

United States Department of the Interior  
National Park Service

210

National Register of Historic Places  
Registration Form

FEB 6

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

1. Name of Property

historic name Wayfarers Chapel

other names/site number \_\_\_\_\_

2. Location

street & number 5755 Palos Verdes Drive South NA  not for publication

city or town Rancho Palos Verdes NA  vicinity

state California code CA county Los Angeles code 037 zip code 90275

3. State/Federal Agency Certification

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

Emily Wayfarer 14 FEB 2005  
Signature of certifying official/Title Date

California Office of Historic Preservation  
State or Federal agency and bureau

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

\_\_\_\_\_  
Signature of commenting or other official Date

\_\_\_\_\_  
State or Federal agency and bureau

4. 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): \_\_\_\_\_

for Signature of the Keeper Date of Action  
SPR 7/11/05

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	2	buildings
		sites
2	1	structures
		objects
3	3	Total

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

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

**RELIGION: religious facility**

**Current Functions**  
(Enter categories from instructions)

**RELIGION: religious facility**

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

**MODERN MOVEMENT: Wrightian**

**Materials**  
(Enter categories from instructions)

foundation **concrete/stone**

roof **glass and steel, terra cotta tile**

walls **glass and steel/wood**

other

**Narrative Description**

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

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Areas of Significance**

(Enter categories from instructions)

**Architecture**

**Landscape Architecture**

**Period of Significance**

**1951-1958**

**Significant Dates**

**NA**

**Significant Person**

(Complete if Criterion B is marked above)

**NA**

**Cultural Affiliation**

**NA**

**Architect/Builder**

**Wright, Frank Lloyd, Jr.**

**Narrative Statement of Significance**

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

**9. Major Bibliographical References**

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

**Previous documentation on file (NPS):**

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

**Primary Location of Additional Data**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

\_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 3.528 acres

**UTM References**

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>11</u>	<u>372560</u>	<u>3734500</u>	<u>3</u>		
2	<u>  </u>	<u>  </u>	<u>  </u>	<u>4</u>		

See continuation sheet.

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

See Continuation Sheet

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

See Continuation Sheet

**11. Form Prepared By**

name/title Rev. Harvey A. Tafel, Chapel Administrator

organization The Wayfarers Chapel date May 30, 2004

street & number 5755 Palos Verdes Drive South telephone 310-377-1650

city or town Rancho Palos Verdes state CA zip code 90275

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

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

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

**Photographs**

Representative **black and white photographs** of the property.  
See continuation sheet

**Additional items**

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

**Property Owner**

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

name The General Convention of the New Jerusalem in the U.S.A., aka The Swedenborgian Church

street & number Central Office: 11 Highland Avenue telephone 617/969-4240

city or town Newtonville state MA zip code 02460

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

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

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The Wayfarers Chapel complex is situated on a rocky promontory approximately two hundred fifteen feet above the Pacific Ocean in the Rancho Palos Verdes area south of Los Angeles. Older map designations identify this area where the Pacific Ocean nudged into the outcroppings of land as Portuguese Bend. Other maps will mark the area as Abalone Cove. The Wayfarers Chapel itself is the crown jewel of the Chapel complex, an integration of buildings and nature conceived and designed by Lloyd Wright in the late 1940's. The Chapel building is an architectural gem comprised of glass, redwood and stone, and is a testament to the innovative ideas and construction techniques of the architect. A true organic architect, Wright designed a complete Chapel complex that included a bell tower, a colonnade, a visitors center and offices, all of which extend naturally from the exquisite glass, redwood and stone Chapel, and all of which fit right into the terrain on which they stand. The entire area is encompassed and enhanced on the landward side by carefully nurtured trees, lawns and gardens, while the vast, ever-changing beauty of the Pacific Ocean glorifies it from the seaward side. The Chapel's cornerstone, a naturally-occurring triangular section of Palos Verdes stone was dedicated and the property consecrated in 1949. Construction on the property donated by the Vanderlip family began with the Chapel itself and was followed by the bell tower, the colonnade, the first visitors' center, the maintenance and restroom areas, the hillside stream, the office annex, the loggia, and, lastly, the new (2001) visitors' center. The original (1958) visitors' center, whose safety was compromised during the 1982 Abalone Cove landslide, was removed in 1995. From the beginning, designing and maintaining the lawns and gardens on the property has been an integral part of the endeavor as it is the basis of the architectural practice of Lloyd Wright to fuse the buildings with the terrain and to recognize that both the manmade and natural aspects of the complex create the whole. The Wayfarers Chapel was completed in 1951 and dedicated on the thirteenth of May of that same year. The Wayfarers Chapel has no congregation of its own, but more than fifty years after its completion, continues to stand open to welcome all who are seeking or who need a beautiful, quiet, sacred space where the soul can find rest, solace, and growth.

### THE CHAPEL and the ARCHITECT

Nestled in a grove of redwood trees on three and a half acres of landscaped gardens and lawns, the world-famous glass-walled church offers a panoramic view of the Pacific Ocean and Catalina Island. Structurally, the Wayfarers Chapel is unique. Architect Frank Lloyd Wright, Jr. (Lloyd Wright) received the commission to create a "wayfarers chapel" for the Swedenborgian Church in late 1948, and, capitalizing on a personal soul-stirring experience in a redwood grove in northern California, designed what he described as a "tree chapel." The four walls and much of the Chapel's ceiling are of glass, with eight large, glue-laminated redwood frames (bents,

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trusses) supporting the structure. The foundation of the Chapel, which also comprises the nearly five foot high lower walls, incorporates the use of indigenous Palos Verdes stone set into concrete, which supports the arched redwood beams, the glass, and the narrow, Y-shaped steel tracks that frame and support the sections of the glass walls. The alternating use of glass and tile in the Chapel roof enhances the visitor's feeling of being one with the natural environment. The Wayfarers Chapel is Lloyd Wright's crowning masterpiece, achieving distinction in general and church architecture circles in 1952 and again in 1956. Over fifty years later, the Wayfarers Chapel stands not only as an inspiring destination for the seeker and wayfarer, but also as the ongoing, living tribute to the spiritual vision of Lloyd Wright, one of the foremost organic architects of the twentieth century.

Wayfarers Chapel had its inception in the late 1920's when two people devoted themselves to the creation of a chapel overlooking the ocean as a way to express the concepts of Emanuel Swedenborg's theology. Mrs. Elizabeth Schellenberg, an enthusiastic follower of the Swedenborgian philosophy, dreamed of a little chapel on a hillside above the Pacific Ocean where wayfarers could stop, rest, meditate, and thank God in their own ways. Narcissa Cox Vanderlip, from a well-to-do New York Swedenborgian family, responded to the dream and contributed a three and a half acre parcel of land overlooking the Portuguese Bend area for the project. Mrs. Vanderlip invited Ralph Jester, a young Los Angeles area architect, to draw up plans for a Spanish Mission-style church to be built on the property. Jester created initial drawings, but World War II intervened, and the project was set aside, not yet begun. After World War II ended, Mr. Jester reviewed his drawings and suggested that the site and the concept might be better served by an architect friend of his, Lloyd Wright.

