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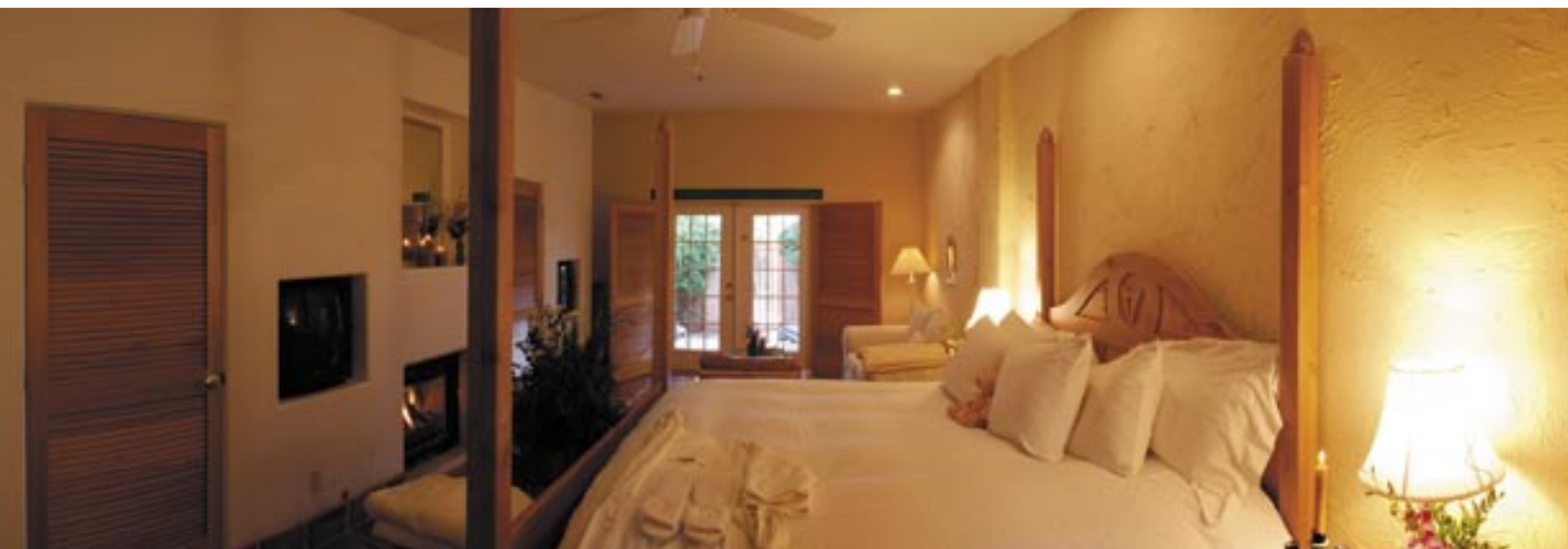
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Desert & AlpineTM LIFESTYLES

is published quarterly by Framagann Graphics and distributed in UT, NV, AZ, WY, CO & ID

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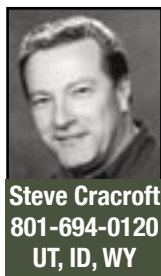
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PATTI M. EDDINGTON *Publisher*

Welcome to the Enchanting West

Publishing is always a calendar event.

But never more so than with this issue of *Desert & Alpine Living* magazine.

It isn't because of deadlines. Those are part and parcel of the industry. Nor is it because this issue is a page turner chock-full of compelling stories. That's true of all our publications.

No, what really makes this edition special is that it premieres a new component of our publishing family: The *Signature Collection of Park City* catalog. It has been compiled with you in mind and it arrives just in time for the holidays.

We trust that you will find it to be a valuable resource as you search for just the right gift for that special someone on your list.

This urbane catalog features a potpourri of fine artists, galleries, photographers, sculptors, furnishings, jewelry and surprises enough to sate the senses of discriminating buyers everywhere.

With this new addition, we believe you will enjoy *Desert & Alpine Living* more than ever. The catalog will be published twice annually, and each one will be filled with new finds as we mine the American West to unearth new talents, treasures and products to introduce in *The Signature Collection*.

Perhaps more than any other regional magazine of comparable size and reach, *Desert & Alpine Living* is committed to providing its readers a full complement of engaging reads about enchanting people and enthralling images by shutterbugs that capture the grandeur of this land that we love.

There are lots of gems within these pages. One of the most lustrous is a nugget about Big Sur, a treasure tucked along Golden State's coast south of the Bay Area. Jon Iverson has compiled a collection of gorgeous photos and favorite trails to introduce our readers to some magnificent Pacific Coast getaways. These lush landscapes, which are oceans apart from the parched ground many of us inhabit, will make readers thirst for the sea, stunning sunsets and the majestic California redwoods.

More than a sport, baseball is life for David Noyce. He breathes it, loves it and lives for it. Alas, he loves the Chicago Cubs, the lovable losers whose longtime futility on the field and in the standings is the stuff of legend. But hey, as Cubs apologist are wont to say, "Any team can have a bad century."

However long it takes the team awake from hibernation, Noyce is determined to go the distance. Rather than becoming bitter, he has even managed to wax philosophical. In this issue, this seasoned editor and newsman has fashioned a major-league tribute about the lessons to be learned from baseball.

Artists abound within our pages. This issue teems with some major talents: photographer Willie Holdman and the Hone sculptors. Holdman's pictures transport us to nonpareil vistas where we can glimpse the beauty of the land around us and glory in its seemingly limitless possibilities. His photographs cover a lot of ground — everywhere from far-flung lands to inspirational locales in his own backyard such as Utah's Wasatch Mountains.

Elsewhere in the Beehive State, Craig, Keith, Al, and Kade Hone have carved out a comfortable niche for themselves with wood sculpture. When it comes to fashioning fine-art forms out of wood, the Hones are a cut above many of their contemporaries. The kudos and clients these sculptors have amassed over the years is extraordinary. Their woodwork has wowed clients and critics at juried shows everywhere from the Western Design Conference in Jackson, Wyoming, to the world-renowned show held each year in Ocean City, Maryland. We hope you will join us on our journey to a woodworking-design studio unlike any other — one where the whirr of a dental drill signifies something beautiful is taking shape.

So come along. Adventure awaits, and there's no time to pack. Just turn the page and let's get going.

Enjoy!

Baseball 101



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Big Sur, © Jon Iverson

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Some distinguished guests at the AIS benefit (clockwise from top left to right): NFL Hall of Famer Steve Young, Dr. Dale Tingey, country music star Collin Raye, Paiute flutist Gary Tom, AIS Scholarship recipients and BYU graduates Kumen Louis and Aisha Nassrallah, Navajo Nation First Lady Vikki Shirley, and Johnny Miller with Tingey.

A MERICAN INDIAN SERVICES HELD ITS THIRD ANNUAL CELEBRITY BANQUET IN JUNE AT THANKSGIVING POINT.

This year's event honored AIS Executive Director Dale Tingey and featured country music star Collin Raye, who wowed the audience with his uplifting brand of classic country. Over 600 attendees from across the nation enjoyed a multi-media presentation of highlights featuring the history of Tingey's association with AIS, and the great work the organization has accomplished among Native American people.

Special guests included NFL great Steve Young and PGA legend, Johnny

Miller. First Lady of the Navajo Nation Vikki Shirley, made a special presentation on behalf of the Navajo Nation, and Utah Lt. Governor Gary Herbert presented Dale with a "Lifetime of Service" Award.

