NOVEMER 2026

NEIGHBORS

OF THE WASATCH BACK

Park City



BOYD MITCHELL IS BREAKING THE MOLD

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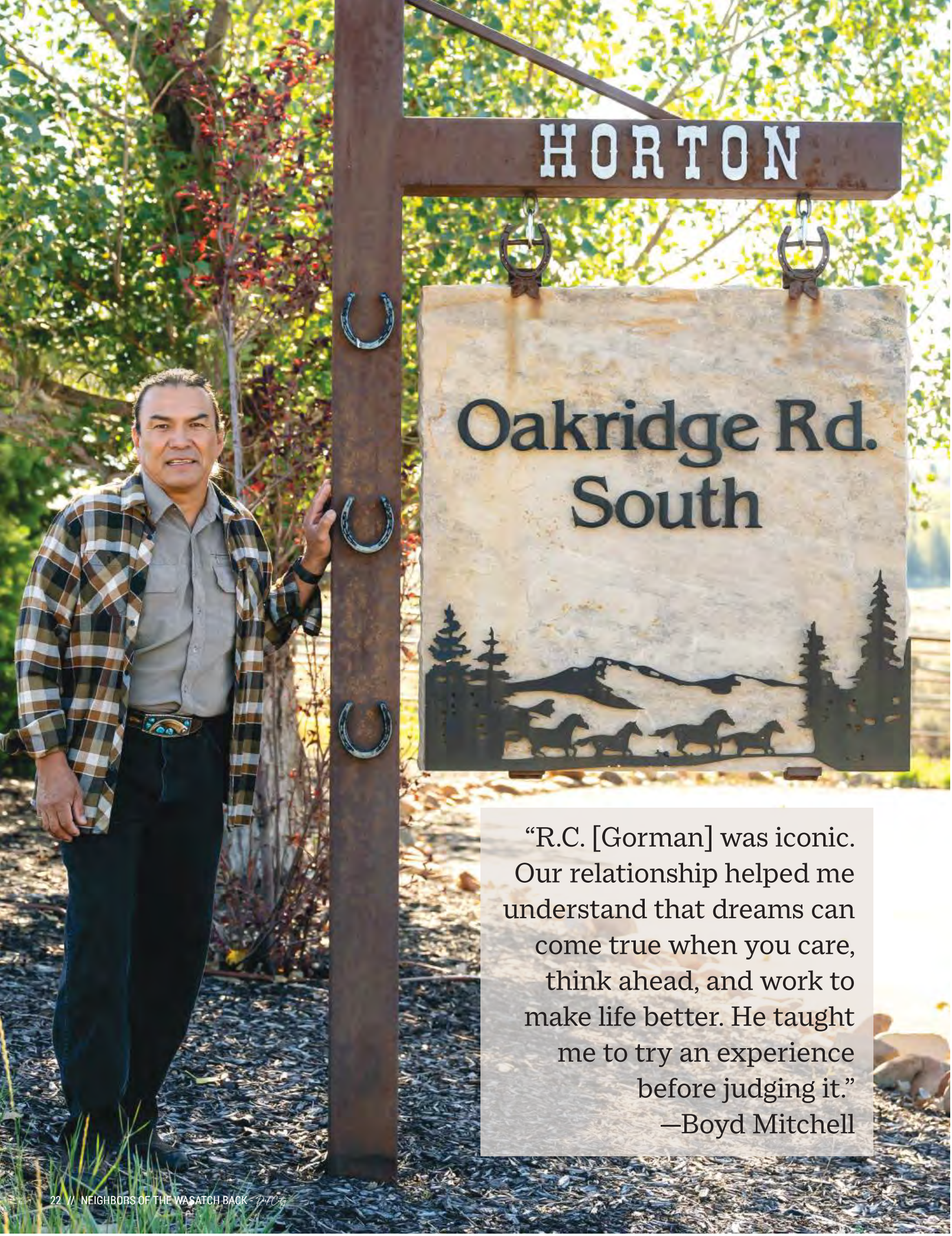
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BY SANDY GELDHOF · PHOTOGRAPHY BY SARAH SEVERSON

BREAKING THE MOLD


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"R.C. [Gorman] was iconic. Our relationship helped me understand that dreams can come true when you care, think ahead, and work to make life better. He taught me to try an experience before judging it."
—Boyd Mitchell

SEAMLESS SIGNS CEO BOYD MITCHELL BRANDS BUSINESSES WHILE MERGING CULTURE, CRAFT, AND COMMUNITY CONNECTIONS



ON AN ELEVATED LOT IN A QUIET PARK CITY HAMLET, A PALATIAL LOG HOME COMMANDS BREATHTAKING VIEWS OF THE WASATCH BACK WHILE SHEEP AND LLAMAS GRAZE BELOW, OFFERING A GLIMPSE INTO A LIFE—AND A HOMESTEAD—BUILT WITH INTENTION. With a warm handshake and ready smile, Boyd Mitchell greets me, while his border collie Sheldon Cooper makes wiggly introductions, welcoming me inside a virtual museum of art, culture, and heritage.