Lloyd Wright accepted the commission in late 1948, shortly after traveling down to Los Angeles through northern California where he had stopped at a café nestled deep in the redwoods. While there, he had experienced a time of true reverence, acknowledging that the surrounding massive redwoods with their canopy of branches high above created a sense of sacred space; a church in a natural setting. When he was approached by Ralph Jester with Mrs. Vanderlip's proposal regarding the creation of a "wayfarers chapel," Wright was immediately reminded of the reverent feeling he had experienced in the redwood forest. He began to work on a design of what he called a "tree chapel," a building that would reflect that sacred space in the redwood grove. In a personal interview conducted by Ralph Jester in 1976, Mr. Wright stated that during the construction of the Chapel, he had heard from someone that Emanuel Swedenborg, whose writings form the basis of the Swedenborgian Church, had written about an "ideal chapel" that was made of trees whose roots were laced to form the foundation of the chapel with interesting patterns, and there loomed overhead trees weaving their branches together. There was also color and interest in this natural environment. Thus, Mr. Wright found a connection between the philosophy of Swedenborg with his own personal reverent experience

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in the redwood forest. In his design for the Chapel's superstructure, Wright interwove the structural members so that they would lace like the trees that he had directed to have planted along both sides of the building. The redwood frame would merge with the trees, themselves, and become a part of the articulation that is wholly naturalistic. He saw the Chapel as an arboreal complex; a bow to the grace of the arbor, the trees, and the shrubs of the whole organic creation.

Lloyd Wright (1890 – 1978), whose overall focus was organic architecture, utilized every aspect of this interconnected approach in the design of the Wayfarers Chapel. The Chapel is the fullest expression of Wright's gifted ability to integrate building with landscape. The Chapel building stands today as it did at its completion in 1951 with only minor adjustments that were created by Lloyd Wright prior to his death in 1978; adjustments that simply made the Chapel stronger and easier to maintain without changing the structure in any way. It is important to note that in the years following the completion of the Chapel, some structures have been added that are connected to but do not change the original Chapel. These additional structures, a bell tower, a colonnade, and a loggia, were all designed by Lloyd Wright as part of a complete complex for the Chapel.

The Wayfarers Chapel is forty-nine feet in length, twenty-seven and a half feet in width, and twenty-eight and a half feet from the floor to the center of its pitched roof. The structure is supported by eight redwood "bents" – arch-shaped, glue-laminated redwood trusses – placed approximately sixteen feet apart along the length of the walls. The spans between each support are filled with clear, quarter-inch thick glass. Each glass wall section is divided by a narrow, Y-shaped steel frame in which small wooden blocks and angle iron form a track for each of the three pieces of glass in each wall section. In the 1970's, Lloyd Wright modified the design of the steel tracks to add a second, aluminum channel which was clipped to the inside of each steel track to support each glass section, as well as adding vinyl seals to create a waterproof bond and a soft "seat" for each glass section. This modification had the successful effect of minimizing cracking of the large glass sections from their own weight.

The gold-painted Y-shaped steel tracks that hold the glass in the three large glass sections of each side wall were carefully designed by Wright incorporating the 30 – 60 degree natural angles to appear as smaller tree-shapes among the surrounding redwood grove. The glass wall sections, rising seventeen feet to the roof from the five-foot high Palos Verdes stone and concrete foundation walls, are comprised of three separate pieces of glass: two trapezoidal shapes, one on either side of the center support, and one five-sided polygonal section resting point-down in the arms of the Y-shaped support and connecting with the roof on its "base" side. Each of the clear glass wall sections between the redwood bents is slightly tapered in overall shape from bottom to top, with the bottom measuring fifteen feet across and the top, fourteen. There is also a

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moveable vent section in each of the side windows that runs along the vertical stem of the "Y." These vent windows, nine inches wide and nearly nine feet high, can be opened to allow the ocean breezes to cross-ventilate the Chapel. The end walls, above the double wood entry doors and above the altar at the opposite end of the Chapel, each contain a large, circular section of glass, ten feet in diameter. The circular sections have gold-painted steel supports around their circumferences. For Lloyd Wright, the circles epitomized conjunction and integration. At eave height at either end of the Chapel are additional vent windows to aid in air circulation. The careful use of redwood supports and narrow steel tracks encasing the huge expanses of glass in all four of the Chapel walls, minimizes the physical impact of the Chapel on its surroundings, rendering it nearly invisible among the trees that surround it. From the inside, the wayfarer is able to see into nature and into the vastness of the ocean and sky, protected by the structure which at no time inhibits vision and the feeling of oneness with all.

The Chapel roof is created with large alternating triangles of glass and blue terra cotta tile. The glass in the roof is safety glass with wire mesh between layers of glass. Exteriorly, the glass is set in graded levels to give added depth. The gold-painted steelwork holding the glass sections in place is designed to represent the intertwining of small branches overhead. Both the safety glass and the tile sections of the roof meet a clear plastic edge that connects to the glass walls of the Chapel. The use of plastic was necessary to support the weight of the roof sections without cracking. The overall design renders the clear plastic connecting portion nearly invisible.

Lloyd Wright was one of the premier organic architects of his time. The definition of organic architecture was formulated by Lloyd Wright's father, Frank Lloyd Wright. Organic architecture is the reinterpretation of nature's principles as they have been filtered through the intelligent minds of men and women in order to build forms more natural than nature itself. Frank Lloyd Wright, Sr. felt that nature was the best example of the integration of form and function. Lloyd Wright, Frank Lloyd Wright's son, was gifted in the integration of building and landscape, and, in his design and building of the Wayfarers Chapel, remained true to the core ideology of organic architecture: that architecture has an inherent relationship with its site and its time. All architecture, for Lloyd Wright, was a marriage of site and structure and also of context and the structure. Lloyd Wright was, probably, the most apt student of the principles of organic architecture as established by his father. The Wayfarers Chapel is as complete a model of organic architectural principles as could be created in the mingling of the natural beauty of the site, the use of native stone, wood, clear glass, and light blue tiles which, together, produce what Lloyd Wright felt was a place of repose where the connectedness of the spiritual and physical was symbolized by the interconnectedness of the manmade and the natural. The trees surrounding the Chapel were chosen by Wright, and the general plan of the gardens and walks



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follow his overall vision of the Chapel in a forest grove. The fifty-odd years of growth have proven the truth of his design.

