Supplementary Listing Record

NRIS Reference Number: SG100005662 Date Listed: 10-9-20

Property Name: Community Church

County: Jackson State: MO

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

Barbara Wyatt 10-9-20

Signature of the Keeper Date of Action

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Amended Items in Nomination:
The 1944 addition, known as the Bonfils Chapel, was designed by architect Herbert Duncan. The architect for the 1950 addition of a fellowship hall/nursery is not identified in the documentation. Both are considered noncontributing, falling outside the period of significance.

The MISSOURI SHPO was notified of this amendment.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

Historic name Community Church

Other names/site number Community Christian Church

Name of related Multiple Property Listing N/A

2. Location

Street & number 4601 Main Street | N/A | not for publication

City or town Kansas City | N/A | vicinity

State Missouri Code MO County Jackson Code 095 Zip code 64112

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria: ___ A ___ B X C ___ D

Signature of certifying official/Title — Date 8/18/2020

Missouri Department of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property X meets ___ does not meet the National Register criteria.

Signature of commenting official — Date

Title — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

_____ entered in the National Register

_____ determined eligible for the National Register

_____ determined not eligible for the National Register

_____ removed from the National Register

_____ other (explain:) _____

Signature of the Keeper — Date of Action

5. Classification

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

X	private
	public - Local
	public - State
	public - Federal

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

X	building(s)
	district
	site
	structure
	object

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

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

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RELIGION/Religious Facility

Current Functions
(Enter categories from instructions.)

RELIGION/Religious Facility

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT/International Style

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Concrete
roof: Rubber
other:

X **NARRATIVE DESCRIPTION ON CONTINUTATION PAGES**

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] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

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

Property is:

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

Areas of Significance
ARCHITECTURE

Period of Significance
1941

Significant Dates
1941

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Wright, Frank Lloyd

[X] **STATEMENT OF SIGNIFICANCE ON CONTINUTATION PAGES**

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: **Missouri Valley Special Collections, KCPL**
State Historical Society of Missouri

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property 1.4 acres

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

1	39.043240 (Latitude:)	-94.586430 (Longitude:)	3	_____ (Latitude:)	_____ (Longitude:)
2	_____ (Latitude:)	_____ (Longitude:)	4	_____ (Latitude:)	_____ (Longitude:)

UTM References
(Place additional UTM references on a continuation sheet.)
_____ NAD 1927 or _____ NAD 1983

1	Zone	Easting	Northing	3	Zone	Easting	Northing
2	Zone	Easting	Northing	4	Zone	Easting	Northing

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Rachel Nugent, Associate

organization Rosin Preservation, LLC date July 28, 2020

street & number 1712 Holmes Street telephone 816-472-4950

city or town Kansas City state MO zip code 64108

e-mail rachel@rosinpreservation.com

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log:

Name of Property: **Community Church**

City or Vicinity: **Kansas City**

County: **Jackson** State: **Missouri**

Photographer: **Brad Finch, f-stop Photography**

Date Photographed: **February 24, 2020**

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 26: Primary southwest elevation, view NE.
2 of 26: Northwest elevation, view SW.
3 of 26: North elevation, view South.
4 of 26: Northeast elevation, view SW.
5 of 26: South elevation, view N.
6 of 26: East 46th Street from Main Street, view E.
7 of 26: Main Street from East 46th Street, view S.
8 of 26: Main Street to the north of the property, view N.
9 of 26: Primary entrance on Main Street, view SE.
10 of 26: Entrance to Bonfils Chapel, view NE.
11 of 26: Primary Entrance on East 46th Street, view SW.
12 of 26: Perforated concrete dome, on roof, view NW.
13 of 26: Level 4, Balcony on southwest elevation, view NW.
14 of 26: Level 3, Lobby at entrance from East 46th Street, view NW.
15 of 26: Level 3, Narthex, view SW.
16 of 26: Level 3, view into sanctuary, view NW.
17 of 26: Level 3, Sanctuary from Chancel, view N.
18 of 26: Level 4, Balcony, view NE.
19 of 26: Level 4; Gallery, view NE.
20 of 26: Level 3, main stair, view NW.
21 of 26: Level 4, stair and sanctuary, view NW.
22 of 26: Level 4; main stair, view SE.
23 of 26: Level 4; Classroom, view NW.
24 of 26: Level 3 Foyer entrance on Level 2, view E.
25 of 26: Bonfils Chapel, view NE.
26 of 26: Level 1, Fellowship Hall, view N.

Figure Log:

Include figures on continuation pages at the end of the nomination.
Figure 1. Context Map. *Source: Google Maps, 2020.*
Figure 2. Site Map. *Source: Google Maps, 2020.*
Figure 3. Boundary Map. *Source: Google Maps, 2020*.
Figure 4. Construction Phases. *Source: Google Maps, 2020.*

Figure 45. Community Church, Balcony Level Floor Plan (Level 4), 1940. *Source: Frank Lloyd Wright Archives, Avery Library, Columbia University.*

Figure 46. Community Church, Section, 1940. *Source: Frank Lloyd Wright Archives, Avery Library, Columbia University.*

Figure 47. Community Church, Detail of Perforated Dome, 1940. *Source: Frank Lloyd Wright Archives, Avery Library, Columbia University.*

