1. NAME AND LOCATION OF PROPERTY

Historic Name: Wayfarers Chapel

Other Name/Site Number: N/A

Street and Number (if applicable)**:** 5755 Palos Verdes Drive South

City/Town: Rancho Palos Verdes **County:** Los Angeles **State:** CA

Designated a National Historic Landmark by the Secretary of the Interior December 11, 2023.

2. SIGNIFICANCE DATA

NHL Criteria: 4

NHL Criteria Exceptions: 1

NHL Theme(s): III. Expressing Cultural Values
5. Architecture, landscape architecture and urban design

Period(s) of Significance: 1951-1965

Significant Person(s) (only Criterion 2)**:** N/A

Cultural Affiliation (only Criterion 6)**:** N/A

Designer/Creator/Architect/Builder: Frank Lloyd Wright, Jr. (Lloyd Wright)

Historic Contexts: XVI. Modern Church Movement; Postwar Organic Architecture

Paperwork Reduction Act Statement. We are collecting this information under the authority of the Historic Sites Act of 1935 (16 U.S.C. 461-467) and 36 CFR part 65. Your response is required to obtain or retain a benefit. We will use the information you provide to evaluate properties nominated as National Historic Landmarks. We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number. OMB has approved this collection of information and assigned Control No. 1024-0276.

Estimated Burden Statement. Public reporting burden is 2 hours for an initial inquiry letter and 344 hours for NPS Form 10-934 (per response), including the time it takes to read, gather and maintain data, review instructions and complete the letter/form. Direct comments regarding this burden estimate, or any aspects of this form, to the Information Collection Clearance Officer, National Park Service, 12201 Sunrise Valley Drive, Mail Stop 242, Reston, VA 20192. Please do not send your form to this address.

3. WITHHOLDING SENSITIVE INFORMATION

Does this nomination contain sensitive information that should be withheld under Section 304 of the National Historic Preservation Act?

___ Yes

_X_ No

4. GEOGRAPHICAL DATA

1. Acreage of Property: 3.528 acres

2. Use either Latitude/Longitude Coordinates or the UTM system:

Latitude/Longitude Coordinates (enter coordinates to 6 decimal places)**:**
Datum if other than WGS84:

Latitude: **Longitude:**

OR

UTM References:

Zone 11 **Easting** 372560 **Northing** 3734500

3. Verbal Boundary Description:

City of Rancho Palos Verdes, Los Angeles County, California, Lot 119 of Tract No. 20352, Los Angeles County Assessor's parcel number 7572-012-026. See accompanying Assessor's Parcel Map.

4. Boundary Justification:

The NHL boundary lines are the legally recorded boundary lines representing the historic and current extent of the property.

5. SIGNIFICANCE STATEMENT AND DISCUSSION

INTRODUCTION: SUMMARY STATEMENT OF SIGNIFICANCE

Completed in 1951, Wayfarers Chapel is significant under NHL Criterion 4 for embodying the distinguishing characteristics of postwar organic ecclesiastical design. Designed by noted architect and landscape architect Frank Lloyd Wright, Jr. (more commonly known as Lloyd Wright), the chapel is an exceptional and unique example of a postwar modern organic ecclesiastical complex with a significant designed landscape. Wayfarers Chapel retains a high degree of historic integrity and thus continues to convey its exceptional architectural significance. The period of significance of 1951 to 1965 encompasses the original development of the complex shown in Wright's building and landscape plans.

In a 1974 interview with the architect, Lloyd Wright noted that his vision for Wayfarers Chapel came from "great cathedrals of redwood of Northern California."[1] Using this inspiration, Wright developed a design for the chapel based on the Swedenborgian concept of "The Natural Church," which he believed was embodied through a forest grove.[2] Wright combined locally sourced materials with modern construction techniques to create a design uniquely suited to the mild climate of the Southern California region. While the building's redwood laminate (glulam) framing mimics the grove of trees surrounding it, its thin, transparent glass enclosure serves as minimal protection from the exterior elements and further heightens the connection between the inside and out. Wright envisioned that those who sat in the sanctuary would, "perceive the grandeur out, beyond and around them," and that the redwood grove, the blue sky, and the vast ocean beyond would define their environment and experience in the space.[3]

The chapel's organic design intent is further enhanced by Wright's siting of the complex, on an outcrop overlooking Abalone Cove, and extensive landscaping, including its formal entrance allée of Italian stone pines; its large open lawn, bordered by pines and providing a space for contemplation and relaxation within its natural setting; its grassy amphitheater, which acts a gathering space where outdoor services may be held; and its original Palos Verdes stone and concrete walkways, retaining walls, and planters throughout the site. These landscape elements reinforce the chapel's intimate connection with its natural locale and distinguish Wayfarers Chapel from other recognized examples of postwar organic religious architecture and of modern ecclesiastical buildings in general.

Development of Wayfarers Chapel

A "wayfarers chapel" on the Rancho Palos Verdes Peninsula was first conceived by Elizabeth Sewall Schellenberg in the 1920s when she envisioned a small chapel overlooking the Pacific Ocean as a place for prayer and meditation. The chapel was intended to serve the travelling public (the wayfarer) and would not have a congregation of its own.[4] Schellenberg belonged to the Swedenborgian church, a Protestant Christian denomination whose beliefs are based on the Bible and originate from the writings of eighteenth-century

[1] "A Visit with the Chapel Architect," Lloyd Wright interview, *Wayfarers Chapel*, 1974, accessed August 2021, https://www.wayfarerschapel.org/about/history/.

[2] Wright's description of The Natural Church is in reference to the Swedenborgian emphasis on harmony between the natural world and the inner world of mind and spirit. David Gebhard and Harriette Von Breton, *Lloyd Wright, Architect: 20th Century Architecture in an Organic Exhibition* (Santa Barbara, CA: Standard Printing of Santa Barbara, 1971), 60.

[3] "A Visit with the Chapel Architect," Lloyd Wright interview, 1974.

[4] Ernest O. Martin, *The Beauty of Holiness: Story of the Wayfarers Chapel* (Virginia Beach, VA: The Donning Company Publishers), 13-14.

scientist and philosopher Emanuel Swedenborg (1688-1772). During the last three decades of his life, Swedenborg immersed himself in theological study and spiritual exploration, and wrote numerous volumes regarding his interpretations of spiritual symbolism. His theological perspective highlights the harmony of creation, demonstrating the interconnectedness between spiritual and physical dimensions of reality. He believed that every object in nature manifests a distinct feature of Divine knowledge.[5] Though Swedenborg never founded a denomination, a group of his followers organized the first Swedenborgian church in London in 1787.

The land comprising the Palos Verdes Peninsula was originally occupied by the Tongva (commonly known as the Gabrielino) People. The Tongva lived in small communities throughout the Palos Verdes Hills and thrived off an abundance of food sources in the region, hunting deer and coyote and fishing for abalone and other shellfish. In the 1770s, present-day Palos Verdes and the surrounding region were colonized by the Spanish, leading to the enslavement and demise of the area's native inhabitants.[6] By the turn of the twentieth century, the peninsula was primarily used for agricultural purposes, including cattle grazing and vegetable farming. In the early 1900s, a number of Japanese farmers had made the peninsula their home, and by the early 1940s, they cultivated approximately 2,000 acres of the region's coastal land, largely using dry farming methods. During World War II, many of these farmers lost their land when the U.S. government forcibly incarcerated individuals of Japanese descent under Executive Order 9006.[7]

Around the same time Japanese immigrants had begun to establish farms in the region, a group of investors led by wealthy New York banker Frank Vanderlip acquired 16,000 acres of Palos Verdes ranch land in 1913, with the intention of creating a high end residential park on the peninsula. While development of the peninsula slowed during World Wars I and II, Vanderlip, and later his son, Frank Jr., laid the groundwork for the predominantly white, upper class residential enclave surrounding the property that would come to hold Wayfarers Chapel.

Elizabeth Schellenberg and her husband, Frances Schellenberg, moved to Rancho Palos Verdes in 1926. In 1928, the Schellenbergs met with Frank Vanderlip and his wife, Narcissa Cox Vanderlip, fellow Swedenborgians from New York, to discuss the construction of a Swedenborgian chapel. The Vanderlips agreed to donate three-and-one-half acres of prime coastal property under the condition that the national church denomination would raise the funds to build a sanctuary on the land. Though the Great Depression slowed the development of the chapel's design, Schellenberg and Vanderlip, along with Swedenborgian Lucy Pyle Mercer Billingslea, managed to convince the Swedenborgian General Convention to help finance the chapel construction and appoint a local committee in 1937. In 1938, Mrs. Vanderlip approached friend and neighbor, Hollywood costume designer Ralph Jester, to design a chapel in the Spanish Colonial Revival style, a popular architectural mode in Rancho Palos Verdes and throughout Southern California in the 1920s and 1930s.[8] However, with the commencement of World War II and the closing of the California coast to the public, plans for the chapel were postponed yet again. Following the war, Jester recommended that the committee instead consult with Lloyd Wright, with whom he had become acquainted when he had approached Frank Lloyd Wright

[5] Rev. Harvey A. Tafel, "Wayfarers Chapel," National Register of Historic Places Nomination Form (Washington, DC: United States Department of the Interior, National Park Service, 2005), Section 8.

[6] Hadley Meares, "The Colonists: The Many Cultures That Have Called Palos Verdes Peninsula Home," *KCET*, June 18, 2015, accessed November 18, 2022, https://www.kcet.org/shows/california-coastal-trail/the-colonists-the-many-cultures-that-have-called-palos-verdes-peninsula-home.

[7] "Jap Farmers Face Eviction: Want Aliens Off Coast," *Palos Verdes Peninsula News*, January 30, 1942.

[8] Martin, *The Beauty of Holiness*, 14-15; "Chronology of Wayfarers Chapel," October 1, 1984, Wayfarers Chapel, onsite archives, accessed August 2015.

to design a house for him in the 1930s.[9] By the 1940s, the younger Wright had established a name for himself as a prominent Southern California architect, primarily known for his residential commissions.[10]

Lloyd Wright's original design for the chapel complex also reflected the Spanish Colonial Revival idiom that proliferated throughout Palos Verdes and to which the chapel building committee had grown accustomed. However, after receiving inspiration from a visit to the redwoods of Northern California in the late 1940s, Wright developed a new design for what he described as a "tree chapel," which he believed embodied the Swedenborgian belief in the harmony between the natural and spiritual worlds. The committee approved Wright's design in March 1949.[11]

Between 1946 and 1959, Wright developed a series of conceptual sketches, architectural drawings, topographic studies, and grading, planting, and irrigation plans for the chapel complex. In response to the natural topography of the site, the chapel, bell tower, colonnade, and original visitor center (not extant) were arranged on an east-west axis along the crest of the bluff upon which the complex sits. The rest of the site slopes downward to the north, where Wright placed the parking lots and entrance lawn. Detailed planting plans from 1955-1959 specified the trees, shrubs, ground cover, and herbaceous species to be installed throughout the site, including redwoods and ferns in the chapel's berm planters; cedars, olive trees, lilies, and various rose species in the formal garden (referred to as the "Biblical Garden" on a 1959 planting plan); Hollywood juniper trees along the edge of the amphitheater; Algerian and Japanese ivy, Italian stone and Monterey pines, and California bay laurel trees along the hillside entrance; and pine trees at the entrance lawn and walkway, and in the parking lot islands.[12]

Chapel Construction and Dedication

On July 16, 1949, the chapel site was formally dedicated and its cornerstone laid. The chapel was constructed between 1950 and 1951, under the direct guidance of Lloyd Wright. Despite Wright's substantial involvement, the building's construction faced many challenges from the beginning. Before the glass roof panels were installed, the general contractor went bankrupt. If it were not for a contribution of $2,491 for the glass from a Swedenborgian, the contractor would have installed plywood in its place. After its installation, the roof leaked and the glass cracked, and in the 1960s, plastic panels replaced the original glazing. However, the plastic was prone to scratching, and it quickly clouded. Between 1972 and 1982, new glass panels were reinstalled with padded aluminum tracks to prevent further cracking.[13]

Wayfarers Chapel was dedicated on May 13, 1951, as a national memorial to Emanuel Swedenborg. Hundreds of visitors attended the dedication ceremonies, and Reverend Leonard Tafel, president of the national Swedenborgian denomination, officiated. On June 3, 1951, the chapel officially opened for public worship.[14] By 1953, the chapel was regularly host to the South Bay Ministers Association, and Sunday school classes began in 1954. The chapel was promoted as a tourist destination, as evidenced by the photographic postcards

[9] While the elder Wright's design for Jester was never built, Jester later commissioned Lloyd Wright to design a house for him, which was constructed in 1949 at 32 Narcissa Drive, Rancho Palos Verdes. Gebhard and Von Breton, *Lloyd Wright, Architect*, 91.

[10] Martin, *The Beauty of Holiness*, 15.

[11] Tafel, "Wayfarers Chapel," Section 7.

[12] "Wayfarers' Chapel Fonds, 1937-1979," drawings, Canadian Centre for Architecture, accessed October 2019, https://www.cca.qc.ca/en/archives/409325/wayfarers-chapel-fondsfa-ls-409408.

[13] Martin, *The Beauty of Holiness*, 27.

[14] "Chronology of Wayfarers Chapel," October 1, 1984.

available for purchase as souvenirs immediately following its initial phase of construction.[15] By 1962, the building received approximately 250,000 visitors annually, and a core group of community members worshipped at the sanctuary on a weekly basis.[16]

Completion of the Original Complex Design

Lack of funding mandated that construction of the chapel complex be completed in stages. Thus, the project was planned so that it could grow through the years without disruption of Wright's intended vision. As indicated in his ca. 1946 site plan, the bell tower, colonnade, and visitor center, in addition to the formal garden (east of the chapel), reflection pool, terraced hillside amphitheater, Palos Verdes stone walkways, and landscaped parking lots, were all part of the original design. The bell tower, sidewalks, reflection pool, and berm walls comprising the raised planters around the building were not finished until 1954; the colonnade, amphitheater, visitor center, and maintenance complex, were not constructed until 1957-1958; most landscaping was not completed until 1965.[17]

Later Development at the Chapel Site

Two additions were made to the chapel complex and designed by Lloyd Wright in the 1970s. The office annex, which connected to the east end of the original visitor center, and the loggia at the east façade of the chapel were finished in 1978 and 1979, respectively; although they were part of the original design, they were built outside the period of significance and do not contribute to the chapel complex.[18] Following Wright's death in 1978, his son Eric Lloyd Wright assumed the role of consulting architect for the complex. In 2004, Eric created a new landscape plan for the chapel grounds. The landscape plan developed out of the concepts Lloyd Wright originally conceived for the site, but incorporated more drought-tolerant plants (i.e. rosemary and lavender) and different varieties of the same plants (i.e. different lilies and roses than what Lloyd Wright originally specified). The plans called for preserving some existing landscaping (such as the sloped lawn and amphitheater) as well as all existing trees. The 2004 plan was never fully realized (i.e. the hillside entrance plantings appear intact based on Lloyd Wright's original plans); most changes appear to have been concentrated in the formal garden. It was around this time that brick paving was installed in the formal garden, and a meditation garden was created just west of the amphitheater.[19]

In 1978, a crack in the earth was discovered by the visitor center, east of the chapel. The crack had been formed by a landslide that began developing one-half mile east of the site in 1956. The Abalone Cove Landslide Abatement District was formed in 1980 to install dewatering wells, which would relieve stress in the land movement and halt the landslide. By 1982, the landslide had (temporarily) come to a stop. However, by this time, the visitor center had passed the point of stabilization and could no longer be repaired; it was demolished in 1995. The office annex, which connected to the visitor center at the east end, was adapted as a freestanding building.[20] Movement at the southeast end of the chapel complex continues. The office annex now slopes considerably, and the colonnade was slightly modified to accommodate sloping at its east end. The chapel itself

[15] Postcards dating to the 1950s and '60s were located in the Wayfarers Chapel onsite archives, accessed August 2015.
[16] Peter J. Knox, "Growing up at the Wayfarers Chapel…A Chronology of the First Decade, 1952 to 1963" March 22, 2001, 1-4, Wayfarers Chapel, onsite archives, accessed August 2015.
[17] Based on historic photographs of the site, the majority of landscaping had been planted by 1965.
[18] After Lloyd Wright died in 1978, Eric Lloyd Wright oversaw the completion of the loggia, which his father designed.
[19] Martin, *The Beauty of Holiness*, 72-73.
[20] Ibid., 63-65.

remains unaffected by the land movement, though its walkways along the south side of the building have begun breaking away from the foundation.[21]

Construction of a new visitor center began in 2000 at the northeast corner of the chapel site. Dean Andrews served as the architect, and Eric Lloyd Wright was design consultant. The design team employed the same materials–stone and concrete walls, a blue tile roof, and expansive use of glass–that the elder Wright had used for the original visitor center. The 2,064-square-foot building was dedicated on May 20, 2001. While the visitor center is compatible with the chapel's overall design concept, it was not part of Lloyd Wright's original plan for the property and does not contribute to the significance of the site.

Mid-Twentieth Century Religious Architecture

Postwar Religious Resurgence and the Modern Church Movement

While the postwar construction boom is typically remembered for its economic prosperity and technological advances, recent scholarship has begun to assess the surge in postwar building as it relates to the production of religious spaces.[22] By December 1954, *Architectural Record* began publishing reports that called attention to "the obvious need for construction of large numbers of churches and related buildings."[23] Less than a year later, the same economic consultants employed by *Architectural Record* would go on to make more specific forecasts, predicting that between the mid-1950s and 1960s, "some 70,000 churches and synagogues will be constructed or substantially altered at a total cost of nearly six billion dollars," which was considered to be a conservative estimate.[24] The development of new neighborhoods and expansion of existing communities in the postwar era generated vigorous discussion about how religious architecture should look and function as part of a changing society.[25] Religious resurgence during the postwar period engendered a shift in the form of religious space itself, a process that historians Jay M. Price and Gretchen Buggeln have described as the modern church movement.[26]

The postwar need for buildings to house the increasing numbers of congregations was eagerly met by architects of all stripes and aesthetic persuasions. Many practitioners worked to produce structures in line with their own aesthetic convictions, while at the same time seeking to reflect or influence public sensibilities.[27] Beyond its assumed practicality and cost effectiveness, congregational leaders were likewise debating the merits of modern architecture as a means of expressing their own socio-theological outlook.[28] As described in 1955 by Dr. Harry Atkinson, director of the National Council of Churches' Bureau of Church Building, "We are searching for an

[21] It is unknown whether continued land movement will eventually impact the chapel.

[22] Jay M. Price, *Temples for a Modern God: Religious Architecture in Postwar America* (New York, NY: Oxford University Press, 2015), 50-51.

[23] George Cline Smith, "More Church Building is Required to Keep Pace with Membership Growth," *Architectural Record* 116, no. 6 (December 1954): 10-11.

[24] George Cline Smith, "Seventy Thousand Churches in Ten Years," *Architectural Record* 117, no. 6 (June 1955): 181.

[25] Popular magazines began by simply documenting this shift. "The New Churches," *Time* 66 (September 19, 1955): 81. As changes progressed, they became become more prescriptive in tone while highlighting key themes. "The New Churches," *Time* 76 (December 26, 1960): 28.

[26] Price, *Temples for a Modern God*; Gretchen Buggeln, *The Suburban Church: Modernism and Community in Postwar America* (Minneapolis, MN: University of Minnesota Press, 2015).

[27] Prominent leaders of the modernist movement, such as Pietro Belluschi, were frequently interviewed, quoted, and contributed to articles promoting modernist church design to popular middle-class magazines. Pietro Belluschi, "The Churches Go Modern," *The Saturday Evening Post*, October 4, 1958.

[28] Price, *Temples for a Modern God*, 22.

ecclesiastical architecture which will avail itself of modern material, means of construction and forms which honestly express their use, and at the same time carries with it the accents of the divine."[29]

By the 1950s, the modern church movement was gaining popularity across the country. A 1954 *New York Times* article reported that twenty-five percent of new churches were designed in a modern aesthetic.[30] By 1955, the number of churches reflecting a modern design had surpassed sixty-five percent.[31] During a 1955 conference sponsored by the Bureau of Church Building and the Church Architecture Guild of America, the overall consensus was that the "Gothic and Colonial era of church architecture in this country was rapidly drawing to a close," and "the desire for simplicity and utility in church construction was 'shattering an American tradition.'"[32]

Prominent evidence of this shift in attitude towards modernism in religious circles became apparent in the early postwar period with projects like Eliel and Eero Saarinen's 1950 Christ Church Lutheran in Minneapolis, Minnesota (NHL, 2009). In 1956, the Saarinens' church design was cited "first choice" by the National Council of Churches' (NCC) Commission on Architecture, a wide-reaching organization that, according to Gretchen Buggeln, helped to promote the adoption of modern architecture by religious institutions in the postwar period. As described by AIA director of the Department of Education and Research and commission member of the NCC's Commission on Architecture, Walter A. Taylor, "'preconceived notions of what a church should look like and traditional concepts' were being abandoned 'in favor of modern design tailored to the functional needs of each church.'"[33]

Wayfarers Chapel and the Modern Church Movement

Wayfarers Chapel constitutes an early and iconic example of postwar ecclesiastical architecture and by extension is associated with the nationwide modern church movement. Nationally recognized architectural historian Gwendolyn Wright enumerates three notable examples of religious architecture that she believed marked the initial shift in ecclesiastical design towards modernism in the years following World War II:

> Eliel Saarinen's spare Lutheran Christ Church in Minneapolis; Pietro Belluschi's numinous wood-frame First Presbyterian Church in the lumber town of Cottage Grove, Oregon; and Lloyd Wright's Wayfarers Chapel in Palos Verdes, California, with panes of glass set in delicate redwood arches inviting communion with the sea and woodlands.[34]

While local newspapers, especially the *Los Angeles Times*, anticipated and reported on Wayfarers Chapel throughout its construction, national attention within the architectural profession came first via *Architectural Forum* and was followed by additional exposure in an onslaught of newspapers and magazines.[35] Though a few of Lloyd Wright's buildings had been published in national architectural journals in the 1930s, he largely remained a little known figure on the architectural scene. As noted architectural historians David Gebhard and

[29] George Dugan, "Churches Moving to Modern Design," *New York Times*, February 24, 1955.
[30] George Dugan, "Modern Churches Gaining in Favor," *New York Times*, January 6, 1954.
[31] Dugan, "Churches Moving to Modern Design."
[32] Ibid.
[33] "18 Churches Win in Architecture," *New York Times*, April 11, 1956.
[34] Gwendolyn Wright, *USA Modern Architectures in History* (London: Reaktion Books, 2004), 191.
[35] "Wayfarer's Chapel, Palos Verdes, California," *Architectural Forum* 95, no. 2 (August, 1951): 153-155; Jack Beardwood, "Modern Chapel for Wayfarers," *Collier's* 129 (June 1952): 18-19.

