Dear Doug Seefeldt--

Sorry to say, it appears that our budgets are just too far apart for us to get together on your Lewis & Clark Bicentennial Project. It has taken me twenty-five years of upward climb to reach the fee range I cited, and I simply feel I can’t--dare not--sacrifice the writing time and energy involved for less than that.

So, about the best I can do is to promise to root from the western sidelines for the success of your event next March; you have a quite good lineup of writers. I’m glad to hear that you’re teaching *This House of Sky*; this is the book’s silver anniversary and there have been a lot of huzzahs and heart-tugs while I’ve been on the bookstore trail recently.

All best wishes,
Mr. Ivan Doig
17277 15th Avenue N.W.
Seattle, Washington, 98177

10 October 2003

Dear Mr. Doig,

Thank you for your prompt reply to my invitation. As you know, once the semester begins things often grind to a halt in academe. In addition to studying the legacy of the Lewis & Clark expedition, the mission of our Lewis & Clark Bicentennial Project (LCBP) is to discuss the larger themes of exploration, settlement, and development of the American West from encounter to the present. Our aim is to provide the U.Va. and greater Charlottesville communities with opportunities to consider this larger topic. In this respect your work fits perfectly.

We have now worked through the specific details of our program and would like to have you here for the three days and four nights of the Tenth Annual Virginia Festival of the Book (VFB), arriving the evening of Wednesday 24 March and departing on Sunday 28 March. We would like for you to give one reading (perhaps from Prairie Nocturne), likely with one or two other authors, visit three separate classes (including my 20th-century American West history course for which I am assigning This House of Sky, and an English course on the literature of the American West), and participate in our Friday evening signature event, a reading and panel discussion with all of the writers invited for our Literary West focus of the book festival. We have also extended invitations to writers Tim Egan, Joy Harjo, Gretel Ehrlich, Judy Blunt, Dan O’Brian, and the musician James McMurtry. I think that it is here that your suggestion of presenting something from your musings on the west’s literary “markings” would be very appropriate and quite interesting.

We will pay you an honorarium of $3,000, and pay for airline tickets (arranged through our travel agent) and hotel accommodations here in Charlottesville for both you and your wife. We will also provide dinner on Thursday and Friday. The VFB sponsors a dinnertime reception for all Festival participants on Saturday, usually at Carr’s Hill, the University President’s home, where substantial food is served. If your publisher is willing to contribute to your travel, lodging, or meal expenses, we may well be able to increase the honorarium accordingly.

Alderman Library, P.O. Box 400116
University of Virginia
Charlottesville, VA 22904-4116
(434) 243-7707 • seefeldt@virginia.edu
http://www.vcdh.virginia.edu/lewisandclark/
The VFB, which is free and open to the public, has agreed to make the LCBP's "Literary West" one of their featured events, especially the Friday evening reading and panel discussion scheduled for Old Cabell Hall, an auditorium that holds several hundred people. The LCBP, the English department, and the VFB, who reach over 20,000 people through direct mailings and many others via multi-media advertising and PSAs, will create publicity for your visit. I have enclosed three documents that the VFB has provided to me that you and your publisher may wish to review.

I hope that you are willing to join us in March. Please contact me at your earliest convenience should you have any questions.

Sincerely,
Doug Seefeldt

Douglas Seefeldt
Director, 2002-04

P.S. My colleagues and I were also saddened by the news of James Welch's passing. I taught his Winter in the Blood in one of my undergraduate courses last year and many of the students related strongly to the protagonist and his efforts to connect to family and place. I was fortunate enough to hear Mr. Welch speak during a book tour for Killing Custer while I was a graduate student at the University of Oregon in Eugene. He will be missed.
2003 BOOK FESTIVAL STATISTICS

produced by the
Virginia Foundation for the Humanities
(Held: March 19-23, Charlottesville, VA – Source: Returned program evaluations. Sample size: 2,541)

FESTIVAL RATING – “GREAT” OR “EXCELLENT”.................................97%
NUMBER OF PUBLIC PROGRAMS..................................................156
NUMBER OF YOUTH PROGRAMS....................................................93
NUMBER OF PARTICIPANTS...........................................................360
Authors and writers........................................................................320
Publishers, editors, and other professionals..................................40
TOTAL AUDIENCE...........................................................................17,113

AUDIENCE PROFILE:
From Charlottesville/Albemarle......................................................76%
Other Virginia.................................................................................17%
Out-of-state......................................................................................7%
(Including AK, AL, AR, AZ, CA, CO, CT, DC, DE, FL, GA, IA, ID, IL, IN, KS, KY, MA, MD,
ME, MI, MN, MT, NC, NJ, NY, OH, OK, PA, RI, SC, TN, TX, VT, WA, WI, and WV)
Out-of-country................................................................................less than 1%
(Including Canada, Netherlands, Norway, Wales)
Out-of-area audience staying overnight in hotels..............................24%
Percent of attendees buying at least 1-5 books.................................38%

FESTIVAL INFORMATION OBTAINED (multiple responses per survey possible):
Received Advance Program...............................................................28%
Newspaper coverage/ The Daily Progress Tabloid Program..............27%
Web site (www.vabook.org)...............................................................14%
Radio...............................................................................................8%
TV.................................................................................................2%
Magazine.......................................................................................2%
Other (word of mouth, friends, etc.).................................................20%

"The historic town becomes book central with the annual Virginia Festival of the Book, featuring more than 200 programs in diverse locations."


"[Charlottesville] ranks second in the United States ... among cities with avid readers. Which explains why bookshops are to Charlottesville what coffee joints are to Seattle."

– Michael McCarthy, Washington Flyer, March 2003

THE TENTH ANNUAL VIRGINIA FESTIVAL OF THE BOOK
MARCH 24-28, 2004
CHARLOTTESVILLE, VA

For more information contact the Virginia Foundation for the Humanities,
145 Ednam Drive, Charlottesville, VA 22903 (434) 924-6890 or visit www.vabook.org
The Ninth Annual Virginia Festival of the Book
2003 Media Report

Overview

As in past years, a strong media relations program successfully promoted the ninth annual Festival of the Book, March 19 - 23, 2003, in Charlottesville, Virginia. With the assistance of public relations professionals, media relations began shortly after last year’s Festival and ran throughout the year, culminating in publicity efforts during the month of the Festival. This year, along with seeking overall media exposure, opportunities for media partnerships and other sponsorships were developed as a vital part of the overall strategy.

Implementing A Strategy

The Virginia Festival of the Book (VABook!) office maintains a database of nationwide media contacts and utilizes the Dominion Media Services “PressFax” distribution system, electronically distributing its press releases to 230 news sources throughout Virginia.

VABook! continues to foster relationships with local media including two regional PBS (television) stations, the several NPR (National Public Radio) stations covering this area, commercial radio and television and print media. Our perennial sponsors, Media General (The Daily Progress) and WINA radio (Eure Communications, a locally owned and operated chain of stations) were joined this year by the nationally distributed PAGES magazine as media sponsors.

Prior to and during VABook!, many opportunities for press coverage are created through a steady flow of news releases from Festival organizers. VABook! sends out a press release and 18,000 hold-the-date postcards to announce the luncheon speaker in late September. Nine subsequent releases are distributed in the six-month period leading up to the festival, announcing major events and featured authors. A concerted effort is made to drive traffic to the exceptional VABook! web site (www.vabook.org) which is a repository of all releases and media news. Additional news is posted on the web site, as it becomes available. Encouraging traffic to view the web site is a strong part of our overall strategy for publicity.

From July through March, approximately 150,000 bookmarks are distributed to libraries, organizations and bookstores throughout Virginia, and beyond. In 2001, more than 100,000 VABook! rack cards were imprinted with the aid of the Virginia Tourism Corporation; each summer, a number of them are shipped to visitor centers all around Virginia.

An annual Media Breakfast is hosted each year in mid-February to distribute information to the Festival’s main media outlets. From this informal meeting, VABook! has the opportunity to help the media find the most interesting angles to the story, and uncover some of the newsworthy gems we have planned for the Festival.

Coverage

Coverage for the five-day event is broad, carried by many local, regional and national newspapers, magazines and broadcast media. Traffic to the website is active, with 400,000 page
views annually, 230,000 occurring in the three months prior to the Festival. Coverage begins when the luncheon speaker is announced in the fall. Stories begin to appear in response to regular news releases.

With our local newspaper, The Daily Progress, as our media sponsor and partner, coverage in this outlet is both wide and deep, carrying in-depth stories as the Festival nears and distributing 45,000+ copies of the festival tabloid in a Sunday edition.


A summary of Virginia and local coverage is as follows: The Washington Flyer, The Richmond Times-Dispatch, The Rural Virginian, The Free Lance Star, The Staunton News Leader, The Daily Progress, Albemarle magazine, The Hook and C-Ville weeklies, Charlottesville Business Journal, Real Estate Weekly, In the Kitchen, and a host of other smaller, community media venues that cover the Festival annually. Attendance is at an all time high, increasing by 3500 audience members in the last three years. This three-year growth margin of 26% is encouragement that the message of this event is getting out.

C-SPAN 2 Book TV taped five programs from VABook! 2003, rebroadcasting them throughout the year. Local public television carries the Luncheon annually. Special attention was afforded the Crime Wave day of mystery writing, and Publishing Day, a full-day seminar about the industry. Storyfest, a day of children and family programming, also is well promoted through the local media and has special ties to public television locally.

A Look Ahead

VABook! will continue to refine and redefine our relationships with the media, targeting stories and opportunities to enhance our attendance and increase author visibility. Our goal is to continue to build the Festival and bring writers, publishers, families and book lovers from near and far to Charlottesville.

VABook! can boast longevity and endurance even despite the publishing industry’s current economic downturn. Many book festivals never survive to see their tenth year. We hope to continue our growth by increasing travel to Charlottesville and continuing to offer events and programs for all tastes. We anticipate that media opportunities will grow as well...with no immediate end in sight!

For information, contact Nancy Damon, Program Director of the Virginia Festival of the Book at 434-924-7548 or Kevin McFadden, Associate Program Director, at 434-924-6890. Visit the web site at www.vabook.org.

The Tenth Anniversary Virginia Festival of the Book will be held
March 24-28, 2004
Why send your authors to the Virginia Festival of the Book?

