

United States Department of the Interior
National Park Service

MAR 14 1994

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Dallin House
other names/site Dallin, Thomas and Jane, House

2. Location

street & number 253 South 300 East N/A not for publication
city, town Springville N/A vicinity
state Utah code UT county Utah code 049 zip code 84663

3. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	contributing	noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>1</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<input type="checkbox"/>	<input type="checkbox"/> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<input type="checkbox"/>	<input type="checkbox"/> structures
	<input type="checkbox"/> object	<input type="checkbox"/>	<input type="checkbox"/> objects

Name of related multiple property listing: N/A
No. of contributing resources previously listed in the National Register 1 Total 1 -0-

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet

William M. A.
Signature of certifying official

3/7/94
Date

Utah Division of State History, Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.
- See continuation sheet
- determined eligible for the National Register. See continuation sheet
- determined not eligible for the National Register

Entered in the
National Register
Guynn Lapstey 3/31/94

removed from the National Register.
 other, (explain:)

6. Functions or Use

Historic Functions

(enter categories from instructions)

DOMESTIC / single dwelling

Current Functions

(enter categories from instructions)

DOMESTIC / single dwelling

7. Description

Architectural Classification

(enter categories from instructions)

LATE VICTORIAN

Other: Victorian Eclectic

Other: Pyramidal Form

Materials

(enter categories from instructions)

foundation Stone

walls Brick

Adobe

roof Shingle

other Wood (trim)

Describe present and historic physical appearance.

The Dallin House was constructed c. 1905 and is located beside Hobble Creek, a stream that flows from the nearby Wasatch Mountains and meanders through the original gridded town plat of Springville, Utah. The one-and-one-half story house is a Late Victorian Eclectic style brick house with a central pyramidal block with projecting bays. The house has a rounded side-passage entry and adjacent staircase, topped with a small conical roof or turret, the building's most significant exterior feature.¹ There is a one story rear lean-to addition built c. 1938 that extends across the entire rear elevation which replaces a small rear structure apparently removed when the larger addition was constructed.² This addition represents the only substantial alteration to the exterior. Some minor modifications have been made to the interior, but overall the house clearly retains its integrity.

The house has a fieldstone foundation covered with a rock faced limestone ashlar. The wall system is a load bearing adobe brick (two wythes thick) with an exterior load bearing third wythe of common brick. The original front door and windows (predominantly one-over-one double-hung sash although the north elevation sash are two-over-two) are still in place. The roof has three Neoclassically trimmed gables. A tall painted wood frieze with dentils encircles the house, including the raking cornices and cornice returns. The c. 1938 addition has a concrete foundation with walls of common brick. There is a c. 1940-1950 frame two-car garage located northeast and adjacent to the house. It is considered a non-contributing building on the property.

The interior consists of a semi-enclosed formal entry hall with a open "L" configured staircase, the latter being the most significant historic interior feature with side panels, lathe turned spindles, a large banister and newel posts. To the left of the entry hall is a parlor including a corner fireplace. Leading directly from the entry hall is a large dining room with a bay window (extending out from a projecting gable). To the left of this room is what may have been the

X See continuation sheet

¹ There is a slight stylistic gesture towards the then-outmoded Richardsonian Romanesque in this turret-like entryway. This is also suggested in the rock face brick used on the entryway wall and on the segmented lintels above the windows and doors. Neoclassical gable ends, and cornice and fascia molding surround the upper exterior walls. This combination of Neoclassical and Richardsonian Romanesque references is typical of Utah's turn-of-the-century vernacular building conventions.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

MAR 14 1994

Section number 7 Page 1

NATIONAL REGISTER House, Springville, Utah County, UT

original kitchen, now used as a library, located directly behind the parlor. Combined, the original central block plan consists of an entry hall, one front room and two rear rooms. The original floor plan and partitions on the first floor have not changed though the function of the left rear room has, apparently from kitchen to library. The current kitchen and first floor washroom is located in the c. 1938 lean-to addition. Access is gained through both the dining room and library.

