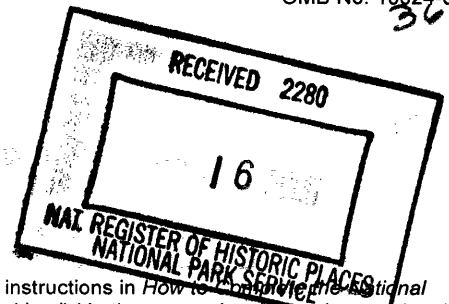


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



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

1. Name of Property

historic name Granite LDS Ward Chapel/Avard Fairbanks Studio

other name/site number N/A

2. Location

street name 9800 South 3100 East not for publication

city or town Sandy vicinity

state Utah code UT county Salt Lake code 580 zip code 84092

3. State/Federal Agency Certification

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

[Signature] 3/7/05
Signature of certifying official/Title Date

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

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:) _____

[Signature] 12/30/05
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

Number of Resources within Property

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing

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

Historic Resources of Sandy City

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Function

(Enter categories from instructions)

RELIGION: religious facility

RECREATION AND CULTURE: art studio

Current Function

(Enter categories from instructions)

RECREATION AND CULTURE: art studio

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN: Romanesque Revival

OTHER: Vernacular

Materials

(Enter categories from instructions)

foundation STONE: Granite

walls BRICK

roof ASPHALT and WOOD: Shingles

other

Narrative Description

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

See continuation sheet(s) for Section No. 7

8. Description

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

See continuation sheet(s) for Section No. 8

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(enter categories from instructions)

SOCIAL HISTORY _____

ARCHITECTURE _____

ART _____

COMMUNITY PLANNING AND DEVELOPMENT _____

Period of Significance

1905-1987 _____

Significant Dates

1903-1905; circa 1938 _____

1966 _____

Significant Persons

(Complete if Criterion B is marked above)

Fairbanks, Avard Tennyson _____

Cultural Affiliation

N/A _____

Architect/Builder

Original builder: Unknown _____

Primary location of additional data:

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

See continuation sheet(s) for Section No. 9

10. Geographical Data

Acreage of Property .99 acre(s)

UTM References

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

A 1/2 4/3/1/9/2/0 4/4/9/1/5/2/0
Zone Easting Northing

B / / / / / / / / / / / / /
Zone Easting Northing

C / / / / / / / / / / / / /
Zone Easting Northing

D / / / / / / / / / / / / /
Zone Easting Northing

Verbal Boundary Description

(Describe the boundaries of the property.)

COM AT SW COR OF NE 1/4 OF SEC 11, T 3S, R 1E, S L M; N 159 FT; E 32.5 FT; N 6 FT; E 231.5 FT; S 165 FT; W 264 FT TO BEG 0.99 AC 4312-0256 5461-0585 5850-1241 5982-1098 5990-0797 6440-2316

Property Tax No. 2811251013-0000

Boundary Justification

(Explain why the boundaries were selected.)

The boundaries are those that were historically and continue to be associated with the building.

See continuation sheet(s) for Section No. 10

11. Form Prepared By

name/title Brenda Roberts & Chris L. Hansen (Utah SHPO Staff); revisions by Korral Broschinsky

organization _____ date October 10, 2005

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

city or town Salt Lake City state UT zip code 84101

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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

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

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

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

Property Owner

name/title Dr. Grant R. Fairbanks

street & number 1151 East 3900 South telephone (801) 268-8838

city or town Holladay state UT zip code 84124

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

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

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section No. 7 Page 5

Granite LDS Ward Chapel/Avard Fairbanks Studio, Sandy, Salt Lake County, UT

Narrative Description

The Granite LDS Ward Chapel/Avard Fairbanks Studio is a one-and-a-half-story brick and stone church building, completed in 1905 as a meetinghouse for the Church of Jesus Christ of Latter Day Saints members in the community of Granite, located at the foot of Little Cottonwood Canyon in Sandy, Utah. The style is Victorian Romanesque Revival; revival designs were commonly used for ecclesiastical buildings in Utah during the early-1900s. The red brick was painted white around 1950, and repainted in 2005. The floor plan is simple; it is rectangular in form (70 feet by 32 feet) and has a main entrance that features a centrally engaged square two-story tower, and features a one-and-a-half-story rear office addition (circa 1938, 31 feet by 24 feet). The imposing building, sitting on a hillside site overlooking the Salt Lake Valley, is currently used as a repository for works of the famous sculptor Avard Fairbanks. Relatively few alterations have been made to the building and none that affects its historic integrity.

The front façade (west-facing) incorporates an extended tower with a steeply pitched hipped roof. The square tower contains recessed panels with Roman-arched window openings and wood-sash, two-over-two double-hung windows (the front features a coupled window, the sides a single window). The tower terminates at a steep pyramidal roof with a finial. Flanking the central tower are two Roman-arched windows that have been boarded over. Sitting upon a raised basement story of six feet in height from ground level, the main entrance is reached by a stoop, rising seven-and-a-half feet to the top of the railing of concrete. The wall surfaces are all of recessed panel form with the windows and main entrance slightly raised to develop articulation. All windows and doors are capped with a segmental arch transom panel that is recessed, with the segmental arch portion constructed of three rows of rowlock-laid bricks and a projecting brick hoodmold.

The north and south side features are identical to each other with identical wall and window systems. The main block is symmetrically divided into five bays (north and south elevations). Each bay is dominated by a large six-over-six, wood-sash window with a Roman-arched, four light, art glass transom. The individual bays are recessed slightly from the plane of the wall, creating the effect of simple, square buttresses as bay separators, which frame the double-hung windows with lug sills. All the windows have been boarded over for protection.

The stretcher-bond brick of the exterior walls rise above the rough ashlar rubble, tuck-pointed granite foundation. It is said that the granite used for the foundation is surplus stone that was quarried for use in the Salt Lake LDS Temple. The foundation walls contain the basement fenestration and terminate in a projecting, continuous water table. The windows, arched entryways, square tower and bracketed eaves contribute to the building's Victorian Romanesque Revival style.

