

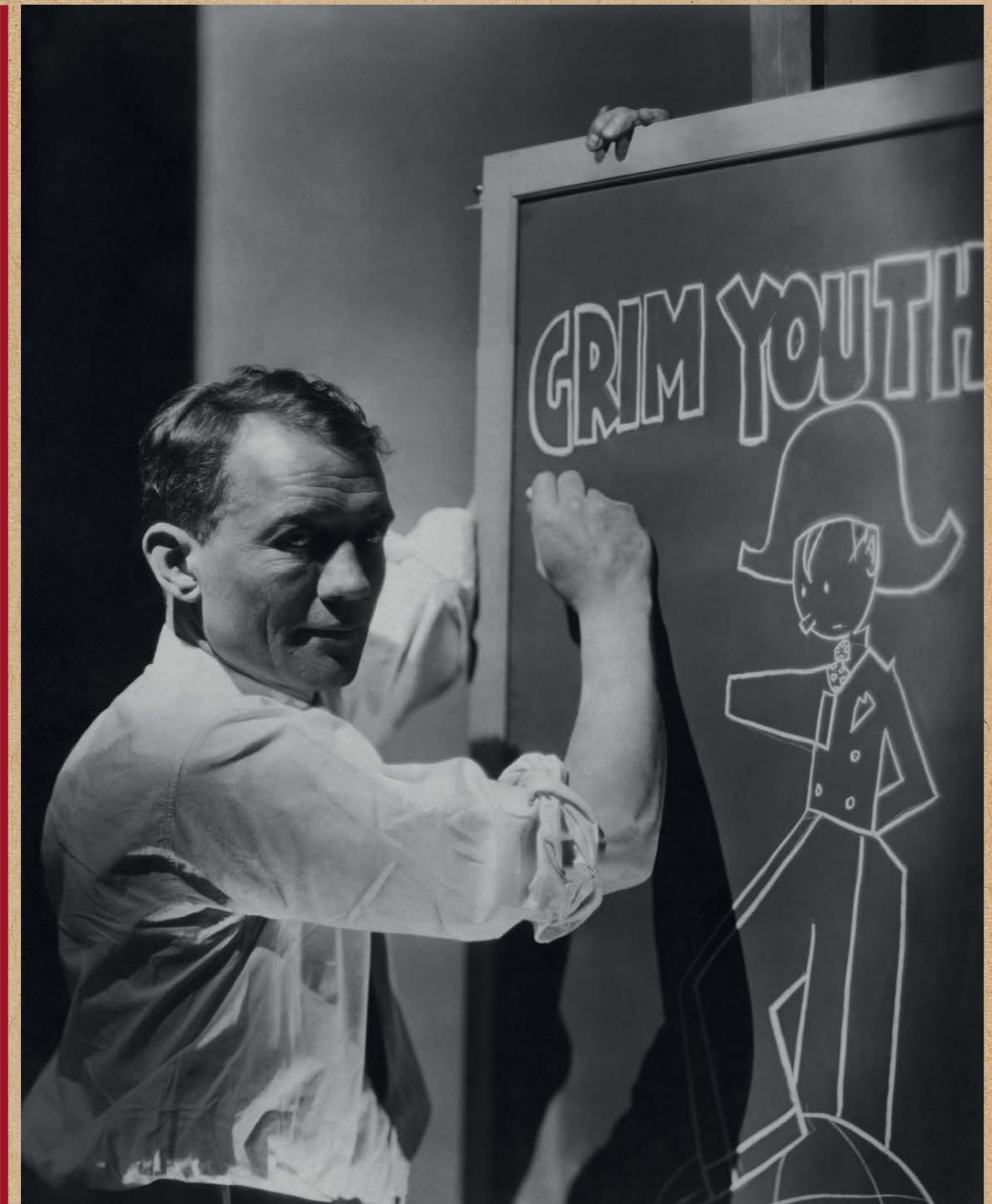
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Front cover: Ben Steele, *Utah! Original Crayons*, 2020. Oil on canvas, 50 x 40 in. Courtesy of Delta Airlines collection.  
Back cover: Cartoonist and illustrator John Held Jr., *Barnaba*. Courtesy of Vanity Fair (1931) © Condé Nast.



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DICTIONARY OF UTAH FINE ARTISTS

SWANSON  
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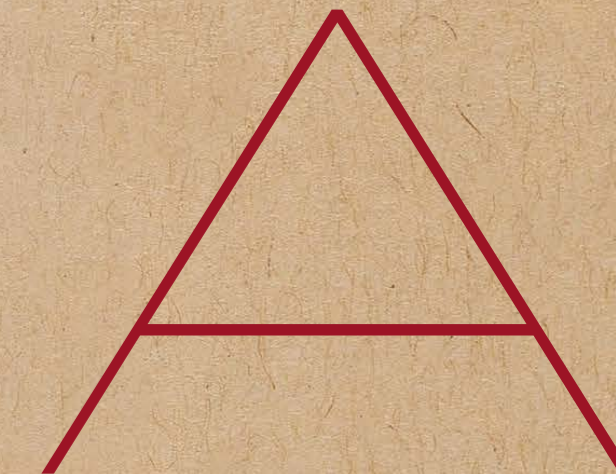


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# DICTIONARY OF UTAH FINE ARTISTS



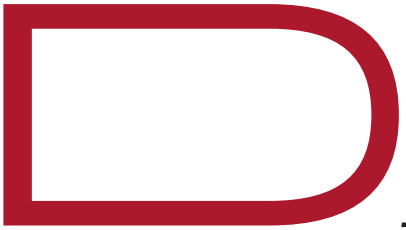


VERN G. SWANSON DONNA L. POULTON ANGELA SWANSON JONES MICAH J. CHRISTENSEN



**DICTIONARY OF UTAH FINE ARTISTS**—from Aagard to Zwara with thousands of artists in between—details the styles and experiences of over 4,500 fine artists from the sketches of early exploration artists to Robert Smithson's world-famous Spiral Jetty to the Western paintings of Minerva Teichert. Rich images and color plates bring Utah's masterpieces to life, and black-and-white photographs take the readers on a journey into the artists' interior world. This sweeping work highlights the rural and the cosmopolitan, the traditional and the modern, and the concrete and the transcendent that encompass Utah art.



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# INTRODUCTION

Examination of the course of Utah art history has steadily moved forward, with Dr. Robert S. Olpin being most responsible for its renaissance. In the estimation of present-day scholars, he may be acclaimed the “Father of Utah Art History.” As a professor of art history at the University of Utah he devoted his time and talents in examining and recounting a full-bodied history of the art of the Beehive State. Through the years he wrote or co-authored a number of major books on Utah art, including *Utah Painting and Sculpture* (1991), *Utah Art* with intro by Bill Gerdtz (1994), and *Painters of the Wasatch* (2005), the year of his death. His *Dictionary of Utah Art* was published as a small and affordable paperback in 1980. With this book Utah had its first detailed chockablock recording of its artists. In 1999, he guided the book to publication again, this time with the boundless enthusiasm of Gibbs M. Smith and Gibbs’s publishing house in Layton, Utah.

Gibbs personally had seen to the publication of a bevy of books on Utah and Western art of the highest quality. Through Dr. Olpin, with the able collaboration of Dr. Vern G. Swanson of the Springville Museum of Art and Dr. William C. Seifrit, the 1999 book became a glossy, yet scholarly book, ably representing the visual arts in Utah as well as any book has done for other states at that time.

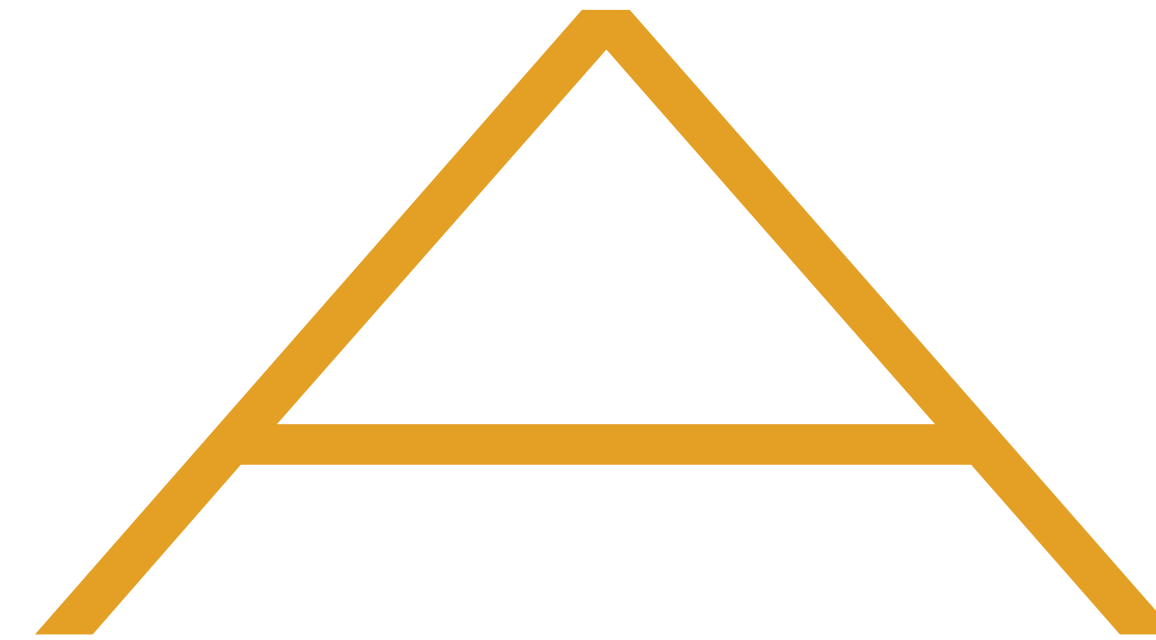
In reaching back, we would place Alice Merrill Horne’s book, *Devotees and Their Shrines* (1914), and her regular installments of *Art Strands* (1920–40s) as being seminal precursors to contemporary scholarship of Utah art. The *Devotees* book, while full of useful knowledge on Utah art, was compromised by being too small and using too much space on the world history of art. Horne was intensely interested in enlightening Utah audiences of the glories of “home” art and artists.

Others were beguiled by the quality and local flavors of Utah art. Miriam Brooks Jenkins (1885–1944) often wrote in the Salt Lake newspapers of her day about the art of our state. The 1959 master’s thesis of Dorothy Van Stipriaan (1909–1976), titled *Biographical Dictionary of Utah Artists* helped pave the way for Olpin’s latter efforts. Dr. Wesley M. Burnside, a BYU art history professor, had hundreds of students write short bios on living and deceased Utah artists, which were kindly made available to Olpin. James Haseltine and Dan Burke were also instrumental. So few sources can be named here, but many convergences had to occur to make this monumental tome happen; each person standing on the shoulders of others and all of us standing on the shoulders of Bob Olpin.

