

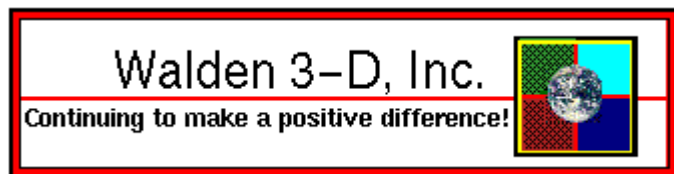
Prime Words

a poem

Ken Turner Painting Packet
(footnotes not included)

H. Roice Nelson, Jr.

21 June 2014



PRIME WORDS

H. Roice Nelson, Jr.

21 June 2014

Thoughts about 979 entities (nouns),
And their place as a foundation of language.

A set of 791 (7*113) four line stanzas,
Amateur poetry written for my children.

Shared to demonstrate a portable electronic replacement for books:
ELDO (Electronic Document) a solar-powered electronic hyperjournal.

First Published 1991

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A Personal Note To The Reader

PRIME WORDS – a poem built around 797 concepts

Organized in seven chapters, the poem describes ways in which words and their source, thoughts, effect our individual lives, mankind, and the universe. The reader will hopefully find something that expands understandings, as I did in compiling others thoughts (along with my own thoughts) into stanzas. I especially hope our children will refer to and gain strength from this effort. This printing is a work in progress, and is eventually intended to be published as an ELDO (Electronic Document) that users can use to build and polish their own set of Prime Words. There are dozens of stanzas that will be thrown out and dozens that will be reordered, including the four duplicated words in the next printing / distribution. In addition, there are several stanzas that have been named but have not been written yet, and the name is acting as a place holder (please write out your version and send it to me). In proofreading this first complete edition I realized how much I have to learn from the words collected herein.

Few, if any of the ideas in the poem are original. The descriptions of the power of thoughts and words are influenced by a variety of cultures; including but not limited to Mormonism (Judaic-Christianity), Americanism (capitalistic-democracy), and the geoscience branch of the international oil and gas exploration and production community. The 797 prime word entities of the poem are divided into 3 divisions, 7 chapters, and then into 3 sections in each of the 5 chapters in the body. Eight original oil paintings by Kenneth R. Turner were commissioned to introduce the children and summarize the 7 chapters. There are 41 original songs written out in the various chapters and included on the enclosed CD. In addition, a separate video tape of a melodrama Marti and I made with some friends the weekend we got engaged is available to round out the multi-media nature of this project.

This effort is dedicated to my parents, Howard, R. Nelson, Sr. and Pauline Hafen Nelson. It does not seem enough to say the prime word THANKS. But Mom, thanks for teaching me about the powers contained in books and how to think. And Dad, thanks for showing me the meaning of patience, integrity, and how to work and endure. Hopefully this work will help show my thanks for the opportunity to live and to think. In describing a small part of the legacy accompanying living, this record is akin to leaving our children a journal of my thoughts and philosophical musings from December 1985 through publication.

With love and best regards,

H. Roice Nelson, Jr.

“Poetry is not a monument to the poet. Nor is it a slice of his wisdom, dished out to a hungry world. (A poet rarely says anything the rest of the world doesn't already know. He simply stimulates our awareness of it. He helps us identify universal feelings.”

“Why does he do it? Because poetry is just as therapeutic for the writer as it is for the reader.”

If a poem makes you appreciate, or empathize, or resolve, or relive, or simply think, then the poet has served his purpose and renewed himself in the process.”

[From Inside A Storm, a book of Poetry by Teresa Henkle]

Personal Note

Owner: Martha Ellyn Nelson

Type: Portrait

Season: All Seasons

Time: Trailing Clouds

Chapter: Dedication

Location: Inside

Family: Children's Portrait

Concept: Continuation

90° View

1 Perspective

1 Scale

1 Minute Pose

Portraits of

Benjamin Bengt Nelson

(Howard) Roice Nelson, III

Paul Frederick Nelson

Sara Ellyn Nelson

Melanie Robbyn Nelson

Robert Llewellyn Nelson

Painted in December of 1990

This is a standard group portrait, except for the worlds without number behind the children. These lights represent our spirits, and pure light or energy ($E=mc^2$). The exception is the shooting star, which is Lucifer falling to earth to tempt us to follow him. In the words of William Wordsworth (1770-1850):

Our birth is but a sleep and a forgetting:

The soul that rises with us, our life's star,

Hath had elsewhere its setting. And commeth from afar

Not in entire forgetfulness, and not in utter nakedness,

But trailing clouds of glory do we come

From God, who is our home.

Ode (Intimations of Immortality from Recollections of Early Childhood) [1803-1806] Stanza 5

It seems appropriate to start this book with our children's portrait, since this work was undertaken as an attempt to pass on a journal of my feelings, philosophical musings, and thoughts to our children, and across the generations to their descendants.

Division 1. Prolog

Owner: (Howard) Roice Nelson, III

Type: Interior with a view

Season: Winter

Time: Daybreak

Chapter 1: Thoughts

Location: Hotel Overture

Family: Reflections of Home

Concept: Dreams

180° View

1 Perspective

1 Scale

1 Hour in Germany

This painting is about choices, and like a symphonic overture, has themes from all of the other paintings reflected in the glass. The original seven sketches were done in the Hotel Novotel in Julich, Germany when doing some work for Landmark Graphics with Professor Detrich Welte. There are images in the windows (spiritual world) and objects in the room (physical world). Sometimes, when traveling, the hotel rooms seem like a jail, where one looks out and sees stars and another nothing but bars. The act of doing business is to harness our daydreams. In the worlds of Richard Lovelace (1618-1658):

Stone walls do not a prison make,¹

Nor iron bars a cage,

Minds innocent and quiet take

That for an hermitage;

If I have freedom in my love,

And in my soul am free,

Angels alone that soar above

Enjoy such liberty.

¹Lucasis to Althea from prison, stanza 4, Stone walls a prisoner make, but not a slave. Wordsworth [1770-1830], Humanity.