- A reported one third of the **17,000 in attendance** buy 1-5 books*

- **Publicity** appears on the website (www.vabook.org), in 20,000 advance programs and 45,000 final programs

- A selection of programs are re-broadcast repeatedly on **C-SPAN 2’s BookTV**

- It’s a **free** public festival with more than 200 programs and 300 authors

Publicity on Charlottesville’s avid book reading culture and VABook! appeared this year in *The Wall Street Journal, The New York Times, The Boston Globe, Publishers Weekly, Poets & Writers* and many more regional news sources. The prestige and popularity of VABook! have been on the rise over the last five years, and we’re looking for talented authors to make our tenth anniversary celebration a great one.

Be in contact with VABook! by **October 15** to let us know which authors you are touring in the spring. Books and press materials may be sent to:

*Nancy Damon  
Virginia Festival of the Book  
145 Ednam Drive  
Charlottesville, VA 22903*

*see the enclosed statistics sheet for more details on the VABook! audience*
Douglas Seefeldt  
Director, Lewis & Clark Bicentennial Project  
Alderman Library, PO Box 400116  
University of Virginia  
Charlottesville VA 22904-4116

Dear Mr. Seefeldt--

I appreciate your invitation to the Lewis & Clark doings next March and, although I’ll be into the writing regimen for my next book, I’m game to see if we can work something out. You likely know that I’ve touched on the historical proximity of Lewis & Clark to the territory I write about in my novels, and the one that’ll be published in a few weeks, *Prairie Nocturne*, has a couple of scenes inspired by my own teenage proximity to the spot where Lewis collided with the Blackfeet--my folks worked on a ranch next door to that site. In this novel, I have a western baronial character who buys a lost journal of Joseph Field telling of the clash with the Blackfeet and discerns that the site is among his landholdings; it’s just a sub-plot, but it took my wife and me back there into the Two Medicine country on an appropriately wildly windy day to gaze down on the probable site.

So, yes, I would have reading material, and for that matter, speech material if wanted on some aspects of life in the West that can be traced back to Jefferson and his human divining rods, Lewis & Clark. A talk I gave at Stanford a few years ago is about the patterns on the land--i.e., the rectangular survey--that underlay homesteading life, with my own family’s experience as illustration (with a dozen or fifteen slides of the Doigs and their Sixteenmile country neighbors at early 20th century homestead ways of life). I’ve also got prepared texts, some of them done at the behest of humanities committees of western states, on the West’s literary “makings” as I see them--regional language, sense of history, landscape and so on.

As to details from my end of things, I can cite you the arrangements the Corvallis, Oregon, public library made with me last spring when my book, *This House of Sky*, was chosen as the “community read” and I went there for a couple of days of reading, speaking and meetings with students: $8,000 and standard travel expenses for my wife and me. Similarly, the Boulder, Colorado, public library, with some sponsorship kicked in by the University of Colorado, brought me there for a single appearance and that fee was $6,000 and expenses. If you’d like, feel free to call me--(206)542-6658--to see if we’re on the same wavelength. My wife and I have to make a hurried trip to Missoula for the memorial service for our friend, the great writer James Welch, but I’ll be back here at work Sept. 2 and available through Sept. 15, when I start on the long booktour for *Prairie Nocturne*. I look forward to hearing from you.

Sincerely,
Mr. Ivan Doig  
c/o Chris Crosser  
Humanities Washington  
615 2nd Avenue, Suite 300  
Seattle, Washington, 98104-2200  

14 August 2003

Dear Mr. Doig,

My name is Doug Seefeldt. I am a western historian and director of the University of Virginia’s Lewis & Clark Bicentennial Project. Our four-year cross-disciplinary endeavor includes more than a dozen faculty members from across the University [http://www.vcdh.virginia.edu/lewisandclark/>]. My colleagues and I have defined the Lewis and Clark link rather loosely and have spent the last couple of years focusing not only on the expedition but also on the West in general, including the modern West and its particular issues.

This spring we will punctuate our project with a program in Charlottesville featuring half a dozen western writers that we are calling “The Literary West” in late March 2004. I would like to invite you to participate. We are coordinating our plans with the annual Virginia Festival of the Book, which runs from March 24-28, 2004. This past year the book festival drew more than 17,000 people and featured some 300 writers [http://www.vabook.org/>]. For our modest part of the 2004 festival, we’re figuring to get a mix of fiction and non-fiction western writers with different perspectives on the West, highlight them with a reading early on in the festival, and then follow up with a set of panel discussions and some classroom visits. The audience would therefore be both university and broader community members.

If you are interested, I will be happy to call or otherwise get back to you to discuss the details.

All the best,

Douglas Seefeldt  
Director, 2002-04

Virginia Center for Digital History  
Alderman Library, P.O. Box 400116  
University of Virginia  
Charlottesville, VA 22904-4116  
(434) 243-7707  •  seefeldt@virginia.edu  
http://www.vcdh.virginia.edu/lewisandclark/
September 29, 2003

Ivan Doig
17277 15th Ave. N.W.
Seattle WA 98177

After the first few pages of *Prairie Nocturne*, I had to stop and ration the amount I would read over the next four days. Otherwise I would have greedily consumed it in one sitting and deprived myself the pleasure of pondering what I just read and wondering what the next chapters would bring. Sounds like a kid with his favorite candy! The book combined that special Doig way with words with a riveting story. Somehow, it tied all the other Montana stories together for me. I can’t explain why; it’s more of a feeling.

So, thanks for a great book! Now it’s Kathrin’s turn to read it.

John Maloof

[Signature]
June 2, 2003

Dear Ivan,

Thanks for your letter and the copies of the Chronicle Western 100's. I've read quite a few of those titles, but still have many to enjoy yet.

I was organizing my One County One Book folder and found your original photographs. You may need them for your Missoula program and future events. Thanks for the loan. These were very helpful.

Your expense check is coming from the Friends of the Library. I apologize for the lateness. You should have it very soon.

It's a beautiful sunny day here in Corvallis. We had a rare thunderstorm last week with lightning and thunder. Quite exciting for us Willamette Valley folks. I had mush (corn meal) for breakfast this morning and thought of your neighbor, long ago, who also liked it.

We look forward to seeing you in the Fall with your new book. Cheryl will keep me posted.

Best wishes,

Mary

Mary Finnegan
10 June '03

Carol Heepke
Program Coordinator
Boulder Public Library
1000 Canyon Road
Boulder, CO 80306

Dear Carol--

A stray detail I'd like to wrap up before I go off on some summer travels in a week or two: the reimbursement for my incidental expenses hasn't shown up. As you may recall, the total is $52.60 and I sent the receipts with my letter of April 29. I suspect the matter is lodged in somebody's mailbox--could you see if you could loosen it?

I hope you're having a good runup to summer. Here, it's been either recordly hot or downright chilly.

Sincerely,
29 April '04

Carol Heepke
Program Coordinator
Boulder Public Library
1000 Canyon Road
Boulder, CO 80306

Dear Carol--

My trip home to Seattle was blessedly uneventful, so from my point of view the whole Boulder event was a winner.

I've tabulated my incidental expenses--total $52.60--and the receipts are attached. I've also written Doris Hass to ask for proper 1099 reporting of my speaking fee without my travel expenses tacked on--I'm sending you a copy of that letter, too, and would ask you to check on it to the extent possible too, please.

Otherwise, I'm a happy camper after my Boulder experience. May the event thrive equally next year.

Sincerely,
29 April '04

Doris E. Hass  
Boulder Public Library Foundation, Inc.  
PO Drawer H  
Boulder, CO 80306

Dear Doris--

Please express my appreciation to the other members of the Foundation who had anything to do with bringing me to Boulder for the *This House of Sky* event. I thought it all went wonderfully.

There is one financial detail I would ask you to oversee for me. When the time comes to report my speaking fee on an IRS 1099 form, please insure that the sum is reported *without* my travel expenses tacked on--i.e., the contracted-for $6,000 rather than the expenses-included check for $6,362. Otherwise, I end up paying taxes on the plane fare and other travel costs that I ponied up in advance to come to Denver.

Other than that, I simply want to say thanks again for all the hospitality the committee and the library folks showed me in Boulder.

Sincerely,

cc: Carol Heepke
October 23, 2002

Mr. Ivan Doig
17277 15\textsuperscript{th} Ave., NW
Seattle, WA 99477

Dear Mr. Doig,

I am writing on behalf of the Western Book Discussion Day committee of the Boulder Public Library. We are planning this annual event (the 9\textsuperscript{th}) for next April and would like to invite you to be the featured speaker as we have selected your book, “Bucking the Sun” as the book we would like to discuss (assuming you can come!) Dates we have reserved for the one-day event are all Saturdays: April 5, 12 and 19, 2003. We are hoping that one of those weekends would be possible for you. We would be so honored if you can accept!

We got your address from Patty Limerick. The event has been cosponsored by the Center of the American West at the University of Colorado in the past, and if you can come on the 12 or 19\textsuperscript{th}, she would be able to introduce you, which she says she would love to do.

I am enclosing several flyers from past events so you can get a feel for the format of the event. We inaugurated the event with an examination of Wallace Stegner’s “Beyond the 100\textsuperscript{th} Meridian.” It has become a popular, growing event, which usually attracts an all-day audience of about 200 people, the capacity of the Library’s auditorium.

If you could let me know as soon as possible if you would be able to come to Boulder for this event and how much your fee would be, I would be most grateful. We would of course cover your travel expenses too. I look forward to hearing from you soon.

Sincerely,

Carol Heepke, Program Coordinator

My e-mail address is:
heepkec@boulder.lib.co.us

Phone: 303-441-3196
Dear Ms. Heepke--

What gladdening news, that you’re intending to feature *Bucking the Sun* as the library’s discussion book next April. The later two dates are taken, but yes, I could be be available on April 5. As to my fee, by coincidence I can cite you the arrangements the Corvallis, Oregon, public library has made with me just last week for a similar program (although they’re discussing another of my books, *This House of Sky*) planned there next mid-April: $8,000 and as you mentioned, standard travel expenses. As I always like to see happen for the sake of everybody’s budgets, the Corvallis committee is prepared to tap local donors to fund the fee and thus buy me the time to prepare a talk--it’s usually a couple of weeks’ work--and otherwise clear my schedule to make room for the book event.