Wulf Erich Barsch von Benedikt, *The Valley of the Sun and the Moon*, Snow Canyon, 2000. Oil on canvas, 71 1/2 x 54 in. Courtesy of Springville Museum of Art Collection.



Douglas Boyd Aagard, *Fire in the Rain*, 2017. Oil on canvas, 36 x 24 in. Courtesy of the artist.



**AAGARD, Douglas Boyd** (Mt. Pleasant, UT; 5 Dec 1967–living; Genola, UT) Education: SC; SLCC. Aagard studied a year with Harold Peterson, who greatly influenced him to become a watercolorist. This landscape painter grew up in Montana's Bitterroot Valley where he herded sheep and also worked at a dairy and a sawmill. He came to Utah after high school in 1985. The major solo exhibition of renowned painter Gary E. Smith's art at the Alpine Art Center in 2000 opened the possibilities of oil and especially the palette knife for Aagard. Smith's style and technique became too much a part of Aagard's oeuvre. Smith recommended that he just keep painting and eventually the artist morphed into his own powerful style and manner.

Aagard's western landscapes have become known for their vivid autumn and spring colors, brilliant light, and slashing pigmented texture beget from his use of the palette knife. He typically does not paint in the high mountains as Jim Wilcox might, but rather the mountains as seen from their aspen level or the valleys, and with a distinctive radiant blue. He often paints a single tree or two in autumn, which the crystalline light makes glow luminously. His colors would clash if not for his ability to harmonize them by close value and scale. He tends to work larger, which gives his paintings "wall power." Aagard exhibits and wins awards regularly at the SMA Spring Salon, whose director said, "Not many artists like to be hung next to Aagard, and for good reason—his quality." He has also resided in American Fork, Orem, and Payson. His art was featured in *Southwest Art Magazine* (2005, 2006) and *Western Art Collector Magazine* (2007).

**ABBOTT, Barbara Louise Seman** San Francisco, CA; Oct 1941–living; Mill Valley, CA) Education: UofU, BA; Arizona State University, MFA in printmaking. This printmaker and watercolorist of expressionistic, realistic figurative, and landscape subjects lived in Utah for sixteen years. Known as Barbara Seman, she was an active

exhibitor in SLC during the 1970s and 1980s and was a member of the UWS. Since then she has completed several art mosaics sculptures for parks in Louisiana and California and exhibited nationally and internationally. She was a professor of fine art at Louisiana State University and in the 1990s was a Fulbright Scholar, allowing her to travel to China and Korea. Now a California resident she paints and exhibits in that state.

**ABBOTT, Gregory Laurel** (Saint George, UT; 11 Jun 1945–living; Saint George, UT) Education: Studied at BYU; California College of Arts and Crafts, Oakland, BFA and MFA. This painter, mixed-media artist, and interior designer is known primarily as a fantasy or a realistic, surrealist-like stylist working in acrylic and pencil, etc. He paints both easel pictures and murals on canvas or interior walls. Raised in Bakersfield, CA, he says he cannot recall a time when he didn't want to paint. At twelve he painted a huge reclining nude on his uncle's water tower in Parowan, UT! He was forced to paint over it with a dull gray primer. He remembers early teenage visits to LACMA seeing surrealists Dali, Miro, De Chirico, Ernst, and Duchamp and coming to realize he was a surrealist. His *Sacred Cows of Art History: A Recital for Henri*, a fine and funny acrylic and pastel work, received special recognition at the 1986 SMA April Salon and was purchased by the State of Utah Alice Art Collection at the Utah '86 exhibition. Another work, *Sacred Cows of Art History: At the End of Innocence*, became a part of the SMA collection in 1987. Abbott exhibited in the SMA's major exhibition Utah Art Extra-Ordinaire in 1988–89, and in 2020 he exhibited at the SMA Spring Salon [Fall Edition] with *Approaching 75 (and beyond)*; *Self Portrait as Landscape* (2020, a/c). Abbott's art can be found in the Crocker MOA, Sacramento; SLAC (UMOCA); BYU MOA; and Minneapolis MOA. The artist says, "My future paintings will probably still be pictorial explorations of the universal truths that exist within paradoxical circumstances."

**ABBOTT, Starr** (Los Angeles, CA; 6 Apr 1944–living; Beryl, UT) Education: Studied with Emile Nizet and Steven Lesnick. This artist specializes in realistic portraiture and still-life subjects that have a classical or academic quality. She is also a landscape, still-life, domestic genre, and religious painter. While many of her paintings do not appear to be narrative, Abbott incorporates symbolic colors, objects, and details to subtly tell a story. It has been said of her art, "Her vibrant paintings bring to life the many beautiful aspects of humanity and the world." While still in her twenties, the artist painted portraits of movie stars in California. In the 1980s and 1990s, she lived in NYC and was represented by Grand Central Galleries for fifteen years. In more recent years, Abbott served a painting mission for The Church of Jesus Christ of Latter-day Saints resulting in the allegorical painting *Inspiration* that is now a part of the Enterprise Utah city art collection. In 2011, she unveiled a major commissioned oil on canvas *The Master's Work*, depicting a scene from 3 Nephi chapter 17 in *the Book of Mormon*. Abbott has also been an art instructor for many years, teaching privately and through workshops.

**ABBRUZZESE, Richard James** (19 May 1948–living; Heber City, UT) Abbruzzese is a notable architect and oil painter who specializes in realistic landscapes.

**ABEITA, Jimmy** (Crownpoint, NM; 14 Apr 1947–living; Gallup, NM) Education: American Academy of Art in Chicago. A well-known Navajo painter of realistic Western genre subjects and landscape, he became interested in art from a young age when he saw the art of Norman Rockwell on the cover of the *Saturday Evening Post*. As a child, he once placed a horse against a flat rock and drew around its shadow then filled in the rest of the details. Abeita first went to high school in Gallup, NM, then Highland High School (1965–66) in SLC, which had a great art department at the time. Abeita was in the Indian Placement Program and lived with an LDS foster family in SLC. During this time in Utah, his art-making began to thrive. He later went to the American Academy of Art in Chicago, completing a two-year course in less than one. His bio states, "In 1972, when he had been in Chicago for five years, he decided that he wanted to come home to the reservation for the uncomplicated ways." His art is described thus, "His treatments of the landscape and the people of the Canyon (de Chelly) are unmistakably accurate. Abeita's art is distinctly distinguished by accurate and meticulous rendering of detail. He paints everything exactly as he sees it. He paints that world of the Diné, their ways and places with a true sense of their identity. No other Indian artist paints the Diné people, horses and action like Jim Abeita" (Anita Jacobsen's *Biographical Index of American Artists, 1606–2002* (four volumes, 2002) and *Who's Who of American Art* (1978).

**ABRAHAM, Carol Jeanne** (Philadelphia, PA; 14 Jan 1949–living; Bellingham, WA) Education: Tyler School of Art (1967), BA; Tufts University (1971), BS in education; Rochester Institute of Technology (1973), MFA; Brooks Institute of Photography (1988). Abraham is a ceramicist, sculptor, photographer, and art educator who was an assistant professor of ceramics and sculpture at SUU (1975–77). She continued her career teaching and curating in California. While in Utah,

Salt Lake City and another in Helper, UT, where she is an active part of the Helper Project. Her works have won many honors at the SMA Salon—NO 78 Mimeograph (2013), Lenses (2016), and 1918 Slide Projector (2017)—the Utah Arts Council Statewide exhibition, and the Deseret News Art Show. She is a member of the UWS and sells her works at Coda Gallery (Park City and Palm Desert, CA), 15th Street Gallery (Salt Lake City), and Mockingbird Gallery (Bend, OR).

**CHILDS, Alma H.** (Springville, UT; 21 Sep 1860–28 Jun 1933; Springville, UT) As a boy, Childs sculpted alongside his friend Cyrus Dallin, using clay from Hobbie Creek as his material. He became a designer of gravestone monuments, working in his native Springville for fifty-four years.

**CHILDS, Bliss Gudmundson** (Midvale, UT; 18 Apr 1901–6 Jun 1975; Springville, UT) A self-taught oil painter of landscapes and children, Childs regularly competed in regional shows. His painting *Here Comes Daddy*, portraying a child looking through a bay window, in a style reminiscent of Norman Rockwell, was awarded a top prize at the 1947 Utah Centennial Exhibition.

**CHILDS, Casey Lynn** (Lovell, WY; 2 Oct 1974–living; Salem, UT) Education: Northwest College, Powell, WY, (1997), AA, studying with John Giarrizzo; BYU (2001), BA in art. Childs apprenticed with academic portrait and figure painter William Whitaker in Provo. He began to create personal work inspired by the naturalism of nineteenth-century artists while adding a modern era twist. Casey epitomizes the adage that behind every great artist is a pretty good art historian. He also finds it important to pass along

his knowledge to others in workshops and private study.

Childs is acclaimed as one of the world's foremost portrait and figurative artists. His works center on the human figure and range from contemporary to historical, always exhibiting intricate compositions in natural settings. In his own words: "I strive to capture the beauty, variations and complexities of the human form. The goal of my portrait work is to capture the soul of the individual—not just their likeness." Childs is a multiple and perennial award winner of the National Oil Painters of America, National Portrait Society, Art Renewal Center Salon, and SMA Salon competitions, among many other international contests. Most recently, Childs has dedicated himself increasingly to monumental religious paintings commissioned by The Church of Jesus Christ of Latter-day Saints for historic and new temple projects. Concurrently, he is sought after internationally for portraits of noted public figures.

**CHILDS, Louisa Berthena S.** (Springville, UT; 10 Feb 1883–9 Jun 1965; Springville, UT) Education: BYU, BA. An amateur landscape painter, Childs worked for many years as an art teacher at Lincoln Junior High. Her works resemble the regional naturalist style of contemporary artists.

**CHILTON, Sally Anena Gaisford** (American Fork, UT; 4 Jun 1937–28 Aug 2012; Lehi, UT) A self-trained pastelist and painter of oils on canvas, Chilton made realistic portraits, landscapes, and floral subjects. Her name was often in the local Lehi Free Press and the Daily Herald, which announced her painting awards, exhibitions, and other community involvement. In 1982, she was elected as secretary to the Valley Artists Guild. In 1983, she exhibited at the Provo Women's

Clubhouse and in 1987, she received a first place award for her painting *Summer Roses*.

**CHILTON, Todd Lawrence** (Chula Vista, CA; 15 Jul 1977–living; Chicago, IL) Education: BYU (2002), BFA; School of the Art Institute of Chicago (2005), MFA. Beginning primarily as a printmaker, Chilton has increasingly created large-scale mixed-media paintings, reminiscent of optical illusions, full of color and complex geometric patterns. His works embrace imperfection: "Meaning comes through determined imprecision, broken or sagging structures and the obvious hand that created the painting." Solo exhibitions featuring his works have been held throughout the country, including New York, Chicago, and St. Louis.

