Salt Lake Chamber
Utah's Business Leader™

SALT LAKE Downtown Alliance
an affiliate of the Salt Lake Chamber

The Salt Lake Chamber and Downtown Alliance are proud to join the following businesses in celebrating

O.C. TANNER
The recognition experience®

for their decades-long commitment to the success of downtown Salt Lake City.

IHC INTERMOUNTAIN HEALTH CARE

WILLIAMS FINE ART

BONNEVILLE INTERNATIONAL

ZIONS BANK®

WELLS FARGO

GASTRONOMY INC

GARDNER COMPANY

SALT LAKE CONVENTION & VISITORS BUREAU

A Thing of Beauty

Williams Fine Art Places Value on Tradition.

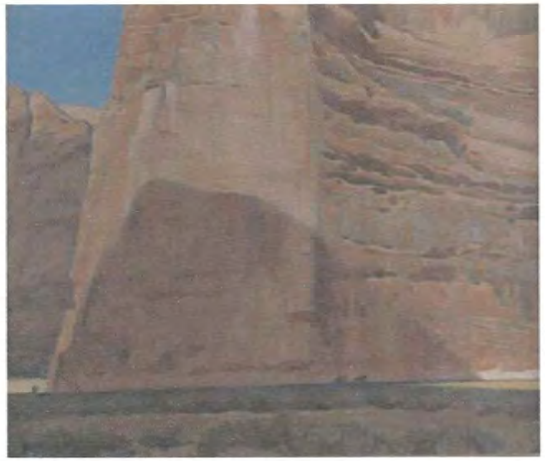
By Kirsten Nelson

Glancing at the array of desert canyon views, snow-covered forests of trees, and historical portraits that adorn the walls of Williams Fine Art, Clayton Williams, owner of the gallery and a successful painter in his own right, recalls a line of poetry his mother quoted often when he was growing up — "A thing of beauty is a joy forever." It's a maxim that he lives by, and which drives the mixture of historical and contemporary works at his downtown gallery.

At the center of a group of Utah landscapes hangs a single image of a harbor in what can only be a European city at the turn of the twentieth century. In an odd juxtaposition, what could pass for a historical significant image is a modern painting, produced in this decade. The landscape images that surround it feel less removed, but were all painted around the time it aspires to reflect. Williams' devotion is not to a specific period or style. To be sold in his gallery, each work has to meet three simple requirements: it must be beautiful; it must be timeless; and it must make his patrons happy. "I always tell my clients that first they have to like it," says Williams. "And secondly, I'll answer any questions about long-term value."

Clayton Williams began his art career at 60, and his plunge into a second vocation must have been a good one; 16 years later, he still doesn't look like he'll be retiring soon. He'd probably say that he hasn't aged at all since he decided to sell his sales engineering company in 1987, and changed the course of his life to open an art gallery in downtown Salt Lake City. Today, surrounded by artwork from Utah's finest painters and sculptors, with his own paintings among those that visitors to Williams Fine Art are eager to see, Williams is in his element. "It's always fun to come to work—I shouldn't say work—it's always fun to come here," he says.

The first paintings to greet visitors to Williams Fine Art are several landscapes by revered Utah artists Maynard Dixon, LeConte Stewart and J.T. Harwood, created in the early 1900s. "Utah art collectors are interested in landscape images," Williams says, and his gallery reflects that. But they are joined by "The



"Coronado's Rock"
By Maynard Dixion

"Young Braves Vote For War" By Minerva Teichert

Unknown Harbor," the European port scene described above, painted by Ken Baxter, a contemporary artist. "There is an impressive group of contemporary artists in Utah," Williams observes. "They have outstanding talent and training. So, the tradition of fine art from this state continues."

On the other end of the spectrum are several works of great historical significance, including some by early Utah painters Mahonri Young and Minerva Teichert—perhaps Utah's most renowned female painter. "People like to have a piece of history," Williams says. An upcoming Teichert show at Williams Fine Art will display her talent, and on September 15 the gallery will host one of its well-attended cultural evenings with members of the artist's family sharing knowledge of her life and work with guests.

A good portion of the clients who visit Williams Fine Art are new to collecting, and Williams takes great joy in educating them on the nuances of Utah's artistic tradition. "Education is a big part of what we do," Williams says. "We help our clients to identify something that has lasting value."

Sometimes, that requires a look into the future—and the ability to discern and promote Utah's next generation of collectible artists. Williams says "One of those artists is Jeffrey Hein. I believe him to be one of America's extremely talented young painters." Hein is now one of the most in-demand contemporary artists on the Williams Fine Art roster.

Williams has never been at a loss for work to show in his gallery—the art actually seems to choose him. In fact, one of his first exhibitions was a collection of paintings that rather miraculously arrived with a Russian art dealer who traveled to Salt Lake City bearing 280 pieces of work after hearing that Williams was interested in his country's academic style and its similarity to early Utah art.

More recently, this summer Williams was startled to receive two striking paintings by LeConte Stewart, one of Utah's premier painters. Recounting the story days after it happened, Williams' face hardly conceals the joy he took in watching these 1930s-era works come through his door. "We received two of the most beautiful paintings we've ever had in all these years," he recalls. "I've admired one of them, 'First Thaw,' for many years, and now I have it in my gallery."

Located at 60 E South Temple since 1993, Williams Fine Art recently watched a new neighbor move in next door: O.C. Tanner. "If I were given the choice of whom I would most be pleased to have next door to us, that number-one choice would be O.C. Tanner," says Williams, who loaned some of the paintings in his inventory to O.C. Tanner to decorate the new store. "I believe that they have the same philosophy, as we do—we like to present beautiful things, which are very enduring." ♥

"There is an impressive group of contemporary artists in Utah," Williams observes. "They have outstanding talent and training. So, the tradition of fine art from this state continues."

A Thing of Beauty

Williams Fine Art Places Value on Tradition.

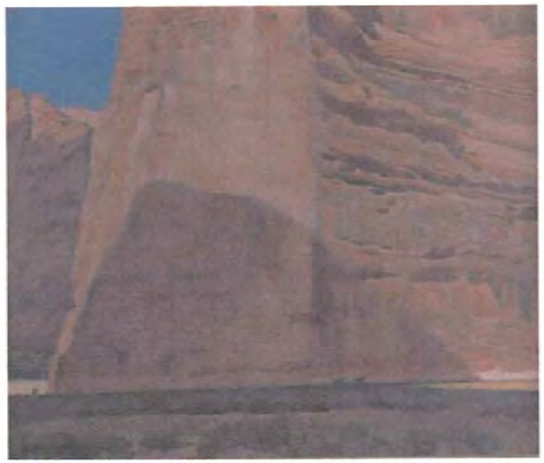
By Kirsten Nelson

Glancing at the array of desert canyon views, snow-covered forests of trees, and historical portraits that adorn the walls of Williams Fine Art, Clayton Williams, owner of the gallery and a successful painter in his own right, recalls a line of poetry his mother quoted often when he was growing up — "A thing of beauty is a joy forever." It's a maxim that he lives by, and which drives the mixture of historical and contemporary works at his downtown gallery.

At the center of a group of Utah landscapes hangs a single image of a harbor in what can only be a European city at the turn of the twentieth century. In an odd juxtaposition, what could pass for a historical significant image is a modern painting, produced in this decade. The landscape images that surround it feel less removed, but were all painted around the time it aspires to reflect. Williams' devotion is not to a specific period or style. To be sold in his gallery, each work has to meet three simple requirements: it must be beautiful; it must be timeless; and it must make his patrons happy. "I always tell my clients that first they have to like it," says Williams. "And secondly, I'll answer any questions about long-term value."

Clayton Williams began his art career at 60, and his plunge into a second vocation must have been a good one; 16 years later, he still doesn't look like he'll be retiring soon. He'd probably say that he hasn't aged at all since he decided to sell his sales engineering company in 1987, and changed the course of his life to open an art gallery in downtown Salt Lake City. Today, surrounded by artwork from Utah's finest painters and sculptors, with his own paintings among those that visitors to Williams Fine Art are eager to see, Williams is in his element. "It's always fun to come to work—I shouldn't say work—it's always fun to come here," he says.

The first paintings to greet visitors to Williams Fine Art are several landscapes by revered Utah artists Maynard Dixon, LeConte Stewart and J.T. Harwood, created in the early 1900s. "Utah art collectors are interested in landscape images," Williams says, and his gallery reflects that. But they are joined by "The



"Coronado's Rock"
By Maynard Dixion

"Young Braves Vote For War" By Minerva Teichert

Unknown Harbor," the European port scene described above, painted by Ken Baxter, a contemporary artist. "There is an impressive group of contemporary artists in Utah," Williams observes. "They have outstanding talent and training. So, the tradition of fine art from this state continues."

On the other end of the spectrum are several works of great historical significance, including some by early Utah painters Mahonri Young and Minerva Teichert—perhaps Utah's most renowned female painter. "People like to have a piece of history," Williams says. An upcoming Teichert show at Williams Fine Art will display her talent, and on September 15 the gallery will host one of its well-attended cultural evenings with members of the artist's family sharing knowledge of her life and work with guests.

A good portion of the clients who visit Williams Fine Art are new to collecting, and Williams takes great joy in educating them on the nuances of Utah's artistic tradition. "Education is a big part of what we do," Williams says. "We help our clients to identify something that has lasting value."

Sometimes, that requires a look into the future—and the ability to discern and promote Utah's next generation of collectible artists. Williams says "One of those artists is Jeffrey Hein. I believe him to be one of America's extremely talented young painters." Hein is now one of the most in-demand contemporary artists on the Williams Fine Art roster.

Williams has never been at a loss for work to show in his gallery—the art actually seems to choose him. In fact, one of his first exhibitions was a collection of paintings that rather miraculously arrived with a Russian art dealer who traveled to Salt Lake City bearing 280 pieces of work after hearing that Williams was interested in his country's academic style and its similarity to early Utah art.

More recently, this summer Williams was startled to receive two striking paintings by LeConte Stewart, one of Utah's premier painters. Recounting the story days after it happened, Williams' face hardly conceals the joy he took in watching these 1930s-era works come through his door. "We received two of the most beautiful paintings we've ever had in all these years," he recalls. "I've admired one of them, 'First Thaw,' for many years, and now I have it in my gallery."

Located at 60 E South Temple since 1993, Williams Fine Art recently watched a new neighbor move in next door: O.C. Tanner. "If I were given the choice of whom I would most be pleased to have next door to us, that number-one choice would be O.C. Tanner," says Williams, who loaned some of the paintings in his inventory to O.C. Tanner to decorate the new store. "I believe that they have the same philosophy, as we do—we like to present beautiful things, which are very enduring."

"There is an impressive group of contemporary artists in Utah," Williams observes. "They have outstanding talent and training. So, the tradition of fine art from this state continues."

Jeffrey Martin
531-0744
300 West
320 West 900 So.

A Thing of Beauty

Williams Fine Art Places Value on Tradition.

By Kirsten Nelson

Glancing at the array of desert canyon views, snow-covered forests of trees, and historical portraits that adorn the walls of Williams Fine Art, Clayton Williams, owner of the gallery and a successful painter in his own right, recalls a line of poetry his mother quoted often when he was growing up — "A thing of beauty is a joy forever." It's a maxim that he lives by, and which drives the mixture of historical and contemporary works at his downtown gallery.

At the center of a group of Utah landscapes hangs a single image of a harbor in what can only be a European city at the turn of the twentieth century. In an odd juxtaposition, what could pass for a historical significant image is a modern painting, produced in this decade. The landscape images that surround it feel less removed, but were all painted around the time it aspires to reflect. Williams' devotion is not to a specific period or style. To be sold in his gallery, each work has to meet three simple requirements: it must be beautiful; it must be timeless; and it must make his patrons happy. "I always tell my clients that first they have to like it," says Williams. "And secondly, I'll answer any questions about long-term value."

his sales engineering

Clayton Williams began his art career at 60, and his plunge into a second vocation must have been a good one; 16 years later, he still doesn't look like he'll be retiring soon. He'd probably say that he hasn't aged at all since he decided to sell the high-tech company he founded in 1957, and changed the course of his life to open an art gallery in downtown Salt Lake City. Today, surrounded by artwork from Utah's finest painters and sculptors, with his own paintings among those that visitors to Williams Fine Art are eager to see, Williams is in his element. "It's always fun to come to work—I shouldn't say work—it's always fun to come here," he says.

in 1987

The first paintings to greet visitors to Williams Fine Art are several landscapes by revered Utah artists Maynard Dixon, LeConte Stewart and J.T. Harwood, created in the early 1900s. "Utah art collectors are interested in landscape images," Williams says, and his gallery reflects that. But they are joined by "The

Liz Wood
Photographed by
Xssssss sssss

~~Inyo County, California~~

~~Maynard Dixon~~

Dorotea's Rock
by
Maynard Dixon

Williams says, "One of these artists is Jeffrey Hein. I believe him to be one of Utah's extremely talented young painters & exhibit the works of

says

exhibit

~~shows~~

~~exhibits the works of~~

Liz Wood
Photographed by
Xssssss sssss

Pioneer Trek
Minerva Teichert

Young Braves
Vote for
War
by
Minerva
Teichert

Unknown Harbor," the European port scene described above, painted by Ken Baxter, whose work is new to the gallery. "There is an impressive group of contemporary artists in Utah," Williams observes. "They have outstanding talent and training. So, the tradition of fine art from this state continues."

a contemporary artist

On the other end of the spectrum are several works of great historical significance, including some by early Utah painters Mahonri Young and Minerva Teichert—perhaps Utah's most renowned female painter. "People like to have a piece of history," Williams says. An upcoming Teichert show at Williams Fine Art will display her talent, and on September 15 the gallery will host one of its well-attended cultural evenings with members of the artist's family sharing knowledge of her life and work with guests.

A good portion of the clients who visit Williams Fine Art are new to collecting, and Williams takes great joy in educating them on the nuances of Utah's artistic tradition. "Education is a big part of what we do," Williams says. "We help our clients to identify something that has lasting value."

Sometimes, that requires a look into the future—and the ability to discern and promote Utah's next generation of collectible artists. Through his ties to the University of Utah's College of Fine Arts, Williams seeks out two talented members of every graduating class and features them in a spring show. "One of those artists a few years ago was Jeffrey Hein," Williams recalls. Hein is now one of the most in-demand contemporary artists on the Williams Fine Art roster.

art dealer

Williams has never been at a loss for work to show in his gallery—the art actually seems to choose him. In fact, one of his first exhibitions was a collection of paintings that rather miraculously arrived with a Russian artist who traveled to Salt Lake City bearing 280 pieces of work after hearing that Williams was interested in his country's academic style and its similarity to early Utah art.

More recently, this summer Williams was startled to receive two striking paintings by LeConte Stewart, one of Utah's premier painters. Recounting the story days after it happened, Williams' face hardly conceals the joy he took in watching these 1930s-era works come through his door. "We received two of the most beautiful paintings we've ever had in all these years," he recalls. "I've admired one of them, 'First Thaw,' all my life, and now I have it in my gallery."

for many years

Located at 60 E South Temple since 1993, Williams Fine Art recently watched a new neighbor move in next door: O.C. Tanner. "If I were given the choice of who I would most be pleased to have next door to us, that number-one choice would be O.C. Tanner," says Williams, who loaned some of the paintings in his inventory to O.C. Tanner to decorate the new store. "I believe that they have the same philosophy, as we do—we like to present beautiful things, which are very enduring."

whom

"There is an impressive group of contemporary artists in Utah," Williams observes. "They have outstanding talent and training. So, the tradition of fine art from this state continues."

Williams says

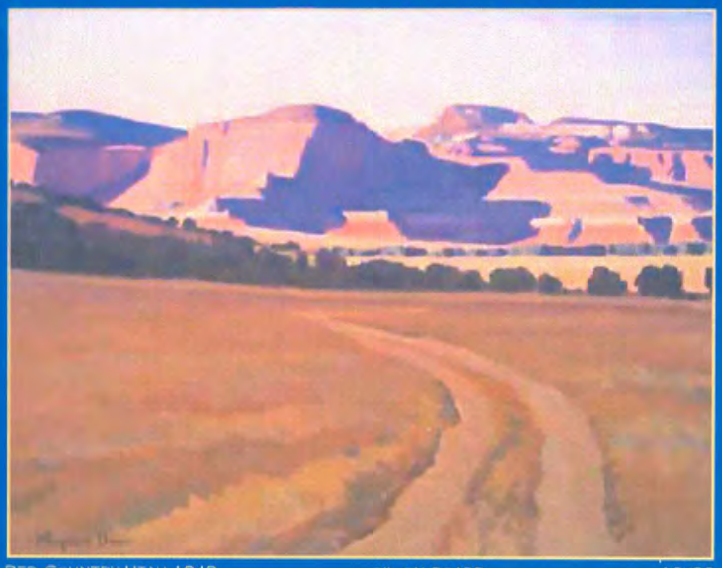
One of those artists is Jeffrey Kin. "I believe him to be one of America's ~~very best~~ extremely talented young painters"

Young Braves vote for war

By

Ramona Trescott

Maynard Dixon



RED COUNTRY UTAH 1949 OIL ON BOARD 16x20

SPRINGVILLE MUSEUM OF ART

126 East 400 South - Springville, Utah 84663 - (801) 489-2727, FAX 489-2739 - www.sma.nebo.edu

3 June 2005

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

Dear Clayton,

Thank you so much for your recent donation of $1000 to the Springville Museum of Art. We are very grateful for your dedication to the continuous improvement of the Museum. Your support and interest in the Museum allows us to develop and expand upon our facilities and the various programs we offer. Please feel free to stop by and look at the progress currently being made at the Museum. We deeply appreciate your support through the years and wish you the best in your endeavors.

Clayton, you are such a kind friend. It is a pleasure to know you. Thank you again for your generosity. With all the competing interests and organizations that seek your support, we're glad you choose to support the Springville Museum of Art. It is through charitable contributions like yours that we are able to move forward and see the Museum prosper on a heightened level.

Sincerely yours,

Vern

Dr. Vern G. Swanson
Museum Director

BorgeAndersen
PHOTO·DIGITAL
234 South 200 East, Salt Lake City, UT 84111
801 359-7703 · Fax 801 521-4664
www.borge.net

Receipt

DATE	SALE NO.
10/14/2005	166898

BILL TO:

SHIP TO:

WILLIAMS FINE ART

CHECK NO.	PAYMENT METHOD	PROJECT

DESCRIPTION	QUANTITY	UNIT PRICE	AMOUNT
5X7 D-PRINTS	3	2.50	7.50T
		0.00	0.00

Thank you for your business. All orders with receipt must be returned within 10 days for replacement consideration.

TOTAL **$7.50**

Not responsible for items left over 45 days. It is agreed that title to said property shall be and remain with seller until fully paid. Seller may sell said property at public or private sale and process to suit for any deficiency. Buyer and co-signers agree that if seller proceeds to enforce its rights hereunder that they will pay all costs and attorneys fees.

Limit of liability: Submitting any film, print, slide or negative to this firm for processing, printing, or other handling constitutes an AGREEMENT by you that any damages or loss by our company, subsidiary or agents even though due to the negligence or fault of our company, subsidiary, or agents, will only entitle you to replacement with a like amount of unexposed film and processing. Except to such replacement the acceptance of the film, print, slide or negative is without guarantee, other warranty or liability and recovery for any incidental or consequential damages is excluded.

Borge B. Andersen & Associates inc. strictly adheres to all copyright laws and policies regarding legal principles associated with the creation, marketing, and reproduction of copyrighted materials as outlined in 17 U S C § 201(a) . 405(a)

Resale Sales Tax License Or Exemption No: _____

I certify that I am a dealer in person, property or services and that the tangible personal property or services purchased by me from the above vendor are for resale. If I use or consume any tangible personal property or services which I purchased tax free for resale, I will report and pay sales tax on my cost thereof direct to the state tax commission on my regular sales and use tax return.

Owner's signature _____ Date _____

Oct 24, 05

DIANE STEWART

Dear Clayt,

Thank you for a wonderful evening and a great concert. Sam and I enjoyed "catching up" on all the news and especially hearing Ronan Lynn! What a treat! and great seats, too. Thank you for thinking of us.

All the best,

Diane

Final Version
of CRW's
tech at
Oppie funeral

(1) If Bob could speak today he would say "Can't you find something better to do on a Saturday afternoon — "No Bob. We notice the Heavens are weeping"

4 years ago

~~In 1988~~, I attended a U of U ~~special~~ dinner which was held in the ballroom of the Olpin Union Building....I was late and was searching for a place to sit....I spotted an empty seat and quickly took it not knowing who my dinner partners were.....~~that was a fateful evening~~....I happened to sit by a jovial, interesting man whom I had never met before.....we had a delightful conversation....at the end of the evening he said..."I'm chairing a U of U Development Review Committee...would you like to be a member of that committee....I said that I would be pleased to serve....the meetings followed ~~of that committee~~ which were interesting, the chairman took minutes himself... with a pencil... in his

As I look at my dis ordered life to Mary Long time friends of 50 yr I had a way of keeping long time friendships

own beautiful printing style.....this was the beginning of a most wonderful association I was to have with Bob Olpin...Bob generously invited me to be associated with him in many endeavors (most of work) over the last 17 years.... we have had fun HARD WORK I never felt like he was checking me out to see if I would qualify....it was always a leap of faith on his part....I have thoroughly enjoyed our association...it was an honor to know him and learn to appreciate his talents, skills, his sense of humor and his passions.....as Dean of the College of Fine Arts, he was an excellent administrator.....as a professor, he was legendary...~~he would remember~~ his students ~~long after they left his classroom~~...he generously allowed me to take his honors Utah Art History class with all of those bright, young students...later, he invited me to teach that class for an hour each year ~~per semester~~..... he worked at a research university and loved to do good research in his field of art history....his research and teaching were all rolled into one...who wouldn't like to be taught by one who had

thoroughly researched the subjects he taught....his research not only enhanced his teaching, but it made outstanding contributions in the form of many, many papers, books and an 18- part televison course broadcast on Channel 9 in a run of 16 weekly two- hour sessions which ran twice per year for a period of 9 years ....many of you have watched this master teacher...on television.....present this wonderful information about the visual artists of Utah.....in 1980 he wrote and had published the Dictionary of Utah Art....here is my copy ready to fall apart from years of use.....this was followed by publications on artists Waldo Midgeley, Joseph Everett, George Dibble and editing J. T. Harwood's memoirs...then co-authoring 3 major books Utah Art, Utah Painting and Sculpture and Artists of Utah....and, just finished and viewed by him 36hours before his untimely stroke,,,,,,

, Painters of the Wasatch Mountains promoting a thesis that the Wasatch School of painting was in the same mold as the famed Hudson River

The smartest thing Bob Olpin ever did was to talk Mary Reynolds into marrying him and to have 4 wonderful daughters.

Last evening I learned for the first time that "Mary O" ~~was~~ taught several of my grand-children ~~who~~ in the 5th grade. They said she was the best teacher they ever had. Seems that good teaching runs in the family.

The second smartest thing which Bob Olpin did (after getting his PhD) was to say "The kids in Utah deserve an art history program that's as good

as anything they have at Yale or Harvard, and I'm going back there to do the job" — Bob did just that and laid the groundwork for the success of the U's fine arts program

Bob was proud of his uncle A Ray Olpin — in his Dictionary of Utah Art Bob writes: Book

As I thought about how I might best pay tribute to Bob, it would be for me today to speak for him & give a message he would give. He would say don't let the arts flame go out Be sure to keep it burning

What ever it takes it is worth the price you have to pay

Bob Olpin made our lives richer and carried on his back a very important tradition...I quote his own words...."Like the grandeur of our setting, the importance of the Arts has never been in question in Utah. Our original pioneers were artists, every one of them. Their planning and building was evident here long before their survival was assured.....Why were the Arts so important to Utah's earliest settlers? Because good art is a very large part of what any distinct culture is all about. It is also what makes people's lives worth living, and our building, painting, sculpting, potting, singing playing, dancing , acting forbearers knew this." Unquote

(7)

~~8~~ 7

Dictionary of Utah Art

Son of Dictionary

Daughter of Dictionary

Bob the 3 Bill Seifert Vern Swenson

3 Amigos to compromise

& write together

Utah Art

then

Utah Pkgt Sculpture

then

Artists of Utah

Then with new amigos

Tom Rugh + Ann Orton

Painters of the Wasatch

Mountains

5L
Art
Center

8

8.

~~In the name of Jesus Christ~~, Amen

Whatever our ~~[illegible]~~ personal fate — we know that endeavors of great worth when labored over by a talented, intelligent human being have a way of enduring — they live on and become a part of the fabric which warms us, the inspiration which causes us to feel alive and encourages us to contribute an offering of our own to make the world a better place.

Bob Olpin's life's ~~[illegible]~~ work will be remembered. With his passing there are many empty chairs — who will fill them?

Wanted: a great supervisor to assist candidates ~~[illegible]~~ struggling to attain a masters degree in Art History

17 The continuation

Wanted: A Professor who knows the importance of ART HISTORY and can teach it with authority and passion and love of the subject

Wanted: a strong Art History Dept.

Wanted: A chairperson for Advisory Council of the Museum of Utah Art + History

Wanted: A new Dir.

Wanted: A co director ~~to~~ for the Utah Fine Arts Institute

Wanted: Someone to preserve + make ~~a~~ good use of to file drawers of art ~~stuff~~

9

15

9

1·8

My brief experience with the world of art has taught me

To learn to appreciate the world of beauty

To live in harmony with the world

not do or

to see a painting in almost every

s the norm for humankind

secure but life, change and the energizing spirit. No love can be bound by oath or covenant to secure it against a higher love. No truth so sublime, but that it may be trivial tomorrow in the light of new thoughts." In harmony with these thoughts is Cromwell's observation, "No one rises so high as he who knows NOT where he is going."

Well, you say, good grief, Edelen, how could that give you any comfort? I think of many of the great individuals in history who rose to magnificent heights, remaining true and committed to their vision, not knowing where they were going. I am sure that Buddha, Moses, Socrates, or even Jesus never really could see the outcome of their vision.

Do we really think that the Greeks in the age of Pericles knew where they were going, or Europe in the Renaissance, or the Founding Fathers of this great nation of ours?

Not too many years ago, deep in a cave in Spain, a young girl was walking ahead of her father, a paleontologist. Suddenly she yelled with delight, "Toro, toro." And there, on the ceiling of that cave, were paintings of bison that were exquisite in design and form. There was nothing crude about them. These paintings were done 20,000 years ago in what must have seemed like terribly abnormal, perilous times.

It would seem that survival would have been all that mattered, with great ice flows, predators, starvation, cold and disease. And yet, there in that cave, squatting on his haunches, a lover of the beautiful, a sensitive artist, rose from that rubbled floor, squinted through a sputtering torch, and painted works of beauty that have endured for 20,000 normal, perilous years.

May we, in our own normal, perilous times, living by the same hope, the same faith, create some beauty . . . in our own place.

Edelen is the minister of the Community Congregational Church in McCall, Idaho. His column appears Saturdays.

SCIENCE | 10:30 a.m. WORSHIP
EVENING SERVICE

A

Yes

(10)

#10

Bob_ you left us
too soon
You left many empty
chairs.
Know that you will be
missed
very very much

In the name of Jesus Christ , Amen

From
Bob Ospin's
daughter Carrie

Once again the magic begins. Happy Holidays

Clayton & family,

We hope you have a very Merry Christmas! Clayton, thank you for being such a great friend to my dad! He sure loved you! Thank you for helping us throughout this time.

♡ Brady & Carrie

Dear Cloyt,

You did such a splendid job today honoring Bob. You were full of information, you were humorous & you captured him so well. What a guy, irreverent, intellectual, interested & so fun. We all enjoyed him! You & he must have had a special bond.

I thought it was so nice

that the Mormons could allow him to be who he was & laugh a little at themselves.

Hope to see you soon & thanks for all you do for art in our community.

Fondly,

Jeane & Steve

Final Version

Clayton Williams

From: "Clayton Williams" <fineart3@xmission.com>
To: <clayton@williamsfineart.com>
Sent: Saturday, November 26, 2005 5:57 PM
Subject: Remarks by CRW at Bob Olpin's funeral

As I look out over this audience today, I see many long-time friends of Bob's...he had a way of keeping long-time friendships.
If Bob could speak today I'm sure he would say, "Can't you all find something better to do on a Saturday afternoon?"...No, Bob, we can't...notice...the heavens are weeping

Years ago I attended a U of U dinner which was held in the ballroom of the Olpin Union Building...I was late and was searching for a place to sit....I spotted an empty seat and quickly took it not knowing who my dinner partners were.....I happened to sit by a jovial, interesting man whom I had never met before....we had a delightful conversation....at the end of the evening he said..."I'm chairing a U of U Development Review Committee...would you like to be a member of that committee?....I said that I would be pleased to serve.....the meetings which followed were interesting...the chairman took minutes himself...with a pencil...in his own beautiful printing style....this was the beginning of a most wonderful association I was to have with Bob Olpin...Bob, generously invited me to be associated with him in many endeavors (mostly U of U connected)...over the last 14 years...we worked very hard on these endeavors, but they were always fun and worthwhile....I never felt like he was checking me out to see if I would qualify...It was always a leap of faith on his part.....I have thoroughly enjoyed our association...it was an honor to know him and learn to appreciate his talents, skills, his sense of humor and his passions.....

As Dean of the College of Fine Arts, he was an excellent administrator...as a professor, he was legendary.....he generously allowed me to take his honors Utah Art History class with all of those bright, young students....later, he invited me to teach that class (for an hour) once each year....he worked at a research university and loved to do good research.....his research and teaching were all rolled into one....who wouldn't like to be taught by one who had thoroughly researched the subjects he taught.....his research not only enhanced his teaching, but it made outstanding contributions in the form of many papers, books and a marvelout 18 part television course which was broadcast on Channel 9 for a period of 9 years

The smartest thing Bob Olpin ever dud was to talk Mary Reynolds into marrying him and to have 4 wonderful daughters.....last evening, I learned for the first time, that "Mary O" taught several of my grandchildren in the 5th Grade....my grandchildren say that she was the best teacher they ever had....seems that good teaching runs in the family.

The second smartest thing which Bob Olpin did (after getting his PhD)was to say "The kids in Utah deserve an art history program that's as good as anything they have at Yale or Harvard, and I'm going back there to do the job>"....Bob did just that and layed the groundwork for the success of the U's fine arts program.

Bob was proud of his uncle, A. Ray OLpin...in Bob's Dictionary of Utah Art, he wrote, "President Olpin (president of the U from l946 to l964) recommended in 1946 that the fields of music, drama, dance, art, and architecture be brought together and administered in a new "School of Fine Arts", thus initiating the establishment of that institution's College of Fine Arts. In l951 the Utah Museum of Fine Arts was officially organized and placed on the University of Utah campus by President Olpin, who directec that the fourth floor of the Park Building be redesigned for the plurpose.

As I thought about how I might best pay tribute to Bob, I thought it would be for me, today, to speak FOR HIM.....and give a message he might give.....he might say "don't let the arts flame go out...be

sure to keep it burning...whatever it takes, it is worth the price you have to pay.

Bob Olpin made our lives richer and carried on his back a very important tradition...I would like to quote his own words.."Like the grandeur of our setting, the importancs of the arts has never been in question in Utah. Our original pioneers were artists, every one of them. Their planning, and building, was evident here long before their survival was assured....why were the arts so important to Utah's earliest settlers?....Because good art is a very large part of what any distinct culture is all about. It is also what makes people's lives worth living, and our building, painting, sculpting, potting, singing, playing, dancing, acting forbearers knew this"..Unquote

Several good books about Utah art had come out before Bob's Dictionary of Utah Art, but the dictionary was very easy to use and a great contribution to Utah art.....then, later, Bob thought that "son of dictionary" or "daughter of dictionary" was needed, so he combined with Bill Seifrit and Vern Swanson (later known as the 3 Amigos) to write "Utah Art"..then "Utah Painting and Sculpture"...then, "Artists of Utah"...and now more recently with new amigos, Tom Rugh and Ann Orton he wrote "Painters of the Wasatch Mountains"...which is coming out on December 1st.

Whatever our personal fate...we know that endeavors of great worth when labored over by a talented, intelligent human being have a way of enduring...they live on and become a part of the fabric which warms us, the inspiration which causes us to feel alive and encourages us to contribute an offering of our own to make the world a better place.

Bob Olpin's life's work will be remembered.....with his passing there are many empty chairs....who will fill them?....Wanted:a great supervisor to assist candidates studying to attain a masters degree in art history....Wanted: a professor who knows the importance of art history and can teach it with authority and passion and love of the subject....Wanted: A chairperson for the Advisory Council of the mUseum of Utah Art and History....Wanted: a co-director for the Utah Fine Arts Institute.....Wanted: Someone to preserve and make good use of 60 file drawers of what he called his "art stuff".....Wannted: a new Amigo....Wanted: the continuation of a strong Utah Art History Department.

Bob, you left us way too soon...and you left way too many empty chairs.....KNOW THAT YOU WILL BE MISSED...VERY, VERY, MUCH.

Ted Wassmer

The Utah Arts Council is exhibiting 35 recent monoprints by Ted Wassmer, Utah's oldest working artist (95), at the Alice Gallery, 617 E. South Temple, through Dec. 30. For more information on the show contact Lila Abersold at 801-533-3581 or labersold@utah.gov.

Monoprint by Ted Wassmer

Friends to honor Bob Olpin

Friends, colleagues and former students of Robert "Bob" S. Olpin, professor of art history and former dean of the College of Fine Arts at the University of Utah, will have a chance to pay tribute to him on Saturday, Dec. 10, from 11 a.m.-3 p.m., at the Museum of Utah Art and History (MUAH), 125 S. Main, in downtown Salt Lake City. Reminiscences about the beloved professor will be captured by YourStory: Record and Remember, a MUAH recording studio devoted to the preservation of Utahns' life stories. The recordings will be presented to Olpin's family and a copy will be placed in the oral-history archives of the Marriott Library at the University of Utah.

Robert "Bob" S. Olpin

"Friends and acquaintances can tell individual or group stories about Bob," said U. folklorist Meg Brady, creator of the YourStory project and Olpin's friend and colleague. "He was such a great storyteller."

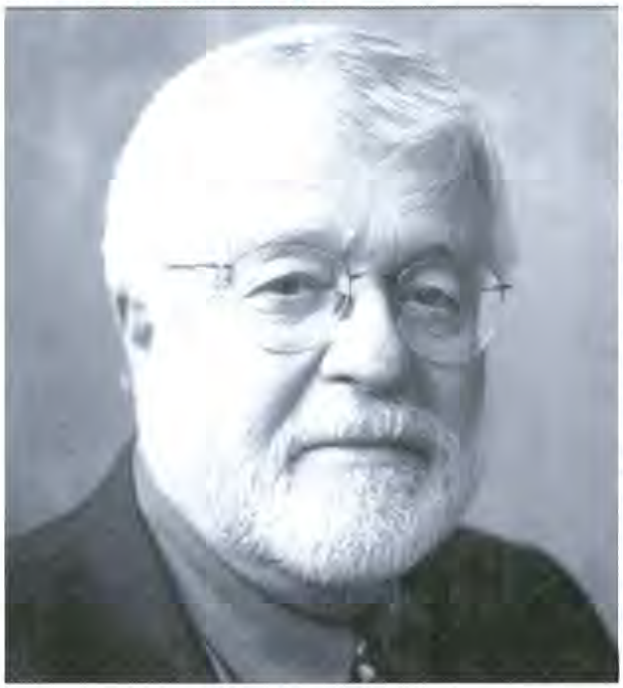
A prominent art historian, Olpin, 65, passed away Saturday, Nov. 5, due to complications following a stroke.

He authored many well-known publications, including the original Dictionary of Utah Art and received numerous honors and awards, including the Utah History Media Award for his book "Utah Art."

Olpin was named a Thomas D. Dee Fellow for his accomplishments as a teacher and an educator.

For more information on the Olpin tribute, call 801-355-5554.

Robert Spencer Olpin



Robert Spencer Olpin 1940 ~ 2005 Robert Spencer Olpin or "Bob" as friends liked to call him or "Professor Olpin" as he was known by thousands, passed away on November 5, 2005 from complications brought on by a stroke at the age of 65. Robert was a beloved professor at the University of Utah for 38 years, an outstanding author of numerous books on Utah Art and Sculpture, and a wonderful man whose humor was legendary and his political views were well known to all. Bob was born August 30, 1940 in Palo Alto, California to Ralph and Lucille Olpin. Bobby was cherished by his parents and lived in California until he graduated from Palo Alto High School in 1958. He moved to Salt Lake City to attend the University of Utah and became a very popular member of the Sigma Nu Fraternity. His various charms helped him narrowly escape trouble and in 1962, he met the love of his life, Mary Florence Reynolds. They were married on August 24, 1963 in Short Hills, New Jersey and a year later were sealed in the Oakland Temple. He graduated in 1963 and they moved to Boston, Massachusetts to attend graduate school at Boston University. He received his Master's Degree in 1965 and PhD in 1971. They returned to Salt Lake City where he began his now infamous position as Professor in the Art History Department at the University of Utah. In his tenure at the University, he was Chairman of the Art History Department twice as well as the Dean of Fine Arts for 10 years, where he helped raise millions of dollars for his college that he loved so much. He adored teaching and loved his students' enthusiasm and just about wherever he went, he was recognized by someone he had taught at the "U". He had an extensive knowledge of art history, but his favorite subject was art in Utah and his lectures (whether they be in the classroom, in front of an audience, on television, in a museum, or sitting at the dinner table), made you want to know when, where, why, and how art was created. The sparkle in his eye, the tone of his voice, everything about his mannerisms, made you appreciate it so much more. He had a

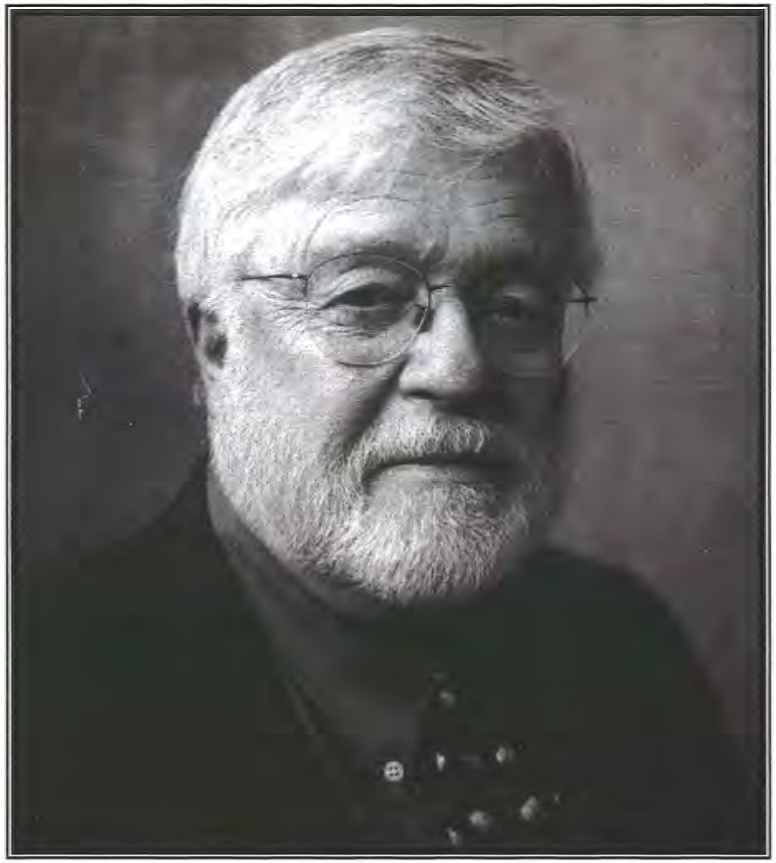
magnetic way of drawing you in and making you aware of details that would have otherwise gone unnoticed. He wrote beautiful books filled with as much information as he could fit on every page and you could feel the love of his work in every word. He also won numerous awards for his tireless effort to celebrate Utah Art in every form. He was a teacher, a writer, a husband, a father and most importantly-a friend. He will be missed by everyone who ever got the chance to know him. He is survived by his wife Mary, his four daughters: Corey (Brad), Cris, Kate (Neil), and Carrie (Brady) and his two grandsons, Brady and Brett. He is also survived by the other loves of his life, his dachshunds Jake and Sam. They were his constant companions and his biggest fans, and will miss him terribly as well as the treats, he claimed were never more than bite sized. He was preceded in death by his parents, Ralph and Lucille Olpin and his older brother Michael who passed away as an infant. Goodbye Bob. We love you Dad! Funeral services will be held Saturday, November 12, 2005 at 12:00 noon in the Little Cottonwood Stake Center, 6180 S. Glen Oaks Street, Murray. Friends may call Friday evening from 6-8 p.m. at the church and on Saturday one hour prior to services. Interment will be in the Murray City Cemetery. Funeral directors - Olpin Family Mortuary, Pleasant Grove. Condolences may be sent to the family at www.olpinfamilymortuary.com. In lieu of flowers, please send a donation to the College of Fine Arts Adv. Bd. Scholarship, University of Utah, 375 South 1530 East, Rm. 250, Salt Lake City, UT. 84112.
Published in the Salt Lake Tribune on 11/10/2005.

Back

My Dad.
My dad works. That is what I told my preschool class. I had no idea-but I knew he went to work. When I got a little older, I knew it had something to do with art and the "Big U." And my dad will always be remembered for his work.
But this is what I remember.
I remember laughing as he played Hide the Squeaker with my dog Shooey.
Sticks that sailed over the willow tree in the back yard,
dogs, chasing those sticks
and laying on our backs looking up at the sky.
I remember taking turns reading The Outsiders
and being pushed to the bottom of the baptismal font on the third try.
"Young Frankenstein" at the old Murray Theater,
pecan pie and going to my dad's office between classes.
He climbed onto the ice at an Ice Capades show and got me a pear! from the broken necklace of a skater.
He called my mom Myrt.
I remember really long lawn and the mazes he made with the lawn mower, laughing because he was, at an episode of M*A*S*H*
and hamburgers at Arctic Circle.
State Street, in a blizzard, at four on Christmas morning and the festive cursing...
I remember my dad throwing our garbage in the back of the Vega and tearing down the street after the garbage men.
The Sky Ride.
Swiss Days, and chocolate chip cookies.
His tears for Max and my Grandpa.
Far Side calendars and delivering poinsettias.
Super Sunday and Christmas breakfast.
He said, "I love ya, kid."
My dad worked.
But not always.

Cor - 11/6/05

In Loving Memory



Robert "Bob" Spencer Olpin

August 30, 1940

November 5, 2005

In Loving Memory

Robert "Bob" Spencer Olpin

Born: August 30, 1940
Passed Away: November 5, 2005

Funeral Services held Saturday, November 12, 2005 at 12:00 noon in the Little Cottonwood Stake Center Chapel under the direction of Bishop Michael Lundberg

Pallbearers

Anthon Anderson
Neil Baird
Brady Hartman
Paul Olpin
Bradley Peterson
Dennis Reynolds
James Reynolds
John Reynolds

Honorary Pallbearers

Brady Peterson
Brett Peterson

Flowers were arranged and a luncheon prepared by the Little Cottonwood Twelfth Ward Relief Society

The family would like to thank all who have shared in their sorrow. Your kindness has been deeply appreciated.

Olpin Family Mortuary – Pleasant Grove, Utah

Services

Family Prayer	Bradley Peterson
Prelude & Postlude	Yvonne Wood
Chorister	Newell Standley
Opening Hymn	#252 Put Your Shoulder to the Wheel
Invocation	Brady Hartman
Life Sketch	Carrie Olpin Hartman
Speaker	Tom Alder
Musical Number	Crissy Olpin & Julee Snarr Accompanied by Julee Snarr "All My Days"
Speaker	Clayton Williams
Congregational Hymn	#98 I Need Thee Every Hour
Speaker	Kate Olpin Baird
Speaker	Anthon E. Anderson
Musical Number	Sherri Freestone Lawrence Accompanied by Julee Snarr "Abide With Me"
Remarks	Bishop Michael Lundberg
Closing Hymn	#152 God Be with You Till We Meet Again
Benediction	Avery Allred

Dedication of the grave in the Murray City Cemetery by Bishop Michael Lundberg

Phi Kappa Phi

Most proud to be a member of Arts Academy of Utah

Most important affiliation.

'71
3
91
9
5
14

O'Brien Graduate Work in 1973

Masters 1975

PhD 1991

70s } Dept Art + Art History Chair
80s } decade as chair

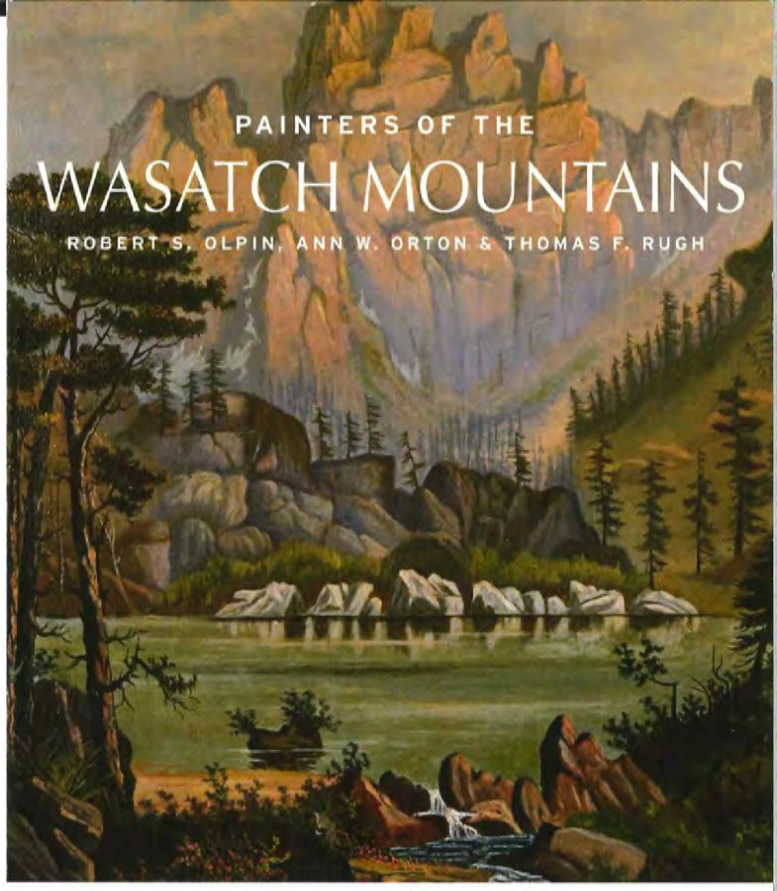
1980 – Dictionary of Utah Art

1988
1989
1990
1991 → (Son of Dictionary) Utah Art
1992
1993
1994
1995
1996
1997 – Utah Painting + Sculpture
1998
1999 – Artists of Utah
1999 – Arts Life of Utah

Dev Review Committee

1991-2005 10yrs Fine Arts Dept Chair
1992 – Nebbs
1992-95 – Chair Fine Arts
1995-2000 Capital Campaign
1999 – 2003 County Art
1997 – Dedicated UFAI

2005 – Painter of the Desert Mtns



Join Us for a Book Signing

Painters of the Wasatch Mountains

By Robert S. Olpin, Ann W. Orton & Thomas F. Rugh

$60.00 Hardcover • 10 3/4 x 12 inches
268 Pages • 300 Color Images • 1-58685-850-5

Please join us for a book signing with the authors of *Painters of the Wasatch Mountains*:

December 16, 2005 from 12:00 pm to 3:00 pm
Williams Fine Art
60 E South Temple
Salt Lake City, UT
801-534-0331

Painters of the Wasatch Mountains is an exquisite collection of painted scenes that reveal a fundamental dedication to place, along with careful study of the environment within the spiritual and cultural context of Utah's great Wasatch Range.

This book is the first in a series sponsored by the Museum of Utah Art & History

For media inquiries, call:
Alison Einerson
Director of Marketing and Publicity
Gibbs Smith, Publisher
801.927.2142
alison@gibbs-smith.com

Gibbs Smith, Publisher
www.gibbs-smith.com

Sharon & Lindsay Ashton
609 Wilford Avenue
Salt Lake City, UT 84107

Richard Lyman Bushman
456 Riverside Drive, 10A
New York, NY 10027
October 18, 2005

Clayton Williams
60 East South Temple, Suite 1150
Salt Lake City, Utah 84111

Dear Clayton:

Thanks so much for the "Blessings" CD. I look forward to seeing the work of your son. I am sure to enjoy it all the more for having heard your account of the event.

It was my good fortune to meet you that day at the signing table. Among the many interesting things we discussed was the revival of figurative painting. I mentioned Bruce Ferguson, the Dean of Columbia's School of the Arts. Before he was appointed in 1999 he directed the New York Academy of Art which is attempting to sustain and revive the same tradition.

I did not ask you about Patrick Devonis whose work is being purchased by David and Karen Davidson, close friends of ours. They are a couple worth putting on your mailing list for events at your gallery. They live just a few blocks away at 171 Third Avenue, Apt. 704.

I hope to see you again and bring Claudia in for a visit.

Warm regards

Richard

Dear Clayt,

Another year has rolled around and you still are full of energy and *love* what you are doing. I wish for you that the next year will be just as great for you. However, I hope you will allow yourself to let down a bit and enjoy the warm weather in CA.

You accomplish a lot! You 'drive' yourself each day. Maybe soon you will be able to relax and allow yourself to smell the flowers along the way.

I appreciate all you do for me and I hope you recognize that I try to *do* for you also.

I love you very much,

Elaine

May some of the love
that you give away,
return to you
this special day.
Happy Birthday

Elaine

2005

DEAR DAD,

HAPPY BIRTHDAY! I HOPE YOU HAVE A GREAT DAY. I AM AMAZED AT HOW WELL YOU KEEP YOURSELF IN SUCH GOOD SHAPE. I APPRECIATE ALL YOU DO FOR ME AND MY FAMILY. WE LOVE YOU AND WISH THE BEST FOR YOU. LOVE, DAN + CYNTH

Dear Clayton, Dec 3, 2005

I'm so glad I've had the opportunity to get to know you better this past year. I have tremendous respect for for your taste and judgement - I will forever be grateful for your help in getting my First Vision Painting. Have a great Birthday. Love, Bishop Huntsman

12/3/05

DEAR DAD,

HAPPY BIRTHDAY! IT IS HARD TO BELIEVE THAT YOU HAVE REACHED THE AGE OF 79 - BECAUSE OF THE VITALITY & STRENGTH & PASSION THAT YOU HAVE FOR LIFE. YOU ARE TRULY AMAZING. WE APPRECIATE YOUR WONDERFUL LOVE & POSITIVE INFLUENCE IN OUR LIVES, & THE LIVES OF OUR CHILDREN. MAYBE IN A FEW MORE YEARS, WE WILL HAVE SOME GRAND CHILDREN FOR YOU AS WELL. THE PROSPECTS ARE EXCITING! WE HOPE THE COMING YEAR IS FILLED WITH GOODNESS FOR YOU!

LOVE,

Clyt, Denise & KIDS

...and that,
as much as anything else,
is why we eat them.

Just a little
nature fact
to brighten your birthday.

December 3, 2006

Dear Clayt,

Happy, Happy Birthday! You are amazing to be accomplishing everything you do. Time certainly doesn't slow you down.

Thanks for the great example ~ hopefully "it's in the genes."

Love,

Anne

Take a Break, Relax* and Enjoy Yourself

at

Williams Fine Art

60 East South Temple
Main Lobby
12 noon to 6 p.m.

validated parking in ZCMI Mall

Artists Featured

John Hafen
J.T. Harwood
LeConte Stewart
H.L.A. Culmer
Lee Greene Richards
Lorus Pratt
Mahonri Young

Kent Wallis
Al Rounds
Richard Murray
Galina Perova
Galust Berberian
Ken Baxter
Larry Wade

**Free foot massage*

Right after Thanksgiving - I ~~have~~ have two commissions I promised to have done by Thanksgiving - that is what is slowing me down.

my best,

Thomas

Nov. 18. 2005

Dear Clayton,

Congratulations on that impressive article "A Thing of Beauty" in the fall/winter O.C. Tanner magazine. You look great standing in front of the Ken Baxter too. I thought they did a really nice job - you interview well, too. I liked your criteria for accepting work into the galleys: it must be beautiful; it must be timeless; and it must make the collector happy.

Clayton - you are, bar none, the best dealer I have ever had the pleasure of doing business with.