The gabled roof is steeply pitched with wood shingles and the trim is a boxed cornice with brackets, with the raking cornice projecting slightly. The hipped roof of the tower is also covered with wood shingles with no trim and diminished brackets. The rear office addition located at the rear of the structure (east elevation) is covered in asphalt compositions shingles. Chimneys removed by the late 1930s.

National Register of Historic Places Continuation Sheet

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Granite LDS Ward Chapel/Avard Fairbanks Studio, Sandy, Salt Lake County, UT

The interior, although used for storage, has been basically untouched. It features a lobby at the base of the tower as you enter the building, with double doors that lead to a large open chapel. The chapel has a seating area facing a small stage, recessed behind a proscenium arch. The flat ceiling of the chapel features a coved and coffered ceiling with a cornice and frieze molding surrounding the room just above the fenestration. The coved portion of the ceiling is stenciled with a stylized flower and vine design in pastel colors, while all the moldings are painted in tan and pink in contrast to the lighter walls. The wood flooring throughout building is tongue and groove. An open basement room, with two smaller rooms flanking it to the west, is located directly beneath the chapel. There is a large unfinished attic room over the chapel that has windows to the east and a door to the west that leads to the front tower.

The slight discontinuity in brick at the north elevation juncture between the rear office and the main block, together with the fact that the roof of the rear office obstructs a portion of the second story sash at the northeast corner of the main block, suggests the rear office was an addition. The continuity of structures, however, indicates that it was likely added within a few years of the original construction. The rear office addition is divided into a basement, main floor and attic, as is the main block of the structure. The flue at the rear of the addition services the building's furnace. The roof trim of the rear office addition is plain with eaves projecting and no rafters exposed. The vestibule entry at the south elevation also exhibits the same type of discontinuity of construction as the vestry; it was likely added sometime shortly after construction of the main body as well.

A brick, concrete-block, and stucco fence with decorative iron gates(circa 1980s) runs along the west and south perimeters of the property, and a chain link fence (date unknown) surrounds other portions of the property. The front piers of the fencing feature two bas relief bronze sculptures by Avard Fairbanks. Landscaping consists of a small grove of mature deciduous trees to the north of the building and others surrounding the property. A small gravel parking lot is located to the south of the building, while grass covers the rest of the ground. Other smaller trees and shrubs are found throughout the grounds, although most of the landscaping has not been maintained. The building retains its integrity and is a contributing historic resource of the Granite/Sandy region of the Salt Lake Valley.

National Register of Historic Places Continuation Sheet

Section No. 8 Page 1

Granite LDS Ward Chapel/Avard Fairbanks Studio, Sandy, Salt Lake County, UT

NARRATIVE STATEMENT OF SIGNIFICANCE

The Granite LDS Ward Chapel/Avard Fairbanks Studio, constructed between 1903 and 1905, in Sandy, Utah, is historically and architecturally significant under Criteria A, B, and C. Under the *Historic Resources of Sandy, Utah* Multiple Property Submission, the building is associated with the "Mining, Smelting, and Small Farm Era, 1871-circa 1910," and the "Specialized Agriculture, Small Business and Community Development, 1906-1946" historical contexts. Under Criterion A (and under Criteria Consideration A, for a religious property) it is significant for its association with the growth of the Church of Jesus Christ of Latter-day Saints (LDS or Mormon) in the southeastern section of the Salt Lake Valley and also for its importance to the community and the patterns of religious and social life seen in its use. The Granite area was sparsely settled around 1860 by quarry workers who removed stone to use in the construction of the Salt Lake Temple and other buildings. The population increased over the years as miners and other settlers moved to the area, which warranted construction of this building to replace an early schoolhouse in which the church members met. Although the Granite Ward Chapel has not been used as a religious edifice since the mid-1960s, it stands as a monument to the early influence of the Mormon Church in the area.

Under Criterion B (and under Criteria Consideration G, since the significance has been achieved within the past fifty years), the building is nationally significant for its connection with Avard T. Fairbanks as his art studio. Avard Fairbanks, who purchased the property in 1966 and owned it until his death in 1987, was a nationally renowned artist and sculptor who began studying art in his teens and was prominent as an artist and art instructor in various parts of the country up until his death in 1987. Although he did not reside here, Avard Fairbanks used the building as his art studio during the last prolific decades of his life and it still houses a large volume of his sculptural work, both finished and unfinished. This is the only private studio he owned, as most of his earlier work was completed at institutions where he taught or in rental spaces. Among the studio buildings where Avard Fairbanks produced major works over a sustained period, the Granite Chapel is the only one which has not been demolished or altered.

Under Criterion C the Granite Ward Chapel is significant as a rare extant example of the Mormon Church's use of the Victorian Romanesque Revival style in a chapel. It is also representative of the variety of stylistic influences the LDS Church implemented in its architecture during the late-nineteenth and early twentieth centuries. Although it is now used for storage, the building still retains its architectural integrity and is a contributing historic resource in the Granite area.

Early History of Sandy and Granite, Utah

The history and development of Sandy City, located 12 miles south of Salt Lake City, is directly related to economic and social activities that occurred largely outside of its own boundaries. It was located at the

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Granite LDS Ward Chapel/Avard Fairbanks Studio, Sandy, Salt Lake County, UT

crossroads of what was once a busy series of mining districts.¹ Indeed, it was the mountains, and not the soil, that originally brought settlers out to the Sandy region in the 1850s. As the mountains and its canyons were discovered for their natural resources of wood, minerals, and stone, the need for a supply and transportation center in the southeast end of the Salt Lake Valley was inescapable. Farming settlers were lured in the 1870s and 1880s due to the overpopulation of the upper valley and the promise of easy land grants in the less crowded south valley.² Sandy remained a rural community for the first half of the twentieth century, but in the late twentieth subdivision development boomed and Sandy City began to annex large portions of the former farmland. The former isolated community of Granite has been nearly subsumed by residential development on the foothills.