Harriette Von Breton acknowledge, "All this changed dramatically with the completion of his design for the Swedenborg Memorial Chapel (Wayfarer's Chapel)…. Overnight he became well-known."[36]

Between 1951 and 1962, the chapel received recognition across the United States in newspapers such as the *Los Angeles Times*, *Los Angeles Examiner*, *Detroit News Pictorial*, and *Chicago Sunday Tribune*, in addition to Canadian newspapers such as Toronto's *The Star Weekly*. A 1951 *Los Angeles Times* article described the chapel as "the latest architectural challenge to the ecclesiastic past" due to its expansive, daring use of glass and seamless blending of indoors and out.[37] Popular national publications such as the *Architect and Engineer*, *Holiday*, and *Collier's* magazines helped to further promote the chapel as a symbol of the modern church movement. The chapel was featured on the first page of a 1952 *Architect and Engineer* article entitled "Churches Can Be Different," and was characterized by architecture critic Arthur W. Priaulx as "Probably the most startling of the many new church buildings designed and built along the coast in the past two years."[38] Priaulx concluded the article with the following:

> A study of hundreds of western churches built within the past two years convinces us that the genius and imagination of the architect and designer are the only limiting factors. Lloyd Wright's breathtaking Wayfarers Chapel; Warren Weber's extreme but functional Cedar Hills Church; and Wright and Craig's startling modern Montclair Methodist Church give us an idea of what great variations are possible in church design without defending tradition, heritage or religious mood.[39]

A significant boost in Wayfarers Chapel's publicity came with the building's inclusion as part of the Museum of Modern Art's (MoMA) 1953 exhibition *Built in USA: Post War Architecture*.[40] The exhibition was the second of MoMA's *Built in USA* exhibitions, the first of which included buildings constructed between 1932 and 1944. This second exhibition and its accompanying publication were intended to showcase the varying directions that modern architecture was taking in the postwar years. Buildings featured in the exhibition were designed both by already nationally acclaimed architects such as Mies van der Rohe, Eliel Saarinen, and Frank Lloyd Wright, as well as architects that made a name for themselves in the postwar period including John Yeon, Paul Rudolph, and Lloyd Wright. The forty-three works featured were initially selected by an advisory committee composed of architecture critics and university architecture professors from across the country. The ultimate selections were made by leading modern architectural historian Henry-Russell Hitchcock. Final selections were, according to Hitchcock, based on "quality and significance of the moment."[41] Among the buildings featured alongside Wayfarers Chapel were John Yeon's 1948 Visitors' Information Center (National Register listed, 2010), Portland, Oregon; Saarinen, Saarinen and Associates' 1949 General Motors Technical Center (NHL, 2014), Warren, Michigan; Frank Lloyd Wright's 1949 S.C. Johnson Company Administration Building and Research Tower (NHL, 1976), Racine, Wisconsin; and Mies van der Rohe's 1951 Farnsworth House (NHL, 2006), Kendall County, Illinois.

In a preface to the exhibition's catalog, Arthur Drexler, the highly influential curator and director of MoMA's Department of Architecture and Design for thirty-five years, described the chapel as a "successful departure

[36] Gebhard and Von Breton, *Lloyd Wright, Architect*, 59.
[37] "Glass Chapel Challenges Church Designs of Past," *Los Angeles Times*, April 29, 1951.
[38] Arthur W. Priaulx, "Churches Can Be Different," *Architect and Engineer* 189, no. 1 (April 1952): 16.
[39] Priaulx, Churches Can Be Different," 24.
[40] The Museum of Modern Art, *Built in USA: Post War Architecture*, ed. Henry-Russell Hitchcock and Arthur Drexler (New York, NY: Simon & Schuster, 1952), 124-125.
[41] The Museum of Modern Art, *Built in USA*, 9.

from conventional form."[42] He goes on to define the chapel's unique qualities compared to Alvar Aalto's dormitory design for the Massachusetts Institute of Technology (also included in the 1953 exhibition):

> Where Aalto's expressionism is massive and sculptural, Lloyd Wright's is linear and decorative, enclosing a volume with sharp outlines and angular planes of light. It may also be said that the emotional content of this building is suited to its purpose. The Wayfarers' Chapel is one of the very few modern buildings for religious celebrations that can be distinguished from a civic center or a gymnasium.[43]

The chapel's essential form (rectangular massing) is rather characteristic of early 1950s church buildings. However, its glass enclosure and repeating thirty- and sixty-degree angles through which its form is created are distinctive in their overall visual effect and purpose. Rather than providing enclosure, like a gymnasium or civic center, the chapel's form invites the natural environment in through its "angular planes of light," creating an emotional and physical connection between the visitor and the sacredness embodied in the natural surroundings. Three years later, Wayfarers Chapel was included on the NCC's 1956 list of eighteen Protestant churches cited for architectural excellence. The list comprised three college chapels and fifteen churches selected by a commission consisting of NCC delegates and nationwide representatives from the AIA. The list read as a "who's who" in mid-century American religious design, including the works of architects such as Frank Lloyd Wright, Eliel Saarinen, and Pietro Belluschi. The publication of the NCC's list helped to strengthen the modern church movement's momentum and highlighted Wayfarers Chapel's position amongst the finest examples of modern religious architecture in the country.

In addition to the clients who clearly supported Lloyd Wright's design through their funding of its construction, the chapel, upon completion, was well received both by the architectural profession and the average layperson. The level of exposure, and the impression it left on visitors was sufficient enough to merit attention from a variety of prominent figures: acclaimed French-Cuban American author Anaïs Nin perceived it as "a perfect symbol for the spirit's transcendent acceptance of infinite space," and eminent organic architect Bruce Goff stated, "people feel like better people in it."[44] In a 1966 *Arts and Architecture* article on Lloyd Wright, highly influential architecture critic and modern architecture historian Esther McCoy regarded it as "one of the greatest churches of the century. Here the promise of Wright is wholly fulfilled."[45] The chapel is also included in architectural historian Sarah Allaback's 2003 list of eighteen modern religious buildings potentially eligible for NHL designation. Others listed include Pietro Belluschi's First Presbyterian Church in Cottage Grove, Oregon (National Register listed, built 1951), Anshen and Allen's Chapel of the Holy Cross in Sedona, Arizona (National Register listed, built 1956), Richard Neutra's Community Church in Garden Grove, California (built 1959-61), and Marcel Breuer and Herbert Beckhard's St. Francis De Sales Church, Muskegan, Michigan (built 1964-66).[46]

Wayfarers' high level of coverage through esteemed architectural exhibitions and popular periodicals contributed to the site's eventual reputation as a national and international tourist attraction and led to several other ecclesiastical commissions for Wright. Wright was commissioned to design nine churches following Wayfarers Chapel in the United States and Canada. Of the nine, only two were actually realized: the Good

[42] Arthur Drexler, "Post-War Architecture," in *Built in USA*, 32.

[43] Drexler, "Post-War Architecture," 33.

[44] Thomas Hines, "The Blessing and the Curse: The Achievement of Lloyd Wright," in *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.* (New York, NY: Harry N. Abrams, 1998), 33.

[45] Esther McCoy, "Lloyd Wright," *Arts and Architecture* 83 (October 1966): 23.

[46] Sarah Allaback, "Essays on Modern Architecture for the National Historic Landmark Program" (Washington, DC: National Park Service, National Historic Landmark Program, 2003).

Shepherd Community Church (Des Plaines, IL, 1957) and the First Christian Church (Thousand Oaks, CA, 1965-72).[47] While both are still standing, neither the Good Shepherd Community Church nor the First Christian Church have achieved the same recognition as Wayfarers.

Origins and Development of Organic Architecture

Defining Organic Architecture

While best defined as a philosophy rather than a style, organic architecture constitutes a sort of naturalistic Tao in that it does not adhere to a strict set of dogmas or orthodoxies. The various writings and lectures of Frank Lloyd Wright, who is indelibly linked to the design aesthetic, are themselves rather oblique when it comes to defining what organic architecture is and is not, and it is generally assumed that his built work would stand as the strongest means of support for his arguments.[48] Rather, organic architecture implies a flexible set of values that, when architecturally expressed, should work to successfully respond to nature. Moreover, resultant designs should seek to grow from, and integrate with, nature and place itself.

While the work of contemporary designers such as Bernard Maybeck (predominantly pre-WWII) and Thomas D. Church (predominantly post-WWII) conveyed similar concerns with place-based appropriateness to both buildings and landscapes respectively, Frank Lloyd Wright's own formulation of organic architecture served as the ultimate attempt to define a school of thought with respect to reconciling culture-nature relationships in design.[49] Organic architecture in the tradition of Wright (often referred to as Wrightian organic architecture) owes much to romanticism in that it not only centers the individual, but also prizes their capacity to respond to–and be inspired by–the environment. Within an architectural context, the designer, builder, or practitioner's own intuition is a principal source of value and meaning in the work produced. Because of this, organic architecture is often difficult to reduce to any sort of formal orthodoxy. The resulting openness to interpretation, whether intentional on Wright's behalf or not, ultimately lays the groundwork for a flexibility that has helped to make organic architecture a critical, if subaltern, component of modern architecture in the United States. In the words of architectural historian Alan Hess, "Organic architecture is a style wide ranging enough to defy easy definition, yet vivid enough for people to know it when they see it."[50]

Post-World War II Organic Architecture/Organic Modernism

Many building typologies–from small-scale residential to larger commercial and institutional projects–began to incorporate aspects of organic architecture after World War II. At the same time, works considered to be organic architecture in their design and conception continued to evolve beyond the conformist tendencies of the postwar period to embody what some have referred to as organic modernism. Organic modernism is generally characterized by its use of natural materials, often left raw or exposed, in combination with modern materials (plate glass, concrete, and steel) and technologies (prefabricated elements); its careful siting in relation to its natural surroundings; its connection to place and region through materials and other design elements; and sometimes, its application of highly dramatic, biomorphic forms. At the professional level, this stylistic evolution of organic architecture resulted from prominent practitioners, led by alumni of Frank Lloyd Wright's Taliesin fellowship program, such as John Lautner, Fay Jones, and Aaron Green, as well as others like Bruce

[47] Gebhard and Von Breton, *Lloyd Wright, Architect*, 61.

[48] Adapted from "*Wright – Organic Architecture*," Frank Lloyd Wright Trust, last modified 2015, http://www.flwright.org/ckfinder/userfiles/files/Wright-Organic-Architecture.pdf.

[49] Dell Upton, *Architecture in the United States* (Oxford: Oxford University Press, 1998), 128.

[50] Alan Hess, *Organic Architecture: The Other Modernism* (Salt Lake City, UT: Gibbs Smith, 2006), 6.

Goff, Fred Mackie, and Karl Kamrath, coming into their own and honing their work beyond the formal example of Wright.

According to Alan Hess, two types of organic design emerged during the postwar period: one that followed the principles related to form and underlying geometry established by Frank Lloyd Wright, and one that began with organic principles and pushed them further. Practitioners of the former include Fay Jones, Sim Bruce Richards, Aaron Green, Lloyd Wright, Fred Mackie, and Karl Kamrath. Those in the latter category include Bruce Goff, John Lautner, and Charles Haertling. The exuberant and expressive tendencies of the latter group of organic modernists was tied to a growing interest in the space age, which is evident in works such as Charles Haertling's St. Stephen's Lutheran Church in Northglenn, Colorado (National Register listed, built 1964, included in the NCC's 1956 list) as well as the residential designs of Lautner. Goff himself went on to become the Director of the School of Architecture at the University of Oklahoma which, under his brief tenure, was the only other school beyond the Taliesin fellowship to overtly teach and promote a stated philosophy of organic design.

By the 1960s and 1970s, nascent environmentalism was also beginning to influence architectural practice, and much of what is now considered organic architecture tends to be looked at in relation to this movement and the issues it raised. Though the work of latter-day organic architecture is frequently lumped together with the ecologically inspired forms produced by communal-countercultural groups, structures produced by the former are generally more sophisticated in construction and conception.[51] While the biomorphic structures of Goff and his generation embody a high level of intention and expertise, they are arguably as unconventional as any anti-establishment effort with respect to mass-production and concern for the health of our planet.[52] The individualistic emphasis of organic architecture projects as site- (and arguably time-) specific expressions of a designer's relationship to any given place, often work to guard against their being capitalized on as easily replicable commodities. While organic architecture today continues to be practiced by a cadre of committed architects, their work now is almost exclusively limited to wealthy clients who can afford to build custom houses in often far-flung, remote settings.[53]

Wayfarers Chapel and Mid-Century Organic Ecclesiastical Design

Though the diversity in mid-century ecclesiastical design was perhaps, as noted by Jay Price, "the era's most distinctive feature," organic modernism was particularly well-suited to meeting the aspirations of religious congregations in the postwar period. While relatively few postwar ecclesiastical buildings have been described as organic architecture outright, a result of the design aesthetic's flexibility and the various forms it may take, the key principles of organic design undoubtedly impacted the development of mid-century ecclesiastical architecture during the modern church movement.

As described by architectural historian Catherine R. Osborne, "The idea that a church building should be locally adapted led American architects and theorists…to focus on generating an 'American' architecture."[54] Thus, many in the ecclesiastical world embraced the idea of locality/sense of place, a characteristic element of organic design philosophy. The adaption of a religious building to its region was often accomplished through the use of natural or local materials such as wood, brick, and stone (in the postwar era, these materials were typically used

[51] Hess, *Organic Architecture,* 81.
[52] David Pearson, *New Organic Architecture: The Breaking Wave* (London: University of California Press, 2001), 7.
[53] Hess, *Organic Architecture*, 186-188.
[54] Catherine R. Osborne, *American Catholics and the Church of Tomorrow: Building Churches for the Future, 1925-1975* (Chicago: University of Chicago Press, 2018), 47-48.

in combination with modern materials like concrete and steel). According to noted artist Albert Christ-Janer and nationally recognized architectural writer Mary Mix Foley, modern ecclesiastical architects' application of traditional (natural) materials was often intended as "a means for uniting architecture with surrounding nature," or as a method of "regional expression."[55] For example, Pietro Belluschi, a pioneer of the Northwest Regional Style (or Pacific Northwest Modernism), which incorporated elements of organic architecture, used wood as his primary material in his design for First Presbyterian Church in Cottage Grove, Oregon.

Organic architect Bruce Goff's Hopewell Baptist Church near Edmond, Oklahoma (National Register listed, built 1950) offers another example of how materials, as well as form, were used to create a regional ecclesiastical design, albeit in a much more expressive manner. The building's exposed steel structural members, intended to represent the oil riggs that fill the Oklahoman landscape, envelop a multi-sided, cone-like volume, which emulates the shape of a tepee, recalling the state's Native American cultural heritage. The steel structure and aluminum siding are contrasted with native sandstone that clads the base of the building. According to architect and architectural historian Arn Henderson, "The Hopewell Baptist Church reflects Oklahoma's cultural heritage and provides an important example of twentieth-century regional architecture."[56] Frank Lloyd Wright, whose work is indelibly linked to organic architecture and who designed some twenty-six religious buildings throughout his career (not all of which were realized), was widely known for his use of natural materials as a means of connecting a building with its surrounding environment.[57]

Completed in 1951, Wayfarers Chapel is a quintessential example of postwar organic ecclesiastical design. Perched atop a raised berm planted with a grove of redwoods, Wayfarers Chapel's terraced amphitheater, Palos Verdes stone benches, and curated views of the Pacific Ocean through carefully placed trees epitomize the integration of building and landscape that religious architects and architectural critics of the time espoused. The chapel itself, an exposed redwood glulam structure made predominantly of glass, visibly enhances its connection with its natural surroundings. Moreover, Wright's extensive use of glass acts as a form of regional expression: there are few places outside of the mild climate of Southern California where an uninsulated glass building would be feasible. The thin glass enclosure affords minimal protection against the exterior elements, while seamlessly blending inside and out.

Not unlike other architects of postwar organic ecclesiastical buildings, Lloyd Wright incorporated natural materials as a means for uniting the chapel with its site and as an expression of its locale. He combined these locally sourced building components with modern technologies to enhance and achieve his overall design intent. His employment of redwood laminate trusses as the overarching structural form was similar to Pietro Belluschi's scheme for the Zion Lutheran Church in Portland, Oregon (National Register listed, built 1950). However, unlike Belluschi, Lloyd Wright did not encase them in a primarily opaque enclosure. Rather, Wayfarers' glass-enclosed design is visually lighter as well as decidedly modern in its direct, exterior expression of its structural form.

As described by Wright, "the entire frame [was] done in thirty/sixty" degree angles, which he viewed as "naturalistic" (compared to right angles, which do not occur in nature).[58] The glass panes on the north and south sides are divided into panels by gold painted steel frames to form "Y" shaped graphic motifs, intended to

[55] Albert Christ-Janer and Mary Mix Foley, *Modern Church Architecture: A Guide to the Form and Spirit of 20th Century Religious Buildings* (New York: McGraw-Hill Book Company, 1962), 30.

[56] Arn Henderson, "Hopewell Baptist Church," National Register of Historic Places Nomination Form (Washington, DC: United States Department of the Interior, National Park Service, 2002), Section 8.

[57] Anne E. Biebel, "First Unitarian Society Meeting House," National Historic Landmark Nomination Form (Washington, DC: United States Department of the Interior, National Park Service, 2004), Section 8.

[58] "A Visit with the Chapel Architect," Lloyd Wright interview, 1974.

emulate the branches of a tree. The stem of these "Y"s frame a series of operable casement windows. This detail serves to further connect the chapel to its natural surroundings by taking advantage of the perpetual sea breeze of the Palos Verdes Peninsula.

Thoughtful siting and a marked attention to the role of designed landscape also stand as critical tenets of organic architecture that Lloyd Wright utilized at Wayfarers. While Wayfarers began as a single chapel on an otherwise barren site, it was always intended to grow incrementally into a socially (and pedagogically) oriented collection of indoor and outdoor spaces. The central axis of the chapel responds to the site's natural topography, skirting the crest of the bluff upon which it sits. The subsequent bell tower and colonnade branch off to the east behind its main altar. The grassy, terraced hillside comprising the amphitheater (east of the colonnade) was created by Wright as an extension of the building complex, further integrating interior and exterior space.[59] Once built, the vertical massing of the bell tower, clad in local Palos Verdes stone, was meant to be visible while the sanctuary would blend into the grove of trees intended to grow up around it.[60] The trees themselves were part of Wright's detailed landscape and planting scheme (that include various extant evergreen species, ivy, ferns, and other ground cover specified by Wright), which are intended to reinforce the look and feel of a "tree chapel" in the forest.

Lloyd Wright, Architect and Landscape Architect

Lloyd Wright was born on March 21, 1890, in Oak Park, Illinois, to Catherine Lee Tobin and internationally renowned architect Frank Lloyd Wright. As a teenager, Lloyd was exposed to the creativity and intensity of his father's Oak Park studio, where he learned from some of his father's most talented associates, including Marion Mahony Griffin and William Drummond. From 1907 to 1909, Wright attended the University of Wisconsin, Madison, where he majored in engineering and agronomy. Lloyd's time at the university was cut short when he received an invitation from his father to join him in Italy, where he helped develop the drawings that came to comprise the highly regarded Wasmuth portfolio, published in Europe in 1910.[61]

Upon returning to the United States, Lloyd Wright was hired by the prominent landscape architecture firm of Olmsted and Olmsted.[62] In 1911, he moved to California with the Olmsted firm to assist in designing the landscape for the Panama-California Exposition in San Diego. In 1912, Wright took up practice with noted San Diego architect Irving Gill. Gill gave Wright oversight of the landscape designs of his architectural commissions. Together, Wright and Gill designed a plan for the City of Torrance in south Los Angeles County. Wright's time with Gill provided him with an appreciation for the sheer concrete wall, which is illustrated in the "planar surfaces" of his Sowden House (Los Angeles, 1926), the Samuel-Navarro House (Hollywood, 1926-28), and his own house (West Hollywood, 1927; listed in the National Register).[63] When commissions at Gill's office slowed in the mid-1910s, Wright partnered with Paul Thiene, a colleague from the Olmsted firm who he had worked with on the Panama-California Exhibition. Along with creating landscape designs for several residences in Los Angeles and Santa Barbara, Wright and Thiene developed the landscape design for the La Brea Tar Pits in Los Angeles, including the original prehistoric animal sculptures at the site.[64]

In 1916, Wright established an independent architecture and landscape architecture practice in downtown Los Angeles; however, most of his commissions were for landscape designs in collaboration with Los Angeles

[59] Tafel, "Wayfarers Chapel," Section 7.
[60] Martin, *The Beauty of Holiness*, 25-26.
[61] Ibid., 19.
[62] Hines, "The Blessing and the Curse," 14.
[63] McCoy, "Lloyd Wright," 23.
[64] Hines, "The Blessing and the Curse," 15.

architect William J. Dodd. After a few months, Wright became head of the newly formed Design and Drafting Department of Paramount Studios, where he created a number of classical and medieval film sets. During World War I, Wright, along with his new wife, actress Kyra Markham, moved to the East Coast. During this time, Wright was employed as a draftsman for the Standard Aircraft and Curtis Aircraft companies; he also created sets for the well-established theater group the Provincetown Players on Cape Cod.[65]

Wright moved back to Los Angeles in 1919 to help his father with the landscape design of the Aline Barnsdall house (Hollyhock House, NHL, 2007; UNESCO World Heritage Site, 2019) on Olive Hill. Following a brief period of continued work with the elder Wright on projects in California and Arizona, Lloyd Wright again established his own practice in Southern California in 1927. Southern California arose as a vibrant, prosperous, and populous region following World War I. It was a period during which new architectural concepts and myriad new building materials were being introduced, and West Coast architects were experimenting with integrated landscape features such as gardens and patios as well as new spatial relationships and forms.[66] In an attempt to create an identity unique to California and distinct from the East Coast, architects began designing in the architectural mode that became known as the Spanish Colonial Revival. By the 1930s, clay tile roofs, stuccoed walls, and Churrigueresque decorative details characterized communities across the state.[67] While Spanish Colonial Revival architecture proliferated in the 1920s, Lloyd, like his father, turned to what he considered to be a more "indigenous" architectural idiom, adopting an aesthetic inspired by Pueblo and pre-Columbian architecture.[68] Facets of these design typologies are most evident in the geometric forms and ornamental motifs common throughout Lloyd Wright's work. While both Wrights adopted a similar design aesthetic, Lloyd Wright innovated new methods for applying ornament. For example, he created a method of coring his decorative textured blocks, which could then be reinforced and stacked.[69] This allowed him to create dramatic sculptural and geometric forms, which were often concentrated around the houses' entrances and became a trademark of his mid-1920s designs.