Collin Raye's exhilarating performance had the audience tapping feet and drumming hands along with the band. It was a showstopper benefit concert, and included a live auction which featured an ESPN sports package, an ATV, and a Lake Powell Houseboat Getaway. The auction was a great success, raising thousands of dollars to support AIS in its mission to help Native Americans secure educational opportunities. Previous years' banquets have included performances by musical greats Glen Campbell and Rita Coolidge.

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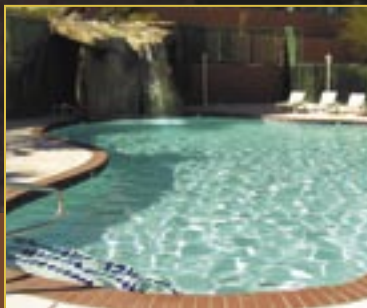
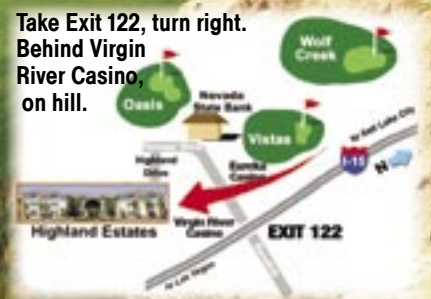
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By David Noyce
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Life 101 by Professor Baseball

From the Diamond: Gems to Live By

It's just a game.

We hear it all the time from non-baseball fans as they see us flip past the newspaper's front page to find the box scores. The latest casualty counts in Iraq and Band-Aids for Medicare can wait. We want to find out if Ryan Howard went deep — again — and whether the Cubs clawed their way back to .500 on their West Coast road swing.

You see, we know that our national pastime is more than just a way to pass time. Baseball is not our life, but it teaches us about life.

Roger Angell, New Yorker fiction editor and the dean of baseball writers, once said, "Baseball seems to have been invented solely for the purpose of explaining all other things in life."

Don't believe it? Well — with the Fall Classic looming — let's look at nine "innings," and you'll discover the beauty hidden behind the bats, the balls and the bases.

First Inning

Cal Ripken plays a record 2,632 straight games.

The former Baltimore Orioles star collected 431 home runs, 1,695 RBIs and 3,184 hits. He was an All-Star, a Gold Glover, an MVP, a world champion and, now, a Hall of Famer.

But Ripken forever will be remembered for one accomplishment: The Streak. He didn't miss a day of work between May 30, 1982, and Sept. 20, 1998. That's 2,632 consecutive games—a number that ensured his entry this past summer into the Hall. Of course, Ripken's record also put

him in the position to amass his other Coopers-town-caliber numbers. The lesson for us . . .

Sometimes just showing up is enough.

If athletes seem larger than life, it's because they are. Few people can run a mile in under 4 minutes or belt a baseball 400 feet.

But we all remember — and, sometimes, resent — classmates with perfect attendance or know co-workers who never miss a day on the job and, consequently, make lasting contributions.

Ripken's record resonates with baseball fans and nonfans alike because it is a blue-collar milestone—a tribute to the Everyday Workingman who spends every day working, man.

Second Inning

Batting .300 is a mark of success.

Put another way: Even the best hitters fail 70 percent of the time. Take Henry Aaron. One of the game's greatest sluggers, he struck out 1,383 times along the way to his 755 dingers. He walked homers in 6 percent of his official at-bats and whiffed in 11 percent. But no one would call Hammerin' Hank a failure. So what does this teach us? It's simple . . .

Failing doesn't make you a failure.

Too often, fear of failure keeps us from succeeding. Imagine Aaron or Ruth or Mays afraid to step up to the plate because he stands a better chance of making an out than ripping a hit.

John Grisham's first book, *A Time to Kill*, reportedly was rejected by more than 20 publishers. Today, the attorney-turned-author's novels are mega-sellers.

In the movie "Apollo 13," flight director Gene Kranz says, "Failure is not an option." It's a memorable line but a monumental lie. Failure is indeed an option. It has to be; otherwise, we never will succeed.

Third Inning

Teams play the game in fair and foul territory.

Baseball is the only major sport that allows—even encourages—participants to make plays out of bounds. However, if, say, a right-fielder recklessly chases a foul ball too far into foul ground, he could land in the stands and on the disabled list. So, courtesy of baseball, comes this word of warning about life . . .

Don't run too far afoul or you could get hurt.

Punching the time clock five minutes late can cost you money, but skipping out early to catch a matinee movie can cost you your job. We all test the limits at times. After all, living on the edge can be invigorating, but it also can be dangerous, even deadly. A motorist who travels 5 mph too fast may wind up in traffic court. A driver who races 50 mph over the speed limit may end up in the morgue.

Fourth Inning

Steve Bartman foils Cubs' date with destiny.

Yes, I'm still bitter, not just about Bartman but about Tommie Agee, Leon Durham and Will Clark. But seeing a fan with a prime seat down the left-field line spoil the North Siders' World Series bid in 2003—it doesn't matter whether it was interference or not—is especially galling. Even in the agony of the Cubs' defeat, though, baseball again delivers a lasting lesson . . .

With a great "seat" comes great responsibility.

It happens when you are promoted from the employee's seat to the manager's chair. It happens when you go from being the child in the highchair to the parent on the couch. It happens when a senator shifts from one of 100 seats in a square chamber on Capitol Hill to the only chair that matters in an oval office on Pennsylvania Avenue.

As we go through life, we add not only years but also responsibilities. More is expected of a veteran tax lawyer than a rookie attorney fresh out of law school. Of course, greater responsibility brings its rewards. The veteran attorney gets the window office. The young upstart is relegated to the cramped cubicle.

Fifth Inning

Jackie Robinson breaks baseball's color barrier.

On April 15, 1947, at New York's Ebbets Field, Jackie Robinson brought integration and an exciting brand of play to the Brooklyn Dodgers and the Major Leagues.

"It was Robinson's style as much as his statistics or his color that made him a star," write Geoffrey Ward and Ken Burns in *Base-*

ball: *an Illustrated History*. "The fast, scrambling style of play Negro Leaguers called 'tricky baseball' had largely been absent from the big leagues since Ty Cobb's day."

Yes, bigots booed Robinson's arrival. But true baseball fans cheered, and the cheering has never stopped. So let's remember to . . .

Celebrate everyone and discriminate against no one.

We may tolerate going to the dentist or waiting at the DMV. But tolerance is not enough when it comes to people. We must applaud diversity, encourage it, embrace it. To do less is worse than a sin.

Sixth Inning

Batters sacrifice to advance teammates.

The batter's line in the box score is most telling in what it doesn't tell. It shows the number of official at-bats, runs, hits and RBIs. But it doesn't say when the batter lays a perfect dribbler down the third-base line—and purposely gets thrown out—to advance a teammate into scoring position. In fact, sacrifices aren't even counted as an official at-bat. If not for entries buried farther down in

the box score, sacrifice bunts and flies would go unnoted and unnoticed.

Like the

sacrifice itself, life's lesson here may be hidden. But it's every bit as real, profound and even religious in nature . . .

True sacrifice requires no recognition.

If you hand over your paycheck to help a flood victim and then brag about it to your family and friends, did you make a sacrifice or merely a donation?

