After 4 1/2 years
Huntington mammoth unveiled May 1 in CEU's Museum

Standing almost 22-feet tall, weighing more than two tons and being almost 11,000 years old, College of Eastern Utah’s Mammoth will go on exhibit during ceremonies at 10 a.m. on Saturday, May 1 in the archaeological wing of the museum.

Museum staff have spent winter quarter in the paleontology lab using welders, pipe, hydraulic jacks, paint and a lot of patience in putting all of its cast bones in place to exhibit the giant specimen. The original bones will remain on display in a specially designed humidified room.

A recap of its history includes being found at the top of Huntington Canyon by a construction crew working on a dam in Aug. 1988. Immediate national attention was focused on the find because of the almost perfect condition in which the mammoth was found and the fact that it was found at a 9,000-foot elevation. Up until that time, the highest elevation a mammoth’s skeleton had been located was the 7,200-foot level in New Mexico. It was also assumed that mammoths generally foraged in lower elevation grasslands, not the high-altitude terrain of Huntington Canyon.

The mammoth’s skeleton had been encased in a “mud refrigerator” for over 10,000 years. Other significant items found with it were pine cones and needles, vegetation, a projectile point from a spear and dung.

Don Burge participated in the excavation process and relentlessly went after its skeleton so CEU’s museum could become its final resting place. “Because of the mammoth’s find, a deeper understanding of the mammoth in its environment in Central Utah after the last ice Age was gained by the academic community,” he said. “CEU wanted the mammoth for educational and research purposes and our museum fit all of the criteria mandated by the U. S. Forest Service.” The mammoth was found on Forest Service land and they controlled where the mammoth’s final resting place would be.

"Jurassic Park" features CEU's Utahraptor spielbergi

Since the excavation of the 22-foot long Dromaeosaur last summer on a hillside near Moab, its discovery brought international attention to the world of dinosaurs and sparked a renewed interest in the giant creatures that walked on the Earth 125 million years ago.

One particular individual whose attention the large Cretaceous dinosaur captured was Steven Spielberg who is featuring it in his production of Jurassic Park, a scientific thriller to be released in June 1993. Because it was discovered in Utah and Spielberg is releasing the moving almost simultaneously, the dinosaur is being scientifically named Utahraptor spielbergi.

Marvin Levee, director of marketing and public relations for Spielberg, discussed the release of the movie with CEU Museum Director, Don Burge. He said the budget for the promotion of Jurassic Park is $65 million. Over 100 companies have been contacted to assist in the promotion and sales of "Jurassic Park" memorabilia. Levee added that this is the largest budget ever proposed to market any movie in Hollywood.

His company will be in Price in April to tour the museum and see the bones already excavated, including the eight-inch “terrible claw” that the Utahraptor is renowned for. The entourage will next travel to a remote area near Moab to view the site of the excavation of the Utahraptor spielbergi. CEU Museum staff plan to spend the summer of 1993 excavating more of the Utahraptor’s bones.

Utahraptor discovered in Gaston Quarry
The Utahraptor was the most vicious, meat-eating dinosaur known to science. Its remains were discovered by Dr. James I. Kirkland, paleontologist for Dinamation International Society and Burge in the Gaston Quarry (named for its discoverer, Robert Gaston of Albuquerque, New Mexico).

“What is exciting about the dinosaurs we are finding in the Gaston Quarry is there is little known about dinosaurs in a 30-million year time interval during the Cretaceous period in Eastern Utah,” Burge explained. “Every dinosaur we find is either new or poorly known. Research indicates that the site may best be compared to the more familiar sites on the Isle of Wright in Southern England.”

The Utahraptor is the oldest known dromaeosaurid. It closely resembles the Deinonychus except for the large, blade-like claws on its hands. It would have been an extraordinary killing machine. CEU’s Utahraptor probably was about 22-feet in length and weighed close to a ton.

It was known to have co-existed with a number of large, plant-eating dinosaurs including the heavily spined and armored Nodosaurus.