**CHIPMAN, Bevan Moyle** (American Fork, UT; 30 Dec 1934–8 Sept 2007; American Fork, UT) Education: BYU, BA; UofU (1963), MSW. An eclectic watercolorist and oil painter, Chipman traveled widely creating traditional cityscapes and landscapes. He was an art instructor at Alta High School and a member of the Utah Arts Council and Utah Watercolor Society. Chipman's paintings were exhibited at the Salt Lake International Airport. His 1990s series *Dumpster Art Paintings* won critical acclaim.

**CHIPMAN (Cook), Ora Pearl Hansen** (American Fork, UT; 1888–deceased; Salt Lake City, UT) Chipman was an amateur oil painter. She especially enjoyed doing landscapes and floral subjects. She exhibited three watercolors, *Petunias*, *Autumn on the Hillside* and *A Stream of Autumn Beauty* at BYU in 1941. In 1951, she was elected president of the Joseph A. F. Everett Art Guild at their annual meeting.

**CHISNALL, Frederick Richard** (England; 16 Nov 1887–11 Dec 1966) Chisnall was a visiting artist, a painter of regional realistic landscapes and portraits. He lived mostly in Palm Springs. In 1956 he painted an oil of *Zions* (20 x 24 in.).

**CHOQUETTE, Nora Marie** (Salt Lake City, UT–living; Ogden, UT) Education: WSU (2017), BFA, studying first in graphic design with Larry Clarkson, then in 2D visual art. Choquette is an artist who has had personal issues along the way and has resolved some of them. She is a member of ARC (not Art Renewal Center) but rather Art for the Recovery Community. Since 2011 she has run *Stomping Boot Art* out of her home in Ogden. Her art is most often unfiltered; she is perhaps the "rawest artist in Utah," with no landing place nor a net. Her paintings are visually like "coughing up a gut and rubbing it in the dirt." Ingeniously, she adds text to her expressionist brute paintings giving order to chaos; like the image that depicts a woman with the text, "Jesus didn't die because I am a whore." Her basic theory is, "Go in Studio. Stream very loud music. Paint the shit out of a canvas" (artist's website).

**CHRISTENSEN, Brian Dean** (San Diego, CA; 16 Sep 1963–living; Springville, UT) Education: BYU (1990), BFA; Washington University–St. Louis (1992), MFA in ceramics. He was influenced by Dennis Oppenheim. Primarily working in ceramic clays, Christensen combines representational still life and figurative elements with abstraction to create inward-looking symbolist



Carl Christian Anton Christensen, *Mormon Immigration*, 1890. Oil on canvas. Private collection.

works. Rather than calling his works sculptures, he has used the term "truth materials." As a material scholar, Christensen has consulted on archeological digs alongside Egyptologists. He has won multiple awards at the SMA Salon and exhibits nationally and internationally, with recent exhibitions at CUAC (Salt Lake City), Arc Gallery (Chicago), and the MG Nelson Gallery (Springfield, IL). At BYU, Christensen is currently a professor of ceramics, sculpture, and works as the area coordinator of 3D Studio Area.

**CHRISTENSEN, C. C. A. (Carl Christian Anton)** (Copenhagen, Denmark; 28 Nov 1831–3 Jul 1912; Ephraim, UT) Education: Royal Danish Academy of Fine Arts (1848). Showing aptitude for art from a young age, Christensen had earlier attended a state school from 1842 to 1846 to learn the trade of toy-making. By 1850, Christensen had converted to The Church of Jesus Christ of Latter-day Saints, and by 1953 was on a mission for the LDS Church in his own country. Four years later he immigrated to the US with his new wife, purchased a hickory handcart, and proceeded on foot to Utah. He proudly flew the Danish flag from his cart when they arrived in

the valley of the Great Salt Lake on 13 Sep 1857. This trip would become the subject of some of his major paintings. Returning to Utah after another mission to Europe (1887–1890), he moved to Ephraim where he was able to do more painting. Christensen did a large mural on the west wall of the Ephraim Tabernacle. This mural, together with work on both St. George and Logan Temple walls, eventually focused attention on his large-scale painting accomplishments as opposed to a rather limited number of often solidly crafted and validly direct easel works.

Christensen's greatest achievement ultimately is in terms of monumental narrative scenes. From 1869 until 1890 he painted a total of twenty-two panoramic pictures, each eight by twelve feet, depicting LDS history from Joseph Smith's vision in the Sacred Grove to the coming of the pioneers into the valley of the Great Salt Lake. By 1878 he had attached these images in sequence as a continuous scroll, the work in its entirety measured some 175 feet in length. It was all on a roller, which allowed Christensen to travel throughout Utah, Arizona, Idaho, and parts of Colorado to tell the story of the LDS Church through pictures in his panorama. In later years, C. C. A. used a large attic

in his Ephraim home as a studio, and it was there that he and his longtime friend, Dan Weggeland, spent what Christensen afterward described as "the happiest days of his life," creating murals and other artwork for the Manti Temple. Christensen passed away in his hometown of Ephraim in 1912.

**CHRISTENSEN, Clover Barnhart** (Kellogg, ID; 4 May 1913–29 Dec 1986; St. George, UT) Education: USU, BA; University of Hawaii and BYU, post-graduate studies. Christensen was an amateur watercolor floral and landscape painter. In 1956, the Salt Lake Tribune wrote, "Clover Christensen shows a landscape Wellesville Mountains, where the use of the chunky, block forms of the hills with the limitation of color gives an effect of strength and carrying power." She exhibited in American Art Week in 1958; in 1971, she exhibited *Timp* in the American Fork Steel Days exhibition and in 1980 she had a solo exhibition at the Provo Utilities Gallery. "Her exhibit includes oils, watercolors, ceramics and tie and dye. She calls the show *Mountains to Match My Moods*" (Daily Herald, 27 Apr 1980).



Casey Lynn Childs, *Natural Beauty*, 2013. Oil on canvas, 24 x 32 in. Courtesy of the artist.



Benjamin Ray Hammond, *An Angel in Contemplation*, 2020. Bronze cast, 20h x 13w x 9d in. Courtesy of the artist.

at the Portrait Society of America's 20th Annual International Portrait competition. In 2015, he was awarded the Gloria Medal and the Beverly Hoyt Robertson Memorial award and in 2013, and he received the bronze medal award at the National Sculpture Society's Annual Awards Exhibition. He was awarded third place in Imaginative Realism (2020), and in 2021 he received third place in sculpture and the master award from the ARC (Art Renewal Center) International Salon. Hammond has taught sculpture workshops throughout the United States and is an elected fellow of the National Sculpture Society and a signature member of the Portrait Society of America.

**HAMMOND, Kerri Lyn Kauer** (Moreland, ID; 25 Jun 1978–living; American Fork, UT) Education: BYU–I (1999), AA; BYU (2002), BA in visual art. Hammond was raised in a small town in southeastern Idaho. Her high school art teacher, Mrs. Marriott, took her class (including Kerry and future husband, Ben Hammond) to the studios of sculptor Blair Buswell and painter Gary E. Smith. It was a transformative moment for both of them. Hammond writes, "First, that people could actually make a career in creating art. Second, that a field of cold dirt became beautiful to me after seeing Gary's paintings." Her art was also influenced by T. Allen Lawson and the Russian artist Nikolai Timkov. She became a painterly landscape painter, working in her studio from the plein air studies she paints from nature aided by photography. Rita Wright, the director of the SMA, once describes Hammond's tonal impressionist paintings as having "verve!"

**HANAMAN, Kristin "Kris" Maria** (Washington, DC; 5 Feb 1962–living; Park City, UT) This San Diego-raised fledgling abstract-illusionistic artist works in encaustic often on

nonrepresentational small wall panels. She began her artistic odyssey in earnest in 2016 after her children were grown. Always loving the arts, she decided to take workshops in a number of media but when she alighted on encaustic she instantly knew "this is my voice." She took workshops from several premier encaustic artists, including Jeff Juhlin and Nancy Born, who became her mentor and friend. She set up a studio in February 2018 at Bogue Foundry in SLC. In 2019, she exhibited at the SMA Spring Salon with *Dare to be Square* (2018, encaustic, eight panels) and was accepted again in 2020. In her view, "Encaustics creates lushness and depth that are irresistible. I search for the perfect combination of color and texture along with calm and complexity."

**HANCOCK, Charles Brent** (Cuyahoga, OH; 23 Dec 1823–24 Jan 1904; Harrisville, UT) Hancock worked on a "panorama" that is today linked with C. C. A. Christensen, creator of the famed Mormon Panorama (BYU, MOA). Apparently, Hancock acted as narrator for his set of paintings. The Hancock Panorama (illustrated scenes experienced directly by his pioneer family) was made up of individual paintings said to have been 7½ x 15½ feet. Hancock is known to have shown such a panorama in northern Utah in 1883. Several artists were involved in that production. Christensen's connection with Hancock's panorama has never been fully documented (see Wilford Woodruff Journal 8:187), but eight of the scenes credited to Hancock are different, more like Christensen's work. These are shown in photographs at the Mae Huntington Library SMA. Actually, there are no known extant signed paintings by C. B. Hancock in the history of Utah art, and there are those who don't think he was a painter. Nevertheless, Hancock later gave LDS history lectures illustrated by "magic lantern" slides. There are extant photographs perhaps made from these slides, wherein all but eight scenes look like the work of Christensen.

**HANCOCK, Jerry Read** (Ogden, UT; 22 Jun 1938–living; Ogden, UT) Education: WSU, BS in science, art, and history; BYU, MEd in guidance and counseling. Hancock taught art education and history for sixteen years during which time he was awarded Utah Teacher of the Year. In 1994, he and other artists, including Steve Songer, Robert Call, Mike Gardner, and Scot Walton, renovated a studio space in Ogden where he devoted more time to painting. He is known for his painterly succulent very luxurious fruit (mainly grapes) and floral tabletop still lifes, domestic animals/rural farm life, landscapes, and wildlife images. He also served in Africa on an LDS Church mission, and this too became a major theme in his oeuvre. His work is easily recognized from his detailed but brushy and colorful style. He has won many statewide awards including the Dixie Invitational purchase prize in 2011 and regularly exhibits in the SMA Spring Salon.

**HANCOCK, Kaziah Mae** (Sunshine Hill, Kaibab Indian Reservation, AZ; 10 May 1948–living; Manti, UT) Education: Studied at SLCC under Ivan Douglas Jordan. Hancock was raised in Murray, Sandy, West Jordan, and Fredonia, AZ, and as a polygamous wife not far from Short Creek in northern Arizona. Her life of escape and redemption is inspirational and is known through her New York Times best-selling book, *Prisons of the Mind*

(1987, expanded edition 2021). She is a true born-again Christian with a gritty personality. She is also a realist figurative and portrait painter in oil using the brush and palette knife. Hancock lives on a goat farm outside Manti and is called "The Goat Woman." Hancock has dedicated her life to painting soldiers, police, and firefighters to "Honor the Honorable, to serve the few who serve the many." Thus far, from 2003 to today she has painted portraits of 2,375 of these heroes for their families. She has received the gold medal of merit from Veterans of Foreign Wars (2006); the Sword of Ignatius Loyola of St. Louis (2007); Utah Governor's award for art (2007); gold medal of honor—Daughters of the American Revolution (2008); George Washington Spirit award (2013). She was a guest speaker at the Air Force Academy in Colorado Springs, CO (Feb 2008) and at West Point, NY (11 Sep 2008).