SUMMARY

Community Church[1] at 4601 Main Street in Kansas City, Jackson County, Missouri, is a three-story ecclesiastical building designed by Frank Lloyd Wright in 1940 and built in 1941. The building has an irregular polygonal shape, although the polygons are based on a regular unit module that Wright developed for this building. The grid is based on an equilateral parallelogram with 5-foot sides and angles of 60 and 120 degrees; three such parallelograms grouped together form a hexagon. From this module, the form of Community Church comprises a series of overlapping and interlocking hexagons. The building is clad entirely, on the interior and exterior, in sprayed concrete, or gunite.[2] The highly textured gunite covers the steel frame that forms the building. Ornament is incorporated into the design through a specific pattern of geometric cutouts in designated areas, such as in the choir loft of the sanctuary and to create the dome for the unique light fixture on the roof. The interior has four-and-a-half levels that correspond to the primary sanctuary space, secondary gathering spaces, and tertiary support and administrative spaces. All the historic interior spaces are organized on the parallelogram grid and the plan does not include any right angles, only angles of 60 and 120 degrees. The building incorporates one of Wright's preferred design concepts, compression and release, where narrow and/or low-ceilinged entrances or passageways lead to significant open spaces. The building has three non-historic additions, including the 1944 Bonfils Chapel at the lower level of the southwest corner, the 1950 fellowship hall and nursery at the basement and lower levels of the southeast corner, and the 1988 elevator shaft at the center of the northeast elevation *(Figure 4)*. These additions are small and subservient to the historic building and occupy secondary locations that do not compete with or overwhelm the significant design of the historic building. The historic character-defining features are the irregular lot shape that informed the unit module, the irregular form of the building with its hexagonal shapes and cantilevered balconies to create the overall horizontal emphasis of the building; the gunite walls and ceilings that illustrate the plasticity of the material; and the narrow, angular spaces or corridors that open to large, significant spaces to illustrate the concept of compression and release. The significant spaces within the building are the narthex and the gallery above, and the sanctuary with its balcony. The Community Church clearly communicates Frank Lloyd Wright's original design.

[1] The name of the church was changed to Community Christian Church in 1946.
[2] Gunite is the term for the process of applying concrete at a high velocity, often to a vertical or overhead surface.

NARRATIVE

SETTING

The Community Church occupies the corner lot at the intersection of Main Street and East 46th Street, between the Westport commercial business center to the north, the Country Club Plaza shopping district and Brush Creek to the south, and the Nelson-Atkins Museum of Art to the east *(Figure 1)*. Main Street, a four-lane north-south thoroughfare, widens to six lanes at East 46th Street to form a major intersection one block south at 47th Street (Emanuel Cleaver II Boulevard) *(Photo 7)*. The nominated property is one block northeast of the Country Club Plaza, a 1920s outdoor shopping center. Low-rise apartment buildings from the 1920s and high-rise apartment buildings from both the 1920s and 1950s occupy lots surrounding the nominated building on the east side of Main Street *(Figure 2)*. A three-story brick and concrete educational building occupies the lot at the northwest corner of East 46th and Walnut streets, northeast of the nominated property *(Photo 6)*. This educational building was constructed for the Community Church in 1954. Voskamp and Slezak were the architects for the educational building. While the educational building is complementary to the main church, it was not designed to follow Wright's style.[3] A strip of one-story early-twentieth century commercial buildings line the west side of Main Street running one block north of the church *(Photo 8)*. A long, narrow park winds northward three blocks, connecting to an area of Westport that was historically an industrial park and interurban rail terminus. The property that abuts the nominated property to the south has an irregularly shaped lot with an irregularly shaped five-story office building that has recently been converted to assisted living. The building has a five-level concrete parking garage that abuts the southeast corner of the nominated property.

Several factors contribute to the irregular shape of the lot. The curving alignment of East 46th Street creates the angled north boundary. The west boundary partially aligns with Main Street, but then angles in a southeasterly direction. The Dodson Line was an eight-mile streetcar line and industrial track that once ran in a southeasterly direction from 40th and Summit streets to 85th and Prospect streets. The track right-of-way cut a diagonal line across Main Street to 47th Street creating the angled lot on which the nominated resource was constructed. The tracks are no longer extant, but the right-of-way still exists.

The lot slopes downward substantially from north to south. A small concrete parking lot with three ADA parking spaces fills the triangular space between the building and the lot lines at the northeast corner of the property *(Photo 4)*. This lot is too small to count as a separate resource. A concrete walkway with concrete stairs and metal pipe railings along the east property line connects the northeast parking area with southeast parking area, which is asphalt and contains

[3] Community Christian Church no longer owns the Youth Center property.

four parking spaces. A concrete retaining wall south of the south property line runs parallel to the property line and delineates the south edge of the asphalt parking lot. The roughly ten-foot span of parking lot between the southern property line and the retaining wall contains four parking spaces and a grassy area with dumpsters *(Photo 5)*. This lot is not historic and is too small to count as a separate resource.

A narrow, planted bed containing small shrubs occupies the area immediately west of the canopy at the north entrance *(Photo 3)*. A narrow grass lawn wraps around the northwest corner of the building, between the building and the public concrete sidewalks that line Main and East 46th streets. A large welded steel sculpture accented with colored glass stands at the northwest corner of the property. The sculpture, designed by Wayne Selsor, an artist and minister from Omaha, Nebraska, was installed in 1976 *(Figure 10)*. Low evergreen shrubs are planted immediately adjacent to the building walls *(Photos 2 and 3)*. The wide concrete steps and walk to the west entrance interrupt the lawn, which continues to the south. Planted beds continue to abut the building on the west elevation, on either side of the entrance to the Bonfils Chapel, and wrap around to the south elevation *(Photo 10)*. A concrete walk connects the stairs to the west entrance to the entrance to Bonfils Chapel. A metal monument sign with a concrete base rises from the lawn near the southwest corner of the building.

