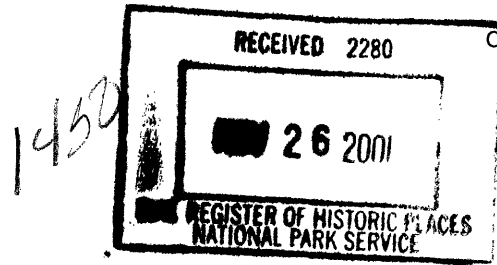


United States Department of the Interior  
National Park Service



National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Maynard Dixon and Edith Hamlin House & Studio

other name/site number \_\_\_\_\_

2. Location

street & town Highway 89  not for publication

city or town Mt. Carmel  vicinity

state Utah code UT county Kane code 025 zip code 84755

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)

Wilson & Mat 11/2/2001  
Signature of certifying official/Title 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 for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the 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.
- removed from the National Register.
- other, (explain:) \_\_\_\_\_

Edison Beall 1.11.02  
Signature of the Keeper Date of Action

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Maynard Dixon and Edith Hamlin House & Studio  
Name of Property

Mt. Carmel, Kane County, Utah  
City, County and State

**5. Classification**

**Ownership of Property**

(check as many boxes as apply)

- public-local
- private
- public-State
- public-Federal

**Category of Property**

(check only one box)

- district
- building(s)
- site
- structure
- object

**Number of Resources within Property**

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
6	1	buildings
		sites
		structures
2		objects
8	1	Total

**Name of related multiple property listing**

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

**Number of contributing resources previously listed in the National Register**

N/A

**6. Function or Use**

**Historic Function**

(Enter categories from instructions)

DOMESTIC: single family

---

COMMERCE: professional

---

DOMESTIC: secondary structure

---

RECREATION & CULTURE: marker / monument

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**Current Function**

(Enter categories from instructions)

DOMESTIC: single family

---

COMMERCE: professional

---

DOMESTIC: secondary structure

---

RECREATION & CULTURE: monument / marker

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**7. Description**

**Architectural Classification**

(Enter categories from instructions)

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY MOVEMENTS:

---

RUSTIC

---



---



---

**Materials**

(Enter categories from instructions)

foundation STONE

---

walls LOG

---

roof WOOD

---

other \_\_\_\_\_

---

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation sheet(s) for Section No. 7

Maynard Dixon and Edith Hamlin House & Studio  
Name of Property

Mt. Carmel, Kane County, Utah  
City, County and State

## 8. Description

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

## 9. Major Bibliographical References

### Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

### 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 # \_\_\_\_\_

### Areas of Significance

(enter categories from instructions)

ART  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Period of Significance

1939-c.1948  
\_\_\_\_\_  
\_\_\_\_\_

### Significant Dates

1939, 1946, 1947  
\_\_\_\_\_  
\_\_\_\_\_

### Significant Persons

(Complete if Criterion B is marked above)

Dixon, Maynard  
\_\_\_\_\_

### Cultural Affiliation

\_\_\_\_\_  
\_\_\_\_\_

### Architect/Builder

\_\_\_\_\_  
\_\_\_\_\_

See continuation sheet(s) for Section No. 8

### Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other Name of repository:  
\_\_\_\_\_

See continuation sheet(s) for Section No. 9

Maynard Dixon and Edith Hamlin House and Studio  
Name of Property

Mt. Carmel, Kane County, Utah  
City, County and State

**10. Geographical Data**

**Acreage of Property** 9.02 acres

**UTM References**

(Place additional boundaries of the property on a continuation sheet.)

1 1/2 3/5/2/7/6/0 4/1/2/4/1/0/0  
Zone Easting Northing

2 / / / / / / / / / /  
Zone Easting Northing

3 / / / / / / / / / /  
Zone Easting Northing

4 / / / / / / / / / /  
Zone Easting Northing

**Verbal Boundary Description**

(Describe the boundaries of the property.)