The first quarry in Little Cottonwood Canyon was at a location that was given the name Granite, a small community that is nestled between the Wasatch Mountains and the eastern boundary of Sandy City. Beginning in 1860, the granite rock, which was abundant in the canyon, was quarried and used for the construction of many buildings in the Salt Lake Valley such as the Salt Lake Temple, State Capitol, Masonic Lodge, the U.S. Post Office and others, including the Granite LDS Ward Chapel.³ At first, the quarrymen lived in shacks on the hillsides near their work. As the years passed and more permanent homes were established the town of Granite grew into a full-fledged community serving the miners; by the 1870s it had full amenities including a telegraph office, stores, saloons, boarding houses, and cabins. During the spring of 1874, the quarrymen moved about a mile and a half east where they found better stone, and called it the Wasatch settlement. However, Granite continued to be a bedroom community for the miners and teamsters who worked further up-canyon in the mines until the early nineteenth century.⁴

History of the LDS Granite Ward and Chapel

In August 1861, Solomon J. Despain settled a tract of land below the mouth of the Little Cottonwood Canyon. He operated a saw and shingle mill in the canyon. Despain and a few others farmed in the area. In 1868, mining and smelting began in the canyon when the Little Cottonwood Mining District was organized at Alta. To serve the local miners living in the mountain and canyons, and the farmers living on the benches, the Granite LDS Church Ward was organized in 1877. Prior to 1877, the South Cottonwood Ward of the Salt Lake Stake served the people of the Granite community. In 1886 construction began on a ward meetinghouse on Wasatch Boulevard. The building was dedicated on July 24, 1892 (demolished 1930). This chapel was not convenient to those members near Little Cottonwood Canyon, and was in use less than ten years. In 1901, due to continued growth in the South Salt Lake City region, the Granite Ward was divided into a second ward, the Butler Ward.

Following the split of the wards, both congregations proceeded to build their own chapels. The Salt Lake Stake church leaders began making plans to purchase land to build a new Granite Ward meetinghouse to replace the

¹ Korral Broschinsky, "Historic Resources of Sandy," National Register Nomination form, 1997.

² Martha Sonntag Bradley, *Sandy City: the First 100 Years*, (Sandy, UT: Sandy City Corporation, 1993), 12.

³ Sandy City, "Walking Tour of Historic Sandy," brochure.

⁴ Bradley, *Sandy City*, 14.

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Granite LDS Ward Chapel/Avard Fairbanks Studio, Sandy, Salt Lake County, UT

old adobe schoolhouse in which they had been meeting. As a result, in January of 1903, the Church purchased land from Frederick Powell for a total of \$100.00. The land was located at 3100 East and 9800 South, and was dedicated by church Elder David Archibald on April 1, 1903. The meetinghouse took two years to construct. The cornerstone was laid on May 12, 1905. Ralph Bishop, a church leader in the Granite Ward, describes the building during its early years:

When the members moved into the new chapel they used to heat it with wood stoves. There was one chimney on each side, and three pot-bellied stoves were attached to them. When the chapel was first built, wooden steps were used at the front entry. The deacon's quorum had the assignment to go early on the days the building was used and build big fires. Even then, the building was cold when the people arrived simply because of the high ceilings. There were no bathroom facilities inside until the late 1930s. At that time, they installed a furnace and a thermostat to control the heat in all the rooms as well as a kitchen and restroom.⁵

The builder of the Granite Ward Chapel is unknown. When the ward provided a building application to the church in 1904, the builder was listed as "Bishopric and members." An application for more funding in 1906 listed "Bishopric and others" as the builder.⁶ The 1900 census lists only one builder in the area, Robert H. Despain, a stone mason. Because several quarrymen lived near the canyon, it is likely a local builder provided the granite stonework, but the brick masons may have lived in the nearby communities of Sandy, Draper or Union. As in most isolated LDS settlements, much of the work of erecting a chapel was left to volunteers within the ward. Though the chapel was in use by 1905, it took the ward several more years to finish the interior. The Granite Ward applied for additional funding in 1913 for plastering, finishes and a heating plant. During the installation of a plaster arch for the stage, one sister told the workman that it wasn't ornate enough. While they wondered how to improve the design, "Sister Brand quickly ran home and brought back a teacup and saucer. She had the workmen make a mold of the cup and saucer and put it at the base, one either side of the arch."⁷ Other improvements included the granite rails and concrete steps installed to replace the original wooden ladder-like steps to the front entrance. There was also a small shed covering the basement entrance on the south elevation (demolished). In the late 1930s, an addition was built on the east elevation. The addition included a vestibule at the southeast corner, a small office, relief society room, kitchen and restrooms in the basement.⁸ The building was painted white sometime before 1950 because the soft red brick was sloughing.

⁵ Granite View Stake, *Granite: The Story of a Land and its People*, (Sandy, UT: Grand View Stake, 1995), 40.

⁶ LDS Church Historical Department Archives.

⁷ Granite View Stake, *Granite*, 48. The "teacup" details are extant.

⁸ According to Rosemary Fairbourne, the bishop at the time, Reigo S. Hawkins, directed the construction of the addition. This is likely because Reigo S. Hawkins was a contractor. However, the author of *Granite* states that Bishop Hawkins thought the improvements were too expensive, and his counselors actually completed the work while the bishop was out of town. Fairbourne, 3; Granite View Stake, *Granite*, 47-48.

