

PH0502634

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED AUG 15 1977
DATE ENTERED FEB 17 1978

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME *
 HISTORIC PRICE MUNICIPAL BUILDING
 AND/OR COMMON

2 LOCATION
 STREET & NUMBER Corner of 200 East and Main Street
 CITY, TOWN Price VICINITY OF _____ CONGRESSIONAL DISTRICT 01
 STATE Utah CODE 049 COUNTY Carbon CODE 007

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY
			<input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY
 NAME Price City
 STREET & NUMBER Price Municipal Building
 CITY, TOWN Price VICINITY OF _____ STATE Utah

5 LOCATION OF LEGAL DESCRIPTION
 COURTHOUSE, REGISTRY OF DEEDS, ETC. Recorders Office
 STREET & NUMBER Carbon County Courthouse
 CITY, TOWN Price STATE Utah

6 REPRESENTATION IN EXISTING SURVEYS
 TITLE Utah Historic Sites Survey
 DATE January 1977 _____ FEDERAL STATE _____ COUNTY _____ LOCAL _____
 DEPOSITORY FOR SURVEY RECORDS Utah State Historical Society
 CITY, TOWN Salt Lake City STATE Utah

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Price Municipal Building is a two-story flat-roofed structure of irregular shape (roughly rectangular) constructed of concrete and light-colored brick. The building houses offices for Price City, which are located on both the first and second floors, an auditorium, handball court and gymnasium, which has been converted into a museum. Located in the northeast corner of the building is a garage which originally served as a fire station. Constructed with the use of WPA funds during the late 1930s, the building is architecturally similar to other municipal buildings constructed during this time period. There are two main entrances to the building, one on the north along Main Street which enters the main office area and the second on the west side of 200 East, which enters the foyer and provides access to the theater and gymnasium. The foyer is the location of the Lynn Fausett mural depicting the history of the area.

THE PRICE MURAL

Following an absence from Utah of sixteen years, Lynn Fausett returned to his home town of Price in 1938. Discouraged by his recent divorce and the bleak prospects for success as an artist in his native state, the Price mural was a turning point in his career. The mural depicts events and themes significant in the history of Carbon County. The mural is painted on all four sides of the building's foyer. The four foot high mural occupied some 200 feet of wall space. Regarding the mural Donald Hague writes: , "The principal figures within the mural are approximately one half size. There are some 82 figures throughout the painting discounting the many smaller figures which appear in deep perspective in the background. The artist worked from photographs, tintypes, and personal recollection in recreating the characters portrayed. The mural, in affect, offered Lynn the opportunity to totally submerge himself in a subject with which he had deep personal ties. It allowed him, he said, to maintain his sanity during the stress of divorce and separation from his children, and in another sense permitted him to relive his childhood through the mural."¹

James L. Hazeltine, in his book One Hundred Years of Utah Painting, observes, "It is surprising to learn that after seeing reproductions of the Price mural, it is only 4 feet high, for it is difficult to obtain monumentality in a narrow strip encompassing a low-ceilinged room. Fausett has done it, and maintained the two-dimensionality of the wall, with an unusual blend of Rubenesque form and Piero della Francescan mood and color."²

¹Donald Victor Hague, "The Life and Works of Lynn Fausett," M. A. Thesis, University of Utah, 1975. P. 66.

²James L. Hazeltine, One Hundred Years of Utah Painting, (Salt Lake City: Salt Lake Art Center, 1965), P. 29.

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The first scene of the mural, located on the west wall, depicts Abram Powell and Caleb Rhodes who entered the area as trappers in 1877. The cabin constructed by Abram Powell on the Price River in 1877 is shown as well as the dugout built by Caleb Rhodes in the area of present-day Carbonville. The two men remained on the Price River until early 1878 when they returned to their homes in Salem. In December of 1878 Abram Powell was killed by a bear on Mt. Nebo and his brother, John Powell, took up the Abram Powell homestead in 1879. The return of Caleb Rhodes and John Powell with their families in 1879 marked the beginning of a permanent settlement in the area. This event is depicted by a newly constructed dugout with an adjacent covered wagon and man plowing in the background.

