

97000452

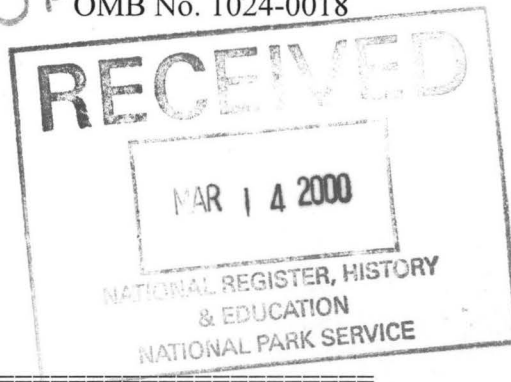
NPS Form 10-900
(Rev. 8-86)

RESUB

OMB No. 1024-0018

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**



1. Name of Property

Historic Name: Thorncrown Chapel
Other Name/Site Number: CR2012

2. Location

Street & Number: Highway 62 West

Not for Publication: N/A

City/Town: Eureka Springs

Vicinity: X

State: AR County: Carroll

Code: AR015

Zip Code: 72632

3. Classification

Ownership of Property: Private
Category of Property: Building

Number of Resources within Property:
Contributing Noncontributing

<u>1</u>	<u>2</u> buildings
<u> </u>	<u> </u> sites
<u> </u>	<u> </u> structures
<u> </u>	<u> </u> objects
<u>1</u>	<u>2</u> Total

Number of contributing resources previously listed in the National Register: N/A

Thorncrowne Chapel and Office
Name of Property

Carroll County, Arkansas
County and State

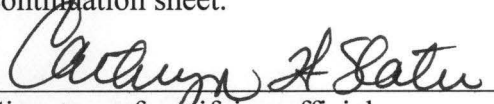
Name of related multiple property listing: The Arkansas Designs of E. Fay Jones, Architect

=====

4. State/Federal Agency Certification

=====

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. See continuation sheet.


Signature of certifying official

2-10-00
Date

Arkansas Historic Preservation Program
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
 See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

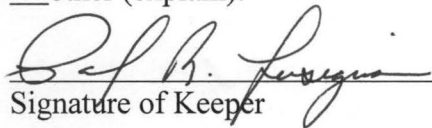
Thorncrown Chapel and Office
Name of Property

Carroll County, Arkansas
County and State

5. National Park Service Certification

I, hereby certify that this property is:

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

to 
Signature of Keeper

4/23/00
Date of Action

6. Function or Use

Historic: RELIGION Sub: religious facility

Current: RELIGION Sub: religious facility

7. Description

Architectural Classification:
Category: Modern Movement
Subcategory: Other

Materials: foundation: stone roof: asphalt
 walls: glass other: wood

Describe present and historic physical appearance:

Summary

Situated in the Ozark Mountains, just off U.S. Highway 62 west of Eureka Springs, Arkansas, Thorncrown Chapel was designed by architect E. Fay Jones and completed in 1980. Termed an

“enchanting example of contemporary architecture”¹ by architectural critic Wolf Von Eckardt, the chapel immediately struck a chord with both the general public and the professional design community, becoming Jones's most widely recognized—and, arguably, most highly regarded—work. A wood-frame structure resting on a stone foundation, Thorncrown is at home among the trees, its tall, narrow profile suggestive both of Gothic cathedrals and of previous Jones designs, especially the weekend cottage Stoneflower.

Elaboration

Located on a wooded, steeply sloping site in the Ozark Mountains near the Victorian-era resort community of Eureka Springs, Arkansas, Thorncrown Chapel is constructed of southern pine two-by-fours, two-by-sixes, and two-by-twelves; local fieldstone; and glass. The simple materials were dictated by the site and by the architect's (and his client's) desire to preserve it:

In walking the site there was an early realization that heavy earth-moving equipment or massive construction materials could not be used without destroying the wooded setting; and that the whole design must hinge on not using anything too big for two men to carry along a narrow hillside pathway. This limitation was key to the structural concept. It became a building of many small pieces . . . linked together into modular, angular structural elements that formed a larger cage-like structure infilled with clear glass.²

The visitor approaches Thorncrown Chapel from the southwest and comes upon it unexpectedly, around the bend of a hill. Except where the gravel path leads to its entrance, the chapel stands close to the trees that surround it, its gray-stained wooden framework closely matching the color of their bark. The one-room chapel is rectangular in form, twenty-four feet wide and sixty feet long, and rises forty-eight feet into the tree canopy. (It is exactly twice the size of Stoneflower, the weekend house designed by Jones at Eden Isle, Arkansas.) Anchored by fieldstone foundation walls and sheltered by a broad gabled roof, Thorncrown fits comfortably into its natural setting.

The chapel's delicate wooden framework is its signature. Infilled with glass, the exterior framework—particularly in the identical north and south gable ends—draws the eye upward, leaving a first impression of imposing height. The long side walls, also delicate wooden frames infilled with glass, open the chapel to its setting, a panoramic valley view on one side and a rocky, wooded hillside on the other. Low fieldstone foundation walls not only anchor the chapel to its site but ingeniously serve as ductwork; insulated cavities within the walls distribute air through small holes in the mortar joints.

Inside Thorncrown Chapel, an intricate web of overhead cross-bracing (a refinement of a similar bracing system used by Jones at Stoneflower in 1965) again draws the eye upward. In the words

¹ Wolf Von Eckardt, “Creating for God's Glory,” *Time* 119, 19 April 1982, p. 50.