In the New Testament, St. Matthew sheds more light on a truism about altruism: "When thou doest thine alms, do not sound a trumpet before thee, as the hypocrites do . . . that they may have the glory of men."

Sacrifice is selfless only when we care less about self and more about others.

Seventh Inning

Every game pauses for a seventh-inning stretch.

Whether it's a spring-training matchup in Bradenton or a World Series showdown in Boston, the game stops in the bottom half of the seventh. Organs play, fans rise and people sing "Take Me Out to the Ballgame." By the time they reach for the "peanuts and Cracker Jack," they may notice that this ritual is teaching us to . . .

Work hard and play hard, but never get too busy to take a break.

Vacations and breaks have been employment staples for decades. But today's enlightened workplaces increasingly include nap rooms to help make up for widespread sleep deprivation, which costs U.S. employers billions a year in productivity, according to the National Sleep Foundation.

Studies also show that a little shuteye—about 15 to 20 minutes a day—can do a lot for employee efficiency, productivity and creativity. Turns out, if you *don't* snooze, you lose.

Eighth Inning

The object of the game is to score runs.

Once stat geeks get past the RBIs and the ERAs, the strikeouts and the shutouts, the batting averages and the slugging percentages, baseball is really about one thing: scoring runs by touching home plate. It's the heart of the game and parallels with life . . .

Every day of every week of every month of every year of every lifetime—our main goal is to get home safely.



It's an objective that is profoundly simple yet simply profound: getting home safely. You learn that lesson as a toddler. You test it as a teenager. You preach it as a parent. Everything that matters most revolves around home and family. There is a reason baseball's home plate stands out. It is shaped not like the other bases but, fittingly, like a house. Home truly is where the heart is—in the game and in life.

Ninth Inning

When watching "Field of Dreams," men cry and women wonder why.

Women who watch sappy films to enjoy a good cry can have Leonardo and Kate in "Titanic." Men will pop in "Field of Dreams" instead.

Don't get me wrong, the film is no "Eight Men Out." And it pales next to *Shoeless Joe*, the W.P. Kinsella novel on which the movie is based. But Phil Alden Robinson's Oscar-nominated flick about a baseball-loving farmer from Iowa still stands as a diamond gem. And when Ray Kinsella is asked by his ghost-father if his cornfield-turned-ballpark is heaven, the Kevin Costner character looks at his verdant field, his gleaming home and his happy family and says . . .

"Maybe this is heaven."

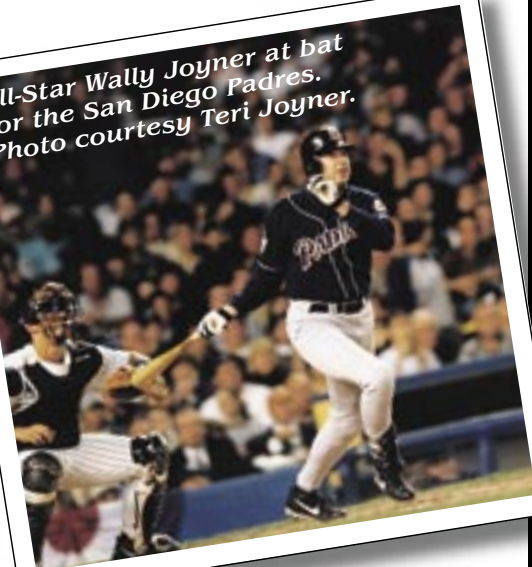
And, indeed, maybe it is—home, family, baseball. What more could anyone ask? Walt Whitman was right. "The game of ball is glorious."

So is life.

There you have it. Baseball is motivating and liberating. It shows us how to work, how to play, how to rest. It teaches responsibility and resilience. It showcases the beauty of diversity and the necessity of adversity. It is inspired and inspiring.

Not bad—for something that's just a game.

All-Star Wally Joyner at bat for the San Diego Padres.
Photo courtesy Teri Joyner.



**Ms. Senior Nevada 2007
Karen Beausoleil**



© Gary McDorman

IN AUGUST, KAREN BEAUSOLEIL OF MESQUITE WAS CROWNED MS. SENIOR NEVADA IN LAS VEGAS.

A retired attorney and educator, Karen Beausoleil is multitasking. She also has worked as a ballet instructor, an interior designer and as a research specialist in a family therapy practice.

She and husband Barry are the parents of two children who reside in the Phoenix area, and also two grown stepchildren living in Colorado.

In her spare time, Karen is an avid reader, enjoys sewing, knitting, and outdoor recreation at the family cabin in Colorado.

On November 10, she and other senior women will vie for the crown of Ms. Senior America 2007 in Las Vegas. Candidates are judged on the basis of an interview, talent, evening gown and "philosophy of life" presentations.

Congratulations and good luck, Karen!

(Photo courtesy of Gary McDorman, gcephotography@aol.com)

Gazpacho Fiesta

WITH CUCUMBER SOUP

A Cool Treat at Summer's End

By Jane Shepherd, Helen R. Bateman and JoAnn F. Hickman

From Singleness of Heart, Recipes for Sunday Meals, © 1984

Gazpacho

Serves 8-10

- 6 to 8 medium tomatoes, peeled
- 1 medium onion, quartered
- 1 green pepper, cut in large pieces
- 1 cucumber, peeled
- 1 clove garlic
- 2 slices bread with crusts removed
- 1/2 teaspoon cumin
- Salt and pepper to taste
- Equal parts of vinegar and oil or vegetable oil (to taste)
- 1 or 2 avocados (optional)

1. Place in blender the tomatoes, onion, pepper, cucumber, and garlic; blend until smooth.
2. Add bread, cumin, salt and pepper, vinegar, and oil.
3. Blend well and serve in chilled bowls topped with fresh copped tomatoes, onions, cucumbers, garlic croutons, sliced avocado, and crisp crumbled bacon (optional).