Boyd's partner Sally waves from the porch, exuberant and joyful. A hug? Check. Cup of tea? Check. A tour? Absolutely. I feel like I should have paid admission—every room is resplendent, teeming with gallery-worthy paintings, sculpture, and textiles, an homage to a history of Native American heritage. Modern designs glow from large monitors in a curated workspace. Gentle background flute music sets the scene.

I have entered a magical place where ideas are born and vision is forged. The tour has me buzzing. I am captivated.

Chomp Donuts. Spruce Decor. Midway Marketplace. Household names, each invoking a brand, an experience. For more than 25 years, Boyd has been an established designer and fabricator helping to create those brands. His business, Seamless Signs Services, has become synonymous with unique designs, corporate branding, and sign creation, using materials from metal and wood to neon wonders coaxed from glass tubes.

THE NATIVE SON

Growing up in the small tribal community of Fort Defiance, Arizona, near Window Rock, the capital of the Navajo Nation, Boyd describes a warm childhood. His dad was a cowboy ("the real kind, he did the



Sarah Severson
PHOTOGRAPHER





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rodeo circuit"); his mom was a social worker in various departments for the tribe and served as a treasurer for her Christian church.

"She knew everybody and everybody knew her," Boyd remembers, and as the oldest of his siblings, he helped out with household chores but spent his free hours playing with the many children in his town. Playing tag and Kick the Can and exploring the sandy washes made up their days, and large gatherings on weekends with music, plenty of food, and merrymaking formed his bonds. "There wasn't a whole lot of recreation options on the rez, so we would create our own little world of adventure," he recalls.

For as long as Boyd can remember, immersion in ceremony was ingrained through the teaching of his elders. "My relatives were very traditional. So, if there was a sickness or maybe something was just not right in the family, they used ceremonies and [a] medicine man to diagnose and try to make adjustments for them spiritually, to recreate harmony in their life." Harmony, and the quest for it, would take root inside Boyd and follow him throughout his life, in ways at the time both known and unknown.





THE PHOENIX

When Boyd was 11, his father died, and a figure would appear, one that would change his life and alter the course of his future. Renowned and internationally acclaimed artist R.C. Gorman, known as the "Picasso of the Southwest," was his dad's half-brother and took Boyd under his wing. Living in Taos, New Mexico, Gorman opened Boyd's eyes to the potential of life off the reservation and, in Boyd's words, "helped me see the possibilities."

A natural introvert, Boyd was thrust into the world of his globetrotting uncle, traveling internationally and meeting celebrities and world dignitaries—who flocked to his uncle's outgoing nature—in the art and social scene. From American cities to Italy, France, and Mexico, Boyd spent vacations awed by the sights, sounds, and fascinating people who

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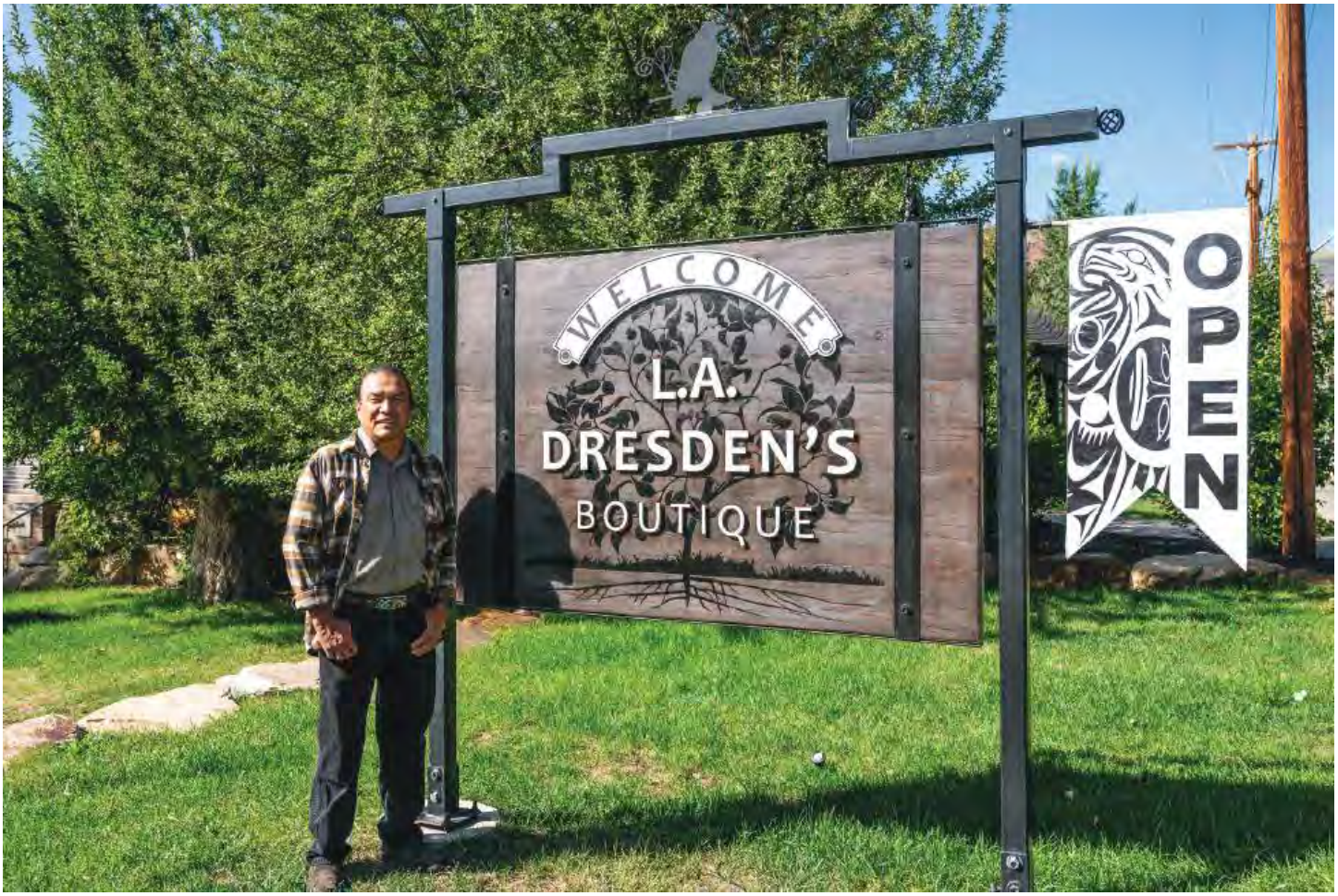
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encompassed Gorman's world. He remembers an afternoon sitting inside his uncle's limo outside a small Broadway theater, where eventually Gorman re-emerged with Elizabeth Taylor in tow, starring in the 1981 production of Little Foxes. "She was very social, and she could tell that I was shy, but she didn't try to push it," he laughs.