**HAND, Louise** (Salt Lake City, UT; early twentieth century–deceased) From SLC, Hand was a watercolorist and oil painter of landscapes and exhibited locally as a talented amateur.

**HANDLEY, Michael Ryan** (Utah—twenty-first century; New York City, NY) Education: UofU, BFA in intermedia; Yale University, MFA. Handley is an installation, mixed media, performance, and environmentalist artist. UMOCA held a solo exhibition of his works titled *Sublimation*, in which he deals with the significance of water in Utah. This LDS artist also had a themed installation exhibition titled *Seeing Stones*, which included a piece *Hide to Kolob*. His decorated color-field paintings like *Wishing Hour* (2016) are highly pigmented latex and 24K gold paint. Handley now lives in NYC, Philadelphia, and Miami and regularly visits Utah.

**HANDRAHAN, George Willard** (Ogden, UT; 29 Nov 1949–living; Layton, UT) Education: Studied at WSU (1976) in illustration; studied with Farrell R. Collet and Richard Van Wagoner. Handrahan acknowledges LeConte Stewart, Maynard Dixon, and American Regionalists as artists who have profoundly influenced his work. This seems a fine point of reference in viewing the ongoing stream of landscapes, rural homes, and farm buildings coming from the brush of such a sensitive traditionalist artist. Handrahan captures those occurrences in nature where form, color, and light change persistently, while simultaneously instilling into each canvas a personal and emotional response. Like many exceptional artists, he interprets landscapes and scenes from a region that is, for him, familiar and deeply rooted. He has over the past decade experimented with original compositional orientations to add interest to his work. He has also been pushing color with careful gradients and doing more plein air in the National Parks. He has been a regular contributor to exhibitions in the SMA; Sonoma, CA; LDS Church International Exhibitions; and Spring City, UT. He has won over 200 major awards and his work has appeared in numerous books and magazines. He founded Apple Frame Gallery in Bountiful with Don Miskin in 1977 and worked there for twelve years. He has representation with David Ericson Gallery and Werner Weixler Gallery in SLC as well as Anthony's Antiques & Fine Art.



George Willard Handrahan, *Road to Spring City*, 2016. Oil on linen, 36 x 48 in. Courtesy of collection of Zions Bank.

**HANKS, Aaron** (Payson, UT; 26 Mar 1972–9 Nov 2018; St. George, UT) Hanks was raised in Mapleton and specialized in sculpture.

**HANKS, Kurt G.** (Provo, UT; 23 Sep 1947–living; St. George, UT) Education: BYU (1971), BFA. Hanks is noted as a book illustrator, industrial designer, and sculptor. He was appointed to the BYU faculty in 1974 where he taught for nearly a decade before establishing his firm, which specializes in information design, with over thirty books and sixty museums, theme parks, and visitors' centers to his credit.

**HANKS, Vaud Melvin** (Salem, UT; 4 Feb 1930–living; Salem, UT) Hanks met a multitude of artists through his father business, Imperial Paint Store and Framing in Provo. He created frames for Paul Salisbury. When Hanks started painting at age twelve, his father took note of his interest and hired Bessie Gourley of Salem, UT, to teach him, but much of his learning was self-taught. "He painted until he was sixteen, then sports and girls became more of an interest and he gave it

up. He was a butcher for a couple of decades in Salem. In 1986, he started painting again. Clella (Porter) Gustin helped him as well as a friend from Provo" (Salem Utah Heritage). He works in oil in the regional realist style creating mostly flowers and big wild animals. He is an amateur artist but continues to paint a couple of paintings a week and has given away about 600 of them.

**HANSEN, Adam Gregory** (Salt Lake City, UT; 6 Aug 1978–living; Salt Lake City, UT) Education: UofU (2005), BFA; studied with John Erickson and John O'Connell and then later with Jeff Hein Studio in SLC. Hansen is a naturalist academic-realist figurative and still-life painter. He has exhibited at SMA Spring Salon 2013 and 2017, both illustrated. He writes, "I paint tattoos and suburbia, cell phones and self-absorption; our society in this time, warts and all." This is his philosophy, but his art betrays dog portraits and middle America. He is the director of the Meyer Gallery in Park City, UT.

**HANSEN, Catherine "Katy" Hall** (Healdton, OK; 27 Nov 1917–23 July 2009; Cedar City, UT) Education: University of Oklahoma, BA in music. Hansen taught violin at Wasatch Academy in Mt. Pleasant for many years before retiring in St. George, where she became concert mistress of the Southwest Symphony. She was also a painter who worked in oil and watercolor to create both abstract and realistic landscapes and still life. She participated in the Utah Women Artists exhibition at the SMA in 1987.

**HANSEN, Christian Valdemar** (Denmark; 23 May 1870–25 Jun 1963; Provo, UT) Hansen emigrated with his parents from Denmark to Utah at the age of thirteen. An oil painter, he specialized in realist seascapes (his best work) as well as landscape and religious themes. He worked as a commercial artist and created scenery paintings for local stage plays and also did several portraits of Native Americans in the area. He is the father of Omar Moroni Hansen, a landscape painter.



Randall Bruce Lake, *Another Day*, 1996. Oil on canvas, 39 x 25 in. Courtesy of private collection.

book *Our Inland Sea* is perhaps one of the more poetic of the fourteen books he wrote. When he was left alone on the island, in the middle of the Great Salt Lake, he wrote, "No sooner had the sail of the departing yacht disappeared below the watery horizon . . . than I realized at once . . . the

desolation of the savage poem around me." In all, Lambourne listed 610 easel paintings by the end of the century.

**LAMBROS, Rita Kalognomova** (Valparaiso, IN; 30 Mar 1951–living; Salt Lake City, UT)

Education: University of Michigan (1984), BFA; University of Iowa (1995), MFA in printmaking. Lambros is a painter and draftsman of expressionistic figures. Her print *Afternoon Meditation* (1987) is in the graduate archive at the University of Iowa. She exhibited at Chase Gallery in SLC in 1994.

**LAMBSON, John Bonner** (Circleville, UT; 15 Mar 1896–3 Mar 1973; Fort Bragg, CA) Education: Studied at University of West Virginia and the University of California; UofU, BA and MA. From Salt Lake City, Lambson figured positively and often in Salt Lake City newspapers, frequently connected to his hobby of model making and his work as an educator and physical education instructor for Salt Lake School District (Horace Mann Junior High), where he retired after teaching math and art for thirty-five years. It was noted that he and Cornelius Salisbury painted scenery for West High. By 1947 his work in transparent watercolor was being noticed, as were his exhibitions. He studied with Joseph Alma Freestone Everett in the first half of the twentieth century.

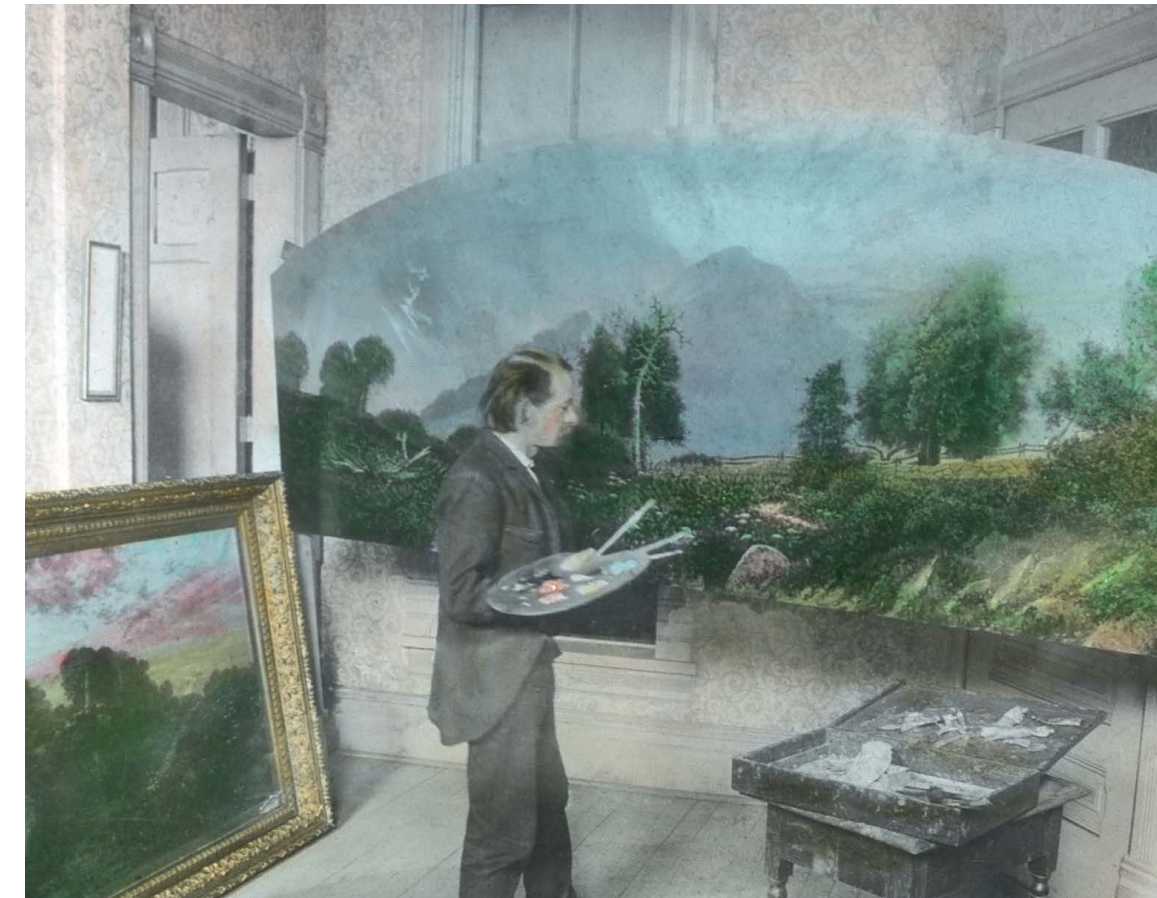
**LAMBSON, Leslie Lavon (Les)** (Big Lost River Valley, ID; 14 Jun 1921–13 May 1995; Visalia, CA) Education: Idaho State College (1950), BA; USU (1957), MA in fine art and art education. Lambson's nonobjective oils were handled by Tivoli Gallery at one time.

**LAMDENBERGER, Gwen** (Active in the 1950s) Education: Studied at the UofU. Lamdenberger's favored technique was oil painting. Active in the 1950s, she exhibited her still-life paintings in the Salt Lake area.