The second floor consists of a landing, small hall and three bedrooms. The second floor rooms essentially match the first floor plan: the first room above the parlor, the second above the library and the third above the dining room (one room in front and two in the rear). The house has a cellar with a stair entrance in the lean-to addition. There are two rooms, one beneath the original kitchen and one beneath the parlor. With the exception of the c. 1938 addition, all of the interior floors are 3" inch wide tongue-and-groove pine flooring.

Beginning in the 1970s, the house began suffering from neglect. Numerous roof leaks and broken rain gutters caused damage to the foundation and walls, both on the exterior and interior. Throughout much of the house, sections of the plaster (both ceilings and walls) either separated or detached from the adobe walls.⁶ The current owners purchased the house in 1992. The substantial damage to the walls throughout the house made restoration prohibitive for the new owners, who elected instead to carefully cover the cracked and damaged walls with thin plaster board throughout. All of the original c. 1905 doors and wall trim (baseboards, window and door surrounds) have been preserved throughout.

The kitchen-bathroom addition had numerous alterations since it was built c. 1938, the most recent refurbishment being completed by the present owners in the summer of 1993. This addition was built after the period of significance, which ended when the property was sold by the Dallin family. The present owners also built a second floor bathroom at the end of the hall, between the first and second bedrooms. This was accomplished by removing three contiguous closets (one from each adjacent bedroom and one from the hall) and by partitioning a small recessed area of the second bedroom. The bathroom door is located where the closet door was previously. With the exception of this sympathetically installed bathroom, the second floor plan has remained true to the original configuration. New and enlarged closets were built to replace the removed closets.

___ See continuation sheet

⁶ This damage revealed that two wythes of adobe brick were tied to the exterior, kiln-dried brick with

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:
 nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance

(enter categories from instructions)

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
<u>ART</u>	<u>c.1905--c.1938</u>	<u>c.1905</u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>

Cultural Affiliation

N/A

Significant Person

Dallin, Cyrus E. (1861-1944)

Architect/Builder

architect: Whitney, Lewis J. (1874-1954)

builder: Whitney, Lewis J.

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

This house is historically significant under Criterion B because of its association with Cyrus E. Dallin (1861-1944), an important late 19th and early 20th century American sculptor. Dallin played a major role in American sculpture during his long career from 1883 until his death in 1944. He had this house built c. 1905 as a gift to his parents, and most particularly, to his mother, Jane Hamer Dallin. The substantial house was built beside his parent's previous residence, a two room log cabin (no longer extant) that had been moved onto the site, which had also been the sculptor's late adolescent home.³ Although he lived and worked primarily in the Boston area, Dallin frequently returned to Springville and to this house. It was directly associated with the sculptor and his family until 1938 and was built in consequence of Dallin's increasing national acclaim.⁴ Dallin had left his native state in 1880, but he returned frequently for visits and twice to reside in Utah before permanently settling in Arlington Heights, a suburb of Boston, Massachusetts in 1900. Although Dallin's adult life was conducted elsewhere, the artist continually returned to his native state, community, and this house. Dallin maintained that his artistic inspiration came from his mother, the themes of his youth and the towering nearby Wasatch Mountains. The Dallin House represents both his devotion to his mother, her early training and encouragement, and the inspiration the artist found in the majestic western landscape.

Cyrus E. Dallin was born on November 22, 1861, fifty miles south of Salt Lake City, in Springville, Utah, a farming community settled by Mormon pioneers in 1850.⁵ His

X See continuation sheet

³Dallin's biographer and the evidence he found suggest Dallin was born in another log cabin, first located in Springville's pioneer fort. Later, this cabin was moved to 350 East 100 South, also in Springville, where Dallin spent his youngest years. Dallin's father Thomas Dallin, who was a business speculator and miner, purchased the lot discussed here in 1888. A second cabin which had been previous built was moved on to this site. In the nineteen-teens, this cabin was moved to Castilla Hot Springs, a Dallin family owned resort located in the mouth of nearby Spanish Fork Canyon (Utah County, Utah). The whereabouts of this second cabin, if it still exists, is not known. Reil G. Francis, Cyrus E. Dallin, Let Justice Be Done (Springville, Utah: Springville Museum of Art and Utah American Revolution Bicentennial Commission, 1976) 3-4 and 162.