The second scene depicts the construction of the Denver and Rio Grande Western Railroad through the area in 1882-1883. The painting shows both Chinese and European workers laying rails with the familiar cliffs and mountains in the background. The completion of the railroad between Salt Lake City and Denver was not only of importance to the entire state, as it served to end the monopoly of the transportation system by the Union Pacific Railroad, but of great local importance as it brought in a large number of new settlers, men to freight from the Price depot to the more isolated parts of eastern and southeastern Utah, and miners to dig for coal in the newly opened mines at Castle Gate and Sunnyside.

The third scene shows the store and post office built by Fred Grames in 1883. Grames is shown with W. H. Branch surveying the Price Canal in 1884. Their instrument was a level tripod with two lamp chimneys filled with water. Sighting through the lamps the two men laid out and surveyed a course which is still followed by the canal. To the right of the two men is shown the original log meetinghouse. Constructed in 1884, it served as church, town hall, and school.

The fourth scene is of a group of freighters at their campgrounds located near the railyards. After completion of the Denver and Rio Grande Western Railroad in 1883 Price became the rail head for shipping goods into the vast area to the north and east known as the Uinta Basin. Freighters carried supplies to the Uintah-Ouray Indian Reservation and Fort Duchesne. After the discovery of gilsonite the wagons hauled gilsonite from the Uinta Basin to Price where it was shipped by rail. Men included in the scene are A. J. Lee, manager of the Gilsonite Company; Chuck Fausett, a freighter and uncle of the artist Lynn Fausett; Bert McMullin, a freighter and another uncle of Lynn Fausett; Matt Warner, a former companion of Butch Cassidy and later marshall of Price; Henry Kelsey, another freighter; Sam Gilson, the developer of the gilsonite industry is shown in his familiar Prince Albert coat; Oz Barlow, another freighter is also pictured.

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The fifth scene, located on the north wall, is a view of the Price East Main Street in 1892. The dominant building in the scene is the Price Trading Company store where both of the artist's parents worked. Lynn Fausett's mother, Josephine Bryner Fausett, is pictured in the doorway of the store wearing a white apron.

The sixth scene is a group of seven people, A. W. Horsley, C. H. Taylor, A. Bollinger, an unidentified woman with a child, E. S. Horsley, and Isabell Birch Bryner. In the scene Mrs. Bryner is holding a petition to incorporate the town of Price. According to the account, by 1892 all the men had used up their homestead rights for farms and Mrs. Bryner, a widow, was asked by the local people to use her homestead right to file on the property which had been chosen for a townsite. Threatened by reports that someone else was headed to Salt Lake City to file on the proposed townsite, Mrs. Bryner was rushed to Salt Lake City by train to file on the land. She was successful in obtaining the land which was then sold into lots.

The seventh scene, located on the east wall, is a portrait of J. M. Whitmore, a prominent early rancher and first president of the town board. In the background is the first town hall.

The eighth scene depicts the religious history of the community. The three leaders of the dominant non-Mormon religions, the Catholic Bishop Lawrence Scanlan, the Greek Orthodox Priest Reverend Mark Petrakis and the Methodist Minister Reverend R. P. Nichols, are shown in a group portrait. To the right are illustrations of the Notre Dame de Lourdes Catholic Church in Price, constructed between 1918 and 1923; the Price Academy Building, a school operated by Reverend Nichols; and the Greek Orthodox Church of the Assumption, completed in 1916. The Mormon story is portrayed in a scene showing the organization of the Mormons in 1882 by Bishop George Frandsen. The figures in the scene are Mrs. George Robb (with baby), George Robb behind his wife, Grandmother Mud in a bonnet, Mr. and Mrs. Henry Empey sitting next to the table, E. W. McIntire, first counselor to Bishop George Frandsen is sitting behind the table, Soren Olsen, the ward clerk, is sitting at the table. The rest are unidentified.

The ninth scene illustrates the theme of law. Justice of the Peace Erastus W. McIntire is shown conducting the community's first marriage between Gilbert Peterson and his bride Ann. Mrs. McIntire is present and the best man and McIntire's son are shown holding the pigs which were brought as payment for the marriage fees. In the background is the old Carbon County Courthouse with its statue of Justice atop the building.