So, in hopes I can fill the role for you in Boulder somewhat the same way, please feel free to call me at (206)542-6658. My phone machine is on until about 3 p.m., your time, but I’m usually here monitoring it before that. Give my regards to Patty Limerick, who is one of the earth’s treasures. I look forward to hearing from you, and to returning to the Boulder library--I remember it quite fondly from a Western Writers of America booksigning there many years ago.

Sincerely,
Carol Heepke  
Program Coordinator  
Boulder Public Library  
1000 Canyon Road  
Boulder, CO 80306

Dear Carol--

Given the uncertainties of plane travel these days, I ultimately decided against the Alaska Airline flights I was eyeing and have opted instead for United, which offers two "back-up" flights later in the morning of April 25 should something go awry with the schedule of my ticketed 7:45 a.m. flight. This should help insure my getting there in time for the 4 p.m. event, and it also provides for a less chancy Sunday departure time for me, 9 a.m. versus the much earlier Alaska flight.

So, the attached United receipt tells the tale, for your purpose of putting through the reimbursement for my purchase of the ticket: $338.00 plus an airporter fee to get me to the airport Sunday morning. As you see from the receipt/itinerary, my travel schedule will be:

**April 25:** United #412, depart Seattle 7:45 a.m. arrive Denver 11:15 a.m.

**April 27:** United #875, depart Denver 9:00 a.m. arrive Seattle 10:52 a.m

Given the security rules now, I know that you or whoever else fetches me from the airport Friday morning no longer can meet me at the plane's arrival gate, and I won't have any baggage to collect, so how about this: meet me at the exit of whatever concourse the flight arrives at, and hold a copy of *This House of Sky* to help me spot you. It's a trick used by professional literary escorts, who say every writer recognizes his own book anywhere, and it works.

(If for some reason you're greatly delayed, I'll wait in the exit area for half an hour, then would seek an airporter to the hotel in Boulder.)

One last logistical thing: as one more possible aid to getting me there on time, would you please do me a letter under the official library letterhead specifying the contracted-for times and places of my speaking appearances--i.e., the 4 p.m. session on the 25th as well as the speech on the 26th--which I could use for arguing power with the United ticket desk if there's some hangup with my intended flight.

There, I think we've done everything possible on the travel plans. Looking forward to seeing you on April 25.

Sincerely,
Ninth Annual Western Book Discussion Day

This HOUSE of SKY

Ivan Doig grew up along the rugged rims of the Rocky Mountains in Montana with his father, Charlie, and his grandmother, Bessie Ringer. His life was formed among the shepherders and characters of small-town saloons and valley ranches as he wandered beside his restless father. The prose of this memoir is as resonant of the landscape of the American West as it is of those moments in memory which determine our lives.

What Doig decipheres from his past is not only a sense of the land and how it shapes us, but also of our inextricable connection to those who shape our values in the search for intimacy, independence, love and family. This magnificently told story is at once especially American and quietly universal in its ability to awaken a longing for an explicable past.

"A beautifully written, deeply felt book . . . The language begins in western territory and experience but in the hands of an artist it touches all landscape and all life. Doig is such an artist." - Los Angeles Times

Saturday, April 26, 2003, 10 a.m. - 3:30 p.m. ¥ Boulder Public Library, 1000 Canyon Blvd.
Ivan Doig was born in White Sulphur Springs, Montana, in 1939. He grew up along the Rocky Mountain Front where much of his writing takes place. His first book, the highly acclaimed memoir *This House of Sky*, was a finalist for the National Book Award. A former ranch hand, newspaperman, and magazine editor, Doig is a graduate of Northwestern University where he received bachelor's and master's degrees in journalism. He also holds a Ph.D. in history from the University of Washington. In a recent San Francisco Chronicle poll naming the best Western novels and works of non-fiction, Doig was the only living writer with books in the top dozen on both lists: *English Creek* in fiction and *This House of Sky* in non-fiction. He lives in Seattle.

More information: www.ivandoig.com

**SPACE IS LIMITED! REGISTER EARLY!**

**Registration Deadline: Wednesday, April 16**

**Questions:** 303-441-3196 or 303-442-7877

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**SATURDAY, APRIL 26, 2003**

**BOULDER PUBLIC LIBRARY**

**SCHEDULE**

10:00 a.m.  Registration/
Coffee and tea in Canyon Gallery

10:30 a.m.  Small group discussions *
(participants should have read the book)

12:00 p.m.  Lunch

1:00 p.m.  Program in the Auditorium
Followed by book signing at about 3 p.m.
(Boulder Bookstore will have all of Doig's
books for sale) in the Canyon Gallery

* Because of the anticipated interest in this program and because space is limited in the small group discussions, we are adding the option of two small group discussions of the book in the weeks prior to the program so more people can participate: Wednesday, April 16, 7 pm at Meadows branch; and Monday, April 21, 7 pm at George Reynolds branch.

---

Make checks payable to BPLF. Mail to Carol Heepke, Boulder Public Library, 1000 Canyon Blvd., Boulder, CO 80302.

Name______________________________

Address____________________________

City_________________ State_________ Zip________

Telephone____________________________

If you are registering more than one person, please list names, addresses and lunch preferences separately. Tickets may be picked up at the door on April 26. They will not be mailed or available for pick-up sooner.

---

_____ Program Attendees @ $10 per person = _____

_____ Seniors/students @ $7 per person = _____

Small Group Discussions

Number attending Saturday, April 26_____

Number attending at Meadows Wednesday, April 16_____

Number attending at Reynolds Monday, April 21_____

_____ Box lunches @ $9 per person = _____

__Grilled Turkey Sandwich  __Grilled Portobello Mushroom Sandwich

Donation to the Boulder Public Library Foundation ________

Total Enclosed_________
Boulder Public Library presents the Ninth Annual Western Book Discussion Day

**This House of Sky** by Ivan Doig

10 a.m.-3:30 p.m., Saturday, April 26, 2003, Boulder Public Library, 1000 Canyon Blvd.

**Morning:** Small group discussion

**Afternoon:** Program with Ivan Doig, introduced by Patricia Limerick, faculty director of the Center of the American West at the University of Colorado, Boulder

**Costs:** Discussion/Program — $10 ($7 seniors/students)
Optional box lunch — $9 catered by Sage and Savory Catering

**Registration Deadline:** Wednesday, April 16

Sponsored by the Boulder Public Library Foundation, Center of the American West at the University of Colorado and KGNU radio
17277 15th Avenue N.W., Seattle, Washington 98177
(206) 542-6658

Thanks for your prompt response, I'll call as soon as I have travel info! -Iv

Carol Heepke
Program Coordinator
Boulder Public Library
Boulder, CO 80306

Dear Carol--

This is to confirm our agreement on my participation in the library-sponsored "Western Book Discussion Day" of my book This House of Sky, as per our phone conversations. The terms as they've evolved:

I will deliver a talk primarily about the origins of that particular book, although possibly with examples of the craft of writing drawn from any of my other works that may fit with the general theme, to be presented the afternoon of April 26, 2003. To the extent my speaking preparation on the day will allow, I will also make myself available to the library's discussion groups about the book, including one with high school students if that is arranged.

The fee shall be $6,000.00, to be received in full by me on April 26, 2003. The "Western Book Discussion Day" sponsors will also cover all expenses for me--plane tickets, lodging, meals, any usual incidentals--for Friday, Saturday and through lunchtime on Sunday, April 25-26-27 and provide transportation for me to and from the Denver airport. Also, a book signing is to be arranged, with a substantial assortment of my other books available along with This House of Sky.

The April 26 talk is not to be re-used beyond the event--for instance, in published form, posted on the Internet, or in video or audio formats--without my written permission.

I hope this covers the contingencies. I'll need a signed copy of this for my records, and I'm accordingly signing this one for yours. I very much look forward to the event.

Carol Heepke
for Boulder Public Library

Jan. 30, '03 (date)

Jan. 14, '03 (date)
John, hi--

Have been trying for about ten days to get this Hobsbawm piece off my desk and onto yours. Maybe you already saw it, but what popped out at me was the Brecht quote about heroes, given our conversation about Ambrose’s notion that this country needed Meriwether Lewis as a hero. (There’s also a couple of devastating sideswipes about Ambrose’s heroic notions of WW II dogface soldiers in the latest Atlantic, in a review of Paul Fussell’s new book.) And lo, before I could shed the Hobsbawm in your direction, here came USA Today anointing my book one of their six “most looked forward to” of the fall, which in the strange world of the book business is like a considerable win at the Vegas tables.

My primary reason for this missive, though, is that I’ve checked my booktour schedule and so far Carol and I are free on Oct. 14, which I think is the night you give us Lewis & Clark cool, straight, and with a dash of lemon? So, yeah, we’d appreciate an invitation to the doings and will be there if we possibly can.

We made a rapid trip to Missoula for the memorial service for Jim Welch, and must tell you about that over a drink sometime. It began with the chief of the Blackfeet, Earl Old Person, and two tribal elders, all in glorious full eagle-feather headdress, singing and drumming; they first did a warrior song for Jim, then Old Person “gave” Jim the song the Blackfeet elders had given him when he became chief, “because this man was a kind of chief too.” Mighty stuff, with the entire downtown movie theaterful standing in respect as the singing and drumming echoed out over the Clark Fork.

See you at our October gigs. Best to Linda, too.
Eric & Jean Johnson

1426 NW Springdale Place
Shoreline, WA 98177

Tel: (206) 546-6585
ericorjean@earthlink.net
Mr. Ivan Doig  
17277 15th NW  
Shoreline, WA 98177  

Dear Mr. Doig:

I’m a neighbor of yours. I live a few streets north of where you do. I’m very much an admirer of your writing.

I have finished a novel and would like someone to look at it. My wife and I have been living out here for just over four years, and I have no contacts in the Seattle literary community I can turn to. I’m wondering if you could put me in touch with someone, an agent or an editor perhaps, with whom I could discuss the manuscript. I’ve attached my card so you can contact me at your convenience. Trying to become one myself, I realize that writers are necessarily busy people.

Sincerely,

Vi Johnson

No one Warner?
Mr. Ivan Doig  
17277 15th Avenue NW  
Seattle WA 98177

Dear Mr. Doig,

Here's your reimbursement of $293.38 from the Friends of the Library for your recent lecture in Corvallis supporting our "One County: One Book." Our guidelines reimburse $.34 per mile for 574 miles and the remaining represents various meals you submitted receipts for.

