

Summit County Art Collection Traveling Exhibition





Foreword

Summit County is a place of unsurpassed beauty, long acknowledged as an exceptional place to live, work, and play. Summit County is also a place of great art. For decades artists have found their muse in the exquisite scenery, rich history, and spirited citizenry of Summit County.

Summit County has amassed an outstanding collection of paintings through acquisitions made by Summit County Commissioners at the annual Summit County Fair Art Show, and the generous donations of Summit County residents. More than twenty of these paintings have been selected by the Summit County Public Art Advisory Board for a year-long traveling exhibition. The purpose of the exhibition is to highlight the artistic talents of the community and to celebrate the County's rich landscape and heritage.

Many of the artists featured in the Summit County Art Collection Traveling Exhibition acknowledge the exceptional instruction and encouragement they received from Carol French. Carol has been a figure of great importance to the Summit County visual arts community for more than three decades. Years ago, Carol transformed an old milking barn into an art studio. From this art studio, she enthusiastically instructed scores of children and adults. Carol was eager to expose her students to a variety of techniques and mediums, yet always supportive in helping each person to develop their individual style.

Art can serve to record, to honor, and to celebrate. Examples of each are witnessed throughout the Summit County Art Collection Traveling Exhibition. Camille Vernon's "First Summit County Courthouse" documents one of Summit County's historic landmarks prior to its removal. Portraits "Ute Brave" and "Indian Squaw" by Margaret Ellen Roberts pay homage to the first inhabitants of Summit County. In Natalie Kirkham's "Going to the County Fair," a party of women and children depart for the Summit County Fair, an enduring community celebration.

Summit County will continue to encourage art in its communities. In 2008, the Summit County Board of Commissioners created the Summit County Public Art Program and Advisory Board to provide continuing support of the arts. The Board was tasked with completing a strategic art plan for the County. The Board also continues to make recommendations to the County Council and County Manager regarding public art and funding opportunities.

With the mission of celebrating and uniting Summit County through art, it is with great pleasure that the Summit County Public Art Advisory Board presents the Summit County Art Collection Traveling Exhibition.



Sally Elliott
Summit County Council Member

Camille Vernon



First Summit County Courthouse
19 ½ x 23 ½ in.

At first glance it might be difficult to guess the importance of this humble log cabin. Due to its central location and regional importance, Wanship became the first county seat of Summit County. This building served as the county's first courthouse from 1866 until the county seat moved to Coalville in 1872. In Camille Vernon's thoughtful treatment, the Courthouse is accompanied by a tree loaded with bursting blossoms indicating a beautiful spring day. A well trodden path leads through vibrant greens to front door and weathered browns of the Courthouse.

With paint and brush, Camille captured a peaceful moment prior to the dismantlement and subsequent restoration of the building in Nauvoo, Illinois in 2004. The window frame along with the original nails of the building was used to frame the artwork. Camille Vernon studied art at Utah State University and Weber State University. A versatile artist, she enjoys working with a variety of media on subjects including landscapes, portraits and murals. She has painted many murals in homes and businesses in Summit County including the New West Country Store. Camille is a resident of Hoytsville and the mother of two.

2004 Commission Award

Louis Kimball



Stage Stop
18 ½ x 28 in.

The Kimball Hotel, possibly the oldest standing intact structure in Summit County, has a long and illustrious past. Built of sandstone brick by William H. Kimball in 1862, it served for a year as a stop on the Pony Express route. Its prominence to the region was established through its role as a station with overnight accommodations for weary travelers on the Overland Stage Route. The eleven room hotel was renowned for the local game featured in the meals, which included trout, wild duck, sage hen, mutton, and beef. It received as guests such luminaries of the late 1800s as Mark Twain, Walt Whitman, and Horace Greeley. The Kimball Hotel continued to adapt to the times serving as headquarters for the construction of the Utah Eastern Railroad, and later as a road stop on the Lincoln Highway, the first transcontinental highway route. Today the Kimball Hotel stands with its back to Interstate 80 in its latest incarnation as a private residence.

With oil on canvas, Louis Kimball paints an intimate portrait of the famous Kimball Hotel. The building is presented from the side-rear with the sun worn grasses of late summer and clear blue skies overhead. The emphasis is less on glorifying this historic building, but rather on documenting with loving detail a building that perhaps filled the artist with fond memories. Close inspection of the work reveals colorful variation in the sandstone bricks, as well as differences in the brushstrokes applied to the receding foothills on either side of the building. By stepping back from the painting, the parts come together in a satisfying composition of one of Summit County's historic treasures.

1992 Commission Award

Margaret Ellen Roberts



Ute Brave
20 x 25 in.

What have you put away for years and forgotten about? For Ellen Roberts it was a portfolio containing artwork from some of the many workshops she attended. With the assistance of her daughter, Lynette Blonquist, Ellen entered a pair of portraits in the Summit County Fair which subsequently received the 2009 County Commission Award. “Ute Brave” presents the strong profile of a warrior with eyes locked on the distance. The work was painted during a rare portrait workshop by renowned Russian master Sergei Bongart in Rexburg, Idaho. Ellen’s brushstrokes are powerful yet sophisticated as they reveal the lifelike contours of her subject along with areas of highlight and shadow. Her color palette seems to contain every shade of brown imaginable with strategic use of complementary colors such as blue and purple for emphasis and interest.

