FRIENDS of *Great Salt Lake*

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Volume 27 Number 3 Spring 2020

September Hike on Antelope Island, acrylic on canvas
by Alejandro Pabon

The mission of FRIENDS of Great Salt Lake is to preserve and protect the Great Salt Lake ecosystem and to increase public awareness and appreciation of the lake through education, research, advocacy, and the arts.

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Executive Director's Message

Great Salt Lake in the Time of Godzilla

"It really does all start today."
–Jeff Denbleyker, Project Manager and Water Resources Engineer, Jacobs

March 22: It was time to take a break from Zoom meetings, conference calls, emails and other online work. Time to take a break from vacuuming behind all of these books on bookshelves and weeding files and newspaper clippings that have accumulated as a part of my Great Salt Lake work since FRIENDS was founded in 1994. It was time to retool my brain, get some fresh air and Vitamin D, so I could regain my center of gravity and find solace in this turmoil and uncertainty. It was time to check in with the birds at Farmington Bay Wildlife Management Area to lift my spirits, recognize my sense of hemispheric community and behold the seasonal dynamics that Great Salt Lake has to offer. And it was good.

Lots of other people had the same idea as they walked and biked along the road and explored some of the trails on the property. And although the Marsh Master was taking Sunday off, as far as the eye could see there was evidence on the landscape that the necessary work to eradicate invasive phragmites from this important habitat for millions of migratory birds was ongoing. Here at the Lake the clock is always ticking and the beat goes on. And for the birds, there's no question about where their center of gravity is for resting, staging and nesting. It's here at Great Salt Lake where all things matter for them. And it's here at Great Salt Lake where they need to be.

Which is why we need to take the long view of the current situation. While our consciousness and actions are heighted by the COVID-19 menace and we exercise thoughtful measures to improve our safety, Great Salt Lake's sustainability and valuable ecosystem services are always being challenged. Godzilla may be wreaking havoc on a global scale but it too shall meet its demise, and life and our natural systems as we knew them will still be there waiting for us to educate and advocate on their behalf. The ongoing work that's required to keep Great Salt Lake's sustainability on track is an important part of this unique continuum. So it's imperative that we stay focused there too.

One significant giant step forward occurred during the 2020 Utah Legislative Session with a Request for Appropriation of ongoing funding from the Sovereign Lands Restricted Account for a full time Great Salt Lake Coordinator within the Division of Forestry, Fire & State Lands (the Division). The Division in the Department of Natural Resources has jurisdictional responsibility to manage *in-perpetuity* the bed of Great Salt Lake—a sovereign land—as a public trust resource for the people of Utah. But the Division is also responsible for forest health, responding to wild-land fires and managing other sovereign lands in Utah that include Bear Lake, Bear River, Utah Lake, Green River, Jordan River, portions of the Colorado River, sovereign lands within Canyonlands National Park, and other properties. Clearly the Division and Great Salt Lake needed more help.

The pressures on the Lake are continuing to intensify from the long-term downward trend in lake levels since statehood, impacts from climate change, and increasing population. Today, low water levels are presenting a challenge to wildlife, habitats, salinity, brine shrimp, air quality, unique and critical ecological conditions of the system, and the economic generators that contribute 7,000 jobs and $1.3B annually to Utah's GDP. These circumstances confirmed that this timely and positive funding support was welcome.

Thanks to a variety of Great Salt Lake champions and a letter signed by an extensive list of Great Salt Lake conservation interests and industries advocating for this position, it is now a reality. As Lake advocates, we emphasized the ever-changing demands and increasing threats to Great Salt Lake and the importance of ensuring that the Division has the necessary staff capacity to responsibly manage the Lake. This funding will enhance the Division's ability to make adept and long-term management decisions for the system while working with partners and other resources that include the Great Salt Lake Advisory Council. The Council works closely with the governor and the Department of Environmental Quality and Department of Natural Resources "on the sustainable use, protection, and development of the Lake." This synergy will help promote effective management of the Lake as a public trust for the people of Utah.

In brine we trust!

Another homerun during the session was the passage of *SB 26 – Water Banking Amendments* (Sen. Jani Iwamoto and Rep. Timothy Hawkes). As stated in a January 27, 2020 letter from the sponsors that was

sent to legislative colleagues urging their support of the bill, "SB 26 is in the best interest of the State and will help Utah prepare for a more secure tomorrow." And "it is one of the many tools that will be needed to address the complex realities of Utah's changing water conditions and increasing demands." This bill and the success of its passage is the culmination of three years of extensive due diligence by the Water Banking Working Group, a diverse group of the water user community, FRIENDS among them, and State partner agencies. This success gives Utah an opportunity to exercise a versatile water tool whose time has come for the 3rd driest state in the nation.

Water banking was identified in the *July 2017 Recommended State Water Strategy* presented to Governor Herbert to inform his 50-yr. state water plan. It was included as a potential water tool for agriculture to provide flexibility in water management in accordance with state water law. Simply put, water that might ordinarily be used for a 4th cutting of alfalfa could be made available through the bank for a fixed period of time, perhaps 1 or 2 years, at a fair market value for urban use and/or for the benefit of the environment and the protection of natural systems like in-stream flows, and even Great Salt Lake. The opportunity for the state to explore this measure more fully was supported during the 2019 Legislative Session with the passage of *SJR01–Joint Resolution Supporting the Study of Water Banking in Utah* (Sen. Jani Iwamoto and Rep. Stewart Barlow).

Coupled with the expectation that water banking legislation would be forthcoming during the 2020 General Session, this Senate Joint Resolution authorized a one-time appropriation of $400,000. This fund was earmarked to develop a state-wide water banking marketing strategy to study other banking models, engage stakeholders, build awareness and most importantly build confidence in the concept. The end goal would be to create the structure for voluntary local water banks designed by local water right holders to exercise water management flexibility. The appropriation was matched by a federal SmartWATER grant that enhanced that momentum. The outcome was *SB 26*.

Implementing the tenets of Voluntary, Temporary, and Local, three demonstration areas were identified where banking projects will be developed for 10 years. They will serve as models for lessons learned and ways to refine this tool for other local water users who want to consider banking. You can read more about this in our Spring 2019 newsletter—*Water Banking in Utah: Voluntary, Temporary, and Local* by Nathan Bracken.

Kudos to everyone who helped to move this important water tool forward as an alternative to just developing more water. Amen.

And in the "Three's a Charm" department, next November, Governor Herbert and the Legislature will be anticipating a report from the Department of Natural Resources and Department of Environmental Quality that relates to Great Salt Lake and water. This report will focus on "recommendations for policy and actionable solutions to avert economic, social, and environmental harm due to declining water levels at Great Salt Lake and its wetlands." The report is in response to *HCR 10- Concurrent Resolution to Address Declining Water Levels of the Great Salt Lake* (Rep. Timothy Hawkes and Sen. Scott Sandall). The House Concurrent Resolution passed unanimously during the 2019 session, was signed by the governor, and the legislation was encouraged by the Great Salt Lake Advisory Council.