Though both Wrights experimented with use of concrete, the younger Wright was less of a purist with regard to the manner in which he used it to realize his forms. According to David Gebhard and Harriette Von Breton, Lloyd Wright may have been the first to use the slip-form method of concrete construction in his design for the Oasis Hotel in Palm Springs, California (1923).[70] In the Samuel-Navarro house (Los Angeles, 1928), he invented a concrete light weight pre-cast ring and plaster building method, where steel rods and cement were placed within the hollow core of concrete members for strengthening and stability. Additionally, it was ostensibly his incorporation of steel in the block construction of the Henry Bollman house (Hollywood, 1922) that inspired his father to create the knit block system, used a year later in the elder Wright's design for the Storer house (Los Angeles, 1923).[71]

Lloyd Wright's pioneering construction techniques, along with his background in set design, allowed him to create several highly expressive, and sometimes even theatrical, works throughout his career. Angled wall surfaces, complex, abstract ornamentation, and textured patterns created through the application of various building materials are found in his designs for the Taggart house, the Bollman house, and his own West Hollywood house, amongst others. These elements, as described by Esther McCoy, "gave his buildings a [close]

[65] Ibid., 15-16.
[66] Gebhard and Von Breton, *Lloyd Wright, Architect*, 6.
[67] Ibid., 30.
[68] Ibid., 31.
[69] McCoy, "Lloyd Wright," 23.
[70] Gebhard and Von Breton, *Lloyd Wright, Architect*, 33.
[71] Ibid., 35.

relationship to German Expressionism."[72] The Sowden house is recognized as one of Wright's best designs and, according to Gebhard and Von Breton, was the epitome of his use of expressionism.[73] The cavernous entry into the Sowden house was constructed with "concrete block molded into the soft forms of cumulus clouds to shape an opulent autochthonous form bursting forth from between two rational cubes—a powerful statement of natural man in a mechanistic age."[74] Wright imbued a sense of drama and flair in his designs, for which his work has, on occasion, been compared to the highly expressive designs of fellow Southern California architect and organic modernist John Lautner.[75]

Wright continued to develop his expressionist aesthetic in the post-World War II period, often through the use of modern materials and new building technologies. The Bowler house, also known as "The Bird of Paradise" house (Palos Verdes, 1963), represented one of Wright's most exuberant, "ultramodern" organic designs through its combination of machine-made materials (blue corrugated fiberglass roof trim and concrete frame) and rough Santa Maria stone masonry, as well as its modular triangular plan and use of oblique angles, which unite space, plan, and ornament in one unified and multi-faceted theme.[76]

Though his "'gift for monumental majesty,'" as described by Pauline (Schindler) Gibling in a 1932 *Creative Arts* article, was in part the reason for Gibling recognizing Wright amongst Los Angeles' avant-garde designers of the period, it was his keen understanding of the relationship between the built and natural environments that distinguished his work from that of his contemporaries.[77] Gebhard and Von Breton note:

> [F]ar more than any other single architect [Lloyd Wright] has sensed the tremendous possibility open to architects in Southern California (and elsewhere as well) in using the natural resources of the terrain, vegetation, water and air to create a radically new man-made world which continues and does not destroy the environment itself.[78]

Wright's treatment of a site's terrain set his designs apart from the work of other organic architects, including his father's. According to Gebhard and Von Breton, in Lloyd's designs, the building, together with its exterior retaining walls, walkways, water features, and vegetation, "form a complete tightly knit whole, and that part of the scheme made up of the four walls and roof was not enough to stand on its own but must be related to the environment."[79] They go on to state that Lloyd "not only understood what could be done with vegetation and its relation to a building in California, he was also much more receptive [than his father] to the opening up of interior space to the out-of-doors," a commonality he shared with other renowned Southern California architects such as Rudolf Schindler and Richard Neutra. When describing the younger Wright's own West Hollywood house, Esther McCoy states, "the vertical space is beautifully arrived at by opening the living room wall and extending out into an enclosed high-walled garden, which raises the ceiling height of the living room to infinity."[80] However, in contrast to Schindler and Neutra, whose works are best described as International Style

[72] Esther McCoy, "Wright," in *Contemporary Architects*, ed. Muriel Emanuel (London: The Macmillan Press Ltd., 1980), 907-908.

[73] Gebhard and Von Breton, *Lloyd Wright, Architect*, 41-42.

[74] Hess, *Organic Architecture*, 55.

[75] Gebhard and Von Breton, *Lloyd Wright, Architect*, 64-65.

[76] Hess, *Organic Architecture*, 79.

[77] Pauline (Schindler) Gibling, "Modern California Architects," *Creative Art* 10 (February 1932): 111-115, in *Lloyd Wright, Architect: 20th Century Architecture in an Organic Exhibition* (Santa Barbara, CA: Standard Printing of Santa Barbara, 1971), 49-50.

[78] Gebhard and Von Breton, *Lloyd Wright, Architect*, 67.

[79] Ibid., 15.

[80] McCoy, "Lloyd Wright," 23.

or Early Modern (styles that do not inherently reflect their natural environment), Lloyd Wright's organic building designs served as an expression of and direct connection to their outdoor spaces.

While touted for his adept ability to connect a building with its environment, relatively little has been written on Wright's designed landscapes, the exception being Wayfarers Chapel. This may in part be due to the fact that much of his early landscape work was completed in collaboration with architects of much greater fame. For example, though Lloyd Wright is cited as the landscape architect for the sprawling Aline Barnsdall Complex (Hollyhock House), Frank Lloyd Wright is credited with the overall design of the estate, and little is known about the extent of the younger Wright's authority over the landscape design.[81] Additionally, much of Lloyd Wright's most notable and highly published work consisted of residential commissions on relatively small parcels that could not accommodate an extensive landscape plan. Wright's two other religious projects—the Good Shepherd Community Church, Des Plaines, Illinois and the First Christian Church, Thousand Oaks, California—were sited on larger lots that conceivably allowed for a more comprehensive landscape design. However, Wright's vision for the Good Shepherd Community Church was never fully realized; intended to be a multi-building complex, only the church building was constructed due to a lack of funding.[82] And, the original landscaping at First Christian Church was altered in the 1980s with the construction of new parking lots and a much larger church building on the site.[83]

Though Lloyd Wright worked almost exclusively in Southern California for much of his career, with the popularity of Wayfarers Chapel in the postwar period, he did receive a few commissions outside of the state, including the aforementioned Good Shepherd Community Church; the 1950 Alfred Erickson house, Minneapolis, Minnesota; and the 1952 Ray Kropp house, Grayslake, Illinois. Nonetheless, his most significant contributions are located in the Southern California region.

In 1966, the Architects and Engineers Service Building Center in Los Angeles presented an exhibit on Wright's work titled, *Five Decades of Living Architecture: Lloyd Wright, Architect*, which Esther McCoy described as "a step, but a small one, for the gallery space is limited, and too few of his several hundred executed buildings and projects are represented."[84] A more comprehensive exhibit of Wright's work was featured at the University of California, Santa Barbara, in 1971. Titled *Lloyd Wright: 20th Century Architecture in an Organic Exhibition*, the exhibit was recognized for effectively paying homage to one of the region's most influential architects.[85]

Weakened from a long battle with pneumonia, Lloyd Wright died of a heart attack on May 31, 1978.[86]

Comparative Analysis

Of the eighteen properties included in Allaback's list of modern religious buildings potentially eligible for NHL listing, as well as the modern religious buildings that have already been designated as NHLs, only two—Eero Saarinen's 1964 North Christian Church, Columbus, Indiana (NHL, 2000) and the 1894-1900 Swedenborgian

[81] Jeffrey Herr, "Aline Barnsdall Complex," National Historic Landmark Nomination Form (Washington, DC: United States Department of the Interior, National Park Service, 2007).

[82] "Wright in Maine: Maine Township Town Hall/Good Shepherd Community Church," *Revitalize Des Plaines*, October 26, 2010, accessed August 2021, http://revitalizedesplaines.blogspot.com/2010/10/wright-in-maine-maine-township-town.html.

[83] "Historic Aerials," *NETRONLINE*, 1967, 1980, 1989, accessed August 2021, https://www.historicaerials.com/viewer.

[84] McCoy, "Lloyd Wright," 23.

[85] John Pastier, "Lloyd Wright Retrospective in Channel City," *Los Angeles Times*, December 8, 1971.

[86] Paul Goldberger, "Lloyd Wright, Architect, Dies at 88; Was Son of Renowned Designer," *Los Angeles Times*, June 2, 1978.

Church in San Francisco (NHL, 2004)—have been formally recognized for their landscape designs.[87] Even so, North Christian Church's landscape was created by landscape architect Dan Kiley, not Saarinen, and it was noted as an excellent example of modern landscape design, not for enhancing the property's relationship to the surrounding natural environment. While not designed by a trained landscape architect, the San Francisco Swedenborgian Church complex serves as an important comparison to Wayfarers Chapel and is discussed in further detail below.

Swedenborgian Church, San Francisco

Built in 1894-1900, San Francisco's Swedenborgian Church was designed by architect of record A. Page Brown, A.C. Schweinfurth, one of Brown's associates, and Bernard Maybeck, a draftsman in Brown's office. (Maybeck would go on to become a nationally renowned architect and leading proponent of the First Bay Tradition.) Although the building was constructed at the turn of the twentieth century, over forty years before the onset of the modern church movement, the church serves as a precursor to modern religious architecture and illustrates the evolution and development of ecclesiastical design leading up to the postwar period. The building was designed in San Francisco's First Bay Tradition, an architectural mode that employed the ideas of the Arts and Crafts movement and utilized local materials to harmonize with the California landscape. At the time, this method of architectural expression was considered quite modern when compared to its late Victorian style contemporaries. While contemporary architectural modes were characterized by their application of building features and decorative elements that harkened back to past (European) architectural styles, the First Bay Tradition was defined by its natural materials, traditional and earthy forms, and relationship to its surrounding environment. As an expression of its regional influences, the First Bay Tradition also typically incorporated elements of Mediterranean architectural traditions and of the California Missions. This design aesthetic was well-suited to the Swedenborgians, who believed in harmony between the natural and spiritual worlds.

While Wayfarers and Swedenborgian Church share the overarching design intent of connecting a building with its environment, the way in which this design philosophy was achieved is quite different. In the design of Swedenborgian Church, elements of traditional regional styles like Mission Revival (arches, clay tile roofing, and brick and stucco cladding) are combined with natural materials like unpeeled madrone tree trunks used for the interior roof truss and columns. Rather than relying on regional architectural and building traditions, Wayfarers' design employs modern building technologies, in combination with natural materials, to achieve its design intent. Though Swedenborgian Church's First Bay Tradition style may be thought of as a forerunner of postwar modern ecclesiastical architecture, the building's design aesthetic more closely aligns with the postwar regional designs of Pietro Belluschi, as opposed to the organic modernist design of Lloyd Wright's Wayfarers.

With the exception of Saarinen's North Christian Church, Swedenborgian Church represents the only modern NHL-listed religious property significant for its landscape design. The church features two gardens—a main garden and a rear garden. The property's main entrance leads to the main garden, which functions as the primary circulation and meeting space. Similar to Lloyd Wright's landscape plan for Wayfarers' formal garden, which incorporated biblical themed plants such as olive trees, lilies, and cedars of Lebanon (the cedars are not extant), along formally arranged pathways, the Swedenborgian Church's gardens were planned with plants selected to represent international and universal truths, as believed by the Swedenborgians. Species include cedars of Lebanon (*Cedrus libani*), an olive tree (*Olea europaea*) from the Holy Land, a Japanese maple (*Acer*

[87] While the landscape of Wallace K. Harrison's First Presbyterian Church, Stamford, Connecticut (NHL, 2021) is noted as a contributing element, the landscape is described in the NHL form as "subtle and conservative," and is not the focal point of the property's significance. Wesley Haynes, "First Presbyterian Church," National Historic Landmark Nomination Form (Washington, DC: United States Department of the Interior, National Park Service, 2020).

palmatum), California redwood (*Sequoia sempervirens*), New England elm (*Ulmus americana*), and Siberian crabapple (*Malus baccata*). The gardens also feature historic brick paths, lawn, and various flowering plant species, which were all part of the original formal landscape design.[88] However, the similarities between the buildings' landscapes are limited to the gardens. While Swedenborgian Church's landscape is confined to two separate, enclosed garden areas, Wayfarers Chapel is defined by its all-encompassing landscape design. Outside the boundaries of the formal garden, the chapel's landscape extends to include a large open lawn surrounded by Italian stone pines (*Pinus pinea*) and traversed by original concrete and stone walkways; an entrance allée of Italian stone pines bound by an ivy-covered hillside planted with various trees specified by Wright; and an outdoor grassy amphitheater bordered by Hollywood juniper trees (*Juniperus chinensis*). Furthermore, in contrast to Swedenborgian Church, which is prominently viewed from the right-of-way, Wayfarers' chapel building is completely enveloped by redwoods, further emphasizing the site's landscape over its built environment.

Postwar Organic Ecclesiastical Architecture: Comparative Properties

In order to understand its relationship to the nationwide modern church movement, Wayfarers Chapel is best compared to other postwar modern organic religious properties designed in the tradition of Frank Lloyd Wright. While other examples of postwar organic ecclesiastical buildings exist in the United States, including Goff's Hopewell Baptist Church and Haertling's St. Stephen's Lutheran Church, the highly expressive and sculptural nature of these works do not adhere to the overall forms and underlying geometries (i.e. thirty- and sixty-degree angles, strong horizontal or vertical planes) developed by Frank Lloyd Wright.

The chapel shares some design elements with the work of Pietro Belluschi. Arguably the most prolific architect of modern religious edifices, Belluschi designed over forty ecclesiastical buildings throughout his career.[89] Similar to the design of Wayfarers, Belluschi employed local materials, most notably Douglas fir, in his First Presbyterian Church and Zion Lutheran Church (both on the NCC's 1956 list). As previously described, Zion Lutheran Church also similarly features glulam structural members (though only visible at the interior). Despite these similarities, the majority of Belluschi's religious designs are best categorized as regional modernism, since they are primarily defined by their emphasis on regional expression through the application of traditional, local materials, as opposed to the more site-specific nature of Wayfarers Chapel and of modern organic architecture generally.

The following are highly recognized and distinguished examples of mid-century organic religious architecture in the tradition of Frank Lloyd Wright. All examples make use of natural/local materials, in combination with modern building technologies, and all feature site-specific designs; their design intent would be lost if located elsewhere. First Unitarian Society Meeting House, Shorewood Hills, Wisconsin, and Chapel of the Holy Cross, Sedona, Arizona, were included in Allaback's 2003 list of modern religious buildings potentially eligible for NHL designation. First Unitarian Society Meeting House was designated an NHL in 2004, and the Chapel of the Holy Cross was listed in the National Register at the national level of significance. While not enumerated in Allaback's list of modern religious buildings, Allaback includes Thorncrown Chapel, Eureka Springs, and Mildred B. Cooper Memorial Chapel, Bella Vista, both in Arkansas, among the distinguished works of architect Fay Jones (presumably their recent dates of construction precluded them from being on the list of potential NHLs). Thorncrown Chapel was listed in the National Register at only twenty years of age, and Cooper Chapel has been formally determined eligible for National Register listing.

[88] Bridget Maley and Jody R. Stock, Architectural Resources Group, "Swedenborgian Church," National Historic Landmark Nomination Form (Washington, D.C.: United States Department of the Interior, National Park Service, 2004), Section 7.

[89] Allaback, "Essays on Modern Architecture for the National Historic Landmark Program," 40.

First Unitarian Society Meeting House, Shorewood Hills, Wisconsin

Constructed in 1951, First Unitarian Society Meeting House was designed by Frank Lloyd Wright. Recognized as Wright's best postwar ecclesiastical design, the building was widely published during its design and construction, including in periodicals such as *Architectural Forum* and *Christian Register*. Along with Wayfarers, it was included on the NCC's 1956 list of excellent church buildings. As described in the Meeting House NHL nomination, though the building exemplifies national, postwar trends in American culture due to its suburban location and modernist design, it also illustrates Frank Lloyd Wright's unique social and architectural sensibilities. "As was typical throughout Wright's career," the nomination states, "the Meeting House was ahead of its time and presaged trends to come."[90]

Wayfarers Chapel and the First Unitarian Society Meeting House exhibit some affinities, including their use of local stone alongside modern materials like concrete and glass; a close relationship to their sites, oriented to take advantage of the unique geographic features of their locations; and the incorporation of thirty- and sixty-degree angles into the overall floor plan and in smaller design details such as windows, roof panels, and piers. Most of the similarities between the two buildings may be attributed to the Wrights' adherence to the overarching principles of organic architecture and are evident in the designs of numerous other buildings throughout their careers.

Despite these similarities, there are a few key differences between the properties that set them apart and are indicative of Lloyd Wright's deft capabilities as a designer in his own right. One significant distinction between Wayfarers and the Meeting House is the application of building materials. Though both Wrights relied on comparable materials such as local stone, concrete, wood structural framing, and glass, each applied them quite differently. Whereas the Meeting House, like many of Frank Lloyd Wright's designs, is characterized by its heavy, textural quality of materials, Wayfarers reflects the younger Wright's celebration of modern construction materials such as thin steel members, glulam timber, and extensive glazing, which in turn resulted in a visually lighter design. Lloyd Wright's use of glass as the primary building material also gave Wayfarers the feeling of being much more open to its exterior environment compared to the Meeting House. In a 1951 interview with the *Los Angeles Times*, the younger Wright reasoned that "traditional church buildings are too often caves, caverns barring worshippers from the outside world's natural beauty. My conception is that in this modern age of glass we can turn outward to the beauty of the world, to the tree groves which were man's first chapels."[91]

Another distinction is the relationship of the building to its designed landscape. While the Meeting House relates to its natural surroundings through the use of local stone and oak, its integration into the hillside, and the incorporation of small outdoor activity areas, the building is still the dominant feature of the site. In contrast, the landscape at Wayfarers is the main focal point. While the chapel's redwood structural frames mimic the trees surrounding it, its transparent glass walls make it inconspicuous amongst the redwood grove. As noted by Gebhard and Von Breton, "still today it is the vegetation more than the strictly man-made building which provides the impressive character of [Wayfarers Chapel]."[92]

Chapel of the Holy Cross, Sedona, Arizona

[90] Biebel, "First Unitarian Society Meeting House."
[91] "Glass Chapel Challenges Church Designs of Past," *Los Angeles Times*, April 29, 1951.
[92] Gebhard and Von Breton, *Lloyd Wright, Architect*, 60.

The Chapel of the Holy Cross was built in 1956 and designed by the noted architecture firm Anshen and Allen. The rectangular, red-tinted reinforced concrete structure is directly built into two parallel red sandstone buttes. Rising out of the 200' rock formation, the chapel overlooks the Coconino National Forest through its north façade, which is made almost entirely of tinted glazing. A year after its completion, the building received a First Honor Award from the AIA and has been featured in publications, including *Architectural Record*, *Progressive Architecture*, *Life Magazine*, and the *New York Times*.[93] In *A Field Guide to Contemporary American Architecture*, noted architecture critic and architectural historian Carol Rifkind describes the building as embodying "the congregation's belief in the intimacy of the world of nature and the world of spirit."[94]

The Chapel of the Holy Cross and Wayfarers Chapel share multiple elements that relate to their organic modernist design intent. Like Wayfarers, the design of Holy Cross takes inspiration from its natural environment in the creation of its overarching color scheme. At Wayfarers, blue roof tiles and unpainted timber provide a direct connection to the Pacific Ocean, blue sky, and redwood grove. In the case of Holy Cross, its concrete exterior is tinted red to match the surrounding Sedona desert sandstone. In addition, both building designs celebrate the use of modern building technologies such as glulam framing (Wayfarers), reinforced concrete (Holy Cross), and extensive use of glass (tinted at Holy Cross). Both are perched atop cliffsides and rely on glazing, in combination with directional siting, to provide the visitor with specific views of their natural surroundings.

While there are some notable differences in their envelope design and material use—Wayfarers is almost entirely made of glass, whereas Holy Cross is characterized by its concrete shell, a consequence of the thermal realities of Arizona summers—the key distinction between the two buildings in relation to their overall organic design aesthetic is Wayfarers' integral landscape design. Aside from Holy Cross' serpentine-like road and parking lot that provide access to the building, no other landscape elements exist. Whereas Holy Cross relies in part on its specific siting and desert setting to express its organic design, the carefully selected plant species (pines, redwoods, junipers, ivy), local stone walkways, retaining walls, and planters, and expansive outdoor spaces that encourage congregation and relaxation (amphitheater, open lawn) employed by Lloyd Wright at Wayfarers further enhances the chapel's relationship to its surroundings and provides a unique, holistic approach to organic architectural design.

Thorncrown Chapel, Eureka Springs, Arkansas

Designed by E. Fay Jones and built in 1980, Thorncrown Chapel was listed in the National Register in 2000 despite only being two decades old.[95] The building received an Honor Award from the AIA in 1981 and has appeared in numerous publications including *Architectural Record*, *Interiors*, the *AIA Journal*, *The Architectural Review*, and *Domus*.[96] In a 1981 *Architectural Record* article, Charles Gandee described the chapel as "the palpable expression of its time, place, and purpose."[97]

Both Thorncrown Chapel and Wayfarers Chapel were conceived in response to moments of reverence experienced within a natural setting, specifically a grove of trees. In Lloyd Wright's case, his design was inspired by his own experience in the redwood forests of Northern California, which was translated to the Palos

[93] Nancy Burgess, "Chapel of the Holy Cross," National Register of Historic Places Registration Form (Washington, DC: United States Department of the Interior, National Park Service, 2010).

[94] Rifkind, *A Field Guide to Contemporary American Architecture*, 199.

[95] Helen A. Barry and Cheryl Griffifth Nichols, "Thorncrown Chapel," National Register of Historic Places Nomination Form (Washington, DC: United States Department of the Interior, National Park Service, 2000), Section 8.

[96] Barry and Nichols, "Thorncrown Chapel," Section 8.

[97] Charles K. Gandee, "A Wayfarer's Chapel by Fay Jones," *Architectural Record* (March 1981): 90.

Verdes site to achieve what he viewed to be the ideal expression of a Swedenborgian chapel. This bears a striking resemblance to the guiding vision for Thorncrown, which was initially prescribed by Jim Reed, the landowner and project client. Reed commissioned Jones to create a building that when inside, people would, in his words, "have the feeling that they were sitting out in the woods."[98] In Thorncrown's case, the site itself was also integral to the proposal throughout the conception, design, and construction. The maintenance of the site's inherent and existing qualities drove the idea altogether, with Jones doing his best to leave as much of it untouched and intact as possible.

Like Wayfarers, Thorncrown sits on a natural stone foundation and is composed of a series of exposed wood structural elements infilled with glass, providing a direct visual connection to their natural surroundings. The southern pine used in Thorncrown's construction was sourced locally, which further strengthens the building's relationship with its environment. Similar to Lloyd Wright's design for Wayfarers, Jones used thirty- and sixty-degree angles in elevation, a characteristic feature of organic architecture in the tradition of Frank Lloyd Wright, and one which Jones was deeply familiar with through his Taliesin apprenticeship with the elder Wright.

Despite the obvious similarities in the buildings' overall design aesthetic and material application, Thorncrown's densely wooded, visibly untouched natural setting represents a stark contrast to the extensive designed landscape that serves as the distinguishing element of Wayfarers' organic design composition.

Mildred B. Cooper Memorial Chapel, Bella Vista, Arkansas

Constructed in 1988, Mildred B. Cooper Memorial Chapel was designed by Fay Jones. Though less widely known compared to Thorncrown Chapel, Cooper Chapel has been recognized as an excellent example of Jones' work in organic architecture and gained him further acclaim for his extraordinary skill in relating a building to its site. Following its completion, the chapel was featured in periodicals such as the *AIA Journal*, *Architecture*, *Progressive Architecture*, and the Danish architectural publication *Arkitektur DK*, as well as others.[99] In an article in the *Friends of Kebyar*, the chapel is described as "an open structure which strives to meld into the landscape."[100] The chapel was formally determined eligible for listing in the National Register in 1996 despite its young age.[101]

Similar to Thorncrown and Wayfarers, Cooper Chapel is composed of exposed wood (redwood in this case) and glass with a natural stone base. However, unlike Thorncrown, where the entire structural framing is made of timber, the design of Cooper Chapel relies on a steel structural system to achieve a more delicate appearance and distinctive motif consisting of a series of interlocking curved, pointed arches, reminiscent of the Gothic Revival style. As with Thorncrown, Cooper Chapel is entirely surrounded by a dense forest and can only be accessed by a narrow pedestrian path through the trees. Thus, despite its relative proximity to Bella Vista's downtown development, the chapel's setting feels natural and untouched.

Wayfarers and Cooper Chapel share a few similarities. Both buildings feature natural materials (redwood) in combination with contemporary building technologies. Lloyd Wright and Jones utilized steel framing as a means of creating a visually lighter design. Both architects also used directional siting and transparent glass to

[98] James Reed, *The Unlikely May Also Serve* (Eureka Springs, AR: Thorncrown Inc., 1985), 9.

[99] "Selected Resources for Fay Jones," compiled by Janet Parsch, University of Arkansas Libraries, December 2014, accessed January 2021, https://libraries.uark.edu/digitalcollections/joneswright/bibliography.asp.