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The tenth scene concerns the theme of education. Two of the town's early school buildings are shown and a group portrait includes Sally Ann Olsen, the first school teacher, collecting children in her buckboard; W. J. Tidwell, who surveyed the Price townsite and became the first public school teacher; L. M. Olsen, the first superintendent of schools; and Joseph Birch who sponsored in the Utah Legislature a bill providing for free public education. Another setting shows Carl R. Marcusen, principal of the Price Public School and later president of the Board of Education. Behind Marcusen is the old Carbon High School with the still familiar "Block C" located on the cliffs behind the school.

The eleventh scene shows Lynn Fausett as a small boy leading his blind grandfather Haws Ulrich Bryner.

The twelfth scene, located on the south wall, shows W. Grant Olsen, first mayor of Price in 1911. A community promoter, Olsen is shown planting trees in the new Price City Park. In the background is a statue of a pioneer woman executed by Dean Fausett, brother of Lynn Fausett.

The thirteenth scene depicts a Fourth of July parade in 1911. Shown are two horse-drawn floats and the marching band.

The fourteenth scene commemorates the importance of the coal industry to the county. The first setting shows two men working at the Sunnyside coke ovens in 1917. Coke from the Carbon County area was of prime importance to the smelting industry of Utah. The next setting shows three miners emerging from a mine tunnel. Both the American-born and southern European miners are represented in the picture. The third setting shows the outside workings at Sunnyside in 1917. World War I brought a tremendous expansion of the Carbon County coal industry and the setting depicts the activity which characterized the coal industry during this period.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1938-1939 BUILDER/ARCHITECT Lewis T. Cannon & John Fetzer

STATEMENT OF SIGNIFICANCE

The Price Municipal Building is of significance primarily because of the mural depicting the area's history which was painted as a Utah WPA arts project by the noted Utah artist Lynn Fausett. The mural represents the best work of art produced during the WPA art project in Utah and is of great value as a historical document in portraying the themes and personalities of the area's early history. The building itself was one of the largest WPA buildings constructed in Utah. Architecturally the building is a good representative of the international design for public buildings during the last half of the 1930s.

HISTORY

On June 8, 1936, the Price City Council authorized an application to the Works Progress Association for a loan and grant to aid in financing the construction of a municipal building. Lewis T. Cannon and John Fetzer were architects for the building, and under their advice Price City requested a \$67,500 grant from the WPA which would cover forty-five percent of the estimated \$150,000 project. Under WPA requirements projects would have to be supported by a fifty-five percent local expenditure.

In order to receive the grant Price officials would have to provide a local match of \$82,500.00. A bond election was held April 2, 1937, and with a thirty-five percent turn out Price voters accepted the City Council proposal to issue \$85,000 in bonds for construction of the City Hall and public auditorium. The rendered vote was 200 for the project with 42 opposed. Fifteen months after the initial application Price received the WPA grant for \$67,500.00.

Bids for the construction were opened on January 3, 1938, and the Price firm of Fausett and Pessetto was awarded the contract for \$139,936.42. A week after the bid was awarded, Councilman W. E. McIntire proposed that Price City draw up a project for mural paintings by Lynn Fausett in the Municipal Building. The motion carried, and City authorized a sum of \$350.00 to launch the project. Plans for the building proceeded rapidly, and the laying of the cornerstone occurred on April 7, 1938.

The original estimate of \$150,000.00 was too low, and therefore the first contract did not include the gymnasium. On October 10, 1938, the WPA increased its grant for the total project to \$90,000.00. This allowed for awarding a second contract to complete the gymnasium. Announced on November 5, 1938, the gymnasium contract was awarded the firm of Fausett and Pessetto whose bid of \$29,900.00 was the lowest.

A severe winter required that a thirty-day extension be granted to Fausett and Pessetto, and the gymnasium was completed in the early spring of 1939. However with the city hall and auditorium completed, dedication ceremonies were held on February 22, 1939, Washington's Birthday.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Donald Victor Hague, "The Life and Work of Lynn Fausett," Master of Arts Thesis, University of Utah, 1975.