In a letter sent to Governor Herbert in early 2019, the Council emphasized the necessity of taking action to protect existing water supplies to the Lake as well as finding ways to provide additional water to support its ecosystem services. One of the tools generated by the Council that will help inform the development of the report is a prioritized list of potential strategies identified in the Council study, *Evaluating Strategies for Great Salt Lake,* "to maintain and/or increase the surface elevation of the Lake." The list will evaluate "the feasibility, cost and the potential of each priority strategy to deliver water to the Lake." A multi-stakeholder steering committee that includes FRIENDS has been formed to assist the departments in developing the report.

With this briny brain trust, this mandate, and this momentum, we have an extraordinary opportunity to put our collective best foot forward on behalf of the sustainability of the Great Salt Lake ecosystem. And although we can't simply flip a switch to see positive results, we have the tools to drive effective planning and responsible investments to increase the assurance of keeping the Lake in a range that will satisfy most of its beneficial uses. With continued resilience of the Lake as our goal, it really does all start today.

In saline and optimism,

Lynn

Friends' Organizational Statement

Founded in 1994, FRIENDS of Great Salt Lake is a membership-based nonprofit 501c3 with the mission to preserve and protect Great Salt Lake ecosystems and increase public awareness and appreciation of the Lake through education, research, advocacy, and the arts. The long-term vision of FRIENDS is to achieve comprehensive watershed-based restoration and protection for the Great Salt Lake ecosystem.

FRIENDS of Great Salt Lake sponsors programs related to our mission statement: Lakeside Learning, the Doyle W. Stephens Scholarship, the Great Salt Lake Issues Forum, and the Alfred Lambourne Prize.

Lakeside Learning Field facilitates 2.5 hour inquiry-based educational field trips for 4th grade students. The trips combine informal environmental education strategies while incorporating science, technology, engineering, art and math (STEAM) to reinforce the Utah Common Core State Science Standards. Lakeside Learning emphasizes learning through participation.

Within the research component of our mission, we sponsor the Doyle W. Stephens Scholarship for undergraduate or graduate research on Great Salt Lake ecosystems. Established in 2002, the scholarship supports students in new or on-going research focused within the Great Salt Lake watershed. Recent project winners span the effects of changing salinity on microbialites to the impacts low water levels in Great Salt Lake have on Utah's air quality.

FRIENDS is actively involved in advocating for Great Salt Lake. Every two years, FRIENDS hosts the Great Salt Lake Issues Forum to provide focused discussions about the Lake for a variety of stakeholders including policy makers, researchers, and industry leaders. Each Forum engages the community in constructive dialogue regarding the future of Great Salt Lake.

In 2014, FRIENDS established the annual Alfred Lambourne Prize for creative expressions of our Inland Sea in the categories of visual art, literary art, sound, and movement. FRIENDS celebrates the relationship between local artists and one of Utah's most precious natural resources, Great Salt Lake. Through artistic expressions, we enhance our capacity to build awareness about the Lake and our need to preserve and protect it for the future.

FRIENDS maintains a Board of Directors and Advisory Board composed of professionals within the scientific, academic, planning, legal, arts, and education communities. Staff members include, Lynn de Freitas, Executive Director; Rob Dubuc, General Counsel; Holly Simonsen, Membership & Programs Director; and Katie Newburn, Education & Outreach Director.

Forster's Terns
Photograph by Scott Baxter
See more at scottbaxterphotographer.com

On The Cover

"There are Precambrian-aged rocks (over 500 million years old) exposed on Antelope Island. These rocks belong to the Kelly Canyon Formation. They overlook White Rock Bay at the south end of Great Salt Lake (I did my homework!). In this interpretation of an Antelope Island landscape, Stansbury Island stands in the distance on the west shore of the Lake. I stumbled upon this visual composition while hiking up a section of Antelope Island's White Rock Bay loop trail. On a typical fall day, the trail has lots of sun, dust, bison (yes, bison!), flying insects, and shapes and colors that are unique to the Great Salt Lake ecosystem. It was a late, hot September day when Britt, Cade, Roni, and I enjoyed walking Antelope Island—definitely a Great Salt Lake landmark." Acrylic on Canvas, 30x24.

–Alejandro Pabon
See more at https://delineavit-alejandro.com

Creative Expression Inspired by Our Inland Sea

Conversation Blue
Photograph, digital ink jet transfer, 13 x 19 by Dave Hanson
Submitted for the 2016 Alfred Lambourne Prize

"While photographing Great Salt Lake I felt a sort of poetic conversation happening between the sky and the lake. I found a symmetrical harmony between the two."
–Dave Hanson

Spiral Jetty Through Time

Robert Smithson's masterful earthwork Spiral Jetty (1970), located on Great Salt Lake's north shore, is comprised of many, seemingly disparate elements. As Smithson wrote in his essay "The Spiral Jetty" (1972) and enumerated in his film (Spiral Jetty, 1970), a few are mud, salt crystals, rocks, and water. Visitors to Spiral Jetty at Rozel Point can add, as they encounter, any combination of the sun, moon, atmospheric occurrences, the ground underfoot, the occasional pelican soaring above. The earthwork has been in place for over fifty years, created over the course of several weeks in April 1970. This occasion adds yet another element that constitutes Spiral Jetty, one not often discussed when talking about art: the element of time.

Smithson engaged deeply in multiple areas of study over the span of his career. His relationship with time—both as a philosophical consideration and as an artistic medium—is found in topics as diverse as geology, crystallography, and cultural histories. He broke down the regular conventions in art, writing as frequently as he created. He progressed from early drawings and paintings, moving on to sculptural works that incorporated natural elements (such as cinders or rocks), then realized monumental earthworks made of, and in the land.

Spiral Jetty is often considered Smithson's earthwork masterpiece, yet he created two earthworks in quick succession in 1970, both engaging the medium of time. In January, Smithson was invited to Kent State University to create on their campus. His realized work, Partially Buried Woodshed, was made by transporting 20 tons of earth into an abandoned woodshed. When the shed's central beam cracked, Smithson stopped adding more dirt, indicating nature and time would then take over. The work evolved and devolved through the years as entropy—the inevitable move from a system's order to disorder and dispersal over time—took hold. Over time, this earthwork moved through salient stages until today, when only a plaque marks its former existence.

A few months later in 1970, Smithson (accompanied by his wife, the artist Nancy Holt), visited Utah to choose a site for his next earthwork. Spiral Jetty was created based on the site's dynamic region, one that would change through nature's vagaries. Most well-known perhaps is how the earthwork has become a marker to gauge the lake's rising and receding waters. Built when the lake measured 4195.15 feet, it rose three feet by 1973, obscuring Smithson's creation. By 1987, Spiral Jetty was sixteen feet under water. News of the earthwork's visibility made the rounds in 1993, when it was only two feet under water. Great Salt Lake rose again, then ten years later, in 2003, became accessible once again, seen in the accompanying photograph by artist David Maisel.

Since then, we have witnessed how the years have altered the work as it appears to have mellowed into the ground through age. The entropic process Smithson assumed would take hold of his earthwork has been realized: each photograph of the work appears different, just as each visit to the site brings new experiences. It of course takes time to travel to Rozel Point, easily two hours from Salt Lake City, longer if further afield. This temporal aspect is part of the artwork itself: the journey to and from Spiral Jetty affords unique experiences that one rarely encounters in a museum or gallery setting.