[100] "Euine Fay Jones Architect," *Friends of Keybar* 42 (April/May/June, 1989): 3.

[101] Cheryl Nichols and Helen Barry, *The Arkansas Designs of E. Fay Jones, 1956-1997* (Little Rock: Arkansas Historic Preservation Program, 1999).

shape views of bodies of water (the Pacific Ocean at Wayfarers and Lake Norwood at Cooper Chapel). However, like with Thorncrown, Cooper Chapel lacks the holistic designed landscape of Wayfarers, relying instead on a visibly untouched natural setting to unite the building with its environment.

Conclusion

Following its completion, Wayfarers Chapel was included as the only religious building in the Museum of Modern Art's 1953 exhibit, *Built in USA: Post War Architecture*, and was featured in the National Council of Churches' 1956 list of eighteen Protestant churches cited for architectural excellence. Wayfarers Chapel was widely published in magazines and books both in the United States and abroad and resulted in Lloyd Wright receiving several subsequent ecclesiastical commissions.

Though Lloyd Wright was often mistaken for his father in terms of both his name and architectural projects, according to architect and design critic John Pastier, "the younger Wright's creative production can be seen as both an extension of and variation on the work of a father who has been generally acknowledged as America's greatest architect."[102] One of the primary features distinguishing Wayfarers from other postwar organic religious properties, as well as other recognized examples of modern religious architecture more broadly, is its comprehensive landscape design, which is essential to its overarching organic design intent. Wayfarers Chapel is a rare surviving example of Lloyd Wright's deft capacity as a landscape designer and represents the most significant work of his career.

[102] Ibid.

6. PROPERTY DESCRIPTION AND STATEMENT OF INTEGRITY

Ownership of Property	Category of Property
Private: X	Building(s): X
Public-Local:	District:
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Boundary of Property:

Contributing	Noncontributing
Buildings: 1	Buildings: 4
Sites: 1	Sites:
Structures: 2	Structures:
Objects:	Objects:
Total: 4	Total: 4

PROVIDE PRESENT AND PAST PHYSICAL DESCRIPTIONS OF PROPERTY

Overview

Wayfarers Chapel is located at 5755 Palos Verdes Drive South, on a rocky outcrop approximately 250' above the Pacific Ocean, in the City of Rancho Palos Verdes, Los Angeles County, California. The land surrounding the site is sparsely developed with large residential estates and the Palos Verdes Nature Preserve to the north, east, and west, and Abalone Cove and the Pacific Ocean to the south. The chapel and its surrounding complex and landscaped grounds occupy a three-and-a-half acre, naturally sloping site on the north side of Palos Verdes Drive South. Thirty- and sixty-degree angles, which are a characteristic of organic architecture, are employed throughout the site, including in the design of floor plans, the chapel's steel framing and roof panels, the colonnade's columns, and the layout of walkways and planters. The site's designed landscape features, including its manicured garden, sloped lawn, tree-lined entrance, and concrete and stone-paved walkways, retaining walls, and planters are described in more detail below.

Wayfarers Chapel (1951) is the primary building in the multi-building complex. The bell tower (1954) and colonnade (1958) are attached and extend from its east façade. The chapel, bell tower, and colonnade are oriented on an east-west axis along the southern crest of the bluff upon which the complex sits. The complex also contains non-contributing ancillary buildings, including an office annex (1978); visitor center (2001); community relations building (exact date unknown); and a maintenance area comprising a maintenance storage and restroom building (1957; altered ca. 1976) and greenhouse (exact date unknown).

The office annex, new visitor center, and community relations building were constructed outside the Wayfarers Chapel's period of significance (1951-1965), which encompasses the original development of the complex shown in Wright's building and landscape plans. The restroom/maintenance storage building has been significantly altered since its original construction and no longer retains sufficient historic integrity. (Originally

built as two separate buildings, they were connected by a center addition ca. 1976.) Thus, these four buildings do not contribute to the significance of Wayfarers Chapel.

Contributing Resources

1. Landscape and Gardens (site)

The formal entrance to the chapel is via several flights of historic Palos Verdes stone steps that lead from the lower parking level (originally known as the entrance forecourt), west of the chapel, to an allée of Italian stone pine trees (*Pinus pinea*) and a concrete walkway trimmed with stone. The steps, allée, and walkway are axially arranged with the chapel's west entrance, providing visitors with a direct line of sight to the tree-enveloped sanctuary as they approach from below. On either side of the walkway, along the sloped hillside, are California bay laurel (*Umbellularia californica*), Monterey pine (*Pinus radiata*), and Hollywood juniper trees *(Juniperus chinensis*) planted in a ground cover of Algerian and Japanese ivy (*Hedera canariensis* and *Hedera rhombea*, respectively). In a 1955 landscape plan for the hillside entrance, Wright called for Monterey pines to line the entrance walkway. However, given the size of the existing trees and the fact that Italian stone pines were called for in other locations on the site, it is assumed the pines forming the allée are historic. As the majority of tree species (bay laurel, juniper, other pines) and ivy ground cover are noted in the 1955 landscape plan and are visible in historic photographs of the site, the hillside entrance landscape appears largely intact and contributes to the significance of Wayfarers Chapel.

To the north of the ivy and tree covered hillside entrance is a large open, sloped lawn. Original concrete and stone walkways traverse the lawn, and mature Italian stone pines border the north and east sides. Though original landscape plans were not found for this portion of the site, 1950s and 1960s photographs indicate the lawn, walkways, and trees are historic and thus contribute to the significance of the chapel site.

The chapel is surrounded by a raised trapezoidal berm planter made of Palos Verdes stone and concrete. The berm holds myriad plantings, including Monterey pines, azaleas *(Rhodoendron sp.*), and ferns *(Tracheophyta sp.*), intended to emulate the undergrowth found in a redwood forest. A grove of redwood (*Sequoia sempervirens*) surrounds the sanctuary and gives the building its trademark moniker, the "tree chapel." Although original landscape plans were not found for the berms surrounding the chapel, historic photographs show densely planted pine trees as well as the redwoods enveloping the chapel exterior. Research did not indicate what the original ground cover was in these planters (it is difficult to discern in historic photographs); however, the current plantings are compatible with the type of forest floor vegetation described by Wright in archival documentation. While some trees have been replaced (in kind) and the ground cover may have slightly evolved, the existing trees and ground cover align with Wright's landscape vision for the site and thus contribute to the significance of Wayfarers Chapel.

Northeast of the chapel is a formal garden consisting of olive trees (*Olea europaea*), a pomegranate tree (*Punica granatum*), fig tree (*Ficus carica*), pygmy date palm (*Phoenix roebelenii*), rose bushes *(Rosa spp.*), daisies (*Bellis perennis*), bird of paradise (*Strelitzia reginae*), rosemary (*Salvia rosmarinus*), sage (*Salvia officinalis*), aloe plants (*Aloe vera*), fortnight lilies (*Deites iridoides*), and a variety of other flowering species situated in oblong planters surrounded by a series of intersecting walkways. The walkways are laid with non-historic engraved bricks commemorating weddings, baptisms, and deceased loved ones. Wright's 1959 landscape plan for the formal garden called for olive trees, aloe plants, lilies (of a different variety), and roses (though fewer than what exist currently), in addition to other species (oriental poppies, grape vines, and a juniper tree) that are not present. Based on historic photographic documentation and conversations with Reverend Harvey Tafel, who served as the chapel's administrator between 1972 and 2012, Wright's landscape plan for the formal garden was

never fully realized and has evolved over the years. In 2004, Eric Lloyd Wright was commissioned to create a new master plan for the chapel site. However, based on existing plantings in the formal garden, Eric's scheme has not been fully implanted either. With the exception of the four olive trees, which appear to be in the same locations as called for in Lloyd Wright's plan, and the configuration of the planting beds, none of the landscaping in the formal garden appears original and thus does not contribute to the significance of the chapel site. Nonetheless, most of the existing plant species are still compatible with Wright's landscape vision of a biblical themed garden.

Two asphalt-paved parking lots (an upper and lower lot) are located to the north and west of the original chapel complex. The lots are irregularly shaped and retain concrete and Palos Verdes stone islands planted with Canary Island pines and ground cover of various species. An original landscape plan was not found for the parking lot area; however, based on the appearance of the current trees (they appear young) and in looking at historic photographs, the Canary Island pines (*Pinus canariensis*) likely replaced a different species of pine. The parking lots and planters are original and contribute to the significance of the site. While the Canary Island pines do not contribute to the significance of the chapel site, they are compatible with Wright's original design intent for the parking lot landscaping.

A meditation garden (added in the early 2000s) is situated northeast of the formal garden. Various plant types and raised planters loosely surround the garden, creating a more intimate, private setting. At the southwest edge of the garden is a man-made hillside stream constructed in 1972 of Palos Verdes stone and concrete. The meditation garden and hillside stream were constructed after the period of significance and do not contribute to the Wayfarers Chapel complex.

The complex's landscaping retains sufficient integrity to convey its historic significance. A few changes have occurred since its original development, including the addition of the meditation garden and stream; the replacement of gravel walkways with brick in the formal garden; the replacement of some plant species in the formal garden as well as a few other isolated areas (i.e. ground cover in some planters); and the addition of new benches and walkway lighting in the early 2000s. However, the vast majority of the historic landscape design, including concrete and stone paths, retaining walls, and planters, the hillside entrance covered in ivy and planted with trees specified in Wright's 1950s planting schemes, open lawn surrounded by Italian stone pines, redwood grove enveloping the chapel building, and grassy amphitheater backed by Hollywood junipers (see description below), is intact and effectively conveys the original landscape plan as envisioned by Wright.

2. Wayfarers Chapel (building)

Wayfarers Chapel comprises the chapel itself with an attached bell tower and colonnade. For the purposes of this nomination, the chapel, bell tower, and colonnade are counted as a single resource (building).

Chapel

The chapel is a glass, steel, and redwood glulam building 49'-0" in length, 27'-6" in width, and 28'-6" inches in height. Eight redwood glulam frames, each separated approximately 16' apart along the length of the chapel, comprise the skeleton of the building. At the roofline, the glulam elements pair together and continue as a unified column to the base of the foundation. Gold-painted steel frames and mullions support glass panels that make up the roof and walls between each redwood bent. The chapel has a reinforced concrete foundation consisting of continuous perimeter foundation walls and footings. The foundation walls act as retaining walls for the large berm planters on the north and south sides. The foundation walls rise approximately 5' above grade and comprise the lower portion of the chapel walls.

The redwood glulam elements meet at the roof's ridgeline and are fastened together with screws. The glulams separate the roof into fourteen triangular-shaped glass and blue terra cotta tile panels (seven on each side of the ridgeline). The panels at the east and west ends of the roof extend beyond the walls of the chapel and form a prow at the east and west façades. The roof's safety glass, composed of wire mesh sandwiched between plates of glass, is supported by gold-painted steel framing laid in a diamond pattern. The framing is bolted to a steel channel at the roof ridge. The glass is set in graded levels to give an added dimension to the roofing. Wood framing with diagonal decking supports the alternating sections of blue terra cotta tile. According to archival documentation, glass and some roof tiles were replaced in kind in the 1970s and 1990s, and new flashing installed.

The west (primary) façade is fronted by a concrete terrace of two landings separated by a series of Palos Verdes stone steps. The steps converge at a point that directly aligns with the center of paired entrance doors. A concrete wheelchair ramp was added to the south of the steps (date unknown). The symmetrical façade is framed by the westernmost redwood bent; its columns are set in stone-clad berm planters that extend approximately 10' from the façade. A smaller redwood pointed arch delineates the entrance to the building, and four large panels of glass supported by steel mullions span the distance between the smaller arch and the bent. At the center of the arch is a circular panel of glass, 10'-0" in diameter and surrounded by glazing. A pair of operable trapezoidal awning windows flanking a reflective gold-tinted, fixed diamond window are located below the circular fixed window. Beneath the trapezoidal windows are two gold-tinted triangular windows wedged between the redwood arch and wood paneling that bounds the paired main entrance doors at the center of the façade. The wood entrance doors are glazed with long, narrow trapezoidal lights. The tops of the doors repeat the triangular pattern created by the fenestration above them.

The upper half of the east side is identical to the west façade. It is framed by the easternmost redwood bent. A smaller redwood laminate arch sits below the bent, and four panels of glass supported by gold-painted steelwork span the distance between the smaller arch and bent. At the center of the façade is a circular steel-framed panel of glass. Two trapezoidal operable windows flank a gold-tinted diamond window and are located below the circular glass panel. The entrance loggia (added to the chapel in 1979) and office wing of the bell tower connect to the chapel at the lower half of the east side. The cornerstone, dedicated in 1949, is incorporated into the berm planter wall at the east side.

The north and south sides of the chapel are identical. The eight redwood bents converge at four junctions at the roofline and separate each side into three sections. Each of the sections is composed of three fixed glass panels, which are separated by gold-painted, Y-shaped steel frames. The stem of the "Y" consists of two steel members, between which is a narrow operable casement window. The columns of the redwood bents are anchored into concrete piers along the foundation, and stone berm planters project approximately 10' beyond.

The entrance loggia was designed by Lloyd Wright prior to his death in 1978 and added to the east side of the chapel in 1979. The 193-square-foot structure is framed with gold-painted steel and sheathed with plates of glass varying in size and shape. The roof of the loggia slants upward and retains a similar diamond pattern of steelwork as the chapel roof; its eaves extend past the walls of the structure at varying lengths. The stone-clad walls of the chapel foundation and the bell tower's office wing form the east and west sides of the loggia. The loggia is entered through a pair of fully glazed metal sliding doors at its north.

Lloyd Wright designed the chapel so that the distinction between inside and out is largely non-existent. Constructed almost entirely of glass supported by wood and steel, the building's exterior envelope also comprises its interior surfaces. The chapel's interior is separated into three bays formed by redwood laminate

structural elements that run lengthwise supporting the building. The ceiling of the chapel consists of alternating triangular glass panels and plaster installed on wire mesh, which sit below the wood framing supporting the roof tile. The interior is primarily reached through a pair of wood doors with long narrow trapezoidal-shaped lights at its west end. A pointed redwood laminate arch, circular panel of glass, and grouping of smaller steel-framed windows characterize the top half of the west and east walls.

At the east end of the chapel is the chancel, a concrete and stone structure bounded by 5'-tall planters. Its floor is carpeted. At the center of the chancel is a built-in stone and concrete altar; a large stone slab with an engraved cross forms the backdrop of the altar. Inscribed into the edge of the altar and pointed steps of the chancel is the Lord's Prayer. North of the chancel is a baptismal font of Palos Verdes stone (installed 1964), and south of the chancel, down a series of stone steps, is a door that leads to the office wing of the bell tower.
Large panels of glass separated by Y-shaped steel tracks comprise the north and south walls of the chapel. Built-in Palos Verdes stone planters extend approximately 5' up the north and south sides of the interior and contain potted ferns and other forest floor vegetation (the potted plants are largely in-kind replacements from the early 2000s). The flooring of the chapel consists of painted concrete traversed by a crisscross pattern of Palos Verdes stone. Two rows of simple wood pews (nine in each row) are located along the north and south sides of the chapel and form a center aisle in line with the chancel.

Bell Tower

Completed in 1954, the bell tower is connected to the southeast corner of the chapel via its office wing. The tower has a triangular plan and is built of reinforced concrete. Its foundation extends two stories below ground to provide stability to the 193'-6"-tall structure. The tower's walls are clad in Palos Verdes stone and are topped with a pyramidal roof covered with blue terra cotta tile (the same as the chapel; some tiles replaced at unknown date). They extend above the roof on two sides. At the top of the roof is an 11'-0"-tall gold leaf cross, and below the roof are bells that hang behind a narrow rectangular opening. The wall at the south side of the bell tower flares outward, beginning approximately 15' below the top of the structure and extending to its base. Three diamond-shaped, gold leaf-clad concrete panels project slightly from the lower north side of the tower.

The bell tower's offices are in a small, one-story wing that extends from the north side of the tower and connects to the chapel. The building features blue terra cotta tile roofing and Palos Verdes stone cladding. Historically the main office for the chapel complex, the wing now houses a music room, two bathrooms, a bride's dressing room (originally located in the bell tower basement), and storage. New carpet, wall finishes, and cabinetry were installed in the interior spaces in the early 2000s.

Colonnade

The colonnade is located east of the chapel and slightly south of the chapel's east-west running axis, which the colonnade parallels. The colonnade is composed of thirteen triangular-shaped, reinforced concrete and Palos Verdes stone pillars (nine on its south side and four on its north side) supporting a wood roof truss. Its roof is clad with blue terra cotta tile (some tiles and decking replaced in-kind in 1998). A low stone-clad wall spans the distance between pillars on the south side, and the colonnade walkway is paved with concrete trimmed in stone. At the west end of the colonnade is an outlook surrounded by non-original metal bollards with chain link. A small vestibule and door at the west end lead to the office wing of the bell tower, and steps behind a metal gate lead to the basement of the tower. Wood benches atop triangular stone-clad supports (emulating the pillars of the colonnade) and triangular-shaped, stone-clad trash cans and ash receptacles line the south side of the colonnade. A wood block was added above one of the pillars at the southeast end of the colonnade to prevent the wood truss from slipping (due to land movement) between 2000 and 2015.

The chapel building, including its bell tower and colonnade, have undergone minor changes since its original construction (in-kind replacement of glazing/roofing, remodeling of secondary interior spaces, entrance loggia addition) and thus retains sufficient historic integrity to contribute to the significance of the Wayfarers Chapel complex.

3. Amphitheater (structure)

An amphitheater, completed in 1958, is situated at the eastern corner of the property and faces south towards Abalone Cove. The structure comprises a terraced lawn arranged in a half circle. Hollywood junipers, which appear to be historic, and an original low stone wall form a backdrop to the amphitheater, lining the uppermost terrace. As the amphitheater and adjacent plantings appear unaltered from their original development, they retain integrity and contribute to the significance of the chapel complex.

4. Reflection Pool (structure)

A triangular-shaped reflection pool sits just north of the chapel. Completed in 1954, the pool consists of two steps of Palos Verdes stone and concrete, surrounded by a band of stone and concrete of the same width and bounded by concrete walkways. A new fountain bubbler replaced three smaller bubblers in the pool in 1984.

As only minor changes (replacement of original bubblers) have occurred since its original construction, the reflection pool retains integrity and contributes to the significance of the chapel site.

Non-contributing Resources

The following resources do not contribute to the historic significance of Wayfarers Chapel. Altogether, these buildings comprise a small fraction of the roughly three-and-one-half-acre site. Moreover, they are all placed along the perimeter of the site and thus do not obstruct any important historic views, axial alignments, or spatial relationships between contributing resources within the complex. For these reasons, Wayfarers Chapel is still able to convey its significance as an excellent example of mid-century organic ecclesiastical architecture and landscape design despite these additions/alterations.

5. Office Annex

The office annex, located near the southeast corner of the chapel grounds, was constructed in 1978 and connected to the east end of the original visitor center (demolished in 1995). The building contains two ministers' offices and a restroom. The rectangular building is capped with blue tile roofing and clad with stone and plywood. A stone structure (the original visitor center's chimney) extends through the roof of the building at the south end, and a niche with built-in stone planters is located at its west façade. The office annex was built outside the period of significance and thus does not contribute to the chapel complex.

6. Visitor Center

The new visitor center, constructed in 2001, is situated at the north corner of the chapel site. Dean Andrews served as the architect, and Eric Lloyd Wright was the design consultant. The L-shaped building embodies many of the distinctive features of the chapel (and the original visitor center), including its stone cladding and diamond-shaped steel framing. Although the design of the new visitor center is compatible with design of the

historic chapel complex, it was built outside the period of significance and does not contribute to the chapel complex.

7. Restroom/Maintenance Storage

At the southeast corner of the site is a maintenance complex comprising a small building and greenhouse. The one-story building contains a restroom and maintenance storage. Originally built as two separate units in 1957, the restroom and storage buildings were connected ca. 1976. The building has a low-pitched gable roof, plywood wall sheathing, and metal sliding windows. Much of the building is covered with vegetation. The maintenance complex also includes a greenhouse (build date unknown). Because it was originally constructed as two separate buildings, the restroom/maintenance storage building has been significantly altered since its original construction; it does not retain sufficient integrity and does not contribute to the chapel complex. Due to the relatively small size and impermanence of the greenhouse, the structure is not included in the resource count for the nomination.

8. Community Relations Office

East of the colonnade and formal garden is a small one-story building that houses the community relations office (build date unknown). The building features a flat roof, vertical wood siding, and metal sliding windows. Much of the building is overgrown with vegetation. While the exact build date of the community relations office is unknown, archival documentation indicates it was added after the period of significance and thus does not contribute to Wayfarers Chapel.

Evaluation of Integrity

Wayfarers Chapel retains a high degree of historic integrity and is therefore able to convey its significance as an excellent and unique example of modern organic religious architecture designed by Lloyd Wright.

Location

The chapel complex is sited in its original location, on an approximately 3.5-acre, gently sloping site atop the bluffs overlooking Abalone Cove in Rancho Palos Verdes, Los Angeles County.

Design

The overall design of the original chapel complex remains largely unchanged since its period of significance (1951-1965). The chapel building has undergone some sensitive alterations, including the in-kind replacement of wall and roof glazing and some roof tiles; the construction of the glass and steel entrance loggia at its east side; the addition of a concrete accessibility ramp at the west façade steps; and the addition of speakers and potted plants at the interior. However, the building retains all of its original design features, including its redwood glulams and gold-painted steel skeletal frame, sheathed in transparent glazing; its low-pitched gable roof, covered in alternating blue terra cotta tiles and glass panels; its stone planters that extend from the foundation and form the lower halves of the walls; and its ubiquitous incorporation of thirty- and sixty-degree angles, emulating the geometric forms that naturally occur in the environment. The bell tower and colonnade have experienced similar minor alterations, such as the replacement of some roof tiles and new finishes in the bell tower office wing. These minor alterations do not inhibit the ability of the chapel, bell tower, or office wing to convey Wright's original design intent.

The landscaped site has also experienced a few alterations, including the addition of some buildings (office annex, new visitor center, ancillary/maintenance buildings), the removal of the original visitor center, and the replacement of some original plantings with new plants. However, as noted in the physical descriptions above, the relatively small footprint and perimeter placement of the added buildings/structures prevent them from obstructing significant historic views and spatial relationships within the complex. Additionally, although the original visitor center was part of the historic design for the site, it was constructed in a separate and later stage from the chapel, bell tower, and colonnade, and its loss does not significantly detract from the overall design of the building complex.

The relationship between the original building complex, situated on an east-west access along the edge of the bluff, at the highest point of the site, and landscape and ancillary features, which sit along the perimeter and down slope from the complex; the formal west entrance allée of pine trees and flights of concrete and stone steps, bound by an ivy covered hillside; the large, open lawn, lined with pine trees and separating the chapel complex from the parking lots; the concrete and stone-lined walkways and planters throughout the site; the grassy amphitheater to the east of the chapel; the stone-clad reflection pool to the north of the chapel; and many of the original extant plant species (pines, redwoods, juniper, ivy, ferns), reflect Wright's original landscape design. For these reasons, Wayfarers Chapel retains its integrity of design.

Setting

The land surrounding the complex remains sparsely developed with large residential estates to the north, east, and west, and the Pacific Ocean to the south. While the cracking and sloping of the land to the south of the site resulted in the loss of the original visitor center, the landslide did not significantly impact the property's densely vegetated, cliffside setting. Furthermore, the original setting within the complex is largely present, with only a few small building additions along the perimeter of the property and away from the original building complex. Thus, the property retains this aspect of integrity.