The history of Summit County is filled with both peaceful and violent interaction between the Ute Indians, the first inhabitants of the area, and the newly arrived Mormon settlers. The Ute of the region were accomplished horsemen and hunters. Their nomadic existence was soon challenged by the settlers. Although both groups traded goods and learned from one another, a legacy of mistrust, misunderstanding and misdeeds followed. Today the Ute population lives primarily on the Uintah and Ouray reservations.

2009 Commission Award

Margaret Ellen Roberts



Indian Squaw
20 x 20 in.

Margaret Ellen Roberts' painting pedigree is evident by her list of distinguished instructors which includes Sergei Bongart, Marilyn Simandle, Dale Sexton, Robert Wood, and Rex Brandt. They would have known their talented student as Ellen, who began painting in oils and later switched to watercolors. Ellen was born and raised in California. As a child she would often visit the farm of her mother's family in Richfield, Utah. Her love of impressionistic paintings is apparent in the use of vibrant colors and fluid brushstrokes in her paintings. Her love of the natural world is visible in her florals, portraits, and landscapes. In this three-quarters portrait "Indian Squaw," the girl's gaze is both stoic and demure. The beauty of her subject is rendered with loose colorful washes that belie the carefully crafted tonal variations that give depth and realism to her subject's facial features.

Ellen is the recipient of numerous awards in juried competition. She is the past president of Palos Verdes Painters and belongs to both the Niguel Art Association and the San Clemente Art Association. Ellen's work has appeared in many one-woman shows in Laguna Beach, the South Bay, Palos Verdes, and San Clemente area. She is a founding member of the Quorum Gallery in Laguna Beach and has exhibited her paintings throughout the United States, Japan and the Philippines.

2009 Commission Award

Rebecca Wessman



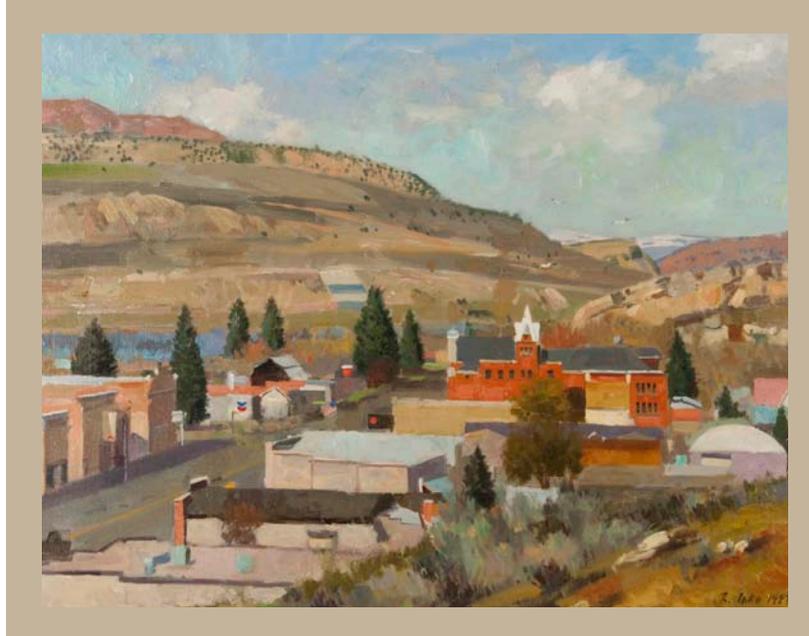
Oakley
13 x 17 in.

Contemporary landmarks are captured in Rebecca Wessman's watercolor of Ken's Kash and Dutch's Car Service. As evening falls in Oakley the garage stands silent, yet the warmly lit Ken's Kash continues to invite customers to enter. With skillful wet on wet watercolor technique of pigment applied to dampened paper, Rebecca creates visual interest in the play of light on the expanse of pavement in the foreground. Accurate lines of perspective ground the buildings, while brushstrokes soften the edges. A lush canopy of green rises above the buildings, while the spire of the Oakley Town Hall peeks from behind.

Originally known by the names of Oakley Mercantile and Weber Mercantile, Ken's Kash has been a fixture of Oakley for decades. The small supermarket with full service fresh produce, meat, and deli departments is renowned for its butcher shop. The red barn colored store was moved from Marion to Oakley by Leo Frazier. Owned and operated for years by Ken Woolstenhulme, who was Summit County Commissioner from 1966-1972 and 2003-2007, it was later sold to the present owners Mr. and Mrs. Larry Devey.