I just wanted to say thank you for your enthusiastic participation in our "One County: One Book" event. You were wonderful! Carolyn Rawles-Heiser, our Library Director, extends her warm appreciation, and we hope you will return to Corvallis in the fall.

It's fun to write to you at a Seattle address for I lived on Magnolia Hill in the 1950s before it was gentrified and still remember admiring the gulls that flew over the garbage dump between Queen Anne Hill and Magnolia Hill. Seattle has changed a lot since then, as have we all. Thank you for your writing that captures those past times.

Sincerely,

Beth Camp  
Treasurer, Friends of the Library

cc: Carolyn Rawles-Heiser
February 9, 2003  
2004 Los Trancos Dr., Apt. G  
Irvine, CA 92612

Dear Ivan and Carol,

It seems that the dust will never settle, so I thought I’d drop a quick note before boring into another session preparing an NSF proposal for the February 15 deadline. I checked to see if ivandoig.com was active before writing and the Google search led me to a site, Townsend Books in CT, that specializes in first editions of Ivan’s books. The Sea Runners is the scarcest one!

It was so good to see both of you before Christmas. Thank you so much for the great crab dinner, the hospitality, and the good company – all with a few days notice. We really packed a lot into that brief visit! We love your new home and look forward to being a little closer in the future.

As planned, we managed to visit each of the kids on their home turf during the holidays this year – and we drove 3000 miles in the process. We had already seen Nancy when we visited you, and we returned to Vancouver to spend Christmas with Scott, Lori, and Jack. We left for Golden in a Toyota Sequoia that was delivered late on the 26th and arrived late the next day after spending a lot of time the night before picking our way over snowy mountains in Oregon. It sure can get windy in Southern Wyoming, and we appreciated the additional mass! Pete and Cheri’s new home in Golden is really nice. They have lots of room, and a great view up the front range to the Flatirons in Boulder. Since the neighborhood is filling up all at once, they went to lots of housewarmings and open houses up and down the street. They seem very pleased with their neighbors. Pete was the first to build a fence for his back yard, and established himself as the neighborhood handyman.

I wanted to check on the dates Ivan will be presenting at the Boulder library. Pete and Cheri would love to see you. Pete’s home number is 303-215-1952. I’d also like to let one of my college roommates, a lifelong Boulderite, John Yeager, know about your talk. John is an attorney and his wife, Marcia, is a retired judge. John is an avid reader, and has been quite active with the Chautauqua Club, which is kind of an institution in Boulder.

We’re in the midst of filling two faculty positions now, so the last part of January has been non-stop seminars and interviews. There was a break in the interview schedule, so we went up to Portland for a few days at the end of January to look at houses in Vancouver that have come on the market recently. We flew one way via Minneapolis and drove back in the Camry we left at Nancy’s at Christmas in time for me to begin my 5 week teaching stint this quarter on Monday. The drive was a piece of cake compared with the flight. I’m teaching MWF now, so we’re pretty much grounded for the rest of the quarter. Nancy and Scott have started building their shop/garage and should be putting up roof trusses this weekend. I’m enclosing a picture of the new Earth System Science building. I’m guessing that we will be able to move in sometime in June or July.

Best regards and Happy New Year,

Bill & Carolyn
From: Jennifer Shepherd <jenithea@earthlink.net>
Reply-To: <jenithea@jenithea.com>
To: <CDDean@earthlink.net>, <CDD@earthlink.net>
Date: Thursday, July 17, 2003 9:22 PM
Subject: FW: Ivan Doig website

-----Original Message-----
From: Dean Dauphinais [mailto:Dean.Dauphinais@gale.com]
Sent: Thursday, July 17, 2003 10:30 AM
To: 'jenithea@jenithea.com'
Subject: Ivan Doig website

Hello,

I know you're probably just the "webmaster," but I thought you might be able to help me anyway...

My name is Dean Dauphinais and I'm a photo editor with the Gale Group, one of the leading publishers of library reference materials, located in Farmington Hills, Michigan. We're readying release 2.1 of our Biography Resource Center online product and will be featuring an entry on Ivan Doig. We would very much like to include a photo of Mr. Doig with his entry, but have been unable to secure one through our usual sources. Would you happen to have a photo of Mr. Doig that we could use in our product? Or, could you put us in touch with someone who could help? We can use color or B&W prints or slides, or a high-resolution electronic JPEG or TIFF file.

If you can help, please contact me at your earliest convenience.

Many thanks in advance,

-Dean

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Dean Dauphinais
Senior Editor
Imaging & Multimedia Content
Gale
27500 Drake Road
Farmington Hills, MI 48331-3535
248/699-4253, x1216
800/877-4253, x1216

7/30/03
July 14, 2003

Ivan Doig
17277 15th Ave. N. W.
Seattle, Washington 98177

Dear Ivan,

I have a small favor to ask. I got your address from Gordon and Theresa in WSS, and I hope you won’t be bothered too much by this inquiry.

I have prepared a fairly definitive biography of Thomas Francis Meagher and sent a couple of chapters, an outline, etc. to Chuck Rankin at the University of Oklahoma Press. Chuck is very interested and wants the manuscript submitted, but says I first need to focus it more and reduce it to around 100,000 words from the 170,000 I have now. In my usual way of blasting away without much thought to what I was doing, I had drafted the thing just like something you would expect from a burned out patent attorney — a long, detailed recitation of the factual material, full quotes, etc., and totally unreadable! I now realize the error of my ways, but also that the manuscript has some possibilities, and I am chopping and rewriting as fast as I can. Frankly, I was surprised to be still hanging on after the first jump out of the chute.

Chuck Rankin suggested that I retain a writing coach here in Montana to look over the manuscript, kick around ideas, etc., and I am wondering if you might know of a likely person. Someone in Bozeman would be best, but anyplace in Montana might work, just so we could have meetings.

Ursula Smith is looking over some of my materials right now, but her time is limited and she lives in Vermont. So, I thought I might as well start at the top, and see if you might have names of people that could help this struggling, young (66) writer!

If you use email, my address is PWLAW@AOL.COM.

Thanks so much for considering this request, and any ideas at all will be greatly appreciated.

Regards,

Nick
Hi, Bill--

Glad to have the update on your roamings after you guys left here; kind of like the old circuit-riding preachers, weren’t you, house-to-house calling on the kids. Make it a habit, and come calling again here when you can.

Speaking of update, ivandoig.com got brought up to date on the 10th and so the “What’s New” has basic info about my Boulder gig and one just before it at Corvallis. By golly, if you’re going to do my promotional work for me, please pass along to the Yeagers that I’m to talk at the Boulder Public Library at 1 p.m. on Saturday, April 26. I’m scheduled to be introduced by Patricia Nelson Limerick of the U. of Colorado history department, a real barn-burner herself when she gets up to speak, so we’ll try to give folks at least a two-ring circus. I’ll be in touch with Pete & Cheri after the Boulder library folks get my travel schedule arranged for me, but if they could come to the Saturday doings that would be great; I’m already sure I can’t make it to Golden this time around, as I’m coming into Denver about noon on Friday, have an immediate lunch with U. of Colorado types, dinner with the library folks and their donors, a wall-to-wall schedule at the library the next day, and am flying home on the earliest possible plane on Sunday. I actually get to the Denver reasonably often on speaking dates or booktour appearances, so will look forward to Chez Reeburgh there sometime, certainly.

Hey, on the topic of edifice complexes: Croul Hall! Hubba hubba, Mister Chairman. We can see you now, ensconced in a top-floor office, feet up on your handcrafted redwood desk. Really, the building looks terrific. Carol and I think it’s exciting as hell that you’re honchoing this Earth Systems bunch, hiring new hands, teaching earth stuff tooth-and-nail, and so on. We knew you when.

Not a lot else to report here, except household appliance mortality: A water heater died (this house came with two, and when we got to looking at the combined capacity, we figured out that it was enough for a family of eight) and the refrigerator’s ice-maker is leaking enough--it’s about like having a puppy in the house--that Carol is shopping for a solution. On the better side of things, my garden is producing substantial salads and I’m looking forward to imminent pea-planting and on down the line, those beets. All in all we’re both fine, and hope your entire clan is, too.

Best,

p.s. Yeah, The Sea Runners has always been my priciest 1st-edition hardback because of a print-run quirk; the publisher was caught in some kind of fiscal or production bind and did a smaller first-edition than any of my other books have had, then went back to press almost immediately and did a second edition and I think a third. So, I get a kick out of that one being the crown jewel of my first editions; it still seems to me a very winsome book, with those chapter illustrations and the evocative cover and all.
Dear Mr. Doig,

For many years I’ve been a fan of your writing. I recently have been going through my books and giving them away. I came across this one while doing so and was faced with what to do with it. I’d picked it up years ago at some used book store, because as a child I listened to Sir Harry Lauder’s recordings and enjoyed his robust, lively renditions of tunes. I’d never read the book, so I decided I’d better give it a whirl. To my delight, I was enthralled with his Scottish dialect and friendly writing style (not unlike his music!!).

I don’t know what it was, but while I read this book I was reminded of your writing and Scottish and Montana connections. Beginning on page 17, he makes references to spending time in Butte, Montana, and his various experiences and thoughts regarding his experiences there. It was fascinating reading for me since it was written in 1919, during another period of time in which my Grandparents and Great-Grandparents were living. He even makes a reference to the Northwest region, beginning on page 289!!

I have no idea if you will have any interest in this historical bit of writing, nonetheless, I thought it a quaint book “wi’ a wee bit muckle aboot hoo life musta been like!”. Enjoy!

Sincerely,

Erin Tierney
To: Mr. Ivan Poig
1727 7 15th N.W.
Seattle, WA. 98177
Mr. Doig,

My husband, Bill Manger, Sr., always remembered you fondly. He said you were "a lad with a nose full of freckles, always in an upstairs bedroom at the Burt Ranch, and always reading." Bill died in 1995, and Manger Ranch was sold. I became a snowbird, and now winter in New Orleans near my brother and his family. Upon my arrival, I hit culture shock, as documented in N'awlins Over Easy. We published "Vanity," but are hoping, as all new authors do, to someday knock on the door of a publishing house, and have that door open. Someday!

My brother Donato and I write about a Montana rancher in New Orleans. But, we speak frequently about Manger Ranch, which you know so well. Hope this brings you some fond memories, and maybe a couple of grins.