Boyd recalls his uncle's influence on him was pivotal. "He took me to plays, the ballet, galleries, and showboated me to celebrities and other artists, and I just witnessed it all," he says. Even when it came to girls, Gorman had some advice. "If I was flipping through a 'girl' magazine, he would tell me, 'Don't just look at the pictures, read the articles,'" he laughs again.

As he entered adulthood, the distance between him and his uncle grew, but their relationship was a catalyst for the direction his life would take, one that involved taking chances outside his comfort zone. "R.C. was iconic. When I was younger, I didn't fully understand what he was all about, but our relationship helped me understand that dreams can come true when you care, think ahead, and work to make life better. He taught me to try an experience before judging it."

THE SEEKER

Curiosity seems to be the common denominator running through Boyd's life, and he recalls the deaths of both his parents as being a catalyst. "When my dad died, that's when the big questions started flooding me, like, Why are we here? Where do we come from?" he says. At that time, Mormon missionaries visited his home, and he joined the LDS church, seeking answers. By the time his mom died, when he was 20 years old, the internal questions shifted.

"Mom was always big on education," Boyd continues, "so I knew college was going to be part of my future. I remember thinking, 'There's no law that says you have to do it like everyone else.'" He explored several paths, working as a pharmacy technician, as a restaurant employee, and as a bookkeeper while attending classes at multiple colleges. His yearning to know "how things worked" was deep-seated, and computer science seemed to draw his attention. However, a job with Brimley Neon in Salt Lake City, where he learned his tradecraft, sealed his future as a signmaker.

THE ARTIST

More than just skilled in fabrication, Boyd's artistic nature helps clients create their brand—the identity by which their business connects with community. "Art feels like a gift from somewhere I cannot always explain. I believe in it, enjoy it where it takes me, and appreciate the journey it creates in my mind," he muses. Inherently humble, he downplays his talent, but Sally is quick to be his cheerleader: "He can figure out how to take their vision and amplify it." Neighbor Kristi H. had Boyd design and build a custom rock and a forged-iron address sign for her residence. "His true gift is not only his work as an artist, but his humility, and how much he cares about people. He just really wants you to be happy."

THE CONNECTOR

Despite his quiet nature, Sally describes him as a "connector." His résumé of service and leadership includes volunteering for Adopt-A Native-Elder, Vital Ground, and Another Way school, cooking for friends, and serving as an officiant for weddings, feeding his innate pull to create harmony in community. He continues to perform Navajo ceremonies whenever spirituality is needed in his circles.



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"Ed was great. He quickly returned my initial contact (rare in Park City) and quickly had us on his schedule. He spent all day detailing our two cars, which are in like new condition. Couldn't be happier." - *Andrew N.*

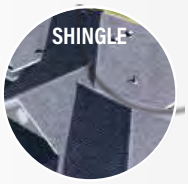
Before I leave, Boyd honors me with a short ceremony, and friendship seems inevitable—he has that effect. It's clear that Boyd's unique ability to draw you in is more than a craft—it is a way of building bridges. Rooted in community, guided by connection, and expressed through a life of service, his work reflects a deep belief in the harmony that exists when people, place, and purpose come together.

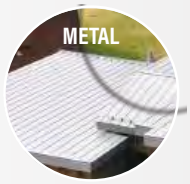


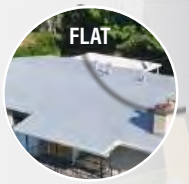


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