Parcel 1: Beg. at a point 20.0 chains E and 5.40 chains N of the SW corner of Sec 8, T41S, R7W, Salt Lake Meridian; thence N 45° E 5.33 chains, thence S 82° E 1.80 chains, thence S 9°44' W 3 chains along highway, thence S 85° W 3.67 chains to place of beginning (.93 acres)

Parcel 2: Beg. at a point 20.0 chains E and 5.4 chains N of the SW corner of Sec 8, T41S, R7W, Salt Lake Meridian; thence N 45° E 5.33 chains, thence S 82° E 1.80 chains, thence along Highway U.S. 89 about N 9° 11.20 chains, thence N 70° W 4.00 chains, thence S 66° W 4.00 chains, thence S 14.35 chains to place of beginning (8.09 acres)

Property Tax No. O-4-55 Annex (1-7-8-6)

**Boundary Justification**

(Explain why the boundaries were selected.)

The nominated property is just a portion of the 47.72-acre parcel that currently constitutes this land holding. The boundaries described above are for the two parcels owned by Dixon and Hamlin at the time of Dixon's death. These parcels contains all of the contributing resources on the property plus enough of the surrounding property to create an overall sense of the historic setting.

See continuation sheet(s) for Section No. 10

**11. Form Prepared By**

name/title Paul Bingham and Roger Roper

organization Utah State Historic Preservation Office date September 14, 2001

street & number 300 S. Rio Grande telephone (801) 533-3561

city or town Salt Lake City state UT zip code 84101

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs:** Representative **black and white photographs** of the property.

**Additional items:** (Check with the SHPO or FPO for any additional items)

**Property Owner**

name/title Paul & Susan Bingham Family Trust

street & number P.O Box 5555 telephone (435) 648-2653

city or town Mt. Carmel state UT zip code 84755

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

## National Register of Historic Places Continuation Sheet

Section No. 7 Page 1

Dixon, Maynard, & Edith Hamlin House & Studio, Mt. Carmel, Kane County, UT

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### Narrative Description

The Maynard Dixon House and Studio are part of a small complex of structures erected between 1939 and c.1948 on an undeveloped, 8-acre site north of the town of Mt. Carmel, just off Highway 89. In addition to the house and studio, there is a garage/studio, bunkhouse, "cool house"/fruit cellar, and an outhouse, all of which are contributing buildings on the property. There is also one non-contributing building, a large metal storage shed located in the southwest corner of the property, away from the main complex of buildings. All of the contributing buildings are constructed of native materials, primarily log, local lumber, and stone. Other associated features on the property include a natural stone located east of the studio, which is incised with Dixon's initials and was his favorite place of repose, and a larger stone further up the hill, where Dixon's ashes were scattered and which bears a memorial plaque to him placed in 1947, the year after his death. The site features a large central grass area ("the meadow") with a surrounding gravel driveway, around which the structures are generally arranged, numerous native and planted trees, stone retaining walls, an irrigation ditch that bisects the compound, and a stone-paved patio behind the house. The property is set at the base of a hill, which slopes up to the west from the highway. The buildings themselves, and the overall site, retain their historic integrity, with few alterations or additions.

### House

The house, built in 1939-40, is a 1-1/2 story log building with a steeply pitched gable roof, stone foundation, and board-and-batten gable ends. The entrance is set in the north gable end, which is dominated by a tall, narrow, stone chimney and an enclosed projecting vestibule, also constructed of stone. The gable roof over this entry is a slightly flatter pitch than the main roof. The logs are joined at the corners with saddle notches and are chinked with a stucco-type material. The footprint of the house is primarily rectangular, though there is an approximately six-foot extension to the east along the back half of the east wall. At the back of the house, an exterior wood stairway provides access to the upper floor. This stairway has been largely reconstructed in recent years due to deterioration. The windows are all multi-pane, and most of them are double-hung sash windows.

The interior features a living room with a full-height vaulted ceiling with exposed log rafters. A large stone fireplace occupies the north wall. A balcony from the upper floor overlooks the living area from the south. A kitchen and bathroom are located along the right or west side of the house, and a large bedroom suite occupies the back. Both the kitchen and bathroom were updated in the 1970s and other improvements have been made in them in recent years as well. A door on the west wall of the kitchen provides access to the patio and other buildings located to the west of the house.

