studio and offered to sell him the collection of paintings.

"The very minute I saw the paintings, I understood these were exceptionally good," Mr. Williams said.



"Russian Soldiers" by Vasiley Dymenko is in exhibit of Russian paintings at Williams Fine Art in Salt Lake City.

"All of them are technically impeccable and represent the same distinctive school of painting that was typical for the classic Russian art. I particularly like watercolors of Anatoly Dmitriev — no one here does anything even close to it."

Allison South of the Salt Lake Art Center, who had seen the exhibition, said she couldn't quite agree with that — she thinks there are many similarities between the style of the Russian artists and what the Utah painters did in the same period.

"Obviously, there are some differences, but what really struck me was how much the Russian and Utah's painters have in common — in style and in techniques. The paintings are realistic, but also romantic. I think the collection is absolutely elegant."

She said the exhibition, which runs through June, would certainly attract hundreds of Utah's art lovers.

"My ultimate goal is to acquaint the people here with something they don't know much about. All the works included in the exhibition are for sale, but if some of



"Rich Landowner" is watercolor by Anatoly Dmitriev.

them aren't sold, it wouldn't upset me at all," Mr. Williams said.

"It will only mean that my own collection will have several more great pieces of art. But it seems unlikely — since the gallery opened May 1, we've been swamped by visitors."

FREE INSTALLATION

(2 BLIND MINIMUM)



- Mini Blinds
- Verticals



NANCY WORKMAN
Salt Lake County Mayor
nworkman@co.slc.ut.us

Alan Dayton
Deputy Mayor
adayton@co.slc.ut.us

David Marshall
Chief Administrative Officer
dmarshall@co.slc.ut.us

Randy Allen
Chief Financial Officer
ralien@co.slc.ut.us

Gerrie Shaw
Executive Assistant
gshaw@co.slc.ut.us

Leslie Reberg
Director of Community Services
lreberg@co.slc.ut.us

John Rosenthal
Director of Human Services
jrosenthal@co.slc.ut.us

David Stanley
Director of Public Works
dstanley@co.slc.ut.us

SALT LAKE COUNTY
GOVERNMENT CENTER
2001 S. State Street
Suite N2100
Salt Lake City
Utah 84190-1000
Tel (801) 468-3351
Fax (801) 468-3535

January 9, 2001

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

Dear Mr. Williams:

I want to express my appreciation to you for sharing the lovely art pieces from your collection which are being displayed in my personal office area. They add a beautiful dimension and subtle tranquility for people visiting my office to enjoy. I have found myself on many occasions admiring the talent which is evident in each brush stroke.

Again, thank you for loaning my office these beautiful paintings. Your generosity is greatly appreciated.

Sincerely,

Nancy Workman, Mayor
Salt Lake County Mayor's Office

NW/dd

cc: Victoria Bourns

MAYNARD DIXON

NOVEMBER 21st

Symposium

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

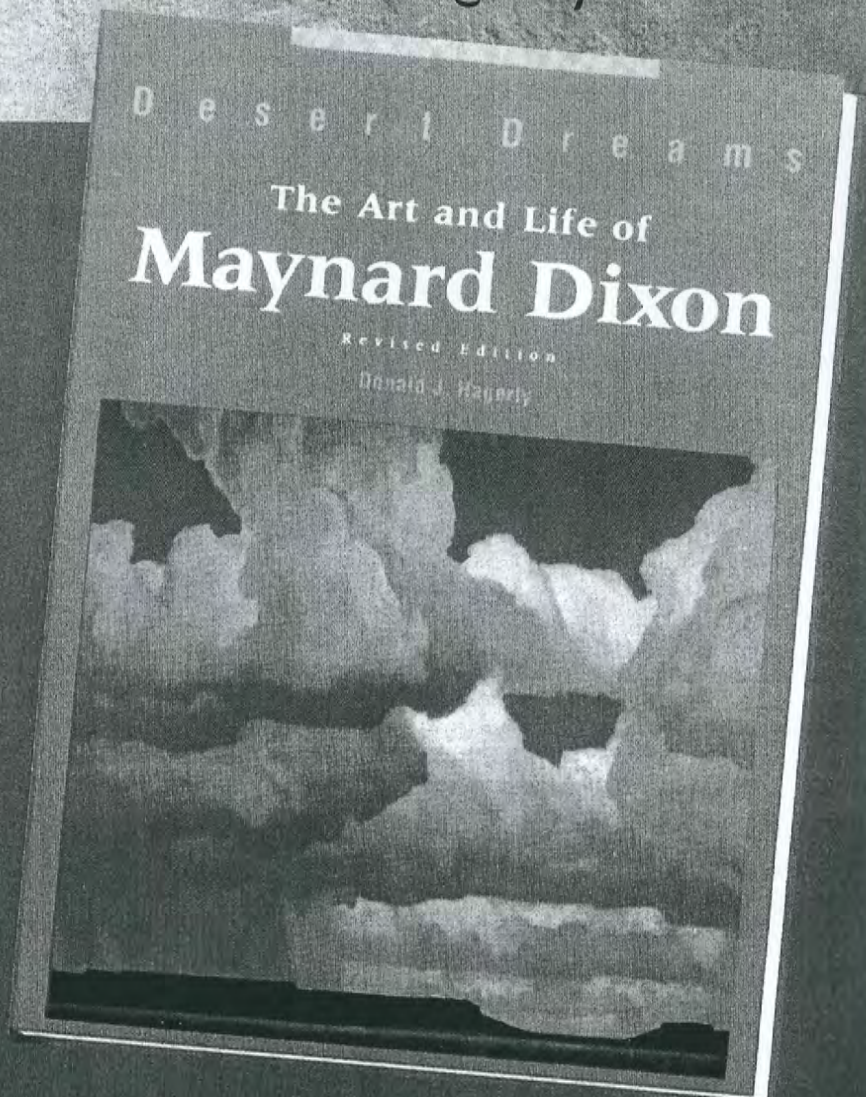


Exhibit and sale of Dixon's paintings and drawings

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

Her preservation passion pays off

Diane Keaton has done it again. The Oscar-winning actress finished restoring her Colonial Revival-style home in time for a Los Angeles Conservancy benefit there this spring when she got an offer she couldn't refuse: The actress, who played the wife of Michael Corleone (Al Pacino) in "The Godfather" (1972), sold the Bel-Air residence for close to \$17.2 million.

The last time Keaton did something similar was in June 2000, when she sold her newly refurbished home in Beverly Hills to Madonna for \$6.5 million. That home is one of four on which Keaton has collaborated with a longtime friend, designer

April edition of Architectural Digest. When finished, the house was full of period details, including a master-bedroom suite with a balcony and a new combination kitchen and family room that features a fireplace hearth covered in colorful California tiles.

The house, on nearly an acre, has five bedrooms, a library and seven bathrooms in slightly more than 7,000 square feet. The home, which wraps around a courtyard, also has a pool and a cabana.

Keaton won a best actress Oscar for "Annie Hall" (1977). She was also a best actress nominee for her role opposite Jack Nicholson in "Something's Gotta Give" (2003).

Keaton, 59, has been linked recently with Keanu Reeves, 40. In a case of life imitating art, he played one of her admirers in the latter film.

Keaton is expected to appear in the movie "Da Vinci's Mother," which is in development, and to star in the crime comedy "Mad Money," scheduled to start filming in October.

lion range for the Bel-Air property.

When Shadley first saw the U-shaped hacienda, he was depressed because it had been "refashioned so much, there was no sense of the vintage Spanish Colonial it once was," he said in the

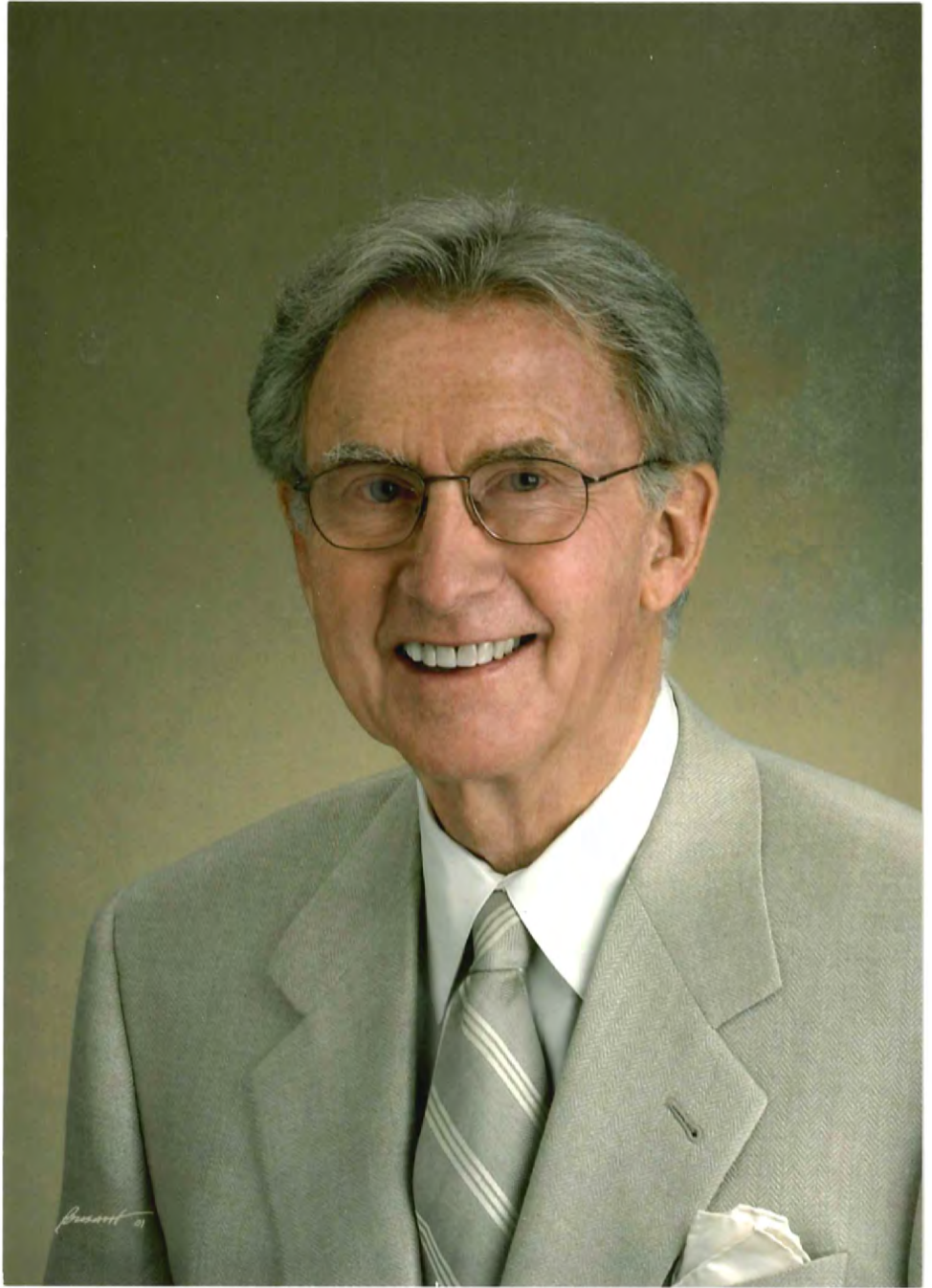
Stephen Shadley. Most of the houses, built in the 1920s, are Spanish Colonials.

"I'd buy every one of them that comes up for sale if I could afford it," Keaton, a preservationist, told this columnist in 2003 after paying in the \$6-mil-

Clayton,

*Thought of you when we saw this
in the L.A. Times.*

Lenny and Gary



Dear Mayor's Artists Awards Committee:

I am writing this letter to nominate Clayton R. Williams for the 2006 **Service to the Arts Award**. Clayton Williams' dedication to the arts was evident from the day that he sold a lucrative engineering firm to become a professional artist. Painting in watercolor and in oils, he has been accepted to numerous shows and his work is in the collections of many homes in Utah.

Opening his own art gallery in 1988 in downtown Salt Lake City, and then moving to his current gallery address at 60 East South Temple in 1993, Clayton has proven that it was much more than just the business of selling art, it was an outlet for him to indulge in his passion for Utah Art History. Over the past seventeen years he has offered, to the public, thirteen major symposia highlighting the lives and works of important living and deceased Utah artists. Clayton has brought in experts to speak at these events. Videos of the past seven symposia have become invaluable archival material. These educational symposia are now much anticipated, well-attended annual events.

Clayton's dedication to the arts (outside of Williams Fine Art) can be traced through the numerous volunteer positions and fundraising events that range from the Desert Foundation's Art Fund Raisers to bringing Diane Keaton to open the Gala fundraising event for the Museum of Utah Art and History; and opening his doors for the 2002 Olympics as a hospitality suite. Perhaps one of his most important legacies will be the "Utah Fine Arts Institute" at the University of Utah, co-founded with the late Dr. Olpin. The mission of this institute is similar to that of the Hinckley Institute of Politics. The UFAI mission is to encourage dialogue, community outreach, scholarship and research in the field of art. Several scholarships are awarded each year.

Lastly, among the accolades that are too numerous to recount in this space is the lesser-known aspect of his mentorship. For the past four years Williams Fine Art has chosen to show the paintings of two University of Utah graduating seniors whose works are exhibited in his gallery each year. This exposure has launched the careers of several of these artists most notably Jeffery Hein whose phenomenal success as a portrait artist is unprecedented.

(Last comments for Mr. Anderson)

February 22, 2001

Mayor's Artists Awards
c/o Utah Arts Festival
331 West Pierpont Avenue
Salt Lake City, Utah 84101

Subject: Outstanding Service to the Arts Award

I am submitting the name of Clayton R. Williams as my nominee for the Outstanding Service to the Arts Award because:

- * He has served hundreds of visual artists by showing and marketing their work at Williams Fine Art gallery for the past 13 years.
- * He has produced numerous art shows and symposia at his gallery, which events have contributed to the public's awareness of early Utah Art History and various living artists' work. These shows and symposia include "J. T. Harwood, the Photographer"; "The Life and Work of Maynard Dixon"; "An Evening to Honor Arnold Friberg"; "Russian Music and Art, A Comparison"; "DeBussy and Monet, A Comparison"; "Introduction of Utah Painting and Sculpture" book (with speakers and art show); "Introduction of Artists of Utah" book (with speakers and art show).
- * He has served as Capital Campaign Co-chairman for the University of Utah's College of Fine Arts five year Capital Campaign which raised millions of dollars for the College of Fine Arts.
- * He has served as Board Member for 10 years and Board Chairman for 1 year of the College of Arts Advisory Board at the University of Utah.
- * He was originator of the new Fine Arts Institute at the University of Utah, and now serves of Co-Director of that Institute. This Institute will become a major source of help to students by providing scholarships and internships, plus a source of help for faculty and the public at large with visiting professorships, etc.
- * He is a member of the Salt Lake County Fine Arts Collection sub-committee.
- * He received, in the year 2000, the University of Utah's College of Fine Arts Honorary Alumni Award.
- * He received, in the year 2000, the University of Utah's Merit Honor Award for Emeritus Alumnae.

- * He is a member of the Salt Lake Gallery Association and the Utah Art History Nerds Association.
- * As owner of Williams Fine Art gallery he has received recognition in the following publications:
 - Architectural Digest magazine
 - Utah Art (book)
 - Utah Painting and Sculpture (book)
 - The Deseret News
 - The Salt Lake Tribune
 - The Enterprise Newspaper
 - Artists of Utah (book)
- * He was chairman of the first Autumn Art Harvest fund raiser for the LDS Hospital.
- * Other community and activities include:
 - President, Salt Lake Rotary Club
 - Initiator of Salt Lake Rotary Foundation
 - President of Salt Lake Rotary Foundation
 - President, Amicus Club, LDS Hospital
 - Member Board of Trustees Deseret Foundation LDS Hospital
 - Member Board of Directors, Salt Lake Rotary Foundation
- * Other Honors received are:
 - Hall of Honor Award, LDS Hospital
 - Gold Caduceus Award, LDS Hospital
 - Award of Excellence, Utah Watercolor Show
 - One man Art Show, Pioneer Theater, Salt Lake City, Utah
 - One Man Art Show, Myra Powell Gallery, Ogden, Utah

In summary, my nominee has benefitted the lives of numerous visual artists through the skillful marketing of their works, he has benefitted the public's appreciation of art by the many art shows and symposia he has produced. He has benefitted a large number of art students by the money he and his committees have raised for scholarships, new programs and better facilities in which to teach and perform the arts.

I, therefore, nominate Clayton R. Williams for your Outstanding Service to the Arts Award.

Respectfully submitted,

Elaine S. Williams
 1010 Oak Hills Way
 Salt Lake City, Utah 84108
 (Phone: 582-5360)

10TH ANNUAL
MAYOR'S ARTISTS AWARDS
Nomination Form

Literary, Performing, and Visual Arts Awards

All candidates must be residents of Salt Lake City

Name of Nominee Clayton R. Williams

Address 1010 Oak Hills Way

City Salt Lake City State Utah Zip 84108

Phone Number 582-5360

Nomination Category Service to the Arts Award

Please include information that demonstrates community service:

The artist's contributions to the Salt Lake City arts community through arts education and awareness. Projects and activities outside the artist's artistic pursuits which directly impact Salt Lake City's arts community and/or the community at large. Their affiliations and offices held in organizations which serve the Salt Lake community.

Please include information that demonstrates achievement in their field:

Include publications, commissions, etc. that illustrate specific examples of the nominee's impact on the arts in the Salt Lake City community. Artistic training, education and background as well as artistic endeavors are considered in the review process.

Information Included:

- Letters of Recommendation
- Resume/Vita
- Awards/Clippings
- Clippings/Reviews

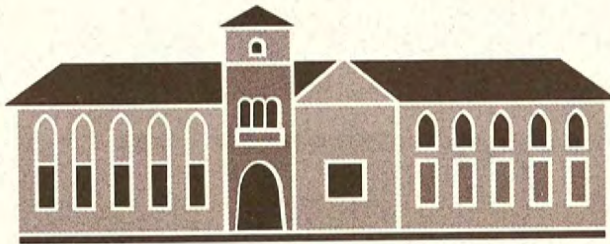
Your Information:

Name Elaine S. Williams

Address: 1010 Oak Hills Way

City Salt Lake City State Utah Zip 84108

Phone 582-5360 Fax 533-9877 email MOMESW@qol.com



SPRINGVILLE MUSEUM OF ART

126 E. 400 S., SPRINGVILLE, UTAH 84663 - PHONE 801-489-2727 - FAX 801-489-2739

26 January 2001

Clayton Williams
60 East South Temple #150
Salt Lake City, 84111
fax (801) 533-9877

Dear Clayton,

Thank you for agreeing to pay for the up front cost of one-third of the painting by Albert-Gabriel Rigolot "Summer". It is such a great picture and one that will add greatly to our understanding of the French artistic environment our "Utah Boys" studied under. Thank you for letting us pay you the amount you paid [plus interest] if we should keep the picture. Otherwise you will make a profit [of some amount] if the picture is sold on the market.

I have enclosed a copy of the invoice from Sotheby's New York and they are wanting immediate payment or they will start charging interest. Your share is \$6,192 of the \$18,575 cost of the piece. If you can make your check out to "Sotheby's New York" and then mail the check to me, so I put the other check with it and mail them together.

You are wonderful to be so kind and generous to the Museum. We hope to buy it for the Museum's permanent collection, so that it would hang with the "Utah Art of the 1890s Gallery". Hope to hear from you soon.

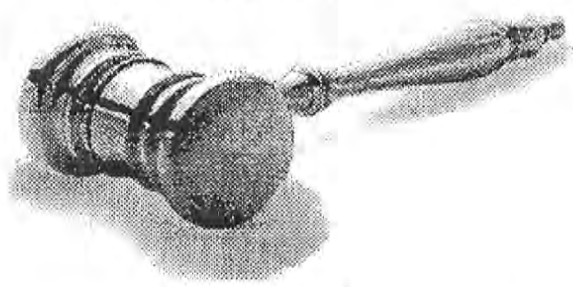
Sincerely yours,

Vern G. Swanson
Museum Director

SOTHEBY'S
1334 YORK AVENUE
NEW YORK 10021
USA

Page 4

Invoice



Springville Museum of Art
Mr Vern G Swanson
126 East 400 South
P O Box 258
Springville, UT 84663-0258
USA

Account Number: 3544062
Invoice Number: 90487982

Sale: Fine 19C Paintings
Sale Date: 15 December, 2000
Sale Number: N07540

Currency: USD

Lot No.	Description	Purchase Price
0042	Albert-Gabriel Rigolot (French, 1862-1932) SUMMER IN TH	18,575.00
Total Due		18,575.00

No Sales tax has been calculated based on delivery to you at the following address:

Springville Museum of Art
126 East 400 South
Springville UT 84663-0258

If you plan to ship your purchase please complete and return the enclosed shipping form.

All of the above property is sold to and purchased by the above invoiced party as purchaser in accordance with the Conditions of Sale and Terms of Guarantee, if any, printed in the catalogue for the sale. The invoiced amount includes the Buyer's Premium in effect on the date of sale, which is added to the hammer price for each lot as part of the total purchase price.

Auctioneer(s) conducting sale and License #: Benjamin F. Doller 0840995

*Please remember
to Reference
Sale 7540
Lot 0042
with Payment.*

To ensure proper credit please return this slip with your remittance.

Invoice Number: 90487982 Client: Springville Museum of Art
Total Due Immediately: 18,575.00 USD Account Number: 8544062

If you wish to send payment by wire transfer please direct funds to **The Chase Manhattan Bank, 55 Water Street, New York, NY 10041. Sotheby's Inc, Account Number 006-064604** (ABA Routing Number 021-000021) and include as a reference your Client Account Number and Sale and lot numbers.

LECONTE STEWART



AD PROOF

- APPROVED AS SHOWN
- NOT APPROVED

SIGNATURE _____

DATE _____

"KAYSVILLE-MARCH"

OIL ON BOARD

8" X 10"

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(801) 534-0331

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MAHONRI YOUNG • J.T. HARWOOD • JOHN HAFEN • H.L. CULMER • MINERVA TEICHERT • LECONTE STEWART
LEE GREENE RICHARDS • DANQUART A. WEGGELAND • GEORGE OTTINGER • CYRUS E. DALLIN • C.C.A.
CHRISTENSEN • ALFRED LAMBOURNE • HOWELL ROSENBAUM • LORUS PRATT • HENRI MOSER • WALDO MIDGLEY
• MAYNARD DIXON • FLORENCE WARE • AND OTHERS

Mr. Melvin J. Pearson
Zions Securities
P.O. Box 11100
Salt Lake City, Utah 84147-0100

Dear Mr. Pearson,

I am writing this letter to you because I am embarrassed and ashamed to walk through your Eagle Gate Towers lobby. I know that Zions Securities has a lease agreement with Mr. Williams' art business, but is that any reason to allow nudity to be on display in the lobby? If Mr. Williams wishes to display "the body beautiful," let him do it so it faces to the inside of his store. I also find it to be contradictory of your own company's business mission. Great art has always included nudity, but don't you, especially, based on who actually owns Zions Securities, have a responsibility to uphold the standards of our community and the entity which you represent by not subjecting everyone to this spectacle – cultured though it may be? **How do I explain to my children why pictures of such obvious nakedness are right next to and across from so many religious pictures representing modesty and purity?** So often, people just say, "Oh, well, I can't do anything about it." I am here to say that I am writing to you because I represent plenty of others who are offended by these pictures being in the lobby. Once again, let me say that Mr. Williams has the right to display his pictures, but he should put them facing the inside of his facility, where those who have an interest in this type of art can satiate themselves all they want, but our unsuspecting little ones don't need to be shocked and embarrassed. Please take a moment to consider what I have written. Zions Securities should set a higher standard!

Because I know of the UNconfidentiality afforded by Zions Securities, I decline to give my name, not wanting to have any retaliation visited upon me or mine.

Mr Williams
FYI
where possible
let's be careful
about what shows
out into the lobby
Thank you

Return to CFW

Utah Man
(1905 Version)

And when we prom the avenue
All lined up in a row
And arm in arm and step in time
As down the street we go
No matter if a freshman green or in a
Senior's gown
The people all admit we are the
Swellest gang in town.

We may not live forever on this
jolly good old sphere
But while we do we'll live a life
of merriment and cheer
And when our college days are o'er
And death is drawing nigh
With bated breath we'll sing the song
A Utah man am I.

Removed
in 1905

We drink our steins of lager and
we smoke our big cigars

June 3, 2001

Dear Marcia and John,

Elaine and I were honored to be with you, yesterday, at your lovely reception and impressive dedication of a building which is such an important contribution to the cultural life of all of us who will be privileged to learn from what is contained within its walls.

We sincerely appreciate your friendship and all of the good you have done for all of us.

Thank you.

Your friends, Clayt and Elaine

Thanks for seeing that we always
get fabulous Christmas presents
and our home is filled with
beautiful art. we appreciate
your friendship!

Amanda & Harris

...And the mountains in reply,
Echoing their joyous strains.

GLORIA!

Seasons greetings
from

The Simmons Family

Harris, Amanda, Gracie (6), Matt (4), Maggie (3), and E.P. (7mos)
Ephraim Pahnke Simmons - May 10, 2004

Cover: City Creek Canyon, Earl Jones, 2004 - As seen from our home



J. Bernard Machen
President

February 12, 2001

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

Dear Clayt:

On behalf of the University of Utah and the College of Fine Arts, it is a pleasure to thank you for the recent gift of \$10,000 from Harbinger Inc. for the Utah Fine Arts Institute.

Your continued response to the needs of our College of Fine Arts is especially important to all of us. Your assistance helps the University fulfill its primary responsibilities: the broadening of horizons, the developing of critical artistic and intellectual skills, and the forming of an informed, civilized public. Thank you not only for your support of our students, but also for your efforts to bring beauty into the world.

Sincerely,

J. Bernard Machen

JBM:jb

Office of the President

201 South Presidents Circle, Room 203
Salt Lake City, Utah 84112-9008

(801) 581-5701

FAX (801) 581-6892

E-mail: jbmachen@park.admin.utah.edu

Dear Mitt and Ann -

11.25.02

I received more enjoyment from the Olympics than I paid for. Thank you for making it so wonderful!

Please put this check toward the place it is most needed (SLOC or Olympic Aid).

Best Wishes

Clayt Williams

In the interest of meaningful conversation and conviviality we would like for you to consider the following subjects, select two or three that interest you and have in mind a few relevant comments, keeping in mind brevity and humor.

✓ 1. Name three things that you love about your life. *My Attorney, my Financier and eating Dr.*

2. Do you think that uncertainty is a good or bad state of being?

3. Has anything happened in your life that makes you feel lucky?

4. Who or what makes you laugh?

✓ 5. What does the term "good listener" suggest to you?

6. Do you think events and people that show up in our lives are random acts of nature or the result of some other phenomenon?