² Architect's statement quoted in “Thorncrown Chapel,” *Places* 4, 1987, p. 17.

of the architect, “This stabilizing web of braces, under a ridge skylight, receives a constantly changing play of light and pattern—a natural ornamentation of the structure and the space.”³

The interior’s crowning touch came in the unlikely form of steel connectors used to join the wooden braces together where they cross at the center of the chapel. The centers of the connectors are open, creating diamond-shaped patterns of light at the chapel’s heart. In a letter to Fay Jones, the author of the textbook *Fundamentals of Building Construction: Materials and Methods* called the connectors “the single most inspired and powerful architectural detail that I know of.”⁴ Robert Ivy says, “[C]ollectively they create the illusion of infinity.”⁵

In its emphasis on simple, natural materials and on relating the building to its natural setting, the design of Thorncrown Chapel follows two of the three primary tenets of organic architecture. The third tenet—the part-whole relationship—is seen in the manner in which Jones designed everything in the chapel: pews, pulpit, door handles, lanterns. “I wanted there to be a family of forms or patterns, a strong generating idea that everything relates to, rather than having just an assembly of things,” Jones told an interviewer. He also wanted to “keep the detailing very, very simple, integral to the design . . . [N]othing has been stuck on just for decoration.”⁶ In other words, the part is to the whole as the whole is to the part.

In Thorncrown, Jones also introduced a concept of his own, something he called the “operative opposite.” While the chapel’s design alluded to the architecture of Gothic cathedrals, Jones reversed the rule of Gothic construction, which has repeated external flying buttresses pushing the structure upward and inward. As he explained, “Thorncrown has this repetition of structural elements, but stability is achieved by wooden tensile members pulling from within.”⁷ Tension rather than compression: the operative opposite.

Two additional properties within the nominated area do not contribute to the chapel’s significance, but are within the wooded tract that houses Thorncrown. These are a small, simple, wood-frame study of Jones’s design, located on the property southwest of the chapel and sited into the hillside, which currently serves the owner, as well as staff who manage the business of the chapel, and the later Thorncrown Worship Center, not of Jones’s design, constructed in 1989 to relieve crowding caused by the chapel’s popularity. Neither detract from the serenity of Thorncrown Chapel’s design and setting.

³ Ibid.

⁴ Edward Allen, AIA to E. Fay Jones, 15 October 1998, personal papers of E. Fay Jones, Fayetteville, Arkansas.

⁵ Robert Adams Ivy, Jr., *The Architecture of E. Fay Jones, FAIA* (Washington, D.C.: The American Institute of Architects Press, 1992), p. 35.

⁶ Jones quoted in Andrea Oppenheimer Dean, “The Cathedral Builder Born 500 Years Too Late,” *Smithsonian*, August 1991, p. 105.

⁷ Architect’s statement quoted in “Thorncrown Chapel,” p. 17.

Thorncrown Chapel and Office
Name of Property

Carroll County, Arkansas
County and State

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:
National.

Applicable National Register Criteria: C

Criteria Considerations (Exceptions): A, G

Areas of Significance: Architecture

Period(s) of Significance: 1980

Significant Dates: 1980

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: E. Fay Jones and Associates

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above:

Summary

Dedicated in July of 1980, Thorncrown Chapel was a turning point in Fay Jones's career. Its elegant design won international acclaim, bringing Jones's work to the attention of a much wider audience. Hailed as the best work of American architecture during the 1980s, the chapel already has made its way into textbooks and architectural anthologies. As a turning point in Jones's career and an internationally renowned work of architecture, Thorncrown Chapel is exceptionally important, meeting the requirements of Criteria Consideration G. It is submitted as part of the multiple property nomination The Arkansas Designs of E. Fay Jones, Architect and is eligible under Criterion C with national significance. Because of its architectural significance, Thorncrown Chapel meets the requirements for Criteria Consideration A.

Elaboration

Fay Jones's involvement in Thorncrown Chapel was the result of a fortuitous confluence of events. Jim Reed, a native Arkansan who had retired to the Ozark Mountains after a teaching

career in California, noticed that travelers on busy U. S. Highway 62 regularly stopped at the foot of his property to enjoy the panoramic view of the mountains. Instead of trying to end the trespassing, Reed decided to welcome wayfarers by building a chapel. As Charles Gandee wrote for *Architectural Record* in 1981:

Providence must have been eavesdropping on Mr. Reed's thoughts, because a stranger in a local restaurant—eavesdropping on his conversation—directed him to architect Fay Jones. A more empathetic collaboration couldn't have been formed. Reed's idea that "we have something here that is very fragile . . . it should be preserved . . . we don't want it destroyed," coincided perfectly with Jones's concept of an "organic" architecture synchronized with the landscape.⁸

That Fay Jones was the right architect for the job became abundantly clear after the chapel's dedication in July of 1980. Thorncrown Chapel was an immediate hit with the general public, and visitors began arriving in overwhelming numbers. Jim Reed expected three or four dozen people daily; instead, 40,000 had seen the chapel by the winter after its dedication. A decade later, a quarter of a million people were visiting Thorncrown Chapel annually.⁹

The architectural community's response to Thorncrown was similarly enthusiastic. The year after its completion, the chapel received an Honor Award from the American Institute of Architects, and it began appearing regularly in professional publications. In *Architectural Record*, Charles Gandee said the chapel was "the palpable expression of its time, place, and purpose. . . ."¹⁰ and called it "a brilliant testimony to the power of architecture to intensify experience and inspire contemplation. . . ."¹¹ *Interiors* magazine labeled it "a sophisticated jewel set perfectly in its surroundings" and a building of "consummate quality."¹² Writing for the *AIA Journal*, Stanley Abercrombie said Thorncrown "is more than a striking building. . . . it is an original."¹³

Thorncrown Chapel also appeared in a number of foreign architectural journals. *The Architectural Review*, a British publication, said "Fay Jones has crafted a building that beautifully matches its time and place."¹⁴ Articles about Thorncrown appeared in Japan's *Kenchiku to Toshi (Architecture and Urbanism)* in June of 1981; in Italy's *L'Architettura* in December of 1981; and in another Italian journal, *Domus*, in March of 1982.