### Garage

The one-story building that now serves as the garage was the first building on the property, having been constructed in 1939. It served as the living quarters the first year until the house was finished. It is a simple gable-roof structure with vertical plank siding and a pair of hinged garage doors in the north gable end wall. An extension was added to the back of this building in

## National Register of Historic Places Continuation Sheet

Section No. 7 Page 2

Dixon, Maynard, & Edith Hamlin House & Studio, Mt. Carmel, Kane County, UT

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### Studio

The studio, constructed in 1947-48, is a one-story rustic style building with two main rooms on the interior. The building's rustic styling is evidenced by the use of natural materials—local, random-course stone on the south end wall and foundation and logs along the other three sides. These materials are exposed on the interior as well. The logs are laid horizontally, joined at the corners with saddle notches, and chinked in between with clay. The south wall features a stone fireplace on the inside and a stone "terrace" (patio) outside. The exterior profile of the studio is dominated by a full-length clerestory window, which provides light to the interior of the building. The offset front and back shed roofs feature exposed log rafters, contributing to the overall rustic design.

Modifications were made to the southwest section of the studio in the 1998-99 with the enclosing of the rear room, which had served as a garage area, and the construction of a ten-foot southern extension there to provide a restroom, storage, etc. The roof of the extension matches the pitch of the original roof, and the vertical board-and-batten siding complements the stone and log of the original building without trying to replicate the historic appearance.

### Bunkhouse/Guest Cabin

The bunkhouse/guest cabin is a one-story gable-roofed building consisting of the original one-room log section on the south (c.1943) and a later (late-1940s or 1950s) one-room extension on the north.<sup>1</sup> The extension features flagstone and log walls, multiple windows along virtually the full length of both the east and west sides, and a centered doorway with flanking windows in the north gable end.

### The "Cool House" / Fruit Cellar

This small stone building is set into the hillside west of the house, with the back wall entirely below grade. A single opening, a doorway, is set in the gable end facing east. The building features exposed log purlins and board and batten siding in the gable ends. It was probably constructed in the early 1940s after the house was completed. Small stone wing walls seem to serve as both buttresses to the front corners of the building and as retaining walls for the hillside flanking the building. The interior consists of a single room with built-in shelves along the walls.

### Outhouse

This single-hole, shed-roofed outhouse is located south of the bunkhouse, connected faintly by a barely discernable stone path. It has a wooden pedestal and seat, and vertical board siding on the exterior. It was probably built in 1939, before the house, with its indoor plumbing, was completed.

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<sup>1</sup> Maynard's son, Dan, was assigned by Maynard to construct this building when he was sixteen years old. With the help of a local boy (Devon Tait) and occasional oversight from a local builder, they apparently finished the building in the summer of 1943. Edith had the extension built "later," though no specific date is provided in her account. See *The Thunderbird Remembered*, pages 89-90.

## National Register of Historic Places Continuation Sheet

Section No. 7 Page 3

Dixon, Maynard, & Edith Hamlin House & Studio, Mt. Carmel, Kane County, UT

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### The "MD" Boulder

Located just up the hillside east of the studio, across the irrigation ditch, is the stone engraved with Maynard Dixon's initials. Also engraved on the stone is the phrase "HIS PLACE," indicating that this was one of Dixon's favorite places. The engravings were made by Dixon himself sometime between 1939 and 1944. The stone is apparently natural to the area, appearing as an exposed outcropping of a larger stone embedded into the hill.

### Maynard Dixon Memorial

Approximately 150 yards up the hill from the studio is a larger, upright stone bearing a memorial plaque to Maynard Dixon. This was installed by his wife in 1947. She also buried his ashes at the base of the stone, built a trail to the memorial from the studio, and planted native plants about the spot.<sup>2</sup> The plaque bears Dixon's signature emblem, a thunderbird, and the following inscription:

IN MEMORIUM  
MAYNARD DIXON  
1875-1946

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<sup>2</sup> Edith Hamlin details the construction of the memorial in a letter to Milford Zornes, August 31, 1947. Copy in possession of Paul Bingham, current owner of the Dixon property.

## National Register of Historic Places Continuation Sheet

Section No. 8 Page 1

Dixon, Maynard, & Edith Hamlin House & Studio, Mt. Carmel, Kane County, UT

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### Narrative Statement of Significance

The Maynard Dixon and Edith Hamlin House and Studio are significant as the only structures in Utah closely associated with these nationally renowned artists. Dixon and his artist wife, Edith Hamlin, had this small complex of buildings constructed between 1939 and about 1948. It served as their summer home and studio during the last several years of his life, during which he remained very active in his career as a painter and even completed some of his best-known work. Dixon is regarded one of the most distinctive and accomplished early 20<sup>th</sup>-century American painters of Western scenes. This complex of buildings represents the culmination of Dixon's career, serving as one of his two primary residences (the other is located in Tucson, Arizona) until his death in 1946. Edith Hamlin, a respected artist in her own right, had the studio built the year after her husband's death, and used it for a number of years as her art studio.

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### Maynard Dixon the Artist

Maynard Dixon was a product of the West, and he was one of the West's most eloquent proponents. Dixon was born in 1875 and raised in Fresno, California. The broad, open vistas of the largely unsettled San Joaquin Valley of his youth would affect his artistic expression. "No doubt these flat scenes have influenced my work. I don't like to psychoanalyze myself, but I have always felt my boyhood impressions are responsible for my weakness for horizontal line."<sup>3</sup> His formal instruction in art ended in early 1893, at which time he embarked on what would become a very successful career as an illustrator of Western scenes. His paintings of Western landscapes and of the American Indians epitomized a land and a people that Americans wanted to romanticize. But the artist in him eventually "rebelled against portraying romantic notions about the West that he considered unrealistic."<sup>4</sup>

Dixon first began painting desert scenes in a simplified, tonalist and later impressionist manner. Later, after marrying the Depression-era photographer Dorothea Lange, he began seeking his own approach to modernism. Lange had been influenced by the New York modern photography movement. Dixon saw the simplicity of that approach and in 1921 made numerous compositions of the simple low horizon and discovered the power of the marching cloud formations on the prairies of the San Joaquin Valley near the family farm. Between 1921 and 1928, he used an approach called Cubist Realism in which geometric shapes combined with simple compositions made powerful messages. During the years 1930-1934 his imagery reflected much of what Dorothea Lange was attempting to report in the sad, stylized images of the Great Depression and turbulent views of city life. Dixon's oeuvre is not stylistically classifiable. His life's works do not fit into one major movement, although they show the influence of the Impressionists, the Modernists, the Cubists, the Realists, and painters of the old West (he especially idolized Frederic Remington).

Not always appreciated by the layman, Dixon's approach is appreciated by connoisseurs and artists. He was a social critic and a poet, fearlessly painting commentaries on the plight of the Native American and of

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<sup>3</sup> Quoted in Donald Hagerty, "Mesas, Mountains & Man: The Western Vision of Maynard Dixon," foreword from the catalog from the 1998 Maynard Dixon Exhibit at Medicine Man Gallery, Tucson, Arizona.

<sup>4</sup> George Dibble, "The Art Scene: Dixon Biography Explores His Success," *Salt Lake Tribune*, June 9, 1974.



## National Register of Historic Places Continuation Sheet

Section No. 8 Page 2

Dixon, Maynard, & Edith Hamlin House & Studio, Mt. Carmel, Kane County, UT

victims of the Great Depression and social unrest. He lived among the figures he painted, actually spending time among the Hopi, Blackfoot, and Navajo Indians, and living in undeveloped Western areas like Taos, New Mexico, and Mt. Carmel, Utah. His character and his work make him one of America's greatest modernist painters.

Arthur Millier, a distinguished art critic from the period, made the following observation about Dixon's career:

For more than half a century Maynard Dixon has painted the life and landscape of the American West. . . Viewed as a whole, his lifework constitutes the first successful attempt to interpret the West pictorially entirely in terms of the region itself.

Many artists have pictured some aspects of Western land and life. But their viewpoints have too often been limited. Several have celebrated the life of the cattle range and romanticized the exploits of the desperadoes. Others have specialized in paintings of grandiose scenery. Dixon has gone deeper than these.<sup>5</sup>

More recently, critics have also acknowledged Dixon's stature as one of America's premier painters. Nancy Moure, author of *California Art: 450 Years*, observed that, "In my opinion Dixon ranks among the top painters of America. Many artists achieve a credible representation of a place by accumulating enough detail. Dixon's greatness lies in his ability to reach a subject's soul! In landscape he rejects detail to reveal the West's spirit, its monumentality, its underlying grandeur and solemnity. To the West's inhabitants he ascribes integrity and nobility."<sup>6</sup> Dixon biographer Donald Hagerty noted that, "Although he was isolated from the mainstream, Maynard Dixon should be regarded as a pivotal connection between late nineteenth-century and contemporary American art. His work opens the way for the sparse rock-, cloud-, and desert-scapes vocabulary developed by a number of artists, including Georgia O'Keefe, Conrad Buff, Helen Frankenthaler, and Ed Mell."

During his lifetime, Dixon had over two hundred exhibitions of his work in galleries or museums, including a major retrospective of his career in 1945 at Scripps College and the Los Angeles County Museum of Art.<sup>7</sup> In recent years, there have been a number of Dixon exhibits, including the very recent exhibit (November 2000 to November 2001) at Brigham Young University in Provo, Utah. BYU has the largest single collection of Dixon works, having purchased 85 paintings in 1937.

Dixon also reportedly had an influence on one of Utah's best-known painters of the twentieth century, LeConte Stewart. Stewart (1898-1990), who has been referred to as the "Dean of Utah Landscape Painters,"<sup>8</sup> painted on location with Dixon on occasion and shared philosophies and techniques. Stewart's respect for and friendship with Dixon is illustrated by Stewart naming one of his sons Maynard Dixon Stewart. After Dixon's death and for over fifty years, Stewart continued to promote Dixon and his work.<sup>9</sup>

<sup>5</sup> Arthur Millier, "Introduction," in Edith Hamlin Dixon, *Maynard Dixon: Painter of the West* (San Francisco: Taylor & Taylor, printers, 1947).

<sup>6</sup> Nancy Moure, e-mail correspondence to Roger Roper, September 10, 2001.

<sup>7</sup> Donald J. Hagerty, *The Art and Life of Maynard Dixon* (Salt Lake City: Gibbs Smith, Publisher, 1998 [revised edition]), viii.

<sup>8</sup> Vern G. Swanson, et al, *Utah Art* (Salt Lake City: Peregrine Smith Books, 1991), 190.

<sup>9</sup> Gary Ernest Smith, "Maynard Dixon: Canvassing," *Salt Lake City* magazine, Sept./Oct. 1997, 120-121.

## National Register of Historic Places Continuation Sheet

Section No. 8 Page 3

Dixon, Maynard, & Edith Hamlin House & Studio, Mt. Carmel, Kane County, UT

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### Mt. Carmel Home and Studio

In 1939, after having spent the better part of his life traveling to the southwest from his base in San Francisco, Maynard Dixon decided to make his home in Mt. Carmel, Utah. Nestled among the cottonwoods alongside a small stream by a lush meadow, he and his wife, Edith Hamlin, built a summer home and studio. Their dream was to find serenity, make art in the surrounding areas, and to invite their artist friends to partake in the beauty of the Utah landscape. This dream became a reality. From 1939 until his death in 1946, Dixon would split his time between Mt. Carmel, Utah, where he spent the summer months, and Tucson, Arizona, where he lived during the winter.<sup>10</sup>

Dixon and his previous wife, Dorothea Lange, and their two small boys first visited Long Valley and the town of Mt. Carmel in 1933. He immediately fell in love with the area. The Dixons made acquaintance with several local families—Tait, Sorensen, Hoyt, Crofts, and others—and he made numerous paintings in and around the town. They also spent much time in nearby Zion Canyon, where ideas for some of his greatest paintings were made. Upon returning to San Francisco, Maynard and Dorothea divorced.

In 1937, Maynard married Edith Hamlin, a noted San Francisco muralist, and immediately made plans to return to Mt. Carmel. In 1939, they purchased a two-acre piece of property with a meadow along a Mormon irrigation ditch and left plans for a log and stone summer home with Ervin Hoyt, a local contractor. When they returned the following spring, their home was almost finished. They soon purchased additional adjoining property (eventually totaling 20 acres) and started making other improvements and plans for the site. They kept the small garage they had lived in while the house was being built and added a fruit/wine cellar (referred to by them as the “cool house”) and a small guesthouse. Around 1943, Dixon charged his sixteen-year-old son, Dan, with the job of building the guesthouse. With the help of a local friend with building experience, Dan completed the log cabin that summer; it was enlarged by a stone and log addition on the north by Edith, probably in the late 1940s.<sup>11</sup>

In the summer of 1942, the Dixons tried to supplement their income during that financially stressed first year of World War II by running a summer ranch at the complex. Only a few children of their friends signed up, resulting in only a short-lived, unsuccessful tenure of what Dixon referred to as the “Brat Ranch.”

Dixon last spent time at the Mt. Carmel complex in the fall of 1945. His emphysema, which had become increasingly worse, limited him to the more hospitable climate of Tucson during his last year. He died at his home in Tucson on November 11, 1946. The following year Edith carried his ashes to Mt. Carmel and buried them at the base of a large boulder on the hillside above the complex and installed a bronze plaque to his memory. She described the memorial in an August 1947 letter to a friend:

The memorial spot for Maynard here is completed now with a trail leading up to the ridge where the white sandstone rocks containing the inscription plaque are located. We have planted some native shrubs and plants about the spot . . . and I had earlier placed the ashes beneath the rock one early morning by myself. It is

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<sup>10</sup> Their home in Tucson, a Pueblo-style house located on Prince Road, was built in 1939-40, the same time as the Mt. Carmel House. It is currently (2001) a private residence and is neither open to the public nor listed on the National Register of Historic Places. E-mail correspondence to Roger Roper from Amy C. Steeby, executive operations director, Medicine Man Gallery, Tucson, Arizona, June 13, 2001.

<sup>11</sup> Dorothea Lange, et al, *The Thunderbird Remembered: Maynard Dixon, the Man and the Artist* (Seattle: University of Washington Press, c.1948), 89-90.

## National Register of Historic Places Continuation Sheet

Section No. 8 Page 4

Dixon, Maynard, & Edith Hamlin House & Studio, Mt. Carmel, Kane County, UT

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a beautiful lookout over the country that he loved and painted, which association plus the pleasant memories of his friends will be better than any ceremony when they come through here and climb up to that spot by themselves.<sup>12</sup>

Beginning in the fall of 1947, Edith had the studio built, reportedly following Dixon's plan for the building. She described the studio project in the same August 1947 letter referenced above.

I'm planning a studio here and have rough plans and estimates already, which so far is quite reasonable, actually [sic]. If I don't use this log pile now I might as well give up the idea.

Am trying to make more modern use of the material than we did in the house. When the plans come back from the architect's<sup>13</sup> check-up, I'll try to send them on to you, briefly, as I'd love your suggestions before we go too far. We should start construction soon after Sept. 15—so that the rough structure can go up this season. I plan a 20x30 room with a shed roof 12' high side with 8' low side (inside measurement) and one wall of stone with fireplace and heatilator, plus an outside stone terrace. It will be off the house with a grand view. Sounds too good to be true yet . . . but why not.<sup>14</sup>

In a second letter dated October 2, 1947, written while she was on a painting trip to Capitol Reef National Monument, she noted that, "The studio is actually under way and I hope to see foundation is done when I return in about a week. Things go slowly of course." The studio was eventually finished, probably the following year.

Edith Hamlin Dixon continued to divide her time between Arizona and Mt. Carmel for several years, using the studio to paint some of her large murals. In 1951 she married Frank K. Dale, and in 1953 she moved back to San Francisco, where she lived until her death in 1992 at the age of 89. As an artist, she is best known for her murals, most of which had southwest themes. These include the 1947 murals of the Grand Canyon and Taos for the Santa Fe Railway in Chicago. She had a number of exhibits of her work, primarily in

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<sup>12</sup> Edith Hamlin letter to Milford Zornes, August 31, 1947. Copy in possession of Paul Bingham, current owner of the Dixon property.

<sup>13</sup> The architect she refers to is unknown. The design of the studio has been claimed by some to closely resemble the work being produced by Frank Lloyd Wright's Taliesin West, though there is no solid evidence to substantiate that assumption.

<sup>14</sup> Hamlin to Zornes, August 31, 1947.

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Dixon, Maynard, & Edith Hamlin House & Studio, Mt. Carmel, Kane County, UT

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the 1930s, in diverse locations including San Francisco, New York, San Diego, Dayton, Ohio, and Dallas. Edith also assisted Dixon on a number of commissions after their marriage in 1937. After Dixon's death in 1946, she continued to paint and to restore some of her and Dixon's earlier murals.<sup>15</sup> Among other projects in her later years was her involvement as one of the artists who painted the now-famous murals in San Francisco's Coit Tower.

In 1963, Edith sold the Mt. Carmel home and studio to the well-known watercolorist and personal friend, Milford Zornes and his wife Patricia. He had met Dixon and Hamlin in 1943 and had maintained contact with Edith over the years. Zornes, whose primary residence was in southern California, used the Mt. Carmel complex as a base for his own artistic endeavors for 35 years<sup>16</sup> until selling it in 1998 to the current owners, Paul and Susan Bingham. The Bingham have refurbished the buildings and site, which had lapsed into disrepair, and currently operate it as a combination residence, artist retreat, and memorial to Maynard Dixon. Emblazoned with Dixon's trademark Thunderbird logo, the complex is once again a center of artistic inspiration and repose, just as it was intended by Dixon and Hamlin over 60 years ago.

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<sup>15</sup> "Edith Hamlin," The Thunderbird Foundation for the Arts website ([www.maynarddixon.com](http://www.maynarddixon.com))

<sup>16</sup> Gary Ernest Smith, "Maynard Dixon: Canvassing," *Salt Lake City* magazine, Sept./Oct. 1997, 121.

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Dixon, Maynard, House & Studio, Mt. Carmel, Kane County, UT

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### Common Label Information:

1. Maynard Dixon House & Studio
2. Mt. Carmel, Kane County, Utah
3. Photographer: Roger Roper
4. Date: April 2001
5. Negatives on file at Utah SHPO.

### Photo No. 1:

6. North elevation of house. Camera facing south.

### Photo No. 2:

6. South and west elevations of house. Camera facing northeast.

### Photo No. 3:

6. North and east elevations of guesthouse. Camera facing southwest.

### Photo No. 4:

6. South and east elevations of guesthouse. Camera facing northwest.

### Photo No. 5:

6. North elevation of studio. Camera facing south.

### Photo No. 6:

6. East elevation of studio. Camera facing west.

### Photo No. 7:

6. East elevation of fruit/wine cellar. Camera facing west.

### Photo No. 8:

6. West elevation of outhouse. Camera facing east.

### Photo No. 9:

6. Interior (kitchen) of the guesthouse. Camera facing northeast.

### Photo No. 10:

6. Interior (living room) of the house. Camera facing south.

### Photo No. 11:

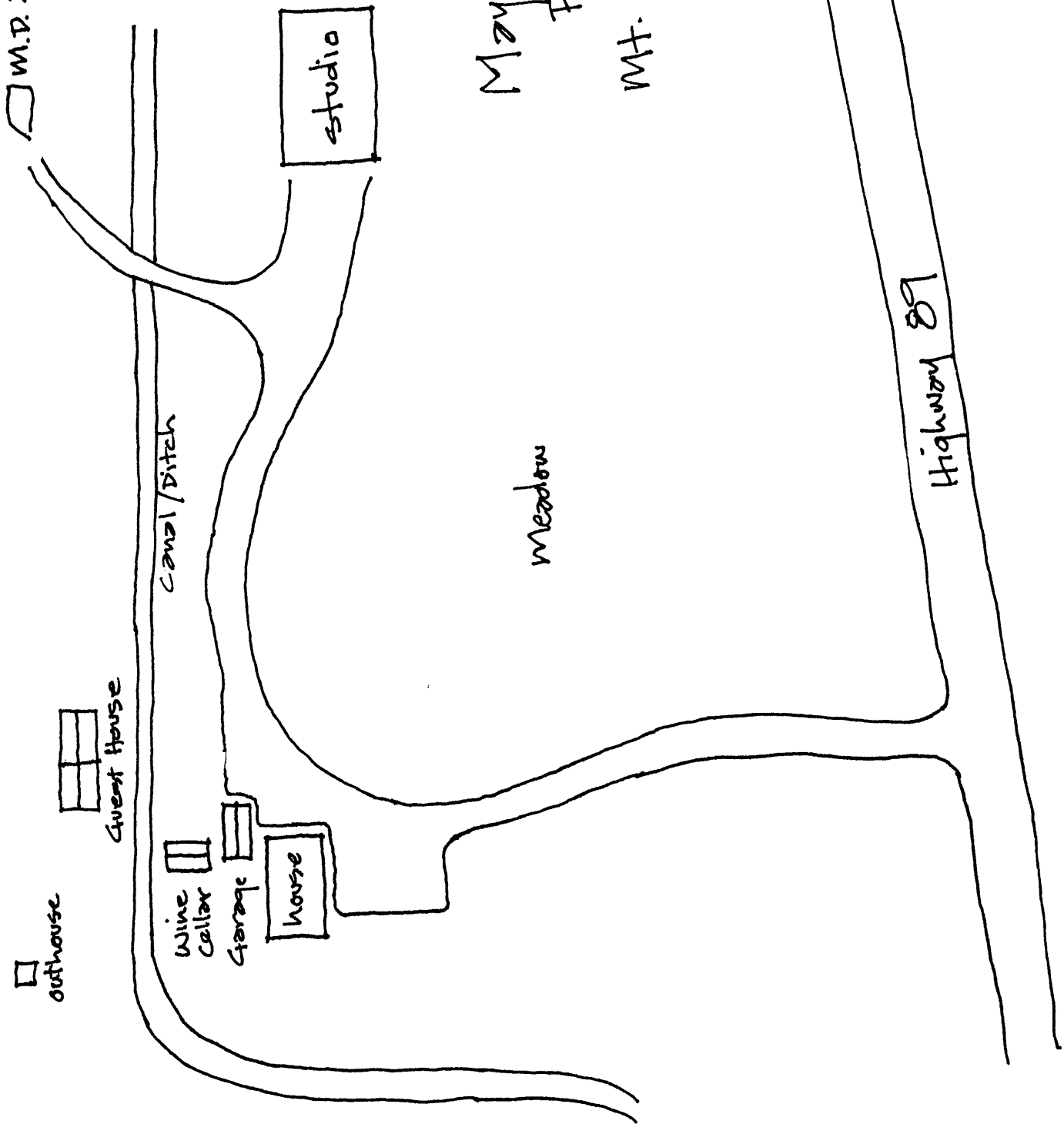
6. South face of the MD Boulder. Camera facing north.

### Photo No. 12:

6. East face of the Memorial Rock. Camera facing west.

memorial

W.D. Rock



Maynard Dixon  
 Property  
 Mt. Carmel, UT

Meadow

Canal/Ditch

Guest House

outhouse

Wine Cellar

Garage

House

studio

Highway 89