2006 Commission Award

Z. Lake



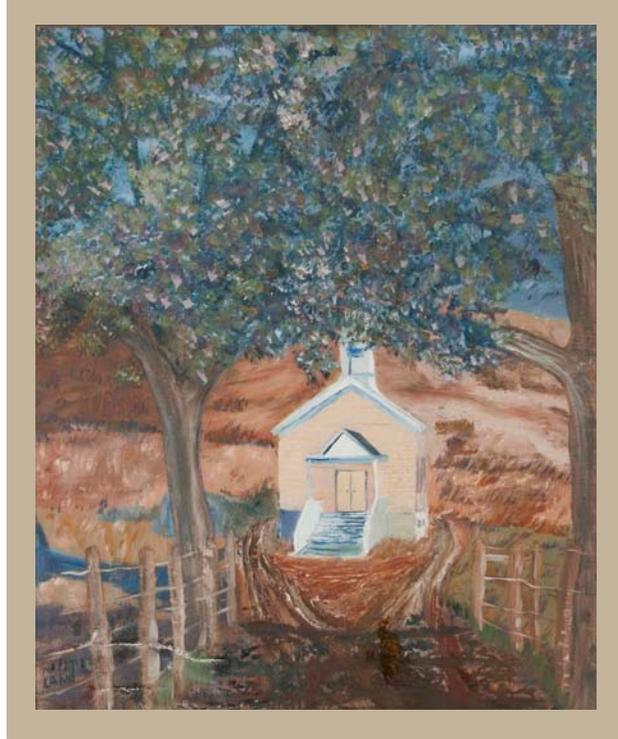
Main Street Coalville
19 x 23 in.

From its humble beginnings as a camp on the Mormon Trail along Chalk Creek, Coalville has been a hub of activity for Summit County for over a hundred and fifty years. Originally settled for its fertile soil, it was the discovery of coal that gave the town its name and secured its position of prominence in the region. Coalville transformed from a settlement of tents and dugouts to the county's first large town which became the county seat in 1872. As the buildings became larger and more permanent, a diversified economy attracted more residents. The first significant improvement to Main Street occurred in 1896 when a boardwalk was added. Later improvements included the town's purchase of a sprinkling wagon to keep down the dust on the road and pavement added in 1910.

Although painted nearly twenty five years ago, Z. Lake's "Main Street Coalville" is an appealing and accurate representation of the heart of Coalville. The painting technique of impasto is observed in the visible brushstrokes as layers of pigment in reds, mauves, teals, blues and greens harmonize on the canvas. The unusual visual angle of seeing the scene from above, along with the loose brush work, and soft lines enhance the impressionistic feeling of this painting.

Donated by the artist

David Moore



Echo Church
23 ½ x 19 ½ in.

The Echo Church began serving the Echo community in 1876 as a school. Built with a stone foundation, brick walls, decorative trim and wooden belfry, its first school teacher collected a salary of one dollar and fifty cents a month. Nestled beneath towering conglomerate cliffs, the lane leading to the school was planted with double rows of cottonwood trees. In 1913, after the construction of a new public school, the building was sold to the Church of Jesus Christ of Latter Day Saints to be used as a chapel. The building currently serves as a meeting hall and museum.

David Moore's "Echo Church" peacefully stands at the end of a fence lined lane. A canopy of leaves overhead creates a romantic archway ahead of the steps and front door of the church. The bricks of the church glow yellow in the setting sun, as the cast shadows extend up the hillside. David's fluid brushstrokes and naïve style are very expressionistic in nature. The limited color palette of browns, yellows, blues, and greens contribute to the mood of the painting.

Donated by the artist

David Moore



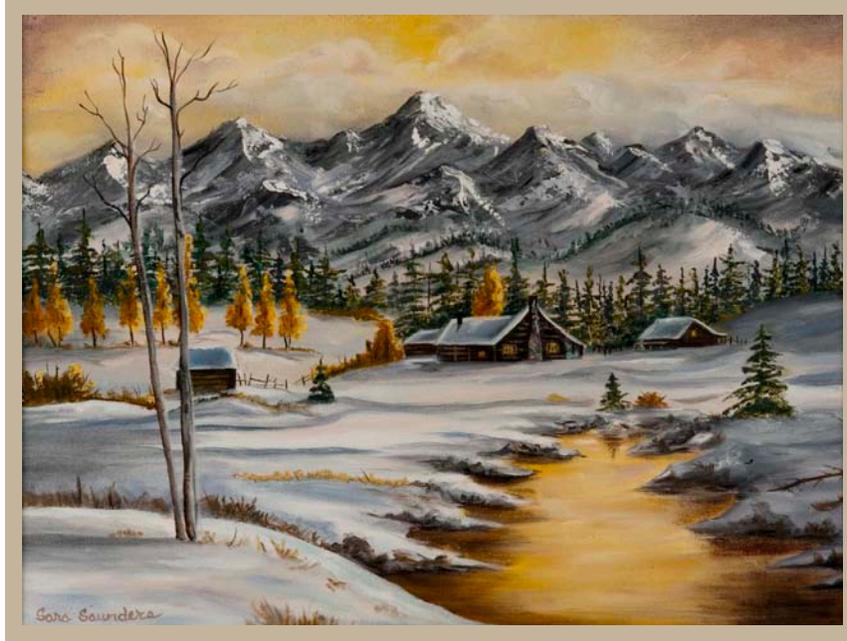
Castle Rock
17 ½ x 24 in.