The contents are combined images, in that the furniture was from an actual place, the very nice hotel in Bonn, Germany, but it was rearranged into the format the artist wanted. I left Marti in Florence, Italy, to get a visa to travel to Saudi Arabia. In Italy we had our picture taken (the foremost reflection) walking into The Church of Santa Croce (1294-1443 A.D.) to attend a concert sponsored by the European Association of Exploration Geophysicists at their 1991 Convention. (The EAGE motto is "Quaere et Invenies" (Seek and ye shall find).) The painting is like a Flemish work, in that everything in it is a symbol of something. All items in the room are metaphors and can stand on their own or be grouped. Notice the perspective is curved. This is actually more accurate than one point perspective. The natural man is on the left and the opposite way of thinking is on the right (the print was reversed). If you look at one side the perspective is just right. It is the first painting the artist ever placed a commode. It is open, functional. The bar is open, even if only to get an orange juice. The T.V., the magazine, the liquor, and our friend the snake (reflected in the glass) remind us of the worldly. At the right, shoes are taken off in holy places, which is where we lay our temple, our body, down to read the scriptures and seek the Lord's rest. Above the shoes the window reflects images from all of the other paintings. One of the fun artistic motifs is that the reflections are small splattered dots, which is more like energy than matter. Light is symbolized throughout the painting. Notice this is first light, and the sun is just coming up. Light is a symbol of truth, and all we ever see is reflected light. Even the falling star is light. Although this was the last painting finished, it represents the first chapter because the painting could not be tied together until the others were done. A lot of the design elements are like a complex musical statement, in that the artist repeats the same design element which ties the paintings together, even though the scale is changing..

Division 1. PROLOGUE [3 stanzas]

1. God: He is the one God and the Father of all spirits
Speaking so we may gain all He has and become one
His body of flesh and bones is intelligent above all
Listen for his voice saying, "This is my beloved Son"
2. Jesus Christ: Firstborn of the father, the word in the beginning
Creator of earth, Jehovah said, "Before Abraham was, I am."
Born of the virgin Mary, the Lamb of God was slain
In triumph and in glory, our Redeemer brought resurrection
3. The Holy Ghost: A personage of Spirit, sent down from heaven
To dwell in our hearts, teaching gospel righteousness
The power of the Holy Ghost fills us with peace and joy
Freely revealing mysteries, to natural men foolishness

“For we labor diligently to write,
to persuade our children,
and also our brethren,
to believe in Christ,
And to be reconciled to God;
For we know that it is by grace
That we are saved, after all we can do.”
2 Nephi 25:23 The Book of Mormon

Chapter 1. THOUGHTS [31 stanzas]

1. Mindwalk: Have you ever gone alone
For a walk in your mind
Searching high and low
For whatever you may find
2. Motive: Thoughts in our most private moments
When we choose that fork in the road
Not sure of outcomes from the hints
Of what will grow from choices sowed
3. Observation: Vicariously learning as we watch
Others, in the present and the past
Nature, in all her wonder and her awe
Learning opportunities are vast
4. Meditation: Good thoughts mend up our soul
Taking us past the earth, or time
To a glimpse of heaven, or eternity
Insights helping the universe to rhyme
5. Sponge: Thoughts take up little room
Since intelligence is light and truth
Our hearts and minds consume
Input of all facts of reasonable proof
6. Dream: Images created in our minds eye
Emotions, and abstractions new
A release from reality, true reverie
Beauty, honor, an ideal too
7. Goal: We meet our intentions and objectives
By thinking a project through in detail
Duplicating numerous hours of practice
Accomplishments for all the world to hail

8. Accomplishment: Oh the power of our thinking
And the strength of all our thoughts
Look at all that follows concepts
Our words, works, and all we're taught

9. Others: Associates may have acquired
Stronger thoughts than we yet hold
Driving our lives along their path
If we let them, by not being bold

10. History: A record of trials and problems
Seldom of great accomplishments
Life's many hard to find gems
Seem hidden, found from hints

11. Choice: We alone control our mind
Naming the players on the stage
With hymns or prayers we find
The way, eternal life our wage

12. Analysis: When we make a phase spectrum
Of our thoughts, words, and works
Some build and others tear down
Our essence across the apex lurks

13. Opportunity: Watching for mutually beneficial mergers
Remembering rain helps the flowers grow
Keeping our intent and vision's end in sight
Helping progress, reaping what we sow

14. Imagination: There is power hidden in our mind
If we let go, so we can see
Ideas waiting for us to find
And to remember what might be

15. Right: An intuitive mind discerns the patterns
Conceiving music to play in the Astoria
Creating for those to come art lanterns
Compositions dedicated "Solio Deo Gloria"

16. Left: The analytical hemisphere of our brain
Discretely simplifying, like blocks of Lego
Do building, life to language in the main
Temporal mathematical sequences of ego

17. Ideas: Ideas are simply daydreams
Until put into useful works
And work is useless motion
Without doing thought-out words

18. Small: Take from life's ocean a single drop
And build something truly great
Starting something that will not stop
Guided by the spirit is more than fate

19. Positive: We must take care in our requests
For we might get just what we ask
Whether foretelling doom and gloom
Or heavenly light in which to bask

20. Plan: Thinking through a master plan
A trusting and thoughtful man proposes
Implementing the best he can
It seems that heaven soon disposes

21. Kosher: By choosing right and living the law
We discover a duty no one can avoid
Influencing others by what they saw
Light in a cognitive dissonance's void

22. Thinks: It may take a decade or more
To grow an idea into a think
Forming intentions or a plan
Lifting mankind to a paradise link
23. Integrity: No activity or project on this earth
Is worth reputation compromise
Though temptation follows birth
An honest code is the true prize
24. Glasnost: As more gates open in the curtains
Of iron, bamboo, and superstition
Seeing beyond the veil for certain
Unashamed of thoughts or mission
25. Philosophy: Some thoughts touch the universe
As does "I think, therefore I am"
And some thoughts change for good or bad
The course and all the plans of man
26. Theory: The gedunken are the thoughts
Scientists find as they diligently seek
For knowledge past experiments, as
Beyond known processes they peak
27. Memory: Recall of holographic images from our
Dictionary of unspeakable feelings must
Grow with more glucocorticoid receptors
Regulating stress through the hippocampus
28. Journal: Written memories for us and future generations
Mi Yung Lee reminded us why and how
To write out our thoughts for detailed reflections
It comes down to starting or continuing now

29. Chronicle: Numerous histories are written
Of mankind, our thoughts, and deeds
And societies learn to build upon
These, the earlier planted seeds
30. Compose: Thoughts become credible when put
Down in black and white to share
Appraised by impression's quiet
Impact on the reader and their year
31. Imagery: A poet's mind may wander
Past the world and yesterday
To tap thoughts starting life
And truths he needs to say