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Granite LDS Ward Chapel/Avard Fairbanks Studio, Sandy, Salt Lake County, UT

In December 1938, final payments were made on the chapel and LDS Church officials formally dedicated the building on July 16, 1939.⁹ The ward members often joked that their chapel was as “enduring as the [Salt Lake] temple, both had taken forty years to build [and to dedicate].”¹⁰ The length of time it took the Granite community to complete their chapel was unusual in the Salt Lake Valley. Unlike other settlements in the valley, the isolated and scattered population of Granite actually decreased after the closing of the quarry in 1890. The ward was also unusual in its links to the mining community of Alta. The integration of miners and homesteaders in the greater Granite community was distinctive, but as mining activities declined so did the links between the two communities.¹¹ Alta was a virtual ghost town by 1930. In the Granite precinct, the census enumerations record an increase of only eighteen dwellings between 1900 and 1930. Farming had never been successful in Granite, as described by one historian, “Nearly all the inhabitants live very much scattered on their farms and most of them realize but small returns from their lands which are rather poor and can only be cultivated in spots on account of their uneven surface and scarcity of water.”¹² But the residents remained sanguine about their circumstances. It was probably around 1930 that the following story occurred:

One Sunday morning Brother [Lewis] Neeley, who lived at 100th South and 30th East, walked north through the cemetery on his way to church. It was Fast Meeting and as Brother Neeley rose to bear his testimony he began: *As I walked through the cemetery today I counted twenty-three graves, and there are twenty-three people here in church today. By my calculations, Granite is half dead!*¹³

Because of isolated location and limited resources, the construction of the Granite Ward Chapel was a labor of love for the community. The building was not only used for LDS Church meetings, but for concerts, plays, dances, dinners and community meetings. In other words, the building was the hub of community activity in Granite during the first-half of the twentieth-century.¹⁴

With the suburban boom period of the late 1940s and early 1950s, traditional suburban development spread to the southern part of the valley. By the late 1950s, there was enough growth in the Granite area of Sandy City, that Granite Ward leaders felt pressured to build a new chapel. On January 6, 1963, a plan was shown for the new chapel, and one year later construction began on a lot north of the original building. The cornerstone from the old building was moved to the new building in February 1965. On July 11, 1965, the new building, which featured a granite-faced façade, was dedicated. Construction of the new chapel marked the end of an era, the

⁹ It was common practice for the LDS Church to not dedicate a building until it was owned free and clear, even though it might have been in use for several years, or decades, in this case.

¹⁰ Granite View Stake, *Granite*, 49.

¹¹ There appears to have been some movement between the communities. For example, Susan Despain and her two children were enumerated twice on the 1900 census: in the Granite precinct on June 22nd and three days later in Alta.

¹² Quoted in *Legacy*, 238.

¹³ Fairbourne, 3.

¹⁴ Sandy City, Brochure.

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Granite LDS Ward Chapel/Avard Fairbanks Studio, Sandy, Salt Lake County, UT

pioneer era of the Granite settlement and the Granite Ward. It also marked an end for the church's use of the chapel that had been built nearly six decades prior.¹⁵

In 1966, Avard Tennyson Fairbanks, a distinguished sculptor and artist, purchased the property from the LDS Church for \$2,000. He used the church building as a studio until his death in 1987. His son, Dr. Grant R. Fairbanks, continues to use the building for studio space and as a repository for Fairbanks' work. The Fairbanks family opens the building to former ward members and curious community visitors for July 4th, Halloween and other special events. The Fairbanks family would like to restore the building as a museum and concert hall.

Avard T. Fairbanks - Youth

Avard T. Fairbanks, the sculptor, was a rarity. He was a child prodigy who had a long, distinguished career that ended only at his death at the age of 89. Avard Tennyson Fairbanks was born in Provo, Utah on March 2, 1897. He was the son of John B. Fairbanks (1855-1940), who was also an accomplished artist and painted many of the murals that were placed in early LDS temples. At the age of 13, Avard followed his father to the Metropolitan Art Museum in New York City, where the younger Fairbanks first received national attention. The curator of the museum reluctantly gave Avard Fairbanks permission to copy animal sculptures. In December 1910, the New York Herald published an article describing Fairbanks as the "young Michael Angelo, clad in knickerbockers" as he worked in the museum. Several more New York papers published articles on Avard Fairbanks in 1911, especially after Avard was awarded a scholarship to attend the Arts Student League. His instructor at the League was the bronze sculptor, James Earl Fraser (1858-1953). When not attending classes, Avard Fairbanks spent long hours at the Bronx Zoological Gardens modeling the larger animals in clay. His work at the zoo was acclaimed in several articles that reached a national audience (e.g. *St. Nicholas Magazine*, November 1911; *Technical World*, May 1912; *International Studio*, October 1912, etc.). All of the chroniclers voiced much the same opinion expressed by sculptor and art historian, Lorado Taft (1860-1936), who stated "His work is very remarkable. His prospect for a wonderful future is certainly very great."¹⁶

While in New York, the young Avard Fairbanks became personally acquainted with numerous notable sculptors, often receiving advice and instruction from them, including Paul Bartlett (1865-1925), Chester Beach (1881-1956), Gutzon Borglum (1867-1941), Herman A. McNeil (1881-1956), and A. Phimister Proctor (1860-1950). Avard also studied with Anna V. Hyatt Huntington (1876-1973) and the naturalist sculptor, Charles R. Knight (1874-1953). His associations also included two nationally prominent Utah-born sculptors, Cyrus E. Dallin (1861-1944) and Fairbanks' near contemporary Mahonri Young (1877-1957). These names are among those associated with what art historian described as the golden age of American sculpture, which lasted from approximately 1850 to 1925. During this period, the work produced by American sculptors was exceptional in its quality and quantity, most of it in the classical figurative tradition, and much of it monumental in scale (e.g.

¹⁵ Granite View Stake, *Granite*, 51-72.

¹⁶ "A Short Sketch of the Life of the Utah Boy Sculptor," TMs, circa 1912.

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Granite LDS Ward Chapel/Avard Fairbanks Studio, Sandy, Salt Lake County, UT

Borglum's Mount Rushmore). This golden age included the prolific, Charles H. Niehaus (1855-1935), whose has more work on display at the nation's capitol than any other artist, and the renown, August Saint-Gaudens (1848-1907), and Daniel Chester French (1850-1931), sculptor of the Lincoln Memorial statue, who once commented that Avard Fairbanks' work was "very good".¹⁷

As a boy Avard Fairbanks was influenced by these sculptors and their works. As he matured, he chose to continue working in the realistic figurative tradition, as part of dwindling cadre of like-minded sculptors. In the art world, twentieth century modernism began with the first International Exhibition of Modern Art held at New York's Lexington Avenue Armory in 1913. That year Avard Fairbanks went to Paris (a trip partially financed by sculpting a lion out of butter for the Utah State Fair). Avard studied at the Ecole Nationale des Beaux Artes, the Ecole de la Grande Chaumiere, the Academy Colarossi, and the Ecole Moderne. In 1914, his works were exhibited at the Grand Salon in Paris. With the onset of World War I, Avard returned to Salt Lake City to finish high school. During this time modeled pieces that were exhibited in the rotunda of the Fine Arts Palace of the Panama Pacific Exposition in San Francisco in 1915. In 1918, Avard and his brother J. Leo Fairbanks (1878-1946), were hired by the LDS Church to erect four sculptures for the LDS temple in Honolulu, Hawaii. While in Hawaii Avard sent for his sweetheart, Maude Fox, and they were married in Honolulu. After their return to Utah, Avard continued his studies at the University of Utah.