After study, the Utahraptor bones will be stored at CEU’s Museum where they will be displayed. Dinamation International Corp. has plans to create a life-size robotic construction of the Utahraptor spielbergi to join its touring exhibits.
Burge publishes paper on Utahraptor spielbergi

EU Museum Director Don Burge, has joined forces with noted paleontologists James Kirkland, Dinosaur International Society; and Robert Gaston, Gaston Quarry namesake; to publish a paper on the new genus and species of Dromaosaurus, Utahraptor spielbergi, to be published in the spring edition of *Hunteria*.

The magazine is a paleontology journal published at the University of Colorado in Boulder. Its organizing editors include R.T. Bakker, J.M. Parrish and P. Robertson.

The paper details the location and excavation of the Utahraptor found in the Cedar Mountain Formation of Eastern Utah. Its importance stems from the lack of knowledge concerning dinosaurs in the Early Cretaceous era. Paleontologists have published much information concerning dinosaurs from the Late Jurassic and Late Cretaceous periods but have little knowledge of the Early Cretaceous period.

Thus, finding the Utahraptor gives paleontologists significant data regarding the transition from the well known Early Jurassic, sauropod-stegosaur dominant dinosaurs to the better known Cretaceous hadrosaur-ceratopsian dominant dinosaurs. The writers felt the Dromaosaurus, Utahraptor, was obviously a significant predator in the earliest Cretaceous nodosaur-iguanodont dominated era.

Kirkland writes, "The first collections made of the giant dromaeosaur are from Brigham Young University's Dalton Well Quarry, which was discovered in the late 60s by Lin Ottinger of Moab, Utah. Currently, only a few specimens have been prepared of the hundreds collected during the summer of 1975 by Jim Jensen and his field crew. Although generally well preserved, the dinosaur bones from Dalton Well have been transported and are a mixture of a great many different individuals. Much of the material from the site represents a variety of new taxa."

"The second collection of giant dromaeosaur remains from this region was generated during excavations of a nodosaur at the Gaston Quarry (discovered by Gaston) north of Arches National Park by a joint project of the Dinosaur International Society (DIS) and the College of Eastern Utah (CEU) Prehistoric Museum in (Continued on back page)"

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**Museum Prehistory Week**

**Saturday, May 1, 1993**

*"Family Day and Unveiling of the Mammoth"

10 a.m.-4 p.m. unveiling of the Mammoth

10:30 a.m. - 4 p.m. children's crafts and activities plus exhibits of Native American crafts and related art

11 a.m. - 3 p.m. Navajo tacos sold outside museum

noon - 5:30 p.m. prehistoric film festival at Price Theatre (free)

**Monday, May 3, 1993 - 7 p.m.**

*"Ice Age Animals of the Utah Mountains"

David Gillette, Ph.D., Utah State Paleontologist

**Tuesday, May 4, 1993 - 7 p.m.**

*"Our Mountains During the Ice Age"

Paul Larson, University of Utah doctoral student

**Wednesday, May 5, 1993 - 7 p.m.**

*"Prehistoric Man in Joe's Valley"

Duncan Metcalfe, Ph.D., director of archaeological excavations at Joe's Valley Alcove and U of U professor

**Thursday, May 6, 1993 - 7 p.m.**

*"Mammoth, Mummies and Genetic Curses"

Scott Woodward, Ph.D., genetic researcher and Brigham Young University professor

**Friday, May 7, 1993 - 7 p.m.**

*"Songs & Stories of the San Rafael Swell"

Wesley Curtis, local historian and folklorist

**Saturday, May 8, 1993 - 10 a.m.-3 p.m.**

Family Day in Nine Mile Canyon

Volunteer guides in the canyon will show participants Indian rock art and ruins not found in travel brochures and guidebooks.
Gary and Dan Prazen exhibit

One of the most prolific collection of bronze sculptures displayed in CEU Museum through September

Father and son artists, Gary and Dan Prazen, are displaying over 50 bronze sculptures in College of Eastern Utah’s Museum Gallery through Sept. 31. They are celebrating the 13th anniversary of Gary quitting his welding job at the college and deciding to work full-time designing and creating mining-related art in bronze. Gary started in 1980 while his son Dan joined him four years later.

"I gambled against the traditional popular Western art market and was successful and accepted in the mining community," Gary said. "The subject of mining is my first love and I am grateful that, as an artist, I can make a living doing what I enjoy."

Dan created his first sculpture in 1984 and has since been successful with his western and wildlife-styled creations.

The Prazens publish a catalog with much of their work featured in color photographs. "Our work is sold throughout the world with only three percent of the sales coming from Utah," Gary said. "Our works have become extremely popular in New Zealand and Australia."

Gary’s artistic career and interest in metals came when he ran away from home at 16 and left Price for California on a Greyhound bus. He and his dad started having trouble when Gary became instantly intelligent and his dad, old fashioned and stupid.

He said he bounced around between 16 and 18-years-old. He would come back to Price and help his dad run the family business, Pioneer Welding and Machine, and then leave for California where he worked with exotic metals, welding and fabrication at the Douglas Aircraft in Torrance. He certified in 32 different welding techniques and alloys during this time.

Living as a runaway in California meant networking with other rebel runaways and calling home a run-down apartment or trailer park. He remembers his roommates pooling all of their money to purchase groceries and beer.

He admits he did a lot of job jumping at this time to learn more about welding. He would leave each job for another when he felt there was nothing else to learn. He knows that was not too admirable but was desperate to get an education the hard way.

After being one of nine welders offered a job with Jet Propulsion Laboratories in Pasadena, Calif. to work with top scientists and metallurgists in the space industry, he decided to return to Carbon County to take over the family business. His father and two brothers, Rick and Fred, were moving to Salt Lake City to start another shop. According to Gary, "dad got tired of fighting the ups and downs of the mining business around Price and felt a business like ours would be more stable in Salt Lake City."

After work and on weekends, Gary would create metal sculptures incorporating all the skills he had learned including arc and gas welding, brazing, metal spray, cutting, blacksmithing, heliarc welding, metal finishing, texturing, lathe and milling machines, and trip hammers. "I developed special anvils made of cottonwood stumps and hammers to shape sheet metal when pounded in to the wood stump. After the metal was shaped and trimmed, I would texture metal by grinding, blasting, metal spraying and sometimes by shooting with a shotgun, by any means to create the desired finished surface."

The first craft-related art pieces he created were shields, family coat of arms, swords, battle axes, etc. Then came the wall-mounted Spanish Gallons, and old sailing vessels. The sails were made out of old car body sections that had the proper curves for a smooth, wind in the sail look. He laughed, "One could see where I had been around junk yards by the holes in the car bodies."

After the ships came the railroad steam engines and old ghost town wall scenes, underwater scenes with fish, coral and anchors. Birds were one of my specialties. I would make a body section out of steel rod, bent and shaped into a dimensional shape and then gas-welded. I would size and cut each feather, shape and grind in the feather texture with a high-speed grinder and weld each feather into place by attaching them to the rod framework. After the bird was complete, I would color the feathers with a torch. "I found different metals took on different degrees of color by this method."

His next interest moved from roadrunners and eagles to game animals including the buffalo, elk and deer.

Then came wire sculpting. Gary said, "this inspiration evolved when I was making a rod sculpture for a bird and decided to fill all the sections in with welded wire instead of welding on feathers. I next designed a dragon out of solid welded wire and overlaid different areas with copper, brass, bronze and etc. I brushed it clean and painted it with a torch to give it additional color."

Gary entered the political arena by winning a race for county commissioner. His life became a whirlwind as he belonged to several civic organizations, worked full time at Pioneer Welding and taught at CEU part time.