Materials

The chapel, bell tower, and office wing have experienced some material alterations, including the replacement of original glass at the chapel's roof and walls, the replacement of some original blue terra cotta roof tiles (all three structures), and the addition of new interior finishes in the bell tower office wing. Most of these alterations are minor, in-kind material replacements (i.e. glass at the chapel) or compatible material changes (i.e. finishes in the office wing). The small section of composition roofing that replaced original tile roofing at the bell tower office wing is at the south roof plane, facing the bluffs; it is not readily visible and is easily reversible. Furthermore, the chapel, bell tower, and office wing retain the majority of their original materials. The chapel's glulam redwood bents, gold-painted steel tracks, paired wood entrance doors, and painted concrete interior flooring are still present, as are the Palos Verdes stone cladding and most blue terra cotta roof tiles at all three structures. While the landscape has experienced some material alterations with regard to the replacement/addition of plant species, the majority of historic species, including Italian stone and Monterey pines, redwood, olive, and juniper trees, and lawn, ivy, and other ground cover called for in Wright's plan, remain. Therefore, the complex retains integrity of materials.

Workmanship

As described above, the chapel site and its contributing buildings, structures, and landscape features retain most of their original materials and continue to possess the physical evidence of the craftsmanship and labor

associated with their construction during the postwar period and under the direction of Lloyd Wright. Thus, the property retains this aspect of integrity.

Feeling

As previously noted, Wright intended for those who visited Wayfarers Chapel to "perceive the grandeur out, beyond and around them," and for the redwood grove, the blue sky, and the vast ocean beyond to define their environment and experience in the space.[103] Because the chapel complex retains its integrity of design, materials, workmanship, and setting, it is still able to convey its original feeling as a mid-century organic religious edifice as Wright envisioned.

Association

As Wayfarers Chapel has undergone few alterations to its original design, materials, and setting since its initial development between 1951 and 1965, it is still able to convey its association with the post-World War II modern church movement as an excellent example of mid-century organic architecture designed by noted architect Lloyd Wright.

[103] Ernest O. Martin, *The Beauty of Holiness: Story of the Wayfarers Chapel* (Virginia Beach, VA: The Donning Company Publishers), 25.

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_X_ Previously listed in the National Register (fill in 1 through 6 below)
__ Not previously listed in the National Register (fill in **only** 4, 5, and 6 below)

1. NR #: 05000210
2. Date of listing: July 11, 2005
3. Level of significance: State
4. Applicable National Register Criteria: A__ B__ C_X_ D__
5. Criteria Considerations (Exceptions): A_X B__ C__ D__ E__ F__ G__
6. Areas of Significance: Architecture, Landscape Architecture

__ Previously Determined Eligible for the National Register: Date of determination:
__ Designated a National Historic Landmark: Date of designation:
__ Recorded by Historic American Buildings Survey: HABS No.
__ Recorded by Historic American Engineering Record: HAER No.
__ Recorded by Historic American Landscapes Survey: HALS No.

Location of additional data:

State Historic Preservation Office:
Other State Agency:
Federal Agency:
Local Government:
University: University of California, Los Angeles, Charles E. Young Research Library, Dept. of Special Collections, Lloyd Wright Collection
Other (Specify Repository): Onsite archives, Wayfarers Chapel, Rancho Palos Verdes, Los Angeles County, CA; Canadian Centre for Architecture, Montreal, QC, Archival Holdings, Wayfarers' Chapel Fonds, 1937-1979

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Maps and Figures Log

Wayfarers Chapel location.

Wayfarers Chapel boundary.

Wayfarers Chapel sketch map.

Figure 1: Various stages of the chapel construction, 1950. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 2: View south of the chapel construction, ca. 1950. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 3: View north of the chapel construction from Palos Verdes Drive South, ca. 1950. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 4: View south of the chapel construction, ca. 1950. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 5: View west of the chapel with the original visitor center in the foreground (not extant), late 1950s. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 6: View south of the formal garden, colonnade, and original visitor center (not extant), 1959. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 7: View northeast of the chapel from Palos Verdes Drive South, ca. 1960. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 8: View south of the chapel complex with parking lots in the foreground, ca. 1960. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

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Figure 10: View east of the interior of the chapel and Lloyd Wright, 1964. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

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Figure 12: Wayfarers Chapel, floor plan and elevations, Lloyd Wright, Architect, Palos Verdes, CA, 1949, Sheet 3. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 13: Wayfarers Chapel, elevations and details, Lloyd Wright, Architect, Palos Verdes, CA, 1949, Sheet 4. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 14: Wayfarers Chapel, details, Lloyd Wright, Architect, Palos Verdes, CA, 1949, Sheet 6. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 15: Wayfarers Chapel, details, Lloyd Wright, Architect, Palos Verdes, CA, 1949, Sheet 7. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 16: Wayfarers Chapel, details, Lloyd Wright, Architect, Palos Verdes, CA, 1950, Sheet 8. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 17: Wayfarers Chapel, details, Lloyd Wright, Architect, Palos Verdes, CA, 1950, Sheet 9. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 18: Wayfarers Chapel, foundation plan, Lloyd Wright, Architect, Palos Verdes, CA, 1953, Sheet 20. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 19: Wayfarers Chapel, site plan and addition, Lloyd Wright, Architect, Palos Verdes, CA, 1978, Sheet 1. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 20: Wayfarers Chapel, loggia addition, Lloyd Wright, Architect, Palos Verdes, CA, 1978, Sheet 2. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

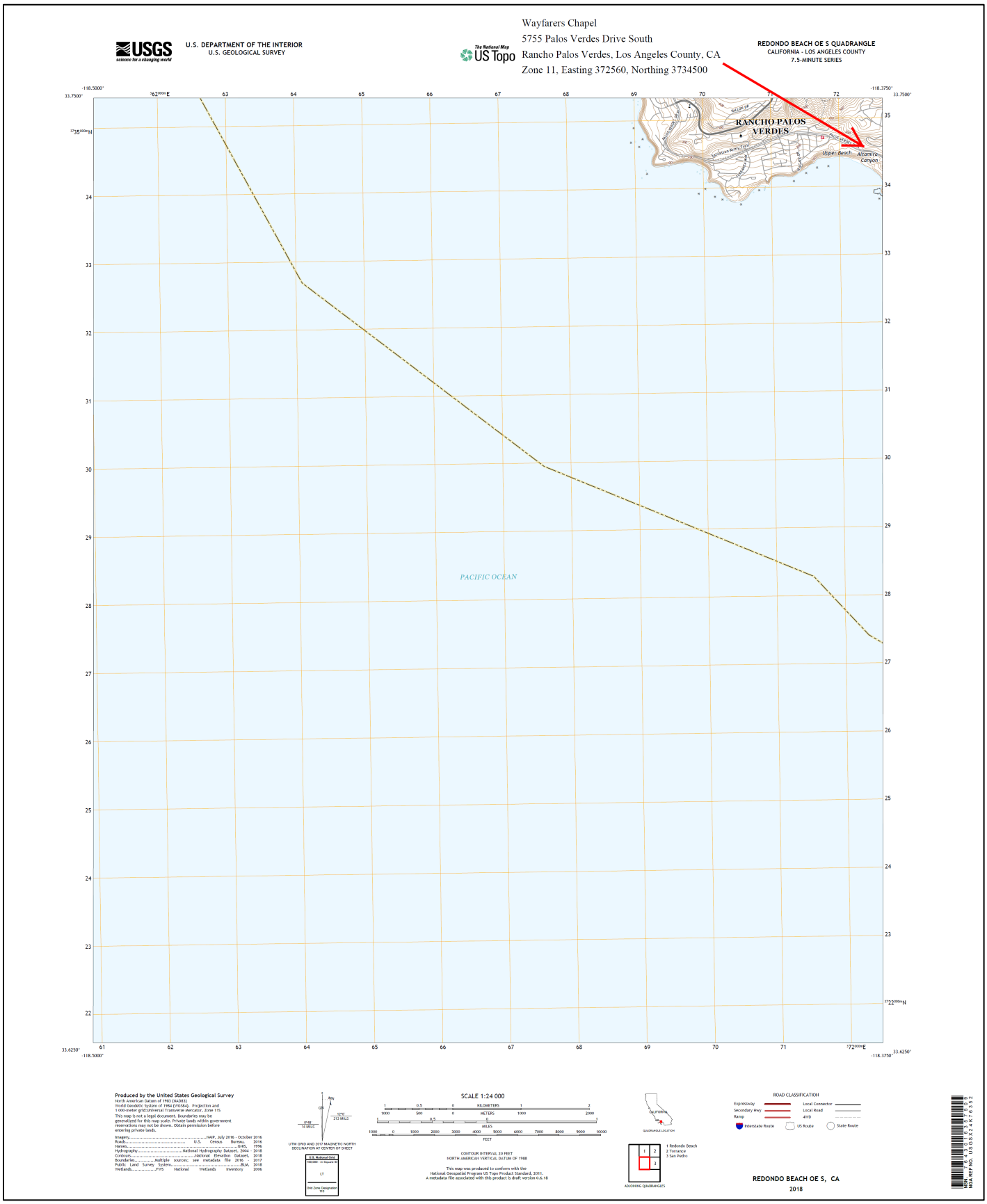
Figure 21: Wayfarers Chapel, floor plan, Eric Lloyd Wright, Architect, Palos Verdes, CA, 1982. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

Figure 22: Wayfarers Chapel, plot plan, ca. 1947. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

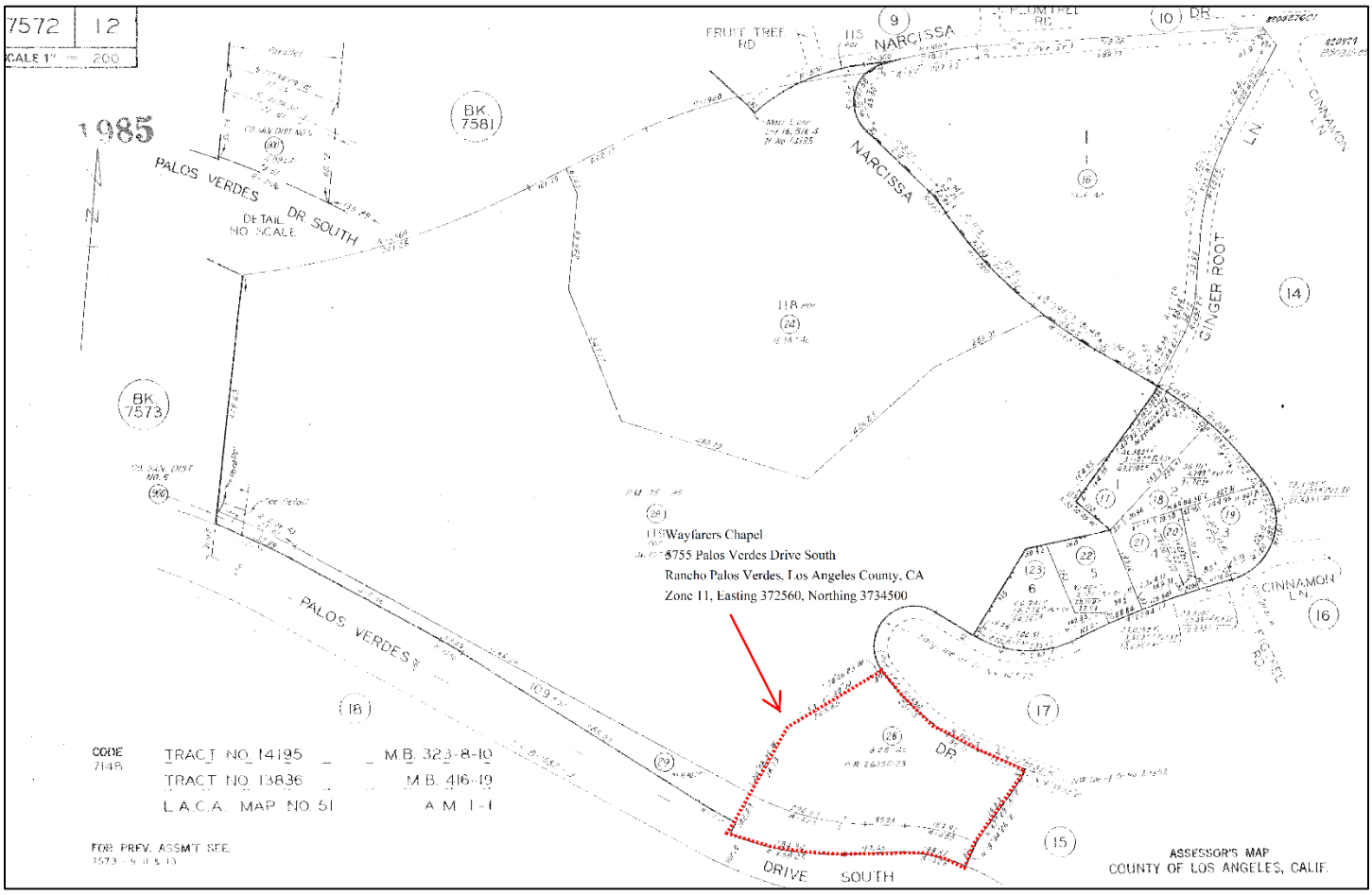
Figure 23: Wayfarers Chapel, forecourt walls, planting and gate details, 1955. Courtesy of Canadian Centre for Architecture.

Figure 24: Wayfarers Chapel, grading plan for amphitheater, 1957. Courtesy of Canadian Centre for Architecture.

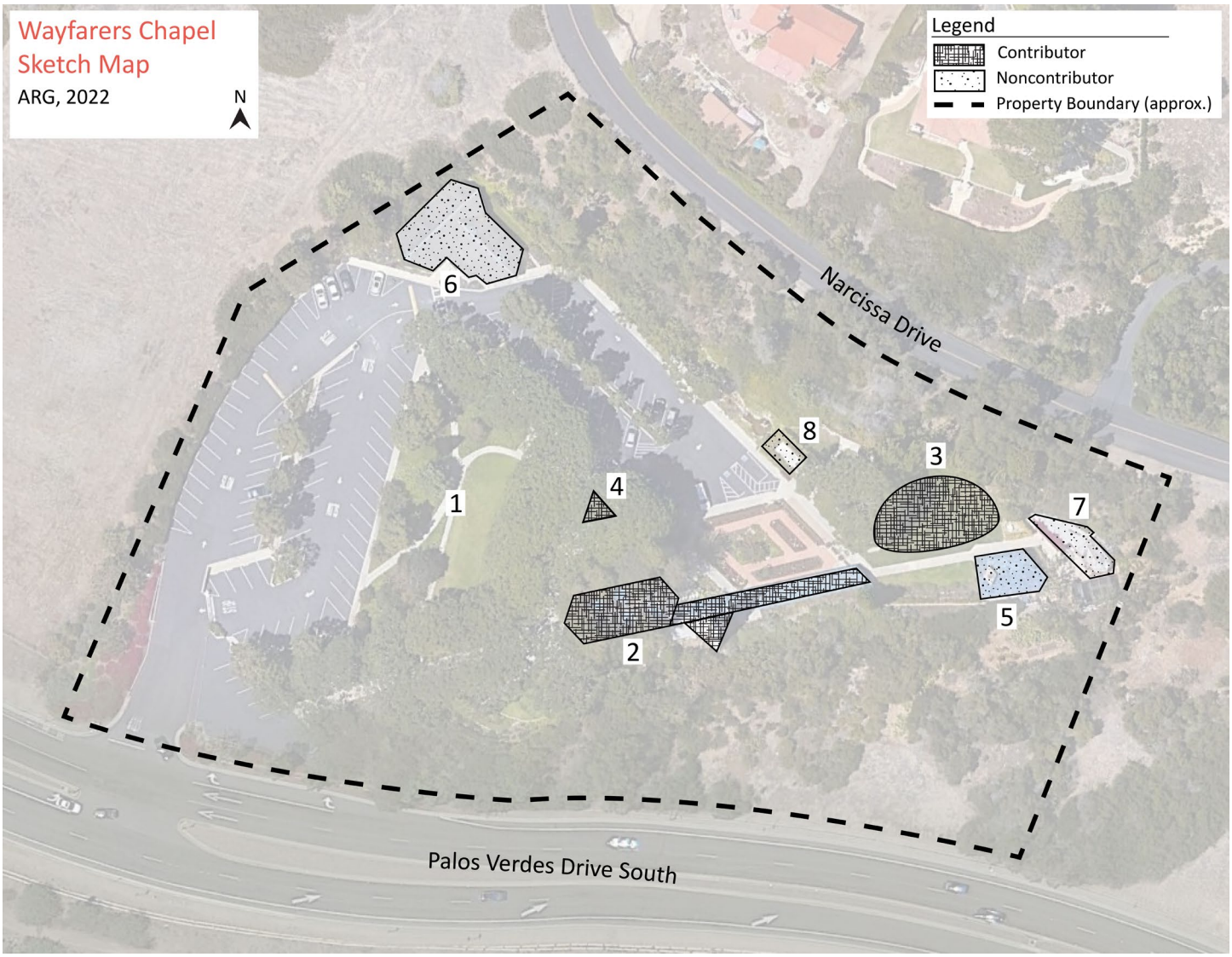
Figure 25: Wayfarers Chapel, biblical garden planting plan, 1959. Courtesy of Canadian Centre for Architecture.



Wayfarers Chapel location.



Wayfarers Chapel boundary.



Wayfarers Chapel sketch map.

1. Landscape and Gardens (contributing site)
2. Wayfarers Chapel (contributing building)
3. Amphitheater (contributing structure)
4. Reflection Pool (contributing structure)
5. Office Annex (non-contributing building)
6. Visitor Center (non-contributing building)
7. Restroom/Maintenance Storage (non-contributing building)
8. Community Relations Office (non-contributing building)



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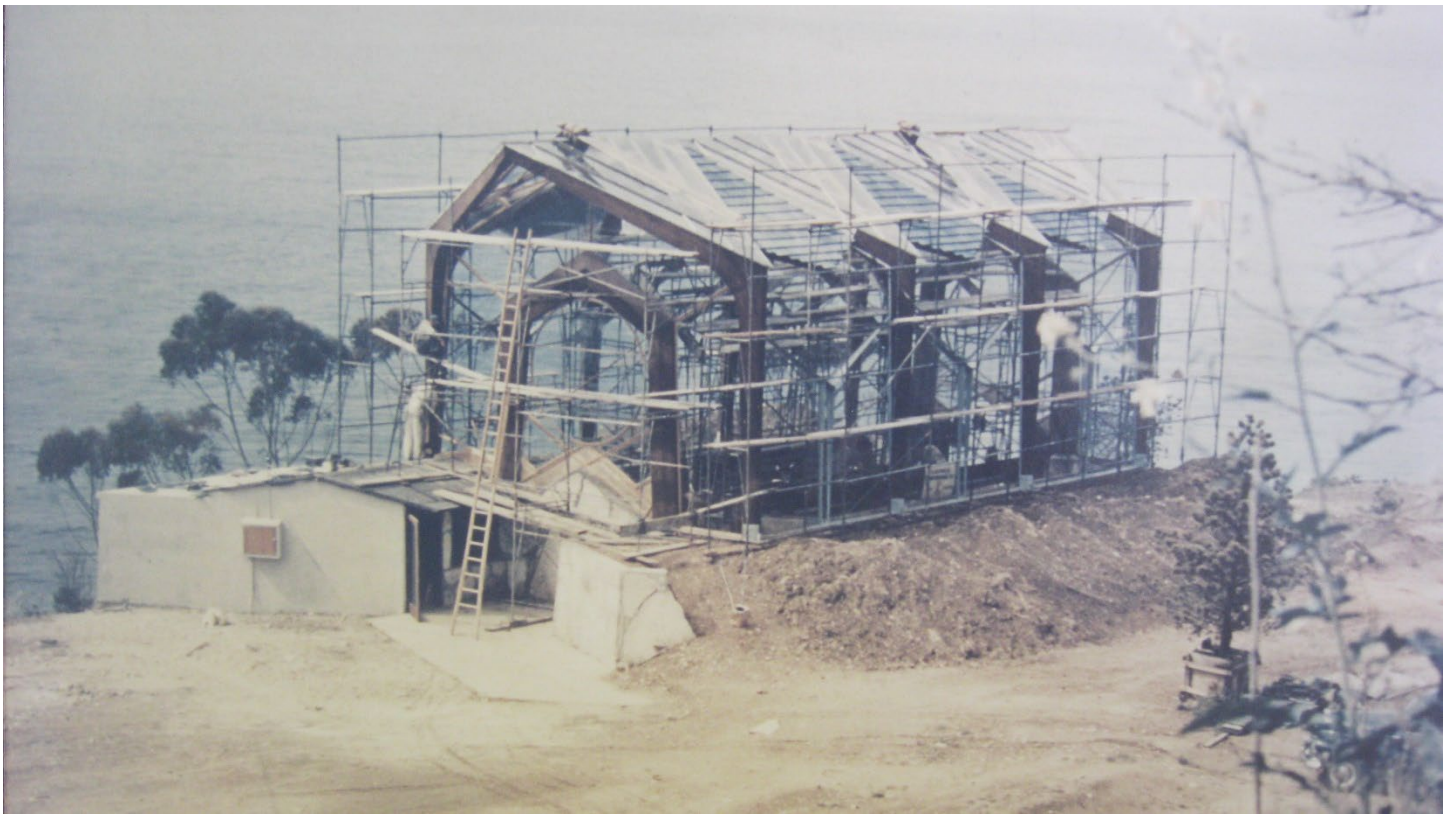


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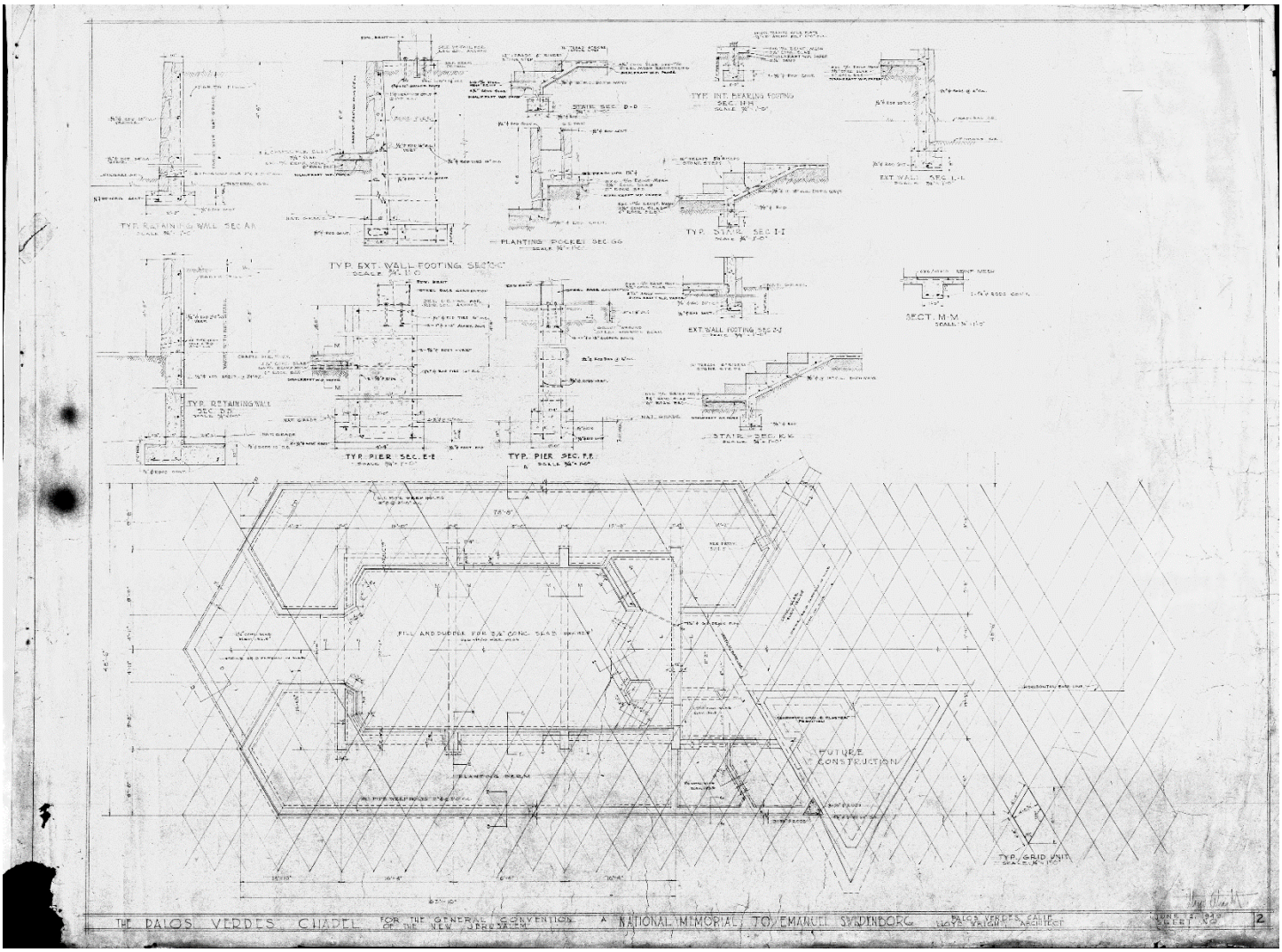