Avard T. Fairbanks – Artist and Educator

In 1920, Avard Fairbanks was given an assistant professor position at the University of Oregon. While at the University of Oregon he created several works that were placed around the state of Oregon marking the Oregon Trail, celebrating World War I veterans, and commemorating other subjects. These are still important extant pieces of work within the state. In 1924 Avard took a leave of absence from his professorship to study at Yale University, where he received a Bachelor of Fine Arts degree. Following his graduation at Yale, Mr. Fairbanks returned to Oregon until he was awarded a Guggenheim Foundation fellowship where he created his famous sculptures *La Primavera*, *Pioneer Mother Memorial*, and *Motherhood*. After his fellowship he returned to teach at the Seattle Institute of Art and to continue his studies at the University of Washington. There he erected the *Ninety First Division Monument*, at Fort Lewis. He earned an M.F.A. at the University of Washington in 1929. In 1927 he received a fellowship to study at the Sculoa Fiorentina de Pittura in Florence, Italy.

In 1929 Avard Fairbanks joined the faculty at the University of Michigan as associate professor of sculpture and resident sculptor in the Institute of Fine Arts. While at Michigan, Fairbanks created many well-known pieces of art, including *The Tragedy at Winter Quarters*, *Boy with the Shell*, and *Madonna and Child*. His sculptures were placed around the country and featured in various museums, fairs, exhibits, and government buildings. He received two degrees (M.A. 1933 and Ph.D. 1936) from the University of Michigan in anatomy, which he studied at the medical school. In the 1930s, Fairbanks produced several works of fantasy that although still

¹⁷ Ibid.

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figurative, were more stylized representations. The best of those works include *Young Pegasus*, *Nebula*, and *Rain*, which was selected for display at the prestigious Brookgreen Gardens.

During his tenure at the University of Michigan, Fairbanks met with many titans of the automobile industry. In 1930, he designed the original radiator ornament for the Dodge Motor Company – a ram, which is still an important symbol for the company today. He also created a winged mermaid for the Plymouth in 1930 and a griffin for Hudson automobiles in 1933.¹⁸ During World War II, when university enrollment dropped and materials were restricted, Fairbanks taught classes in automotive design. In the 1940s Avard Fairbanks also created an award, which he entitled *The Genius of Man, His Mind and His Works*, and replicas were presented to living pioneers of the automotive industry.

After World War II, the University of Utah was expanding. In 1947 Avard Fairbanks was appointed dean of the newly created College of Fine Arts at the University of Utah. It was during his time at the University of Utah that he created three of the statues currently on display in Statuary Hall of the Capitol Building in Washington, D.C. The first was *Marcus Whitman*, a pioneer and physician of the Pacific Northwest (1950); *Esther Morris*, a women's right advocate of Wyoming (1960); and *John Burke*, Governor of North Dakota, Supreme Court Justice, and US Treasurer (1963).¹⁹

During this period, Fairbanks began devoted a great deal of his time to studies of Abraham Lincoln. He erected a bronze of Lincoln in New Salem Village, Illinois, one in Lincoln Square in Chicago, and one in Berwyn, Illinois. At Knox College in Galesburg, Illinois, Fairbanks made bronze panels commemorating the Lincoln-Douglas debates. He also placed four marble busts of Lincoln in the Ford Theater Museum. At the 1960 Republican National Convention, held in Chicago, Illinois, delegates were presented a souvenir portfolio with twelve lithographic prints of Lincoln sculptures and studies by Avard Fairbanks. The photographs included five bronze sculptures installed throughout Illinois, several in the collection of the Smithsonian Institute, and one bronze *Lincoln, the Frontiersman*, commissioned for a school in Honolulu, Hawaii. For his work on Lincoln, he received honorary degrees from Lincoln College and the Lincoln Memorial University.

Although Abraham Lincoln was a popular subject for Fairbanks in this period, he also did many portraits of notable people and subjects from around the world. His work included two international commissions of note: a commemorative medal of Winston Churchill, and the heroic monument to *Lycurgus*, which was erected in Sparta, Greece, in 1955. The latter project was sponsored by the Knights of Thermopylae and Avard Fairbanks received a special medal from the King of Greece. Among his many honors, Avard Fairbanks received the Herbert Adams Memorial Medal from the National Sculpture Society for distinguished services to American Sculpture.

¹⁸ Jefferson Fairbanks, "History of Avard T. Fairbanks."

¹⁹ The two statues that represent Utah in the hall are *Brigham Young* (1950) by Mahonri Young and *Philo T. Farnsworth* (1990) by James R. Avati.

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What is remarkable about this period of Avard Fairbanks' life is that he was able to find commercial success as an artist, while at the same time attending to his duties as husband and father. Avard and Maude Fairbanks had eight sons, the oldest born in Utah, three born in Eugene, Oregon, and four in Ann Arbor, Michigan. In addition, Dr. Avard Fairbanks, the educator, was devoted to the advancement of the study of sculpture. In addition to his class load, he gave lectures, performed public demonstrations (where he created a clay sculpture while lecturing on sculpting methods and art history), mounted exhibitions, and wrote on the art of sculpture. In 1942, he published an article "Engineering in Sculpture" which described the process of creating and casting a nine-foot heroic statue of Lincoln in bronze. Fairbanks was particularly interested in the importance of studying anatomy for figurative sculpture.