**LAMPLUGH, (Ryan) Weston** (31 Mar 1981–living; Orem, UT) Education: UVU (2003), AS in art and visual communication; BYU (2007), BS in civil engineering; Virginia Polytechnic Institute (2012), MA in architecture. Lamplugh works for an architectural firm in Salt Lake City. He paints numerous figurative and religious works in an illustrative manner.

**LANCASTER, Zane** (Evanston, WY; 1979–living; Salt Lake City, UT) Education: Milwaukee Institute of Art and Design (2003), BFA; UofU (2008), MFA, receiving an Alvin Gittins Figurative Painting fellowship in 2007. Lancaster usually employs encaustic and egg tempera to express himself. His art has a nihilistic social and political satirical bent, à la Ivan Albright or Weimar Republic. Pig-like bulbous figures with stick legs, often vomiting, prevail in his work. He writes, "The teeth and the ties are emphasized as symbols of 'well dressed aggression.'" His later style has matured in its parodies and figures are hardly dressed at all but are just as sick as society's malaise. Lancaster currently teaches drawing at the UofU and is represented by A Gallery in SLC.

**LANDVATTER, Chuck** (Salt Lake City, UT–living; Salt Lake City, UT) Education: UofU (2008), BS in interpersonal communications; USU (2013), MFA in drawing and painting. Upon graduation, Landvatter taught as adjunct professor at USU for two years, and one year at WSU before moving to his current appointment at Southern Arkansas University. At SAU he teaches primarily foundations, but also intermediate and advanced courses



Alfred William Lambourne, painting *Adam-ondi-Ahman*, c.1870s. Courtesy of Ron Fox.

as an assistant professor of art and design. Landvatter's work is informed by his experiences as an LDS artist growing up in the Intermountain West, primarily involves the figure, and is executed with a hybrid approach involving traditional techniques, contemporary design, illustration, and graffiti.

**LANDVATTER, Toni Laura** (Salt Lake City, UT; 3 Dec 1945–living; Sugar House, UT) Education: Famous Artists School correspondence course, Minneapolis; studied with Sam Collett and recently Kamille Correy. Landvatter is an academic-realist of floral and figurative subjects in watercolor and oil. She is basically self-taught and her work attempts to establish a mood or feeling of a gentler time or age. She is working to create a looser style in her watercolor and oil works.

**LANE, Remington W.** (Sept 1869–active in the 1890s) A painter and an illustrator, this itinerant artist was active in Utah and Colorado around 1893. Illustrations by Lane appeared in an article titled "An Artist in the San Juan Country," where he illustrated the famous "Hole in the Rock Story," writing, "I cannot imagine a finer example of Mormon enterprise than these two hundred people, with their wealth of cattle and horses, leaving good homes, and facing the dangers and hardships of an unknown country" (Remington W. Lane, *Harpers Weekly*, 9 December 1893).

**LANEGAN, Jason Alan** (Colville, WA; 16 Sep 1972–living; Spanish Fork, UT) Education: BYU–I, AA in visual art; Northern Arizona University (1999), BFA; Eastern Washington University, (2000), BA in art education; BYU (2004), MFA in sculpture. Lanegan creates postmodern vignette, landscape, collage and objects works. He was a

professor of sculpture and a museum director at Northern Arizona University. He is the director of BYU Gallery 303 HFAC and is an assistant professor of art and design at UVU. He has been a juried participant in the SMA Salons 2002; 2015; 2016; 2017 with *Barn Relics* (2017); and 2018 for *Lifeline* (2017), honorable mention, illustrated.

**LANG, Daniel S.** (Tulsa, OK; 17 Mar 1935–16 Apr 2013; New York City, NY) Education: Northwestern University; University of Tulsa, BFA; University of Iowa (1959), MFA. An oil painter, etcher, and lithographer of haunting landscape images, tonal by inclination, Lang was an adjunct professor at the UofU, visiting the state to paint and teach a number of times. At the University of Tulsa, Lang studied with Alexander Hogue and at University of Iowa with the great Mauricio Lasansky. Lang creations are owned by the MOMA in New York City, the Art Institute of Chicago, the Library of Congress in Washington, DC, the Nelson Atkins Museum of Fine Art in Kansas City, the Boston Public Library, and numerous other collections, both public and private. In Utah, his art has been shown at the UofU and is handled by Salt Lake City's Philips Gallery.

**LANG, Mary Len** (27 Nov 1933–living; Salt Lake City, UT) This oil painter and sculptor of animals exhibited at the SMA Spring Salon in 1982.

**LANGE, Dorothea (born Dorothea Margareta Nutzhorn)** (Hoboken, NJ; 26 May 1895–11 Oct 1965; San Francisco, CA) From New York City, Lange traveled the country using her great talents to distill not only the presence of humanity on the land and in the city but also the very core of the human condition in uniquely penetrating portrait-figure studies. She

is most famous for her Farm Security Administration (FSA) Depression Era photography and her image of *Migrant Mother* (1936). She was married to painter Maynard Dixon from 1920 to 1935 and Lange visited southern Utah a number of times, most notably the entire summer of 1933 when she and Dixon lived in the Zion region, he painting and she taking photographs. In 1953, she returned to the same area with Ansel Adams to spend three weeks documenting the people and land around Toquerville, Gunlock, and St. George. The result of this trip was thousands of photographs distilled into a photo essay appearing in a *LIFE* magazine article titled *Three Mormon Towns* (6 Sep 1954). In 2011, the collection was revived and parts of it were exhibited at BYU MOA under the title *Dorothea Lange's Three Mormon Towns*.

**LANGLEY, Erica Schnirel** (24 Sept 1963–living; Salt Lake City, UT) Education: Studied at SLCC. The third member of the Schnirel family of artists, Erica is a mixed-media artist and the daughter of Jim Schnirel and a sister of Ben Schnirel. In 1995, Erica owned and operated Fertile Ground, a New Age store in SLC.

**LAPINE, Julia** (–living; Salt Lake City) Education: UofU, BA. A talented graphic designer, Lapine co-owned and operated a gallery with Traci O'Very, another professional who was also a UofU graphic-design graduate.

**LAPLANTE, Charles** (Sèvres, France; 14 Sep 1837–16 Jun 1903; Sèvres, France) A talented wood engraver and illustrator from France, Laplante became one of Gustave Dore's engravers. He was a pupil of Fagnion and worked for magazines and did book illustrations. He toured Utah in the 1860s and the CHM records suggest he may have done "one or more engravings" of the temple granite quarry. Laplante did the engraving of Jules Lavee's nineteenth-century Native American, including the Yute. He was well known in Europe.

**LARA, Fernando** (Active in the 1880s) An account from the *Desert News* places Lara in Utah in 1882 and reports that he is a native of Mexico City, and that he was a schoolteacher and a journalist. Further reports in 1886 suggest that this itinerant artist's association with the old Brigham Young Academy (BYU) in Provo was at a period of time when he created a crayon portrait of Francis Platt.

**LARSEN, Adam Ned** (27 Aug 1971–living; Ephraim, UT) Education: WSU, (1994), BFA with 2D emphasis; Wichita State (1998), MFA in printmaking. Larsen had an exhibition at the SLAC's Art Barn Park Gallery. Then, according to a 1997 summer issue of *City Arts*, "As the grandson of two World War veterans, native Utahn Adam Larsen has created a body of work which has, he says, 'evolved into a belligerent, satirical expression of the dawn of the nuclear age and its subsequent perversion. . . . The blue tint of these images' creates the desired effect: a representation of nuclear winter . . . they become a satirical snapshot never before viewed in a history book." Adam Larsen was a recipient of Wichita State University's Clayton Staples scholarship; he has also received visual arts grants from the National Endowment for the Arts and the Utah Arts Council. Since then he has become a tenured professor of art at Snow

wildlife and animal subjects in transparent watercolor. She is also a book illustrator. She has actively exhibited in Utah County and won a number of awards at local fairs and festivals.

**OLDRIGHT, Alice Leo** (Greensboro, NC; 31 Aug 1866–20 Aug 1955; Salt Lake City, UT) Oldright exhibited her work in local shows in the 1930s. She was also an art teacher and a poet.

**OLDROYD, Hannah Reynolds** (Springville, UT; 30 May 1910–4 May 2004; Provo, UT) Education: Studied at BYU in music, art, and drama. Oldroyd was an oil and watercolor painter of landscapes, florals, and designs. She was a very active member of the arts community serving as director of the Utah State American Artist and Professional League, fine arts director of the Utah County Fair Board, and was a member of the Provo Arts Board and other arts organizations.

**OLIEKAN, Herman** (Utrecht, Netherlands; 30 Nov 1916–25 Apr 2009; Salt Lake City, UT) Education: Studied under Cornelius Salisbury at West High School; studied at the Art Barn. This watercolorist and oil painter was a resident of Utah from 1928 until his death in 2009. He specialized in regional realist landscape and figure subjects. Serving in the Pacific theater during WWII, he produced a number of drawings, watercolors, and pastels of soldiers and battle scenes while convalescing in a South Pacific hospital and after. These works on paper were illustrated in the *Salt Lake Tribune* in 1943 and later exhibited, along with some oils, in 1946 in SLC. In 1954, he painted a mural in his spare time for a SLC ward house titled *Jesus Blessing the Children*. He was an exhibitor in SLC and Utah County for decades.

**OLPIN, (Ethel) Lucille Harman** (Salt Lake City, UT; 4 Aug 1909–14 Oct 1990; Salt Lake City, UT) Education: Studied at the UofU; BYU; LDS College of Nursing. Olpin was a professional figure, portrait, landscape/seascape painter in oils and pastels, as well as an accomplished professional landscape designer-gardener, and a long-time resident of Palo Alto, CA. Today, many of her richly painted realist works grace the homes of various Northern California residents, and her landscape designs can still be seen throughout the Menlo Park-Atherton area of the San Francisco Peninsula. As a painter she was a member of the Society of Western Artists and a longtime student, friend, and associate of the portraitist Thomas Leighton of San Francisco. Lucille Olpin was originally from SLC and, for the last ten years of her life, was a resident of that community again. She grew to maturity in American Fork; attended both the UofU and BYU; and was a registered nurse at LDS Hospital (nursing supervisor) in SLC and Palo Alto Hospital in California.

**OLPIN, Robert “Bob” Spencer** (Palo Alto, CA; 30 Aug 1940–5 Nov 2005; interred Murray, UT) Education: UofU (1963), BS; Boston University (1965), MA and (1971) PhD. Olpin was an art historian who has been called the “Father of Utah Art History” for the impact his scholarship has had on the field. He became known for his research accomplishments in the area of nineteenth- and early twentieth-century American and regional art. He was the author of the original *Dictionary of Utah Artists* (1980), as well as *Utah Art* (Swanson, Olpin, Seifrit, 1991), *Artists of Utah* (Olpin, Seifrit,

Swanson, 1999), *Utah Art, Utah Artists* (Swanson, Olpin, Poulton, Rogers 2001), and *Painters of the Wasatch* (Olpin, Orton, Rugh, 2005). He was a jovial man who took great interest in his friends and students. Olpin also had an extremely popular art course on KUED in the 1990s. In 1967, Olpin joined the Department of Art at the UofU and taught there as a professor of art history for thirty-eight years. He served as chair of the art history department twice, and as dean of the College of Fine Arts from 1987 to 1997. He was a codirector of the Utah Fine Arts Institute, and president of Associated Art Historians, Inc. He was also a draftsman. Photographic reproductions of drawings done by Olpin for his 1973 *Mainstreams/Reflections* exhibition are on permanent view in the halls of the Graduate School of Architecture at the UofU.