⁴Swanson, Vern G., Utah Art (Salt Lake City: Peregrine Smith Books, 1991) 85.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 2

Dallin House, Springville, Utah County, UT

first recollections were of inside a fort built by early citizens for protection against hostile Ute Indians. Both of Dallin's parents were Mormon converts and emigrants although Dallin's family, while in the boy's youth, eventually abandoned this faith and joined the Presbyterian church in the same community. Dallin was the second of nine children and the oldest living son of Thomas and Jane Hamer Dallin. Dallin was educated in a local Mormon school and later received more careful training at a mission school sponsored by the Presbyterians. Encouraged by his mother's early kindergarten-like training and with the support of his father, Dallin began drawing and making small sculptured figures of "toys, indians, and playmates" from clay found in exposed stream beds. At the age of twelve, his skills were publicly noted and displayed with those of a older local amateur artist.

As a teenage miner working with his father in Utah's Tintic mining district, Dallin's extraordinary artistic talents were noticed by a businessman and a mining company owner, the latter being originally from Boston. Impressed by the teenager's talent, the two men, with the financial aid of another wealthy mining official, arranged for travel and admission to the Boston sculpture school of Truman H. Bartlett in 1880 and initially sponsored Dallin's education. Bartlett was, for his time, a noted sculptor, art academic and critic. Dallin's education was intensive but sporadic and relatively brief due to lack of funds and because profitable work occasionally took precedent over formal training. His unceasing studio work and personal junkets throughout the Boston area also served him an education. In the late 1880s, Dallin lived in Paris, where he attended the Academie Julian. There he was the second Utah artist to study in Paris by three weeks.⁷ During the later years of the following decade, Dallin once more travelled to Paris. In 1899 he was accepted at the Ecole de Beaux Arts, the most highly extolled art school in the western world, but chose to accept a lucrative commission instead of pursuing further formal education.⁸

In 1883, at the age of twenty-two, Dallin had entered an anonymous competition for an equestrian statue of Boston's own Paul Revere, with the entries to be inspired by Henry Longfellow's famous poem "Paul Revere's Ride." Eventually, Dallin won the competition although his youthfulness, western references, and unknown reputation were great obstacles. Later, because of the lack of donated funds, inconsistent public support and political wrangling, Dallin would not see his Paul Revere statue completed and installed until 1940.⁹ The 1883 Boston competition established his career and its realization essentially signalled its closing as well -- he died in 1944, less than four years after the statue's installation. Between the winning of the Boston competition and the statue's eventual installation, Dallin became one of

X See continuation sheet

⁷Swanson, 90.

⁸Francis, Cyrus E. Dallin, 1-30.

⁹Dallin's biographer indicated he revised his proposed Paul Revere seven times. Francis, "...Paul Revere."

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 3

Dallin House, Springville, Utah County, UT

American's foremost sculptors and art academicians.¹⁰ He won numerous prizes and awards and executed scores of notable sculptured works, most all of those installed being located in the eastern United States.

Dallin worked in the tradition of his older and more noted friend Augustus Saint-Gaudens (d.1907). Both followed the Beaux-Art tradition of "idealized realism" although Dallin rejected the customary lure of classical themes for distinctly American subjects. Dallin's art was still inescapably French, with most of his art posed in a "somewhat classical style." Dallin succeeded Saint-Gaudens as one of America's most noted adherents of Beaux-Art sculpture.¹¹

Dallin's career matches chronologically that of Frederic Remington (1861-1909), although Remington died in middle age. Where Remington celebrated the American cowboy, Dallin celebrated and venerated the American Indian. Dallin has been characterized as a master of the Western genre and is most noted for his works depicting the demise or decline of the "noble indian." Although equestrian and Indian subjects were his primary interest, and what he is most noted for, his life's work involved the full breadth of sculptural subjects. Dallin's generally romantic work in the Western genre corresponds with the anthropological and romantic studies of Native Americans during the late decade of the 19th and the first decades of the 20th centuries. Many of Dallin's Indian works have become near household-like iconography, some enduring and proliferating to the point where original artistic attribution has long since been lost. Many of his works are deeply embedded in America's collective memory regarding Native Americans. For Dallin, his artistic production found inspiration in the Ute Indians of his childhood and through the western themes experienced in his mountain home of Springville. As one national biographical work stated, "from the grandeur of the mountain scenes [Dallin] absorbed and developed the ideas of simplicity and strength which characterized his art in sculpture."¹²