EXTERIOR

The building has a vaguely hexagonal shape overall and is oriented northwest/southeast *(Figure 3)*. The steel-frame structure is clad in gunite. Wright devised a unique wall system to execute his vision of a continuous surface, both inside and out. The walls are "steel props interwoven with flexible laths of steel and paper, on which is sprayed gunite."[4] It was originally designed to be 2.5-inches thick. When Wright changed his design to use a conventional concrete foundation rather than a rock ballast foundation, he specified additional layers of gunite to shore up the walls given the more rigid footings. The highly textured concrete is painted white. Cantilevered balconies with thin metal posts supporting flat overhanging roofs create strong horizontal lines that cast deep shadows. The flat roof has metal flashing. The perforated concrete dome is partially visible from the ground, rising from the roof at the northwest corner of the building. The primary elevation faces southwest toward Main Street and contains the entrance to Level 2, with access to the administrative offices. The primary entrance to the lobby and sanctuary on Level 3 is in the north elevation facing East 46th Street. A one-story rectangular addition from 1944 attaches to the southwest corner of the building. A one- and two-story polygonal addition from 1950 extends southeastward from the rear (southeast) elevation of the historic building. A three-story elevator shaft, with an additional story below

[4] "Something New In Churches," *Kansas City Post*, December 1940. Ruby M. and Ray R. Gerard, *Community Christian Church Scrapbook*, October 23, 1971. Community Christian Church Archives.

ground, attaches to the middle of the northeast elevation. The elevator shaft and associated lobby is semi-hexagonal in plan and was added in 1988.

Southwest Elevation

The primary southwest elevation faces Main Street *(Photo 1)*. The asymmetrical façade has a strong horizontal orientation that steps down and southward, following the topography of the site. The southwest elevation appears to be comprised of a series of overlapping hexagonal blocks. The tallest hexagonal block is at the north end of the building and is the smallest. The perforated concrete dome caps this small hexagonal block. The next hexagonal block corresponds to the sanctuary on the interior and is much larger but also shorter than the block with the dome. A cantilevered balcony with metal posts supporting the wide overhanging flat roof wraps around the hexagonal block of Level 4. The balcony has concrete walls and a concrete ceiling, including within the recessed light fixtures. The exterior walls of Level 4 are deeply recessed from the balcony. A narrow ribbon window with aluminum frames and clear single-pane glass runs along the top of the walls where there are interior offices or classrooms *(Photo 13)*. The windows are historic, as are the steel-frame doors with single-pane glazing. There is no fenestration associated with Level 3 on the southeast elevation.

Level 2 is only a small portion of the west end of the hexagonal block projecting westward from the main hexagonal block. The Level 2 block has a wide recess that contains the main entrance *(Photo 9)*. The outer walls of the recessed area angle inward. The recessed wall has three bays, each containing a different type of door. The openings fill the full height of the recessed area. The northernmost bay contains two pairs of non-historic double-leaf aluminum-frame glazed doors. A set of wide concrete steps connects the concrete walk to the recessed entrance. The limestone cornerstone from the Linwood Boulevard Christian Church[5] sits on a concrete pad at the base of the stairs. Each pair of doors has a wide leaf and a narrow leaf. The center bay retains its historic double-leaf steel door with single-pane glazing and fixed sidelights. The southernmost bay has a similar pair of historic steel doors but with a single half-height sidelight. Each pair of historic doors accesses a small patio area enclosed within historic concrete walls. The patio accessible from the center doors is a small semi-hexagonal space. The patio accessible from the south doors wraps around the smaller semi-hexagon to form a larger semi-hexagon. The concrete ceilings of the overhang have recessed light fixtures. A small semi-hexagonal block with a band of windows on the two south-facing sides aligns with the outer wall of the Level 2 block.

[5] Linwood Boulevard Christian Church was former home of the congregation before Community Church was constructed in 1941-1941. As will be explained in Section 8, the Linwood Boulevard church burned in November 1939, prompting the congregation to design a new church.

The south corner of the Level 2 block is square but has an angled recessed entrance to the 1944 Bonfils Chapel *(Photo 10)*. The chapel entrance has a non-historic double-leaf aluminum-frame door with full glazing. The door is set within its own small recess and has a solid transom with individual letters that spell "Bonfils Chapel." The entrance to the chapel is at the half level between Levels 1 and 2. Planted beds with low shrubs and tall ornamental grasses flank the recessed entrance.

Northwest Elevation

The northwest elevation does not have any fenestration *(Photos 2 and 3)*. The north end of the elevation is the tallest hexagonal block that contains the perforated pyramidal dome and corresponds to the chancel of the sanctuary on the interior. The hexagon has two small appendages that form right angles at the northwest and northeast sides. The balcony with the wide overhanging roof and recessed walls wraps around the south part of the northwest elevation at Level 3. A single historic metal slab door provides egress from the sanctuary at Level 2.