If the lake's waters seem to rise and fall through a slow progression of time to us—we never see this phenomenon during one visit to the earthwork—an even slower marker of the impacted water has made in the region can be seen on literally on the sides of the hills and mountains. Smithson considered these broader considerations of time as he considered Lake Bonneville's slow decline etched horizontally into earth and rock, visible strata marking earth's age. The acknowledgement of deep time was represented by Smithson in his essay and film through reference to the tar seeps that still ooze from the ground, formed during the Tertiary age, and with his many references to dinosaurs, which roamed the earth during the Mesozoic Era.

Given Smithson's preoccupation with deep time, the past fifty years have gone by in a nanosecond. In an interview published later in 1970, he stated: "you know, one pebble moving one foot in two million years is enough action to keep me really excited" (Avalanche, 1, p. 67). Time is relative, it seems, and is an intrinsic element of this monumental work of art often considered one of the top exemplars of the Land art movement.

Hikmet Sidney Loe teaches art history at Westminster College. She is the author of *The Spiral Jetty Encyclo: Exploring Robert Smithson's Earthwork through Time and Place*. Salt Lake City: The University of Utah Press with the Tanner Trust Fund, J. Willard Marriott Library, 2017.

Robert Smithson, *Spiral Jetty*, 1970
© Holt/Smithson Foundation and Dia Art Foundation / VAGA at Artists Rights Society (ARS), NY
Photograph by David Maisel, *Terminal Mirage 251-4*, 2003

Waterfowl Management Areas of Great Salt Lake

Great Salt Lake (GSL) and its associated wetlands account for nearly 80% of the wetlands found in Utah (Aldrich and Paul 2002). Not only does GSL provide important habitat for millions of waterfowl, shorebirds, and other waterbirds, it provides a number of ecosystem functions and services, including economic benefits to the people of Utah. For example, GSL wetlands provide protection against flood events, replenish groundwater, improve water quality, provide carbon sequestration, and help remove excess nutrients from the water. These wetlands also provide a number of recreational opportunities, such as boating, kayaking, wildlife viewing, and hunting to name a few. Hunting alone provides approximately $97 million to Utah's economy every year (Duffield et al. 2011).

A number of GSL wetlands consist of man-made wetlands that are primarily located on the eastern shore of GSL and vary in ownership from state, federal, or private, such as The Nature Conservancy. Snowmelt originating from the Wasatch and Uintah mountain ranges to the east sustains many of these wetlands, which are located at the deltas of major rivers. A number of small drainages, springs, and return irrigation flows provide water to these wetlands as well. Man-made wetlands were built using extensive dike and levee systems with hundreds of water control structures and small ditches to adjust water levels in the wetlands, and they require continual monitoring, modification, and maintenance to achieve desired management objectives.

There are nine state-owned Waterfowl Management Areas (WMAs) surrounding GSL totaling 101,983 acres (Table 1). The Utah Division of Wildlife Resources (UDWR) manages these WMAs to ensure the preservation, conservation, and rehabilitation of wetland habitat for millions of birds and tens of thousands of wetland recreationalists.

Aerial photograph of Farmington Bay WMA showing the extensive dike system used to control water. Typical of many wetlands around the GSL. Courtesy Utah Division of Wildlife Resources.

Table 1: Utah Division of Wildlife owned Waterfowl Management Areas

Waterfowl Management Area	Location	Year established	Acres
Timpie Springs	Tooele	1957	1,400
Farmington Bay	Davis County	1935	18,400
Howard Slough	Davis County	1958	3,920
Ogden Bay	Weber County	1937	19,000
Harold Crane	Weber & Box Elder County	1965	11,430
Willard Spur	Box Elder County	2019	13,940
Public Shooting Grounds	Box Elder County	1925	11,748
Salt Creek	Box Elder County	1961	5,496
Locomotive Springs	Box Elder County	1931	16,649

Origins of Waterfowl Management

Since early European settlement, wetlands in the U.S. were considered an obstacle to development. Millions of acres of wetlands have been drained, plowed under, filled, paved, and developed in one way or another. In fact, the Swamp Lands Act in 1849 turned federally owned property to states if they agreed to drain a develop it (Berkshire 2019). Locally, the settlement of Mormon pioneers in 1847 led to a number of water diversions and the draining of wetlands in order to grow crops and develop communities. Because of these early attitudes and beliefs towards wetlands, over 50% of the wetlands in the U.S., and over 30% in Utah, have been lost (Dahl 1990). It was not until the late 19th century that sentiments towards wetlands and wetland conservation started to change (Ray 2019). Not only were attitudes changing, a number of other factors contributing to the preservation of wetlands along GSL were unfolding.

There was a growing sentiment among recreational hunters, many of whom were upper echelon members of society with persuasive power, that conservation of waterfowl and their habitat, cleaner water, and ending market hunting were necessary to preserve hunting traditions, bird populations, and the wetlands they enjoyed so much (Ray 2019). Private duck clubs started to pop up along the northern and southern edges of GSL that promised abundant waterfowl and easy access to thousands of acres of wetlands; however, membership to these clubs came with a hefty price tag and could only be obtained by the elite. The vast majority of waterfowl hunters were left with little access, overcrowded marshes, and less than desirable areas to hunt (Ray 2019).

Changing attitudes towards wetlands and game management, led to a number of local and national laws that laid the foundation of wetland conservation and waterfowl management. In 1899, Utah prohibited the transportation of game across state lines; although, this was often ignored (Ray 2019). In 1905, legislation in Utah ended spring hunts for waterfowl. The federal Migratory Bird Treaty Act in 1918 ended market hunting for migratory birds. In addition, Utah established the first Waterfowl Management Area in 1925 with the help of federal money from the Federal Public Shooting Ground and Bird Refuge Act. The first area was named Public Shooting Grounds Waterfowl Management Area, which is 10 miles west of Corrine, Utah and was open to public hunting (Ray 2019). See Table 2 for more information on Acts of Congress that helped pave the way for WMAs in Utah and wetland conservation across the nation.

Table 2: Significant Congressional Acts leading to the development and preservation of Utah wetlands

Act	Year established	Purpose
Lacey Act	1900	Prohibited trade in wildlife that had been illegally taken
Migratory Bird Treaty Act	1918	Made it illegal to take, posses, transport, sale, trade, or purchase any migratory bird or part, including eggs, feathers, etc. without a federal permit
Migratory Bird Conservation Act	1929	Appropriated federal funds for the acquisition and maintenance of land for "bird sanctuaries" across the nation
Migratory Bird Hunting Stamp Act	1934	Help fund land acquisitions, development and maintenance of bird refuges. Marked the beginning of the National Wildlife Refuge System.
Pittman-Robertson Act	1937	Tax on the sale of guns and ammunition. Provides funding for purchase and improvement of wildlife habitat. All activities on State WMA's are 75% funded by this money, including managers salaries and many other UDWR activities.
Clean Water Act	1977	Primary act protecting wetlands and waterways. Prohibited the release of pollutants and the filling of wetlands.
Executive orders 11988 and 11990	1977	Ended federal funding for wetland conversion.

In the early 20th century, locally and nationally, millions of acres of were plowed for crop production. The Great Plow, as it is known, was followed by unprecedented drought between 1928 and 1938, which ultimately led to rock bottom wheat prices, the Great Depression, and the Dust Bowl era. Here in Utah, once pristine and thriving wetlands dried up, causing massive die-offs of bird populations due to avian botulism (at the time known as "duck sickness" or "duck malady") (Hedges 2019).