**OLPIN (Thompson), Sherry Lynn** (Ely, NV; 4 May 1941–19 Oct 2004; Seattle, WA) Education: BYU, BA. Thompson was an artist, illustrator, ceramicist, and graphic designer who lived in SLC and St. George. In the 1960s she did artwork for SLC advertising agencies, before starting Thompson Graphic Design in 1965 with her husband. In 1973, she created S. Thompson Advertising Agency and did illustrations for the LDS Church, among other clients, and illustrated books. She served as president of the Art Directors Club of SLC, and then in 1999 she started S Gallery in St. George, which featured her art and other local artists. She produced acrylic paintings, ceramics, “wall art” pottery, and fine art furniture.

**OLSEN, Christian Martinus “C. M.”** (Oslo, Norway; 6 Aug 1858–10 Feb 1942; Salt Lake City, UT) C. M. Olsen was the painter of the ceiling mural—including portraits of Joseph and Hyrum Smith, Brigham Young, Wilford Woodruff, and John Taylor—of the Summit Stake Tabernacle. Dedicated in 1899, the tabernacle building was razed in March 1971 to significant rancor, and is still a greatly lamented pioneer structure once located in nearby Coalville (See Hoyt, Samuel P.). Fortunately, Olsen’s paintings were preserved. He may also have been the artist named “Olson” who was commissioned to paint the decorative wall painting in the Samuel P. Hoyt house (1863) in Hoytsville.

**OLSEN, Dan Cram** (6 Jun 1950–living; Heriman, UT) Education: BYU (1975), BFA in composite art education; USU in painting and drawing, and education (1977–1985); UofU (1987), MFA in studio art. Olsen was an illustrator who quit to become an art teacher. He has taught art in Utah public and charter schools and alternative education centers, as well as international schools in Germany, Safat Kuwait, and Belgium. Olsen continues to actively produce fine paintings, drawings, sculpture, and collage of powerfully expressionist figurative works. Olsen chooses to use materials that are “honest, pure, raw, used, have a history.” His “love affair with the fluid and gestured line,” is very apparent in his work (“Home as Gallery” catalog, 2010).

**OLSEN, Donald “Don” Penrod** (Provo, UT; 3 Dec 1910–8 Jun 1983; Midvale, UT) Education: BYU (1935), BS in music; studied art at the UofU (1950); studied with Hans Hofmann at Provincetown, MA (1954). Olsen was a violinist for Utah Symphony, until a repetitive injury

from performing ended his musical career and he turned to his other passion, painting. Olsen was a powerful and sensitive painter (oil and acrylics) who worked in a nonrepresentational abstract-expressionist and minimalist style. According to the SMA, he is considered the most significant of the “second generation” of Utah modernists. Olsen taught at various institutions including Branch Agricultural College (SUU) and Jordan High School (1941–1976). He began by teaching art and orchestra, and then exclusively art from 1954 onwards. He also became an instructor at the Art Barn, SLC, in the late 1950s. Greatly influenced by Hans Hofmann and the contemporary art scene that he observed on his frequent trips to New York, he became an abstract painter of great depth.

In 1953, Olsen won first place and purchase prize at the Utah State Fair for his cubist *Abstraction #4* (o/c, State of Utah Alice Art Collection). He then explored painterly expressionism as seen in his explosive and emotional work *Composition #1* (1963, o/c, SMA), and eventually evolved toward a hard-edge geometric minimalist style for which he may even be better known today. Examples of which are his boldly colored *Chelsea VI* (1980, a/c, SMA) and *Summer 82* (1982, a/c, UMFA). Olsen shared with Doug Snow and Lee Deffebach a dominance of the local scene in terms of powerful directions away from traditional realistic formulations. In the artist’s own words, “Painting is not an illusion. A painting can only be itself; it does not simulate, borrow from, or pretend to be anything outside itself. It is a real thing and its reality lies in being itself. A painting reveals the internal expression of the artist and has nothing to do with observation of visual facts.”

**OLSEN, Gregory “Greg” K.** (Idaho Falls, ID; 25 Sep 1958– living; Provo, UT) Education: Studied at USU in illustration. Olsen is a talented classical-academic realist oil painter, and artist-illustrator. He specializes in figurative, narrative themes, especially Biblical subjects of the Savior. He also does Western and domestic genre and themes of childhood that are imbued with whimsy and nostalgia such as his colorful *Kite Flying: Portraits of Britton Roney and Nate Olsen* (1993) in the SMA collection. The artist explains, “From an early age I have always been fascinated by paintings that create mood, emotion, and atmosphere—especially those paintings that lift me and transport me to some far-off place. These are the elements I strive to create in my paintings. My paintings in many ways record what is most important to me: my feelings and experiences with family and friends along with the spiritual aspects of my life. My hope is that in these images you will find something familiar, something which will resonate and remind you of what is important in your own life” (artist’s website). Olsen has had a very successful career in the print market, through which many of his Christian narrative paintings have become well known internationally.

**OLSEN, Harold Demont** (Salt Lake City, UT; 13 Aug 1928–19 Jan 2020; Cottonwood Heights, UT) Education: Jordan High School under Donald P. Olsen; studied art under Max Blain, J. H. Stansfield, and Aldro Hibbard; studied art at the UofU under LeConte Stewart and others, while studying dentistry. Olsen was a talented landscape painter in watercolor and oil who began painting at the age of six, and he was an active exhibitor in



Donald Penrod Olsen, *Spring Street*, 1978. Oil on canvas, 96 x 67 in. Courtesy of Donna L. and James L. Poulton collection.

SLC from the age of twenty. He was an influential force in Utah, being an art teacher who taught art at the McCune School, UofU, and SLAC (Art Barn) in addition to other settings. His work was handled by Tivoli Gallery and Voris galleries in SLC.

**OLSEN, Lawrence “Reed”** (Spanish Fork, UT; 31 Aug 1939–5 Sep 2012; Kanab, UT) Education: Studied art at USU; BYU, BA in art. Reed Olsen was a watercolor and oil painter of landscape and other subjects. Following graduation from BYU he worked as an industrial artist for eight years before becoming an employee of the Bureau of Reclamation. There he used his graphic design skills and also illustrated a children’s coloring book on water conservation. He also resided in Jackson Hole, WY.

**OLSEN WALKER, Patrina “Rena” H.** (Salt Lake City, UT; 22 Apr 1890–10 Jan 1958; Salt Lake City, UT) Education: Graduate of LDS University (1910); studied at the School of the

Art Institute of Chicago majoring in life studies under Allen E. Philbrick and Dudley Watson; summer study at UC, Berkeley under Walter Barron Currier (1914); summer studies in California with Rudolph Schaeffer (1923, 1928). Rena Olsen (later Walker) was a designer, art educator, and landscape painter in watercolor. She was appreciated for the effectiveness of her designs within local artistic circles in the early twentieth century, and by mid-century, she became one of Utah’s better-known women artists of an older generation. She was a close friend of Rose Howard and they often sketched together. In 1928 they had a joint exhibition at Newhouse Hotel, SLC. Olsen continued to exhibit in SLC in group and solo shows, and her watercolors were often illustrated in *the Salt Lake Tribune*. Additionally, Olsen taught art and design in Brigham City and then at East High School in SLC from 1919 to until her retirement in 1953. In 1945, she married and became Rena Olsen Walker, but was principally known throughout her career as Olsen. Her watercolor

*The Lily Pond* (1927) is in the State of Utah Alice Art Collection.

**OLSEN (Hickman), Thera Lou** (Manti, UT; 23 Aug 1900–28 Nov 1979; Manti, UT) Education: Studied art at BYU. Olsen was a landscape painter in oil and watercolor. In 1929, she won the Stephen L. Chipman medal, which was given annually to the BYU student who painted the best canvas of Mt. Timpanogos. That same year she won a gold medal in the student exhibit at the Utah State Fair. She accompanied B. F. Larsen on a tour of church history sites in 1936 and painted *Carthage Jail*. She was an active local exhibitor in the 1930s and 1940s. She married in 1940 and took the last name of Hickman.

**OLSON, Curtis Ryan** (Missoula, MT; 16 Feb 1961–living; Park City, UT) Education: University of North Carolina–Charlotte, BS in architecture; studied fine arts and graphic design at the University of Maryland–College Park and at UC, Berkeley. Olson produces aesthetically beautiful geo-impressionist mixed-media works on wood panel that also have a graphic sense to them. According to the artist, “As a former architect, [I create works that] embody a built object aesthetic. I’m interested in creating powerful objects that have physicality and significance. Simultaneously, surface expression is deeply important. Surfaces are infused with meaning and developed through meticulous, labor-intensive processes and spontaneous interactions with color and texture. These artworks are not mere abstractions, but are maps born from my interests and passions. Dualities abound in my work. One overriding aesthetic is best embodied in the Japanese concept of wabi-sabi, or the beauty and authenticity of imperfection and earthiness” (artist’s website). His *Aerial Survey #11* (2019, mm) was exhibited in the 2019 SMA Spring Salon, illustrated. He has also lived in Jackson Hole, WY, and El Cerrito, CA.

**OLSON, Ellis Alexander** (Billings, MT; 11 Jul 1939–living; Nampa, ID) A former Sandy and Salt Lake City resident, Olson is a realist wood carving sculptor of wildlife and Santa figures.

**OLSON, Gerald “Jerry” Poulton** (Salt Lake City, UT; 19 Nov 1926–11 Oct 2006; St. George, UT) Education: Studied at Photo Tech Institute in SLC; UofU (1954), BA in commercial art; BYU (1958), MA. Olson served in the navy during WWII as a photographer. He taught at Helper Jr. High School, Weber High School in Ogden, and then at Dixie State College (DSU) in art (1960–1987), until his retirement and Del Parson took his place. Olson taught night classes another twelve years. For years Olson organized a statewide annual show (Dixie Invitational) single-handedly. He was a beloved professor and fine artist of watercolor and oil doing mostly landscapes of southern Utah.

**OLSON, James Forest** (8 Jun 1931–living; Salt Lake City, UT) Olson is a machine designer and mechanical engineer who is also a self-taught oil and acrylic painter and pencil artist of landscape, wildlife, still life, and historical buildings. He has exhibited in various SLC galleries and has won honors in local county fairs. One example of his work is *Farewell to My Lady* depicting the Old Saltair pavilion.