His devotion to traditional figurative sculpture throughout his life was particularly remarkable considering that much attention in the art world was focused on modernist sculpture. Examples include trained traditionalists who were influenced by the works of Gaston Lachaise (1883-1935), widely regarded as the pioneer of American modernist sculpture. Many of Fairbanks contemporaries, such as Alexander Calder (1898-1976) and David Smith (1906-1965) were experimenting with new materials and processing to produce abstracted works of art; and the academic art world was mesmerized by sculpture of modernists such as British sculptor Henry Moore (1898-1986). In fact, as an academic, Fairbanks was branded as an "arch-conservative" for devotion to realistic figurative sculpture and his scorn of modernism. His views conflicted with the increasing number of modernist faculty members on more than one occasion. The general populace, however, continued to prefer more conservative public art. On February 8, 1963, Avard Fairbanks appeared on the Ed Sullivan Show to celebrate the birthday of Abraham Lincoln. Billed as the most famous Lincoln sculptor in the United States, the artist sculpted Lincoln's bust in clay as the show progressed.²⁰

But Fairbanks did not need national media attention as by the mid-1960s he was among a few select American sculptors highly sought out for commissions for commemorative and monumental sculpture. His contemporaries included fellow Utahn, Mahonri Young (1877-1957); British-born Bryant Baker (1881-1971); Jo Davidson (1883-1952); Rudolph Evans (1878-1960), sculptor of the Jefferson Memorial; Charles Keck (1875-1951); and Gifford Proctor (1912-?), son of A. P. Proctor. A comparative study of academic lists (Dictionary of American Art, Dictionary of American Sculptors, Masters of American Sculpture, and Who's Who in Art, etc.) indicates that Avard Fairbanks was at the top of his field, both commercially and artistically, by the 1960s. His work is eclipsed perhaps, only by that of Felix W. de Weldon (1907-2003), the sculptor of the Iwo Jima monument, whose completed works number over 1,000. But de Weldon was born and educated in Vienna, and had received international acclaim before his immigration to the United States in 1938. Within the category of American-born twentieth-century sculptors working in the figurative tradition, the work of Avard Fairbanks' career was the longest and he ranked among those of the highest critical acclaim. Furthermore, as an educator, he contributed to the academic training of a new generation of realist sculptors.

²⁰ *Deseret News*, January 26, 1963.

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Avard T. Fairbanks – The Artist's Studio

At the age of sixty-eight, Avard Fairbanks retired from academic life, but his work as an artist would continue uninterrupted for another twenty-one years. In 1966, with the support of the local community, Avard Fairbanks purchased the then mothballed Granite LDS Ward Chapel for use as a studio and gallery. It was Fairbanks intent that the building be his last studio and the final repository of his (mostly unfinished) works. The building was the first studio that he actually owned.²¹ Until that time he had been using various studios provided by institutions and other rented spaces. Because the process of creating a sculptured work has numerous stages, it is usually completed at more than one location or studio, particularly if the scale is monumental. For example, the first clay or plaster models may be completed at small studio, while creating a large armature or plaster mould may required more working space. Marble carving or bronze casting may require an artist to ship his work and complete the process. In addition, finishing touches may be required at the time of installation on site. For these reasons, Fairbanks like most sculptors of his day had many studio environments.

There is no information available about the studio space he used while at the University of Oregon, however it is unlikely his studio exists intact since the university's art department is currently housed in relatively recently constructed buildings. During his tenure at the University of Michigan, he had a studio in the University Hall (demolished 1950) and the old auditorium (remodeled). At the University of Utah, Fairbanks used converted barracks for classrooms, studio, and warehouse space. All these buildings have since been replaced by permanent buildings on the campus. He had an off-campus studio in a barracks just east of the old Salt Lake City airport (demolished). The sculptor also did limited work at various marble carving studios in Italy, and in a rented space in LaVerne, California (mostly used for storage). Although Avard Fairbanks never resided in the Granite Chapel studio, many different occupants had lived in the vestry in the rear of the building in exchange for upkeep and security. During the time that Dr. Fairbanks owned the old Granite Ward Chapel, he resided in nearby Salt Lake City at 1489 Michigan Avenue. There are many reasons (i.e. mobility, demolitions, etc.) that it is difficult to find a building which best represents Fairbanks' life as an artist, but perhaps the most difficulty is that as an artist, Avard Fairbanks never peaked and his productive life is not limited to one period. His later work, produced in the Granite Chapel studio, was simply the continuation of a long, prolific and acclaimed career.

In his late sixties, while most Americans are enjoying their retirement years, Avard Fairbanks started on a new phase of his career. Free from the responsibilities of academia and raising a large family, Fairbanks acquired his own studio and became first and foremost, an artist. He was able to work on projects near and dear to his heart. One of the first was the completion on the Relief Society Bell Tower bas relief on Salt Lake City's Temple Square. Other projects for the LDS Church included *Angel Moroni* statues for the spires of five LDS Church temples, including the Washington D.C. Temple (1976), and a statue of the mortal *Moroni* for the Manti temple grounds.²² His public commissions during this period often represented themes of the American West,

²¹ Grant R. Fairbanks, M.D., "Answers to Questions, RE: Old Granite Church," unpublished manuscript, n.d.

²² Eugene F. Fairbanks, *A Sculptor's Testimony in Bronze and Stone: The Sacred Sculptures of Avard T. Fairbanks*, (Salt Lake City, UT: Publishers Press, 1994), 52-109.