Historical Background and Significance

By 1905 when the Dallin House was built, Cyrus Dallin's art work had gained national and international recognition. Prior to 1905, Dallin had returned from a second period of study and work in Paris, France (1899) and had won numerous national and international sculpture competitions -- a gold medal and an honorable mention at the

X See continuation sheet

¹⁰Swanson, 85.

¹¹Some noteworthy examples of works executed include *Massasoit* (1911, Pilgrim Hall Museum, Plymouth, this heroic size Indian figure overlooks historic Plymouth Bay), *General Winfield S. Hancock* (1913, Gettysburg, Pa.), *Anne Hutchinson* (1915, Boston Statehouse) and *Chief Joseph* (1926, New York Historical Society). Frances, Cyrus E. Dallin, 241-245 and Swanson, 10, 102 and 185.

¹²National Cyclopedia of American Biography (Ann Arbor Michigan, University Microfilms, 1967) v. 14:478-79. One example of the pervasive popularity of Dallin's imagery is *Appeal to the Great Spirit*. Some of Dallin's other "ennobling and classical realist depictions of the American indian" include *Signal of Peace*, *Medicine Man*,

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 4

Dallin House, Springville, Utah County, UT

Paris Salon, 1888-90; an award at the Chicago Columbian Exposition, 1893; and the Gold Medal at St. Louis Exposition, 1904. Also by 1905, Dallin had a number of nationally recognized works installed, including *Brigham Young and the Pioneers*, Salt Lake City, 1892 and 1900; the bust of *Sir Isaac Newton* at the Library of Congress, Washington, D.C., 1895; and the equestrian statues *Signal of Peace* in Lincoln Park, Chicago 1890 and *Medicine Man* in Fairmount Park, Philadelphia, 1899. During the 1895-96 school year Dallin was invited to teach at the Drexel Institute in West Philadelphia. In 1900, Dallin began teaching sculpture at the Massachusetts Normal Art School in Arlington, a position he would hold for over forty years. Dallin's 1905 gift of a new house offered to his mother and father came in the wake of this growing success. The house was reportedly designed and built by Springville contractor-architect Lewis J. Whitney (1874-1954).¹³

After 1905, Dallin would embark on some of his most celebrated sculpture works -- the equestrian statue *Appeal to the Great Spirit* (began 1905, installed 1909 at the Boston Museum of Fine Arts) and the municipal Revolutionary War monument, *Soldiers and Sailors* (began 1906, completed and installed 1910, Syracuse, New York).¹⁴ The Dallin House is distinctly associated chronologically with Dallin's most productive and celebrated career period (1900-1944).¹⁵

Dallin resided in Arlington, Massachusetts, during most of his professional life, yet the artist made frequent trips, often yearly, to visit his mother, extended family, and his native city of Springville.¹⁶ Throughout his adult life Dallin had essentially "two homes," the first, Arlington Heights and the greater Boston area and the second, Springville, Utah.¹⁷ After building the house, Dallin also financially supported his parents (as he had done previously); his father until his death in 1909, his mother until her death in 1919, and his younger brother Samuel and his family who lived with and cared for their aged mother until her death. Samuel Dallin eventually acquire title for the house in 1922; his widow sold the

X See continuation sheet

¹³ Interview with Rell G. Francis by the author, January 4, 1994. See also Francis *Cyrus E. Dallin, Let Justice Be Done*, 162 and 226 and obituary, Lewis J. Whitney, *Tribune* (Salt Lake City, Utah), September 19, 1954. In 1922 Whitney volunteered his services to Springville City and Cyrus E. Dallin in building a foundation pedestal for Dallin's World War I monument *Victory Memorial* 1910. The pedestal has since been replaced.

¹⁴ Francis, *Cyrus E. Dallin*, 241-251 and Swanson, 85.