Division 2. Body. Section A. Laws. Section B. God. Section C. Spirits

Owner: Benjamin Bengt Nelson Type: Interior

Season: Spring

Time: Early Morning

Chapter II: Pre-Existence

Location: Music Room

Family: Eternal Perspective

Concept: Heaven

360° View

4 Perspective

2 Scales

1 Day Reading

This is a 360° perspective of our music room; an eternal, timeless, recursive perspective. This is Ben's painting and on the left he is coming down the stairs as a youth, on the right as an old man, and in the center he is leaning on the guitar case as an infant. The stairs come down "from heaven" and return again, as do our lives. Not only is the painting a 360° view of the room, but of Ben's life. The guitar case is prominent in this and each of the other paintings, providing a connection to the songs that accompany each chapter. I am reading an eldo (electronic document in 1991 when this was painted) and Marti is playing the harp, both of which are symbolic of spiritual creation. The heads are so small that there is not a very good likeness to either of us. The world is a globe on the table stand is literally at our fingertips. The grand piano is offset against a synthesizer in the open roll top desk. Musical instruments from India, England, Jakarta, China, Yugoslavia, Nigeria, Hungary, and Australia are on top of the bookshelf. The painting of the St. George Temple is reflected on the piano. The stenciling in the hall was hand-painted by Marti. The scriptures are open to Abraham 3:22, and his account of the intelligences that were organized before the world was. It is nice that light in the room made a starburst pattern on the ceiling. This pattern is always a symbol of power. A pattern in the starburst represents the crown of eternal light upon God's head, as illustrated in Figure 3 of Facsimile 2 in The Book of Abraham. When Rembrandt did paintings of Christ he always, even in his sketches, included a crown of light. Notice that one-third of the stars (points-of-light in the ceiling) fell from heaven and two-thirds supported the Savior. The books and the music symbolize the pre-existence before they are read and/or prior to their performance. The library represents the collective knowledge of the world and includes the key religious records of Arabia, China, Egypt, England, India, Israel, Japan, Mesoamerica, Mexico, Persia, Russia, and Yugoslavia with an emphasis on "Mormonism," western history, and the mind. The artist, Ken Turner, is a small blurred reflection in the hall tree.

Division 2. Body. Section A. Astrophysical. B. Geological. Section C. Biological.

Owner: Paul Frederick Nelson Type: Garden View

Season: Summer

Time: Afternoon

Chapter: Dedication

Location: Back Yard

Family: Family Time

Concept: Earth

180° View

1 Perspective

2 Scales

7 Organizing Times"

This painting is a metaphor for the creation of the earth within the context of our backyard garden and the pool. The backyard is where we create. What we create is scalable both temporally and spatially. There are seven organizing times recited in the book of Genesis in the Bible, and of Moses, and Abraham in The Pearl of Great Price, and in the temple endowment course of instruction.¹ The first creative period includes the division of light and darkness. Notice that the painting is half day and half night. The second the waters were divided under the firmament and above the firmament, as is shown by the pool and the sky, and "the Earth came up dry land." The rocks are from different geological periods, with the three large rocks representing volcanic, metamorphic, and sedimentary processes. Third, the Earth brought forth grass, herbs, and fruit trees. The greenhouse represents Kolob, from which seeds of all kinds were planted on the Earth to "yield fruit after its own kind," and the yard represents the biological creation. The fourth creative period provides a greater light to rule the day (the soccer ball) and a lesser light to rule the night (the moon above the house, and the fire pit crescent in the cement deck. Revolving around the soccer ball, which has been hurled by the owner of this painting. Paul, is our solar system, representing the astrophysical scale. If you don't know they are there, it is easy to miss Mercury, Venus, the Moon and the Earth (passing through different stages of plate tectonics), Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto (painted before Pluto was demoted from being a planet). This creative period is tied to all of the paintings in that each painting is at a different time of day and a different season of the year. Fifth, the waters bring forth moving creatures and fowl, which fly above the Earth. This is the first painting to pick up the jet vapor in the sky, which carries the most recent creature to fly above the Earth. Sixth, living creatures, like our pet Bichon, Einstein, are brought forth "after their own kind." The soccer ball hitting the spa creates a big bang (astrophysical scale) and "a mist that waters the ground" (geologic scale) Tongue-in-cheek, the artist put Marti and I in the bushes watching Ben and Melanie and Rob in the pool, representing our first parents, Adam and Eve. There is also an apple, a star falling from heaven, and the snake. Roice is on the roof, watching the artist paint at night. The starburst design is repeated from the lights in our family temple of hope in a dark world, where Sara is practicing her harp. During the seventh creative period the Gods rested.

¹The House of the Lord by James E. Talmage, Desert Book Company, 1976, p. 83.

Division 2. Body. Section A: Origins. Section B: Life. Section C: Senses.