# S

**SADLER, Brooke Elaine** (9 Jul 1985–living; Sandy, UT) Education: BYU, BFA in illustration; Jeff Hein Art Academy, SLC (2007). Sadler paints in oil and draws with Nupastel the figure in a classical realist manner.

**SAFRA, Martha Fishler** (Salt Lake City, UT; 28 Sep 1947–living; San Carlos, CA) Education: UofU; Rudolph Schaeffer School of Design, San Francisco. A landscape, still life, and figurative oil painter, Safra returned to oil painting after a successful career in design. She favors a color-impressionist style but also pursues abstract-expressionism in her nonrepresentational canvases.

**SAGE, Dina Michael** (Waynesburg, PA; 29 Sep 1950–living; Park City, UT) Education: Studied at Cooper Union; Texas Woman's University. Raised in New York State, Sage cites the influence of Sir Lawrence Alma-Tadema on her work. Sage paints portraits and figures in an abstracted manner.

**SAINT-THOMAS, Diane Pederson** (Salt Lake City, UT; 14 Mar 1933–21 May 1997; Salt Lake City, UT) Education: UofU (1955), BA in sculpture under Avarad Fairbanks. Saint-Thomas was a writer, sculptor, and painter who often represented the female form in a pointillist style. She also collaborated with her husband, Gregory Saint-Thomas, in sculpture. She exhibited her works in a few family group exhibitions in Holland at the Franse Molen and in Salt Lake at the 1991 Art-Escape event.

**SAINT-THOMAS, Gregory John** (Salt Lake City, UT; 9 Apr 1935–14 Oct 1996; Salt Lake City, UT) Education: UofU (1960), BA; studied sculpture under Avarad Fairbanks; trained as a concert pianist at Conservatoire National de Paris (1955). Saint-Thomas was a sculptor, oil painter, noted jeweler and gold and silversmith. He spent two decades of his career in Europe, mostly in Paris, Madrid, and finally in the Netherlands where

he became crown jeweler to Queen Juliana. His large rings and necklaces crafted from 18-karat gold were very sculptural in nature and have been called wearable art or sculptured jewels. Saint-Thomas exhibited extensively in Europe before returning to SLC in late 1975. His sculptures and paintings focused almost entirely on the human form. He painted the nude on a heroic scale, employing symbolism and an unusual color palette. In his later green-and-red nude series, the artist painted women in hues of green representing fertility and creativity and men in shades of red symbolizing virility and strength. Saint-Thomas was also well-known as a concert pianist. He was married to artist Diane Pederson Saint-Thomas.

**SAINT-THOMAS, Stephanie** (Madrid, Spain; 12 Jun 1961–living; Salt Lake City, UT) Education: Studied at the UofU in theater. Saint-Thomas is a mixed-media painter and producer of hand-painted jewelry. Her wearable art of miniature lacquered paintings was represented by Saks Fifth Avenue in the 1980s. For the past two decades, Saint-Thomas has focused on large paintings of nature themes (especially trees) created with her unique mixed-media technique of layering acrylic paint, silver and gold leaf, and resin. The artist exhibits her whimsical work at art festivals and art centers, particularly in the West, and has received numerous awards including best in show at the 2018 Utah Arts Festival and people's choice award at the 2019 Scottsdale Arts Festival. She is the daughter of artists Gregory and Diane Saint-Thomas.

**SAKIEVICH, Peter Andrew** (Oceanside, CA; 2 May 1978–living; Spanish Fork, UT/Sarasota, FL) Education: BYU (2004), BFA in illustration; Jeffrey Hein's School of Art (2004–06); New York Academy of Art (2010), MFA in painting. Sakievich is a realistic oil painter and draftsman of figurative, still life, landscape, religious, and imaginative animal genres. His most notable is his intensely

powerful *For God Is a Consuming Fire, Heb 12:24* (oil). The artist explains that the "major themes in my art correlate with the application of memory and imagination to observation and personal experience. I spend a lot of time in nature sketching and painting and then using those as references to amplify my memory of my experiences in the place. I also try to input the qualitative and tactile experience of the materials and atmosphere present as a means of conveying those experiences to the viewer. Attached to this is an appreciation for the decay and change evident in nature as well as in the fading of my own memories." Sakievich has taught art at numerous universities including UVU, BYU, Savannah College of Art and Design in Hong Kong, Pennsylvania College of Art and Design, and Kutztown University. Currently, he teaches courses in perspective and figure drawing at the Ringling College of Art and Design in Sarasota, FL.

**SAKIZZIE, Frederick Marvin** (Ismay, UT; 13 Oct 1961–living; Blanding, UT) Education: Studied at USU Eastern–San Juan; Colorado Mountain College, studying pencil drawing with Ruth Mollman; Sedona Sculpture Works, AZ, internship. Sakizzie is a Navajo draftsman (pencil, pen-and-ink), painter versed in acrylics and watercolor, and sculptor.

**SALISBURY, Brian Vincent** (Provo, UT; 25 Apr 1964–living; Bountiful, UT) Education: ASU (1992), BS in interactive computer graphics; University of Central Florida (2009), MFA in studio art and the computer. Salisbury specializes in character and creature art, realistic, fantasy, and stylized in the mediums of drawing, digital sculpture and painting, technical art, and computer animation. His work can be seen in feature films such as *Antz* (1998) and video games including *Monsters, Inc.* (2001). After fifteen years of work at computer graphics and game studios as a lead character artist, Salisbury turned to art education. He began his teaching career as the art track director at the University of Central Florida's Florida Interactive Entertainment Academy graduate game development program (2005–2015). He is currently an associate professor of entertainment arts and engineering at the UofU. He is the grandson of Paul Salisbury.

**SALISBURY, Cornelius** (Richfield, UT; 30 Dec 1882–9 Oct 1970; Salt Lake City, UT) Education: Studied with John F. Carlson (1904); UofU (1905); BYU (1907–8) under E. H. Eastmond, O. D. Campbell, and B. F. Larsen; Art Students League of New York under William Dufner; Pratt Institute in New York (1908–10); the Corcoran Gallery in Washington, DC (1916–18); Broadmoor Art Academy in Colorado Springs (1927). Salisbury was a prominent SLC oil painter and art educator who is remembered for his Wasatch mountainscapes, sagebrush landscapes, and Old West genre paintings. He painted for the old Salt Lake Theatre and performed as an actor there as well. After the theater was torn down in 1928, Salisbury painted *Curtain Time—Salt Lake Theatre* (SMA). With its mixed expression of the theater's warmth of life set against a cold winter night of long ago, the painting best memorializes the lost and irreplaceable Utah landmark. His artwork won frequently at the State Fair and Institute annuals. Salisbury taught at BYU (1907–8), Lewis Junior High in Ogden (1920–24), Jordan Junior High (1925–27),



Cornelius Salisbury, *Night Prowler*, 1941. Oil on board, 23 1/2 x 32 3/4 in. University of Utah Collection from the Permanent Collection of the Utah Museum of Fine Arts. UMFAX.005

Paul Salisbury, *Navajo Goat Herder*, c. 1960. Oil on canvas, 30 x 36 in. Courtesy of Brigham Young University Museum of Art. Gift of J. Rulon and Fern Morgan, 1970.

Division of Continuing Education at the UofU as well. Passing on his creative passion to the next generation, Dennis Smith is the father of kinetic assemblage sculptor, Andrew Smith. In 2003, father and son mounted an exhibition at BYU MOA titled *Poetic Kinetics: Installation Art by Dennis and Andrew Smith*.

**SMITH, Earl** (Active in the 1930s) Smith was a SLC painter in oil, mostly of landscapes. He exhibited in the 1932 SMA Spring Salon.

**SMITH, Eleanor** (Active in the 1980s) According to the *DUA* (1980), Eleanor Smith was “a present-day Utah watercolorist and member of the UWS.”

**SMITH, Evan Anthony** (Salt Lake City, UT; Nov 1965–living; Salt Lake City, UT) Education: UofU (1988), BFA. A printmaker and oil painter of still life and suburban scenes, Smith is the art department chair at SLC’s West High School. In 2019, he mounted an exhibition titled *3SMITHS* at The Alice Gallery, SLC, with his father, the noted artist Tony (Frank Anthony) Smith, and his brother Willie. Evan Smith is represented by Phillips Gallery, SLC.

**SMITH, Florence Grant** (Salt Lake City, UT; 7 Feb 1883–6 Mar 1977; Salt Lake City, UT) Education: Studied under John Hafen at age twelve; New York Institute of Art. Smith was an oil painter, watercolorist (transparent medium), and printmaker (block prints) who specialized in landscape and floral themes, especially sego lilies. She exhibited her works locally, especially at the Lion House in SLC, and sold at Alice Merrill Horne’s Tiffin Gallery in ZCMI. She is the sister of artist Rachel Grant Taylor and the daughter of LDS Church president Heber J. Grant.

**SMITH, Florence M.** (1872–deceased) In the fairs of 1888–89, Miss Smith’s oil paintings were noticed politely, and in the latter year, she won a silver medal for the best painting by someone under eighteen years of age.

**SMITH, Frank Anthony “Tony”** (Salt Lake City, UT; 4 Aug 1939–living; Salt Lake City, UT) Education: UofU (1961), BFA and (1964), MFA. This painter was born, raised, educated, and continued most of his career in SLC. Nationally known for his intriguing acrylic paintings, he is generally considered to be one of the most imaginative abstract-illusionist artists in America. Part of his success derives from his innovative technique of stenciling, cutting, taping, and airbrushing, but there is something more magical about his method of laying images atop one another as in his trompe l’oeil *Casa de las Culebras* (*House of Snakes*) (1977, Smithsonian American Art Museum) and floral still life *The Garden of Good Fortune*. The artist himself states, “My illusionistic paintings are like dreams, just dreams.” Mystery and mood also pervade in his canvases of jarring juxtapositions as seen in *Cure* (1988, SMA) and *Legend* (1996, UMFA) or his mysteriously lit paintings of buildings and landscapes. Smith was a conceptual illustrator for special effects in *Star Wars: The Movie* (1977).

After a short time teaching at Wayne State University in Detroit, Smith joined the faculty of the UofU art department in 1966, a post he held for nearly forty years. In 1990, he was the recipient



Gary E. Smith, *Looking West*, date unknown. Oil on canvas, 40 x 48 in. Courtesy of the Artist.

of the Utah Division of Arts & Museums visual arts fellowship. When he retired from his professorship in 2001, Smith also retired from the business of painting and promoting himself in the art market. Instead he turned to the more quiet and personal art of drawing, sprinkled with a fair dose of humor and wit. His large, finely detailed colored drawing *The Big Tiny* (2016), teaming with life and activity, is an example of such works. This artist’s creations can be found at the Smithsonian American Art Museum, the Denver Art Museum, collections in Geneva (Switzerland), Paris, NYC, Utah (UMFA, State Collection, SMA) and elsewhere.