I'll bring you more paintings - landscape and still life for your Christmas show A.S.A.P - ✓

Featured Artists:

Ken Baxter
Michael Coleman
Russell Case
Kathy Wilson
Kathy Peterson
John Collins
Steve Songer
Gary Kapp
Carl Thomas
John Wood

Kimball Warren
Marty Ricks
Scott Wallis
Gary E. Smith
Carole Evans
Linda Budd
Laura Boardman
Valoy Eaton
Susan Gallacher
Douglas Braithwaite

Bonnie Posselli
Elva Malin
Frank Magelby
Gil Sanders
David Meikle
Nick Coleman
Steve McGinty
James Kay
Kent Wallis
Sterling Sessions

TIAA CREF
FINANCIAL SERVICES FOR THE GREATER GOOD™

Please join us for a live auction

Evening at the Muse
Works of Major Utah Artists

May 19, 2005
7:00 pm
Museum of Utah Art & History
125 South Main Street
$10 per person
Hors d'oeuvres & art preview 6:00 – 7:00
Live auction begins at 7:00

Auctioneers: Fred Ball & Dr. Robert Olpin

Space is limited
Advance reservations suggested

Please RSVP by May 16th to Kandace

at (801) 355-5554

Cover: "Indian Encampment" by Nicholas Coleman
12 X 16 oil on canvas
2005

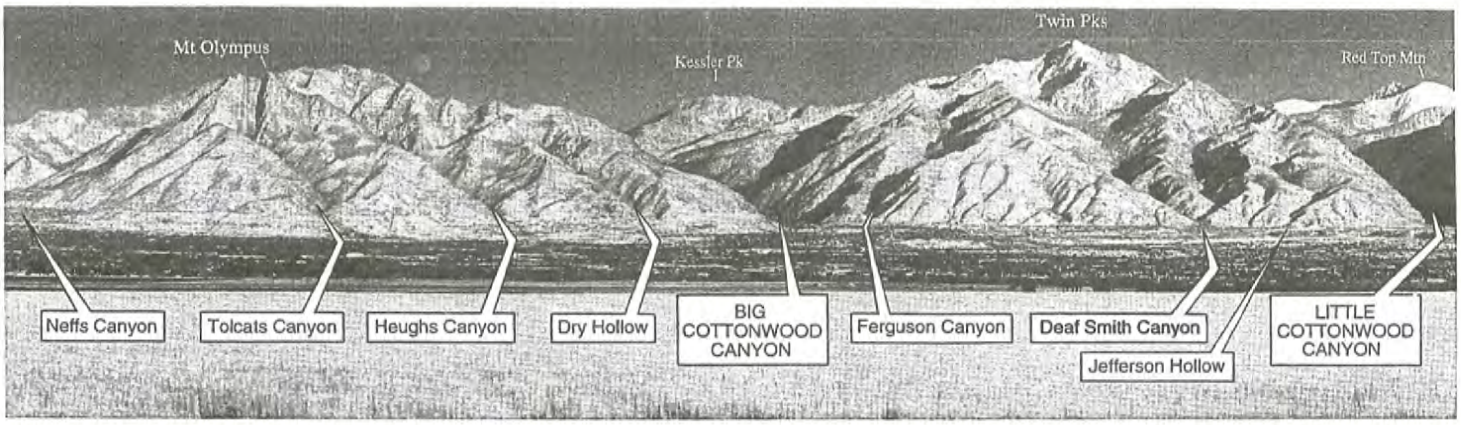
*Camelot
at
Williams Fine Art

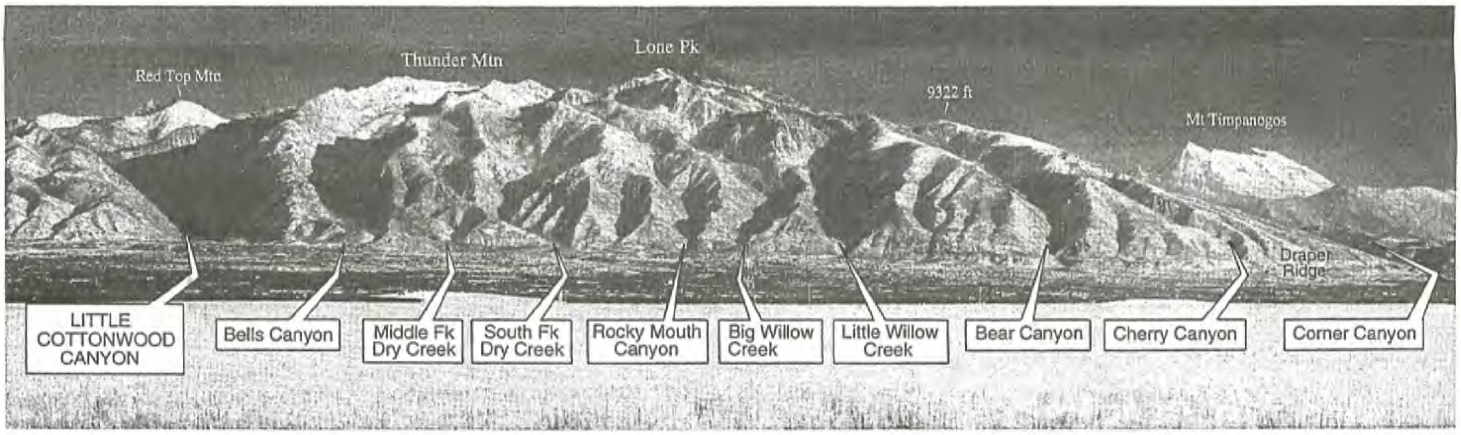
Each evening from December to December,
Before I lay my head upon my cot,
I think of all the paintings I have purchased
And it's a lot!
Ask every person if they've heard the story
And tell it* strong & clear if they have not
That once I had a smaller inventory
'Twas not a lot

Please come and buy my excess inventory
Show up and make an offer on the spot
This truly is a very happy story
Since you will save alot on what you've bought.

Like Camelot

* definition:





Steep canyons, sometimes impenetrable scrub, and uncertain snow conditions along low-elevation west-facing slopes characterize many of the canyons found along the east edge of Salt Lake Valley.

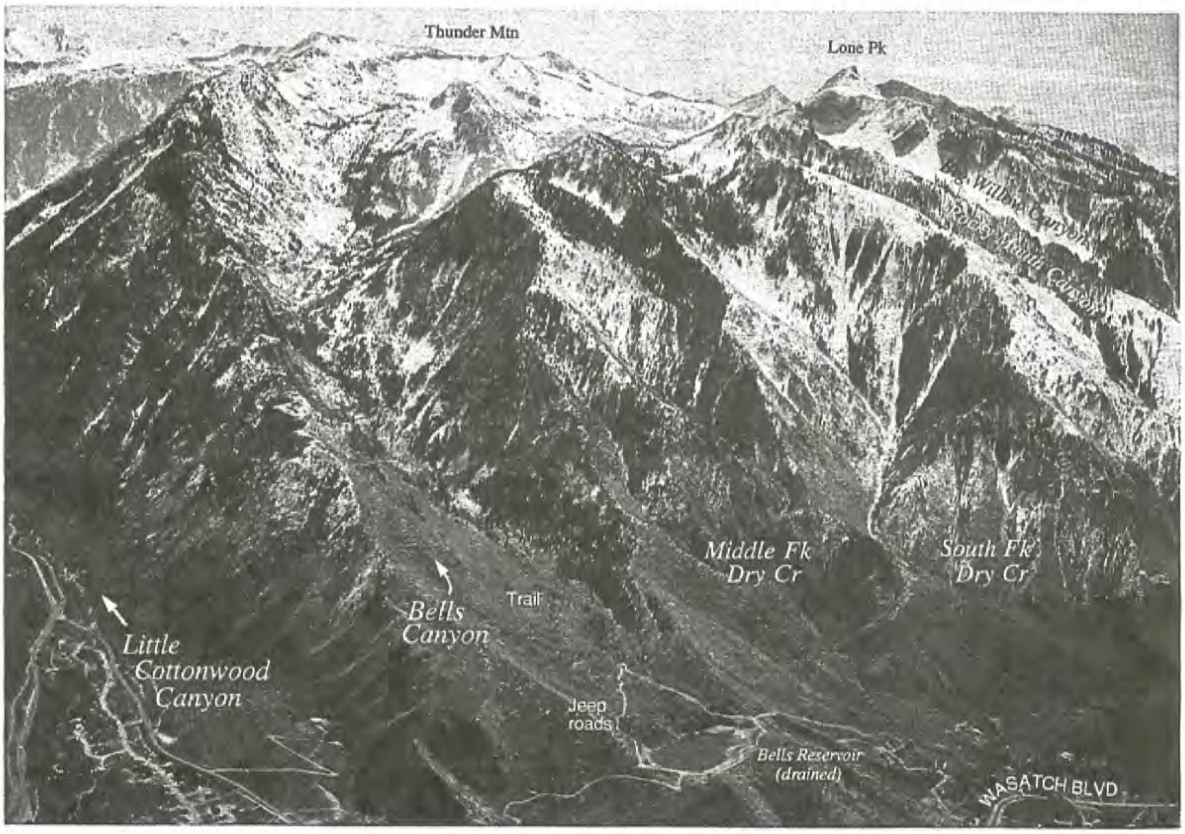


Figure 7.14 Bells Canyon overview. The Bells Canyon Reservoir was recently declared unsafe and has been drained down considerably.

Dear Dad,

What a shock to see you walk through that door! Thanks for taking the time to celebrate with us.

I appreciate your interest and support along the way and your generous graduation gift.

Love, Cathy

Charge
$1,576.80
for
July 24th

ART SALE

AT

WILLIAMS FINE ART

July 26,27,28, 29

INVENTORY REDUCTION SALE

300 PAINTINGS

REDUCED TO SELL

60 E. South Temple
(Main Lobby)

12 noon to 5 PM
534-0331

Harris Simmons
524-4777 Work
524-4796 Fax

Facsimile transmittal

To:	Clayton Williams	Fax:	533-9877
From:	Harris Simmons	Date:	August 4, 2004
Re:	Values for insurance agent	Pages:	2 including cover page
CC:	~~[Click here and type name]~~		

☐ Urgent ☐ For Review ☐ Please Comment ☐ Please Reply ☐ Please Recycle

Clayton: Would you be willing to give me your general take on whether the values I've shown on the attached listing are reasonable for insurance purposes? Thanks.

Harris Simmons
524-4777

Please look these over for Harris and let him know your values.

CONFIDENTIAL

Wednesday, August 04, 2004

Steve Davis

Steve, the following are the major paintings I'd probably want to specifically schedule at the present time:

Paintings located at 475 E. Oak Forest Rd.

1. 35 ½" x 70 ¾" oil painting by Minerva Teichert titled "Indian Summer" valued at $101,270.00
2. 38" x 71" oil painting by Minerva Teichert titled "Cowboy Roundup" valued at $213,300.00
3. 10" x 14" oil painting by Maynard Dixon titled "Sage and Stream" valued at $50,000.00
4. 12" x 16" oil painting by Maynard Dixon titled "Simplicity Itself" valued at $55,000.00
5. 16" x 20" oil painting by Maynard Dixon titled "Sunlit Cliff" valued at $60,000.00
6. 20" x 22" oil painting by J.T. Harwood titled "Spinning Song" valued at $30,000.00
7. 90" x 110" oil painting by Brian Kershisnik titled "Tricks on Paper" valued at $25,584.00

Painting located at Sundance Home.

8. Approx. 30" x 60" oil painting by Minerva Teichert titled "Watering Hole" valued at $60,000.00

Glade D Cordner

1931 ~ 2003

MT. PLEASANT - Glade D Cordner, 72, was called home Dec. 19, 2003 in Mt. Pleasant, UT.

Born Oct. 11, 1931 in Provo, UT to Frank Cyrus and Elsie Davis Cordner. Married Shirley Draper, divorced; married Glenda Okabe, divorced; married Lois Rasmussen, preceded him in death; married Cheryl Lee Wagstaff.

Survived by wife, Cheryl, Mt. Pleasant; children, LuAnn (Dennis) Harward, Provo, Connie Batson, Preston, ID, Lynette (Kent) McMurry, Preston, ID, Phillip Cordner, Bountiful; nine grandchildren; sister, MarJean C (Philo) Ellsworth, Salt Lake; sisters-in-law, Wanda (Paul) Cline, Sandy, UT, Frances Cordner, Sylacauga, AL. Preceded in death by parents; children, Jed Elwood Cordner, Glen Alan Cordner; brother, Clyde F Cordner.

Funeral services Tues. Dec. 23, 2003 at 11 a.m. Mt. Pleasant 1st Ward Chapel (461 N. 300 W.). Viewing Monday 6-8 p.m. Magleby-Rasmussen Mortuary (96 N. 100 W.) Mt. Pleasant and Tues. from 9:30-10:30 a.m. at the church prior to services. Interment, East Lawn Memorial Hills Cemetery, Provo, UT, at 3 p.m. (4800 N. 650 E.).

Shirley Ray Richards

"Will Be Missed"

VERNAL, UT - Shirley Ray Richards, age 77, of Vernal Passed away Friday, December 19, 2003 in Salt Lake City. He was born February 18, 1926 to David Lloyd and Bertha Vernon Richards.

Shirley is survived by his wife, DeLyle of Vernal; and children, Arlyn (Colleen) Richards of Florence, Kentucky, Linda (Phillip) Arnold, West Valley City, Utah, Nina (Craig) Lewis, Salem, Utah, Kathy (Robyn) Schaefermeyer, Bunkerville, Nevada, Teresa Richards, of Orem, Utah; 16 grandchildren and two great-grandchildren. He is also survived by his sister, Delores (Everett) Merkley, Washington, Utah. He was preceded in death by his father, David Lloyd Richards; his mother, Bertha Vernon Richards; and his two brothers, Vernon Richards and Laddie (Gordon) Richards.

Funeral services will be held Saturday, December 27, 2003 at 11 a.m. in the Glines 3rd Ward Chapel, 475 West 100 South. Friends may call Friday evening from 6-8 p.m. at the Spafford Funeral Home, 224 East 500 South, and Friday from 10-10:45 a.m. at the church. Interment will be in the Maeser-Fairview Cemetery with full military honors by American Legion Posts 124 and 11 under direction of the Spafford Funeral Home.

Leon J. Ritchie

1914 ~ 2003

through Aug. 12.

Contemporary Art & Design Gallery (30 E. 300 South, 364-0440) — featuring original art, custom-made furniture and original decorative objects.

Cynthia Oliver Glass Art Studio (1600 E. Stratford Ave.) — Glass artwork by Cathy Cartwright, Lea Erickson, Shari Higbee, Cynthia Oliver and Steve Walton.

Day-Riverside Branch Library (1575 W. 1000 North, 594-8632) — "New Directions in Mixed Media Art by James Shuman"

HORNE Fine Art* (142 E. 800 South, 533-4200) — Summer group show featuring Doug Braithwaite, Ken Baxter, Traci O'Very Covey, Antony Cox, Glen Edwards, Barbara Edwards, Karen Horne, Phyllis F. Horne, Wilson Ong, Ben Steele, Jamie Wayman, Ted Wassmer and others.

King's Gallery (2233 S. 700 East, 486-5019) — Paintings and sculpture by Utah artist Susan Gallacher.

Local Colors Artworks* (second floor at Trolley Square, next to Rodizio Grill) — New abstract paintings by Dale Minson through Aug. 9. Also work by 37 other gallery artists, including paintings, ceramics, sculpture, fabrics, jewelry and more.

Main Street Gallery* (299 S. Main, 535-

UMFA COLLECTION

Democratic Republic of Congo, Kuba kingdom, "Ndop Figure of King Mbopey Mabiintsh ma-Kyeem" (wood).

Show," featuring gallery regulars, through Sept. 9.

Q Street Fine Crafts (82 N. Q St., 359-1899) — Crafts by Boris Bally, Thomas Mann, Josh Simpson, Alessi, James Stewart and Carla Jimison.

Red Butte Garden (300 S. Wakara Way, 581-4747) — The botanically inspired sculpture of Robert Wick, through October.

Rio Gallery* (455 S. Rio Grande, 236-7552) — "DesignArts Utah '05 Exhibition," featuring art by local designers, through July 29.

Rose Wagner Art Gallery* (138 W. 300 South) — "Windows on the Natural World," featuring paintings by Carel P. Brest van Kempen, through Sept. 24.

Please see **GALLERIES** *on E12*

objects.

Cynthia Oliver Glass Art Studio (1600 E. Stratford Ave.) — Glass artwork by Cathy Cartwright, Lea Erickson, Shari Higbee, Cynthia Oliver and Steve Walton.

Day-Riverside Branch Library (1575 W. 1000 North, 594-8632) — "New Directions in Mixed Media Art by James Shuman"

Horne, Phyllis F. Horne, Wilson Ong, Ben Steele, Jamie Wayman, Ted Wassmer and others.

King's Gallery (2233 S. 700 East, 486-5019) — Paintings and sculpture by Utah artist Susan Gallacher.

Local Colors Artworks* (second floor at Trolley Square, next to Rodizio Grill) — New abstract paintings by Dale Minson through Aug. 9. Also work by 37 other gallery artists, including paintings, ceramics, sculpture, fabrics, jewelry and more.

Main Street Gallery* (299 S. Main, 535-

Congo, Kuba kingdom, "Ndop Figure of King Mbopey Mablintsh ma-Kyeem" (wood).

Jimison.

Red Butte Garden (300 S. Wakara Way, 581-4747) — The botanically inspired sculpture of Robert Wick, through October.

Rio Gallery* (455 S. Rio Grande, 236-7552) — "DesignArts Utah '05 Exhibition," featuring art by local designers, through July 29.

Rose Wagner Art Gallery* (138 W. 300 South) — "Windows on the Natural World," featuring paintings by Carel P. Brest van Kempen, through Sept. 24.

Please see **GALLERIES** *on E12*

Des News 7-24-05

Dear Fish —.

We're sure sad from this junior in the club, athletics, and school. You'll really hot on that gridiron next year if you play like you did this. It's really been swell to have you as a friend this year. Keep the ball on top next year.

Good Luck,

Cheryl Willis

BAK.

MAYKEY DUNCAN

The Stephens' award this year went to Maykey Duncan for the stirring oration he had prepared for this Junior oratorical contest. His forcefulness in speaking on this timely theme brought him a well-merited prize.

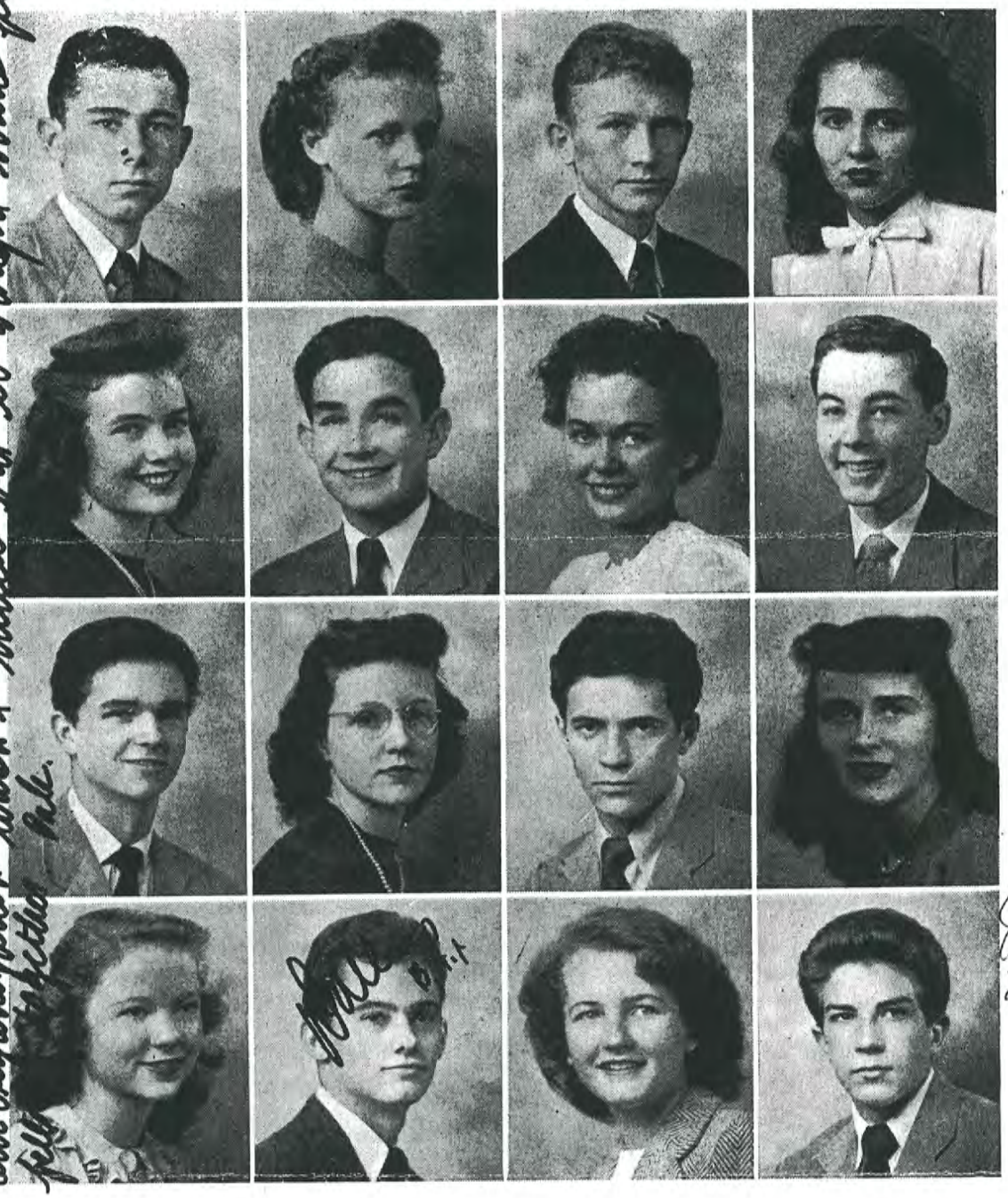
e Curtis
Geraldine Clark
Clayton Williams
Mary Lois Sharp

ggy Saunders
Jack Coombs
Gayle Vandehei
Eddie Miller

irl Cornwall
Dorothy Smith
George Jouflas
Bonnie Peterson

argaret Stevens
Dale LeCheminant
Gloria Holbrook
Jimmie Knell

Our organization wasn't much but it brought some fun



Jimmie Knell

Matter

Johnny

Milton Smith
Bessie Apostol
Johnny Thomas
Margaret Dixon

Annette Nibley
Oscar McConkie

ART SALE

AT

WILLIAMS FINE ART

July 26, 27, 28, 29

INVENTORY REDUCTION SALE
300 PAINTINGS REDUCED TO SELL

---

60 E. South Temple
(Main Lobby)

12 noon to 5 PM
534-0331

SL. TRIB 7-24-05

GALLERIES

Continued from E4

● OUTSIDE SALT LAKE CITY

Art in the Village (1100 W. 7800 South, Gardner Village, 255-8900) — Original paintings by Linda Curley, David Jackson, Bonnie Conrad, Colleen Howe, Sandra Rast, Debbie Broadhead, C. Rogers Atkinson, Elizabeth Stanley, Rebecca Blue and more. Also, sculpture by Stan Watts, Adam Reeder, Ed Spears, Shari Hamilton and Claudia Packer.

Bartholomew Gallery and Frame Co. (206 24th St., Ogden, 801-334-7911) — Art by Brandon Cook, Kelly Donovan and Shanna Kunz.

B.F. Larsen Gallery (Harris Fine Art Center, BYU) — "2004 Annual Student Show & Senior Show" through April 23. Reception Wednesday, April 21, at 7 p.m.

Braithwaite Fine Arts Gallery (Braithwaite Liberal Arts Center, Southern Utah University, Cedar City, 1-435-673-2723) — *Artichoke Lounge:* "Form in the Flesh," featuring drawings, paintings and sculpture of the human form, through Thurs- Ongoing exhibit of watercolors and sculpture by L'Deane Trueblood. Also, selected works by Farrell Collett.

Canyon Gallery (265 S. Mountain Road, Fruit Heights, 1-801-544-4262) — Art featuring Ken Corbett, Linda Curley, David Jackson, Colleen Howe, Sandra Rast and more.

Coda Gallery (804 Main, Park City, 1-435-655-3803) — Works by David Dornan, Chris Young, Brad Aldridge, Paul and Silvia Davis, Ray Hare, Patty Kimball, Ron Richmond, Doug Himes, A.D. Shaw, Dennis Smith and many others. The gallery also shows jewelry, glasswork and fabrics.

Datura Gallery (845 N. Coyote Gulch Court, Ivin, 435-674-9595) — Art by Laurie Burns, Cheryl, Gary and John Collin, Elva Malin, Holy Pendergast, Melodie Williams, Roland Lee and more.

Denver Art Museum (13th Avenue and Acoma, Denver, 720-865-5000) — "Painting a New World: Mexican Art and Life, 1521-1821," featuring 50 works of art from around the world, through July 25. Also, "Heaven and Home: Chinese Art of the Han Dynasty from the Sze Hong Collection" through Dec. 19.

Eccles Community Art Center (2580

COURTESY OF THE ARTIST

"Glorious Light" (oil on canvas, 28 by 32 inches) by Marty Ricks at Williams Fine Art in the main lobby of the Eagle Gate Plaza.

Tapestries of Rebecca Bluestone" through April 3.

Fat Cat Gallery (3391 S. Orchard, Original

Kay Affleck, Dan Blanton, Carel Brest van Kempen, Ken England, Jean Gasser, Becky Hartvigsen, Gary Prazen, Anton Rasmussen, Diane Turner, Joseph S.

SSBB-OCH HUDTY ON

A salute to service and wild time

The Utah National Guard 44th Annual Minuteman Dinner June 15 was a blend of dress uniforms and red blazers as the Honorary Colonel Corps of Utah presented the Bronze Minuteman to four recipients in recognition of service to the Utah National Guard, Utah, the nation and local communities.

Guests sang "Happy Birthday" to Brig. Gen. Stanley J. Gordon, who received the Bronze Minuteman in honor of 38 years of exemplary service in the U.S. Army and the Utah National Guard. Honorary Col. Jerald D. Holyoak received the Bronze Minuteman for his service and dedication to the community.

JUDY MAGID

Physician Scott A. Leckman, past president of the Utah Medical Association, received the award for caring service and devotion to the people of Utah and the international community; and Col. Frank Maughan, winner of three Bronze Stars, received the Bronze Minuteman for a lifetime of service to the U.S. Army and the nation.

The Honorary Colonels Corps is a nonprofit organization whose charter is to promote the objectives of the Utah National Guard, and membership is limited to 100. They contribute to the Freedom Academy and provide assistance for the Veterans Day Concert.

Maj. Gen. Brian L. Tarbet, adjutant general, Utah National Guard, and Commander, Honorary Colonels Corps E.J. "Jake" Garn, retired brigadier general, presented awards.

Among guests were Anne Holyoak, Brooke Holyoak, Kara Holyoak Stone, Cheryl Schowe, Hon. Col. retired Maj. Gen. John Matthews and Janice Matthews, Hon. Col. retired Brig. Gen. David Noall and Pat Noall, Lt. Col. Jack Wall and Doreen Espinoza, Capt. Kenneth Larsen and Mindy Larsen, Col. Michael Leichty and Karen Leichty, Hon. Col. retired Brig. Gen. Ronald Chytraus and Mars Chytraus, Hon. Col. Roy Souder and Nancy Souder, retired Command Chief Master Sgt. Andrew Ocana and Mercedes Ocana, Hon. Col. Peter C. Knudson and Georgianna Knudson.

Lt. Col. Stephen L. Hatch and Rebecca Hatch attended, as did Darcy Gordon, Eric Leckman, Hon. Col. Temple Riekhof and Corrine Riekhof, and Hon. Col. Bob Pembroke and Linda Pembroke.

Phantastic pharewell phiesta

Invitations to Phyllis Haskell's Midsummer Eve garden party are highly coveted. She is, after all, University of Utah dean of the College of Fine Arts, where all the "wild things" abide in creative endeavor.

And, even though "retiring" to a life of river

PHOTOS BY JUDY MAGID/*The Salt Lake Tribune*

David Noall, left, Pat Noall, Anne Holyoak and Jerry Holyoak at the Annual Minuteman Awards Banquet for the Honorary Colonels Corps of Utah.

[Doug Tims'] Wife," Haskell mingled with artists, dancers, singers, actors and friends from her 18 years as dean and before. An honored guest was Elizabeth "Betty" Hayes, former head of the department of modern dance, holding court at a small table where friends came to chat including modern-dance department chairwoman Donna White, theater-department chairman David Dynak, Mike and Anne Riordan, Joan Woodbury, and Shirley and O. Rhees Ririe.

Maxine Turner and Cuisine Unlimited went deliciously wild with a buffet in a dragon; and the Dean's Drink, sorbet and something with bubbles served in pewter cups with and without alcohol, was delicious.

Artist Julie Lewis, who did the party invitations, was in the garden along with Lisa Eccles, Rhoda Ramsey, Mike and Mary Mattsson, Ashby Decker and Anne Cullimore Decker, Boyer and Pat Jarvis, Nancy and Clark Giles, Paul Mulder, Barbara and Norman Tanner, Pamela and Frank Joklik, and Katie Dixon and Peggy Kadir.

Suzon Young was there, as were Jerry and Anne Holyoak, Dorothy and Reuel Ware, Nat Levine, Liz Sorenson, Cindy Kindred and Ron Crosby, Barbara Tharp, Barbara Slaymaker, Bruce White, John and Martha Veranth, Clayton and Elaine Williams, Bill Wagner and Steve Koester.

Garden party

Water-wise gardens, drought-tolerant plants and xeriscaping yards are prudent words of advice for Salt Lake Valley residents. Still, this wet spring's message remains: Water is good.

Red Butte Garden, beautiful in any season, was splendid June 17 when more than 500 people attended the annual "ultimate garden party," raising close to $127,000 before expenses.

Guests clamored for praying mantis cocoons for their gardens, and "Professor Munchie," a green, 6-foot-tall, bug-eyed praying mantis, was the evening's celebrity.

Committee member Terrell "Not-the-

Dotti Brockbank and a large, well-educate mantis at Red Butte Garden Gala.

Amy Wadsworth and David Richardson tak moment to admire the greenery at Red Bu

the garden), Rod and Mitzi Brady, Thed Hogle, Paul Dougan, Diana Lady Dougai Zenger, A. Scott and Jesselie Anderson, and Nina Bégué, Denise and Michael Bé Bégué and artist Catherine Kirby, Ging

rvice and wild times at Red Butte

PHOTOS BY JUDY MAGID/*The Salt Lake Tribune*

all, left, Pat Noall, Anne Holyoak and Jerry at the Annual Minuteman Awards Banquet onorary Colonels Corps of Utah.

ms'] Wife," Haskell mingled with artists, singers, actors and friends from her 18 dean and before. An honored guest was n "Betty" Hayes, former head of the de- t of modern dance, holding court at a ole where friends came to chat including dance department chairwoman Donna heater-department chairman David Dy- e and Anne Riordan, Joan Woodbury, ley and O. Rhees Ririe.

he Turner and Cuisine Unlimited went de- wild with a buffet in a dragon; and the rink, sorbet and something with bubbles pewter cups with and without alcohol, ious.

Julie Lewis, who did the party invita- s in the garden along with Lisa Eccles, amsey, Mike and Mary Mattsson, Ashby nd Anne Cullimore Decker, Boyer and s, Nancy and Clark Giles, Paul Mulder, and Norman Tanner, Pamela and Frank nd Katie Dixon and Peggy Kadir.

Young was there, as were Jerry and lyoak, Dorothy and Reuel Ware, Nat Le- Sorenson, Cindy Kindred and Ron Cros- ara Tharp, Barbara Slaymaker, Bruce ohn and Martha Veranth, Clayton and illiams, Bill Wagner and Steve Koester.

party

-wise gardens, drought-tolerant plants scaping yards are prudent words of advice ake Valley residents. Still, this wet message remains: Water is good.

utte Garden, beautiful in any season, was June 17 when more than 500 people at- e annual "ultimate garden party," rais- to $127,000 before expenses.

s clamored for praying mantis cocoons gardens, and "Professor Munchie," a oot-tall, bug-eyed praying mantis, was ng's celebrity.

ittee member Terrell "Not-the-

Dotti Brockbank and a large, well-educated praying mantis at Red Butte Garden Gala.

Amy Wadsworth and David Richardson take a moment to admire the greenery at Red Butte.

the garden), Rod and Mitzi Brady, Theda and Jim Hogle, Paul Dougan, Diana Lady Dougan, Tanya Zenger, A. Scott and Jesselie Anderson, Bernard and Nina Bégué, Denise and Michael Bégué, Tim Bégué and artist Catherine Kirby, Ginger Penney and Polly Cornelison.

University of Utah Dean of Fine Arts Phyllis Haskell at Midsummer Eve farewell party with husband Doug Tims and one of the wild things in the garden.

Dorothy and Reuel Ware join the "wild things" at farewell party for Phyllis Haskell.

Dotti Brockbank, Dorothy Anderson, and Bob and Carla Hatch.

Dana Weltmann was there along with Deborah Haslam, Carmelle Jensen, Susie Polychronis, Joni Chapa, David and Laurie Pisani, Grant Shettler and Jacque Turner, Joan and Max Smith, Katy Andrews, Angela and Bruce Cummings, Karma and Thomas Ramsey, Tom and Karen Duncan, Dennis Runnoe, Dana Falk, Gail and Robert Sanders and Taylor and Paul Millen

JUDY MAGID

of the Utah Medical Association, received the award for caring service and devotion to the people of Utah and the international community; and Col. Frank Maughan, winner of three Bronze Stars, received the Bronze Minuteman for a lifetime of service to the U.S. Army and the nation.

The Honorary Colonels Corps is a nonprofit organization whose charter is to promote the objectives of the Utah National Guard, and membership is limited to 100. They contribute to the Freedom Academy and provide assistance for the Veterans Day Concert.

Maj. Gen. Brian L. Tarbet, adjutant general, Utah National Guard, and Commander, Honorary Colonels Corps E.J. "Jake" Garn, retired brigadier general, presented awards.

Among guests were Anne Holyoak, Brooke Holyoak, Kara Holyoak Stone, Cheryl Schowe, Hon. Col. retired Maj. Gen. John Matthews and Janice Matthews, Hon. Col. retired Brig. Gen. David Noall and Pat Noall, Lt. Col. Jack Wall and Doreen Espinoza, Capt. Kenneth Larsen and Mindy Larsen, Col. Michael Leichty and Karen Leichty, Hon. Col. retired Brig. Gen. Ronald Chytraus and Mars Chytraus, Hon. Col. Roy Souder and Nancy Souder, retired Command Chief Master Sgt. Andrew Ocana and Mercedes Ocana, Hon. Col. Peter C. Knudson and Georgianna Knudson.

Lt. Col. Stephen L. Hatch and Rebecca Hatch attended, as did Darcy Gordon, Eric Leckman, Hon. Col. Temple Riekhof and Corrine Riekhof, and Hon. Col. Bob Pembroke and Linda Pembroke.

Phantastic pharewell phiesta

Invitations to Phyllis Haskell's Midsummer Eve garden party are highly coveted. She is, after all, University of Utah dean of the College of Fine Arts, where all the "wild things" abide in creative endeavor.

And, even though "retiring" to a life of river running and outdoor adventure, Haskell could not ignore Midsummer Eve.

This year, the invitation was "Phor Phyllis' Phantastic Phlorabundic Pharewell Phiesta" and directed guests not to Phyllis' home "expecting her to greet you in her chiffon cat suit and stiletto heels," but rather to gather in Dom and Ginny Albo's magical garden, where, with apologies to Maurice Sendak, "The Wild Things Will Be."

So they were.

Wearing a name tag identifying her as "His

for the Honorary Colonels Corps of Utah.

[Doug Tims'] Wife," Haskell mingled with artists, dancers, singers, actors and friends from her 18 years as dean and before. An honored guest was Elizabeth "Betty" Hayes, former head of the department of modern dance, holding court at a small table where friends came to chat including modern-dance department chairwoman Donna White, theater-department chairman David Dynak, Mike and Anne Riordan, Joan Woodbury, and Shirley and O. Rhees Ririe.

Maxine Turner and Cuisine Unlimited went deliciously wild with a buffet in a dragon; and the Dean's Drink, sorbet and something with bubbles served in pewter cups with and without alcohol, was delicious.

Artist Julie Lewis, who did the party invitations, was in the garden along with Lisa Eccles, Rhoda Ramsey, Mike and Mary Mattsson, Ashby Decker and Anne Cullimore Decker, Boyer and Pat Jarvis, Nancy and Clark Giles, Paul Mulder, Barbara and Norman Tanner, Pamela and Frank Joklik, and Katie Dixon and Peggy Kadir.

Suzon Young was there, as were Jerry and Anne Holyoak, Dorothy and Reuel Ware, Nat Levine, Liz Sorenson, Cindy Kindred and Ron Crosby, Barbara Tharp, Barbara Slaymaker, Bruce White, John and Martha Veranth, Clayton and Elaine Williams, Bill Wagner and Steve Koester.

Garden party

Water-wise gardens, drought-tolerant plants and xeriscaping yards are prudent words of advice for Salt Lake Valley residents. Still, this wet spring's message remains: Water is good.

Red Butte Garden, beautiful in any season, was splendid June 17 when more than 500 people attended the annual "ultimate garden party," raising close to $127,000 before expenses.

Guests clamored for praying mantis cocoons for their gardens, and "Professor Munchie," a green, 6-foot-tall, bug-eyed praying mantis, was the evening's celebrity.

Committee member Terrell "Not-the-Chairwoman" Dougan greeted guests along with Executive Director Gregory Lee, development director Susan Kropf, Daryl Barrett and Linda Letkeman.

Cleone and Spence Eccles were there and granddaughter Emily Hope, 1, rode on her grandfather's shoulders through "Granny's Garden" (the Children's Garden), named in honor of her great-grandmother Hope Fox Eccles Behle.

Hank and Pat Hemingway were there, as were Steve and Marti Denkers (who were married in

Dotti Brockbank and a large, well-educated praying mantis at Red Butte Garden Gala.

Amy Wadsworth and David Richardson take a moment to admire the greenery at Red Butte.

the garden), Rod and Mitzi Brady, Theda and Jim Hogle, Paul Dougan, Diana Lady Dougan, Tanya Zenger, A. Scott and Jesselie Anderson, Bernard and Nina Bégué, Denise and Michael Bégué, Tim Bégué and artist Catherine Kirby, Ginger Penney and Polly Cornelison.

Jean and John Henkels were among the first to arrive, along with Hal Cannon and Teresa Jordan, Ginny and Sandy McOmber, Verl Ritchie and Patty Ashton.

Amy Wadsworth and David Richardson wandered through the gardens, as did Lennox Larson Deem and Bill Deem, Bob Keener, Rod and Bette Ross, Mary and Del Draper, Dan and DeAnn Zebelean, Rick O'Donnell with sister Susan O'Donnell Flaim, Kathy Hillis and Roger Wood, Gary and

THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS

47 East South Temple Street, Salt Lake City, Utah 84150

Neal A. Maxwell

January 7, 2004

Mr. and Mrs. Clayton Williams
1010 South Oakhills Way
Salt Lake City, UT 84108

Dear Elaine and Clayton:

Thank you so much for your gift of the large, elegant book about Utah artists. We are certainly enjoying it! You are generous to think of us, and to share.

Colleen and I thank you for your thoughtfulness, and wish you a happy and prosperous new year.

God bless you and yours,

Neal A. Maxwell

NAM/sj

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

Truman Grant Madsen
360 Sumac Lane
Provo, Utah 84604

Friday, 13 February 2004

Dear Clayt &Tru,

Clayt, it was a real treat the other day when you telephoned. Nice to remember your "you" voice.

Thanx for the picture of "the three of us" (plus) in our grade school "GLEE CLUB" ..... but, I had one - and many others. I'm a saver!

I'm enclosing for each of you (the best copy I could make) of my original news clipping (newspaper fades after some 66 years). These pictures came from my personal & family history which I've written and glued together. I have some 10-12 more years to go according to my familial proofing.

Sorry for this typed (not triped) note, but you couldn't read my hand scrawling.

Tru - I was asked the other day to give a report on Heber J. Grant in my High Priest Group meeting. Well, having been his "BLOCK" (home) teacher when a youth; and his news carrier collecting monthly (in those days); and heard him speak in Ensign Ward Sacrament meetings; PLUS, "boy played" with many of his grand kids ..... and lived in the basement apartment of his daughter, Sister Judd, when Glenna and I first married ----- PLUS, PLUS, I was an eye-witness reporter of dear President Grant.

Gotta go. LOVE YA,

Fred

Fred

Fred K. Holbrook
226 East 6850 South
Midvale, Utah 84047

SEE YA AROUND - someday, somewhere, somehow!

School Reporters Are Party Guests

Fred K. Hollrook

Twelve Deseret News reporters and editors of the Ensign School, recently. were guests at a dnner party given by their principal, Miss Sara H. Young, and the school's news sponsor, Miss Alice Page. Miss Young is shown in the lower right hand corner; Miss Page is seated at her left.

NEWSPAPER PICTURE WHILE IN 2ND GRADE (AGE 8)

April 9, 1940

My dear Fred,

Please accept my most sincere congratulations on the beautiful notebook you made in your Social Science work. I am proud of you.

Principal of Ensign Grade School Sara H. Young

NEWSPAPER PICTURE WHILE IN 4TH GRADE (AGE 10 - 1937). CLAYTON WILLIAMS AND I WERE BEST FRIENDS - FROM KINDERGARTEN THROUGH COAST GUARD SERVICE, & MUCH OF COLLEGE.

Fred Holbrook

And The Air Shall Be Filled With Beautiful Music

Donnie Gardeman of Ensign School sings "When Irish Eyes Are Smiling," while Clayton Williams, student body president, (left) and Elaine Crosby, Deseret News Editor, (right) look on approvingly. In the background is the Glee Club of the school, which took part in a Junior Journalist broadcast from Radio Station KUTA Wednesday.

Further Information

Friday, April 2nd 2004, Norwegian Missionary Reunion
Holladay 2nd Ward
2065 East 4675 South
Holladay, Utah 84124

17th of MAY Celebration
Saturday, May 15th 2004
PEACE GARDENS
9TH South and 9th West
10:00 A.M.

NORWEGIAN LIAHONA
$10.00 each year
Church Magazines
P.O. Box 26368
Salt Lake City, Utah
84126

Bill & Jan Carlston
P.O. Box 440361
Koosharem, Utah 84744
435-638-7340

GALLERIES

Continued from E3

Tivoli Gallery* (255 S. State, 521-6288) — Original works by Joan White, Elva Malin, Ken Spencer, Carol Evans, Ian Ramsey, Ken Baxter, Dan Baxter, Stephen Hedgepeth, David Jackson, Ginna Lagergen, Richard Miles, Lynn Ridley, Martha Safra, Richard Van Wagner.

Twiggs & Moore Gallery (797 E. 6400 South, 747-3520) — Art by James Christensen, Greg Olsen and more.

Twiggs & Moore Gallery (Gardner Village, Midvale) — Art by James Christensen, Greg Olsen and more.

Utah Artist Hands Gallery* (61 W. 100 South, 355-0206) — "RED," featuring art all in red by gallery artists, through March.

Utah Museum of Fine Arts* (University of Utah, South Campus Drive, 581-7332) — "Edward Weston: Life Work," featuring a 100-image survey of Weston's five-decade career as a major American photographer, through April 11. Also, "The Utah Century: Art & Culture 1902-2002," featuring 17 paintings from the museum's collection of late modern abstractions and contemporary expressive, through April. Also, artwork from the museum's permanent collection continually on display.

Westminster College (1840 S. 1300 East, Giovale Library, 832-2680) — "Student Art Exhibit," featuring pottery, paintings, photographs and mixed media work by students, through April 12.

Williams Fine Art* (Main Lobby, Eagle Gate Plaza, 60 E. South Temple, 534-0331) — Works by J.T. Harwood, H.L.A. Culmer, Maynard Dixon, Alfred Lambourne and recent works by contemporary artists.

COURTESY OF THE GALLERY

Florence Ware's "Tetons" at Williams Fine Art at Eagle Gate Plaza.

through April 18.

Meyer Gallery (Main, Park City, 435-8160) — Two Woman Show, featuring paintings by Shanna Kunz and bronze vessels by Carol Alleman.

Museum of Art (Brigham Young University, North Campus Drive, Provo, 378-2787) — "Camera & Soul," featuring photographs of our national parks by Milton Goldstein, through Sept. 11. Also, "Beneath the Bark: Twenty-five Years of Woodturning," featuring art by woodturners from more than a dozen countries, through July 31. Also, "Outside Inside: Fragments in Place," featuring seven site-specific installations by Australian aritst-sartists Bonita Ely, Noelene Lucas, Regina Walter, Josie Cavallaro, Julie Gough, Jacqueline Clayton and Anne Graham, through April 17. Also, "150 Years of American Painting," artwork from BYU's permanent collection.

Nora Eccles Harrison Museum of Art (650 N. 1100 East, Logan, 1-435-797-0163) — "Charles GarabedianWorks on Paper: 1965-2001" and "Jane Catlin: Adaptations," featuring mixed media art by Catlin, through May 1. Also, artworks by Claire Falkenstein and Eleanor Antin will be on display through May 1.

Out of Africa (333 Main, Park City) — Selection of handcrafted African baskets, rugs, textiles, stoneware and more.

Riverton Art Museum/Gallery (1640 W. 13200 South, 253-3020) — Intermountain Society of Artists group

Thanks
Grandpa

follow me home so I was safe.

I am so glad to know you and have you in my life. Thanks for being an

involved,
resourceful,
and loyal
Grandpa!

I love you

♡Kaite

Feb. 8, 2004

Dear Grandpa,

Thank you so much for taking me to the Symphony! I had a great time being with you and listening, watching, & experiencing! And tasting the treats, and meeting a few of your friends. I thought it was so fun to drive you, and to tell you about high school and talk about other things. I've been thinking about what you said about taking a mix of enjoyable classes in school. I especially appreciated the time and care you took to

Des News 2-15-04

DIXON

Continued from E1

— the region that inspired some of Dixon's greatest paintings.

Visitors to the UMFA will be pleased with how "Space, Silence, Spirit" is presented. The majority of the works are small, and there are no particularly famous pieces. However, each work in the show illustrates Dixon's impeccable draftsmanship, color skills and singular point-of-view composition.

One of the better pieces is "Apache Camp" (oil on board, 1915), a small (7 by 9 inches) work that is a beautiful statement on harmony of form, color and subject.

Other wonderful works are "Morning on the San Joaquin Plains/Sandhill Camp" (oil on canvas board, 1921), with its noon lighting, and "Autumn Knoll Poplars" (oil on canvas, 1932). In this piece, Dixon has allowed the raw canvas to peek through, becoming a color, in the late afternoon lighting.

His woodcut "Wagon Train" (no date) is reminiscent of the many magazine covers of this period, and "Red Country" (oil on board, 1944) demonstrates Dixon's use of shadows to portray the ruggedness of mountains. His use of purple/blue/green in the shadows will delight viewers.

Dixon's "Study for Forgotten Man #1" (charcoal on paper, 1934) will be familiar to many gallery visitors; the original oil is in the Museum of Art at Brigham Young University. What astounds viewers is the power of the drawing; it emits as much emotion as the painting.

With the inclusion of several photographs of Dixon by Lange, the exhibit is a marvelous pastiche — from the traditional to the modern — of the work by one of the West's greatest artists.

UMFA

"Trail Herd" (oil on canvas) by Maynard Dixon.

E-MAIL: gag@desnews.com

and Sue Ellen Lee.

In Memory of...
Max Wheelwright

We express our sympathy to the family and friends of Rotarian **Max Wheelwright**. Max was a member of Club 24 for 39 years. He was active in Rotary's Group Exchange and foreign Youth Exchange programs. He served as a Club Vice President in 1989-1990. He was both a Paul Harris Fellow & Richard L. Evans Fellow. A community stalwart, he will be missed by all.

Traveling Rotarians

Gene Banks .....Hanalei Bay, HI
Jim Bromley .....Bountiful (speaker)
Ron Henriksen .....Stockholm, Sweden
Linda Kruse .....Murray
Richard Skeen .....San Diego, CA

Calling All Stocking Stuffers!

Stocking stuffers are needed for the annual District Youth Exchange Christmas party and for our adopted school, Franklin Elementary.

If you want to help but don't know what to buy monetary donations will gladly be accepted.

All donations need to be in the Rotary office by Friday, December 2nd.

Please refer to insert for more details.

Way to go,
Skip, Zeke, Carol, Bob & Clayt

Skip Daynes will be honored with the Camerata Award, for over 30 years of service, by the U of U Department of Music.

E.R. "Zeke" Dumke, Jr has been named a winner of a Utah Philanthropy Day Award for 2005.

Carol Fay received the "Norman & Barbara Tanner Spirit of Service Award" from the Arthritis Foundation.

Robert M Graham was one of two outstanding Utahns selected by Friends For Sight as" 2005 People of Vision"

FEATURED
OC Tanner Magazine, Fall/Winter 2005 first edition
Art & Culture
"A Thing of Beauty"
Williams Fine Art, **Clayt Williams**

Flu Shots!

Community Nursing Services, **Grant Howarth,** will be providing Flu shots and other vaccinations to interested Rotarians before and after our November 1st luncheon.

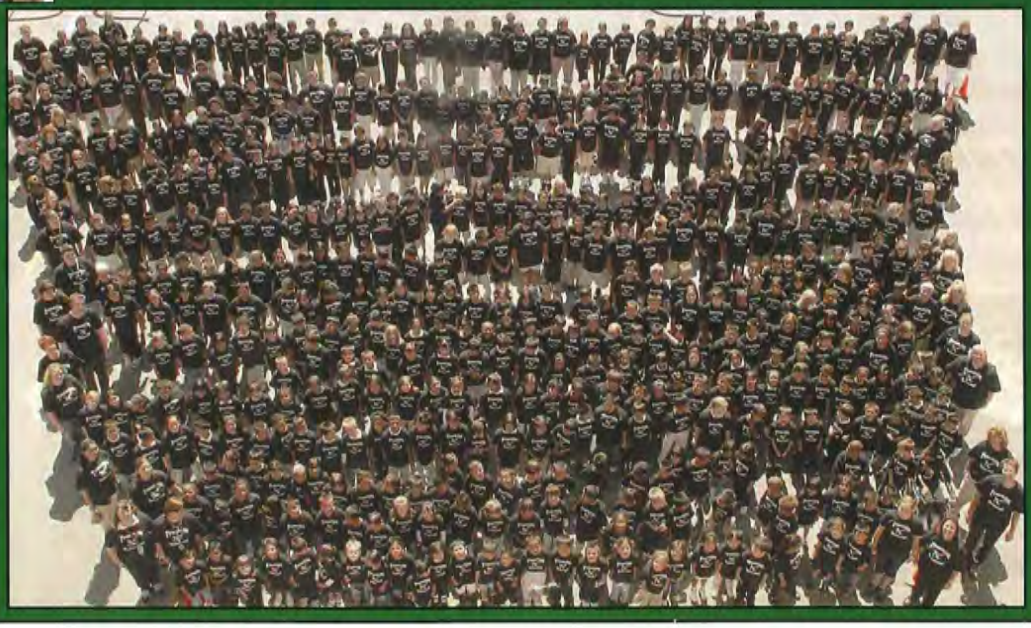
Remember to bring your proof of insurance

Flu	$20	Hepatitis A	$55
Pneumonia	$30	Hepatitis B	$45
Tetanus	$25	Hepatitis A/B	$80

Shots can be paid by cash, paid by check (made out to CNS) or charged to your Rotary account.

Franklin Elementary
2005-2006

Thank You!



Rotarians

Utah's social scene who make a difference

By Judy Magid

REACHING FOR THE STARS

Down-to-earth funding is crucial to keep Clark Planetarium stellar

It has been 20 years since former Sen. Jake Garn was a payload specialist on STS-51D Discovery, flying 2.5 million miles in 108 Earth orbits, logging more than 167 hours.

To him, it was yesterday and maybe tomorrow.

"I have talked with other astronauts. Each of us has moments when we still can't believe it," he said at a small gathering of friends talking about the future of the Clark Planetarium Oct. 21 at Clark Foundation president Michael Clark's home.

Garn's enthusiasm for the planetarium and outer space is matched only by that of planetarium director Seth Jarvis, as each claimed to have the better job. Meanwhile, programs manager Mike Murphy turned his telescope to the heavens, enticing fascinated guests into the cool, dark night to look at stars.

The mission of the Clark Planetarium is to create experiences that inspire wonder and learning about science and space. As technology advances, said development and marketing manager Cynthia Lyman, several programs could use funding, including a sponsor for the IMAX theater, sponsors for the new Digital Dome Clark Planetarium production "Black Holes," and underwriting of educational programs.

Judy Magid/*The Salt Lake Tribune*

Jake Garn, right, shares his enthusiasm for space with David Moore, Suzanne Moore and Cynthia Lyman at Michael Clark's house.

THE SPACE DREAMERS

Michael Clark and daughter Sarah Clark, Jake and Kathleen Garn, Tim Lyman, Dani Weigard, Susie Jarvis, Jason Reppart, Susan and Larry Lunt, Chara Huckins and Carl Malaret, Suzanne and David Moore, Steve Parker, Sterling and Danette Poulson, and Sterling's mother, Irene Poulson.

BREAKFAST AT THE ROSE

Early rising guests raise close to $65,000 for health clinic that aids homeless

You have to get up early to have breakfast with The Fourth Street Clinic.