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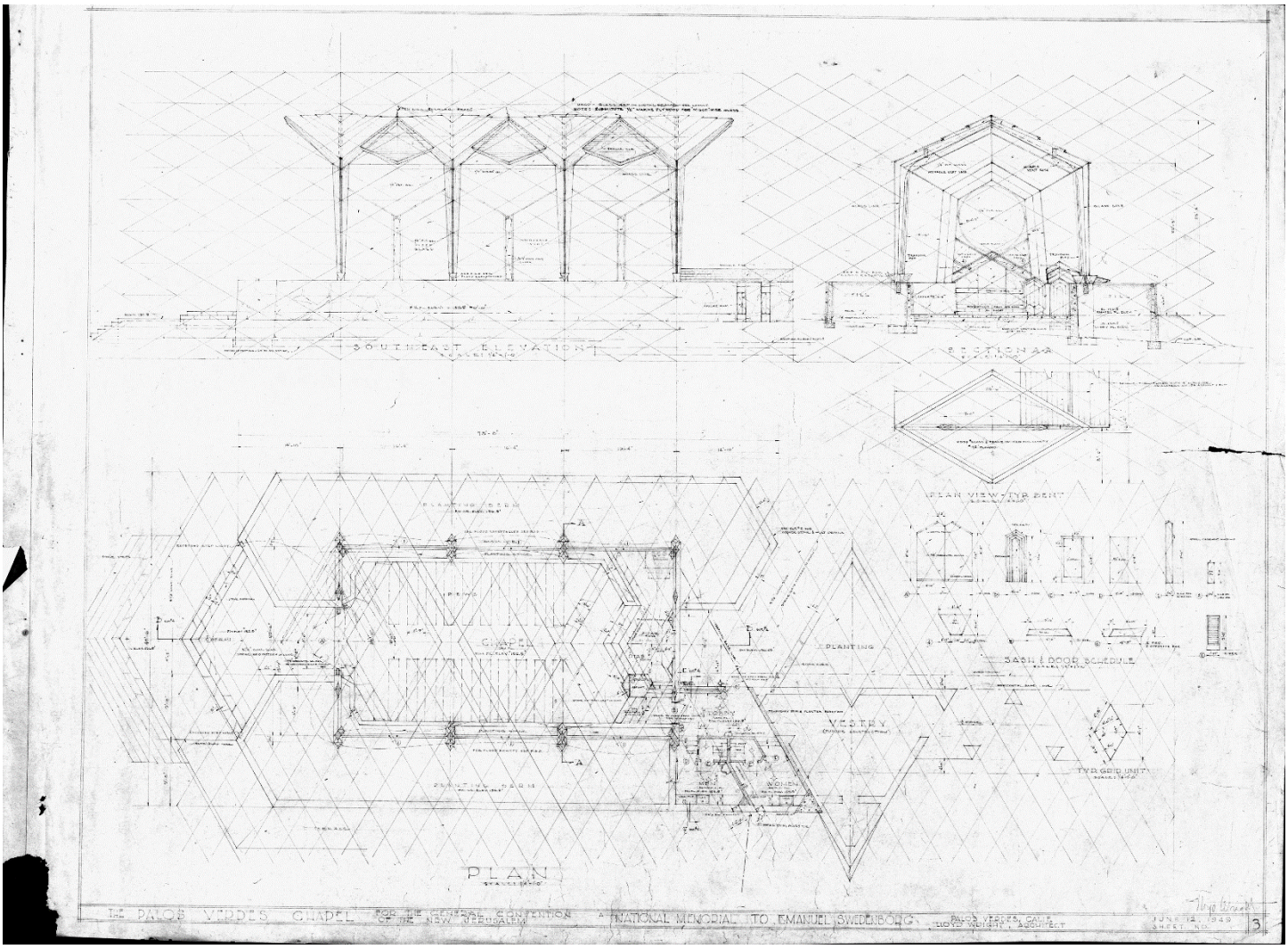


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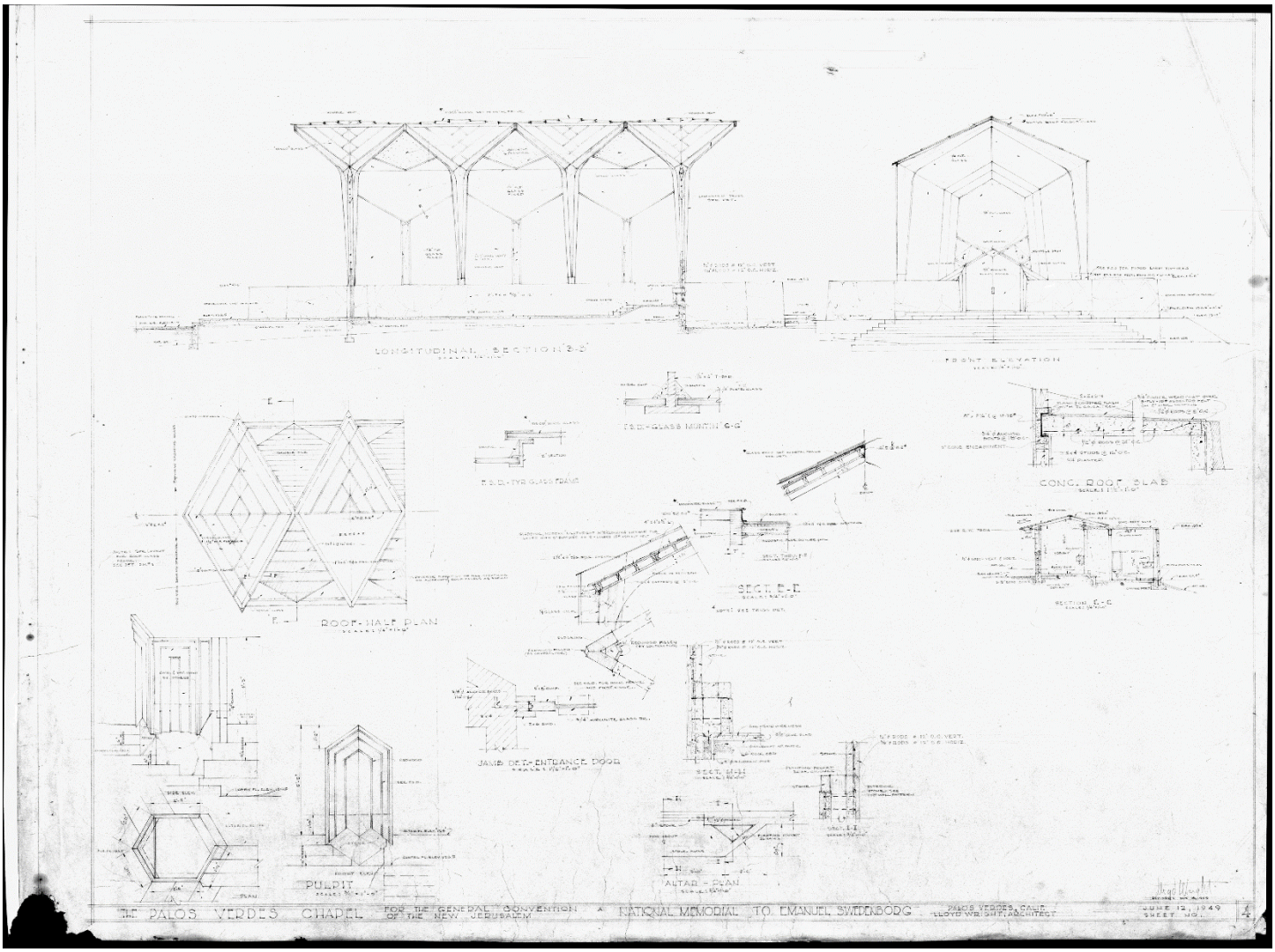


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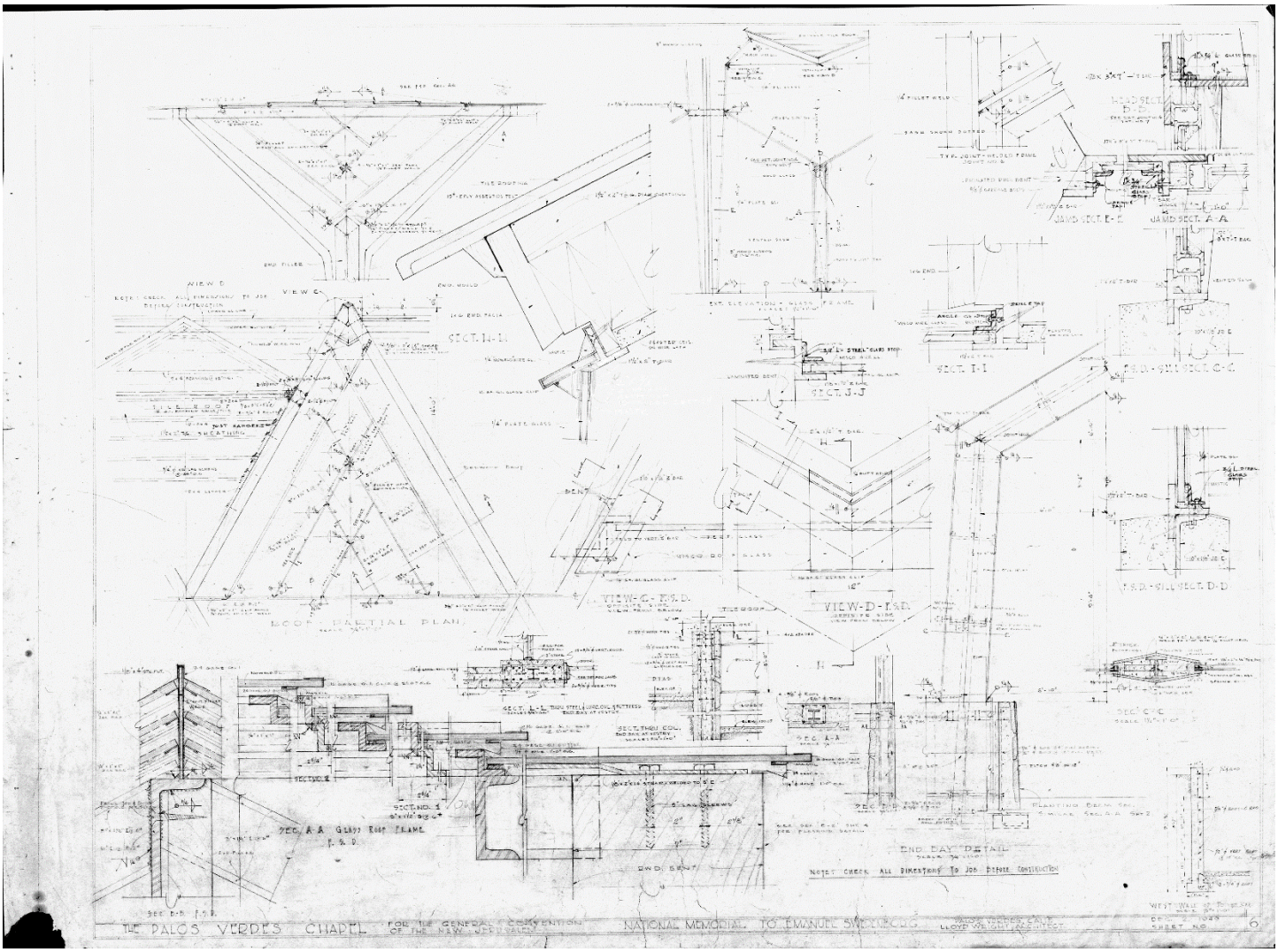


Figure 14: Wayfarers Chapel, details, Lloyd Wright, Architect, Palos Verdes, CA, 1949, Sheet 6. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

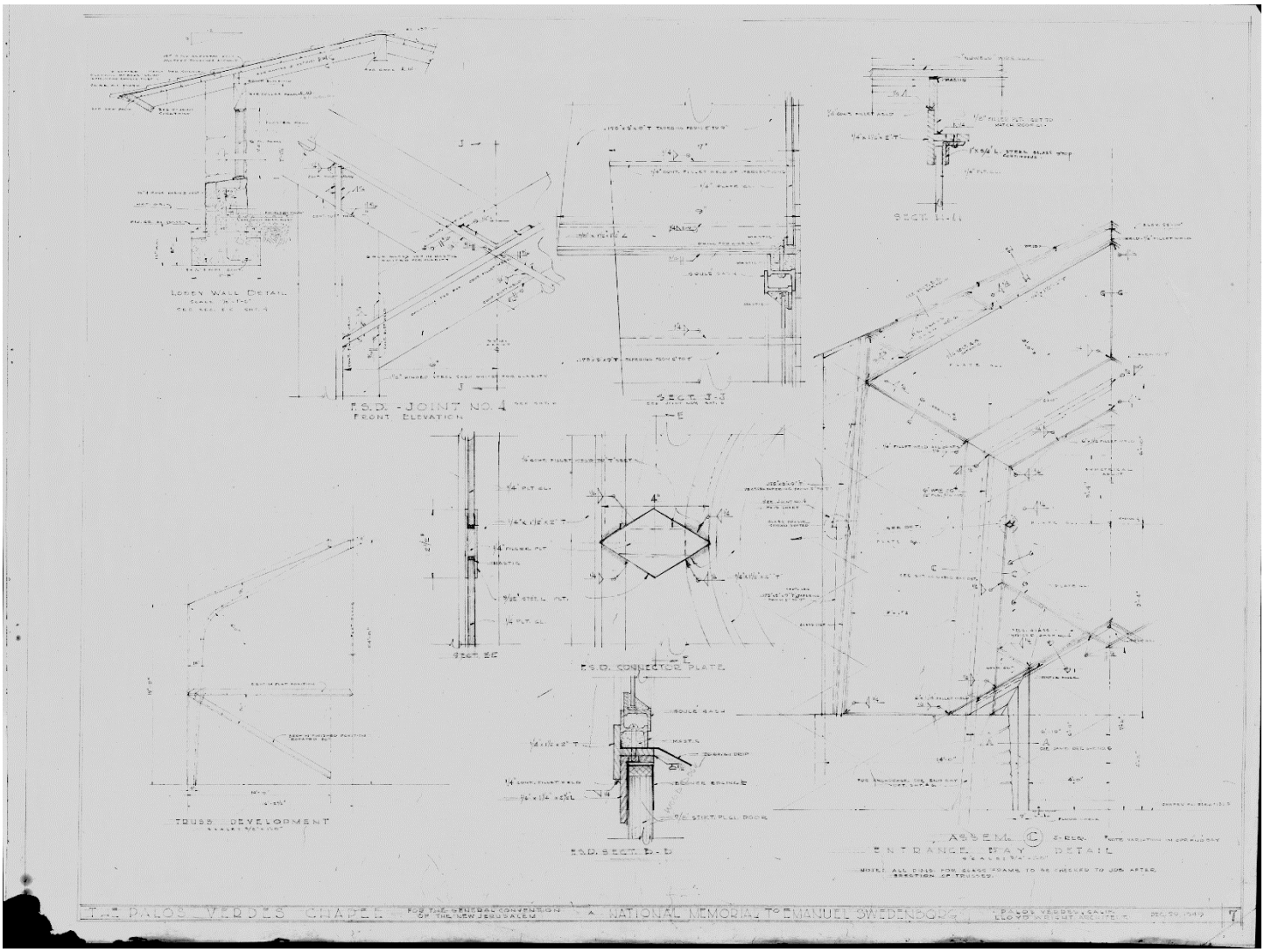


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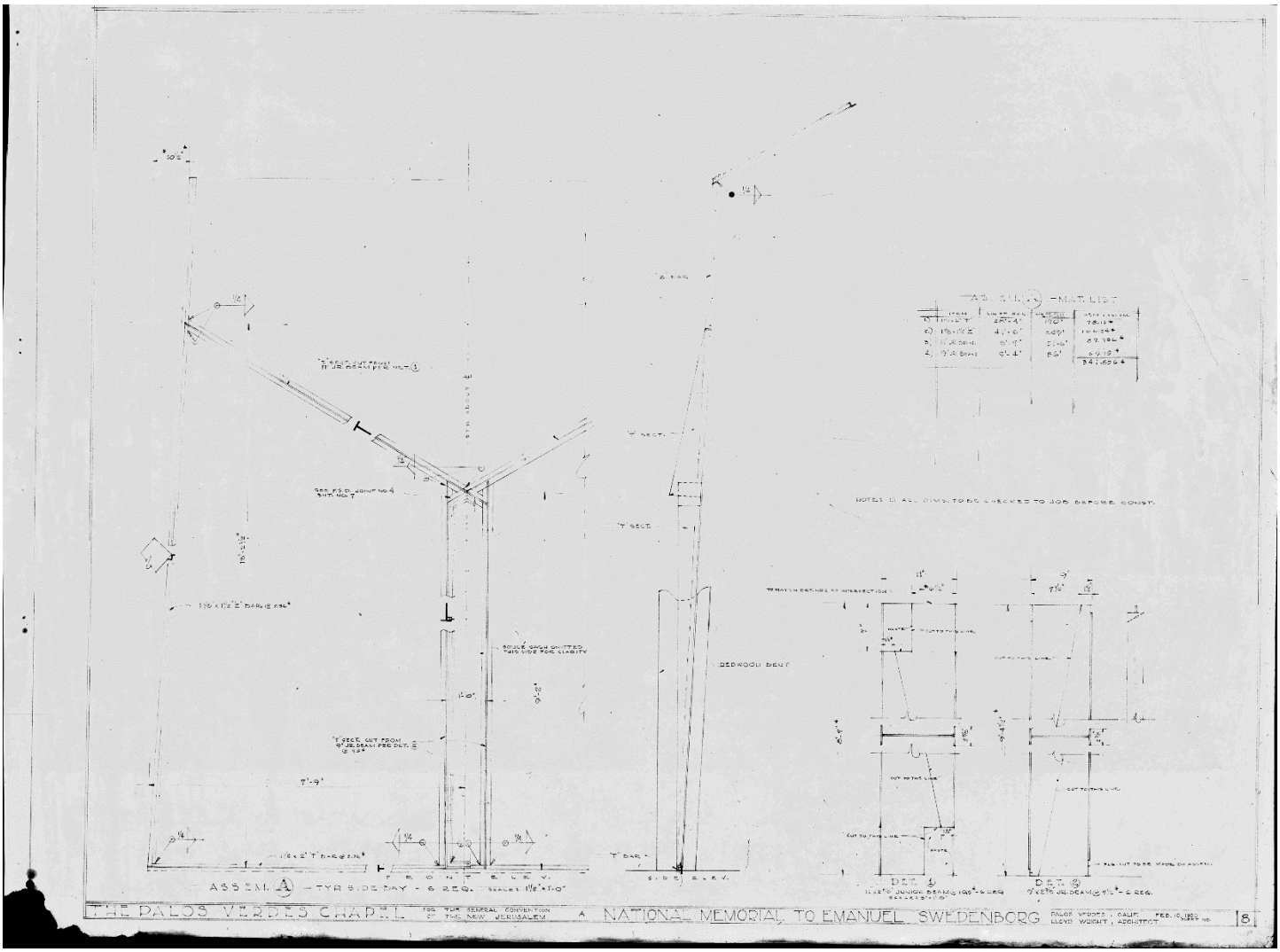


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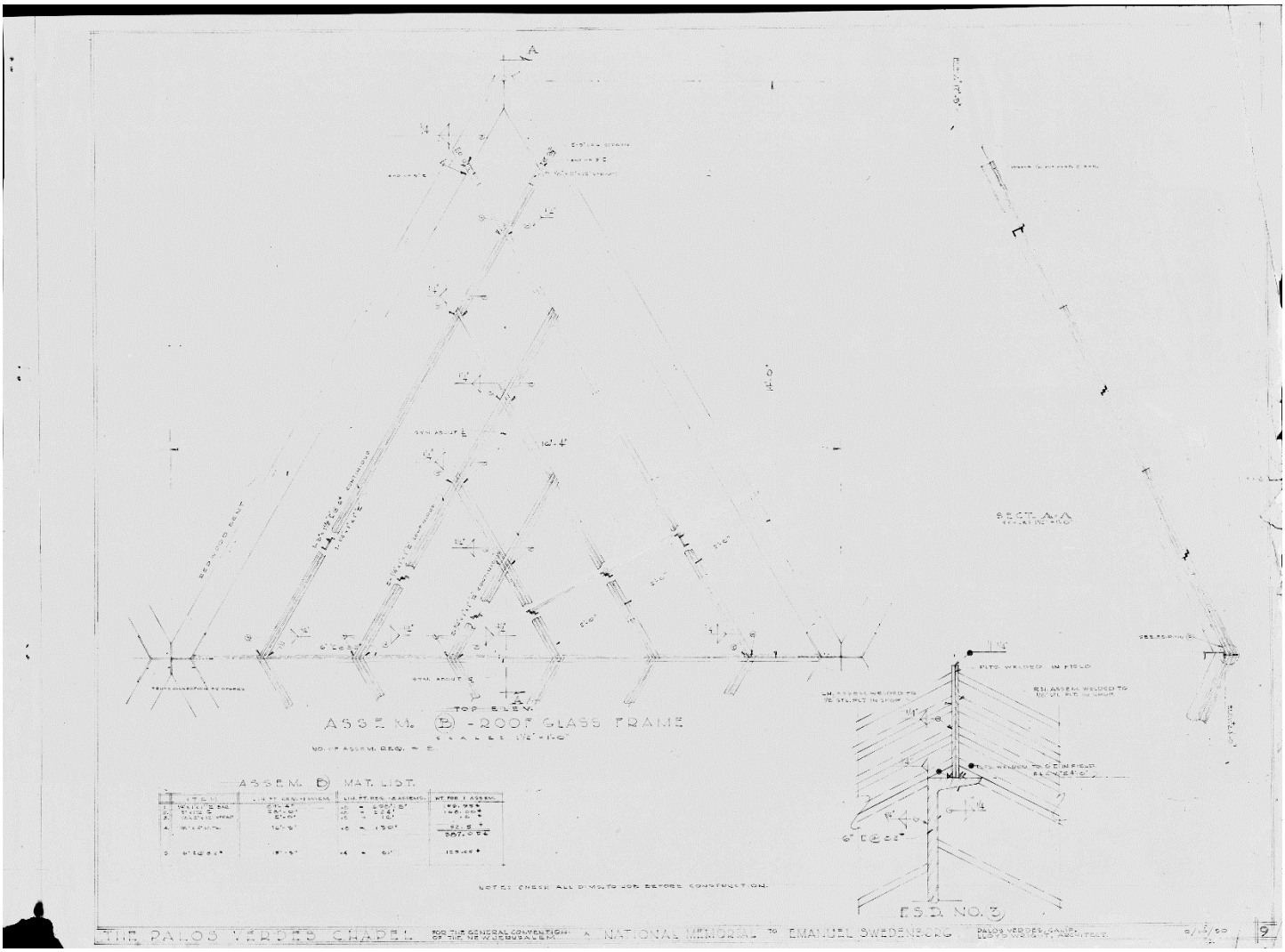