Price City Council Meeting Minutes, 1936-1941. Price Recorder's Office, Price Municipal Building, Price, Utah.

Elzy T. Bird, "The Town's Murals," (unpublished remarks for unveiling of Price Murals), November 1941. Copy at Utah State Historical Society, Salt Lake City, Utah

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than one acre.

UTM REFERENCES

A

1	2
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5	1	6	5	6	0
---	---	---	---	---	---

4	3	8	3	1	8	0
---	---	---	---	---	---	---

ZONE EASTING NORTHING

B

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ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

A. Kent Powell, Preservation Historian

ORGANIZATION

Utah State Historical Society

DATE

July 11, 1977

STREET & NUMBER

603 East South Temple

TELEPHONE

(801) 533-5755

CITY OR TOWN

Salt Lake City

STATE

Utah

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

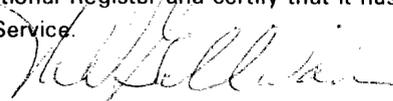
NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE Michael D. Gallivan, State Historic Preservation Officer

DATE

July 12, 1977

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Robert B. Rettig

DATE

2/17/78

~~DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION~~

~~KEEPER OF THE NATIONAL REGISTER~~

ATTEST:

Charles [unclear]

DATE

1-24-78

KEEPER OF THE NATIONAL REGISTER

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Architecturally the building is a good example of the adaptation of the International style in the construction of public buildings in Utah during the late 1930s. The Price Municipal Building is significant as one of the largest buildings constructed in Utah under the WPA program. In addition the building was constructed during J. Bracken Lee's tenure as mayor of Price and is probably the best tangible reminder of his service as mayor of his hometown from 1935 to 1947. J. Bracken Lee later served as Governor of Utah from 1949 to 1956 and mayor of Salt Lake City from 1960 to 1970.

However, the Price Municipal Building is best known for the 4' x 200' mural located on the four walls of the foyer of the Municipal Building. The mural, painted by Lynn Fausett, depicts the early history of Carbon County.

Born February 27, 1894, in Price, Utah, Lynn Fausett received a high school diploma in art from Brigham Young Academy in 1912 then returned for an additional year at Carbon County High School. He attended the University of Utah from 1914 until 1916 when he joined the Navy and served until 1921.

Returning to Utah he was employed as an engineer by the Utah Power and Light Company for one year until he decided to pursue his real desire of art. Quitting his job, he hitchhiked to San Francisco where, using the experience he had gained in the Navy, he shipped on a freighter bound for New York. Upon his arrival in New York he began his art training with the Art Students League. To support himself he worked as a night report clerk for the Fifth Avenue Bus Company. Studying under Kenneth Hayes Miller, Lynn Fausett began a life-long quest to discover the techniques which would enable him to paint "like the old masters." Following the completion of his studies in 1927 he worked with the Hildreth Meiere Studio and served as a member of the Board of Control for the Art Students League. In December of 1932 he was elected president of the Art Students League and served from 1933 to 1936. In evaluating his tenure as president, the Art Student League News found "Lynn Fausett was the right president at the right time. The League, in those early Depression years, was reeling from the clashes of artistic rivalries on the staff and in the membership, and was also in bad shape financially. During his Presidency the League liberalized its requirements for League membership and placed a three-year limitation on Board membership. Prior to this change in the League's by-laws, there had been occasions when the Board had tended to freeze into the reflection of a single point of view, with the result that the League's teaching staff was inclined to become narrow. Under Fausett the league embarked on a greatly broadened type of teaching, and there began to be radically different points of view on the staff. This is a condition which continues today."¹

¹Art Student League News, Volume 15 and 4, April 1962. Quoted in Donald V. Hague, "The Life and Works of Lynn Fausett," pp. 27-28.

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Although he did some small works during his stay in New York, most of his energies were devoted to several murals for which the Meiere Studios were commissioned.