Close to 300 guests were at the Rose Wagner Center for the Performing Arts before 7:30 a.m. on Oct. 18 for the clinic's third annual breakfast courtesy of Squatters Pub Brewery and Peter Cole.

The clinic, at the Pamela J. Atkinson Homeless Services Center, 404 S. 400 West, Salt Lake City, began in 1988 with the mission of providing comprehensive health-care encounters in 2004; medical director Adi Gundlapalli spoke about the importance of maintaining health-care services to Salt Lake's homeless.

Judy Magid/*The Salt Lake Tribune*

Irving and Gloria Altman join other supporters of Fourth Street Clinic.

ON THE GUEST LIST

Breakfast guests who raised close to $65,000 included Joanne Rice, Ron Crosby, Lucinda Kindred, Edna Elkins, Kathie Miller, Anne Milliken, Carol Matsumori, Irving and Gloria Altman, Kay Papulak, Pamela Atkinson, Donna Vogel, Rick Stevenson, Suzanne and Larry Goldsmith, Chase Peterson,

R.S.V.P. Your guide to U and the people

EVENING OF HONORS DINNER

Arthritis Foundation honors Carol Fay and Fred Ball

FRANCISCO KJOLSETH/*The Salt Lake Tribune*

Fred Ball, center, is surrounded by his daughters, Kathryn Van Wagoner, left, Kristy Dibblee, Kimberly Dahlstrom and Karalyn Diederich, at the Arthritis Foundation's Evening of Honors dinner.

Guests of honor — Carol Fay with Dick Fay and Fred Ball with Joyce Ball — were the first to arrive at the annual Arthritis Foundation Utah/Idaho chapter's Evening of Honors dinner on Oct. 20, followed quickly by 575 guests at Little America Hotel ballroom.

The event brought $150,000 toward improving lives through prevention, control and cure.

Carol Fay, former district director for the Internal Revenue Service in Salt Lake City, accepted the Norman C. and Barbara L. Tanner Spirit of Service Award.

Fred Ball, senior vice president of Zions Bank and former president/CEO of the Salt Lake Area Chamber of Commerce, was honored for his longtime and continuing community service.

Ball introduced his mother, Gladys Ball — asking, "How many 73-year old people can introduce their mothers?" — his wife, Joyce, and their four daughters and spouses: Kathryn and Mark Van Wagoner, Kristy and Richard Dibblee, Kimberly and John Dahlstrom and Karalyn and Howard Diederich. Many of the 15 grandchil-

FRANCISCO KJOLSETH/*The Salt Lake Tribune*

Richard and Carol Fay at the Arthritis Foundation gala at Little America Hotel, where Carol Fay was honored.

ON THE GUEST LIST

Chapter president Alice Anderson attended with Floyd Anderson. Dennis and Anne Parker were there with Mitzi and Rodney Brady, Howard and LouAnn Jorgensen, Kaye Coleman and daughter Jolie Hardy, Colleen Malouf, Marylynn Juhlin, Steve and Sonnie Swindle, Terrel Jones, Barbara Mahas, Pat and Gary Jenkins, Dee and Mary

John B. & Joan Hanna
The Henney Family
Reed & Rosemary A. Holt*
Lloyd & Gloria Honomichl
Roger & Susan Horn
Bryce & Karen Johnson
Frank & Sally Johnson
William G. & Kelly Johnson
Neone F. Jones+
J. Allen & Charlene Kimball
Richard A. & Jeanne Kimball
Paul & Char Matthews
Jerry & Marcia McClain
Edward W. & Arlene Otto
James & Clare Oyler
Joseph & Dorothy Ann Palmer
Charles & Gloris Parrish
Gary & Lois Podolny
Jon & Betty Poesch
Glenn & Mary Potter
Richard & Frances Reiser
Mr. & Mrs. Alvin Richer
Dr. & Mrs. Wallace Ring
David E. Salisbury
William G. Schwartz & Joann Givan
Woody & Joann Spruance
Lane & Marilyn Summerhays
Fred & Marilyn Wagner
Marion L. & Sue Ann Walker
Alonzo W. & Mary† Watson
Gabrielle M. Woods

$1,500 to $2,499

Anonymous (6)
Craig & Joanna Adamson
David & Maun Alston
Craig W. & Joan R. Anderson
Jan Anderson**
M. Catherine Argus
Ralph & Virginia Ashton
Wendell Ashton Family
Mr. Bud Bailey
Bryce & Sylvia Baker
Mr. & Mrs. John W. Barr
Clisto & Suzanne Beaty
Rodney H. & Carolyn Brady
John W. & Sylvia Bennion
Harold & Diane Brierley
Edward & Edith Brinn
Lorna Broadbent
Scott & Sally Browning
Lindsay & Carla Carlisle
Ms. Robyn Carter
William & Arlette Coleman
Ron & Nancy Cornell
Dr. & Mrs. J. Michael Dean
Mr. & Mrs. Jean M. DeBouzek
Thomas D. Dee III & Dr. Candace Dee
B. Gale & Ann Dick
Gary Dickey & Elizabeth A. Biaett
Rona Dixon
Lois Drews
Jules & Margaret Dreyfous
Diana S. Ellis Smith
Richard A. & Carol M. Fay
Michele & Gary Felsher
Edward B. & Deborah Felt
Dr. & Mrs. Roland Fleck
H. Quintin & Dorothy Foster
Robert & Annie Lewis Garda
Brent & Heidi Gardner
Genevieve I. Gardner
Peter & Miriam Gibbs
Jeffrey L. Giese, M.D. & Mary E. Gesicki
T. J. & Jean Green
Karen McArthur & Bernard Grosser
LeAnne P. Gundy
Ronald & Shirley Hanson
Eastman N. & Anne Hatch
John & Jean Henkels
John & Anne Hopkin
Richard G. Horne
Kay Howells
Robert P. & Dixie S. Huefner
Jay A. & Julie Jacobson
M. Craig & Rebecca Johns
Dale & Beverly Johnson
Ronald Johnson
S. Chris & Faye Johnson
Scott Johnson
Carl & Gillean Kjeldsberg
William P. Kuentzel
Christine Lake
Harold & Katharine Lamb
Donald L. & Alice A. Lappe
Craig & Toni Larson
Lennox A. Larson
James & Evelyn Lee
Mr. & Mrs. Richard N. Lee
Robert & Nila Lee
Dr. Robert S. Liebeskind
William Ligety & Cyndi Sharp
Dr. & Mrs. Martin C. Lindem
Marilyn Lindsay
Turid V. Lipman
Helen Lloyd†
Kathy Lynch
Daniel & Noemi Mattis
David & Nickie McDowell
R. Mont McDowell & Ann Marie Miller
Warren K. & Virginia G. McOmber
Anthony W. & Carol Middleton
Richard & Jayne Middleton
Robert Miller
David Mortensen & RoseMarie Brittner Mahyera
Mary Anne & Robert F. Moseley
Barry D. & Kathy Mower
Edward & Mary Muir
Ted & Yeiko Nagata
Charles & Amy Newhall
Keith & Ellen Opprecht
William I. & Jane Owens
Pauline C. Pace
Rhea Page-Cook
Thomas Parks & Patricia Legant
Barbara M. Patterson
Ann G. Petersen
Joel & Diana Peterson
Katherine Peterson
Rori & Nancy Piggott
Frank R. Pignanelli & D'Arcy Dixon
George & Anne Pingree
Victor & Elizabeth Pollak
Dan A. & June Ragan
Dr. & Mrs. Jack K. Rasmussen
Hildegard Rayner
Edwin A. & Joy Read
Dr. Barbara S. Reid
S. Grover & Ruth Rich
Gina Rieke
Keith & Lousje Rooker
Gerald & Virginia Rothstein
Lucile Sage
Margaret Sargent
Benjamin & Margaret Schapiro
Gilbert W. Scharffs Family Trust
Leslie Scopes*
Doug & Gail Smith
Rita C. Smith
Susan A. Smith
Stephen P. Smoot & Paula M. Swaner-Smoot Ph.D.
Wendell & Barbara Smoot
Edwina Snow
Robert G. Snow
Gerald B. Stephanz & Nancy Ahlstrom Stephanz, MD
JoLynda Stillman
M. John Straley & Marilyn Dillon
Don & Lisa Stringham
Dan Thomson
Roger & Colleen Thompson
Larry & Mary Thornock
Verl & Joyce Topham
Albert & Yvette Ungricht
Mrs. Rachel J. Varat-Navarro
David J. & Susan Wagstaff
Stephen & Enid W. Waldron
J. Myron & Olene Walker
Ardean & Elna Watts
Jerry White
Yvonne A. Willey
Clayton R. & Elaine S. Williams
J. Edmund Williams
David & Jerre Winder
Barbara Wing
Boyd & Bonnie Winterton

$1,000 to $1,499

Anonymous
Carolyn Abravanel
Martin Ashurst*
Daniel & Sheila Barnett
Ingrid Bornschein*
Wallace & Josephine Brooke
Mr. & Mrs. Lee Forrest Carter
James P. Cowley
Dorothy B. Cromer
Mr. John A. Dermody
Thomas H. & Carolyn L. Fey Family Foundation
Robert & Joyce Graham
Mr. & Mrs. Paul "Hap" Green
Senator & Mrs. Orrin G. Hatch
Blaine & Nancy Huntsman
Joseph & Annette Jarvis
Elizabeth Johnson
Jon L. & Kaye W. Johnson Gift Fund
Clarke & Priscilla Kawakami
Dr. & Mrs. Harold V. Liddle
Don R. Mabey
Anthony & Renee Marlon
Melba McKenzie
Edward G. "Skip" & Patricia Mencimer
Oren & Liz Nelson
Stanley B. & Joyce M. Parrish
Granger & Dianne Peck
Drs. Henry & Agi M. Plenk
Betty F. Probst
Richard & Carmen Rogers
Dr. John Shigeoka
Mrs. Allen T. Shott
Helen Vrontikis
Carleen A. Wallace
Alice M. Yeates

$250 to $999

Anonymous (3)
Dr. & Mrs. Dominic Albo, Jr.
Mr. & Mrs. Franklin Alex
Mr. & Mrs. David Anderson
Dr. & Mrs. Jeffrey Anderson
Dr. Ronald I. Apfelbaum
Ivo & Maxine Archuleta
Susan Ashton
Mr. Gaylen Atkinson
Dr. & Mrs. Allan H. Barker
Ralph Bartel
Dick Bass
John & Gretha S. Baur
Drs. Frances & Ernst G. Beier
Michael L. & Jean W. Binyon*
Mr. & Mrs. Andrew G. Bjelland
Betty M. Christensen Blair
Mae Blanch
Thomas Bowen & Martha Brace
Mr. & Mrs. George W. Bradley
Katherine Brim
David Brown
Lucia Browning *-OOG*
Dr. Robert H. & Marianne Burgoyne
John & Kathryn Burnham
Scott & Jean Calder
Mr. William D. Callister, Jr.
Merry Card
Bruce A. Carlson
Dana Carroll
Allyson Chard
Charles & Muriel Chidsey
Arthur & Dolores Chute
Samuel W. Clark, Jr.
Dr. & Mrs. Hal S. Cole
Ursula Coleman
Stanley E. & Mary Collins
Barry Cook
Mr. & Mrs. Garry Cox
Mr. & Mrs. Kenneth Cutler
Steve & Patricia Dana
Roland W. Dance
Morlene Dangerfield

David B. Watkiss & Ms. Elizabeth Dunning
Alonzo W. & Mary† Watson
Barbara K. Wing
Gabrielle M. Woods

$1,500 to $2,499

Anonymous (8)
Craig & Joanna Adamson
David & Maun Alston
Craig W. & Joan R. Anderson
Jan Anderson**
M. Catherine Argus
Ralph & Virginia† Ashton
Wendell Ashton Family
Mr. Bud Bailey
Bryce & Sylvia Baker
Mr. & Mrs. John W. Barr
Clisto & Suzanne Beaty
John W. & Sylvia Bennion
Rodney H. & Carolyn Brady
Edward & Edith Brinn
Lorna Broadbent
Scott & Sally Browning
Lindsay & Carla Carlisle
Ms. Robyn Carter
William & Arlette Coleman
Ron & Nancy Cornell
Dr. & Mrs. J. Michael Dean
Mr. & Mrs. Jean M. DeBouzek
Thomas D. Dee III & Dr. Candace Dee
B. Gale & Ann Dick
Gary Dickey & Elizabeth A. Biaett
James & Rula Dickson
Rona Dixon
Lois Drews
Jules & Margaret Dreyfous
Diana S. Ellis Smith
Richard A. & Carol M. Fay
Michele & Gary Felsher
Edward B. & Deborah Felt
Leah B. Felt
Dr. & Mrs. Roland Fleck
H. Quintin & Dorothy Foster
Robert & Annie Lewis Garda
Brent & Heidi Gardner
Genevieve I. Gardner
Peter & Miriam Gibbs
Jeffrey L. Giese, M.D. & Mary E. Gesicki
T. J. & Jean Green
Karen McArthur & Bernard Grosser
LeAnne P. Gundy
Kenneth & Geraldine Hanni
Ronald & Shirley Hanson
John & Jean Henkels
John & Anne Hopkin
Richard G. Horne
Kay Howells
Robert P. & Dixie S. Huefner
Jay A. & Julie Jacobson
M. Craig & Rebecca Johns
Dale & Beverly Johnson
Ronald Johnson
S. Chris & Faye Johnson
Scott Johnson
Elizabeth H. Keuffel
Carl & Gillean Kjeldsberg
William P. Kuentzel
Christine Lake
Harold & Katharine Lamb
Donald L. & Alice A. Lappe
Craig & Toni Larson
Lennox A. Larson
James & Evelyn Lee
Mr. & Mrs. Richard N. Lee
Robert & Nila Lee
Dr. Robert S. Liebeskind
William Ligety & Cyndi Sharp
Dr. & Mrs. Martin C. Lindem
Marilyn Lindsay
Turid V. Lipman
Kathy Lynch
Don R. Mabey
Daniel & Noemi Mattis
David & Nickie McDowell
R. Mont McDowell & Ann Marie Miller
Warren K. & Virginia G. McOmber
Richard & Jayne Middleton
Robert Miller
Fred & Lucy Moreton
David Mortensen & RoseMarie Brittner Mahyera
Mary Anne & Robert F. Moseley
Barry D. & Kathy Mower
Edward & Mary Muir
Ted & Yeiko Nagata
Keith & Ellen Opprecht
William I. & Jane Owens
Pauline C. Pace
Rhea Page-Cook
Thomas Parks & Patricia Legant
Ann G. Petersen
Joel & Diana Peterson
Katherine Peterson
Rori & Nancy Piggott
Frank R. Pignanelli & D'Arcy Dixon
Victor & Elizabeth Pollak
David & Shari Quinney
Dan A. & June Ragan
Dr. & Mrs. Jack K. Rasmussen
Hildegard Rayner
Edwin A. & Joy Read
Dr. Barbara S. Reid
S. Grover & Ruth Rich
Gina Rieke
Keith & Lousje Rooker
Gerald & Virginia Rothstein
Lucile Sage
Margaret Sargent
Shirley Sargent
Benjamin & Margaret Schapiro
Gilbert W. Scharffs Family Trust
Leslie Scopes*
Dr. John Shigeoka
Doug & Gail Smith
Otto & June Smith
Rita C. Smith
Susan A. Smith
Stephen P. Smoot and Paula M. Swaner-Smoot Ph.D.
Wendell and Barbara Smoot
Edwina Snow
Robert G. Snow
Gerald B. Stephanz & Nancy Ahlstrom Stephanz, MD
JoLynda Stillman
M. John Straley & Marilyn Dillon
Don and Lisa Stringham
Norman C. & Barbara Tanner
Roger & Colleen Thompson
Verl and Joyce Topham
Albert & Yvette Ungricht
Mrs. Rachel J. Varat-Navarro
David J. & Susan Wagstaff
Stephen & Enid W. Waldron
J. Myron & Olene Walker
Ardean & Elna Watts
Jerry White
Yvonne A. Willey
Clayton R. and Elaine S. Williams
J. Edmund Williams
David & Jerre Winder
Boyd & Bonnie Winterton

$1,000 to $1,499

Anonymous (2)
Carolyn Abravanel
Martin Ashurst*
Ingrid Bornschein**
Wallace and Josephine Brooke
Mr. & Mrs. Lee Forrest Carter
James P. Cowley
Dorothy B. Cromer
Mr. John A. Dermody
Thomas H. and Carolyn L. Fey Family Foundation
Robert and Joyce Graham
Mr. and Mrs. Paul "Hap" Green
Eastman N. and Anne Hatch
Senator and Mrs. Orrin G. Hatch
Blaine and Nancy Huntsman
Joseph and Annette Jarvis
Elizabeth Johnson
Jon L. and Kaye W. Johnson Gift Fund
Clarke & Priscilla Kawakami
Robert F. & Jean Kendall
Dr. and Mrs. Harold V. Liddle
Anthony and Renee Marlon
Melba McKenzie
Edward G. "Skip" & Patricia Mencimer
Oren and Liz Nelson
Stanley B. & Joyce M. Parrish
Granger & Dianne Peck
Drs. Henry & Agi M. Plenk
Betty F. Probst
Richard & Carmen Rogers
Margot L. Shott
John and Marolyn Siddoway
Ann Jarcho Thomas
Helen Vrontikis
Carleen A. Wallace
Elliott & Judy Wolfe Family
Alice M. Yeates

IN HONOR OF

Nina Eckstein

IN MEMORY OF

Deborah Allen
Faye S. Bennett
Diane Browning
H. Perry Driggs
Harold J. Drinkaus
Loraine L. Felton
Wilhelmina G. Harris
Ruth Harrison
Robert P. Mangold
Grant W. Midgley
Hilde O'Connor
Russell B. Orton
Knute Peterson
Barbara Caine Scowcroft
Ann O Neill Shigeoka
JoAnne & Duane Shrontz
Ruth Marie Thomas Smith
Bryce Spencer
Rell Thompson
Mary Watson
Dean H. Weaver
Asnah Wilensky

This list reflects donations received from January 1, 2003 to January 22, 2004. If your contribution was made after this date, credit will be given in our next program.

We apologize for any omission of names or spelling errors. Please contact our office for corrections. Thank you.

If you wish to become a contributor to Utah Symphony & Opera, please contact our Development Department at 801-869-9014.

** Indicates in-kind donations*
*** Indicates cash and in-kind donations*
–OOG Indicates Ogden Opera Guild member
† Deceased

ZOO, ARTS & PARKS · FOR A BETTER COMMUNITY

Utah Symphony & Opera's 2003–2004 Season is funded in part by Salt Lake County's Zoo, Arts and Parks Program.

AMICUS Benefits Table

Amount	Level	Subscription to *Cornerstone*	Member Education Events	Annual Banquet	VIP Membership Card	Sympathy Card (s)	Maintaining The Miracle	Pre-Admittance Registration	Fiscal Examination Certificate	DF Staff On-Call Assistance	Fitness Institute Evaluation	AMICUS Wall Recognition	Hall of Honor Portrait	Named Wing/Division	Named Floor	Named Chair/Research Fund
		Benefits										Wall Recognition				
$200	Member *Individual/Business*	x	x	x	x	1			x	x	*					
$300	Member *Individual & Partner*	x	x	x	x	1			x	x	*					
$1,000	Builder	x	x	x	x	1			x	x	*					
$5,000	Pacesetter	x	x	x	x	x	x		x	x	x	x				
$10,000	Lifetime	x	x	x	x	x	x	x	x	x	x	x				
$50,000	Patron	x	x	x	x	x	x	x	x	x	x	x				
$100,000	Executive	x	x	x	x	x	x	x	x	x	x	x				
$300,000	Honor	x	x	x	x	x	x	x	x	x	x	x	x	x		
$1,000,000	Benefactor	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x

* Additional $75 for Fitness Institute Evaluations

All Packages are based on cumulative giving

For any questions regarding your benefits, please do not hesitate to give your AMICUS Associate a call at (801) 314-2085

DESERET MORNING NEWS, SUNDAY, FEB. 8, 2004

COURTESY OF THE ARTIST

"Oriental Bowl" (oil on canvas, 12 by 14 inches) by Randall Lake at Williams Fine Art.

Maynard Dixon (1875-1946), American, *Sasabe*, 1941, oil on canvas board, courtesy of Mr. and Mrs. A. P. Hays

SPACE, SILENCE, SPIRIT: MAYNARD DIXON'S WEST

January 16 – March 14

The UMFA begins the new year with an exhibition featuring works by Lafayette Maynard Dixon (1875-1946), a painter of the American west with a distinctive modernist vision, particularly when representing the vastness, solitude and power of the western American landscape. The exhibition, from the collection of A.P. Hays of Paradise Valley, Arizona, includes over 41 paintings, drawings, and etchings spanning Dixon's 50-year career. The exhibition also includes some related photographs by Dorothea Lange, who is known for her Farm Security Administration-sponsored photographs of migrant workers during the drought and economic depression of the 1930s. The exhibition is expanded by Dixon's works from the UMFA's permanent collection and works on loan from the Bingham Gallery and Williams Fine Art Gallery.

A native Californian and self-taught painter, Dixon approached his landscape and figurative subjects with an honesty that opposed popular, romanticized versions of western themes. American landscape artists who ventured beyond the Mississippi discovered a different nature from the composed, serene views of the gentle wooded slopes and languid streams seen in the works of the Hudson River School painters. Some, like Albert Bierstadt, painted towering mountains, vibrant colors, and rushing cataracts in epic scale. Others documented the routes of government-sponsored expeditions and survey teams that were charged with mapping unexplored Western territories.

In contrast, Maynard Dixon was captivated by the country's archaic past that he found in the harsh, barren desert landscape of the southwestern United States. He saw the power of nature in the rock formations, vast spaces, and canyons of Arizona and Utah. Although desert environments are hostile to human habitation, and support only drought resistant plant growth, they convey a version of the sublime that has nurtured civilization for centuries. Like Old Testament prophets who saw the Sinai desert as a place for spiritual exaltation, Dixon painted desert

L. Maynard Dixon (1875 – 1946), American, *Shadow Side*, 1944, oil on board, courtesy of Mr. and Mrs. A. P. Hays

subjects as spiritual experiences. He captured the austerity and desolation of a nature in which few sounds disturb the tranquility and eternal quality of the pervasive silence.

Dixon populated his paintings with the indigenous people of the southwest whose culture represents the history of humankind. He recognized American Indians as heirs of ancient and complex societies that had fashioned beautiful and functional objects, designed religious and domestic architecture, and maintained written records that defined civilization by any standards. Furthermore, they had co-existed harmoniously with nature for centuries and were skilled at adapting to the harsh desert conditions. Dixon pictures his Indian subjects in unsentimental terms that acknowledge the spiritual nature of their deep respect for the land.

Consistently modernist in his approach, Dixon did not describe the desert environment with conventional linear perspective; nor are his landscapes sentimentalized or romanticized. He placed gigantic rocks, shaped by relentless winds, against distant mountains, often under a cloudless sky, and closed the intervening distances with overlapping forms. A self-taught painter, he communicated his response to the harsh, desolate southwestern desert with a directness that acknowledges his respect for an indomitable nature.

Presented by:

GEORGE S. AND DOLORES DORÉ ECCLES FOUNDATION

Supported by:

THUNDERBIRD FOUNDATION FOR THE ARTS

WILLIAMS FINE ART

V | SPRING CAPITAL

RBM&N

S.J. & Jessie E. Quinney Foundation

Ray, Quinney & Nebeker Foundation

Member Exclusive Opening Reception

January 16, 6 – 8 pm

Mark your calendars for a members-only reception for *Space, Silence, Spirit: Maynard Dixon's West*. The evening will include refreshments, live music by Ridin' the Fault Line, and an address by A.P. Hays.

MUSEUM OF UTAH
ART & HISTORY

125 South Main Street
Salt Lake City, Utah 84111

Telephone 801 355-5554
Facsimile 801 355-5222

www.mushist.org

MEMO

TO: Clayton Williams

FROM: Kandace Steadman KCS

DATE: February 14, 2007

RE: Funds from sale of stock

Today I called Wachovia Securities, who holds the proceeds from the sale of the UNC stock in a money market account. I asked them to process a check to MUAH in the amount of $4,657. This leaves a balance of $135,000 in the account, $10,000 of which will be used for the screening of Jane McKay's film on Maynard Dixon and $125,000 which is set aside for the façade. We will use the $4,657 for general operating costs and will not touch the $135,000 without consulting you first.

Thank you for your generous gift and for your willingness to let us use part of it for operating costs. MUAH is poised for wonderful changes in the next few months and the $4,657 will help us greatly in the coming few weeks.

Subject : Fw: RDA meeting
Date : Fri, 19 Jan 2007 13:00:00 -0700
Linked to : Clayton R. Williams
From : "Clayton Williams" <clayton@williamsfineart.com>
To : <info@williamsfineart.com>

----- Original Message -----
From: "Kandace Steadman" <ksteadman@muahnet.org>
To: <undisclosed-recipients:>
Sent: Thursday, January 18, 2007 6:52 PM
Subject: RDA meeting

> Great news! The RDA approved $125,000 in matching money for the facade,
> the
> remaining $18,000 for the completion of the interior stairs, and waiving
> our
> lease payments for six months once the construction begins.
>
> Many thanks to Rick, Jim, and Prescott for their help and support at the
> meeting.
>
> We are one step closer to reaching our goals! Kandace
>
>
>
> Kandace Steadman
> Executive Director
> Museum of Utah Art & History
>
>
>
>

50

20,000 ÷ 2 98 = 18000

AS APPEARED IN THE Enterprise

Left to right: Museum executive director Tom Rugh, Mike Ferro and Vasilios Priskos of InterNet Properties Inc., Gov. Olene Walker, museum foundation board chair Rick Horne and foundation board vice-chair Bonnie Stephens.

Future downtown museum receives major donation

The Museum of Utah Art & History received a major donation last Monday, the same day the its foundation board entered into an official agreement with the Salt Lake City Redevelopment Agency to lease buildings at 125 and 127 S. Main St.

On Oct. 16, the RDA voted to purchase the two buildings to house the future museum. Lease requirements include annual payments as well as documentation of successful fund-raising, with a minimum goal of $3 million to be raised within one year.

At a celebratory party held Nov. 17, Vasilios Priskos and Michael Ferro of InterNet Properties Inc., Salt Lake City, presented a check for $50,000 to the museum. Priskos currently is chair of the Downtown Merchants Association.

The party was hosted by Bonnie Stephens, former director of the Utah Arts Council and current vice chair of the museum's foundation board. Guests at the celebration included Gov. Olene Walker and other political and community leaders, including the directors and/or board members of the Utah Arts Council, the State Historical Society and Utah State Archives. The collections of these agencies will form the nucleus of exhibits at the new museum, which also will curate exhibits and host traveling shows.

The private Utah Cultural Center Foundation will build the museum and plans to begin remodeling the Main Street buildings early next year.

UTAH MUSEUM OF Art & History

AS APPEARED IN THE Enterprise

Chamberlain Group, the Redwood

Business well represented by proposed museum's board of trustees

Prominent Utah executives and attorneys are among the group of individuals poised to launch the Museum of Utah Art and History in two vacant downtown Salt Lake City buildings the city's redevelopment agency is preparing to buy.

RDA officials last week agreed to purchase the former Inkley's and Larice Music buildings at 127 and 125 S. Main, respectively, and to lease the structures to the newly-formed nonprofit museum. Combined, the buildings offer about 22,000 square feet.

"The museum will get its objects from various collections, both private and public, within the state and from around the country," said Thomas Rugh, the museum's executive director and a former senior vice president at Zions Bank. "Primarily the artwork will come from the Utah Arts Council, the state's collection."

Rugh said the two downtown buildings offer "what I call a perfect post-modern environment with a late 19th century museum look." Inside, he said, the museum would be "high-tech, high-touch."

As to finances, he said that depending on the level of the RDA's involvement, "We'll need between $4 million and $5 million to be able to open it."

The museum's board of trustees, in addition to Rugh, consists of Thomas M. Alder, director of Chase Home Mortgage Utah; A. Scott Anderson, president of Zions Bancorp; Fred S. Ball, past chairman of the Salt Lake Chamber, currently with Zions Bank; Amy Foulger Barlow, community activist; Carolyn H. "Mitzi" Brady, community activist; Sid W. and Mary Foulger, arts patrons, business people and developers currently living in the Washington, D.C. area; Ronald L. Fox, political advisor to President George W. Bush; Lillian G. Garrett, political consultant; Richard G. Horne, director of the R. Harold Burton Foundation; Steven L. Lund, CEO of Nu-Skin Corp.; Kay Malone, community activist and principal in Karl Malone Foundation for Kids; Robert E. Mansfield, an attorney with Vancott, Bagley, Cornwall & McCarthy; John T. Nielsen, an attorney with Intermountain Health Care; Reed T. Searle, general manager of Intermountain Power Project; Amanda P. Simmons, community activist; Bonnie H. Stephens, director of the Utah Arts Council; and Dale O. Zabriskie, political lobbyist and public relations counselor.

Rugh said the museum has the support of the Salt Lake Chamber and the Downtown Alliance.

UTAH MUSEUM OF Art & History

Everyone has a story

U. project expands – now all Utahns can share their memories

By Susan Whitney
Deseret Morning News

Paschoa Rossetto has had a significant life. She grew up in the coffee fields of Brazil, where her father was a hired worker. She went to school when she could and managed to make it through fourth grade.

Her family was poor. Her father was abusive. But Rossetto grew up to be strong.

The importance of a life like hers might have gone unnoticed. Certainly no one had ever asked to record her memories for the Library of Congress — not, that is, until the fall of 2003, when a University of Utah student named Michelle Sparks began visiting Rossetto at her home in Salt Lake's multiethnic senior housing.

Sparks visited Rossetto every week for several months, recording the older woman's memories on a compact disc. They spoke in Rossetto's native Portuguese, the language that Sparks had learned on an LDS mission to Brazil.

At the end of the semester, Sparks transcribed their conversations and presented Rossetto with a bound volume. The book is the autobiography of Paschoa Rossetto, and it is a story of

Please see **STORIES** *on C2*

STORIES

Continued from C1

faith, dignity and hard work.

According to Meg Brady, a professor who teaches folklore at the University of Utah, and who started the memoir project, the encounter was as meaningful for Sparks as it was for Rossetto. When students befriend seniors, both lives are changed, Brady says.

The memoir program will expand this month to include all Utahns, of any age, who would like to record their life stories. Beginning Jan. 22, at the Museum of Utah Art & History on Salt Lake's Main Street, Brady will staff a recording studio. For only $10, anyone can be interviewed and come away with a CD-full of memories. If you allow them to, the staff will also send a copy of your CD to the Library of Congress — where it will be kept forever and made available to all Americans.

There is more. By next summer Brady hopes to have a "storymobile," an Airstream that goes around the state, hitting family reunions and burning CDs.

In the storymobile — or at the Museum of Utah Art & History — you can tell your story the way you want to tell it, Brady says. Family members can interview each other, or you can have a student interview each of you. You can answer questions that you've selected beforehand. Or you can just ramble.

Brady's seen these memoirs done in a variety of ways. Each CD is a rich addition to a family's history. Future generations will hear the stories, the memories, maybe even some family lullabies — all in the actual voice of their ancestor.

In Utah, where so many people are interested in genealogy and family history, the project seems like a natural. Brady often asks herself why it took her so long to get this going.

"I've been a folklorist at the university for over 25 years," Brady said. She's always wanted to do service learning in her classes, and she's always known that people in this state had fascinating stories to tell. "But for some reason I just couldn't figure out how to do it."

Over the past few years, one folklore project led to another, and finally Brady figured it out: How to involve students in recording the memories of average Utahns. The story of how the story project came about is a long story, as Brady tells it.

In 1999, Brady was just finishing a book about a pioneer woman who had lived in Orderville. Brady had interviewed [illegible] and as she worked on her book, she reveled in being around so many women who looked like she does. (Same coloring. Same eyes.)

By the time she'd finished her book about Orderville, Brady had found a new project. She'd met an 84-year-old woman who had lived all her life on an Irish island that is now inhabited by only five people. Brady interviewed her. Then she learned there were a number of Irish women living in solitude on small islands.

Listening to their stories, giving credence to their lives, changed her own life, Brady said. She desperately wanted to give her students the same chance to connect with an older generation.

At about this time, Irene Fisher, then director of the U.'s Lowell Bennion Center, asked university professors to suggest a service project their students might do on the west side of Salt Lake City. So Brady offered her students — as recorders of the life stories of senior citizens.

Then Brady applied for — and got — a major award, a university professorship, to help her carry out her idea. The "West Side Stories" professorship came with enough money for Brady to buy recording machines and pay for binding of the autobiographies. At the end of the semester, when the students presented the seniors with a book about their lives, they also gave them the CD recording of the interviews — and sent copies to the U.'s Marriott Library and the U.S. Library of Congress.

Brady will keep offering this course, she says. It's a meaningful but difficult class. "The last couple of weeks of the semester are brutal," Brady said. That's the point at which students have to transcribe hours and hours of conversations.

Brady's interviewing class has led to a second class, because the students want to read each others' interviews and talk about them. So now, during spring semester, some of Brady's students will meet at her [illegible] on Chinese food "West Side Stories" into the "YourStory" project when she went to New York City and saw the Story Corp. booth in Grand Central Station. She knew she wanted a studio in the new Museum of Utah Art & History. Rather than copying the ultramodern design of the New York booth, Brady built her studio to look like a living room.

"YourStory" officially opens Jan. 22. Meanwhile, people are already coming in.

All of this is good, but not enough for Brady. She wants all Utahns to tell their stories. That's why she wants to send out a storymobile. That's why she is looking, even now, for funding for a YourStory booth at the Huntsman Cancer Center. This desire to reach all Utahns is also why Brady is thankful that so many of her students speak more than one language.

When Sparks interviewed Rossetto, she learned that the older woman had come to the United States 30 years ago. Rossetto had nine brothers and sisters, and while some of them also converted to The Church of Jesus Christ of Latter-day Saints, she was the only one who emigrated. In the United States, Rossetto worked as a domestic, caring for children and cleaning houses. She never mastered English and never married or had children, so she never had any family to translate for her.

But for one semester, she had Sparks. And Sparks had her.

Knowing Rossetto confirmed for Sparks that she should go to graduate school. Today, halfway through her first year in the Graduate School of Social Work, Sparks works for a hospice agency. Because of Rossetto, Sparks sees her hospice patients differently. She is determined that every one of them will record their stories, she says. Knowing Rossetto "made me appreciate the people I work with a lot more. Their life stories affect who they are now."

As for Peter Bennion, when he took Brady's class, he was matched up with a senior named Charlie Piper. Piper is Arapahoe and works at the Indian Walk-in Center, teaching teenagers how to drum. In relating his memories, Piper told Bennion, "My grandfather taught me the Arapahoe way, and it blessed me quite a bit . . . it got me through the Sundance . . . up to this day, I can pull anyone through if they come up to me and ask me to be their grandpa."

The memoir project was amazing,

Salt Lake's Main Street, Brady will staff a recording studio. For only $10, anyone can be interviewed and come away with a CD-full of memories. If you allow them to, the staff will also send a copy of your CD to the Library of Congress — where it will be kept forever and made available to all Americans.

There is more. By next summer Brady hopes to have a "storymobile," an Airstream that goes around the state, hitting family reunions and burning CDs.

In the storymobile — or at the Museum of Utah Art & History — you can tell your story the way you want to tell it, Brady says. Family members can interview each other, or you can have a student interview each of you. You can answer questions that you've selected beforehand. Or you can just ramble.

Brady's seen these memoirs done in a variety of ways. Each CD is a rich addition to a family's history. Future generations will hear the stories, the memories, maybe even some family lullabies — all in the actual voice of their ancestor.

In Utah, where so many people are interested in genealogy and family history, the project seems like a natural. Brady often asks herself why it took her so long to get this going.

"I've been a folklorist at the university for over 25 years," Brady said. She's always wanted to do service learning in her classes, and she's always known that people in this state had fascinating stories to tell. "But for some reason I just couldn't figure out how to do it."

Over the past few years, one folklore project led to another, and finally Brady figured it out: How to involve students in recording the memories of average Utahns. The story of how the story project came about is a long story, as Brady tells it.

In 1999, Brady was just finishing a book about a pioneer woman who had lived in Orderville. Brady had interviewed all of the woman's granddaughters and had found a publisher for the history. But she needed to edit and check her footnotes, and she was dreading that part of writing the book.

Then one of her students came up with a way to make the editing fun. "I work at a bed and breakfast on an island in Ireland every summer," the student told Brady. "The place is used by artists and writers. If you came there you could finish your book."

Brady had always wanted to go to Ireland. She, herself, is three-quarters Irish, she explained. So she got a flight chance to connect with an older generation.

At about this time, Irene Fisher, then director of the U.'s Lowell Ben-

nion Center, asked university professors to suggest a service project their students might do on the west side of Salt Lake City. So Brady offered her students — as recorders of the life stories of senior citizens.

Then Brady applied for — and got — a major award, a university professorship, to help her carry out her idea. The "West Side Stories" professorship came with enough money for Brady to buy recording machines and pay for binding of the autobiographies. At the end of the semester, when the students presented the seniors with a book about their lives, they also gave them the CD recording of the interviews — and sent copies to the U.'s Marriott Library and the U.S. Library of Congress.

Brady will keep offering this course, she says. It's a meaningful but difficult class. "The last couple of weeks of the semester are brutal," Brady said. That's the point at which students have to transcribe hours and hours of conversations.

Brady's interviewing class has led to a second class, because the students want to read each others' interviews and talk about them. So now, during spring semester, some of Brady's students will meet at her home and, over pizza or Chinese food, they'll talk about the patterns they see in the life stories.

So far, said Brady, they've come to understand the power of the Depression, the effect that had on the lives of everyone who lived through it. They've interviewed a man who was a hobo, who actually rode the rails. They've interviewed women who loved to dance. "A lot of people have talked about the things they used to do for fun," Brady said. Fun without spending money.

Brady got the idea for expanding is looking, even now, for funding for a YourStory booth at the Huntsman Cancer Center. This desire to reach all Utahns is also why Brady is thankful that so many of her students speak more than one language.

When Sparks interviewed Rossetto, she learned that the older woman had come to the United States 30 years ago. Rossetto had nine brothers and sisters, and while some of them also converted to The Church of Jesus Christ of Latter-day Saints, she was the only one who emigrated. In the United States, Rossetto worked as a domestic, caring for children and cleaning houses. She never mastered English and never married or had children, so she never had any family to translate for her.

But for one semester, she had Sparks. And Sparks had her.

Knowing Rossetto confirmed for Sparks that she should go to graduate school. Today, halfway through her first year in the Graduate School of Social Work, Sparks works for a hospice agency. Because of Rossetto, Sparks sees her hospice patients differently. She is determined that every one of them will record their stories, she says. Knowing Rossetto "made me appreciate the people I work with a lot more. Their life stories affect who they are now."

As for Peter Bennion, when he took Brady's class, he was matched up with a senior named Charlie Piper. Piper is Arapahoe and works at the Indian Walk-in Center, teaching teenagers how to drum. In relating his memories, Piper told Bennion, "My grandfather taught me the Arapahoe way, and it blessed me quite a bit . . . it got me through the Sundance . . . up to this day, I can pull anyone through if they come up to me and ask me to be their grandpa."

The memoir project was amazing, said Bennion. How remarkable it is to meet a man from another generation and another background and to see that you and he are so much alike. "Alike in our need for a sense of identity," said Bennion, "a sense of belonging, a desire to love and be loved."

Bennion said he became more capable of empathy through the time he spent with Piper. He also learned that, obvious as it sounds, "there really is no such thing as an average life."

E-MAIL: susan@desnews.com

GALLERIES

Continued from E3

Sprague Branch Library (2131 S. 1100 East, 524-8280) — "Botanica: Polaroid Transfers by Natasha Maw" through Feb. 17.

The Art Is In (Crossroads Mall, 50 S. Main) — Book illustrations by Leonard Filgate. Also art by Joe Triano, Ron Cheek, Willamarie Huelskamp, KVON, Mark Weiler and others.

The Stable/Fine Arts (132 E St., 355-6872) — Portraiture by William Whitaker, Kamille Corry, landscapes by Linda Curley Christensen, sculpture by Blair Buswell.

Tivoli Gallery* (255 S. State, 521-6288) — Original works by Joan White, Elva Malin, Ken Spencer, Carol Evans, Ian Ramsey, Ken Baxter, Dan Baxter, Stephen Hedgepeth, David Jackson, Ginna Lagergen, Richard Miles, Lynn Ridley, Martha Safra, Richard Van Wagner.

Twiggs & Moore Gallery (797 E. 6400 South, 747-3520) — Art by James Christensen, Greg Olsen and more.

Twiggs & Moore Gallery (Gardner Village, Midvale) — Art by James Christensen, Greg Olsen and more.

Utah Artist Hands Gallery (61 W. 100 South, 355-0206) — Art from Willamarie Huelskamp through Feb. 18.

Utah Museum of Fine Arts* (University of Utah, South Campus Drive, 581-7332) — "Maynard Dixon's West: Space, Silence, Spirit," featuring more than 40

COURTESY OF THE ARTIST

Right, "Mirth Girl" (oil, 54 by 72 inches) by Benjamin Duke at the Rose Wagner Art Gallery.

Left, "Carmel by the Sea" (oil on canvas, 20 by 27 inches) by J.T. Harwood at Williams Fine Art.

COURTESY OF THE ARTIST

Gallery: "The Hamblins, ings by Darlene, and wc and their son, Terry.

Thomas G. Stockham, Jr.

12/22/33 ~ 1/06/04

Thomas G. Stockham, Jr. loving husband, devoted father, inspirational teacher, caring mentor, and influential inventor passed away from complications related to Alzheimer's disease early on January 6th.

A memorial celebration will be held 12 o'clock noon, Sunday, January 18 at The University of Utah's Libby Gardner Hall. A courtesy shuttle from west parking lot of Rice Eccles Stadium to Libby Gardner Hall from 11:30 a.m. on.

In lieu of flowers please send contributions to the Thomas G. Stockham, Jr. Memorial Scholarship Endowment, in care of the Health Sciences Development, University of Utah, 175 N. Medical Dr., Salt Lake City, UT 84123.

Tom was a man of highest integrity and deepest love. He spent his life in the pursuit of knowledge that would enhance the world, and lived his life in joyful exploration that extended to everyone around him.

Tom was an extraordinary father whose greatest achievement may have been the family he created and headed. He spent many days basking in the love of his family at Lake Powell in Southern Utah where solitude created uninterrupted time for deepening his joy for life, which was clearly visible in the laughter of his children. His kindness was unconditional and pervasive. His life as a father and teacher was spent helping others to understand their world better, and he did this by placing whomever he was talking to in the kindest light. His intentions and actions were for the betterment of his fellow man in all aspects of his life, his work, his teaching, his fathering and every individual conversation. Often those with whom he interacted commented he could explain the most complicated concepts with ease and clarity, displaying not only an enormous and uncanny intellect but also a keen ability to relate to his listeners and communicate to their level of understanding.

Thomas G. Stockham, Jr. loving husband, devoted father, inspirational teacher, caring mentor, and influential inventor passed away from complications related to Alzheimer's disease early on January 6th.

A memorial celebration will be held 12 o'clock noon, Sunday, January 18 at The University of Utah's Libby Gardner Hall. A courtesy shuttle from west parking lot of Rice Eccles Stadium to Libby Gardner Hall from 11:30 a.m. on.

In lieu of flowers please send contributions to the Thomas G. Stockham, Jr. Memorial Scholarship Endowment, in care of the Health Sciences Development, University of Utah, 175 N. Medical Dr., Salt Lake City, UT 84123.

Tom was a man of highest integrity and deepest love. He spent his life in the pursuit of knowledge that would enhance the world, and lived his life in joyful exploration that extended to everyone around him.

Tom was an extraordinary father whose greatest achievement may have been the family he created and headed. He spent many days basking in the love of his family at Lake Powell in Southern Utah where solitude created uninterrupted time for deepening his joy for life, which was clearly visible in the laughter of his children. His kindness was unconditional and pervasive. His life as a father and teacher was spent helping others to understand their world better, and he did this by placing whomever he was talking to in the kindest light. His intentions and actions were for the betterment of his fellow man in all aspects of his life, his work, his teaching, his fathering and every individual conversation. Often those with whom he interacted commented he could explain the most complicated concepts with ease and clarity, displaying not only an enormous and uncanny intellect but also a keen ability to relate to his listeners and communicate to their level of understanding.

He reminded us that anything is possible and inspired us to realize that our only limits are the ones we create for ourselves – our only obstacles are the boundaries of our imagination.

His awards and professional accomplishments are numerous. A few among them are:

After receiving his Sc.D. degree at MIT he was appointed Assistant Professor of Electrical Engineering in 1959. In 1968 he left MIT and joined the faculty at the University of Utah to help create their Computer Science Department. In 1974 he served on the panel of experts assembled to examine the 18 minute gap in the Watergate Tapes. In 1975 he founded Soundstream, Inc., the first commercial digital recording company. Under his direction, in 1976, the company pioneered the development of the equipment and methods for, and the practical application of, digital commercial sound recording and editing. He received a 1988 Emmy, the first ever technical Grammy Award in 1994, and a 1999 Scientific /Engineering Academy Award (Oscar) for his contributions to the creation of digital sound. He is internationally recognized as the father of digital recording.

He is survived by his devoted wife Martha Goodman Stockham, his four children and their spouses, Tom and Kristin Stockham, Carol Stockham Forester and her husband Paul, John and Christine Stockham, and David and Courtney Stockham, and his eight grandchildren, Sam, PJ and David Forester, Sadie, Thomas and Ian Stockham, and Skylar and Elise Stockham.

Descendants of Elder Neal Ash and Colleen Hinckley Maxwell

MICHAEL BROWN AND REBECCA MAXWELL AHLANDER
- Michael Erik and Kelly Corbett Ahlander
  - Parker Erik Ahlander
- Andrea and Michael David Johnston
  - Maxwell Michael Johnston
- Robert Maxwell Ahlander

CORY HINCKLEY AND KAREN BRADSHAW MAXWELL
- Peter Sean and Emily Spencer Maxwell
- Emily Maxwell
- Brian Scott Maxwell
- Elizabeth Ann Maxwell
- Sarah Jane Maxwell
- Martha Maxwell
- Timothy Neal Maxwell
- Anna Josephine Maxwell

MARK LAYTON AND NANCY MAXWELL ANDERSON
- Ryan Maxwell and Jodi Cooper Anderson
- Brittany Elizabeth Anderson
- Lindsey Marie and Brandon L. Kidman
- Michael Neal Anderson
- Katherine Jane Anderson
- Hanna Colleen Anderson

MARC NEIL AND JANE MAXWELL SANDERS
- Heather Laura Sanders
- Ashley Brooke Sanders
- Kimball Sharp Sanders
- Jacob Maxwell Sanders
- Lauren Amy Sanders
- Talmage Joseph Sanders

But when I have no master joy then do hear that death is nothing but truth

Dear Hinckley: Goodnight sweet prince; may flights of angels guide thee to thy rest.

ELDER NEAL ASH MAXWELL

July 6, 1926 to July 21, 2004

I stand all amazed

TH. F.

8-1

FUNERAL SERVICES

Tuesday, July 27, 2004, 12:00 noon
Tabernacle on Temple Square
Salt Lake City, Utah

Elder Neal Ash Maxwell

"I have beheld his glory, and I am encircled about eternally in the arms of his love."

2 Nephi 1:15

Pallbearers:

Peter Sean Maxwell
Michael Erik Ahlander
Ryan Maxwell Anderson
Brian Scott Maxwell
Kimball Sharp Sanders
Michael Neal Anderson
Robert Maxwell Ahlander
Jacob Maxwell Sanders
Timothy Neal Maxwell

Honorary Pallbearers:

Michael David Johnston
Brandon L. Kidman
Talmage Joseph Sanders
George Vivian Hinckley
Edwin Neeley Hinckley
Larry Don Washburn
Richard Lee Skankey
Joseph Arthur Wright
Terry Roger Parker

Funeral Services

Presiding and Conducting ..... President Gordon B. Hinckley

Family Prayer ..... Michael B. Ahlander, son-in-law

Prelude and Postlude Music ..... John Longhurst

Opening Hymn ..... "I Stand All Amazed"
Hymns, no. 193

Invocation ..... Elder Russell M. Nelson

Musical Number ..... "O Divine Redeemer"
Tabernacle Choir

Speaker ..... President Boyd K. Packer

Speaker ..... Cory Hinckley Maxwell, son

Musical Number ..... "Come unto Him"
Tabernacle Choir

Speaker ..... President James E. Faust

Speaker ..... President Thomas S. Monson

Speaker ..... President Gordon B. Hinckley

Musical Number ..... "Be Still, My Soul"
Tabernacle Choir

Benediction ..... Elder Dallin H. Oaks

Dedication of Grave ..... Mark L. Anderson, son-in-law

Conducting the Tabernacle Choir: Craig Jessop and Mack Wilberg

Ken Baxter — Main Street Salt Lake City

Painting a Picture of Promise

The Zions Bank Art Collection

By Carolyn Campbell

LeConte Stewart was an artistic giant in Utah. He lived to be 99 years old and produced more than 10,000 works of art. "He was famous for portraying the rural Utah scene. His subject matter reminds the viewer of places where he grew up, lived or has visited," says Clayton R. Williams, owner of Williams Fine Art in Salt Lake City. "Stewart had tremendous talent and drive. More Utahns know the name of LeConte Stewart than any other artist."

VaLoy Eaton, a Utah artist living in Mapleton, is another painter who consistently produces quality work, says Williams. "He reaches people because of his choice of subject matter — rural Utah. He paints the western landscape that includes people and a collie dog. He's one of Utah's finest living painters."

The works of these two well-known Utah artists are among nearly 3,000 paintings that comprise the Zions Bank art collection. From mountains to sunsets, pioneers to cowboys, the paintings render an assortment of picturesque views of both Utah and Idaho. The works were created as early as the mid-1800s through the 2002 Olympic Winter Games and beyond and feature a variety of styles and media ranging from oils to acrylics to watercolors to pencil.

Werner Weixler, owner of F. Weixler Company, an art gallery and custom furniture company in Salt Lake City, explains that many of the paintings preserve historic moments of life in the Intermountain West, such as pioneer times, which will never be the same again. "They reveal the culture of our region as it developed," says Scott Anderson, president and CEO of Zions Bank.

Nearly all of the paintings presently hang in the nearly 150 Zions Bank branches throughout Utah and Idaho. "Most of the art is in the branches where people walk in every day," says Anderson. As the bank has expanded into Idaho and builds new branches there, the talents of local Idaho artists are being utilized. Current examples of local Idaho art include the work of John McCloskey in Zions' Pocatello branch, Marilyn Sharp in the Rigby branch, and Robert Moore in the Idaho Falls and Boise offices.

The Original Collector

Roy Simmons originated the Zions Bank art collection. He and a group of local businessmen, including Judson Sayre and LeLand Flint, purchased Zions Bank in 1960. Anderson explains that the new owners began to expand the bank by purchasing local banks throughout Utah, such as the Bank of Spanish Fork and the Bank of St. George. During the 43 years of Simmons' leadership, the bank grew from an institution with $150 million in assets, 110 employees and three branch offices in Salt Lake City, to a bank with more than $10 billion in assets, more than 2,000 employees and nearly 150 branches today.

While expanding the banking organization, Simmons and his wife, Tibby, (a nickname for Elizabeth) simultaneously began to acquire art and build the collection. "After purchasing a new bank, Roy Simmons would visit the branch with paintings to hang as a tangible way of tying all the banks into a single organization," Anderson explains. Weixler remembers Roy and Tibby spending Saturdays studying paintings to determine which would look best in the branches. Anderson recalls stories of them going from branch to branch to hang paintings, then returning to see that the paintings they hung were still displayed. "On occasion, they would find that a fairly expensive painting had been taken down and stored behind the furnace, while it was replaced by another work that the manager appreciated more," says Anderson. "If that happened, they would kindly pull the painting out of storage and re-hang it, explaining that as part of the bank's corporate culture, paintings would be purchased and hung on a centralized basis."

Anderson says that Simmons' success as an entrepreneur was due in part to his openness to new ideas, his eagerness to learn, his capacity to make the most of opportunity, and his ability to act quickly and decisively to achieve his objectives. He also brought that enthusiasm and those skills to assembling the Zions Bank art collection. "It was his way of extending and preserving traditions of vision and judgment," says Anderson. "His legacy as a collector and entrepreneur shows convincingly that art and business are each enriched in a common setting. People can understand why an individual patron may value the arts, but sometimes these same people expect a successful business to be more skeptical."

He adds that through Roy Simmons' leadership, the current officers and customers of Zions Bank know that in an enlightened and flourishing society, business and the arts complement one another. "Both test the envelope of human creativity, intellect, energy and promise," Anderson says. "Both art and business seek to motivate, to produce, to achieve excellence, to grow and to unite. Both contribute to each other's success."