Owner: Melanie Robbyn Wright
Chapter IV: Mankind
180° View

Type: Interior with View
Location: Parent's Home
2 Perspectives

Season: Fall
Family: Workers and Thinkers
1 Scale

Time: Late Afternoon
Concept: Brain
40 Years of Living

This painting is of perspectives: workers and thinkers; left brain and right brain; the creative artist and the detailed administrator; and a statement of gratitude to my parents, to whom this work is dedicated. The perspective leans towards Dad, and his world as a farmer, and towards Mom, and her world as an educator. As we stand in the door, this painting would be a standard one-point perspective, except that it takes into account that we don't stand still. We turn to look on one room, and then turn to look in the other room. The secondary images on the right represent the thinkers, specifically identifying Shakespeare, Aristotle, Leonardo da Vinci, Beethoven, and Einstein as ghosts. Mom is painted out of focus because of a stroke eight years before the painting, which left her mostly paralyzed on the left side. Prior to the stroke she was the Vice-President of Academic Affairs for Southern Utah State College, laying a foundation for many parts of what is now Southern Utah University, including the first and only Jewish week. The images on the left represent the workers of the world, specifically from India, Mongolia, Indonesia, Mexico, Nigeria, Holland, Germany, Saudi Arabia, China, England, and the United States. Melanie, whose painting this is, and her cousin Bridget are seen in the reflection in the middle window on this side. Dad is the ultimate worker, having spent his life as a farmer and running the largest meat packing operation in Southern Utah for over twenty-five years. His alfalfa fields are in the background where you can still hear the meadow larks sing "Howard Nelson is a good little boy." It is interesting the vapor trail, when it comes in on the left directly from the previous painting, changes perspective so that it goes out the right as if it is on the same level. And it actually goes right into the next painting. The red pick-up truck was a gift for Dad, and the mountain in the background is Fiddler's Canyon, from where the flood waters came that filled the basement in 1966. The guitar, the artist's representation of the author, is represented in both worlds, with the case to carry and take care of the instrument on the right and the guitar to play and create with on the left. The fun part in painting for the artist, Ken Turner, is that a lot of times the visual idea occurs first. He will see a concept and then the reasoning side of the brain will come back and say that this is this and that is that. In an abstract sense the sunburst is repeated in the pattern at the top of the room, so the abstract foundation of all of the paintings are the same. The guitar and the guitar case is a link. The vapor trail is another link. You need to stand back from the paintings about 8 feet so that the paintings go from looking like brush strokes to looking like an image. One of the nicest passages in this painting is just above the bar-b-que in the reflection in the window, where the spatial relationship is truly three-dimensional. The mind absolutely refuses to let that part of the painting stay flat with the color markers to show depth.

Division 2. Body. Section A: Milestones. Section B: Connections. Section C: Work.

Owner: Sara Ellyn Sullivan
Chapter: Dedication
270° View

Type: Landscape
Location: Landscape Monuments
9 Perspectives

Season: Spring
Family: Morning Prayer
12 Scales

Time: Morning
Concept: Milestones
5 Millennium of Building

This painting summarizes the milestones of civilization overlain on a natural scene, comparing man's real but transient accomplishments to God's real, tangible, and timeless creations. There are nine different landscapes, including my birth place, and where Marti lived the six years before we were married. Clockwise from the bottom left these landscapes include: (1) some eroded Jurassic Navajo Aeolian sand dunes on the trail along the West Rim of Zion Canyon; (2) Philmont Scout Ranch from Mount Phillips in northern New Mexico; (3) mountains a the mouth of Zion Canyon; (4) formations on Kolob Plateau from the trail along the West Rim of Zion Canyon; (5) Zion Canyon from the top of Angels Landing; (6) a 2,000 year old Bristlecone Pine Tree near the rangers cabin at Cedar Breaks, which, like Jesus Christ, is alive; (7) Cedar Valley, where Howard Nelson's farm is as seen from Cedar Mountain up Right Hand Canyon; (8) Horsetooth Reservoir from Horsetooth Mountain overlooking Fort Collins, where Marti went to high school and college; and (9) Cedar Breaks National Monument. Monuments or milestones in the history of man on earth include: the Egyptian Pyramids (~2500 BC); Mesoamerican Olmec Pyramids (~1000 B.C.); the Parthenon (500 B.C.); Great Wall of China (~250 B.C.); Herod's Temple (~25 B.C.); St. Peters Basilica (325); the Taj Mahal (1650); Big Ben (1859) the Eiffel Tower (1889); New York (1980's - note the jet trail through the twin towers painted years before the terrorist attack); and Biosphere II (1991). The star burst design happens to be repeated in the Biosphere. Man's creations come out of the earth and maybe required to enclose living things if we do not control the pollutions to the firmament above and the firmament beneath. The tree itself is a symbol of longevity or nature's resiliency. At the base of the tree is the guitar case and Sara, whose painting this is, kneeling in morning prayer. Prayer is one of the real milestones of modern life, providing a lasting connection to daily work. In the same way we need to be ready to start building artificial biospheres to save endangered life, we need to be ready to gather to the Stakes of Zion to weather the spiritual pollutions of our day. The jet trail continues across the western sky, connecting the chapter Civilizations to the chapters Mankind and Living. The textures, hues, and paint itself comes together very nicely. Detailed evaluation of the mountains shows strong, simple brush strokes. At a distance these strokes blend into a lovely desert landscape.

Division 2. Body. Section A: Family. Section B: Learning. Section C: Gospel.

Owner: Robert Llewellyn Nelson Type: Group Portrait Season: Summer

Time: Dusk

Chapter VI: Living Location: Webster's Flat

Concept: Vail

135° View 1 Perspective

Family: Family Reunion

Eternal Life

The family reunion was the first painting completed after the portrait. It was followed by the 360° view of the music room and then the landscapes. The 2 x 1 format was recognized as precisely what the human eye sees, and the painting on the right of the veil was added to give these two paintings combined the same physical format as the others. Consequently its format is symbolic on that level of being an outward perception. The artist always like to work with two perceptions of what we see; one external and one internal. To the artist, reality is more than the shell. The painting is taken from photographs of an actual Nelson Family Reunion at Webster's Flat, up Cedar Canyon and just before the Zion Canyon / Klöb Plateau overview. In addition to members of the Nelson family, a series of photographs allowed Hafens, Sharps, and Llewellyns, representing most of Marti's and my immediate families to join the painting. Many of the people have never been together. A sketch identifies the names of all of the participants. There is a lot of activity: children running, poking the fire, youth watching and taking pictures, and uncles and aunts talking. The ghosts are ancestors that have left this life. Uncle Bud Nelson, the ghost against the divider on the right hand side of the painting, ran sheep on Webster's Flat. Grandma and Grandpa Nelson (Emma, Roice Bengt, with Beverly Krueger) and his parents (Bengt, Jr. and Sara Catherine Hunter) are ghosts in the front left foreground. Grandpa Hafen (Paul) is the ghost by the campfire, and Catherine Hafen (Helen) is working her way to the benches. Emmit Sharp is the ghost in back of the campfire, and Marti's mom and stepfather (Robbye and Guy Jackson) are on the right side of the campfire. The painting is Rob's and shows him up in a tree overlooking the festivities. I am playing the guitar. One of the songs tied to this chapter (I Once Saw a Family) mentions how "evening goes and the fire burns down low, with coals that look like children asleep." The guitar case is on the other side of the veil, where there is a spiritual family reunion. The case is open, representing the open tomb. The additional section allowed inclusion of the subburst and a faint hint of the jet trail against the sunset, both of which were not in the original painting. There were eight paintings before the spiritual reunion addition, and this addition makes number nine. Nine seems more appropriate than eight, even if it is not a prime number, if for no other reason than because Beethoven and many of the other major composers wrote 9 symphonies. Together the paintings form a statement of synergism and of the power of man and God working together. Two minds working together are better than one, and an entire family working together is one of the most powerful forces on earth. The people in the now and the people in the past give a tremendous feeling of peace in this painting.