Castle Rock was a welcome landmark to emigrants along the Mormon Trail to Salt Lake City. Named for the castle-like cliffs of eroded sandstone, Castle Rock stands at the head of Echo Canyon. The town of Castle Rock grew up around the Pony Express Station that operated from 1860-1861. The station then served as a stagecoach stop until it was subsequently closed in 1867. By then, a town was established, and its residents capitalized on trading goods and services with travelers through the canyon. The town remained small yet active into the twentieth century, until the school closed in 1937. Today Castle Rock, with its abandoned buildings, is a ghost town.

In David Moore's "Castle Rock," a cluster of ranch buildings occupy the foreground, while Castle Rock towers overhead against a stunning sky. His brushstrokes appear loose and impressionistic. The white home serves as the focal point of the painting. It is from this place that focus expands to take in the landscape. Little is known of David Moore as an artist. He began painting later in life, and generously donated "Castle Rock" and "Echo Church" to the Summit County Historical Society.

Donated by the artist

Sara A. Saunders



Early Winter
16 ½ x 22 ½ in.

A new snow blankets the landscape in Sara Saunders' oil on canvas "Early Winter." A frozen stream leads toward a cabin with outbuildings comfortably nestled below prominent peaks. Just as the cabin is at peace with its surroundings, the viewer is instilled with a sense of calm while examining this charmingly romantic scene. The warm yellows and ambers of the frozen stream are mirrored in the treatment of the sky. The yellow hues also provide interest to the wintry landscape as grasses break through the snow, autumn touched trees stand in a row, and the windows of the cabin glow invitingly.

Sara Saunders lives in a mountain home east of Kamas, Utah. She has been interested in art and painting all her life. Although Sara has explored a range of art forms and mediums, oils remain one of her favorites. When she began painting in oils, she studied with a very noted and accomplished illustrator, Frank Adams. Her love of painting continues to this day.

2000 Commission Award

Hazel E. Olsen



Summit Stake Tabernacle
24 x 36 in.

Constructed of sandstone, brick, and lumber, the grand Summit Stake Tabernacle stood from 1879 until its demolition in 1971. Hazel E. Olsen's "Summit Stake Tabernacle" precisely records the distinguishing features of the Tabernacle, such as the 117-foot-tall central tower, pointed-arch windows with stained glass from Belgium, and tall pinnacle topped spires. In Hazel's oil on canvas, the Tabernacle stands as the central and solitary structure on a crisp winter day. The composition is symmetrical and balanced with the central tower at the center of the picture plane. The sense of stability is reinforced by her honest and deliberate brushstrokes and choice of a straightforward color palette.

Hazel E. Olson was born in South Dakota. Her interest in art began in grade school and continued into college. When forced by rheumatoid arthritis to give up her career as a book keeper, she was inspired to begin painting historic buildings as a means of recording and preserving them. In addition to the Tabernacles of Utah and Mormon Temples around the world, Hazel painted historic homes, train depots, and the missions of California. This prolific artist also painted still lifes, florals, birds, and animals. She has paintings in permanent collections across the country, and has had over seventy five one-woman shows throughout Southern California. In 2003, the Redlands Historical Museum received over one hundred original paintings by the late Hazel E. Olson.

Purchased for the Summit County Historical Society

Cliff Vernon



The Hoyt Pioneer Home
17 ½ x 23 ½ in.

The Hoyt Pioneer Home was the focal point of the small settlement along the Weber River of “Unionville.” Samuel P. Hoyt employed many residents to build two mill buildings as well as his residence. Construction of the mansion began in 1866. The two-story, Gothic Revival building featured an unprecedented sixteen rooms. The stately white home stood in sharp contrast to the primitive log homes of the residents of Unionville. The Hoyt home served the community with a store in which goods could be purchased in exchange for labor. In addition, Mr. Hoyt ran the town’s first post office in a small log building set off of the main house. Although both of Hoyt’s entrepreneurial ventures failed, his profound investment in the community was recognized when the town was renamed Hoytsville in his honor.

In Cliff Vernon’s oil on canvas painting, the Hoyt Pioneer Home appears as regal as ever. A dog sits attentively before the stone wall. The house stands stately, its straight contours enhanced by the areas of highlight and shadow created by the sun. A horse grazes peacefully, while seagulls fly overhead. Realism and detail are particularly evident in Cliff Vernon’s depiction of one of Summit County’s historic assets.

Purchased for the Summit County Historical Society

Cliff Vernon



The Tetons
23 ½ x 36 in.

Upon viewing Cliff Vernon's oil on canvas painting "The Tetons" one word comes to mind - majestic. From the snow laden conifers in the foreground, to the pink mist rising over the lake, to the soaring peaks of Mount Moran, the grand scene is rendered with exquisite detail and realism. With precise and delicate brush strokes, Cliff Vernon records the beauty of a winter day in the Grand Tetons.

Today Cliff Vernon knows he was blessed with artistic talent, and sharing his talent with others is a source of great joy in his life. Yet this was not always the case. It was a North Summit High School teacher, Taylor Carmichael, who first encouraged a young Cliff to pursue his talent. A love of painting grew. However, after graduation, the commitments of military service, a steady job and a family made it difficult for him to devote time to his painting. By 1985, Cliff was able to move painting to the forefront and he began taking art lessons from Carol France. His efforts met with immediate success as one of his first paintings received the "Best in Show" distinction at the Summit County Fair. Over one hundred paintings and numerous blue ribbons later, the eighty two year old Cliff is still painting.