His stature as a mural painter was recognized when he was elected to the Board of Control of the National Society of Mural Painters in 1936. In addition, despite the severe depression which touched so many talented artists, Lynn Fausett found sufficient work that his association with the federal government's relief program for artists came quite late in the WPA program. His biographer, Donald Hague, writes, "Yet Lynn Fausett might well be termed a latecomer in regard to the federal government's public relief program, he finally appearing only in the final act of a rather long, and complex Depression arts drama. In fact, had Lynn's promising career not been shattered by divorce, the success and steady progress he had made from 1922 to 1938 would probably have ruled out his becoming involved in the Federal Art Project of the WPA at all for which the people of Utah, Wyoming and Nevada would have been the poorer today."²

Upon returning to his native Price, Lynn Fausett contacted some of his old friends and proposed the idea of murals for the foyer of the new Municipal Building. Despite the objections of Mayor J. Bracken Lee to decorating public buildings, Fausett found an ally in Councilman W. E. (Ted) McIntire and he succeeded in persuading a majority of the council members to support the project. As the mural was underway, Mayor Lee became one of the strongest supporters of the project. Work on the mural involved nearly two years total work, although several other commissions were sandwiched in between. Lynn Fausett received about \$1600.00 for the Price mural between 1938 and 1941.

The mural traces the history of Carbon County from its initial settlement in 1877, the coming of the Denver and Rio Grande Western Railroad in 1883, the heyday of the coal mines in 1917, and the founding and expansion of Price as a community. (For a description of the mural see Section 7.)

While work proceeded on the Price mural, Lynn Fausett was involved in work on three other murals under the Utah WPA art project: one for the Union Building at the University of Wyoming; another for White Pine High School in Ely, Nevada; and the last a reproduction of an aboriginal pictograph from Barrier Canyon. The Barrier Canyon pictograph murals include two separate canvases. The larger 12' x 60' is on display at the Utah Museum of Natural History while the smaller canvas, 12' x 20', is on display at the Prehistoric Museum in Price which is housed in the Gymnasium of the Price Municipal Building.

The WPA art project ended on June 30, 1943, and, according to Donald Hague, "this brought to an end an era of excitement and innovation in the arts which aside from the financial boost it gave the economy, provided what might be termed a minor Renaissance in the United States."³

²Donald V. Hague, "The Life and Works of Lynn Fausett," p. 55.

³Ibid., p. 90.

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With the close of the WPA art project, Lynn Fausett took a position as Art Director of the Special Services Branch, Ninth Service Command at Fort Douglas. He remained there until 1946. During this period he painted a mural entitled "Utah's First Tank." The 6' x 22' mural was placed in the Fort Douglas NCO Club and depicts a battle between Mormon settlers and Indians in which the Mormons used a V-shaped sledge to advance on the Indians.

After World War II he took to easel painting to earn his livelihood and became well known for his Western Landscapes. At the 1947 Annual Exhibition of the Utah Institute of Fine Arts he won first prize for a picture entitled "The Old Log Barn." The next year the San Antonio Express Magazine described his work in the following manner: "In his canvases one sees the stuff of which the West is made, the mountains with their thick covering of trees, the far-revealing plains, the soft blue skies, the eroded cliffs of the desert country."⁴

The easel paintings interspersed work on several murals including the 8' x 16' Kennocott Mural in 1951; the Harman's Cafe Murals at 1300 East and 2100 South, Salt Lake City, which include three 4'6" x 13' murals entitled, "Pony Express Riders Passing two Pioneer Wagons" completed in 1955; "Handcart Pioneers" completed in 1956; "The Ute Rangers" completed in 1956. The Harman's loft murals at North Temple Street which include a 6' x 30' mural entitled "Dead Horse Point" completed in 1956 and the 5' x 25' "Brighton" completed in 1958.

His last work, the Pioneer Trek Mural, was completed for the "This is The Place Monument" information building in 1959-1960. It includes three panels, two 10' x 10' panels entitled "Flight from Nauvoo" and "First Glimpse of the Salt Lake Valley from Big Mountain" and one 10' x 31' panel entitled "On the Trail Near Fort Laramie with Brigham Young in Command."

Earlier, in 1941, he had completed an 8' x 25' mural for the Farmington Chapel commemorating the founding of the LDS Church Primary Association. Mr. Fausett had hoped the mural would lead to other opportunities to use his artistic ability to depict church history. However, church policy during those years did not recognize the usefulness of art in meeting its needs, and Mr. Fausett focused primarily on landscapes until the Pioneer Trek Murals were commissioned.