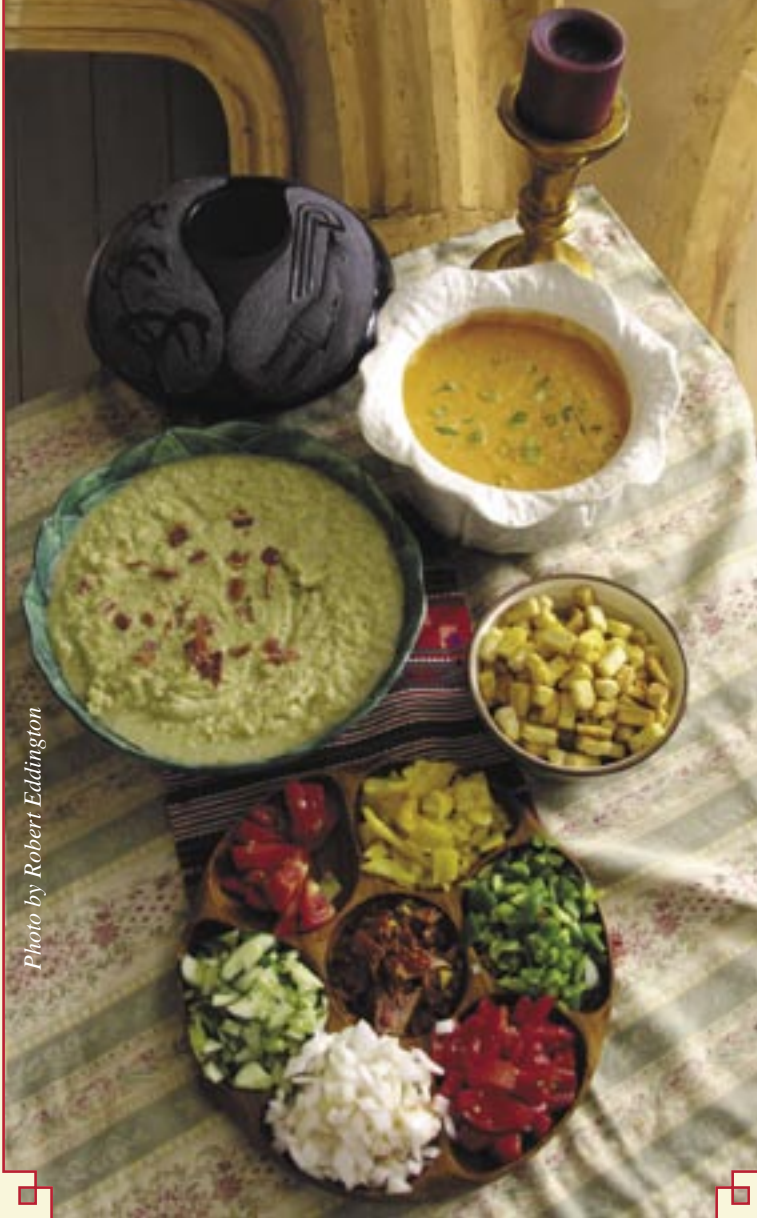
Cucumber Soup

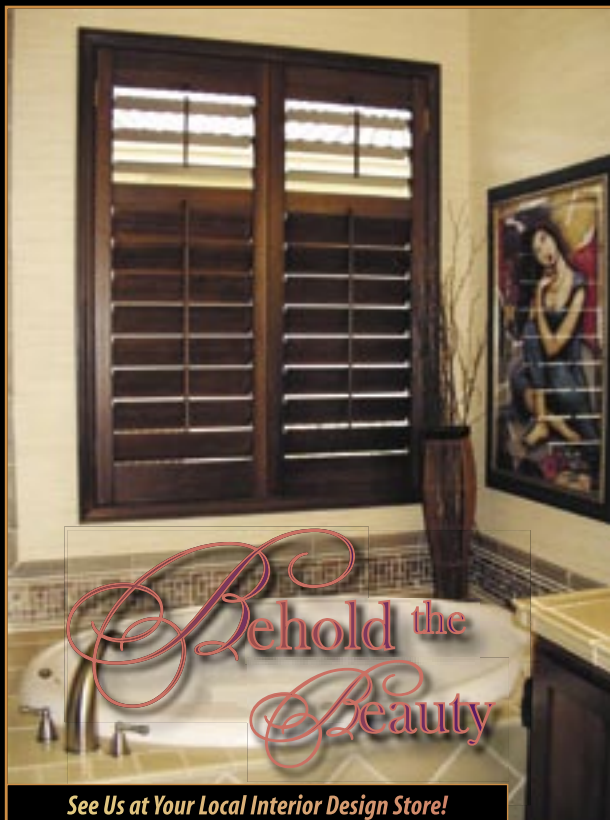
Serves 14:

- 1/2 onion, chopped
- 1/8 Cup butter
- 1-1/2 pound cucumbers, peeled and chopped (about 8)
- 1-1/2 teaspoon white wine vinegar
- 3/4 teaspoon dill weed (may substitute tarragon leaves)
- 6 Cups chicken stock
- 1/4 Cup Cream of Wheat or use Roux to make desired consistency
- 1 Cup sour cream
- 1/2 teaspoon salt (to taste)
- 1/4 teaspoon pepper (to taste)
- 1/4 Cup parsley, chopped

1. Saute' onion in butter in a heavy pan until transparent. Add cucumbers, vinegar, dill weed, and chicken stock. Bring to a boil; simmer until cucumbers are tender.
 2. Thicken with Cream of Wheat. Add more chicken stock if a thinner consistency is desired. Puree' mixture in a blender. Cool. When cool, work in sour cream until consistency you want. Add salt and pepper to taste. Chill.
 3. Garnish with a thin slice of cucumber and a small dab of sour cream, and sprinkle with fresh, chopped parsley.
- Makes about 14 cups.

Photo by Robert Eddington





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Willie Holdman is perfectly clear about what drew him to a career as a landscape photographer.



Park (when camping was still allowed amid the sandstone sculptures), hiking in Coyote Gulch and going on a

It wasn't photography, even though he grew up with a figurative camera around his neck as he tagged along when his father shot for *National Geographic World* magazine.

Rather, it was the places they went.

"I wanted to be in nature," says Holdman, 39, who spends much of every year hiking backcountry peaks and slot canyons in his native Utah.

There he finds the colors that are his signature, from the butterscotch-colored sunflowers and purple lupines in the Wasatch Range to dark gray clouds over Lake Powell's rust bluffs.

Holdman last year published his first book, *Timpanogos*, which captures the four seasons of the

mountain that dominates the skyline on the east side of Utah County as well as the west side of Wasatch County in Utah.

Fifteen years in the making, *Timpanogos* holds more than 220 color photographs. Holdman says he has sold about half of the 5,000-book printing.

"It doesn't hurt that everybody loves it (Mount Timpanogos). Everybody wants a piece of the mountain."

In The Shadow of Mount Timpanogos

Holdman grew up in Provo and Orem, in the shadow of Mount Timpanogos, the son of Ann and Floyd Holdman, who worked as a photographer for many years.

He remembers camping among the goblins in Goblin Valley State

park (when camping was still allowed amid the sandstone sculptures), hiking in Coyote Gulch and going on a weeklong cattle drive-photo shoot in Idaho with his father.

As a young man, Holdman worked for about six months at a burger joint, but otherwise, he has always made a living shooting photos.

While studying photography at Brigham Young University, Holdman shot weddings, office staff photos and occasional scenics.

He graduated in 1996 with a bachelor's degree in fine art with a photography emphasis.

The education was useful, he says. He learned about design and composition and what's pleasing to the eye.

But the real school for a landscape photographer is nature.



"To get the good shots, the sweet light, you have to be there."



And when he could, that's where Holdman turned his attention.

Trial and Error

"A lot of photography is trial and error out in the field, seeing what works and what doesn't," says Holdman. "No one asks what degree you have in photography. It's your work."

And his work does not come easy.

Though Holdman, like any photographer, snaps his share of roadside photos, his real passion is for the scene no one else will see.

And that has taken him to the tops of peaks throughout Utah and in surrounding states.

This summer, for instance, Holdman spent three days

climbing Colorado peaks after showing his work at a 10-day art show in Crested Butte.

Over the years, Holdman has learned that it's difficult to carry all his sleeping, eating and camera gear on long, 50-mile treks through the mountains or desert.

So more often these days, he sets up a base camp or camps at the truck and rises at three or four in the morning, bushwhacks six or seven miles and shoots in the warm light of sunrise.

He lugs both film and digital cameras, which, he acknowledges, can be grueling.

"To get the good shots, the sweet light, you have to be there."

Sometimes after waiting hours for sunset, he picks his

way back down the mountain as dark gathers. "I don't like to be confined to a trail."

Before he sets out, Holdman spends time poring over topographical maps. "I'll look at the contours, where the steep peaks are, which are the highest, where's the east, where's the west, where's the sun going to come up."

