

**Transcript of Oral History Interview with Colette Bradford**  
Interviewed by Kathy Bradford, Brigham City, Utah, July 25, 2007  
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Kathy Bradford: Today is Wednesday, July 25, 2007, and I'm speaking with Colette Bradford of Brigham City. First I'd just like to have a little background about where you were born and what your childhood was like.

Colette Bradford: Well, I was born in Brigham City and have lived here most of my life. There was a time when I did live in Smithfield just out of high school, but I moved back in '93. When I was little, I'd rather draw or color in coloring books than play with my friends. A lot of times they would come over to see if I could play, and I'd say, "No, I want to draw."

KB: How old were you then?

CB: Probably about five.

KB: So you really started loving art right off. Did your mom help you with your art?

CB: She made sure I had all the drawing supplies – pencil, paper, paint – but she didn't force it on me. She didn't really say anything when I would show her pictures until I was a little older, like in sixth and seventh grade. Then there was more of that done. In fact, one time she set a still life up in my bedroom and gave me a board and an easel, and I had all the paints and everything.

KB: Was that exciting to you?

CB: It was exciting, but I can remember having moments when I'd say, "I can't do this!"

She'd say, "Yes, you can."

I'd say, "Well, come in here and look at this." So she would help me with some of the things when I was trying to paint this still life that was set up in my room. That was fun, and I still have it.

KB: I'll bet it's pretty good.

CB: Yeah.

KB: Well, your mom told me when I interviewed her that she grew up the same way – always wanting to draw things – and she always knew how to do it, but then she kind of quit that for a while. You probably didn't see her do much of it when you were little.

CB: She was busy raising five kids. I only remember one time when I was small enough to sit on her lap. I remember her doing one or two paintings while I was sitting on her lap. I don't know whether she told me to sit on her lap while she painted or it was a volunteer-type thing, but I

remember parts of it.

KB: Didn't your grandma paint, too – your mom's mother?

CB: Yes. My grandma painted. In fact, when I was younger, I'd go down there and and she would tend me. While I was there, I remember always coloring or doing something with Magic Markers or something and showing my mom when she came back.

KB: So you kind of grew up knowing you wanted to do this. When you got into school, could you tell that you did it better than other kids?

CB: Oh yes. That was my highlight when we had an art project. I think even in kindergarten, we had little shapes of houses, and we had to draw little things that would go inside the house. Like for the color blue – you'd do a blue house, and inside you'd draw things you'd find inside a house. I thought that was pretty neat. The teacher hung my work up as an example for the other kids to see. I think some of them got kind of tired of it after a while. One of my best friends that I grew up was really good, too, so after a while we kind of got into a competition. There were a few of us that did that.

KB: Did your grade school teachers encourage you?

CB: Yes, they just let me do it. I think it was in sixth grade when we had a drawing hour, and the teacher had us draw a horse head with pencil. So I did that, and the teacher liked it so he'd say, "Now this is what I want you guys to do." They always used it as an example, and it was like that all through grade school and into junior high.

KB: Did you grow up around horses at all?

CB: No, I just liked animals. I grew up with all kinds of animals when I was younger – in my room, in the house or in the back yard. Birds were my favorite, and they still are to this day.

KB: And that's mainly what you paint, isn't it?

CB: Well, I do some other animals, too, and wildlife, florals and still lifes.

KB: Let's go back to your schooling and talk about junior high and high school.

CB: Oh, everybody had to take art in seventh grade, and that was fine with me. My teacher was Carol McCamless at the time, and now she's Carol Johnson. She was the seventh-grade art teacher. After that year, they didn't have it for eighth-graders, and I thought I was going to die if I didn't have an art class. My mom went and talked to them and said, "Why did you do that? You have all these kids taking art in seventh grade, and then if they want to continue it, you don't offer it in eighth grade."

So what they did was let me be the teacher's aide in the eighth grade to go around and help, and I still had a little time to do my own drawing.

KB: Did that teacher give you some real help on technique?