Unfortunately by the beginning of the 1960s Mr. Fausett had begun to suffer health problems. Cataracts dimmed his vision and several strokes weakened him physically. A partial recovery enabled him to return to Price in 1966 to do restoration work on the Price Murals.

⁴Quoted in Donald Hague, "The Life and Works of Lynn Fausett," p. 109.

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His biographer, Donald Hague, writes, "Recognition of his work has been well and hard earned. . . but most of all, it has been legitimate. He can be numbered among the few artists who have been able, apart from my teaching position, to pursue a successful career as a painter."⁵

The Price Mural is the most significant work executed during the WPA Art Project in Utah and ranks as one of the most important works completed in the nation under this New Deal Program. Lynn Fausett's work on the Price Mural is a fitting representative of the course which the WPA Art Project followed as outlined by Holger Cahill, first director of the Work Progress Administration's Federal Art Project. "The fact that the Federal Art Project has made it possible for hundreds of artists to work in their home environments has led to interesting developments in many parts of the country. Heretofore certain regions have been barren of art and art interest because of the constant drift of talent toward the already overcrowded art centers in the East. The Project has helped to counteract this movement. One result has been that a great deal of latent local interest has been brought to the surface and stimulated into healthy activity. Another is that many little-known aspects of this extraordinarily varied country of ours have been brought into the current of art. Through this we are discovering that the country differs considerably from the 'standardized America' which was so thoroughly advertized in the recent past. There has been no attempt under the Project to foster a 'regional art', assuming that a regional art is possible in this day of easy transportation. But art that is related to the history or the local color of a region has been encouraged where this has seemed a natural expression of the artist."⁶

Regarding the Price Murals, Holger Cahill was reported saying during his visit to Price, "No better murals were being painted in America."⁷

The Price Mural is an important historical document which preserves and portrays much of the color and flavor of the region's history. The mural gives a unique sense of acquaintance and understanding of the local history. It has been a source of great local pride and city officials have voiced a strong commitment to its preservation and protection.

⁵Hague, pp. 169-170.

⁶Holger Cahill, New Horizons in American Art, (New York: The Museum of Modern Art, 1936), p. 28.

⁷Elzy T. Bird, "The Town's Murals" (unpublished remarks for the unveiling of the Price Murals), November, 1941.

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List of Photographs of Price Municipal Building, Price, Carbon County, Utah
Negatives filed at the Utah State Historical Society, Salt Lake City, Utah

1. Price Municipal Building, view of front of building looking from south to north.
2. Price Municipal Building, view of east side of building looking from southeast to northwest.
3. Price murals, building of Denver and Rio Grande Western Railroad, 1882 and 1883. Located on the west wall of the foyer.
4. Price murals, "Grames First Store and Post Office, 1883" W. H. Brench and Fred Grames surveying Price Canal, 1884. Log meetinghouse, 1884. Located on the west wall of the foyer.
5. Price murals, the Gilsonite industry and freighters. Located on the west wall of the foyer in the northwest corner. The scene depicts prominent men connected with the gilsonite industry and freighting to the gilsonite mines.
6. Price murals, Carbon County's non-Mormon churches, located on the east wall of the foyer. This scene depicts the Notre Dame de Lourdes Catholic Church, the Methodist Church, and the Greek Orthodox Church of the Assumption, all early churches in Price.
7. Price murals, "Bishop George Frandsen Organizes the Mormons, 1882" located on the east wall of the foyer.
8. Price murals, "Erastus W. McIntyre, First Justice of the Peace" located on the east wall of the foyer, this scene depicts the theme of law in the area.
9. Price murals, education, Lynn Fausett and Hans Ulrich Bryner. Located on the east wall, this scene shows early school house in the left and center of the picture with Lynn Fausett, the artist, as a boy, leading his blind grandfather Hans Ulrich Bryner shown in the right.
10. Price murals, "Coke Ovens at Sunnyside, 1917", located on the west wall.
11. Price murals, "Coal Mine and Miners". Outside workings at Sunnyside, 1917, located on the west wall.