It's all the better if it's been raining or snowing and the clouds finally lift.

What motivates Holdman is this: "striving to capture that moment."

And the photo, he says, is the **next best thing to being there.**

"To be able to capture that image for all to see just because one person was there, is kind of cool."



"...it's a whole lot more than color. It's the vantage point he gets."



Heights of Grandeur

Pam O'Mara, owner of the gallery Utah Artist Hands in Salt Lake City, says the colors in Holdman's photos are amazing. "But it's a whole lot more than the color. It's the vantage points he gets."

Holdman is willing to climb high and hike far, and it shows, she says. "Some of the photography I have for him looks like aerial photography. He's very

athletic. He works so hard."

His photographs, on display at Utah Artist Hands for about five years, are big hits, she says. After she began displaying some at the Salt Lake City International Airport last January, orders flowed in.

A New York City law firm ordered 10 30-inch-by-40-inch black and white prints of Holdman's Southwest photos, she says. "They are hanging in a law firm on Fifth Avenue," says O'Mara.

Besides Utah Artist Hands, Holdman sells his photos at Alpine Art Center in Salt Lake City, the Sundance General Store and at The Art Institute at Thanksgiving Point, where his brothers are stained-glass and blown-glass artists.

Most of his sales are to individuals, institutions like hospitals and banks and through home decorators. He has a massive portfolio of "stock shots," purchased for brochures and calendars. He hopes to do a second book focused on all of Utah within a couple years.

This past summer, he finished an addition to the Lindon home that he and his wife, Sara, built seven years ago. His home gallery is adorned with massive photos in frames custom-built by a friend.





"That's what life is about - doing something you love and you enjoy."

Keeping Perspective

Holdman says he toys with the idea of hiring an office manager and someone to do marketing, but he's not sure he wants a bigger business. Though he would have help with the business side, he might have less freedom to shoot.

Right now, he is able to spend days and weeks on the road every month while Sara stays home with their four children, Sequoia, Canyon, Aspen and Ridge.

Like his father, Holdman takes his three oldest children (Ridge is still a baby) with him when he can. "They're pretty good hikers," he says.

He's happy to have followed in his father's footsteps.

"I didn't want to work for anybody else. I wanted to have the freedom to take off and do



what I wanted when I wanted.

"That's what life is about, doing something you love and you enjoy."



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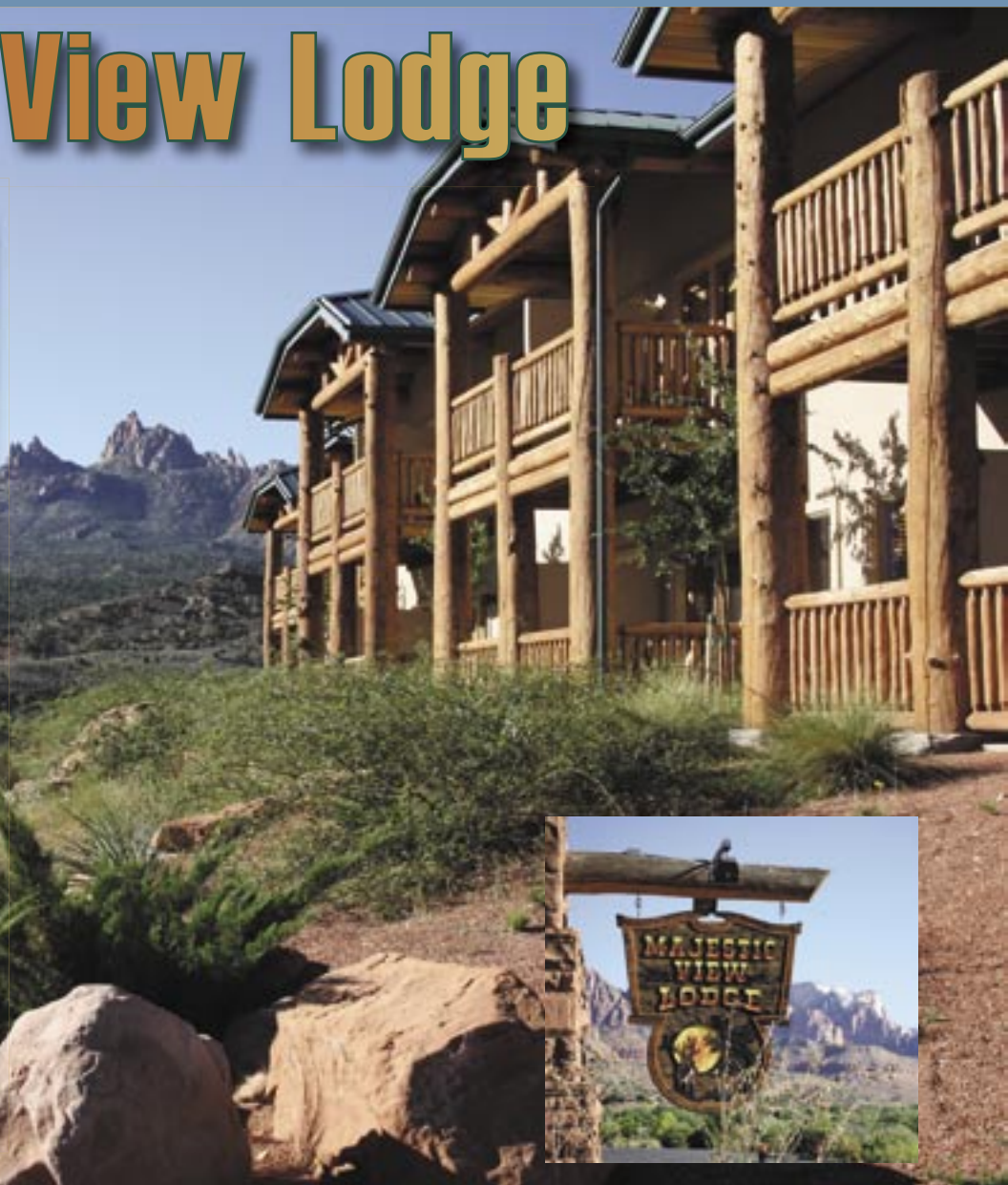
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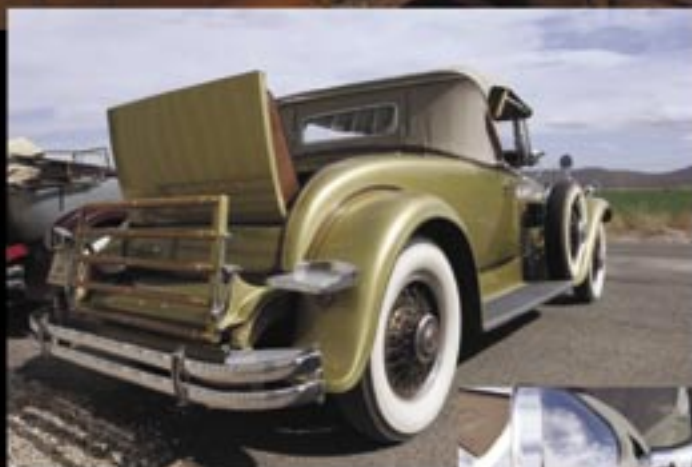
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A Desert GEM

By James M. Williams

James M Williams is the President of JM Williams and Associates, Inc and co-founder of AE URBIA, 2875 South Decker Lake Drive Suite 275 - SLC, Ut 84119. Tel 801.575.6455. For additional information see jmwa.com and aeurbia.com

Gems are created from the simple elements of the earth. What was once a piece of carbon may become a priceless diamond? The transformation requires much time and effort as well as the careful care of a master. The more time and effort spent on a gem, the more precious and valuable it may become.