CB: Oh yes. She was good. She's still at the junior high teaching art. She influenced me a lot. It was seventh and eighth grades at junior high. We went to ninth grade at the high school, and my art teacher was Diane Hall. That was another one. The more classes I could have with her, the more I liked school. She was really encouraging. She helped me a lot.

KB: Tell me about your Sterling Scholar competition in high school.

CB: I believe there were maybe four or five of us students that they picked for the art competition. It was just before Christmastime, and they told us, "Do what you can over the holidays, and when you come back we'll go through your work and make the decision."

I guess all of them worked on it a little bit, but my whole Christmas vacation was spent drawing. I remember drawing a ventriloquist, and when I went back to school I had all these things done. I had to wait, and when they decided, they picked me! I thought that was pretty neat! My best friend said to me, "Well, my grades are higher than yours."

I said, "Yes, but my artwork is better than yours."

I made it to the top five finalists in the state and ended up on TV. I remember going down there and meeting with a couple of judges. One of them said, "Why isn't your math grade as high as your art?"

I said, "I was probably drawing in my math class." They just kind of laughed and didn't say much after that. When I was on TV, they ended up picking someone else. I could handle that. It was still fun.

KB: You probably represented Box Elder High better than anybody.

CB: It was Diane Hall all the way, and I had Lynn Hone as an art teacher. I had him for basic painting because Diane didn't teach painting. She taught drawing and the commercial art. They had a great art department when I was there, and I had Blankenship, but we won't talk about him. He actually gave me an F in art, and I still have it on my report card. That's when I was a senior and when I was the Sterling Scholar.

KB: How did he justify that to you?

CB: Well, my mom called him and said, "What are you doing? Why did she get an F?"

He said, "Well, the reason is because I give out an assignment and I expect it to take four or five days, and she gets it done in two days."

My mom said, "So give her some more to do. What's wrong with that?"

He said, "Well, she's just visiting with the people in there."

It wasn't anything like that because I did extra stuff anyway, so there was this conflict. He wouldn't change my grade. But after he knew I was the Sterling Scholar and everything like that and I didn't make it all the way through, then he called my mom and said, "If there's anything I can do to help Colette out, let me know."

She said, "I think you've done enough."

Some people got along great with him. I did my work and got along with him okay, but there was just something there that he didn't like. But it was Diane Hall and Lynn Hone that helped me get as far as I did. Lynn was the one who got me started in watercolor. They were both great teachers and influenced me to go on with my artwork.

KB: When did you decide that you really wanted to do this for a lifetime?

CB: Probably when I was in sixth or seventh grade. I just said, "I'm going to be a full-time artist. I've already got my mind made up. That's what I'm going to do."

KB: You have such a nice style. Did you always do it like that?

CB: Well, it took a while to develop, but it was always realistic, detailed. I like detail work.

KB: What was the first piece that you sold?

CB: Oh, I don't remember for sure. I think I might have had a little show at the bank when I was in junior high or high school. I think it was a kind of shore bird that I had displayed, and some lady bought it. It was exciting! And I thought, Okay I'm going to do this.

KB: You've been in a lot of shows since then. Tell me about how your day goes now. Do you do artwork every day?

CB: I try to work on it every day. If I'm not painting, I'm either cleaning up some of my messes that I've made the previous day or I'm planning, maybe setting up a still life. Sometimes I take pictures; sometimes I don't. I go out and take photographs of different subject matter.

KB: Do you ever paint on location?

CB: I have done a little bit, but a lot of the things I enjoy painting, like wildlife, wouldn't hold still for you. You could still look at the anatomy and get the form and the color down, but do they pose for you? No, so it's easier to paint from photographs in my studio which I have in my basement.

KB: I think you and your mom have done some things together, haven't you?

CB: We've done shows together, and just this year we actually painted together for the first time.

It was very interesting. There's a place out in Corinne called Golden Spike Cafe, and they wanted us to go out there and paint three murals on the wall – both of us together. We did, and we got along just fine. In fact, she'd come and look at something I'd painted and add her little thing to it. Then I'd go back and add my little thing to it. We were working back and forth, but it worked, and we got along just fine. At first I was thinking that maybe I was a little more detail-type painter than she is. When she was painting, it was a little looser. Not that I have anything against her work, but I had the impulse to fix it. She was looking at me like, "You don't have to be so picky", and I'm like, "That's just me. That's how I paint." But we got along fine.