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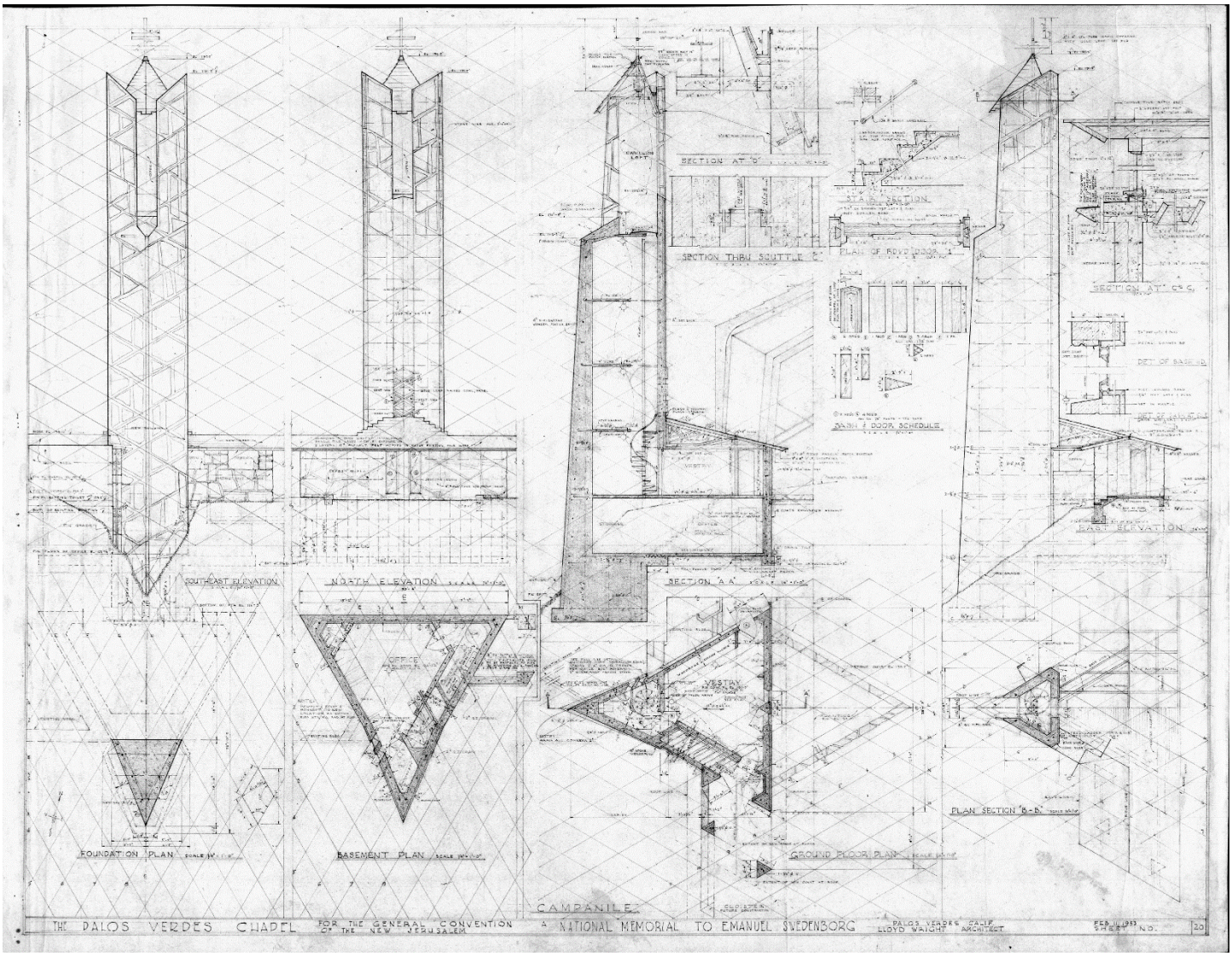


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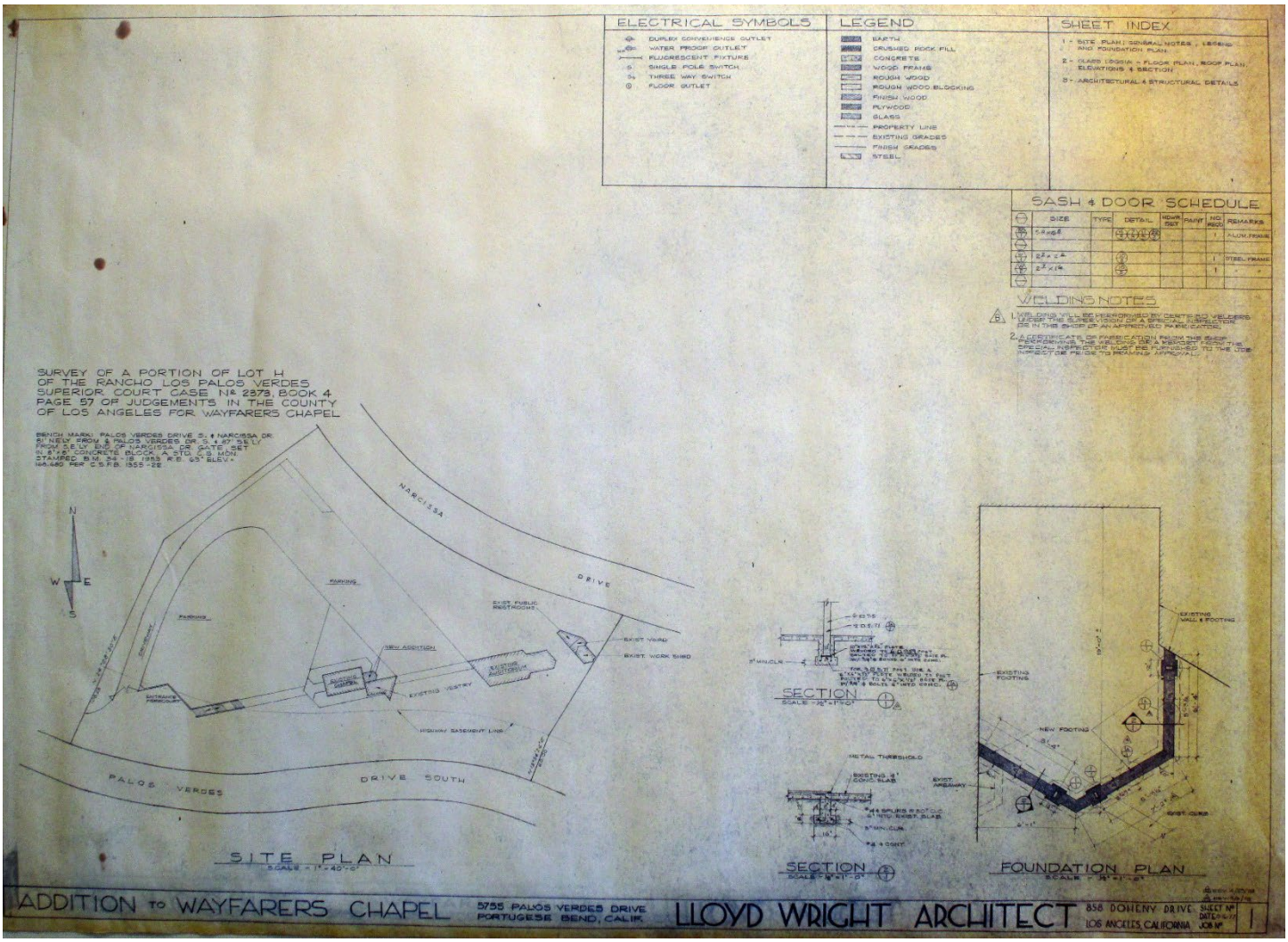


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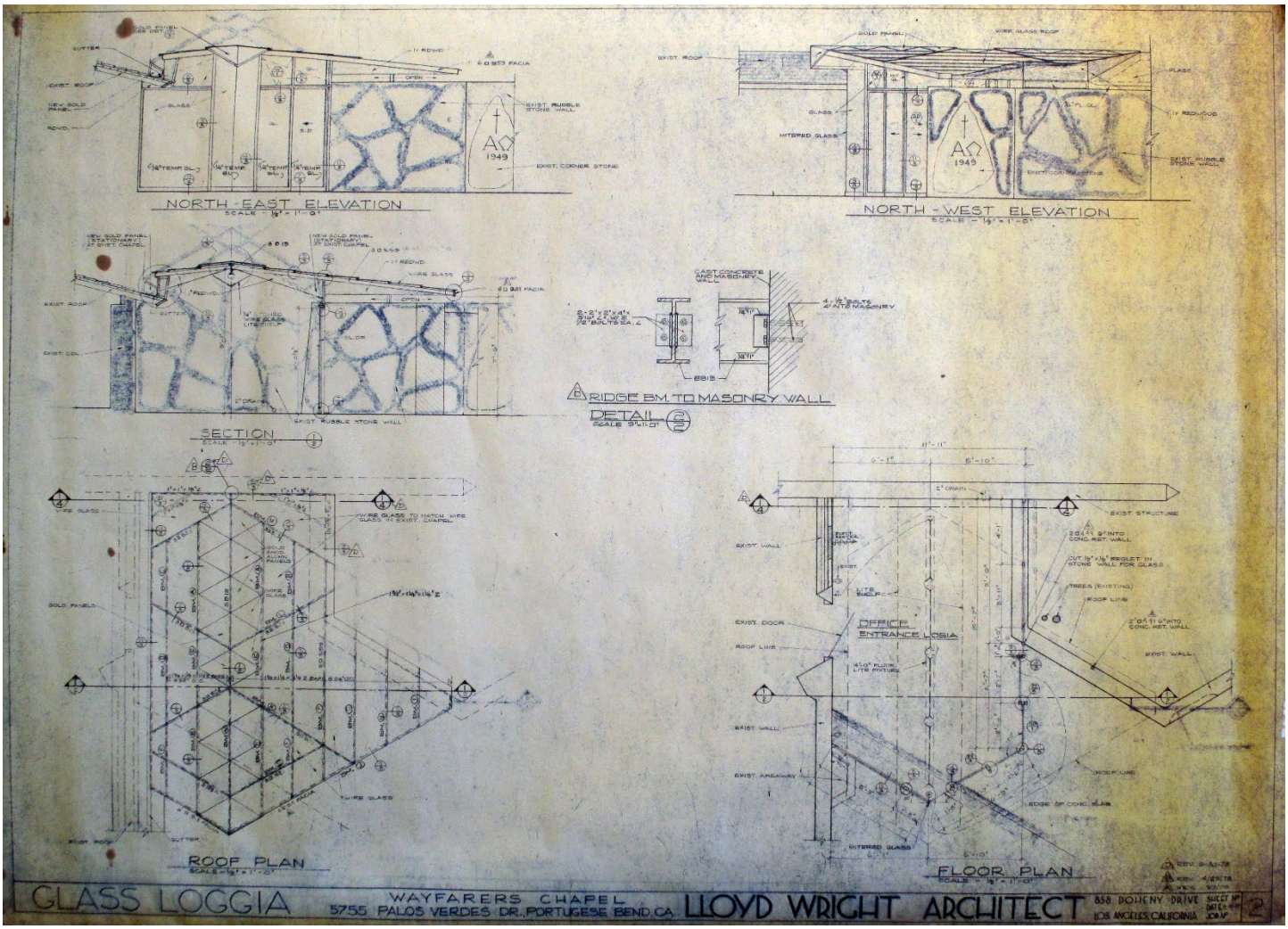


Figure 20: Wayfarers Chapel, loggia addition, Lloyd Wright, Architect, Palos Verdes, CA, 1978, Sheet 2. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

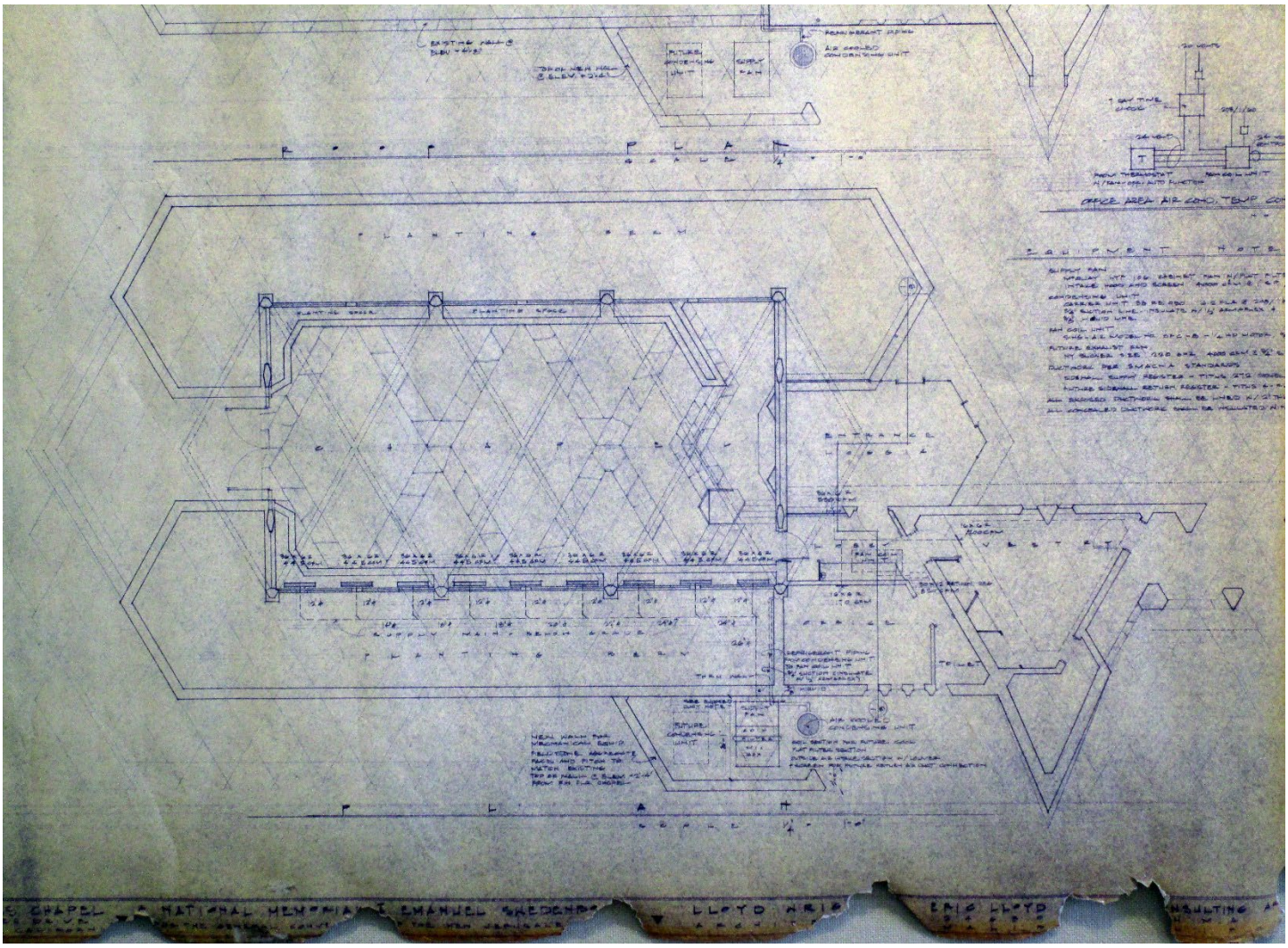


Figure 21: Wayfarers Chapel, floor plan, Eric Lloyd Wright, Architect, Palos Verdes, CA, 1982. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

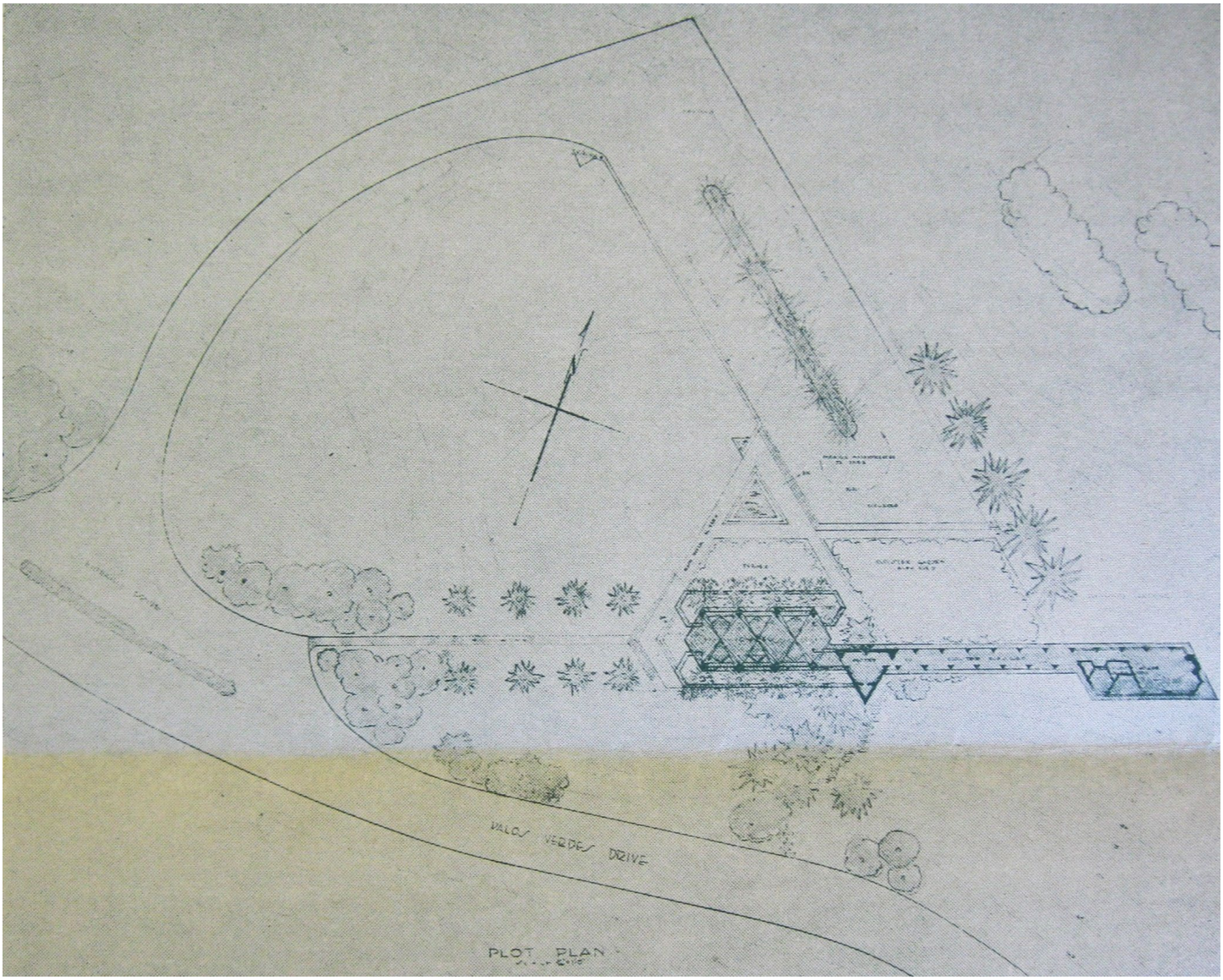


Figure 22: Wayfarers Chapel, plot plan, ca. 1947. Onsite archives, Wayfarers Chapel, Rancho Palos Verdes.

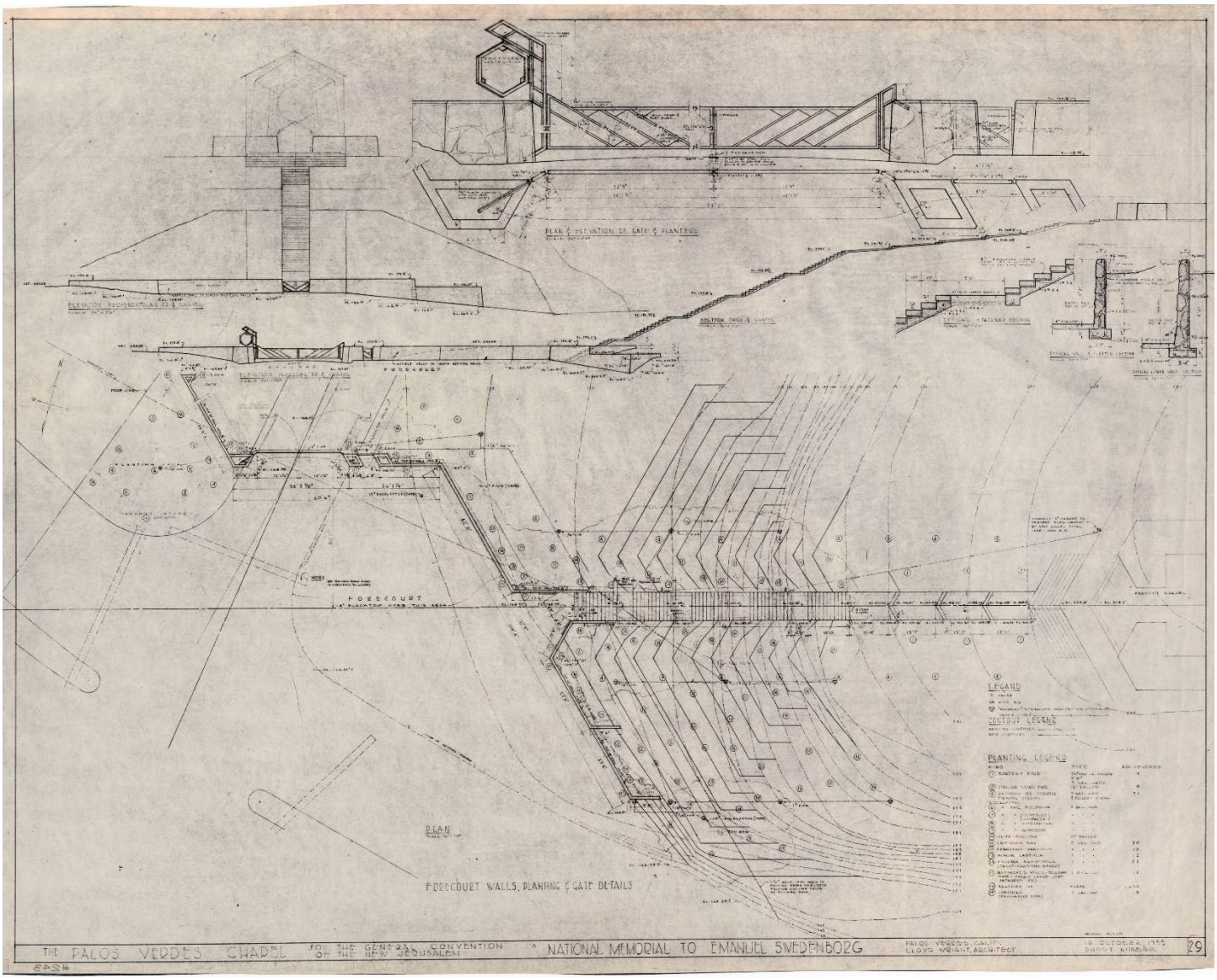


Figure 23: Wayfarers Chapel, forecourt walls, planting, and gate details, 1955. Courtesy of Canadian Centre for Architecture.