As one of the New Deal programs in response to the Great Depression, President Franklin D. Roosevelt created the Civilian Conservation Corps (CCC), which provided young men manual labor jobs that focused on the conservation and development of natural resources. Two CCC camps were established in the towns of Farmington and Hooper to begin construction on what is now known as Farmington Bay WMA and Ogden Bay WMA, respectively (UDWR 2015 & 2016). The dikes, levees, and water control structures of the WMAs allowed mangers to manipulate water levels throughout the summer providing much-needed habitat for wetland dependent wildlife and keep fresh water flowing to help minimize botulism outbreaks (UDWR 2015 &2016).

The culmination of the preceding events led to the creation of some of the premiere wetlands in the nation. In 1941, the Western States Wildlife Federation

visited Ogden Bay WMA and mentioned, "it was one of the finest man-made refuges in the world" (Utah State Historical Society 2007). The state WMAs continued to expand through land acquisitions and wetland mitigation projects through the years. They continue to be heavily managed in order to provide critically important habitat for wildlife and important wildlife recreation opportunities for the public.

WMA Management

Six full-time employees manage the nine WMAs along the shore of GSL. The primary purposes of the WMAs are to preserve, restore, and enhance both aquatic and terrestrial habitat for wildlife; protect cultural resources; and provide for recreational opportunities that are compatible with the purpose of a wetland ecosystem. Managers use a number of tech niques and strategies to accomplish these goals, and water management is the highest priority.

Justina Parsons Bernstein, Rich Hansen, Jason Jones, former management team at Farmington Bay WMA. Courtesy of Charles Uibel.

Managers spend a significant amount of time checking water levels, manipulating water control structures, and clearing structures of debris in order to maintain water levels that will benefit desirable native vegetation and help limit the spread of unwanted invasive plant species. Most of the impounded ponds in the managed wetlands are kept at fairly stable levels throughout the year in order to maximize submerged aquatic vegetation such as sago pondweed or widgeon grass. These underwater plants provide nutrients to migrating waterfowl directly through seeds, leaves, stems, and tubers, and indirectly by providing habitat for vast amounts of macroinvertebrates.

During the winter months, once a couple inches of ice form on the ponds, managers implement winter drawdowns. These drawdowns help minimize potential ice damage to infrastructure, such as bridges, water control structures, and dikes. Winter drawdowns also help to concentrate unwanted carp. Carp are detrimental to submerged aquatic vegetation production, so managers treat each pond with rotenone every couple of years to eradicate as many carp as possible during drawdowns. Additionally, these drawdowns create areas of flowing water that do not freeze, providing open water habitat for waterfowl and shorebirds and creating more opportunities for hunters and bird watchers to find birds.

During the spring and summer months, managers spend their time implementing habitat restoration projects. These projects include planting native perennial plants to provide better nesting cover for birds, planting shrub rows and food plots for upland game birds, creating new impoundments to help control water levels and invasive plants, and repairing failing infrastructure.

Wetland mangers juggle on the groundwork with a wide variety of administrative needs. Managers are also in charge of all facilities associated with their respective WMAs, including equipment needs and maintenance. Some of their time is also spent associating with adjacent property owners, assessing nearby development proposals, collaborating with other agencies and wetland managers, coordinating and assisting research on the WMAs by universities or other agencies, developing habitat proposals and reports, and answering and addressing concerns from the public.

Invasive Plant Management

Invasive plants, like Phragmites in particular, also known as the common reed, pose a significant threat to GSL wetlands and surrounding uplands. Managers spend a significant amount of time implementing invasive plant management strategies, including chemical, mechanical, biological, and water regime control measures. Upland weeds and most wetland weeds are usually controlled by chemical means among the WMAs with an average of 400-500 acres treated each year (excluding Phragmites). In many cases, after chemical applications, these areas will be

reseeded with perennial native grasses, legumes, and shrubs.

In 2006, the UDWR was appropriated funding to start combating the spread of invasive Phragmites. Phragmites proliferated after GSL floodwaters started to recede in the mid-90s. A long-term, large-scale plan was put in place using information, case studies, and scientific manuscripts from other parts of the nation that had been using Phragmites control techniques. The heart of the plan was based on a three-year treatment cycle: (year 1) aerial herbicide application followed by burning the dead material, (year 2) ground treatment in a grid pattern using specialized wetland equipment through the treatment area in order to ensure complete coverage, and (year 3) second ground treatment following the same grid pattern. In year 4 and beyond, treatment efforts would focus on observing and maintaining gains in the control of Phragmites and treated by ground or air as needed. Over 12,000 acres within the WMAs surrounding GSL have been controlled for Phragmites since the project began.

Two of six "wetland tractors" that are used during the UDWR Phragmites Project. Courtesy Utah Division of Wildlife Resources.

Taking into account the three-year treatment cycle and maintenance of areas beyond three years, the UDWR has treated over 42,000 acres by chemical and mechanical means.

Since the inception of the Phragmites project, a few strategies have changed. Originally, controlled burns were used to eliminate the standing dead material and open the canopy for native plant germination. Due to increasing air quality concerns and restrictions on burning, managers have now moved to mechanical methods to open the canopy and expedite the decomposition of dead material. In conjunction with herbicide and mechanical treatments, cattle grazing has also been implemented. Grazing is used in areas where managers have little control over the depth of water, and it is used to maintain areas that have completed the three-year treatment cycle. Grazing and chemical control have proven to be a great tools as 1,000s of acres of once impenetrable Phragmites have been opened up for wildlife and recreational use.

Without question the wetlands surrounding GSL would look much different if it were not for the construction and protection of these managed wetlands. Additionally, who knows what kind of detrimental effect would have burdened the hundreds of birds species that rely on these wetlands throughout their life cycle if these wetlands didn't exist. Finally, how different would people's lives be without the important services wetlands provide? The continued expansion, preservation, and management of these wetlands has made them nationally renowned and a gem for wetland enthusiasts around the world.

Chad Cranney is Assistant Wildlife Manager, Manager of Salt Creek, Public Shootings Grounds & Locomotive Springs WMAs. Edited by John Neil Avian Biologist, Great Salt Lake Ecosystem Program, UDWR.

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A Passion For Western Landscapes

When my sister, Marilyn Corah Isgreen, passed away this past November, my family wanted to find a way to honor her and discovered FRIENDS of Great Salt Lake. In many ways, FRIENDS is a perfect fit combining memories of Marilyn as a motivated student at the University of Utah and her love of the outdoors.

In 2002, the first Friend of the Lake award was given to Dr. Donald Currey. Don was a mentor, teacher and friend to Marilyn. She studied under him at the University of Utah earning her Bachelor of Science (1982) and Master of Science (1986) degrees in geography. Her thesis was entitled "Holocene Environments in the Sevier and Escalante Desert Basins, Utah: A Synthesis of Holocene Environments in the Great Basin". Don chaired her graduate committee. Marilyn's interest in the Great Salt Lake included measuring the changing levels of the Lake by studying the remnants left at the shorelines, a study that is still ongoing with FRIENDS and the all-important quest to define the climate change challenge.