North Elevation

The north elevation is two stories and has an asymmetrical configuration *(Photo 3)*. The main public entrance to Level 3, the lobby and sanctuary, is at grade on the north elevation under a large flat canopy. Two triangular concrete planters attached to the ground have metal posts that extend to the underside of the canopy to provide support *(Photo 11)*. The posts are also covered in concrete. The canopy is open with a metal screen in the triangular areas above the planters. A wide opening at the center of the wall beneath the canopy contains two sets of non-historic aluminum-framed fully glazed doors and a fixed glazed panel. Each pair of doors has one narrow leaf and one wide leaf. There are recessed can lights in the canopy ceiling; the gunite continues up into the recessed light fixtures. A bronze plaque is attached to the wall east of the doors. A band of three narrow ribbon windows lines the top of the wall as at the northeast corner. The ribbon windows contain glass block.

Level 4 has a balcony that extends over the wall of the first story. The balcony at the second story is deep and the wall is recessed from wall of the first story, although it steps forward three times from east to west. There is a louvered metal vent in the west end of the wall. Centered above the entrance below are two sets of historic aluminum windows, each with two clear windows flanking a center jalousie window. A band of four narrow ribbon windows lines the top of the wall as at the northeast corner. The ribbon windows contain glass block. Metal posts covered in gunite support the wide overhanging roof of the balcony. A blank stucco wall rises above the balcony roof at the west half of the north elevation.

Northeast Elevation

The northeast elevation is an irregular assemblage of masses *(Photo 4)*. At the northern end, the historic building has a band of glass block ribbon windows at the top of the wall at Level 3, which is at grade. At Level 4, there is a ribbon window of glass block, but it stops at the stairwell, unlike the window at Level 3. The stairwell extends one story above Level 4 and provides access to the roof and the 1988 elevator addition. A semi-hexagonal concrete addition encloses the elevator shaft and attaches to the building south of the historic stair. The northeast elevation of the 1950 addition has parged concrete block walls.

Southeast Elevation

The southeast elevation of the historic building has hexagonal blocks that are devoid of fenestration *(Photo 5)*. The east and southeast elevations of the 1950 addition have parged concrete block walls with shallow concrete buttresses. The wall between the buttresses on the east elevation shows evidence of having originally had rectangular window openings that are now infilled and have been parged over. The southeast elevation has three bays in the 1950 addition and four bays in the 1944 addition. In the 1950 addition, the center bay contains a sunken entrance at the bottom of a small set of concrete stairs, below grade. The flanking bays have two large rectangular openings filled with glass block at Level 1 and one opening filled with glass block at Level 2. The second opening at Level 2 was infilled and parged over. An arched canvas canopy covers the sunken entrance. The two western bays of the 1944 addition have glass block. The larger two eastern bays contain colored glass set in epoxy to create a random pattern.

Roof

The roofs of the various masses that comprise the building are flat. The main roof over the sanctuary has concrete pavers to create usable space, as Wright originally intended. The main feature of the roof is the perforated pyramidal dome above the chancel. The steel frame is coated in gunite to create the pattern of geometric shapes used throughout the building to provide ornament. The dome is roughly twelve to fifteen feet in height and is in the shape of a squashed hexagon, with two sides that are shorter than the other four *(Photo 12)*. Within the dome, there are four large spotlight fixtures that date to 1994, although they are currently inoperable *(Figure 16)*.[6] There are skylights above the main southeast stair and above the narthex. The rest of the roofs are flat with rubber membranes. Mechanical equipment and solar panels are installed on the various roofs.

[6] The dome was originally designed to have light fixtures that shone up into the sky to create an abstract steeple of light *(Figure 17)*. The light fixtures were never installed when the Church first opened due to the black-out requirements during World War II, Ruby M. and Ray R. Gerard, *Community Christian Church Scrapbook*, October 23, 1971. Community Christian Church Archives, page 23. In 1994, the Church attempted to install fixtures as originally intended. However, the fixtures did not work for long and were costly to maintain.

INTERIOR

The interior configuration is oriented to what Frank Lloyd Wright determined to be the unit module for this building, which is the equilateral parallelogram with 5-foot sides and angles of 60 and 120 degrees *(Figure 26)*. The corridors and small rooms are equilateral parallelograms or a series of them, while the larger spaces are hexagrams, semi-hexagrams, or squashed hexagrams (where one set of sides is shorter than the others) *(Figures 6-9)*. Hexagrams are comprised of three equilateral parallelograms that are rotated so that the oblique angles abut one another. The historic building has four stacked levels, although no two levels have the same footprint. There is a level halfway between Levels 1 and 2; this level contains the 1944 Bonfils Chapel. Levels 2 and 3 both have primary entrances while Level 1 has a secondary entrance from the parking area and Level 4 provides access to the cantilevered balconies. Gunite covers the walls and ceilings throughout the building, except in the 1950 addition. The gunite was sprayed into the recessed light fixtures. The building has concrete floors, typically covered with carpet.

Level 3

Level 3 is considered the main level and has the largest footprint *(Figure 8)*. Two pairs of non-historic double-leaf aluminum-frame glazed doors in the north entrance open to a lobby in the shape of a parallelogram *(Photo 14)*. Two small restrooms line the northeast side of the lobby. The low ceilings of the lobby create the compression that is released in the narthex, a long but narrow hexagon *(Photo 15)*. The northeast end of the narthex has a set of stairs oriented in a semi-hexagonal shape around a fireplace. While bricks line the firebox, the rest of the fireplace is gunite. There is a small closet at the southwest end of the narthex. The ceiling at the center of the narthex is open to the floor above, with its triangular skylights. A short corridor connects the northeast corner of the narthex to the non-historic elevator addition (1988).