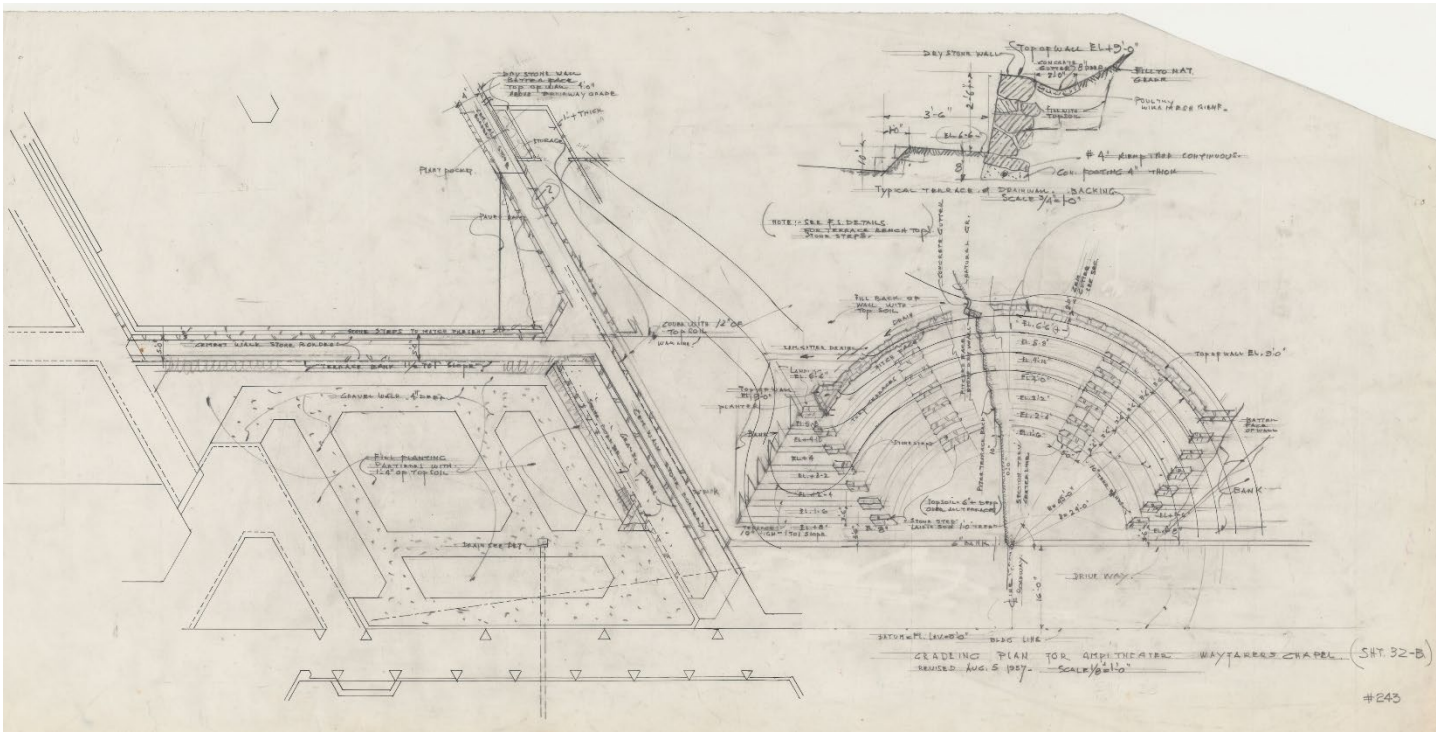


Figure 24: Wayfarers Chapel, grading plan for amphitheater, 1957. Courtesy of Canadian Centre for Architecture.

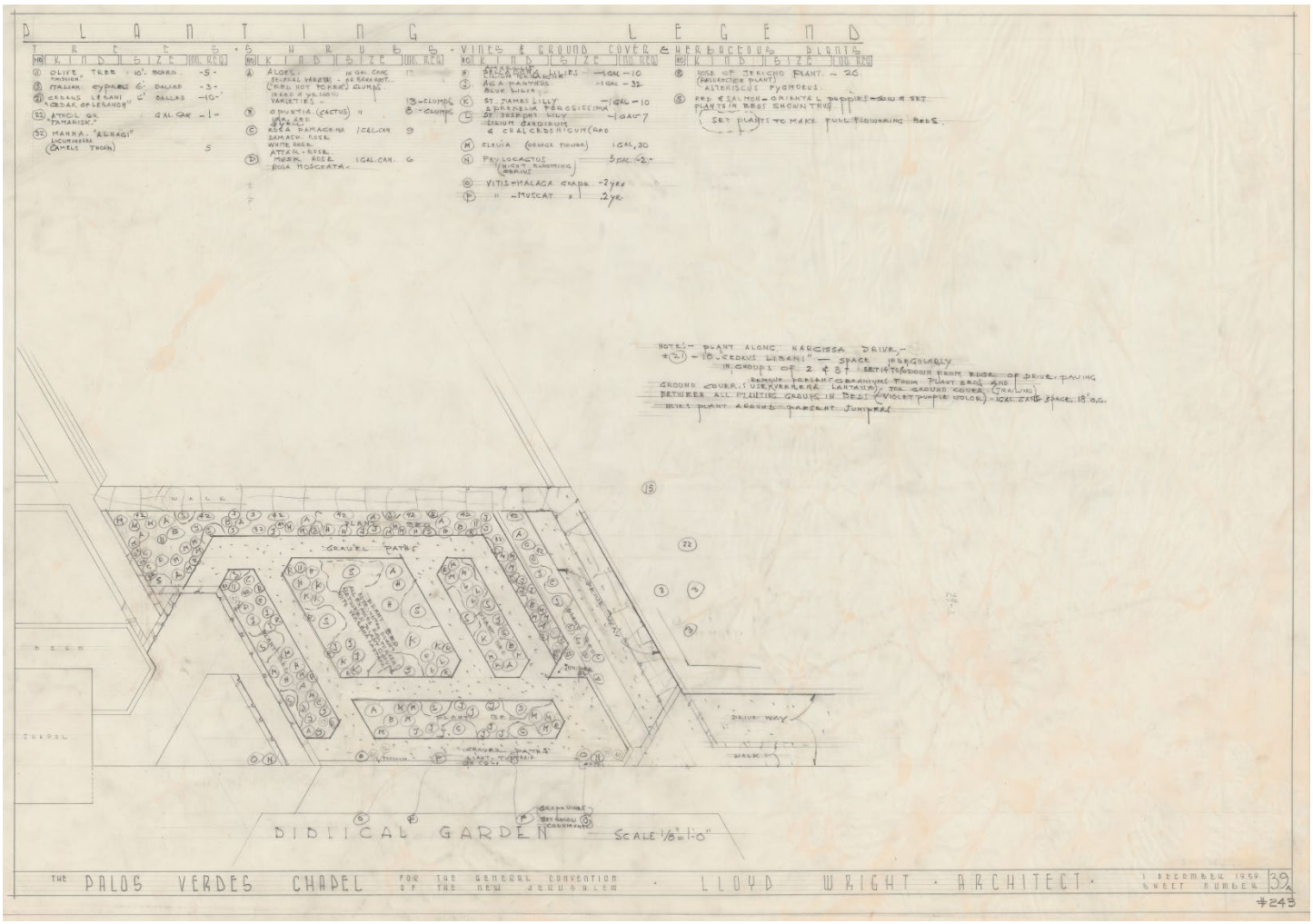


Figure 25: Wayfarers Chapel, biblical garden planting plan, 1959. Courtesy of Canadian Centre for Architecture.

Photo Log

Name of Property: Wayfarers Chapel
City or Vicinity: Rancho Palos Verdes
State: CA
Name of Photographer: Architectural Resources Group (ARG)
Date of Photographs: August 2015, September 2019
Location of Digital Files: ARG, 360 E. 2nd Street, Suite 225, Los Angeles, CA 90012
Number of Photographs: 26

Wayfarers Chapel photo key, site.

Wayfarers Chapel photo key, chapel interior.

Photo 1: View west of the chapel, bell tower, and colonnade. Photograph by ARG, September 2019.

Photo 2: View southwest of the chapel's east side and north sides of the bell tower and colonnade. Note the formal garden in the foreground. Photograph by ARG, September 2019.

Photo 3: View west of the chapel's east side. Note the stone-clad berms and redwood trees surrounding the east and west sides of the building as specified by Wright. Photograph by ARG, September 2019.

Photo 4: View east of the chapel's west (primary) façade. Note historic Italian stone pines in the foreground and grove of redwoods surrounding the building in the background. Photograph by ARG, September 2019.

Photo 5: View south of the chapel's north side and stone-clad berms planted with redwoods and ferns. Photograph by ARG, September 2019.

Photo 6: Close-up of west façade doors. Photograph by ARG, September 2019.

Photo 7: View west of the east side of the bell tower and office wing. Photograph by ARG, August 2015.

Photo 8: View south of the north side of the bell tower. Photograph by ARG, September 2019.

Photo 9: View west below the colonnade. Photograph by ARG, September 2019.

Photo 10: View east of the amphitheater. Note the Hollywood juniper trees that serve as a backdrop to the amphitheater seating. Photograph by ARG, September 2019.

Photo 11: View northeast of the stone-clad reflection pool. Photograph by ARG, September 2019.

Photo 12: View east of the office annex. Photograph by ARG, September 2019.

Photo 13: View north of the visitor center. Photograph by ARG, August 2015.

Photo 14: View east of the restroom/maintenance storage building. Photograph by ARG, September 2019.

Photo 15: View south of the maintenance area and greenhouse. Photograph by ARG, September 2019.

Photo 16: View north of the community relations office. Photograph by ARG, September 2019.

Photo 17: View northeast of the lower parking lot. Note the hillside covered with ivy in the background, as specified by Wright. Photograph by ARG, September 2019.

Photo 18: View north of the lower parking lot with stone-clad planters and pine trees. While the pine trees are not historic, they are compatible with Wright's original planting scheme. Photograph by ARG, September 2019.

Photo 19: View south of the upper parking lot. Note historic Italian stone pines and open lawn at the right of photo. Photograph by ARG, August 2015.

Photo 20: View west of the formal garden. While most of the plants are replacement species, they are compatible with those Wright originally specified. Photograph by ARG, September 2019.

Photo 21: View south of the open lawn to the north of the chapel. Note historic Italian stone pines lining the perimeter. Photograph by ARG, August 2015.

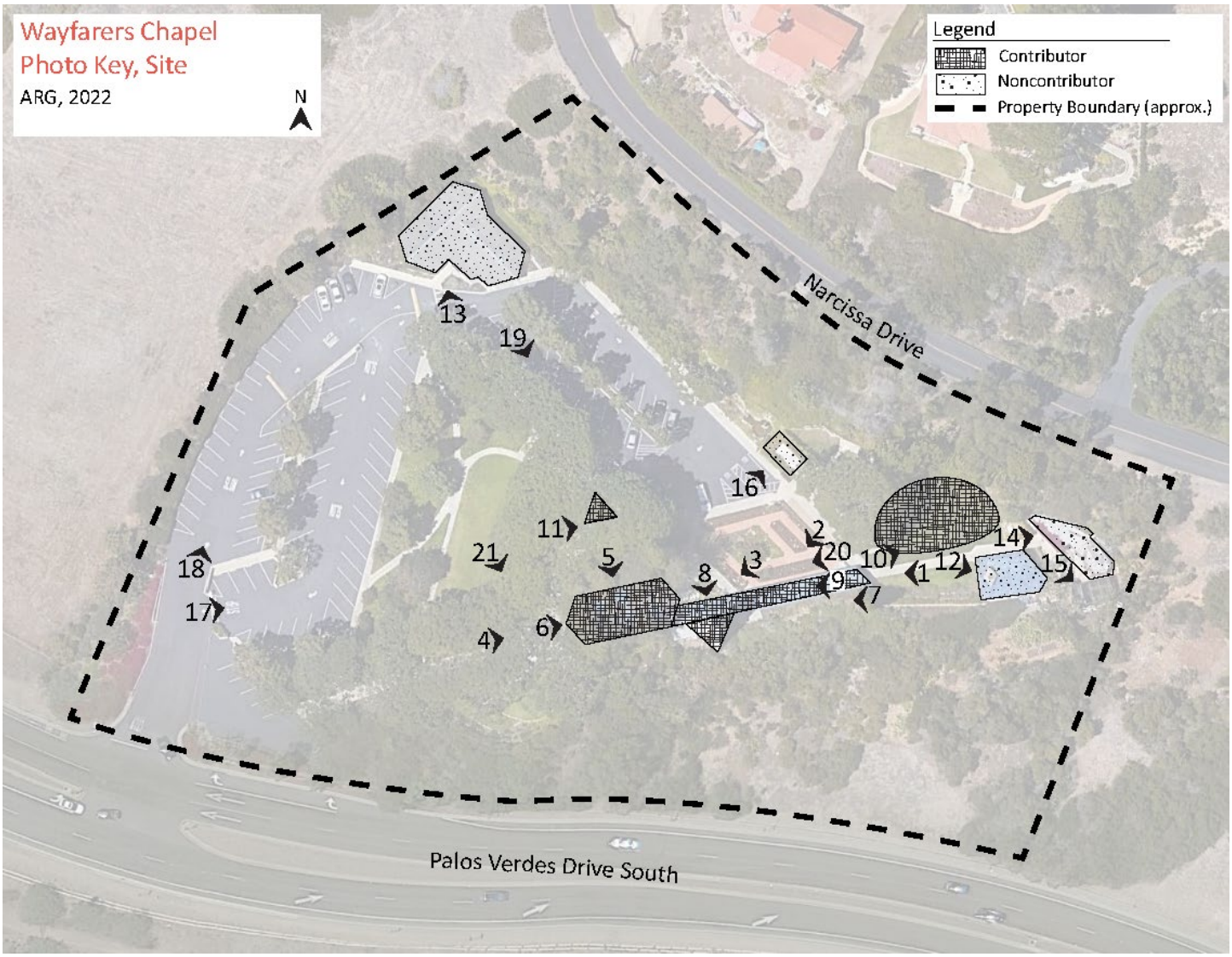
Photo 22: Overview of the chapel interior, view east. Photograph by ARG, August 2015.

Photo 23: Overview of the chapel interior, view west. Photograph by ARG, August 2015.

Photo 24: View northeast of the chapel interior planters and pews. Photograph by ARG, August 2015.

Photo 25: View of the chapel's roof. Photograph by ARG, August 2015.

Photo 26: View west of the bell tower office wing interior. Photograph by ARG, August 2015.


Wayfarers Chapel
Photo Key, Site
ARG, 2022
N
Legend
Contributor
Noncontributor
Property Boundary (approx.)
Narcissa Drive
Palos Verdes Drive South
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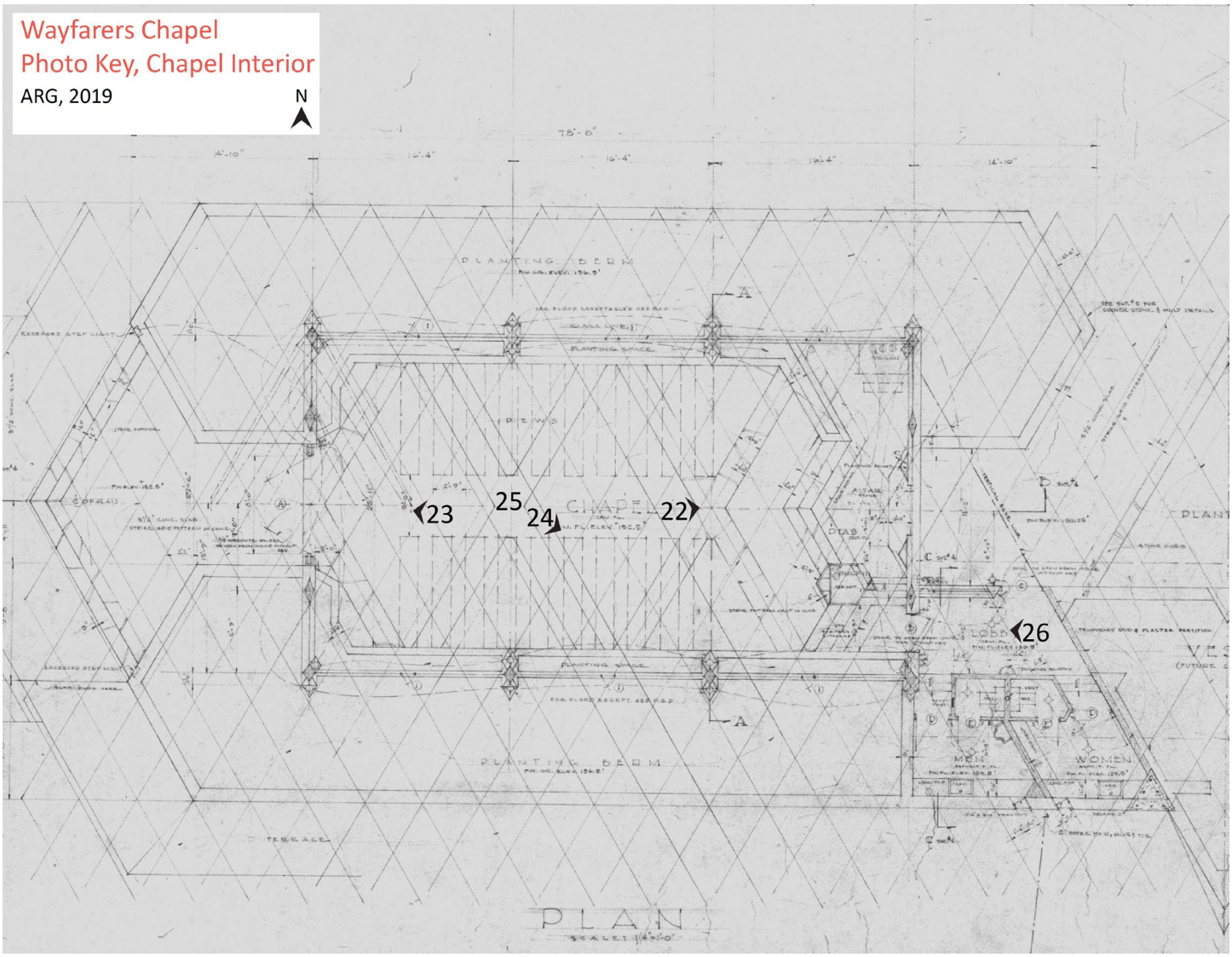

Wayfarers Chapel
Photo Key, Chapel Interior
ARG, 2019
N
23
25
24
22
26
PLANTING BERM
CHAPEL
ALTAR
LOBBY
MEN
WOMEN
PLANTING BERM
PLAN



Photo 1: View west of the chapel, bell tower, and colonnade. Photograph by ARG, September 2019.



Photo 2: View southwest of the chapel's east side and north sides of the bell tower and colonnade. Note the formal garden in the foreground. Photograph by ARG, September 2019.



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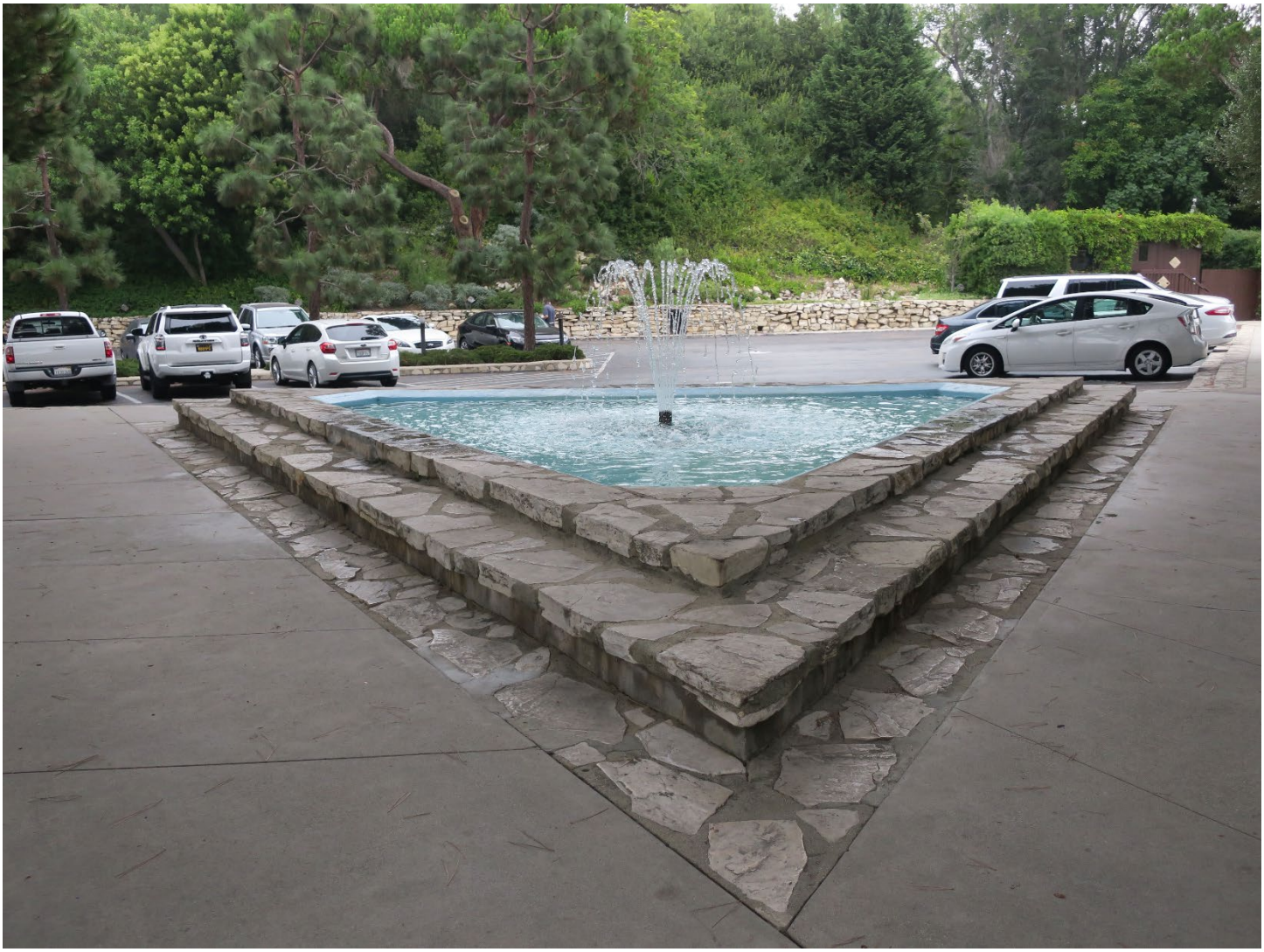


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