Sincerely,

1436 Leda Court
New Orleans 70119

Nancy Manger
Dear Nancy Manger—

Welcome to the world of published authors. I sometimes tell audiences that the world at large tends to look on us as they do ranchers and farmers, figuring we're just happy to do it for the exercise and don't really need any pay. Seriously, congratulations; any book is a lot of labor.

The Mangers are still a sizable neighborhood of my memory, going back through Bill, Russell, old Dick... Can still see Russell at lamb-docking time, quite an image. By the way, my wife thinks Bill's description of me as a freckled kid was right on.

I hope you and your brother are getting a kick out of authorhood; thanks for sending the book, I'll brighten a Seattle rainy day with it.

Best wishes,
Hi Ivan and Carol,

I hope your trip was the sort where you could really enjoy some fun in the sun and store away a little extra to see you through a Seattle winter. Our Spokane Winter is one to celebrate - VERY mild. I haven't even had to find the shovel.

Thought you'd enjoy seeing the article(s) which were in our Sunday paper today. We have LOTS of Montana fans over here. Speaking of that, the teacher I spoke of, Jan Geer, intends to call you this week, I believe, and is thrilled that you'd be receptive.

Last week included the type of incident most educators fervently hope never to encounter. I answered a call at 12:20 Tuesday afternoon: Me: "Midge McGilvray speaking"; them: "This is the Police calling. Momentarily you will have many cop cars arriving at your school and in your parking lot. There is a suicidal male in a house across from your school and we will be using your parking lot as a staging ground."

That began 2+ hours of a real-life crisis drill. We had 10 minutes left of lunch and recess, so we had to clear the yard. We didn't do a real and immediate lock-down because we knew no one was coming in after anyone, but I couldn't tell staff over the intercom exactly what was going on because I didn't want to alarm the children. The most important part was that the entire staff was fantastic in their support and extra help and flexibility.

Over those 2 hours we had to: call Security, Safety Director, and Area Director and get them there, move half the classrooms from one side of the building to the other half of the building (doubled up in classrooms), write out an info. bulletin to deliver to all teachers/staff telling them what was happening, figure out a plan for dismissal to rearrange the bus loading areas, put cones along one entire side of the school for our 7 school buses, figure out a plan for "walkers" (keeping them at school until they could be picked up by parents), cope with the 18+ cops who were in and out of the school and in constant motion around the school grounds most obviously armed. They finally negotiated the man out of the house at about 2:35 and we changed all our plans back to "normal". But now we had to cope with parents arriving to "get my child" who were quoting outrageous rumors from the neighborhood ["shots fired at the school", etc.]. And parents telling the press, who had gathered, that "the school should have called me". And you can't really answer the way you want to - you have to try and soothe them [guess what I REALLY wanted to say!]. Later I did a calculation that to call 200+ families would have taken between 13 and 16 hours. Anyway, what could they have done except panic the kids (who were VERY calm)? One parent said when her daughter got home, she asked her how her day was. The girl said, "Great! I got my book order!"

I hope all is wonderful in your lives, and I'd sure love to see you again. Maybe I can get over the pass one of these weekends. Take care of yourselves!

Midge
Betty & Roy, hi again—

It was great seeing you last night. I checked my schedule, and indeed am going to be at Parkplace on Oct. 7, 7pm. So, how about you choose one of the nearby eating places you mentioned and we meet there 5:30 or so?

Found my raspberry info. We’ve had good luck with all 3 we bought—Amity, Autumn Bliss and Heritage—but Heritage in particular produces big juicy berries this time of year.

Best,
29 May 2003

Patricia McDonnell
Chief Curator
Tacoma Art Museum
1701 Pacific Avenue
Tacoma WA 98402

Dear Patricia--

Appreciated the prompt check. We now perhaps hold a national record, both of us getting the foreword project done ahead of schedule. To cap things off from my end, the W-9 form is enclosed.

I’m much looking forward to the Building Tradition catalogue. By the way, it very much looks as if Carol and I are going to be in New York at the time of your Oct. 13 second iteration bash; Scribner, my publisher, has moved up the publication date of my book to Oct. 14 and is supposed to pass me before the eyes of the New York media about then. But as we talked about just a bit, I am game to do a reading or discussion, in conjunction with a booksigning, at the museum if it happens to fit your auspices; probably November or earliest December would be best for that, and we’d have to work out the schedule pretty quick to fit with the autumn-long scheduling of me the publisher is doing. Let me know if it’s anything you want to proceed with at this point, okay?

All is well here except with the cover of my aforementioned book; the Steichen estate wouldn’t release the rights to the portrait of the absolutely perfect 1920s woman the Scribner art director had chosen for the cover, because it’s a work of fiction. Fooey. Two more candidate covers arrive tomorrow to be chosen between, so I’m typing this with crossed fingers.

Carol and I have much enjoyed crossing paths with you on your lovely new museum’s behalf, and look forward to keeping in touch, one way or another.

Best wishes,
25 March 2003

Ivan Doig
17277 15th Avenue NW
Shoreline, WA 98177-3846

Dear Mr. Doig:

I write to pique your interest in a writing commission for the Tacoma Art Museum. The museum is presently constructing a new facility, designed by the nationally recognized architect Antoine Predock. Our new building will open to the public on May 3, 2003. We are preparing several special publications in conjunction with this important moment in the museum’s history and are eager to have you contribute a short preface to one of our catalogues.

As Predock designs a building, he works to weave the physical setting and context for the structure into its architecture. In Tacoma and Pierce County, Mount Rainier stands as an immense icon against which we gauge our movements, the time of day, the passage of seasons, and a myriad other features of life. Thus, Predock metaphorically incorporated Mount Rainier—or Tahoma, the appellation that he prefers—into the new Tacoma Art Museum edifice. Our building offers stunning views of the imposing mountain. It also focuses attention on the subtle changing qualities of light that are so essential to the Puget Sound. We would love to show you how these function by touring the building.

Our museum strongly believes that any museum should champion their area’s community of artists. Thus, we advocate for and emphasize the art and artists of the Pacific Northwest in our museum collection and exhibitions. Museum patrons and area private collectors are now making gifts of art by Northwest artists to the Tacoma Art Museum in honor of the new building and all it symbolizes for our future. As we create a publication to mark this important event, we very much want to include a piece by an author who lives in Puget Sound.

All of this leads us to you. We invite you to write a piece for the Tacoma Art Museum. The length would be minimal. Given your clear love of the West and Puget Sound, your extraordinary writing, and the keen sense of place you shape and convey exquisitely in words, we hope that you would consider this project. We would offer an honorarium of $2,500 for a preface with a maximum word count of 1,500 (roughly 4 - 7 pages). We landed on this idea to include a piece by an area author very recently. The date by which we would need the manuscript is May 30, 2003.

The piece could take many different forms. We hope that this prospect will interest you sufficiently and, at the very least, you will telephone or email to discuss the possibility. I can be reached at pmcdonnell@tacomaartmuseum.org or at (253) 272-4258, ext. 3060.

Sincerely,

Patricia McDonnell
Chief Curator
Edgewise in Nature

by Ivan Doig

The glass path of the water cuts south past the Puget Sound bluff where I write—the same nature-abounding height where Morris Graves once upon a time dreamt light onto canvas and where even now the coastal art shaman Bill Holm casts a canny neighboring eye over the same tidal beaches as I do—and thereby conclusively shapes my view of the world.

Yours, too, insofar as you have followed the geography of discovery to here where the necessary edges of nature and art are conjoined in Tacoma’s spectacularly fresh museum and the tradition-building exhibit that promises so much exploration yet to come. Promontories, after all, are for getting out on the brink, continental or cultural, and taking a look around. Given the occasion and all the auspices that have brought architect Antoine Predock’s cloud-toned ark of art to this outlook of city and mountain, let us now appraise for a few moments the Northwest’s curiously beneficial breakages of landform and mindset: simply and grandly, the ways in which we are influenced in both our art and our everyday lives by the shaping edges of nature and the nature of edges.
By now the Pacific Northwest has won the media’s “livability” trophy enough times to retire it. But the rest of the nation’s foggy view of us as shore-sitting coffee-swillers, located somewhere upcoast from La-La-Land and a trifle south of *Northern Exposure* reruns, misses the actuality of how deeply our surroundings touch into us.

We are something like remnant druids, those of us who choose to dwell out here where we can dabble in the Puget Sound palette of water and keep daily company with old loved peaks, while knowing full well that this westmost breakoff of the continent is reflective of the profound restlessness of the earth: the earthquake faults and volcanic forces that underlie this alluringly rumpled region. Mental paint-by-the-number landscapists, are we? Amateur fire-walkers just waiting for the lava? No, I suggest that our dominant awareness of nature edging so fundamentally into our minute-to-minute lives is not simply visual pleasure nor an exhilaration about the outdoors enhanced by a sufficient bit of risk. Rather, it may be an attunement to the flow of things that goes back far beyond us but that we carry as a regional characteristic as distinctive as our rain hoods.

Perhaps call it geomemory. I speak here as a licensed practitioner of memory; written pages, after all, are a form of word-memory that we call “literature.” But as a writer interested in the lives of people on the verges of challenge-filled landforms—the Continental Divide of my native Rockies, and the green jigsawed coastline that has lured and held me—many of my pages happen to deal with what might be termed world-memory. In short, the earth’s own memory, the topographical testimony of the planet’s processes. Much of my daily work is to try to catch into print, in descriptive phrases and telling metaphors, nature’s signature expressions.

To seek the kinship between words and worlds, of course, is to forever peer over the brinks of both, to see what can be brought up from the deeps of
existence. Edgework it always is, there on the strata of nature’s routine miracles and language’s gamely imitative ones.

(By the way, such bits of linguistic delving are not confined to card-carrying writers. Everyone out here does some of it. If there is so much as a candleworth of sun, right now, stroll to a window facing the midsection of the Cascade range of mountains. There it is, isn’t it: that geovulcaniantotemic colossus, “the mountain.” Mount Rainier, sky-sitting, candescent in its year-round lightcloak of snow and ice. “Ah, ooh, oh,” we say, “the mountain is out.” And right there, the tongue dances a deft little step in deference to the dimension of nature. Notice how “the” puts a shaping edge to this image ever there somewhere on our horizon: our emblematic peak is singled out by that habitual little definite article, as if framing it in for full and proper appreciation.)