KB: I wonder if people can tell you where one of you left off and the other started.

CB: Probably not, because we worked on everything together. The train we painted we both worked on, so we did a little bit of everything.

KB: When you do a mural like that, do you have to sketch it all out first?

CB: Yes, we had to sketch it out, and for the trains we had to have a lot of clear photographs because they wanted it big enough to show all the detail. If you don't have photographs or something to work from, you can't put in all that detail.

KB: Did you have to take your own photographs for that project?

CB: Well, my mom had some already, and there was a guy that had some reference, so that worked. But there was a Greyhound bus that I had to paint out there because that place used to be a bus stop at one time, so I had to do a lot of research on Greyhound buses. It had to be from the 1950s. In one section we painted that time period. In some of the windows it was 1869 with the mountains in the background and the trains – the Jupiter and the 119. We did the little Corinne city from black and white pictures, so we had to guess on the colors.

KB: Don't you do mostly watercolors?

CB: I did in the beginning. I started out using gouache, which is like an opaque watercolor. Then I went to watercolor, and now it's acrylic.

KB: Is acrylic what you and your mom used for the murals?

CB: Yes. It was fun thing, and now we have exclusive rights to hang our artwork out there, but I don't they have any of mine there yet. I think they prefer historic subjects like pictures of the trains, but I think some of the ones I do, like my wildlife with geese flying with Little Mountain in the background, will work, too.

KB: Most of your work that I remember when I was working at the museum was of wildlife.

CB: Well, you haven't seen a lot of mine lately then. I haven't really done a lot of wildlife since 96.

KB: I retired in 97 so that's why. Have you had a lot of exhibits here recently?

CB: I had a show last year at the gallery, and I had 52 pieces of artwork, so it had some wildlife, some florals, some still life. They're acrylic on clay board, and that's a really smooth board. It's like a Masonite board with layers of clay on it. I guess they sand it in between. It's just really smooth so I can get the fine detail. You can put thin coats of acrylic on it in layers and layers, and then you can go back and lift some of it out. So you get all these neat colors and textures going on. That's my medium right now, and mostly it's just been setting up still lifes. I've been painting a lot of insects, butterflies.

KB: Do you make them bigger than life-size?

CB: No, actual size so far, but I'm going to make some of them bigger than life. I've done some little tiger tails, swallow tails and monarchs. They're on the clay board, but some of them are small – 4x4 or 4x5. They're cradled and have the wood on the back so you can stain it or paint it. Then I've done bigger ones, too, and I've painted some dragonflies. I have a collection of bird nests. They're real bird nests, and I set them up in my still lifes, and use them for my reference. Some of them still have some of the eggs in them. I have a really neat robin's nest that has three eggs in it, a hummingbird's nest, a little sparrow's nest. I painted this picture of a sparrow nest last year for the state-wide show at Eccles. I went to the reception that night, and when I walked in it had a red dot by it. I thought, sometimes they do that if they're going to give you an award, but come to find out I ended up with an award, and then a lady bought it. It was probably an 8x10.

KB: So you've gone from wildlife in water media to still life in acrylics. Do you ever do landscapes?

CB: Not just a plain landscape without birds or something in it. I don't seek out to just do a great big landscape. If I do one, I'd like to do one that's just a little bit different than the usual. Instead of the greens all the time, maybe I'd do one that's in grays and it's cloudy and rainy. I've been thinking of maybe doing some big sunset types, but I haven't got there yet.

KB: Are you able to make a living with this?

CB: Well, pretty close.

KB: That's unusual because you have to be good which you are, but you also have to have the discipline to keep doing it.

CB: Yes, you do. If you take a break for a while, from where you left off you always go back just a little bit before you can start up again. It's just like anything else that people do.

KB: Do you have kids at home now?