Although the narthex is open to the sanctuary, the low balcony that lines the south end of the sanctuary creates another area of compression that attains release in the openness and high ceiling of the sanctuary *(Photo 16)*. The plan of the sanctuary is a squashed hexagon. The floor of the sanctuary slopes downward toward the center chancel *(Photo 17)*. Non-historic auditorium chairs fill the rows in the four sections of the sanctuary. The floor is concrete where the seats are attached and is carpet everywhere else. The visual focus of the sanctuary is the chancel at the center of the northwest end of the room. The chancel is raised platform clad in non-historic ceramic tile. The back wall of the chancel is curved. Behind the curved wall are several small storage and dressing rooms as well as a set of wooden stairs up to the choir loft. The choir loft has a perforated concrete screen *(Photo 16 and Figure 13)*. The pattern of the perforations matches the pattern of perforations in the dome. A similar pattern of perforations ornaments the ceiling above the chancel.

A large room with non-historic storefront windows occupies the southwest corner of Level 3. The room has the shape of an irregular polygon with a fireplace in the east corner. The fireplace, including the fire box, is angled in the shape of the parallelogram. The room has low concrete ceilings and carpeting.

In addition to the stair at the northeast end of the narthex, the primary stair is adjacent to the narthex and aligns with the center of the chancel. The main stair is hexagonal with an open center and a skylight above *(Photos 20 and 22)* . The stairs lead up to Level 4 as well as access to the main section of the roof with its concrete pavers.

Level 4

The main stair leads up to Level 4. The area to the east of the stair is the gallery, with its cork floor, balcony surrounding the opening to the narthex below, and the triangular skylights in the ceiling. The gallery has historic cork floors and a fireplace at the northeast end *(Photos 19 and 21)*. There are two offices north of the gallery. The offices are shaped as irregular polygons. A corridor follows the obtuse 120-degree angle of the sanctuary. The corridor connects the gallery and east offices with main stair at the center of the space, and the offices on the west side. There are three west offices; one is a parallelogram while the other two are irregular pentagons. The two offices that abut the balcony have high ribbon windows with historic metal frames and single-pane glazing *(Photo 23)*. The main corridor, as well as a secondary corridor that wraps around the south of the west offices, provide access to the Level 4 balcony. Historic steel doors with single-pane glazing open to the deep balcony. The balcony has stepped concrete floors, walls, and ceiling with recessed lights *(Photo 18)*. Narrow entrances to the balcony create the sense of compression, balanced with the release of the open space at the upper level of the sanctuary *(Figures 14 and 15).*

Level 2

The pairs of double doors in the entrance on the northwest elevation open to a lobby similar to the main lobby on Level 3 *(Photo 24)*. This lobby is trapezoidal and has low ceilings. A concrete column in the shape of the equilateral parallelogram unit interrupts the lobby space near the entrance. There does not appear to be a structural reason for placing a column in that location. A set of double-leaf steel-frame glazed doors in the south wall of the lobby access a suite of offices with internal connections. The main office is a parallelogram while the northwest office is trapezoidal, and the southwest office is hexagonal. The offices have gunite walls and ceilings, and carpet. The east end of the lobby is open to the main stair, which leads up to Level 3 and the sanctuary or down to Level 1 and the half-level for Bonfils Chapel. Two corridors on the east side of the main stair are oriented at 120 degrees to one another. These corridors are very narrow and have low ceilings. The long corridor that extends northeastward connects to a secondary corridor and a narrow corridor that leads to the area behind the chancel, which is at the same level due to the slope of the sanctuary *(Figure 12)*. The secondary corridor leads to

the northeast stair, two small offices with irregular polygonal plans, men's and women's restrooms, and the 1988 elevator addition.

The south corridor adjacent to the main stair is short but narrow with a low ceiling. This corridor has two doors, one that opens to the choir room and the other that opens to the nursery. The choir room is part of the historic building, with an irregular polygonal shape, low gunite ceilings and walls, and carpet. The nursery, a space renovated in the 1990s, is a long rectangular room that is divided in two parts. The north portion is within the footprint of the historic building while the south portion is part of the 1950 addition. The wall between the two portions has punched openings for a door and window; the thickness of the wall visible at these openings indicates that it is a foundation wall. The nursery has painted drywall walls and ceilings. The south portion has regular window openings filled with glass block.

Level 1

Level 1 is accessible from the main stair. A small hall at the base of the stair leads to the trapezoidal boiler room to the west and the fellowship hall to the east. The fellowship hall has an irregular polygonal plan. The northern third of the space is within the historic footprint of the building and has a low ceiling *(Photo 26)*. The southern two-thirds of the room was added in 1950 and has tall ceilings. The room has a dropped ceiling grid with lay-in acoustical tiles and integral fluorescent lights. Ceiling fans and pendant light fixtures hang from the ceiling. The walls are drywall with a tall painted wood veneer wainscot. The concrete floor is carpeted. Three steel columns wrapped in drywall support the roof and structure above. A rectangular commercial kitchen lines the southwest side of the fellowship hall. The kitchen has sheet vinyl flooring, built-in wood cabinets, and drywall walls and ceiling. The nursery on Level 2 is located directly above the kitchen.