Geomemory, let us say, may be something like the phenomenon noted by the perceptive writer John McNulty when for the first time he visited his ancestors’ Ireland and experienced the feeling of going “back where I had never been.” Nature takes that half-familiarity half-strangeness and enwraps us in it tantalizingly wherever we point our boots. For I think it can be argued that nature is the ultimate form of memory. Different from our human sort, of course, it’s the universe’s sort--but the cells of memory ticking away in tree rings and geological strata and the beaks of finches and glaciated valleys, we somehow overhear, faintly but compellingly. And must puzzle out afresh, each time. Nature the rememberer imitates art in finding ways to tell its story over and over but never quite the same twice.

That, then, I believe is one of the brain seams where the edges of nature meet our own. By way of art, we evolve equally deep influences from the nature of edges--from the daring specificities of creativity, the brinks and breakthroughs where artists must venture for us.
That this edge-hugging route to art is necessarily mapped by each individual artist, particularly here where individualism runs on contemplation rather than plugged-in careerism, does not always register with observers from afar when they glance toward our misty western shore. For example, time and again I am asked by interviewers from the mysterious East (Coast) if there is a Northwest school of writing. Assuredly not, I tell them—minnows travel in schools. That answer is put at least as strongly by the historic work of artists out here whose one tradition in common is leviathan ideas:

--The fearlessly intricate coastal carvers of longhouse art, refusing to be circumscribed, as the immortal Haida artist Bill Reid put it, “by the silly feeling that it’s impossible for two figures to occupy the same space at the same time.”

--The passages to Asia, and the magicianly excursions to capture light with the tip of a brush, achieved by that quartet of originals who happened to share Puget Sound as an address: Guy Anderson, Kenneth Callahan, Morris Graves, and Mark Tobey.

--The hot taproot to vulcanism that Dale Chihuly has so successfully discerned in molten glass.

--And depend on it, some green young artist wandering these same shores, just now beginning to explore the peripheries of creation, will one day show us some startling new slant into our part of the world.

Does it actually matter, though, where on the map a maker of art happens to work from?

You bet it does. Locale is a whetstone on which talent can sharpen itself. I see this all the time in my own field, the art of fiction, where a kind of locally rooted chance-taking has brought forth what I can only call the eloquence of the edge of the world. From the outback of Australia, the ethnic back pockets of India, the borderlands north of us in Canada, marvelously imaginative novels have been
produced by writer after writer whose work at first glance seems to be far away from the self-appointed literary capitals such as New York, London, Paris--the usual old suspects. But in fact, these word artists, edge-walkers all, have moved the central power of fiction to where they are in the world.

The art critic Kenneth Clark, whom those of us of a certain generation remember from his magisterial television series on the history of art, called imperturbably "Civilization", once traced this same pedigree of nervy drawing-on-your-own-roots in artists of other stripes as well. Sir Kenneth was himself as inbred, upper-crust, snobby a Londoner as ever existed, but at the end of a centuries-spanning examination of great works of art he concluded with characteristic lordly honesty:

"Artists on the periphery introduce simplicity and common sense to a style that has become too embellished, too sophisticated, too self-centered....And they have a visionary intensity, which at times attains a lyrical quality, as they celebrate the world around them and strive to realize their fresh ambitions."

The necessity of fresh ambitions. Kenneth Clark and I probably do not have a single thing in common other than that shared view of our respective fields. Of how vital it is for a people, a region, a society, to have art always making its way into our lives from new and unexpected directions.

Thus, artists out here need to be edgewise in nature, so to speak, in more ways than one; conversant with risk, comfortable with immersion in this gray-green coastal enwrapment. It is one of my novelist compatriots, Australian-born Shirley Hazzard, who once said that the articulation we know as art springs from the oldest, deepest, most memorious longing: to relieve the soul of incoherence. With every contemplation of what is housed in this gravity-breaking art museum, I believe we edge up on that.

###
--Ivan Doig is the author of seven novels, including the just-published *Prairie Nocturne*, and three works of non-fiction.

(Copyright © 2003 by Ivan Doig)
Dear Ivan,

Please review/review and accept/reject these edits and return to TFM not later than Monday, June 9. Please feel free to call with any questions etc.

Jana Stone
Ivan:

I wish I could send you color proofs from this catalogue. The designer has invented such an eloquent volume. We are doing you proud. I'd need to receive any input from you by August 21. Please phone with anything.

Best,

Patricia
Editor and writer specializing in nonfiction, illustrated books, museum publications, and arts-related product: fine arts, decorative arts, design, photography, architecture, history, biography, belles lettres, and reference, popular culture, lifestyle, nature, and gardens. Experience organizing and directing both in-house and freelance creative teams, and managing design and pre-press production for high-quality two- and four-color printing. Currently providing freelance services to trade publishers, university presses, museums and other cultural organizations.

*Alexey Brodovitch. Designer, Phaidon Press*
*Andy Warhol Catalogue Raisonné, Volume 1 and Volume 2, Phaidon Press*
*Antioch: The Lost Ancient City, exhibition catalogue, Princeton University Press and Worcester Art Museum*
*Axis Mexico: Common Objects and Cosmopolitan Actions, bilingual exhibition catalogue, San Diego Museum of Art*
*Blast: Resource and Study Guide, national tour press kit, Star of Indiana and Dodger Theatricals*
*Cleary Brilliant: A Decade of Pilchuck Glass School's Artists-in-Residence, exhibition, Tacoma Art Museum*
*A Distant Corner. Seattle Architects and the Legacy of H. H. Richardson, 1880–1895, University of Washington Press*
*The Elements of Living: A New Vocabulary for Contemporary Design, Third Republic Books*
*An Encyclopedia of Nineteenth-Century British Writers, contributing writer, Facts on File 42nd Street, national tour company press kit, Dodger Theatricals*
*Frank Lloyd Wright: Graphic Designer, Pomegranate Press*
*Gustave Stickley, Phaidon Press*
*Japanese Garden Source Book, Seattle Japanese Garden Society*
*Kenneth Callahan, Marquand Books*
*The Nukka Artists and Contemporary African Art, University of Washington Press and the National Museum of African Art, Smithsonian Institution*
*Short Stories: The Joseph and Elaine Monsen Photography Collection, exhibition catalogue, Henry Art Gallery*
*Urinetown: The Musical, national tour press kit, Dodger Theatricals*
*Walter O. Evans Collection of African-American Art, exhibition, Tacoma Art Museum*
*Winslow Homer and the Critics: Forging a National Art in the 1870s, exhibition catalogue, Princeton University Press and the Nelson-Atkins Museum of Art*

*Computer Skills*
*Editing Styles*

Mac and Windows platforms, MS Word, QuarkXPress, PageMaker, Photoshop, Illustrator, Excel, electronic editing, Internet research, HTML. Chicago and Associated Press.
1998–1999

Editor and creative director for all institute publications: exhibition and collections catalogues; events calendar and annual reports; posters, flyers, and programs for symposia, lectures, and concerts; brochures and invitations. Produced publications guidelines, style sheet, and graphics standards manual, established and chaired institute's publications committee. Identified and negotiated contracts with co-publishers for Clark Art Institute publications. Oversaw and coordinated editorial and graphics standards for every department: curatorial, development, marketing, membership, library, and office of the director. Production manager for all projects from scheduling and budget management to vendor direction and coordination. Commissioned and directed freelance designers, writers, and photographers.

Catalogues, Exhibitions & Events

Jean-François Millet: Drawn into the Light, exhibition text, related events material, catalogue co-published with Yale University Press
Early Photography: Recent Acquisitions at the Clark Art Institute, exhibition text, related events material, print portfolio
The Two Art Histories: The Museum and the University, conference


Sole proprietor of book packaging company specializing in editorial and creative development of nonfiction illustrated books; and, in providing consulting services in editorial direction and marketing research. Responsibilities included business management, project development and marketing, contract negotiation, editing, and recruiting and directing of creative teams.

Published Works

Belles Lettres, an illustrated eight-book series with text by Ralph Waldo Emerson, Henry David Thoreau, Mark Twain, Ambrose Bierce, Gertrude Stein, William Shakespeare, Robert Louis Stevenson, and Gertrude Jekyll; published by Stewart, Tabori, and Chang, New York; AIGA award for book series
Every Part of This Earth Is Sacred: Native American Voices in Praise of Nature, photographs by Mel Curtis and Bonnie Sharpe; published by HarperSanFrancisco
JANA STONE

Additional Experience, Education & Memberships

STONWORK EDITIONS
Editorial Services

Additional Experience

Education & Training
Bachelor of Arts, history with a concentration in Chinese studies, Oakland University, Rochester, Michigan. Additional education and training: courses in graphic design and print production, School of Visual Concepts; courses in Mac and Windows applications, desktop publishing, and Web design, University of Washington, Seattle Central Community College, and Bellevue Community College.

Memberships
Editorial Freelancers Association, Association of Art Editors, American Association of Museums, Japanese Garden Society, Arboretum Foundation, Artist Trust, Seattle Art Museum
May 30, 2003

Ivan Doig
17277 15th Avenue NW
Seattle, WA 98177

Dear Ivan:

Life has been extraordinarily wonderful in the new building—and it has been a whirlwind.

I write this as I am preparing for a month in Berkeley, California and a residential training program in museum management. Even old pros can learn new tricks—and the challenge of this new building will require that I stay on my toes. So I am off to discover new subtleties to my job.

We engaged a wonderful art editor to work with us on the Building Tradition catalogue. To introduce you to her, I’ve enclosed a copy of the vita for Jana Stone. You’ll see that she is a real veteran and comes highly recommended.

Also enclosed is her suggested "edit" of your piece for the TAM publication. Because I will be away from the museum in June, I hope you will be able to connect with Jana to talk through the editing. Of course, I am only a telephone call away. You are welcome to call my cell phone: (253) 228-0178. I will check messages and returns calls regularly.

We are eager for each element of the publication to resonate with the museum’s broad audience. Jana’s suggestions are made to enhance the readers’ immediate grasp of your core idea. Also, a number here questioned the highly personal beginning of your essay. Of course, we know who Bill Holm is. Nonetheless, he is not a household name for many museum-goers. Thus, Jana has adapted your opening paragraph in particular to engage with a wider readership.

We are working toward July 1st as the final manuscript completion date. I hope this timing still works fairly well with your schedule.

Best regards, and again many thanks for coming aboard!