There is a place high above the desert

floor where all the elements — water, wood, fire, earth and metal — converge, are organized, and rest in perfect balance. It is here that another priceless desert gem has been carefully created.

This is a place where one is simultaneously at peace and is energized. This gem is the Millar residence located in Stone Cliff above St. George,

Utah. Dr. Roger Millar and his wife wanted to build a home that would take full advantage of the 180-degree vista, provide privacy, be ideal for entertaining friends and associates, provide ample space for visiting family members, and could also be considered a work of art and architecture. J.D. Thompson and AE URBIA were selected for the job.



What a job the firm did.

A winding stairway provides a breathtaking view of the valley and leads to a decorative entry gate. Passing through the gate you enter a desert oasis unlike any imagined. The ceiling opens up to the blue sky. The walkway curves around a large reflection pool, which is surrounded by stone walls on one side and curved

glass walls on the other.

The glass walls look through the interior stone columns, through the house, the entire valley and the distant mountains and sky. The courtyard is also seen from inside of the house, and at night the light from the pool dances on the stone wall. Indeed, the home exudes a sparkling gemlike quality during the night.

The interior of the home is open and flowing. All of the living spaces on both levels of the home have splendid views. Although much of the home is glass, privacy is still maintained where needed.

For starters, the home is elevated above the street and surrounding neighbors. More privacy is provided by the large courtyard and garages located at the





front of the house. The windows are protected from the sun by the use of large overhangs and decks. The roof cantilevers as much as 16 feet in some locations.

There's also a sun shelf that provides shade from direct sunlight, but allows indirect sun for lighting. The sun shelf can also double as a plant shelf. The clerestory windows also add to the light-airiness of the home. Other areas incorporate small square windows that allow light but minimize heat. Light wells also allow light into typically dark areas such as closets and baths.

The colors of the surrounding skies and mountains change dramatically each morning and evening. Nature provides a vivid, dynamic, ever-changing mural or backdrop, which brings the house to life and puts all manmade artwork to shame.

Famed architect Louis Kahn once said, "What man makes, nature cannot, and what nature makes, man cannot."

This home unites the creations of man and nature and elevates them.

It is better because of the nature that surrounds it, and nature is better appreciated due to the design of the home.

The site's buildable area was maximized by leveling the lot with the use of engineered stone-retaining walls. The entire subdivision is constructed in this manner, thus the name "Stone Cliff."

The lateral load-resisting system, which resists wind and seismic forces, consists of wood-shear walls and steel-moment frames. The steel frames are interior and covered in a stone colonnade. The building is curved in order to take advantage of the 180-degree view.

Therefore, the steel-moment frame is also curved.

Nature provides
a vivid,
dynamic, ever-changing mural
or backdrop, which brings
the house to life and puts all
manmade artwork to shame.



To maintain clerestory windows, a vierendeel truss was constructed of tubular steel members. There are very large cantilevered roofs on both the front and back of the building. The 16-foot rear cantilever also required steel members. A glass house also requires a lot of steel and concrete.

It's been said that to have great architecture, the architect has to have great clients. The Millars are great clients!



If there is a single most popular image of Big Sur, it is probably of the 80 foot falls seen from this trail as McWay Creek cascades onto the sandy shore.

H



McWay Waterfall

*El*pais grande del sur, or the big country to the south is how Big Sur was first described by Spanish settlers from the Monterey area. It is one of those rare places that is wild and remote, yet easy to access and explore.

heavenly Big Sur

One-day getaways and day hikes

Photos and story by Jon Iverson



While there are miles of trails for the dedicated hiker and backpacker, Big Sur also offers spectacular scenery within steps of Highway 1. And for those willing to hike a few miles, the rewards include rapidly chang-

ing settings of oak and lush redwood forests, ocean views, rocky streams, and coastal brush.

This is a collection of favorite day hikes, both easy

and challenging, sorted by scenic appeal and personal bias. Having hiked in Big Sur for over 30 years, it's a never-ending treat to bring visitors in for a day or two.

The question quickly arises: "which hikes are a must-see while we're here?"

Not an easy one to answer, since everyone has different preferences. But there are a few spots the first time visitor needs to see, and a handful of hikes the persistent visitor won't want to miss. [See www.hikinginbigsur.com]

If you only have one day to see the sights, take a look at the Must See page on the Web site, where you'll find the best place to stop for hiking as you drive up or down the coast.

Hiking in Big Sur is reliably safe, but there are a few hazards to be aware of. In particular, know how to identify poison oak, and what to do if you inadvertently touch it.

This Web site features a Hike Map of the Big Sur coast, with the locations of all hikes described here and major landmarks noted. Each hike also has its own printable trail map.

There is also a page with More Big Sur Information, including links to local weather forecasts, information about the best times to visit the area, and other points of interest.





Limekiln

Finally, Other Adventures includes several more favorite excursions near the Big Sur area. These include visiting the Elephant Seals just north of San Simeon, Point Lobos south of Carmel, and Montana De Oro State Park near Morro Bay.

MCWAY WATERFALL TRAIL

Introduction

Although the shortest trail in the HikingInBigSur.com collection, McWay Falls should be (and likely is) seen by every traveller along Highway 1. The trail is located in Julia Pfeiffer Burns State Park and provides both southern and northern coastal views.

If there is a single most popular image of Big Sur, it is probably of the 80-foot falls seen from this trail as McWay Creek cascades onto the sandy shore.

The Hike

After parking, walk directly west back towards Highway 1 and look for the sign to the Overlook/Waterfall Trail/Pelton Wheel straight ahead. If you parked in the overflow lot to the south, walk back north towards the lot entrance and the sign will be on your left.

You'll head down some short wooden steps, proceed along a wide path and then through a large round culvert tunnel under the highway. Once you emerge facing the ocean, turn right and walk along the wide and well-maintained path for several yards to see the falls. There are several vantage points along the path, typically with a photographer located at each one.

For years the waterfall poured directly into the ocean until a massive fire, landslide and highway reconstruction project near the area in 1983-84 filled the cove with enough

material to form a sandy beach several dozen feet out.

Keep walking a few hundred feet further until the end of the path at another vantage point. Here, you'll see a wonderful view north up the coast, and behind you up the hill, the ruins of the old "Waterfall House" built by Lathrop and Helen Brown. The gorgeous house was intended to be preserved as a museum but was instead torn down by the state in 1965 after a fruitless struggle to save it. If you know where to look, you can still see where the old tramway ran down from the highway to the house.

Lathrop Brown was a congressman from New York and reportedly a close pal of President Franklin Delano Roosevelt in the 1930s. Lathrop also constructed the "Tin House" further north. There is a nice bench under the trees here and plenty of photo opportunities.

According to *Monterey County*

Place Names, “The point below the old ‘Waterfall House’ site has a paralyzing-sheer 80-foot drop to the ocean. A surveyor hired by Lathrop Brown called it ‘Poison Point’ because ‘one drop and you’re dead!’”