⁸ Charles K. Gandee, "A Wayfayer's Chapel By Fay Jones," *Architectural Record*, March 1981, p. 90.

⁹ Gandee, p. 90, and Dean, p. 103.

¹⁰ Gandee, p. 90.

¹¹ *Ibid.*, p. 92.

¹² Margot Jacqz, "A Sanctuary In The Woods: This AIA 1981 Honor Award Winner Engages Its Place With Elegant Structure," *Interiors*, May 1981, p. 176.

¹³ Stanley Abercrombie, AIA, "A Building Of Great Integrity: Fay Jones' Thorncrown Chapel, Eureka Springs, Arkansas," *AIA Journal*, Mid-May 1981, p. 141.

¹⁴ "Chapel, Eureka Springs, Arkansas, USA," *The Architectural Review*, July 1981, p. 40.

Writing for a more general audience, the readers of *Time* magazine, Wolf Von Eckardt pointed out that Thorncrown Chapel was “one of the most popular and widely publicized of new American buildings,” describing it as “an almost transparent structure of mostly timber and glass” that “seems to be at one with the surrounding woods and rocks.” Focusing on the chapel’s interior system of cross-bracing, Von Eckardt said: “The trusses inside the structure form a repetitive, rhythmic lattice pattern as evocative as a Bach fugue.”¹⁵

The acclaim for Thorncrown continued through the 1980s. In March of 1983, an article in *Newsweek* said that “since its opening in 1981, the Thorncrown Chapel has risen to the status of an icon in contemporary architecture. Designed by a once obscure architect named Fay Jones, 61, it has been praised in almost every architectural journal in the Western world.”¹⁶ In 1987, the publication *Places* said: “Thorncrown Chapel is a building that is also an astonishing formalization of the forest setting into which it is placed.”¹⁷ A 1989 article in *Friends of Kebyar*, discussing the concept of the “operative opposite” that Fay Jones employed in Thorncrown’s design, asserted: “The result is a structure of almost ethereal beauty, as light as Gothic is heavy, as stretched as Gothic is squeezed.”¹⁸

In 1986, architects added Thorncrown Chapel to the list of America’s best works of architecture. As explained in the “Statement of Contribution” accompanying Fay Jones’s nomination for the 1990 AIA Gold Medal: “In 1986, *Architecture* magazine invited its readers to nominate buildings of the last 10 years for addition to its 1976 list of the best works of architecture of America’s first 200 years. The building that evoked the greatest response was the tiny, remote Thorncrown Chapel. . . .”¹⁹ Five years later, another survey of architects ranked Thorncrown Chapel as the best work of American architecture during the 1980s.²⁰

When Fay Jones received the 1990 AIA Gold Medal for his lifetime of achievement, a new round of recognition for both the architect and his masterwork ensued. Andrea Oppenheimer Dean, writing for *Smithsonian* magazine in August of 1991, noted that Thorncrown Chapel had been highlighted in a segment televised by NBC News and called Jones’s design for the chapel “crucial” to his receipt of the Gold Medal.²¹

In his 1981 article for the *AIA Journal*, Stanley Abercrombie predicted that Thorncrown Chapel might “be turning up 50 years from now in anthologies of 20th century architecture.”²² His prediction came true—about forty-five years ahead of time.

¹⁵ Von Eckardt, p. 50.

¹⁶ Douglas Davis, “A Church Is Not A Home,” *Newsweek*, 28 March 1983, p. 76.

¹⁷ “Thorncrown Chapel,” p. 16.

¹⁸ Rick Phillips, “Fay Jones: Intuition and Intellect,” *Friends of Kebyar* 42, April/May/June 1989, p. 12.

¹⁹ “Statement of Contribution,” 1990 Gold Medal nomination, American Institute of Architects, Washington, D.C.

²⁰ Ivy, p. 13.

²¹ Dean, pp. 103-104.

²² Abercrombie, p. 141.

The textbook *Fundamentals of Building Construction: Materials and Methods*, first published in 1985 and widely used in American schools of architecture, includes a full-page interior photo of Thorncrown Chapel and speaks of Fay Jones's use of two-inch framing lumber to "create a richly inspiring space." The textbook's author, architect Edward Allen (who for many years taught "The Art of Detailing" at Yale University), told Fay Jones in 1998 that the steel connectors used on Thorncrown's cross-bracing comprised "the single most inspired and powerful architectural detail that I know of," adding that no one had yet disagreed with him.²³

In recognition of the seventy-fifth anniversary of the American Institute of Architects, in December of 1987 *Architecture* magazine published thirty pages by Andrea Oppenheimer Dean on "Seventy-Five Turbulent Years of American Architecture As Recorded In The Professional Press." The article featured photos and discussion of the icons of American architecture, among them Louis Sullivan's Merchants National Bank, Cass Gilbert's Woolworth Building, Grand Central Terminal and the Chrysler Building, Frank Lloyd Wright's Fallingwater, Mies van der Rohe's Seagram Building, Eero Saarinen's Dulles Airport, the John Hancock Center and the Vietnam Veterans Memorial, . . . and Fay Jones's Thorncrown Chapel.