Utah's Art History

Clayton Williams explains that Utah's rich art heritage began in 1861 when the first pioneer painters came to the Salt Lake valley. "Painters who were trained in Europe emigrated to Utah," he explains. These artists then advised the next generation of young painters to seek art training in Europe. "A large number of Utahns went to Paris, received wonderful skills, then returned to paint here in what was then an outpost of the West." Williams adds that the second generation of painters brought back "great knowledge, which they taught to young aspiring painters at the University of Utah and Brigham Young University."

LeConte Stewart — Peterson, Milton Morgan Valley

> " Both art and business seek to motivate, to produce, to achieve excellence, to grow and to unite. Both contribute to each other's success."

LeConte Stewart — Country Road

VaLoy Easton — Seagulls

Along with assembling a collection of art for the bank, Simmons' painting purchases helped support local artists. "The bulk of the collection was bought from living artists who were trying to develop their work. As you look at the art, you will see many paintings that are the artists' works from early in their careers," says Anderson. "There were many artists who struggled to make ends meet, who were having to give up their painting to get other jobs that would put more food on the table." Today, the collection includes the work of many familiar names in Utah art such as LeConte Stewart, VaLoy Eaton, Harrison Groutage, Kimball Warren, Karl Thomas, Richard Murray, Dennis Smith, Vern Bullough and Frank Huff. Besides including a variety of styles, the paintings were acquired from several Utah locations such as the Jimmy Jones paintings from Rockville and the LeConte Stewart works from Kaysville.

Because of the breadth of art it encompasses, Anderson believes the collection has great value-both aesthetically and financially. He adds that Roy and Tibby Simmons view the collection as not only a decoration to adorn the walls but also as a catalyst to inspire and warm the soul. "I enjoy and appreciate the sensory and intellectual stimulation of the arts. The arts mean a great deal to me and continue to be a source of tremendous satisfaction and thinking experience," says Anderson.

A Portrait of the Bank

While other corporate art collections often choose to focus on modern art, the Zions Bank collection includes mostly Utah and Idaho landscape art. "There are not many modern art pieces or art portraying other locales," says Anderson. "Utah and Idaho artists have a great talent in portraying a wide variety of both states' beautiful landscapes, from deserts to farmland." Anderson thinks that the paintings reflect the spirit of Zions Bank. "They are part of its soul, along with reflecting the vision of Roy Simmons. The art collection is valued for its originality and quality — traits the bank wants to be known for. Both the bank and the art collection tie together a sense of mutual trust and pleasure," he explains. Today, the bank continues in the acquisition of paintings. "We are still a collection of great banks that are all adorned with paintings of the Utah and Idaho landscape," says Anderson.

Along with housing the permanent collection, the bank hosts shows where artists bring their work to display in the gallery. Local portrait artist Jonathan Linton's work was recently featured in the Salt Lake Main Street office, while a newly remodeled Price branch showcased bronzes from a local sculptor whose work received top honors at the Utah State Fair. The St. George branch houses a variety of local art collections with a different theme every quarter in the staircase gallery, and a large statue of Avard T. Fairbanks' "Chief Joseph" is featured in the Eagle & Chinden branch in Boise and will move to the Lewiston Orchards Branch for the Lewis & Clark Bicentennial celebration. Salt Lake City's Alta Club recently borrowed two paintings for a historical show. Lending paintings to be displayed in shows within the community is another way that the Zions Bank art collection enriches Utah and Idaho.

According to Anderson, it all goes back to Roy and Tibby Simmons and their early enthusiasm and vision. "You can sense their presence through the art, and the bank is a reflection of them. Their son, Harris, president and CEO of Zions Bancorporation, has kept alive their tradition of great artwork in the branches. By honoring Roy and Tibby, who served Zions Bank for 42 years, it helps today's employees develop a corporate culture and character reflected in their entrepreneurialism," says Anderson. "Zions will always be grateful that Roy Simmons' vision and foresight made it possible for us to work in an environment made so pleasant by some of the finest local art of the past 100 years." ■

BUSH CHENEY '04

Delegates to the National Convention

Delegates At-Large

Delegate	Alternate
Mike Waddoups *	Clayton Williams *
Olene Walker *	Ken Woolley *
Jeff Wright *	Chris Kyler *
Robert Bennett *	Steve Urquhart *
Rob Bishop *	Heather Barney *
Gayle Ruzicka *	Chad Bennion *
Don Peay *	Melanie Bowen *
Marreen Casper *	Jack Powers *
Tiani X. Coleman *	Debra Tanzi *
Greg Curtis *	David Clark *
Enid Greene *	Karen Hammond *
Brent Hatch *	Molonai Hola *

July 5, 2004

Dear Clayton & Ann,

Thankyou so much for the lovely letter of recomendation.

Liz Provost

Subject: Getting To Know The Apostles

I found this very interesting!
>
> March 21, 2004
>
> Kuna, Idaho Stake Conference
>
> Elder L. Tom Perry
>
> In our present Council of the 12 Apostles, there has
> been no change in
> nine years. This is the longest in the history of
> the Church that the
> same 12 apostles have served together. We asked
> President Hinckley why
> this is so and he said our wisdom is needed to stand
> up against the
> great changes in the world.
>
> President Packer is the most inspirational spiritual
> man I've ever had
> the opportunity to work with. He also can get very
> irate and it is my
> job to kick him in the shins if he gets too irate.
> Next time you see
> him, ask him to lift his pant legs so you can see my
> kick marks on his
> shins!
>
> Elder Haight is stronger today than he has been in a
> long time. We
> fully expected him to die last July. His daughter
> called us and told us
> the doctors gave him just days to live. But he
> rallied and he now has a

> physical therapist that comes to his house every day
> and works with him.
> I visited him in his apartment and he showed me that
> he walks around his
> table 12 times, then he walks around his couch 12
> times, then he walks a
> circuit in his apartment. He said, "Anything the
> physical therapist
> asks me to do, I do twice!" He comes to our council
> meetings and
> contributes to each one.
> We even plan on him speaking for General Conference
> for 5 minutes-we
> hope!
> He can't see well and he doesn't see the
> teleprompter so we don't know
> what he will say or how long he will go.
>
> Elder Maxwell's life has been preserved in a most
> remarkable way. He
> has been preserved to bless us with that brilliant
> mind of his. Oh the
> jewels that come out of Elder Maxwell!
>
> Elder Nelson is the physician to the First
> Presidency and to the Twelve.
> If we have an ailment we can talk to him about it.
> He is our doctor.
> He still makes hospital rounds. He is the greatest
> ambassador we have
> because he has a reputation all over the world. He
> can go anywhere in
> the world and people know and respect him because of
> his great
> pioneering work in heart surgery.
>
> Elder Ballard is our used car salesman! He is our
> enthusiastic leader
> of the missionary department. He is telling our
> missionaries, "Stop
> being robots! Learn how to teach by the Spirit!"
> He has convinced
> President Hinckley to raise the bar. Now you have
> to qualify for a
> mission. We should raise the bar in our own
> activities.
>
> Elder Scott is our nuclear scientist. He is a
> computer genius. He
> helps us all keep our computers working right. He
> has the talent of

> looking to the future.
>
> Elder Hales is our international businessman. He
> was in charge of the
> international sales of all the men's shaving
> products and the like for a
> large international area (I think in the orient).
> He has a great
> financial talent. He sits on committees with our
> First Presidency.
>
> Oh, I forgot Elder Oaks! Well, he's away! No
> wonder I should forget.
> He is our judge. He is very detailed like an
> attorney. Nothing escapes
> his mind. I send him a message and replies back
> correcting my
> voice-mail! He understands the law and principles.
> He is our great
> public relations man.
> He understands the needs of the Church.
>
> Elder Holland is our great student. The President
> of a university or
> two. He is an excellent writer. Whenever there is
> a difficult
> assignment in that way, he gets the assignment to do
> the writing for it.
>
> Elder Eyring . . . I wish someone could explain him
> to me! He gives me
> a headache with that brilliant mind of his! When we
> travel together he
> sits up front next to the driver and pops questions,
> trying to
> understand everyone and everything around him.
>
> Each of us is wonderfully different, but as a
> combination and as a whole
> we make a wonderful high council.
>
> We are certain to follow the order of the Church in
> our meetings and in
> all we do. This has been clearly established. For
> example, I would
> never think of going through a door before Elder
> Packer. He is the
> President of our Council. It is the President of
> the Council who
> selects the President of the Church. Is there any
> other way the Lord

> controls who he selects as a prophet? If He doesn't
> want an apostle to
> preside, He who controls life and death calls him
> home.
>
> Every week the Cummings Chocolate people send us a 3
> lb. box of
> chocolates. In our meeting, we follow our order and
> President Packer
> picks first, then I choose, and so on. Poor Elder
> Eyring has never had
> a light chocolate yet! Perhaps if he lives long
> enough!!!
>
> Phil Kraus
> Utah State University
> Controller's Office
>
>
>
> Marvin Perkins
> Director, African American Relations
> Southern California Public Affairs Council
>
> Visit www.blacklds.org and www.ldsgenesisgroup.org
>
>

THE SWALLOWTAIL

One summer morning
along the Logan River
we saw a butterfly so large
we thought it was a child's toy,
but its wings, heavy with dew,
began to move.

It flew away
and we have forgotten the shape
of wing, the color of body.
It remains a dream in which
our own wings unfold.

Ken
2001

7/16/04

Dear Mr. Williams,

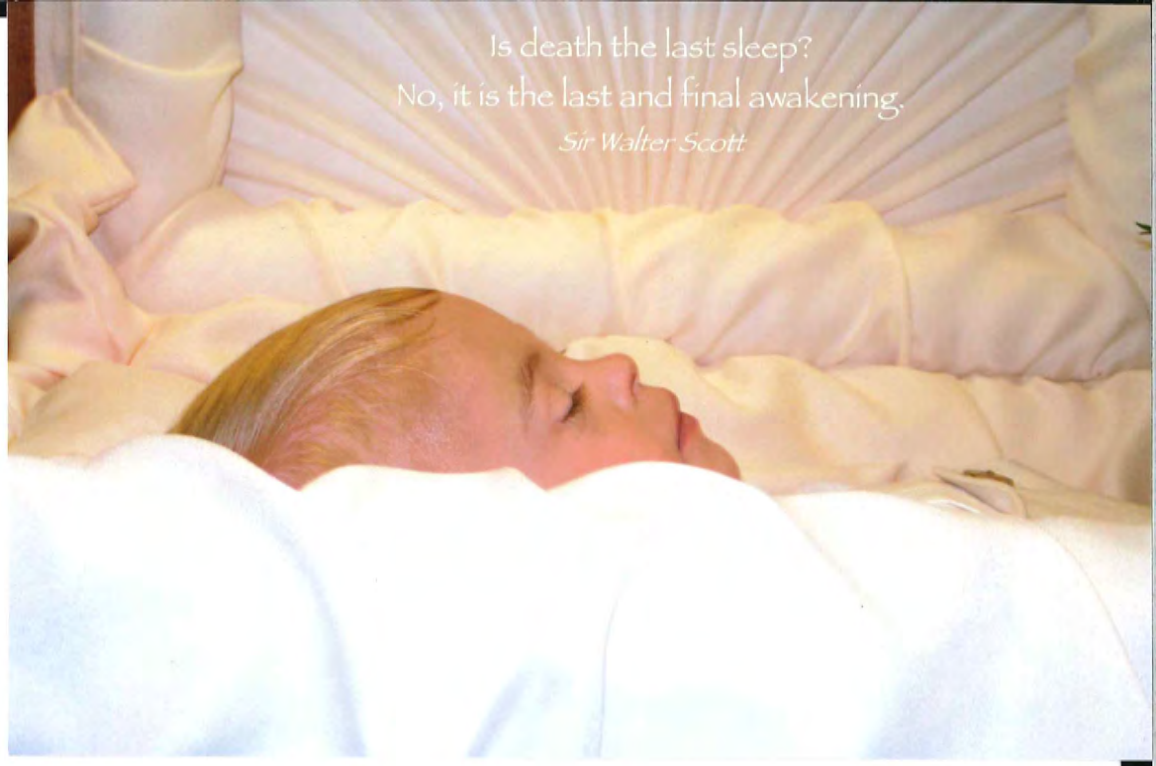
Thank you for the most generous gift of Royden Card's "Small Scenes." I had seen Mr. Card's woodcuts in various exhibits and admired them. I am very pleased and honored to have such a splendid set of woodcuts. Over the years, I have collected art by several Utah artists, such as Jerry Fuhriman, Marion Hyde, Moishe Smith, Harry Taylor, Joe Dixon and Adrian Van Suchtelen. So the Card woodcuts should feel right

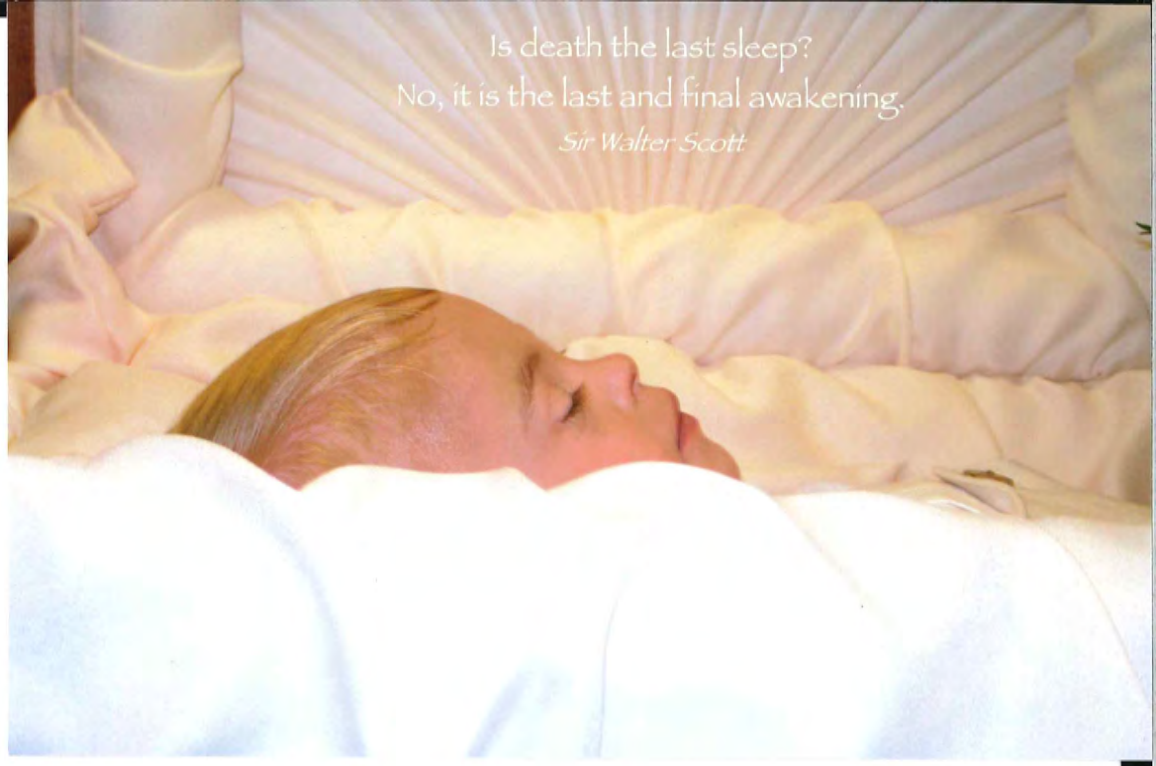
at home.

I plan to stop by your Gallery and say thanks in person one of these days.

Sincerely,

Ken Brewer


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


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

'Being stretched by a merciful Lord'

Submit wills to God, give Him the only thing 'you can that is really yours to give'

Conversational reminiscences and "several one-liners which have proven durable" formed the framework for Elder Neal A. Maxwell's priesthood session remarks focusing on "being stretched by a merciful Lord."

Among them were these:

● Recalling his experience as a young soldier on Okinawa, he said, "The training of my youth took over without fanfare — something only partially appreciated by me then, including abstaining from coffee in those . . . circumstances when water was scarce and highly chlorinated.

"I do not know what lies ahead of you young men, but 'Fasten your seat belts' and hold on firmly to your principles."

Elder Neal A. Maxwell

● "In my Primary days, we sang ' "Give" Said the Little Stream,' — certainly motivating and sweet, but not exactly theologically drenched. Today's children sing the more spiritually focused 'I'm Trying to be Like Jesus.' "

● In his youth, he said, "we made room for each other to grow, to make dumb mistakes, to repent, and to begin to develop at least some spiritual reflexes. Today, some anxious parents insist on constantly pulling up the daisies to see how the roots are doing."

● "Be grateful for people who love you enough to correct you and to remind you of your standards and possibilities, even when you don't wish to be reminded."

● His sister, Lois, legally blind from birth, served well as a public school teacher for 33 years. "She had that same reflex possessed by those pioneer souls who quietly picked up their handcarts and headed west, a reflex we all need. So if various trials are allotted to you, partake of life's bitter cups, but without becoming bitter."

● "The father of Elder Henry Eyring wisely observed how the Lord had a perfect Church until He let all of us inside!"

● For young fathers: "We underestimate how genuinely our children want to please us," and "We worship a Lord who teaches us precept by precept, so even when we are teaching our children the gospel, let's not dump the whole load of hay."

● In later years, Elder Maxwell said, he saw a few leave the Church who could never seem to leave it alone. "They often used their intellectual reservations to cover their behavioral lapses. You will see some of that." He added, "By the way, don't expect the world's solutions to the world's problems to be very effective. Such solutions, C. S. Lewis wrote, often consist of dashing back and forth with fire extinguishers in times of flood."

● Recalling his wife's advice to take a position at the University of Utah, one which ultimately provided opportunities for him to serve and influence young people, he said, "Our wives are often inspired — but sometimes in counterintuitive ways — a reality, young men, which your fathers may be brave enough to explain to you sometime."

In summary, Elder Maxwell remarked, "Clusters of memories are embedded in each of our lives, brethren. These can help us to 'remember how merciful the Lord has been' (Moroni 10:3). He certainly has been to me!

"Brethren, as you submit your wills to God, you are giving Him the *only* thing you *can* actually give Him that is really yours to give. Don't wait too long to find the altar or to begin to place the gift of your wills upon it!"

Lane & Marilyn Summerhays
George Sutton & Suzan Pixton
Fred & Marilyn Wagner
Marion L. & Sue Ann Walker
David B. Watkiss & Ms. Elizabeth Dunning
Alonzo W. & Mary† Watson
Barbara K. Wing
Gabrielle M. Woods

$1,500 to $2,499

Anonymous (7)
Craig & Joanna Adamson
David & Maun Alston
Brent Amil
Craig W. & Joan R. Anderson
Jan Anderson**
M. Catherine Argus
Ralph & Virginia† Ashton
Wendell Ashton Family
Mr. Bud Bailey
Bryce & Sylvia Baker
Mr. & Mrs. John W. Barr
Clisto & Suzanne Beaty
John W. & Sylvia Bennion
Rodney H. & Carolyn Brady
Edward & Edith Brinn
Lorna Broadbent
Scott & Sally Browning
Lindsay & Carla Carlisle
Ms. Robyn Carter
William & Arlette Coleman
Ron & Nancy Cornell
Dr. & Mrs. J. Michael Dean
Mr. & Mrs. Jean M. DeBouzek
Thomas D. Dee III & Dr. Candace Dee
Richard Denman
B. Gale & Ann Dick
Gary Dickey & Elizabeth A. Biaett
James & Rula Dickson
Rona Dixon
Lois Drews
Jules & Margaret Dreyfous
Diana S. Ellis Smith
Richard A. & Carol M. Fay
Michele & Gary Felsher
Edward B. & Deborah Felt
Leah B. Felt
Dr. & Mrs. Roland Fleck
H. Quintin & Dorothy Foster
Robert & Annie Lewis Garda
Brent & Heidi Gardner
Genevieve I. Gardner
Peter & Miriam Gibbs
Jeffrey L. Giese, M.D. & Mary E. Gesicki
T. J. & Jean Green
Karen McArthur & Bernard Grosser
LeAnne P. Gundy
Kenneth & Geraldine Hanni
Ronald & Shirley Hanson
John & Jean Henkels
John & Anne Hopkin
Richard G. Horne
Kay Howells
Robert P. & Dixie S. Huefner
Blaine & Nancy Huntsman
Jay A. & Julie Jacobson
M. Craig & Rebecca Johns
Ronald Johnson
S. Chris & Faye Johnson
Scott Johnson
Elizabeth H. Keuffel
Carl & Gillean Kjeldsberg
Christine Lake
Harold & Katharine Lamb
Donald L. & Alice A. Lappe
Craig & Toni Larson
Lennox A. Larson
James & Evelyn Lee
Mr. & Mrs. Richard N. Lee
Robert & Nila Lee
Dr. Robert S. Liebeskind
William Ligety & Cyndi Sharp
Dr. & Mrs. Martin C. Lindem
Marilyn Lindsay
Turid V. Lipman
Kathy Lynch
Don R. Mabey
David & Nickie McDowell
R. Mont McDowell & Ann Marie Miller
Warren K. & Virginia G. McOmber
Richard & Jayne Middleton
Robert Miller
Fred & Lucy Moreton
David Mortensen & RoseMarie Brittner Mahyera
Mary Anne & Robert F. Moseley
Barry D. & Kathy Mower
Edward & Mary Muir
Ted & Yeiko Nagata
Keith & Ellen Opprecht
William I. & Jane Owens
Pauline C. Pace
Rhea Page-Cook
Thomas Parks & Patricia Legant
Ann G. Petersen
Joel & Diana Peterson
Katherine Peterson
Rori & Nancy Piggott
Frank R. Pignanelli & D'Arcy Dixon
Victor & Elizabeth Pollak
David & Shari Quinney
Dan A. & June Ragan
Dr. E. Kent & Anne Rasmussen
Hildegard Rayner
Edwin A. & Joy Read
Dr. Barbara S. Reid
Gina Rieke
Keith & Lousje Rooker
Marilyn Roskelley
Gerald & Virginia Rothstein
Lucile Sage
Margaret Sargent
Benjamin & Margaret Schapiro
Gilbert W. Scharffs Family Trust
Leslie Scopes*
Dr. John Shigeoka
Doug & Gail Smith
Otto & June Smith
Rita C. Smith
Stephen P. Smoot & Paula M. Swaner-Smoot Ph.D.
Wendell & Barbara Smoot
Edwina Snow
Robert G. Snow
Gerald B. Stephanz & Nancy Ahlstrom Stephanz, MD
JoLynda Stillman
M. John Straley & Marilyn Dillon
Don & Lisa Stringham
Robert & Carol Taller
Norman C. & Barbara Tanner
Roger & Colleen Thompson
Verl & Joyce Topham
Albert & Yvette Ungricht
Mrs. Rachel J. Varat-Navarro
David J. & Susan Wagstaff
Stephen & Enid W. Waldron
J. Myron & Olene Walker
Ardean & Elna Watts
Jerry White
Yvonne A. Willey
Clayton R. & Elaine S. Williams
J. Edmund Williams
David & Jerre Winder
Boyd & Bonnie Winterton

$1,000 to $1,499

Anonymous
Carolyn Abravanel
Martin Ashurst*
Ingrid Bornschein**
Wallace & Josephine Brooke
Mr. & Mrs. Lee Forrest Carter
Dorothy B. Cromer
Mr. John A. Dermody
Thomas H. & Carolyn L. Fey Family Foundation
Robert & Joyce Graham
Mr. & Mrs. Paul "Hap" Green
Eastman N. & Anne Hatch
Senator & Mrs. Orrin G. Hatch
Joseph & Annette Jarvis
Elizabeth Johnson
Jon L. & Kaye W. Johnson Gift Fund
Clarke & Priscilla Kawakami
Robert F. & Jean Kendall
William P. Kuentzel
Anthony & Renee Marlon
Melba McKenzie
Edward G. "Skip" & Patricia Mencimer
Oren & Liz Nelson
Stanley B. & Joyce M. Parrish
Granger & Dianne Peck
Drs. Henry & Agi M. Plenk
Betty F. Probst
Dr. & Mrs. Jack K. Rasmussen
Margot L. Shott
John & Marolyn Siddoway
Ann Jarcho Thomas
Helen Vrontikis
Carleen A. Wallace
Elliott & Judy Wolfe Family
Alice M. Yeates

IN HONOR OF

Elaine & Burton Gordon

IN MEMORY OF

Deborah Allen
Ursal H. Allred
Faye S. Bennett
Diane Browning
H. Perry Driggs
Harold J. Drinkaus
Loraine L. Felton
Avis Grubb
Wilhelmina G. Harris
Ruth Harrison
Anna L. Jenkins
Robert P. Mangold
Grant W. Midgley
Hilde O'Connor
Russell B. Orton
Knute Peterson
Barbara Caine Scowcroft
Ann O Neill Shigeoka
JoAnne & Duane Shrontz
Ruth Marie Thomas Smith
Bryce Spencer
David A. Torres
Dean H. Weaver

This list reflects donations received from April 1, 2003 to April 5, 2004. If your contribution was made after this date, credit will be given in our next program.

We apologize for any omission of names or spelling errors. Please contact our office for corrections. Thank you.

If you wish to become a contributor to Utah Symphony & Opera, please contact our Development Department at 801-869-9014.

** Indicates in-kind donations*
*** Indicates cash and in-kind donations*
–OOG Indicates Ogden Opera Guild member
† Deceased

ZOO, ARTS & PARKS · FOR A BETTER COMMUNITY

Utah Symphony & Opera's 2003–2004 Season is funded in part by Salt Lake County's Zoo, Arts and Parks Program.

Certificate of Membership

2004

Be it known to all who bear witness, that the Majority Leader,
by virtue of the authority of the Executive Committee
of the Republican Presidential Task Force,
has conferred

PLATINUM MEMBER STATUS

upon

Mr & Mrs Clayton Williams

A Republican leader in the Salt Lake City community and steadfast supporter of President George W. Bush.

Whereas, Mr & Mrs Clayton Williams represents the highest Republican ideals and principles; therefore, we have affixed the seal of the Republican Presidential Task Force and subscribed our names in confirmation of this Membership.

Bill Frist

Senator Bill Frist, M.D.
Senate Majority Leader

J Timmons

Jay Timmons
Executive Director
Republican Presidential Task Force

REPUBLICAN PRESIDENTIAL TASK FORCE

Dear Clark & Elaine,

A thank you, BIG thank you, for making our party
A festive bonanza, so cool and so smarty.

You always are funny and clever and bright.
Your smiles are the best way to light up the night.

We loved that you joined us to dance the fandango,
To nibble and nosh and to whoopitupango.

We thank you for loving support of the arts,
For giving, for serving, for warming our hearts.

Love,

Sept. 1, 2004

Dear Clayton,

Thank you so much for the beautiful LeConte Stewart woodcut. I love woodcuts & this piece is something that I will treasure always. Thank you for selecting such a perfect gift for me, & thank you for all your gracious kindness. It is such a pleasure to know you & I hope to stay in touch in the future.

Your friend,
rebecca batt

8/18/04

Dear Dad...

Thank you so much for your birthday gift. I used it to get my new palm pilot. You know I love using my palm pilot. Anyway, thanks especially for all your love and moral support. It really helps me.

Love,

Alice

Dear Dad,

Thanks for the check for Will. We've decided to put it in his irrevocable trust to save for his future needs.

He seems to be doing well right now with the variety of things he's involved with. He doesn't

THANK YOU

mind work so much if he has something to look forward to. I wish you could come to one of his baseball games. He really gets into it!

Hallmark

BM 533-5

Love,
Cathy

CONTRIBUTORS

utah symphony & opera

M. Catherine Argus
Wendell Ashton Family
Mr. Bud Bailey
Bryce & Sylvia Baker
Mr. & Mrs. John W. Barr
John W. & Sylvia Bennion
Rodney H. & Carolyn Brady
Edward & Edith Brinn
Lorna Broadbent
Carol Browning
Scott & Sally Browning
Lindsay & Carla Carlisle
Ms. Robyn Carter
Nicholas Cavallaro*
Arthur & Dolores Chute
William & Arlette Coleman
Ron & Nancy Cornell
Dr. & Mrs. J. Michael Dean
Mr. & Mrs. Jean M. DeBouzek
Thomas D. Dee III & Dr. Candace Dee
Richard Denman
B. Gale & Ann Dick
Gary Dickey & Elizabeth A. Biaett
James & Rula Dickson
Rona Dixon
Lois Drews
Jules & Margaret Dreyfous
Diana S. Ellis Smith
Richard A. & Carol M. Fay
Naomi K. Feigal
Michele & Gary Felsher
Edward B. & Deborah Felt
Dr. Robert S. Felt
Dr. & Mrs. Roland Fleck
Rita Fordham
H. Quintin & Dorothy Foster
Robert & Annie Lewis Garda
Brent & Heidi Gardner
Genevieve I. Gardner
Peter & Miriam Gibbs
Karen McArthur & Bernard Grosser
LeAnne P. Gundy
Kenneth & Geraldine Hanni
John & Jean Henkels
Richard G. Horne
Kay Howells
Robert P. & Dixie S. Huefner
Blaine & Nancy Huntsman
Jay A. & Julie Jacobson
M. Craig & Rebecca Johns
Dale & Beverly Johnson
S. Chris & Faye Johnson
Scott Johnson
Elizabeth H. Keuffel
Carl & Gillean Kjeldsberg
William Kuentzel
Christine Lake
Donald L. & Alice A. Lappe
Craig & Toni Larson
Lennox A. Larson
James & Evelyn Lee
Robert & Nila Lee
Dr. Robert S. Liebeskind
Dr. & Mrs. Martin C. Lindem
Marilyn Lindsay
Kathy Lynch
Don R. Mabey
David O. & Virginia Martin
Daniel & Noemi Mattis
David & Nickie McDowell
R. Mont McDowell & Ann Marie Miller
Warren K. & Virginia G. McOmber
Robert Miller
Fred & Lucy Moreton
David Mortensen & RoseMarie Brittner Mahyera
Mary Anne & Robert F. Moseley
Edward & Mary Muir
Ted & Yeiko Nagata
Terrell & Leah Nagata
Keith & Ellen Opprecht
William I. & Jane Owens
James & Clare Oyler
Pauline C. Pace
Rhea Page-Cook
Joseph & Dorothy Ann Palmer
Thomas Parks & Patricia Legant
Ann G. Petersen
Joel & Diana Peterson
Katherine Peterson
Frank R. Pignanelli & D'Arcy Dixon
Victor & Elizabeth Pollak
David & Shari Quinney
Dan A. & June Ragan
Dr. E. Kent & Anne Rasmussen
Hildegard Rayner
Edwin A. & Joy Read
Dr. Barbara S. Reid
Gina Rieke
Keith & Lousje Rooker
Marilynn Roskelley
Gerald & Virginia Rothstein
Lucile Sage
Leslie Scopes*
Jeffrey W. Shields
Dr. John Shigeoka
Doug & Gail Smith
Otto & June Smith
Rita C. Smith
Stephen P. Smoot & Paula M. Swaner-Smoot Ph.D.
Wendell & Barbara Smoot
Edwina Snow
Robert G. Snow
Gerald B. Stephanz & Nancy Ahlstrom Stephanz, MD
JoLynda Stillman
M. John Straley & Marilyn Dillon
Don & Lisa Stringham
Robert & Carol Taller
Norman C. & Barbara Tanner
Roger & Colleen Thompson
Verl & Joyce Topham
Albert & Yvette Ungricht
Martha Van Sickle OOG
Mrs. Rachel J. Varet-Navarro
Kathleen Digre & Michael Varner
David J. & Susan Wagstaff
J. Myron & Olene Walker
Ardean & Elna Watts
Jerry White
Yvonne A. Willey
Clayton R. & Elaine S. Williams
Rex Williams & Shirley Thornton-Williams
David & Jerre Winder
Barbara K. Wing
Boyd & Bonnie Winterton
Gabrielle M. Woods

$1,000 TO $1,499

Anonymous (2)
Carolyn Abravanel
Martin Ashurst*
Ingrid Bornschein**
Wallace & Josephine Brooke
Mr. & Mrs. Lee Forrest Carter
Dorothy B. Cromer
Mr. John A. Dermody
Harry R. & Martine M. Drackett
James P. Felt
Thomas H. & Carolyn L. Fey Family Foundation
Robert & Joyce Graham
Mr. & Mrs. Paul "Hap" Green
Eastman N. & Anne Hatch
Senator & Mrs. Orrin G. Hatch
John & Anne Hopkin
Clayne & Eloise Jenson
Elizabeth Johnson
Jon L. & Kaye W. Johnson Gift Fund
Robert F. & Jean Kendall
Anthony & Renee Marlon
Melba McKenzie
Edward G. "Skip" & Patricia Mencimer
Stanley B. & Joyce M. Parrish
Granger & Dianne Peck
Drs. Henry & Agi M. Plenk
Margot L. Shott
Dr. Gail Strindberg
Ann Jarcho Thomas
Helen Vrontikis
Carleen A. Wallace
Marvin & Phyllis White
Elliott & Judy Wolfe Family

IN HONOR OF

Elaine & Burton Gordon

IN MEMORY OF

Deborah Allen
Ursel H. Allred
Frank W. & Ellen C. Asper
Faye S. Bennett
Diane Browning
H. Perry Driggs
Harold J. Drinkaus
Loraine L. Felton
Avis Grubb
Wilhelmina G. Harris
Ruth Harrison
Anna L. Jenkins
Robert P. Mangold
Grant W. Midgley
Russell B. Orton
Knute Peterson
Evelyn Rosenblatt
Barbara Caine Scowcroft
Ann O Neill Shigeoka
JoAnne & Duane Shrontz
Ruth Marie Thomas Smith
David A. Torres
Dean H. Weaver

This list reflects donations received from May 1, 2003 to May 15, 2004. If your contribution was made after this date, credit will be given in our next program.

We apologize for any omission of names or spelling errors. Please contact our office for corrections. Thank you.

If you wish to become a contributor to Utah Symphony & Opera, please contact our Development Department at 801-869-9014.

* Indicates in-kind donations

** Indicates cash and in-kind donations

-OOG Indicates Ogden Opera Guild member

† Deceased


UMFA
UTAH MUSEUM OF FINE ARTS
membership
8464
Clayton R. Williams
Duo
8/31/2005
explore • experience • celebrate • art.

THE CONTRIBUTORS TO THE GEORGE S. AND DOLORES DORÉ ECCLES WING 1992-2004

HONORED BENEFACTOR

George S. and Dolores Doré Eccles Foundation
Jerald H. Jacobs
State of Utah
Katherine W. Dumke & Ezekiel R. Dumke Jr. Foundation
Blake & Nancy Roney
David & Robyn B. Lamm Foundation
The Clyde Company
Utah Families Foundation (Senator Orrin & Elaine Hatch)
Blaine M. & Louise C. Clyde
David E. & Carole Clyde Salisbury
Ernest A. & Norma Strong Family
Jeffrey S. & Helen H. Cardon
L.T. Dee and J.T. Dee Foundation
Sam & Diane Stewart
Hafen-Dallin Volunteer Guild Contributions
Dr. L. Douglas & Marian B. Smoot
Aileen McKenzie
In Memory of Ellen P. Allen (G. Steven & Kathryn Allen)
David & Ingrid Nemelka
Brian C. & Karey D. Barker
Ronald McDonald Children's Charities
C & A Construction

BENEFACTOR

Art Ball Revenue
Roy & Anne Jesperson
Ellie Sonntag-Stephens
Thomas Kearns McCarthy
The Jackson Howard Foundation
Utah County

HONORED PATRON

Gary R. Hawkins
Stephen & Claire D. Ryberg
Robert T. & Susanne B. Gardiner
Spencer F. & Cleone Eccles
Lorin A. & LaRae T. Broadbent
Steve W. & Betsy D. Thornton
James Dabakis, Igor Nazoretchuk, Alexey Zubach
Lester T. Sunderland Foundation
Lisa Ellen Eccles
Katherine N. Eccles
State of Utah Office of Museum Services
Rosa's Café Contributions
In Memory of Judy Lund Wassmer
Central Bank (Calvin Packard, Chairman)
Delora P. Bertelsen
Steven & Kathleen Lund
J. Brent & Janis S. Haymond
Vern G. & Judy N. Swanson
Wheeler Machine
Anonymous

PATRON
Russell & Kathy Phillips
Kiwanis Club of Springville
Clista Hope Eccles
James & Liz Sorensen
Boy Scout Eagle Projects
Wheeler Foundation
BYU 122 Ward
Esther Foundation
Utah Centennial
David & Arianne Nemelka
Clayton & Elaine Williams
Max & Kolene Knight
Maren Everton
Paul A.& Donna Biddleman
David & Conie Katz
Clyde J. & Carol G. Bench
David & Karen Erickson
2002 Salt Lake Olympic Committee
Caroline Film Production
Hemingway Foundation
Wilford & Natalie Clyde
Andrew & Norma Shelline

FRIEND
Allens Super Save (Newspaper Recycling)
Douglas S.& Ann Foxley
Marilyn L. Read
Ernest F.& Norma Boyer
Jeff & Kelly Decker
Cal & Rae Baxter
Christine Gailey
U. S. Senator Orrin & Elaine Hatch
Jay Dee Harris
LDS Missionaries
Steiner Foundation
Olive Bowman
Anderson Memorial
Wallace J. & Dianne C. Carr
Drs. Howard & Sharon R. Gray
Bryan V. Sonntag M.D.
Herbert C. & Wilma S. Livsey
Blake & Louise Gammell
In Memory of Carole Clyde Salisbury
James & Jeanne Jardine
BYU 233 Ward
In Memory of Alma A. Henry (Michael Hicks Family)
Matt & Julie Hancock
Richard & Rebecca Child
eon & Deborah Fredrickson
Tony & Traci Fieldsted
Gary L. & Lanea Price
Ron & Sharee Furbeck
Dell & Robin Card
The Fleischer Foundation
Omar & LaVon Hansen
Kenneth & Erlene Hodgkinson
Glendon & Lela Johnson
L. Johnson
Morinda, Inc.
Ken Murdock
Ridge & Bonnie Phillips
Charles Redd Foundation
John C. Riding
Snow, Christensen, & Martineau
W C Swanson Foundation
Wasatch Advisors
Solomon Smith Barney
John A. & Lisa R. Adams
Devon & Pat Nelson
R. Craig & Nancy A. Johnson
Casey & Abbey Rowan
Neola Steiner Flowers
Martin & Pat Conover
J. Brent & Janet Packard
Bruce J. Barker
Kaleidoscope Pictures
Rhoda W. Ramsey
L'Dean Trueblood
Dr. Allan & Sharon Gomez
Richard & Lou Jene Carter
Gordon & Elaine Childs
Dr. Robert & Carol Day
John Frischknecht
Tom & Karma Ramsey
Scott O. & Analee Smoot Folster
John W. & La Cinda Smoot Lewis
Nathan R. & Michelle Smoot Hyde
Conor P. & Melinda Lee Smoot Robbins
David & Lisa Sharp
Darrell H. & Shauna L. Smith
Lion's Club of Springville
Readers Digest
Howard & Cheryl D. Stewart
Al & Linda Switzler
F. Weixler Co.
Andrew Watson
William Levi & Della Weight Phillips

SUPPORTER
Margaret Davis
Keven M. & Ann S. Gee
Dan & Judy Johnson
Duane & Pam Christensen
Devon Nelson
The Read Leaf Bookstore
Home Culture Club of Springville
Cultural Art Club of Springville
Marty & Cheryl Ricks
In Memory of Helen Wiscomb
C. Joseph & Nancy S. Lyon
Neal & Anne Reid
John & Lou Ann Talcott
Evelyn M. Boyer

A wonderful person — and an a

It was a rare moment on Sunday. LDS Church President Gordon B. Hinckley strayed from the script.

In his final address at the 174th LDS General Conference, Hinckley was about to advise members on how to weather increasingly "perilous" times. As always, he had prepared his remarks in advance. But then he begged the audience's indulgence. Marjorie, his wife of 67 years, had collapsed "with weariness" after accompanying him on a January trip to Ghana to dedicate a temple.

"She's had a difficult time ever since," Hinckley said. He knew his best friend would soon be leaving.

"I guess the clock is winding down, and we do not know how to rewind it. It is a somber time for me."

Forty-eight hours later, Marjorie

HOLLY MULLEN

Pay Hinckley, 92, died in the couple's Salt Lake City condominium.

There are now nearly 12 million Mormons in the world. Largely because of the modern church's push for expansion and a global presence, Marjorie Hinckley was nearly always seen with her husband, gently grasping his arm. Her image has been bounced via satellite around the world. She has been photographed, interviewed and profiled more often than any LDS president's wife.

Yet only a handful of those 12 million really knew her. Her spouse, five children, and 25 grandchildren did. They have lovingly described her for years, which led to those sweet, "faith-promoting" stories that float among the faithful. She was well read, had simple taste in clothing and did not — unlike many mothers today — overschedule and overcommit her children to the point of frenzy. Mostly, she let them play and enjoy their childhoods in their East Millcreek neighborhood in the 1950s and '60s.

She was funny. She could deliver a one-liner and often did while warming up an audience for her husband. "How

Salt Lake Tribune 4-7-04

n — and an accomplished woman

lite around the world. She has been photographed, interviewed and profiled more often than any LDS president's wife.

Yet only a handful of those 12 million really knew her. Her spouse, five children, and 25 grandchildren did. They have lovingly described her for years, which led to those sweet, "faith-promoting" stories that float among the faithful. She was well read, had simple taste in clothing and did not — unlike many mothers today — overschedule and overcommit her children to the point of frenzy. Mostly, she let them play and enjoy their childhoods in their East Millcreek neighborhood in the 1950s and '60s.

She was funny. She could deliver a one-liner and often did while warming up an audience for her husband. "How did a nice girl like me get in a mess like this?" she once asked.

Warming up the audience. Waiting. Traveling with her man throughout the world, beside him but never out front. She was wife, mother and helpmate. That seemed to be enough.

All of this led to spirited discussion among my newsroom friends Wednesday, most of them female. In a deconstruction of the Marjorie Hinckley tribute in *The Tribune*, the questions and critiques were hopping faster than water droplets on a hot griddle:

Did her star really rise to the level of earning two full pages of text and photos? She got more ink than Mother Theresa, didn't she? She was kind and charming, a good mother and wife — but so is my grandma.

A theme emerged: She was a wonderful person. But what did she *do?*

Oh, that *doing* thing, that matter of what defines "accomplished." Looking through our feminist filter, as my friends and I often do, these questions couldn't help but surface. Marjorie Hinckley did not discover radium; that was Marie Curie. She was not a media mogul; that's Oprah Winfrey. My word, even first lady Laura Bush *does* something — the former librarian decorates the White House at Christmas.

Marjorie Hinckley mothered a brood that adores her. Even after 67 years, she and her husband not only loved but liked each other. Quite honestly, having failed in one of those categories myself, I consider this woman rather accomplished.

And very much enough.

hmullen@sltrib.com

Dear Grandpa,

It was great to see you last week. What a fun suprise! The boys really enjoy spending time with you.

We are excited to be done with school soon and then off to Germany!

We hope you're well and send our love to Elaine. Love,
Steven

P.S. Thanks again for the birthday card!

Leslie, Benjamin, and Ivin Tait
are pleased to join with the
Faculty and Graduating Class of the

University of Washington

in announcing that

Steven L. Tait, Jr.

is a candidate for the degree of

Doctor of Philosophy in Physics

to be recognized in ceremony
Saturday, June eleventh
Two Thousand Five.

Featured Artists:

Ken Baxter
Michael Coleman
Russell Case
Kathy Wilson
Kathy Peterson
John Collins
Steve Songer
Gary Kapp
Carl Thomas
John Wood

Kimball Warren
Marty Ricks
Scott Wallis
Gary E. Smith
Carole Evans
Linda Budd
Laura Boardman
Valoy Eaton
Susan Gallacher
Douglas Braithwaite

Bonnie Posselli
Elva Malin
Frank Magelby
Gil Sanders
David Meikle
Nick Coleman
Steve McGinty
James Kay
Kent Wallis
Sterling Sessions

TIAA CREF
FINANCIAL SERVICES FOR THE GREATER GOOD™

Please join us for a live auction

Evening at the Muse
Works of Major Utah Artists

May 19, 2005
7:00 pm
Museum of Utah Art & History
125 South Main Street
$10 per person
Hors d'oeuvres & art preview 6:00 – 7:00
Live auction begins at 7:00

Auctioneers: Fred Ball & Dr. Robert Olpin

Space is limited
Advance reservations suggested

Please RSVP by May 16th to Kandace
at (801) 355-5554

Cover: "Indian Encampment" by Nicholas Coleman
12 X 16 oil on canvas
2005

"7" The Farm

Back

Rex (Derby) Williams

Bert "

Clayton "

Seated

Gladys Orlob

Joyce

Marilyn Williams

Flossie "

Eastwood captures true love

● Continued from B1

dad, whom she still misses years after his death.

In one brief scene the slightest sexual spark passes between Frankie and Maggie — a moment of jest in reference to a marriage proposal. Their eyes meet. They laugh. That's it. A clumsy filmmaker would have sent them off into the land of May-December romance. But this is Eastwood.

In one magic instant, Eastwood, savoring a bite of homemade lemon pie, says, "I could die and go to heaven." It's about good pie, all right, but with Maggie fresh from a series of winning bouts, and both of them basking in the joy of taking risks that pay off, you know just what he means.

When the previously mentioned conflict arrives, the backdrop is a finely layered love between two people, complex and complete. Critic Roger Ebert, defending the controversial plot device, told The Associated Press, "It's a movie for grown-up, mature audiences in which people do things we don't necessarily agree with."

We may not agree, but we can understand, given this deepest and most compassionate kind of love.

hmullen@sltrib.com

Eastwood, screenwriter Paul Haggis and even the late writer F.X. Toole, on whose stories the film is based, have found a way to show love at its purest and best. This is love that soars above conventions and predictable outcomes. This is love with compassion at its foundation, love powered by the decision to grow by taking risks and love built on true regard for another.

I'm not sure it's the kind of love you can honor with a Hallmark card or a dozen roses. I wish we could.

The three central characters are about as existentially heroic as they come. Eastwood plays the grizzled boxing cut man and gym owner Frankie Dunn, rejected for years by his own daughter and hanging with relentless doubts to his lifelong Catholicism. Hilary Swank is Maggie Fitzgerald, running from her low-rent past and determined to make it in the booming world of female boxing. And finally, there is Morgan Freeman as Eddie "Scrap-Iron" Dupris, an old friend of Frankie's, a boxer whose career ended prematurely from injury.

All three have forged a life for themselves that is good enough for getting by, but much better with one another. This is clearest in the relationship between Frankie and Maggie, who start out as reluctant trainer and eager student of boxing. It can't help but evolve into a classic Freudian deal — with Frankie needing a daughter replacement, and Maggie telling Frankie he reminds her of her

See **EASTWOOD**, B5

HOLLY MULLEN

Eastwood captures true love

May you be showered with hearts and flowers tomorrow. May your special someone hand you a pound of the most decadent chocolates, if that's what it takes to prove true love.

Me, I'm looking at Valentine's Day this year through the lens of a well-received movie — predicted to be a multiple Oscar winner and the subject of a smoking controversy over the treatment of a moral conflict central to its plot.

And if you are one of the maybe 22 people left who have not yet seen Clint Eastwood's searing "Million Dollar Baby," I promise not to give away too much. That being part of the controversy as well — the ethics of a film critic or social commentator leaking important plot elements to an unsuspecting audience.

What I can't stop thinking about since seeing the movie has little to do with ethics and everything to do with love, and therefore, Valentine's Day. What both warms and haunts me about "Million Dollar Baby" is how it captures the power of transcendent love. This is not what we've come to expect from movies pretending to be about love. There's no slam-bam sex, no twisted triangles, no gamesmanship.

NEAR BARMOUTH BAY, WALES · 2004.

OCTOBER / 2004

DEAR CLAYT - WALES AND THEN ENGLAND — TRYING TO PAINT IN THE RAIN. — NOT A GOOD TIME OF YEAR TO BE DOING THIS! IT'S BEAUTIFUL & GREEN HOWEVER.

WARM WISHES & THANKS FOR YOUR FRIENDSHIP. (AND FOR TREATING JOHN SO WELL ALSO. & CHERYL) WE APPRECIATE YOU.

WARM WISHES
GMC.

NOTICE

STAMP IS ON OTHER SIDE

CLAYTON WILLIAMS
C/O WILLIAMS GALLERY
60 EAST SO. TEMPLE
SALT LAKE CITY
UTAH.
84111
U.S.A.

84111/1004


MERRY CHRISTMAS
Ken + Patricia 2004

Dear Floyd

I wish to think at age 94 that each new day a gift — with many new discoveries yet to unfold in life and creativity

Love you

Ed Wassmer

2004

Original Watercolor
by Theodore N. Wassmer

Anne-Marie Wright

and

Frederick Peter Lampropoulos

announce their marriage

Wednesday, the twenty-third of November

Two thousand and five

The Country Club

Salt Lake City, Utah

Art 2004: New museum, tight budgets

By Christy Karras
The Salt Lake Tribune

The past year was one of change and innovation in the visual art world, even as some long-time traditions and senior artists garnered recognition.

● A new museum, the Museum of Utah Art and History, opened on Main Street, bringing a new presence to Utah's museum scene. At the same time, the Utah Museum of Fine Art began charging admission and had to furlough staff due to budget constraints.

● In May, the Springville Museum of Art officially dedicated a new wing that doubled the museum's size, which will help accommodate a collection that has doubled in the past 25 years. In August, the Park City Arts Festival turned 35.

● The UMFA announced that it had in its collection a painting the Nazis stole from a Jewish art dealer during World War II. The museum, which had no idea the painting had been stolen, returned Francois Boucher's "Les Amoureux Jeunes [The Young Lovers]" to Andre Seligmann's heirs.

Al Hartmann/*Tribune file*

V. Douglas Snow was the featured artist at the Utah Arts Festival in June.

● The most impressive exhibition of the year was the "Art of the Ancient Mediterranean World" exhibition at the Brigham Young University Museum of Art, the largest such show since the Ramses II show in the 1980s. Other prominent exhibitions in 2004 included modernists at UMFA, Russian masters and Norman Rockwell at the Springville Art Museum, William Morris at the Kimball Art Center in Park City, video artist Gary Hill at the Salt Lake Art Center and Utah abstract artist Anna Campbell Bliss at UMFA.

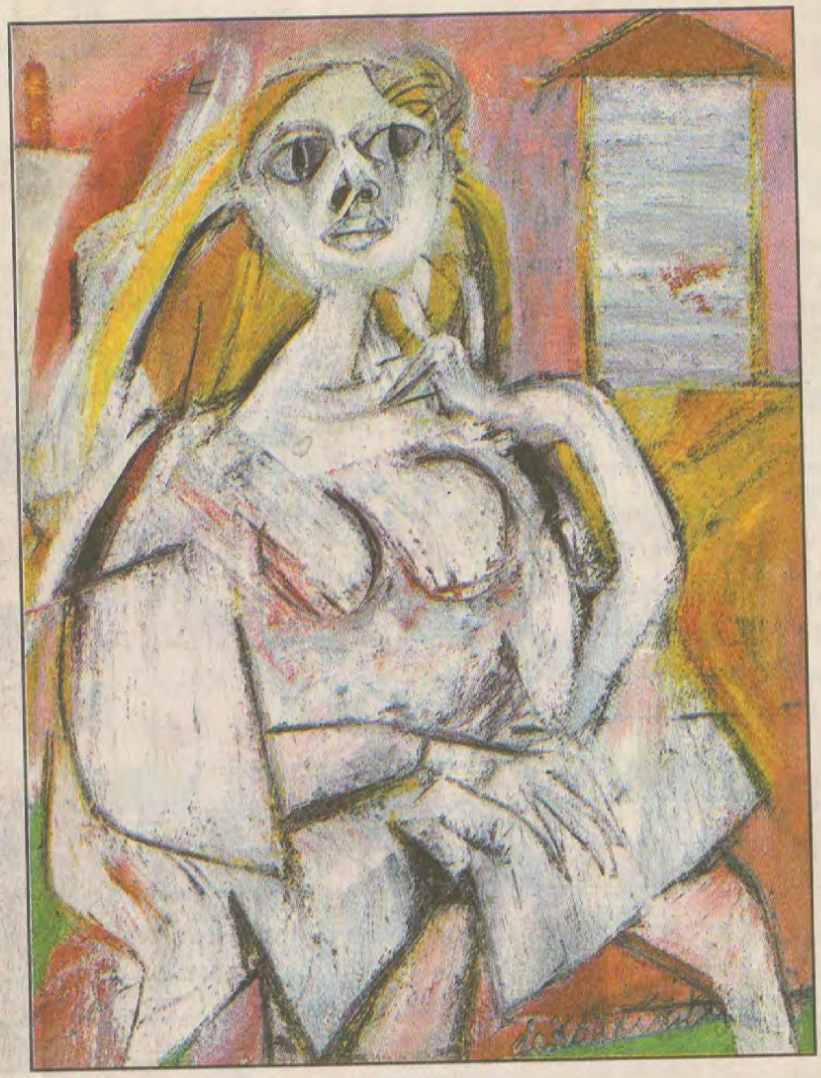
● Prominent — and controver — Utah painter V. Douglas Snow the featured artist at the Utah Ar Festival in June.