Bonfils Chapel

Bonfils Chapel, constructed in 1944, is accessible from its own exterior entrance in the northeast elevation or through an opening added in the main stair, halfway between Levels 1 and 2. The west entrance opens to a small polygonal vestibule. A closet occupies the southwest corner of the chapel. A single doorway in the vestibule opens to the main room of the chapel. Although the chapel was not designed by Frank Lloyd Wright, the finishes and some of the details are similar and evoke a visual connection to the rest of the church. The walls and ceilings are gunite and the floor is carpet. Non-historic wood pews are arranged in rows with a center aisle. The chapel is generally rectangular, although the front walls angle in at the altar, which is two steps up from the main floor *(Photo 25)*. The altar has a curved back wall with a center panel that has geometric perforations in the concrete, similar to the sanctuary. A small alcove in the southeast corner of the chapel contains an organ and is concealed by a perforated concrete wall. A doorway next to the alcove accesses the area behind the chapel that connects

to the main historic building. The area has a small bathroom and closet at the south end and a vestibule at the north end. A doorway in the north wall of the vestibule leads to the main stair.

INTEGRITY

The Community Church retains excellent integrity and conveys its significance as a work of master architect Frank Lloyd Wright. The building retains its historic location and setting on the east side of Main Street, surrounded by apartment buildings to the east and the park and the Country Club Plaza to the west. Most importantly, the building retains integrity of design, workmanship, and materials. Although some portions of Wright's original design were not built as drawn, such as an attached parking garage and chapel, the Community Church clearly conveys Wright's design intent and provides an excellent example of the shift in his body of work from Prairie to Usonian while maintaining his consistent design philosophy that the site should provide inspiration for the building. The historic character-defining features are the irregular form of the building with its hexagonal shapes and cantilevered balconies to create the overall horizontal emphasis of the building; the gunite walls and ceilings that illustrate the plasticity of the material; and the narrow, angular spaces or corridors that open to large, significant spaces to illustrate the concept of compression and release. The significant spaces within the building are the narthex and the gallery above, and the sanctuary with its balcony. These features and spaces communicate Wright's design philosophy, specifically the exploration of the plasticity of concrete; the use of cantilevered balconies and deep recesses to create strong horizontal lines, the use of a specially designated unit module upon which the entire design is based, in this case the equilateral parallelogram unit module with 60- and 120-degree angles and 5-foot sides; and the use of "compression and release" to manipulate the psychological effects of moving through the space, often in the form of spaces with low ceilings and/or narrow walls in secondary spaces that lead to significant primary open spaces with wide expanses and/or tall ceilings. The hexagonal and semi-hexagonal masses that together form this highly irregular building are comprised of the unit module Wright determined to use for this building. The character-defining features of Community Church combine to communicate the dominant horizontal impression of the building's exterior

There are three additions that were constructed outside the period of significance (1941, the date of construction). The first addition was constructed just three years after completion. The Bonfils Chapel is attached to the south side of the building and its front façade aligns with the front façade of the historic building. It has the same sprayed-on concrete cladding as the historic building and thus seamlessly integrates with the rest of the front façade. The right angles present in the Bonfils Chapel differentiate it from Wright's design, although it incorporates some of the features and finishes that distinguish the historic building. The 1950 fellowship hall addition and the 1988 elevator tower have a parged or stucco exterior that

complements the original gunite walls, although the interior finishes are distinctly different from the finishes in the historic building. These additions are on the rear or tertiary elevations.

Although the current light fixtures on the roof are not operational, the perforated concrete roof dome that contains these fixtures retains its historic configuration and ability to convey its historic function. The Community Church retains the unique geometric massing and plan, interior and exterior gunite cladding that form continuous surfaces, and distinct cantilevers on the primary elevations that clearly convey feelings about and associations with master architect Frank Lloyd Wright and the second phase of his career.

SUMMARY

The Community Church is locally significant for the National Register under Criterion C in the area of ARCHITECTURE as an example of the work of a master. World renowned architect, Frank Lloyd Wright, designed the Community Church in 1940. It is significant as an excellent example of the three primary principles of Wright's design philosophy early in the second phase of his career. These three principles are the use of modular geometries to create unique designs; the exploration of the expression of concrete as more than foundation material, particularly through the cantilever and as a cladding material; and the incorporation of the site into multiple aspects of the design, from the floor plan, to the elevations, to the materials. It is the first non-residential building of Wright's built using a geometric unit module other than the square and the first building to use an equilateral parallelogram. At the start of each design project, Wright would determine the unit module, both the shape and the size, to serve as the basis from which the building would be designed. The unit module for Community Church is the equilateral parallelogram with 60- and 120-degree angles and 5-foot sides. Compared to the hundreds of private residences, only eight Wright-designed ecclesiastical resources were constructed.[7] Community Church is the only example in Kansas City of a non-residential building designed by Frank Lloyd Wright, and it exemplifies his innovation and creativity at the start of the second phase of his career.[8] It also illustrates one of his design philosophies that remained consistent throughout his career, specifically using the site, its shape, topography, and natural materials to draw inspiration for the building. Criteria Consideration A applies to Community Church, as it was constructed for and continues to function as a religious facility. However, Community Church still qualifies for the National Register of Historic Places because its significance is derived from its architectural design, as a work of master architect, Frank Lloyd Wright, rather than its association with religious doctrine. The period of significance is 1941, the date of construction.