The falls, creek and canyon are named after Christopher McWay, an early settler and farmer from New York state who arrived in the area with his son Christopher Jr. around 1874. The park itself is named after Julia Pfeiffer Burns (1868-1928), a local and legendary early pioneer and resident who impressed Helen Brown and had run a ranch in McWay canyon with her husband, John B. Burns.

In recent years, the park rangers have been cleaning out invasive non-native plants around the house area (mostly eucalyptus trees) while leaving some of the ornamental plantings from several decades ago intact. The result is better views for visitors, along with a somewhat more native setting.

Alternate Hiking

As you head back towards the tunnel under Highway 1 from the overlook, you can keep going along the coastal path heading south. This trail will take you over to where the McWay creek falls over the cliff into the ocean, and is worth a look if you have the time.

The “Pelton Wheel” trail spur is on your right after you head back through the tunnel towards the parking lots. We’ve never found this as worthy as the other options nearby, but only takes a moment if you’re curious. The Pelton wheel was used by the Browns to power their home and a small rail car that ran up and down the mountain to the house. If you look carefully, the old tracks are still visible out at the house site.

Getting There

Julia Pfeiffer Burns State Park (3,762 acres) is well marked and easy to spot off Highway 1. The entrance is about 37 miles south of Carmel, or 12 miles south of Pfeiffer Big Sur State Park (note that the two parks have similar names but are 12 miles apart). From the south, the entrance is about 48 miles north of Ragged Point (which is 20 miles north of San Simeon).

Visitors can also park for free outside of the park in a small dirt area just south of the official entrance on the east side of Highway 1. If you do park here, you’ll want to skip going through the tunnel under the highway and simply proceed west across 1 to a gate in the fence and take the trail to the right. Keep heading north and you’ll soon meet up with the regular trail at the tunnel.

*“Big Sur is
the California
that people
dreamed of
years ago.”*

– Henry Miller



Ewoldsen

EWOLDSSEN TRAIL

Introduction

The wonderful thing about the Ewoldsen trail is that it offers a highly scenic sampling of what you find with most Big Sur trails east of Highway 1. You've got your old growth redwood forest, scrub landscapes, sweeping canyon and ocean views, and a nice bit of elevation gain.

If you only have one day to see the sites, this trail is a good complement to the McWay Falls trail that also starts from the same parking area. You can hike as little or as much as you want on this trail, and still see quite a lot.

The Hike

Look for the Ewoldsen/Canyon trail sign at the eastern end of the parking area. The trail immediately heads into the lush redwoods along the north side of McWay Creek, and threads through the trees to the first of several bridges.

Right after the first bridge is a spur to the left that heads up the creek a ways and then dead ends at Canyon Falls. Instead, take the right fork to continue up to the loop. After a steep switchback climb, you'll walk through more redwood groves, cross another bridge and hike above the creek until you find yourself at the beginning of the loop proper.

The loop starts roughly a mile from the parking area, and is a two mile round trip. For the most scenic views on the loop, go right (counter-clockwise) where you'll wind your way around McWay Canyon, criss-crossing the creek several times among spectacular redwood trees and huge rock formations. You'll soon emerge from the forest along the sides of the canyon for some sizable views of the surrounding area.

About half way around the loop, you'll come across a turn off on the right for the view point. By all means take this little side detour up the side of the hill! The path is fairly short and

ends up at an exceptional coastal vantage point where California condors have been known to roost.

You are now up with the oak trees and this is a great spot to take photos or even hang out and have a snack.

Head back down to the loop, and continue along to another spectacular ridge above Highway 1 where you can see evidence of recent massive erosion control efforts. The trail along the ledge here is narrow, so be careful not to slip—you would likely end up in the middle of Highway 1 a thousand feet below!

The loop eventually returns you to its beginning, where you'll want to turn right back onto the path to the parking area. If you take this trail later in the afternoon, the return trip after the loop offers a sublime view of the sun streaming through the trees as it lowers in the west.

Alternate Hiking

Head up the short Canyon Falls spur described above for a view of the



Pfeiffer

30 foot falls. If you only have a short time for the Ewoldsen trail, heading straight to the falls and back and skipping the loop is a good strategy. And if you haven't already done it yet, head west across the parking lot and go see McWay Falls.

Getting There

Julia Pfeiffer Burns State Park (3,762 acres) is well marked and easy to spot off Highway 1. The entrance is about 37 miles south of Carmel, or 12 miles south of Pfeiffer Big Sur State Park

(note that the two parks have similar names but are 12 miles apart). From the south, the entrance is about 48 miles north of Ragged Point (which is 20 miles north of San Simeon).

Visitors can also park for free outside of the park in a small dirt area just south of the official entrance on the east side of Highway 1. If you do park here, you'll need to find your way into the official parking area.



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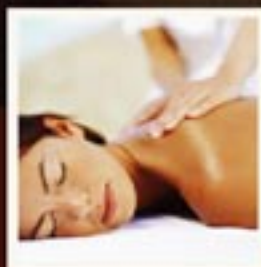
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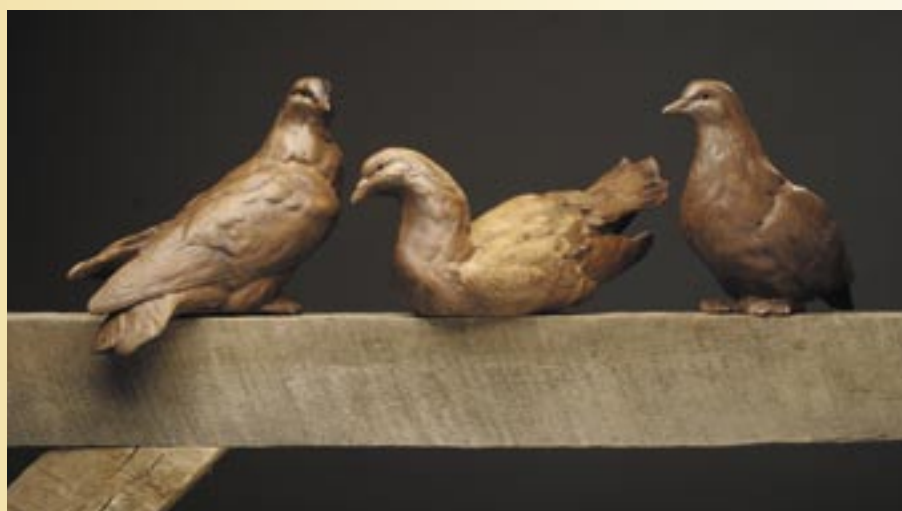
It may be nestled in tiny rural Benjamin.

Its owners may not talk themselves up or put others down. But for those in the know, Hone Studios in central Utah is the place to go for sculpture.



Craig, Keith, Al, and Kade Hone

The kudos and clients Hone family members have amassed over the years belie presumptions some might make based on appearances. The numbers account for their prominence in art circles and attest to their prowess with wooden sculpture.



THE HONES' ART GRACES DISCRIMINATING COLLECTORS' HOMES ACROSS THE NATION.

Indeed, the artists have reaped scores of blue ribbons. Their woodwork has wowed clients and critics at juried shows everywhere from the Western Design Conference in Jackson, Wyoming, to the world-renowned show held each year in Ocean City, Maryland.

They've not only carved out a niche in the art world with sculpture, but also with their classes. Since they began teaching out of their shop in 1991, family members have helped more than 2,000 budding sculptors hone their skills.