● In March, a former member The Church of Jesus Christ of Lat day Saints stirred uproar when hi photographs depicting homosexu Mormon missionaries went on dis play at Salt Lake Community College. The college agreed to move t display, part of a group show of w by gay and lesbian artists, to a roo away from the main corridor. But that didn't stop thieves from steali the work shortly thereafter.

AL HARTMANN/*Tribune file photo*

ts Festival in June.

t UMFA.
inent — and controversial
nter V. Douglas Snow was
d artist at the Utah Arts
June.
rch, a former member of
h of Jesus Christ of Latter-
stirred uproar when his
hs depicting homosexual
nissionaries went on dis-
t Lake Community Col-
ollege agreed to move the
rt of a group show of work
l lesbian artists, to a room
the main corridor. But
stop thieves from stealing
hortly thereafter.



Willem de Kooning's "Womanfea" was part of the Utah Museum of Fine Arts exhibit, "The Most Difficult Journey."

San Diego Trip 12/26 - 12/30/05

Clayton Williams

Hotel

From: "Cricket Ducat" <cducat@evanshotels.com>
To: <info@williamsfineart.com>
Sent: Friday, November 18, 2005 3:18 PM
Subject: Bahia Reservations

Mr. Williams,

I believe all of the children have now made their reservations. Here is an updated list of who has reservations, their room type, and the confirmation numbers.

Mr. Steve Jackson- Bay View Suite ($215.00 per night)- Conf# 1142470
Mr. Gary Nelson- Bay View Studio ($200.00 per night)- Conf# 7469685
Ms. Catherine Tait- Bay View Studio (booked through other company, don't know rate)- Conf# 8811649
Mr. Clayton R. Williams- Bay View Suite($185.00 per night)- Conf# 500076 (I upgraded you for no extra charge to the Bay View Suite to be next to your children)
Mr. Dan Williams-Bay View Suite ($215.00 per night)- Conf# 2144909
Ms. Denise Williams- Bay View Suite ($215 per night)- Conf# 506080

I requested for all of your rooms to be as close together as possible. Everyone with a suite will be in same area and the two with studios will be next to each other. Please let me know if you have any questions. At this time I have released any extra rooms we were holding. It was a pleasure to work with you Mr. Williams, thank you!!

Sincerely,

2 DB

Cricket Ducat
Assistant Group Rooms Coordinator
Evans Hotels
(858) 539-8814

1-800-576-4229

FAX 214-792-4793

To: Southwest Airlines

Phone 1-800-433-5368

Subject: Conformation No 97AQP6

Names of Ticket holders:

Gary Nelson
Louise Nelson
Sarah Nelson
Joseph Nelson

Clayton C. Williams
Renise Williams
Tyler Williams
Ann Williams
Emily Williams
Grace Williams

Dan Williams
Cynthia Williams
Kaite Williams
Taylor Williams
Sam Williams
Spencer Williams

Steve Jackson
Florie Jackson
Whitney Jackson
David Jackson
Laura Jackson
Isaac Jackson

Clayton R. Williams, Senior Citizen
Megan Williams

Total 24 people

Subj: **Fw: Avis Reservations for San Diego AWD# J901205**
Date: 11/8/2005 1:01:25 PM Pacific Standard Time
From: clayton@williamsfineart.com
To: MOMESW@aol.com

AVIS CARS

---- Original Message ----
From: "Wilkinson, Penny" <Penny.Wilkinson@cendant.com>
To: <clayton@williamsfineart.com>
Sent: Thursday, November 03, 2005 9:21 AM
Subject: Avis Reservations for San Diego AWD# J901205

> Clayton,
>
> The Avis reservations for your group are below. They're all for
7-passenger
> minivans for rental/return to San Diego International Airport, December
> 26-30, 2005.
>
> ~~3957-8110-us-5~~ Gary Nelson
> ~~3957-8111-us-6~~ Clayton Williams
> ~~3957-8112-us-0~~ Pat Williams
> 3957-8113-us-1 Steve Jackson
> ~~3957-8114-us-2~~ Cathy Tait
>
> Based on the information provided, the 5-day group rate per minivan is
> $304.99 including free unlimted mileage with surcharge ($3.50) and tax
> (7.75%,) the approximate total is $332.13. Not included in the
approximate
> total are optional coverages, gas refueling charges, prepaid gas etc.
>
> Since minivan are in high demand, a 48-hour cancellation notice is
required
> to avoid a $75.00 No Show Fee.
>
> Presently all minvans are reserved under your name and guaranteed to your
> credit card. Please provide my name an phone number to those your want to
> rent the vehicles. Each person should plan to call me in the next week to
> change each reservation to the actual renter name along with credit card
and
> mailing address.
>
> Each driver should plan to present a valid driver's license and personal
> major credit card at the time of rental as no rental charges are incurred
> until the rental occurs. We do appreciate your business. If I can be of
> further help, please let me know. I'm in the office weekdays between 8:30
> a.m. to 5 p.m. Central time.
>
> Best Regards,
>
> Penny Wilkinson
> AVIS Meeting & Group Sales
> Cendant Car Rental Group
> Phone: 800-525-7537 ext. 1969
> Fax: 918-621-4821
> e-mail: penny.wilkinson@cendant.com
>
>

'ling Address (For Payments Only)
ıthwest Airlines Co. Central Tktg
O. Box 97617
Dallas, Texas 75397
Phone: 214-792-4658 or 6751
Fax: 214-792-4793

SOUTHWEST AIRLINES
GROUP TRAVEL
Phone: 1-800-433-5368
Business Hours (Central Time Zone)
Mon. – Fri.: 8:00 a.m. – 6:30 p.m.

Overnight Delivery Service
Southwest Airlines
Group Lockbox 97617
TX1-0006
14800 Frye Road
Fort Worth, TX 76155

AIRFARE

2 from SLC
3 from Phoenix

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

GROUP TRAVEL AGREEMENT
For
CLAYTON WILLIAMS

CONFIRMATION NUMBER: 97AQP6 **NUMBER OF SEATS BOOKED:** 37

AGREEMENT PRINTED: NOVEMBER 2, 2005

Attention: Clayton Williams

Thank you for choosing Southwest Airlines for your Group Travel needs. Please read this Group Agreement and the enclosed Group Travel Policies carefully. Call Group Reservations immediately if you have any questions about the flights and fares reserved for your Group. Otherwise, sign and return a copy of this Travel Agreement with your first payment, which is due on **11 Nov 2005** to confirm our agreement.

The Group Travel Policies provided with this Agreement contains important additional information about payment, submission of group member names, name changes, group size change procedures, and fares, and circumstances under which reservations may be cancelled automatically without notice.

We guarantee your base fare when you purchase Group Tickets issued by Southwest Airlines and meet the due date(s) shown below. **Your Group reservation will cancel without notice if you do not meet the due date(s).** If you prefer travel agency ticketing, please call 1-800-433-5368 for a new fare quote.

FLIGHT ITINERARY:

26 Dec 2005	Flight #1667	SLC/LAS	1115A/1135A	nonstop
26 Dec 2005	Flight #141	LAS/SAN	130P/235P	nonstop
30 Dec 2005	Flight #1381	SAN/SLC	710P/1145P	1 stop

PER-PERSON FARES:

Quantity	Travel Date	From	To	Fare Basis	OneWay Fare and Tax per person	PFC per person*	Security Fee per person*	Total OneWay per person
29	26 Dec 2005	SLC	SAN	YL2	$153.40	$9.00	$5.00	$167.40
36	30 Dec 2005	SAN	SLC	Q7NR2	$119.40	$4.50	$2.50	$126.40
1	30 Dec 2005	SAN	SLC	QCD1	$106.40	$4.50	$2.50	$113.40
8	26 Dec 2005	SLC	SAN	YZ2	$146.40	$9.00	$5.00	$160.40

PER-PERSON FARE RULES:

Q7NR2 Nonrefundable once purchased; no upgrade, downgrade, standby or changes/exchanges allowed.
QCD1 Refundable; service charge may apply if tickets are received less than 7 days prior to travel; no upgrade, downgrade, standby or changes allowed; age 65 or over with proof required.

153.40
9
5
167.40
126.40
293.80

FAX TO

214 792 4793

Name list

I authorize Southwest Airlines
to change the name on
my ticket — Insert card holder name

Signature

Locator # 97AQP6

YL2 Refundable; service charge may apply if tickets are received less than 7 business days prior to travel; no upgrade, downgrade, standby or changes/exchanges allowed.
YZ2 Refundable; service charge may apply if tickets are received less than 7 business days prior to travel; youth 12-21 years with proof of age required; no upgrade, downgrade, standby or changes/exchanges allowed.

*Includes Passenger Facility Charges (PFCs) and government-imposed September 11th Security Fees in effect as of the date of this Agreement. Fares are subject to new PFCs and any applicable taxes or fees that may be imposed or changed prior to ticket purchase.

27 28 28

DEPOSIT AND PAYMENT:

Deposit Amount:	$0
Deposit Due Date:	N/A
Travel Agreement Due Date:	11 Nov 2005
Names and Final Payment Due Date:	11 Nov 2005

Deposits are payable only with Cashier's Check, ARC Approved Travel Agency Check, or Money Order. Deposits cannot be applied toward other Group Travel or individual travel. The deposit is nonrefundable if your Group cancels or makes any itinerary changes on or after **11 Nov 2005**.

Final Payment payable by Cashier's Check, ARC Approved Travel Agency Check, Money Order, or Credit Card Letter of Authorization (LOA). Need LOA? http://www.southwest.com/programs_services/groups/letter_auth.pdf

Verify remaining balance by sending an e-mail to CENTKT@WNCO.COM or call Southwest Airlines at 214-792-4658 or 214-792-6751.

For Customers in this Group who are Rapid Rewards Members, please provide the corresponding membership number with the Customer's name when submitting your name list. The Customer name on your name list must match the name on the Rapid Rewards membership account to receive credit. The membership number will be added to the Group Reservation Record, and will make checkin easier. Details are provided in your attached Group Policies information.

NOT GOING
Steve T.
Lisa
Fiancé
Steven T
Leslie
Ben
Ivan
Anna
Dan
Kelly
Sam
Daniel
Angie
Mike
Shelby
Jake
Fiance
Alisa
SIW
Henry
Jason

End 1 @ 2 @ 3 @ 4 @ 5 @ 6 @ 7

Dec 26 27 28 29

Age	Name	
54	Cathy Tait (Driver)	
26	Will Tait (3)	Sedan
20	Amy Tait	Lisa car
53	Gary Nelson (Driver)	
53	Louise Nelson	
20	Sarah Nelson (4)	
17	Joseph Nelson	
51	Clayton C. Williams (Driver)	
48	Denise Williams	
24	Tyler Williams (6)	Van
20	Ann Williams	
17	Emily Williams	
14	Grace Williams	

Age	Name	
46	Don Williams (Driver)	
43	Cynthia Williams	
19	Kade Williams	
17	Taylor Williams (7)	Van 21 not going
15	Megan Williams	
12	Sam Williams	
10	Spencer Williams	
43	Steve Jackson (Driver)	
43	Tone Jackson	
19	Whitney Jackson (6)	Van
15	David Jackson	
12	Laura Jackson	
9	Isaac Jackson	
1	Clayton R. Williams (1)	

34 people going

ROBERT KIRBY

Faith-based emotional wringer

Robert Kirby is on vacation. The following column is a reprint.

The Lord is breaking up my friend's marriage. After 24 years of marriage, Boone's wife has decided that he isn't going to the celestial kingdom. She's threatening divorce.

Trouble started about a year ago when Boone began having serious doubts about religion. He kept going to church, but didn't exactly keep his concerns to himself.

I've known Boone for years. He doesn't beat his wife, insult her, cheat on her, get drunk, and/or blow all their money. He's a good father and provider. If he has any serious faults, it's the Jazz.

But the more Boone talked, the more alarmed his wife became. Last week she decided that the devil had possessed her husband. She makes both of them sleep in the basement.

Boone has a choice. Either he stops his heretical musings and gets back on track, or his wife will divorce him. Put another way, he can lie to his wife, or be honest to himself.

This sort of thing probably happens a lot. You marry someone who shares your beliefs, but something happens along the way. They grow, they change, maybe they go a little nuts. Meanwhile, you're a rock.

Yeah, right. Here's a news flash. Everybody changes, even if it's just to become even more insecure and inflexible and dogmatic about their original beliefs.

Assuming that everything else in the relationship is cool, I think it's the height of irony to divorce someone over God, particularly since faith in him is supposed to be all about patience, forgiveness and love.

Frankly, who better deserves this kind of treatment than the person you vowed to love forever?

I think this happens because, for some people, exercising their religion is simply another way of exercising control over others. And life only makes sense if their loved ones stay in the box.

It doesn't happen just in marriage. When one of my relatives left the LDS church several years ago, it produced angry and bitter words from his immediate family. Rather than letting him know they still loved him, their knee-jerk reaction only widened the rift.

Remember the part about people changing? Life is a process, not a status. Keeping that in mind, maybe it makes sense not to nail the door shut just because someone leaves the room for a few minutes.

When it comes to faith, what we say matters far less than what we do. Nowhere is this truer than it is with children. People will make mortal enemies out of their children under the guise of saving their eternal souls.

Unless your kid is a drone, it's reasonable to expect that he or she will at some point express considerable doubt about the merits of church. Any kid who doesn't was probably born old in the first place.

So how do you handle things when your teenager says he or she doesn't believe and doesn't want to go?

You try reasoning with them, then you yell, then you ground them. Maybe you whack them, or tell them that they're risking your love in the great "families are forever" scheme of things.

Want to know what else is forever? Shame. Yeah, good old fashioned family guilt has probably produced more apostates and heretics than any external form of deliberate evil.

The amazing thing is that since emotional coercion and extortion wouldn't work on us, where do we get the idea that it would work on those we love?

Transcend the family

I have a mother. I have a father. My tribe is Mormon. But I am dreadfully tired of the mantra, "family values."

My Mormon tribe did not invent the family. The family was here several million years before we came along. And, by the way, show me more than one statement, ever, made by Jesus (Founder of the Firm) that says anything positive about the family. Honoring father and mother echoes from Sinai, not Galilee. Every single time, to my recollection, that Jesus ever spoke of family, he spoke only of transcending family, tribe, "the blood," for something higher, better, far more demanding.

When told that his mother and brothers and sisters were outside, wanting to see him, Jesus says, "Who are my mother, my brothers and sisters? Those who do my Father's will." Similarly, a believer, suffering the death of his father, asks for a day's delay for the burial. Jesus curtly says, "Let the dead bury the dead. Come, follow me." Talk about a punch in the belly!

The one who had no place to lay his head offers few quotes for family home evening. The family will always be with us. Our job is to transcend the boundaries of blood, tribe, ethnicity, nationality and religion. We all really belong to one tribe — the human tribe. Enough of this tribal breast-beating. Aren't there enough "great divides" in this strange place, already?

ED FIRMAGE
Salt Lake City

rity factor involved in this union, though I would call it

Return to CFW

THURSDAY
JUNE 17, 2004
B
<< www.sltrib.com >>

HOLLY MULLEN

Newlyweds: Mullen and Ted Wilson

Life is a bit too complex, I know, for summing up in a couple of refrigerator magnets. Still, two of them have graced my kitchen for years, and both speak to me today as much as ever.

The first comes from everyone's favorite nihilist, Friedrich Nietzsche: "One must still have chaos in oneself to be able to give birth to a dancing star."

The other is this well-worn but simply brilliant thought from Joseph Campbell: "Follow your bliss."

Often, when I am working at this iMac perched on my kitchen counter, it feels as if Neitzsche is the job foreman. Thoughts bounce through this middle-aged brain like bumper cars, thumping and colliding until one theme finally edges out the rest. Pure chaos. I can't say the end result is always a "dancing star." But I can dream.

Today, however, I am all Joseph Campbell. When you read this, presuming all went on schedule, I will be on some remote hiking trail in the Canadian Rockies with the man I married Monday. Following my bliss.

I also am following the advice of my two editors, who, while not making this an edict, urged me to reveal all to you. They think there is some solch

They think there is some celebrity factor involved in this union, though I would call it scant. Perhaps there is some power in full disclosure.

So here we go: The man in my life is Ted Wilson, former Salt Lake City mayor, seasoned politician, respected mountain climber. We talk politics together. We hash over ideas. I have met and married a bright, kind and dashing man who knows there is great truth in country music and who can laugh as heartily as a pirate. He is the most centered man I know.

This feels right. And daunting. Like millions of others who marry more than once, we now have two families to blend. We have former spouses we love and respect. We count seven children total — five come from Wilson; two from Mullen. Four of his are married with children of their own. One daughter will be married in October.

The Wilson clan is as tightly woven as the finest Navajo blanket, yet its heart is open. In my effort to find a place in this family's world, I have been welcomed, and I am grateful.

I am gaining seven grandchildren, ranging in age from 16 years to 13 months. The oldest has just finished drivers ed. The youngest has just started to walk. We anticipate their ranks will swell before the decade

ends.

A full five years after he and his former wife launched their youngest into the world, my new husband is gaining two teenagers, at least for a couple of weeks each month. Wilson sets his jaw and looks resolute when he tells me he is up to the task. And why would I doubt it? Last year, he took the 13-year-old to a pro-wrestling extravaganza, where they watched Goldberg crush Triple H. Next month he will take the 16-year-old with a learner's permit on a journey into Big Cottonwood Canyon. It's important she learn how to downshift, he says. Wouldn't want to burn up the brakes.

Having moved along single for several years, each of us knows this is risky terrain. We thought we had adapted quite well to solitude. Now this. We are a unit. We fully expect our share of refrigerator magnet moments: Chaos and bliss. We plan, whenever possible, to choose the latter.

hmullen@sltrib.com

while not making this an edict, urged me to reveal all to you.

Clayton Williams

From: "Stephen Williams" <newmuse@xmission.com>
To: <Undisclosed-Recipient:;>
Sent: Thursday, December 23, 2004 12:30 PM
Subject: SEASONS GREETING FROM STEVE WILLIAMS!

SEASONS GREETING TO YOU ALL!

I have never done an email Christmas card before, but this year it seems to be a necessity. I have an infection of the vocal cords and have bed-ridden since Sunday night (serves me right for putting off my Christmas cards until the last week!).

2004 has been a landmark year so I hope you'll indulge me as I tell you about some of my adventures.

My short film BLESSING has enjoyed a measure of success. It played in 12 festivals all over the U.S. and Australia. I was able to attend some of these festivals: San Francisco, Washington DC, Breckenridge, CO, Salt Lake City Pride Fest, Marco Island, FL. I was delighted to have some close friends join me at the Breckenridge Festival–we had such a great time! The film (for you who haven't seen it) concerns the struggles of a Mormon family dealing with an openly gay son. It has been gratifying to see the response to the film. The film will play in two more festivals at the beginning of 2005. I have just accepted a distribution offer from a distributor in Canada. The film will be distributed on a compilation dvd (along with other shorts) and the distributor will seek other outlets: TV, cable, national, international, etc. AFTER ALL THE BLOOD, SWEAT AND TEARS (AND DEBT) THAT WENT INTO THIS FILM, IT IS GRATIFYING TO SEE THAT SOMEBODY GIVES A RIP ABOUT IT!!!

I'm writing a feature film at the present. I hope to finish it in 2005 and begin raising funds for it's production. The distribution company has expressed interest. Crossing my fingers....

Completed another film in 2004. It dealt with the topic of vibrational healing, commissioned by a group called Integrated Awareness, specifically about how we store trauma in our bodies and how that trauma can be released. Fascinating stuff. It was one of the most grueling films I have ever done, yet an extremely rewarding experience.

I continue to teach at Salt Lake Community College. Don't know what I would do without this job! (Probably starve). I teach two sections of Intro to Film and one section of Film and Culture each semester. I just adjunct, so the pay isn't great, but I soooooooo enjoy it. I find the subject endlessly fascinating and the student stimulating. It's a perfect fit for me.

Still live in my house at 1062 Princeton in SLC. Love the house. Would like to build on an extra bedroom...maybe that will happen in 2005.

Was involved in a fun theatrical experience in 2004. The play was called "The Short, Happy Life of Francis McComber," a Hemingway short story adapted for the stage by Ron Frederickson. Had the chance to work with an excellent director (Frederickson) and two wonderful actors, so the experience was memorable. I hope to do more theater this coming year.

Still singing with the First Baptist Church Choir, an experience that gets richer and richer as the years go on. I've been a soloist there for 9 years!! Can hardly believe it. The choir is truly a family (I know...that's such a cliche!) but it's true.

Let's see...what else can I bore you with? How about a little of my Life Philosophy?

2004 has been a year of realizing how many things divide us in this life–all the things that keep us from loving each other...and how unnecessary these divisions are. I have dedicated myself, as a filmmaker, to portraying these divisions in stories, with the hope of helping to heal the schisms. I know this sounds lofty (I'll probably never make a DIME!) but this is my passion.

I guess that will suffice. I am soooooo grateful for the close friends and associations I have been blessed with.

I wish you all the warmest of holiday seasons! (and sorry for the LENGTH of this letter!)

WITH MUCH LOVE,

STEVE WILLIAMS

Clayton Williams

From: "Stephen Williams" <newmuse@xmission.com>
To: "florie jackson" <fjax@aros.net>; "Clayton C. Williams" <clayton@physics.utah.edu>; "Dan & Cynth Wiliams" <Dan_Williams@ATK.com>; "Clayton R. Williams" <info@williamsfineart.com>
Sent: Tuesday, December 21, 2004 10:03 AM

Weez,

Thanks for your response.

After trying to "give up" my anger for about 15 years now, I believe that it is an essential part of my healing and wholeness. I cannot just "give it up.' It has to be worked THRU.

I believe it is there for a reason. I took on all the shame for what was happening to me. I am not responsible for that shame. I was taking on the shame of others. My anger helps to make that clear to me.

I hope, with the help of God, to forgive and accept and move on. But CLARITY about what actually happened is also essential. The heavy shame and guilt over being homosexual has been with me for 30 years! In the family, I was tried and convicted. I have felt like a criminal ever since I came out to the family, for 15 years.

There is a **reason** why countries apologize, in formal statements and ceremonies, to other countries and individuals whom they have wronged. Someday maybe the Mormon church will have enough CLASS to apologize to the gay people whom they sentenced to a life of anguish and shame. Someday maybe my siblings will apologize for their behavior and judgments, in front of the nieces and nephews (who still look at me with fear and uncertainty in their eyes--not knowing what to think about uncle Steve). I want my name to be cleared--I'm tired of carrying the burden for my family.

This is healthy stuff. It is not something to fear. The healthiest thing I have ever done is to make BLESSING--expressing how I have felt for the past 30 years of my life.

I care for you deeply. Please don't be afraid of this part of my process. Our family is soooo terrified of expressed anger--one of many unhealthy traits we possess. It's a funny thing...after I am able to express my anger, it vanishes for a while. It's when I DON'T express it that it builds up and becomes mammoth. I need to be angry around the family for a while and not retreat into my shame. That's just the way it is. And when that's over, it will be over!

Love,

Steve

We are in need of reflective activism born out of humility, not arrogance. To be in the service of something beyond ourselves — to be in the presence of something other than ourselves — this is where we can begin to find a meaningful life where personal isolation is replaced through shared interaction. 'He who travels alone travels fastest. But in the company of friends — you go further,' writes Breyten Breytenbach.

Can we be equitable? Can we be generous with each other? Can our hearts be receptive to the presence and point of view of another? Can we listen with our whole being, not just our minds, and offer our attention rather than our opinions? And do we have enough resolve in our hearts to act courageously, relentlessly, without giving up — ever — trusting our fellow citizens to particpate with us in a search for possible solutions? This is revolutionary patience. This is what the Environmental Humanities program will foster.

Terry Tempest Williams
Annie Clark Tanner Fellow in Environmental Humanities
University of Utah

The earth owns us
Listen to it

Graduate Studies in Environmental Humanities

It would not be hyperbole to state that the Environmental Humanities graduate program is emerging as one of the most impressive programs at the University of Utah. It is unique in the country and sure to be modeled by other top universities.

Environmental issues cannot be fully comprehended and communicated without a deep knowledge of a place's culture, narratives, beliefs, language, history and ethics. Students within the graduate program will explore ethical, aesthetic, health and policy concerns vis-à-vis the environment through historical, cultural and creative perspectives.

Our graduates will facilitate creative discourse in our community about environmental issues. They will enable those with competing interests to find their way to common ground, for it is on such ground that the health of the environment will be understood as the wealth of our communities.

Listen to nature
Observe nature
Revere nature
Learn from the native American

natural American

Olivier Messiaen (1908-1992) is perhaps most famous for his "Quartet for the End of Time," written in a German prison camp in 1941. Soon after his repatriation to France, Messiaen achieved both a popularity and notoriety which placed him at the forefront of avant-garde composers in Europe. In 1951 his music saw an extreme change of style with "Le Merle Noir," the first of his many works devoted to birdsong. For Messiaen, birdsong represented music in its purest state. His devotion to birds and their habitats resulted in the most systematic attempts on behalf of any composer to musically depict the natural world.

Antonín Dvořák (1841-1904) is the outstanding composer of the Czech nationalist movement during the late nineteenth century. While heavily indebted to the style of Brahms, the defining characteristic of Dvořák's approach to composition is a devotion to the folk music of his native land. Dvořák and his colleagues were motivated by a "defensive" nationalism which sought to achieve a cultural identity rooted in the folk traditions of Bohemia. His music, of which the "Piano Quintet" is a wonderful example, reflects an ethic of place previously unknown in Western music.

Notes by Jason Hardink & Kimi Kawashima

So "Dominion over" is mistranslation
it seems to give man the wrong
idea about his relationship to this
earth — live in harmony with!

Joseph Campbell

Man must not subdue nature
Masks are to reduce the human in it's relationship to nature. Man must not overshadow nature
Pray that we will not interfere with natures incredible cycles & patterns, migrations

About the Music

"Voice of the Whale" by **George Crumb** (b. 1929) evokes and celebrates the ocean's most majestic creatures. This work was written at a time when a global environmental conscience was beginning to affect radical change; both the Clean Water Act and Greenpeace came into existence during the year Crumb composed this piece. Crumb writes: "'Voice of the Whale' was inspired by the singing of the humpback whale, a recording of which I heard in 1969. Each of the three performers should wear a black half-mask throughout the performance of the work. The masks, by effacing a sense of human projection, will symbolize the powerful impersonal forces of nature (nature dehumanized)."

During his lifetime, **Franz Josef Haydn** (1732-1809) saw his position at the court of Prince Esterházy transform from one of absolute servitude (all of his early compositions were considered property of the prince) to one of freedom and financial independence. While Beethoven is commonly thought of as the first major composer to successfully defy this social status of "courtly" composer, this designation more aptly belongs to Haydn. The "Lark" quartet was written in 1790, the year Haydn was in effect released from the court of Esterházy. Today we view Haydn as a composer from the "Classic" period. While his music does reflect the elegance and grace we associate with that era, during his lifetime he was considered an unorthodox, revolutionary composer, one whose music complemented the contemporaneous "Sturm und Drang" movement in German poetry, a movement distinguished by its enthusiasm for nature.

MUSEUM OF UTAH ART & HISTORY

Foundation Board Members

NOT FOR DISTRIBUTION TO THE PUBLIC

December 14, 2005

Thomas M. Alder (Tom)
send notices and minutes via email
send surface mail to office

Vice President, Private Client Services
Zions Bank
310 South Main, Suite **1333**
Salt Lake City, UT 84101

801-524-2164 office
801-541-2908 cell
801-**844-8527** fax
talder@zionsbank.com
asst: **HILLARY ARVESETH 594-8155**

1289 2nd Ave
Salt Lake City, UT 84103
spouse: Linda Alder

801-355-5557 home
loaner1950@hotmail.com

Joseph L. Andrus (Joe)
send notices and minutes via email

367 Main Street
Hingham, MA 02043
spouse: Holly Andrus

617-530-5455 office
781-749-2661 home
813-639-3692 fax
joseph.andrus@us.pwc.com

Amy Foulger Barlow (Amy)

11111 Piney Meetinghouse Road
Potomac, MD 20854

301-299-1884 home
301-299-7226
301-466-7010 cell
hjbarlowmd@aol.com

Cynthia Bioteau

President
Salt Lake Community College
P. O. Box 30808
4600 South Redwood Road
Salt Lake City, UT 84130-0808

801-957-4226 office
801-916-4226 cell
801-957-4225 fax

Dr. Brian Cannon
Associate Professor of History
Brigham Young University
2119 JFSB
Provo, UT 84602

brian_cannon@byu.edu
466-5211

Ruby Chacon
346 North 600 West
Salt Lake City, UT 84116

rubychacon@yahoo.com
755-8983 (cell)

Adrian Comollo
Italian Center
217 West 600 North
SLC, UT 84103

roserose44@msn.com

Dr. Lawrence Culver
History Department
Utah State University
0710 Old Main
Logan, UT 84322-0710

435-797-310
lawrence.culver@usu.edu

Robert Davis
577 Millcreek Way
Bountiful, UT 84010

240-3680
davisro@ldschurch.org

Anne M. Dolowitz
2747 Apache Circle
Salt Lake City, UT 84108

582-6311
amdwitzend@aol.com

David Ericson
418 South 200 West
Salt Lake City, UT 84101

533-8245
davidericsonfineart@yahoo.com

Bob Farrington
175 East 400 South, Suite 600
Salt Lake City, UT 84111

Roger L. Fitt
5983 Susquehanna
Murray, UT 84123

266-7779
rfitt3@comcast.net

Dr. Mary Francey
Utah Museum of Fine Arts
University of Utah
410 Campus Center Dr.
Salt Lake City, UT 84112

585-6851
mfrancey@umfa.utah.edu

Dr. John N. Fritz
Humanities Department, SLCC

957-4916
john.fritz@slcc.edu

1575 South State Street
E150C
Salt Lake City, UT 84115

Dave Gagon
8158 South 805 East
Sandy, UT 84094

237-2149
gag@desnews.com

Hikmet Loe
947 Sterling Drive
Salt Lake City, UT 84116

hikmetloe@comcast.net

Ruth Lubbers
Art Access Gallery
339 West Pierpont Avenue
Salt Lake City, UT 84101

328-0703
ruth@accessart.org

Dr. Jeff Nichols
Assistant Professor of History
Westminster College
1840 South 1300 East
Foster 208
Salt Lake City, UT 84105

832-2392
jnichols@westminstercollege.edu

Dr. Phil Notarianni
Utah State Historical Society
300 South Rio Grande Street
Salt Lake City, UT 84101

pnotarianni@utah.gov

Donna Poulton
905 North Little Valley Rd.
Salt Lake City, UT 84103

355-6956
poulton8@xmission.com

Paul Reeve
Assistant Professor of History
University of Utah
380 South 1400 East Rm 211
Salt Lake City, UT 84112-0311

585-9231 (phone)
585-0580 (fax)
paul.reeve@history.utah.edu

Janie Rogers
577 13th Ave.
Salt Lake City, UT 84103

532-6526
grandmamaro@yahoo.com

Bill Seifrit
830 Three Fountains Dr. #178
Murray, UT 84107

261-2786
wmseifrit@hotmail.com

Dennis Smith
543 North Hillside Drive

756-5463
dsmith7056@aol.com

Alpine, UT 84004

Gary E. Smith
11077 N. Gambol Oak Cr.
Highland, UT 84003

756-7754
gary@skippers.org

Patricia Smith-Mansfield, Director
Utah State Archives
346 South Rio Grande Street
Salt Lake City, UT 84101

pmansfie@utah.gov
531-3848
533-3535 (research center)

Eileen Hallett Stone
2142 South 1900 East
Salt Lake City, UT 84106

EHSwriter@aol.com
487-6970

Vern G. Swanson, Director
Springville Museum of Art
126 East 400 South
Springville, UT 84663

489-2727
vern.swanson@nebo.edu

Gary Swensen
1101 Framewood Ln
Salt Lake City, UT 84123

281-8746
garycswenson@hotmail.com

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

534-0331
info@williamsfineart.com

Rick Wray
Spy hop Productions
353 West Pierpont Ave.
Salt Lake City, UT 84101

532-7500
rick@spyhop.org

Carolyn H. Brady (Mitzi)
notify of meetings via phone and email
email minutes
email small files to Mitzi; larger files to Rod
send surface mail to home address

1592 Federal Heights Drive
Salt Lake City, UT 84103-4447
spouse: Rod Brady

801-363-5434 home
801-532-3652 fax
Mitzi19352000@yahoo.com
rhbrady@xmission.com (send large files here)

Sid W. and Mary Foulger (Sid and Mary)
send all info to Amy Foulger Barlow

c/o Amy Barlow
11111 Piney Meetinghouse Road
Potomac, MD 20854

301-299-7852 home

Ronald L. Fox (Ron)
send notices and minutes via email
send surface mail to either address

150 South Eaglewood Drive
North Salt Lake, UT 84054

PO Box 540006
North Salt Lake, UT 84054
spouse: Linda Fox

801-608-3745 cell
801-292-4396 home
801-296-1276 fax
foxslc@aol.com

Richard G. Horne (Rick)
send notices and minutes via email
send surface mail to office

Executive Director
R. Harold Burton Foundation
709 East South Temple
Salt Lake City, UT 84102

home: 78 N Street, SLC 84103

801-715-7140 office
RGHorne1@netscape.net
801-364-6783 fax
Assistant: Linda Edminster
Linda: 801-715-7141
801-359-9976 home
801-455-1823 cell

Steven J. Lund (Steve)
send notices and minutes via email

Currently performing service work for the Church of Jesus Christ of Latter-day Saints:
Mission President
1413 Pennfair Drive
Peachtree City, GA 30269

770-486-9191 (Georgia)
sl@bigplanet.com
888-373-5553 fax

Past President and CEO of Nu Skin Enterprises, Inc.

Nu Skin Enterprises, Inc.	801-345-2100 office
75 West Center	801-345-5001 direct
Provo, UT 84601	cvtaylor@nuskin.com
spouse: Kalleen Lund	Assistant: Carolyn Taylor

Robert E. Mansfield (Rob)

send notices and minutes via email
send surface mail to office

	801-237-0380 office
Van Cott, Bagley, Cornwall & McCarthy	801-560-8950 cell
50 South Main St., Suite 1600	801-237-0816 fax
Salt Lake City, UT 84144	Asst: Shauna or Connie 237-0238
spouse: Mikelle Mansfield	Rmansfield@vancott.com

John T. Nielsen (John)

send notices and minutes via email
send surface mail to office

	801-442-3572 office
Intermountain Health Care	801-242-3103 pager
36 South State St., 22nd Floor	Assistant: Pam
Salt Lake City, UT 84111	cojtniel@ihc.com
spouse: Suzi Nielsen	

W. Val Oveson (Val)

2125 South 900 East	**801-294-4175 home**
Bountiful, UT 84010	801-718-1400 cell
	oveson2125@comcast.net

Robert C. Rich (Bob)

send notices and minutes via email
The Riches travels often;
call cell phone with anything time sensitive

1104 S. Bonneville Drive	**801-582-1372 home**
Salt Lake City, UT 84108	801-558-5467 cell
spouse: Mary Rich	bobrich8@comcast.net

David E. Salisbury (Dave)

send notices via email and surface mail
send minutes via surface mail, home address

Of Counsel	
Van Cott, Bagley, Cornwall & McCarthy	**801-582-2783 home**
50 South Main St., Suite 1600	801-237-0215 office
Salt Lake City, UT 84144	801-557-5411 cell
	801-237-0437 fax

1423 Devonshire Drive
Salt Lake City, UT 84108

asst: Marguerite Petersen
Marguerite: 801-237-0254
desslcut@comcast.net
dsalisbury@vancott.com

Reed T. Searle (Reed)
send notices and minutes via email
send surface mail to home address

9480 South 3020 West
South Jordan, UT 84095
spouse: Kathy Searle

801-938-1333 office
801-580-2573 cell
801-254-3507 home
reed@ipautah.com
Assistant: Connie

Amanda P. Simmons (Amanda)
notify by phone
send minutes by email

475 East Oak Forest Road
Salt Lake City, UT 84103
spouse: Harris Simmons

801-532-6219 home
801-541-5858 cell
hhsimmons@att.net

Bonnie H. Stephens (Bonnie)
send notices and minutes via email
send surface mail to home address

5022 South Casto Circle
Salt Lake City, UT 84117
spouse: Dean Stephens

801-277-2966 home
bhartsmaven@msn.com

Diane P. Stewart (Diane)
send notices via email or phone
send minutes via email or surface
send surface mail to home address

1201 East Chandler Drive
Salt Lake City, UT 84103
spouse: Sam Stewart

801-301-4342 cell
801-534-0408 home
801-534-0519 fax
Assistant: Fred Naseri
Fred: 801-450-7975
hardyandhank@yahoo.com

Thomas F. Rugh (Tom)
75 H Street
Salt Lake City, UT 84111
Spouse: Susan

801-358-4358 cell
801-355-1832
trugh@muahnet.org

Clayton R. Williams (Clayt)
send notices and minutes via email
send surface mail to office

801-534-0331 office
801-582-5360 home
801-533-9877 fax

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

info@williamsfineart.com

1010 So. Oakhills Way
Salt Lake City, UT 84108

James W. Woolley (Jim)
send notices and minutes via email

1533 Federal Heights Drive
Salt Lake City, UT 84103

801-531-8768 home
jameswwoolley@yahoo.com

Dale O. Zabriskie (Dale)
send notices and minutes via email
send surface mail to office

801-484-7272 ext. 1 office

Zabriskie & Associates
1600 South Main St.
Salt Lake City, UT 84115
spouse: Miriam Zabriskie

801-276-0325 pager
dale@zabriskiepr.com

###

MUAH Staff

Kandace Steadman (Kandace)	801-463-2819 home
MUAH Interim Director 1438 East Kensington Ave. Salt Lake City, UT 84105 Spouse: Robert Walton-Steadman	801-355-5554 museum office 801-355-5222 museum fax ksteadman@muahnet.org 801-949-6230 cell
Jared Christensen (Jared)	
Accountant (part time)	jac26@utah.edu

State Tax ID # N-21365

Federal Tax ID # 87-0648780

MUSEUM OF UTAH ART & HISTORY

National Advisory Council

December 12, 2005

Dr. Alexander, Thomas
Lemuel Hardison Redd Professor of
Western American History
Department of History
Brigham Young University
2130 JFSB
Provo, UT 84602

Home 801-375-8797
Office 801-422-2944
email: thomas_alexander@byu.edu
Spouse: Marilyn Alexander

Dr. Broun, Elizabeth
The Margaret and Terry Stent Director
Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, DC 20013-7012

Any packages sent via UPS or Federal Express should be addressed to her office's physical location:

Smithsonian American Art Museum of Utah Art & History 750 9th Street NW, Suite 9550
Washington, DC 20001-4505

Office 202-275-1515
Fax: 202-275-1424
Assistant: Shelley Block
email: broune@saam.si.edu

US Mail:
Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, DC 20013-7012

FedEx, UPS, etc.
Smithsonian American Art Museum
750 9th Street NW, Suite 9550
Washington, DC 20001-4505

Dr. Crow, Thomas
Director, Getty Research Institute
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688

Martha L. Alfaro, Executive Assistant to Prof. Thomas Crow
Sandy Garcia 310-440-7433 Assistant

Office 310-440-6996
Fax 310-440-7781
e-mail: malfaro@getty.edu
Spouse: Catherine Phillips

Govan, Michael
Director, Dia Art Foundation
535 West 22nd Street
New York, NY 10011

Office: 212.293.5505
Fax: 212.293.5578
email: mgovan@diaart.org

Hughes, Cheryl
Director of Program Development,
Mayor's Office of Special Events
121 North LaSalle Street - Room 703
Chicago, IL 60602

Office 312-744-9217
Fax 312-744-8523
email: CHUGHES@CITYOFCHICAGO.ORG

Dr. Gray, Campbell
Director, Museum of Art
BYU/North Campus Drive
Provo, UT 84602
378-8286
378-ARTS (2787)

Office: 801-422-8257
email: Campbell_Gray@byu.edu
spouse: Jan

Prince, Jalynn
14800 Pettit Way
Potomac, MD 20854

Phone: (301) 330-9402

Dr. Sandberg, Mark
Professor of Scandinavian and Film Studies
7408 Dwinelle Hall
University of California
Berkeley, CA 94720

Office 510-642-0927
Cell 510-219-6215
email: sandberg@socrates.berkeley.edu

Ulrich, Laurel Thatcher
Phillips Professor of Early American History

Robinson Hall
35 Quincy Street
Harvard University
Cambridge, MA 02138

Phone: 617-495-2556/2545
Direct: 617-496-9548
Fax: 617-496-3425
email: ulrich@fas.harvard.edu

MUSEUM OF UTAH ART & HISTORY

Advisory Board Contact List
12/07/05

Lila Abersold 617 East South Temple Salt Lake City, UT 84102-1177	533-3581 labsersold@utah.com
Tom Alder 1289 Second Ave Salt Lake City, UT 84103	524-2164 talder@zionsbank.com
Ron Allen 835 Lakeview Stansbury Park, UT 84074	918-3047 rallen@ronallen.com
Ted Bachman 700 E Three Fountains Dr, #67 Murray, UT 84107	268-9693 tedbach@earthlink.net
Dr. Martha Bradley College of Architecture + Planning University of Utah 375 South 1530 East, Room 235 Salt Lake City, UT 84112	585-5765 Bradley@arch.utah.edu
James Brown KTVX 2175 West 1700 South Salt Lake City, UT 84104	jamesbrownshow@qwest.com
Geoffrey Brugger SLCC Miller Campus 9750 South 300 West Sandy, UT 84070	975-4997

...ion of her life on Sun...
...at her home between noo...
...p.m.

Happy 88th Birthday, Mom

...y's
... of
with
fine
...r II,
...e at

...e last
thedral
was a

Falls,
...ed the
...n Sym-
...t (now

...ate bro-
the mul-
...ttees of
...rs.
...ions and
children
...ne well,

...on, Paul
...e (Jack)
...nne and
Andrew
...ristopher
...ake City;
...wick Jr.,
Zollinger,

...elebrate
, at the
231 E.

...ily sug-
Stained
at the
...rk, 231
...y, Utah

Phil McGrath

Grandpa

In Loving Memory

4/25/1918~7/12/2002

Do not stand at my grave an weep, I am not here, I do not sleep, I am a thousand winds that blow, I am the diamond's gift of snow, I am the sunlight on ripened grain, I am the autumn's gentle rain, when you awaken in the morning's hush, I am the swift uplifting rush, Of quiet birds in circled flight, I am the soft stars that shine at night, Do not stand at my grave and cry,
I am not there, I did not die.
We miss you, Love your family

...ine.

Medical News That Matters

Second Opinion

By Dr. Isadore Rosenfeld

Should You Own This Lifesaving Device?

Taking action within 4 to 6 minutes of a sudden cardiac arrest can be critical.

For many people, an important piece of self-care equipment may be the home defibrillator, a device that saves lives by stopping cardiac arrest. Even though defibrillators already are in place in thousands of airplanes and public buildings, whether to have one in the home has sparked much debate. The FDA is deciding right now whether to permit you to buy one without a doctor's prescription.

Every year, 340,000 Americans die suddenly in emergency rooms or before reaching them because their hearts stopped beating. Four out of five of these fatal attacks occur in the home. But not everyone agrees that a defibrillator in the home is worth the expense. Some doctors argue that you're better off paying for a health club membership, joining a smoking-cessation program or taking medication to reduce your risk factors.

A home defibrillator may make all the difference.

How defibrillators work. In cardiac arrest, instead of pumping out its blood with each contraction, the heart either stops beating or wriggles like a bag of worms, depriving the brain and the rest of the body of blood. Normal rhythm can be restored by a defibrillator delivering an electrical shock to the heart through the chest wall. Untreated, death occurs within about 4 to 6 minutes.

Should you buy one? Men and women over the age of 45 who already have a heart "condition"—that is, those whose heart is weak, who have a potentially dangerous cardiac rhythm disturbance or who are vulnerable to coronary heart disease because of multiple risk factors—should consider having one of these devices at home.

Here are some facts to help you decide:

- **Cost.** Defibrillators sell for about $2000. They are available at medical equipment suppliers and at some drugstores.
- **Most are not covered by insurance, but check with your insurer.**
- **You currently need a doctor's prescription to purchase one.**
- **They are easy to use.** Most people with no medical training can learn to use them properly.
- **The unit makes many decisions for you.** The defibrillator analyzes the heart rate and rhythm, then delivers the shock only if necessary. All you do is push a button.

If you decide to buy a defibrillator for your home, I hope you end up wasting all that money and never have to use it!

» For more information on home defibrillators and cardiac arrest, visit *www.parade.com* and click on "Health."

POSTERITY OF JANET LUNDGREEN AND WILLIAM WOODWARD CARLSTON

Michelle and Brock LeBaron
Bryn

Anne and Rich Linton
Emily and Michael Hansen
Brock William
John, Eric (serving in Lima, Peru),
Taylor, Bethany, Andrew and Tanner

John and Angi Carlston
Christian and Nicole

Richard and Joyce Carlston
Audrey and Danielle

Thane and Jennifer Carlston
Talley

Kathryn and Joe Culbertson
Adam and Lola Claire

Ladd and Sarah Carlston
Lauren and Miles

Koosharem

O gentle valley sheltered by mountains so high,
How thou art a refuge from the storm.
The Lord pours down the rain as if from the overflow
Of tears because of a promiscuous world.
There are determined farmers and hard-fought fields,
And grazing cattle and sleepy sheep and animals wild,
and fish in streams and lake.
How we are envied in hearth and home
By those in hurried societies.
Here are good people with troubles
All their own who quietly bear
The burdens of life and death as it was meant to be.
Grammy and Gramps, mothers and fathers,
children and grandchildren
All are part of this remarkable canvas
Of life in this gentle valley.

Bill Carlston 3/30/04

APPRECIATION

On behalf of the family, we wish to express their gratitude for your many kindnesses in thought and deed, and for your attendance at the funeral services.

Neal S. Magleby & Sons Mortuary

Magleby-Jensen Mortuary

Richfield, Salina, and Gunnison, Utah

In Loving Memory of William Carlston

January 3, 1928 - April 22, 2004

WILLIAM "BILL" WOODWARD CARLSTON

January 3, 1928
Salt Lake City

April 22, 2004
Richfield, Utah

MARRIED: Janet Lundgreen on October 15, 1954 in the Salt Lake Temple.
CHILDREN: Michelle (Brock) LeBaron, Anne (Rich) Linton, John (Angi) Carlston, Richard (Joyce) Carlston, Thane (Jennifer) Carlston, Kathryn (Joe) Culbertson, and Ladd (Sarah) Carlston
17 Grandchildren, 1 Great-Grandchild
SISTER: Kelli Fleming
PRECEDED IN DEATH BY: Parents, William and Iola Carlston

FUNERAL SERVICES
Monday, April 26, 2004
11:00 a.m.
Koosharem LDS Ward Chapel

OFFICIATING
Bishop Phillip Burr

COMPASSIONATE SERVICE
Koosharem Relief Society Sisters

INTERMENT
Monroe City Cemetery
3:00 p.m.

CASKET BEARERS
(Granddaughters) Emily Hansen, Nicole Carlston, Audrey Carlston, Bethany Linton, Danielle Carlston, Bryn LeBaron, Lauren Carlston and Lola Culbertsen

Family Prayer . . . .Richard Linton (Son-in-Law)

SERVICES

Prelude Music . . . . . .Betsy Cazier

Invocation . . . . . .Ladd Carlston (Son)

Children's Memories . . . . . .John Carlston, Anne Linton, and Richard Carlston (Children)

Musical Selection . . . . . .Grandchildren Chorus
Cello Accompanist, John Linton (Grandson)

Children's Memories . . . . . .Thane Carlston, Kathryn Culbertson, Michelle LeBaron and Ladd Carlston (Children)

Piano Solo . . . . . .Taylor Linton (Grandson)
"Claire De Lune"

Tribute . . . . . .Carl Paulsen
(Norwegian Mission Group)

Remarks . . . . . .Bishop Phillip Burr

Congregational Hymn . . . . . .#292
"O My Father"
Accompanist, Carolyn Ogden
Director, Betsy Cazier

Benediction . . . . . .Michael Hansen (Grandson)

Postlude Music . . . . . .Carolyn Ogden

Dedication of the Grave . . .John Carlston (Son)

Military Rites . . . . . .Monroe American Legion Post #37

PALLBEARERS

(Sons) John Carlston, Richard Carlston, Thane Carlston, Ladd Carlston, (Sons-in-Law) Brock LeBaron, Richard Linton, Joe Culbertson, (Grandsons) John Linton, Christian Carlston,Taylor Linton, Talley Carlston and Michael Hansen

HONORARY PALLBEARERS

(Grandsons) Eric Linton, Andrew Linton, Adam Culbertson, Tanner Linton, Miles Carlston and Brock Hansen

Deseret News 10/10/04

COURTESY WILLIAMS FINE ART

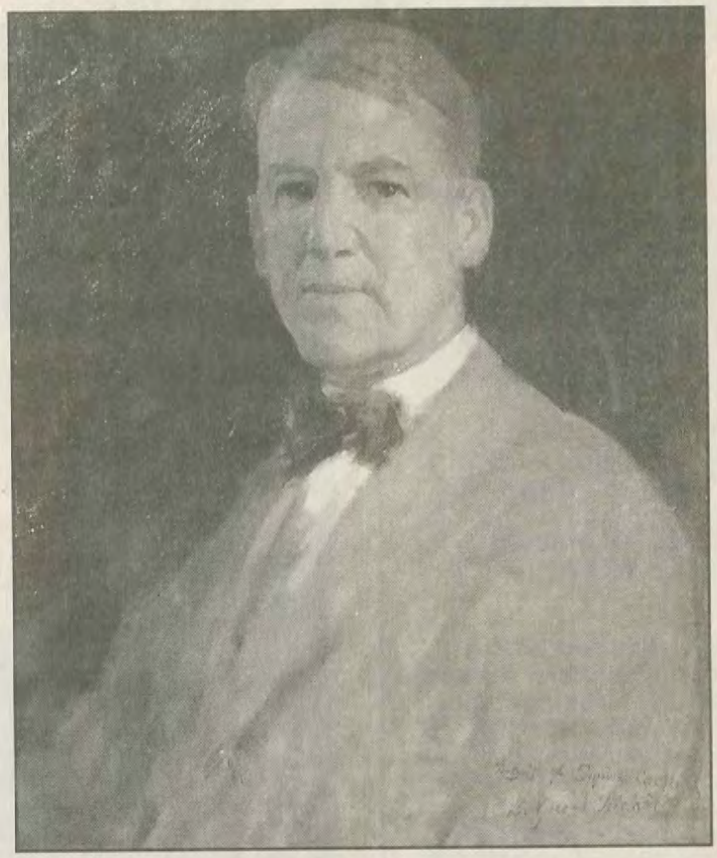
Zimbeaux and Zimbeaux

Art historian/filmmaker Donna Poulton records a discussion with 92-year-old artist Francis Zimbeaux at Williams Fine Art, 60 E. South Temple, in Salt Lake City. Zimbeaux and his father, Frank (1861-1935), who was also an accomplished and respected artist, have a historically significant two-man exhibition and sale of 70 works each at the gallery. For more information on the show and sale of work, call 534-0331.

SAVE 2

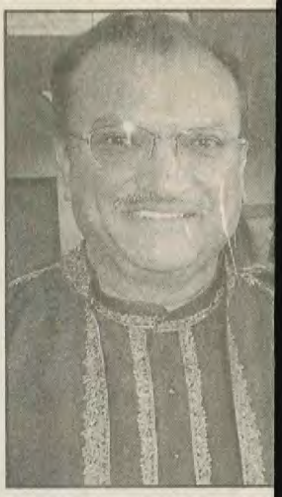
Portrait found in S.L. attic

This portrait of Squire Coop (1872-1945) by Lee Greene Richards was discovered in the attic of a Salt Lake City home. Coop conducted the Ogden Tabernacle Choir for a time and was the founder of the Oratorio Society of Utah, the oldest continuing musical organization in Utah outside of the Mormon Tabernacle Choir. If you are a descendent of Coop and know when Richards painted the portrait, you are encouraged to get in touch with Williams Fine Art, 534-0331. The painting is currently on display at the gallery, 60 E. South Temple, Suite 150.



COURTESY WILLIAMS FINE ART

Museum of Utah Art and History executive director Thomas Rugh with guest of honor Diane Keaton and Zions Bank president A. Scott Anderson at dinner celebrating the museum opening.



India Cultural Center lifetim and wife Kalpana Patel at f

A hand was generously offere

Every year, Utahns raise millions of dollars to feed the hungry, shelter the homeless, fund medical research and aid the arts.

And they have a good time doing it. Among the year's most memorable events:

● The American Cancer Society declared "Laissez le bon temps rouler!" as 400 guests braved icy streets Feb. 25 to celebrate a Mardi Gras Gala at the Great Hallway (Union Pacific building) at The Gateway.