¹⁵ Dallin continued as a popular sculptor until his death although other rising American sculptors gradually eclipsed Dallin's (and his contemporaries') reputation among art critics beginning in the 1910s. Swanson, 85-101.

¹⁶ Francis, *Cyrus E. Dallin*, 163.

¹⁷ Swanson, 102. Dallin's devotion to Springville is also exemplified in the many art works donated to the community. (See Springville Art Museum registry also in Swanson.) Dallin was also involved in various business

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 5

Dallin House, Springville, Utah County, UT

house in 1938 to J. Lewis Bird, a Springville businessman.¹⁸ Shortly after the Bird family acquired the house, the rear kitchen-bathroom addition was constructed and the house's original cellar was enlarged.¹⁹ After the death of J. Lewis Bird in 1975, the house was neglected and deteriorated. In 1992, the house was purchased by J. Douglas and Naomi Bird, son and daughter-in-law of J. Lewis Bird and a systematic restoration begun.

Besides his mother, Dallin's frequent attention to his native Utah was motivated by his interest in Springville and the surrounding Wasatch Mountains. Dallin had, as his biographer wrote, "an almost occult fascination for the Utah County mountains whose 'living force' influenced both his life and art".²⁰ Dallin's western retreat, to his mother and to his childhood locale was centered around this house and the little log cabin that was once located beside it. After his mother's death in 1919, the house continued to be where Dallin stayed or visited when in Springville.

Although Dallin's Arlington Heights house is listed in the National Register of Historic Places (his adjacent studio was destroyed by a fire), this building is the only surviving, and most closely identified, structure associated with Dallin's life in the western United States. While Dallin twice lived and worked temporarily in Salt Lake City, first in mid 1880s and later in the early 1890s. These two known sites where Dallin apparently had studio space, the Gardo House (built as a reception home for Mormon leader Brigham Young) on the corner of State and South Temple Streets and a business block on the corner of West Temple and 300 South, are no longer standing.²¹

Dallin was one of two major artists that inaugurated Springville's now nationally recognized art collection and art movement. During a visit to Springville in 1903, Dallin donated a plaster statuette of his *Paul Revere* to Springville's schools.

X See continuation sheet

¹⁸Francis, Rell G., interview conducted by P. Bradford Westwood, January 4, 1994; Francis, Cyrus E. Dallin, 162; obituary, Jane Hamer Dallin, Deseret News, March 24, 1919, 7 and Abstracts and Deed Books, Property no.:06:016:0006:002, Utah County Recorder's Office, Utah County Offices, Provo, Utah.

¹⁹ Interview by the writer with the present owner J. Douglas Bird, who is a son of J. Lewis Bird, 23/07/93. See also the title search form attached, the Pre-development Evaluation which was conducted by the writer, and the Intensive Survey (1984) findings, SHPO Office, Utah State Historical Society, Salt Lake City.

²⁰Dallin made frequent statements to this end, i.e., "When asked from what source came the greatest inspiration for his work, Dallin pointed to the massive form of Mt. Flaunet (more commonly known as *Sierra Bonita*) that towered above the Springville landscape. 'I always heard the voice of the mountain calling to me to be lofty and to achieve lofty ends.'" Also, "I was born in the West in the mountains," he said, "but never in my life have I been able to return to them without breaking down and weeping." Also, "To those who are born and reared amid these circling hills I have little need to tell what a potent spell they have, and as whatever little I have done has been directly traceable to their influence, you can well understand how they are intimately connected with the most sacred part of my being." Francis, Cyrus E. Dallin, 149, 152-53, 160 and 163 and Francis, "Paul Revere," 5-36. See also this earlier reference, National Cyclopedia of American Biography.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 6

Dallin House, Springville, Utah County, UT

Thereafter, Dallin donated other sculpture castings and permitted the reproduction of others. Dallin also encouraged other eastern artists to send their paintings and sculptures to Springville's annual National April Art Exhibit. Throughout his life Dallin supported publicly and by gift Springville's growing art collection. Between 1935-1937, with Work Progress Administration (WPA) funding, and with Dallin's full support, Springville City and the local school district built the Springville Art Museum (historically known as the Springville High School Art Gallery, now listed in the National Register). Through his constant support, Dallin offered a tremendous influence over his native community. This house which Dallin had built is a major expression of this enduring influence.

___ See continuation sheet

9. Major Bibliographical References

Abstracts and Deed Books, Property no.:06:016:0006:002, Utah County Recorder's Office, Utah County Offices, Provo, Utah.

Bird, J. Douglas, interview conducted by P. Bradford Westwood, July 23, 1993.

Carter, Tom, and Peter Goss, Utah's Historic Architecture, 1847-1940: A Guide (Salt Lake City, Utah: University of Utah, 1989).

Dictionary of American Biography, supplement 3, 1941-1945 (New York City: Charles Scribner's Sons, 1973) 210-211.

Francis, Rell G. Cyrus E. Dallin, Let Justice Be Done (Springville, UT: Springville Museum of Art and Utah American Revolution Bicentennial Commission, 1976).

_____, "Cyrus E. Dallin and his Paul Revere Statue, Utah Historical Quarterly 44:1:5-39.

_____, interview conducted by P. Bradford Westwood, January 4, 1994. Mr. Francis' research records are housed at the Springville Art Museum (UT).

X See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local Government
- University (Brigham Young Univ.)
- Other

Specify repository:

Springville Art Museum (Utah)

10. Geographical Data

Acreage of property 0.28 acre

UTM References

A	<u>1/2</u>	<u>4/4/8/6/5/0</u>	<u>4/4/4/5/7/6/0</u>	B	<u>/</u>	<u>/ / / / /</u>	<u>/ / / / /</u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u>/</u>	<u>/ / / / /</u>	<u>/ / / / /</u>	D	<u>/</u>	<u>/ / / / /</u>	<u>/ / / / /</u>

 See continuation sheet

Verbal Boundary Description

Com. 140 ft N. from SW corner of lot 2, block 16, plat A: E. 206.25 ft. to E. boundary of lot 2 to div. line betw. said prop. & Levi Thorpe's; west 206.25 ft. to boundary line of lot 3; S. 87 ft. to beg.

 See continuation sheet

Boundary Justification

The boundary is based on the current legal description of property and reflects the historic boundary.

 See continuation sheet

11. Form Prepared By

name/title P. Bradford Westwood

organization Westwood Research and Consulting

date January 1994

street & number 2103 West 600 South

telephone (801) 377-0206

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 (cont.) & Photos Page 7

Dallin House, Springville, Utah County, UT

Major Bibliographical References, continued.

National Encyclopedia of American Biography (Ann Arbor Michigan, University Microfilms, 1967) v. 14:478-79.

Obituary, Jane Hamer Dallin, Deseret News, March 24, 1919, 7.

Swanson, Vern G., et al., Utah Art (Salt Lake City: Peregrine Smith Books, 1991).

Westwood, P. Bradford (Westwood Research and Consulting). Pre-development Evaluation of 253 South 300 East, Springville, Utah, July 23, 1993, SHPO Office files, Utah State Historical Society, Salt Lake City.

___ See continuation sheet

Common Photo Label Information

1. Dallin House
2. 253 South 300 East, Springville, Utah County, Utah
5. Negative on file at Utah SHPO

Photo No. 1

3. Photographer: P. Bradford Westwood (Westwood Research and Consulting)
4. Date: December 28, 1993
6. West (front) elevation; camera facing east.

Photo No. 2

3. Photographer: P. Bradford Westwood (Westwood Research and Consulting)
4. Date: December 28, 1993
6. North (side) and west (front) elevations; camera facing southeast.

Photo No. 3

3. Photographer: P. Bradford Westwood (Westwood Research and Consulting)
4. Date: December 28, 1993
6. South (side) elevation; camera facing northeast.

Photo No. 4

3. Photographer: George Edward Anderson.
4. Date: Unknown c.1930?
6. Cyrus Dallin gesturing to the Wasatch Mountains to the east and south of Springville, Utah, with the roof of the Dallin House visible behind; camera facing northeast. (Photo taken from Francis, ... Let Justice Be Done. Original photo apparently in the Rell G. Francis Collection.)

___ See continuation sheet