Thorncrown Chapel also is included in *Sourcebook of Contemporary North American Architecture: From Postwar to Postmodern*, published in 1989. The book's author, Sylvia Hart Wright, characterizes Thorncrown as an "exquisite chapel in the Ozark woods. . . ."²⁴ In *American Architecture: Ideas and Ideologies in the Late Twentieth Century*, author Paul Heyer calls Thorncrown Chapel "an architecture which complements and, in creating a special sense of place, 'almost' completes the site."²⁵

Finally, Thorncrown, of course, is thoroughly discussed in Robert Adams Ivy's 1992 book on Fay Jones, *The Architecture of E. Fay Jones, FAIA*. Ivy calls the chapel "elemental—a man-made temple married to the woodland" and says: "This harmoniously unified masterpiece is arguably among the twentieth century's great works of art."²⁶

A turning point in Fay Jones's career, an internationally acclaimed work of architecture, and "arguably among the twentieth century's great works of art," Thorncrown Chapel meets the mandate of exceptional importance for Criteria Consideration G. It is submitted as part of the multiple property nomination The Arkansas Designs of E. Fay Jones, Architect and is eligible under Criterion C with national significance. Its architectural significance also allows it to meet the requirements of Criteria Consideration A.

²³ Edward Allen, AIA to E. Fay Jones.

²⁴ Sylvia Hart Wright, *Sourcebook of Contemporary North American Architecture: From Postwar to Postmodern* (New York: Van Nostrand Reinhold, 1989), p. 63.

²⁵ Paul Heyer, *American Architecture: Ideas and Ideologies in the Late Twentieth Century* (New York: Van Nostrand Reinhold, 1993), p. 102.

²⁶ Ivy, p. 32.

9. Major Bibliographical References

- Abercrombie, Stanley, AIA. "A Building of Great Integrity: Fay Jones' Thorncrown Chapel, Eureka Springs, Arkansas." *AIA Journal*, Mid-May 1981, pp. 140-147.
- "Chapel, Eureka Springs, Arkansas, USA." *The Architectural Review*, July 1981, pp. 40-41.
- Davis, Douglas. "A Church Is Not A Home." *Newsweek*, 28 March 1983, pp. 76-77, 79.
- Dean, Andrea Oppenheimer. "The Cathedral Builder Born 500 Years Too Late." *Smithsonian* 22, August 1991, pp. 102-111.
- _____. "Seventy-Five Turbulent Years Of American Architecture As Recorded In The Professional Press." *Architecture: The AIA Journal*, December 1987, pp. 72-103.
- "Euine Fay Jones Architect." *Friends of Kebyar* 7, April/May/June 1989, pp. 2-24.
- Gandee, Charles K. "A Wayfarer's Chapel By Fay Jones." *Architectural Record*, March 1981, pp. 88-93.
- Heyer, Paul. *American Architecture: Ideas and Ideologies in the Late Twentieth Century*. New York: Van Nostrand Reinhold, 1993.
- Ivy, Robert Adams, Jr. *The Architecture of E. Fay Jones, FAIA*. Washington, D.C.: The American Institute of Architects Press, 1992.
- Jacqz, Margot. "A Sanctuary In The Woods." *Interiors*, May 1981, pp. 176-177.
- "Thorncrown Chapel." *Places* 4, 1987, pp. 16-17.
- Von Eckardt, Wolf. "Creating For God's Glory." *Time* 119, 19 April 1982, pp. 50-51.
- Washington, D. C. American Institute of Architects. 1990 Gold Medal Nomination.
- Wright, Sylvia Hart. *Sourcebook of Contemporary North American Architecture: From Postwar to Postmodern*. New York: Van Nostrand Reinhold, 1989.

Personal papers of E. Fay Jones, Fayetteville, Arkansas.

Previous documentation on file (NPS):

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

Thorncrown Chapel and Office
Name of Property

Carroll County, Arkansas
County and State

Primary Location of Additional Data:

☒ State historic preservation office

☐ Other state agency

☐ Federal agency

☐ Local government

☒ University

☒ Other -- Maurice Jennings + David McKee Architects; Fayetteville, AR. and University Of Arkansas at Fayetteville Library Special Collections

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10. Geographical Data

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Acreage of Property: 7.62 acres

UTM References: Zone Easting Northing

15 431000 4030280

Verbal Boundary Description:

Part of the SE1/4 of the NW1/4 of Section 8 Township 20 North Range 26 West of the Fifth Principal Meridian, Carroll County, Arkansas. Being more particularly described as commencing at the NE corner of said SE1/4NW1/4, thence along the forty line N87°09'16"W 122.46 feet to a set iron pin for a POINT OF BEGINNING, thence continuing along the forty line N87°09'16"W 741.62 feet to the centerline of Highway 62, thence running along said centerline S10°27'03"W 361.14 feet, thence S04°12'03"W 104.99 feet, thence S08°06'57"E 103.70 feet, thence S21°12'40"E 27.66 feet, thence leaving said centerline N89°20'12"E 415.15 feet to an iron pin, thence N28°13'07"E 190.52 feet to an iron pin, thence N23°48'07"E 139.49 feet to an iron pin, thence N46°23'27"E 166.27 feet to an iron pin, thence N38°11'23"E 173.67 feet to the POINT OF BEGINNING containing 7.62 Acres more or less, and SUBJECT TO THE ROAD EASEMENT.