"Word of Hope" honorees are Richard A. Fulmer, Mary Beckerle, Edward "Joe" Eyring, Tracy Crowl and Tom Love. The New Orleans flavor was in the crawdads and jambalaya, the jazzy Great Basin Street Band and Alta High dancers.

● Close to 600 winter-sports fans were at the 2004 Ski Affair Oct. 23, a tribute to women racers, instructors and resort developers who helped develop skiing a half-century ago.

Looking simply mah-velous: Suzy Hais Rytting, Jean Saubert, Glade Miller, Margo Walters McDonald, Dolores LaChapelle, Wilma Johnson, Jannette Burr Johnson, Virginia Guernsey Huidekoper, Evelyn Engen and Maxine Bounous.

● Catholic Community Services' first Distinguished Humanitarian Award was presented to Church of Jesus Christ of Latter-day Saints President Gordon B. Hinckley Oct. 5. The Most Rev. George H. Niederauer, bishop of the Diocese of Salt Lake City, welcomed the 800 guests to the ecumenical event, noting "More unites us than divides us." The Utah bench rumor, courtesy of former University of Utah football coach Urban Meyer, that Hinckley wears red socks to Utah-BYU games was neither confirmed nor denied.

JUDY MAGID

● Two days of serious golf was followed by Huntsman Cancer Institute's fund-raising gala dinner Aug. 13 with 480 guests admiring and bidding on guitars signed by celebrities Jimmy Buffett, Willie Nelson, Peter Frampton and more. Sharon Osbourne heard about the event and sent a guitar from Black Sabbath. The collection, underwritten by Tom Kartosis and Dallas Mavericks Coach Don Nelson, will tour children's hospitals and cancer centers during 2005.

● The 2004 India Cultural Center Gala at South Towne Center May 8 seated 600 guests in elegant saris, long gowns, tuxedos and distinguished sherwanis, to raise $100,000 for the center next to the Shree Ganesha Hindu Temple in South Jordan. The event included a performance of Kathak, one of six major classical dances of India, with the San Francisco Chitresh Das Dance Company, plus sang paneer and gobi Manchurian.

● "Fenway Park," a k a the Grand America ballroom, was the site of the National Kidney Foundation of Utah party May 13 honoring Boston Red Sox fan Merit Medical Systems Inc. founder Fred Lampropoulos with the "Gift of Life" award.

Surprise of the evening was Lampropoulos as a performer, singing a Broadway medley with Galaxy, a quartet with original Lettermen member Bob Engemann, Tammy Johnson, Miss Utah 2003 Stacy Johnson and Jerry West; special guest was former Red Sox pitcher (and Utahn) Bruce Hurst, wearing reading glasses, which he said qualify him "to be an umpire."

● Oscar winner and Western art collector Diane Keaton added Hollywood glamour to the opening of the new Museum of Utah Art and History (MUAH) at

PHOTOS BY JUDY MAGID/*The Salt Lake Tribune*

ne trustee Dinesh Patel greets guests with daughter Avni Patel und-raising event for the cultural center.

Cyber Slut Tracie Aviary wore a "Miss Gay Rodeo" banner and joined the buffet line with Krystyna Shaylee.

d to those of us most in need

a gala dinner June 25 with 700 guests applauding as Gov. Olene Walker presented Keaton with the first Utah Governor's Award for Devotion for the Arts.

The evening, which boasted arts patrons from across the state, began with a VIP reception and art exhibit at the museum's 125 S. Main St. gallery, where Keaton and sister Dorrie Hall were presented with original Maynard Dixon drawings by Clayton Williams.

● Close to 900 guests attended the Young Women's Christian Association Outstanding Achievement Awards luncheon Oct. 1, honoring outstanding Utah women and keynote speaker Nontombi Naomi Tutu, youngest daughter of Archbishop Desmond Tutu, who spoke of the struggle to end apartheid in South Africa. The event raised about $230,000.

● Utah AIDS Foundation's 14th Oscar Night America Gala Feb. 29 was a winner, with 750 star-struck guests filling the Rose Wagner Performing Arts Center. Best seats for the Oscar show were on screen in the Jeanné Wagner Theatre. Standing heads and shoulders above the crowd were Cyber Sluts volunteers Ruby Ridge, Chevy Surburban and Anita Dingey.

● Hands down, the wildest party in town was the Sept. 9 American Express Rendezvous at the Zoo with 801 guests.

The auction included an overnight safari dinner, after-dark tour and no black mambas. Proceeds from the event approached $190,000.

Salt Lake Tribune reporter Mike Gorrell contributed to this story.

Museum good for downtown

Many Utah museums tell pieces of the state's rich history. There are also museums and public buildings that display the works of the state's finest artists.

But none is devoted solely to the history of Utah. That will change when the Utah Museum of Art & History, to be located in downtown Salt Lake City, opens its doors. It will weave Utah stories using visual art, historical artifacts and archives now in public and private collections.

For instance, one of the planned displays will feature a shell brooch made by a Japanese-American woman held at the Topaz internment camp during World War II. The brooch will be the starting point of her story and the larger issue of holding "enemy combatants" during military conflicts.

The concept of the Utah Museum of Art & History, or MUAH, is exciting because it may serve as a catalyst for further revitalization of downtown Salt Lake City. It will provide a central location to display many of the art and history treasures that belong to the people of Utah and are maintained by state archivists, historians and the Utah Arts Council. These are mostly held in storage because there is not an adequate or common place to show them to the public.

In 1998, Bonnie Stephens of the Utah Arts Council, Jeff Johnson, then of the Utah State Archives and Records Service, and Max Evans, then of the Utah State Historical Society, embarked on a project to meld elements of Utah's art and history. The original project was called the Utah Cultural Center.

The project eventually evolved into the MUAH, which will be directed by Thomas F. Rugh, who brings a broad art background and considerable business acumen to the position. Rugh, a former senior vice president at Zions Bank, was chairman of the Brigham Young University Museum of Art National Advisory Board and vice-chairman of Art Access in Salt Lake City. Rugh holds a doctorate degree in art history from the University of Chicago, has taught at Notre Dame University and teaches a class in museum studies at BYU.

Although MUAH is a nonprofit organization, Rugh makes no bones about running the museum as a business. To supplement fund raising and traditional revenue sources, the museum will also be available as a boutique meeting space for conventioneers or other groups that need an intimate setting for meetings or gatherings.

Rugh's passions are art and museums. Through personal and professional connections, he has assembled an impressive national advisory council on behalf of MUAH, including the directors of the Smithsonian American Art Museum and the Getty Research Institute.

The museum is located at 125-127 S. Main. Formerly, the buildings at that address housed State Savings and Loan and Inkley's. The bank building was built in 1864. Establishing MUAH's primary location in that building gives a lovely historical structure a new lease on life, which is an added bonus of the project.

MUAH will be a welcome addition to Utah's cultural and educational landscape and an important player in the revitalization of Salt Lake's Main Street. We look forward to its scheduled opening in late 2004 or early 2005.

Museum good for downtown

Many Utah museums tell pieces of the state's rich history. There are also museums and public buildings that display the works of the state's finest artists.

But none is devoted solely to the history of Utah. That will change when the Utah Museum of Art & History, to be located in downtown Salt Lake City, opens its doors. It will weave Utah stories using visual art, historical artifacts and archives now in public and private collections.

For instance, one of the planned displays will feature a shell brooch made by a Japanese-American woman held at the Topaz internment camp during World War II. The brooch will be the starting point of her story and the larger issue of holding "enemy combatants" during military conflicts.

The concept of the Utah Museum of Art & History, or MUAH, is exciting because it may serve as a catalyst for further revitalization of downtown Salt Lake City. It will provide a central location to display many of the art and history treasures that belong to the people of Utah and are maintained by state archivists, historians and the Utah Arts Council. These are mostly held in storage because there is not an adequate or common place to show them to the public.

In 1998, Bonnie Stephens of the Utah Arts Council, Jeff Johnson, then of the Utah State Archives and Records Service, and Max Evans, then of the Utah State Historical Society, embarked on a project to meld elements of Utah's art and history. The original project was called the Utah Cultural Center.

The project eventually evolved into the MUAH, which will be directed by Thomas F. Rugh, who brings a broad art background and considerable business acumen to the position. Rugh, a former senior vice president at Zions Bank, was chairman of the Brigham Young University Museum of Art National Advisory Board and vice-chairman of Art Access in Salt Lake City. Rugh holds a doctorate degree in art history from the University of Chicago, has taught at Notre Dame University and teaches a class in museum studies at BYU.

Although MUAH is a nonprofit organization, Rugh makes no bones about running the museum as a business. To supplement fund raising and traditional revenue sources, the museum will also be available as a boutique meeting space for conventioneers or other groups that need an intimate setting for meetings or gatherings.

Rugh's passions are art and museums. Through personal and professional connections, he has assembled an impressive national advisory council on behalf of MUAH, including the directors of the Smithsonian American Art Museum and the Getty Research Institute.

The museum is located at 125-127 S. Main. Formerly, the buildings at that address housed State Savings and Loan and Inkley's. The bank building was built in 1864. Establishing MUAH's primary location in that building gives a lovely historical structure a new lease on life, which is an added bonus of the project.

MUAH will be a welcome addition to Utah's cultural and educational landscape and an important player in the revitalization of Salt Lake's Main Street. We look forward to its scheduled opening in late 2004 or early 2005.

Governor

Declaration

Whereas, Theodore Milton Wassmer, having reached his 95th birthday, is one of the oldest continuously working artist in the State of Utah;

Whereas, Ted Wassmer has more than 3000 works of art in museums, colleges and private collections around the globe, thus representing Utah's artistic accomplishments;

Whereas, Ted Wassmer has generously donated more than 1500 works of art and sculpture to enhance and celebrate Utah's public museums, including, among others, the Fairview Museum of History and Art, the Brigham City Museum, Nora Eccles Harrison Museum, and the Springville Museum of Art;

Whereas, Ted Wassmer has contributed more than 1700 volumes of art and literature essays, photographs and pictorials to Utah museums, libraries and public and private schools;

Whereas, Ted Wassmer has donated his works of art to many of the area's social, educational and cultural non-profit organizations for auction to help raise needed funds; and,

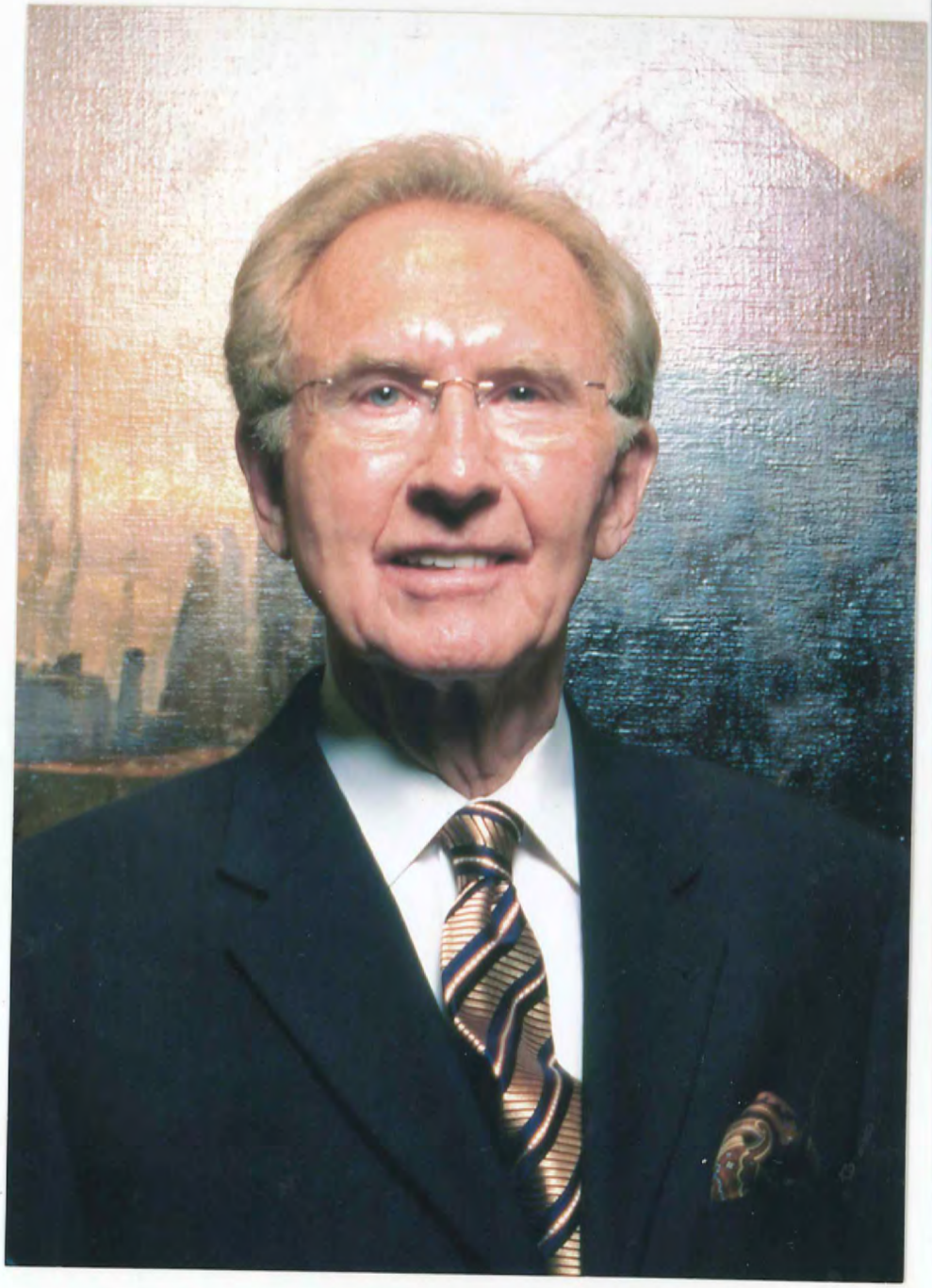
Whereas, Ted Wassmer continues to mentor young, aspiring artists by freely giving of his time and expertise, thus enriching Utah's cultural environment;

Now Therefore, I, Jon M. Huntsman, Jr., Governor of the State of Utah, do hereby declare February 23, 2005, to be

Theodore Milton Wassmer Day

Jon M. Huntsman Jr.

Governor



2005

CLAYTON R. WILLIAMS
WILLIAMS FINE ART

2005

I guess you eat a lot of fiber.

Dear Dad,

We hope you have a fabulous birthday and get everything you want!

We are so thankful for the love and generosity to show to our family. We admire you for your many talents and your drive to take on new challenges. You are amazing! Joe, Cathy + family

9 805

HISTORY OF WILLIAMS FINE ART
Including Thirteen Cultural/Educational Events

1988 Williams Fine Art opens 12-03-1988

1989 Kent Wallis' first one-man show in Utah

1991 **Symposium**: First Cultural/Educational event featured "J.T. Harwood's Paintings and Photographs." The guest speaker was Dr. Will South.

1992 **Symposium**: Cultural/Educational event featured "Debussy and Monet—a Comparison of Music and Impressionist Art" with guest speaker Aden Ross.

1993 First All-Russian Art Exhibit at Williams Fine Art featuring portraits and landscapes from the 1930s to the 1980s.

1994 **Symposium**: Cultural/Educational event. Russian Art and Russian Music with guest speakers: Dr. Vern Swanson and [redacted]. Ardean Watts.

First Autumn Art Harvest for the Deseret Foundation. Chaired by Clayton R. Williams at the Little America Hotel.

1996 Second Autumn Art Harvest for the Deseret Foundation. Co-chaired and curated by Clayton R. Williams at the Little America Hotel.

1997 **Symposium**: Cultural/Educational event. Williams Fine Art introduces the book **Utah Painting and Sculpture** combined with a "Collectors Art Exhibition". Guest Speakers were the authors of the book, Dr. Vern Swanson, Dr. Robert Olpin and Dr. William Seifrit.

1998 **Symposium**: Cultural/Educational event. William Fine Art introduces the book **Desert Dreams,** a biography of Maynard Dixon by Don Hagerty. Over 124 works by Maynard Dixon were on exhibition. The guest speakers were Don Hagerty and Dixon's son, John Dixon.

Third Autumn Art Harvest for Deseret Foundation. It was curated by Clayton R. Williams at the Little America Hotel.

1999 **Symposium**: Cultural/Educational event. Williams Fine Art introduces the book **Artists of Utah** combined with a "Collectors Art Exhibition". Guest Speakers were the authors of the book, Dr. Vern Swanson, Dr. Robert and Dr. Willaim Seifrit.

2000 **Symposium**: Cultural/Educational event. Williams Fine Art presents "An Evening to Honor Arnold Friberg." The guest speaker was Arnold Friberg. Many of his works were on exhibition and over 700 people attended. The event was so well received that numerous copies of a video of the evening were sold.

2001 Fine Arts Advisory Board Award (Honorary Alumnus Award) was given to Clayton R. Williams. Williams was made a Lifetime member of the Advisory Board and the College of Fine Arts, University of Utah.

Symposium: Cultural/Educational event. Williams Fine Art "Introduces the book, **The Heart of Maynard Dixon**." The editor of the book and speaker of the evening was Phillip Clark. This was in conjunction with a Maynard Dixon exhibit of over 128 works of art.

Williams Fine Art Presents a Three-Person Art Exhibit: The paintings of Randall Lake, Bonnie Posselli and Steven Adams.

2002 **Symposium**: Cultural/Educational event. Williams Fine Art presents "An Evening to Honor LeConte Stewart" with 700 works by LeConte Stewart on exhibition. The Guest speakers were his two sons, Birge Stewart and Maynard Dixon Stewart.

Williams Fine Art presents a Two-Person Art Exhibit highlighting the two outstanding University of Utah, College of Fine Arts Graduates.

2003 Williams Fine Art presents a Two-Person Art Exhibit highlighting the two outstanding University of Utah, College of Fine Arts Graduates, Steve Larson and Jimmy Lucero.

Symposium: Cultural/Educational event. Williams Fine Art presents "An Evening of Music and Art." Featuring the Craig Larson Jazz Trio and guest speakers Ann Ewers and Craig Larson.

2004 Williams Fine Art presents a Two-Person Art Exhibit highlighting the two outstanding University of Utah, College of Fine Arts Graduates.

Symposium: Cultural/Educational event. Williams Fine Art presents "An Evening to Honor Frank Zimbeaux and Francis Zimbeaux." Works by both Frank and Francis were on exhibit. The guest speaker was Dr. William Seifrit.

2005 **Symposium**: Cultural/Educational event. Williams Fine Art presents "An

2005

Evening to Honor Florence Ware." The evening included an exhibit of over 300 paintings and drawings by Florence Ware. The guest speakers were Dr. William Seifrit and Holly Mullen from the Salt Lake Tribune.

Williams Fine Art presents a Two-Person Art Exhibit highlighting the two outstanding University of Utah, College of Fine Arts Graduates.

Symposium: Cultural/Educational event. Williams Fine Art presents "An Evening to Honor Minerva Teichert." Many of her paintings were on exhibit and the guest speakers included: Elizabeth Zirkle (the artist's granddaughter) and Steven Teichert (the artist's grandson).

Williams Fine Art presents a One Man show for Jeffery Hein. Highlighted as a student artist in 2002, his career has had phenomenal success. Most recently he received five major commissions.

BOARD OF DIRECTORS
CULTURAL, CIVIC AND HUMANITARIAN

Amicus Board (LDS Hospital)
- President two years
- Board Member

Deseret Foundation (LDS Hospital)
- Board Member, ten years

University of Utah College of Fine Arts Advisory Board
- Board Member, ten years
- Chairman, one year

University of Utah Fine Arts Institute
- Co-Founder (with Robert Olpin)
- Board of Director member, five years
- Chairman, 1995 to present
- Scholarships awarded, fifteen to date

Salt Lake County Fine Arts Advisory Board
- 1992 to present

Huntsman Cancer Arts Committee
- 1998 to present

Featured Artists:

Ken Baxter	Kimball Warren	Bonnie Posselli
Michael Coleman	Marty Ricks	Elva Malin
Russell Case	Scott Wallis	Frank Magelby
Kathy Wilson	Gary E. Smith	Gil Sanders
Kathy Peterson	Carole Evans	David Meikle
John Collins	Linda Budd	Nick Coleman
Steve Songer	Laura Boardman	Steve McGinty
Gary Kapp	Valoy Eaton	James Kay
Carl Thomas	Susan Gallacher	Kent Wallis
John Wood	Douglas Braithwaite	Sterling Sessions

TIAA CREF

FINANCIAL SERVICES FOR THE GREATER GOOD™

Please join us for a live auction

Evening at the Muse
Works of Major Utah Artists

May 19, 2005
7:00 pm
Museum of Utah Art & History
125 South Main Street
$10 per person
Hors d'oeuvres & art preview 6:00 – 7:00
Live auction begins at 7:00

Auctioneers: Fred Ball & Dr. Robert Olpin

Space is limited
Advance reservations suggested

Please RSVP by May 16th to Kandace

at (801) 355-5554

Cover: "Indian Encampment" by Nicholas Coleman
12 X 16 oil on canvas
2005

February 6, 2006

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

Dear Mr. Williams,

Thank you for removing almost all of your nude pictures from the common window area of your two locations in Eagle Gate Plaza & Tower. However, in your "annex", would you please remove the nude man's butt from on top of the spires of the Salt Lake Temple?! Thank you.

Most Sincerely From:

Someone Who Has Waited A Long Time For You To Realize Your Ridiculous Error

cc: David Wright, Zions Securities

10-14-05

Dear Richard -

Thank you for taking time to visit with me at my gallery on September 1st. I thoroughly enjoyed our discussion

On Sept. 2nd I listened to the interview you did with Ted Capener. I thought it was absolutely excellent.

I hope that you and your wife will visit Williams Fine Art when you find time to do so.

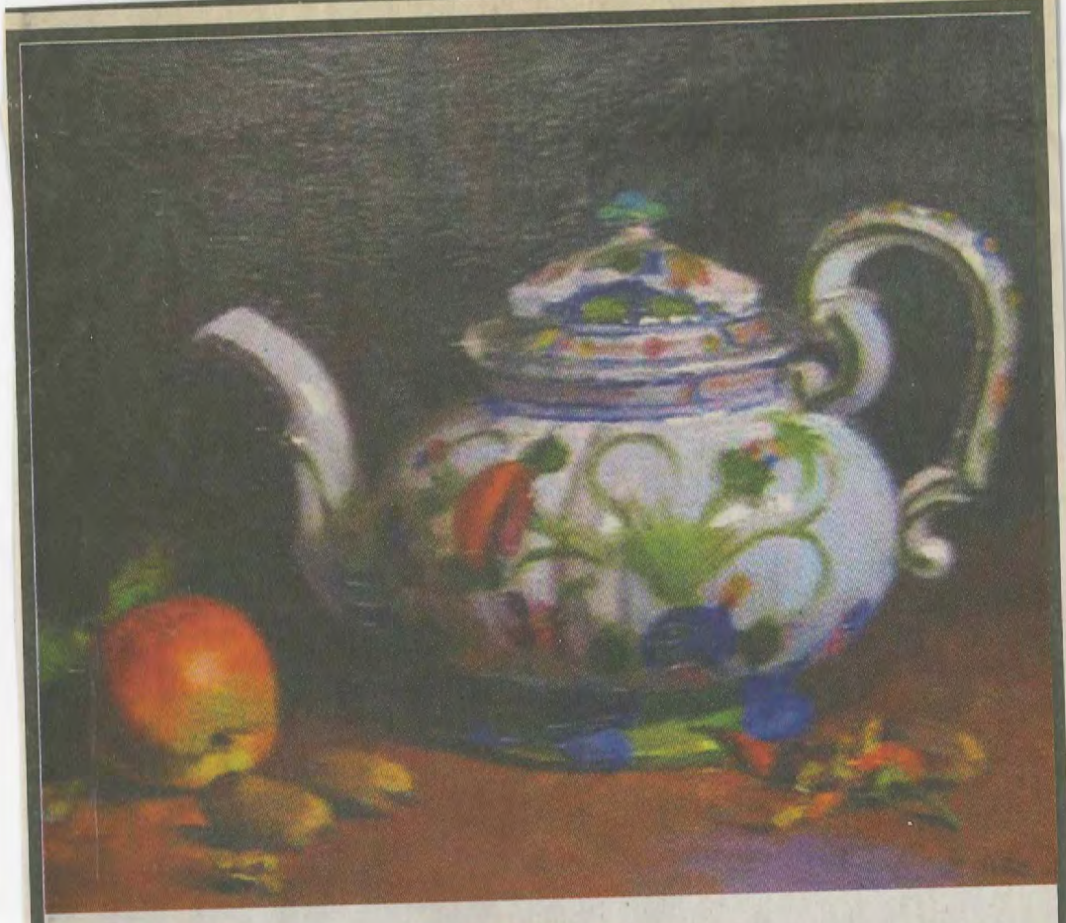
It was a genuine pleasure for me to meet you.

Best Wishes, Clayt Williams

(over)

WILLIAMS FINE ART

I am enclosing a copy of my 50as short documentary entitled "Blessing" as a gift to you.



WILLIAMS FINE ART

is

SELLING OFF MOST OF ITS INVENTORY

HUGE INVENTORY SALE

(Some Items Discounted as Much as 50%)
First Come First Served!

12 NOON TO 5 P.M.
MONDAY THROUGH FRIDAY
60 EAST SOUTH TEMPLE (MAIN LOBBY)

534-0331

2 HOURS FREE PARKING IN ZCMI PARKING TERRACE

No longer an exclusive domain, portraiture is enjoying a renaissance as nostalgia for value based on artistry stokes interest — and Utah painters are finding beauty in its challenges

Drawn to the essence

STEVE GRIFFIN/*The Salt Lake Tribune*

Artist Jeffrey Hein paints a portrait of Berniece Burt on Monday in his Salt Lake City studio. "People think of it as magic, but it's not. It's really more like a science," says Hein, who approaches each portrait analytically. "If you get even a millimeter off with the face, you lose an element of likeness."

BY BRANDON GRIGGS
The Salt Lake Tribune

Berniece Burt sits in a chair on a wooden platform, hands clasped in her lap and her eyes turned toward the soft northern light from a window of the Salt Lake City loft studio.

Across from her, Jeffrey Hein lifts a brush to his easel, where the 70-year-old woman's face and torso appear in oil paint on a linen canvas. It's a good likeness: accurate but not falsely flattering, straightforward yet twinkling with humor.

"I should have done this when I was 30 and beautiful. But it's never too late," says Burt, a Salt Lake City widow and art collector, ticking off a list of goals she's accomplished in recent years since her husband died: Visit Europe. Earn a master's degree. Have her portrait painted.

"There are things in life that you should do," she adds, with the authority that comes with age, self-awareness and not caring what other people think. "I'm going to hang it up on my wall. Right in the living room as you come in the door."

Venerable genre: By commissioning a portrait, Burt is doing what

See **ARTISTS,** D3

Artists revel in revival of portrait painting

➤ Continued from D1

wealthy patrons and dignitaries have done for centuries. One of the most venerable genres of art, portrait painting dates to ancient Greece and Rome, when artists sculpted idealized images of gods and emperors. The artform flourished again during the Renaissance — history's most famous painting, Leonardo da Vinci's "Mona Lisa," was completed in 1507 — and a century later in the Baroque period with portraits by artists like Rembrandt.

Until the 19th century, portrait subjects were usually people of wealth or power who viewed being immortalized on canvas as a way of reaffirming their importance. But in the 1800s, artists such as Gericault and Toulouse-Lautrec began painting ordinary people.

By the mid-1900s, classic portraiture had fallen out of fashion, eclipsed by abstract art and the rise of photography. Why spend hours painting someone's portrait when you could snap a photo in seconds? But in recent decades, portrait painting has made a comeback among people nostalgic for something with unique, lasting value in an increasingly disposable and mass-produced consumer culture.

"[A portrait] is a historic document," says Provo artist William Whitaker, one of Utah's leading portrait painters. "It'll be around for a long, long time. I'm very much aware that what I'm doing may not be fully appreciated for another 200 years."

A traditional painter, Whitaker has contributed several documents to the historical record of contemporary Utah. The LDS Church hired him in the mid-1990s to create the official portrait of President Gordon B. Hinckley. And in 2003, Whitaker did the state portrait of then-Gov. Mike Leavitt.

Artist Jeffrey Hein studies his subject, Berniece Burt, while painting her portrait in his Salt Lake City studio Monday.

STEVE GRIFFIN
The Salt Lake Tribune

➤ More visual arts news on **D9.**

Hinckley sits in a leather armchair, holding the viewer with a steady, paternal gaze, while Leavitt stands confidently before a background of Utah mountains, fingering his eyeglasses. Although the subjects of official portraits can sometimes look as if they're embalmed, both men exude life, naturalness and even warmth.

Whitaker believes portraits painted from life are better than photographs at capturing someone's spiritual dimension. Ask the artist to explain how he accomplishes that feat, and words fail him.

"I have no idea how I do it," he says of his creative process. "I just keep at it until its feels right."

Not just for the wealthy: Prominent figures have long sat for official portraits that hang in public buildings. But in recent decades, as the nation has grown more affluent, more regular folks are hiring artists to paint their loved ones — most often spouses, children and even pets.

Most formal portraits require the subject to pose for several hours while the artist records facial features. Fees vary according to the artist's reputation and the complexity of the portrait; a simple head-and-shoulders sketch typically costs $1,000 or less, while a full-length oil painting of a family can command upward of $10,000.

"People think of it as magic, but it's not. It's really more like a science," says Hein, who approaches each portrait analytically. "If you get even a millimeter off with the face, you lose an element of likeness. It's incredibly difficult to capture a person's mouth, because it changes from moment to moment. It has so many muscles. You can kind of blow it on the eyes and still pull off a portrait. But if you blow it on the mouth, you're screwed."

To keep their subjects comfortable and fresh, most artists prefer to break up portrait sessions into multiple sittings. Because today's busy professionals often can't commit such big chunks of time, many artists also work from photographs, especially when painting fidgety children or filling in surrounding details such as clothing.

Bountiful artist Justin Hayward has done a dozen portraits in the past year, all from photos. He would rather paint people from life, but all his commissions so far have come from out of state. Hayward is working on portraits of two young brothers who live with their parents in Washington, D.C. To get a sense of the boys' personalities, Hayward flew to Washington and photographed them. He also interviewed each boy about his interests.

"I like to sit down with the client for a while and just talk to them before anything else happens," says Hayward, who was one of seven honorees this year in a National Portrait Gallery competition that attracted more than 4,000 artists. "It's really about trying to please the client. If they're happy, I've done my job."

In that sense, a hired portrait painter is not unlike, say, a carpenter installing a new kitchen. But fine art is arguably more complex than cabinetry. And like many contractors, artists prefer to put their own creative stamp on their work.

Creative control: All portrait painters have stories about demanding clients who dictate rigid conditions for every aspect of a painting or insist that a portrait be redone to look more flattering. Hayward's Washington, D.C., parents didn't like the photograph he took of their youngest son and asked him to incorporate the boy's smile from a second snapshot and a hairstyle from a third.

By contrast, a client in Michigan has entrusted Hayward to paint his wife and daughters in his own way.

"He said, 'You have complete artistic freedom. Do whatever you want,' " Hayward says. "That makes it really fun."

Whitaker and Hein refuse to do commissioned portraits unless they retain some creative control. Hein likes to come up with a concept for each painting. For example, after visiting Burt's home, which is filled with antique furnishings, he chose to pose her as a wealthy Renaissance-era matron with a starched collar and a white miniature (stuffed) poodle in her lap. Burt loved the idea.

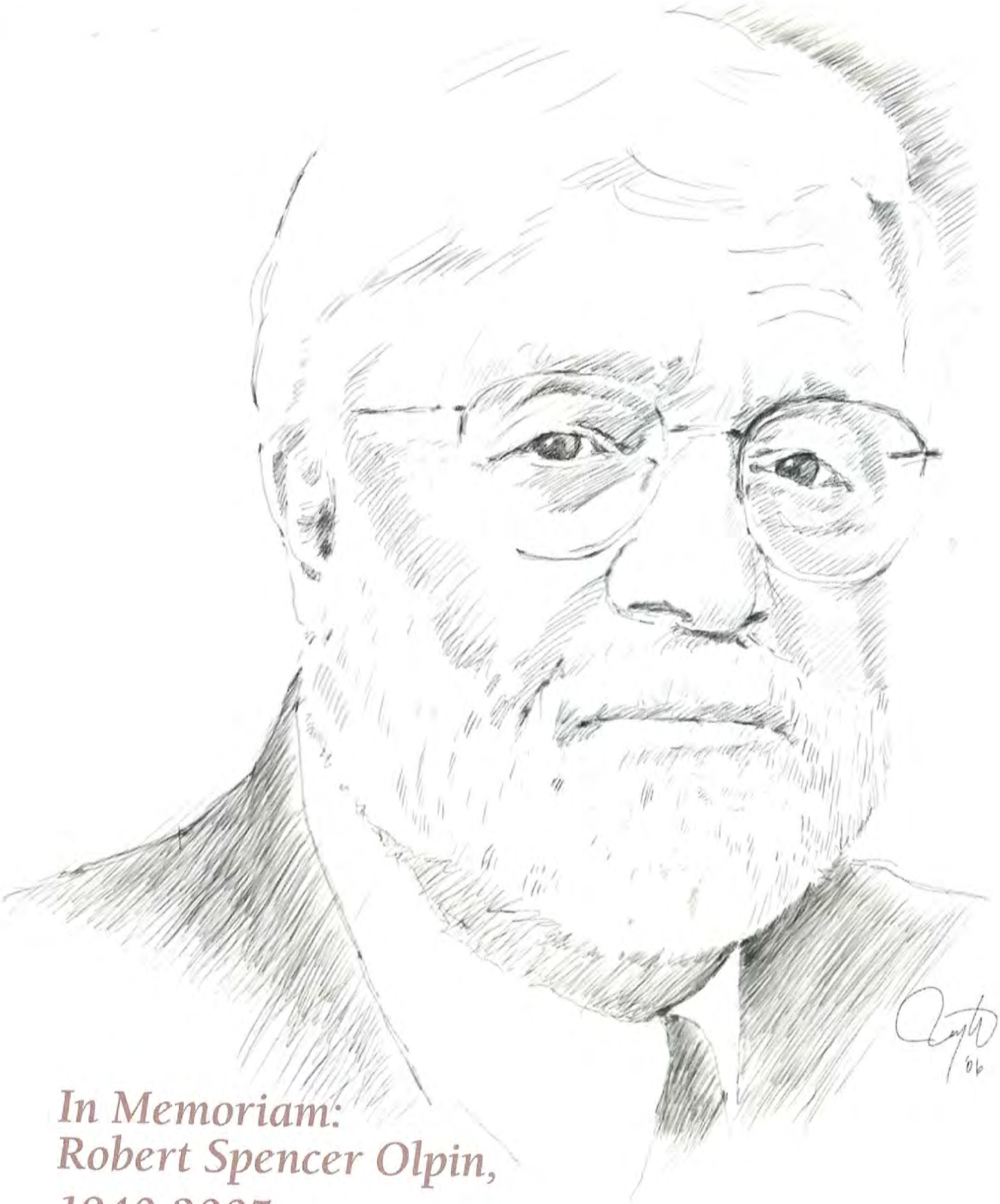
An adventurous woman with sense of humor about herself, Burt is perhaps not a typical portrait client. Her friends, for example, don't all share her lack of vanity about the experience.

"Some of them are just horrified at the idea," she says. "They see it as pride. It's kind of a frightening situation to see yourself [through the eyes of an artist] if that's not how you see yourself — particularly for a woman."

The alchemy of portrait painting is hard to qualify. Hein sees the process as a science, while to Whitaker it is more mysterious. But the artists agree that it's relatively easy to produce a decent physical likeness of someone. Capturing a person's character or spirit, on the other hand, is much harder. Hein says it takes him about 20 hours of work to complete a typical portrait, and in many cases the painting doesn't come together until the very end.

"It's cool to watch in those last 10 minutes when the figure really comes to life," he says. "The clients come in and say, 'Oh my gosh, you captured their personality. How did you do that?' And I say, 'I just painted what I see.' I guess people carry their personality around on their face."

➤ **BRANDON GRIGGS** *can be contacted at griggs@sltrib.com or 801-257-8689. Send comments about this story to livingeditor@sltrib.com.*



In Memoriam: Robert Spencer Olpin, 1940-2005

Students, friends, and colleagues pay tribute to "the Dean of Utah Art."

Robert Spencer Olpin BS'63 was "Bob" to his many friends and colleagues, and "Professor," "Dr.," or "Dean" Olpin to the thousands of students who were fortunate enough to have had him as a teacher and mentor, this writer included.

After graduating from the U in the early '60s, Olpin earned an M.A. and a Ph.D. in art history at Boston University. He returned to Utah in 1967 to teach in the U's art department, where he remained for the next 38 years until his death, following a stroke, on Nov. 5, 2005.

While his specialty was 18th- and 19th-century American art, Olpin also made Utah art an area of study all its own, giving definition and identity to regional artists and earning him the moniker "Dean of Utah Art."

Over the years Olpin became a campus icon, in part due to his extensive knowledge of his subject, but also because of his warmth, generosity of spirit, and sparkling, infectious wit.

On Dec. 10, 2005, a group of Olpin's friends and colleagues gathered at the Museum of Utah Art & History (MUAH) on Main Street in Salt Lake City to pay tribute to him as part of Meg Brady's "YourStory" project (see "West Side Stories," *Continuum*, Fall 2004). Following are snippets of those reflections, along with remembrances from other colleagues and friends.

[Bob] almost never declined a committee appointment, and he rarely missed a meeting. Beginning with his faculty appointment in 1967 and throughout his 38-year career, his strong sense of responsibility governed his teaching, his service commitments to campus and community, and his administrative duties.

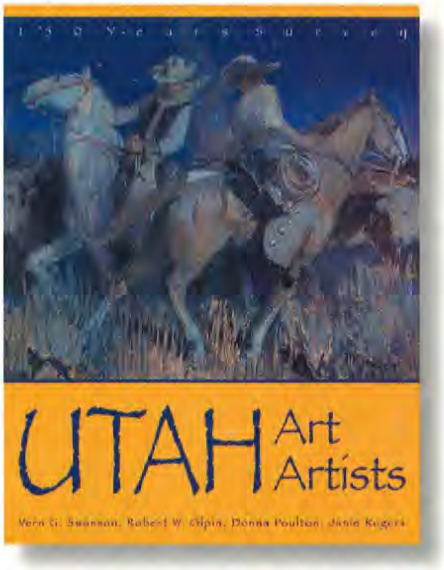
Mary Francey,
Curator of American Art,
Utah Museum of Fine Arts, and
U of U Professor of Art History

William C. Seifrit, co-author of *Utah Art* and *Utah Art, Utah Artists: 150 Years Survey*

During preparations for our first book [*Utah Art*, 1991], Bob, Vern [Swanson, director of the Springville Museum of Art], and I met regularly at a local restaurant. After the book's publication, we discovered that we missed getting together and decided to continue our monthly meetings. Eventually we began asking some of our other "nerdy" friends—collectors, historians, art fans—to join us, and the "Art Nurdz" group was born. The only rule the Nurdz adopted was that there were no rules: no minutes taken and no decisions made, other than the date for the next meeting. Someone would occasionally bring a piece of art they'd picked up, which prompted Vern to describe the gathering as 'bring and brag.' Eventually there were anywhere from five to 20 people who showed up each month.

Besides the Art Nurdz, Bob and I just enjoyed hanging out. We had a lot of fun during his recent sabbatical [Fall Semester 2005]. We were on campus for a meeting, had lunch, then hung around the Utah Museum of Fine Arts, being rude and making loud comments. It was in the Renaissance gallery that I introduced Bob to the concept of the 'Bent-necked Virgin School of Painting' [a jocular reference to many of the late medieval/early Renaissance artists' stylized renderings of a long-necked Virgin Mary bending to gaze at the Christ child]. At that, Bob roared with laughter, managing to alarm security. We had a wonderful time that day.

At the October Nurdz meeting [at Urban Bistro], Vern handed me a letter that he'd written to a vice president at the U supporting Bob's nomination as professor of the year. He asked me to read it to the group, as Vern had to leave. When we were breaking up lunch that day, I asked Rice [Esparza], the owner, to turn off the music so I could read it to the group. Bob thanked me, and that following Friday morning he had a stroke.



Publications by Robert S. Olpin

Dictionary of Utah Art (1980)
Waldo Midgley: Birds, Animals, People, Things (1983)
A Basket of Chips: An Autobiography by James Taylor Harwood (1985)
Utah Art, with William C. Seifrit and Vern G. Swanson (1991)
Utah Painting and Sculpture, with Vern G. Swanson and William C. Seifrit (1991)
Artists of Utah, with William C. Seifrit and Vern G. Swanson (1999)
Utah Art, Utah Artists: 150 Years Survey, with Vern G. Swanson, Donna L. Poulton, and Janie L. Rogers (2001)
Painters of the Wasatch Mountains, with Tom Rugh and Ann Orton (2005)

Bob was a dear friend. He left us a fabulous legacy by establishing a permanent record of Utah art history. He recognized that art changes our lives and affects us daily.

David Ericson,
owner of David Ericson Fine Art
in Salt Lake City

Bob was a true educator. He couldn't not teach; it was just a part of him.

Heidi Makowski,
Director of Development,
U of U College of Fine Arts

Tom Alder, Vice President, Private Client Services, Zions Bank, and graduate student in art history

I took Bob's course on Art Life in Utah, American Art I, then American Art II. I loved doing the research and writing papers. After the three courses, Bob suggested that I stop messing around and apply for the master's program. It was very difficult for me, a nontraditional student with a B.S. degree in business, less than a 4.0 GPA, and no second language. (I jokingly asked Bob if Canadian would count.) We persevered together, and Bob always guided and encouraged me.

The reason Bob was so loved by his students is that he celebrated our individuality. He had the very rare quality of treating his students as if each were his favorite. And he had a passion for 'good' art. When asked what art is, he would reply, 'It's the good stuff.' And bad art? 'It's the other stuff.'

Bob was very proud of his last book, *Painters of the Wasatch Mountains*. He said a number of times that he felt Utah painters and their mountain subjects compared to the Hudson River School. The book is destined to be another top seller and is a wonderful, lasting legacy.

Clayton R. Williams, CEO of Williams Fine Arts, and art collector

I first met Bob 14 years ago. I was the new kid on the block, having switched from left-brain to right-brain thinking. I had been an engineering graduate and owned my own company, which I sold to become a painter. I did that for a while, and then decided to run an art gallery.

One day I sat down at a U of U function and happened to be next to Bob. He was dean of the College of Fine Arts at the time and asked me if I'd like to be on the U of U Development Review Committee, of which he was chair. It was a great leap of faith on his part, but I always had his support. I served with him in six or seven different positions at the College of Fine Arts, and he and I founded the Utah Fine Arts Institute [which Olpin co-directed and which now annually grants one scholarship each to an art history major, music history major, and two interdisciplinary students].

A couple years ago, we interviewed a young man who was focusing on fine art-medicine. His father had lost an ear to cancer, and he wanted to help restore it. We awarded him a scholarship, and he enrolled in art courses along with his medical studies. Next year he reported that he was working for the Huntsman Cancer Institute creating artificial noses. (See "The Art of Recovery," *Continuum*, Fall 2004.)

Committees and politics don't always sail well together, but to sway people, Bob always said, 'I'm just going to love 'em into it.'

Anne Dolowitz, docent at the Utah Museum of Fine Arts, docent trainer, and art collector

I met Bob when I took his class on 19th-century art. I was training to be a docent and took every course he offered, including an honors course in the summer, and I went on all his field trips. He asked me to join the Art Nurdz, as well as the spinoff group called the Starbucks Nurdz, who met once a week at a local coffeehouse. I didn't feel I was qualified to join, but Bob said that membership wasn't based on one's art background; it was just a group of people who enjoyed getting together. We met monthly at Urban Bistro, across from the old library [in downtown Salt Lake City]. The owner, Ricc, is going to name Bob's favorite Reuben sandwich after him.

Liz Wood
Photographed by
Xssssss sssss

Unknown Harbor," the European port scene described above, painted by Ken Baxter, whose work is new to the gallery. "There is an impressive group of contemporary artists in Utah," Williams observes. "They have outstanding talent and training. So, the tradition of fine art from this state continues."

On the other end of the spectrum are several works of great historical significance, including some by early Utah painters Mahonri Young and Minerva Teichert—perhaps Utah's most renowned female painter. "People like to have a piece of history," Williams says. An upcoming Teichert show at Williams Fine Art will display her talent, and on September 15 the gallery will host one of its well-attended cultural evenings with members of the artist's family sharing knowledge of her life and work with guests.

A good portion of the clients who visit Williams Fine Art are new to collecting, and Williams takes great joy in educating them on the nuances of Utah's artistic tradition. "Education is a big part of what we do," Williams says. "We help our clients to identify something that has lasting value."

Sometimes, that requires a look into the future—and the ability to discern and promote Utah's next generation of collectible artists. Through his ties to the University of Utah's College of Fine Arts, Williams seeks out two talented members of every graduating class and features them in a spring show. "One of those artists a few years ago was Jeffrey Hein," Williams recalls. Hein is now one of the most in-demand contemporary artists on the Williams Fine Art roster.

Williams has never been at a loss for work to show in his gallery—the art actually seems to choose him. In fact, one of his first exhibitions was a collection of paintings that rather miraculously arrived with a Russian artist who traveled to Salt Lake City bearing 280 pieces of work after hearing that Williams was interested in his country's academic style and its similarity to early Utah art.

More recently, this summer Williams was startled to receive two striking paintings by LeConte Stewart, one of Utah's premier painters. Recounting the story days after it happened, Williams' face hardly conceals the joy he took in watching these 1930s-era works come through his door. "We received two of the most beautiful paintings we've ever had in all these years," he recalls. "I've admired one of them, 'First Thaw,' all my life, and now I have it in my gallery."

Located at 60 E South Temple since 1993, Williams Fine Art recently watched a new neighbor move in next door: O.C. Tanner. "If I were given the choice of who I would most be pleased to have next door to us, that number-one choice would be O.C. Tanner," says Williams, who loaned some of the paintings in his inventory to O.C. Tanner to decorate the new store. "I believe that they have the same philosophy, as we do—we like to present beautiful things, which are very enduring."

"There is an impressive group of contemporary artists in Utah," Williams observes. "They have outstanding talent and training. So, the tradition of fine art from this state continues."

Honoring a goddess of Western

Exhibit showcases the works of Minerva Teichert, whose subjects ranged from pioneers and Indians to Joseph Smith

BY SAM VICCHRILLI
The Salt Lake Tribune

It is one of those cosmic coincidences that happen so often in the lives of artists that American Impressionist Minerva Teichert got the first name she did.

Teichert inherited the name through a physical lineage — it was her grandmother's. Her spiritual lineage imbued her with traits associated with Minerva, the Roman goddess of craft and wisdom — a "goddess of a thousand works," the poet Ovid wrote.

The "thousand works" certainly applies to Teichert, an Ogden native known and admired by many for her depictions of the West — Indians, pioneers, cowboys and ranchers.

"She will go down in history as one of Utah's outstanding people and its finest female artist," said Clayton Williams, owner of Williams Fine Art. The gallery will honor Teichert with a lecture and reception on Thursday. "She is an interesting human being; her story is exciting."

But before she was a painter, she was a

Minerva Teichert's "Indian Basket and Pottery Makers," oil on canvas, painted in 1935.

Minerva Teichert in 1947

painter, she was a mother, wife, teacher, rancher and Latter-day Saint.

"I was not neglected growing up," said her youngest son John, now 76 and living in his birth city of Cokeville, Wyo. "We had family home evening pretty much every night. While eating supper, she'd be reading from the classics or scriptures."

Ever mindful of priority, Teichert painted early in the morning after milking the cows or late at night after the children were asleep. Despite rarely having seen her working, John "gained a great appreciation of art from Mother. She would sit me on her lap and show me a painting."

John owns several works by his mother, including portraits of him as a 4-year-old and as a returned LDS missionary. He also has one of a lamb and lion lying together, swords beaten into plowshares between them.

Scriptural imagery such as this was often the focus of Teichert's work. Robert Henri, her mentor at the Art Institute of Chicago, gave her the charge to paint the history of the Mormon people. She completed many depictions of episodes in *The Book of Mormon*, often praying before approaching the canvas.

The wall of the "World Room" in the Manti Temple is hers — a work commissioned by the then-LDS presidency. She finished it in less than two months.

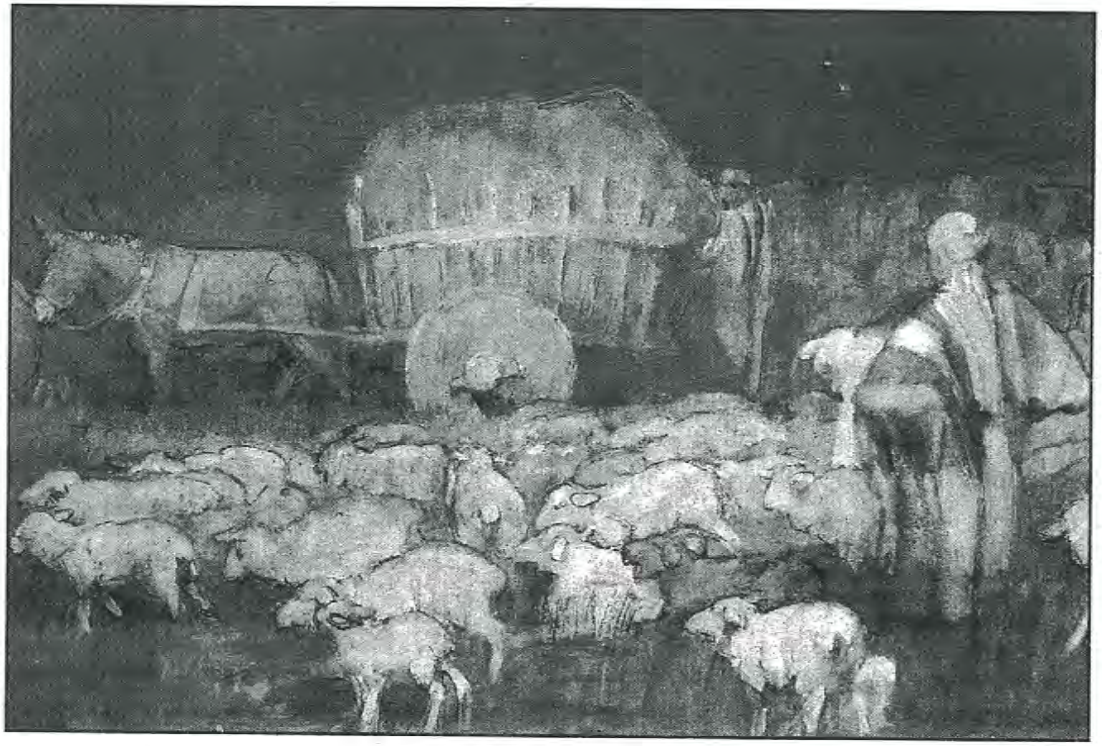
"It didn't take her long to sketch out what she wanted," John acknowledged.

John's wife, Dorothy, described Teichert as "extremely wonderful, full of compassion. If anybody was hurt, sick or in trouble with money, Mother Teichert was right there to give aid. If someone said they liked a painting she was working on, she'd give it to them. So generous."

After funerals, Teichert would gather flowers to take home to paint, then give them to the bereaved. John recalls that during the Depression, the Teichert farm would "attract a lot of hobos. They'd chop wood for something to eat, or if it was cold she'd give them a coat."

Teichert died in Provo in 1976 and is buried in the Cokeville Cemetery. Those who didn't know her personally are grateful for her art.

"She was a dreamer of dreams who fulfilled her dreams," Williams said.



"Escape of Alma's People," 1935.

Craft and wisdom

• **An exhibit and sale** of pain Minerva Teichert is Thursday at 6: Williams Fine Art, 60 E. South Tem City. The event, free and open to t feature remarks by Teichert famil exhibit will hang through Sept. 30. information, call 801-534-0331.

"Joseph Smith Receives the F

DESERET MORNING NEWS, SUNDAY, SEPT. 4, 2005

Above is one of Minerva Teichert's Book of Mormon paintings that will be on display and for sale Sept. 15 at Williams Fine Art.

Teichert exhibit

Williams Fine Art, 60 E. South Temple (ZCMI Mall), will exhibit more than 40 paintings by Minerva Teichert on Thursday, Sept. 15, at 6:30 p.m. The event will include comments by members of the Teichert family. Seating is limited, so RSVP by Sept. 10 by calling 534-0331.

For
Kirsten
Nielsen
Vanguard Media

10 TIPS ON Collecting PAINTINGS

Clayton Williams (Artist, owner, and founder of Williams Fine Art Gallery, 60 E. South Temple, Salt Lake City, 801-534-0331, www.williamsfineart.com)

1. Search for paintings that truly speak to you. Do you like the painting? Does the painting possess qualities that interest you?

2. Learn all you can about the artist. Has the artist established a respected position in his or her field?

3. Learn all you can about the artwork. Is it a quality piece? Is it one of the artist's best works, and are you sure it is authentic?