NARRATIVE

HISTORY OF COMMUNITY CHURCH[9]

The history of Community Church, as an institution, began with the organization of the First Christian Church of Kansas City, Missouri in 1855 as the nascent city was starting to grow. In

[7] The Frank Lloyd Wright archives record ten unbuilt ecclesiastical projects, some with multiple schemes. The unbuilt projects have the same geographic distribution as the built resources.
[8] Wright designed two private houses in the Kansas City, the Sondern-Adler Residence (1939, addition 1948) at 3600 Belleview Avenue and the Bott Residence (1956) at 3640 North Briarcliff Road, both are extant. Throughout the nomination, all properties are extant unless stated otherwise.
[9] Unless otherwise noted, all information about the history of Community Church comes from: Sue Durrett and Fran Rollins, ed., *Community Christian Church: A Centennial History 1890-1990*, (Kansas City, MO: Community Christian Church, 1990)

1888, Miss Ellen Hackett started a mission with a Sunday School for boys. The group met in a storefront at 3103 Cherry, just south of the newly expanded city limits at Springfield Avenue (31st Street). Two years later, the mission formally organized as Springfield Avenue Christian Church with twenty-five members. When the organization constructed a new wood frame church in 1894, it changed the name to Southside Christian Church and served 127 members. As the church continued to grow, it purchased a tract of land at Linwood Boulevard and Forest Avenue, six blocks east and one block south of its previous location. The church commissioned Henry F. Hoit of the prominent local firm Van Brunt and Howe to design a large Spanish Renaissance style church in 1904. The light stone building had a red tile roof and ornate curved parapets and domes; the interior could seat 950 persons on the main floor and in the balcony. While the building was in construction, Dr. Burris A. Jenkins took over as senior minister in 1907 and renamed the church "Linwood Boulevard Christian Church" in 1908.

The church opened with a dedication ceremony on December 26, 1909. The congregation continued to grow as the population of Kansas City spread south and eastward into the neighborhoods that surrounded the church property. In 1925, Dr. Jenkins started broadcasting services by radio and in 1930, changed the name to "Community Church" meaning everybody's church. The church served its intended purpose for the next thirty years until October 31, 1939 when a fire burned it to the ground.[10] Although the building was a total loss, the congregation continued to meet for services in Temple B'nai Jehudah, five blocks to the east.[11] The plight of the congregation attracted support from across the city and Dr. Jenkins pledged to rebuild.

Within six months of the fire, Dr. Jenkins had purchased a vacant lot on the east side of Main Street near the Country Club Plaza and 47th Street, and secured Frank Lloyd Wright as the architect for the new church. The first correspondence between the two men occurred in November 1939, roughly two weeks after the fire. Dr. Burris requested Wright's assistance in designing a new church. [12] Wright brought drawings for the proposed building when he visited the congregation in April 1940. There was some local apprehension about the direction Wright would take with this new building, evidenced in local newspaper headlines such as "Community Church is Certain to be Different, at Least." However, the writer acknowledged the status of Wright in the design community: "'Non-conformist,' 'rebel' and other labels of equally ignominious intent have been placed on the Wright designs, yet he is credited with being an imaginative designer whose originality has influenced the whole trend of modern architecture."[13]

[10] "Firemen Dare Death in Vain Effort to Save Community Church," *Kansas City Star*, November 1, 1939. Ruby M. and Ray R. Gerard, *Community Christian Church Scrapbook*, October 23, 1971. Community Christian Church Archives.
[11] The Greek Revival temple at the southeast corner of Linwood Boulevard and Forest Avenue is extant.
[12] Anthony Alofsin, *Frank Lloyd Wright: an index to the Taliesin correspondence*, Volume 5, project number index. (New York: Garland Publishing, 1988), 846.
[13] "Community Church Is Certain to be Different, as Lease," *Kansas City Post*, April 1940. Ruby M. and Ray R. Gerard, *Community Christian Church Scrapbook*, October 23, 1971. Community Christian Church Archives.

Wright touted his design as "the church of the future," meaning that the building would employ a lightweight steel frame system have radiant heating and cooling in the floors, and "the first completely functional church," meaning that the building design would solely reflect the interior function rather than reference traditional historical forms and ornament.[14] Wright's plans included a large hexagonal sanctuary with adjacent secondary support spaces. The entire plan was organized on the equilateral parallelogram with 60- and 120-degree angles and 5-foot sides as the unit module. Cantilevered balconies with deep recesses created a strong horizontal emphasis on the primary elevations. The roof was to have a pyramidal dome that projected light into the sky as an abstract steeple. Wright's original plans included a chapel for smaller services and a multi-level parking garage, to deal with the influx of cars that would otherwise flood the residential street during church services *(Figures 42 – 47)*. The congregation accepted the design with only slight trepidation and supported moving forward. Wright and the building committee estimated a total construction cost of $175,000 for the building as designed. The capital campaign to fund the construction of the new church raised $80,000, thus they proceeded with the sanctuary block as the first phase of construction.[15]