Boundary Justification: This property includes all of the resources historically associated with this resource that contribute to the historic significance for which it is being nominated.

Thorncrown Chapel and Office
Name of Property

Carroll County, Arkansas
County and State

11. Form Prepared By

Name/Title: Helen A. Barry/ Consultant—rewritten by Cheryl Griffith Nichols/Consultant

Organization: Arkansas Historic Preservation Program

Date: January 28, 2000

Street & Number: 1500 Tower Bldg., 323 Center St.

Telephone: (501) 324-9880

City or Town: Little Rock

State: AR

ZIP: 72201

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Thorncrown Chapel ~~and Office~~

MULTIPLE NAME: Arkansas Designs of E. Fay Jones MPS

STATE & COUNTY: ARKANSAS, Carroll

DATE RECEIVED: 4/14/00

DATE OF PENDING LIST:

DATE OF 16TH DAY:

DATE OF 45TH DAY:

5/29/00

DATE OF WEEKLY LIST:

REFERENCE NUMBER: 97000452

NOMINATOR: STATE

DETAILED EVALUATION:

 ACCEPT RETURN REJECT DATE

ABSTRACT/SUMMARY COMMENTS:

Thorncrown Chapel is significant under National Register Criterion C (Architecture), as a nationally significant work by noted Arkansas architect E. Fay Jones. Completed in 1980, Thorncrown Chapel is an extraordinary illustration of modern ecclesiastical design and was widely praised in contemporary publications as well as in recent textbooks and architectural anthologies. The modestly-scaled building exemplifies the architect's philosophy of organic design through the sensitive handling of its site, the well thought out use of natural stone and wood materials in unique combination, and the overriding emphasis on considerations of light and space. Critics noted the building's particular success as both an innovative use of basic materials to create a dynamic sculptural work and as a symbolic property that integrated notions of shelter, spiritual protection and the outside world. The project marked an important turning point in E. Fay Jones' career, transforming the well-respected Arkansas architect into an international figure in modern design.

By far Jones' most well known and praised work, the 1980 chapel was named the AIA's "Best Work of American Architecture of the 1980s." Scholars, architectural historians, and professional organizations have widely honored Thorncrown Chapel as a significant work of contemporary architecture, which even with its recent date of construction is likely to pass the test of time. As a seminal design in the career of world renowned architect E. Fay Jones, Thorncrown Chapel is of exceptional importance at the national level under the multiple property context for the *Arkansas Designs of E. Fay Jones, Architect* and meets National Register Criteria Consideration G.

In a career that spanned over 40 years, Jones has been credited with creating some of the finest residential and ecclesiastical architecture of the late twentieth century, while leading the next generation of architects through his dedicated teaching, his architectural practice, and his personal mentoring. Recipient of the 1990 American Institute of Architects (AIA) Gold medal in recognition of a *significant body of work of lasting influence* on the theory and practice of architecture, Jones has been identified for his highly original architecture featuring a distinctive architectural vocabulary that remained largely consistent throughout an era marked by a myriad of competing architectural trends and fads. Over his 41-year career Jones' work, and most notably the commission for Thorncrown Chapel, received extensive coverage in popular and professional architectural periodicals and publications. [The previous nomination form narrative should be considered as supportive information to this nomination.]

RECOM./CRITERIA Accept CRITERION C

REVIEWER PAUL R. LUSIGNAN DISCIPLINE HISTORIAN

TELEPHONE 202.343.1628 DATE 4/28/00

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



THORNCROWN CHAPEL

HIGHWAY 62 WEST, EUREKA SPRINGS VIC.

CARROLL COUNTY, ARKANSAS

PHOTOGRAPHED BY: HELEN BARRY

DATE OF PHOTOGRAPH: 9-20-96

NEGATIVE LOCATED AT ARKANSAS HISTORIC PRESERVATION PROGRAM

VIEW OF FRONT FROM WEST



THORNCROWN CHAPEL

HIGHWAY 62 WEST, EUREKA SPRINGS VIC.

CARROLL COUNTY, ARKANSAS

PHOTOGRAPHED BY: HELEN BARRY

DATE OF PHOTOGRAPH: 9-20-96

NEGATIVE LOCATED AT ARKANSAS HISTORIC PRESERVATION PROGRAM

VIEW OF ENTRY DOORS FROM WEST



THORNCROWN CHAPEL
HIGHWAY 62 WEST, EUREKA SPRINGS VIC.
CARROLL COUNTY, ARKANSAS
PHOTOGRAPHED BY: HELEN BARRY
DATE OF PHOTOGRAPH: 9-20-96
NEGATIVE LOCATED AT ARKANSAS HISTORIC PRESERVATION PROGRAM
VIEW OF LIGHT FIXTURE ON INTERIOR



THORNCROWN CHAPEL

HIGHWAY 62 WEST, EUREKA SPRINGS VIC.