CB: I have a 16 year old. In fact, he's the one that got the robin's nest for me. If he sees anything like that, he brings it to me. The other day he caught a butterfly and said, "Here, Mom." I started

to grab it and said, "Let me grab it." He said, "Oh, that's all right." And it started flying around all over the house.

KB: Do your boys do artwork?

CB: The youngest one, when he was just little and could hold a pen, would sit down and draw things from memory and would look at things and draw them. I never even said, "This is what you have to do." But he could pick up on the perspective of things. He has that gift, but when he was 10, 11, or 12, he decided he didn't want to do it anymore. I'm like, "Okay. Whatever." I have a couple of big books with some of his drawings in it.

The other one is 21, and he has no interest in it. He didn't have the gift like the other one. Some people say, "Is it a gift?" And I say, "Yes, in the beginning it is." You have to develop it, but when it's there when you're just little like that, you know.

KB: I've been talking to several artists, and the things they say about that are completely foreign to me. They were surprised that they could draw things and were surprised that the others didn't know how to do it. What about your siblings? Do they have the gift like you and mom do?

CB: Oh, they can actually draw. They can sit down and look at something and probably do a pretty good job, but it doesn't interest them like it does my mom and me. My two sisters are more into crafts and sewing. I've seen them draw, and they can do it, but they don't have the passion for it. They don't think about it all day long. I'm always thinking about it if I'm not doing it.

KB: You were probably almost grown up before your mom went back to art, because she told me she didn't do much with it when you children were home.

CB: Yes, just as my brother and I were in high school, she started doing more of it, and I was going with it, too. We've taken some classes together like at Utah State with Adrian Van Suchtelen. He let me into the drawing studio a few times because he knew what kind of work I did.

KB: I know he's been kind of a mentor or special teacher to your mom. Has he to you, too?

CB: Oh yes. In fact, this year in October, there's going to be a traveling show that's going to start at the gallery here. It has to do with reflections. I told him I was aiming for three because we could have one to three. I need to get busy. I've been working on that in my mind a little bit, but I think in the next week or two, I'll be more focused on that. I already have a whole bunch of ideas that will work. I just have to get them going.

KB: Is your work all formed in your head, or do you write it down or sketch it?

CB: Most of the time I have it in my head. I have a notebook filled with ideas, and I can go back and read any little part of it and I can see the picture in my mind of what I was thinking when I wrote it. Usually I see it pretty clearly in my mind before I even start. They're the ones that turn out the best – like I envisioned it. I think, Oh that would be good. Then I try to set it up like I'm

seeing it. It doesn't always work because you're trying to find the right objects, but I see a lot of it. I did three paintings of this robin's bird nest that I have. I wanted to do one that was in violet and yellow, red and green, and blue and orange – the complimentary colors – and they're all the same size. That was fun. Two of them are vertical and one's horizontal. One has a monarch caterpillar in it because I wanted the yellow. Then there's a moth in another one. I have a pretty good collection of moths and butterflies and beetles -- stuff like that. I use them for reference.

KB: Do you have a collection of your paintings that you have kept? Or have most of them been sold?

CB: Most of them have been sold. I'm in a new gallery right now in Scottsdale, Arizona. They just opened up a little bit after Christmas. Well, their main part was open for a year, and then they did an add-on. My mom and I are in that one, and they have nine pieces of my artwork right now. Probably five or six hanging and the rest of them in storage in case someone buys one, they have some to replace it.

KB: How do you get into galleries?

CB: You have to go around and show them your original artwork. Sometimes they have room for you, and sometimes they don't. Sometimes they say, "We'll get back with you." And they never do. So it's just a continuous thing. That's really hard because you don't want to spend all your time doing that part when you need to be staying home painting. A lot of the artists don't like to do that part and say, "Oh, I need to find someone to do it for me." You don't want to go out and do that part when you need to be painting. A lot of the artists just say, "Oh, let's go out and find somebody to do it for me."

Sometimes their spouse takes over and says, "I'll do the business part, and you do the artwork." It works well when that happens.

KB: How many galleries are you affiliated with?