All of the stone used in building the Chapel - the foundation, the entry, the steps, the lower walls, and the planters, steps and altar inside of the building - is Palos Verdes stone. Wright chose Palos Verdes stone both because it is indigenous, providing a natural connection of the building to its site which is a specific requirement of organic architecture, and because Palos Verdes stone possesses variety and thus was a natural, artistic addition to the structure. The Chapel foundation is comprised of Palos Verdes stone and concrete, and Wright used the desert stone process and design that Frank Lloyd Wright, Sr., employed in constructing his world-renowned home, Taliesin West, in Scottsdale, Arizona. This process is a complex method beginning with laying plywood wall forms on the ground. Lloyd Wright then selected the various sections of Palos Verdes stone to be wired to the outsides of the forms. Then concrete was poured, literally cementing the stone faces to the interior concrete. When the concrete cured, the forms were removed. What remained was the wall, with some pieces of wire still visible today. The stone foundation, rising about five feet into the Chapel walls, beside which forest floor gardens are planted, actually continues past the wood entry doors of the Chapel and on into the building in the form of planters which comprise the lower part of the interior walls and continue the plantings indoors, bringing the outside in - another precept of organic architecture. Forest floor plants such as sword ferns and grape ivy are planted in the interior planters. At various times during the year seasonal plants are added, but the overall design is that of connecting the interior to the exterior and providing another organic link to the site.

Wright's concept of a "tree chapel" is carried out in all of the aspects of the Wayfarers Chapel design. The eight main redwood arch supports represent the trunks of the mighty redwood trees. The angles employed in the frames holding the large clear glass sections, the triangular shapes of the alternating sections of glass and tile in the roof as well as their supporting gold-painted framework employ the 30-60 degree angles that occur in nature in snowflakes, crystals, and tree branches. The shape of the glass and tile sections used in the roof represent leaves with their serrated edges overhanging each other. The redwood trees that grow outside of the Chapel are part of the forest and forest-floor plantings that Wright designed to coordinate the organic whole. Lloyd Wright's vision was to create a chapel that would allow the wayfarer to feel at one with nature, surrounded by trees and plants, yet protected. He further felt that the wayfarer should not only be aware of his natural surroundings, but should be aware of infinity. Wright's design of the Chapel facing from WSW to ENE allows the person inside to see, as from a grove of trees - the redwood supports and the exterior live redwoods - out into the vastness of space. The wayfarer, while sheltered from the elements, is part of nature in the careful, open, organic design of the Wayfarers Chapel.

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Thus, Lloyd Wright's crowning achievement of organic architecture, Wayfarers Chapel, stands quiet, serene, and nearly invisible in the trees and gardens on top of a cliff overlooking the Pacific Ocean. Dedicated in 1951 by the Swedenborgian Church to the glory of God and as a memorial to Emanuel Swedenborg, the eighteenth-century scientist and theologian whose teachings and biblical interpretations are the basis of that church, the "Wayfarers Chapel" is a testament to the vision and architectural expertise of Lloyd Wright in that its very structure both reflects and is enfolded into its natural surroundings. The Chapel has become exactly what Wright envisioned - a "tree chapel" that allows wayfarers to meditate quietly, surrounded by nature, yet protected. Lloyd Wright's own statement regarding his vision in Alan Weintraub's book, *Lloyd Wright*, explains the unique and powerful design of the Chapel: "I wanted particularly to allow those trees and those trunks to be seen, and the space beyond and into infinity to be observed, to create this sense of outer as well as inner space."

Anais Nin, poet and writer, was, for a decade, married to Lloyd Wright's stepson, Rupert Pole. Nin was very taken with the Wayfarers Chapel, and wrote the following about it after a visit during the celebration of the Chapel's twenty-fifth year:

The sun was pouring into it like a million saints'  
halos, the sea was glittering beyond the glass, the  
redwood trees were beginning to peep into the church.  
The beauty of glass expended the spirit, let it loose  
among the clouds and in nature. What a concept of  
a church. Not to enclose, in dimness, in stone, in tombs,  
with votive candles burning, but to free the spirit, to  
follow the clouds, to glitter with the sea, to grow from  
the earth richly scented with flowers and leaves.

THE COMPLEX

When the Wayfarers Chapel building was completed in 1951, it stood stark and alone on a fairly barren hillside. The newly-planted trees and the initial outline of gardens were in their infancy, but the vision of the as-yet-unfinished Wayfarers Chapel complex existed only in architect Lloyd Wright's mind's eye. Within two years, construction began on the unique bell tower which Wright called "The Hallelujah," which was completed in 1954, and within three years, work began on the colonnade and visitors' center, both of which would be completed in 1958. Also in 1958, buildings for maintenance equipment and for public restrooms were constructed. These latter small buildings are well but simply constructed of plywood walls over frames of two-by-fours, and have crushed stone roofs. These constructions are located in the far

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southeast corner of the property, and, as they are painted a deep brown, they easily blend into the hillside.

After 1958, a hiatus from construction occurred. During that time work continued on the gardens and lawns, and the early plantings began to grow into the coordinated vision that Lloyd Wright had anticipated. The last construction designed by Wright prior to his death in 1978 was the Chapel loggia. By this time, Lloyd Wright's son, Eric Lloyd Wright, also an organic architect, was serving as an assistant to his father on work at Wayfarers Chapel. The younger Wright finished the loggia project after his father's death. Eric Lloyd Wright continues to be the consulting architect for the Wayfarers Chapel, and he designed the current Visitors' Center which was completed in 2001.

Eric Wright also created a "Landscape Plan" for the Chapel grounds in 2004. This plan, which outlines specifically the ideas the Lloyd Wright originally had for the landscaping of the Chapel property, will serve for decades to come as the guide for new and replacement landscaping as it identifies all of the plantings that are correct for the various areas of the Chapel complex based on the elder Wright's organic design concept.

All of the parts of the Wayfarers Chapel project - constructions, lawns and gardens alike - were conceived by Lloyd Wright as equal parts of and integral to the whole. While the Wayfarers Chapel is the dominant feature and the tower is undeniably the "hallelujah" that Lloyd Wright envisioned, each of the other areas has a particular part to play in the history and the unity of the complex.