CARROLL COUNTY, ARKANSAS

PHOTOGRAPHED BY: HELEN BARRY

DATE OF PHOTOGRAPH: 9-20-90

NEGATIVE LOCATED AT ARKANSAS HISTORIC PRESERVATION PROGRAM

VIEW OF CLERESTORY FROM INTERIOR



THORNCROWN CHAPEL OFFICE
HIGHWAY 62 WEST, EUREKA SPRINGS VIC.
CARROLL COUNTY, ARKANSAS

PHOTOGRAPHED BY: HELEN BARRY

DATE OF PHOTOGRAPH: 9-20-96

NEGATIVE LOCATED AT ARKANSAS HISTORIC PRESERVATION PROGRAM

VIEW OF OFFICE FROM NORTH



THORNCROWN CHAPEL OFFICE

HIGHWAY 62 WEST, EUREKA SPRINGS VIC.

CARROLL COUNTY, ARKANSAS

PHOTOGRAPHED BY: HELEN BARRY

DATE OF PHOTOGRAPH: 9-20-96

NEGATIVE LOCATED AT ARKANSAS

VIEW OF OFFICE FROM SOUTHWEST

HISTORIC PRESERVATION PROGRAM



THORNCROWN CHAPEL OFFICE
HIGHWAY 02 WEST, EUREKA SPRINGS VIC.
CARROLL COUNTY, ARKANSAS

PHOTOGRAPHED BY: HELEN BARRY

DATE OF PHOTOGRAPH: 9-20-90

NEGATIVE LOCATED AT ARKANSAS HISTORIC PRESERVATION PROGRAM
VIEW OF OFFICE FROM NORTHWEST (FRONT)



THORNCROWN CHAPEL AND OFFICE SITE

HIGHWAY 62 WEST, EUREKA SPRINGS VICINITY

CARROLL COUNTY, ARKANSAS

PHOTOGRAPHED BY: HELEN BARRY

DATE OF PHOTOGRAPH: 9-20-96

NEGATIVE LOCATED AT ARKANSAS HISTORIC PRESERVATION PROGRAM

VIEW OF SITE OF CHAPEL + OFFICE FROM SOUTHWEST - NOTE JONES-DESIGNED
FIELDSTONE PATHS



THORNCROWN CHAPEL

HIGHWAY 62 WEST, EUREKA SPRINGS VIC.