CB: Right now there are three – one in Missouri, one in Scottsdale, and one gallery in Ogden where I take my artwork to be framed. The people who own that are the ones that opened up the one at Scottsdale. All the artists that would come in and get their artwork framed – if the people thought they could do a good job and would make them money said, "You come with us."

KB: You don't drive your work to Scottsdale, do you?

CB: No. In fact, he flew up just before Christmas and rented a van and a trailer, and we hauled a lot of our paintings down to the gallery in Ogden. He wrapped them up and took them back. He said, "This way it will save you a lot of shipping." We appreciated that, and he tries to do it a couple of times a year. Right now it's kind of their slow time of year because it gets so hot in Arizona, and then it picks up later in the year. I haven't been in that one long, but I think we'll probably go down there to one of the receptions. We just haven't got that far yet.

KB: Did you ever take classes from anyone at USU besides Adrian Van Suchtelen?



CB: I used to go over with my mom when she was taking classes from Kent Wallace. That was when I was in high school, and Kent Wallace wanted a bunch of pictures of me because he did a lot of people in his landscapes at that time, so he used me for a model. I'd go up on a Saturday, and he'd ask my mom, "Is it all right if I take pictures of your daughter?"

I did that and I kind of watched how he painted and what he did.

KB: Adrian does a lot of life drawing. Did that help you a lot?

CB: It really did. I took the anatomy class from him, and I got to the point that I was getting really good at it, and I couldn't continue. It is really important to learn that if you're going to draw people. My mom continued studying that from him, and she's really fascinated with doing people and buildings.

I haven't done much of that, but I'm getting more interested in it. For my show last year, I had three paintings of people. I had my self-portrait, a picture of my brother and a picture of a wizard with some birds.

KB: You wouldn't sell your self-portrait, would you?

CB: Well, it hasn't been for sale, but I guess if someone wanted it, I wouldn't mind. I could do more. I plan to do more self-portraits – like having me dressed as a gypsy with all the jewelry and the right colors, something different like that.

KB: Are there any artists that have influenced your work?

CB: When I was in high school, Ned Young was the artist I liked. Being a young local artist, he did a lot of artwork and still does and has been able to sell it. His wife Melanie takes care of the business and marketing, and he does the creative work. They're good partners.

Now I have a lot of favorite artists, like Constable. He's one of my favorites. I've seen some of his originals. I've always looked at them in books, but I didn't know how neat they were until I saw the originals and said, "Aha!" And of course Rembrandt and Vermeer, and some of the Old Masters, Renaissance painters who did the still lifes with all the things in them.

KB: What are your plans for the future?

CB: Just keep doing it no matter what – even if I have a slow time and I'm not selling because I don't do it necessarily just for money. I've been doing it for a long time, and I have to do it. I notice if I go too long without painting, I get really irritable and ornery. I think, "Oh, my goodness. I need to get back to my therapy." It's not good to go a long time. If you're not doing it, you're thinking about doing it, composing something in your mind, or thinking about what kind of art supplies you need to pick up the next time you go to a store that sells those things. And it's always fun when you get something done and get a frame on it and see how it looks.

KB: Have you ever had a time when you just quit doing it?

CB: Maybe when my kids were smaller, but this is what I would do. When then would go to bed at night, I would start painting. A lot of times I would be awake, and since then I have always been a night person. If I've had to go to galleries and things during the day, I just go on my night shift. I've done a lot of paintings at night – from 10 o'clock to 2 or 3 in the morning (something like that). Then sometimes I get up around 6 or 7 the next morning, and if I can get a little nap in, I do. It kind of varies. Sometimes when people look at me, they say, "You sure look tired."

I say, "Yeah, it's probably because I am."

I've always been more of a night person anyway because in the daytime, the phone rings. There are too many people bothering you. If you sit down to paint and you start having people interrupt you like that, you have to skip from one side of your brain to the other. It's back and forth. It's hard on me. It's not that you can't go back and start doing it again, but when you're interrupted, you lose your focus. I think, "Oh, please don't do this to me."

Finally I decide that I'll just paint all night. Everybody's asleep, the phone's not ringing, and nobody's bothering me. Once in a while, I'll look at my watch, and it will say 1 o'clock. I decide I'll paint until 2, and I kind of put it out of my mind. Then when I look down at my watch, it's already 3. A lot of times I have to force myself to stop painting and go get some sleep. You get going, and you lose track of time, and sometimes you forget you're hungry. When I stop though, I say to myself, "Oh, I'm really hungry and tired."

KB: Don't you think your life is better because you have that passion?

CB: Oh, it is. Sometimes I look at people and think, What do these other people do? You have to have something that you enjoy doing that does not take another person to help you do it. There are a lot of people that don't have a passion. They might do a little bit of this and little bit of that to just keep busy, and then there some that don't keep busy. They say, "Oh, life is so boring."

I think, Yeah, right. I don't think I've ever been bored. I mean I've been maybe a little bit frustrated or irritable because I can't do what I want to do, but I've never been bored. You need something, like playing the piano or any musical instrument or writing poems. You name it, but you don't need another person to help you get it done. Maybe afterwards with my artwork, I need help framing it or selling it.

KB: And if you're ever not quite sure about a piece of work, do you ever have another artist look at it?

CB: Oh, I have my mom look at it, and she'll call me to look at hers. She'll say, "Come over. What do you think? I've been debating about this." And I'll do the same thing with her. I really think it's neat that I can show Adrian Van Suchtelen any piece of artwork I'm doing. Sometimes I can tell that he's going to react a certain way, and it might be bad. But at the same time, it's like I say to myself, "Oh, I knew that. Why did I do that? I should pay attention more." So I really like his critiques.

KB: That's a great thing that you can have that kind of relationship with him.

CB: When I had my show at the gallery last year, he was already saying, "I think we should get another one going. It will be called Reflections." I just thought, Okay, Adrian. I made a new ruling then. You always have to do your best no matter what kind of show you're aiming for. If you don't see yourself improve or just kind of stay the same all the time and don't see your mistakes, you've got to worry a little bit. When Adrian comments on my work, he explains why, and I understand afterwards. If he doesn't like it, he'll get into the detail with you and tell you why and what you're not paying attention to. I kind of feed on that, and my mom likes that, too. A lot of artists who are serious can handle somebody like that critiquing your artwork. I live for it.

KB: What about the duck stamp? I remember that you were involved in that at one time.

CB: Well, it was just a competition sometime in the 80s. It was a duck stamp for Utah. I entered it, and came in fourth place. It was geese flying with Little Mountain in the background. They wanted a certain size, and you had to have the color just right. It had to have the right amount of feathers. Everything had to be just the way it should be. When my dad found out I was painting some geese, I actually needed some reference, so where he's a hunter, he brought me a goose book, and the tail, wing, and head of a goose. I had the actual thing to work from so I could see the exact color and form and everything. He was like that with most of the wildlife I did. If I needed something, he could look at it and say, "Hmm, something's a little bit off right here" We'd have these discussion, and he can spot things that are out of proportion when it comes to wildlife, so you better know what you're painting. If it's pheasants or elk or anything like that, he's helped me a lot. When I was younger, I would probably get upset and start crying and have little fits when he'd say, "No, this isn't the way it should be." I'd have my little moments, but he really helped.

KB: Well, I think it was great that you were a finalist in the duck stamp competition.

CB: I came in fourth place, and they only had the first, second and third that they recognized. I thought I'd do it again the next year. I was all ready, and they would tell you what they wanted you to paint. I was ready to do it the next year, and then they stopped having it. I kind of lost interest because they didn't have it for a while; then it came back. I'm not sure because I haven't checked into it.

KB: Would you want to go back into that now?

CB: I could. I always thought it would be fun to do a painting and see if I could win anything for the federal duck stamp.

KB: Your dad was another critic for you who gave you a whole different perspective, and didn't he give a Wildlife Award for the Peach Days Art show?