### THE BELL TOWER

The bell tower, completed in 1954 and dedicated in December of that year, is, in itself, a masterpiece of design and engineering. The stele, rising fifty feet above the ground, has a foundation that reaches two stories below ground in order to provide stability. The exterior of the wing-like tower is sections of native Palos Verdes stone fastened into a concrete core with metal rods, creating a monolithic, steel-reinforced concrete structure with a face of stone from the environment. The stone ties the tower into the terrain, a critical aspect of organic architecture. The roof of the tower is covered with the same blue terra cotta tiles used on the Chapel roof. Wright chose the blue to blend with the sky as well as to maintain the scheme of utilizing only colors of nature in the Wayfarers Chapel complex. A gold leaf cross rises eleven feet from the top of the tower, and the winged shape of the stele provides the impression that upraised hands are holding the cross. The tower with the gold cross on top is called "God's Candle" by sailors as they see it illuminated by night from their ocean view. All of the subsequent buildings follow the same organic architectural precepts that Lloyd Wright employed in the design and building of the Chapel.

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THE COLONNADE

The colonnade was completed in 1958. It is 91' long, extending from the tower (and Chapel loggia area) eastward along the edge of the bluff. The colonnade has the Pacific Ocean on one side and the beautiful Chapel gardens on the other. Lloyd Wright designed the colonnade to be both an extension and connection of the chapel and bell tower area to the visitors' center that would be at its opposite end.

The colonnade's pillars are triangular, continuing the 30/60 degree angles Wright used in the design of the Chapel and the tower. The columns are constructed in the same "desert stone" manner as the foundation walls of the Chapel where wooden forms were built, flat sections of Palos Verdes stone were wired to the outer faces of the forms, and concrete was then poured into the forms. When the concrete set, the forms were removed, leaving natural-looking stone-faced pillars. The colonnade is covered with a wooden tongue-and-groove roof made of 2x6' planks. Over this are laid the same blue terra cotta tiles as are used on the tower, the tower office (now the "Bride's Dressing Area"), and the Chapel. Visitors walking along the colonnade have an outstanding view of the Pacific Ocean to the south, and the Chapel gardens and lawns to the north. The colonnade is essentially unchanged since its completion. In 1998, during a restoration project, the tongue-and-groove base for the roof was replaced as were the blue tiles.

ORIGINAL VISITORS CENTER (1958)

The original Visitors' Center, approximately seventy-four feet in length, was connected to the east end of the colonnade that extended eastward from the bell tower and the chapel loggia area. Lloyd Wright's concept was to make the entire unit connected: Tower to colonnade to visitors' center. The Visitors' Center, completed in 1958, was not built on the same solid ground as the tower and the colonnade. In order to have an area large enough for a building, fill was added. As a result, Wright had to change the method of construction from the deep into the earth anchoring he had utilized in building the tower. The walls of the Visitors' Center contained the same type of pillars as in the colonnade and Wright connected the pillars with 16"x20" steel-reinforced concrete beams that tied the whole structure together. If the building began to slide because of the less-stable fill, it would move as a unit rather than tearing itself apart.

In 1982, the slide theory was tested. During that year, the Abalone Cove Landslide did effect some significant structural change to the Visitors' Center. That same year, because of the unstable nature of the area on which the Visitors' Center rested, the building was closed to visitors. Lloyd Wright's theory was correct: the entire building

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had moved rather than being fractured. For the next thirteen years, the north-facing wall of the Visitors' Center served as the information center for visitors, but no one was allowed inside. The building was demolished in 1995, creating a wonderful open vista for anyone in the grassy turf-benched amphitheater that Lloyd Wright had created shortly after the colonnade was built. The colonnade remained safe and intact after the 1982 landslide.

### AMPHITHEATER

The grassy slope to the north of the colonnade and original Visitors' Center became, at Lloyd Wright's suggestion, an outdoor amphitheater. The hillside was terraced to create turf-covered "benches" where people could sit comfortably to hear concerts or watch outdoor plays beginning in 1958 when the amphitheater was finished. Lloyd Wright stated that he saw this as an extension of the Visitors' Center, and also that gatherings could be held in the outdoor "auditorium" as a complement to the indoor auditorium of the Center. This also worked well with his overall approach to organic architecture because of the natural state of the amphitheater.

Originally, any concerts or plays that might be watched by people in the amphitheater would have had the Visitors' Center as the backdrop, although the view of the Pacific Ocean could be seen between the pillars of the colonnade. After the 1995 demolition of the original Visitors' Center, the amphitheater affords a wonderful unobstructed view of the ocean to the south. Even with the Visitors' Center gone, the colonnade, the gardens, and the other buildings provide a sense of completeness of the space which pays homage to the vision of the architect.

### MAINTENANCE COMPLEX

In 1957, a temporary restroom and maintenance equipment storage building was constructed just a few feet west of the most eastern edge of the property, near the southeast corner. With the opening of the new Visitors' Center in 2001, this small complex has become solely the "Maintenance Complex," a somewhat secluded building constructed of plywood over a framework of 2x4's. The roof is covered with crushed stone. The structure is painted brown and is an unobtrusive presence blending in with the hillside. The equipment necessary to maintain the entire Wayfarers Chapel complex is housed in this area.

### THE ANNEX

Lloyd Wright recognized the need for office space for Chapel personnel. To that end, he extended the line that began with the colonnade and connected to the original Visitors' Center, to include an office annex whose west wall would also be the east wall of the Visitors' Center.

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Built in 1978, the 878 square foot building contained two offices and a restroom. The design continues the use of Palos Verdes stone, and has south-facing windows in the offices, offering spectacular views of the Pacific Ocean. The Abalone Cove landslide did not make this building unstable or unsafe because it was not resting on the weaker fill. After the demolition of the original Visitors' Center in 1995, the west end of the Annex was refurbished so that the building today is a free-standing office building east of the open area in front of the amphitheater. The Annex houses offices for the Chapel ministers.

LOGGIA

The 193 square foot glass office loggia was the last building that Lloyd Wright designed for the Chapel. It was not completed until after his death on May 31, 1978. Lloyd Wright's son, Eric Lloyd Wright, also an accomplished organic architect, had begun to assist his father with the ongoing work at Wayfarers Chapel as the elder Wright's health failed. Eric Lloyd Wright saw the loggia to its completion in 1979.

The loggia connects to the Chapel behind and slightly below the altar end. It also connects with a small lobby area to the original "tower office," which had served as a minister's study and which, after renovation in the 1990's, is now used as a bride's dressing area. The loggia itself is a small architectural beauty. It employs many of the architectural techniques that Lloyd Wright had perfected in the Chapel. The use of 30/60 degree angles is present, especially in the outward-facing glass "prow" of the entryway where glass wall meets glass wall, and the glass roof and glass walls also come together in the same innovative construction. The roof of the loggia also contains angular sections like those used in the Chapel to symbolize geometric leaf patterns. There is also the use of gold-toned metal tracks and supports for the glass walls and roof, faithfully copying the use of the same structural devices in the Chapel.