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for example a Pony Express monument for Reno, Nevada, a rendering of which was used in Nevada tourism materials. In 1976, he finally achieved a life-long dream when he created a monument to the 1776 Dominguez-Escalante expedition for the community of Spanish Fork, Utah. The 1970s and 1980s were a very busy time for Avard Fairbanks. He created numerous projects for communities throughout Utah, including Hawaiian goddess of fire *Pele* (1974, Salt Lake City); *Motherhood* (1976) and the *Pioneer Family* both for Utah County (1980); *Peace Memorial* (1976); and continued producing sculptures and bas relief for various public schools. He continued to work on busts (e.g. Daughters of Utah Pioneers President *Kate B. Carter* (1979) and LDS Church President *Spencer W. Kimball*, (1982). He also created a series of portraits of important physicians, for various hospitals around the country. He also created a bas relief for Salt Lake's Primary Children's Medical Center and a figurative portrait of *Florence Nightingale* for the University of Utah's College of Nursing.²³

At least four works of national importance were partially produced at the Granite Chapel studio: 1) a portrait bust in bronze of John F. Kennedy, on display at the Dealy Plaza Museum in Dallas (bronze); 2) bust portrait of Thomas Jefferson, on display at Monticello; 3) colossal bust of Lincoln in marble which is displayed in the congressional entrance hall at the United States Capitol building; and 4) colossal bronze bust of George Washington, castings of which are found in approximately twenty locations around the country, including four at George Washington University and one on the Westminster College campus in Salt Lake City. The original of the bust is still located in the Granite Chapel studio.

Avard Fairbanks' last large-scale works included the Lincoln bust noted above and an eight-foot memorial statue of Woodbridge Nathan Ferris. Both works were completed in 1985. The sculptor died on January 1, 1987. Fifteen days later a retrospective exhibit of his work opened at the Salt Lake Art Center. During his seven decades as a sculptor, he completed over 200 major commissions, not including smaller private works. He erected large monuments and created intimate portraits. He produced masterpieces ranging from the tender *Nursing Mother* and fanciful *Rain*, to the heroic *First Division War Memorial*, monumental *Lycurgus*, and inspirational *Holy Sacrament* bronze door for St. Mary's Cathedral in Oregon. Avard Fairbanks was considered the pre-eminent Lincoln sculptor of the twentieth century. His public works are found in over half of the United States, and internationally in Canada, Mexico, Greece, Switzerland, and Italy. This tribute penned to Avard Fairbanks in 1963 was born out by his early as well as his later work:

Knowing sculpture as I do, and those engaged in this profession both in America and in Europe, I can truthfully say that there is no man today who is doing such prolific and such powerful work as Avard Fairbanks. He is already pre-eminent in the field and will be known among the great men of the world of art.²⁴

²³ A photograph of a smaller marble version of this sculpture was featured on the cover of a 1974 issue of the *Journal of the American Medical Association*.

²⁴ *Letter from U. Luisi Eredi, Pertrasanta, Italia*, April 12, 1963. Copy in Utah Fine Arts Collection, University of Utah Library.

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The work of Avard Fairbanks can be summed up by his personal philosophy of art: "The arts are created for contemplation and edification, the expression of the highest ambitions and the spiritual hope of a people."²⁵ Avard Fairbanks epitomized this philosophy. Before his death he expressed a wish that the Granite Chapel be the final repository for his works. His wife Maude Fairbanks requested that the church be made a permanent gallery of Avard Fairbanks sculpture.

Grant R. Fairbanks, M.D., purchased the building following his father's death in 1987. The building is currently used as a repository for a sizable collection of Fairbanks' works spanning his 70-year career. Dr. Grant R. Fairbanks plans to use the basement of the chapel as a gallery, use the main floor as a cultural events center, and the other spaces for a studio and art classes.²⁶ Along with the finished pieces, the church contains numerous unfinished works of Avard Fairbanks. Though the work on Avard Fairbanks is on display in parks, public buildings, schools, museums, and private collections around the country, the finished work is limited in what it can convey about the artist. On the other hand, the Granite Chapel studio with its many sketches, models, armatures, moulds, castings and tools left by the artist in the building, represent what Avard Fairbanks' finished works can not: the artist's life and contributions as a process, the process of creating art.

Architecture

The Granite LDS Ward Chapel, operating as the primary LDS meetinghouse in the Granite region from 1905 to 1965 and as the work studio of renowned sculptor Avard T. Fairbanks from 1966 to 1987, is architecturally significant as a superb example of the Victorian Romanesque Revival style and LDS Church building practices during the Victorian era. The Victorian Romanesque Revival style was used commonly for civic and commercial design in Utah during the late-1800s and early-1900s. In more rare instances it was used for ecclesiastical design, as is the case with this building.

The Victorian Romanesque Revival style has a superficial reference to the architecture of the medieval period and it is often enhanced by the use of rock-faced stone arches for entryways, window headers, and sills in otherwise smooth-surfaced walls (although the only use of stone in this building is in the foundation walls). The brick and stone masonry walls of the buildings are often highlighted by semicircular openings for doors and windows. General features of the style include a tower with a hipped roof, polychrome masonry, Roman arches used in windows, doors and porches, substantial weight and mass, blind arcading, and foliated capitals.²⁷

LDS ward meetinghouses comprise one of the key pieces of Utah's architectural heritage, as the history of Utah is closely tied to the LDS Church. The meetinghouse was an integral part of life in Utah communities and a

²⁵ Quoted in *A Sculptor's Testimony*, 7.

²⁶ Marie Mischel, "Historic White Chapel may be Restored," *Sandy Journal*, September 2004, p. 21. Also Dr. Grant R. Fairbanks to Chris Hansen, 1 September 2004, letter in the Utah State Historic Preservation Office files.

²⁷ Thomas Carter and Peter Goss, *Utah's Historic Architecture, 1847-1940: A Guide*, (Salt Lake City, UT: University of Utah Graduate School of Architecture and Utah State Historical Society, 1991), 122-123.

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central structure for the Mormon ward, an organizational unit similar to a congregation. Multiple wards have a meetinghouse and there are approximately 230 extant meetinghouses in Utah that were constructed prior to 1940.²⁸

Meetinghouse design has gone through several periods of historical development. The era extending from 1847 to 1870 is representative of early Mormon western settlement and most buildings were simple in plan and constructed using readily available materials such as log and adobe. The period of 1870 to 1885 represents an era of growth in Utah and in the church, and architecturally the double-aisled New England plan was utilized as were Greek Revival and Gothic Revival stylistic features.

The era in which this building was constructed, 1885-1905, was one in which relatively few buildings were built. The church curtailed expansion activities during this time period as the leadership's attention was increasingly consumed by the struggle with the United States Government over the doctrine of polygamy. Significantly, this building is one of relatively few remaining church buildings constructed during the era. The majority of other church buildings constructed during this time period more closely reflect the Greek and Gothic Revival styles of the 1870s and 1880s, where the Granite Ward Chapel, designed in the Victorian Romanesque Revival style, is somewhat of a unique deviation.