Division 3. Epilogue.

Owner: H. Roice Nelson, Jr.

Type: Landscape, Building, Portrait

Season: Spring

Chapter VII: Dedication

Location: St. George Temple

Family: Second Coming

Time: Pre-Dawn

Concept: Rapture

45°, 90°, 180° Views 3 Perspectives

3 Scales

Time ranges from

geologic time to

human time to

a moment

This painting is self explanatory. It is three views of the second coming of the Savior. The telestial view shows the St. George valley from a distance, where one knows what is happening by the pillar of light, and yet not be able to participate. Paul Hafen's farm and home town of Santa Clara are shown on the far left. Pine Valley Mountain is in the background overlooking Calf Springs Ranch (the Hafen summer grazing ground to the north-northwest, Cedar City (Dad's and my hometown) to the northeast, and St. George (Mom's hometown) to the south. Notice the guitar case is open in order to sing the songs of joy at His return, and it symbolizes that "as in Adam all die, even so in Christ shall all be made alive." The snake is dead in the road, showing that Satan shall be bound. This is similar to Jan Vermeer's Allegory of Faith, painted in the 1600's, where a stone fell on the snake's head. The jet trail divides the terrestrial, or the landscape from the close-up of the St. George Temple, where Marti and I and Andrea and I were married and sealed for time and eternity. The two views are connected by an Old Testament pillar of fire. In the terrestrial view, the jet trail becomes a sidewalk for the activity of the crowds of people coming to meet the Savior. There are angels ascending from and descending to the temple. The St. George Tabernacle spire to the right is at the same scale as the temple. This view of the temple is from the roof of the Dixie Medical Center. The "D" on the Black Hill to the west is for Dixie College and the Dixie High School Flyers. The trees form a type of apron for the temple, and the starburst highlights the power of His return. In the top-center of the painting is a close-up of the east entrance to the temple, where the Savior has come to welcome His saints, usher in the millennial reign of peace, and where we can meet Him face to face. Christ is filled with light. It is an interesting thought that when one moves as fast as light, time artist meaning, and impurities catch on fire. The artist's son, Matthew, told him that the top figure is too bright to look at. Of course paint is never too bright to look at, since paint can not even reach an 80% range of what we see. The idea is that it is a light beyond brilliance, which brilliance is beyond the glory of the sun. The painting shows a flip-flopping of images that are in one place sky and in another ground; from one perspective a wall, and another light. And that is the Epilogue, where our thoughts turn to words, our words become an example, and our example leads to new words.

Division 3. EPILOGUE [3 stanzas]

1. Family, Church, Work: Each life revolves around similar concepts
Though we all find our own balance
Emphasizing that which brings us joy
Knowing if we stray it leads to malice
2. Serve Fellowmen: When in the service of our fellow beings
We are only in the service of our God
No better than any other soul on Earth
How we serve measures our state of thought
3. Example: Christ set the perfect example for all men
Allowing inheritance of eternal life to those
Who follow the Son and endure to the end
Showing a joyous life to friends and foes

Chapter VII. WORDS [11 stanzas]

1. Media: The spectrum of communication methods
Extend our senses with the messages
Whether in the office or the woods
Setting thoughts, actions, and life's passages
2. Hope: As we ponder all the words we hear
Trying to isolate the narrow path
We search for some truth, knowing
We can receive all the Father hath
3. Desire: Starting with nothing more than desire
To find the words of eternal life
We cut through hypocrisy and greed
Finding gems of truth with our mind's knife
4. Skill: The forum of our lifetime
Allows us each to build the skills
To recognize words acceptable
Implementing until our soul fills
5. Acceptable: Saints try to find the words
That will bring them back to God
Words of truth and light
That compose the iron rod
6. Willpower: Truthful words express the power
Of a mind in tune with God
Stubborn only in doing right
Speaking words all should applaud
7. Share: Choosing words so our point
Can be made without error
And with our thoughts be joined
And sent out like an arrow

8. Duty: Fear God and keep his commandments
Is the whole duty of this life
For he brings every word and work
Into judgment without strife
9. Garden: Grown for pleasure and for a feast
Restoring order so hearts don't harden
We should simply "live in peace"
And then "Cultiver norte jardin"
10. Earthlife: Earth is a wonderful testing place
Others, in the present and the past
Nature, in all her wonder and her awe
Learning opportunities are vast
11. Amen: To our brain life ends at omega
But like tracing the circle of a ring
We will find ourselves back at alpha
Listening to all the heavenly choirs sing

“For we labor diligently to engraven words upon plates,
hoping that our beloved brethren,
and our children,
will receive them with thankful hearts,
and look upon them;
that they may learn with joy

And not with sorrow, neither with contempt, concerning their first parents.”
Jacob 4:3 The Book of Mormon



Andrea and Roice are leaving
the best view in Houston to
move to the best views in Utah:
**2155 West 700 South #31
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Farewell Performance

H. Roice Nelson, Jr.

1-3:00 PM Saturday 21 June 2014

Ken Turner's Art Studio
529 Walnut Drive
New Ulm, Texas 78950

Songs	Psalms
A Lullabye	1
Paul's Song	2
3 rd Psalm	3
Find a Seed	4
Mother's Day	5
Celestial Kingdom or Bust	6
Helen Hafen	7
The Eighth Psalm	8
Psalm 9	9
Find a Seed	10
Engagement Song	11
Digital Camera	12
Forever	13
Forever	14
April 6 th	15
Nephi's Vision	16


Roice & Andrea will eat lunch at 11:30 at Texas Star on 1094.
Ken's house and studio are a great place for a family picnic.
Listen to Psalms put to the music of Roice's songs.

You are welcome to come and go at your leisure.