1991 Commission Award

Janny Richins



Indian Pack Train
17 x 22 ½ in.

Janny Richins' painting "Indian Pack Train" pays homage to its Native American subjects and their nomadic way of life. Inspired by a greeting card, Janny renders in oils a small travelling party with a horse mounted brave in the lead and a blanket clad woman in the rear. The horse between the two figures is loaded with a pack and pulling a travois, a frame used to drag loads over land. Focus is drawn to the vibrant high alpine meadow in the foreground where violet and golden hued grasses complement one another. The muted tones of the craggy cliffs and misty hillsides in the background illustrate the scope and vastness of the setting.

Talent and generosity are attributes that define Janny Richins' approach to painting. "Indian Pack Train" began as a birthday gift to be hung in her husband's North Summit High School office. The family's connections to North Summit High are deep. It was a teacher, Mr. Greenwood, who encouraged Janny in her artistic gift. She continued to study art as she pursued her degree in elementary education at Utah State University and Weber State University. The mother of seven, she is delighted to find herself able to devote more time these days to painting. Well versed in a variety of subjects, Janny is particularly interested in painting portraits.

2003 Commission Award

Beth Brierley



Serenity in the Woods
19 x 23 in.

Beth Brierley's inviting scene draws us bit by bit. We approach the cabin past a rocky bank, through the wooden buck rail fence. Though some trees still exhibit the marks of autumn, others are already bare. The warmly lit windows of the cabin seem to contrast with the chill of the snow covered ground. All the while, two children and a dog frolic in what could very well be the first snow of the season. This appealing scene is filled with a sense of nostalgia and an understanding of the joys of a simple life.

Beth Atkinson Brierley considers herself lucky enough to have been born and raised in Francis, Utah and to have grown up in the Kamas Valley. She attributes her love of art and color to her mother, Evva. Beth fondly remembers evenings spent sitting on the porch with her mother watching the sunset. Unafraid of experimentation, Beth has painted on materials as diverse as canvas, glass, wood, metal, moose spoons and ostrich eggs. She studied painting for a few years with Carol France, and remains appreciative of Carol's instruction. Beth has lived in Hoytsville for twenty five years. She is the proud mother of five and the grandmother of ten.

1998 Commission Award

Lora Williams



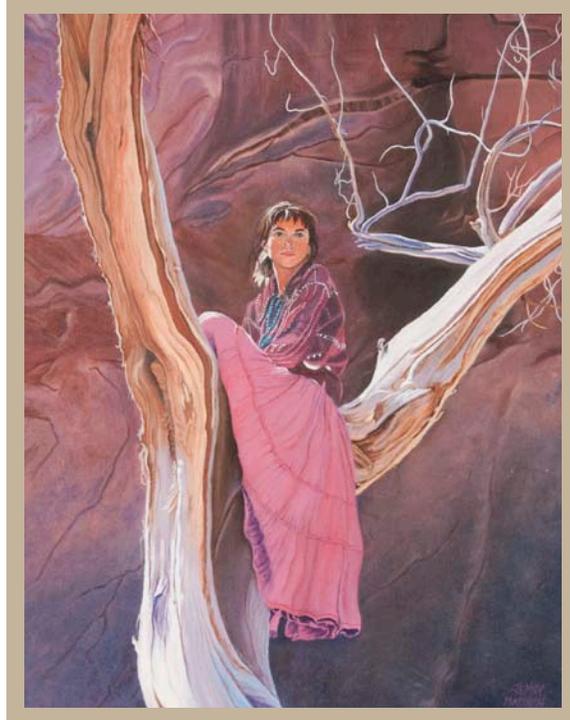
Vigilant Watch
22 ½ x 17 in.

It is the amber gaze of Lora Williams' wolf in "Vigilant Watch" that first draws attention. The wild, yet stately stare of the wolf speaks of the animal's long history as predator. Feelings about the subject of this oil on canvas painting will likely be influenced by previous experiences with this once common resident of Summit County. With exquisite detail and refined brush strokes, Lora captures the variations of color and texture in the animal's fur. The palette ranges from supple whites to rust browns to the blue-black of the wolf's nose. All are complemented and enhanced by the soft treatment of the background. The overall effect is both poignant and mesmerizing.

Born and raised in Idaho, Lora Williams relocated to Utah. She has a deep interest in and appreciation for all kinds of art. Lora began painting in 1981 with Carol France. Lora enjoys painting a broad range of subjects from animals to landscapes and still lifes to portraits in oils. Lora finds painting to be a therapeutic pursuit in a busy world.

2001 Commission Award

Jenny Madsen Adams



Indian Girl in the Tree
27 ½ x 21 ½ in.