By the end of the century the church had disavowed the practice of polygamy and Utah had become a state. By 1905 the church was ready to move onto its next stage of immense church building, which lasted until to the end of WWI. Building design followed other national trends and reference to past building traditions diminished over time. The final stage of historical development lasted from 1925 to 1955, which was a time of consolidation, standardization, and experimentation in building use and design.²⁹

²⁸ Tania Tully, "Centerfield School and Meetinghouse," National Register Nomination form, 2000.

²⁹ Tully, "Centerfield School and Meetinghouse."

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Section No. PHOTOS Page 1 Granite LDS Ward House/Avard Fairbanks Studio, Sandy, Salt Lake County, UT

Common Label Information:

1. Granite LDS Ward Chapel/Avard Fairbanks Studio
2. Sandy, Salt Lake County, Utah
3. Photographer: Cory Jensen
4. Date: January 2005
5. Negative on file at Utah SHPO.

Photo No. 1:

6. South & west elevations of building. Camera facing northeast.

Photo No. 2:

6. North & west elevations of building. Camera facing southeast.

Photo No. 3:

6. South & east elevations of building. Camera facing northwest.

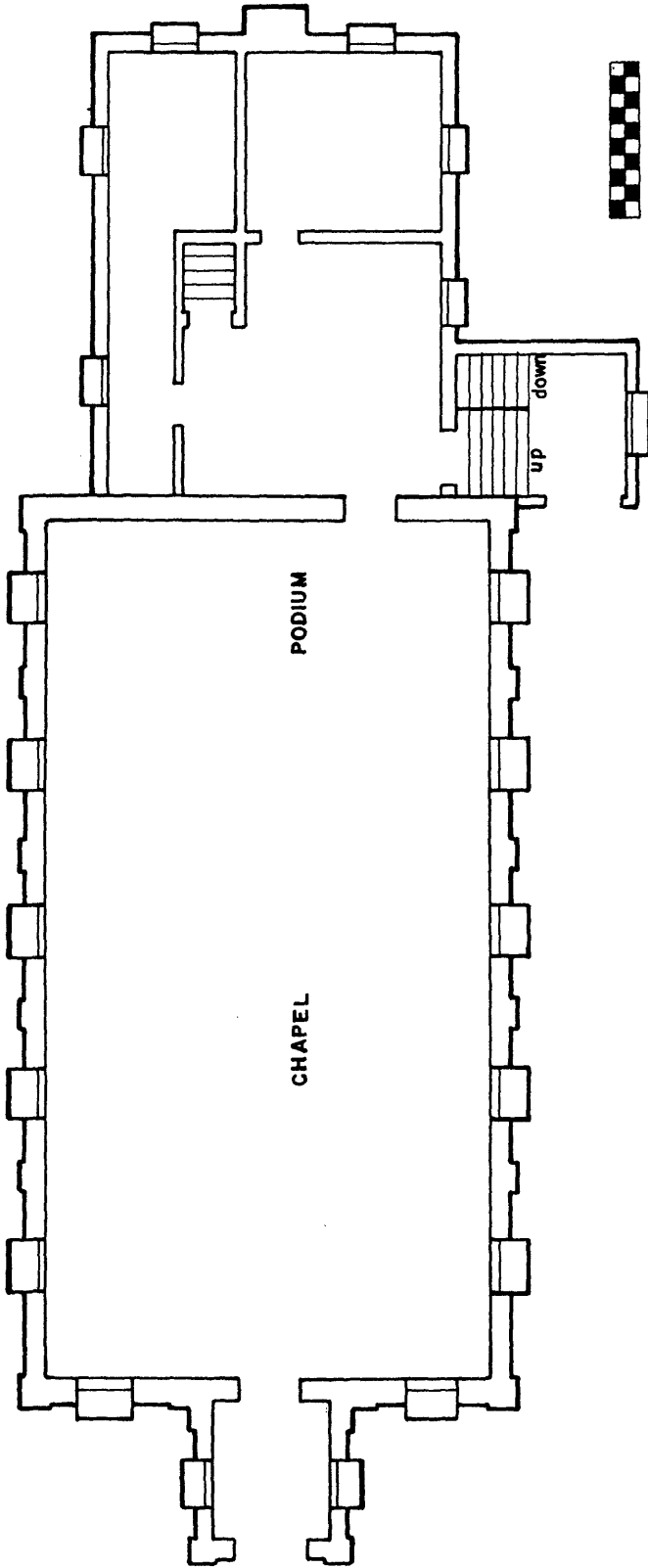
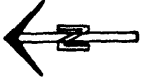
Photo No. 4:

6. North & east elevations of rear of building. Camera facing southwest.

Photo No. 5:

6. South & west elevations of building showing building site. Camera facing northwest.

The Granite Ward House / Award Fairbanks Studio
drawing c. 1988



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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 05000364

Date Listed: 12/30/2005

Granite LDS Ward Chapel-Avard

Fairbanks Studio

Salt Lake

UT

Property Name

County

State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



12/30/05

Signature of the Keeper

Date of Action

=====

Amended Items in Nomination:

Significance:

The level of significance for the property has been justified at the: *State level*
[The current documentation does not adequately justify the eligibility of the property under NR Criterion B in the area of Art at the national level. Nominations under Criterion B require a critical comparative analysis of the buildings and resources associated with a particular individual in order to evaluate those best able to convey significant aspects of that persons career or contributions. Nominations submitted with a national level of significance require that the property and or person be evaluated on a comprehensive national basis with other properties associated with the individual and others in his or her field. The current Fairbanks Studio nomination provides sufficient documentation regarding the critical analysis of Utah sites, but would need to further address the comparative importance of this building within Fairbanks' larger career, much of which occurred substantially in other locations (University of Oregon, Washington, Michigan) outside of the State, where it is assumed he had operational studios, even if they were not privately owned.]

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)