Learn about Ken Turner's Art Work at:

<http://turnerchaptersgallery.com/> or

<http://www.walden3d.com/hgol/>



Personal Note

Owner: Martha Ellyn Nelson	Type: Portrait	Season: All Seasons	Time: Trailing Clouds
Chapter: Dedication	Location: Inside	Family: Children's Portrait	Concept: Continuation
90° View	1 Perspective	1 Scale	1 Minute Pose

Portraits of:

Benjamin Bengt Nelson
Sara Ellyn Nelson
Robert Llewellyn Nelson
(Howard) Roice Nelson, III
Paul Frederick Nelson
Melanie Robbyn Nelson


Painted in December of 1990

This is a standard group portrait, except for the worlds without number behind the children. These lights represent our spirits, and pure light or energy ($E=mc^2$). The exception is the shooting star, which is Lucifer falling to earth to tempt us to follow him. In the words of William Wordsworth (1770-1850):

Our birth is but a sleep and a forgetting:
The soul that rises with us, our life's star,
Hath had elsewhere its setting. And commeth from afar
Not in entire forgetfulness, and not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home.

Ode (Intimations of Immortality from Recollections of Early Childhood) [1803-1806] Stanza 5

It seems appropriate to start this book with our children's portrait, since this work was undertaken as an attempt to pass on a journal of my feelings, philosophical musings, and thoughts to our children, and across the generations to their descendants.



Division 1. Prolog

Owner: (Howard) Roice Nelson, III	Type: Interior with a view	Season: Winter	Time: Daybreak
Chapter 1: Thoughts	Location: Hotel Overture	Family: Reflections of Home	Concept: Dreams
180° View	1 Perspective	1 Scale	1 Hour in Germany

This painting is about choices, and like a symphonic overture, has themes from all of the other paintings reflected in the glass. The original seven sketches were done in the Hotel Novotel in Julich, Germany when doing some work for Landmark Graphics with Professor Deitrich Welte. There are images in the windows (spiritual world) and objects in the room (physical world). Sometimes, when traveling, the hotel rooms seem like a jail, where one looks out and sees stars and another nothing but bars. The act of doing business is to harness our daydreams. In the worlds of Richard Lovelace (1618-1658):

Stone walls do not a prison make,¹
Nor iron bars a cage,
Minds innocent and quiet take
That for an hermitage;

If I have freedom in my love,
And in my soul am free,
Angels alone that soar above
Enjoy such liberty.

¹[Lucasts to Althea from prison](#), stanza 4, Stone walls a prisoner make, but not a slave. Wordsworth [1770-1850], [Humanity](#).

The contents are combined images, in that the furniture was from an actual place, the very nice hotel in Bonn, Germany, but it was rearranged into the format the artist wanted. I left Marti in Florence, Italy, to get a visa to travel to Saudi Arabia. In Italy we had our picture taken (the foremost reflection) walking into The Church of Santa Croche (1294-1443 A.D.) to attend a concert sponsored by the European Association of Exploration Geophysicists at their 1991 Convention. (The EAGE motto is “Quaere et Invenies” (Seek and ye shall find).) The painting is like a Flemish work, in that everything in it is a symbol of something. All items in the room are metaphors and can stand on their own or be grouped. Notice the perspective is curved. This is actually more accurate than one point perspective. The natural man is on the left and the opposite way of thinking is on the right (the print was reversed). If you look at one side the perspective is just right. It is the first painting the artist ever placed a commode. It is open, functional. The bar is open, even if only to get an orange juice. The T.V., the magazine, the liquor, and our friend the snake (reflected in the glass) remind us of the worldly. At the right, shoes are taken off in holy places, which is where we lay our temple, our body, down to read the scriptures and seek the Lord’s rest. Above the shoes the window reflects images from all of the other paintings. One of the fun artistic motifs is that the reflections are small splattered dots, which is more like energy than matter. Light is symbolized throughout the painting. Notice this is first light, and the sun is just coming up. Light is a symbol of truth, and all we ever see is reflected light. Even the falling star is light. Although this was the last painting finished, it represents the first chapter because the painting could not be tied together until the others were done. A lot of the design elements are like a complex musical statement, in that the artist repeats the same design element which ties the paintings together, even though the scale is changing..

Division 2. Body. Section A. Laws. Section B. God. Section C. Spirits

Owner: Benjamin Bengt Nelson Type: Interior

Season: Spring

Time: Early Morning

Chapter II: Pre-Existence

Location: Music Room

Family: Eternal Perspective

Concept: Heaven

360° View

4 Perspective

2 Scales

1 Day Reading

This is a 360° perspective of our music room; an eternal, timeless, recursive perspective. This is Ben's painting and on the left he is coming down the stairs as a youth, on the right as an old man, and in the center he is leaning on the guitar case as an infant. The stairs come down "from heaven" and return again, as do our lives. Not only is the painting a 360° view of the room, but of Ben's life. The guitar case is prominent in this and each of the other paintings, providing a connection to the songs that accompany each chapter. I am reading an eldo (electronic document in 1991 when this was painted) and Marti is playing the harp, both of which are symbolic of spiritual creation. The heads are so small that there is not a very good likeness to either of us. The world is a globe on the table stand is literally at our fingertips. The grand piano is offset against a synthesizer in the open roll top desk. Musical instruments from India, England, Jakarta, China, Yugoslavia, Nigeria, Hungary, and Australia are on top of the bookshelf. The painting of the St. George Temple is reflected on the piano. The stenciling in the hall was hand-painted by Marti. The scriptures are open to Abraham 3:22, and his account of the intelligences that were organized before the world was. It is nice that light in the room made a starburst pattern on the ceiling. This pattern is always a symbol of power. A pattern in the starburst represents the crown of eternal light upon God's head, as illustrated in Figure 3 of Facsimile 2 in The Book of Abraham. When Rembrandt did paintings of Christ he always, even in his sketches, included a crown of light. Notice that one-third of the stars (points-of-light in the ceiling) fell from heaven and two-thirds supported the Savior. The books and the music symbolize the pre-existence before they are read and/or prior to their performance. The library represents the collective knowledge of the world and includes the key religious records of Arabia, China, Egypt, England, India, Israel, Japan, Mesoamerica, Mexico, Persia, Russia, and Yugoslavia with an emphasis on "Mormonism," western history, and the mind. The artist, Ken Turner, is a small blurred reflection in the hall tree.

Division 2. Body. Section A. Astrophysical. B. Geological. Section C. Biological.

Owner: Paul Frederick Nelson	Type: Garden View	Season: Summer	Time: Afternoon
Chapter: Dedication	Location: Back Yard	Family: Family Time	Concept: Earth
180° View	1 Perspective	2 Scales	7 Organizing Times”

This painting is a metaphor for the creation of the earth within the context of our backyard garden and the pool. The backyard is where we create. What we create is scalable both temporally and spatially. There are seven organizing times recited in the book of Genesis in the Bible, and of Moses, and Abraham in The Pearl of Great Price, and in the temple endowment course of instruction.¹ The first creative period includes the division of light and darkness. Notice that the painting is half day and half night. The second the waters were divided under the firmament and above the firmament, as is shown by the pool and the sky, and “the Earth came up dry land.” The rocks are from different geological periods, with the three large rocks representing volcanic, metamorphic, and sedimentary processes. Third, the Earth brought forth grass, herbs, and fruit trees. The greenhouse represents Kolob, from which seeds of all kinds were planted on the Earth to “yield fruit after its own kind,” and the yard represents the biological creation. The fourth creative period provides a greater light to rule the day (the soccer ball) and a lesser light to rule the night (the moon above the house, and the fire pit crescent in the cement deck. Revolving around the soccer ball, which has been hurled by the owner of this painting, Paul, is our solar system, representing the astrophysical scale. If you don’t know they are there, it is easy to miss Mercury, Venus, the Moon and the Earth (passing through different stages of plate tectonics), Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto (painted before Pluto was demoted from being a planet). This creative period is tied to all of the paintings in that each painting is at a different time of day and a different season of the year. Fifth, the waters bring forth moving creatures and fowl, which fly above the Earth. This is the first painting to pick up the jet vapor in the sky, which carries the most recent creature to fly above the Earth. Sixth, living creatures, like our pet Bichon, Einstein, are brought forth “after their own kind.” The soccer ball hitting the spa creates a big bang (astrophysical scale) and “a mist that waters the ground” (geologic scale) Tongue-in-cheek, the artist put Marti and I in the bushes watching Ben and Melanie and Rob in the pool, representing our first parents, Adam and Eve. There is also an apple, a star falling from heaven, and the snake. Roice is on the roof, watching the artist paint at night. The starburst design is repeated from the lights in our family temple of hope in a dark world, where Sara is practicing her harp. During the seventh creative period the Gods rested.

¹The House of the Lord by James E. Talmage, Desert Book Company, 1976, p. 83.

Division 2. Body. Section A: Origins. Section B: Life. Section C: Senses.

Owner: Melanie Robbyn Wright	Type: Interior with View	Season: Fall	Time: Late Afternoon
Chapter IV: Mankind	Location: Parent's Home	Family: Workers and Thinkers	Concept: Brain
180° View	2 Perspectives	1 Scale	40 Years of Living

This painting is of perspectives: workers and thinkers; left brain and right brain; the creative artist and the detailed administrator; and a statement of gratitude to my parents, to whom this work is dedicated. The perspective leans towards Dad, and his world as a farmer, and towards Mom, and her world as an educator. As we stand in the door, this painting would be a standard one-point perspective, except that it takes into account that we don't stand still. We turn to look on one room, and then turn to look in the other room. The secondary images on the right represent the thinkers, specifically identifying Shakespeare, Aristotle, Leonardo da Vinci, Beethoven, and Einstein as ghosts. Mom is painted out of focus because of a stroke eight years before the painting, which left her mostly paralyzed on the left side. Prior to the stroke she was the Vice-President of Academic Affairs for Southern Utah State College, laying a foundation for many parts of what is now Southern Utah University, including the first and only Jewish week. The images on the left represent the workers of the world, specifically from India, Mongolia, Indonesia, Mexico, Nigeria, Holland, Germany, Saudi Arabia, China, England, and the United States. Melanie, whose painting this is, and her cousin Bridget are seen in the reflection in the middle window on this side. Dad is the ultimate worker, having spent his life as a farmer and running the largest meat packing operation in Southern Utah for over twenty-five years. His alfalfa fields are in the background where you can still hear the meadow larks sing "Howard Nelson is a good little boy." It is interesting the vapor trail, when it comes in on the left directly from the previous painting, changes perspective so that it goes out the right as if it is on the same level. And it actually goes right into the next painting. The red pick-up truck was a gift for Dad, and the mountain in the background is Fiddler's Canyon, from where the flood waters came that filled the basement in 1966. The guitar, the artist's representation of the author, is represented in both worlds, with the case to carry and take care of the instrument on the right and the guitar to play and create with on the left. The fun part in painting for the artist, Ken Turner, is that a lot of times the visual idea occurs first. He will see a concept and then the reasoning side of the brain will come back and say that this is this and that is that. In an abstract sense the sunburst is repeated in the pattern at the top of the room, so the abstract foundation of all of the paintings are the same. The guitar and the guitar case is a link. The vapor trail is another link. You need to stand back from the paintings about 8 feet so that the paintings go from looking like brush strokes to looking like an image. One of the nicest passages in this painting is just above the bar-b-que in the reflection in the window, where the spatial relationship is truly three-dimensional. The mind absolutely refuses to let that part of the painting stay flat with the color markers to show depth.

Division 2. Body. Section A: Milestones. Section B: Connections. Section C: Work.

Owner: Sara Ellyn Sullivan	Type: Landscape	Season: Spring	Time: Morning
Chapter: Dedication	Location: Landscape Monuments	Family: Morning Prayer	Concept: Milestones
270° View	9 Perspectives	12 Scales	5 Millennium of Building

This painting summarizes the milestones of civilization overlain on a natural scene, comparing man's real but transient accomplishments to God's real, tangible, and timeless creations. There are nine different landscapes, including my birth place, and where Marti lived the six years before we were married. Clockwise from the bottom left these landscapes include: (1) some eroded Jurassic Navajo Aeolian sand dunes on the trail along the West Rim of Zion Canyon; (2) Philmont Scout Ranch from Mount Phillips in northern New Mexico; (3) mountains at the mouth of Zion Canyon; (4) formations on Kolob Plateau from the trail along the West Rim of Zion Canyon; (5) Zion Canyon from the top of Angels Landing; (6) a 2,000 year old Bristlecone Pine Tree near the rangers cabin at Cedar Breaks, which, like Jesus Christ, is alive; (7) Cedar Valley, where Howard Nelson's farm is as seen from Cedar Mountain up Right Hand Canyon; (8) Horsetooth Reservoir from Horsetooth Mountain overlooking Fort Collins, where Marti went to high school and college; and (9) Cedar Breaks National Monument. Monuments or milestones in the history of man on earth include: the Egyptian Pyramids (~2500 BC); Mesoamerican Olmec Pyramids (~1000 B.C.); the Parthenon (500 B.C.); Great Wall of China (~250 B.C.); Herod's Temple (~25 B.C.); St. Peters Basilica (325); the Taj Mahal (1650); Big Ben (1859) the Eiffel Tower (1889); New York (1980's – note the jet trail through the twin towers painted years before the terrorist attack); and Biosphere II (1991). The star burst design happens to be repeated in the Biosphere. Man's creations come out of the earth and maybe required to enclose living things if we do not control the pollutions to the firmament above and the firmament beneath. The tree itself is a symbol of longevity or nature's resiliency. At the base of the tree is the guitar case and Sara, whose painting this is, kneeling in morning prayer. Prayer is one of the real milestones of modern life, providing a lasting connection to daily work. In the same way we need to be ready to start building artificial biospheres to save endangered life, we need to be ready to gather to the Stakes of Zion to weather the spiritual pollutions of our day. The jet trail continues across the western sky, connecting the chapter Civilizations to the chapters Mankind and Living. The textures, hues, and paint itself comes together very nicely. Detailed evaluation of the mountains shows strong, simple brush strokes. At a distance these strokes blend into a lovely desert landscape.

Division 2. Body. Section A: Family. Section B: Learning. Section C: Gospel.

Owner: Robert Llewellyn Nelson Type: Group Portrait

Season: Summer

Time: Dusk

Chapter VI: Living

Location: Webster's Flat

Family: Family Reunion

Concept: Vail

135° View

1 Perspective

1 Scale

Eternal Life

The family reunion was the first painting completed after the portrait. It was followed by the 360° view of the music room and then the landscapes. The 2 x 1 format was recognized as precisely what the human eye sees, and the painting on the right of the veil was added to give these two paintings combined the same physical format as the others. Consequently its format is symbolic on that level of being an outward perception. The artist always like to work with two perceptions of what we see; one external and one internal. To the artist, reality is more than the shell. The painting is taken from photographs of an actual Nelson Family Reunion at Webster's Flat, up Cedar Canyon and just before the Zion Canyon / Kolob Plateau overview. In addition to members of the Nelson family, a series of photographs allowed Hafens, Sharps, and Llewellyns, representing most of Marti's and my immediate families to join the painting. Many of the people have never been together. A sketch identifies the names of all of the participants. There is a lot of activity: children running, poking the fire, youth watching and taking pictures, and uncles and aunts talking. The ghosts are ancestors that have left this life. Uncle Bud Nelson, the ghost against the divider on the right hand side of the painting, ran sheep on Webster's Flat. Grandma and Grandpa Nelson (Emma, Roice Bengt, with Beverly Krueger) and his parents (Bengt, Jr. and Sara Catherine Hunter) are ghosts in the front left foreground. Grandpa Hafen (Paul) is the ghost by the campfire, and Grandma Hafen (Helen) is working her way to the benches. Emmitt Sharp is the ghost in back of the campfire, and Marti's mom and stepfather (Robbye and Guy Jackson) are on the right side of the campfire. The painting is Rob's and shows him up in a tree overlooking the festivities. I am playing the guitar. One of the songs tied to this chapter (I Once Saw a Family) mentions how "evening goes and the fire burns down low, with coals that look like children asleep." The guitar case is on the other side of the veil, where there is a spiritual family reunion. The case is open, representing the open tomb. The additional section allowed inclusion of the sunburst and a faint hint of the jet trail against the sunset, both of which were not in the original painting. There were eight paintings before the spiritual reunion addition, and this addition makes number nine. Nine seems more appropriate than eight, even if it is not a prime number, if for no other reason than because Beethoven and many of the other major composers wrote 9 symphonies. Together the paintings form a statement of synergism and of the power of man and God working together. Two minds working together are better than one, and an entire family working together is one of the most powerful forces on earth. The people in the now and the people in the past give a tremendous feeling of peace in this painting.



Division 3. Epilogue.

Owner: H. Roice Nelson, Jr.	Type: Landscape, Building, Portrait	Season: Spring	Time: Pre-Dawn
Chapter VII: Dedication	Location: St. George Temple	Family: Second Coming	Concept: Rapture
45°, 90°, 180° Views	3 Perspectives	3 Scales	Time ranges from geologic time to human time to a moment

This painting is self explanatory. It is three views of the second coming of the Savior. The telestial view shows the St. George valley from a distance, where one knows what is happening by the pillar of light, and yet not be able to participate. Paul Hafen’s farm and home town of Santa Clara are shown on the far left. Pine Valley Mountain is in the background overlooking Calf Springs Ranch (the Hafen summer grazing ground to the north-northwest, Cedar City (Dad’s and my hometown) to the northeast, and St. George (Mom’s hometown) to the south. Notice the guitar case is open in order to sing the songs of joy at His return, and it symbolizes that “as in Adam all die, even so in Christ shall all be made alive.” The snake is dead in the road, showing that Satan shall be bound. This is similar to Jan Vermeer’s Allegory of Faith, painted in the 1600’s, where a stone fell on the snake’s head. The jet trail divides the terrestrial, or the landscape from the close-up of the St. George Temple, where Marti and I and Andrea and I were married and sealed for time and eternity. The two views are connected by an Old Testament pillar of fire. In the terrestrial view, the jet trail becomes a sidewalk for the activity of the crowds of people coming to meet the Savior. There are angels ascending from and descending to the temple. The St. George Tabernacle spire to the right s at the same scale as the temple. This view of the temple is from the roof of the Dixie Medical Center. The “D” on the Black Hill to the west is for Dixie College and the Dixie High School Flyers. The trees form a type of apron for the temple, and the starburst highlights the power of His return. In the top-center of the painting is a close-up of the east entrance to the temple, where the Savior has come to welcome His saints, usher in the millennial reign of peace, and where we can meet Him face to face. Christ is filled with light. It is an interesting thought that when one moves as fast as light, time artst meaning, and impurities catch on fire. The artist’s son, Matthew, told him that the top figure is too bright to look at. Of course paint is never too bright to look at, since paint can not even reach an 80% range of what we see. The idea is that it is a light beyond brilliance, which brilliance is beyond the glory of the sun. The painting shows a flip-flopping of images that are in one place sky and in another ground; from one perspective a wall, and another light. And that is the Epilogue, where our thoughts turn to words, our words become an example, and our example leads to new words.