4. Does the painting have historical importance (either depicting an historic event or having a historic place in the artist's body of work)?

5. Explore the condition of the artwork. Is the painting in good condition? Has it been restored or does it need restoration?

6. Explore the relationship of the artwork to the market. Is a work valuable because of its rarity?

7. Is the painting clean and properly protected from the environment?

8. Is the painting properly framed? Does the frame add to the appearance of the painting?

9. Consider where the painting is to be hung. Does the size of the painting fit your situation?

10. Look for deeper, richer meaning. Does the painting inspire you?

Clayton Williams is the founder and owner of Williams Fine Art and an accomplished painter with more than 40 years of experience in numerous exhibitions.

O.C. Tanner Magazine Advertising Agreement

Ad Specifications

All ads are full color full page = $5,000
Trim size: 8.375" x 10.875"
Bleed: 8.625" x 11.125"
Send print ready digital files on CD by mail to: O.C. Tanner Magazine Ad c/o Vanguard Media Group 320 W. 300 S., SLC, UT 84101 or contact chad@vanmedia.com for FTP information.

Closing Dates
O.C. Tanner Magazine will be distributed to more than 10,000 of its top customers on Sept. 9, 2005. Space reservation with 50 percent payment must be received by Monday, Aug. 8 and ads are due by Monday, Aug. 15. **Make check payable to O.C. Tanner** and mail with this form to: Vanguard Media Group, 320 W. 300 S., SLC, UT 84101. Remaining 50 percent due net 30 days.

Terms:

- All ads are run of press.
- Advertisers and advertising agencies will agree to indemnify and hold harmless Vanguard Media Group from any claim arising out of the publication of any material or advertisement submitted to Vanguard Media Group by the advertiser and published in O.C. Tanner Magazine.
- Vanguard Media Group has the right to reject any advertising materials submitted for publication in O.C. Tanner Magazine.

Agreement

I hereby authorize placement of a full-page ad in O.C. Tanner Magazine. I understand that all artwork must be camera ready and that Vanguard Media Group is not responsible for ad design. Artwork must be received by Vanguard Media Group by Aug. 15, 2005.

Signature: Clayton R. Williams Date: 8-9-05

Contact Name: Clayton R. Williams Company: Williams Fine Art

Address: 60 E. South Temple

City/State/Zip: Salt Lake City Utah 84111

Phone: 801-534-0831 Fax: /

Essex News Aug 14, 2005

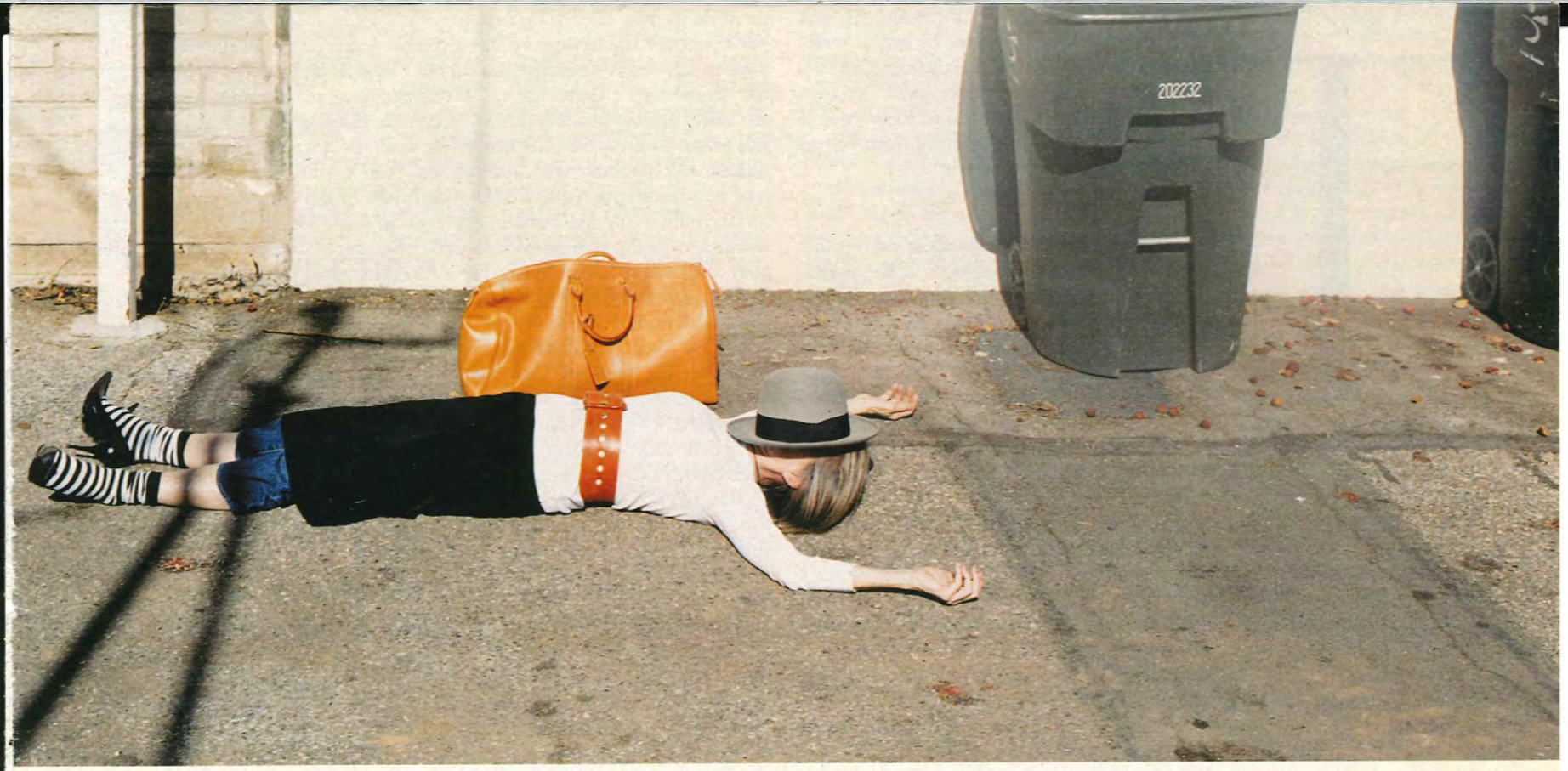
"Portrait of Taylin," (oil on canvas, 34 by 29 ½ inches) by Jeffrey Hein, is on display at Williams Fine Art.

Another Woman

Diane Keaton is the American film actress most in control of her narrative. That does not mean she would not go back and change its arc if she could. By Daphne Merkin

Diane Keaton, who the critic Pauline Kael once suggested "may be a star without vanity," is fretting about her makeup. Keaton sits on an elevated director's chair in front of a large mirror in a bare dressing room, worrying that an indiscernible powdery dab on her nose will show up on camera — she's about to shoot a public-service announcement on behalf of the dogs and cats left homeless in the wake of Hurricane Katrina — if she doesn't locate some putty-colored foundation to cover it. The actress, who will turn 60 in January, returns to the screen in December in "The Family Stone," an ensemble drama in which she plays the dying but buoyant matriarch of a large and strenuously colorful brood. Keaton is deeply attractive in a way that you don't see much in Hollywood anymore (or on the Upper East Side or in any upscale area, for that matter): she looks, that is, the way a woman her age might look if pre-emptive cosmetic surgery for actresses over the age of 30 hadn't somehow become the law of the land. Keaton's slightly Nordic-looking features and good bones are still very much in evidence, but if you peer closely you can see a faint tracing of lines etched around her unplumped-up mouth and at the corners of her slanted, blazingly alert hazel eyes.

"Does anyone have any concealer?" she asks as she continues to cluck and make faces at herself in the mirror, her naturally droll inflection infusing the question with a note of comic desperation. ("She doesn't 'do'



Photograph by Tierney Gearon

funny," her friend and "Father of the Bride" co-star Steve Martin observes. "She's just Diane.") Despite the fact that Keaton has defied the fetishization of youth endemic to celebrity culture, she will readily admit that her appearance — the visual impact she makes — has always been acutely important to her. This fixation goes all the way back to her girlhood, when she would hunt with her mother for the right plaid fabric from Goodwill to be whipped up into clothes based on Keaton's own designs. "When I was younger," she told me, "I was very concerned with how I looked, with a fantasy of what I wanted to look like." She mentions a pink suit that she and her mother bought from Ohrbach's that, she says, in her self-amused, mordant way, "I undoubtedly thought was the answer to everything." She adds that she worked in J.J. Newberry's bra department during high school: "I was very excited by bras."

Still, this brief glimpse of backstage vanity makes her seem poignantly ordinary rather than hopelessly shallow or self-absorbed. For one thing, it is immediately clear that Keaton's concern about a potential blotch on her face is less an indication of the narcissistic anxieties of a movie star — one whose formidable lineup of ex-lovers includes Woody Allen, Warren Beatty and Al Pacino and whose on-screen interests have included Albert Finney, Mel Gibson and Liam Neeson — than of the "Oh, my God, what now?" insecurity of a woman who has never been quite sure of her physical allure. (Make of it what you will, but Keaton claims that the persistent disinclination of her mother, now 83, to acknowledge her oldest daughter's fetching looks while she was growing up is the source of her drive. "I could never get her to say I was pretty," Keaton says ruefully. "That fueled my ambition.") Keaton has by general consensus grown, if anything, more beautiful over the years, her broad-planed face having gained in elegant angles what it has lost in round-cheeked "Annie Hall" dewiness. And, as finally became clear during her split-second nude scene in starred in and directed, is a consummate professional. This aspect of her has been noted by everyone who has ever dealt with her, from Beatty — who once characterized her to me, in terms that made her sound like a Girl Scout leader, as "industrious" and "punctual" and the sort of person who "makes plans and sticks to them" — to her former agent John Burnham, who says that underneath her charmingly self-effacing persona Keaton is "organized and tough and smart." Today, true to her reputation, she sits uncomplainingly under the hot lights, holding Spike, the winsome hound (a mix of basset and beagle) that has been flown in from an animal sanctuary in New Orleans, in her lap and does take after take — at least 15 in all — without a murmur of protest. After what seems like the nth impeccable delivery, the actress obligingly adjusts her tone yet again, injecting it with more seriousness or greater enthusiasm at the director's request, all the while keeping up a funny, slightly lewd patter about the developing intimacy between Spike and her. (She jokes about her hand brushing up against the dog's genitals, his "package," she says coyly.) In between laughing heartily at her own shtick — "She has the most ingratiating laugh," Allen observes, "it's fatal" — she hugs and kisses Spike. Although I have grown fidgety with impatience, as have many of the 20-odd crew members standing around me, Keaton remains unruffled until the end. Gracious as a Southern hostess, she bids everyone a warm goodbye before swinging her oversize woven-leather black bag over her shoulder and striding out into the day.

After the shoot, Keaton and I repair to lunch nearby at Lucy's El Adobe Cafe, a Mexican eatery decorated with a brick wall, Formica tabletops and out-of-season Christmas lights that Jerry Brown used to frequent in its heyday. The restaurant is hip in a counterchic way and, perhaps more important from Keaton's perspective, cheap. Despite her well-oiled lifestyle, which employs enough people to run a small luxury hotel, a certain hard-nosed attitude toward money is one of her many old-fashioned virtues. On

"Something's Gotta Give," she can lay claim to an amazing body, one that is kept in willowy shape by lots of walking and swimming. All the same, she insists that she has never liked her own reflection. "It's not fun to see myself in the movies," she says. "It's not fun to see myself in the mirror."

The sun is high in a cloudless sky on this late September morning in Los Angeles, but inside the cavernous, windowless studio on Sunset Boulevard it might as well be midnight in a bomb shelter. Keaton is dressed in one of her usual obscurantist get-ups, in shades of blackness — with the exception of a pair of gold hoop earrings — from the ribbon band on her gray flannel bowler hat to the pointy toes of her high-heeled Gucci boots. Although it is a warm day, she wears a black turtleneck under a fitted black velvet jacket over matching pants that emphasize her slim, long legs. Given that she also sports tinted glasses, there is not that much left of her to see when she actually sits down in front of the cameras. But then she flashes what a critic once described as her "ravishing, clown's smile" and begins to speak her piece in her distinctive ripe voice, and you suddenly realize that her most steadfastly glamorous asset is her megawatt personality, bursting out of her like an uncontainable force of nature, a geyser of quirkily endearing traits that fall on the air and lend everything around her a momentary sparkle.

Keaton, as I learned when I first met her some years ago on the set of "Hanging Up," the movie based on Delia Ephron's novel that Keaton the walk over to Lucy's, for instance, she happily informs me that the Tom Ford pantsuit she is wearing was a freebie acquired on a celebrity trip she took to Las Vegas when she was up for a Best Actress Oscar two years ago for "Something's Gotta Give." "I was only one of two nominees to go," she notes almost proudly. Then, of course, there is her skill at trading up real estate — or, rather, her obsession with renovating houses — at which Keaton has demonstrated nothing less than a Midas touch. She recently sold her deconstructed hacienda-style house in Bel Air, which she bought for $6 million, for $16 million. She lived in it for less than two years after working on it for almost double that time, and it sold practically minutes after it appeared on the April cover of Architectural Digest.

When I first met her in Los Angeles six years ago, I spent hours in rapt contemplation of the fine-tuned Southwestern sensibility on display in the house she lived in at the time. From the outside, the residence was an unprepossessing Spanish Colonial, but a dazzling yet austere sanctuary awaited inside. She had filled the rooms with Monterey furniture (not to be confused with Mission) and Navajo rugs, against which vivid touches — a collection of silver-and-turquoise jewelry, six graduated urns burnished with a turquoise-green glaze — stood out. When that house landed on the cover of Architectural Digest, it was snapped up by Madonna. Like a master shoemaker who hobbles around in worn-out slippers, Keaton has suffered the fate these last years of living for long periods in a rented house, as she does now.

THE THING ABOUT DIANE KEATON is that she has more energy than anyone under the sun — "She uses the time in her day like no one I've ever seen," John Burnham says — as well as the boundless curiosity to go with it. Jack Nicholson, who starred with Keaton in "Reds" in 1981 and in "Something's Gotta Give" in 2003, describes her as "crackling" and appears to be in genuine awe of her Energizer-bunny stamina. "Energy is the most amazing thing about Diane," he drawls over the phone. And then, audibly chuckling at the memory, he recalls that during a three-day break while in Paris filming the end of "Something's Gotta Give," Keaton

---

Daphne Merkin, a critic and novelist, is a frequent contributor to The New York Times Magazine.

She is **touchingly candid** about her regrets: 'I wish I could have been braver. I wish my limitation with intimacy hadn't been so crippling. I wish I had taken more risks. I wish I had started earlier addressing these things.'

managed to trot over to Spain while he barely left his hotel room. "Her basic unit of energy is so enormous," he says. "It's hard to decipher."

Nicholson seems to have forged a uniquely strong bond with Keaton, one that enables him to get her in the way few others do. "We talk a pretty fast shorthand on deep subjects" is how he puts it. Nicholson was the solitary male among a bevy of female friends, including Meg Ryan and Lisa Kudrow, who was invited to her 59th-birthday party. Keaton claims that she asked him to the party, which was held at her friend Nancy Meyers's house (she describes Meyers, who wrote and directed "Something's Gotta Give," as "the only comedy writer in the world who wants to tell stories about middle-aged women's love lives"), because "I knew he would make it an eventful evening. I knew he would stir things up. Not that an evening full of females is his kind of fun." Nicholson, in his turn, admitted that he did feel "severely male, yes," but says that he found the invitation "both enticing and odd." I am struck by the way the two of them talk about each other in the same curious tone of erotically charged admiration, which leads me to wonder whether their relationship might have blossomed into something else — if only (he weren't an inveterate skirt-chaser) and if only (she weren't so confoundedly full of high standards). And indeed, when I ask Nicholson if he's surprised that Keaton is romantically unattached, he ducks the question — as well as the ambiguous nature of their connection — by referring obliquely to "the particular nature of her refinement," like Kudrow and Ryan, seem to. "I was worried she'd think of me as a terrible, vacuous superficial blonde," Parker confides. Instead, to Parker's delight, the two of them found themselves alone in a makeup trailer every day of the shoot for a solid two hours before they were called to the set and ended up talking about everything from clothes to real estate to children to that day's news. Parker is particularly admiring of Keaton's self-discipline, noting that the older actress came to work promptly at 5 in the morning dressed in "cinched-waist skirt, heels, hat" while "the rest of us were in sweat pants." Then she adds, sounding more like Miss Manners than Carrie Bradshaw, "You can't be a woman and gotten where she's gotten without showing up on time."

For the last decade, ever since Keaton chose to take on motherhood at the age of 50 and proceeded to make it, however belatedly, first and foremost among her priorities, her schedule has been even more packed than it once was. These days, her large, well-staffed household revolves around her 10-year-old daughter, Dexter, and her 4-year-old son, Duke, and their attendant play dates, outings to the Pomona Fair, parent-teacher conferences and pediatrician appointments. It helps that Keaton has always been an early-to-bed, early-to-rise kind of creature. (Bill Rob-

Pressed to explain what he means by that quaintly Jamesian phrase, he succeeded in only deepening the mystery: "She's complicated enough that at this point she's not going to be involved with someone as a halfway measure. She at least knows what she doesn't want."

Then again, there are many things Keaton is sure she does want in her life, although these days they have little to do with either romance or the trappings of fame. Like a perennial extracurricular student, Keaton has always been captivated by more than one subject, especially by those that call upon the meticulously honed aesthetic that permeates everything from the scrapbooks and other oddities she likes to collect to her famously idiosyncratic way of dressing. Keaton has enormous, if peculiar, style, which is as unmistakably hers as it is difficult to describe. It usually includes some combination of the following: a hard-edged touch by way of a belt or footwear, a Charlie Chaplinesque bow tie or hat, some appropriation from street fashion in the form of gloves or hosiery and a nod or two to the layered look she popularized in "Annie Hall." "She wakes up every morning," a longtime friend of hers, the art dealer Daniel Wolf, told me, "and she sees her clothes like paint coming out of a paint tube: What am I going to mix today?"

Many of Keaton's interests are too intensely pursued to be categorized as mere hobbies. They range from photography (she has edited four collections of photos on offbeat topics like hotel lobbies, salesmen and grisly tabloid shots from The Los Angeles Herald Express) and architecture (she's on the board of the Los Angeles Conservancy and is currently editing a book on Spanish Colonial architecture for Rizzoli) to music (to the consternation of some filmmakers she has worked with, she is in the habit of listening to Bob Dylan or Linda Ronstadt on her headphones until the moment the director says "Action!") and politics, about which she is surprisingly well informed. (She is a CNN addict and told me that one of the high points of her career was meeting Bill Clinton at a screening of "Hanging Up.") Sarah Jessica Parker, who plays the detested girlfriend that the oldest son has brought home for Thanksgiving in "The Family Stone," assumed that she would never get the chance to know Keaton, whom she has always admired as an iconic figure in the way that many younger actresses, inson, her friend and partner at Keaton's Blue Relief production company, once characterized her as "a Pilgrim nightmare, up at dawn and in bed at 10.") Keaton is indeed up at 5 to answer e-mail and troll the Web in search of items that stir her eclectic visual imagination ("I love the computer," she declares. "I wish I were partners on eBay"); she then prepares lunch for the kids and gets them ready for school. Dexter and Duke attend the University Elementary School (U.E.S.), a progressive, socioeconomically diverse lab school affiliated with the graduate school of education at the University of California at Los Angeles. Having considered herself "a neglected student," Keaton is particularly impressed with the teachers at U.E.S., "who," she says, "are constantly trying to find new ways to be creative about stimulating children to learn."

It was during her 40's that the actress discovered a growing baby hunger in herself — "the need to participate in being part of a family." Having tried and failed to become pregnant and never having made it down the aisle despite her many romantic liaisons, Keaton decided to adopt. Both Dexter, a towheaded girl who stares out from the tiny black-and-white snapshot Keaton pulls from her bulging date book with a slightly wary gaze, and Duke, a fair-haired charmer of a boy, were adopted when they were infants. Keaton's eyes still gleam with pleasure when she talks about her first week snowbound in a hotel room in New York with a 6-day-old Dexter newly arrived from a Texas agency.

She is by all accounts a deeply engaged mother who eats dinner with her kids every night, gives great birthday parties and is intimately acquainted with her children's friends and the other parents at U.E.S. Ann Carlson, an environmental-law professor at U.C.L.A. School of Law whose daughter has been close pals with Dexter since they were in prekindergarten together, describes Keaton as remarkably "in there" with her children and as a "direct and in some ways no-nonsense" but also "love struck" mother for whom the experience of parenting has been "life-altering — it's changed her in ways that she probably never anticipated."

Keaton would undoubtedly agree with this assessment. "To have a child," she says, "you've got to stop messing around." She has, of course,

In answer to my question as to whether any of the men she was involved with was the One, she states unequivocally, 'There was no love of my life except my mother.'

often played mothers, including the wonderfully textured performance she gave as a betrayed wife and devoted mother of four in 1982's "Shoot the Moon" on through her latest role as the crusty but heroic mother in "The Family Stone." In real life, Keaton's relationship with her own mother, whom she describes as "irresistible," is a pivotal one. Over another lunch, this time at Blvd, a swanky restaurant in the Beverly Wilshire, she talks about her with an almost fierce passion. In answer to my question as to whether any of the men she was involved with was the One, she states unequivocally, "There was no love of my life except my mother."

Keaton grew up in conservative Orange County, Calif., the oldest of four siblings (she has two sisters and a brother) in a tight-knit family. Despite the suggestion of tony WASP breeding about Keaton's disciplined approach to life and the air of reserve that underlies her friendly accessibility — she has been described as being as guarded as Garbo, which may be an exaggeration, but it is undeniable that she has managed to preserve a rare zone of privacy in the fishbowl atmosphere of Hollywood

been so crippling. I wish I had taken more risks. I wish I had started earlier addressing these things." Keaton is a firm believer in analysis; she considers it "a huge privilege" she intends to take advantage of as long as she can. "I've been talking my life away about deep conflicts that don't go away," she says of therapy. "I'm never leaving. It's like going to church. Whether I'm helped or not is not the issue. It's about trying to understand more about why something is the way it is, about my own participation in a problem."

THE BIGGEST PROBLEM in Keaton's life, as far as either of us can determine, has been with men. "Being in love," she announces, "brought out the worst in me. The thing for me with men has probably always been *How much do they love me?* As opposed to *How much do I love them?*" Nicholson characterizes this "I never got to choose anybody, they always chose me" plaint as "Diane's chapter heading on what the past was like." Keaton discusses her amorous history with a kind of pained but succinct retrospective wit — as if it were a phase of her life that she has sadly but firmly put behind her. Which, in fact, as evidenced by her persistent state of uncoupledness, she may well have done. By her own admission, she hasn't been seriously involved with anyone since her breakup with Pacino 15 years ago. (When I asked her about rumors of a relationship with Keanu Reeves, she responded with a disbelieving yelp.) Some of her troubles seem to stem from the way her parents' "difficult but passionate" marriage

— her own background is not markedly patrician. Her paternal grandfather was a barber who was murdered in a labor dispute; her maternal grandmother worked as a janitor. Keaton credits her father, Jack, a civil engineer who designed the Olympic-size pool at Santa Ana College, with instilling in her quick reflexes, a "deep, instinctive ability to run." Her mother, Dorothy, was a housewife who once won a "Mrs. Los Angeles" contest and was "the dominant person" in her children's lives.

Although Keaton sees bits of her father in her own "sappiness," she identifies overwhelmingly as her mother's daughter. It is Dorothy to whom she owes her limelight ambitions — "She was the best audience anybody could have," Keaton observes. "I developed all my skills through her" — and her abiding interest in the artistic preservation of memories, the storage of history in various forms, from old buildings to scrapbooks. Her mother has kept 40 years' worth of journals about the family — "collage after collage, page after page" — and Keaton proudly points out that the photo of her as a young woman that is the final image in "The Family Stone" (it has been doctored to make her appear pregnant) is, in fact, her mother's handiwork. "The photograph," she declares, "is the best damn acting I've ever done." Since her face in the photo is the face of a woman to whom life has not yet happened, I'm not sure what she means by this assertion, but I sense that it is her way of linking her own accomplishments with her mother's unsung talents.

We continue our conversation that afternoon as she drives me back to my hotel in her recently acquired hybrid Lexus after we have stopped to visit a cluster of art galleries in Santa Monica. I ask her if she ever gets flak for being an older mother. "No one will say anything to me because I've taken a stance," she replies. Still, on some larger level, it clearly bothers Keaton — who referred to herself in an e-mail message as "twitchy, demanding, not fully grown-up" — that she feels herself to be something of a late arrival at the gates of motherhood in particular and adulthood in general. She is touchingly candid about her regrets, enumerating them with the stoic self-awareness of someone who has put in many hours on the shrink's couch. "I wish I could have been braver. I wish my limitation with intimacy hadn't colored her own perspective on relationships. "They were a little in love and a little enraged," she says. "I viewed them in a romantic light. I wasn't prepared for complexities." Then, as befits an actress who has been remarkably skilled — notwithstanding her overriding screen persona as Woody Allen's darling flustered muse — at portraying shy, self-conscious women overcome by the power of their own awakened eroticism in films like "Looking for Mr. Goodbar," "Reds," "Mrs. Soffel" and "The Good Mother," she expounds on the mysteries of the flesh and the incongruousness of desire: "So much of romantic love is selfish and underdeveloped and doesn't grow. I couldn't love someone and like him at the same time. Sexual drive is such a big thing, it's attached to such specific requirements for me. Do you think I wanted a nice guy to come home to? I'm really happy I didn't have a child with any of the men I was with."

Men may have taken up a lot of Keaton's energy, sometimes to the slighting of her career — like the period during the 80's when she seems to have dropped temporarily out of sight after the making of "Reds" — but she has actually spent very little time in domestic setups with any of them. "Maybe Woody," she says, "for a short period. He was the only one who would live with me while walking on eggshells, as he claimed I forced him to do." Keaton sounds as if she finds the very idea of an opposite sex both inherently fascinating and inherently objectionable, as if men were alien creatures to whom she has been drawn against her own better judgment. "I have ordinary affection for women," she explains, "but I don't have ordinary affection for men. I have extraordinary feelings. I was either so excited, so enamored and swept away by them, or I wasn't interested in them at all. Instead of seeing them as people, I saw them as more extraordinary. They don't want anything to do with that," she adds, chuckling. "It's a nightmare for them."

Of course, there is always the possibility that rather than there being anything irredeemably wrong with either Keaton or the entire male species, there is something wrong with the specific sort of man she picks. Her producing partner, Bill Robinson, says, "Even if she had been a cashier at Woolworth's, Diane would have been drawn to the wrong men." By "wrong men" I suppose he means wrong for the long haul — what

another friend calls (with the exception of Woody Allen) "pretty men" and what yet a third friend of hers describes as "titular boyfriends, the football star or the class president."

In any case, Keaton appears to have made her peace with falling in love the way she can most readily tolerate it — on-screen, where she has always been able to "get in there deep," as Nicholson describes it, but she has also been able to get out, stay on top of the situation, be in control. ("She is a raw nerve," Sarah Jessica Parker says, "but she is practiced. Her emotions are available to her, but make no mistake about her: she has technique.") Perhaps it goes back to a certain spacious quality of self-invention that her mother encouraged, the fantasy of "finding an audience for your life" that helped inspire her daughter. "She let us explore our strongest wishes," Keaton points out. She says she believes that the "fake situation" of being in a movie romance is "underappreciated by actresses" and that this particular kind of magic, this make-believe rapture, is, in fact, the biggest perk of the job. "You're in bed only in the best possible way," she told me. "You're not paying the price for being in love." She pauses for a minute, as if sifting through her mind for an irrefutable piece of evidence to back up her position, and then says, as if it were the obvious icing on the cake, "I got to kiss Jack Nicholson a lot."

KEATON, OF COURSE, is referring to her role as the deferred but triumphant love object in "Something's Gotta Give," the money-milking hit of a fairy tale (for which, in the unmisty-eyed, bottom-line world of Hollywood, Nicholson was reportedly paid several times what Keaton was paid) that was supposed to give the definitive boost to her career after more than 40 films and put her on the map once and for all as the box-office catnip that Woody Allen has always perceived her to be. "If she had wanted to," he told me, "Keaton could have been the most popular female star in America, another Lucille Ball." After a first act as Allen's ditzy foil, a second act as a empty-handed. Craig T. Nelson, who plays her husband in "The Family Stone," sums her up as well as anyone. "There are so many multifaceted people inside of her," he says. "All of them are very well rounded. I think you can meet her and think you know her and only get to know one of those people within the multitude she carries in her."

I suspect this is just the way Keaton wants it to be, the whimsically opinionated and ultimately baffling impression she prefers to leave in her wake. It would explain why, at the end of the day, after she has tucked the children in for the night, she beds down together with her multitude of

gifted and erotically nuanced character actress, a third act as an appealing maternal figure in "Father of the Bride" I and II (or, take your pick, a woman's woman with a sexy edge in "The First Wives Club"), Keaton was ready for her moment.

And here's the odd part, the part that sets people to shaking their heads, from Nicholson to Parker, tsk-tsking about the limitations of the business, the glaring paucity of roles for older women, the neglect of more mature audiences. After the excitement of "Something's Gotta Give," nothing gave. Literally, nothing happened. Her moment was gone before she could say hello to it. "There's no call for me," she says. "I got a lot of attention and money — and then I went right back to where I was before, a TV movie once a year."

Everyone I talk to agrees that Keaton's talent has been strikingly underused and that the situation is more a reflection of the film industry than of her place in it. Meanwhile, Keaton remains a Great Actress in Waiting, a kind of hipper Katharine Hepburn — an old-time leading lady from an age when, as she says, "elitists didn't do TV," before the red-carpet stratagems of celebrity and the synergistic manipulations of personal publicists (she has never had one, except for the two weeks many years ago that she hired Bobby Zarem) took over the landscape. Would she have gotten further if she had compromised more, been less picky, stooped to more commercial vehicles and smaller roles? "She likes popular success," Allen says, "but she won't move an inch for it. She works on her own terms."

Keaton's terms are remarkably complicated ones, having to do with what Warren Beatty once astutely referred to as her "subtextual inner conflict" — the multiplicity of impulses that rattle around in her and play themselves out, finally, in a general ambivalence about being taken seriously and the nature of her own ambition. One minute she's perversely insisting on her ordinariness; the next she's gleefully leading with her idiosyncrasies, as if she figured out long ago that the deliberate cultivation of oddness is the key to endearing yourself to a potentially hostile world. What you discover about Keaton the longer you're around her is that she's always disappearing inside her complicated self-presentation, leaving you selves in front of the TV. "We're isolated creatures," she explains, "living our lives vicariously. The sense of community is so reduced." She claims that her "most profound moments have been spent watching the news with Miles O'Brien during the hurricane." Keaton breaks out one of her captivating smiles as she says this, the effect of which is to make whoever is on the other end want to linger in her company for just a little longer. "He's not knowable," she says of the CNN newscaster, adding, after the briefest of pauses, "like me." For a moment, the woman who describes herself as "basically negatively inclined" sounds positively jubilant. ■

Containing Multitudes Keaton's unique style is a little bit haute, a little bit Charlie Chaplin, a little bit street and a whole lot nobody-but-hers.

ago performed before a live audience in a 1940s living-room setting."

Another of Plan-B's early efforts, adapted by Tobin Atkinson (the company's founder and then-artistic director), was Atkinson's adaptation of H.P. Lovecraft's "The Rats in the Walls," directed by Cluff. This was also a live stage performance in a radio-studio setting.

"Radio Poe" will be broadcast live at 11 a.m. on Monday, then repeated at 7 p.m. — both on KUER-FM90, the University of Utah's Public Radio affiliate, as part of its weekday "Radio West" program.

Deseret News 10-30-05

Please see **POE** *on E10*

TOM SMART, DESERET MORNING NEWS

Cory Thorell, front left, and Jennifer Freed, front right, create sound effects as Cheryl Cluff, Jay Perry, Carl Nelson and Tony Larimer, rear, read the "Radio Poe" script.

Joseph Smith exhibition

Williams Fine Art, 60 E. South Temple, will exhibit 40 original paintings about the life of Joseph Smith by Glen S. Hopkinson, from the book "A Faithful Life," Friday through Nov. 25 (534-0331).

The West Undercover

SL Trib 10/30/05

'Smith' big on selective details, weak on interest

By Martin Naparsteck
Special to The Tribune

Richard Lyman Bushman in *Joseph Smith, Rough Stone Rolling* attempts a biography of the founder of The Church of Jesus Christ of Latter-day Saints that meets the highest standards of professional historians and reflects his Mormon beliefs.

He gives us a tedious rendition of the known facts of Smith's life, making one of the most interesting men in American religious history sound downright boring. The book requires inspired effort to read. He offers no new significant information and no new ways of viewing Smith.

Bushman accepts Smith as a prophet who received revelations from God, accepts the Book of Mormon as holy scripture and defends Smith against many of the charges other biographers directed against him, including the view he developed polygamy to satisfy his lust.

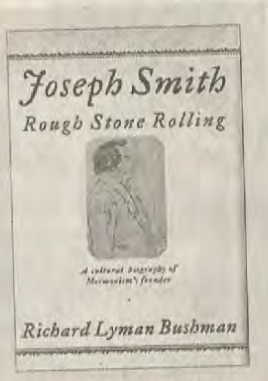
In Bushman's view, Smith married "most likely between twenty-eight and thirty-three" women "to create a network of related wives, children and kinsmen that would endure into the eternities." Bushman adds, "He did not lust for women so much as he lusted for kin." Smith sometimes married women who already had husbands. Bushman claims, "There is no certain evidence that Joseph had sexual relations with any of the wives who were married to other men."

A nonbeliever might reply, "Duh!" How about the fact, skeptics might ask, some of those husbands were outraged? Exactly what evidence does Bushman want? Videotapes?

Bushman explains a famous prophecy by Smith in a manner likely to please the faithful. In 1832, Smith said someday a civil war would be fought between the North and South. Believers often cite this as proof God spoke to Smith. Doubters have seen it as bunk, noting that for decades thousands of people predicted a civil war.

Bushman cites, without comment, an 1861 Philadelphia newspaper recalling the prediction and asking, "Have we not had a prophet among us?" By not commenting, Bushman can claim he is simply reporting a fact. However, by placing the quote at the end of the section devoted to the prophecy, he leaves an impression of agreement.

Incredibly, he quotes Fawn Brodie in defense of the literary merits of the Book of Mormon. The book's "structure," Brodie wrote in *No Man Knows My History*, an unflattering biography of Smith, "shows elaborate design, its narrative is spun coherently, and it demonstrates throughout a unity of purpose." Bushman omits that she calls the book "dull," says it's "fiction" and accuses Smith of plagiarizing large portions of it from the Old and New Testaments.

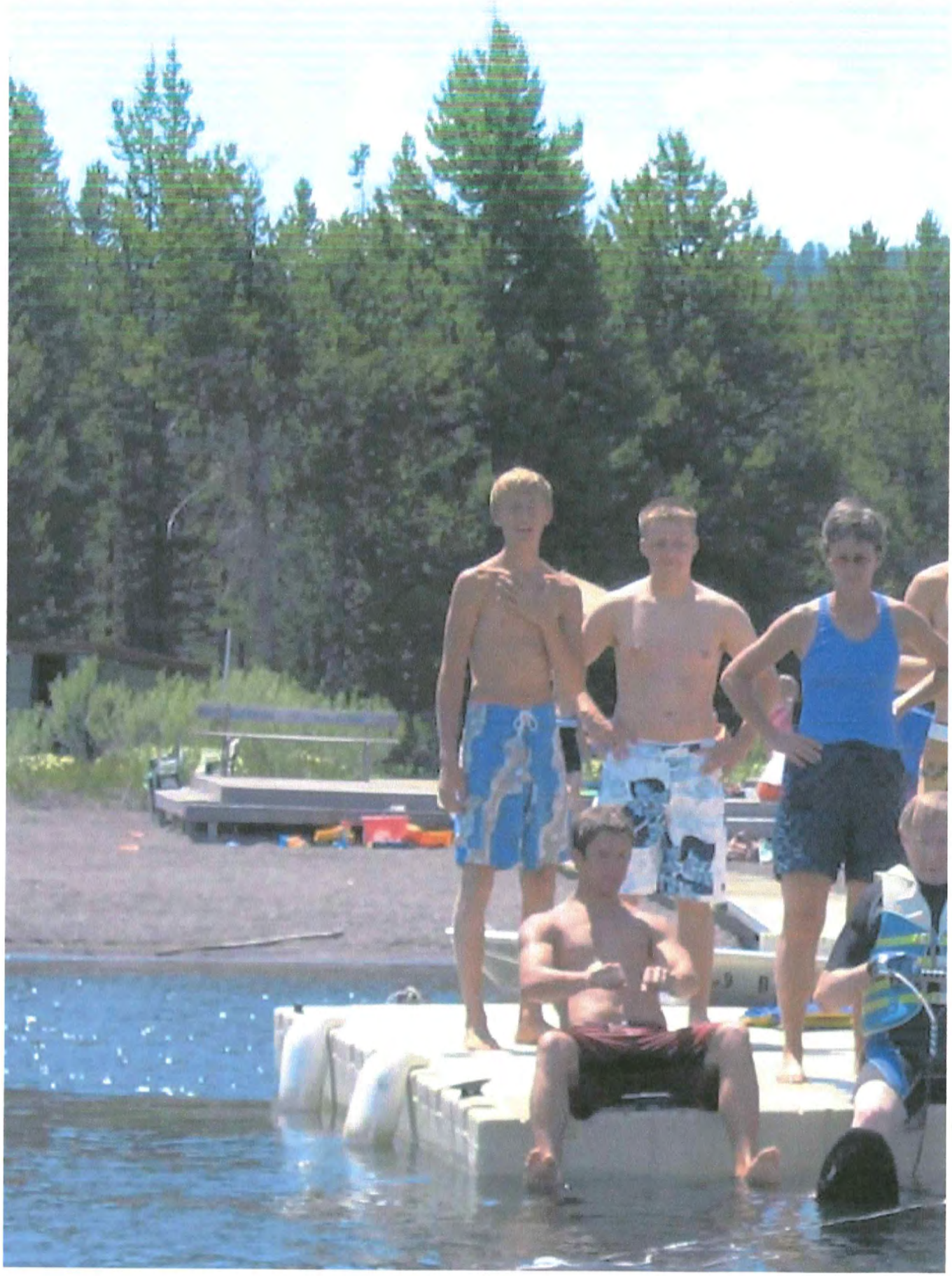


Joseph Smith, Rough Stone Rolling
Richard Lyman Bushman
Knopf, $35

Bushman argues, mostly by implication, that despite being a prophet, Smith was flawed as a human being. Among other faults, he notes Smith rejected almost all criticism, often with anger and threats. He says Smith "did not rise above the fray in the serene majesty of his calling." But even here, he stops short of blaming Smith fully, instead insisting Smith merely reflected his times. There was, Bushman notes, a "culture of honor" requiring men to react strongly to any public slight.

The result is procrusteean. Bushman selects facts to support his view and ignores many that don't. Where he can't ignore them, he explains them with stretched logic. Bushman thus uses intellectually dishonest methods to give us a dull portrait of an interesting man.

Martin Naparsteck reviews books from and about the West for The Salt Lake Tribune. Send comments about this review to ***livingeditor@sltrib.com.***



9/20/2005

GRANT MACFARLANE
ATTORNEY AT LAW
P.O. BOX 616
35 NORTH 50 EAST
COALVILLE, UTAH 84017

OFFICE (435) 336-2938
FAX (435) 336-2939

RESIDENCE (801) 466-5866

October 6, 2005

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

Dear Clayton:

Thank you so much for your generosity in consenting to speak to our "Empty Nesters" Fireside. The Empty Nesters are seniors and middle-aged persons whose families have moved along and who live alone. Should they desire to bring a guest, we welcome guests.

Our meeting will be held in the Relief Society Room of the Parleys First Ward House which is located at 2350 South 2100 East. The Relief Society Room is accessed from a door at the rear of the Chapel (west side) near the south end of the building. The parking lot is right next to the entry door and the Relief Society Room is just inside of that door. The meeting will start at 7:00 P.M. on Tuesday, October 11. We have planned our meetings for one hour duration plus a very casual and brief social with light refreshments.

Based on my brief conversation with you, I have created a notice of the meeting which has been distributed to our group. I have identified the subject matter as follows:

Speaker: Clayton Williams
Williams Fine Art
A special interest evening with
an expert in fine art.

Sincerely,

Grant Macfarlane

GM/ko

1 peggy & st trik, a am
1 e mail per 1 trego
70 1

Red Mask" (oil on canvas) by Jeffrey Hein

S.L. exhibit

Salt Lake artist Jeffrey Hein will not only have an exhibit at Williams Fine Art, 60 E. South Temple, through October but is interviewed in the premiere issue of the art magazine American Art Collector. For more information on Hein, the magazine and Williams Fine Art, visit www.AmericanArtCollector.com

Galleries

Compiled by Dave Gagon
E-mail: gag@desnews.com
Phone: 237-2149
*** Members of the Salt Lake Gallery Association**

OPENING THIS WEEK
● T

CONTINUING EXH
Alice Gallery a
E. South Temple,
turing papier-mach
children with and
October. Receptio
p.m., during mont
Art Acces
"Wh

Maynard Dixon

RED COUNTRY, UTAH, 1944 OIL ON BOARD 16x20

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
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

9.26.05

Dear Clayt,

Thank you so much for your generous support of the College of Fine Arts during my term as Dean. I thank you also for your personal kindness to me, in particular for your participation in my receiving the lovely painting of Mount Olympus. I know you were instrumental in the choice of this beautiful gift. It now occupies a place of honor in our home in Tucson where I remember my time in Utah and your friendship every time I see it.

over

Phyllis & Doug Tims

Enclosed is a card with our contact information. If you find yourself coming to Tucson or floating down the Salmon River, please let us know. We would love to see you any time.

Love,

Phyllis

Summer Address
HC83 Campbell's Ferry
Cascade, ID 83611

Winter Address
9753 N. Golden Sun Dr.
Tucson, AZ 85737

Contact Anytime
208.344.7119
phyllis@northwestriver.com
doug@rivertraveler.com

Selway River Trips
www.northwestriver.com

JERRY HAYES
A PROTIRED GEODE
(living an episodial life)

Sept 22, 05

Dear Clayt:

I was very impressed with the NEW O.C. TANNER MAGAZINE I received recently. I have never seen a magazine of this Quality before.

Then I read the feature article about "A THING OF BEAUTY" in Williams Fine Arts by Kristen Nelson and saw the Statly picture of you —

You can justly be proud of your accomplishments in the FINE ART business.

I remember in 1976 when I put up the tallest Flag Pole (154 ft) in the state at our dealership, with a water fall at its base; O.C. Tanner came to the

2168 PARKWAY AVE. SLC 84109 (801) 484-0489

JERRY HAYES
A PROTIRED GEODE
(living an episodial life)

dedication along with GOV. Cal Rampton.

Today, state st. is full of dealerships with large Flags.

We put our flag up to celebrate the Bi-Centennial 1776-1976 of our country — and called it "THE FREE SPIRIT PLAZA" -

We really enjoyed our evening at your home with our group of LDEX's -

We appreciate and treasure your friendship — We "THANK You" for your contributions to the Community and State in Art and Service.

Our Love, Blessings & Prayers.

Jerry & Joyce

2168 PARKWAY AVE. SLC 84109 (801) 484-0489

"Cap d' Antibes" (oil on panel 23½ by 28¾ inches) by J.T. Harwood at Williams Fine Art. Main lobby, Eagle Gate Plaza, 60 E. South Temple.

by Gary P
Redst
Center Di
575-100
Repar
Riverwoo
by James
Barbara L
and more
watercolo
glass and
Riverto
W. 1320C
raphy by M
Schorr
West Jord
Karleen Lo
and shawl
22.
Springv
400 South
"The 81st
featuring v
Utah, thro
Russian, S
art from th
St. Geo
North, St.
Main galle

KAITE WILLIAMS & IAN McKINLEY

PIANO DUO

SENIOR RECITAL

Thursday, August 4, 2005
6:30 P.M.
Riverton Music Recital Hall
9491 South 255 West
Sandy, Utah, 84070

Kaite Williams is the oldest daughter of Dan and Cynthia Williams. She started taking piano lessons in the second grade. Kaite has participated for many years in the National Federation of Music Teachers Festival where she has received Superior Award recognition both for Solo and Ensemble events. She has recently started giving piano lessons. Other interests include dance, reading, writing, and art. She has been teaching art classes to children for five years. She also loves traveling and family vacations. In high school, Kaite participated in school musicals, dance concerts, Concert Choir, Vocal Ensemble, Senate, and Homecoming Committee. She has enjoyed playing as both soloist and accompanist for school, friends and church, where she actively participated in Young Women. A high achiever, AP classes also filled her time during her high school years. Attending the daCi (dance) Conference in Brazil in 2003 and the Governor's Honors Academy in 2004 have inspired her to continue her education, and as a recipient of the National Merit Scholarship, she will enter the University of Utah this fall where she plans to study the arts and possibly teaching.

Ian McKinley, oldest son of Scott and Karen McKinley, was born in Hong Kong and has lived in many countries throughout his youth, including Bangkok, Singapore, and Tokyo. In 2004 lived in Japan as a foreign exchange student. He continues to "travel the world," most recently with a trip to Europe this summer. Ian has always loved all styles of music, ranging from classical and jazz to rock music and music of the 70's. He has played the piano for ten years. Ian has participated in the National Federation of Music Teachers Festival each year and has received Superior ratings for his performances in both Solo and Ensemble events. Last year Ian performed the Saint-Saens' Piano Concerto in G Minor with the Skyline High School Orchestra. Ian has done extensive performing as both soloist and accompanist. In addition to his piano activities, Ian also plays the violin. A recent graduate of Skyline High School, he excels in scholastic achievement and has many academic aspirations. In June, Ian traveled to Washington D.C. with 140 other scholars from across the country to meet President Bush as a Presidential Scholar, one of only three chosen from Utah. Ian plans on attending Brigham Young University this fall with majors in both mathematics and piano performance.

When a retailer announces a

SALE...

How many people believe...

It is *really* a SALE?

Continued.....

We invite you to participate in

a

***real* inventory reduction sale**... to include:

100 Russian paintings

60 paintings by Florence Ware

50 paintings by early Utah artists

100 paintings by living Utah artists

100 miscellaneous frames

at

Williams Fine Art

60 East South Temple, Main Lobby

(Free Parking in ZCMI Mall Parking Terrace)

Please come in and make us an offer on any of these works of art.

Try us... to determine if this is a

REAL SALE!

When: June 27 to June 30

Hours: 12 noon to 5 pm daily

Phone: 534-0331

Dear Grandpa,

Shelby and I wanted to thank you for your support and generosity throughout our wedding. Thank you for the money. Thank you for that wonderful dinner. We love you so much and feel lucky to have such a great Grandpa.

Love,
Mike & Shelby Nelson

Dear Clayt,

Many thanks for your generosity and support of our "Evening at the Muse" auction. It was more successful than I - or I think anyone - imagined. We certainly could not have done it without you.

Many thanks,
Landace

Enjoy Your Day

Dear Dad,
It was wonderful of you to take the time to come to my graduation. Thanks for your love and support even in my advanced stage of life.
We look forward to seeing you soon.
I can't believe how fast life goes. My trip to Seattle is nearly over and it seemed like it would never start.
I am thankful to be part of such an amazing family.
You are a great dad.
Love,
Cathy

Clayton and Elaine.....

Thank you so much for inviting me to dinner at the Alta Club....it was interesting to hear what the mayor had to say about bringing business and people back to downtown Salt Lake, as we are attempting to accomplish the same thing in our city.

I will get you some copies of the letters, as soon as I can.

It was a joy to be with you both and reminisce about family. I thought your new Fineart facility was lovely and I hope your sale was a huge success.

Fondly,

Beverly

6/19/05

DEAR DAD,

HAPPY FATHER'S DAY!

I AM GRATEFUL FOR YOU, DAD. LIFE HAS TAKEN US THROUGH MANY EXPERIENCES TOGETHER. I APPRECIATE & ALWAYS HAVE THE FEELING THAT YOU CARE(d) ABOUT ME THROUGHOUT. THAT IS A GIFT THAT NOT ALL HAVE, FROM A FATHER. I MARVEL AT YOUR WONDERFUL, ACTIVE LIFE THAT YOU NOW LEAD. I SO MUCH ENJOYED BEING WITH YOU IN THE TEMPLE &

HOPE THAT WE CAN DO IT AGAIN SOON & MORE OFTEN. WE TRULY HAVE A SPECIAL FAMILY.

I WISH FOR YOU GOD'S RICHEST BLESSINGS & LOOK FORWARD TO ENJOYING TIME WITH YOU IN THE COMING YEAR. I HOPE TO DO BETTER THAN IN THE LAST.

LOVE,

Chet

...very much.

Dear Dad & Elaine,
We had a lovely time.
Thanks so much!
Love,
Steve, Cathy & Will

you for helping to purchase the painting and for the effort & time you expended in selecting & procuring the painting.

And lastly, I thank you for being such a kind, warm, supportive friend to me during my tenure as Dean of the College of Fine Arts. You are invariably a delight and a charming companion. Your generosity to the College & University has been an inspiration to me.

Love,
Chupi

Dearest Clark,

I have so many things to thank you for that I don't know where to begin...

First of all, thank you for your generous donation to the Utah Fine Arts Institute. The scholarships awarded through the institute are so important to the college - and of course, the talented, deserving students who receive them.

Second, I want to thank you for the important role you played in the beautiful gift from the Fine Arts Advisory Board. I thank

June 05

Dear Dad,

Happy Fathers Day! I am thankful to have you as my Dad. I appreciate all you have done for me and I am thankful for the good times that we have had together. I am amazed at all you can do and all that you do do. I pray for you and look forward to more good memories with you and my family.

I love you very much,

Love, DAN

I love you
with all my
heart

Happy Father's
Day

Dear Dad,

Glad you're my dad,
and I'm so happy that
we are friends.

with much love, Steve

In other words,
I'm mostly your fault.

Happy Father's Day!

Dad...
I always feel so much pressure to write a good card so here goes...
Thanks for being my Dad and taking so much interest in my life.
It means the world to me.
I love you,
Alli

Dear Grandpa, 6-19-05

Thanks so much for the graduation gift! You are so thoughtful. I really appreciate that you would remember me and send me that. When I finish paying off my senior trip (which was to a friend's cabin at Hebgen) I want to put it in savings for what expenses are ahead. I appreciate your support and love. I love you! It was great to see you this Father's Day, and I hope you had a great one! Love,
Kaite

May 2005

Dear Grandpa,

Thank you for coming to my graduation and for the graduation gift. It was great to have you at the ceremony and to go to Ruth's with you after.

I want you to know how grateful I am to have you as my grandpa. I always love to see you and to be with you. Thank you for the fun times we have had. I admire you for the amazing family you have raised.

Thank you for everything you have done for me! I love you!

Love,
Heidi

Clayton Williams

From: <cstrs@aol.com>
To: <jleon@xmission.com>
Cc: <nelson3464@att.net>; <lisa.reynolds@hsc.utah.edu>; <info@williamsFineart.com>; <bygadd@cyberstreet.com>
Sent: Thursday, July 07, 2005 3:40 PM
Attach: 029_29.JPG
Subject: Adele's party

This is a picture of the group we took on Saturday at the Campbell get-together. Pat Sorenson's e-mail is jleon@xmission.com, Nancy Nelson's e-mail is nelson3464@att.net, Lisa Reynolds' e-mail is lisa,reynolds@hsc.utah.edu, Clayton Williams' e-mail is info@williamsfineart.com, and Beverly Gadd's e-mail is bygadd@cyberstreet.com. If you do not get the picture, let me know at bygadd@cyberstreet.com. I enjoyed being with all of you at Salt Lake. Now it's your turn to come and see me.

Clayton,

What a great joy it has been for me to know you and work so collegially through months and years with you to see NIVAH become a reality. Your vision and creativity is such a blessing to me and our cause.

I really value our association and the careful guidance and counsel you provide. Your steadfast support will see this project through.

With deepest appreciation & admiration,

"Teapot Reflections" by Marla Duggins at the Ballroom Gallery.

"Drying the Sails" (oil on canvas, 16 by 20 inches) by Larry Wade is on display at Williams Fine Art in Eagle Gate Plaza.

David Jackson, Colleen Howe, Bonnie Conrad, Linda Curley and Darwin Dower.

Universe City Gallery (2556 Washington Blvd., Ogden) — Sculptures by Fred Hunger through April.

Utah County Art Gallery (Utah County

Hemert and Namon Bills through April.

UVSC Woodbury Gallery (University Mall, Orem, 801-426-6199) — The annual UVSC Student Exhibit. Opening reception today from noon-2 p.m. Also, the Utah High School Jewelry and Small Metals Exhibit. Both exhibits run through

February 28, 2005

Dear Fine Arts Advisory Board Members, (past and present)

As you probably know, Phyllis Haskell, Dean of the College of Fine Arts will be retiring at the end of June. The executive committee of the board feels it would be appropriate to present Phyllis with a gift to show our appreciation for her long dedication, hard work and many outstanding accomplishments for the college

We have decided to present her with an oil painting of Mt. Olympus (her home is on this mountain) to be painted by John Collins, a former U. of U. art student. Clayton Williams , of Williams' Fine Art, and Lifetime Member of the board has contributed time and his commission to securing the art. The painting will cost $1000.00. We are suggesting each current or former board member contribute $35.00 or more toward this gift. Please make your contributions by March 25th and send them to:

Barbara Slaymaker
4504 Abinadi Road
Salt Lake City, Utah 84124

The presentation will be made at this year's last board meeting on May 20th at 8:00A.M. to which all contributors will be invited.

If you have any questions or suggestions feel free to call me at 278-7845.

Sincerely,

Barbara

Barbara Slaymaker
Advisory Board Chair 2004-2005

Clayton,
I consider your help on this project as your contribution, but I wanted you to see the letter that went out to the board.
B.

AMICUS Benefit Schedule

amicus

friends creating a healthier future

Amount	Level	Subscription to *Cornerstone*	Member Education Events	Annual Banquet	Membership Card	Sympathy Card (s)	Maintaining The Miracle	Pre-Admittance Registration	Fiscal Examination	DF Staff On-Call Assistance	Fitness Institute Evaluation	Wall Recognition	Hall of Honor Portrait	Named Wing/Division	Named Floor	Named Chair/Research Fund
		Benefits										Wall Recognition				
$200	*Member or Business	x	x	x	x	1			x	x	*					
$300	*Member & Partner	x	x	x	x	1			x	x	*					
$5,000	Pacesetter	x	x	x	x	x	x		x	x	x	x				
$10,000	Lifetime	x	x	x	x	x	x	x	x	x	x	x				
$50,000	Patron	x	x	x	x	x	x	x	x	x	x	x				
$100,000	Executive	x	x	x	x	x	x	x	x	x	x	x				
$300,000	Honor	x	x	x	x	x	x	x	x	x	x	x	x	x		
$1,000,000	Benefactor	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x

* Additional $200 for Fitness Institute Evaluations

- All Packages are based on cumulative giving

For any questions regarding your benefits, please do not hesitate to give your AMICUS Associate a call at (801) 314-2085

MARCH 22.05.

DEAR CLAYTON — A VERY LATE HAPPY AND SUCCESSFUL NEW YEAR AND A THANK YOU NOTE FOR THE ART YOU HAVE SOLD FOR ME. — I REALLY APPRECIATE IT AND I APPRECIATE HOW PROFESSIONALLY YOU HANDLE YOUR BUSINESS. YOU ARE VERY GOOD AT WHAT YOU ARE DOING — AND YOU ARE FOLLOWING YOUR BLISS

THANK YOU FOR YOUR FRIENDSHIP

GARY & CHERYL.

WHEN IN ST GEO — CALL US & VISIT & STAY WITH US!

28
Monday
February 2005

Task Symbols
- ✓ Completed
- → Forwarded
- × Deleted
- G Delegated
- • In Process

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

You [are] the only person alive who has sole custody of your life. . . . Your entire life. . . . Not just the life of your mind, but the life of your heart. Not just your bank account, but your soul.
—Anna Quindlen

Prioritized Daily Task List

Mark Lewis Symptoms - Queasy
Musical Bowling - Stomach ache
Bedtime Acid reflux - felt like food in esophagus
Diarrhea
Bedtime Acid higher -
Gastric - nothing esophagus - No acid
Wedge
Diarrhea
Make meal back to normal

Prevacid helps - Stay with
Colonoscopy - Thompson

Appointment Schedule

Future
2 Change filter
8
3 Meeting
9
4 Use Dentist filter vs metamucil
10
5 Call Brian
11
6 Lawn Brian
12
7 Use Berry - Take Ac
or 2 pills before eating
1

28
Monday
February 2005

Daily Notes

59th Day 306 Left Week 9

Dr Bust
Pick up lecture - Sojo
10:40 Dr Mark Lewis
535-8398
Flowers - Pick out or
Approval want non-
Gold frame

X Show Mike Mattson
March 4 Pass young
Kathleen Fuhrmann
11 Am Galaxy Lighting
Lich 3663 So. Main
Karen 583-3059
Blacksmith
X 359 6030 Tommy Cesar
Jerry 10766 - 75
Lichfield 280 9268 st

Clayton Williams

From: "Clayton Williams" <fineart3@xmission.com>
To: <clayton@williamsfineart.com>
Sent: Thursday, June 02, 2005 8:08 PM
Subject: FW: Meg's talk

-----Original Message-----
From: dcwillcan@juno.com [mailto:dcwillcan@juno.com]
Sent: Monday, May 30, 2005 7:11 PM
To: clayton@williamsfineart.com
Subject: Meg's talk

Talk on Good Works by Megan Williams 5-29-05
May 29, 2005
In seventh grade I did a project on my great grandma, Florence Campbell Williams. I learned a lot about her and want to share two stories about her life.
The first story is one that I always think about when I hear her name. Florence was known for her famous homemade caramels. She gave them out to everyone and always had them with her. During the time she was in the hospital, every nurse or doctor that came into her room received a bag of her famous treat. Another time she got pulled over by a police man because she had been speeding. When he arrived at her car to give her the ticket, she politely took the ticket and gave him a bag of caramels. Although she didn't change the officer's mind about giving her the ticket, nor did she mean to, she loved doing this and found much joy in sharing her talent of cooking, and service to others.
This next story is my favorite one: every Wednesday morning, the garbage man would come by Florence's house on his weekly route. She would wake up early and make a big breakfast. Then gathering all of her best silver plates and silverware from the closet, she would put the warm breakfast on them. She then put the plates of food out on her patio and waited patiently for the garbage man to come. As he arrived, he'd get out of the truck and come to enjoy a warm breakfast from Mrs. Williams. When the weather was warm, they would eat out on the patio. When the weather was cold, they ate inside in her breakfast room. After many times of making garbage-man-breakfasts, Florence became ill with cancer. She was 89 years old, and the hospital became her second home. One day while lying in the hospital bed, she heard a knock at the door. In came the garbage man with a plant holder that he had made himself and a plant in it. He told her that he had heard that Mrs. Williams wasn't well and so he had decided to come and drop off the gift.
My great grandma Florence was a good example to me, of service and good works.
Good works is something that affects everyone who is involved. The person giving the service gets equally the amount of joy and happiness as the person receiving the service does. Good works, the YW value, comes from the

scripture in 3 Nephi 12:16. "Therefore let your light so shine before this people, that they may see your good works and glorify your Father who is in heaven."

Although people like my great grandma were good examples of good works, the ultimate example was Jesus Christ. His whole life was service and sacrifice. Elder Russell C. Taylor of the first Quorum of the Seventy said, "Jesus washed the feet of his disciples, feet that were hot, sweaty, and soiled with dust and dirt. He washed not their hands or face; he washed their feet. He who is the greatest shall be the least-he it is who learns to serve."

Jesus Christ gave something to all of us; everyone who is or has been on the earth, and all of the people to come. He gave his life so that we can be saved. What greater of a blessing is that? What greater of a friend would give their own life for you? He is my best friend and the one that will always remain dependable with his example of selfless service to others. When we give service anonymously, I know that we can always count on Heavenly Father to know and appreciate what we did. He is the one that we serve when we serve others.

I just wanted to bear my testimony and say that I know that Christ lives. He is our only hope of getting back to Heavenly Father. We need to come to him and let him help us. I know this church is the true church and that Joseph Smith brought back this gospel to the earth. Gordon B. Hinckley is the true prophet today and has been called of God to serve us. I also believe the Book of Mormon is true and that it is another testament of Jesus Christ. I can't deny or ignore the spirit that I have felt while reading that book. I know and can testify that it this gospel is true.

I say these things in the name of Jesus Christ, Amen.

THE DESERET FOUNDATION

April 13, 2005

Clayton and Elaine Williams
1010 Oak Hills Way
Salt Lake City, Utah 84108

Dear Clayt and Elaine,

Enclosed is your receipt for AMICUS dues paid (3/31/2005) and a schedule of your membership benefits. You should already have your AMICUS Membership Cards. If you need replacements on those or have any questions, please don't hesitate to contact me at (801) 314-2787.

Thank you so much for your continued support of AMICUS.

Best Regards,

Mary Jane Fakahafua
Associate Director, AMICUS
The Deseret Foundation

LDS Hospital
P.O. Box 1107
Salt Lake City, UT 84110-9908
801.408.1775

Cottonwood Hospital
P.O. Box 573600
Murray, UT 84157-9908
801.314.2085

Alta View Hospital
9660 So. 1300 East
Sandy, UT 84094
801.501.2025

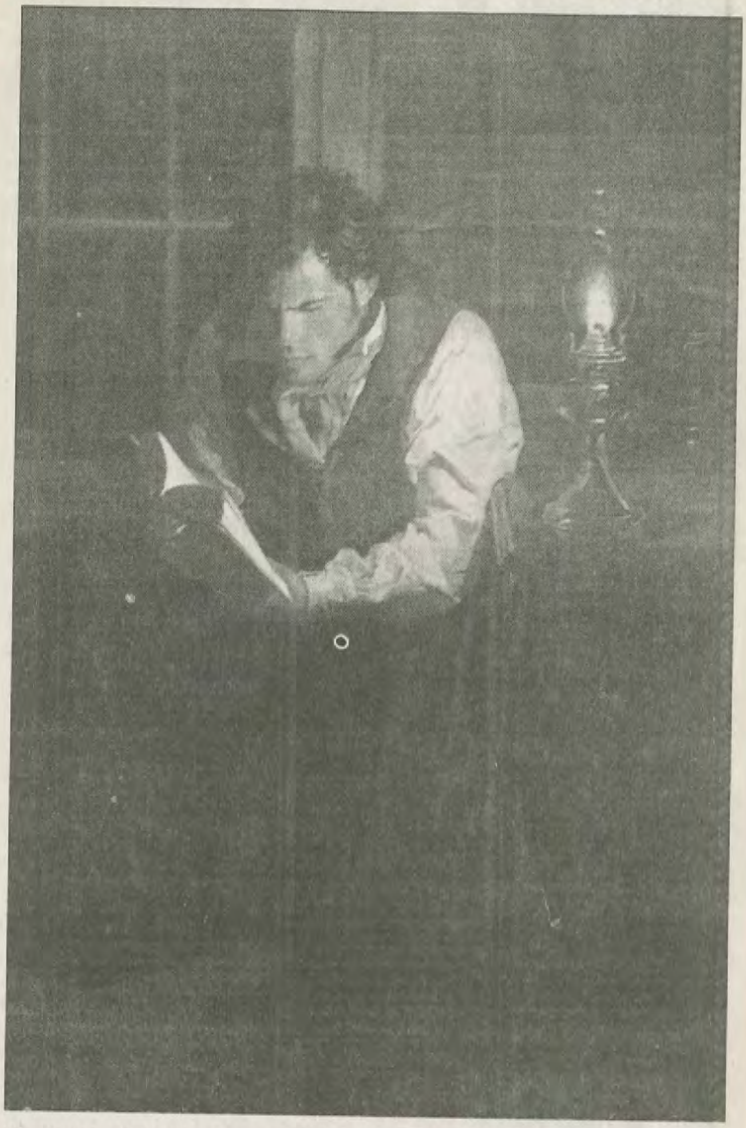
He has strength and special courage
that you count on to be there,
He has a thoughtful, gentle way
that always says "I care."
A husband's a "forever" friend—
that special someone who
You share your fondest dreams with
and love your whole life through.

25 yrs

To the finest of husbands,
The dearest of men,
The man I would marry
All over again—
Happy Anniversary!

all my love,
Elaine

"Two Hemispheres" (watercolor) by Elwin Sedwick can be seen at the Eccles Community Art Center's Main Gallery through May 28.



"Parley Pratt" (oil on canvas, 42 by 28 inches) by Jeffrey Hein at Williams Fine Art, Eagle Gate Plaza, 60 E. South Temple.

Grandpa-
I just wanted to thank you so much for your wonderful Christmas gifts! They are so neat and we will have so much fun with them. Also, thank you for giving us the opportunity to go to St. George and be with you and all the cousins. I love you so much! Thanks again!
-Emily

Art for Students' Sake

High on the east bench of Salt Lake City is perched a glass octagonal art studio that overlooks the valley. The building is accessed by climbing railroad-tie steps, along a gently-worn path. Inside the building the thermostat is set deliberately high to expedite the drying of the dozen or so paintings artist Howard S. Clark has just completed.

Before he became a serious artist with a majestic mountainside studio, Clark was-and still is-a successful businessman. In 1953, after graduating from the University of Utah with a degree in marketing, he co-founded Clark Leaming, an interior design firm, where many budding Utah interior designers got their start. He then created Clark Leaming Properties, a real estate firm that later developed prominent buildings in Utah, Arizona, Washington and California.

Clark found the long hours, success and momentum of his businesses stressful. It was during these years he discovered the relaxing and restorative qualities of painting. "When I came home I found a lot of relief by putting on some music, setting up a canvas and painting from midnight until two or three in the morning," says Clark. Now he paints three or four hours a day.

Clark's passion for painting has extended to helping promising art students jumpstart their careers. In 1989, when Clark's son-in-law, an artist, graduated from the U's College of Fine Arts, he wondered how the graduate-or any visual artist-could make a living. Such thoughts inspired Clark to establish the Howard S. Clark Annual Art Scholarship with the purpose of launching University art students into the profession.

"I wanted to give outstanding students who have a passion for art some exposure," notes Clark, who was then a member of the College of Fine Arts' Advisory Board. "The $1,500 scholarships do not pay for tuition. They pay for professional art materials. Then a two-week, end-of-year art show is arranged at Williams Fine Art in downtown Salt Lake City. The scholarship includes advertising and invitations for the show. But most valuable is the exposure the new artist receives."

Patricia Kimball, the first recipient of the scholarship, sold 78 of her 80 paintings the night of her opening reception. "Receiving the scholarship was pivotal. It established me-in my own mind, even-as a professional artist. And it gave me a tremendous boost of confidence," she says.

Jeffrey Hein, the 2001-2002 recipient of the scholarship says the first day of his exhibit at Williams Fine Arts, "was really the first day of my career." Receiving the scholarship allowed him to find his own personal style-contemporary portraiture and religious art. Now a full-time artist, Hein's pieces average between $15,000 and $35,000.

Clark believes all of the 11 scholarship recipients have continued in the art world. He says, "I hoped the scholarship would influence them to do just that."

The Art of Giving

The College of Fine Arts welcomes gifts of all sizes. Every gift truly makes a difference.

Make your check payable to the College of Fine Arts.
Mailing address: College of Fine Arts
University of Utah
375 South 1530 East rm 250
Salt Lake City, Utah 84112

If you wish to pay with a credit card call the Central Development office at the University of Utah, (801) 581-3720. You may also make a donation on line at www.ugive.utah.edu.

A contribution to the College of Fine Arts is tax deductible to the full extent of the law.

College of Fine Arts (801) 581-6764
alumni@finearts.utah.edu
www.finearts@utah.edu

College of Fine Arts

Art & Art History
Ballet
Film Studies
Modern Dance
Music
Theatre

John Hafen: *Girl among the Hollyhocks*, 1902
Oil on canvas, 36" x 41"
Hafen (1857–1910), a Swiss immigrant to Utah who studied art in Paris, sensitively portrayed his daughter Delia in the family backyard.

LAKE CITY UT 841
PM
APR 5

Dear Clayton,
Just a note to thank you for your undying love & support for me this past year.
It has meant everything to me & I shall always feel blessed.
Sincerely yours,
Ann Kelley

Clayton Williams
1010 Lake Hillway
S.L.C., UT. 84108

The University of Utah
College of Fine Arts Alumni Council

9TH ANNUAL ALUMNI COUNCIL AWARDS

Tuesday, April 12, 2005
4:00 p.m.
Dumke Recital Hall
in David Gardner Hall
University of Utah

WELCOME

Edgar J. Thompson
Professor Emeritus

PRESENTATION OF AWARDS

Abby Fiat
STUDENT'S CHOICE TEACHING AWARD
Presented by Matthew Grierson,
Faith Levine & Corinne Penka

Tony Larimer
HONORARY ALUMNUS
Presented by Anne Cullimore Decker

Phyllis A. Haskell
OUTSTANDING ALUMNA
Presented by Joan Woodbury

RECEPTION

Past Recipients

Outstanding Alumni

Keene Curtis • 1994
Dorothy Bearnson • 1999
Clytie Adams • 2000
Ardean Watts • 2001
Kent Maxwell • 2002
Anne Cullimore Decker • 2003
Linda C. Smith • 2004

Honorary Alumni

Nancy Sandack Borgenicht • 1997
Anne Ewers • 1997
William C. Seifrit • 1998
Joan Woodbury • 1998
Skip Daynes • 1999
Clayton R. Williams • 2000
Tandy Beal • 2001
Ruth Lubbers • 2002
Bonnie H. Stephens • 2003
Anna Campbell Bliss • 2004

Student's Choice Teaching Award

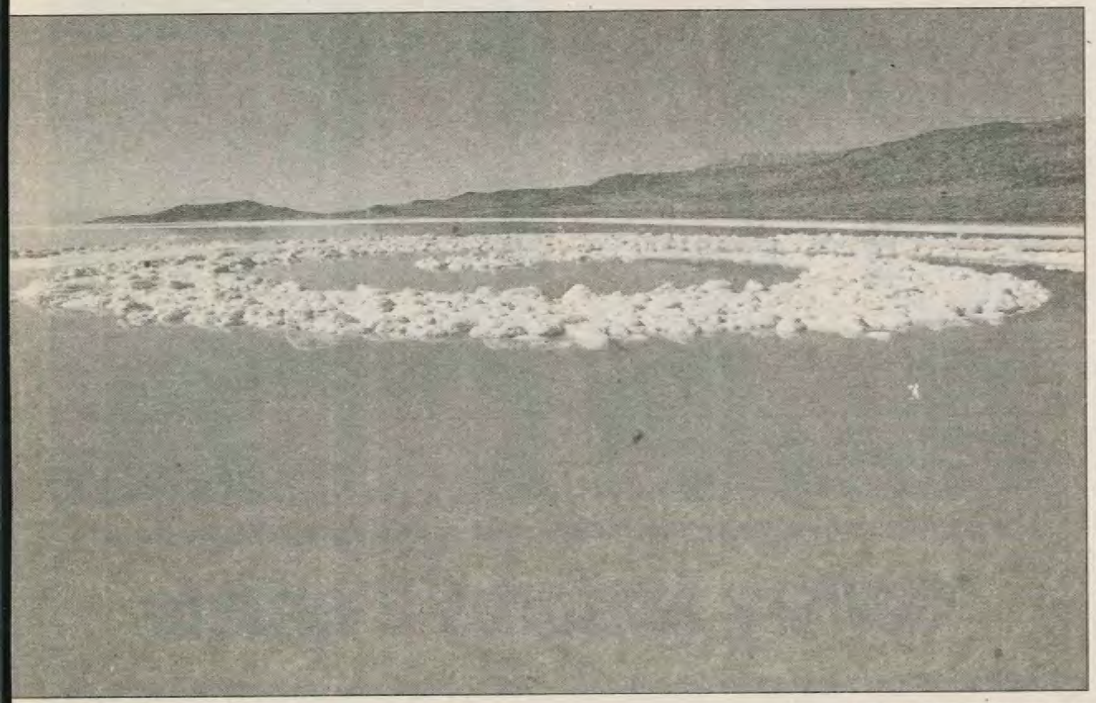
Sandra Shotwell • 2000
Pamela Geber • 2001
John Erickson • 2002
Sarah Shippobotham • 2003
Scott Hagen • 2004

College of Fine Arts Alumni Council

College of Fine Arts Alumni Council
2004 • 2005

Christine Butler
Keven Myhre
James Omer
Marci Omer
Alison Perreault
Jenny Schoenwolf
Rachel Swenson
Phyllis A. Haskell, *Dean, Assoc. VP for the Arts*
Heidi Makowski, *Director of Development*

n's 'Spiral' resurfaces



RAY BOREN, DESERET MORNING NEWS

obert Smithson built Spiral Jetty in 1970. He liked the spot because of the black basalt rock and red algae.

exhibits, along with it. Maybe some of Smithson's sculpture. Or earthworks of other artists. Or even something on the use of spirals in Native American art

always the possibility in the future that more rocks will be added," Holt said.

You can check out the Spiral Jetty film at the Main Salt Lake

Outstanding students: Williams Fine Art will stage its annual Student Art Show on Thursday. This year the show honors Heather Hines and Wynter Sophia Jones, two University of Utah graduating artists. Each is a recipient of the Howard S. Clark Annual Art Scholarship, awarded for outstanding work. There will be an artists reception with a light buffet starting at 7 p.m. at Williams Fine Art Gallery in the main lobby at 60 E. South Temple, Salt Lake City. Call 801-534-0331 for information. 4/8 4/07

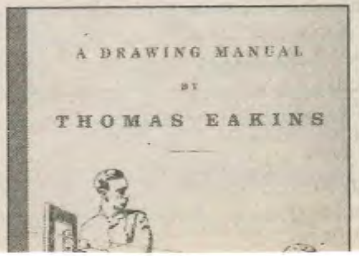
'A Drawing Manual by Thomas Eakins' is fascinating read

BOOK REVIEW

By Dave Gagon
Deseret Morning News

A DRAWING MANUAL BY THOMAS EAKINS, Thomas Eakins, edited by Kathleen A. Foster, essay by Amy B. Werbel, Yale University Press and Philadelphia Museum of Art, $21.95, hardback, 100 pages with 60 illustrations.

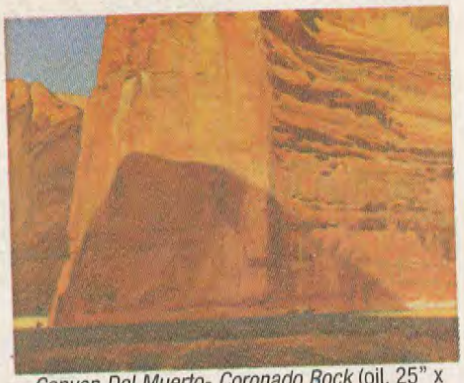
Thomas Eakins (1844-1916), said to be the greatest draftsman in America in 1882, didn't especially like to draw. This wonderful irony makes "A Drawing Manual by Thomas Eakins" — along with the history of the book's eventual printing and the wealth of important information Eakins disseminated — a completely fascinating read.



In the book's introduction, Kathleen A. Foster, the Robert L. McNeill Jr. Curator of American Art at the Philadelphia Museum of Art, lets readers immediately know that Eakins rarely sketched

Other top sellers included:

• Maynard Dixon's *Canyon Del Muerto- Coronado Rock* (oil, 25" x 30") for $616,000.



Canyon Del Muerto- Coronado Rock (oil, 25" x 30") by Maynard Dixon, sold for $616,000

• Carl Rungius' *In Big Horn Territory* (oil, 30" x 46") for $268,800.

"This wouldn't have been possible without the faith and confidence of the attendees and consigners with this first auction," says Brad. "I'm sure that they were concerned if we could pull it off. Next year will be even greater; we are hoping to take consignments earlier and reservations for bidders."

–Nadia Ibarra

GALLERIES

Continued from E3

Book of Mormon Paintings by Walter Rane," featuring 19 paintings, through April 17. Also, "You Have a Family Tree," featuring interactive children's exhibit, through Feb. 5, 2006.

Museum of Utah Art & History (125 S. Main) — "From the Arctic to the Red Rock," featuring photographs by Subhankar Banerjee, Rosalie Winard, Tom Till and James Kay, through Feb. 4.

Old Mill II (6340 S. 3000 East, Suite 500) — Norman Rockwell exhibit, featuring 40 limited-edition lithographs of pencil sketches originally commissioned by MassMutual during 1950-1960.

Phillips Gallery* (444 E. 200 South, 364-8284) — *Main gallery:* New paintings by Heather Baron. Also, Letterpress art by Peder Singleton & Ben Webster (Anthenaeum Press), Susan Makov, Patrick Eddington, Stern & Faye, and others. *Dibble gallery:* Landscapes by Mark Knudsen. Exhibits run through Feb. 11.

Q Street Fine Crafts (82 N. Q St., 359-1899) — Crafts by Boris Bally, Thomas Mann, Josh Simpson, Alessi, James Stewart and Carla Jimison.

Salt Lake Wine Store (255 S. 300 East) — Paintings by Royden Card through March.

Southam Gallery* (50 E. Broadway, 322-0376) — Artwork by gallery artists.

Sprague Branch Library (2131 S. 1100 East, 524-8280) — "Woodcuts and Oil on Canvas by Jennifer Jensen through March 12.

The Art Is In (Crossroads Plaza, 50 S. Main) — Art by California artists James Leonard and John Makowski. Also art by Joe Triano, Ron Cheek, Willamarie Huelskamp, KVON, Mark Weiler and others.

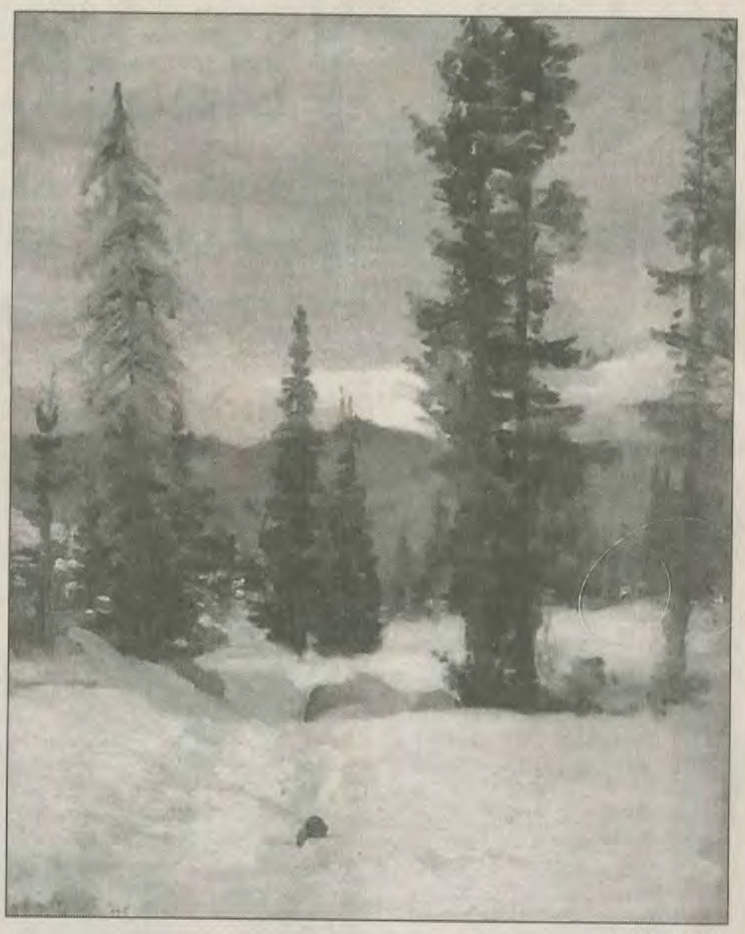
The Art of Giving Gallery (74 S. Rio Grande St., 456-2787) — Paintings by Pino and photography by Mark Lewis.

The Stable Fine Arts (132 E St., 355-6872) — Portraiture by William Whitaker, Kamille Corry, landscapes by Linda Curley Christensen and sculpture by Blair Buswell.

Tivoli Gallery (255 S. State, 521-6288) — Original works by Joan White, Elva Malin, Ken Spencer, Carol Evans, Ian Ramsey, Ken Baxter, Dan Baxter, Stephen Hedgepeth, David Jackson, Ginna Lagergen, Richard Miles, Lynn Ridley, Martha Safra and Richard Van Wagner.

Twiggs & Moore Gallery (797 E. 6400 South, 747-3520) — Art by James Christensen, Greg Olsen and more.

Twiggs & Moore Gallery (Gardner Village, Midvale) — Art by James Christensen, Greg Olsen and m



COURTESY OF WFA

Winter scene (1905) by John Hafen displayed at Williams Fine Art.

● OUTSIDE SALT LAKE CITY

Art Around the Corner (Main and St. George Blvd., St. George, 435-673-5595) — Bronzes by Grand Speed, Dennis Smith, Silvia Davis, Gary Price, Scott Rogers, Jeanine Young, Ed Hlavka, Matt Clark, Ed Spears, Franz Johansen, Laura Bradshaw, Frank Riggs, David Jackson, Annette Everett and L'Deane Trueblood through September.

Art in the Village (1100 W. 7800 South, Gardner Village, 255-8900) — Original paintings by Linda Curley, David Jackson, Bonnie Conrad, Colleen Howe, Sandra Rast, Debbie Broadhead, C. Rogers Atkinson, Elizabeth Stanley, Rebecca Blue and more. Also, sculpture by Sta Watts, Adam Reeder, Ed Sp Hamilton and Claudia

Beverly M 900

and a replica of the Grandin press from Palmyra.

Datura Gallery (845 N. Coyote Gulch Court, Ivin, 435-674-9595) — Art by Laurie Burns, Cheryl, Gary and John Collin, Elva Malin, Holy Pendergast, Melodie Williams, Roland Lee and more.

Eccles Community Art Center (2580 Jefferson Ave., Ogden, 392-6935) — *Main Gallery:* Juried artwork by members of the Palette Club of Ogden. *Carriage House Gallery:* Recent work by Reed I land. Both exhibits run through Jan.

Ethel Wattis Kimball Visual A ter (Weber State Univ sity

"Still Lif

Winners of the Davis School District High School Senior Exhibition

Best of Show
Katie Allen, Viewmont — "Heidi as Sphinx" (oil)

2D 1st Place
Ricky Smith, Woods Cross — "Brooklyn Bridge" (scratchboard)

2D 2nd Place
Breiann Dalton, Clearfield — "Self-Portrait: The Gift" (pencil)

2D 3rd Place
Kristina Brown, Bountiful — "Rocky" (colored pencil)

3D 1st Place
Samantha (Kez) Teany, Layton — "Vladimire" (ceramic)

3D 2nd Place
Emily Jensen, Viewmont — "Process Illuminated" (glass & wood)

3D 3rd Place
Layla Drozd, Viewmont — "T for Two" (mixed ceramics)

Honorable Mentions:
Kyle Ferrin, Davis — "As the Crow Flies" (watercolor)
Jeffrey Hassing, Davis — "A Gentle Breeze" (colored pencil)
Jason Zippro, Viewmont — "Being Sexy" (oil)
Laura Tingley, Viewmont — "When I Think About You" (colored pencil)
Spencer Loveless, Bountiful — "Hot and Cold" (photograph)
Lynette Hill, Bountiful — "Believe" (pencil)
Colton McSwain, Bountiful — "Introspect" (photograph)
Erin Wall, Bountiful — "Big Stretch" (oil pastel)
Adrian Harris, Northridge — "This Song Has No Words" (photograph)
Alexander Whiting, Davis — "My Life in Brown" (watercolor)

Artwork by Heather Hines, left, and Wynter Sophia Jones will be on display at Williams Fine Art.

Gallery features 2 artists

Heather Hines and Wynter Sophia Jones, two University of Utah art students, and recipients of the annual Howard S. Clark Art Scholarship, will be featured at a gallery showing and artists reception Thursday evening at 7 at Williams Fine Art, 60 E. South Temple (ZCMI Center). Born in Cork, Ireland, Hines moved to Utah with her family at age 6, and she grew up interested in drawing and painting. She will graduate with her BFA this spring. Jones, born and raised in Utah, has also been involved with art her entire life. After graduation she plans to continue her art studies by pursuing an MFA.

Outstanding students: Williams Fine Art will stage its annual Student Art Show on Thursday. This year the show honors Heather Hines and Wynter Sophia Jones, two University of Utah graduating artists. Each is a recipient of the Howard S. Clark Annual Art Scholarship, awarded for outstanding work. There will be an artists reception with a light buffet starting at 7 p.m. at Williams Fine Art Gallery in the main lobby at 60 E. South Temple, Salt Lake City. Call 801-534-0331 for information. 4/18 4/05
SL TRIBUNE

Thankyou Grampa, I had So much fun in St. George
Isaac

Grandpa,
St. George rocked.
It was so fun to
be together all week
and to watch you
play tennis. You're
Good! Thanks again.
Dave

Grandpa -
Thank you so much for
taking us to St. George. It
was so much fun to spend
time together and just relax
for the holidays. It is always
a blast!
Love you!
Whitney
& Jackson

Dear Grandpa Williams...
We wanted to thank you for such a
wonderful St. George trip and generous Christmas
gift. We appreciate it so much and
loved spending time with you. Much love,

Steve & Flavie

Your generosity is greatly appreciated!

Grandpa-
Thanx for taking
us to St. George
again. It's always
lot's of fun.
♡/Laura

Grandpa-
Thank you so much for all
that you do for us. St. George
was awesome. I look forward
to that every year. I just
wish I could have stayed longer
Love-
-Ali

8 January 2005

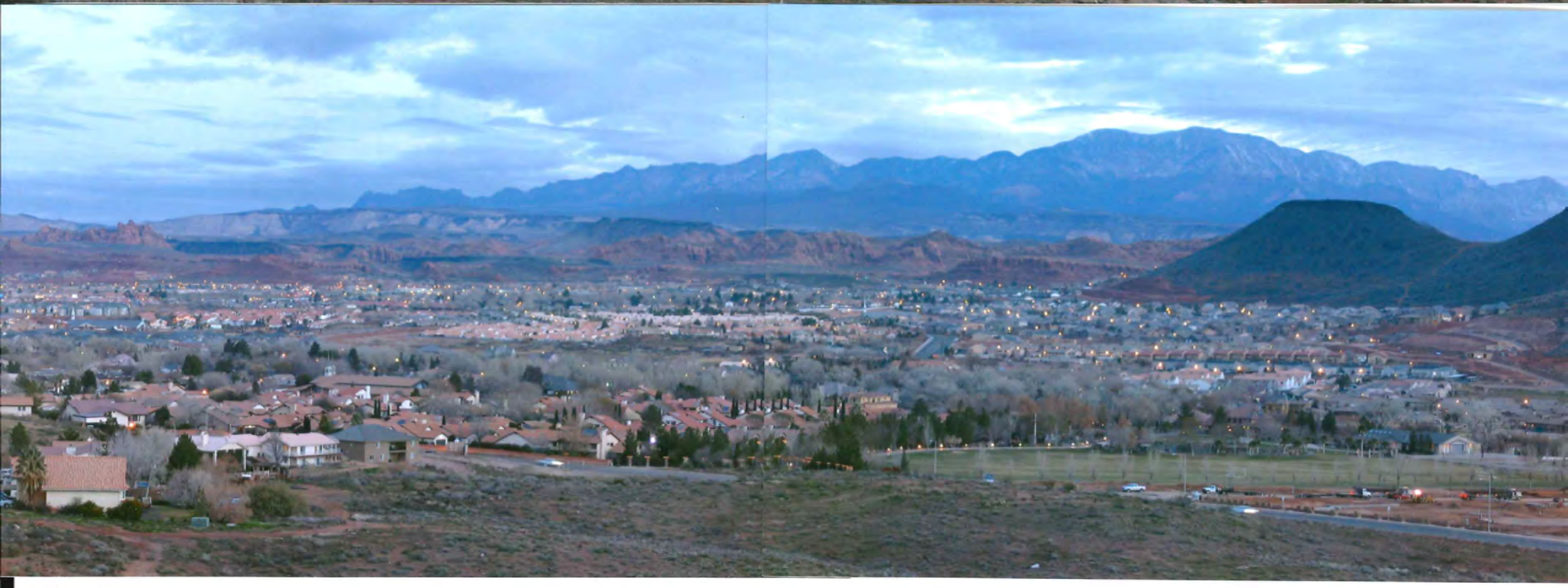
Dear Grandpa,

We wanted to write to thank you for the wonderful week in St. George. We are enclosing a 4 piece panoramic photo from the porch of our condo. All the colors and different formations in the rocks are spectacular!

We are glad that Ben and Avin got to spend some time with you. They had a lot of fun ~~and~~ getting lots of attention from aunts, uncles, and cousins. Leslie and I were very glad that we were able to be in the temple with you and the family. We will miss you while we are in Europe, but then again, maybe we'll see you there.

Love,
Steven, Leslie, Ben, & Avin

P.S. Please send the stamps on the envelope back to us for Ben's and my collection. Thanks!



Maynard Dixon (1875 -946)
Moonlight Over Zion, 1933
oil on canvas, 36 x 40 inches

RECENTLY SOLD

Tracking No. 7914 6714 6525

Edenhurst Gallery - Los Ang
8920 Melrose Ave. Los Angeles, California 9
(310) 247-8151 | Fax (310) 247-

Edenhurst Gallery - Palm De
73-655 El Paseo Palm Desert, California 9
(760) 346-7900 | Fax (760) 346-

Email: FineArt@EdenhurstGallery.
http://www.EdenhurstGallery.

Site

EDENHURST GALLERY

Fine Art

INVOICE

Invoice #: 1450
Date: 2/3/2005
Page 1 of 1

To: **Clayton Williams**
60 E South Temple Suite 150
Salt Lake City, UT 84111
H:(801) 534-0331
INFO @ WILLIAMSFINEART.COM

DESCRIPTION		RETAIL	PRICE
ITEM#:	1004	$675,000.00	$650,000.00
ARTIST:	Maynard Dixon (1875-1946)		
TITLE:	Moonlight over Zion		
MEDIUM / SIZE:	Oil on Canvas, 36 x 40 inches		
DATE:	1943 1938		

Subtotal: $650,000.00

Shipping & Handling: $0.00
Total: **$650,000.00**

Please sign and fax back to 310-247-8167_____

Thank you

8920 Melrose Avenue Los Angeles California 90069
phone 310-247-8151 fax 310-247-8167

Jake Basert 760-346-7900
(c)

Dear Grandpa,

thank you so much for the wonderful presents! We are so incredibly excited about the speakers and microphones etc. We tried them out and they are so great! Thanks for your generosity and love! I hope your Christmas was wonderful & that you have a fun New year! Love, Ann ♡

Grandpa,

1-1-05

Thank you so much for all that you do for our family. I had such a great time at St. George (as usual). Thanks for the tennis tips. I think I'm really going to get into tennis this coming year. Thanks for the Christmas gifts - the microphones and the mixer. We already jammed with them a few times. Thanks for being a great grandpa! I love you.

JAKE

Thanks a ton for St. George!! It was totally relaxing and such a blast! You're the best!

Grandpa,

Thankyou so much for the microphones and the amps. We jammed together all afternoon singing and playing! I'm so grateful to have such a great grandpa like you. Thanks for coming to our show, Monday! I'm so embarrassed that the CD. didn't work. I have a new one for you though. Thanks again! I love you!

— Ty

S-SO-05

DEAR G

EAT G

RAMDP

A THANK

YOU FOR THE

BIRTHDA

Y MONEY

I bought a cool car and whistle game. I had a good birthday party with my friends. I had fun in St. George when I got to see you.

LOVE

BEN

2-20-05

DEAR GREAT - GRANDPA,

THANK YOU FOR THE BIRTHDAY MONEY. I BOUGHT A COOL CAR AND WHISTLE GAME. I HAD A GOOD BIRTHDAY PARTY WITH MY FRIENDS. I HAD FUN IN ST. GEORGE WHEN I GOT TO SEE YOU.

LOVE,

BEN

D DEAR

Dear Grandpa,

Thanks for remembering Ben's birthday. He came up with the words to say in his thank you note, then I wrote the letters out for him and he tried to write them. He ran out of gas after the first page, but does very well writing. We hope you're doing well.

Love,

Steven


Nuen Lui

Ivin Clayton Tait
Age 1

Benjamin Carson Tait
Age 4

IN RECOGNITION OF THE SERVICE AND CONTRIBUTIONS

YOU HAVE SO GENEROUSLY RENDERED IN BEHALF

OF

THE SPRINGVILLE MUSEUM OF ART

YOU ARE CORDIALLY INVITED TO ATTEND A DINNER ON

THE

EVENING OF THURSDAY, JANUARY 22, 2004

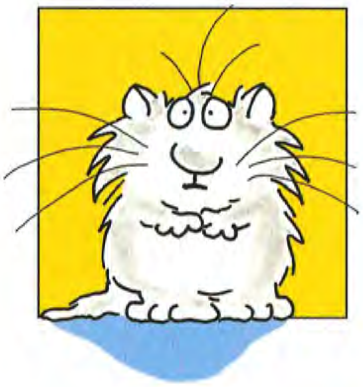
FROM 6:30 PM TO 8:30 PM

DINNER AT 7:00 PM

RSVP BY CALLING 489-2727 BY JANUARY 15th

Dear Clayt

Because it's Valentine's Day,
I just thought I should mention—



Boynton


I
LOVE
YOU!
Elaine

Subject : Fw: The good old days...
Date : Fri, 23 Jan 2004 18:24:00 -0700
Linked to : Clayton R. Williams
From : "Clayton" <clayton@williamsfineart.com>
To : <anne@williamsfineart.com>

---- Original Message ----
From: Louise W. Nelson
To: Louise Nelson
Sent: Thursday, January 15, 2004 11:32 AM
Subject: The good old days...

The Good Old Days…

According to some people today, those of us who were kids in the 30's, 40's, 50's, 60's, or even maybe the early 70's probably shouldn't have survived:

Our baby cribs were covered with bright colored lead-based paint.

We had no childproof lids on medicine bottles, doors or cabinets, ... and when we rode our bikes, we had no helmets.

As children, we would ride in cars with no seatbelts or air bags.

Riding in the back of a pickup truck on a warm day was always a special treat.

We drank water from the garden hose and not from a bottle.

We ate cupcakes, bread and butter, and drank soda pop with sugar in it, but we were
never overweight because we were always outside playing.

We shared one soft drink with four friends, from one bottle, and no one actually died from this.

We would spend hours building our go-carts out of scraps and then

rode down the hill, only to find out we forgot the brakes. After running into the bushes a few times, we learned to solve the problem.

We would leave home in the morning and play all day, as long as we were back when the street lights came on.

No one was able to reach us all day. No cell phones!!! Unthinkable!

We did not have Playstation, Nintendo 64, X-Box, no video games at all, no 99 channels on cable, video tape movies, surround sound, personal cell phones, personal computers, or Internet chat rooms.

We had friends! We went outside and found them.

We played dodge ball, and sometimes, the ball would really hurt.

We fell out of trees, got cut and broke bones and teeth, and there were no lawsuits from these accidents. They were accidents. No one was to blame but us.

We had fights and punched each other and got black and blue and learned to get over it.

We made up games with sticks and tennis balls and ate worms, and although we were told it would happen, we did not put out very many eyes, nor did the worms live inside us forever.

We rode bikes or walked to a friend's home and knocked on the door, or rang the bell or just walked in.

Little League had tryouts and not everyone made the team. Those who didn't had to learn to deal with disappointment.

Some students weren't as smart as others, so they failed a grade and were held back to repeat the
same grade.

Tests were not adjusted for any reason. Our actions were our own. Consequences were expected.

The idea of a parent bailing us out if we broke a law was unheard of. They actually sided with the law.

This generation has produced some of the best risk-takers and problem solvers and inventors, ever.

The past 50 years have been an explosion of innovation and new ideas. We had freedom, failure, success and responsibility, and we learned how to deal with it all.

Remember the good old days?

Clayt,

We want to thank you for the Christmas gift of money! It was great timing - and was used for some much needed clothes.

It was wonderful hearing you ~~[illegible]~~ carol with your family on Christmas Eve - what beautiful voices! We also were glad we got to visit a short time on Christmas day -

→

American Robin

Illustration by

Catherine McClung

Thank you again for your generosity -
Love always
Lane, Steph + family

RECYCLABLE

MADE IN USA

Clayton Williams

From: "Clayton Williams" <clayton@williamsfineart.com>
To: "Clayt Williams" <rockymn@hotmail.com>; "clayton c. williams" <rockymtn@hotmail.com>; "louise nelson" <louise@highlandcommercialinc.com>; <info@williamsfineart.com>; "Florie Jackson" <fjax@aros.net>; "Dan Williams" <dcwillcan@juno.com>; "anna anderson" <culinaria@hotmail.com>; "Clayton Williams" <clayton@williamsfineart.com>; "clayt williams" <Clayton@Physics.utah.edu>
Sent: Wednesday, February 16, 2005 3:39 PM
Subject: Dinner Party for Mike and Shelby

Dear Family.....A dinner party to celebrate Mike and Shelby's wedding will be held at my house on Sunday, February 27 from 6pm to 9pm...I look forward to a good dinner and a fun evening with all of you (including Shelby's parents)....after dinner, I would like to hear from each one of you telling us about something you have learned in your marriage....let's not make it too heavy.....but something that has substance to it which we can all enjoy hearing and learn from...it will be fun to celebrate this important event with all of you...Love, Dad/Grandpa

Phone call John Dixon 3/22/05
1-925-943-5577

John has a charcoal study (8" x 14") of "Moonlight over Zion" which is probably the source material from which Dixon painted the 36" x 40" oil entitled "Moonlight Over Zion" which WFA sold to Doris Simmons

The rock formation which is pictured in this painting can be seen as you approach Zion's Park ~~before~~ from the Mt Carmel side before you get to the tunnel. Get out of your car + move off the road to the right. Look across the canyon + you'll see this vista over the canyon where this rock formation rests

John Lemmon
Teton

Charcoal Study #14

Wealthy Way —
"Wire rope" 35000 Gt. 50x Nelly Clemmer Nov. 1

Composite

1915
1908

Charcoal Sketch
Dryer on the scene

approach park
from Not Carmel side

Not through tunnel
yet

Rock across the
Canyon !

Go to the right
+ a vista
over the
Canyon

Problem on 12x12 plexiglass 1/4 washer + nut
silicone 918-5558

$8500.00 $800.00

Phy to Desert

R
Clarke
Nelson
KCH

Rich Gates
Borg

William Henry Price

26

2316

1-800-869-5557

R
AT&T

47-6554

AT&T

Lease phone line
from Guest
to pick DSL
on that
line phone

Help with installation
of AT&T
866-443-2196

July 31st
05

Dear Clayt

enclosed my obit – bio and list of donations

Heat is very hard on old. old. people – takes me all day to become half alive – then, bed time, but some days creative energy shows and I paint and so that I can still take care of myself.

I hope you enjoy the rest of this hot, hot summer.

Bonjour.

Ted Wassmer

THEODORE MILTON WASSMER—UTAH'S OLDEST PAINTER – STILL WORKING AND EXHIBITING IN HIS 96th YEAR

1910—Born to Theodore James and Hester Hall Wassmer February 23rd. The eldest of eight children, Salt Lake City, Utah.

1931—At age 21, kept all ten family members alive during the Great Depression
1933 on his $55.00 a month salary. No welfare then. If you had no money, you starved.

1934—Studied landscape painting with Florence E Ware. Introduced her to the Tetons in
1939 Wyoming. Worked three years with her on the Kingsbury Hall Murals, posing and painting backgrounds at the University of Utah. The murals were a Judy Farnsworth Lund WPA Depression era project. Her projects kept artists and their families from starving during the Great Depression of the 1930s.

1942—Enlisted in the U.S. Army Air Corps. While at Sheppard Field, Texas. In off duty
1945 hours painted several murals receiving a commendation from the General of the Command. Hospitalized one year with a paralyzed painting arm.

1945---Married Judy Farnsworth Lund in New York City. She had an MA and an MFA
1985 from the University of Utah. They studied four years at the Art Students' League. Among their teachers was the famous Yasuo Kuniyoshi. Ted also studied two years with Raphael Soyer. They both painted portraits in their Carnegie Hall studio for two years before moving to the art community of Woodstock, NY where they not only painted and exhibited, but purchased and traded art for the next thirty-three years. During this time, they enjoyed six weeks traveling through Spain, Italy, and Copenhagen, Denmark visiting art museums.

1985—Returned to Salt Lake City after over 40 years in New York. They donated their collection of over 1,500 works of art and sculpture to seven major Utah art museums along with 1700 volumes of art and literature. Ted has over 3000 of his paintings in museums and private collections throughout the USA, Europe, and Japan. After 50 years of marriage, Judy died after a stroke at age 84 in 1996.

2000---Received the Michael O. Leavitt Governor's award with a Special Citation along with Robert Redford. Ted finished his 90 year autobiography, Color, the Catalyst, and placed it with family, art collectors, and in all Utah art museums, the University of Utah Marriott Library, and the Salt Lake City Library.

2005---Governor Jon M. Huntsman, Jr. and Mayor Ross "Rocky" C. Anderson proclaimed February 23, 2005 as Theodore Milton Wassmer Day, and presented him with signed documents. At age 95, Ted looks upon each new day as a GIFT, with many new discoveries yet to unfold in life and in creativity.

THEODORE M. WASSMER
130 South 1300 East
Studio 501
Salt Lake City, Utah
84102
(801) 521-5603

http://www.theodoremiltonwassmer.com/

THEODORE MILTON WASSMER—UTAH'S OLDEST PAINTER – STILL WORKING AND EXHIBITING IN HIS 96th YEAR

1910—Born to Theodore James and Hester Hall Wassmer February 23rd. The eldest of eight children, Salt Lake City, Utah.

1931—At age 21, kept all ten family members alive during the Great Depression
1933 on his $55.00 a month salary. No welfare then. If you had no money, you starved.

1934—Studied landscape painting with Florence E Ware. Introduced her to the Tetons in
1939 Wyoming. Worked three years with her on the Kingsbury Hall Murals, posing and painting backgrounds at the University of Utah. The murals were a Judy Farnsworth Lund WPA Depression era project. Her projects kept artists and their families from starving during the Great Depression of the 1930s.

1942—Enlisted in the U.S. Army Air Corps. While at Sheppard Field, Texas. In off duty
1945 hours painted several murals receiving a commendation from the General of the Command. Hospitalized one year with a paralyzed painting arm.

1945---Married Judy Farnsworth Lund in New York City. She had an MA and an MFA
1985 from the University of Utah. They studied four years at the Art Students' League. Among their teachers was the famous Yasuo Kuniyoshi. Ted also studied two years with Raphael Soyer. They both painted portraits in their Carnegie Hall studio for two years before moving to the art community of Woodstock, NY where they not only painted and exhibited, but purchased and traded art for the next thirty-three years. During this time, they enjoyed six weeks traveling through Spain, Italy, and Copenhagen, Denmark visiting art museums.

1985—Returned to Salt Lake City after over 40 years in New York. They donated their collection of over 1,500 works of art and sculpture to seven major Utah art museums along with 1700 volumes of art and literature. Ted has over 3000 of his paintings in museums and private collections throughout the USA, Europe, and Japan. After 50 years of marriage, Judy died after a stroke at age 84 in 1996.

2000---Received the Michael O. Leavitt Governor's award with a Special Citation along with Robert Redford. Ted finished his 90 year autobiography, Color, the Catalyst, and placed it with family, art collectors, and in all Utah art museums, the University of Utah Marriott Library, and the Salt Lake City Library.

2005---Governor Jon M. Huntsman, Jr. and Mayor Ross "Rocky" C. Anderson proclaimed February 23, 2005 as Theodore Milton Wassmer Day, and presented him with signed documents. At age 95, Ted looks upon each new day as a GIFT, with many new discoveries yet to unfold in life and in creativity.

THEODORE M. WASSMER
130 South 1300 East
Studio 501
Salt Lake City, Utah
84102
(801) 521-5603

http://www.theodoremiltonwassmer.com/

Judy and Ted Wassmer have donated to the following institutions in Utah over the past twenty years since they moved to Salt Lake City, Utah in 1985.

The Springville Museum of Art, Springville, Utah: 335 works of art and bronze sculpture, 750 volumes on art

Snow College, Ephriam, Utah, Noyes Building: 320 works of art, and 750 volumes on art and literature

Brigham City Art Museum, Brigham City, Utah: 85 works of art

Nora Eccles Harrison Museum of Art, Logan, Utah: 90 works of art, ceramics and bronze sculpture

After Judy died, Ted donated 500 works of art, sculpture, and 200 volumes of art to the Fairview Museum of History and Art, Fairview Utah in her memory.

He also donated to the following institutions in Utah, but he has forgotten the amount:

Draper Elementary School, Draper, Utah

Wasatch County Library, Heber City, Utah

LDS Relief Society Building, Salt Lake City, Utah

LDS Museum of Art, Salt Lake City, Utah

St George Art Museum, St. George, Utah

Huntsman Cancer Center, Salt Lake City, Utah

Eccles Center, Odgen, Utah

Capitol Theatre Collection, Salt Lake City, Utah

Ririe-Woodbury Dance Company Collection, Salt Lake City, Utah

Libby Gardner Music Hall, University of Utah, Salt Lake City, Utah

Utah State Art Collection, Salt Lake City, Utah

Salt Lake County Public Art Collection, Salt Lake City, Utah

Bountiful-Davis Art Center Collection, Bountiful, Utah

L. Klement, Frankfurt a. M. 93

Dear Clayton,

Thinking of you and realizing what a great brother and influence you have had on my life!

Love,

Adele