7. If money, age, and time were not an issue what would you be doing with your life?

8. What is your favorite quotation?

9. What one word describes you?

If you could pick a place where you have never been where would it be?

✓ 11. When was the last time you did something unpredictable? What was it?

12. What is your favorite thing to when you are alone?

13. What are the little things that give you pleasure?

14. Name a time when you overcame your fear of something or someone?

ZIONS BANK®

A. SCOTT ANDERSON
President and
Chief Executive Officer

Zions First National Bank
One South Main
Salt Lake City, Utah 84111
(801) 524-4839

November 29, 2001

Mr. Clayton Williams
Williams Fine Art
60 East South Temple
Salt Lake City, Utah

Dear Clayton:

I want to thank you again so much for the wonderful gift of your painting of New York. It is spectacular and historic. From the moment I first saw this painting it moved me. I looked long into the painting, seeing the two twin towers of the World Trade Center immortalized at the end of the street, realizing that they are no longer there due to the hands of terrorists.

You are a great artist and a great friend.

Thank you so much.

Sincerely,



A. Scott Anderson

ASA/rl





Enclosed are a few photos
you've sent to us -

Thanks for allowing us
to use them

— SCM Staff

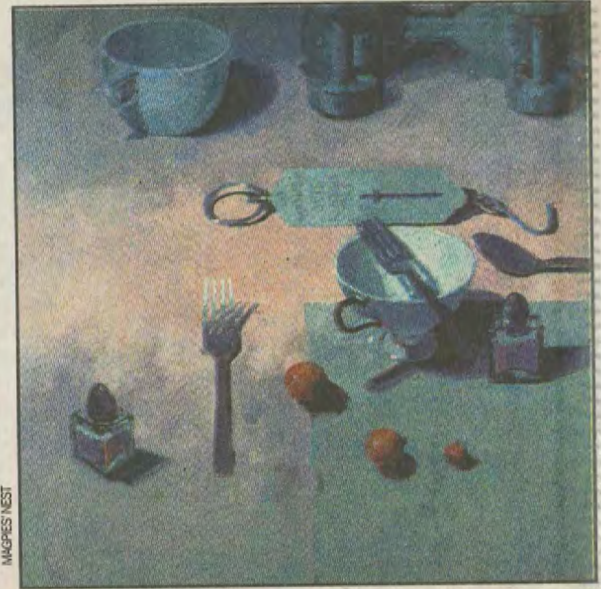
test. Anyone may enter. Entries are due by Dec. 28. For more information and entry forms, call Roger Roper at 533-3561.

The Eccles Community Art Center announces a call for entry to its Black and White Competition. Original art in all media by Utah artists is eligible, but it must only be in black and white and shades of gray. Work must have been completed within the past last two years. Work must be submitted by Saturday, Dec. 29. For more information write the center at 2580 Jefferson Ave., Ogden, UT 84401.

At right, "Casablanca Lilies" (oil on canvas, 24 by 18 inches) by Sandy Freckleton Gagon at Williams Fine Art. Far right, Lindsey Frei's unique still lifes at the Magpies' Nest.



WILLIAMS FINE ART



MAGPIES' NEST

WILLIAMS FINE ART

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We have a gift for you...

A

Christmas Sale

Begins December 12th
12 (Noon) to 6 PM

**Come early to purchase paintings by Utah's
finest artists at **SALE** prices

60 East South Temple
(Main lobby)

534-0331

Dear Dad,

Happy belated birthday.

I think you should be very proud of the life you have made for yourself. You have faced life's challenges, made changes in yourself, and you just keep going. Very admirable.

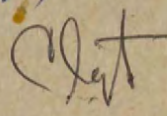
Love, Steve

Dear Dad & Elaine,


Thank you so much for having our family to dinner Sunday. It was a big hit with everyone! We appreciate the time you spent preparing with all you have to do. And we loved being together with you and being

able to visit afterward
as well. Dad, I hope
you had a nice birthday
Monday - We love you

Thanks again,

Emily Williams Grace 

Jenise

Claytie 

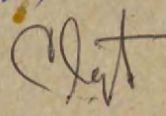
Ann

Dear Dad & Elaine,


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able to visit afterward
as well. Dad, I hope
you had a nice birthday
Monday - We love you

Thanks again,

Emily Williams Grace 

Jenise

Claytie 

Ann

Lovena Oni: works by Navajo sandpainter Joe Ben Jr.

JAN. 26

Leona King Gallery, Le KAE Gallery, Meyer Gallery and The Taos Gallery Scottsdale present *Art for our Heroes*, a special event in which donations from art sales will benefit Scottsdale firefighters. Events include activities for children, live entertainment, refreshments and a fine arts drawing (10 a.m.-5 p.m.)

JAN. 25

May at the Borgata: *A Profusion of Color*, one-man show of oil paintings by Kent Wallis (OR: 6-8 p.m.; through Jan. 27)

JAN. 28

Trailside on the Mall: works by Walt Gonske and Sherry Salari Sander (through Feb. 2)

Trailside on Main: works by Cynthia Rigden and Xiang Zhang (through Feb. 2)

ELSEWHERE IN ARIZONA

JAN. 5

Obsidian, Tucson: mixed-media sculpture by Toni Sodersten (through Feb. 16); also, jewelry by Jeff and Susan Wise (through March 16)

Vanier, Tucson: mixed-media on panel by Terence La Noue (OR: 6-9 p.m.; through Jan. 31)

JAN. 12

AuSi, Tucson: *Wedded to Glass*, group show (through Feb. 22)

JAN. 19

Etherton, Tucson: mixed-media works by Michael Longstaff (OR: 6-7:30 p.m. Jan. 25; through Feb. 27)

JAN. 25

Rosequist, Tucson: sculpture by Sherry Henderson (OR: 4-8 p.m.)

34 JANUARY 2002

p.m. Jan. 5; through Feb. 13)

JAN. 5

Patricia Correia: *2002 Juried Exhibition* (OR: 5-8 p.m.; through Jan. 19)

Mark Moore: new paintings by Yek and Eric Freeman (OR: 5-7 p.m.; through Feb. 9)

JAN. 11

Michael Kohn: *Self-Medicated*, group show about drugs, alcohol and highly altered states of mind (through Feb. 23)

JAN. 12

Koplin: *D.J. Hall: Magic-Time*, new paintings and works on paper by the artist (OR: 6-8 p.m.; through Feb. 23)

Tasende: works by Roberto Matta (OR: 6-8 p.m.; through Feb. 22)

George Stern: *Important Paintings by Early California Artists*, group show (OR: 5-9 p.m.; through Feb. 23)

Gagosian: photography by Jenny Saville and Glen Luchford (OR: 6-8 p.m.; through Feb. 9)

Jan Kesner: color photographs by Frank van der Salm (OR: 5-8 p.m.; through March 2)

Toby Moss: *Creative Transitions*, group show (through March 2)

JAN. 18

Iturralde: paper sculptures by Paula Santiago (OR: 7-9 p.m.; through Feb. 23)

Couterier: works by Raúl Corrales (OR: 7-9 p.m.; through Feb. 23)

JAN. 26

Patricia Correia: paintings by Marion Lane (OR: 5-8 p.m.; through March 2)

Flowers West: *Saving the Bloody Planet*, new series of paintings by British artist John Keane (OR: 5-8 p.m.; through Feb. 22)

UTAH

JAN. 18

Phillips, Salt Lake City: group show (OR: 6-9 p.m.; through Feb. 15)

JAN. 25

Williams, Salt Lake City: *Painters of the American West*, group show (OR: 5-9 p.m.; through Feb. 28)

JAN. 18

Art Access, Salt Lake City: *Brian and Joe Show* and *Women Beyond Borders*, part of the cultural Olympiad of the 2002 Olympic and Paralympic Winter Games (OR: 6-9 p.m.; through March 17)

JAN. 25

Dolores Chase, Salt Lake City: *Edie Roberson: New Work*, paintings by the artist (OR: 5-7 p.m.; through Feb. 28)

MUSEUMS, INSTITUTIONS AND CENTERS

ARIZONA

Phoenix Art Museum: *Gwen Popovac Fantasy Masks* (Jan. 26-May 27)

Arizona State University's Nelson Fine Arts Center, Tempe: *Hung Liu: New Paintings*, works by the Chinese-born artist (Jan. 26-April 28)

City of Scottsdale: *Celebration of Fine Art*, featuring works by more than 100 artists (Jan. 12-March 24)

City of Carefree: *Ninth Annual Carefree Fine Art and Wine Festival*, featuring artist Wei Tai and works by more than 160 other artists (Jan. 18-20)

ART Talk Jan 2002

Williams Fine Art

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



An Old Fashioned Christmas Sale

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

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

Painting and/or etchings by these artists:

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

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



Happy Holidays



From Our Family

Steve, Florie
Whitney, Ali, David
Laura, and Isaac



Bless You!

*If God had a refrigerator,
your picture would be on it.*

*If He had a wallet,
your photo would be in it.*

He sends you flowers ever spring.

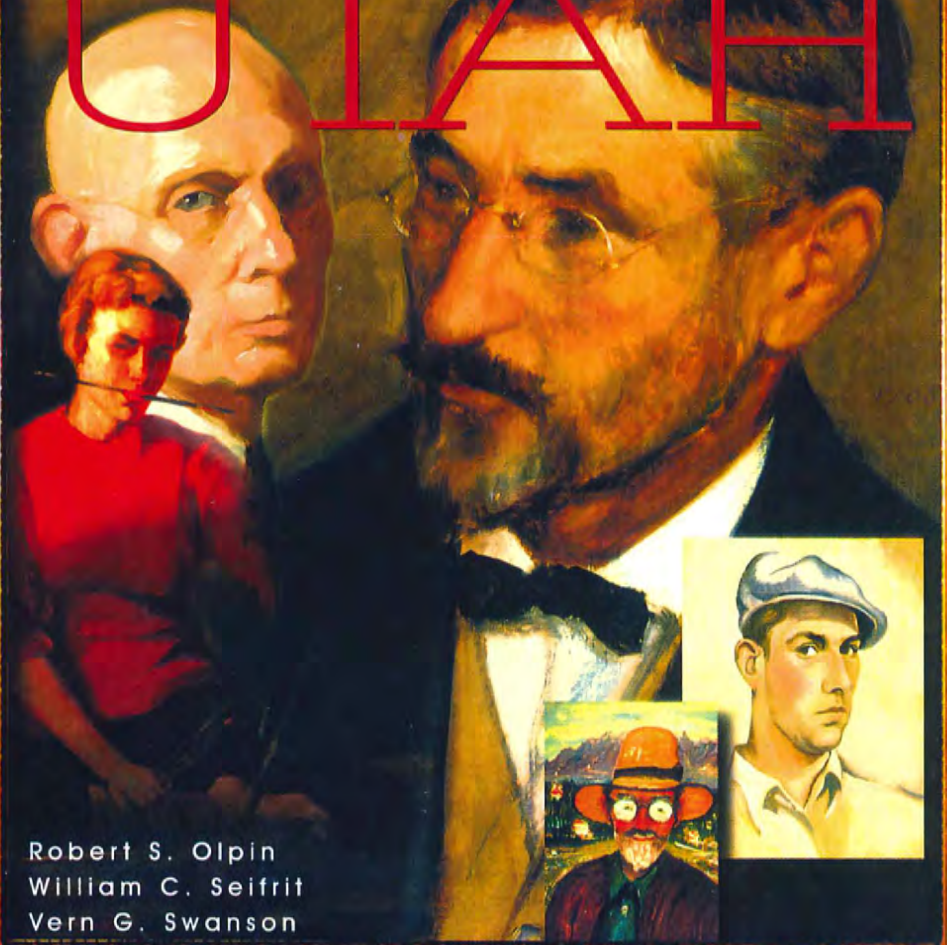
He sends you a sunrise every morning.

Whenever you want to talk, He listens.

*He can live anywhere in the universe,
but He chose ... your heart.*

Face it, friend - He is crazy about you!

A R T I S T S O F
U T A H



Robert S. Olpin
William C. Seifrit
Vern G. Swanson

David Whitten

David Whitten has lived in Utah for 19 years and has been photographing the landscape of Utah and North America for most of that time. He has built a reputation for the highest quality limited edition of photographs combined with museum-quality printing and framing. His work has been featured in galleries and at shows across the county.

Clayton Williams

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

Vladimir Zolotsev

Vladimir was born in Chartak, Usbekistan, and has lived and worked as an artist in the U.S. since 1989. He specializes in mixed media—acrylic, oil, watercolor, pastel, colored pencil, airbrush, etc. and has sold works in the U.S. and in Europe. The success of Vladimir rests on his technique, his style and his creative and interesting ideas.

Yevginiy Zolotsev

Born in Russia into a family of artists, Yevginiy became a member of the prestigious Union of Free Artists in St. Petersburg in 1989 and displayed regularly in numerous galleries in St. Petersburg and Germany before his immigration to the United States in 1992. His works are found in collections across Europe and the United States, where they have been the subject of special exhibits.

2001

ART IS EVERYWHERE



Eleventh Annual

J. E. Cosgriff Memorial

Catholic School

Art Festival

OCTOBER 13, 2001

ANNOUNCEMENTS

RETURNED MISSIONARY FIRESIDE

This evening, October 21 Stake Center 7:00 p.m.
For all missionaries returned within past 5 years.

TEMPLE TIME

Tuesday, October 23 Salt Lake Temple
Dinner after at Marie Callenders Resturant

"SPIRITUAL ROOTS OF ART IN UTAH" - FIRESIDE

New Relief Society Room Sunday, November 4th
Clayt Williams 7:30 p.m.

MONUMENT PARK STAKE JUBILEE VIDEO

Pick up if ordered See Craig Rasmussen

Sacrament Meeting - October 28th
Primary Program

Our Full Time Missionaries
Sister Oler and Sister Kanongata'a
583-0369

Heritage Society

THE DESERET FOUNDATION

Heritage Society Members

Ingrid K. Adams[†]
David L. and Helen Beardshall
T. Addison and Marilyn Bennion
Lue[†] and Hope Bettilyon
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Dr. Robert H. and Marianne H. Burgoyne
Ed and Joyce Caplin
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Jay Southwick
R. Sterling and Marilyn F. Spafford
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Dr. Lindell and Mary Weaver
Clayton R. and Elaine S. Williams

[†] deceased

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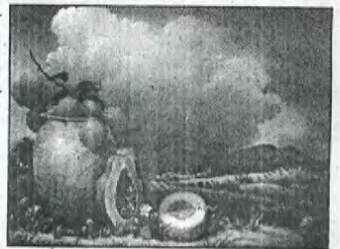
Volume XXI, Number 2

COVER PHOTO

A detail of Kevin Sloan's *Visiting Arcadia*, a 36" x 48" acrylic on canvas, adorns this month's cover. Read more about Sloan and his landscape cohorts starting on page 20.

FEATURES

- Relief follows photography auctions 11
- Terrorists destroy \$100 million in art 12
- Cowboy Artists of America winners 14
- Landscape artists put new twist on old subject 20



IN THE GALLERIES

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- Artsville, Colorado 28

ART-TALK

THOM ROMEO, *Publisher*

JOHN JARVIS, *Editor*

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ART-TALK • P.O. Box 8508 • Scottsdale, AZ 85252
ART-TALK • 4243 N. Brown • Scottsdale, AZ 85251

DEADLINES: Editorial and advertising copy due no later than the 15th of the month before publication.

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Mark Moore: *Single Head Occupancy (for Wayne White)*, installation and paintings by Wayne White; also, new photographs by Andreas Freitag (OR: 5-7 p.m.; through Dec. 22)

NOV. 9

Stephen Cohen: *American Pictures*, photographs by Jeff Dunas (through Dec. 29)

NOV. 10

Tobey Moss: stoneware by Rupert Deese, collages and assemblages by Jay Rivkin, and wedding boxes, violins and furniture maquettes by Miriam Slater (OR: 3-6 p.m.; through Jan. 5)

Gagosian: *Instant Gratification*, works by Tim Noble and Sue Webster (OR: 6-8 p.m.; through Jan. 12)

NOV. 16

Michael Kohn: new paintings by New York-based artist Mark Innerst (through Dec. 22)

NOV. 17

Richard Heller: gouache on paper by Nina Bovasso (OR: 4-6 p.m.; through Dec. 15)

Functional Art: *Awards, Trophies, and Other Ways to Get a Head*, ceramic heads by Casey O Connor, and *Lucky Breaks*, assemblages by Shannon Landis Hansen (OR: 6-9 p.m.; through Jan. 18)

ELSEWHERE

IN SOUTHERN CALIFORNIA

NOV. 1

Laguna North, Laguna Beach: oil paintings by Marcy Fitzgerald, and watercolors by Paula Dickson and Hedy Codner (OR: 6-9 p.m.; through Nov. 30)

NOV. 9

Fine Art, Palm Desert: stainless steel and copper patina wall sculpture by Jeffrey Jon Gluck (OR: 5-8 p.m.)

NOV. 10

Banner Queen Trading Post, Julian: *Second Annual Miniature Art Show*, group show (OR: 2-6 p.m.; through Dec. 11)

Peregrine, Santa Barbara: *The Art of Ray Cuevas and Karl Dempwolf* (through Dec. 10)

NOV. 24

Coda, Palm Desert: works by impressionist painter Bye Bitney and landscape painter Andrej Skorut (OR: 2-6 p.m.; through Dec. 8)

Judith Hale, Los Olivos: *Holiday Art Show*, group show (OR: 1-4 p.m.; through Dec. 31)

Adagio, Palm Springs: *Latin-American Masters*, works by Jorge Ochoa, Rufino Tomayo and Rafael Coronel (OR: 4-6 p.m.; through Dec. 5)

COLORADO

NOV. 2

Columbine, Loveland: *This Is Where We Draw the Line*, group show of drawings and sketchings (OR: 5:30-8 p.m.; through Nov. 30)

Smith-Klein, Boulder: works by Gretchen Huber-Warren and Jean Perry (OR: 6-9 p.m.; through Nov. 30)

NOV. 5

East, Loveland: *30th Anniversary Show*, group show of gallery artists (OR: 6-9 p.m. Nov. 10; through Nov. 30)

NOV. 8

Cordell Taylor, Denver: *Lenka Konopasek - Recent Work*, mixed media and oils by the artist (OR: 6-10 p.m. Nov. 10; through Dec. 30)

NOV. 16

Abend, Denver: works by Deborah Bays and Bao Ho (OR: 5-9 p.m.)

Smith-Johnson, Denver: *The Feminine Mystique*, figurative paintings by Ron Hicks (OR: 6-9 p.m.; through Dec. 1)

NEW MEXICO

SANTA FE

NOV. 2

NOV. 16

Munson: *Transitions*, solo exhibition of new works by Santa Fe sculptor Liz Wolf (OR: 5-7 p.m.; through Nov. 30)

Gerald Peters: *Richard Deusch: Vaulted Fragments*, exhibition of the California-based artist's newest sculptures: a series of fragmented, wall and floor stone constructions (OR: 5-7 p.m.; through Dec. 8)

Charlotte Jackson: *Rare Pigment Paintings*, paintings by contemporary artist John Meyer (OR: 5-7 p.m.; through Dec. 10)

Carol Kucera: *Gifts of Clay*, raku and earthenware vessels by John Doderer, and Claude and Nancy Neeley (through Dec. 13)

Medicine Man: *Burgundy and Provence*, works by Roger Hayden Johnson (OR: 5-7 p.m.; through Dec. 1)

Contemporary Southwest: *Roadside Attractions*, featuring works by James Farrah, Pat Bailey and Henry Stinson (OR: 5-7 p.m.; through Nov. 30)

NOV. 23

Joyce Robins: *Small Works by Gallery Artists*, group show (OR: 5:30-7:30 p.m.; through Dec. 7)

NOV. 24

Nedra Matteucci: *Impressions of Russia*, group show featuring 20th century Russian painters (OR: 1-3 p.m.; through Dec. 31)

Running Ridge: *Glass Christmas Tree*, local glass artists creating ornaments for yule trees (OR: noon-5 p.m.; through Dec. 31)

TAOS

NOV. 1

Lynne White & Shriver: *Walt Gonske - New Works*, oil paintings by the artist (through Dec. 31)

NOV. 16

New Directions: works by Linda Tasch and Bill Gersh (through Dec. 14)

NOV. 24

Gallery A: *Contemporary Dolls*, works by Charla Khanna (OR: 3-5 p.m.; through Dec. 8)

Dearing: oil paintings by Carey Moore (OR: 3-5 p.m.; through Dec. 15)

ELSEWHERE IN NEW MEXICO

NOV. 3

Linda Durham Contemporary, Galisteo: paintings and drawings by Eugene Newmann, and collages and assemblages by Dana Newmann (OR: 2-4 p.m.; through Dec. 1)

TEXAS

NOV. 1

Meradith Long, Houston: works by John Beerman (OR: 5:30-7:30 p.m.)

Karen Mitchell Frank, Dallas: mixed-media surreal figurative work by Maria Elena Villalon (OR: 6-8 p.m. Nov. 7; through Nov. 30)

NOV. 2

Whistle Plk, Fredericksburg: one-man show of oil paintings by John Austin Hanna (OR: 7-9 p.m. Nov. 3; through Nov. 17)

NOV. 8

Laughing at the Sun, Austin: *New Mexico Quest*, exhibition of watercolors by eRic Luplow (OR: 6-10 p.m. Nov. 8; through Dec. 9)

NOV. 9

Pillsbury and Peters, Dallas: *About Human Condition*, recent bronze sculpture by Magdalena Abakanowicz (OR: 6-8 p.m.; through Dec. 29)

UTAH

NOV. 16

Art Access, Salt Lake City: *Holiday Group Exhibition* (OR: 6-9 p.m.; through Dec. 22)

NOV. 19

Repatee, Salt Lake City: works by Dean Morrissey and Scott Gustafson (OR: 4-7 p.m. Nov. 30; through Dec. 7)

NOV. 29

Williams, Salt Lake City: *Homage to Maynard Dixon*, invitational art show to go along with a book-signing for a new book on the artist, plus a display of more than 100 Dixon drawings and remarks by artist Gary Ernest Smith

MUSEUMS, INSTITUTIONS AND CENTERS

ARIZONA

Boyce Thompson Arboretum State Park, Superior: *Chapungu: Custom and Legend, a Culture in Stone*, installation of 67 pieces that shows the Zimbabwean Shona style of sculpture (Nov. 27-April 30)

City of Cave Creek: *Third Annual Cave Creek Fall Arts and Crafts Festival*, group show (Nov. 23-25)

Heard Museum, Phoenix: *Hold Everything! Masterworks of Pottery and Basketry from the Heard Museum* Nov. 3-March 10; *Wildfire at the Heard: A Celebration to Benefit the Reinstallation of the Native Peoples of the Southwest Gallery* (Nov. 9)

Phoenix Art Museum: *Secret World of the Forbidden City: Splendors from China's Imperial Palace* (Nov. 10-April 7)

Sedona Arts Center: *Miniature Show and Silent Auction* (Nov. 7-16; OR: 5-7 p.m. Nov. 16); *Maynard Dixon Exhibition* (Nov. 19-Dec. 1; OR: 5-7 p.m. Nov. 21)

Arizona State University Art Museum, Tempe: *Jacobson Collection and New Acquisitions*, turned wood bowls from the museum's collection, plus new acquisitions (Nov. 23-Jan. 31)

City of Tubac: *Tubac: An Art Experience*, free multimedia event featuring local artists (Nov. 17-18)

Museum of Northern Arizona, Flagstaff: *David Paladini: A Spiritual Life in Art* (Nov. 17-Sept. 30)

Desert Caballeros Western Museum, Wickenburg: *The Art of Western Living*, show and sale (Nov. 17-Jan. 20)

Shemer Art Center, Phoenix: *13th Annual "Sunday at Shemer,"* family art festival fundraiser (Nov. 4); *Creatures: Large and Small*, seventh annual all-Arizona juried clay exhibition (Nov. 10-Dec. 7; OR: 4-6 p.m. Nov. 10)

Superstition Area Land Trust (S.A.L.T.), Mesa, Apache Junction and Gold Canyon: *Art for Lands Sake*, self-drive tour of artists' studios and homes (10 a.m.-4 p.m. Nov. 3-4)

Tucson Museum of Art: *Iron Maidens: Cast Metal and Welded Steel Sculpture by Bella Feldman, Mary Bates-Neubauer and Kim Cridler*; also, *Directions: Barbary Rogers, Natural Facts/Unnatural Acts*, paintings that explore classic themes association with the garden: decay, death, rebirth and renewal (Nov. 17-Jan. 13)

Glendale Community College: *Luis Baez: Ceramics* (Nov. 12-Dec. 6; OR: 6-8 p.m. Dec. 6)

Kerr Cultural Center: contemporary realism paintings by Alain Moulis (Nov. 1-Dec. 1; OR: 6:30-8:30 p.m. Nov. 8)

Central School Project, Bisbee: *Two Views of the River: John Davidson and Betsy Breault* (Nov. 3-Dec. 1; OR: 7-10 p.m. Nov. 2)

Pima Community College Art Gallery, Tucson: *Louis Carlos Bernal: Mentor*, group exhibition by former students (Nov. 13-Dec. 7; OR: 5-7 p.m. Nov. 16)

NORTHERN CALIFORNIA

Oakland Museum of California: *Grand Lyricist: The Art of Elmer Bischoff* (Nov. 3-Jan. 13); *Native Grandeur: Preserving California's Vanishing Landscapes* (Nov. 17-April 14)

San Francisco Museum of Modern Art: *Points of Departure II: Connective with Contemporary Art* (Nov. 17-June 9)

Crocker Art Museum, Sacramento: *Compliments of the Season: A Victorian Christmas by Dolph Gotelli* (Nov. 11-Jan. 6)

University of California's Berkeley Art Museum: one-man exhibition by German painter Thomas Scheibitz (Nov. 18-Jan. 13); *Near and Far*, about 60 works exploring the panorama of 19th century views from around the world (Nov. 21-July 7)

San Francisco Concourse Exhibition Center: *International Artexpo California*, multimedia show and sale (Nov. 1-4)

Alliance Francaise de San Francisco: *Petits Paysages de Paris*, oil paintings by Charriet (Nov. 1-14; OR: 6-8 p.m. Nov. 8)

Fort Mason Center Firehouse, San Francisco: *Ashes to Art*, international juried exhibition of urns, vessels and reliquaries (Nov. 29-Dec. 2; OR: 6-9 p.m. Nov. 29)

SOUTHERN CALIFORNIA

ONGOING — The Torrey Gallery (80 E. Main St., Torrey) showcases work by prominent Utah artists in a variety of media, as well as a wide selection of new and antique Navajo rugs. For information, call 435/425-3909 or visit www.torreygallery.com.

ONGOING — The Twain Tippets Exhibition Hall at Utah State University (Old Main Hill, Logan) features exhibitions from Master of Fine Arts graduates, alumni and Bachelor of Arts graduates. Call the Department of Art at 435/797-1000.

ONGOING — Sugar House Garden Center (1602 E. 2100 South, SLC) is host to dozens of specialized garden and floral arranging clubs. Call 801/467-1721 for more information.

ONGOING — Sego Gallery (637 E. 500 South, SLC) displays a variety of work by local artists including Richard Murray, John Hughes and Kathryn C. Wilson. For more information, call 801/328-9848.

ONGOING — Red Butte Garden (300 S. Wakara Way, SLC) hosts various workshops and lectures focusing on nature, the garden and the environment of this region. For information, call 801/581-7230 or visit www.redbuttegardens.org.

ONGOING — The Salt Lake Gallery Association hosts gallery strolls on the third Friday of every month from 6-9 p.m. The stroll is a free self-directed tour of local art galleries. For a list of participating galleries, open venues and exhibits on display, visit www.artwanted.com/slga.

ONGOING — On the first Friday of each month enjoy the Park City gallery stroll up and down Main Street. Visit the Kimball Art Center and participating galleries between 6-8 p.m. Refreshments served. Call 435/649-8882 for more information.

ONGOING — Williams Fine Art (60 E. South Temple, SLC) displays works from K. Howe, Randall Lake, Steven Lee Adams and others, as well as a number of early works by Utah artists. For information, call 801/534-0331 or visit www.utahfineart.com.

THROUGH SEPTEMBER 20 — E Street Gallery (82 E Street, SLC) presents "Textile Art" including early American textiles, Australian tapa cloth, Hawaiian applique and more international textile artwork. For information, call 801/359-2979.



Works by Fletcher Booth at the Collett Art Gallery

THROUGH SEPTEMBER 21 — Recent works by Salt Lake painter, Fletcher Booth, will be featured in the Collett Art Gallery (Weber State University, Ogden). Booth uses a variety of drawing and painting techniques to create large, gestural abstractions of the figure. For more information, call 801/626-7689 or visit <http://dova.weber.edu>.

THROUGH OCTOBER 2 — The Tenth Annual Downtown Farmers' Market continues at historic Pioneer Park (300 W. Broadway, SLC). Local growers, artisans and food vendors provide shoppers with fresh fruits and produce, fresh-cut flowers, mouth-watering breads, jams and other delicacies. The Downtown Alliance adds special weekly events including a downtown living fair, bike fest and taste of Utah farms chef's demo. For information call Tracy or Brennan at the Downtown Alliance, 801/359-5118.

THROUGH OCTOBER 6 — On Saturday mornings, Ogden's Historic 25th Street (at Wall Avenue) transforms into a Farmers' Market offering just-picked seasonal and organic produce, fresh flowers, herbs and honey. Local artisans display their wares and live entertainment will be on hand. Market held from 8 a.m.-11 a.m. For late risers, the ARTmarket runs from 10 a.m.-12:30 p.m. and features handmade herbal soaps, unique birdhouses, ornamental metal garden stakes and concrete pavers. For information, contact Robyn at 801/395-3231.

THROUGH OCTOBER 20 — The Utah Shakespearean Festival (Southern Utah University, Cedar City), winner of the 2000 Tony Award for Outstanding Regional Theatre, delights audiences with performances critics are calling "luminous." For information and tickets, call 435/586-7878, 800/PLAYTIX or visit www.bard.org.

SEPTEMBER 7-29 — The Eccles Community Art Center (2580 Jefferson Ave., Ogden) presents the work of Salt Lake artist Alison Marie Perreault. Call 801/392-6935.

continued on page 150

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ANNOUNCEMENTS

UTAH HERITAGE FIRESIDE
HARVESTING THE LIGHT
New Relief Society Room Sunday, November 4th
Clayt Williams 7:30 p.m.

FLU SHOTS - Senior Citizens 65 and older
9-11 Ward October 29 4-6 p.m.

WARD CHRISTMAS PARTY
December 8th

Sacrament Meeting - November 4th
Fast and Testimony Meeting

Our Full Time Missionaries
Sister Oler and Sister Kanongata'a
583-0369

**PAUL G. OXBOROUGH,
IN THE STUDIO, OIL, 8 x 12.**

Oxborough has gained national recognition for his paintings of the human figure. The Minnesota artist, who spent four years studying at the Art Center in Minneapolis, is represented by Eleanor Ettinger Gallery, New York, NY. **\$4,200**

**TIM CAREY, STRANGERS,
OIL, 15 x 15.**

Carey is an up-and-coming young artist based in Southern California. His figurative works are reminiscent of the old masters, sometimes with a unique surrealist touch. He is represented by Graphics Gallery, San Francisco, CA. **\$850**

**DETHA WATSON,
GRANDFATHER'S
STEPS, OIL, 24 x 18.**

A Mexico native, Watson is primarily interested in portraiture. Whether working in oil or watercolor, she says she wants to accurately convey the inner and outer character of her subjects. She is represented by El Presidio Gallery, Scottsdale, AZ. **\$3,200**

**JENNIFER BELL,
DIPLOMAT'S DINNER,
OIL, 18 x 20.**

Bell's humorous, satirical paintings from the 1970s and 1980s are inspired by the Impressionists in both style and subject matter. The artist, who lives in Canada and is represented by Gallery Shoal Creek, Dallas, TX. **\$3,500**

Milt Kobayashi



"Comfort"
Oil on Canvas
12"H x 8"W

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"PROVO RIVER"

PASTEL ON PAPER

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Salt Lake City, Utah 84111
PHONE (801) 322-0376
HOURS Tues-Sat 11:30 to 5:30

southamgallery@aol.com

"Southam Gallery is one of the most bustling galleries in Utah thanks to owner Linda Southam." — *Richard Christensen, former Desert News Art Critic.* A family owned and operated business, the staff has a solid art background, including an art historian. Southam Gallery exhibits traditional works of art, specializing in the American landscape. The gallery also buys paintings and offers appraisal services.



SOUTHAM GALLERY

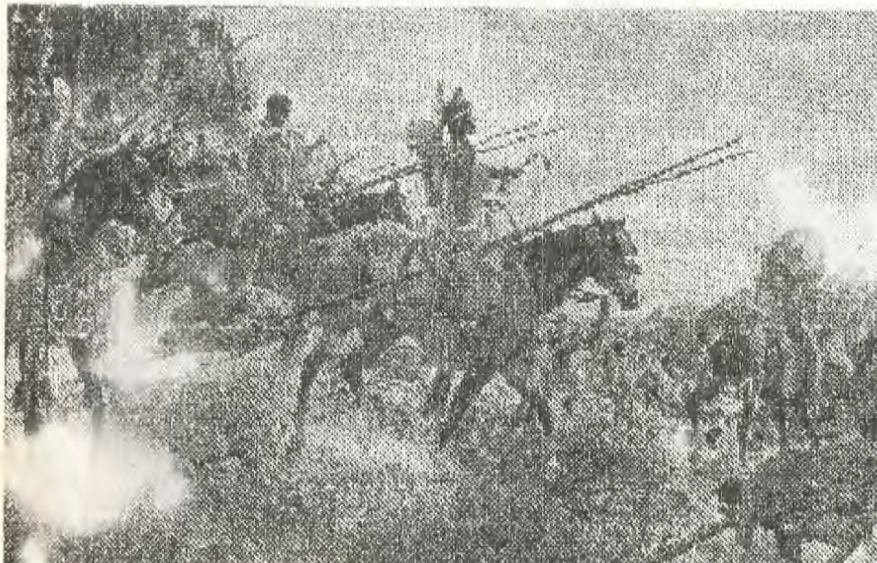


A.D. Shaw, *The Cottage Station*, oil on canvas

For SHGA Gallery Guide

*FINAL proof —
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WILLIAMS FINE ART



Arnold Friberg, *Into the Valley*, Oil on Linen

WILLIAMS FINE ART

60 East South Temple
Salt Lake City, UT 84111
PHONE (801) 534-0331
E MAIL williamsfineartgallery@yahoo.com
HOURS Mon-Sat 10 to 6

www.artnet.com/williamsfineart.html

Established in 1988, Williams Fine Art is Utah's premiere art gallery specializing in the sale of the works of early Utah artists and many well-established contemporary painters. In addition, this gallery features paintings by outstanding Russian artists. The gallery has been profiled in *Architectural Digest Magazine*. Look to Williams Fine Art for the rare, the historical and the finest.



Sister Heidi Irene Nelson

10-28-01

Grandpa -

Hello from the MTC! How are you doing? I hope you're feeling well! How's the gallery holding up without me? How's Elaine doing and everyone else in the family?

The MTC is a great experience! Each day I learn so much about the Gospel and the Atonement of Christ. I feel like my mind has been opened up to the Gospel and there is so much to learn. The Spirit is so strong with all the missionaries here and with our calling to preach the Gospel. The classes are sometimes long each day, but it's worth it!

I'm learning Spanish pretty quickly, so that helps! I can remember a lot from Junior High and it helps to have it spoken all of the time by our teachers, not to mention the help of the Lord with the Gift of Tongues. I can't imagine going into the field before the MTC or learning the language. Didn't you just go straight to

Norway? That is amazing to me! They really are preparing us here and we still feel unprepared.

One of my favorite parts of each day is going to gym. We get an hour every day but Sunday and Thursday (our temple day). There is a sister in my District who loves sports, so she and I hit the volleyball around or play basketball with the Elders. Luckily my foot is doing much better so I can run a little now.

Well, Grandpa, I wanted to say hi and thank you for everything you have done for me. I have always loved spending time with you, whether it was at Holiday Park or family parties or working for you. Thank you for your love and support! Also, thank you for coming to both of my farewells and for your beautiful prayer. I love you very much! I hope all is well!

Love,
Heidi

*East Millcreek Sixteenth Ward
Sacrament Meeting Service*

October 18th, 2001

Presiding.....Stake Presidency
Conducting.....John Taylor
Chorister.....Lynette Parker
Organist.....Steve Pike

Opening Hymn.....#142 Sweet Hour of Prayer

Invocation.....Mona Madsen
Missionary's Grandmother

Sacrament Hymn.....#180 Father In Heaven
We do Believe

Sacrament

Testimonies.....Grace, Emily and Ann Williams

Speaker.....Jacob Williams

Family Musical Number.....The Williams Family
Take Time to be Holy

Speaker.....Denise Williams

Speaker.....Clayton Williams

Closing Hymn.....#225 We are Marching
On to Glory

Benediction.....Clayton Williams
Missionary's Grandfather

Lockhart said, "It's tuneful, it's ex-
citing, it's exuberant."
Frank was born in Nuremberg,
Germany, and moved to Belgium at
died Japanese Taiko
into his own music.
themselves as one tribe or one na-
tionality won't grow."

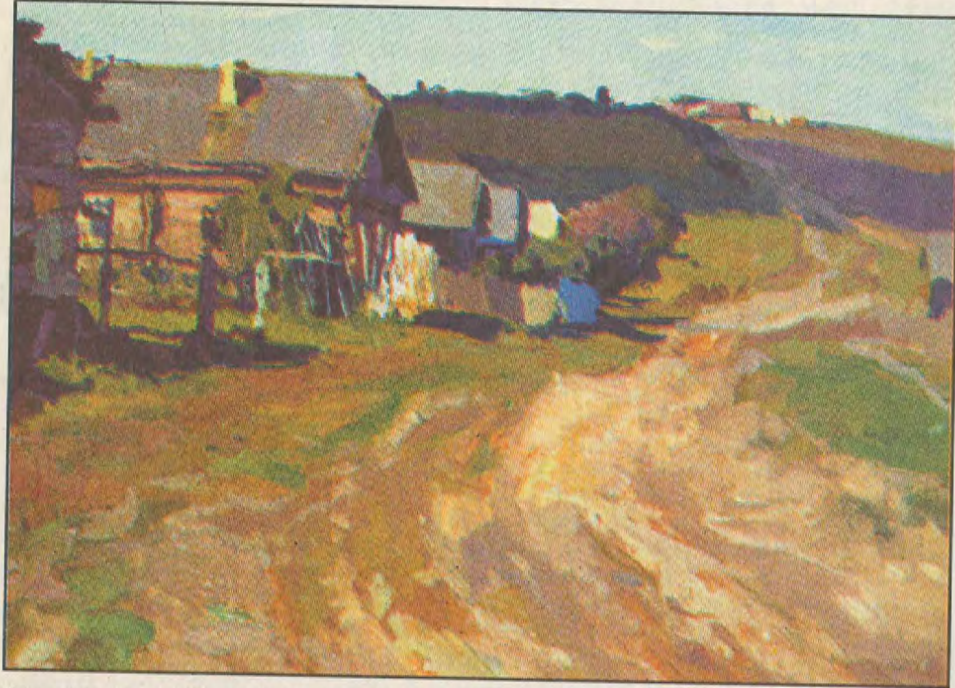
SJS

October 7, 2001

The Salt Lake Tribune

ARTS

■ MEANS ON MOVIES, D-2 ■ BOOKS, D-5 ■ ARTS LISTINGS, D-7, 8, 10, 11 ■ PUZZLES, D-4 ■ PUZZLE AN



"Road to Next Village," a 1967 oil by Mikhail Vasilievich Akinshin, is on display at the Thomas Kearns McCarthy Gallery in Park City.

Soviet-Era Art Finds Its Audience

BEYOND THE IRON CURTAIN



"Winter," by Leonid Andreevich Fokin.

BY BRANDON GRIGGS

THE SALT LAKE TRIBUNE

On his first trip to Moscow in 1989, Vern Swanson was visiting a state-run gallery when he spied a small oil painting that would shape his career.

The painting, of a village scene, lay hidden in a corner. The gallery manager snatched the painting from him — such realist art had fallen out of favor in those waning days of the Soviet Union — but Swanson tracked the aging artist, Vladimir Nekrasov, to his nearby studio. There he discovered a trove of paintings, most of them done in the 1950s and 1960s, whose beauty and emotional depth brought tears to his eyes.

"I had entered art heaven," says the Springville Museum of Art's director, then a graduate art student. "It was art that was better than anything I had seen in this country. It changed my life."

Like many Westerners at the time, Swanson was unaware of the rich tradition of Soviet Socialist Realist art. From the early 1930s to the late 1970s, classically trained Russian painters produced a towering body of work: glorious landscapes, intimate family portraits, indelible scenes from daily Soviet life. Swanson, who has since become one of the United States' leading authorities on 20th-century Soviet painting, considers it the best realist school of that period.

But because of Soviet isolationism, these artists labored in obscurity, their paintings unseen by Western eyes. This began to change in the mid-1980s as Soviet leader Mikhail Gorbachev parted

See **RUSSIAN ART**, Page D-12

Russian Art Finds a Big Audience

■ Continued from D-1

the Iron Curtain to foreign visitors. By the Soviet Union's collapse in 1991, art dealers and collectors were trickling into Russia in search of hidden treasures. And by the late 1990s, works of Soviet Socialist Realism — also known as Soviet Impressionism — were fetching tens of thousands of dollars worldwide.

"It's the biggest art story of the last decade," says Swanson, whose Springville museum in October 1990 became one of the first in the country to mount a major exhibition by a Soviet artist of the period. "These artists are the Andrew Wyeths and the Norman Rockwells and the Edward Hoppers of their country."

Now, thanks to two new galleries, many of these artists' works are available in Utah. The Thomas Kearns McCarthey Gallery, which opened in July in a former saloon on Park City's Main Street, is filled entirely with Soviet Impressionist paintings. Some three dozen more are on display at the spacious Rocky Mountain Gallery, which opened in August in Holladay.

Add Williams Fine Art in

■ Soviet Art on Exhibit

Soviet Impressionist paintings will remain on display indefinitely at the Thomas Kearns McCarthey Gallery, 449 Main St. in Park City. Art scholar Vern Swanson will speak on Soviet Socialist Realism at the gallery Nov. 9-10 and Dec. 14-15. His gallery talks will begin at 6 p.m. each evening. Also displaying Soviet Impressionist paintings are the Rocky Mountain Gallery, 2335 E. Murray-Holladay Road (4800 South) in Holladay, Williams Fine Art in the ZCMI Center in downtown Salt Lake City, and the Springville Museum of Art, 126 E. 400 South, in Springville.



Portrait by Petr Ivanovich Strakhov.

downtown Salt Lake City, which has almost 100 Soviet Socialist Realist works in its inventory, and Utahns have several sources from which to

start a collection of 20th-century Russian paintings. But consider yourself warned: while prices start at about \$1,500, the best of these works do not come cheap. The McCarthey Gallery contains some paintings priced at \$50,000.

"The secret of Russian art is out," says Jim Dabakis, a Salt Lake City businessman who has become one of the country's largest importers of Soviet Impressionist paintings. "The art's value has skyrocketed. Now there are dealers from all over the world competing to get the few remaining pieces from the period."

Dabakis is a former Salt Lake City talk-show host who made his first trip to the Soviet Union 20 years ago. He had little background or training in art but began collecting Soviet paintings as a hobby.

"I fell in love with the stuff — with the raw grit of it," he says. Dabakis, who splits his time between Utah and St. Petersburg, had no idea in the early 1980s that he was on the

Portrait

forefront lecting body. T

Sovi respons which events leaders paradie sub of the l traying it: unsmilkm

Ren and vi cused culture When



by Alexei Pavelovich Belykh.

nt of a trend. "Nobody was col-
Russian art at that time. No-
there was no market for it."
et Impressionism bloomed in
se to the Stalinist period, in
artists painted ceremonial
such as Communist Party
giving speeches or reviewing
g troops. Weary of such glori-
object matter, Russian painters
ate 1940s and 1950s began por-
working-class life as they saw
sentimental scenes of farmers,
aids or factory drones.
dered with bold brush strokes
vid colors, these images fo-
more on Russia's traditional
than its communist politics.
Nikita Khrushchev opened up

the Soviet Union's vast central lands to mass agriculture in 1953, artists tagged along to chronicle workers tilling the soil. In this way, these paintings became important historical documents.

Soviet Socialist Realism was not fashionable in the 1960s or 1970s, when the art world was consumed with postmodern notions of the avant garde, such as Andy Warhol's Pop Art. Even within the Soviet Union, such paintings languished, unappreciated, until the 1980s, when entrepreneurs such as Dabakis found them torn, mildewed or rolled up in dark basements.

By the 1990s, however, realism was making a comeback. Art museums in Europe and America began mounting exhibits of 20th-century Soviet realist painting. And long-suffering Soviet artists began earning money for their work. In 1990 Swanson brought Nekrasov — his discovered Moscow artist — to Utah, where an art dealer bought almost 100 of his paintings for a sum three times larger than what Nekrasov, then in his sixties, had earned in his lifetime.

"These artists aren't selling their paintings for a bottle of vodka anymore," says Dabakis. And why should they? Experts such as Clayton Williams, owner of Williams Fine Art, believes the Soviet Impressionists' work compares with that of such European masters as Claude Monet or Auguste Renoir. "Almost everyone who's seen this art loves it, Dabakis says. "It's really struck a chord."

Our dear Heavenly Father, With a united voice we pray today for all who have felt the trauma of our national tragedy. We pray that the pain which accompanies this tragedy will cause us all to know more about who we are and lead us to a purer faith and deeper empathy. We pray for thy spirit to attend us as we assemble together in this sacrament meeting. May we feel thy love which flows first for all of thy children - and we

Thank the for that love which sustains us, No pray for thy spirit to be with Heidi today as she tells us what is in her heart. May she feel the love and support that we have for her.

We thank thee for all of the great gifts which we receive daily at thy hand and for the opportunity to be together today in this sacrament meeting - in the name of Jesus Christ, Amen

Pat -
 Thanks! If
 will be so fun
 to have you sing
 with us!
 P Weez

SACRAMENT MEETING
 September 16, 2001

- Mike Bourne Bishop
- J. D. Porter First Counselor
- Ken Andersen Second Counselor
- Chorister Allyson Shaw
- Organist Lorraine Wood
- WELCOME & ANNOUNCEMENTS Bishopric
- OPENING HYMN #124
 "Be Still, My Soul"
- INVOCATION Clayton Williams
- WARD BUSINESS Bishopric
- SACRAMENT HYMN #195
 "How Great the Wisdom and the Love"
- SACRAMENT SERVICE Aaronic Priesthood
- SPEAKER Anna Anderson
- MUSICAL NUMBER "Where Can I Turn for Peace?"
 Nelson Family Members
- SPEAKER Sis. Heidi Irene Nelson
- TESTIMONY *Leaving for the Tucson Arizona Spanish Speaking Mission*
 Louise Nelson
- TESTIMONY Pres. Gary Nelson
- CLOSING HYMN #60
 "Battle Hymn of the Republic"
- BENEDICTION Dan Anderson

Club Reminders

- Jeans are no longer permitted in the Clubhouse and appropriate attire is requested in the Grill Room while dining.
- We would also like to remind the membership that the Men's Card Room is for Men Only and the Ladies Card Room is for Ladies Only. To enter the Ladies facilities please pass through the Golf Lobby and not the Men's Card Room.

Thank You

Expressive Gratitude

The Club would like to thank the Howard Clark Gallery and Williams Fine Art for providing the beautiful artwork throughout the Clubhouse. If you are interested in purchasing a painting, please see the receptionist for a list of prices.

Hole-in-One X 2 = !!!!

The Club would like to congratulate Mary Elggren and Linda Gee on their recent 200 on the course!

New Members

Hidden Valley Country Club offers a warm welcome to its newest members:

MATTHEW & DERRA DAVIES	<i>Family, Adolescent, Child Treatment Services (E)</i>
Business: 2040 East Murray-Holady Road, Suite 211, Holladay, UT 84117	272-5083
Residence: 6172 South 2090 East, Salt Lake City, UT 84121	278-7807
LYNN & RUTHANN JOHNSON	<i>Magna Dental Clinic (E)</i>
Business: 3564 South 7200 West, Magna, UT 84044	250-1711
Residence: 20 Altawood Lane, Sandy, UT 84092	943-2003
KEVEN & TRACIE TOLBERT	<i>K.T. Hardwoods, Inc. (E)</i>
Residence: 7858 South 1300 West, West Jordan, UT 84088	508-9155
Business: 2729 East Oakgrove Drive, Sandy, UT 84092	571-7053

Valley Info

BUSINESS OFFICE: 571-0585

GOLF SHOP: 571-2951

GRILL ROOM: 571-0582

Monday thru Friday - 9:00 a.m. to 5:00 p.m.

Monday - 11:30 a.m. to 6:00 p.m.

Tuesday thru Sunday - 7:00 a.m. to 7:00 p.m.

Lunch Tuesday thru Saturday - 11:30 a.m. to 2:30 p.m.

Dinner Tuesday thru Saturday - 5:00 p.m. to 9:00 p.m.

Lunch Sunday - 11:30 a.m. to 5:00 p.m.

Dinner Sunday - 5:00 p.m. to 8:00 p.m.

Clubhouse Monday

At The Helm

Directors and Officers

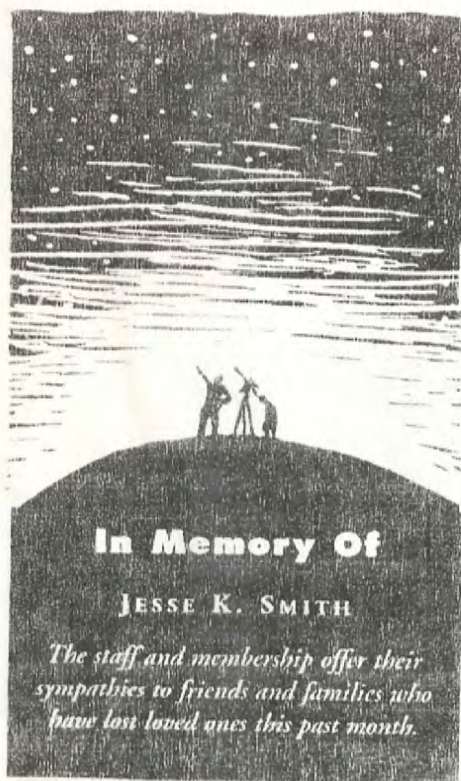
GARY CONNELLY	<i>President</i>
ACE BROWN	<i>Vice President & House Committee</i>
KEN MURRAY	<i>Secretary & Grounds Committee</i>
ALLEN TREVINO	<i>Treasurer & Building Committee</i>
BARRY BENOWITZ	<i>Golf Committee</i>
DAVID GREENWOOD	<i>Entertainment & Membership Committee</i>
LARRY LEEPER	<i>Building Committee</i>
ED MCCAFFREY	<i>Membership & Entertainment Committee</i>
JOHN SNOW	<i>Grounds Committee</i>
DONALD SESSIONS	<i>Long Range Planning</i>

Club Auxiliary Officers

LINDA NELDEN	<i>Ladies Golf Association President</i>
DONNA RAE BARLOW	<i>Ladies 9-Hole Golf Assoc. President</i>
BILL & CAROLYN MARCOVECCHIO	<i>Sunday Couples Golf</i>

Club Management

SCOTT ROGERS	<i>General Manager</i>
CHRIS RUDI	<i>Golf Professional</i>
LARRY EMERY	<i>Golf Course Superintendent</i>
RITA MARTHA	<i>Office Manager</i>
BRIAN PORRITT	<i>Executive Chef</i>
SHANE BENHAM	<i>Clubhouse Manager</i>
ROCKY SKOPEL	<i>Wall Manager</i>



In Memory Of

JESSE K. SMITH

The staff and membership offer their sympathies to friends and families who have lost loved ones this past month.

Where Can I Turn for Peace?

Thoughtfully = 80-100

1. Where can I turn for peace? ✓ Where is my so - lace
 2. Where, when my ach - ing grows, ✓ Where, when I lan - guish, ✓
 3. He an - swers pri - vate - ly, ✓ Reach - es my reach - ing

When oth - er sourc - es cease to make me whole? ✓
 Where, in my need to know, where can I run? ✓
 In my Geth - sem - a - ne, ✓ Sav - ior and Friend. ✓

When with a wound - ed heart, ✓ an - ger, or mal - ice,
 Where is the qui - et hand to calm my an - guish? ✓
 Gen - tle the peace he finds for my be - seech - ing. ✓

I draw my - self a - part, ✓ Search - ing my soul?
 Who, ✓ who can un - der - stand? ✓ He, on - ly One.
 Con - stant he is and kind, ✓ Love with - out end.
Ritard

Text: Emma Lou Thayne, b. 1924. © 1973 LDS
 Music: Joleen G. Meredith, b. 1935. © 1973 LDS

John 14:27; 16:33
 Hebrews 4:14-16

DONORS TO DATE (CONTINUED)

Douglas N. Halbe
V. Ronald Halliday
John Hartman
Dana G. Harvey
Roy G. Haslam
Henry S. Hemingway
Ronald E. Henriksen
Jerry C. Higginson
Richard W. Hill
James R. Holbrook
Oren E. Hopkins
Richard Howa
Jerry Howells
Alan E. Huish
Gilbert H. Iker
Marian W. Ingham
James Ivers
James U. Jensen
Kermit Johnson
Norman S. Johnson
G. Frank Joklik
Roger Jones, M.D.
Howard A. Jorgensen
Ceri R. Jones
Malcolm F. Justice, Jr.
Thomas R. Karrenberg
Mrs. Pratt Kesler
Harold C. Kimball
Ranch S. Kimball
Richard A. Kimball, Jr.
Richard A. Kimball, Sr.
Lucinda Kindred
Carl R. Kjeldsberg, M.D.
Katharine Wright Lamb
Carl L. Laurella
Mary Kay Lazarus
Merline Leaming
Tom Lewis
Allan M. Lipman
John W. Losse, Jr.
Kenneth E. Louder
Robert G. Love
John W. Lowe

Warren K. McOmber
Howard G. McQuarrie, M.D.
Doris Melich & Children
Herbert E. Meyer
Richard G. Middleton, M.D.
Carl Minden
Edward B. Moreton
Frederick A. Moreton, Jr.
John Morgan, Jr.
Thomas C. Moseley
O. Wood Moyle, Jr.**
O. Wood Moyle, III
Edward W. Muir
Mark W. Muir, M.D.*
Richard W. & Frances P. Muir
Marilyn Neilson
Bishop George Niederauer
David Nelson
Roy S. Nelson
Joan P. Ogden
Patrick J. O'Hara *
Bruce L. Olsen
Dolores A. Olund
Gregory Orme
Michael D. Ossmen
Steven Ott
James R. Oyler
Joseph J. Palmer***
Brian Parcel
Maunsel D. Pearce, M.D.
D. Armstrong Penney
D. Scott Peterson
Pi Kappa Alpha Fraternity
David C. Pickett
D'Arcy Dixon Pignanelli
Frank Pignanelli
Beverly Jane Porter
Larry V. Poulson
Robert Pratt
Howard W. Price*
Barbara Prince
F. S. Prince, Jr.
F. Seaton Prince*

William M. Shorter
JoAnne L. Shrontz
Robert Shupe
Sigma Chi Fraternity
Roy W. Simmons
Clark T. Smith
Enoch Richard Smith
Gibbs M. Smith
Max J. Smith
Robert G. Snow, M.D.
J. Keith Sorenson
George H. Speciale
Cynthia F. Spoor
William H. Spoor
Kathryn S. Stalheim
Thomas A. Stamey
Douglas D. Stewart, Sr.*
Douglas D. Stewart, Jr.
Francis H. Suttter
Lane Summerhays
Leland Swaner*
Paula Swaner, Ph.D.
Ed Sweeney
Stephen D. Swindle
Donovan F. Symonds
Earl Tanner
Norman C. Tanner
Earl Tate
J. Robert Thomas
Marilyn O. Thornton
Michael R. Tolboe
W. James Tozer, Jr.
VanCott, Bagley, Cornwall
& McCarthy
Richard Van Winkle****
Walker Wallace
Curtis R. Ward
Dorothy Watkiss
Alonzo W. Watson, Jr.
Robert F. Weyher
Rob White
Rulon A. White
Hardin A. Whitney

Jack Lunt
 Christopher Von Maack
 Judith D. Maack
 Peter William Madsen
 Robert A. Madsen
 David L. Maher
 Robert E. Mansfield
 Michael A. Manship
 Jack Mark
 Milo Marsden
 Emilie S. Martin
 Norma Matheson
 Stephen D. Matheson
 Paul H. Matthews
 Derek Mattsson
 J. Michael Mattsson
 Kearns & Jane McCarthy**
 Philip G. McCarthy
 Thomas K. McCarthy
 Margaret McDevitt
 Edward McDonough
 Jerilyn McIntyre

John B. Prince
 Vasilios C. Priskos
 Gordon R. Putnam
 Arthur B. Ralph
 T. Upton Ramsey
 Anthony Rampton
 John M. Rapp
 Daniel Reagan
 Vincent L. Rees, M.D.
 Republican Elephant Club
 William D. Rice
 S. Grover Rich
 Franklin D. Richards, Jr.
 William G. Richards
 Alvin Richer
 Donald Rosenblatt
 Evelyn Rosenblatt
 W. Gary Sandberg
 Paula Swaner Sargetakis
 Jon Schumann
 John A. Scowcroft
 John H. Short

Karen Wikstrom
 Don Willey
 Duff Willey
 Clayton R. Williams
 Daphne & Greg Williams
 James R. Wilson
 David B. Winder
 Donald J. Winder
 Harold "Hack" Woolley
 Jeffrey E. Wright
 Spencer Wright, M.D.*
 Uarda S. Wright
 Robert Yeates
 Kimball Young

*In Memory of
 **In Honor of
 *** O. Wood Moyle, Jr.
 Business Center
 ****Donated by Friends
 of Richard VanWinkle

\$ 1,435,439.⁴⁰
 (72%)

Number of Resident Members
 Contributing to the Restoration Project

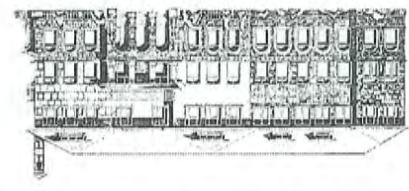
270
 (66.8%)

\$ 2,000,000

Number of Resident Members

404

THE ALTA CLUB RESTORATION PROJECT
 PARTICIPATION NUMBERS (AS OF SEPTEMBER 4, 2001)



Utah Chamber Artists Silent Auction

24 September 2001

The Gunnell Home
Holladay, Utah

Please note: If you bid on
two or more items, you will
receive a pair of
complimentary tickets to the
Utah Chamber Artists Fall
Concert in October.

Private Christmas Concert by Members of Utah Chamber Artists

A group of performers from the Utah Chamber Artists will perform at your company or private holiday gathering. Your friends and associates can share this joyous musical experience with you at your company, family or church occasion.

Donor: Utah Chamber Artists

Original Oil on Canvas by Clayton Williams

Clayton Williams is a well-known Utah painter and art connoisseur. He is the owner of Williams Fine Art in downtown Salt Lake City, one of Utah's preeminent art galleries. His works are highly sought after and are seen in many private and corporate collections throughout the United States. He has been a generous contributor for many years to arts organizations throughout Utah.

Donor: Clayton Williams/Williams Fine Art

18th Century Greek Hymnal Leaf

This is an original Greek Hymnal illuminated manuscript leaf on laid paper, from Constantinople, circa 1775. Overall leaf size is about 4½ x 7 inches. This unusual hymnal leaf is in a beautiful Greek script. The text is written in black ink and the musical notation is in red ink. There are several illuminated initial letters in red. The leaf is in original condition, with some light creases where the page was turned over the centuries. This is guaranteed genuine and is not a reproduction.

Donor: Bob and Debbie Stevens

Thank you for your generous support of the
Utah Chamber Artists

You are cordially invited to attend
Utah Chamber Artists'
annual

Entr'acte Dinner and Concert

at the home of

Kaye & Ron Gunnell

2545 East 6200 South Holladay

Free valet parking

Monday September 24, 2001

Reception - 6:30 pm

Dinner - 7:00 pm

Concert - 8:00 pm

Utah Chamber Artists Choir

Barlow Bradford, conducting

R.S.V.P. by September 19th to

Becky Durham 801-587-7955

Single Ticket \$75.00

(\$50.00 is tax-deductible)

Seating is limited

*Chw
Rupp
9/14*

Continued from C.1

countless tours into their career, the Backstreet Boys can probably be considered masters of the pop-concert formula. The Boys — Nick Carter, Howie Dorough, Brian Littrell, AJ McLean and Kevin

Richardson — have no problems producing multiple platinum albums or getting their videos in heavy-rotation on MTV, and their tours just keep growing in scope.

The group's current album and supporting tour are stopping in Lake City tonight, featuring a multi-level stage, and will jut 10 rows into the air.

ART SALE

MORMON PIONEER OIL PAINTINGS

BY
GLEN HOPKINSON
AT

WILLIAMS FINE ART

60 East South Temple, Main Lobby
Phone (801) 534-0331

STARTING OCTOBER 4TH
12 NOON TO 5 PM
MONDAY THROUGH SATURDAY

ART SALE

MORMON PIONEER OIL PAINTINGS

BY
GLEN HOPKINSON
AT

WILLIAMS FINE ART


60 East South Temple, Main Lobby
Phone (801) 534-0331

STARTING OCTOBER 4TH
12 NOON TO 5 PM
MONDAY THROUGH SATURDAY

Peery's Egyptian Theater presents
(801) 395-3227 for tickets & information

Philadanco

Friday, October 12th 2001
7:30 pm



"The company style... is visceral, fierce & sensuous by turns, elegant & ingratiating."
-New York Magazine

Peery's Egyptian Theater • 2415 Washington Blvd. • Ogden

Deseret News
Art Section



Oct 7, 2001

Bedding Sale

20% off
list prices



- Pillows • Shams • Quilts • Dust ruffles

NOW THRU OCTOBER 27TH

LOCATED AT GARDNER VILLAGE
1100 West 7800 South • (801) 562-8842
Open Mon. - Sat., 10-6 • www.gardnervillage.com

Chamber Welcomes New Members

The Chamber welcomes the following new members! Detach and save in your Membership Directory and Buyer's Guide

Ms. Dixie Davis-Vandelier
Adoption Exchange
1065 East 3300 South
Salt Lake City, UT 84106
(801) 412-0200
Adoption Services

Mr. Robbie L. Joly
Affinity Alliance
11113 South 465 East
Sandy, UT 84070
(801) 571-3890
Employee Awards

Mr. John Barker
Amica
P.O. Box 26571
Salt Lake City, UT 841260571
(888) 533-7933
Insurance

Ms. Marilyn Oakey
C. Kay Cummings Candies
2057 East 3300 South
Holladay, UT 84109
(801) 485-1031
Candy & Confectionery-Retail

Mr. Gary D. Baker
Cornerstone Counseling Center
660 South 200 East, Suite 308
Salt Lake City, UT 84111
(801) 355-2846
Associations & Organizations

Mr. Rob Hess
David Chase Cafe
278 East 900 South
Salt Lake City, UT 84111
(801) 363-7182
Caterers

Dr. W. Andrew Lyle, M.D.
The Eye Institute of Utah
755 East 3900 South
Salt Lake City, UT 84107
(801) 266-2283
Physicians & Surgeons-Ophthalmology

Ms. Sinikka Brady
Finnish Touch Day Spa, Inc.
1301 South 2100 East
Salt Lake City, UT 84108
(801) 582-3467
Spas-Beauty & Day

Mr. Doug Vilven
Golf in the Round
600 West 3300 South
Salt Lake City, UT 84107
(801) 973-2345
Golf Driving Ranges

Mr. Dave Christofferson
Good Feet of Utah
8944 South State Street
Sandy, UT 84070
(801) 561-8778
Shoes-Whlse & Mfrs

Mr. Patrick Christensen
Independent Financial Solutions, L.L.C.
2505 East 3300 South, Suite 301
Salt Lake City, UT 84109
(801) 487-4536
Financial Planning Consultants

Mr. Bjorn Espenes
Infopia
2855 East Cottonwood Parkway, #100
Salt Lake City, UT 84121
(801) 990-4700
Internet Marketing & Advertising

Mr. David S. Layton
Interior Construction Specialists, Inc.
9090 South Sandy Parkway
Sandy, UT 84070
(801) 568-9090
Contractors-General

Mr. J. Brad Knight
Knight Avante
3760 South Highland Drive #500
Salt Lake City, UT 84106
(801) 272-9823
Construction-Commercial

Mr. Al Peterson
Layton Construction Company, Inc.
9090 South Sandy Parkway
Sandy, UT 84070
(801) 568-9090
Contractors-General

Ms. Jennifer Callister
Lupus Foundation of America
455 East 500 South
Garden Level
Salt Lake City, UT 84111
(801) 364-0366
Associations & Organizations

Mr. Alex Fox
Passages Restaurant
71 West South Temple
Salt Lake City, UT 84101
(801) 536-7200
Restaurants

Ms. Breanne Dickson
Protocol School of Utah
P.O. Box 331
Farmington, UT 84025
(801) 447-4703
Consultants

Mr. Steven G. Kisling
Roto Rooter
729 West 1390 South
Salt Lake City, UT 84104
(801) 972-2828
Plumbing Contractors

Ms. Jennifer Streiff
Sandbox Circle
P.O. Box 9774
Salt Lake City, UT 84109
(801) 859-6071
Internet Marketing & Advertising

Ms. Diane Theurer
Smith Building Catering
15 East South Temple
Salt Lake City, UT 84101
(801) 536-7277
Banquet Facilities

Mr. Stanley Merritt
Sonitrol of Salt Lake
3539 South Main Street, Suite 200
Salt Lake City, UT 84115
(801) 264-9450
Security Equipment, Systems & Monitoring

Mr. Stewart Greene
Spectrum Professional Services
175 South Main Street, Suite 300
Salt Lake City, UT 84111
(801) 328-5151
Engineering & Consulting

Mr. Mike Dale
The Rose Shop
260 East South Temple
Salt Lake City, UT 84111
(801) 363-7673
Florists

Mr. Todd Larkin
The Tie Guy
923 West 10375 South
South Jordan, UT 84095
(801) 232-9000
Clothes & Accessories-Men-Retail

Ms. Sarah George
Utah Museum of Natural History
1390 East Presidents Circle
Salt Lake City, UT 84112
(801) 585-1572
Museums

Mr. Bob Buchanan
West Valley City Economic
Development
3600 South Constitution Blvd.
West Valley City, UT 84120
(801) 963-3321
Economic Development

Ms. Debbie Brown
West Valley Hospitality Association
2229 West City Center Court
West Valley City, UT 84119
(801) 886-1300
Accommodations

Mr. Tom Maher
Western Reporting, L.L.C.
141 East 5600 South, Suite 300
Salt Lake City, UT 84107
(801) 281-2000
Employment Screening & Tenant

Mr. Clayton R. Williams
Williams Fine Art
60 East South Temple, Suite 150
Salt Lake City, UT 84111
(801) 534-0331
Art Galleries, Dealers &

Directory Updates

Is Your Membership Information Accurate?

The deadline is fast approaching. Is your information current with the Chamber? The Chamber strives to make the Directory as accurate as possible—but we need your help to do it! You should have received a mailing with a request to update your information. Please check your business category, company contacts, website, email, etc. This is all in preparation for the Membership Directory. The quickest way to make sure your information is current is to log onto www.saltlakechamber.org and update the information yourself before the end of the month. You can obtain your log in password by contacting your Chamber representative:

Companies A – E
Tara Tiedemann rtiedemann@saltlakechamber.org – 328-5043

Companies F – P
Natalie Peay npeay@saltlakechamber.org – 328-5080

Companies Q – Z
Rolanda Steffens rsteffens@saltlakechamber.org – 328-5077

Circle Level Companies
Heidi Ballif hballif@saltlakechamber.org – 328-5055



HUNTSMAN
CANCER INSTITUTE
Ron Boone Classic



*Celebration
of Hope*

8/3/01

10. *Evolution* skis—for those with quality in mind. \$600
Donated by Evolution Ski Company
11. Fabulous 'ready for fun' snowboard. \$600
Donated by Evolution Ski Company
12. Jeff Hornacek basketball shoes. \$300
Donated by Utah Jazz
13. Experience the ride of a lifetime...two tickets to ride the \$390
Olympic Luge/Bobsled run.
Donated by Michael Connor
14. Reward yourself with the beauty of an original painting. \$1100
Donated by Williams Fine Art Shop
Painting by Clayton R. Williams "Mesas at sunset"
15. Surprise your friends and live it up: golf for three with \$150
a pro golfer from Willow Creek CC.
Donated by Willow Creek Country Club
16. Walk in style and luxury with a *Tumi* leather computer case. \$300
Donated by O.C. Tanner
17. Junior size golf clubs. \$80
Donated by Holladay Golf
18. Men's blue *Festina* watch—always draws the attention of \$170
those who matter.
Donated by Sierra West
19. Fun in the Sun! A complete package for the annual Land \$350
Rover of Centerville Moab Retreat, May 17-19, 2002.
Includes: use of a Land Rover for the entire retreat, lodging
for two nights, catered dinner and guided trails.
Donated by Land Rover of Centerville.



"San Rafael Mesas" (acrylic on canvas) by Royden Card will be on display at the Painted Pony Gallery through Aug. 31.

John Hughes and Kathy Wilson.

ShearerImages (3945 Wasatch Blvd., 277-6644) — Photography by Andy and Marilyn Shearer.

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.

Sugar Post Pottery (1950 S. 1100 East, 832-9235) — Studio and gallery exhibits of pottery by Ben Behunin and Fred Conlon.

Sweet Branch Library (455 F St.) — "Substratum," photography by Jan Andrews, through Sept. 8.

The Stable/Fine Arts (132 E St., 355-6872) — Portrait paintings by William Whitaker and other artists' paintings showing continuously.

Tivoli Gallery* (255 S. State, 521-6288) — Original works by Joan White, Elva Malin, Norma Forsberg, Ken Spencer, Carol Evans, Ian Ramsey, Ken Baxter, Dan Baxter, Fred Crawford, Stephen Hedgepeth, Ursula Brodauf, Louis Heintzman, Cyrus Dallin, John Hafen and Mahonri Young.

Twiggs & Moore Art Gallery (Gardner Historic Village, 1095 W. 7800 South, West Jordan, 255-3004) — Works by Greg Olsen, James Christensen, Arnold Friberg, Nancy Glazier and others. Exhibit ongoing.

University Hospital (Medical Drive, second floor) — "The Art in Rock," featuring 24 photographs by Craig Law of prehistoric Barrier Canyon rock art, through Sept. 24.

Utah Museum of Fine Arts* (University of Utah, South Campus Drive, 581-7332) — "Rodin: Sculpture from the Iris

and B. Gerald Cantor Collection," featuring "The Thinker," "The Kiss," "The Gates of Hell" and other famous works by Rodin, through Sept. 2.

VSA arts of Artspace* (329 W. Pierpont, 328-0703) — "Art, Disability & Expression," featuring 23 paintings from disabled artists in nine states, through Oct. 5.

Williams Fine Art* (Main Lobby, Eagle Gate Plaza, 60 E. South Temple, 534-0331) — Recently acquired works by Maynard Dixon, J.T. Harwood, LeConte Stewart and John Hafen and works by contemporary Utah artists.

* Members of the Salt Lake Gallery Association.

● **OUTSIDE SALT LAKE CITY**

Apple Frame Gallery (70 N. Main, Bountiful, 298-1227) — Plein air paintings by David Koch, Elva Malin, Steve McGinty and Diane Turner through Aug. 31.

Art of the Earth (100 S. 650 West, Suite 8, Heber, 1-801-541-9106) — Works by students and other artists.

Braithwaite Fine Arts Gallery (Southern Utah University, Cedar City, 1-435-586-5432) — "Southern Utah Artists Invitational" through Aug. 25.

Brigham City Museum-Gallery (24 N. 300 West, Brigham City, 723-6769) — "Historic Baron Woolen Mills Photography Exhibit," featuring photographs by Tillman Crane, Barry Parsons and Dan Smith, through Sept. 1.

Brushworks Fine Art Studios & Gallery (61 N. Main, St. George, 1-435-673-2723) — New works in pastels and oils by Maureen Booth and Annette Everett. Ongoing exhibit of watercolors and sculp-



COURTESY OF THE ARTIST

"Madonna of the Delicate Arch" (oil on board) by Todd Stilson at Williams Fine Art. The art is symbolic of mothers, children and mourning.

Ella Peacock



"STORM IN SPRING CITY"

OIL ON CANVAS

22" X 26"

WILLIAMS FINE ART

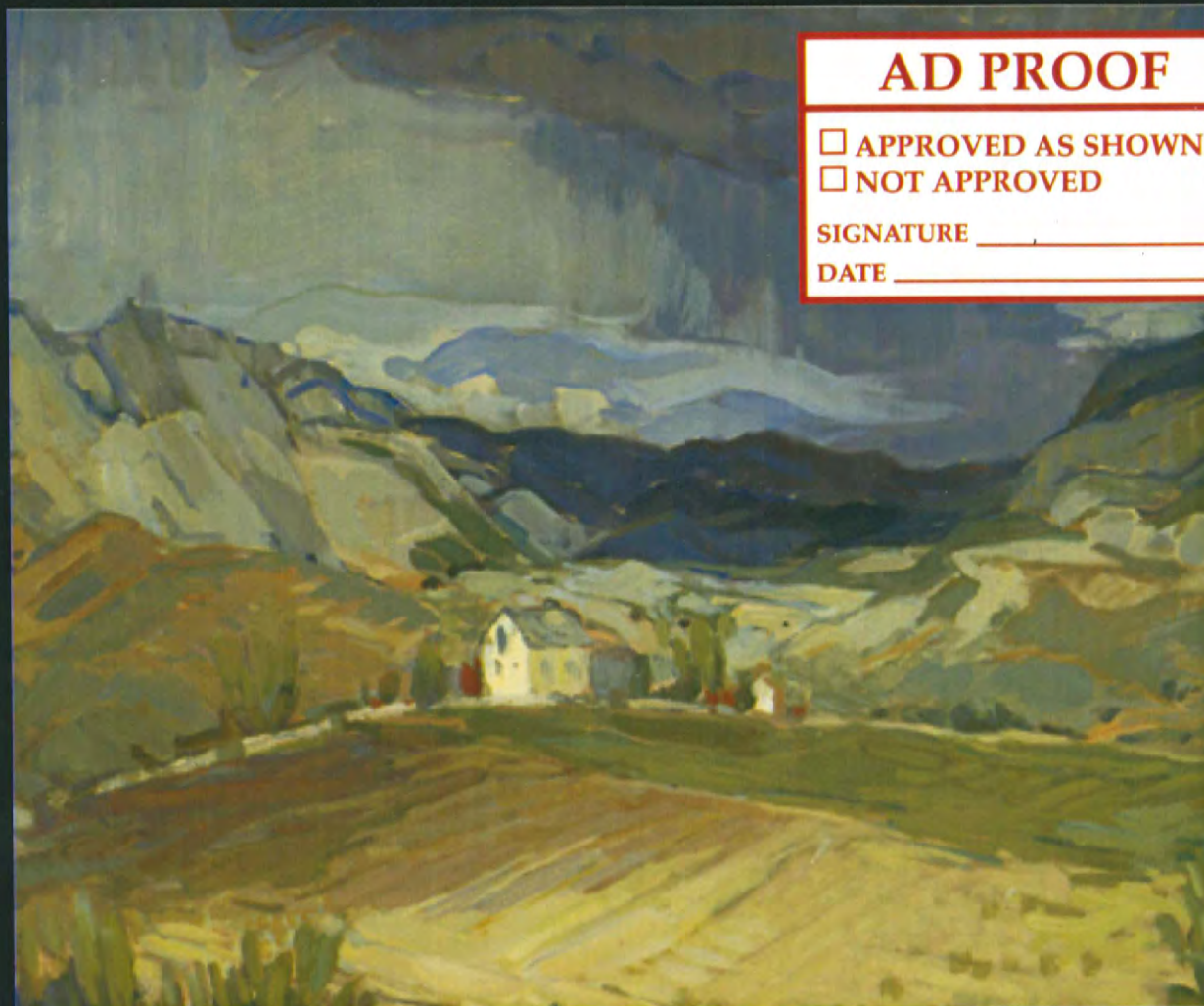
60 E. SOUTH TEMPLE • MAIN LOBBY
(801) 534-0331

WE BUY COLLECTIBLE ART BY EARLY UTAH ARTISTS:

MAHONRI YOUNG • J.T. HARWOOD • JOHN HAFEN • H.L. CULMER • MINERVA TEICHERT • LeCONTE STEWART
LEE GREENE RICHARDS • DANQUART A. WEGGELAND • GEORGE OTTINGER • CYRUS E. DALLIN • C.C.A.
CHRISTENSEN • ALFRED LAMBOURNE • HOWELL ROSENBAUM • LORUS PRATT • HENRI MOSER • WALDO MIDGLEY
• MAYNARD DIXON • FLORENCE WARE • AND OTHERS

August 2001

Ella Peacock



AD PROOF

- APPROVED AS SHOWN
 NOT APPROVED

SIGNATURE _____

DATE _____

"STORM IN SPRING CITY"

OIL ON CANVAS

22" X 26"

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • MAIN LOBBY
(801) 534-0331

WE BUY COLLECTIBLE ART BY EARLY UTAH ARTISTS:

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CHRISTENSEN • ALFRED LAMBOURNE • HOWELL ROSENBAUM • LORUS PRATT • HENRI MOSER • WALDO MIDGLEY
• MAYNARD DIXON • FLORENCE WARE • AND OTHERS

	1	2	3	4	5	6	7	8	9
16th Street Gallery		■				■	■		■
"A" Gallery	■	■	■	■	■	■	■	■	
B Gallery at Bartholomew Frame Co.	■	■	■	■		■			
Bambi Knight Gallery					■				
Bingham Gallery	■	■							
Brigham Young University Museum of Art	■	■	■			■	■		■
Brunner Gallery	■	■	■	■		■	■		■
Celebration Gallery			■				■		■
Coda Gallery	■	■	■	■		■	■	■	■
Creekside Gallery	■	■	■			■	■		■
de Condé's	■	■				■			
Phillips Gallery	■	■	■	■	■	■	■		■
Prints and Accents	■	■		■		■			
Q Street Fine Crafts			■	■	■				
Richard Thomas Gallery	■	■	■						■
Rocky Mountain Gallery	■	■	■	■		■	■		■
Torrey Gallery	■	■	■	■		■		■	■
Williams Fine Art	■	■	■				■		■

types of work shown

- 1 ABSTRACT
CONTEMPORARY
- 2 TRADITIONAL
REPRESENTATIONAL
- 3 SCULPTURE
- 4 CRAFTS/CERAMICS/
GLASS
- 5 JEWELRY
- 6 PHOTOGRAPHY
PRINTS
REPRODUCTIONS
- 7 FOLK/AMERICANA
- 8 PRIMITIVE/TRIBAL
- 9 WESTERN/WILDLIFE

LALIQUE

Representing
harmony, virtue, prosperity,
and long life ...

This is the year of the dragon



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and jade green.

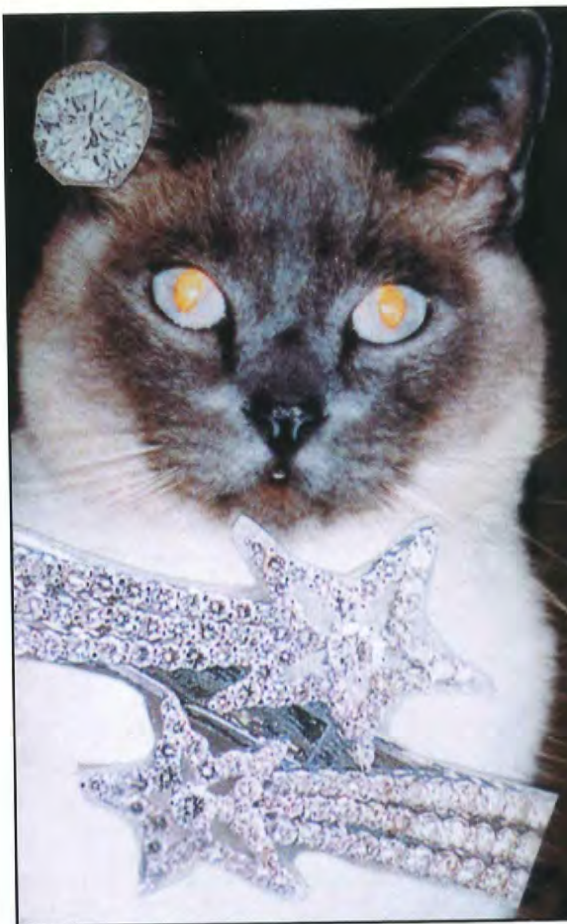
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Torrey Gallery

80 East Main Street
Torrey, UT 84775
Owner Larry and Cathy Bagley
Contact Larry and Cathy Bagley
Phone 435-425-3909
Fax 435-425-3593
Web www.torreygallery.com
Exhibit Space—1,000 square feet

The Torrey Gallery, situated near the exquisite red rock canyons and mesas of Capitol Reef National Park, features works by Utah painters, sculptors, and photographers. Many historical and contemporary Navajo rugs are also available.

Artists—Doug Braithwaite, Paul Davis, Silvia Davis, Lee Deffebach, Patricia Kimball, Bonnie Posselli, Kathleen Petersen, Tony Smith, V. Douglas Snow, Cordell Taylor, Craig Law, John Telford, David Meunch, and others.

E L V A M A L I N



ARTISTS

Emmerett Atzet
Phillip Barlow
Robert Call
G. Russell Case
Laurel Hart
Shanna Kunz
Randall Lake
Wallace Lee
Sam Lawlor
Elva Malin
Ian Ramsey
Kathryn Stats

16th Street Gallery

1299 East 4500 South
Salt Lake City, Utah 84117
263-1460 or 942-8291

Hours: Wednesday thru Saturday 12:00 - 5:30 p.m.



Williams Fine Art

60 East S. Temple
Main Lobby
Salt Lake City, UT 84111
Owner/Contact Clayton R. Williams
Phone 801-534-0331
Fax 801-533-9877
Web www.artnet.com/williamsfineart.html
Email williamsfineartgallery@yahoo.com
Exhibit Space—2,100 square feet
Hours Mon.-Fri., noon-5

Established in 1988 and located in the heart of downtown Salt Lake City, Williams Fine Art is Utah's premiere gallery. Contact the gallery staff for the finest paintings by early Utah artists and outstanding contemporary painters. More than 500 paintings constitute the gallery's inventory. Top prices are paid for collectable works by early Utah artists. **SL**



INTERMOUNTAIN HEART
COLLABORATIVE STUDY

J. Brent Muhlestein, M.D.
Principal Investigator

124 Jepson Avenue, Suite 210

Salt Lake City, Utah 84103

tel: (801) 408-1115 (4427)

fax: (801) 408-8655

June 25, 2001

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

Dear Clayton,

On behalf of the Intermountain Heart Collaborative Study researchers, I would like to thank you for your financial and personal commitment to the study. Your generous financial support will provide funds for half of the study scantron equipment, which will be used to organize data from the patient lifestyle, family, and medical history survey.

I would also like to add my personal thank you for your willingness to contact Ida Smith and Doug Hardy. We appreciate you sharing your fundraising expertise for the Intermountain Heart Collaborative Study and look forward to the opportunity to pursue potential resources.

Sincerely,

A handwritten signature in black ink, appearing to read "J. Brent Muhlestein".

J. Brent Muhlestein, MD
Principal Investigator, Intermountain Heart Collaborative Study
Director of Cardiac Research
Intermountain Health Care

Cc: Deseret Foundation



b. Another idea is for local Rotary Clubs to sponsor statewide participation by all forty of our school districts. Schoolchildren of each district would create a poster or painting and the local Club would select the best. It would be reproduced in graffiti-proof ceramic tile embedded in a low, climable wall with no sharp edges. The wall would surround the playground. The artwork would be identified with the name of the student artist, the school district, and the sponsoring Rotary Club(s).

c. All Clubs, regardless of location, can participate in the B&B program. It is likely that some visiting Rotarians will want to see other beauty spots in our state, and will take either pre- or post-Olympic tours, or both. They can be hosted by Rotarians everywhere.

d. If a Club or a member participates in any of these programs, the name of the Club will be engraved in the stone marker to be erected at the main entrance to the Paralympic Playground.

9. More ideas will develop during the design phase of this great Rotary project. We hope that some of them come from creative Rotarians statewide. There will many opportunities to participate in ways we haven't thought of...yet.

OTHER TANGENTIAL INFO

10. Club 24 formed an Olympics Coordinating Committee in January 2000. Chair is Rhoda Ramsey, retired Principal in Ramsey Real Estate. She reports to President John Bennion and President-elect Vicky Jackson (who will be President during the 2002 Winter Games). Sub-committees and their Chairs are as follows:

a. Paralympic Playground: Ken Paulson. Responsible for all aspects of Playground such as coordination with SLC officials, design, ceremonies such as Ground Breaking and Dedication, budget, and related matters.

b. Bed & Breakfast: Greg Gunn (Past-president Jerry Holyoak works with District 5420 Clubs other than Club 24). Handles commitment from Rotarians to host visitors, sets standards for B&B's, coordinates supply of housing with demand. Manages collection of rental payments for Foundation.

c. San Antonio International Convention: Collee Malouf. Club 24 has rented a booth and will explain program to Rotarian delegates, hand-out materials for potential visitors, and coordinate demand for housing with supply.

d. Hospitality: Past-president Clayton Williams. Provides daily hospitality for visiting Rotarians at Williams Art Gallery at North Temple entrance to ZCMI Mall. Provides morning and early evening hospitality, assistance, message center, and non-alcoholic refreshments for visitors.

e. Speakers' Bureau: Past-president Bob Springmeyer. Contact District 5420 Clubs and arranges for programs explaining Playground project and encouraging their support.

f. Youth Concert: Past-president Skip Daynes. Youth Concert is an official cultural event of the Winter Games, scheduled for 18 February at Abravanel Hall. Arranging reception for visiting Rotarians at Abravanel Hall prior to concert. Director of Utah Youth Symphony is Barbara Scowcroft (daughter of past-DG John)

WHO'S WHO in the CAST

July 2001

STEPHEN WILLIAMS (*Peter*)

Stephen Williams, a native of Salt Lake City, is delighted to be making his debut with The Emily Company. He received the majority of his theater training at the Victory Theater in Los Angeles and at the Jungle Theater in Minneapolis. Favorite roles include Bob in *Wonderful Town*, Zach in *A Chorus Line*, Major Whitred in *Death Takes a Holiday*, and Theseus in *A Midsummer Night's Dream*. For the past six years Stephen has sung with the Utah Opera Chorus, participating in sixteen opera productions, as well as performing the role of the Messenger in *La Traviata*. He has also worked for several years as a cantor in various local churches.

Stephen is currently finishing an MFA in Film Studies at the University of Utah, with an emphasis in film directing. He supports his artistic endeavors by working as a fine art dealer and frame designer.

JANE V. WOOD (*Kathy*)

Jane retired from the stage as Principal dancer with Ballet West in March of 2000, after a career that spanned 22 years with that company. She received her ballet training in Dublin, Ireland, and most extensively at the Washington School of Ballet and the Academy of the Washington Ballet in Washington, D.C., under the guidance of Mary Day. She was honored to work with the Geneva Ballet in Geneva, Switzerland while attending high school there for three years, where she danced under the direction of Patricia Neary and George Balanchine. In pursuit of a college degree, Jane returned to the U.S.A. in 1978, and attended the University of Utah as a ballet major. She received a scholarship to attend the University and the opportunity of dancing with Ballet West, under the direction of Bruce Marks. After two years as a scholarship student, Jane was accepted into the corps de ballet of Ballet West. Under the direction of John Hart, she was promoted to Soloist in 1987 and to Principal Artist in 1989. Some of the roles that Jane performed during her career with Ballet West were Juliet in *Romeo and Juliet*, Odette/Odile in *Swan Lake*, Aurora in *The Sleeping Beauty*, the Sugarplum Fairy in *The Nutcracker*, the title roles in *Rosalinda*, *Giselle*, *Cinderella*, *Lady of the Camellias*, *Alice in Wonderland*, as well as more contemporary works such as, *Theme and Variations*, *The Leaves are Fading*, *Age of Anxiety*, *Ophelia*, and *Carmina Burana*, to name a few.

Jane performed Cinderella at the Kennedy Center for the Performing Arts in Washington,

D.C., at the invitation of the Washington School of Ballet to celebrate it's 50th year reunion in 1994.

Jane graduated from the University of Utah with a Bachelor of Fine Arts degree in Ballet with a performance emphasis in August 2000. She also taught ballet and modern majors at the University as an Adjunct Assistant Professor from 1999-2001.

Jane was asked by Jonas Kåge, current Artistic Director of Ballet West, to be the Faculty Coordinator and Instructor for the Ballet West Conservatory in September 2000. She has taught at numerous schools in Utah, as well as the rest of the U.S., as a guest teacher.

Jane is currently teaching at the Ballet West Summer Intensive Program being held at the Marriot Center for Dance at the University while performing in *Company*.

Jane will be relocating after these performances to Southern Georgia, where she will continue to teach students of all ages.

KATHARINE CLARK REILLY (*Producing Artistic Director/Director*)

Company marks the professional directing debut of Katharine Clark Reilly, the founder of The Emily Company. In the spring of 1999, she produced The Emily Company's inaugural production of *The Belle of Amherst* at the McCune Mansion. Following *Belle*, in the summer of 2000, she produced the regional premiere of *Wit* by Margaret Edson at The Rose Wagner Performing Arts Center and *Hedda Gabler* and *Hamlet* at The Rose this past winter. In Los Angeles in 1993, she produced the multi-ethnic production of the musical *The Fantasticks*. The musical was financially successful, as well as critically acclaimed. In 1994, it won the prestigious L.A. Ovation Award for Best Musical in a Small Theatre.

Not only was this production hailed as a triumph, the production donated 30% of its six week run to the Pediatric AIDS Foundation. Four Wednesday matinees served as first time theater-going experiences for high school students, with question and answer sessions with cast and students following the performances. The matinees were sponsored by Elizabeth Taylor, Barry Manilow, American Express, and Anne Klein. The attention of this production caught the eye of playwright George Furth (author of *George* invited Katharine to produce a one-woman musical he was beginning in Chicago, *Off the Record*. She was honored to spend time in the professional company of Mr. Furth.



THE EMILY COMPANY AT THE ROSE

The Rose Wagner Performing Arts Center

The Emily Company

presents

COMPANY

Music & Lyrics by
STEPHEN SONDHEIM

Book by
GEORGE FURTH

With

JENI CARVER PAULA CROCKETT
MARK GOLLAHER STEPHANIE HOWELL
STEPHEN IVEY ANNE STEWART MARK
GARY NEILSON CHARLIE PADDOCK
MARISSA PETTY STEVE PHILLIPS
KATHARINE CLARK REILLY MARY PARKER-WILLIAMS
STEPHEN WILLIAMS JANE V. WOOD

Sound Design by Technical Director & Production Stage Manager
LARRY L. HOLT Lighting Design by BARBARA
& GARTH STECK JOHN P. DUFFY TERRANOVA

Choreographer Music Director
KENNETH PLAIN RENÉ DAVELUY

Directed by
KATHARINE CLARK REILLY

July 11 – July 29, 2001
JEANNÉ WAGNER THEATER

Originally Produced & Directed on Broadway by Harold Prince.

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CHRISTENSEN • ALFRED LAMBOURNE • HOWELL ROSENBAUM • LORUS PRATT • HENRI MOSER • WALDO MIDGLEY
• MAYNARD DIXON • FLORENCE WARE • AND OTHERS

A ONE YEAR GIFT MEMBERSHIP
IN THE UTAH STATE HISTORICAL SOCIETY
HAS BEEN PURCHASED
FOR YOU

BY

Marian Williams

June 25, 2001

Dear Dad,

I am sorry you called me before I had a chance to send you a thank you letter. My life took off at full speed when I returned and the week flew by before I knew it.

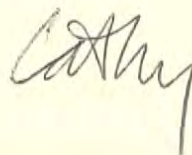
It was so wonderful to be together. You had planned everything perfectly to maximize conversation and sharing memories. Thanks so much.

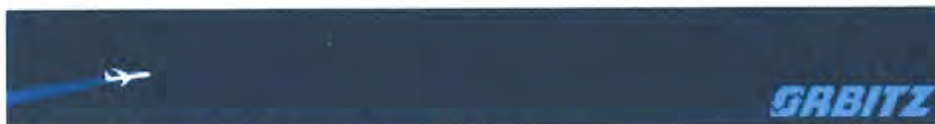
After we reluctantly parted Saturday night, I felt so grateful for my life and for the bond forged by our shared experiences - good and bad. I appreciated all the comments, especially Steve's. It is a good feeling to achieve independence and to desire family connections out of love, not need or revenge.

Thanks also for the gift. Will and I are mulling over our fall schedules. It will be great to continue in school. I love it!

We look forward to seeing you in July.

Love,

A handwritten signature in cursive script that reads "Cathy". The signature is written in dark ink and is positioned below the typed word "Love,".

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The attachment contains photos from our Williams Reunion. It was so much fun! Thanks, everyone!

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June 2001

MINERVA TEICHERT



"PORTRAIT OF A WOMAN"

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• MAYNARD DIXON • FLORENCE WARE

6/16/01

Dear Dad,

Happy Father's Day. I want to tell you that I see some wonderful changes in you. I am impressed by your willingness and ability to make changes in yourself, reflecting a measure of surrender and humility. I admire that. You have been on a tremendous journey, and your trials have made you a better person. Much love,
Steve

What have I contributed to my kids development

1. Their ~~test~~ conception + genes
2. Changing diapers
3. Getting up with them at night
4. Teaching them games
5. Helping them with homework
6. Expecting them to succeed.
7. Furnishing food clothing + shelter
8. Providing missions money
9. Encouraging missions
10. Encouraging them in their studies
11. Teaching them to be responsible
12. Teaching them to earn money
13. Teaching them to play sports
14. Teaching them songs ~~etc~~
15. Teaching them to play guitar
16. Providing college money.
17. Teaching them to sing as a family
18. Financial security
19. An example of industriousness
20. An example of financial success + honesty in business dealings
- 21.

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

600 700
5/5 1280

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

Family 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

100 White wrought iron furniture

JEWELRY

50 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

20 Twelve silverplate goblets
1000 Twelve Val San Lambert crystal dessert plates
200 Twelve Baccarat glasses from O.C. Tanner

39020	Total personal		
1000	2 silver goblets		
24300	12 Val (paid for)	30000	70000 price
8000	12 Baccarat - value 25000	- 20000	20000 (value 2000 37000)
1000	bracelet		
<u>73020</u>			

28500

Clayt

Memories of Glen Arbor and Neptune

Glen Arbor

I have just a few memories of Glen Arbor.

1. I remember taking a nap downstairs in the cool basement. I think that it was with Dad. I remember walking up the stairs after the nap.
2. I have a vague memory of the canal behind the house. I remember it had a steep embankment.
3. Swingset - with swings and a 2 seated thingamabob.
4. Christmas decorations in the downstairs (circus room) - probably from old movies

Neptune

1. Swing set - in various locations - downstairs, in carport and in the back yard. I remember swinging for what seemed like hours.
2. Skateboarding, and bowling in the basement.
3. Cleaning up after Lawny (dog) in the basement (particularly I remember the smell)
4. Playing in the oak, building huts and exploring, hunting quail and small birds
5. Playing baseball and football with the neighborhood.
6. Breaking the back window of our house.
7. Mowing the lawn.
8. Doing jobs on Saturday - sitting on the stairs to divide them up
9. Tumbling with the family
10. Eating around the kitchen counter
11. Reading Little Sir Gallahad and Wind in the Willows
12. Christmas eve dinners
13. Christmas tree and the music at Christmas time
14. Dancing around the table in the dining room to Mitch Miller?
15. Pole vaulting in the back yard
16. Riding my 10 speed between Oakridge and home just after the road had been paved.
17. Meeting at Lewis' home after someone shot a hole in their window with a BB
18. Doing scouts over at Lewis's home
19. Giving a speech at a cub scout dinner - "you expect more from American, and you get it"
20. Losing the pine wood derby because my car rolled off the table and broke.
21. Breakfast around the kitchen counter.
22. Laundry chute\
23. Raising a plant for Boy scouts in the laundry room
24. My room downstairs with Steve (beds, desks)
25. Watching Wide World of Sports downstairs on Saturday afternoon
26. Playing army with Steve Dunford and Steve Rider
27. Getting a blank gun
28. Kicking off my loafers at Oakridge - across the street
29. Sunday football games at Oakridge

Neptune

DAN

Trails in the oak & in the field ,
the Hut

Playhouse

pole vaulting in the back yard

shoveling 2 tracks on the driveway

strings to Doug's house

sitting on the stools for breakfast

cleaning the stools

a hut under the stairs

skate boarding in the basement before it was finished

ping pong in the basement

laying down in the living room to look to scrooge

~~the~~ 10' tall christmas trees

The lanterns in the oak

cutting out the wild rose bushes

~~the~~ the challenge of backing down the driveway

watching TV on the vinyl couch in the family room

Turnk in the corner of the family room

Yelling "turn off the water" when in the yellow bath shower

stacking 5 or 6 mattresses on top of each other for a tall bed.

Listening to everyone play & practice on the steinway

Singing together around the piano

concert choir parties ~~at~~ in our living room

Singing ^{together} with dad playing the guitar

FHE around the dining room table

Scriptures " " " " " in the early morning

The yellow flowered carpet in the kitchen

The iron ~~and~~ rite

Getting balls off of the flat roof

Repelling off of the chimney

tether ball on the court

badminton on the lower level lawn

The vegetable garden

The deer eating our plants

The beautiful purple rock

The sand box on the 1st upper level

Riding my honda in the field

doing the sprinkles 15 min at each station

The smell of popcorn balls

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Calling Grady & papa to come for christmas

The intercom system

The ^{little} lighters ^{buttons} in mom/dad's room to turn off all over the house

The push button lights

The boiler & paripitron

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The fruit room - all the shelves

Lining up in the front hall for antlers

The angels in the windows of the front hall

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Love,

Florie

Cathy's Childhood Memories

I remember our home on Glen Arbor:

the grassy back yard with a leafy, tall fruit tree
a chain link fence protecting us from the gully and creek below
the swing set with the glider, my favorite part
the noise, chaos and smelly diapers inside the house
the basement where a strange young woman lived
riding with Richard Perry in his uncle's convertible
Miss Universe in her new Christmas convertible riding down the street
the huge Christmas tree at the end of the cul-de-sac
matching, electric Christmas candles in the front yards on our street
yelling for Jane Cowen at her back door
being reprimanded by Jane's mother for not using the door bell
Jane's deathly quiet, orderly house
eating dinner at Jane's house and looking through the front window to my house
getting dressed up to go to dinner at Finn's restaurant
eating Sunday dinner at Clark's Cafeteria, my favorite place
buying huge quantities of hamburgers at Dee's when they had a special
awkwardly standing on the sidewalk with my friends in my new glasses
watching the babysitter open bobby pins with her teeth
singing the closing hymn after dark in Sacrament Meeting
singing and dancing to "Davy Crockett" in the living room
scratching my chicken pox
starting kindergarten
not being able to see the chart when I had my eyes tested at school
playing kissing tag at recess
our neighbor who had hemophylia and a hamster

I remember our home on Neptune Drive:

singing at the piano and with the guitar
sitting on the huge rock by the mailbox crying when we first moved
linoleum in our bedroom and bathroom
sitting on the kitchen stairs picking jobs off the blackboard
job charts
job boxes
scrubbing the revolving stools
lying across the stools to stretch my back
folding piled on the dining room table
slimey grey dishwater
wiping off the island counter with a smelly dishcloth
roast beef dinner with potatoes and gravy
noodle cassarole
weeding
painting the dark brown lines on the patio
how good the patio looked when the flower boxes were planted
trying to eat breakfast amid the anxiety and anticipation of Christmas morning
walking to the old church for Primary after school when it was new
Edgar Allen Poe stories at the Primary Halloween party
begging for a dime for cupcake sales after Primary
ward dinner parties at the church and up Millcreek canyon
our roadshow about the golden spike in the railroad
"Babs Goes Dramatic"
Saturday movies at the church and the Thorup's candy sale
Begging Debbie for candy from the huge stash in her basement
family counsels worrying about the "poor house"

Cathy's Childhood Memories

funny smells under the stairs in the basement
fear of getting something from the fruit room
spook alleys in our basement for our birthday parties
the Halloween costume parade at school
exploring and building huts in the oak
scavenging for building materials at new home sites
deer antlers knocking the windows of the master bedroom in winter
catching a baby quail and not being able to keep it alive
Grandy in our kitchen making pancakes when Florie was born
hearing about JFK at home during lunch and being afraid to tell anyone at school in case I was wrong
hiding the cough medicine from the sitter in the plant so Florie wouldn't be given alcohol
staring at baby Florie on the counter in the yellow bathroom so I wouldn't forget how she looked as a baby
cars sliding off the driveway in winter
leafy sandbox
the failed orchard on the upper level
sliding off the purple rock
putting my hand in the cement by the playhouse
playing late night summer games with the neighbors
shivering in my light summer clothes when the sun went down
sunbathing on the patio
exploring the construction site at Oakridge Elementary School
collecting the punch-outs from the outlets to use for fake coins
swinging so high the chain would go slack at the school
rolling down the steep grassy hill at the school
a helicopter landing on the upper playground
riding my brand new, pink Schwinn bike on my birthday
spending hours on the circle swing in the backyard
wishing we'd bought the motor for the circle swing
finding my well-hidden Easter basket hanging between two coats in the front hall closet after many clues
waking up sweaty and stuck to the naugahyde couch after a nap
watching golf and bowling because there wasn't anything else on
redecorating our bedroom
watching David put a cricket and a firecracker in a match box in Thorup's backyard
staying up most the night making posters for Jim B. Ekins' campaign for student body president
he lost
playing ping-pong in Marilyn Livingston's basement
summer walks to the pool
pool parties
We don't swim in your toilet, don't pee in our pool.
things the Decker's probably heard
taking care of Susan Bushnell's pet skunk while she was out of town
trying to go through as many Sunday School teachers as we could until we got Moose
piling in Moose's Cadillac to go to breakfast during Sunday School on the Hotel Utah roof
searching the closet for clean clothes
running out of hot water in the shower
going to bed in the summer while it was still light
singing in bed until Mom and Dad got mad at us
hiking to the top of Mount Olympus
walking to Skyline high school in the snow
not having time for the dog
climbing down a ladder to the basement before the stairs were finished
our heavenly Christmas trees that brushed the tall ceiling
Grandma Richards passing out her fake chocolates on a visit to our home
the Concert Choir singing in our living room

Clayt

Memories of Glen Arbor and Neptune

Glen Arbor

I have just a few memories of Glen Arbor.

1. I remember taking a nap downstairs in the cool basement. I think that it was with Dad. I remember walking up the stairs after the nap.
2. I have a vague memory of the canal behind the house. I remember it had a steep embankment.
3. Swingset - with swings and a 2 seated thingamabob.
4. Christmas decorations in the downstairs (circus room) - probably from old movies

Neptune

1. Swing set - in various locations - downstairs, in carport and in the back yard. I remember swinging for what seemed like hours.
2. Skateboarding, and bowling in the basement.
3. Cleaning up after Lawny (dog) in the basement (particularly I remember the smell)
4. Playing in the oak, building huts and exploring, hunting quail and small birds
5. Playing baseball and football with the neighborhood.
6. Breaking the back window of our house.
7. Mowing the lawn.
8. Doing jobs on Saturday - sitting on the stairs to divide them up
9. Tumbling with the family
10. Eating around the kitchen counter
11. Reading Little Sir Gallahad and Wind in the Willows
12. Christmas eve dinners
13. Christmas tree and the music at Christmas time
14. Dancing around the table in the dining room to Mitch Miller?
15. Pole vaulting in the back yard
16. Riding my 10 speed between Oakridge and home just after the road had been paved.
17. Meeting at Lewis' home after someone shot a hole in their window with a BB
18. Doing scouts over at Lewis's home
19. Giving a speech at a cub scout dinner - "you expect more from American, and you get it"
20. Losing the pine wood derby because my car rolled off the table and broke.
21. Breakfast around the kitchen counter.
22. Laundry chute\
23. Raising a plant for Boy scouts in the laundry room
24. My room downstairs with Steve (beds, desks)
25. Watching Wide World of Sports downstairs on Saturday afternoon
26. Playing army with Steve Dunford and Steve Rider
27. Getting a blank gun
28. Kicking off my loafers at Oakridge - across the street
29. Sunday football games at Oakridge

Neptune

DAW

circular swing set

Chaining up bikes in the carport

Calling Grandy + Papa to come for Christmas

The intercom system

The ^{little} light ^{buttons} in non-back room to turn off all over the house

The push button lights

The boiler + paripitron
Warm spots on the floor ^{yellow with} ^{downstair}

The fruit room - all the shelves

Lining up in the front hall for antros

The angels in the windows of the front hall

Trails in the oak + in the field

the Hut

Playhouse

pole vaulting in the back yard

shoveling 2 tracks on the driveway

strings to Doug's house

sitting on the stools for breakfast

cleaning the stools

a hut under the stairs

skate boarding in the basement before it was finished

ping pong in the basement

laying down in the living room to look to scrooge

~~the~~ 10' tall Christmas trees

The lanterns in the oak

cutting out the wild rose bushes

~~the~~ the challenge of backing down the driveway

watching TV on the vinyl couch in the family room

Twink in the corner of the family room

Yelling "turn off the water" when in the yellow sahn shower

stacking 5 or 6 mattresses on top of each other for a tall bed.

Listening to everyone play & practice on the stairway

Singing together around the piano

concert choir parties ~~at~~ in our living room

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The beautiful purple rock

The sand box on the 1st upper level

Riding my Honda in the field

doing the sprinklers 15 min at each station

The smell of popcorn balls

beautiful music being played

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Love,

Florie



2001.6.16



2001.6.16





2001.6.16

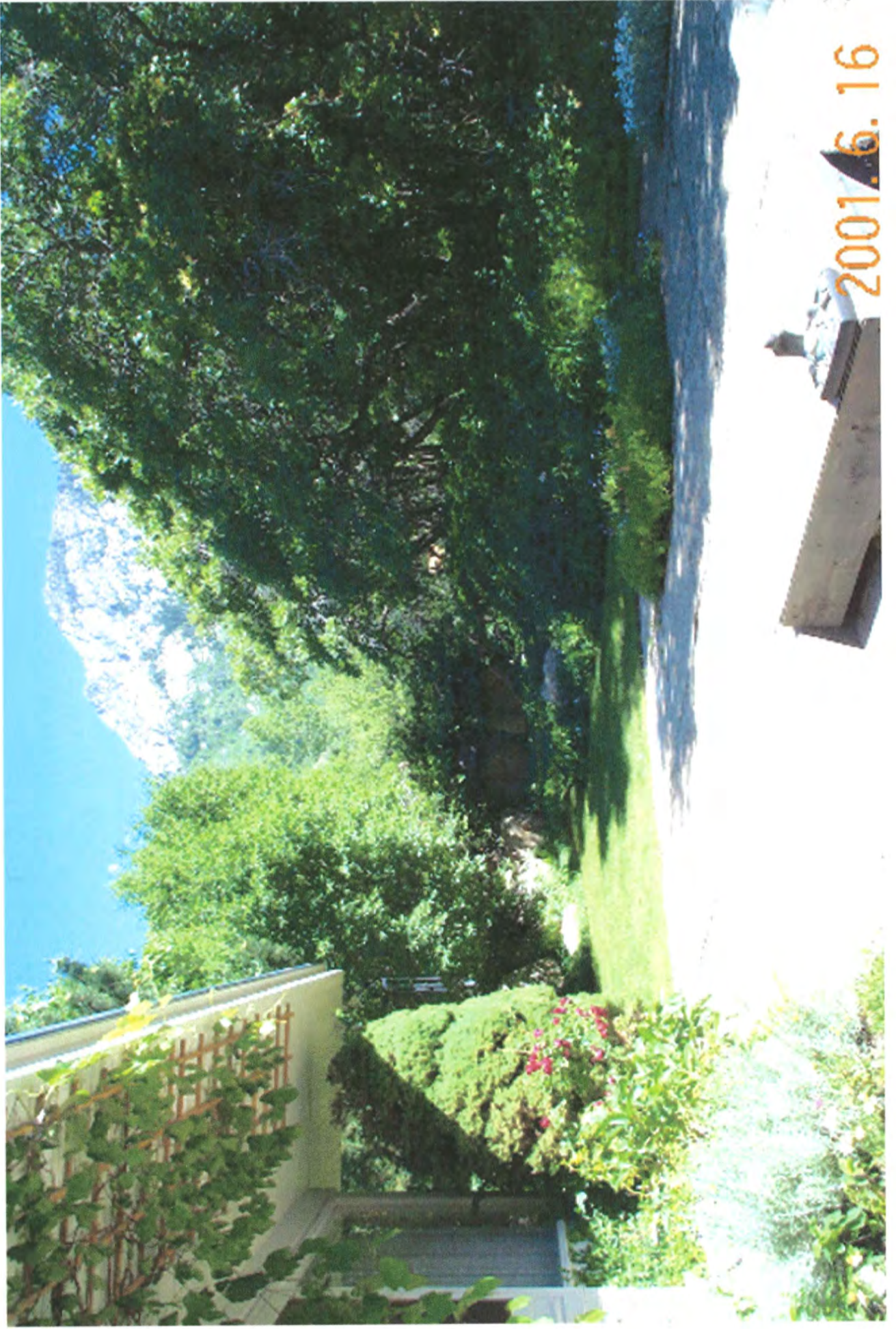


2001.6.16



2001.6.16









2001.6.16



2001.6.16





2001.6.16



2001. 6. 16

6/16/01

DEAR DAD,

HAPPY FATHER'S DAY! ANOTHER YEAR PASSES BY WITH ITS JOYS & SORROWS. ONE OF THE FEW CONSTANTS IS FAMILY LOVE & CARE. ONE OF MY MOST PRIZED POSSESSIONS IS MY DAD (NOT REALLY A POSSESSION, BUT CERTAINLY PRIZED). YOU MEAN SO MUCH TO ME IN SO MANY WAYS. I APPRECIATE YOUR CONSTANCY, YOUR WORK ETHIC, YOUR LOVE & CONCERN FOR ME & MY FAMILY, YOUR HONESTY & GOODNESS. I AM THANKFUL FOR YOUR FAIRNESS & OPENNESS. I NOTICE & APPRECIATE YOUR SENSE OF HUMOR & POSITIVE OUTLOOK ON LIFE. I AM THANKFUL FOR YOUR FAITH IN GOD & HIS GOODNESS. I LOVE TO TALK

WISH YOU & ALWAYS ENJOY OUR OUTINGS TOGETHER (GOLF, TENNIS, ETC.) I AM GLAD THAT WE TAKE TIME TO BE TOGETHER. I APPRECIATE THE RESPECT THAT YOU SHOW TO ALL HUMAN BEINGS INCLUDING ME.

IN SHORT, YOU ENRICH MY LIFE BY LIVING YOUR LIFE. YOU HAVE TAUGHT ME MANY WONDERFUL THINGS. PLEASE ACCEPT MY LOVE & MY HOPE FOR GOD'S RICHEST BLESSINGS TO BE UPON YOU. HAPPY FATHER'S DAY!

LOVE,

Clay

Takin' it eeeeasy in Yellowstone
Lynx (*Felis lynx*) family relaxing among spring flowers.

Photo by Peggy Hampton



Peaks to
Prairie



Hi Dad...

How are you doing?

We are having a great
time up here. We wish
you could be here. Everyone
is asking about you.

Dan & Clayt's family just left
so it's just Cath, Weez & me and
our families left. The weather
has been great. We've been
having alot of fun at the

beach and
laughing
at the cabin.
Love ya, Florie

Peaks to Prairie Dist. LLC
P.O. Box 2375, Billings, MT 59101

Dad Williams
1010 Oak Hills Way
SALT LAKE CITY, UT
84108

PLEASE DO NOT WRITE BELOW THIS LINE. SPACE RESERVED FOR U.S. POSTAL SERVICE.



Made in U.S.A.
88348

June 28th, 2001

Dear Dad,

I just wanted to thank you for the wonderful weekend we had for father's day. It was such a fun reunion. I love being with my 5 brothers and sisters and you so much. It is like an escape for me. We have so much fun together and share such a great chemistry. I wish we could do it more often. I'm glad that you and I have had the chance to become closer and closer over the years. It is a relationship I depend

on slot. i'm glad we have
each other.

Anyway, thank you so
much for planning such a
great weekend and thank
you for the generous
gifts.

I love you dearly,
Lillie

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Date: Sat, 28 Apr 2001 14:19:07 -0700 (PDT)

From: williamsfineartgallery@yahoo.com | Block Address | Add to Address Book

Subject: Williams Family Reunion

To: clayton@physics.utah.edu, dan_williams@atk.com, fiwj@juno.com, lwnelson@msn.com, s.j.williams@m.cc.utah.edu, slcat@prodigy.net, jmdnfrd@hotmail.com

Hello again. This e-mail is going to my children and their spouses, but not to Jim Dunford. Please reserve these times for a family reunion for my children and their spouses. June 15 (evening), June 16 (afternoon) and June 16 (evening). Love, Dad. P.S. This e-mail is from me and not from Anne Larsen.

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for williamsfineartgallery@yahoo.com



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Date: Mon, 30 Apr 2001 10:28:41 -0700 (PDT)

From: williamsfineartgallery@yahoo.com | Block Address | Add to Address Book

Subject: Family Reunion

To: clayton@physics.utah.edu, dan_williams@atk.com, fiwj@juno.com, lwnelson@msn.com, s.j.williams@m.cc.utah.edu, slcat@prodigy.net

I would appreciate it if you would send me a note telling about your childhood memories during the Glen Arbor and Neptune Drive era of our lives.

Love,
Dad

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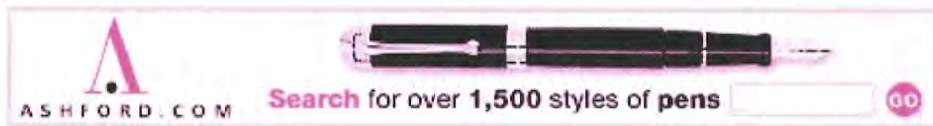
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Date: Wed, 2 May 2001 11:10:37 -0700 (PDT)**From:** williamsfineartgallery@yahoo.com | [Block Address](#) | [Add to Address Book](#)**Subject:** Family Reunion**To:** clayton@physics.utah.edu, dan_williams@atk.com, fiwj@juno.com, lwnelson@msn.com, s.j.williams@m.cc.utah.edu, slcat@prodigy.net

Regarding the note I requested about your childhood memories, the intent of this request is to get to know each other better and to gain information and insight about what we experienced together. I believe this will help us to understand each other better and bring us closer together. I would appreciate receiving this note by May 15, if possible. I have other ideas to include in this reunion which I will share with you later. Love, Dad

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Date: Wed, 2 May 2001 12:30:58 -0700 (PDT)

From: williamsfineartgallery@yahoo.com | Block Address | Add to Address Book

Subject: Holiday Park Schedule

To: clayton@physics.utah.edu, dan_williams@atk.com, fiwj@juno.com, lwnelson@msn.com, s.j.williams@m.cc.utah.edu, slcat@prodigy.net

Please pick your weeks for Holiday Park. Cathy has July 16 and 17. Rotation for this year is as follows: Florie, Louise, Clayt, Steve and Dan. Love, Dad

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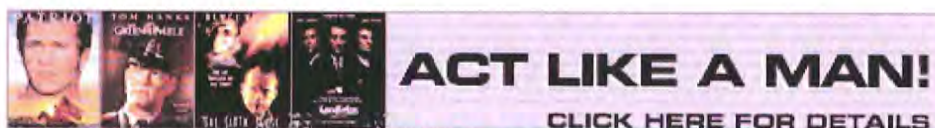
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Date: Tue, 8 May 2001 18:03:07 -0700 (PDT)**From:**  williamsfineartgallery@yahoo.com | [Block Address](#) | [Add to Address Book](#)**Subject:** Williams Reunion**To:** clayton@physics.utah.edu, dan_williams@atk.com, fiwj@juno.com, lwnelson@msn.com, s.j.williams@m.cc.utah.edu, slcat@prodigy.net

Dear Family,

Here is a preliminary agenda for our family reunion to be held June 15, 16 and 17.

Friday Evening: Dinner at my house and videos.

Saturday Afternoon: Family photos by Busath
Tour of Neptune (and Glen Arbor?)

Saturday Evening: Dinner at a restaurant followed by an evening at my house

Sunday (1pm to 2pm): Sing a musical number at Sacramento Meeting in my ward...if

it works for all concerned.

Love,

Dad

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Date: Fri, 25 May 2001 16:05:23 -0700 (PDT)

From: williamsfineartgallery@yahoo.com | [Block Address](#) | [Add to Address Book](#)

Subject: Family Reunion

To: clayton@physics.utah.edu, dan_williams@atk.com, fiwj@juno.com, lwnelson@msn.com, s.j.williams@m.cc.utah.edu, slcat@prodigy.net

Dear Family,

Here is an update on what is planned for our family reunion to be held June 15, 16 and 17.

Friday at 6:30 pm Dinner at my house (includes spouses). Dinner will be catered by Lenore. What happens after dinner will be announced later.

Saturday - Events planned on Saturday are for my children only. Spouses have the day off. We hope to have a photo shoot at 3pm, then a tour of Neptune home from 4pm to 6pm, then dinner at the Albion Room at the Alta Club from 6:30 to 8pm, then visiting and reading childhood memories at my house from 8:30 to midnight.

Sunday - The only event planned for Sunday is to have my children(and spouses who want to participate) sing a number at my Ward's Sacrament meeting from 2:50 to 4pm.

Handwritten notes:
 Neptune 3:00
 Photo 5:30 to 6:30
 Dinner 6:30 to 8:00
 Meeting 8:30 - 12:00

I am looking forward to a wonderful time with all of you.

Love,

Dad

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Date: Fri, 8 Jun 2001 10:33:33 -0700 (PDT)

From: "Clayton R. Williams" <williamsfineartgallery@yahoo.com> | [Block Address](#) | [Add to Address Book](#)

Subject: Family Reunion

To: Clayt - work <Clayton@Physics.utah.edu>, Dan -work <Dan_Williams@ATK.com>, Florie <fiwj@juno.com>, Louise <lwnelson@msn.com>, Steve <S.J.Williams@m.cc.utah.edu>, Tait <SLCAT@prodigy.net>

Dear Family,

Saturday schedule has changed. We will visit Neptune from 3 to 5pm....family photo of my children at Busaths from 5:45 to 6:30.....dinner at Alta Club from 6:30 to 8pm.....visiting at my house from 8:30 to midnight.

Love,

Dad

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Dear Family,

I have decided to cancel our Sunday musical number for my Ward's Sacramento Meeting because of Denise's upcoming surgery. Our love and prayers will be with Denise and Clayt.

Love,

Dad

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Date: Mon, 11 Jun 2001 12:54:01 -0700 (PDT)

From: "Clayton R. Williams" <williamsfineartgallery@yahoo.com> | [Block Address](#) | [Add to Address Book](#)

Subject: Family Reunion

To: Clayt - work <Clayton@Physics.utah.edu>, Dan -work <Dan_Williams@ATK.com>, Florie <fiwj@juno.com>, Louise <lwnelson@msn.com>, Steve <S.J.Williams@m.cc.utah.edu>, Tait <SLCAT@prodigy.net>

Dear Family,

For the family photo shoot on Saturday, I would appreciate it if the girls would wear something dark and the boys wear a dark coat with white shirt and tie of any color.

Since the photo shoot is after our visit to Neptune you may want to change your outfits after Neptune.....this you can do at my house.....you may wish to leave some clothing at my house on Friday evening to change into on Saturday (after our visit to Neptune).

Love,

Dad

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College of Fine Arts Advisory Board
Agenda
May 18, 2001

- 1) Welcome -- Mark Lewis
- 2) Dean's Report -- Phyllis Haskell
- 3) Development Report -- Heidi Makowski
- 4) Discussion on Nominations -- Mark Lewis
- 5) Sub Committee Updates -- Mark Lewis
 Dean's Tour -- Chris Machen
 Performing Arts Series -- Marilyn Holt
 Marketing/PR -- Cindy Kindred
- 6) Farewell to Leaving Members -- Phyllis Haskell
- 7) Museum Opening Update -- Norma Stromberg
- 8) Summer Garden Party -- Phyllis Haskell
- 9) Utah Fine Arts Institute Interdisciplinary Scholarship
 Presentation -- Heidi Makowski and Clayt Williams
- 10) Tour of the Marcia and John Price Museum Building --
 Frank Sanguinetti

Important Dates:

June 14, Phyllis' Garden Party
October 5, First Board Meeting of 2001-2002

Steven Adams

S T E V E N L E E A D A M S



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OIL ON CANVAS

40" X 30"

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LEE GREENE RICHARDS • DANQUART A. WEGELAND • GEORGE OTTINGER • CYRUS E. DALLIN • C.C.A.
CHRISTENSEN • ALFRED LAMBOURNE • HOWELL ROSENBAUM • LORUS PRATT • HENRI MOSER • WALDO MIDGLEY
• MAYNARD DIXON • FLORENCE WARE • AND OTHERS



Williams to host exhibit

Williams Fine Art will exhibit 36 new paintings by Steven Lee Adams, Colleen K. Howe and Randall Lake. (Lake's painting "Crystal Cove," oil, 13¾ by 19½ inches, is at right). The exhibit – a varied selection of Utah landscapes and still lifes in pastels, watercolors and oils – will be on display through May 26. There will be a reception for the artists Thursday, April 26, from 6-9 p.m. at Williams Fine Art, 60 E. South Temple, in the upstairs lobby outside the gallery. Please make a reservation by calling 534-0331.

Please see **WILLIAMS** on E2



PHOTOS COURTESY OF WILLIAMS FINE ART

Governor's awards honor artists, patrons

Seven individuals and two organizations received the 2001 Governor's Awards in the Arts at a celebration at the Wyrndham Hotel on Friday night. This year's recipients are:

Randall Lake, artist

Tony Larimer, artist

Reyes Madelena, folk artist

Edgar J. Thompson, arts education

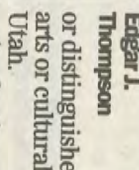
Salt Lake Acting Company, community/arts organization

John and Telitha Lindquist, patrons

GAM Foundation, special citation

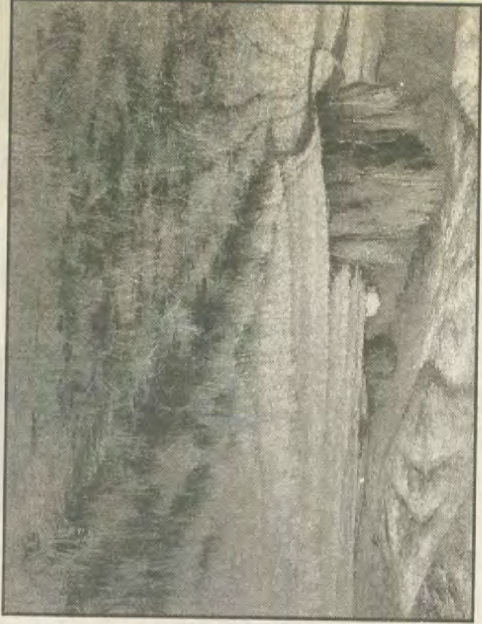
Ron Bushman, special citation

The Governor's Awards



in the Arts is held every year to recognize individuals and organizations for outstanding contributions through arts achievement or distinguished service to the arts or cultural quality of life Utah.

A selection committee representing the Governor's Office, the Utah Arts Council and the arts community from throughout the state reviewed the nominations and made the final selections.



"Plowed Under" (pastel, 12 by 18 inches) by Colleen K. Howe.

WILLIAMS

Continued from E1

Adams received his bachelor of fine arts degree from Brigham Young University. His emphasis is on illusion and craftsmanship, stressing under-painting, glazing and brush stroke. Howe, also educated at BYU, has studied with Sally Strand, Michael Workman and Ken Baxter. Her forte is pastel. Lake received his master's in fine arts at the University of Utah and has also studied at the Academie Julian in Paris. His work is extensively collected and has been written about in dozens of publications.



Steven Lee Adams' "Light on the San Pitch" (oil, 40 by 30 inches).

PHOTOS COURTESY OF WILLIAMS FINE ART

NEW PAINTINGS

BY

STEVEN LEE ADAMS

COLLEEN K. HOWE

RANDALL LAKE

WILLIAMS FINE ART

60 EAST SOUTH TEMPLE MAIN LOBBY

OPENING RECEPTION

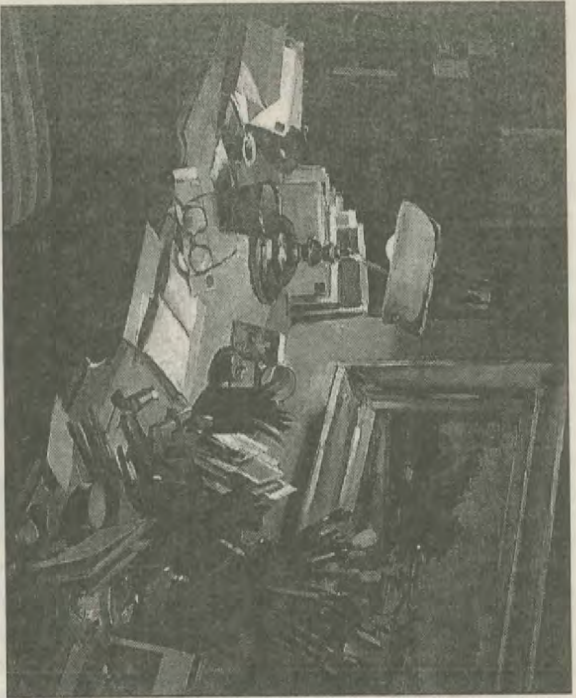
THURSDAY, APRIL 26

6PM TO 9PM

ARTISTS WILL BE PRESENT

RSVP 534-0331

PARKING IN ZCMI MALL PARKING TERRACE



Works by Randall Lake and other Utah artists will be on exhibit starting Thursday at Williams Fine Arts at the ZCMI Center downtown.

COMING UP

VISUAL ART

Compiled by
Brandon Griggs

Scenes of Utah: An exhibition of 36 new paintings by Utah artists Steven Lee Adams, Colleen K. Howe and Randall Lake opens

with "enormous power to uplift and at times overwhelm the receptive viewer." Howe is a self-described "American landscape impressionist" who has won many awards in state and national competitions. She sees the landscape as "a living, breathing three-dimensional experience."

A recent recipient of a Governor's Award in the Arts, Lake has been exhibiting his work around the

country and in France for more than 30 years. "My paintings are painted from life," he says. "There is nothing like painting on location for that chemistry bred of urgency, of wanting to get it right, of struggling to capture the momentary, and of having to discern what is essential and what is not."

The show will run through May 26.

School Work: Two bodies

Thursday at Williams Fine Arts, 60 E. South Temple in the ZCMI Center, Salt Lake City. The show, which kicks off with a reception Thursday from 6 to 9 p.m., will include a varied selection of Utah landscapes and still lifes in oils, pastels and watercolors.

Adams is a Utah County native whose works have been exhibited around Utah and the West since 1990. He seeks to create paintings



Office of the Dean

March 16, 2001

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

Dearest Clayt,

Thank you so much for your generous donation of \$10,000 to the Utah Fine Arts Institute. I am sorry to be so late in responding to your gift. Things take a while to work through the system but I am also tardy. Not having an administrative assistant since the end of October has been slowing down the processing a number of issues in the office.

We are all so appreciative of your continuing support for the College of Fine Arts. It is wonderful to have a strong advocate of your stature and wisdom working on our behalf. Having you on my side makes me feel that there are wonderful possibilities for our future. It is very exciting to know that the Institute will be able to fund an interdisciplinary scholarship to a deserving student annually. I think this is an excellent project for the institute and a worthy mission to support.

I am very sorry that we were not able to make the arts administrative degree work at this time because I thought that would be a good "fit" with the institute. Ah well, it is best not to start something without clear funding beyond "start-up" costs. Our work has not been in vain. We will keep looking for future opportunities to make it viable.

Yesterday I had a brief meeting with Bob Olpin and saw the letter you will be sending out. I shared with him that many of the new FAAB members would need some further clarification of the information in the letter since they are not as familiar with the development, mission, and goals of the institute as the more senior members. It will be a good context in which to get them up to date.

Thank you again, Clayt, for your love and unfailing generosity to the arts. You will always be my hero.

Sincerely,

Phyllis A. Haskell
Assoc. Vice President for the Arts
Dean, College of Fine Arts

College of Fine Arts
375 S 1530 E RM 250
Salt Lake City, Utah 84112-0381
(801) 581-6764
FAX (801) 585-3066

Events

CLUB NIGHT FLY FISHING EXPO



Thursday, April 26, 2001

5:30 p.m. Cocktails

6:00 p.m. Fly Fishing Expo

7:00 p.m. Buffet

It is time once again to cast around for a great fish story. Time to dust off the waders and untangle the fishing line. Tie a fly or better, come to Club Night and let the experts help you. The most advanced gear will be available for you to inspect. You may want to set up a guided fishing trip, get the scoop on the best local fishing holes, and of course enjoy a great evening with other Alta Club members.



WINE AFFAIR INFORMAL WINE TASTING

Friday, April 27, 2001

5:30 p.m.

Complimentary Hors d'oeuvres

On the last Friday in April, we'll test a number of wines recommended by the Wall Street Journal to see if they live up to expectations. You might want to delve a bit deeper into your Wall Street Journal and read their wine recommendations. There will be a test. The Entertainment Committee invites you to come have a taste.

SPECIAL THANKS WILLIAMS FINE ART

Last August the Club hosted an art show with the help of Williams Fine Art. The evening was quite a success as members expressed their delight with the exhibit and several purchased paintings and took them home.

Williams Fine Art donated a portion of the revenue to the Alta Club Building Foundation. The Fund-raising Committee wishes to thank Williams Fine Art for its contribution and for providing club members with such a memorable event.

VAN SERVICE

A NOTEWORTHY RIDE TO THE UTAH SYMPHONY

The Alta Club will be providing van service to and from the Utah Symphony for the following performances:

Friday, April 13, 2001

Friday, April 20, 2001

and

Friday, April 27, 2001

Leave the driving to us. Please take advantage of this complimentary service.

PreVIEW

MAY 2001

MOTHER'S DAY

Sunday, May 13, 2001

Champagne Receptions:

9:45 a.m. and 12:30 p.m.

Mother's Day Brunch Buffets:

10:30 a.m. and 1:30 p.m.

Mother's Day Grand Dinner Buffet:

4:00 p.m. Cocktails

4:30 p.m., 5:00 p.m., and 5:30 p.m.

available reservation times

CINCO DE MAYO / MARGARITA FESTIVAL

Saturday, May 5, 2001

6:30 p.m. to 9:30 p.m.

Celebrate Mexican Independence by sampling many flavors of margaritas and authentic Mexican hors d'oeuvres. The Bar & Grill will be serving special Mexican entrées. It's a south-of-the-border, Club wide event.

GETTING TO KNOW YOU

BREAKFAST WITH A MEMBER

Tuesday, May 1, 2001

7:30 a.m.

WINE AFFAIRS

Friday, May 18, 2001

5:30 p.m. Library

As the last Friday of May is Memorial weekend, May's wine tasting has been changed to May 18.

Jack Goodman
David A. Greenwood
R. George Gregersen
G.M. Gunn
Robert L. Haffner
Douglas N. Halbe
Dana G. Harvey
Roy G. Haslam
Henry S. Hemingway
Ronald E. Henriksen
Richard W. Hill
James R. Holbrook
Oren E. Hopkins
Jerry Howells
Gilbert H. Iker
Marian W. Ingham
James U. Jensen
Kermit Johnson
Norman S. Johnson
G. Frank Joklik
Roger Jones, M.D.
Howard A. Jorgensen
Harold C. Kimball
Ranch S. Kimball
Richard A. Kimball, Jr.
Richard A. Kimball, Sr.
Lucinda Kindred
Carl R. Kjeldsberg, M.D.
Katharine Wright Lamb
Merline Leaming
John W. Losse, Jr.
Kenneth E. Louder
Robert G. Love
John W. Lowe
Jack Lunt
David L. Maher
Robert E. Mansfield
Michael A. Manship
Jack Mark
Emilie S. Martin
Stephen D. Matheson
Paul H. Matthews
Derek Mattsson
J. Michael Mattsson
Kearns & Jane McCarthy**
Philip G. McCarthy
Thomas K. McCarthy
Margaret McDevitt
Edward McDonough
Warren K. McOmber

Howard G. McQuarrie, M.D.
Doris Melich & Children
Herbert E. Meyer
Richard G. Middleton, M.D.
Carl Minden
Edward B. Moreton
Thomas C. Moseley
O. Wood Moyle, Jr. **
O. Wood Moyle, III
Edward W. Muir
Richard W. & Frances P. Muir
David Nelson
Roy S. Nelson
Joan P. Ogden
Dolores A. Olund
Gregory Orme
Joseph J. Palmer
D. Armstrong Penney
Pi Kappa Alpha Fraternity
David C. Pickett
D'Arcy Dixon Pignanelli
Frank Pignanelli
Larry V. Poulson
Robert Pratt
F. S. Prince, Jr.
Arthur B. Ralph
T. Upton Ramsey
John M. Rapp
William K. Reagan
Vincent L. Rees, M.D.
Republican Elephant Club
William D. Rice
S. Grover Rich
William G. Richards
Alvin Richer
Donald Rosenblatt
Paula Swaner Sargetakis
Jon Schumann
John A. Scowcroft
John H. Short
William M. Shorter
Robert Shupe
Sigma Chi Fraternity
Roy W. Simmons
Clark T. Smith
Enoch Richard Smith
Gibbs M. Smith
Max J. Smith
Robert G. Snow, M.D.
J. Keith Sorenson

George H. Speciale
Cynthia F. Spoor
William H. Spoor
Kathryn S. Stalheim
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VanCott, Bagley, Cornwall
& McCarthy
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4/01/01

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JON M. HUNTSMAN
500 HUNTSMAN WAY
SALT LAKE CITY, UTAH 84108

September 14, 1999

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

Dear Clayt:

What can one say to adequately express the gratitude and thanksgiving which Karen and I felt upon receiving your inspired painting?

You are generous and kind to have thought of us in determining the best showcase for your beautiful painting, "As the Sun Goes Down." We are honored that you would bestow upon us the privilege of displaying your beautiful work in the Huntsman Cancer Institute.

We trust that the many cancer patients and their families in search of hope will gaze upon it with peaceful, comforted hearts. The sun has shown long and bright on these, the days when cancer is indiscriminately afflicting so many. Your painting will hopefully symbolize the sun setting forever on this terrible disease.

With warm appreciation from both Karen and me,

Most sincerely,

*Our grateful
Appreciation!*
J.



JUDGES Results of 2001 Show

PURCHASE PRIZE AWARD: #_44 Bonnie Posseli - Fanciful - Jordanell State Park

(This award received the grand prize of \$3,000.00)

- First Place **Figure OILS #_93__** Artist: *Mike Malm - Apple Bucket*
Landscape OILS - # 47 - Artist - *Robert Call - A Summers Day*
- Second Place **Figure OILS #_42__** Artist: *Steve Songer - Mon Martre'*
Landscape OILS # -155 - William Rushing - *View from Harmony*
- Third Place **Figure OILS #_106_** Artist: *A. D. Shaw - Kitchen Door*
Landscape OILS - # 10 - Artist - *Ron Rencher - Mountain of the Sun*
- Honorable Mention **OILS # 116 -** Artist: *Jim Jones -The Pulpit at Sinewava*
- Honorable Mention **OILS # 3** Artist: *Russell Case - A Dying Breed*

* * *

- First Place **Watercolor #_21__** Artist: *Roland Lee - Snowy Creek*
- Second Place **Watercolor #_46__** Artist: *Ian Ramsay - Village of Old Romney*
- Third Place **Watercolor #_57__** Artist: *Al Rounds - John Taylor Home - England*

* * *

- First Place **Pastels #__127** Artist: *Victoria Reece - The Gift*
- Second Place **Pastels #_70** Artist: *Marilee Campbell - The Pond in Golds & Violets*
- Third Place **Pastels #_81** Artist: *Lou Jene Carter - Summers Spirit*

* * *

- First Place **Other Media #_166_** Artist: *John Jarvis - Blackfoot Village*
- Second Place **Other Media #_147_** Artist: *L'Deane Trueblood - Playmates*
- Third Place **Other Media #_158_** Artist: *Edward Hlavka - Pelicans*



2001

14th Annual
Robert N. & Peggy Sears
Dixie Invitational

ART

Show
and *Sale*

COX PERFORMING ARTS CENTER
AVENNA CENTER
DIXIE STATE COLLEGE
445 S. 700 E. St. George, UT 84770



DIXIE COLLEGE INVITATIONAL ART SHOW

Dixie Art Alliance
225 South 700 East
St. George, Utah 84770
(435) 652-7902
FAX (435) 656-4026

March 12, 2001

Dear Art Show Participant:

Please find enclosed samples of information about the 2001 Robert N. and Peggy Sears Dixie Invitational Art Show. We are in our 3rd week and have enjoyed sales at over 28% of the paintings exhibited. In the Buyers Guide enclosed, you will find the pieces of work marked sold in the far right column. Also, please find at the back of the guide, a very brief bio on each participating artist. I would encourage you to read it and make any corrections needed.

We have enclosed a flyer announcing the closing of the show. It is the 24th of March. The show will be taken down on the 25th so paintings can be picked up by the artist from the 26th of March to the 30th. Please make sure you pick up your paintings on one of those days. The Cox Performing Arts Center will be open from 8:00am to 5:00pm Monday thru Friday. You will need to identify yourself and sign a check out form to pick up the paintings.

For those of you who pick up the paintings from the van in Salt Lake City and Provo area, the van will be at the same locations on Saturday March 31st, from 10:00am to 12:00pm noon in Salt Lake and from 3:00pm to 4:00pm in Orem. (Cavanahs Motel parking lot, 6th South in SLC, and Highway Patrol parking lot in Orem.)

Thanks to all of you participating artists, we have the best show in all 14 years. It is magnificent to see. If you haven't seen the sun yet, drive on down to St. George, and view the beautiful art work.

Sincerely,

Sharon Rawlings
Art Show Coordinator

Enclosures

2001

Robert N & Peggy Sears

*Dixie Invitational Art
Show and Sale*

*Paintings listed by Exhibit Number
and
Artists Name*

Buyers Guide and
Artist Bio Information

CLAYTON WILLIAMS - 60 East South Temple, Salt Lake City, Utah 84111 - (801)534-0331

Clayton is an accomplished oil and watercolor painter. His paintings have been accepted in the *Deseret News Show* and *ZCMI Center*. In 1992 his original oil paintings were published by *Sage Publications*. In 1993 an original oil painting was published by *Ensign Magazine* and accepted in *Spring Salon*, Springville Museum of Art. In 1994 he received the *Award of Excellence* at the *Utah Watercolor Show*, Pioneer Memorial Theater, Salt Lake City, Utah. He had a one-man show at the Pioneer Memorial Theater in 1995. Clayton is the owner of *Williams' Fine Art Gallery* where he handles the work of early Utah artists, Russian art and living Utah artists.

ERLA PALMER YOUNG - 1036 Quail Ridge Drive, Washington, Utah 84780 - (435) 674-1340

Utah born, Erla learned to see and love nature under the tutelage of her biologist father. She was encouraged in artistic expression by her mother who taught elementary school. Erla attended the University of Utah, Critcher School of Illustration at Washington, D.C., The Art Center in Los Angeles, and New York University.

She has been a teacher and biologist who worked with the United States Bureau of Land Management as a conservationist. She is the author and illustrator of children's books such as *My Picture Book of Songs* and has worked professionally as a fashion designer, illustrator, interior designer and teacher. Erla has worked on staff at Brigham Young University. She is the recipient of many national and local awards and has work exhibited at the *Springville Museum*. Her most impressive work is in snowscapes. Erla's pictures are prized by many private collectors.

MARINA ZAVALOVA - 590 "I" Street, Idaho Falls, Idaho 83402 - (208) 528-7410

Marina attended an art college in Moscow, Russia for two years and then the Art University of Moscow for six years earning a diploma which is equivalent to an MA degree.

She has participated in several art shows: *Robert N. and Peggy Sears Dixie Invitational Art Show*, one person show at *Sleeping Bear Gallery*, *Plein Aire Workshop Masters of Montana* at *Chaparral Art Gallery* and Sun Valley, Idaho, several two-person shows. Her honors include: *First Place* at the *Robert N. and Peggy Sears Dixie Invitational Art Show*, *Third in Oil* at *Institute Art Competition*, award for *Textile Design* at *Annual Art Show in Moscow Museum of Folk Art*, *Top 100* at *Art Prospect*, 1997 *La Jolla Village Art Competition*.



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Free Glaucoma Screening This Week

As a complement to Dr. Randall Olson's presentation set for March 20, Rotarian **Colleen Malouf** will provide FREE glaucoma testing before and after the luncheon meeting. The current issue of *The Rotarian* has an excellent article by Rotarian Joseph Neff regarding the career and lifestyle changes he faced when his glaucoma was not detected in time. Prevent Blindness screens over 8,500 adults annually for this sneak thief of sight at corporate health fairs, senior centers, the Huntsman World Senior Games, and is pleased to provide Glaucoma testing for Rotarians.



PREVENT
BLINDNESS

Are You At Risk for Glaucoma?

Glaucoma is a leading cause of blindness in the United States today. It is a gradual, progressive eye disease associated with pressure build-up within the eye. It usually progresses with no pain or symptoms.

Although sight lost to glaucoma can never be restored, early diagnosis and prompt treatment may bring glaucoma under control and halt its progress. If you answer yes to the following questions, you are at a higher risk for glaucoma, and Prevent Blindness America recommends you see your doctor annually.

- Do you have diabetes?
- Do you have blood relatives with glaucoma?
- Has a doctor treated you for or said you have glaucoma?
- Have you had an eye injury or eye surgery?
- Have you noticed a change in vision in the last 12 months?
- Are you African-American and over the age of 45?
- Are you over age 65?
- Was your last eye exam more than two years ago?
- Was your last dilated eye exam more than two years ago?

If you answered yes to one or more questions, you should arrange for a professional eye exam.

Members in the News

Rotarian **Anthony Bartholomew**, general manager of the new Marriott City Center, was pleased to host the Muscle Team Bash for the Muscular Dystrophy Association. This week he will be equally pleased to host the Rotary Luncheon. The Marriott City Center features 12 floors, 359 rooms, 16 suites and a total of 22,000 square feet of elegantly appointed meeting space with the latest in conference service technology.



M. John Ashton, University of Utah Alumni Director, welcomed close to 400 alumni, friends and fans to the Founder's Day celebration at Little America Hotel. **Clayton and Elayne Williams, Scott and Lisa Mietchen, Duane and Corinne Hill** along with **Mike and Mary Mattsson** were pleased to honor distinguished alums.



Johann Jacobs, a Board Member of the City of Hope National Medical Center, participated in the sixth annual Food for Hope event at the Salt Lake City Odd Fellow Hall. The event raised more than \$11,000 for medical research and patient care.



In the February issue of *Salt Lake City*, **Clayton Williams** and **Williams Fine Art** were featured for hosting the elegantly successful event, "An Evening to Honor Arnold Frieberg." Twenty original oil paintings and additional drawings were on display, and Mr. Frieberg himself discussed his works.



The Rotary Club of Salt Lake appreciates the Internet Services donated by XMISSION.

LECONTE STEWART



"KAYSVILLE-MARCH"

OIL ON BOARD

8" X 10"

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• MAYNARD DIXON • FLORENCE WARE • AND OTHERS



Williams Fine Art hosted "An Evening to Honor Arnold Friberg" on October 26. The festivities featured a premiere showing of a new painting by renowned artist Arnold Friberg.

LEFT: Clayton R. Williams, Anne Larsen, Heidi Friberg, Arnold Friberg.

ABOVE LEFT: Cleone Eccles and Spencer F. Eccles, CEO, First Security.

ABOVE RIGHT: Chris Machen and University of Utah President Bernie Machen.



Snowbird Ski and Summer Resort hosted its first **January Jazz Party** on January 12 and 13. The festival brought together well-known jazz musicians and local jazz aficionados.

LEFT: Former *Tonight Show* band member Ross Tompkins.

ABOVE: Drummer Frankie Capp.

The cool crisp Uinta morning was shattered by the yell of a seven-year-old boy with a fly rod, "Dad, I'm snagged again!" That boy was me. It was probably the tenth time that day, the tenth day that summer....you do the math. From the other side of Yellow Lake, Dad would make one more cast, reel in what seemed like a quarter mile of line, wade back to shore in the hip deep water, and walk the dusty trail to where I stood frustrated, tangled in my web of line and leader. Patiently he would work his way from willow, to thistle, to rock, until finally my line was liberated, and once again wound tightly on my reel. If my leader was knotted, or my fly had lost its hook, he would sit down and tie on a new one.

When I look back now, I realize how much more enjoyable his day would have been, to have just given me a casting rod and a handful of bubbles and lures, and let me sit on the beaver dam and fish. But fishing to him was not just an excuse to lounge around on the bank with a pole propped against a lawn chair. Fly fishing was a sport worthy of the practice and patience needed to attain excellence, and when you saw him, you knew you were observing a master of the art.

Often you'll hear a TV commentator describe how a gymnast or skater is so skilled, they make the most difficult maneuvers look easy. The same could be said for Buck. The only difference being, for him, I think it was easy. He had honed his skill so sharply, that the rod was an extension of his body, the fly an extension of his mind. Every movement was a reflex, executed with focus and precision. The upward thrust of his back-cast, would result in the most graceful arc of line trailing behind him until it was fully paid out. Then his powerful forward cast, the line singing through the eyelets, culminating in a presentation irresistible to his intended prey, the fly delicately falling to the water. He was poetry in motion.

They say we learn by example, and no one has profited more than I from the examples he set. In fishing and in life. No matter how frustrating the task at hand, I need only look across the lake and remember...That's the guy I want to be like. He's got it all together.

After Dad couldn't go to Holiday Park anymore, I'd often stop by his and Mom's house on my way back from the cabin, at which time he'd demand, "A Full Report". How many had I caught? How big? Did anyone get skunked? I never did detect any melancholy or sadness because he wasn't able to be there. I think the place was so ingrained in every fiber of his body, that he need not be there to experience it's beauty and grandeur.

Now he's been freed from that body, so I can send him this invitation, "When you've got some time this summer Buck, let's get together on the Weber, and fill our creel with Rainbows."

Tom Williams
1/28/00



1-27-01

Dear Clay and Elaine,

I'm in Palm Springs with Ruth and Phil, then home to chair our class of '41, East High, 60th Reunion. There are only 2 of us who were senior class officers who are left.

Thank you again for inviting me to the Freiberg exhibit. I thought

he was charming, the paintings wonderful,
the food elegant, the attendees interesting,
and you were such gracious hosts.

With three artists in my family, I
don't purchase gallery paintings, but
I admire yours and your gallery is
so beautifully planned, managed and
decorated. Nothing but the best in every way.

Clayt - your mother and dad must be
so proud of you.

Nwa and I keep in touch. She sent
me pictures of her house with the deck
that Doug loved so much. I think she
is a gem - a wonderful wife to my good
friend. Speaking of good friends, I love
and appreciate both of you. Joyce



J. Bernard Machen
President

February 12, 2001

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

Dear Clayt:

On behalf of the University of Utah and the College of Fine Arts, it is a pleasure to thank you for the recent gift of \$10,000 from Harbinger Inc. for the Utah Fine Arts Institute.

Your continued response to the needs of our College of Fine Arts is especially important to all of us. Your assistance helps the University fulfill its primary responsibilities: the broadening of horizons, the developing of critical artistic and intellectual skills, and the forming of an informed, civilized public. Thank you not only for your support of our students, but also for your efforts to bring beauty into the world.

Sincerely,

J. Bernard Machen

JBM:jb

Office of the President

201 South Presidents Circle, Room 203
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(801) 581-5701

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*This 20 - Year
Achievement Award is presented to*

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and

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*For 20 Years of Continued Growth
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1981-2001

On this 1st day
of January 2001



1922 and 1927. The park was donated to Salt Lake City as a gift and served as a favorite picnic spot until 1952 when the canyon was closed to the public by the health department because of the importance as a city watershed. Rotary Park was reopened in 1967. The tornado of 1999 devastated much of Memory Grove and Rotary Park. The Club and the Foundation have pledged many thousands of dollars toward the restoration project. Another Rotary Park project is the Rotary Glen in the mouth of Emigration Canyon, completed in 1952.

In 1962, Rotary passed a resolution to buy from the Utah State Road Commission the Wandamere LDS Ward property for the sum of \$18,614. This was then presented to the Salt Lake County Association for Retarded Children. The building became the Rotary Training Center and although the program has since been moved, this facility was an important key to its development.

Rotary's community service project in 1978 was a donation to equip the Salt Lake Art Center school just north of the Salt Palace.



In 1985 John Holt, Paul Dougan and Clayt Williams visit the Salt Lake Art Center to watch young artists throw magical pots.

In 1977 the Club organized its own foundation, the Richard L. Evans Foundation, to fund large community charitable projects. The first was a large donation to the YMCA in 1985 to help build and equip a gymnasium.

This year the Club will donate about \$40,000 to charitable projects. In the year 2000 the Salt Lake Rotary Foundation contributed about \$85,000 to community projects.

From *A History of Salt Lake Rotary Club 24, 1911-1981* by Leonard Arrington.

"He boldly locked the dining room doors ..."

How Club 24 Began

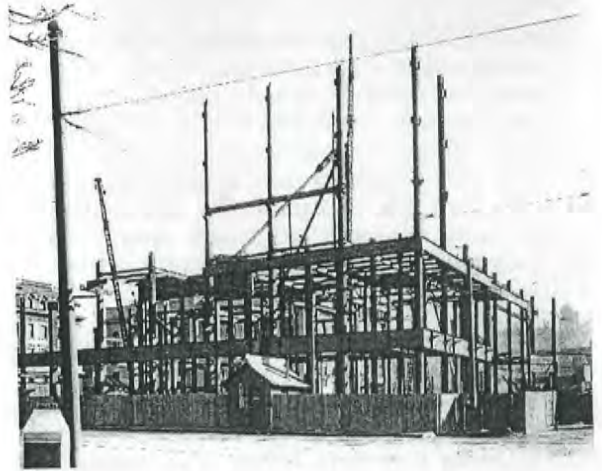
The Salt Lake Rotary Club had its beginnings in January 1911, a little more than five years after the first Rotary Club was organized in Chicago in 1905. It grew out of a conversation in Chicago between Wesley King of the National Copper Bank of Salt Lake City and his Spanish-American War buddy, Chesley Perry, secretary of the Chicago Rotary Club and the "Sparkplug" of Rotary's expansion to San Francisco in 1908, and to fourteen other clubs by 1910. After his return Wesley discussed the idea with several prominent Salt Lake men. Then, assuming this was the way to get a group started, Wes and Joy Johnson, president of the Salt Lake Commercial Club, chose a group of fifteen to become charter members. They then wrote to the "Mother Club" in Chicago for instructions. The answer was troubling—there were two rules which the group could not meet. First, the host city had to have a population of 100,000, and according to the 1910 census, Salt Lake fell short by 7,500. Wesley and Joy finally persuaded Salt Lake's mayor, John S. Bransford, to sign an affidavit that the city's population was continuing to grow and at the time of writing was easily more than 100,000. The second condition was that three existing clubs had to endorse the application. This proved to be impossible. Rotary then had only twenty-three clubs, the nearest being three on the Pacific Coast. Two of the three clubs (San Francisco and Oakland), upon being approached, refused approval! For many years Salt Lake City had included two communities—a community of Latter-day Saints and a community of non-Latter-day Saints. Each group distrusted the other and strove for dominance. This did not bode well, thought members of the two West Coast clubs, for the bond of brotherhood required by Rotary. The two clubs demanded that the Salt Lake club be formed entirely of Mormons or non-Mormons. "Those were the days," wrote Wes King, "when the Salt Lake *Tribune* and the *Deseret News* made faces at each other every day. Most everyday the editorial writer for the *Tribune* chewed up a Mormon and spit

him out the window, and that evening the *Deseret News* massacred a Gentile....”

At this juncture Joy Johnson, as president of the Commercial Club, took steps to “melt the ice barrier which clearly divided this fine community into two camps” by inviting the owner of each newspaper and magazine in Salt Lake, church leaders, bankers, businessmen and professional men, and civic leaders to be his guests at a luncheon at the Commercial Club. The situation was explained to the group. Wesley King later described what Joy Johnson did:

He boldly locked the dining room doors and announced that he would “only unlock them when an agreement was reached looking toward a condition of amity in this community.” That started the melting of ice. It took the vitriol out of future newspaper editorials. Armed with proof of these facts, Joy went to the West Coast and came back with the coveted letters of approval for the organization of our new amazing Club. Filled with excitement, we held our first meeting the evening of January 31, 1911.

That first meeting was held in Room 508 of the Boston Building. The charter members included four attorneys, a landscape artist and building developer, a mining engineer, a civil engineer, a banker, a tailor, an advertising agent, and executives from the major businesses in town. Only three days after this first meeting, a committee was appointed to draft by-laws. Since no forms were available from the “head office” in 1911 for a constitution and by-laws, the Salt Lake Club drafted its own, which provided for control from the floor, rather than by a board of directors. Within a year of founding, the membership had grown to sixty-three, including a jeweler, photographer, machinery distributor, architect, and stationer. They were pretty choosy that first year; about half of those proposed for membership were rejected. In April of 1912 the Salt Lake Club began to hold weekly luncheons and monthly dinners at the Hotel Utah.



The construction of Hotel Utah began in 1911. The next year, Club 24 began weekly luncheons and monthly dinners there. Photos on this page are courtesy of the Utah State Historical Society.

While the original aim of the club was promoting the business interests of its members, Rotary soon turned its attention to other projects which would better the community and state in general. Perhaps the biggest impact Club 24 had on Utah came from the club’s work in the cause of road building and improvement. One of these projects, in City Creek Canyon, led to another Rotary service project, Rotary Park. Rotarians built bridges, cleared picnic and parking areas, built benches and tables, a fireplace, fountain, and covered bandstand between



In 1921 Rotarians put muscle and heart into Rotary Park. Wallace Bransford and Joe Decker are shown “breaking a road thro Rotary Park.”

3/26/00

DEAR DAD,

I WANT TO EXPRESS TO YOU ^{MY THANKS} FOR THE GREAT SUPPORT THAT YOU HAVE BEEN TO MY FAMILY & ME OVER THE LAST COUPLE OF MONTHS. THINGS HAVE FINALLY SETTLED DOWN NOW. AS I LOOK BACK, IT SEEMS LIKE A DREAM THAT HAPPENED LONG AGO. DURING THOSE FIRST DAYS AFTER CLAYTON'S STROKE, I REMEMBER VIVIDLY YOUR INTEREST & LOVE & COMPASSION FOR CLAYTON & DENISE & I AND THE FAMILY. IN SUCH ^A TIMES, WE REALLY FELT

BOYED BY SUCH CONCERN - TO KNOW THAT WE
WEREN'T ALONE. THANK YOU. SINCE THOSE
EARLY DAYS, YOU HAVE CONTINUED TO LOVE
US & CARE FOR US. WE REALLY APPRECIATE IT.
WE FEEL BLESSED IN SO MANY WAYS. THANK YOU
FOR THE GIFTS WELL. WE USED IT TO EAT OUT,
PAY SOME OF CLAY'S BILLS AND GO AWAY FOR
A FEW DAY TO REFRESH OURSELVES. IT WORKED!
WE LOVE YOU & ARE GREATFUL FOR YOUR
INFLUENCE IN OUR LIVES.

LOVE

Clay

MAYNARD DIXON



"CORONADO'S ROCK"

OIL ON CANVAS

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CHRISTENSEN • ALFRED LAMBOURNE • HOWELL ROSENBAUM • LORUS PRATT • HENRI MOSER • WALDO MIDGLEY
• MAYNARD DIXON • FLORENCE WARE • AND OTHERS

Dear Grandpa,

Thanks so much for being ~~so~~ my grandpa. I love you tons! There would be so much words to explain you I wouldn't be able to stop. You've been so nice to me. I have been thinking about you and the easter bunny. (clayt) Well Thanks again!

love

😊 Meg Williams

P.S. ♥ ya!!!



Grandpa



Grandpa

Dear Grandpa,

Thanks so much for being ~~my~~ my grandpa. I love you tons! There would be so much words to explain you I wouldn't be able to stop. You've been so nice to me. I have been thinking about you and the easter bunny. (clay) Well Thanks again!

love

😊 Meg Williams

P.S. ♥ ya!!!





Restoration Update

The Campaign....

As of mid-December 2000, over \$500,000 in gifts and pledges had been generated for the restoration and renovation of the Alta Club Building. That's one-quarter of the total campaign goal. Progress!

Critical now is for everyone, based on individual circumstances, to participate. In all candor, not one member should ride on the backs of others in this endeavor. If you have not made your pledge or gift, please do so. It's essential that this responsibility be shared by all of us because we all will derive the benefits. Also, if that united effort is achieved, an assessment program can be voided. Please do your part.

The Management Team...

The firm of **Gillies Stransky Brems Smith** has been named as the interior designer for the restoration project. Five worthy interior design entities—each with a membership in the Alta Club—were interviewed by the selection committee to serve on the restoration management team. Thanks to all, and congratulations to Gillies Stransky Brems Smith.

Gifts and pledges* to the Alta Club Building Foundation, Inc., from...

Robert G. Arnold
James W. Beless
Margorie A. Billings
Robert H. & Ruth Bischoff
Joseph T. Butler
Robert S. Carter
R. Don Cash
Frederick W. Champ
Ray R. Christensen
James W. Christopher
Robert G. Christopher
Elizabeth W. Colton
Christopher L. Corroon
George L. Denton
James R. Dickson
Ezekiel R. Dumke, Jr.
W. Hague & Sue J. Ellis
Spencer P. Felt
Winston J. Fillmore
James H. Gardner
R. George Gregersen
G. M. Gunn
Robert L. Haffner
Henry S. Hemingway

Ronald E. Henriksen
Gilbert H. & Thelma P. Iker
James U. Jensen
Howard A. Jorgensen
Richard A. Kimball, Jr.
Richard A. Kimball, Sr.
Lucinda L. Kindred
Carl R. Kjeldsberg, M.D.
Katharine W. Lamb
Merline C. Leaming
John W. Losse, Jr.
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John W. Lowe
Robert E. Mansfield
Jack Mark
Emilie S. Martin
J. Michael Mattsson
Warren K. McOmber
Thomas C. Moseley
Joan P. Ogden
David C. Pickett
John M. Rapp
William K. Reagan
S. Grover Rich

Donald Rosenblatt
Joseph Sargetakis & Paula Swaner-Sargetakis
Jon M. & Penniann Schumann
John H. Short
William M. Shorter
Clark T. Smith
Max J. Smith
Norman C. Tanner
J. Robert Thomas
W. James Tozer, Jr.
Rob & Connie White
Rulon A. White
Hardin A. Whitney
Clayton R. Williams
Jeffrey E. Wright
Uarda S. Wright

* as of December 20, 2000

New Year's Day Celebration 2001

Monday, January 1, 2001

4:00 p.m. *Champagne Reception with full bar service in the Lobby*

5:00 p.m. *Buffet and Oyster Bar in the Alta Room*

6:00 p.m. *Salute the New Year*



Utah Symphony Van Service

Join us for dinner, and we will shuttle you to and from the symphony. The van leaves at 7:30 p.m. Please let the maitre d' know you'll be taking the symphony van when you are seated for dinner.

RSVP: 322-1081

Performances at 8:00 p.m.

Van leaves at 7:30 p.m.