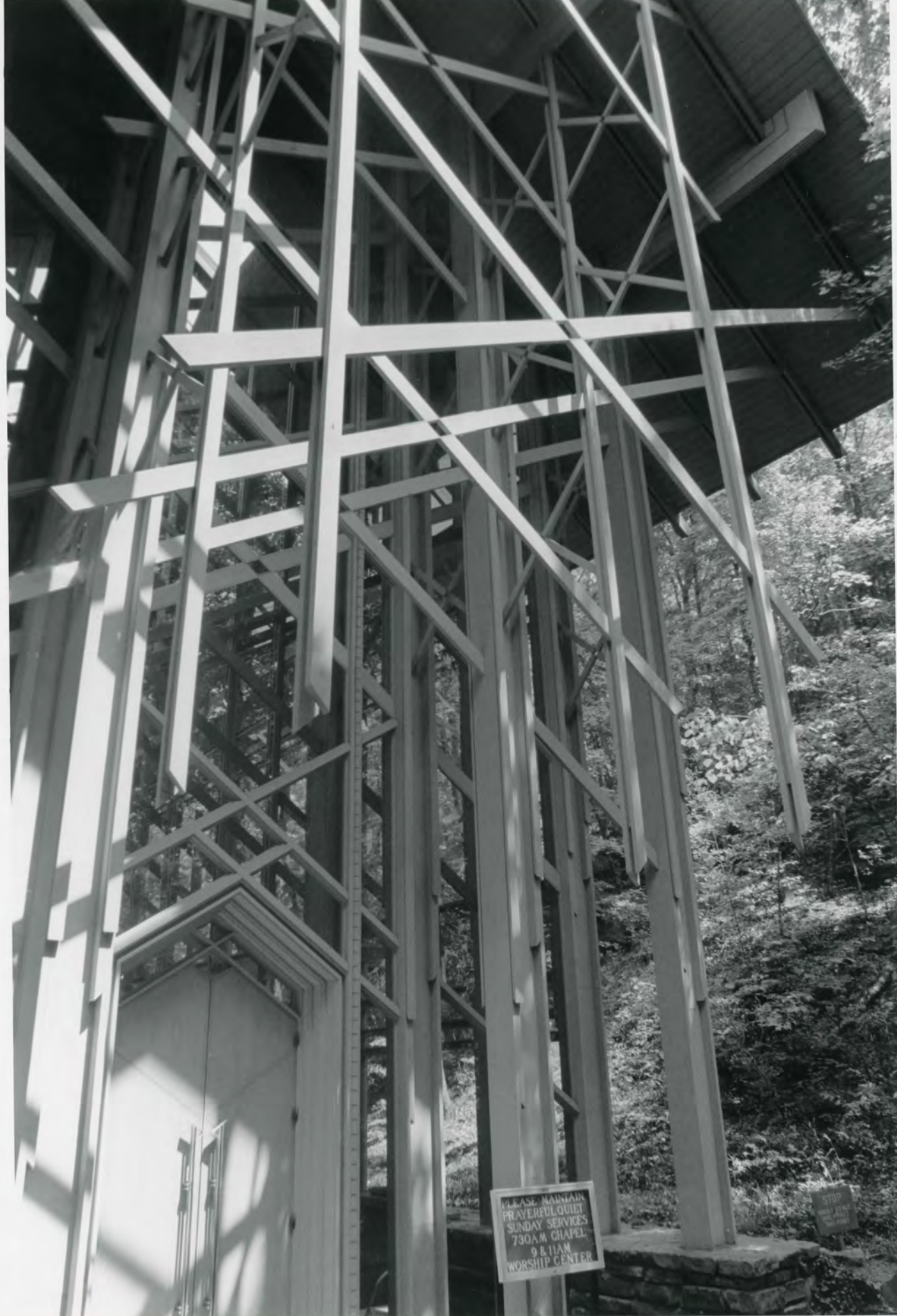
CARROLL COUNTY, ARKANSAS

PHOTOGRAPHED BY: HELEN BARRY

DATE OF PHOTOGRAPH: 9-20-96

NEGATIVE LOCATED AT ARKANSAS HISTORIC PRESERVATION PROGRAM

VIEW OF TOP OF WEST ELEVATION FROM BELOW



PLEASE MAINTAIN
PRAYERFUL QUIET
SUNDAY SERVICES
730AM CHAPEL
9 & 11AM
WORSHIP CENTER

STOP
No Entry After 6:00 PM

THORNCROWN CHAPEL

HIGHWAY 62 WEST, EUREKA SPRINGS VIC.

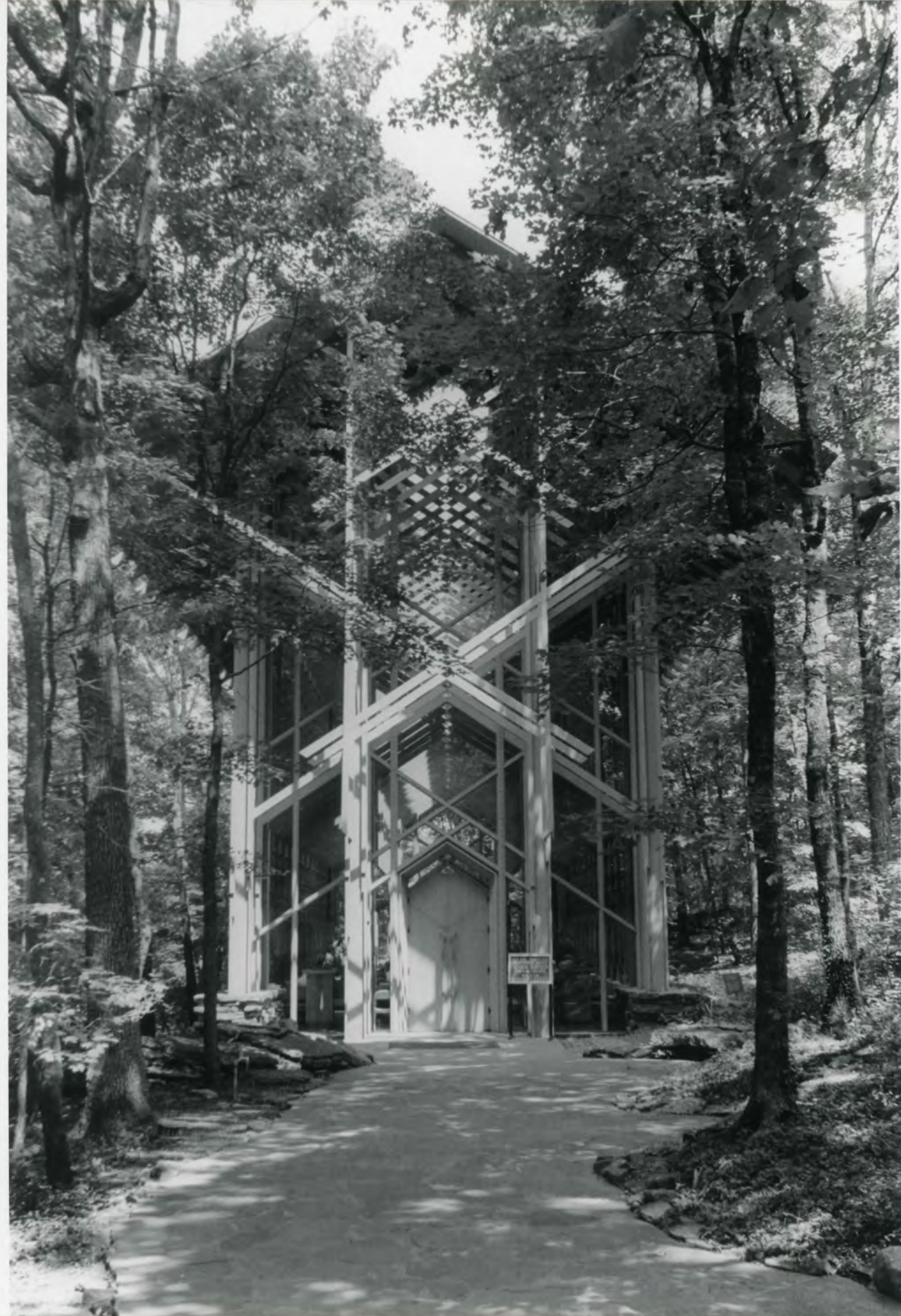
CARROLL COUNTY, ARKANSAS

PHOTOGRAPHED BY: HELEN BARRY

DATE OF PHOTOGRAPH: 9-20-96

NEGATIVE LOCATED AT ARKANSAS HISTORIC PRESERVATION PROGRAM

VIEW OF FRONT OF CHAPEL FROM NORTHWEST

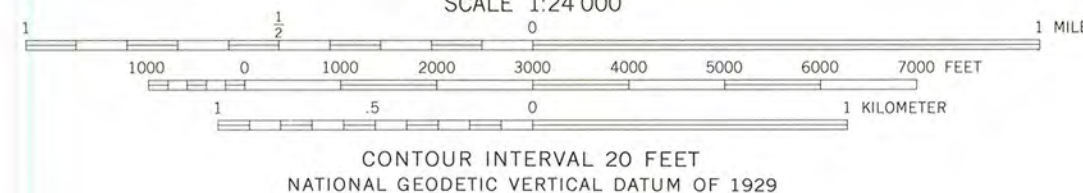


Thorn crown Chapel
Eureka Springs, Carroll Co., AR
Photo by H. Barry
August 1997
Negative on file at AHPP
View from southeast



Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS, and USCE
Topography from aerial photographs by photogrammetric methods
Aerial photographs taken 1957. Field check 1957
Polyconic projection. 1927 North American datum
10,000-foot grid based on Arkansas coordinate system, north zone
1000-meter Universal Transverse Mercator grid ticks,
zone 15, shown in blue
Unchecked elevations are shown in brown
Areas covered by dashed light-blue pattern are subject
to controlled inundation to 931 feet by Table Rock Dam
Revisions shown in purple compiled from aerial photographs
taken 1976. This information not field checked

To place on the predicted North American Datum 1983,
move the projection lines 4 meters south and
17 meters east as shown by dashed corner ticks
There may be private inholdings within the boundaries of
the National or State reservations shown on this map



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
ARKANSAS GEOLOGICAL COMMISSION, LITTLE ROCK, ARKANSAS 72204
AND DIVISION OF GEOLOGY AND LAND SURVEY
MISSOURI DEPARTMENT OF NATURAL RESOURCES, ROLLA, MISSOURI 65401
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
U. S. Route ——— State Route ———

BEAVER, ARK.-MO.
N 3622.5-W 9345/7.5

1957
PHOTOREVISED 1976
AMS 7256 IV NE-SERIES V884

E Fay Jones
m ps

H34(2280)

JUL - 9 2009

Mr. Ralph Wilcox
National Register/Survey Coordinator
Arkansas Historic Preservation Program
1500 Tower Building
323 Center Street
• Little Rock, Arkansas 72201

Dear Mr. Wilcox:

Thank you for your interest in the potential National Historic Landmark (NHL) eligibility for Thorncrown Chapel in Eureka Springs, Arkansas. Thorncrown Chapel was designed by E. Fay Jones, who was one of Frank Lloyd Wright's most successful students. While Wright's influence on Jones's work is manifest, he also developed a sensitivity to building design all his own, and appears to have had a quiet, though still strong, influence on American architects during the second half of the twentieth century. Thorncrown Chapel is not only considered Jones's most consequential work, but also one of the most important American buildings of the twentieth century. While we would be pleased to consider the NHL eligibility of the chapel under Criterion 4, it should be noted that because it is far less than fifty years old, the major challenge for the success of a nomination at this time will be in documenting not just the national significance of the building, but its "extraordinary national importance" as stipulated by NHL Exception 8.

In order to demonstrate the national significance of Thorncrown Chapel, a nomination will need to situate the building within a comprehensive and concise discussion of Jones's career and output. This discussion should address the extent of his training under Frank Lloyd Wright and the manner in which this training impacted his approach to design. The concept of organic architecture, in particular, should be presented and fully defined as the concept is an omnipresent one in both architects' work. While documenting his connection to Wright, the nomination should explain how Jones evolved as an architect beyond Wright's tutelage as well as his position as a designer practicing outside the bounds of the prevailing trends of Modernism and Postmodernism. The extent and nature of Jones's influence on the field of architecture must also be unambiguously chronicled. Although the physical outcomes of his practice are relatively unique, how did his design philosophies reflect those of his contemporaries and in what ways did they appreciably depart? While his buildings, in isolation, might be respected professionally and critically, how can an architect with such a highly personalized style enact broad influence on the field? Finally, the nomination will need to provide a convincing argument for the national significance of an architect who both had an idiosyncratic and predominantly regional

architectural practice and who seems not to have been a part of or given rise to a regional vernacular tradition.

Wherever possible, Thorncrown Chapel itself should be placed within the discussion of Jones's development as an architect and his principal design philosophies. Is this a representative building or one that truly rises about the rest? The building received an AIA Honor Award one year after its completion and, on a number of instances, has been included on lists of the best American buildings of the twentieth century. What attributes contributed to its early importance within the field of architecture and has it maintained this level of importance in the three decades since its completion? The nomination will need to survey how the building was received by the architectural community and press from the time of its design and construction through the present. As a chapel, the requirements for the building as functional space for religious or spiritual purposes should be addressed. How does Thorncrown Chapel relate to other important contemporary churches and chapels constructed in the United States?

The building seems to maintain a high degree of integrity, which probably has as much to do with its age as with any sort of definite preservation plan. An evaluation of its integrity should be included at the end of Section 7, which should cover any changes made to the building since its completion as well as any preservation strategies in place developed for its future care and upkeep.

If you have any questions or need any clarification about the contents of this letter, please contact James Jacobs by phone (202.354.2184) or email (james_jacobs@nps.gov). We look forward to reviewing a draft nomination.

Sincerely,

Alexandra M. Lord

Alexandra M. Lord, PhD
Branch Chief
National Historic Landmarks Program

bcc: MWRO-Rachel Franklin-Weekley
2280 J. Paul Loether; Jim Gabbert
2285
2201

Basic File Retained In 2280
FNP:JJacobs:OP:07-08-09:S://nr-nhl/Jacobs/Thorncrown Chapel