**SMITH, Gail Caumon** (San Mateo, CA; 22 Aug 1945–living; Highland, UT) Education: Studied at the California Art Institute at Agoura Hills, and in Utah with landscapist John Hughes. Smith is a plein air oil painter of colorful impressionist landscapes.

**SMITH, Gary Ernest** (Baker, OR; 29 Jun 1942–living; Highland, UT) Education: BYU (1980), BFA and (1984), MFA. Raised on a ranch in Oregon, Smith is a nationally recognized oil painter of rural Americana that arrests viewers with a sense of national memory distilled. In these works, cowboys and farmers with shadowed faces break from their labor to pose for the artist, and imposing barns proudly guard the farmlands. Smith’s lush field landscape series has propelled the artist to a position as one of America’s major landscape painters. Smith also tackles the canyons, mountains, and desert regions of the western landscape in a neo-regionalist style. His compositions seek to express the essence of the subject, but also pay powerful attention to mass, form, and

color. Smith says, “Large bold shapes with minimal detail, are the substance of my work. Most of the detailing in my pictures is ‘implied’ rather than painted” (SMA website).

More importantly, Smith’s works possess a deep spiritual profundity. In 1966, he cofounded the BYU-based Mormon Art and Belief Movement. This was, and continues in its numerous manifestations to be, the most significant art movement in the history of Utah art. Smith became one of the foremost artists specifically concerned with Christian/LDS Church themes. He works in enigmatic and expressive approaches rather than reinterpreting previous LDS illustrative visual prototypes. Instead of emphasizing the sweeter forms of idealization, Smith moves toward spatial, formal, and coloristic solutions tied to his understanding of the LDS faith. Smith also explores rural themes in bronze sculpture, as in *Farmer with Grain Sack* (1990, SMA). From 1968 to 1970, Smith served in the US Army as an illustrator, then returned to BYU where he continued his studies and taught part-time until 1984.

Smith was a cofounder of Alpine’s North Mountain Artists Cooperative, an organized community of artists who were active for close to a decade. While establishing his career in the early 1980s, Smith worked on various artistic projects including painting scenery on glass panes (matte painting) for the Utah film industry; painting large canvases of early Utah history for local businesses, and creating a new Red Ryder comic strip series. Since those early days, Smith has become an internationally recognized artist and award-winning exhibitor. In addition to his annual one-man shows at Overland Gallery from 1984 to 2015, Smith has participated in major solo and group

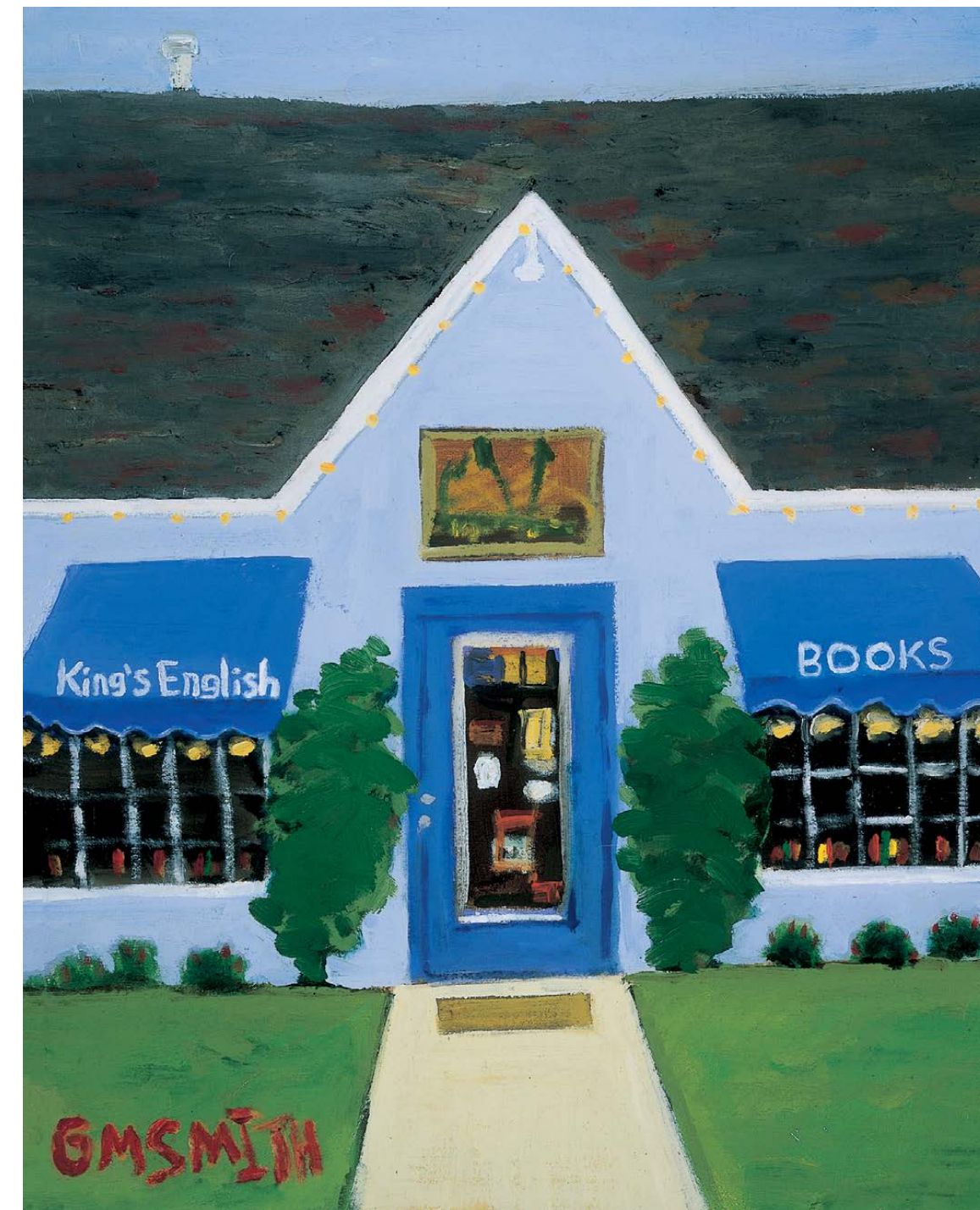
shows at the country’s foremost museums and galleries. His art has been featured in numerous publications, including the dedicated biography, *Holding Ground: The Art of Gary Ernest Smith* (1999), by Donald Hagerty. The artist’s work is represented in the collections of the SMA; BYU MOA; UMFA; State of Utah Alice Art Collection; Denver Art Museum; Bone Creek Museum of Agrarian Art, NE; Phoenix Art Museum; The Butler Institute of American Art, OH; and the Booth Western Art Museum, GA, among others. He is represented at Altamira Fine Art.

**SMITH, Gibbs Morgan** (Oakland, CA; 24 Jun 1940–28 Oct 2017; Ogden, UT) Education: UofU, BS and MS in history; graduate work at UC, Santa Barbara, in American cultural history and architecture. The movie rights for Gibbs’ master’s thesis on *Joe Hill*, the famous labor organizer, were purchased for \$12,000, producing the seed money that initially launched Gibbs Smith Publishing. A longtime Kaysville resident, Gibbs Smith was a publisher, writer, environmentalist (past president of Utah Sierra Club), and oil painter. In 1969, Gibbs and his wife, Catherine, launched the publishing company Peregrine Smith (now Gibbs Smith) in a one-room sculptor’s studio in Santa Barbara, CA. In 1972, they moved its operations to a working barn in Layton, UT. This publishing firm has long served the Utah art and education community and has become one of the leading publishers in America of highly illustrated books. Gibbs was inspired in his art from a young age watching his mother take painting lessons with LeConte Stewart, who became a friend and mentor to the young Smith. He was also taken under the wing of other prominent Utah painters—Randall Lake, Earl Jones, and Denis Phillips. While he received little formal training, Gibbs developed his own uniquely expressive style in paint. His stylized landscapes and urban imagery with bold saturated colors have a dreamlike quality of a personal kind. These include his paintings of city bookstores, which frequently appeared on the company catalog’s covers. His painting *Manhattan* (1998) is found in the SMA collection.

**SMITH, Jessie** (Active in the 1890s) Her still-life paintings were noticed politely in the 1899 fair, and she won a small prize for a study of roses.

**SMITH, Jill Saxton** (Provo, UT; Nov 1979–living; Salt Lake City, UT) Education: USU (2002), BFA; Emily Carr University (2020), MFA. Smith is an oil painter and printmaker of figurative work, textile conceptual sculpture, and multimedia works on paper. She has lived much of her career internationally in Egypt, Zimbabwe, and Guatemala. Her work has been exhibited on three continents, including at the National Gallery of Zimbabwe. Now returned to Utah, she exhibited at the Statewide Annual Utah in 2019 and 2020. Her drawing *Tiny Burning Crosses* (2018) is in the State of Utah Alice Art Collection and won a UDAM visual arts fellowship. She is the daughter of artist Jolene Saxton Bigham.

**SMITH, Joanne** (Salt Lake City, UT; 13 Nov 1945–living; Orem, UT) Education: Studied at the UofU; BYU. Smith is a two-dimensional multimedia artist who has worked many years as an art educator in Ohio and Utah. Smith taught art at Granite School District and Timpview High School, and in 2006 was named Utah Art Educator of the



Gibbs M. Smith, *Betsy's Bookstore*, 2004. Oil on linen, 16 x 20 in. Image courtesy of Gibbs Smith.

Year. As a studio artist she paints in acrylic and oil on hand-stitched fabric stretched over paper. Her subjects include still life, lunar imagery, and figures, and she frequently places realistic images in an unrealistic space. She also utilizes collage and painting over printed text. Smith has exhibited at the SMA.

**SMITH, John Christopher** (Drogheda, Ireland; 24 May 1891–12 Jun 1943; Los Angeles, CA) Education: Studied art with Robert Henri in NYC. This landscape and genre painter immigrated to the USA in 1901, eventually becoming a resident of Los Angeles. Many of his works were painted along the Northern California coast. He also visited Arizona and New Mexico where he painted depictions of Native American life. In the summer of 1928, he accompanied his friend Franz Bischoff to Zion National Park and painted there.

**SMITH, Joseph “Joel” Loraine** (Draper, UT; 10 Sep 1929–17 Aug 2017; Socorro, NM) Education: Studied at the Otis Art Institute (1948); BYU (1955), BS in art; UC, Berkeley (1957), MA; Western Illinois University (2003), MA. A Provo-raised oil, acrylic, and watercolor painter and printmaker, Smith developed an abstract, painterly style that won him numerous awards. His art can be found in many prominent museum collections. His pop art screen print *The Red Queen* (1967–68) can be found in the collection of the Tate Gallery, London, and his watercolor *Random Orange* (1986) is in the SMA collection. Between 1957 and 1996, Smith was an art professor at numerous universities including Western Illinois University in Macomb, IL. Following his retirement from teaching in 1996, Smith focused solely on his art.

**SMITH, LaWanna Smithies** (Long Beach, CA; 16 Dec 1942–living; Bountiful, UT) Education: