



Salt Lake City 15<sup>th</sup> Ward LDS Meetinghouse  
Name of Property

Salt Lake County, Utah  
County and State

**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

\_\_\_\_\_  
Signature of the Keeper

\_\_\_\_\_  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>                    </u>	buildings
<u>                    </u>	<u>                    </u>	sites
<u>                    </u>	<u>                    </u>	structures
<u>                    </u>	<u>                    </u>	objects
<u>1</u>	<u>                    </u>	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

RELIGION/religious facility

ENTERTAINMENT/film production

**Current Functions**

(Enter categories from instructions.)

RECREATION AND CULTURE/art gallery

RECREATION AND CULTURE/music facility

COMMERCE/TRADE/business

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

LATE VICTORIAN/Gothic/Second Gothic Revival

MODERN MOVEMENT/Art Deco

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: BRICK, SANDSTONE, CONCRETE

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### **Narrative Description**

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

### **Summary Paragraph**

The 15<sup>th</sup> Ward LDS Meetinghouse, originally constructed in 1904, is a three-story brick Victorian Gothic building in the English Parish Church Gothic tradition with two Art Deco style additions located at 915 West 100 S between the Northwest and Warehouse historic districts of Salt Lake City. The immediate neighborhood is urban, bounded by a railroad line to the north, Interstate 15 to the east, and Interstate 80 to the south, and Redwood Road to the west. This approximately 100-acre area is subdivided into 10-acre blocks, consistent with much of Salt Lake City's traditional street grid. Many of these have been subdivided into smaller five-acre blocks by mid-block streets. The development patterns within the area largely consist of late nineteenth and early twentieth-century single-family homes and small and large-scale commercial buildings. The 15<sup>th</sup> Ward Meetinghouse sits on a one-acre site located on the north-east corner of its five-acre block. The site is divided into three distinct areas running west to east consisting of the parking lot to the west, the building at the central portion of the site, and a driveway and expansive lawn between the building and 900 West. Beside lawn, landscaping around the building consists of evergreen foundation shrubs north of the Victorian portion and deciduous foundation shrubs framing the north entrance to the Art Deco portion.

The structure consists of three main phases of building construction: an original 1904 chapel (Phase I), a 1929 amusement hall (Phase II), and a 1949 gymnasium (Phase III) (Photos 1, 2, & 3).

### **Narrative Description**

#### Exterior

#### PHASE I

Phase I, the 1904 Chapel, is an English Parish Church Gothic style structure that is generally rectangular in form. The main volume is approximately a 100 by 50-foot footprint elongated on a north-south axis. A central gable follows the length of the volume, with two primary transepts and associated intersecting gabled rooflines located on the southernmost end of the volume, and just north of the midpoint of the main volume. A four-pointed steeple is located on the north-east corner of Phase I and consists of a central tower and octagonal turret with three smaller octagonal columns capped with matching turrets on each of the exterior corners of the main tower. The four turrets all have decorative metal finials. The southernmost cross-gable terminates the main roofline, the south facing roofline is hipped (Photo 1).

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Phase I of the structure is constructed of red brick masonry walls on a sandstone foundation. The brick has been painted white. All wooden elements of the building including window frames and eaves, as well as the doors, have been painted slate gray. Narrow polychrome bands of decorative masonry in the same red sandstone accent the tops of the gothic windows, circle windows, and the doors. The brickwork beneath the sandstone has every other header protruding slightly. The gothic windows are typically organized in groups of two or three with a continuous sandstone sill. The bricks outline the arched portions of the windows and run horizontally across those sections of the façade at the springing line to tie the window sets together. The roof creates a slight eave overhand with simple fascia soffit boards on all but the gable above the tower door has taller and gently sloping fascia boards. The secondary gables on the east and north gabled extending bays have additional moldings that create the illusion of a trefoil cusped arch. All gable peaks have a metal ridge cap. The aluminum rain gutters, which are located at the eaves of the horizontal sections of the roof, hoppers and down spouts have been painted to blend in with the bricks and eaves. There is one brick chimney located at the north base of the cross between the intersecting gable and the main roofline (Photo 4).

The east façade of Phase I is organized into four sections by the previously described intersecting bays and cross-gabled rooflines. Starting from the south is the first section beneath the intersecting gable. This bay protrudes approximately five feet out from the main volume. Starting from the top, beneath the gable peak is a circular window with mullions in the shape of an inverted pentagram. Beneath the circle window are two rows of gothic windows. Both rows are made up of four windows grouped in two sets that are banded together by sandstone sills.

The second section of the east elevation includes a set of double doors topped with a gothic arch transom and intersecting metal tracery. North of the door is another circular window with an upward pointed pentagram. Centered above the first level door and window is a horizontally oriented window (Photo 5).

The third section of the east façade is defined by the area under the cross gable and consists of an additional extending bay and offset gable centered in the volume of the cross-bay. The area directly underneath the top gable has vertical unpainted wood siding instead of the white brick. Centered in this portion of the façade is a grouping of three gothic windows. The central window is slightly larger in width and height than the window on either side. All three windows are internally divided by a gridded mullion pattern with intersecting tracery. There are two decorative pentagram ornaments attached to the wall, one on either side of the windows (Photo 6).

The fourth section of the east façade is defined by the volume of the tower and contains the original vestibule entrance to the church. This entrance consists of a set of double doors in a gothic arch. A gabled awning sits above the doors and is supported by one curved wooden bracket on either side. The brackets have trefoil shaped depressions on either side. The door is accessed by three wide concrete steps. The eastern face of the tower is framed by two corner columns capped with the two smaller turrets. Centered above the gabled awning is single gothic window opening subdivided into two separate arches. The center peak is made of one pane of

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bubble glass. The stained glass is still present in the arched panes. The octagonal columns have two bands of decorative sandstone each, one directly on top of the tooled sandstone foundation and in line with the base of the top gable in the previous section.

The north façade is a nearly identical mirror of the third and fourth sections of the east façade with the following exceptions. On the tower face instead of the door there is a sandstone rectangle with chamfered top corners. "15<sup>th</sup> WARD CHAPEL" is engraved on the stone. There is a large section of the tooled face that has been damaged by a crack running across the bottom right corner. The other differences relate to the gables. The top piece of molding that would round off the arch below the lower gable is missing. The top gable extends further to the west than it does on the east to meet with the base of the roof line with the west facing gable (Photo 7).

The empty space between Phase I and 2 is open on the north side which reveals a portion of the west façade. The west façade of Phase I is a mirror of the east façade. It has one gothic window beneath the eave overhang in place of the tower on the east side. The area under the transept gable is an exact mirror of the east transept however, the Phase II annex covers the middle and south windows.

The ground plane along the south façade slopes down towards the east causing the sandstone foundation to grow taller towards the east. There are three first story, vertically oriented rectangular windows that have all been boarded up. There are individual sandstone sills beneath each window. The west and middle window are closer together while the eastern most window is spaced further away from the pair and separated by one of the two downspouts on this façade. The easternmost window is the only window on the whole façade that has an additional wooden frame around the top and side edges. The second story double-hung windows are the same shape and style and follow the same layout as the first story windows. Partially hidden behind Phase III to the west of the other windows, there are an additional two windows that are placed close together. To the east of the windows there is a large section of blank wall before a second downspout at the eastern corner. The paint has flaked off where the chain link gate scrapes against the wall by the east corner (Photo 8).

## PHASE II

Phase II is the 1929 Art Deco style cultural hall addition. This will also be referred to as the Amusement Hall. It is generally rectangular with an annex connecting it to the chapel on the east side, and a vestibule centered on the north end of the main volume, which measures approximately 50 feet wide by 90 feet long. The foundation is concrete. The walls are made of red brick that has been painted white. The white paint is in generally fair condition with some areas in poor condition. The main addition entrance which is now used as the main building entrance is on the north side. There is evenly spaced narrow brick buttress along the northern east, west, and south sides of the addition. Phase II has a flat roof with mechanical utilities on top that are partially hidden by the tops of the walls. These walls are generally shaped as shallow stepped gables though it is more prominent on the north end (Photo 3).

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Phase I is connected to Phase II via a one-story annex that is set back from the north façades by approximately 20 feet. A large section of duct work is on top of this portion. A small rectangle of unutilized space is taken out of the one-story section behind the duct. Another pad, which is part of Phase III, contains the air-conditioning units and is behind this empty space before the annex grows to two-stories tall. This wall has another brick buttress. The white paint is not consistent in this area as it can only be seen from the roof.

The north façade of the connection annex between Phase I and Phase II is one story and has one horizontally oriented rectangle window divided into three sections with a simply decorated cast iron grate in front of the glass (Photo 2).

The east elevation of Phase II is divided into sections by three buttresses and three sets of windows. The last enclosing wall is the east elevation of Phase II. To the west of the annex is the first buttress then an open section with a ground level window with the top of the foundation as the bottom sill. The window is a horizontally oriented rectangle composed of two short double-hung windows divided by a thick center mullion. Above this is an upper square window in the same style and width of the ground level window with a brick rowlock sill. This pattern repeats twice for a total of three buttresses and three sets of windows. A down spout is near the far north edge of the wall.

The north façade of Phase II is symmetrically centered on the vestibule entrance. The main volume has vertically oriented rectangular windows directly on top of the foundation on either side of the vestibule. Centered between the stories above these windows are taller windows in the same style. There is a shallow arch of ten diamond shaped accents centered above the vestibule. On the west side of the main volume there is a scupper with the associated hopper and downspout (Photo 9).

The vestibule entrance is a set of double doors centered with two concrete steps leading up to the concrete landing from the sidewalk. There is no cheek wall. The doors, which are not original, each have a grid of three by eight small rectangle panels. On the east side of the doors there are large black address numbers attached to the wall. A four-panel transom window is directly above the door at the same width. On either side there is rectangular geometric ornamentation in the brickwork that extends upwards through both stories. At the base inside this ornamentation are vertical windows, the tops of which are in line with the top of the transom. A slightly wider version of this same geometric ornamentation is imbedded on the east and west facing elevations of the vestibule. There is a second-story square window in the same style as the Phase II east façade windows that is slightly narrower than the transom/door. The top of the vestibule is subtly castellated and ends a few feet below the top of the main volume's roof. Historic photographs show that there used to be a short triangular false front in the center.

The west façade is made of both Phase II and Phase III. The ground slopes slightly down towards the north causing the foundation to be slightly taller on the north end. Starting from the north with Phase II, this section makes up approximately two thirds of the façade. It is divided into seven sections by six slightly protruding buttresses. There is a horizontally oriented basement

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window on top of the foundation line in each section. The first five sections contain identical second story windows that match the style of the east facing windows in the courtyard. The first, third, and fifth from the north buttresses have lights slightly above the top of the windows. The fourth buttress has the power meter, circuit breaker box and associated connections attached to it. There is another scupper and hopper in the south upper corner of the wall (Photo 10).

### PHASE III

Phase III is the 1949 gymnasium addition which extends south from Phase II and wraps around the southwest corner of Phase I. It is generally rectangular, oriented along an east-west axis, measuring approximately 80 by 40 feet. Phase III stylistically closely matches Phase II with white painted red bricks, a concrete foundation, and brick buttress details.

The Phase III east elevation consists of the main two-story volume and a one-story connection to Phase I which are both set back from Phase I's façade by approximately 40 ft. The one-story connection is narrow with one door that has three steps up to it and a flat roof. The main volume lacks the brick buttresses of the other façades and instead has two wide vertical windows with gridded mullions that are more prominent around the four center panes. The sills are made of rowlock bricks. Approximately six feet east of the wall are the narrow concrete steps that lead down to the coal chute. A two-rail barrier fence made of aluminum pipe surrounds the stairwell on three sides (Photo 8).

The west elevation of Phase III is largely a blank brick wall that extends approximately three feet west of the Phase II elevation. The only opening on the entire façade is a single loading/docking double door with a concrete landing with four steps up. There is a metal handrail only on the north side of the landing and stairs. There is a light fixture high above the door in line with the other lights on the Phase II portion of the façade. The down spout that began in the corner of Phase II wraps around and across the façade at a descending angle. It does not connect to the ground (Photo 10).

The south façade of Phase III is mostly blank and is divided into five sections by the buttresses. The foundation is concrete but has not been painted the same brown as the rest of Phase II/Phase III's foundation. There are two basement windows that cut into the foundation in the center of the third and fourth sections. Each window has a six-inch-wide concrete rectangular window well. There is one vertical rectangular window at approximately the same height as the similarly shaped rectangle windows on Phase III's east façade. The other windows between the buttresses, as seen in historical photographs, have been filled in with brick. Remnants of the original wood screens with wood frames is visible in the one south façade window that remains. There is another electrical box on the west side of the third buttress. The white paint is sparse on the east side of the window and along the top of the entire façade (Photo 11).



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## Interior

Like the exterior, the building's interior is described here based on their association with the three phases previously identified. The building has three levels: ground, basement, and second floors, with some variation in finish floor elevations consisting of small sections of ramps or steps, especially on the main level. The interior connections between phases are only on the ground floor. Unless otherwise specified the interior walls and ceilings are made of lath and plaster and are painted white.

## PHASE I

### *Phase I Ground Floor*

Starting from the north end, the ground floor of Phase I consists of a 45' x 50' two-story chapel with a coved ceiling and a curved balcony (Photo 12). There are two irregular angular spaces that span between ten and sixteen feet south of the north wall of the chapel (Photo 13). These have been partitioned off from the chapel as a control room and a recording studio. A 16' x 13' tower stairwell occupies the northeast corner of the chapel. A 17' x 30' stage is on the south end of the chapel (Photo 14). A southeast chapel entrance leads to the 17' x 13' eastern entry stairwell/lobby (Photo 16). Beneath the middle landing of the eastern lobby stairs is the only access to an unfinished utility crawlspace under the stage. Continuing south from the lobby is a 26' x 37' common area that was most likely once a large meeting room during the church use period (Photo 17). Two doors on either end of the west wall of the common area led to a set of three interconnected storage rooms. The northernmost storage room measures 7' x 14' while the other two storage rooms are located directly south of the first and measure 9' x 14' each.

## Chapel

The interior space of the chapel has a high level of integrity. Alterations have been limited and include the removal of pews and wall alterations under the balcony into small recording studios. Inside the chapel space, the pews would have been oriented towards what is now a stage located on the south end of the room. They were likely removed during the Recording Studio Era (1980-2020). The chapel's stage was likely once the rostrum based on its position in relation the balcony. Also during the Recording Studio Era, the north end of the chapel underneath the balcony was walled off to create two recording studio spaces with a large central window and sliding glass doors into each room.

The chapel has wooden floors both in the main volume and on the stage. The stairs leading to the stage and a quarter circle shaped area around the base of the stairs are carpeted. There is beaded panel wainscoting approximately four feet high along the perimeter walls. The walls of the partitioned-off rooms that face the main volume do not have the wainscoting and are entirely white. The windows and the stage door contain decorative case work. These casings and the crown molding have a painted faux-grain finish. The interior walls of the control and recording studio have textured vertical white acoustic paneling. The ceiling of these two rooms is the

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curved underside of the balcony that has been painted pink. On the chapel side of the partition wall the underside of the balcony curves to meet the partition wall.

The north elevation is the south side of the recording studio and control room. There is a central window on the south recording studio wall. The east elevation retains the ornate window casings, but they have been painted white and the windows themselves have been boarded up and covered in acoustic paneling. The west elevation has two doors, including the stage access door. The northernmost door has a low arched lintel and opens onto the stairs to the ground floor and the basement of Phase II.

The balcony curves along the north and east sides of the room (Photo 15). The solid railing has raised paneling on the chapel side and vertical wide beadboard on the balcony side. Each of the two sides of the balcony both have four steps for benches, the outermost tier benches are attached to the walls. Behind these benches are two wide arched alcoves, the backs of which have been painted black on the north and brown on the east. The east arch has square wooden panels that cover the exterior gothic arch windows. There are vertical round HVAC ducts in front of these arches, three on the north side and two on the east. The tubes have been covered in white plaster to give the illusion that they are vertical support columns. The vaulted ceiling contains wooden trim ribbing that has been replaced in some locations with smaller trim work, the ribbing is also faux-grained.

### *Phase I Basement*

The extent of the basement of Phase I is an unfinished utility passage that includes the crawlspace beneath the stage. This area is not on the floor plans so dimensions will not be given. The space descends four or five steps from the lobby and extends towards the west. There is a concrete bunker on the north side of the passage. Further west there is a gap that is only bridged by a 1x10 plank. There is a small platform on the west side of the gap. To the north is the crawlspace under the stage.

### *Phase I Second Floor*

The chapel balcony spans the entire north and east sides of the chapel. The balcony rail bulbs out from the west wall and curves around to meet a similar bulb out from the south wall. The balcony is between 18' and 15' wide depending on the curve. The balcony is accessed from an upper waiting room in the northeast tower and through a 4' x 17' hallway that connects the balcony to the top of the lobby stairs. This hallway opens onto a second hallway measuring 6' x 30' (Photo 18). In the east end of the wider hallway is a small reception area. There is a 7' x 8' utility closet on the west end of the hall. On the south side of the hallway, there are three offices. The 20' x 12' eastern office has a barrel-vaulted ceiling curving the length of the room (Photo 19). The 20' x 13' middle office (Photo 20) and the western 19' x 25' offices' ceilings are similarly vaulted with the arch stretching across the longer distance. The western office has a 7' x 12' storage closet on the north side off the northwest corner (Photo 21).

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### *Second Floor Offices*

The walls of the southern hallway and the trio of offices are all clad in dark smooth wood paneling. The floors are all carpeted in the same gray carpet with gridded geometric accents. There is one window on the east end of the hallway. The arched portion is covered by the ceiling. The eastern office's ceiling is covered with a mural of a lightening sky that starts from the top of the paneling. The east elevation has two gothic arch windows. The middle office has one vertical rectangle window centered on the south wall; the top of the window casing is about an inch higher than the top of the paneling. The east and west walls have attached whiteboards. The western office has four windows in two sets of two along the south wall. These windows follow the same placement pattern as the window in the middle office.

## **PHASE II**

### *Phase II Ground Floor*

The ground first floor of Phase II has many changes in floor elevations though these are graphically shown as one floor. Unless otherwise specified the ceilings are plain and flat. The north end of the phase begins with a 11' x 19' vestibule with twin staircases. At the top of each staircase landing is a door, accessing the former cultural hall which has been subdivided into a two-story office space and a performance studio with a series of one-story storage closets along the south wall. The office space is 11' x 37' and spans the entire width of Phase II (Photo 22). South of the office is the large performance studio measuring 31' x 37' with a barrel-vaulted ceiling (Photo 23). The egress is on a bulb out on the east wall in the southeast corner. Directly across a 57' x 3' hall is a flight of stairs that leads down to the west chapel entrance. Fifteen feet down the hall to the south, the hall splits to the west and then continues southward. Continuing south down the hall there is a short flight of steps that are on the level of a large recording studio in Phase III. The landing of these steps is also the top landing of the flight from the west that leads down to the Phase II basement. Across the hall from the steps leading to the basement is a 10' x 15' office with a 12' x 3.5' walk-in safe on the north wall. Just east of the safe, there are three steps up to another short 12' x 3' hallway. The door to the chapel stage is on the east wall at the end of the hallway. At the north end of the hall, there is another 15' x 12' office with an irregular east wall.

The western hallway split is used to access a 24' x 10' storage space west of a recording studio that has been subdivided unevenly into three separate rooms. Access to an irregular decagon recording studio is through the east side of the southernmost storage space. The recording studio has an irregularly pitched ceiling and measures 18' x 18' at the widest points. There is a small rectangular alcove on the north side. There is a large 4' x 10' viewport window on the south side that overlooks the large recording studio in Phase III (Photo 24). There is a similar 5' x 4' viewport window on the west side next to the room's only egress point.

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### *Former Cultural Hall/Performance Space*

The former cultural hall has a drastically warped wooden floor. The east and west walls are topped by inward angled molding from which springs a thin secondary curve before the main barrel vault begins to bridge the two sides. All three curved sections are coated in rough-textured plaster. The north elevation contains doors into the office space, one on either side. The east elevation has two square windows each made up of two vertical double-hung windows. On top of the southwest corner storage closet, there is a door set high in the wall which is accessible via a ladder in the storage closet. This door leads to the attic. There are three sets of two windows each along the west elevation.

### *Decagon Recording Studio*

The irregular decagon-shaped recording studio utilizes various materials for the walls including stone veneer, lava rock, wood paneling, and acoustic paneling. The ceiling also has wood and acoustic paneling. The floor is carpeted. The northern alcove is unfished and covered with a curtain. The northeast and northwest corner walls are covered in stone veneer below acoustic paneling that slopes up to the ceiling. The east wall has indented space for sound equipment that is now missing. To the right of the indented spaces is a narrow door and section of the wall both covered in white cloth acoustic paneling. The southeast and southwest walls are covered in mortared lava rock. The south wall has wood paneling surrounding the large viewport window. Both the wall and the window angle outward in three sections. The section of the west wall that contains the egress is covered with the same white cloth acoustic paneling. To the right of the door is the second smaller viewport that is surrounded by wood paneling.

### *Library and Office with Safe*

The office space containing the walk-in safe has carpeted floors. The north elevation has two small vertical rectangle windows that look into the central walled-off exterior space. To the right of these windows is the entrance to the safe followed by the steps leading up to the chapel stage door. There is a brick fireplace in the center of the wall framed on either side by cabinets the same height as the mantel (Photo 25). Across the entire wall above the mantel are two rows of shelving that end at the top of the door casing. There is an egress on the west wall adjacent to the cabinetry/shelving.

### *Phase II Basement*

The Phase II basement is organized by a 75' x 6' central hall that runs north south spanning the entire basement (Photo 26). On either side of the hall, there are a series of former classrooms turned recording studios that are all 15' wide with varying lengths. The wall separating the northeast classroom from the hall has been removed to create a 15' x 13' entry space (Photo 27). Continuing south there is a 13' long recording studio followed by a 15' x 5' hallway that leads to a set of stairs that leads up to the chapel. A final recording studio on the east side is 15' x 16'. A pair of men's and women's restrooms occupy a total space of 15' x 18'. South of the restrooms,

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the hallway turns to the east and leads up to the Phase II central hallway. The men's restroom is accessed north of the stairs in the ell. There is a storage closet on the east end of the ell. On the west side of the hallway starting from the south is a 15' x 10' kitchen. Working northward from the kitchen there are five recording studios with lengths measuring 10', 11', 16', 11', and 12' respectively (Photo 28).

The walls in the basement hallway and the recording studios on the west side all have smooth wainscoting on the bottom half. In the entry space, the east and south walls have been painted mottled indigo. There is a walled reception desk that curves out from the southwest corner and straightens out as it goes east. There is a 3' gap to allow access about 3' from the east wall. The women's restroom has square pink tiling the lower half of the walls and a smaller pink and tan patterned tiling on the floor. The men's restroom is similarly tiled but in green with a different floor pattern.

### *Phase II Second Floor*

There is one Phase II upper story space above the vestibule entrance. In the southwest corner, there is a metal ladder mounted to the wall that leads to an access hatch that opens onto an 8' x 3' hallway with a door on the east side on the north end. This leads to an 11' x 15' control room that was once the projector room (Photo 29).

The hallway walls are painted turquoise. The ceiling of the control room is a grid of approximately 1' square vinyl panels. Every wall but the south wall is entirely covered in wood paneling. There is a square window made of two double-hung sash on the north wall. There is nothing of note on the east wall. The middle portion of the south wall is set back 6" and is lacking wood paneling. This section of the wall contains four inside metal boxes with sliding covers set in an alternating horizontal line.

## **PHASE III**

### *Phase III Ground Floor*

A two-story former gymnasium/large recording studio takes up over half of the ground floor of Phase III. The large recording studio is a 39' x 37' rectangle including the insulation that has been built out at irregular angles that partially surrounds the east, south, and west walls. The resultant irregularly shaped space is 37' long and 29' feet wide at the longest and widest points. There is a small staircase that wraps the northwest northern and leads into the phase II storage space west of the decagon recording studio (Photo 30). There is a smaller recording studio in the southeast corner that has been partitioned off with double sliding glass doors on the northwest partition wall (Photo 31). The main entrance to the room is on the east side on the north end of the room. This door opens onto a continuation of the central hall from the ground floor of phase II. Across the hall is a 12' x 11' waiting area. South of the waiting area is a set of stairs that ell's up to the second floor. Contained by the stairs in the southwest corner is a 9' x 12' control room that terminates the central hallway (Photo 32). This control room enters onto a 12' x 19'

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recording studio to the south (Photo 33). There is a 9' long hallway connecting this recording studio to the previously mentioned waiting area. To the east of the recording studio is another control room with a trap door and steps leading down to the Phase III basement. North of this control room is a vestibule for the eastern exterior entrance. This vestibule also provides access to the southwest corner storage room of Phase I.

### *Large Recording Studio*

Like the decagon recording studio, the large recording studio uses lava rock, wood paneling, and acoustic paneling. There are two types of acoustic paneling in this room, gridded black squares and vertical stripes that alternate in color between sky and royal blue. The floor is black tile on the north end of the room, starting on the south side of the east door. The rest of the floor is polished concrete except the two alcoves. The partitioned alcove has dark brick-like tile flooring while the non-partitioned southwestern alcove is a low (approx. 1') wooden stage. The main two-story ceiling is made up of large teal rectangles of acoustic paneling. The one-story ceiling in the partitioned alcove is made of a grid of small (approx. 9") iridescent black tiles. The corner staircase steps are carpeted, and the sides have vertical wood paneling. The outer railing is black cast iron.

The north wall that contains the viewport into the decagon recording studio is the only wall covered in lava rock. Going clockwise around the room from this point, the walls are covered in the following materials: black acoustic paneling, blue striped paneling around the main entry, black acoustic paneling, vertical wood paneling on the partition wall with the double glass door, blue striped paneling, black acoustic paneling, blue striped paneling along the outer edges of the southwest alcove (the inner walls are wood then blue striped paneling), black acoustic paneling, and then wood paneling, for the remaining walls until you once again reach the lava rock. The east wall of the interior of the partitioned alcove is covered by a blue curtain, the other walls have wood paneling with thin sections of black acoustic paneling.

### *Phase III Basement*

The Phase III basement is a single 28' x 18' storage room (Photo 34). What remains of the ceiling is made of 1' square vinyl tiles with many visible cables between the remaining tiles. The entire room is furnished as a workroom. The north, east, and south elevations contain built-in shelving. There is one storage closet in the northeast corner. There is an exposed lower beam running the width of the room.

### *Phase III Second Floor*

The second floor of Phase III consists of a studio apartment with an adjacent kitchen and restroom to the north (Photo 35). To the east three steps down from the apartment is a large storage area with exposed rafters and framing and insulation on all sides. Many of the utilities for the building run through this room. There is no connection between Phase I and Phase III on the second floor despite the shared wall. The main room of the apartment has thick blue carpet and

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shelving along the south and west walls. The kitchen floor is made of checkerboard patterned tiles in red and white. The restroom and a storage closet are on the east wall of the kitchen.

### **Evolution from Chapel to Recording Studio**

When L.A. East Studio's moved into the chapel in 1980 several changes were made to the interior architecture to better accommodate the new building use. Most of these changes took place in Phases II & III. The only notable architectural change in Phase I is the addition of the partition wall in the chapel. In Phase II the previous exterior wall of the Amusement Hall became an interior wall that now divides the former cultural hall into studios and offices, and the decagon (upper) recording studio and lower studio were created. The upper studio space was originally a theatre space as it is labeled "stage and scenery" in 1930 through 1950. In the Phase II basement, the northeast classroom was converted to a reception area. Phase III was the most heavily altered. The gymnasium was redesigned as a large recording studio and what were likely classrooms on the second floor were converted into a studio apartment. Throughout all phases of the building small changes were made to convert the space into its new use such as the addition of speakers, sound paneling, recording equipment, wiring, etc.

Since the original construction in 1904, the SLC 15<sup>th</sup> Ward LDS Meetinghouse has mainly experienced interior modifications, though those have taken place within the original church's floorplan. Therefore, the property has excellent integrity in the qualities of location, setting, design, workmanship, materials, feeling and association with the English Parish Church-inspired Gothic Revival and Art Deco styles, and work of the Ashton Brothers. It remains as one of the few historic landmarks that remain in the Euclid neighborhood of Salt Lake City.

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## 8. Statement of Significance

### 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.)

- 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 old or achieving significance within the past 50 years



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**Areas of Significance**

(Enter categories from instructions.)

RELIGION

SOCIAL HISTORY

ARCHITECTURE

**Period of Significance**

1904-1968

**Significant Dates**

1904

1929

1949

1968

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Ashton Bros. Architects

Ashton Bros. Contractors

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Salt Lake City (SLC) 15<sup>th</sup> Ward LDS Meetinghouse at 915 West 100 South in Salt Lake City is significant under Criterion A in the areas of Social History and Religion and under Criterion C in the area of Architecture. The building also meets Criteria Consideration A as a former religious-use property that is significant in areas other than Religion. The period of significance for the 15<sup>th</sup> Ward Meetinghouse is 1904-1968. Construction of the meetinghouse was completed in 1904, commencing its religious use at that time. The period of significance concludes in 1968 as that was the last date of use as the 15<sup>th</sup> Ward Meetinghouse. Some of the tertiary spaces of the interior have received some alteration over the years(as described below). But, other than this, the building exhibits a high degree of integrity in all seven aspects.

The SLC 15<sup>th</sup> Ward LDS Meetinghouse is significant under Criterion Consideration A in the Area of Religion as the religious facility for a prominent local congregation (ward) for 64 years. In the Area of Social History, the SLC 15<sup>th</sup> Ward LDS Meetinghouse is significant for its daily use as the focal location of the 15<sup>th</sup> Ward members' lives, providing community service, recreation and artistic (theater, music, dance, visual art) activities, group food preparation, community celebrations, religious education and worship from the building. Under Criterion Consideration C in the Area of Architecture, the SLC 15<sup>th</sup> Ward LDS Meetinghouse is significant for its combined English Parish Church Gothic Revival and Art Deco styles of architecture with a high degree of integrity. Over more than 115 years, the SLC 15<sup>th</sup> Ward LDS Meetinghouse has exhibited its unique mix of styles that were initially driven by the congregation's (or ward's) choice of styles during a time when the LDS Church put the full process for design and construction into the hands of the individual ward.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

### **Context**

The 15<sup>th</sup> Ward Meetinghouse of The Church of Jesus Christ of Latter-day Saints<sup>1</sup> is located in the Euclid area of the greater Poplar Grove Neighborhood on the west side of Salt Lake City. Euclid can be most easily defined by its boundaries of Interstate 80 on the south, Interstate 15 on the east, North Temple Street on the north, and Redwood Road on the west. The area is bisected east-west by multiple adjacent railroad tracks and north-south by the Jordan River.

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<sup>1</sup> This is the proper and preferred name for the Church, but the Church's style guide accepts historical use of "Mormon Pioneers" in contexts such as this and abbreviation simply as "the Church." For brevity in this document, both will be used, as well as simply "Pioneers," (capitalized throughout as a proper noun), "Mormons," "LDS," "LDS Church," and sometimes "members." No disrespect is meant to The Church of Jesus Christ of Latter-day Saints in abbreviating, to any subsequent church in Salt Lake City, Utah, nor to other groups of pioneers who settled here or in other regions. This is simply a convenience where the meaning is not likely to be confused here.

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Under the direction of Brigham Young, the first group of LDS Church pioneers arrived in the Salt Lake Valley in July 1847. By August, Orson Pratt and Henry G. Sherwood began to survey and mark the land. Completed later that same year, Plat A of Salt Lake City included 135 blocks that served as the heart of the early community and is now composed of the downtown central business district and Temple Square. Plat A was laid out according to the vision of Joseph Smith called the Plat of the City of Zion. Smith's vision for laying out a utopian city called for 10-acre blocks divided into eight lots of 1¼ acres each with 128-foot-wide streets. Each lot was designed for one single-family dwelling and sufficient space for outbuildings and subsistence farming. The resulting development pattern was one where the oldest houses today are located on the corners of blocks.

Within two years of settlement, the population of Salt Lake City had grown to 6,000. Plat B was laid out in 63 blocks to the east in 1848, and in 1849, the 84 blocks of Plat C were surveyed west of Plat A. Poplar Grove and Euclid were among other areas surveyed in 1849 and included in Plat C. The 15<sup>th</sup> Ward LDS Meetinghouse is located on Plat 6 of Block 45, Plat C.<sup>2</sup>

From the beginning, the west side of the city was less desirable for settlement. Topographically, elevation drops from east to west for natural drainage to the Jordan River. Therefore, being one of the lowest areas within the city limits presented issues with flooding and drainage. Some improvement came in 1856 when the three channels of City Creek were directed along North Temple to the Jordan River, and land west near the Jordan River was reclaimed. However, the poor-quality alkaline soil and brackish water of the Jordan River prevented extensive cultivation and the land was used mostly for pasturage. (Broschinsky 2001)

At the turn of the century, the development pattern within Plat C began changing from the traditional 10-acre block of eight lots to one of small subdivisions. These subdivisions of 2½ to 10 acres. These new subdivisions provided narrow lots of about 25 feet by 140 feet with 66-foot-wide streets and rear alleys 17 feet wide.<sup>3</sup> Block 45 was platted and subdivided as the Archer Kullak subdivision in 1899 with Euclid Avenue bisecting the block's center from east to west. (Salt Lake County 2022) The current neighborhood retains the distinctive feel of the original 10-acre blocks of Plat C with the later modifications for subdivisions.

### **Criterion A Significance: Religion**

The Salt Lake City 15<sup>th</sup> Ward LDS Meetinghouse is significant under Criterion A in the area of Religion as the religious facility for a prominent local congregation (ward) for 64 years. The 15<sup>th</sup> Ward was one of the original wards formed by Brigham Young in 1849 and grew in size and prominence through the 1950s when the construction of Interstate 15 bisected the neighborhood and exacerbated a gradual social decline that was already occurring due to suburban relocation.

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<sup>2</sup> After renumbering of the city blocks, the 15<sup>th</sup> Ward LDS Meetinghouse block is Block 245.

<sup>3</sup> The majority of these alleys across the city have been vacated and thus no longer exist.

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Women of the 15<sup>th</sup> Ward constructed the first Relief Society Hall and Store in 1869 to provide supplemental food, clothing, and household items to members in need. With near daily use

during its existence, the 15<sup>th</sup> Ward was the focal location of the members' lives providing community service, recreation and artistic (theater, music, dance, visual art) activities, group food preparation, community celebrations, religious education and worship from the building.

On February 22, 1849, the original 19 wards<sup>4</sup> were organized with boundaries for local congregations. Boundaries of the original 15<sup>th</sup> Ward were from South Temple to 300 South, and 200 to 400 West which encompasses six blocks. ("Wards and Branches of The Church of Jesus Christ of Latter-day Saints in Salt Lake Stake, Utah" 2021)

The 15<sup>th</sup> Ward's members met first in a log schoolhouse until 1852, followed by an adobe schoolhouse on 100 South between 300-400 West until 1857. A two-story granary was built adjacent to the schoolhouse in 1857, with the second floor of the granary designed for worship and socials.

To prepare for the pending arrival of the railroad in Salt Lake City in 1870, along with the unwanted economic and social influences it was to bring, Brigham Young reinstated the LDS Church's women's organization, or Relief Society, in 1868. The 15<sup>th</sup> Ward built the first Relief Society Hall and Store in 1869 one block from the Utah Central Railroad Depot. Its purpose was to support the economic effort to provide dry and handmade goods made by women, foodstuffs, fine tailoring, and some eastern manufactured products. (Westwood 2019) With a growing membership, a new 15<sup>th</sup> Ward chapel was completed in 1881 and a two-story vestry addition in 1886.

The 1890s was a period of monumental change within the LDS Church. In 1890, Church President Wilford Woodruff issued a manifesto that decreed the end of plural marriage. The Salt Lake Temple was completed in 1893 after 40 years of construction. The Mormon Tabernacle Choir performed in national choral competition at the World's Columbian Exposition in Chicago in 1893. (Hamilton 1995, 87) Utah was granted statehood in 1896.

The ward's first 50 years were celebrated in 1899 with a grand celebration that considered the successful leadership role of the 15<sup>th</sup> Ward in supporting the church's mission as well as community health and welfare with funding from individuals and the Relief Society Store. (Mulvay 1976) That success afforded the opportunity for the 15th Ward to make a major contribution of \$10,000 towards the construction of the Dr. W. H. Groves Hospital (later and today known as LDS Hospital), which opened in 1905. (Alexander and Allen 1984, 157)

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<sup>4</sup> A ward is a local congregation in the LDS Church with a smaller local congregation known as a branch.; [https://en.wikipedia.org/wiki/Ward\\_\(LDS\\_Church\)](https://en.wikipedia.org/wiki/Ward_(LDS_Church)).

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Subsequent to the dedication of the new 15<sup>th</sup> Ward LDS Meetinghouse, Edward T. Ashton, head of the Ashton Brothers companies, was called as Bishop of 15<sup>th</sup> Ward in 1904, but soon after that was called to serve a higher position as Stake<sup>5</sup> President. (Jenson 1941)

The ward met in and utilized the 15<sup>th</sup> Ward LDS Meetinghouse for 64 years. The ward discontinued use of the building in February 1968 when the 15<sup>th</sup> Ward was dissolved along with neighboring wards, and boundaries were redrawn. Declining church membership was the direct reason for the dissolution. Members were moved to the 34<sup>th</sup> Ward, 131 North 900 West, where they met until their building was sold in 1984. Since then, the 15<sup>th</sup> Ward's members have been combined with other wards. Since 2000, the Riverside 2<sup>nd</sup> Ward Branch has been located just to the west of the historic 15<sup>th</sup> Ward Meetinghouse at 125 South 900 West, and may serve as the home to some members in the neighborhood. (Fifteenth Ward, Riverside Stake 1849-1968)

The LDS Church sold the property in 1971 to Business Enterprises which included Mel Hardman among other investors. The building was then utilized as a motion picture and sound studio. (Roberts 1974)

### **Criterion A Significance: Social History**

The SLC 15<sup>th</sup> LDS Ward Meetinghouse is significant in the Area of Social History because for its daily use as the focal location of the 15<sup>th</sup> Ward members' lives beyond religious education and worship, providing community service, recreation and artistic (theater, music, dance, visual art) activities, group food preparation, and community celebrations.

The 15<sup>th</sup> Ward conducted numerous social and religious activities from the building that were prominent throughout the community and Salt Lake Valley. Organized in the early 1900s, the 15<sup>th</sup> Ward Dramatic Association had a reputation for outstanding productions performed both at the ward and throughout the county. Special performances were also arranged to raise funds for welfare projects and organizations. Boys and girls received dance instruction at the ward from the highly respected McCune School of Salt Lake City. The ward had an active choir that performed regularly in LDS Church-sponsored events and competitions and was equally reputable as the Dramatic Association. Their greatest recognition may have been performing in the Salt Lake Tabernacle (NRIS #66000738) for four straight years (1914-1917). Equipped with the fireproof screening booth, the amusement hall became a place where films were shown to attendees from the neighborhood. This was not considered an official public theater but one that provided entertainment that followed the values of the LDS Church. Oral history provides a broader story that includes more regular film screenings in the late 1960s as the 15<sup>th</sup> Ward transitioned out of the building and it was seeking a new use. (*15<sup>th</sup> Ward Memories Riverside Stake 1849-1960* 1961)

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<sup>5</sup> A stake is an administrative unit composed of multiple wards in certain denominations of the Latter-Day Saint movement. The name "stake" derives from the Book of Isaiah: "enlarge the place of thy tent; stretch forth the curtains of thine habitation; spare not, lengthen thy cords, and strengthen thy stakes" (Isaiah 54:2); [https://en.wikipedia.org/wiki/Stake\\_\(Latter\\_Day\\_Saints\)](https://en.wikipedia.org/wiki/Stake_(Latter_Day_Saints)).

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The Boy Scouts were also a prominent program of the ward since 1925. They were one of the few troops in the Salt Lake Council that owned their own private lodge for training boys in outdoor work.<sup>6</sup> An Explorer Troop was also assembled at some time in the early 1950s. Among their activities, the group was an affiliate of the National Rifle Club. The 15<sup>th</sup> Ward is credited

with starting the LDS Church's M Men Basketball League in 1915. Members also participated in intra-church leagues in football, baseball, and softball as well. (Fifteenth Ward, Riverside Stake 1956) While doing many service projects and raising funds for the community, ward members continued to gather socially outside of worship at annual events such as the Fifteenth Ward Smorgasbords, Mothers and Daughters Dinner, and outings to Lagoon amusement park. (*15<sup>th</sup> Ward Memories Riverside Stake 1849-1960* 1961)

On the charitable side, the 15<sup>th</sup> Ward donated \$10,000 to the local effort to raise funds that would construct needed hospital facilities for the growing city. The funds were given in 1903 and helped build the Dr. W.H. Groves Latter-day Saints Hospital in Salt Lake City which is still operating. In 1949, the ward held a three-act drama title "A Doll's House" to raise funds for a ward welfare project. Shortly afterward, a cast of 100 and an adult chorus gave a performance to raise additional funds for the ward welfare fund. Further contributions to the welfare fund were collected from special dinners, selling Christmas trees, other dramatic productions, and individual donations. In 1960, members of the 15<sup>th</sup> Ward were called upon to fill sandbags and dig diversions to help alleviate flooding of the Jordan River throughout the valley.

### **Criterion C Significance: Architecture**

Under Criterion C, the 15<sup>th</sup> Ward LDS Meetinghouse is significant for its English Parish Church Gothic Revival and Art Deco styles of architecture. Over more than 115 years, the 15<sup>th</sup> Ward LDS Meetinghouse has exhibited a unique mix of styles that were initially driven by the congregation's (or ward's) choice of styles during a time when the LDS Church put the full process for design and construction into the hands of the individual ward. While part of the larger Gothic Revival movement within the LDS Church's architectural history, the 15<sup>th</sup> Ward's English Parish Church Gothic style exhibits numerous unique elements that outwardly expressed the prominence of the ward's membership and ability and financial wherewithal to execute a complex design. The Art Deco addition, while designed by the LDS Church's architectural department, was a design from an important transitional time for the LDS Church between the earlier Wright-influenced period and first Colonial Revival period, and pre-dating the Art Deco and Experimental Modernism periods.

The Oregon Short Line Railroad purchased the original 15<sup>th</sup> Ward chapel in 1903 which necessitated the construction of a new chapel. (Newell and Daughters of Utah Pioneers 1980) Jens Christensen sold Edward J. Ashton, 24<sup>th</sup> Ward Bishop, the southwest corner parcel located at 900 West 100 South, which was occupied by the Western Co-op Building.<sup>7</sup> Without a building

<sup>6</sup> It is unknown where the lodge was located, however, it was located on either state or federal land that required renewal of an annual lease.

<sup>7</sup> In 1898, the Western Co-op Building was a two-story brick duplex at 901 and 903 West 100 South that was later converted to the co-op use.

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after the 1903 sale of their chapel, 15<sup>th</sup> Ward members met for a short time in the Western Co-op Building. (Fifteenth Ward, Riverside Stake 1956) The co-op building was on the northeast corner of Block 45 (now Block 245) of a triple-wide Church-owned parcel which was to become the home of the new 15th Ward Meetinghouse.

In order to account for population growth and shifts, the 24<sup>th</sup> Ward was discontinued and boundaries of the 15th Ward were extended to the Jordan River. The current site had been previously contemplated for a new meetinghouse for the 24<sup>th</sup> Ward. However, in order to accommodate the new building, the LDS Church purchased four additional 26 by 100-foot lots (Lots 46-49) to the west of the co-op. (Salt Lake County 2022) The 15<sup>th</sup> Ward's lot also included one single-family house of frame construction at 114 South 900 West. (Sanborn Fire Insurance Co. 1911)

Construction on the new meetinghouse started quickly in 1903 and was dedicated February 28, 1904 by Apostle Anthon H. Lund. Cost for the new building was estimated at \$16,500 and funded mostly through sale of the previous chapel's property. (Fifteenth Ward, Riverside Stake 1849-1968)

Design and construction are attributed to George S. Ashton, counselor in the Ward Bishopric, and his brother Edward T. Ashton who were involved in numerous well-known companies of the time including Ashton Bros., Contractors, Ashton Improvement Co., Ashton Bros., Architects, and Ashton Fire Brick and Tiling Co. The Ashtons were also involved with numerous significant landmarks including the Administration Building of The Church of Jesus Christ of Latter-day Saints, Salt Lake City 2nd and 11th LDS Ward Meetinghouses, Utah State Capitol, Park Administration Building at the University of Utah, and the Utah County Courthouse among many others. ("Edward T. Ashton (26 | Department of Cultural and Community Engagement)" 2022) Ashton transferred his financial interest in the property to the LDS Church in January 1903 for \$1. He finalized the complete transfer of all his property interests on the site when he sold them in 1914 to the LDS Church, again, for \$1.00.

While religious architecture can take thousands of distinctive forms, the statement made by the size, style, cost, and durability of its construction is a reflection of the intentions and ambitions of its creators. (Starrs 2009, 324) At this time and earlier, there was an inextricable bond between a Mormon and his chapel. Because he helped build it, and his wife helped furnish it, and they both contributed to its maintenance and operation, this bond was intimate and complete. (Starrs 2009, 332) This bond was later lost to a degree when the LDS Church moved to standard plan architecture. One of the key factors of LDS Meetinghouse design is that it reinforced members' lifestyle. The congregation, or Ward as referred to in Mormon terminology, encourages loyalty as a center of religious and social activities, acting as a primary community for its members. The building itself is diversely utilized from volunteer efforts, to group cooking projects, to sports practices, music rehearsals, and of course, worship. (Starrs 2009, 341)

When the members moved to the new building, they brought three items with them from the old chapel. The first was a cherished painting of the Ascension which was hung in the new building

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above the organ where it stayed through at least 1950. It was painted by William Vaughn Morris in 1880. (Fifteenth Ward, Riverside Stake 1956) The second was the wood entrance doors to the former chapel, which were used as interior doors to the Relief Society Room on the first floor and are still extant in the building. The third were a series of windows from the former building that were reused on the east and north of the new meetinghouse. (Fifteenth Ward, Riverside Stake 1956)

The new 15<sup>th</sup> Ward LDS Meetinghouse was completed in the English Parish Church Gothic Revival style. This style was referred to as sub-Period IV Gothic Revivalism of Period V Eclectic 1890-1910 within the LDS Church's architectural history. As architect and architectural historian Allen Roberts referred to the building, "the form of the building is striking. Of the several Gothic-styled buildings erected by the [LDS] Church during this decade, this is one of the finest. The chapel interior is also quite impressive." Roberts' description of the building effusively describes some of the details of the 15<sup>th</sup> Ward LDS Meetinghouse:

The original chapel was L-shaped, with a large vestry tower within the right angle of the "L." The tower is buttressed with octagonal buttresses which become cone-capped pinnacles above the square. The entry features a Gothic bay with unusual double doors that also take the Gothic shape and have a Gothic window each. All major windows, including those in the tower, are Gothic and have multiple panes...An addition to the south of the chapel is done in a slightly different and more elaborate style. In this two-story wing the windows are Gothic but have corbeled arches as well as multiple panes. At the top of the gable is a round window within a corbeled bay. This window and the other like it in the connecting wing have the Star of David formed within by wooden mullions...A very decorative wooden frame graces the [interior] front wall enclosing a large painting depicting the standing Christ. The ceiling molding is also very ornate." (Roberts 1974, 139-140)

In addition, Roberts stated that "the additions to the 15<sup>th</sup> Ward building were in a fairly close Gothic style, the roof line to the south being kept about the same so that the two structures harmonized as much as possible." This was pointed out as a major difference between the quality of work between the 15<sup>th</sup> Ward and the 27<sup>th</sup> Ward buildings. (Roberts 1974, 146)

#### Additional Architectural Information

Main spaces within the 1904 building included an auditorium capable of seating 350 people, Relief Society Room, Sacrament Room, on the first floor, and classrooms on the second floor. (Fifteenth Ward, Riverside Stake 1849-1968; Sanborn Fire Insurance Co. 1911)

When the 15<sup>th</sup> Ward LDS Meetinghouse was completed, the Western Co-op Building was demolished, which is why there is a vacant space on the northeast corner of the parcel.<sup>8</sup> Shortly

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<sup>8</sup> Western Co-op moved to 956 W 200 S and served as one of the numerous neighborhood stores for several more decades.



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after the dedication, a minor fire started in the choir loft and burned that area and the Relief Society Room underneath. However, no structural damage was done and the areas were repaired. (*15th Ward Memories Riverside Stake 1849-1960* 1961)

At the 15th Ward reunion in 1929, a proposition was accepted to build a new attached amusement hall due to the need for additional classrooms and a gymnasium. Construction began in April and the new addition opened in December. It featured a gymnasium/recreation hall<sup>9</sup> that measured 38 feet by 68 feet, eight classrooms, kitchen, restrooms with shower, fireproof projection room for movies, and disappearing trundles to house the Amusement Hall chairs. (Fifteenth Ward 1929) The new building and renovation of the house as the janitor's dwelling cost just over \$42,000. (Fifteenth Ward, Riverside Stake 1956)

Design of the amusement hall was in Art Deco style. The style has influence in the international modern movement that began at the Bauhaus but derived its relevance upon ornamentation from the 1925 Paris Exposition des Arts Decoratifs. The height of its popularity and use in Utah was between 1930-1940. (Carter & Goss 1988, 173) Characteristic features of the style as seen on the 15<sup>th</sup> Ward amusement hall includes flat roofs, a central tower, brick construction, verticality in ornamentation, and a modestly decorative cornice and parapet.

The new spaces were projected to be utilized for socials, dancing, stage and screen presentations, classroom learning, and athletics. Contractors for the project were listed in the inauguration program: Hugh C. Lewis<sup>10</sup> (architect and engineer), F.W. Jackson (interior decorating), Geo. O. Bishop (sheet metal), McKenzie Bros. (general contractor), W.E. Lemon (excavation), I&M Rug & Linoleum Co., The Rio Grande Lumber Co., Perschon & Co. (paint and wallpaper), Steel Engineers Co. (structural steel and fireproof building products), H.E. Allen (plumbing and heating), Montgomery & Bishop (furnace), Buehner Bros. (cement), Lindley & Ruhse (plaster), J. Henry Jones (electrical equipment), Elias Morris & Sons Co. (tilework), and Geo. S. Heermance (stage equipment). (Fifteenth Ward 1929)

Following the new addition and through the Great Depression, the 15th Ward held all their regular activities without much change to the buildings or site. In 1942, a new Reuter pipe organ was installed at a cost of \$2,400 (Fifteenth Ward, Riverside Stake 1956) And in 1943, renovation of the Bishop's office was completed. (*15th Ward Memories Riverside Stake 1849-1960* 1961)

By 1944, the second floor of the gymnasium/recreation hall was condemned due to the condition of the roof and lack of heat. These were repaired by 1945 to continue their use. In 1951, several fundraising events were held in order to supply the chapel with new carpeting. (*15th Ward Memories Riverside Stake 1849-1960* 1961)

A new Bishop's Office was completed in 1953 that allowed for personal and group meetings. (*15th Ward Memories Riverside Stake 1849-1960* 1961) This renovation likely included the

<sup>9</sup> The collective building will be referred to as an Amusement Hall as that is the more commonly utilized reference to this type of LDS Church building.

<sup>10</sup> Lewis has not been named as architect of record on any LDS Church projects according to church records. (Jackson 2003)

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entire series of rooms on the second floor above the Cultural Hall as they all have similar character today.

Projects in 1955 included classroom and restroom remodeling and landscaping of the chapel grounds. Cost for the project was \$15,000. Future plans announced at that time were to “remodel the Relief Society Hall, gymnasium, amusement hall, install a new heating plant, remodel the downstairs kitchen, and completely reface the outside of the building.”<sup>11</sup> (Fifteenth Ward, Riverside Stake 1956) As the building appears to not have been painted before 1955 and remains painted on the exterior today, refacing was likely the first painting of the exterior and a plaster skim coat over the foundation. The paint color has changed over the years, from red with white trim, to the cream with brown and green trim seen today.

The 15th Ward purchased a duplex and additional vacant lot (Lots 44-45) west of the chapel and razed them to provide a “beautiful” off-street parking lot. A banquet, concert, and dance were held in celebration of the completed project. Following the 1956 announcement of the construction of Interstate 15 through the middle of the 15th Ward, dozens of homes were demolished. Many of the ward members relocated to other wards and the local congregation shrunk in size for the first time. (*15th Ward Memories Riverside Stake 1849-1960* 1961)

The chapel interior was renovated and painted in 1957. This also include new carpeting in the balcony, interior lighting, new choir seats, the wall plaques repainted and refinished, new water fountain in the hallway, and the benches, woodwork, and floor were repainted with faux wood graining and refinished. In 1959 a new roof was installed on the ward buildings and outside was completely painted. (*15th Ward Memories Riverside Stake 1849-1960* 1961)

The former janitor’s residence and frame house to the south were demolished between 1969 and 2007. (Sanborn Fire Insurance Co., 1969; Google 2007-2022) The resulting open space has been integrated into the 15<sup>th</sup> Ward property and is currently covered with turf grass. An L-shaped, low concrete retaining wall defines the northeast corner of the property.

### English Parish Church Gothic Style in the LDS Church

The English Parish Church Gothic style became the model for many meetinghouses after the turn of the century. There was a resurgence of medieval influence in American architecture often associated with the popularity of designers Ralph Adams Cram and Bertram Grosvener Goodhue and sometimes called Late Gothic Revival. This influence was carried over to meetinghouses through the higher degree of architectural sophistication that was not present in the earlier Gothic Revival phases. (Hamilton 1995, 89)

Local congregations were fully responsible for building their own meetinghouses after 1900. As a general rule, the Church did not provide building funds. This autonomy also led to buildings that reflected the ward’s economic capabilities as derived from its members and size, and often,

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<sup>11</sup> Indications are that the realization of these projects was modest if at all.

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ability to sacrifice. Local autonomy was also given to design and construct the building, as well as selecting and securing available building materials. (Jackson 2003, 105)

As the ward got to choose, attractive aesthetics became as important a factor to wards as expediency, necessity, and function. Many wards had surpassed sustainability to prosperity and had the resources and interest in making their new meetinghouses have the latest architectural design. While architects of the late nineteenth and early twentieth century were semi-skilled draftsmen with backgrounds in carpentry, masonry, or general building, the 15<sup>th</sup> Ward was fortunate to be associated with one of the largest builders in the city in the Ashton Brothers.<sup>12</sup> So even if plans had little more than exterior elevations and floor plans with a few notes, which was typical for the time, the 15<sup>th</sup> Ward was in experienced hands. (Jackson 2003, 104)

About one-quarter of LDS Church buildings constructed between 1901-1918 were in a Gothic Revival style. Frequently they were two stories, constructed of brick, and had stone foundations. The 15<sup>th</sup> Ward follows this design. Toward the end of this period, plasterwork became more highly ornamental, with coves at the intersection of walls with ceilings in vaulted spaces. The chapel in the 15<sup>th</sup> Ward includes a coved ceiling. (Jackson 2003, 105) What differentiates the 15<sup>th</sup> Ward from six other categories for Richard W. Jackson is the outside corner tower.

However, Roberts classifies the 15<sup>th</sup> Ward as English Parish Church Gothic style, which was at its height from 1900-1918. (Roberts 1974, 316) Other examples of the English Parish Church Gothic style include the Provo 3<sup>rd</sup> Ward (1901) and the Salt Lake 2<sup>nd</sup> Ward. (Hamilton 1995; Roberts 1974, 317) This type and scale of design suited smaller American congregations as a method to imitate large cathedrals. While their characteristics typically included a lower roof pitch, buttressed vestry tower, and pointed arch windows and doors, the 15<sup>th</sup> Ward added unique features such as the Star of David oculus windows, sandstone details for lintels, sills and arches, and bargeboard along the eaves, setting it apart from other LDS Church structures within its greater Gothic Revivalism.

### Art Deco Style in the LDS Church

Following the first wave of new architectural ideas at the turn of the century by architects Louis Sullivan and Frank Lloyd Wright, a second wave followed in the late 1920s and 1930s. The LDS Church was modestly influenced by the first wave, especially the work of Wright, in the design of the the Cardston Alberta Temple (1913-1923), Parowan 3<sup>rd</sup> Ward Meetinghouse (1914), the Ogden Deaf Branch Meetinghouse (1916), and dozens of others in the Prairie style.

However, it was this second wave that was strongly influential on modernism in America and the LDS Church. A crystallizing influence was the Paris Exposition Internationale des Arts Décoratifs of 1925. Some pavilions there were highly decorated with modern ornament that included flowers, birds, sunbursts, and bold geometric patterns. When this style became widely popular after the exposition its inherited name went with it - Art Deco. The style was realized in

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<sup>12</sup> Licensing of architects in Utah through the American Institute of Architects started in 1921.

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Utah through exquisite execution at landmarks such as Ogden City & County Building (completed 1940; now Ogden City Hall) and Ogden High School (1937). (Anderson 1982)

Major Art Deco-style LDS structures including the Minidoka Stake Tabernacle (Rupert, Idaho; 1937), Mount Pleasant 2nd Ward Meetinghouse (Mt. Pleasant, Utah; 1939), Oahu Stake Tabernacle (Honolulu, Hawaii; 1941), Ogden 21st Ward Meetinghouse (Ogden, Utah; 1943), Idaho Falls Temple (Idaho Falls, Idaho; 1945), and the Los Angeles Temple (Los Angeles, California; 1956) among others. (Anderson 1982) As Richard C. Jackson notes, the LDS Church did not design and construct many Art Deco style buildings. The 15th Ward Meetinghouse falls on the earlier side of Art Deco buildings constructed by the LDS Church as it was one of the first on record. The premiere high style example from Jackson is the Mt. Pleasant 2<sup>nd</sup> Ward by Fetzer and Fetzer. (Jackson 2003, 210)

More conservative versions, such as the Salt Lake City Edgehill Ward, reflected Colonial form and added Art Deco embellishments such as round windows and Art Deco spires. While some Art Deco features have been modestly carried on through today, most have not. The flamboyance of style was deemed too progressive, even radical for the LDS Church, and the first era of Colonial Revival standardized design was ushered in. (Anderson 1982)

World War I slowed the growth and organization of the LDS Church while also curbing the construction of new meetinghouses. (Jackson 2003, 175) The year 1921 saw the institution of a new church building department which was to prepare all needed plans for meetinghouses. These services were made available for free, providing significant soft cost savings to wards and stakes. Joseph Don Carlos Young was the chief architect between 1923 and 1935, the period of the 15<sup>th</sup> Ward addition's construction. This architectural department was referred to as The Bureau. (Jackson 2003, 176)

Between 1921-1924, The Bureau presented designs for most of the meetinghouses along the Wasatch Front. However, in 1924 LDS Church President Heber J. Grant changed the policy and allowed local wards and stakes to hire their architect of preference if that was their choice. Between 1921-1934, 214 projects were completed by The Bureau while 253 were non-Bureau designs. This included three Amusement Halls or Gymnasiums and 49 Major Additions to Buildings.<sup>13</sup> The peak of work by The Bureau was 1928. (Jackson 2003, 189)

Designs that originated from The Bureau had distinctive characteristics. While the building's style was always selected by the requesting ward or stake, they were always designed to be executed in brick and two-story meetinghouses included a fireproof projection booth above the front entrance of the Amusement Hall accessible by a ladder through a ceiling scuttle. (Jackson 2003, 187) These features are all included in the Art Deco style Amusement Hall for the 15<sup>th</sup> Ward.

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<sup>13</sup> It's not known which category the 15th Ward Amusement Hall falls into.

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The 15<sup>th</sup> Ward Amusement Hall was constructed in a transitional period of design for the LDS Church referred to by Allen Roberts as the Depression and Post-Depression Period, which falls between the Neo-classic Revival or Colonial Revival (1924-1929) and the Experimental Modernism (1937-1942) periods. (Roberts 1974) As such, its design was pushing the boundary

between styles of the past and a full push into utilizing more contemporary design several years later.

#### Ashton Brothers, Architects and Contractors

The Ashton Brothers Company was composed of Edward T. Ashton and George S. Ashton. The company started in 1892, though Edward had been doing general contracting since 1881 on his own. Together they also owned a development company under the name Ashton Improvement Co., a stone company named Ashton, White, Skillikorn Co. (later renamed Utah Consolidated Granite Co.), and the Ashton Fire Brick and Tiling Co.

A 1909 advertisement in the Polk Directory of Salt Lake City depicts a Gothic style church building, while their 1913 advertisement shows a six-story masonry office building. The 1913 ad also states “brick and stone work a specialty” and “estimates on business blocks, residences and cottages cheerfully given. All work promptly executed and satisfaction guaranteed.” (R.L. Polk 1909, 1913)

Similar to the 15th Ward Meetinghouse, the Ashtons provided the dual services of architectural plans and construction for the Salt Lake City 2<sup>nd</sup> Ward Meetinghouse (1908), Salt Lake City 11<sup>th</sup> Ward Meetinghouse (1912; demolished), and the State Normal School (now Southern Utah University) in Cedar City. (Jackson 2003, 136; Utah Department of Cultural & Community Engagement 2 2019)

They were also the contractors for electrical power plants for Telluride Power Co. at Big Cottonwood, Jordan Narrows, Logan, Provo, Telluride, Colorado, and Butte, Montana; Western Macaroni Manufacturing Co. (NRIS #15000133); Utah Light & Traction Trolley Barns (now Trolley Square; contributing in the Salt Lake City East NRHP Historic District, NRIS #02001739); George Thomas Library at the University of Utah (now the Crocker Science Center; contributing in the University of Utah Circle NRHP Historic District, (NRIS #78002682); Provo Municipal Building (demolished); Idaho Falls Hospital; Annex to Deseret News Building; Salt Lake City 22<sup>nd</sup> Ward Meetinghouse; Salt Lake City 24<sup>th</sup> Ward Meetinghouse (demolished); Salt Lake City 29<sup>th</sup> Ward Meetinghouse (NRIS #15000132); Capitol Hill Ward Meetinghouse; Granite Stake Tabernacle (demolished); Cedar City Tabernacle (demolished); and Emerson Ward Meetinghouse.

The Ashtons furnished building materials for the Deseret News Building (demolished), Cathedral of the Madeleine (NRIS # 71000845), Utah State Capitol (NRIS #78002667), This is the Place Monument, Utah County Courthouse in Provo (Provo Downtown Historic District, NRIS #80003980), Administration Building of The Church of Jesus Christ of Latter-day Saints, Park Building at the University of Utah, and the Mormon Battalion Monument.

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However, the improvement company had been equally successful, having been “instrumental building thousands of houses in Salt Lake,” developing mostly in the west and southeast sections of the city. (Utah Department of Cultural & Community Engagement 2 2019) This included the

Franklin Subdivision of 40 houses in 1900. (Utah Department of Cultural & Community Engagement 1 2022) George was also one of the founders of Sugar House Lumber Co.

### **Additional Historic Information**

#### Film and Music Production Studios

The 15<sup>th</sup> Ward LDS Meetinghouse was utilized as a film and sound production headquarters for Sunn Classic Pictures (Sunn) and other production companies between 1971 and 1980. Sunn compensated for small budgets through intensive audience surveying that utilized early computers for statistical analysis and implemented “four walling” during a film’s distribution and promotion.<sup>14</sup> The topics of Sunn’s films between 1971 and 1980 were a direct response to survey data based on conservative and religious values, growing mistrust in the media, and audience desires to see films that allowed them a chance to escape from challenging times in society.

Sun (one ‘n’) Classic Pictures was founded by Rayland Jensen of Park City, Utah, in 1971. The company was part of Mel Hardman Enterprises at the outset and at the time they purchased and utilized the 15<sup>th</sup> Ward Meetinghouse in 1971. It was acquired by the Schick Investment Company in 1972 and went by the name Schick Sunn Classic Productions. (Nelson 2014, 13) After 1975, Sun Classic Pictures changed their name to Sunn Classic Productions (Sunn) for unspecified legal reasons. (Wikimedia LLC) Sunn used the 15<sup>th</sup> Ward Meetinghouse as a production studio for both sound and filming through at least 1978 under different company names.

Sunn is best known for releasing family films and low-budget pseudo-documentaries throughout the 1970s and 1980s. (Wikimedia LLC; Sunn Classic Pictures – Home) Many involved folklore-type conspiracy theories (Bigfoot, UFOs, etc.) or explored religious themes. Their most successful documentaries were in the religious genre, including *In Search of Noah’s Ark*, which was the sixth highest grossing film of 1977, and followed by *Greatest Heroes of the Bible: Vol. 1* in 1978. Within the non-documentary category, the most popular was *The Life and Times of Grizzly Adams* (1974) followed by an adaptation of Stephen King’s *Cujo* in 1983. (Clute) Between 1974-1980, Sunn produced an unbroken string of 17 hit features, each averaging in excess of \$14 million in ticket sales, which was staggering for the era.<sup>15</sup> (Nelson 2014, 2) *In*

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<sup>14</sup> Four-walling is defined by Merriam-Webster as “an arrangement whereby a motion picture distributor rents a theater for the entire run of a film and keeps all the ticket receipts instead of splitting them with the theater owner. More information on this technique can be found at [https://en.wikipedia.org/wiki/Four\\_wall\\_distribution](https://en.wikipedia.org/wiki/Four_wall_distribution).

<sup>15</sup> In 2022 value, \$14 million from 1980 is equivalent to \$49 million.

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*Search of Noah's Ark*, the most popular of the hits, was produced in 1976 for \$360,000 and grossed an estimated \$28 million.<sup>16</sup> (Nelson 2014, 2-3)

Current events of the late 1960s and early 1970s overwhelmed people. Some of those events included the Bay of Pigs, erecting of the Berlin Wall, assassinations of a President, Senator

Robert Kennedy, and Martin Luther King, Jr., the Vietnam War, racial riots, college campus riots, Kent State, recessive economics, Watergate, and changes in cultural norms from long hair to sex to drugs. In film, people demanded something soothing as an escape. (Nelson 2014, 18-19)

Sunn reflected and promoted the larger cultural and political shift that took place in the U.S. during the 1970s. They utilized cinema as the vehicle to promote new right political ideals as well as evangelical Christian ideology, mainly through films that interpreted traditional Christian beliefs but also through promotion of supernatural conspiracy theories. Given a deeper look, these films went toward reinstating white male conservative and patriarchal order. (Nelson 2014, 62) Further, with the production and release of films about the supernatural, Sunn explored folklore narratives the evolved out of the Mormon religion and the attitudes and values of the people at the time. (Reeve and Van Wagenen 2011, 3) Through the avenue of documentary film, Sunn, and specifically Sellier as director, sought to legitimize and authenticate folklore through a continuation of "legend process."<sup>17</sup> By reaching masses of people through film, Sunn intercepted the person-to-person legend process, attempting to speed-up the distribution of folklore.

This was at a time when "politicians and ordinary citizens of the U.S. alike had begun to devalue the press while drifting rightward, a move culminating in the 1980 election of former actor Ronald Reagan as President." (Nelson 2014, 3) In a striking parallel to the period 2016-2022, diminishing esteem for investigative journalism was directly tied to the overall rightward turn of America as the 1970s progressed. Sunn's filmmakers, led by Charles Sellier, Jr., were fully conscious of their agenda to provide relief from troubling news, an alternative outlet for delivery of alternative viewpoints, and dealing with their view that cultural mores were in decline. Thus, the films were an articulation of neo-conservative and Mormon values at the time.<sup>18</sup> (Nelson 2014, 9, 11)

As a Mormon-related (though not officially affiliated) company (Nelson 2014, 1), Sunn's productions sought to probe and even exploit this space with one of its key audiences. The expansive worldview of Mormonism in the mid-nineteenth century created a "vast and negotiable space between pulpit and pew for Latter-day Saints to order their universe and define their place within it." (Reeve and Van Wagenen 2011, 11)

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<sup>16</sup> In 2022 value, \$360,000 from 1976 is equivalent to \$1.8 million and \$28 million is equivalent to \$142 million.

<sup>17</sup> Legend process is defined as the procedure by which legends are being generated, formulated, transmuted, and crystallized by means of communication through the legend conduit, or a sequence of individuals who qualify as legend receivers and transmitters. (Reeve and Van Wagenen 2011, 10)

<sup>18</sup> There's also a consideration that Sunn Classic Pictures films were a direct precursor to recent and current anti-scientific movements that include evolution, global warming, and vaccinations.

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Sunn was an early adopter of audience testing to shape a film's content. The company reportedly spent \$85,000 in pre-production research on each of its films, conducting phone surveys and interviews with potential viewers. According to Bruce A. Austin, "Sunn identified as its market working-class families who rarely went to the movies more than twice a year." (Wikimedia LLC) The company targeted small town and rural communities for their films. Sunn was among the many that popularized the concept of "four walling", in which a studio goes from

town-to-town leasing theatre space for a limited engagement, saturates the local market with advertising, and rakes in all the box-office grosses instead of sharing it with the individual theatres. (Sunn Classic Pictures - CLG Wiki)

The company was acquired by Taft International in 1980, which is the same year the 15<sup>th</sup> Ward Meetinghouse was sold and subsequently converted to an audio recording studio.<sup>19</sup>

#### Charles Sellier, Jr., Director and Film Executive

Charles Sellier, Jr., was born in Pascagoula, MS, in 1943 and raised as a Cajun Catholic. He attended school through the 10th grade. In his late youth, he converted to The Church of Jesus Christ of Latter-day Saints and later in life became an evangelical Christian. (Wikimedia LLC) He told *Parade* magazine in 1980 that he owed his success to God and the computer. His professional career began in Denver as a technician and salesman for a film supply company. Sellier was then hired by Salt Lake City-based American National Enterprises which produced, distributed, and marketed films. ANE is credited with originating the "four walling" concept of film distribution and where Sellier learned the technique. He started working with Sunn as a studio technician in 1974.

(Nelson 2014, 9, 12)

Sellier hoped that Sunn would be an industry leader in shedding the show-business image of immorality and general sleaziness. (Nelson 2014, 9) "When I got into the business, everyone said you couldn't make money with a G-rated film. But I gave them Grizzly Adams - nonviolent, nonsexual, just a guy walking around with a bear with a smile on his face." Sellier also wrote the 1972 novel on which the film was based. Sunn's market testing showed that audiences liked "stories about men and animals in the wilderness." Its popularity continued far beyond the theater as a 1976 telecast of the movie on NBC captured a 43% share of the market. (Nelson 2014, 9, 41, 45)

Sellier was said to be the "most creative business entrepreneur to emerge in the American movie business in the last decade." (Nelson 2014, 11) Sellier's strategy was to utilize statistical computations run through a computer as well as personal surveys to test markets for film ideas and storylines. He reportedly spent nearly \$5 million developing this system. Utilizing the

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<sup>19</sup> Despite an infusion of capital by Taft for larger film budgets, Sunn began a decline that bottomed-out in production of routine slasher movies including *Cujo* and *Silent Night, Deadly Night*. (Nelson 2014, 47) The company was disbanded by 1987. (Wikimedia LLC) It reformed for a short period in 2003 and they produced *Dorf: U.S.M.C.* starring Tim Conway, who was also Sunn's Corporate Consultant of Literary Content at the time). The company was again reformed in 2020 and maintains an active website with one documentary in current production.



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audience themselves as trend spotters for the company was highly unusual within filmmaking. Executing the full survey for a film cost \$85,000 each. As such, Sunn's films can be viewed as uncommonly illustrative of the desires of a key portion of the public; that of rural and small communities. (Nelson 2014, 15, 62)

During his career, Sellier produced more than 230 television shows and 30 feature films. Six of his films rank in the top 25 highest grossing independent films in history. (Wikimedia LLC)

### L.A. East Recording Studios

In 1980, Gary Jackson purchased the property on contract from Leonard K.M. Fong and thus began the 40-year era of the building as a recording studio.<sup>20</sup> The south addition of the building had been converted to a sound studio first. (Tanner 2021) Renowned studio designer Tom Hidley provided the expertise behind the design of L.A. East Studios. Hidley is a retired American recording studio designer and audio engineer responsible for the design of hundreds of professional studios worldwide since 1965. He is credited with numerous studio design innovations including the "bass trap," soffit-mounted monitor speakers, and sliding glass doors between live and isolation rooms. (Wikimedia LLC 2022) The L.A. East Studio is said to be one of seven studios designed by Hidley that remain in 2022.

L.A. East Studios contracted directly with Warner Brothers as one of their recording venues. One of the first large-scale television shows that recorded sound at L.A. East Studios was Grizzly Adams, while the last was Touched by an Angel. Artists that recorded at East LA Studios included B.B. King, Carole King, Eminem, Elton John, Dolly Parton, Backstreet Boys, and Demi Lovato. Theme music composed for television and motion pictures included *NBA on ESPN*, *Judge Judy*, *Toy Story*, *Jurassic Park*, and *The Lion King*. (L.A. East Studios 2022) Warner Brothers also utilized the space for storage and distribution of video and audio productions. Following the trends of studios over time, L.A. East Studios adapted to provide a bedroom and bathroom that could serve as a crash pad for artists that preferred to not leave the creative environment of the studio. This upstairs area was dubbed the Carly Simon Room as she was the first to utilize it.

In 2021, the property and 15<sup>th</sup> Ward LDS Meetinghouse were sold to Utah Arts Alliance which is planning rehabilitation and adaptive use as a multi-function arts facility. The building is in good condition though has deferred maintenance. Water pumps need to continuously operate in order to keep water out of the basement as the property has a high-water table related to City Creek and the Jordan River.

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<sup>20</sup> Old church buildings, because of their superb acoustics, often worked well as revamped recording studios. Early examples included the Columbia Records 30th Street Studio (Armenian Church; "The Church" in New York City) and Decca Records Pythian Temple (Knights of Pythias Hall in New York City). (Chilton 2018)

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**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

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

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 1.14 acres

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. Latitude: 40.460056 N Longitude: -111.550298 W

**Verbal Boundary Description** (Describe the boundaries of the property.)

ALL OF LOTS 42 THRU 49 & THE N 111 FT OF LOTS 50, 51, 52, BLK 2, ARCHER  
KULLAKS SUB OF BLK 45, PLAT C, SLC.

Parcel boundary description for parcel 15-02-203-033-0000 retrieved from Salt Lake County  
Assessor's website on January 27, 2022.

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**Boundary Justification** (Explain why the boundaries were selected.)

The boundary of the site is the current legal parcel boundary, and follows the historical property boundary of the site.

**11. Form Prepared By**

name/title: Kirk Huffaker, Principal / Amy Reid, Research Historian  
organization: Kirk Huffaker Preservation Strategies  
street & number: 159 W. Broadway, Suite 200  
city or town: Salt Lake City state: UT zip code: 84101  
e-mail: kirk@kirkhuffaker.com / amy@kirkhuffaker.com  
telephone: (801) 949-4040

name/title: Shalae Larsen, ASLA, Principal / Lindsay Lloyd, Historic Landscape Specialist  
organization: Io LandArch, LLC  
street & number: 795 24<sup>th</sup> St.U  
city or town: Ogden state: UT zip code: 84401  
e-mail: shalae@iolandarch.com / lindsay@iolandarch.com  
telephone: (801) 505-6601  
date: January 19, 2023

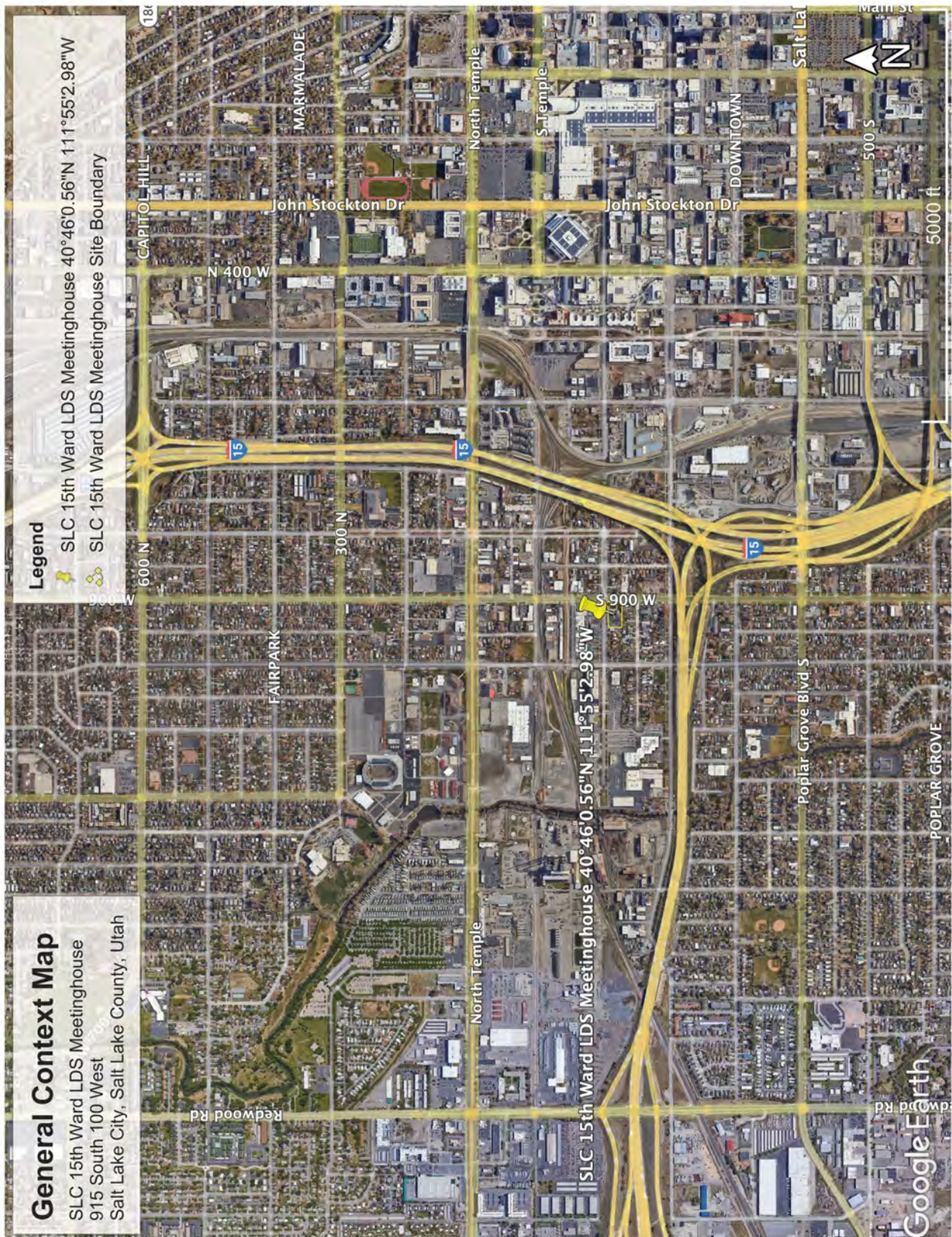
**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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### **Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### **Photo Log**

Name of Property: 15<sup>th</sup> Ward LDS Meetinghouse

City or Vicinity: Salt Lake City

County: Salt Lake State: UT

Photographers: Tonya Rose and Kirk Huffaker

Dates Photographed: January 11 and 21, 2022

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**Photographs List**

Photo No.	Photo Description
Photo 1	Exterior, east and north elevations (main façade) of Phase I & II. Camera facing southwest.
Photo 2	Exterior, north elevation (main façade) of Phase I & II. Camera facing south.
Photo 3	Exterior, north elevation (main façade) of Phase I & II and west elevation of Phase II & III. Camera facing southeast.
Photo 4	Exterior, east elevation of building. Camera facing west.
Photo 5	Exterior, Phase I east elevation detail showing door and window detail. Camera facing west.
Photo 6	Exterior, Phase I east elevation detail showing window and gable detail. Camera facing west.
Photo 7	Exterior, north elevation (main façade) of Phase I. Camera facing south.
Photo 8	Exterior, south elevation of Phase I and East elevation of Phase III. Camera facing northwest.
Photo 9	Exterior, north elevation (main façade) of Phase II. Camera facing south.
Photo 10	Exterior, west elevation of Phase II & III. Camera facing east.
Photo 11	Exterior, south and west elevations of Phase III. Camera facing northeast.
Photo 12	Interior, southeast corner of chapel. Camera facing southeast.
Photo 13	Interior, north end of chapel showing partition wall and balcony. Camera facing north.
Photo 14	Interior, chapel stage. Camera facing south.
Photo 15	Interior, chapel balcony. Camera facing northwest.
Photo 16	Interior, east lobby stairs and original building's exterior doors. Camera facing south.
Photo 17	Interior, Relief Society Room, now used for storage. Camera facing northeast.
Photo 18	Interior, Phase I second floor office hallway showing east reception area. Camera facing east.
Photo 19	Interior, original Bishop's Office on second floor with newly painted ceiling. Camera facing southwest.
Photo 20	Interior, middle second floor office, now used as a conference room. Camera facing southwest.
Photo 21	Interior, west second floor group meeting room now used for co-working. Camera facing northwest.
Photo 22	Interior, Phase II storage room. Camera facing east.
Photo 23	Interior, performance studio/former cultural hall later used as gymnasium. Camera facing northwest.
Photo 24	Interior, decagon-shaped recording studio control room. Camera facing south.
Photo 25	Interior, Phase II library and office showing fireplace. Camera facing southwest.
Photo 26	Interior, Phase II basement hallway. Camera facing north.
Photo 27	Interior, Phase II basement entry space with recording studio reception. Camera facing southwest.
Photo 28	Interior, typical Phase II basement recording studio/former classroom. Camera facing west.
Photo 29	Interior, Phase II second floor projection room showing wall openings. Camera facing southwest.
Photo 30	Interior, Phase III large recording studio showing north end of studio. Camera facing north.

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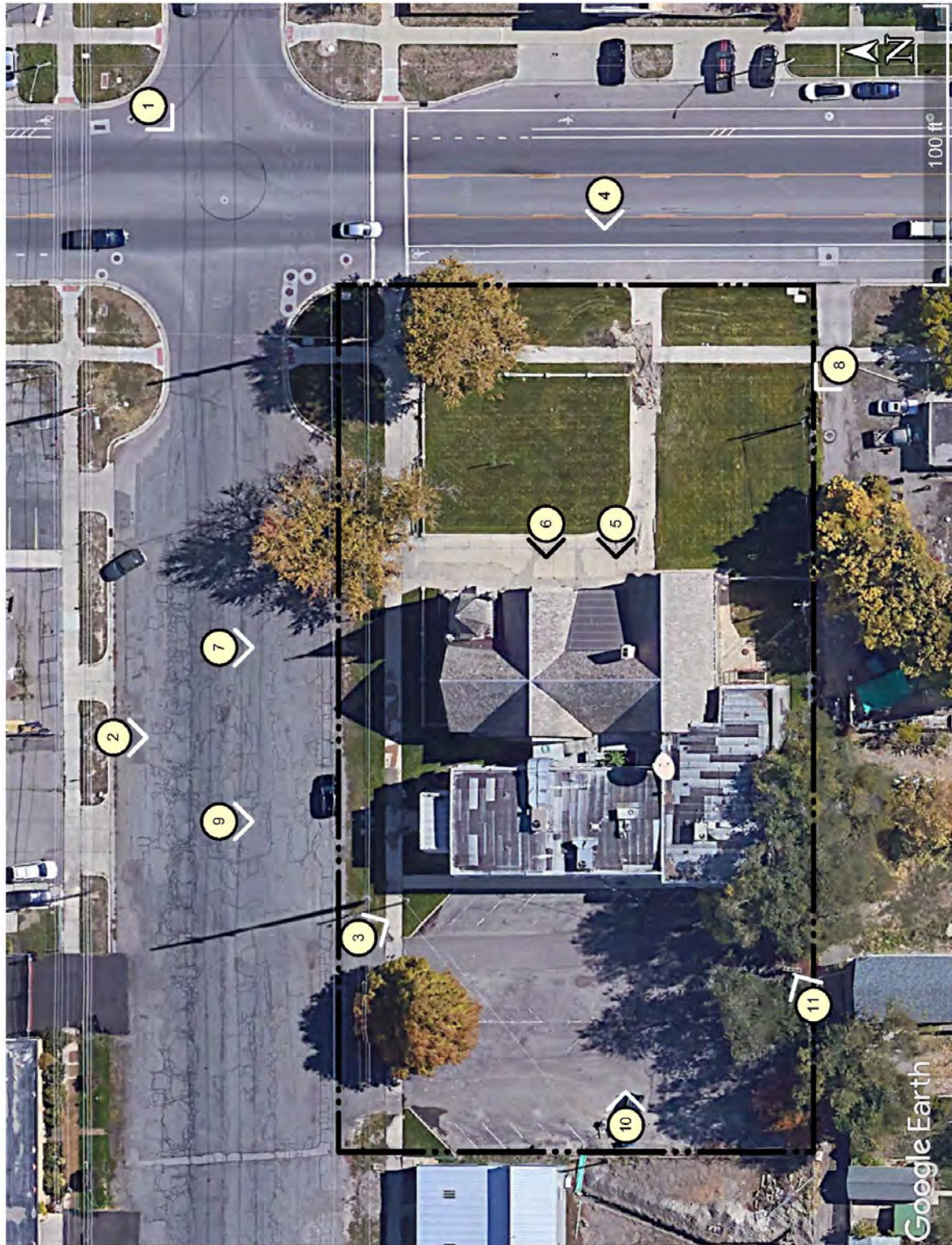
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Photo 31	Interior, Phase III large recording studio showing partitioned studio and alcove. Camera facing south.
Photo 32	Interior, Phase III north control room. Camera facing southeast.
Photo 33	Interior, Phase III south recording studio. Camera facing southeast.
Photo 34	Interior, Phase III basement storage room. Camera facing east.
Photo 35	Interior, Phase III studio apartment bedroom and restroom known during the Recording Studio Era as the "Carly Simon Room." Camera facing northeast.

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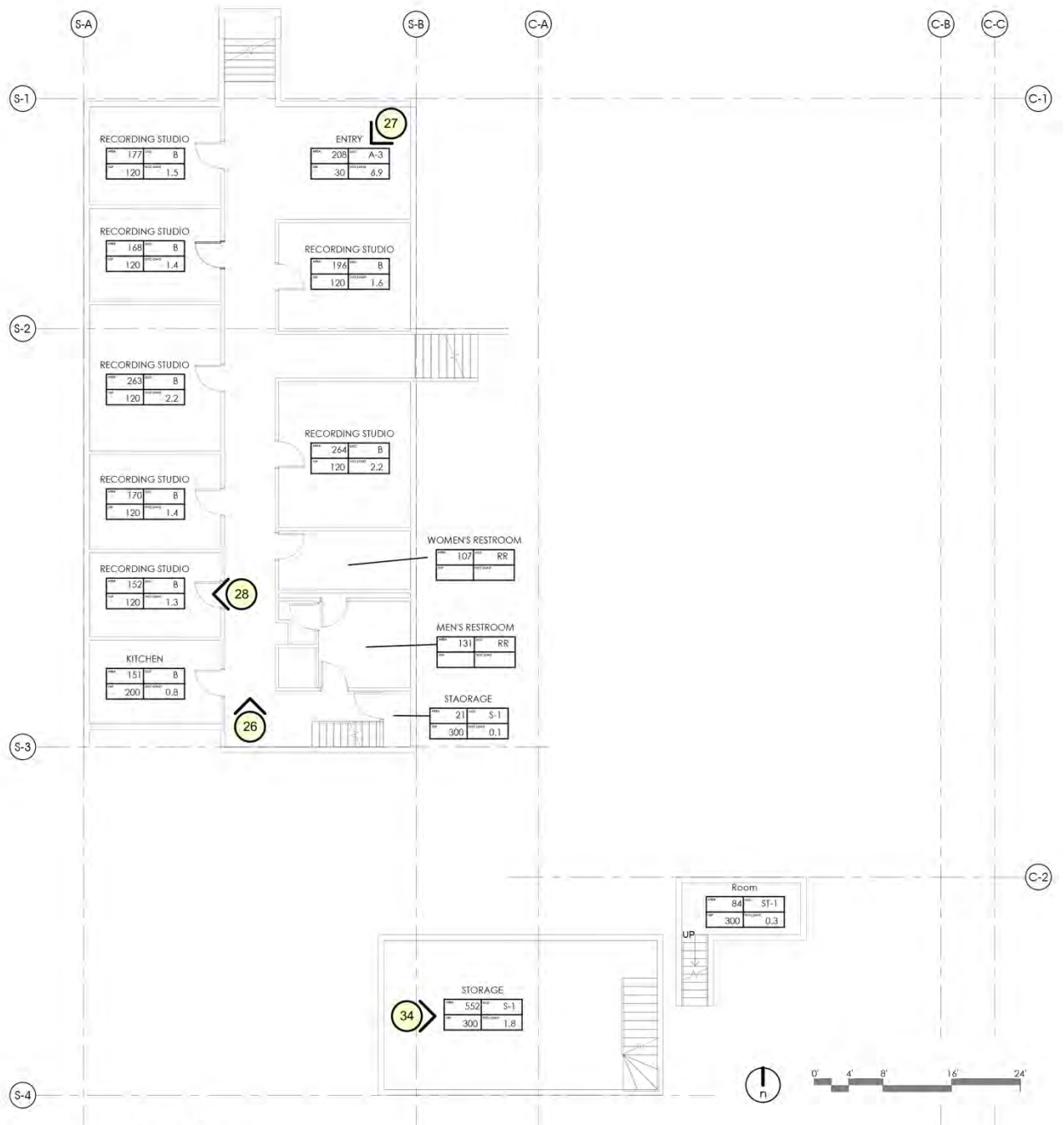
**Photos Key**



--- Property Line  
E1 Photo Number & Direction

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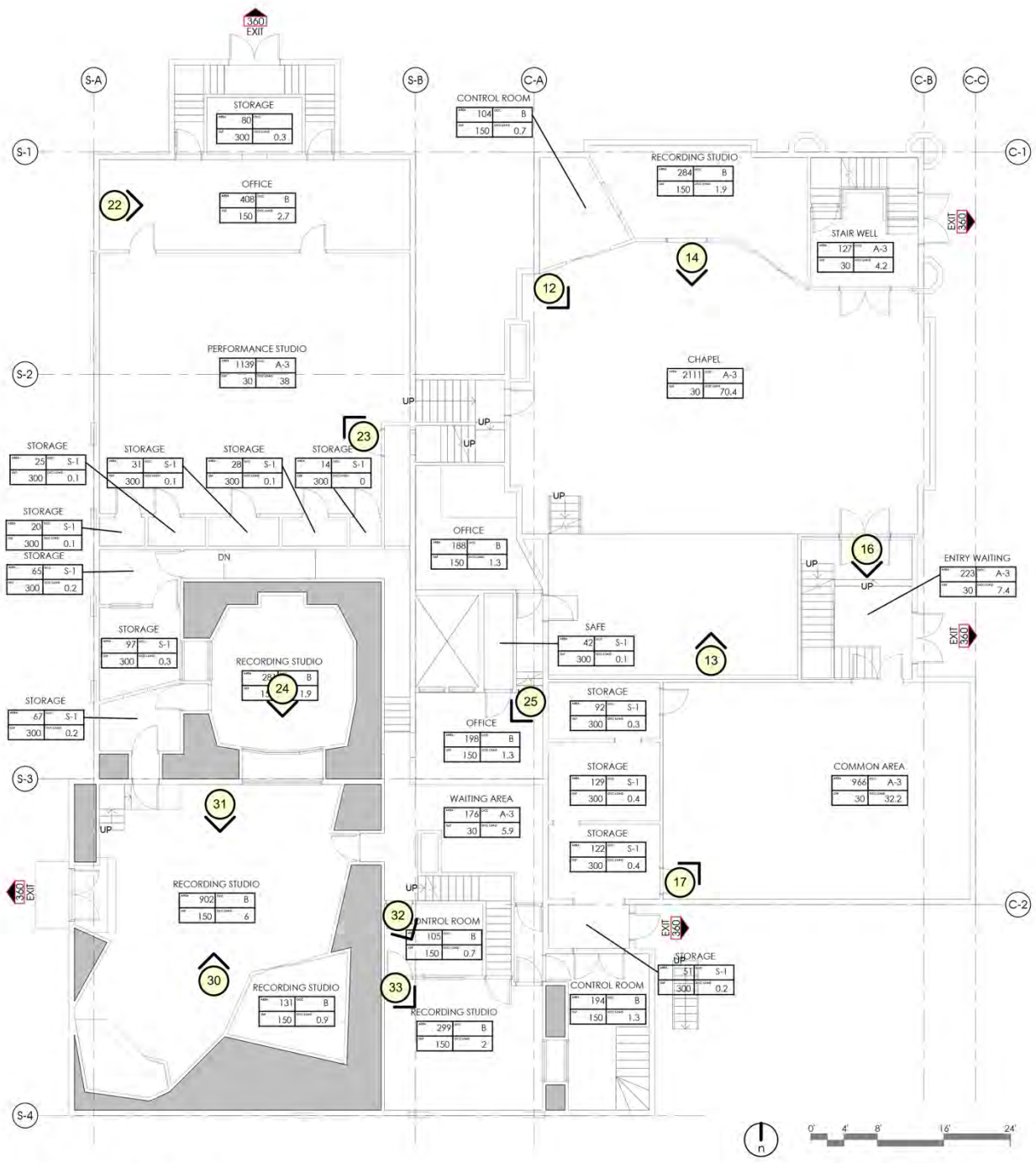


**Basement Photo Key**

Base Maps by ajc architects Provided by Utah Art Alliance

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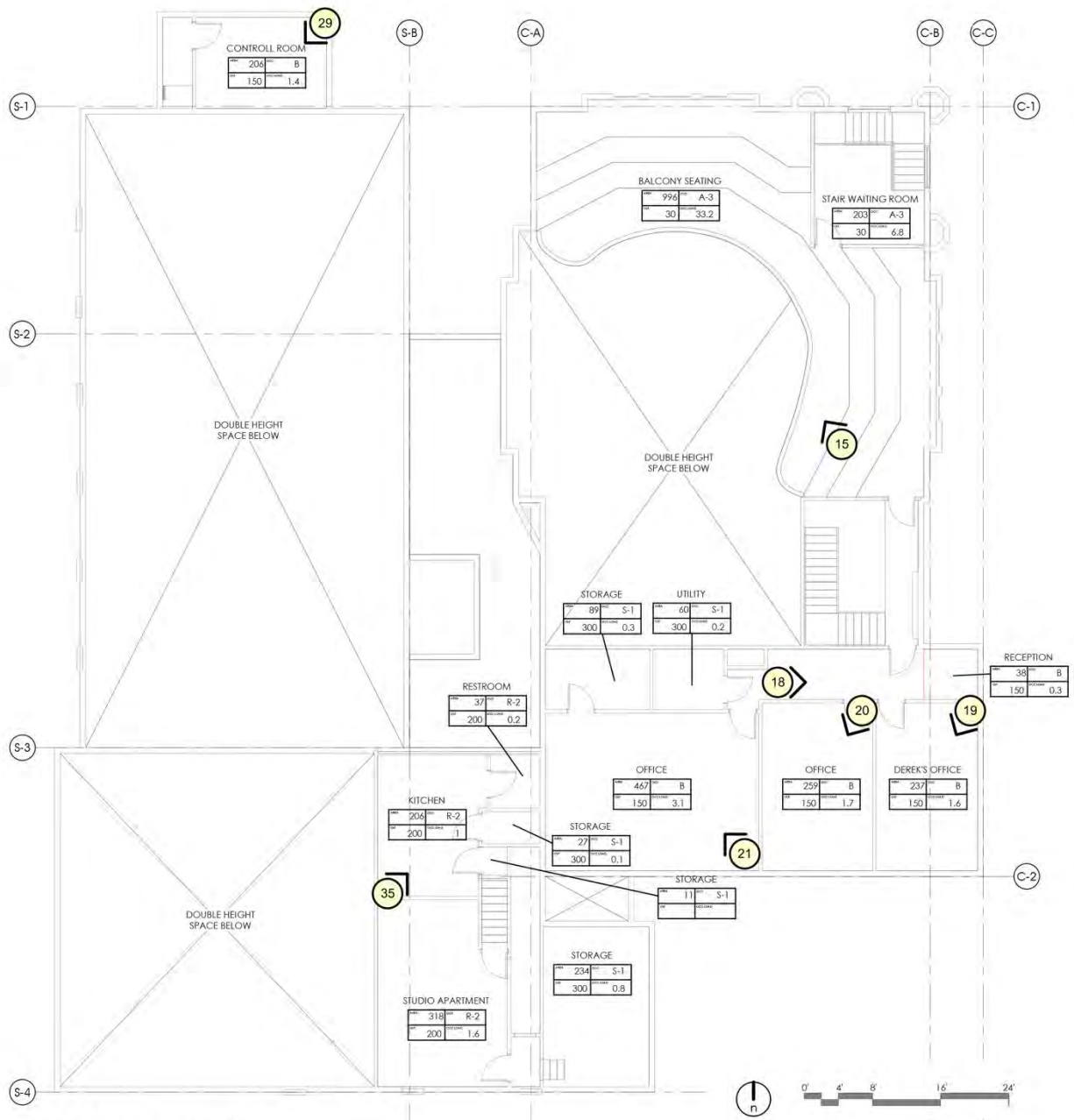


**Ground Floor Photo Key**

Base Maps by ajc architects Provided by Utah Art Alliance

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Second Floor Photo Key

Base Maps by ajc architects Provided by Utah Art Alliance



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## Photographs

**Photograph 1 of 35.** Exterior, east and north (main façade) elevations of Phase I & II. Camera facing southwest.



**Photograph 2 of 35.** Exterior, north elevation (main façade) of Phase I & II. Camera facing south.



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**Photograph 3 of 35.** Exterior, north elevation (main façade) of Phase I & II and west elevation of Phase II & III. Camera facing southeast.



**Photograph 4 of 35.** Exterior, east elevation. Camera facing west.



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**Photograph 5 of 35.** Exterior, Phase I east elevation detail showing door and window detail.  
Camera facing west.



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**Photograph 6 of 35.** Exterior, Phase I east elevation detail showing window and gable detail.  
Camera facing west.



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**Photograph 7 of 35.** Exterior, north elevation of Phase I. Camera facing south.



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**Photograph 8 of 35.** Exterior, south elevation of Phase I and east elevation of Phase III. Camera facing northwest.



**Photograph 9 of 35.** Exterior, north elevation of Phase II. Camera facing south.



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**Photograph 10 of 35.** Exterior, west elevation of Phase II & III. Camera facing east.



**Photograph 11 of 35.** Exterior, south and west elevations of Phase III. Camera facing northeast.



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**Photograph 12 of 35.** Interior, southeast corner of chapel. Camera facing southeast.



**Photograph 13 of 35.** Interior, north end of chapel showing partition wall and balcony. Camera facing north.





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**Photograph 14 of 35.** Interior, chapel stage. Camera facing south.



**Photograph 15 of 35.** Interior, chapel balcony. Camera facing northwest.



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**Photograph 16 of 35.** Interior, east lobby stairs and original building's exterior doors. Camera facing south.



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**Photograph 17 of 35.** Interior, Relief Society Room now used for storage. Camera facing northeast.



**Photograph 18 of 35.** Interior, Phase I second floor office hallway showing east reception area. Camera facing east.



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**Photograph 19 of 35.** Interior, original Bishop's Office on second floor with newly painted ceiling. Camera facing southwest.



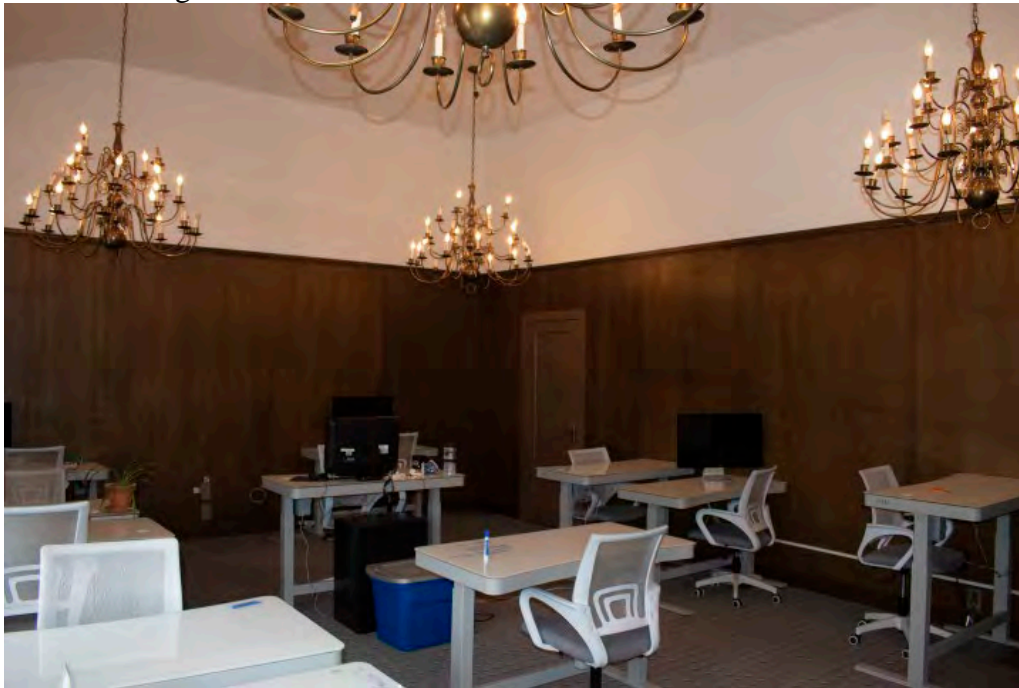
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**Photograph 20 of 35.** Interior, middle second floor office now used as a conference room. Camera facing southwest.



**Photograph 21 of 35.** Interior, west second floor group meeting room now used for co-working. Camera facing northwest.



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**Photograph 22 of 35.** Interior, Phase II storage room. Camera facing east.



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**Photograph 23 of 35.** Interior, performance studio/former cultural hall later used as gymnasium. Camera facing northwest.



**Photograph 24 of 35.** Interior, decagon-shaped recording control room. Camera facing south.



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**Photograph 25 of 35.** Interior, Phase II library and office showing fireplace. Camera facing southwest.



**Photograph 26 of 35.** Interior, Phase II basement hallway. Camera facing north.





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**Photograph 27 of 35.** Interior, Phase II basement entry space to recording studio reception.  
Camera facing southwest.



**Photograph 28 of 35.** Interior, typical Phase II basement recording studio/former classroom.  
Camera facing west.



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**Photograph 29 of 35.** Interior, Phase II second floor projection room showing wall openings.  
Camera facing southwest.



**Photograph 30 of 35.** Interior, Phase III large recording studio showing north end of studio.  
Camera facing north.



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**Photograph 31 of 35.** Interior, Phase III large recording studio showing partitioned studio and alcove. Camera facing south.



**Photograph 32 of 35.** Interior, Phase III north control room. Camera facing southeast.



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**Photograph 33 of 35.** Interior, Phase III south recording studio. Camera facing southeast.



**Photograph 34 of 35.** Interior, Phase III basement storage room. Camera facing east.



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**Photograph 35 of 35.** Interior, Phase III studio apartment bedroom and restroom known during the Recording Studio Era as the “Carly Simon Room.” Camera facing northeast.



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### Figures and Figures List

<b>Figure No.</b>	<b>Figure Description</b>
Figure 1	Earliest photo of Fifteenth Ward LDS Meetinghouse available, ca. 1915, showing main (north) facade. Credit: Church History Library, The Church of Jesus Christ of Latter-day Saints.
Figure 2	Fifteenth Ward LDS Meetinghouse, c. 1930, after construction of Amusement Hall. Credit: Utah State Historical Society/Utah State Archives.
Figure 3	Banquet for Bishop Quayle in 1946 taking place inside the early gymnasium. Credit: Utah State Historical Society/Utah State Archives.
Figure 4	The 1949 addition as it appeared in the southwest corner after completion. Credit: Church History Library, The Church of Jesus Christ of Latter-day Saints.
Figure 5	Fifteenth Ward LDS Meetinghouse as it appeared in 1977. Credit: Salt Lake County Archives.

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**Figure 1 of 5.** Earliest photo of Fifteenth Ward LDS Meetinghouse available, ca. 1915, showing main (north) facade. Credit: Church History Library, The Church of Jesus Christ of Latter-day Saints.



**Figure 2 of 5.** Fifteenth Ward LDS Meetinghouse, c. 1930, after construction of Amusement Hall. Credit: Utah State Historical Society/Utah State Archives.



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**Figure 3 of 5.** Banquet for Bishop Quayle in 1946 taking place inside the early gymnasium.  
Credit: Utah State Historical Society/Utah State Archives.



**Figure 4 of 5.** The 1949 addition as it appeared in the southwest corner after completion. Credit:  
Church History Library, The Church of Jesus Christ of Latter-day Saints.





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**Figure 5 of 5.** Fifteenth Ward LDS Meetinghouse as it appeared in 1977. Credit: Salt Lake County Archives.



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**Property Owner Information**

(Complete this item at the request of the SHPO or FPO)

Name: Utah Arts Alliance, Derek Dyer, Executive Director

Address: 663 West 100 South

City or Town: Salt Lake City State: UT Zip code: 84104

Telephone/email: (801) 363-2787 / derek@utaharts.org

**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.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.