I found this photograph in her belongings. It was taken around July of 1982. Don Currey is second row far left. Marilyn is first row, second from the left with a plaid shirt and blue scarf. When Don passed away in 2004, she lost a dear, dear friend.

Marilyn, Don Currey, and group at Great Salt Lake.
Courtesy of Yvonne Corah Carver

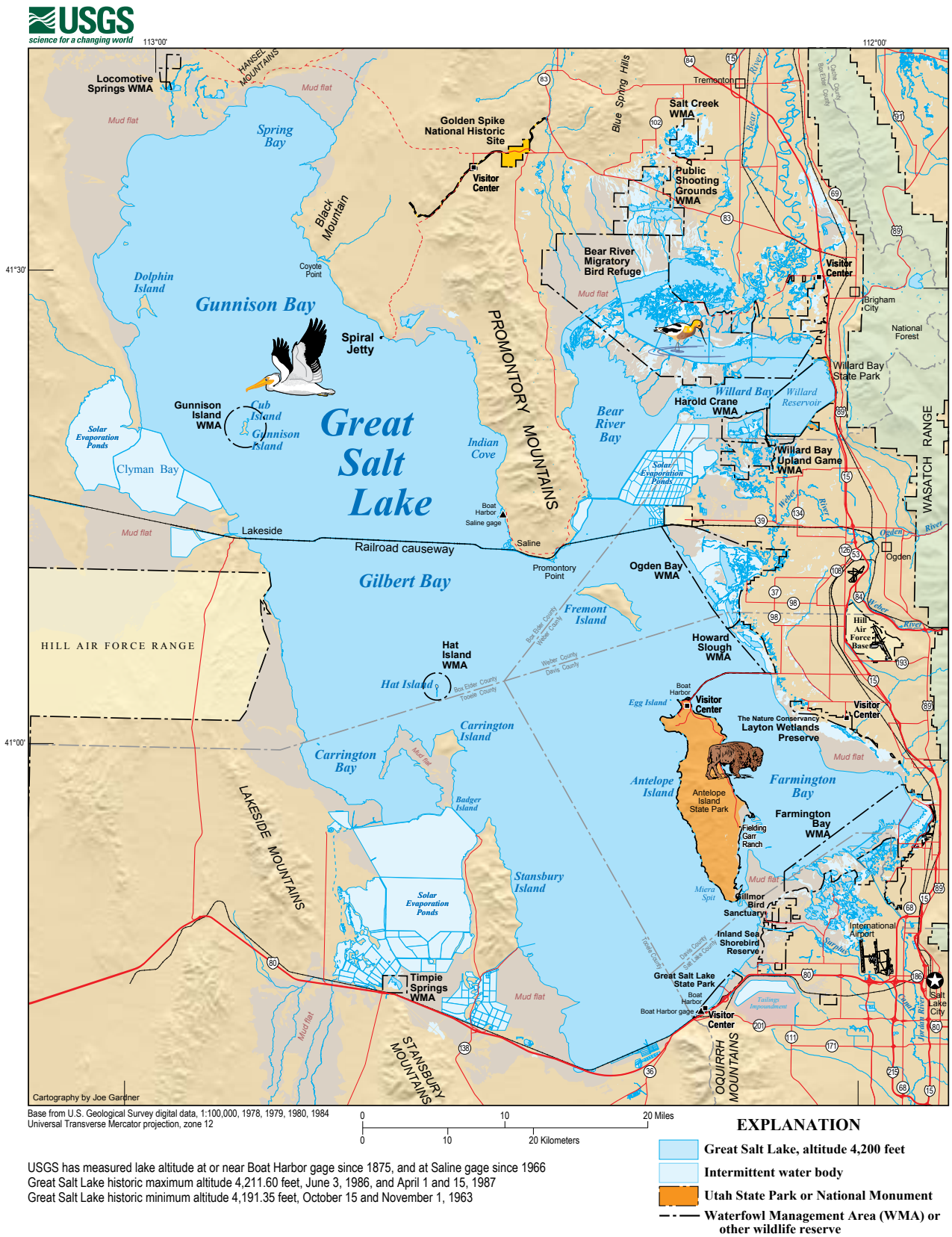
Looking back, I believe our family vacations greatly influenced Marilyn's passion for geography and the Colorado Plateau. Our grandmother, Leah Jorgensen, taught school in Green River, Utah during the 1950s so we spent many Easter vacations visiting her and exploring the area. Our first trip to Arches National Park was along the Willow Flats road stopping for a picture of her 11 grandchildren at Balanced Rock. I remember the first trip our family made to Lake Powell in 1964. Four girls and camping gear stuffed into the back of a Plymouth station wagon pulling our 18-foot Hydro Swift ski boat for a week of primitive camping on the shores of the lake. Rather than a fixed hard top, our father had a steel frame fabricated with a canvas top which made it easy to lower while exploring the numerous side canyons of the newly forming Lake Powell. Twice yearly trips throughout the sixties brought on mixed emotions. We loved exploring the incomparable beauty of Cathedral of the Desert, Tapestry Wall, Seven Mile Canyon and viewing the Rincon Butte far off in the distance through binoculars. And yet, we were overwhelmed when the rising waters destroyed ancient Anasazi sites and forever changed the majesty of the towering vertical cliffs.

During the 1970s, Marilyn continued to explore the dramatic beauty of the Colorado Plateau—camping and hiking tamed areas such as Bryce, Zion and Capitol Reef. More often she sought the solitude of remote places driving her Willys Jeep or trusted Volvo sedan to the Henry, La Salle and Abajo mountains, Canyonlands, Grand Staircase-Escalante and many more areas. Long before permits were required, she back packed the north rim of the Grand Canyon following the Thunder River trail down to the Colorado River and out again. Some of these trips I tagged along, most I did not and now wished I had done more with her.

Studying a subject she loved, sharing her interests with other like-minded enthusiasts, hiking and exploring the outdoors first with family then other students were all very happy times for Marilyn. So that other students can follow their passions, her family has contributed to FRIENDS' Doyle W. Stephens Scholarship Fund, which awards yearly research scholarships to one undergraduate and one graduate student engaged in new or ongoing research that focuses on Great Salt Lake.

Yvonne Corah Carver was an educator in both public and private schools in Salt Lake City, has traveled and lived in many places around the world and currently resides in Washington with her husband Bill.

Great Salt Lake At A Glance



USGS has measured lake altitude at or near Boat Harbor gage since 1875, and at Saline gage since 1966
Great Salt Lake historic maximum altitude 4,211.60 feet, June 3, 1986, and April 1 and 15, 1987
Great Salt Lake historic minimum altitude 4,191.35 feet, October 15 and November 1, 1963

Courtesy U.S. Geological Survey

The Show Must Go On—
Educational Improv During the Pandemic

After months of planning, our Education team was prepared to bring 1,586 fourth graders to our state parks to experience and connect with Great Salt Lake. We expected to spend the spring discovering birds, bison, and brine shrimp alongside students, parents, and teachers from communities throughout northern Utah. We did not expect a pandemic.