Sure, pupils pop in from Utah. Roughly 95 percent, though, come from out of state. Some even hail from such far-flung ports of call as Norway, Australia and the Philippines.

no place like HONE'S.



A CUT ABOVE: There's a reason the Hones' timbre with timber is sound. The artists — Uncle Keith and son Craig; cousin Al and Al's son, Kade — each started carving at about 12, logging years smoothing out rough edges in their skills en route to becoming master craftsmen.

Keith, the elder Hone, credits his passion for wood to his father, Arlynn, a builder and cabinetmaker who opened the Benjamin shop in 1960.

"He's the reason I have sawdust in my veins," Keith says.

Wood sculptures may go against the grain of prevailing notions about art, but the Hones are quick to clarify misconceptions. Sculpting wood, they say, is more akin to fine art than carving.

"A lot of feeling goes into our work," Keith adds. "[Our work] is 99 percent research combined with 10 percent skill."

The Hones often put in 12-hour days at the shop, but don't belabor the labor. They love what they do.

HERE'S THE DRILL: As an artistic medium, wood is long in the tooth. Artists have fashioned forms out of wood for ages. The Hones' shop cut its teeth for success by using a dental drill.

Keith's friendship with retired dentist Lew Jensen led to the business breakthrough. The drill Jensen devised for the sculptors put the Hones' reputation and business in orbit.

Jensen's drill turns between 300,000 and 400,000 rpms and allows the artists to sculpt with wood 10-times faster than would be otherwise possible. On occasion, the cutting-edge drill has pulled double duty at Hone Studios. When LaVell Hone, Keith's brother and Al's father, broke his tooth, Keith used the drill to smooth out his sibling's rough-edged pearly white.

The Hones have worked with Jensen to further refine the drill. The artists and dentist now host seminars from Alaska to Hawaii to impart their art and drill skills to others.

"We've taught sculpting and engraving to a lot of woodcarving enthusiasts," Keith says.



KEITH HONE

www.keithhonestudio.com

Studio 801-794-2800

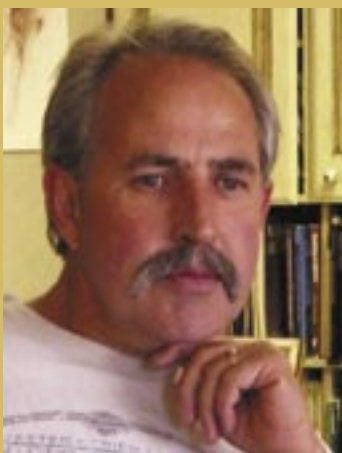
Classes 1-800-624-7415

"I love teaching people to carve and sculpt. I think my entire purpose in life has been to teach and encourage others about the wonderful world of wood."



(above) Keith is a master wood carving teacher. (right) Keith originated the artificial ivory overlay-inlay process.





AL HONE

www.honesdesign.com
Studio 801-798-7555

UPSIDE DOWN AND TURNED AROUND:

Pay is only part of the payoff the Hones receive for sculpting. For his part, Craig is more interested in perfection than money. He enjoys setting the artistic bar for his work beyond where it has been and then hurdling it to achieve ever-higher heights. The artists scrutinize every angle of their creations, turning the pieces upside down and using mirrors to ensure their perspectives and pieces reflect the subjects depicted.

Craig laughs as he remembers the time Al was unable to heft the large sculpture he was shaping and turn it upside down. To observe the artwork, Craig recalls, his cousin bent over and stared between his legs at it.

If wooden figures don't measure up to such scrutiny, the Hones don't hesitate to start from scratch.

"They make good firewood," Al smiles. "We have a fireplace for our mistakes."

Al learned the art of taking a log and turning it into sculpture from his father LaVell and grandfather Arlynn. He has passed on that lore to his sons, Kalib and Kade, thus adding more life to what for years has been the family livelihood.



"Grandpa's Desk"
Best of Show Award
Western Design
Conference - 2003

Kalib, 23, lives in Seattle and crafts unique fusion designs using wood, metal and stained glass. The sculptures Kade, 22, shapes are often award winners and attention-getters. Al's and Kade's sculpture titled "Time Well Spent" — a recreation of Kade's grandfather's creel, fly-fishing

rod and stream — took Exhibitor's Choice at last year's Western Design Conference.



"Time Well Spent"
Exhibitor's Choice Award
Western Design
Conference - 2006

TATTOO TABOO: Kade's fervor for wood carries over to longboarding, which explains why he is walking on crutches and is covered with scrapes and bruises — badges of honor from a recent longboarding mishap.

Winter cools his ardor for longboarding and stokes his passion for snowboarding. He also has done hard time on the hardwoods and diamonds, competing in basketball and city softball leagues.

"My friends think I'm nuts," he says.

Kade has even had a close call to complement his cuts and bruises. He narrowly avoided a scrape with a lumbering black bear while hiking the nearby Wasatch Mountains. His love for the outdoors once took him to Alaska, where he set up and took down camps for wealthy fishermen.

Eager to put his personal stamp on the Hone's family legacy, Kade has taken to designing and sketching tattoos for friends. While body art has been a boon for Kade, he draws the line at sporting any of the emblems on himself.

"I don't want it on my body for life," he says.



KADE HONE



Kade carved his Grandfather's creel.



*"Majestic Moose Bar"
People's Choice Award
Western Design
Conference - 2001*



*Kalib Hone
creates elegant
and unique
fusion designs
using wood,
glass and metal.*



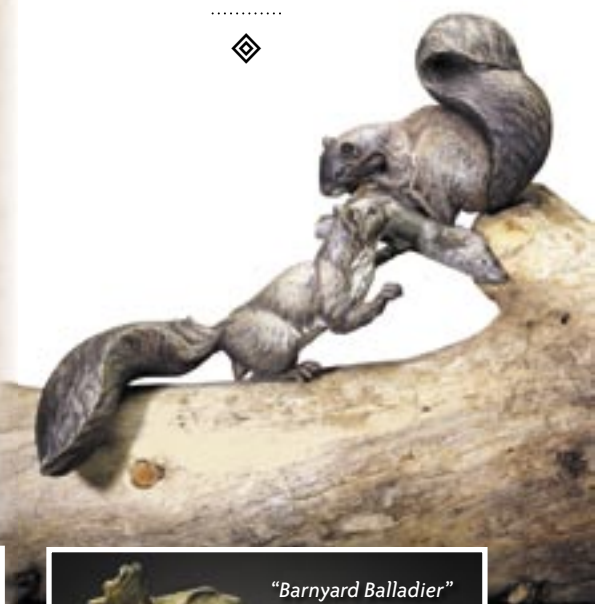
Photo of Craig Hone by Stuart Ruckman

SIZE MATTERS: Craig's largest masterpiece is a wooden mantel that measures 2 feet wide by 16 feet long. The Utah client who bought the mantel now has two-dozen figures done by the sculptor. Craig also crafted a walnut door, "Forest Baroque," for the client that is 8-inches thick and worth a whopping \$150,000.

Many of his clients are investors as well as collectors.

So "trust is important between the client and me," Craig says. "I have studied the masters — Michelangelo, Donatello, Bernini and Rodin — and they have been my strongest influences. Artists should seek excellence.


"I make no compromises in my art. I want to do things the way they should be done — museum quality."



*"Barnyard Balladier"
Bronze Rooster
by Craig Hone*

CRAIG HONE


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is to look into the heart of god"*

-MICHAEL FATALI

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