From her perch in the crook of a sun-bleached tree, Jenny Madsen Adams' "Indian Girl in the Tree" gazes into the distance. The girl's full skirt and button down shirt are complemented with traditional Native American accessories of a turquoise necklace and feathers adorning her hair. The sun touches the tree and girl with striking highlights. The warm tones in the girl's skin, clothing, and the upper branches of the tree are contrasted with the much cooler tones of the canyon wall behind her. This sophisticated rendering was completed when Jenny was only eighteen years old.

Jenny grew up in Coalville in a family of eight. With a talented oil-painter for a mother, Jenny tried her hand at painting at the age of fourteen. She remembers her joy in creating all sorts of pictures from a blank canvas. "Indian Girl in the Tree" remains one of Jenny's favorite paintings. Today, this talented oil-painter and mother is raising her own four children with her husband, Samuel, in Coalville.

1997 Commission Award

Lylette Willoughby



Fall at Weber Canyon
21 x 27 ½ in.

Lylette Willoughby's oil on canvas landscape "Fall at Weber Canyon" beautifully captures the silence of the mountainside. With an eye for detail, Lylette renders grasses of browns bowing to the wind as golden leaved quakies stand tall. It is an inviting scene of pristine wilderness, which calls the viewer to roam; an alpine lake shimmers, stands of conifers are wrapped into the hillside, and the mountain peaks gently meet clouds and sky. Painted of Weber Canyon East of Oakley, Lylette captures the stillness of a land that is always changing.

Love of art and love of place converge in the work of Lylette Willoughby. Born and raised in Coalville, she would often ride the mountains of the Weber with her father, a shepherd for Stillman's. She remembers, "Where Stillman's gate is now there is an old corral to the east that was where the first head of sheep were started to head for the top of the mountain by summer." A childhood love of art was later developed through lessons with Carol France and Touch of France Art Studio in Coalville. Lylette completed her first painting in 1986 and as she would say "has just kept painting."

2010 County Council Award

Steven Moore Taylor



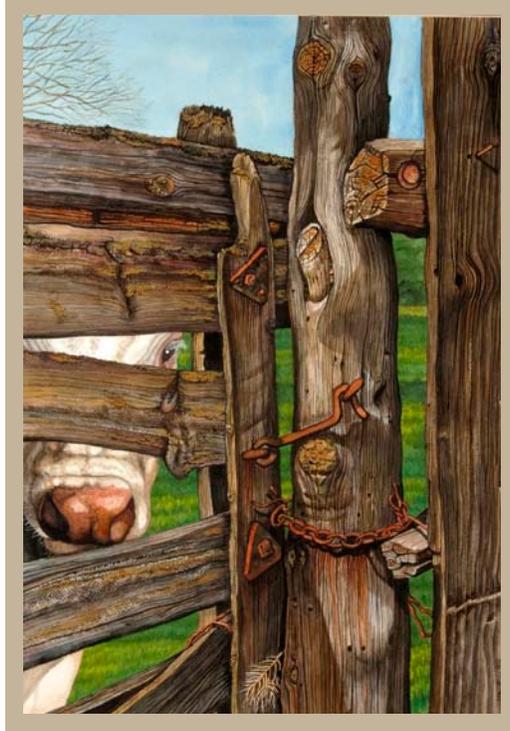
Winter Barn 1989
16 x 20 in.

There are many challenges, both technical and creative, that every artist faces when filling a canvas. In “Winter Barn 1989,” Steve Taylor masterfully rose to one of these most difficult of challenges, that of rendering snow. It is the blue shadows and dazzling white highlights that give contour and realism to this wintry scene. The grasses and trees in the foreground force their way through the snow, while a wooden barn appears comfortably nestled into the snow covered landscape. With attention to detail and delicate brushwork, Steve Taylor captures an everyday scene in rural Summit County and instills it with exceptional beauty.

Art has always been a part of Summit County native Steve Taylor’s life. He has been influenced since childhood by the artists in his family, which include his great-great-grandfather, photographer George Beard. With fond memories of marveling at the paintings that hung in his grandparents’ home, he followed in the family tradition by taking up the paint brush as well. He hopes to emulate the beauty and emotion that he sees and feels through his paintings.

1989 Commission Award

Jennie Olsen Phillips



Dinner Time
19 x 14 in.

Grazing cattle are a common sight in Summit County, and cows are important to the livelihood of many in the County. It is with charm and talent that Jennie Olsen Phillips' painting "Dinner Time" presents a curious calf looking out at the world through a weatherworn wooden gate. Jennie has provided much to examine in this painting. Attention is first engaged with the inquisitive calf, then the details of the gate, and finally with the background. The aging gate is in sharp contrast with the newness of the calf, just as the leaf bare tree in the background contrasts with the new grass in the foreground.

Jennie Olsen Phillips was raised on a small farm in Bennion, Utah. She graduated from Kearns High School, studied further at Dixie College and completed a degree in Art Education from Brigham Young University. Jennie married Nolan Phillips, and together they started a family in Taylorsville, Utah. While raising her three children, she progressed in her career as an art teacher at Cyprus High School, Murray High School, and South Summit High School. Retired since 2010, Jennie now is spending her time enjoying her family, friends, and her art.

2000 Commission Award

Michelle Matyja



Empty Elegance
14 ½ x 19 ½ in.