Governor Herbert's announcement of statewide school closures made clear that, for the first time in 16 years, our spring Lakeside Learning Field Trip season would not go forward as planned. The COVID-19 pandemic has changed and challenged our lives in unprecedented ways. The need for social distancing has meant dramatic changes for schools and organizations that work with them, like environmental education providers. The rapidly evolving situation and patchwork of responses has also meant intense uncertainty. We have to wait for decisions beyond our control—extension of school closures, cancellation of outreach events, and postponement of summer camps—all limiting the impact we can have. As an environmental educator, it's heart wrenching to realize we can't serve our community as we always have.

Lakeside Learning student catching brine shrimp.
Courtesy of Katie Newburn

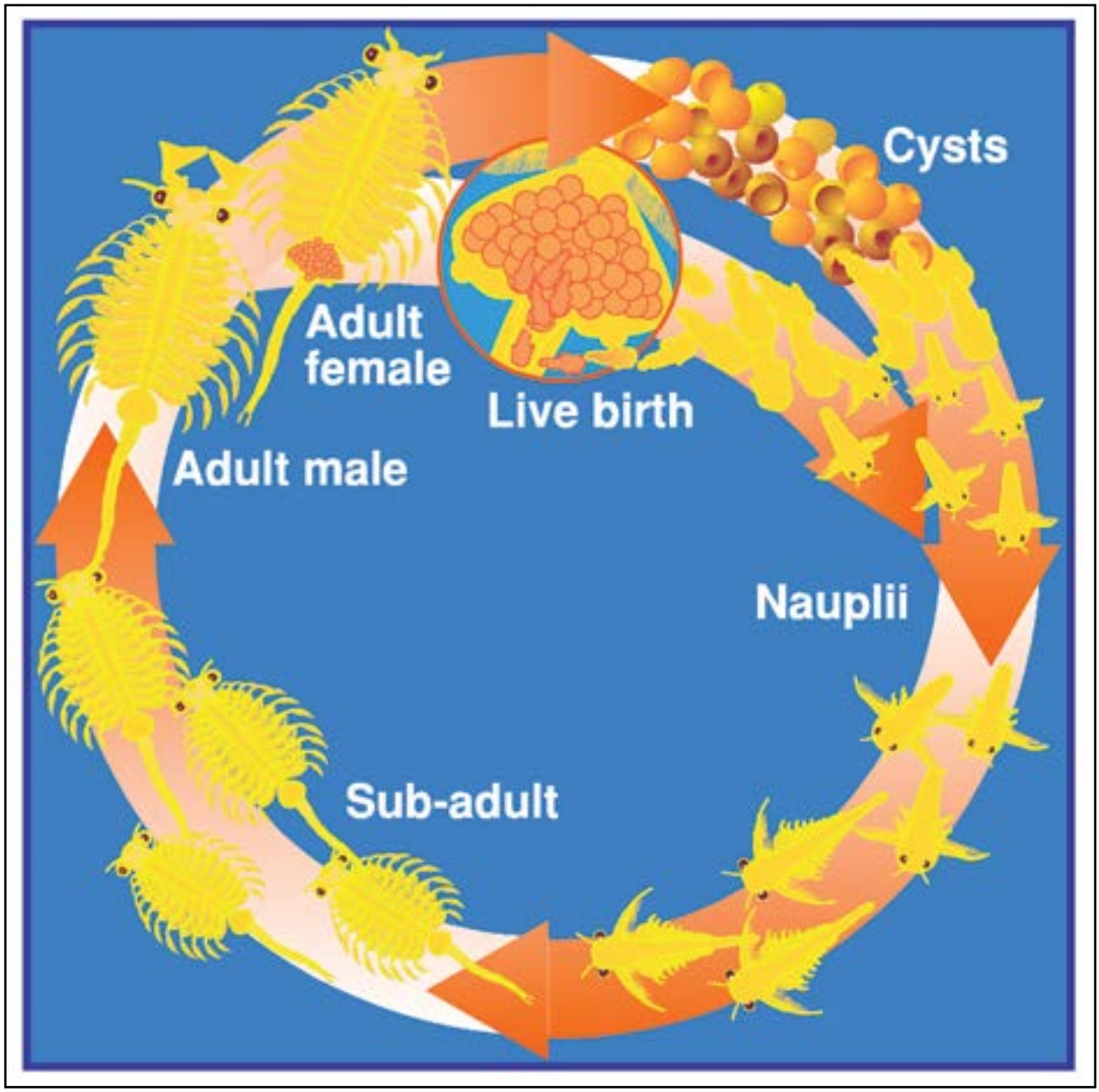
Lakeside Learning is an outdoor, experiential education program, and we can't provide the experience of briny air, sandy feet, and the mirrored, endless horizon, remotely. It's impossible to fully translate that experience into an online or at-home format. But we have to adapt as best we can under the circumstances because our mission, and our commitment to it, have not changed.

Our goal for this spring is to make our field trip content accessible for students, teachers, and parents. Step one was adapting our Lakeside Learning Field Trips into a self-guided format that parents can easily follow to provide their student with the closest experience possible. We created guides for Antelope Island State Park and Great Salt Lake State Park that cover most of the science concepts and nearly every activity we facilitate. With changing federal, state, and local guidance, we know many families will feel that this is not the right time for a visit to our state parks. In fact, those parks are currently open only to residents of the same county where the park is located, making a visit impossible for many of the students we would have reached. However, we hope that whether it's this school year or after this crisis has passed, parents will feel empowered to show their child Great Salt Lake.

While access to the Lake itself is more limited, the next piece of our effort is meant to bring the Lake to students. To do this we are creating guides for hands-on activities and science lessons that can be done at home. One of the greatest benefits of our field trips is the opportunity to witness the scientific phenomena at work within the Great Salt Lake ecosystem. Our field trip activities reinforce the concepts learned in the classroom and connect them to a real experience. We illustrate the concept of Great Salt Lake's terminal basin by observing our surroundings then digging a model of our watershed in the sand. We hold soft, round grains of oolitic sand, then listen to the calcium carbonate layers dissolve when mixed with vinegar. We discover the life within the Lake, catching brine shrimp and looking closely to identify males and females. For the students we would have reached this spring, and perhaps even for others, we want to make those experiences possible at home.

We hope to have several at-home activities that can be done without any special supplies. Building a watershed model, for example, can be done with any number of household or backyard materials. So can floating an egg in saltwater or experimenting with evaporation. But because Great Salt Lake is so incredibly unique, we would also like to deliver some of its oddities to our students in the form of brine shrimp cysts and oolitic sand. Helping students hatch their own brine shrimp may be the most exciting way to inspire their curiosity for future Great Salt Lake exploration. And until they can visit, we will work to inspire curiosity in as many of those 1,586 fourth graders as possible.

Katie Newburn, Education and Outreach Director



Brine Shrimp Life Cycle, courtesy of USGS

A highlight of our Lakeside Learning Field Trips is wading into the Lake to catch brine shrimp. Students watch them swim and look closely to identify males, females, juveniles and adults. They may even notice cysts swirling on the water's surface. Now, we hope to replicate the curiosity and connection inspired by that experience with take-home brine shrimp hatch kits.

Seeing The Lake Again (and Again)

In room 606, bed number 2, of the University of Utah Hospital, there is a large, West-facing window. At the time of this writing, the window is lined with various floral bouquets: a cloudlike hydrangea; several vases of purple, yellow and red tulips; a burst of white roses; and a monumental arrangement featuring sunflowers, delphiniums and aromatic star lilies, all thoughtful wishes to my wife for a speedy recovery from hip surgery. The flowers and the window are a colorful, quiet corner of a busy room and an even busier hallway nearby, where orderlies, nurses, technicians, visitors, patients and, of course, doctors, come and go to a soundtrack of beeps, buzzes, calls, and rings all playing in the key of urgency.