Friday, January 5, 2001

LOCKHART'S BRAHMS

Keith Lockhart, conductor, and Ralph Matson, violinist

Cathey: *Motherchord (World Premier)*

Weill: *Violin Concerto Brahms: Symphony No. 2*

Friday, January 26, 2001

'TIS THE SEASON

Joseph Silverstein, conductor and violinist

Vivaldi: *The Four Seasons*

Schubert: *Symphony No. 9 ("The Great")*

NEW YEAR'S DAY BUFFET

STARTERS

Winter Fruit Tray

Imported Cheese Mirror

Deviled Eggs

Crab Salad

Black Eyed Pea Salad

Pasta Salad

Marinated Herring

Iced Shrimp

Oyster Bar

Tossed Salad with Marinated Hearts of Palm

Artichoke Salad

MAIN DISHES

Carved Roast of Black Angus Tenderloin

Chicken Cranberry Supreme

Cold Poached Salmon

DESSERTS

European Petit Fours

Chocolate Eclairs

Pecan Diamonds

Fruit Tarts

Reservations: Please call Paula or Steve at 322-1081

Price: \$18.00 per person

Attire: Club Attire

Valet Service available upon request

* Family members and other guests are welcome to join us



A/C WOMEN ROUND * TABLE

Wednesday, January 10, 2001

5:30 p.m. *Cocktail Social*

6:00 p.m. *Complimentary Hors d'oeuvres*

6:30 p.m. *Dinner*

All affiliated Alta Club women invited! Please let us know if you will be joining us for lively conversation and good food. Call Lisa at 322-1081.

Dear Elaine & Clayton,
Thank you both so much
for inviting us to the
lovely drinks at the
Country Club. It was
a perfect way to
celebrate the successful
Galaxy Show. - Thanks again
Arnold & Heidi

Maynard Dixon



"WILLOWS OF CARMEL"

16" X 20"

OIL ON CANVAS

WILLIAMS FINE ART

60 E. SOUTH TEMPLE • MAIN LOBBY

(801) 534-0331

WWW.WILLIAMSFINEART.COM

WE BUY COLLECTIBLE ART BY EARLY UTAH ARTISTS:

MAHONRI YOUNG • J.T. HARWOOD • JOHN HAFEN • H.L. CULMER • MINERVA TEICHERT • LECONTE STEWART
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CHRISTENSEN • ALFRED LAMBOURNE • HOWELL ROSENBAUM • LORUS PRATT • HENRI MOSER • WALDO MIDGLEY
• MAYNARD DIXON • FLORENCE WARE • AND OTHERS

The Heart — and

New book details BYU's 'bargain' purchase; new exhibit in Salt Lake

BY BRANDON GRIGGS

THE SALT LAKE TRIBUNE

As many Utah art lovers know, Brigham Young University has the world's largest collection of works by Western painter Maynard Dixon.

What fewer folks know is the story behind the university's purchase of the collection, a deal sealed over two glasses of milk in 1937 by Dixon and a BYU dean with an eye for artistic greatness.

The epistolary relationship between Dixon and Herald R. Clark, dean of BYU's business school, is detailed in a new book, *The Heart of Maynard Dixon*. The coffee table-sized volume collects nine years of letters between Dixon, already an established artist, and Clark, an art lover who cajoled the painter into selling scores of his works to BYU.

Clark bought 85 Dixon paintings and drawings for the deflated Depression-era sum of \$3,700. The deal is now viewed as one of the great bargains in the history of American art collecting. Prices for Dixon paintings today start at five figures; one oil, "The Pony Boy," sold at auction last year for \$1.3 million.

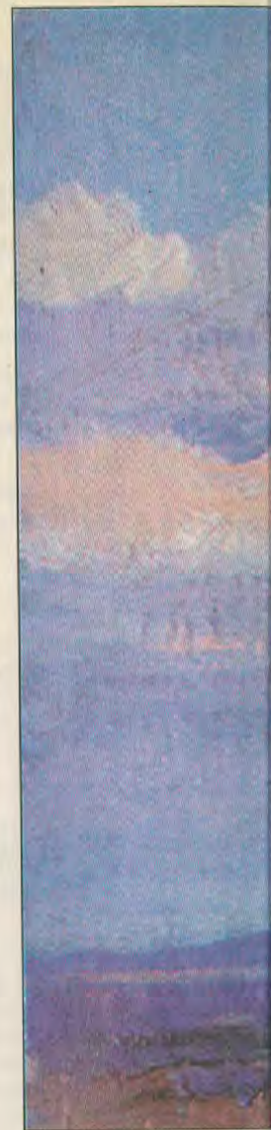
"It was a coup," says Clark's son, Philip H. Clark, of the sale. Clark compiled and published the book upon discovering his late father's correspondence with Dixon among files in a storage shed. "My father knew something about investments."

The book coincides with an exhibit of Dixon paintings and drawings opening Thursday at Williams Fine Art in downtown Salt Lake City. The exhibit, which runs through December, features about 100 Dixon works — many of them rarely seen — from private collectors and BYU. A few will be for sale. Joining these on display will be 30 recently commissioned paintings, most of them landscapes, by Utah artists whose careers were inspired by Dixon.

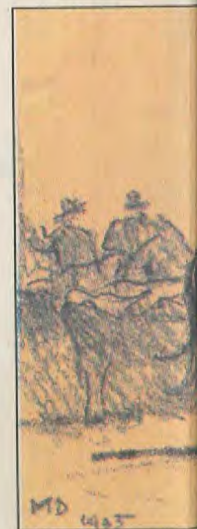
The exhibit kicks off Thursday with a lecture by artist and scholar Gary Ernest Smith on Dixon's growing influence among Western artists. Clark will speak about his father's friendship with Dixon, which blossomed over the nine years before the painter's death in 1946.

Dixon grew up in San Francisco and developed his artistic skills as an illustrator for Western magazines. After working briefly as a young artist in New York, he returned to his beloved West, where he married photographer Dorothea Lange, created a number of large public murals and documented the 1934 California Maritime Strike. Over those years he also made frequent trips to the Southwest, roaming the desert on horseback and painting the wild landscapes he encountered.

By 1937, when he met Herald Clark, Dixon



Above: "Thunderstorm"



Maynard Dixon. ... collects nine years of letters between Dixon, already an established artist, and Clark, an art lover who cajoled the painter into selling scores of his works to BYU.

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By 1937, when he met Herald Clark, Dixon was divorced from Lange and living in San Francisco. Clark began writing Dixon that spring, immediately after visiting the painter at his San Francisco studio.

The Heart of Maynard Dixon contains 16 pages of Dixon drawings and paintings but is short on explanatory text. Instead of essays, Philip Clark reproduced photocopies of his father's correspondence with Dixon. Many of these letters are blurry and hard to read; others are dry and rather dull. But taken together, they offer new glimpses into Dixon's playful personality and Depression-era economics.

"It would have been so much easier to retype all the letters," Clark says. "But I want the authenticity [of their correspondence] and the different ways to be represented as well."



Above: "Thunderstorm," a 1915 oil by Maynard Dixon. Below: "Roundup," a 1933



the Southern Utah hamlet of Mt. Carmel in 1940 he wrote enthusiastically about the "genuineness" of small towns.

His writings also display a self-deprecating sense of humor. He signed one letter "Shylock Dixon," in an apparent reference to Shakespeare's money-lender from "The Merchant of Venice." Another time the left-handed Dixon apparently used his right hand to scrawl a note filled with cowboy drawl and intentional misspellings, from an alter ego he called "Drygul Dick."

Dixon vowed repeatedly to honor Clark's invitations to come lecture at BYU, but his poor health — he had emphysema — kept him from fulfilling that promise. After selling hundreds of small drawings to BYU, he died in his Tucson, Ariz., winter home at the age of 71.

Dixon agreed to the sale after a flurry of solicitous letters and telegrams from Herald Clark — and after drinks with Clark in a San Francisco bar. A member of the Church of Jesus Christ of Latter-day Saints, Clark insisted the drinks be milk.

What may have swung the deal was Dixon's view that his paintings would have an educational purpose at BYU instead of languishing in a mansion. In an April 1937 letter, Dixon wrote Clark that "your money in this instance means something very different from ten times that sum of ... Mr. Rockefeller's."

Dixon's letters reveal him as a man unimpressed with the pretensions of the art world or large cities. In a 1939 note, he expressed pleasure that his paintings were being sold to "regular folks" instead of rich collectors. Upon moving to



bove: "Thunderstorm," a 1915 oil by Maynard Dixon. Below: "Roundup," a 1935 drawing by the artist.



■ Homage to Dixon

Williams Fine Art will host "An Homage to Maynard Dixon" Thursday at 6:30 p.m. at the gallery, 60 E. South Temple, Salt Lake City. The event includes an exhibition of Dixon's work, an invitational art show and remarks by scholar Gary Ernest Smith and Philip H. Clark. The book will be on sale for \$40. Admission is free, but seating is limited. Call the gallery at 534-0331 to make reservations.

"He was a great, forceful, imaginative character, one who loved life and people, one who championed the cause of the down-and-outer," Herald Clark wrote Dixon's widow, Edith Hamlin, after the painter's death. "It seems to me that his creations were quite like him — they are so genuinely simple, so honest, so frank, and yet so delightfully beautiful. Who ever knew a person who could dignify simplicity and make it so great as he?"

Herald Clark died in 1966. In the decades since, Dixon's reputation has only grown. His lonesome desert landscapes are revered for their grandeur and simplicity. Reknowned Utah artist LeConte Stewart ranked Dixon with Edward Hopper as the best realist American painters of the 20th century.

"I would put Dixon at the top of the list of Western painters," says Clayton Williams, owner of Williams Fine Art. "There's a soul and an honesty that comes through in his paintings more than any other Western artist. There's a real demand for his work, and rightfully so."

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"Merging of Spring and Winter"
(on loan from BYU Museum of Art)

Letters

from a master artist

Celebrating
Maynard Dixon
through his
correspondence

By Dave Gagon
Deseret News visual arts editor

THE STORY goes that when Herald R. Clark (1890-1966), onetime dean of the School of Business at Brigham Young University, was dying, he said to his son Philip, "be sure to look under my bed."

It's what Philip found under his father's bed that will make next Thursday evening, Nov. 29, so fascinating — nine years (1937-46) of correspondence between Clark and one of our country's premiere artists of the American West, Maynard Dixon.

Beginning at 6:30 p.m., Williams Fine Art, 60 E. South Temple, will host a night devoted to Dixon's memory and work.

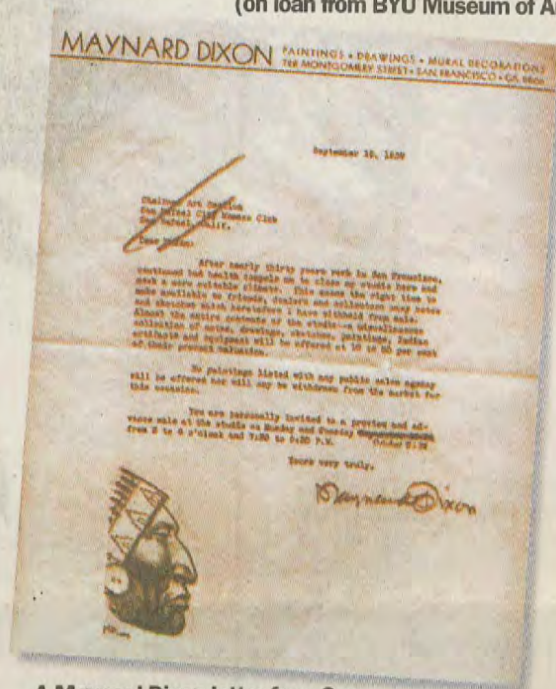
The event begins with remarks by Philip Clark, who compiled his father's and Dixon's letters, and many

of the artist's drawings, into the book, "The Heart of Maynard Dixon." Local artist Gary Ernest Smith will also present remarks on Dixon's influence on America's painters.

Afterward, there will be a book signing and an invitational art show, "Homage to Maynard Dixon," with original works by the artist, as well as paintings by 27 local artists who have been influenced by Dixon.

"The Heart of Maynard Dixon," through the letters, tells the full story of how Clark, in 1937, acquired for BYU 85 of Dixon's works for \$3,700.

Clayton Williams, owner of Williams Fine Art and a sponsor of the event, calculates "that if you took \$3,700 and added 5 percent a year for 60 years, you'd have a small amount of money.



A Maynard Dixon letter from San Francisco to Herald R. Clark

But with these paintings, I'm sure they'd be appraised at many millions, maybe \$10 (million) to \$20 million."

As impressive as Dixon's career turned out to be, much could be said about Clark and his ability to spot

Please see **DIXON** on E2

DIXON

Continued from E1

good art.

In the forward to the exhibition book "Escape to Reality: the Western World of Maynard Dixon," Campbell Gray, director of the BYU Museum of Art, writes: "Picture it: a man whose discipline is economics, working in a university whose primary objective at the time was education of teachers, not only being attracted to the groundbreaking work of a contemporary artist, but also negotiating a major acquisition for the university — all within the context of the Great Depression. His action and its effect are most remarkable."

After the business transaction, the friendship between the educator and artist continued for another nine years, until Dixon passed away in 1946. "They became great friends," says Williams. "Clark, the devout Mormon and Dixon, the man of the world. They

related well with each other. Clark was the foil for Dixon's humor."

In the last years of his life, Dixon was constantly sick with asthma and other ailments. The letters show how Clark continually encouraged the artist to be upbeat and positive and to keep on working. During this time, Dixon did some of his best work.

The letters manifest how much Dixon cared for the land and the people who worked it. In one letter, he complains about the development of St. George and Cedar City, how bad they have become (in 1937). According to Dixon, the only good place left in Utah is Toquerville.

"He talks about efficiency," says Williams, "and how it is ruining the West, in that there's no longer going to be a farmer owning his own ground and farming it. There won't be a family on the farm to be close to the earth. He was against that."

Dixon also talked endearingly about the Mormons. In one letter, he even asks Clark to find a home for his son for the summer, so the boy could get some Mormon influence.

One of the better aspects about "The Heart of Maynard Dixon" is that there is no commentary. What the reader gets is what Clark and Dixon say.



Sketch from "Forgotten Man."

Artists showing in "Homage to Dixon"

Steven Lee Adams
Ken Baxter
Homer Clark
Philip Clark
Lary Clarkson
Gary Collins
John Collins
Michael Coleman
Nicholas Coleman
John Jarvis
Earl Jones
Wallace Lee
Elva Malin
Ed Mell
Jim Norton
Bonnie Posselli
Ron Rencher
Doyle Shaw
Gary Ernest Smith
Anthony Smith
Doug Snow
Kate Starling
Kathryn Stats
Lary Wade
Kimbal Warren
Kim Whitesides
Clayton R. Williams

Nothing more.

Even though admission to the art exhibit and book signing is free, seating will be limited, so interested parties are encouraged to make reservations by phoning 534-0331.

EMAIL: gag@desnews.com

Art canvass

● The Utah Arts Festival will return to Main Street in 2002. "After hosting the event at the Utah State Fairpark for two years, due to extensive construction downtown, we have the opportunity, now that the dust has settled, to move back to the location our patrons and artists prefer," said Robyn Nelson, festival executive director. In 2003, the event will move again to the new Library Square space between 200 and 300 East and 400 and 500 South.

● The Department of Art and Art History, University of Utah, will host a lecture by artist Susanna Coffey on Thursday, Nov. 29, at 5:30 p.m., in the Art Building (375 S. 1530 East), Room 150. Coffey's lecture, "Portrait as Catalyst: Images and Meanings," will discuss current controversies of gender and beauty. For more information, call 581-8677.

● BYU Museum of Art will hold its Fourth Annual Art, Belief, Meaning Symposium, "The Arts and the Restored Gospel," on Friday Nov. 30, from 9 a.m.-3:15 p.m. in the museum auditorium, Level 2. The event is free.



COURTESY OF THE ARTISTS

— "Focus on Watercolor," featuring
Lynne Thomson and Ian Ramsay, through

4878 S. Highland, 277-8401) —
and Old Friends," featuring 25 of the
artists in a Holiday Group Show, through

and Frame (430 E. South Temple,
— "Multiple Personalities," featuring
Remington, George Nackos and J.D.
through Nov. 29.

Foothill Library (1135 S. 2100 East,
— "Computerized Artwork by Tricia
erman Martin," through Dec. 6.

s Gallery* (339 W. Pierpont Ave.,
— "Annual Holiday Group Exhibition,"
work of 18 artists, through Dec. 20.

Finch Lane Gallery* (54 Finch Lane,
— Stone and bronze sculpture by
and art quilts by Jinny Lee Snow
28.

Gallery (corner of Market Street and
598) — Work by 14 furniture makers
through November.

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

Gallery (380 W. Pierpont Ave., Studio
2-3816) — Kids' art from Bad Dog
America. Exhibit is ongoing.

Gallery (1074 E. 2100 South, 832-
e man show of G. Russell Case,
ember.

(466 S. 500 East, 359-8625) — "B

through Dec. 26.

Holladay Library (2150 E. 4730 South, 943-
4636, Ext. 334) — Paintings by LaDawn Soren-
son, Intermountain Society of Artists, through
December.

King's Cottage Gallery (2233 S. 700 East/
486-5019) — Paintings by Susan Gallacher and
Rob Adamson.

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

Maggies' Nest (391 St., 363-7764) — Paint-
ings by Leigh Anne Boy and David Estes. Also fea-
tured are Zachary Proctor, Jeff Hein, Ron and
Norma Molin and Nicholas Rees.

Mariott Library (295 S. 1500 East, Universi-
ty of Utah) — "The Nazi Olympics, Berlin 1936 Ex-
hibition," featuring items from the U.S. Holocaust
Memorial Museum, through March 22, 2002, on
the third floor.

Merrill Library (Main floor, Utah State Universi-
ty) — "USU Art Department Print Exchange Port-
folio 2001," featuring prints from 25 artists,
through Dec. 10.

Metro Wine Store (255 S. 300 East) —
"Desert Lands," featuring 19 paintings by Royce
Card, through Feb. 28, 2002.

Museum of Church History and Art (45 N.
West Temple, 240-2299) — "Families and Faith:
Fabrics of Latter-day Saint Life," featuring histor-
ical and contemporary quilts, samplers, Navajo
rugs and soft sculpture, through Feb. 2, 2003.

Dr. Dan E. and Patricia W. Jones
are pleased to announce
the marriage of their daughter

Angela
to

Daniel Gary Nelson
son of Mr. Gary R. and Louise W. Nelson
Saturday, the twenty-third day of August

Two thousand and three
in the Salt Lake Temple

The pleasure of your company is requested
at a reception in their honor
from six-thirty until eight in the evening
Dancing to follow until nine o'clock

Hotel Park City
2001 Park Avenue
Park City, Utah



Susan
Joyal
~~Jan Broadman~~

MAYNARD DIXON SHOW
November 29, 2001

CHECKLIST AND SUMMARY:

Arrange for specific items to show prints, and letters, i.e. plastic boxes

Paint Gallery - Zions, Nancy, 321-7800 (\$1,475.00)

✓ Create and mail letter to remind participating artists

✓ Remind and check with newspapers - Dave, 237-2149, Brandon, 237-2075

✓ Make sure books will be ready on specified date - Phil, publisher

Line up speakers - Phil and Gary Smith

✓ Reserve lobby - Zions, 321-8700

✓ Reserve date with caterer - Lenore Sumsion, 561-8845

Decide layout for invitation

✓ Transparency - Borge Anderson, 359-7703 Missy

✓ Layout - Steve Cardon, 531-1260

Order (2000) - Steve
1500

Organize mailing list

✓ Obtain lists from guests

✓ Print labels - Anne

Inventory sheets for artists - Anne

Order 8 cabaret tables, 400 chairs, 5 banquet tables - Modern Display, 355-7427
100 chairs - ZCMI, Shaun, 321-8794 (Price ?) - null 321-8739 - ~~321-8700~~
48 @ 72
1.15 @ 5 2 rdo -
Dora
Mindy

8 Cab.
4 8' banquet
1 60" rd.
350 chairs
400 chairs

Ben
11/23/01

5:00-

Reservation #
842

Acct -

✓ Order microphone, speakers, extension cords, podium to sit on table - Poll Sound, 261-2500 5:30-9:00 (\$268.40) KOL

✓ Arrange for florist - Roots, Rachel, 363-7668 (421.16) - (this year \$306)

Buy stamps (.33) - 1,325 - arrange for people to help with mailing invitations

✓ Contact help with hanging gallery - Rich Cutler, 272-0763 PM (\$1,136.00)

✓ Plan menu with Lenore and order: tablecloths, plates, cups, plastic forks, paper napkins, 5:00 \$2,582.00

Security for evening.
Burns Int'l Security Services \$135.00 - 270.00 467-7484 25/hr
Day Porter for show - Zions Security \$131.63
Salt Lake Protective Service, L.L.C. \$120.00 - for evening

Speaker table

on 29th
6 to 10

food and serving pieces, 561-8845

Purchase gray card stock and masking tape for painting labels and hire someone to do them - Kevin *Jalyn*

Line up housecleaning - Karen, 467-8125 - *lined up*

yes

Schedule video - Donna Poulton, 355-6956

Cape Hatteras Place

Arrange for Zions to turn off music from 6 to 9 PM - 321-7800 - ~~Roberto~~

*Jack
321-8777*

Sandy - 321-7519

Obtain additional help, Kevin and someone for evening, Cottrells

Jalyn

Amelia

Do master list and photograph all paintings

Prepare lists for R.S.V.P. and orders on books (be sure to include phone number and addresses and payment if they are not attending the event)

Change for selling books

Set up beginning at 4:30

Cleaning \$510.44

"Freight for 'Paley in the Forest' \$625"

Clayt
Zions

✓ Lenore - 561-8845

Number, menu, clothes, plates, cups, forks, napkins
350

✓/M Roll Sound 261-2500 - Rob (5:00-9:00)

~~✓~~ Modern Display - ~~355-7427~~

500
~~250~~ 400 clean chairs

30 m &

Leslie Phipps - 983-8138

30 Cabaret 4 8:30 w
7 Benquet 1 rd.

4:00

✓/M Roots - Rachael - 363-7668 1 Buffet - 1 on entry table

Clayt News Releases - E-Mail - Fall Cultural Event -

Brandon

Dave

Internet?

Calendar Page

LM. Cleaning - Karen Larsen 467-8125

Hanging - Rick 2 boys

Security?

100-300 - LeConte catalog of show

Frans's deadline

Physcy 52-

Pick up ptys. or drop off...

Labels on ptg.

Labels for mailer

Free parking Kelly Kirkham (321-7572) free parking for w &



THY FACE, LORD, DO I SEEK:
I BELIEVE THAT I SHALL SEE THE GOODNESS OF THE LORD
IN THE LAND OF THE LIVING!

PSALM: 27:8, 13 (RSV)

*May happiness be yours
during this season of goodwill
and may the New Year
bring peace on Earth.*

2001

Yvonne Bush Laura Bush

Rotary Bee

The weekly newsletter of Club 24
Salt Lake Rotary Club



Volume 23

July 17, 2001

Number 3



TUESDAY, JULY 17, 2001

Marriott Hotel

75 South West Temple



SAMUEL S. STEWART, JR.

Chairman of the Board of Wasatch Advisors
and Wasatch Funds

*"What's Next for the Market?
Is a Recession Imminent?"*

Rotarians can't afford to miss the answers to these questions. This week, Samuel S. Stewart, Jr., will tell us whether we should be buying, holding, or folding in today's economy.

(continued on page 2)



Tuesday, July 24, 2001

**NO ROTARY LUNCHEON
PIONEER DAYS HOLIDAY**

Tuesday, July 31, 2001

Wyndam Hotel

215 West South Temple

BISHOP GEORGE H. NIEDERAUER

Roman Catholic Diocese of Salt Lake City

"Faith-Based Initiatives: What Are the Questions? What Are the Answers?"



Please clip and post for future reference.

More About Our Speaker

Dr. Stewart is founder and chairman of the Board of Wasatch Advisors, Inc. He also serves as the Portfolio Manager of the Small Cap Core Growth institutional portfolios and the Core Growth Mutual Fund. He attended Northwestern University as an Austin Scholar and graduated with great distinction with a Bachelor of Science and Bachelor of Arts degrees in 1966. He held the prestigious Alfred P. Sloan, Jr. Fellowship at Stanford University, where he received his Master of Business Administration degree in 1969 and in 1970 his doctorate in finance. He joined the faculty and concurrently founded Wasatch Advisors.

Dr. Stewart is a member and past president of the Salt Lake City Society of Financial Analysts. He has served as corporate forecasting project director for the Financial Analysts Federation and has written scores of papers for professional and academic journals.

With the U.S. Securities and Exchange Commission, Dr. Stewart was chief financial analyst for the Division of Investment Management Regulation. He is a current member of Northwestern University's Alumni Council.

San Antonio Welcomed Rotarians

Club 24 Rotarians had double-duty at the Rotary International Convention in San Antonio. Our Club had a colorful and dynamic booth to promote the 2002 Olympics Bed & Breakfast Program. Salt Lake Rotarians **Vicky Jackson, Colleen Malouf, Rhoda Ramsey, and Gill and Thelma Iker** along with **Lila Perry and Diane Parsons** distributed over 50 pounds of salt water taffy partially donated by **Sweets Candy**. In addition, Valley West Rotary Club President **Jennifer-Wright Thulin** and her husband **Scott** generously volunteered to work at the booth, convincing many Rotarians to visit Salt Lake City.



Dave Gillette visits with Bob Coltus. Bob will be a featured speaker at the RI North American Presidential Conference to be held in Salt Lake City.

Member in the News



Having been named BYU's new Emeritus Association president, **Quinn McKay** was featured in the recent *BYU Alumni* magazine as an "expert in business ethics . . . who doesn't go far for easy answers." BYU's emeritus organization is open to people who attended the university more than 40 years ago

and to retired faculty and staff. While a student at BYU, Quinn was student body president, and he hasn't lost a strand of hair since.

July 24th

No Rotary Luncheon

Parades, picnics, fireworks and water fights...but no Rotary Luncheon next Tuesday. Have a happy 24th holiday.



Rhoda Ramey and Gil Iker explain the Olympics Bed & Breakfast Program to Rotarians at the RI International Convention in San Antonio.

The Rotary International North American Presidential Conference will be held in Salt Lake City, August 30 to September 1, 2001. Dave Gillette, chair of this major conference, went to San Antonio to "man" the booth to help Rotarians register. With this booth directly in the path of **Richard D. King** as he walked to the Alamodome, Dave had a chance to greet and lobby the busy incoming Rotary International President. Special thanks to **Monty Eggett**, serving as a Convention Sergeant-at-Arms, for helping set up this booth. Outgoing District Governor **Jim Coleman**, Incoming District Governor **Danny Brock**, and District Governor-Elect **Chris Simonsen** were effective ambassadors for Utah, inviting fellow District Governors to Salt Lake City.