In Michelle Matyja's watercolor painting "Empty Elegance," light plays off the reflective surfaces of glass, ceramic and metal on a linen-clad table. The still life is active and engaging, as both wet watercolor washes and dry brush techniques are combined with pleasing effect. Through careful awareness of light and shadow, Michelle succeeds in the difficult task of rendering transparent glassware. Although water color was a new medium to Michelle, she skillfully created a lively composition with an enjoyable color scheme.

In 2010, the Summit County Public Art Advisory Board recommended that a Youth Award be established for the purchase of a painting by an artist 19 years and under exhibiting in the Summit County Fair Art Show. Michelle Matyja was the first recipient of the \$300 County Council Youth Award. Born in Pocatello, Idaho and raised in Utah, Michelle has been creating art as long as she can remember. School art classes, including completion of Advanced Placement coursework in Studio Art, have led Michelle to continue to study art at the University of Utah.

2010 County Council Youth Award

Natalie Kirkham



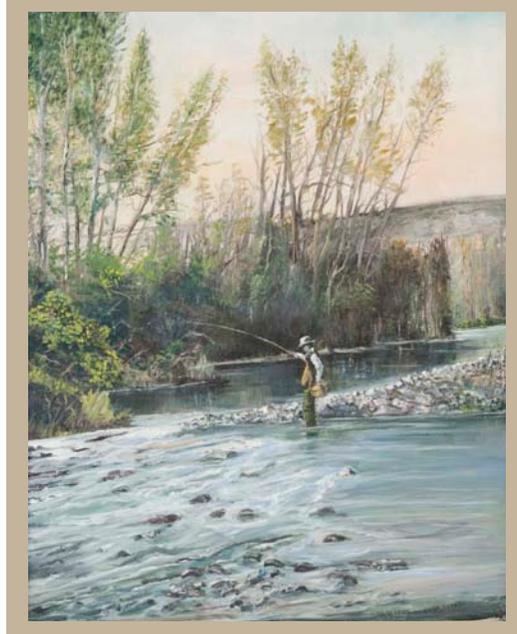
Going to the County Fair
17 ¼ x 23 ½ in.

The early hardworking communities of Summit County knew the importance of coming together in celebration. The first Summit County Fair was held in Coalville in 1909. Rodeos, parades, livestock judging, and art shows are among the multitude of offerings that continue to bring communities together each August for the Summit County Fair. Natalie Kirkham's oil on canvas "Going to the County Fair," captures an ensemble of children and women headed off for a day of fun. This engaging painting leads to a series of questions about the dress of the figures, the relationship of the figures in the scene to each other, and the details of the automobile. Natalie's impressionistic painting style gracefully achieves a pleasing composition, while giving each figure in the scene a distinct personality.

Natalie Kirkham has been interested in drawing and art since she can remember. She began taking art classes even before learning to ride a bike. She pursued her interest in art through high school, and was named the North Summit Visual Arts Sterling Scholar. Natalie continued her art education at Utah Valley University where she majored in fine arts with an emphasis in drawing and painting. As a student and lover of art, she continues to learn and draw inspiration from great artists such as John Singer Sargent, Claude Monet, and Mary Cassatt. Natalie enjoys working in a variety of mediums, but is especially fond of painting with oils.

2008 Commission Award

Dean Vernon



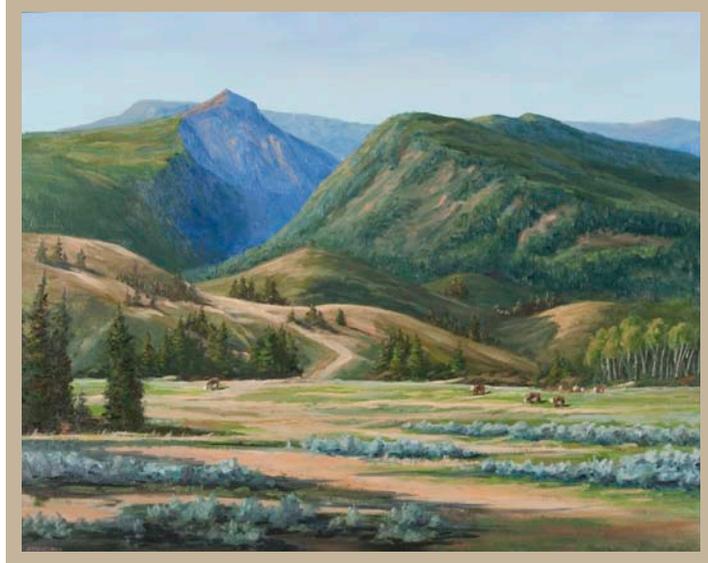
Dad Fishing Chalk Creek
19 ½ x 16 in.

It is spring. Water rushes over rocks filling the streambed. Dad grabs his fishing pole and heads off to try his luck. “Dad Fishing Chalk Creek” is Dean Vernon’s tender rendering in oil of a George Beard photograph. With accuracy and skilled brushstroke, Dean creates an iconic image of man in nature. The movement of the water in the foreground is counterbalanced by the stillness of the grove of trees in the background. The color palette reflects the range of hues found in the foliage, rushing water, and sky breaking at dawn. The figure of the father is the focal point of this peaceful yet dynamic composition.