Sincerely,

Patricia McDonnell
Chief Curator
nine-page fax to Jana Stone, re Edgewise in Nature

Jana, hi--

I think I grasp the reasons behind the amendment of the start and finish of the piece, and have made myself leave them alone. Then there’s a bit of the usual author-editor scrimmage, which I’ve indicated with typed-in comments, circlings, etc. There were only two bits of phrasing or structure I really want to hang on to:

--The one on p. 4, I think is covered by my page-bottom explanation there.

--On p. 6, I used the freestanding phrase The necessity of fresh ambitions. for emphasis and I still feel it’s a point worth being out there on its own, even though it’s not a complete sentence, for the reader to pass her or his eye over and, we hope, let the meaningful phrase sink in.

My own major clinker I found is the paltry attribution I had for the Kenneth Clark material. Originally I tried a more extensive section here, drawing on historian Bernard Bailyn’s new book and his application of Clark’s notion to the founding political processes of America—a very expansive and exciting development in the eloquence-of-the-edge-of-the-world way of looking at things. But it was just too long, and when I boiled it all down to just Clark, I boiled away the line crediting Bailyn with that summary of Clark’s thinking. So, I think this version fixes that, and just to make sure you can follow what I’ve done there, I’m sending along a clear copy of page 6 with my changes inserted. I know it’s not ideal to resort to Bailyn for a quote summing up Clark, but it’s a hell of a good summary of Clark’s sometimes long-winded argument and it’s absolutely the shortest way we can do it in the space we have. I don’t particularly feel it’s necessary to add the full Clark source to the reference, but if you’d like to, here it is: Kenneth Clark, Moments of Vision (Harper & Row: NY, 1981), pp. 50-62.

Over to you. If you find anything mystifying, give me a call yet this afternoon. Monday I have to disappear again into the page proofs of my next book. Glad we had a chance to work together. I get occasional inquiries from people looking for someone to edit what they hope is going to be a decent manuscript, and now I can mention you, I hope?

Regards,
Edgewise in Nature
Ivan Doig

The glass path of the water cuts south past the Puget Sound bluff where I write—the same nature-abounding height where artist Morris Graves once dreamt light onto canvas. This place, with its quintessential Northwest experience of height and edge, conclusively shapes my view of the world.

If you have followed the geography of discovery to Tacoma’s spectacularly fresh new museum, you, too, share this view of the world. Here, the necessary edges of nature and art are conjoined in architecture and a tradition-building exhibition that promises so much exploration to come. Promontories, after all, are for getting out on the brink—continental or cultural—and looking around. Given the occasion and all the auspices that brought architect Antoine Predock’s cloud-toned ark of art to rest on this outlook of city and mountain, let us consider the curiously beneficial breakage of landform and mind-set in the Northwest. Simply and grandly, the shaping edges of nature and the nature of edges influences both our everyday lives and our art.

By now, the Pacific Northwest has won the media’s “livability” trophy enough times to retire it. But the rest of the nation’s foggy view of us as shore-sitting coffee-
swillers, located somewhere **up-coast** from La-La-Land and a trifle south of *Northern Exposure* reruns, misses the actuality of how deeply our surroundings touch into us.

We are something like remnant druids, those of us who choose to dwell out **here**. 

**We dabble** in the Puget Sound palette of **light and** water and keep daily company with old loved peaks. **All the while fully knowing** that this **west-most break off** of the continent is reflective of the profound restlessness of the earth: the earthquake faults and volcanic forces that underlie this alluringly rumpled region. Mental paint-by-the-number landscapists, are we? Amateur fire-walkers just waiting for the lava? **No, our dominant** awareness of nature, so fundamentally a part of our minute-by-minute lives, is not simply visual pleasure nor an exhilaration about the outdoors enhanced a **sufficient** bit of risk. Rather, it is an **attunement to the flow of things**—call it **"geo-memory"**—that goes back far beyond us, a memory that we carry as a regional characteristic as distinctive as out rain hoods.

[AU: note this graph defining **"geo-memory"** has been moved from page 3.]

**JS** Geo-memory, let us say, may be something like the phenomenon noted by the perceptive writer John McNulty when, for the first time he visited his ancestors' Ireland and experienced the feeling of going "back where I had never been." Nature takes that half-familiarity, half-strangeness and **tantalizingly enwraps** us in it.
wherever we point our boots. Different from our human sort, of course, it is the universe’s sort—the cells of memory ticking away in tree rings, geological strata, the beaks of finches, and glaciated valleys—that we somehow overhear, faintly but compellingly and must puzzle out afresh, each time. Nature, the rememberer, imitates art in finding ways to tell its story over and over but never quite the same twice.

I speak here as a licensed practitioner of memory; written pages, after all, are a form of word-memory that we call “literature.” As a writer interested in the lives of people on the verges of challenge-filled landforms—the Continental Divide of my native Rockies, and the green jigsawed coastline that has lured and held me here—many of my pages happen to deal with what might be termed “world-memory.” In short, the Earth’s own memory, the topographical testimony of the planet’s processes. Much of my daily work is to try to catch into print, in descriptive phrases and telling metaphors, nature’s signature expressions. To seek the kinship between words and worlds, of course, is to peer forever over the edges of both, to see what can be brought from the depths of existence.

(By the way, such bits of linguistic delving are not confined to card-carrying writers. Everyone out here does it. If there is so much as a candle’s worth of sun, right
now, stroll to a window facing the midsection of the Cascade mountain range. There it is: that geo-vulcanian totemic colossus—"the mountain." Mount Rainier, sky-sitting, candescent in its year-round light cloak of snow and ice. "Ah, ooh, oh," we say, "the mountain is out." Right there, the tongue dances a deft little step in deference to the dimension of nature. Notice how "the" puts a shaping edge to this image ever there somewhere on our horizon: our emblematic peak is single out by that habitual little definite article, as if framing it in for full and proper appreciation.)

That, then, I believe is one of the brain seams where the edges of nature meet our own. As in nature, we evolve equally deep influences from edges—from the daring specificities of creativity, to the brinks and breakthroughs where artists must venture for us.

That each individual artist necessarily maps this edge-hugging route to art does not always register with observers from afar when they glance toward our misty western shore. Time and again, I am asked by interviewers from the mysterious East (Coast) if there is a Northwest school of writing. Assuredly not, I tell them—minnows travel in schools. That answer is given at least as strongly by the historic work of artists out here whose one tradition in common is leviathan ideas:

Sorry, but I feel it changes my argument, the realm of experiencing I'm trying to point the reader to, by cutting the "nature of edges" phrasing; I am after all using "nature" in this reference in its primary dictionary definition, "the intrinsic characteristics and qualities of..." and I think the reader can follow the philosophical turnaround from "edges of nature" to "the nature of edges" OK. Please restore.
• The fearlessly intricate coastal carvers of longhouse art, refusing to be circumscribed, as the immortal Haida artist Bill Reid put it, “by the silly feeling that it is impossible for two figures to occupy the same space at the same time.”

• The passages to Asia, and the magicianly excursions to capture light with the tip of a brush, achieved by that quartet of originals who happened to share Puget sound as an address: Guy Anderson, Kenneth Callahan, Morris Graves, and Mark Tobey.

• The hot taproot to vulcanism that Dale Chihuly [and other artists] so successfully found in molten glass.

• And depend on it—some green young artist wandering these same shores, just now beginning to explore the peripheries of creation, will one day show us some startling new slant into our part of the world.

Does it actually matter, though, where on the map a maker of art happens to work? You bet it does. Locale is the whetstone upon which talent sharpens itself. I see this all the time in my own field, the art of fiction, where a kind of locally rooted chance taking has brought forth what I can only call the eloquence-of-the-edge-of-the-world.

From the outback of Australia, the ethnic back pockets of India, the borderlands north of us in Canada, marvelously imaginative novels have been produced by writer after writer.

I go by ear here. Doesn’t a person sharpen stuff on a whetstone rather than upon it?
whose work, at first glance, seems to be far away from the self-appointed literary capitals of New York, London, and Paris. In fact, these word artists—edge-walkers all—have moved the central power of fiction to where they are in the world.

The art critic Kenneth Clark once traced this same pedigree of nervy drawing-on-your-own-roots in artists of other stripes as well. Clark was himself as inbred, upper-crust, snobby a Londoner as ever existed. Yet, at the end of a centuries-spanning examination.

his provocative conclusion (as summarized by one of America's ablest historians of ideas, Bernard Bailyn) also points outward:

of great works of art, he also concluded, Artists on the periphery introduce simplicity and common sense to a style that has become too embellished, too sophisticated, too self-centered . . . . And they have a visionary intensity, which at times attains a lyrical quality, as they celebrate the world around them and strive to realize their fresh ambitions.

The necessity of fresh ambitions [need ref info added as an endnote] Kenneth Clark and I probably do not have a single thing in common other than a shared belief in the necessity of fresh ambitions. Of our respective fields, how vital it is for a people, a region, a society, to have art always making its way into our lives from new and unexpected directions.

Artists out here need to be edgewise in nature, so to speak, in more ways than

one: conversant with risk and comfortable wrapped in this gray-green coast.

Australian-born Shirley Hazzard, one of my novelist compatriots, once said that the articulation we know as art springs from the oldest, deepest, most memorable longing: to

I don't see how this sentence is improved (it's shortened, but I haven't overstepped the word length I was given) by putting "Australian-born" up front. My original version gives this concluding graf a little breathing room and anticipatory pace, it seems to me.

No! "memorious" isn't the same thing as mere "memorable", it's a cargo word built of the same logic as glory/glorious, implying laden with--i.e., longings full of memory, not just distinctively memorable. Please restore.
relieve the soul of incoherence. **We, too, edge up on that soul relief when we**

contemplate what is housed and will be housed in this gravity-breaking art museum.

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[1] [please provide reference info for Clark quote]
whose work at first glance seems to be far away from the self-appointed literary capitals such as New York, London, Paris. In fact, these word artists--edge-walkers all--have moved the central power of fiction to where they are in the world.

The art critic Kenneth Clark once traced this same pedigree of nervy drawing-on-your-own-roots in artists of other stripes as well. Clark was himself as inbred, upper-crust, snobby a Londoner as ever existed. Yet, at the end of a centuries-spanning examination of great works of art, his provocative conclusion (as summarized by one of America's ablest historians of ideas, Bernard Bailyn) also points outward: "Artists on the periphery introduce simplicity and common sense to a style that has become too embellished, too sophisticated, too self-centered...And they have a visionary intensity, which at times attains a lyrical quality, as they celebrate the world around them and strive to realize their fresh ambitions."

The necessity of fresh ambitions. Kenneth Clark and I probably do not have a single thing in common other than that shared belief from the vantage points of our respective fields. Of how vital it is for a people, a region, a society, to have art always making its way into our lives from new and unexpected directions.

Artists out here need to be edgewise in nature, so to speak, in more ways than one; conversant with risk and comfortable wrapped in this gray-green coast. It is one of my novelist compatriots, Australian-born Shirley Hazzard, who once said that the articulation we know as art springs from the oldest, deepest, most memorious longing: to
3 April 2003

Ivan Doig
17277 15th Avenue NW
Shoreline, WA 98177-3846

Dear Ivan:

It was such a treat to meet you and Carol and tour you through our new building. And it is always rewarding when first instincts are accurate. We are certain that you are the perfect writer to help us with our publication.

We are thrilled that you will write a piece for the Tacoma Art Museum and its catalogue for Building Tradition: Gifts in Honor of the Northwest Art Collection. To reflect upon the museum’s new building, your charge is to comment on life in the Pacific Northwest. Connections to the building itself and Mount Rainier are left to your judgment. We offer an honorarium of $2,500 for a preface with a maximum word count of 1,500 (roughly 4 - 7 pages). The deadline for our receipt of your text is May 30, 2003. If you are able to deliver your prose even earlier—which sounded very feasible—that would be even better.

You will retain the copyright for this piece. However, the museum may excerpt from it or reprint it in the future (if deemed appropriate) without additional financial remuneration.

To provide some advance information, we are planning a party for the second iteration of the exhibition and to celebrate the catalogue publication on Monday, October 13th. Please pencil this date on your calendar. Naturally, we would love to have you and Carol as our guests, and our trustees and many area artists would be very eager to meet you both.

If we can assist with any other information, please do let us know. Please sign below to official commit agreement to these terms. Retain one copy for your records and return the second to Tacoma Art Museum.

As a final note, I greatly enjoyed the articles you wrote on Tony Angell. Thank you for sharing these with us. Also please let me know if I should return the catalogues, since you might have a limited supply.

Sincerely,

Patricia McDonnell
Chief Curator

Please sign below to confirm agreement of the conditions outlined above.

[Signature]

Date

7 April 2003
7 April '03

Patricia McDonnell
Chief Curator
Tacoma Art Museum
1701 Pacific Avenue
Tacoma WA 98402

Dear Patricia--

Thanks not only for the winsome tour of the museum-in-the-making but for the promptness in providing our agreement on my preface for the *Building Tradition* catalogue. The copy I’ve signed for your files is enclosed. I note your mention of the earlier the better in delivery of the piece, and while I’m actually starting on the writing of it today and will be able to give it another chunk or two of time this week, the next few weeks are given over to travel--so I’ll do what I can, but it may be well into May before you lay eyes on it.

I’ve put the Oct. 13 hoopla on my calendar, although I think I mentioned there is a considerable chance I’ll be out on the bookstore trail. I’ve also filed away your idea of a possible reading & booksigning in the museum, and will revisit that with you when my publisher’s plans for my bookstore appearances become clearer. Would it be possible for you to collaborate with the University Book Store branch--i.e., put ‘em in charge of having the books on hand (I have nine books besides the forthcoming one and those backlist sales are as important to a signing as sales of the newcomer), which would save the museum a considerable logistical chore and make life a bit easier for me inasmuch as I’ve done a lot of UBS appearances? If you don’t have any contacts across the street there yet, you might start by calling the events coordinator at the U Book Store here in Seattle, Kim Ricketts (206)633-6446--Kim’s a real pro at this.

Lastly but not leastly, you’re right, I would appreciate having back the catalogues with my Tony Angell pieces, they’re limited editions. A final thought there, in connection with the art workshop series you’re going to have for the public: he’s quite renowned for the sculptor-at-work sessions he occasionally gives--the latest one I know about was some sort of function where the other artists included Robert Bateman and David Barker of New Zealand. Angell and I razz each other about fees all the time--whether stone is worth more than golden words--so the last I knew he was in the $750-$1,000 range for such occasions, FYI.

And so to work. I’ll be in touch with Rock as need be, and Carol and I are going to try to make it to the May 3 opening and bring a couple of friends. Here’s wishing you every good break in the finishing-up of the museum.

Sincerely,

p.s.: SSW #
24 April ‘03

Patricia McDonnell
Chief Curator
Tacoma Art Museum
1701 Pacific Avenue
Tacoma WA 98402

Dear Patricia--

    Appreciated the opening night tickets. Carol and I are counting on being there. Any parking advice?

    Meanwhile, your catalogue piece has come along nicely; you should have it well ahead of the end of May. And now I’m off to Boulder for a weekend of speechmaking, and you have opening-orchestrating to keep you occupied, right?

    Best wishes,
17 April 2003

Ivan Doig
17277 15th Avenue NW
Shoreline, WA 98177-3846

Dear Mr. Doig:

Thanks for signing and sending back your letter of agreement so quickly. Lest I hang onto and then lose your exhibition catalogues, I am returning them to you.

Also enclosed is an invitation to our public opening on Saturday, May 3rd. We’d love to see you and Carol. I believe you know Pat Soden, and he will be here that evening.

Off to the many, last details as we orchestrate our building opening!

Sincerely,

[Signature]
Patricia McDonnell
Chief Curator
1 November 2004

TACOMA ART MUSEUM

Ivan and Carol Doig
17277 15th Avenue NW
Shoreline, WA 98177-3846

Dear Ivan and Carol:

I happened to be wandering by the museum’s membership desk when one of our staff was processing your membership renewal. Way to go! I’m delighted that you’ll keep an eye on us from Shoreline. And I am hoping that some incredible event will lure you south.

In fact, you probably do not want to miss our present nineteenth-century landscape painting exhibition. *Hudson River School: Masterworks from the Wadsworth Atheneum* is a rare treat for West Coast viewers. We have 55 paintings, including three stunners of Yosemite by Alfred Bierstadt. Okay, I will cease with the advertisement. Yet if you do venture to Tacoma, please let me know so we can share a cup of coffee or lunch.

Hope all is well in your world and that Ivan is already up to his elbows in the next book.

Warm regards,

Patricia McDonnell
Chief Curator
9 September 2003

TACOMA ART MUSEUM

Ivan Doig
17277 15th Avenue NW
Shoreline, WA 98177-3846

Dear Ivan:

Just a note to confirm details and our understanding for "your event" at the Tacoma Art Museum.

Saturday, November 22, 2003 at 2:00 pm, you will conduct a reading and book signing for your latest—Prairie Nocturne. Tacoma Art Museum will have many copies of this new volume as well as your fan's favorites on hand for sale in the museum store and signing in the event space. You agreed to make this presentation without financial remuneration. Nonetheless, we hope the event spurs great sales and that it fattens your royalties and well as inspires an even greater love on the part of your loyal readers.

We are still working out what kind of affair will follow the mid-afternoon. In one way shape or form, we'll supply sustenance before you return north. Once we settle on a plan, I'll phone and confirm with you and Carol. In the interim, I hope that the two of you are greatly enjoying your book promotion travels.

The very instant I have a copy of our new publication in hand, I will send a copy. I couldn't be happier with it, and your exquisite piece really put the perfect icing on this cake.

Sincerely,

Patricia McDonnell
Chief Curator
10 October 2003

Ivan Doig
17277 15th Avenue NW
Shoreline, WA 98177-3846

Dear Ivan:

Upon my return from a trip east, what lovely volume did I find in my mail? Your newest book is an exquisite production. You must be extremely pleased. I hope you have reconciled yourself to the new cover art. I cannot understand what is wrong with Edward Steichen’s heirs and handlers! Yet the image now on Prairie Nocturne is also quite alluring.

I send you, with great pride, several copies of our own little publication. This catalogue is everything I dreamed it might be—and more thanks to your contribution. Tacoma Art Museum could not be more pleased. As I will repeat and repeat, thanks so very much for coming along on this adventure with us.

FYI, I will be away from November 1 through 16, researching another exhibition in D.C. If you want to check in with me, my hotel phone will be (703) 522-9600. As well, Rock should be able to help you with basic coordination questions. I will connect by phone instantly on my return on Monday, November 17th.

We shall see one another on November 22, and I can’t wait.

Sincerely,

Patricia McDonnell
Chief Curator
14 Oct. '03

Dear Patricia—

This is much too hasty a note, but at least it'll reflect my instantaneous thanks for the copies of the catalogue. It's a lovely piece of work, elegant in all the right ways.

You're about to travel, I'm about to travel—the one logistic that I can think of that needs some tending to for our Nov. 22 gig is some provision for Carol and me to park under cover there at the rear of the museum. I.e., a parking pass, a reserved space or whatever, but just something to avoid any trooping through the rain, please—I've done that an astounding number of times on these late-in-the-year book tours. Other than that small but necessarily chronic fret, we greatly look forward to being at the museum again.

Best,
November 12, 2003

Ivan Doig
17277 15th Avenue NW
Seattle, WA 98177

Dear Mr. Doig:

My name is Zoe Donnell and I am the curatorial assistant at the Tacoma Art Museum. In response to your request, Patricia McDonnell asked me to arrange for your parking on the day of your upcoming reading, November 22.

I will have reserved a spot for you under the cover of the museum, protected from any inclement weather. The parking spot is located to the rear of the museum, under the overhang, directly to the right of the security entrance. The spot is number 198. An orange cone will hold the spot for you that day. I am enclosing a ticket for complimentary parking. Please park in spot 198 and place the blue ticket in the corresponding slot number 198 in the payment box located next to the external elevator. As you face the security door, the payment box is to the far left of that wall. All this will be under the cover of the museum overhang and protected from the Northwest elements!

You will have to return to the security entrance in order to be signed in. When you sign in, please ask for Patricia and she will come down to meet you. She will anticipate seeing you around 11:30 am.

Everyone here is looking very much forward to your book reading. Unfortunately for me, I will be traveling to the east coast on the 22nd and am sorry I will not be able to attend the reading.

However, in the meantime, please do not hesitate to telephone me at (253) 272-4258 x 3032 if there is anything further I can do.

Sincerely,

Zoe Donnell
Curatorial Assistant

Enclosure: ticket for complimentary parking

cc: Patricia McDonnell