I sit next to my wife as she mostly naps under the influence of first morphine then pain pills. After two days, physical therapy starts and there are crutches and grimaces and new adventures in navigating previously simple changes in position. People keep coming in and out with questions, checkups, food, more questions and the occasional needle. Being in the hospital is stressful.

Great Salt Lake, photograph courtesy of Charles Uibel

Finding ways to stay occupied in a hospital room, despite all the activity, is not so easy. There's a television over each bed in every room, and it probably entertains plenty of patients and their friends and family. However, it makes me crazy. It may be a cliché to cite TV as all the evidence one needs of how frighteningly low the cultural bar has been set, but it's a cliché that works for me. There's the newspaper, crossword puzzles, and long conversations. A walk up the hall, a chat on the phone. Somehow, though, for me, the sum of these activities have the unintended and counterintuitive effect of slowing the seconds further, deadening the air, and intensifying the sanitary tedium. What is needed around here is to get out of here.

So, I look out the window. Past the hospital rooftops, past the helicopter landing pads marked with huge red crosses, past the bundle of downtown high-rises, past the State Capitol, is a band of radiant silver blue stretched out beneath enormous cloud streets. In the next moment the color of the band is gray, then grayer, then suddenly white. It divides my view of the valley floor from the Oquirrh and Stansbury Mountains beyond: Great Salt Lake, from this vantage point, is a porcelain plate upon which the sky is heaped. I stare, and without knowing it, drift into daydream.

In daydreams time slows and background noise fades to silence. There are colors, impressions, a vague narrative. I realize I'm dreaming of being out in classic wide-open Western space, with wind on my face, nostrils full of pungent smells, and it feels like floating. That word—floating—gives me pause: I'm remembering as much as daydreaming (the two cognitive acts have much in common, after all).

The vague narrative in my mind, the abstract plot, is simply me being outside, being mobile. This daydream in Room 606, shot in soft focus and warm tones, shows me a place far away from the serious bustle that surrounds us. It's a place I've been to and experienced, a place I return to in memory with all the altered, modified and morphed smells, sounds and images that memory brings. I'm out at the Lake, a composite Great Salt Lake made up of different trips at different times, from wildly varying points of view.

Next comes reflection. That is, I begin thinking about the daydream, as I'm having it, and of how very pleasant it is and welcome. Why it is so pleasant seems obvious enough: the dream of outdoor reverie stands in sharp contrast to the reality of locked-in emotional strain and tension inside the hospital. The short equation is clear: noise, a small room, too many people, and lots of lights and gadgets add up to stress; while the vision of big sky, ample air, and unrestrained movement equals a health-filled freedom.

This short equation is so obvious that it's probably too simple. Indeed, the more I reflect, the deep calm coming from thinking about the Lake is not mere escapist fantasy. What I'm feeling now in Room 606 regarding the Lake is something more fundamental, something more basic to bodies and minds and how they function in this world.

And my reflections take a serious, non-daydreaming turn toward thinking about metaphor. I'm an art historian by trade, and spend most of my time trying to figure out what images "mean." When we were kids, most of us were taught about metaphor in grade school, and lo these many years later, I'm still working on it.

A metaphor is commonly understood to be a figure of speech in which a word or phrase that literally denotes one thing is

used to denote and describe another; for example, "time is a jet plane." Time, the comparison tells us, moves away from us quickly. A common way to think of metaphor is that it merely decorates speech—that it makes language, whether written or oral, more interesting or even entertaining. Consider Raymond Chandler's colorful use of metaphor in his novel, *The Long Goodbye*, wherein Chandler describes a character as having a "face like a collapsed lung." Now, that is vivid. But perhaps a reasonable person could do without metaphor altogether in thought and speech and give a more accurate description of that same character's face: as opposed to looking like a collapsed lung, the face in question could be described as misshapen, deeply wrinkled, and pervasively splotched. This might be more accurate, especially as none of us actually ever see a collapsed lung. Yet, all of us, use metaphor constantly for good, unavoidable and wholly natural reasons.

What science is now telling us about the brain is that metaphors are not dispensable decorations. They are central to the process of perception, and thus to how the mind makes sense of what we call reality. The brain works by analogy and metaphor. It relates whole concepts to one another and looks for

similarities, differences, or relationships between them.

In old models of the mind, information came in and went to one place where it was then processed and understood: sight was one place, language another, memory still another. In new models of the mind, information is shared throughout the brain, it is scattered, thus visual information is shared with other sensory modes—hearing, taste, touch, smell. This sharing among sensory modes is called "cross-modality," and cross-modality is basic to brain function.

Natural metaphor is one of the important ways in which the mind thinks about all this shared information: up-tempo music in major scales may equal bright color and happiness; slow music in a minor scale may equal dark colors and sadness. Yale University Professor Lawrence E. Marks tells us that these metaphorical relationships may be inherent to perception and that "In this regard, intersensory and physiognomic metaphors reflect 'natural' rather than 'conventional' symbols or signs." Thus, such perceptions, inherent to the body and physiologically based, are not culturally learned—they are natural, derived from our own bodies existing in a physical world. The brain itself is a metaphorical entity.

Picture hundreds of short, broken, lines all in a row (helpful hint: Duchamp's Nude Descending the Staircase): they suggest movement and speed. A continuous, unbroken single line (especially a horizontal one) is calm, unmoving. Science is discovering that such perceptions are not mere poetic associations as much as natural associations made by the brain as it navigates the environment.

There are lots of natural metaphors, and they blend into our cultural and cross-cultural experiences and our sense of self, community and history, and finding meaning seems on a good day to be impossible. But, back to the Lake out the window: its relentless horizontality in my field of vision is binding, singular and pacific. In my mind, this view is not fast, not broken, not frenetic. Just the opposite. The colors—ochres, golds, silver grays, blues, and more, all made diffuse in light—are soft and quiet.

Then I think of the last sentence I wrote in the 1996 exhibition catalogue for the exhibition, Images of the Great Salt Lake: "What past and present images of Great Salt Lake serve to tell us is that the periodic desire for time and space alone is changeless." And, those words still seem right to me; we will always need rest, we will always need to heal, and will need the time and the space to do so. Or, to simply be.

All of this is going through my mind, staring out the window of Room 606, when I again focus to see the sky has grown dark, and the silhouette of the mountains even darker. Somehow, the strip of Lake is still visible beyond the millions of glittering lights of the City. This view evokes a different feeling, suddenly, a different emotion and an invitation to new reflection. But, I look to my left, and see that my wife is now asleep despite the whir and hum of machines and nurses, and before I can finish the outline of this essay in my mind, I'm asleep, too.

Will South, Curator of Collections at the Weatherspoon Art Museum, U of North Carolina at Greensboro. He is the former Research Curator for the Utah Museum of Fine Arts, University of Utah.
This piece was originally printed in the Spring 2003 newsletter and has been edited for clarity and length.