Great teachers encourage and inspire. Two teachers, second grade teacher Maxine Boyden and North Summit High School teacher Taylor Carmichael, made a significant impact on the artistic life of Dean Vernon. Dean recognizes the influence of many other teachers on his artistic development including Verla Barell and B. F. Larson at Brigham Young University, as well as famous illustrator/instructors such as Ben Stahl, Al Parker, Stevan Dohanos, Peter Helck, Austin Briggs, and Harold Von Schmidt during his four years of correspondence courses from the Famous Artists School of Westport, Connecticut. Dean was also influenced by the work of local artists, Fred Stonebreaker, George Beard, and John Carter. Dean Vernon is now 83 years old and still enjoys painting.

1998 Commission Award

Jim Woodard



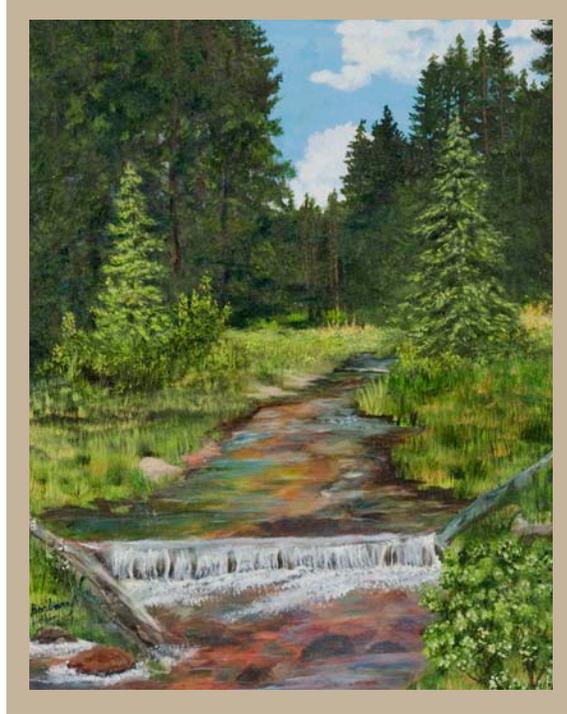
Spirit Lake
23 x 29 ½ in.

The Fremont, Ute, Paiute, Goshute, and Shoshone tribes long used the Uinta Mountains of Summit County before early settlers arrived. While some were eager to use the land to graze their cattle and sheep, others were more interested in the natural resources such as timber and minerals. Destructive practices left the forest stripped and ravaged. President Grover Cleveland took the unprecedented and controversial step of establishing Utah's first federally managed forest reserve. Since that time, the lands of the Uintas have come under the jurisdiction of various federal agencies including the Ashley National Forest, the Wasatch-Cache National Forest, and the High Uintas Wilderness Area. Teddy Roosevelt's philosophy of "for the greatest good for the greatest number" was embraced as the area continued to provide business for logging operations and saw mill operators into the 1970s. Today the focus has shifted from lumber, grazing, and big game habitat to recreation, conservation, and management of the entire ecosystem.

A high alpine meadow, with the grand peaks of the Uintas in the background, is the subject of Jim Woodard's oil on canvas painting "Spirit Lake." The multiple uses of the land are indicated by the cattle peacefully grazing in the middle ground, and the road snaking up the hillside. Jim's brushwork is loose yet deliberate. Light and shadow are indicated with the changing hues. The color palette is soft, harmonic and pleasing, as is the composition as a whole.

1994 Commission Award

Barbara Hortin



An Afternoon Spent in High Uintas
19 x 15 in.

A memory of “An Afternoon Spent in High Uintas” was Barbara Hortin’s inspiration for this oil on canvas work. A stream meanders along a wooded bank before cascading over a downed log. The reflective flowing stream and greens of the forest give way to a brilliant blue sky with soft white clouds. Color theory is experienced as the advancing warm yellow-greens of the foreground are contrasted with the receding cool blue-greens of the background. In the masterful rendering of the stream, the copper colored rocks of the streambed are visible, while the water reflects the hues from the surrounding greenery and sky.

Born in Pocatello, Idaho, Barbara has called Coalville home since 1940 and has no desire to leave. She and her husband Hal were blessed with fifty seven wonderful years together and five children. Today Barbara knows real happiness in the form of her ten grandchildren and nine great grandchildren. Barbara began painting in the 1980s with Carol French, who encouraged Barbara’s interest in painting landscapes. Barbara reflects: “When I am painting I am at total peace.”

2007 Commission Award

Acknowledgements

Thank you to the volunteers and staff of Summit County who have graciously devoted their time and expertise to the creation of the Summit County Art Collection Traveling Exhibition.

Summit County Public Art Advisory Board

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Ron Boyer, Director, Information Technology
Karsten Moench, Web Administrator, Information Technology
Helen Strachan, Summit County Attorney's Office
Sally Elliott, Summit County Council Member
Kathy Hunter, Park City/Summit County Arts Council
Pat Cone, Photography
Tiya Karaus, Art Interpretation
The Summit County Recreation, Arts & Parks Tax Committee

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