CB: Oh yes. He doesn't do that anymore because it got to be that there weren't enough people,

and I was the only one so they told me I could only receive it every other year. People were thinking, Well, of course her dad's going to give it to her. It was causing a conflict, but he said, "If there's one better than hers, I have no problem giving it. She'll just live with it." And he would have done that in a heartbeat, but it got to be that there just weren't enough people entering the wildlife category.

KB: Does your dad ever do artwork?

CB: He's done a little bit of carving, I think, and a little bit of drawing. He has some talent, but the passion is not there.

KB: Tell me about the downtown banner.

CB: Okay. I don't know what hit me one day. I just thought, Maybe I ought to do something for the Utah Statehood Centennial celebration. Maybe I'll design a decent banner. So what I did was draw up four different ideas and painted them in colored pencils so they could see the colors and everything. I took them up to Ben Boyce who was in charge and said, "Maybe you guys might like to use one of these ideas for a banner sometime."

He said, "Let's take them around and have some people vote on them." So they voted on the one that had the sego lily, and it said Utah. They made a whole bunch of them, and they made me one the same size so I could hang it on my porch, too. After that everybody was calling me saying, "Do you have banners for sale? Do you have tee shirts?"

I'm thinking, Am I into tee shirts? Where did they get the idea of tee shirts? So then I met with Mac Edwards, who had the tee shirt business uptown, and he put that design on shirts in many different colors. They took off like gang busters. Rainbow Gardens carried them. There was a place in St. George that sold them. I had them at the train station, and people were calling my house continuously asking, "Do you have banners?" When I said no, they'd say, "I'd buy one if you had some."

I thought, Now do I have to make banners for these people to hang out on their porches? We checked into that and could make a smaller version with the design on just one side, and there were quite a few people that bought them. Then it just kind of faded away, and part of it was just I didn't market the rest of the banners too well. It cost \$20 to make one, and so we decided to double our money and sold them for \$40. I still have some of the tee shirts, and people would probably buy them.

Then there's another design I did with the beehive on it and a couple of bees, and I had a few tee shirts with the design on it. That one never got out as much because it really took off during the Statehood Centennial, and then it just kind of faded out. That was kind of fun to see them when you drive up Main Street and think, That's the best-looking banner, and I still see people wearing the shirts. I say, "Where did you get your shirt?"

They didn't know I did it, and they'd say, "I don't know. Her name's on it." It says Colette on it. It was something different, and I enjoyed it. It was fun. I could branch out in so many directions,

but I've been told that when you branch out here and there, you're kind spreading yourself thin. So I try to stay focused. I could do illustration and the calendars, and I've already done the banners and tee shirts, but I'd really rather be known for the fine art and sell that at galleries. I could do a lot of these other things, but that's not my main focus. Who knows? I might come up with something and could be off on something different. I might come up with a series of 12 paintings and get in contact with somebody who makes calendars and see what they think. That's still to come. I have all these ideas and all this time. I know I won't even get close to what I want to achieve. I'd need another lifetime.

I could probably paint the same subject – say I picked sunflowers. I could do that all year long and have paintings that all have that in it -- in different styles and different sizes. I'd never run out of ideas. When you're almost done with the first one, you already have ideas about the next one. I could do a whole series of something for a whole year and have a good time with it. You'd have to think of a lot of different ways to paint that sunflower. Maybe it would be a different color, maybe a dead one, maybe one lying on a cloth in a still life. You could paint a teapot with a sunflower on it. You name it. It could go on and on. So I might do that one year – just pick one of the subjects and go with it. I'd discipline myself. It could be fun.

KB: Looking back, would you say your life has been good?

CB: It's been good, yes.

KB: Is there anything so far (not counting the things you still want to do) in your artwork that you wish you hadn't done?

CB: Right after high school if I could have gone over to Europe and studied over there, that's what I would have done differently. I could probably still do it, but it would be more difficult. I did get a chance to get over there, and I took a tour of Europe. I went to Paris and to the Louvre. I didn't have enough time there to see everything. But studying in Europe didn't even cross my mind when I was in high school.

KB: You've given me a lot of good information, and I really appreciate it Colette.