His notoriety as an artist came when he sculpted John Wayne in his role as Rooster Cogburn in True Grit. "With reins in mouth, rifle in one hand, pistol in the other, I could hear John Wayne say ... "

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“I will never forget the feeling I had when seeing my first creation of bronze when it was finished. I haven’t felt that way since,” he said. He sent John Wayne the first casting on a plane shortly before Wayne died. Within a year, the 12 original sculptures went from $2,500 to $25,000 each.

Gary’s heart was in the area of mining so his next creation (Continued on back page)
Prazen exhibit  
(Continued from page 3)  
was titled, "I Owe My Soul," after Tennes-
see Ernest Ford's hit song "Sixteen Tons."  
He next created "A Man Named John,"  
after Jimmy Dean's "Big Bad John."  
His son Dan came into the business  
with him at this time and together as a  
team, with his wife Janet and daughter  
Mila, set up a foundry, molding-making  
facilities, wax department and a finishing  
shop. "We designed and made all our  
furnaces, slurry machines and tools from  
surplus scrap and mechanical devices. We  
named the business Original Creations."  
Gary continues with his mining themes  
and Dan in the western and wildlifes styled  
bronzes. They have expanded into creating  
bronze nativity sets and Christmas sculp-
tures and Gary is rekindling his love of  
archeology and paleontology by creating a  
Colombian Mammoth.  
"I am working on a mammoth strug-
gling to free itself from a bog or mud slide  
which was probably how CEU's mammoth  
met its death."

First full time employee calls it quits after 27 years  
For 27 years Caroline Asay called CEU's Museum her home away from home. She  
said she especially enjoyed her fellow employees, her boss and each new dinosaur. In  
January, she decided to retire and spend more time completing her many arts and crafts  
that she has enjoyed over the years.  
Being the first paid museum employee, she watched the museum grow from a room  
on the second floor of the Price City Hall to a spacious new building housing both a hall  
of dinosaurs and a hall of archeology.  
She began working at the museum following her husband’s death. At first she tried  
working in the school lunch program but did not like it. "I started working here through  
a state-training program with three other widows," she said. Twenty seven years later  
she decided she had spent enough hours greeting the almost half a million visitors that  
have toured the museum since she began in 1966.  
Asay said that the museum has changed 100 percent since she began work but her  
job did not change much. She has always cleaned museum displays, kept track of the  
souvenir counter and made thousands and thousands of dinosaur tracks for all of the  
visitors.  
She said the fellow workers in the museum has kept her in the same job for 27 years.  
She especially liked her boss, Don Burge."You can't help but love him to death. Some-
times he gets ornery but he is so knowledgeable about every subject matter.”  
The dinosaur skeletons are her favorite exhibits, she added. “Throughout the years, I  
have enjoyed listening to Don tell stories about his dinosaur digs and all the people he  
has worked with digging at the sites.”  
One would think that after talking to all of the tourists throughout the years, she  
would now have time to travel. "I’m not going to travel because I never really liked it. I  
guess I’m just a homebody.”

Collection Management System  
CEU’s Museum was notified that it is  
a recipient of an Institute of Museum  
Service Grant to participate in a Collec-
tions Management Assessment (MAP II).  
The purpose of assessment is to  
provide each participating institution with  
a general diagnosis of its strengths and  
weaknesses as well as positive, concrete  
suggestions for improvements.  
The museum looks forward to the  
evaluation of its new collections manage-
ment system and the opportunity of  
 improving its professional status, said Pam  
Miller, museum curator of archeology.  

Published paper  
(Continued from page 2)  
Price, Utah (repository for all materials).  
"At present, more than 300 bones have  
been mapped in the quarry, reflecting 20  
days field work during the summers of  
1991 and 1992. The nodosaur is the most  
complete primitive “spiny” nodosaur  
known and is the first to preserve the  
skull, which may profoundly change our  
view of these armored dinosaurs and their  
relationships. The giant dromaeosaur  
provides us with more information about  
predators at the beginning of the Creta-
ceous and about the possible relationships  
of birds and dromaeosaurs. It is the oldest  
as well as the largest known dro-
maeosaur.”

Prehistoric Museum  
155 East Main, Price, Utah 84501