GARDENS and TREES

From the beginning, Lloyd Wright considered the Chapel structures and the gardens to be so integrated that they formed one whole rather than two separate entities. The Chapel itself is surrounded on its long sides by redwood trees. The visitor to the glass-walled structure feels as though he or she is in the center of a redwood grove. This feeling is further enhanced by what the architect designed as a forest floor garden immediately connected to the redwoods and planted in the stone berms and on the grounds alongside the Chapel. The forest floor garden is filled with such plants as rhododendrons, azaleas, coral bells, redwood sorrel, and a variety of ferns that are found among the redwood groves in California.

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The round window above the altar frames a twisted Toyon tree which adds a fascinating artistic natural dimension to the visitor's view of the ocean. Italian Stone Pines arch over the walkways leading from the Chapel. Lloyd Wright directed the planting of these trees in the late 1950's to create the feeling of walking through the arbored trails of the forest to reach the glass "tree chapel" nestled among the trees.

In 2001, a Coastal Redwood, nicknamed "The Millennium Tree" was planted to commemorate the fiftieth anniversary of the dedication of the Wayfarers Chapel and also to celebrate the entry into the third millennium. Hollywood junipers stand behind the grassy amphitheater. Ivy, as well as other slope-hugging plants, climb up the hillside that creates the eastern edge of the property and down which the Memorial Hillside Stream (dedicated in 1972) meanders and whispers, providing a restful, relaxing background of sound. The Hillside Stream is manmade, relying on circulating pumps and a cement channel. It is carefully set into the hillside configuration and is surrounded by trees and other vegetation, thus appearing to be natural.

More formal gardens, featuring the memorial rose garden where some one hundred rose bushes bloom in memory and honor of loved ones, contain a variety of plants such as lilies of the field, mint, aloe, and crown of thorns. While there are plantings throughout the entire Chapel complex along the lawns, pathways and around buildings, the formal gardens to the east of the Chapel area are intersected by walkways which are primarily created with memorial bricks, commemorating weddings, baptisms, and honored loved ones. The three and a half acres of landscaped gardens, borders and trees forms a glorious botanic setting that complements and completes the architectural and natural beauty of the setting.

### THE NEW VISITORS' CENTER

Eric Lloyd Wright, the continuing consulting architect for the Wayfarers Chapel, was the design consultant for the new Visitors' Center which was dedicated on May 20, 2001, the fiftieth anniversary of the dedication of the Wayfarers Chapel. Financed through gifts and donations, the 2,064 square foot building is located diagonally northeast of the Chapel across the lawn, adjacent to the east side of the parking lots, and at a somewhat lower elevation than the Chapel. Its design has distinct connections to the Chapel architecture. It follows the concepts of organic architecture by appearing to be part of the terrain, and its Palos Verdes stone walls continue the use of local elements in building that Lloyd Wright utilized so well in the Chapel design. The large west-facing windows come together in the trademark glass-to-glass method that is found in both the Chapel and the loggia. Like the loggia, the Visitors' Center's windows form a kind of "prow" shape. Palos Verdes stone berm planters surround the building, similar to the Chapel. The Visitors' Center is a lovely, well-conceived architectural complement for the stunning Wayfarers Chapel.

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CONCLUSION

Lloyd Wright's design expertise and his commitment to the principles of organic architecture, the blending of human design and the use and implementation of natural materials, angles, and shapes, combined to create the powerful vision and peaceful, reverent place he intended.



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The Wayfarers Chapel complex, situated high on a bluff overlooking the Pacific Ocean in the Rancho Palos Verdes area south of Los Angeles, represents what is often identified as the finest architectural work of Lloyd Wright's career. Wright had particular skill and acumen in the field of organic architecture which emphasizes the integration of buildings and landscape, structure and context. The Wayfarers Chapel building, completed in 1951, is an outstanding example of Wright's use of nature-based design, native materials, landscape architecture, and of his ability to blend the manmade and the natural. The Wayfarers Chapel, a beautiful glass, redwood and Palos Verdes stone structure, represents the development and implementation not only of the concepts of organic architecture, but the creation of specialized techniques needed to join large glass wall and roof sections together without heavy framework. Lloyd Wright's design and construction techniques for Wayfarers Chapel moved the technology of building forward. The Chapel and architect Lloyd Wright were honored by the Museum of Modern Art in 1952 for an outstanding contribution to post-World War II design, and by the National Council of Churches' Architectural Commission which, in 1956, selected the Wayfarers Chapel as one of the top twenty most beautiful churches in the country. While the Chapel is the focus of the whole project, Lloyd Wright envisioned a complex of buildings and carefully designed lawns and gardens all connected by design to the Chapel, but each also having a specific purpose within the whole. Beginning with the bell tower, completed in 1954, the complete complex he designed, including a colonnade, visitors' center, office annex, and maintenance complex, culminated with the dedication of the Chapel loggia in 1978 a few months after Wright's death. Eric Lloyd Wright, Lloyd Wright's son and also an architect, oversaw the final completion of the loggia. Lloyd Wright's architectural genius created a beautiful and tranquil space where the buildings blend into the environment, where the landscaping he also designed is as important to the beauty and functionality of the complex as the buildings are, and, because of his assiduous adherence to the principles of organic architecture, there is harmony between manmade and natural splendor without artifice. This is truly an artistic presentation of a particular style of architecture created by a master of the craft.

Lloyd Wright (1890 - 1978), architect, was the son of Frank Lloyd Wright, Sr., who pioneered the concept of organic architecture. Lloyd Wright was perhaps the best pupil of this particular form of combining natural and human-created objects into a complete whole. Of all Lloyd Wright's works, the beautiful glass and wood structure called Wayfarers Chapel, high atop a bluff overlooking the Pacific Ocean on the Palos Verdes peninsula south of Los Angeles, California, is the epitome of his outstanding ability to create an edifice that reflects the harmonious tenets of organic architecture because its structure unites his considerable talents in art, architecture and landscape design in a simple, yet wondrous creation in an Eden-like setting overlooking the Pacific coastline.

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The Wayfarers Chapel, dedicated in 1951, was included in the Museum of Modern Art's 1952 exhibition entitled: "Built in the USA: Post-War Architecture." The Chapel received further recognition for outstanding church architecture acknowledged by its 1956 inclusion as one of the eighteen most excellent church buildings in the United States by the National Council of Churches' Commission on Architecture, after that body had reviewed seventy-two submissions. Welcoming all people, and supported and maintained by the Swedenborgian Church in North America, the Wayfarers Chapel is a place of solace and reflection for visitors. It is one of the foremost examples of Lloyd Wright's organic architecture, and stands as a monument to the vision of this talented, multi-faceted architect's work. The Chapel is open every day, and is the setting for prayer, meditation and reflection, as well as providing Sunday services, weddings, baptisms, memorial services, and community events. In a fitting tribute, one of the most moving services ever held at Wayfarers Chapel was Lloyd Wright's memorial service, which took place in 1978. Lloyd Wright, in the design and building of Wayfarers Chapel, created a beautiful sacred space, reflecting the interconnectedness of all of life and his own concepts of the uniting of inner and outer space through the principles and practice of organic architecture.