FRIENDS of *Great Salt Lake*

HOW TO REACH US
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Submission Deadlines:
Sept. 16 (Fall)
Dec. 16 (Winter)
Mar. 16 (Spring)
June 16 (Summer)
Submit articles and images for consideration to Lynn de Freitas at ldefreitas@xmission.com or call 801-583-5593

LAKE FACT:
Q: Since statehood, water diversions to Great Salt Lake have reduced its elevation by how many feet?

A: 11 feet.

THANKS FOR MAKING A DIFFERENCE

Memberships and Donations received between
October 31, 2019-April 15, 2020 can be viewed on our website

Just like the rest of the collective world, FRIENDS of Great Salt Lake has had to adjust to our rapidly changing landscape. Our priority will always be to preserve and protect the Great Salt Lake ecosystem through education, research, advocacy, and the arts. As you can read throughout this newsletter, we have not allowed these efforts to dwindle. Executive Director, Lynn de Freitas continues to rock n' brine on our Advocacy work (see her message on pages 2-3). Education & Outreach Director, Katie Newburn has come up with innovative tools to ensure that our students don't miss out on the Great Salt Lake experience (see her article on pages 14-15).

Our Doyle W. Stephens Research Program will still award two $1,000 scholarships for Great Salt Lake research. We planned to announce and hear from the winners during our 2020 Great Salt Lake Issues Forum. As the Forum has been rescheduled for 2021, we look forward to hearing from the incredible researchers then. In the meantime, their work also continues.

Our Alfred Lambourne Arts Program is accepting submissions of artistic representations of Great Salt Lake in the categories of visual arts, literary arts, movement, and sound. Artists can submit their work on our website. This year we've assembled an all-star team of jurors who will evaluate the work and choose winners in each category who will receive $500 prizes. Assuming it's safe to gather, our gallery opening and reception will be September 4 at the Sorenson Community Campus gallery and blackbox theater.

Of course we couldn't do any of this important work without the generosity of our members and donors. We understand that everyone is adjusting their financial priorities. FRIENDS of Great Salt Lake will continue to operate with sound and prudent financial policies. We have been actively engaged in monitoring potential benefits from the CARES Act, including the new Charitable Giving Incentives, which lifts the limitations on charitable contributions by individuals who itemize, from 60% of adjusted gross income to 100% and for corporations by increasing the limitation from 10% to 25% of taxable income.

We hope you can continue to support this important work and humbly invite you to renew your membership and make an additional donation for Great Salt Lake. Accountability to our donors will remain a top priority and we can ensure that your donation will be used wisely. Thank you for making a difference.

Sincerely,

Holly Simonsen
Membership & Programs Director

Corporate, Foundation, and Grant Support from:

Cargill, Community Foundation of Utah, Ducks Unlimited,
Great Salt Lake Audubon, Great Salt Lake Brine Shrimp Cooperative, Inc.,
HDR, Jacobs, Jordan River Commission, Liberty Heights Fresh,
National Audubon Society, The Nature Conservancy, O.S.I., Rio Tinto,
Rocky Mountain Power, Tracy Aviary,
U of U Department of Atmospheric Sciences, Utah Airboat Association,
Utah DNR, Wasatch Front Water Quality Council,
Weber State University, Workday Foundation, XMission, Salt Lake County ZAP

Save the Dates:
September 4, 2020 Alfred Lambourne Prize Gallery Opening & Reception
May 12, 13, 14, 2021 Great Salt Lake Issues Forum

Making A Difference

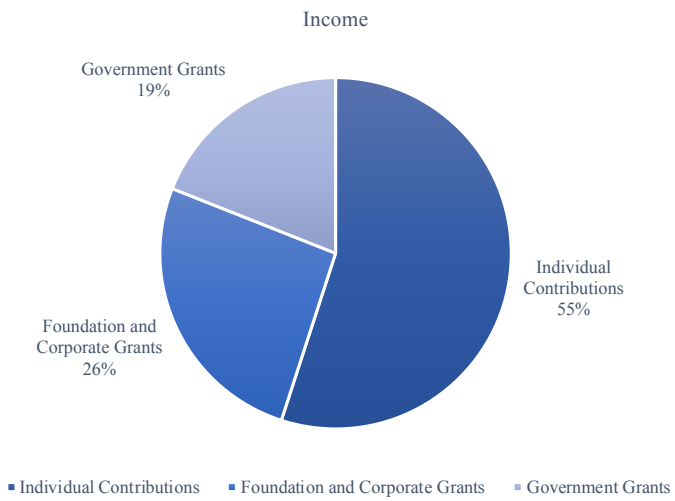
How We Do Our Work—Thanks To You

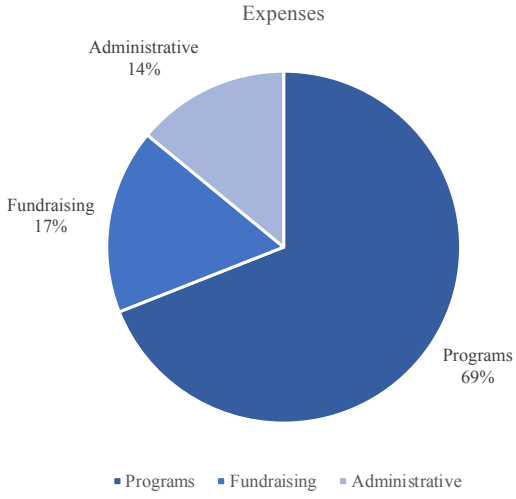
Our Funding

As a 501(c)(3) nonprofit, FRIENDS of Great Salt Lake relies upon the generosity of our members, individual donations, foundations, and grants. Individual memberships and donations provide the bulk of our funding at approximately 55% of our annual revenue. Foundation donations and corporate grants generate 26%, and government grants generate 19%.

With an annual operating budget of $285,000, FRIENDS of Great Salt Lake spends a majority of funds on Programming (69%), including our Education Programs, The Doyle Stephens Research Program, Advocacy Programs, and the Alfred Lambourne Arts Program. We have a goal to increase this percentage to 80% during the 2019-2020 fiscal year. Fundraising costs average 17%, and administrative expenses 14%.

FRIENDS of Great Salt Lake is a member of Utah Nonprofits Association (UNA). We operate with a Donor Bill of Rights, a Conflict of Interest Policy, a Gift Acceptance Policy, and adhere to UNA's Standards of Ethics. Access to our IRS form 990 is on our website.





Making the decision to reschedule the 2020 Great Salt Lake Issues Forum in light of the global pandemic was the right one. Our top priority remains keeping attendees and employees safe. Still, it is tough for us to not be disappointed–a little sad even–that our briny gather must be delayed. Luckily, many of our fine Sponsors have allowed us to keep their generous donations for use in 2021. We are also fortunate that most of our scheduled speakers are planning to join us with updated research in 2021. We hope you will too–Great Salt Lake Issues Forum, May 12, 13, 14 of 2021.

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Remember, all membership fees and donations are tax-deductible to the extent allowed by law.-

Buffalo Bay, Antelope Island, plein air oil painting by Kirk Henrichsen
Submitted for the 2015 Alfred Lambourne Prize
"Several years ago I was enchanted by Alfred Lambourne's romanticized paintings of Great Salt Lake, so began my own quest to explore its islands and capture what I saw in quick, plein air, oil sketches."
–Kirk Henrichsen