On December 10, 2001, Geneva Steel's last 150 plant workers went on indefinite furlough. Originally, Geneva Works was the largest war-baby project of the U.S. Government. Steel produced at the plant helped meet World War II's increased production needs. Designed to produce 225,000 net tons of cold-reduced sheets for Liberty ships and ammunition per year, Geneva Steel was a modern marvel tucked away in the shadow of Mount Timpanogos.

Before Geneva Steel, Utah County was a rural farming community. Soon, farmers split their time between Geneva Steel and their orchards and farms to help augment their incomes. The move away from agriculture toward an industry based economy was encouraged and support by local and state agencies. Despite retooling and modernization, Geneva Steel found itself just too big for any local markets to support.

My historical research into Geneva Steel has been incorporated into a large relief print. The image builds on Arthur Danto's statement from Beyond the Brillo Box, about how the artist internalizes and creates from her community's symbolic expressions and culture, then in turn shares them with her audiences. The research draws from steel making and rural cultural icons to create the print. Geneva Steel's production life spanned sixty years while the development of the print encompasses only a fraction of time in comparison. The print superimposes the past with the present. The image expresses the imbalance created by change with characters who find themselves being transported haphazardly or discover themselves in awkward positions. The print looks at the movement away from a rural environment to an industrial skyline which reverts back to the wetland shores of Utah Lake.