Lloyd Wright (Frank Lloyd Wright, Jr.) grew up much same way as his father, Frank Lloyd Wright, Sr., did, enjoying the benefits of home-schooling and having a similar extended college education. When Lloyd Wright entered the world of professional architects, he was determined to establish his own name and reputation. He became a member of the firm of Olmsted and Olmsted, the great landscape architects who had designed New York's Central Park, the Boston fenways, and the lakeshore parts of Chicago. The Olmsteds originated landscape gardening in the United States, emphasizing natural features as opposed to the formal European style. Lloyd Wright moved to California with the Olmsted firm to assist in designing the San Diego Exposition and Balboa Park. Wright became associated with architect Irving Gill in designing the city of Torrance, near Los Angeles. Wright's work covered such diverse projects as designing two of the shells used by the Hollywood Bowl (both of which utilized his expertise in acoustics), designing sets for Paramount Studios, moving to the east coast to work in military design during World War I, and moving back to his west coast home where he designed many homes, some office buildings, a marketplace, and a Catholic cathedral. In the 1940's, Lloyd Wright worked on a Federal slum-clearance project, and brought the first low-cost housing units to Los Angeles with the Aliso Village project.

World War II and its aftermath saw a slowdown in Wright's work, so when the commission for the Wayfarers Chapel project came from the Swedenborgian Church in late 1948, the resulting structure and surrounding complex of outbuildings and gardens are what many believe to be the highlight of Lloyd Wright's career, as well as providing an avenue to bring him back into prominence after a relatively lean period in his professional life.

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Wayfarers Chapel was the outgrowth of a dream first held by Mrs. Elizabeth Schellenberg, a member of the Swedenborgian Church, in the 1920's when she envisioned a small chapel overlooking the Pacific Ocean as a place for personal meditation and prayer for those who were "passing by." Responding to this dream, Narcissa Cox Vanderlip, a member of a wealthy Swedenborgian family in New York, contributed a three and a half acre plot of land on a bluff overlooking the Pacific Ocean in the Portuguese Bend area, south of Los Angeles. Mrs. Vanderlip, in the late 1930's, contacted Ralph Jester, a young architect in the Los Angeles area, to design a small Spanish Mission-style chapel on the site. The intervention of World War II put Mr. Jester's work on hold, and, after reviewing his sketches at the close of the war years, Mr. Jester suggested that the design would be better handled by an architect friend of his, Lloyd Wright. Thus, the commission to Mr. Wright in late 1948 from the Swedenborgian Church.

The Swedenborgian Church had its inception in London, England, in 1787, moving to the shores of North America in 1792. The Swedenborgian Church is a Protestant, Christian denomination whose beliefs are based on the Bible and understood in the light of the theological writings of Emanuel Swedenborg, an 18<sup>th</sup> Century scientist and philosopher. Swedenborg is included among the greatest geniuses the world has produced, classed with Aristotle and DaVinci. His theological perspective accentuates the essential harmony of creation, showing the interrelationship between the physical and spiritual dimensions of reality. This concept connects harmoniously with Lloyd Wright's employment of organic architectural principles in which the interconnectedness of site and structure is a central tenet. The Wayfarers Chapel is one of the vital ministries of the General Convention of Swedenborgian Churches in the United States and Canada. Following the concepts of the Church's theology, Wayfarers Chapel is a haven for seekers who share Swedenborg's quest for a religion that interconnects all of life, and for a system that allows reasoned questioning of life's deepest religious issues. The Swedenborgian Church encourages inquiry, respect for differences, and acceptance of other traditions of life and religion. Thus, Wayfarers Chapel, open to all who are seeking a place for meditation, spiritual renewal and refreshment, or an open and inclusive worship experience, reflects fully the philosophy of the denomination which encourages and embraces all seekers and wayfarers on life's journey.

The Wayfarers Chapel is Lloyd Wright's most notable architectural achievement. The Chapel itself is the central focus of what has evolved into a lovely, carefully-planned serene garden compound consisting of lush lawns and beautiful garden areas under redwood and Italian Stone Pine trees, a bell tower and loggia which are tied into the Chapel, a colonnade from which one can view the gem-like Pacific Ocean, a natural grassy amphitheater, a beautiful rose garden surrounded and intersected by brick walkways commemorating special events and memories of loved ones, identified meditation areas, and a striking visitors center designed by Eric Lloyd Wright, Lloyd Wright's son, who used many of the same concepts in the design as his father

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employed in the creation of the Chapel a half-century earlier. Eric Wright, architect and landscape design expert, continues the "Wright tradition" by serving as the consulting architect for the Chapel complex. The layout of the entire complex is based on the overall organic design concept that Lloyd Wright created in 1949 incorporating extensive use of the 30-60 degree angles that he felt were the best representations of nature, being found in crystals, snowflakes, and tree branches. The order of building and landscaping has followed the organic, Wrightian design. There are elements of construction in the Chapel where, particularly because of the use of so much glass, Wright created new processes of design and construction. (See Section 7, re: framework supporting the glass wall sections; roof construction; the stone foundation process, as well the incorporation of native stone in the creation of the tower.) The Chapel is not only a testament to man's questing spirit, but is a lesson in humanity's ability to create new concepts and, through that process, to move technical expertise forward.

The central focus of this project is the Chapel itself, but it is important to acknowledge that Lloyd Wright, organic architect, established a complete "Chapel complex" plan which outlined the continuing projects both architectural (bell tower, colonnade, the first visitors' center) and organic (the grassy amphitheater, the design of the gardens and what plantings should be used, the variety of trees that have been planted, the fountain/reflecting pool and the lawns.) The Wayfarers Chapel staff continues to maintain the landscape aspects as assiduously as the Chapel and the other structures because the complete area is the sacred space that is the testament to Lloyd Wright's immense talent as a truly organic architect where all parts of the site contribute to the whole in which the creations of humans and those of nature are interwoven seamlessly.

Lloyd Wright was one of the premier organic architects of his time. Organic architecture is the reinterpretation of nature's principles as they have been filtered through the intelligent minds of men and women in order to build forms more natural than nature itself, all the while respecting and connecting with the building site. Frank Lloyd Wright, Sr., who pioneered the concept of organic architecture, felt that nature was the best example of the integration of form and function. Lloyd Wright, his son, was gifted in the process of integrating buildings and landscape, and, in his design and building of the Wayfarers Chapel, remained true to the core ideology of organic architecture: that architecture has an inherent relationship with its site and its time. All architecture, for Lloyd Wright, was a marriage of site and structure and also of context and structure. The Wayfarers Chapel is as complete a model of organic architectural principles as could be created in the mingling of the natural beauty of the site, the use of native stone, redwood, clear glass, and light blue roof tiles. Together, the site and the materials produced what Lloyd Wright felt was a place of repose where Swedenborg's concept of the connectedness of the spiritual and physical was symbolized by the interconnectedness of the natural and the human-created.

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Lloyd Wright brought every aspect of his immense talent to bear on the Wayfarers Chapel project. His own spiritual experience of a "tree chapel" in the Northern California redwoods informed his work to a certain extent, but the Wayfarers Chapel: sanctuary, gardens, bell tower, colonnade, and visitors center embody and represent the complete talent of Lloyd Wright. His knowledge of line and space, his ingenuity, his vision, his love for beauty, his understanding of the integration of a structure into its surroundings, his honoring of natural things, and, finally, his inherent spirituality, all combined to create the Wayfarers Chapel. The Chapel provides solace and restoration, a venue for the most important of life's passages, and a center for an active community outreach.

The principles of organic architecture are based on the incorporation of the perfect forms of nature into building design, thus creating buildings that fit well wherever they're placed. Because of his adherence to the principles and concepts of organic architecture, Lloyd Wright also was very much involved in landscape design. The Wayfarers Chapel complex is carefully landscaped following the direction of the architect as he visualized it.

The Chapel itself is surrounded by redwood trees which are themselves surrounded by what Wright called the forest floor garden, containing such plantings as coral bells, varieties of ferns and redwood sorrel. This forest floor garden extends to the edges of the Chapel lawns. The lawns and walkways leading from the Chapel are edged with Italian Stone Pines whose branches form arches over the walks. A twisted Toyon tree is viewed through the circular window above the altar in the Chapel, adding a beautiful feature to the ocean vista. To the east of the Chapel is a section of more formal gardens including a memorial rose garden where more than one hundred rose bushes bloom in honor and memory of loved ones. These gardens, as well as some of the planted areas along the hillside, also contain plants that are mentioned in the Bible such as crown of thorns, mint, aloe, and lilies of the field. Bricks, inscribed with messages of honor, celebration, and memory, are laid to form pathways through the gardens.

There is a grassy slope that Lloyd Wright had sculpted into an amphitheater with turf-covered "benches" from which visitors have a spectacular view of the Pacific Ocean to the south. Hollywood junipers stand behind the amphitheater. Extending back toward the north and forming the east boundary of the property, a hillside, through which a cleverly manmade stream runs, is covered with ivy and other ground-hugging plants as well as some trees. Where the hill meets the walkways, border gardens add color along the low stone wall between the hill and the walk. Native plants also adorn the stone berm planters and the walkways surrounding the Visitors' Center.

During August, 2004, Eric Lloyd Wright, the son of Lloyd Wright and an organic and landscape architect himself, presented to the Wayfarers Chapel board the Landscape Plan to be followed by the Chapel staff in the decades to come. The plan is based on the ideas that Lloyd

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Wright had in regard to the total landscaping of the Wayfarers Chapel complex, and is important because it brings all of the various pieces of information into one document.

The Wayfarers Chapel, an architectural gem of glass, redwood and Palos Verdes stone, has, for over fifty years, provided a place where any seeker or person in need of rest and refreshment of the spirit can come, sit, meditate, and absorb the tranquility of this sacred space. High on a bluff overlooking the Pacific Ocean and surrounded by beautiful landscape, the Wayfarers Chapel and its surroundings are “of a piece” – an aesthetic tribute to the architectural and spiritual principle that the whole is greater than the sum of its parts. It is a unique place; the highpoint of architect Lloyd Wright’s gifts to the field of organic architecture. There is no other building quite like it, both architecturally and spiritually. Anais Nin, poet and writer, was married to Lloyd Wright’s stepson, Rupert Pole. One of Nin’s observations was that every building needs to be a sanctuary in some way in that it contains an inner core where spiritual issues can be addressed. Her reaction to Lloyd Wright’s buildings was very positive, acknowledging his organic approach that connected site to structure and structure to use. In Wright’s architecture, Nin recognized the inner strength, the honoring of spirit, and the connection to the “all” of life. Wayfarers Chapel, for Anais Nin, was a place to free the spirit, protected by the guardians of nature, and to grow from the interconnectedness of the Chapel to its surroundings and to the essence of life.

Wayfarers Chapel invites people to seek, in its beautiful environment, the things that are needed for each life to prosper in its quest for meaning and usefulness in the world. The design concepts of organic architecture employed by Lloyd Wright and the connection of the spiritual and natural worlds identified by Emanuel Swedenborg which come together in this unique and special place are well-articulated in the “Wayfarers Poem” written by Dr. Perry Martin specifically for this very special, unique and sacred space:

Pause for a moment, Wayfarer,  
on life’s journey.  
Let the beauty of holiness  
restore your soul.  
May the harmony of sky and water,  
leaf and rock,  
Nourish the creation and growth  
of your inner being  
As you fare through this life  
and on into the life beyond.

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10. Geographical Data

**Verbal Boundary Description**

Boundaries are indicated on the accompanying base map. Parcel 7572-012-026.

**Boundary Justification**

The boundary includes the entire original parcel of land donated by the Vanderlip family in 1949 and includes all lawns, gardens and building that maintain historic integrity of the Chapel site.



Wayfarers Chapel

All religion relates to life,  
and the life of religion is to  
-Emanuel Swedenborg

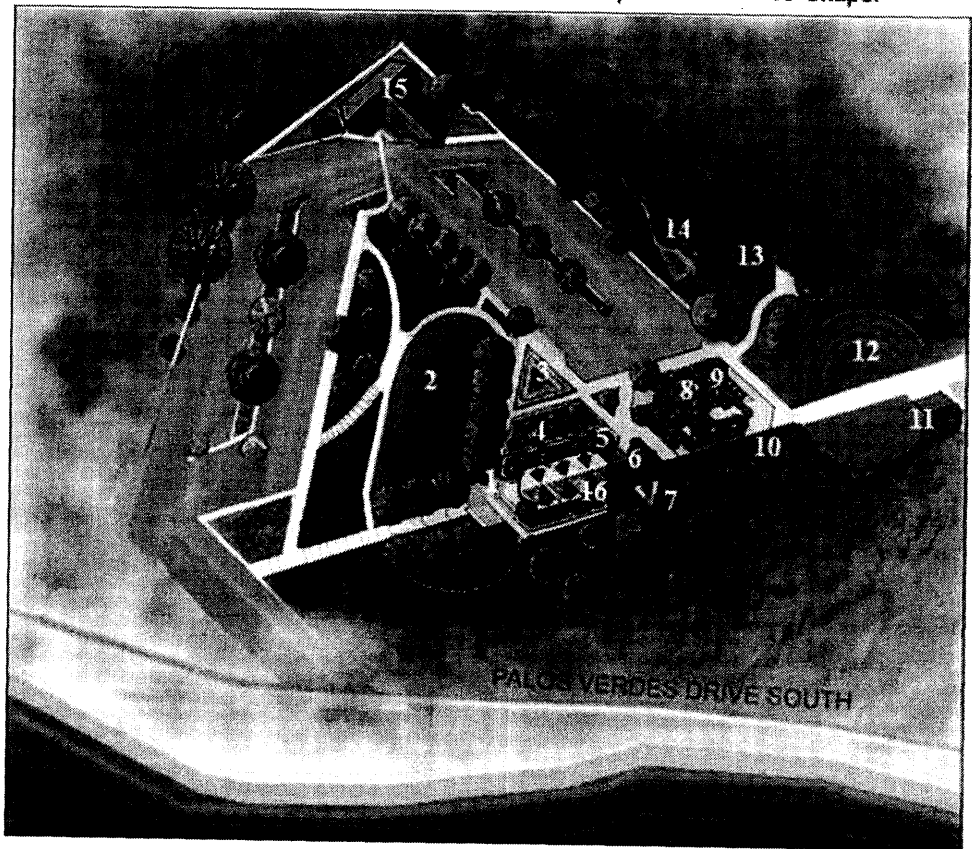
**Wayfarers Chapel**

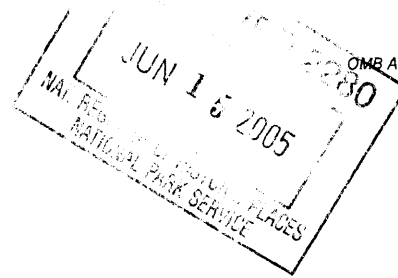
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- Weddings
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- Memorial
- Reaffirmation
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# Self Guided Walk

## Through the Gardens and Sanctuary of Wayfarers Chapel

- |                   |               |                          |                    |
|-------------------|---------------|--------------------------|--------------------|
| 1-Chapel          | 5-Cornerstone | 9-Walk of Honor          | 13-Azalea Garden   |
| 2-Front Lawn      | 6-Loggia      | 10-Colonnade             | 14-Hillside Stream |
| 3-Reflection Pool | 7-Tower       | 11-Ministers' Office     | 15-Visitors Center |
| 4-Forrest Floor   | 8-Gardens     | 12-Terraced Amphitheater | 16-Chapel          |





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Photographs

Photograph #1

Photographer: Rev. Harvey Tafel

Date of Photograph: May 2005

Location of original negative: Wayfarers Chapel

Description of view indicating direction of camera: front of Chapel from front lawn, showing interior; looking WSW to ENE

Photograph #2

Photographer: Rev. Harvey Tafel

Date of Photograph: May 2005

Location of original negative: Wayfarers Chapel

Description of view indicating direction of camera: Rose Garden, Tower and Chapel from the Meditation Garden; looking ENE to WSW

Photograph #3

Photographer: Rev. Harvey Tafel

Date of Photograph: May 2005

Location of original negative: Wayfarers Chapel

Description of view indicating direction of camera: Reflection Pool, Forest Floor garden and north side of Chapel including blue terra cotta roof tile and ceiling glass: looking NWN to ESE

Photograph #4

Photographer: Rev. Harvey Tafel

Date of Photograph: May 2005

Location of original negative: Wayfarers Chapel

Description of view indicating direction of camera: North side of Chapel showing a bay with Y-shaped steel tracks that frame and support the three large glass sections of the glass walls; looking ESE to NWN

Photograph #5

Photographer: Rev. Harvey Tafel

Date of Photograph: May 2005

Location of original negative: Wayfarers Chapel

Description of view indicating direction of camera: The "Hallelujah Tower" with 16-bell carillon; looking WNW to ESE

United States Department of the Interior  
National Park Service

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**National Register of Historic Places  
Continuation Sheet**

Section number Photographs Page 1 Wayfarers Chapel, Los Angeles County, CA

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Photographs

Photograph #1

Photographer: Brian Glenn  
Date of Photograph: July 2004  
Location of original negative: Wayfarers Chapel  
Description of view indicating direction of camera: front of Chapel from front lawn,  
showing interior; looking WSW to ENE

Photograph #2

Photographer: Brian Glenn  
Date of Photograph: July 2004  
Location of original negative: Wayfarers Chapel  
Description of view indicating direction of camera: Rose Garden, Tower and Chapel  
from the Meditation Garden; looking ENE to WSW

Photograph #3

Photographer: Brian Glenn  
Date of Photograph: July 2004  
Location of original negative: Wayfarers Chapel  
Description of view indicating direction of camera: Reflection Pool, Forest Floor garden  
and north side of Chapel including blue terra cotta roof tile and ceiling glass: looking  
NWN to ESE

Photograph #4

Photographer: Brian Glenn  
Date of Photograph: July 2004  
Location of original negative: Wayfarers Chapel  
Description of view indicating direction of camera: North side of Chapel showing a bay  
with Y-shaped steel tracks that frame and support the three large glass sections of the  
glass walls; looking NWN to ESE

Photograph #5

Photographer: Brian Glenn  
Date of Photograph: July 2004  
Location of original negative: Wayfarers Chapel  
Description of view indicating direction of camera: Interior view of bay as in #4; looking  
ESE to WNW

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number Photographs Page 2 Wayfarers Chapel, Los Angeles County, CA

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Photograph #6

Photographer: Brian Glenn

Date of Photograph: July 2004

Location of original negative: Wayfarers Chapel

Description of view indicating direction of camera: Interior view of Chapel; looking straight up

Photograph #7

Photographer: Brian Glenn

Date of Photograph: July 2004

Location of original negative: Wayfarers Chapel

Description of view indicating direction of camera: The "Hallelujah Tower" with 16-bell carillon; looking WNW to ESE

Photograph #8

Photographer: Brian Glenn

Date of Photograph: July 2004

Location of original negative: Wayfarers Chapel

Description of view indicating direction of camera: East end of Chapel and Loggia; looking WNW to ESE