Before breaking ground, Wright encountered difficulties in obtaining a building permit for his unconventional construction technique. Wright planned to use "a light *tenuous* steel frame, flexible in shape – a hex – *resting for the sake of flexibility on rock ballast foundations.*"[16] He had previously used this foundation system for the 28,600-square-foot plan of the Johnson Wax Administration Building, which included a fifteen-story tower. While the congregation was excited about Wright's ingenuity, the Kansas City Commission of Buildings would not approve this type of alternative foundation.[17] After several delays and numerous meetings between Wright, his contractor, and the Commissioner, Wright agreed to use traditional concrete footings.[18] With the building permit newly issued, construction began in earnest in 1941. The steel framing was erected by July, held together with 20,000 welds[19] and the exterior gunite was applied by that September.[20] Community Church held the dedication ceremony for the newly completed church on Sunday, January 4, 1942.[21] Within a year, the church received a

[14] "Something New in Churches."
[15] "Start on Church," *Kansas City Star*, October 3, 1940. Ruby M. and Ray R. Gerard, *Community Christian Church Scrapbook*, October 23, 1971. Community Christian Church Archives.
[16] Wright, *Frank Lloyd Wright, an autobiography*, 482.
[17] "Something New in Churches."
[18] "Church Architect Yields on Concrete Foundation," *Kansas City Post*, December 1940. Ruby M. and Ray R. Gerard, *Community Christian Church Scrapbook*, October 23, 1971. Community Christian Church Archives.
[19] "Begin Work on Community Church Roof," *Kansas City Post*, July 1941. Ruby M. and Ray R. Gerard, *Community Christian Church Scrapbook*, October 23, 1971. Community Christian Church Archives.
[20] "New Angle on Angles," *Kansas City Post*, September 1941. Ruby M. and Ray R. Gerard, *Community Christian Church Scrapbook*, October 23, 1971. Community Christian Church Archives.
[21] "Church Opening Jan. 4," *Kansas City Star,* December 26, 1941. Ruby M. and Ray R. Gerard, *Community Christian Church Scrapbook*, October 23, 1971. Community Christian Church Archives.

private donation sufficient to construct the small chapel on the southwest side of the main building. Local architect and assistant minister, Herbert Duncan, designed the Bonfils Chapel, named for Federick G. Bonfils, whose daughter made the gift in honor of her father. The one-story rectangular addition evokes the general style Wright established for the building with its use of gunite cladding and incorporation of an angled recessed entrance.[22] In 1950, the church added a one-story fellowship hall to the southeast (rear) elevation. This concrete block addition does not resemble Wright's design, but it is attached to the rear of the building and is not visible from the north or northwest primary elevations. No additional changes were made to the building footprint until 1988 when the elevator shaft was constructed at the northeast corner of the building. In the 1990s, the church updated some interior finishes, including replacing the unaffixed chairs in the sanctuary with fixed auditorium seats and added a layer of ceramic tile to the concrete floor of the chancel. During this renovation, the church finished the area above the kitchen as an extension of the nursery that was added in 1950. The church organization continues to operate Community Church as it was originally designed.

In 1951, the congregation began raising funds to finance the construction of a building to house a Youth Center, Sunday School classrooms, and another small chapel. Prominent local architects Voskamp and Slezack designed the three-story educational building for an empty lot on the north side of 46th Street across from Community Church. The Youth Center is brick with bands of windows, in keeping with contemporary design trends for school buildings. While the Youth Center building is associated with the church, it was not designed by Wright and is therefore not included in the nomination boundary.

CRITERION C: WORK OF A MASTER
FRANK LLOYD WRIGHT, MASTER ARCHITECT

Frank Lloyd Wright is one of the most well-known American architects *(Figure 18)*. Over the course of his seventy-year career, he created more than one thousand designs for residential, educational, ecclesiastical, and commercial buildings, as well as furnishings and fixtures. While more than six hundred designs were never built, the four hundred designs that did come to fruition illustrate a prolific career, one that demonstrates unmatched ingenuity, innovation, and creativity. The man who designed Unity Temple and the Robie House in Chicago also designed the Johnson Wax Administration Building in Racine, Wisconsin, Fallingwater in Bear Run, Pennsylvania, and the Guggenheim Museum in New York City, illustrating a substantial depth and variety of ideas. Wright pushed the limits on conventional materials, both as building material and ornament, as well as the conventional organization of space. His designs illustrated his belief in the spiritual connection between nature and his architecture, particularly

[22] Within two years of the completion of the Bonfils Chapel the church changed its name to "Community Christian Church," which it retains today.

but not exclusively, his sacred architecture.[23] This belief stemmed from his Unitarian faith which emphasized the importance of achieving harmony with nature, which he did by incorporating into his designs the four classical elements of nature: earth, air, fire, and water.[24] Wright's design philosophy of gathering inspiration from the natural surroundings to incorporate the four elements, either directly or abstractly, remained consistent throughout his career. Wright's career is generally divided into two distinct phases, the Prairie phase and the Usonian phase. Although the broader philosophies of these two phases are tied to the nature of residential architecture, the design characteristics of each carried over into Wright's designs for non-residential buildings as well.

Frank Lloyd Wright was born in Richland, Wisconsin on June 8, 1867 to a Connecticut-born itinerant preacher, William Carey Wright, and Welsh schoolteacher, Anna Lloyd Jones.[25] According to Wright, his mother declared, prior to his birth, that he "was to build beautiful buildings."[26] Although by age eighteen he was studying engineering at the University of Wisconsin in Madison, his belief that he was predestined to be an architect drove him to move to Chicago to pursue a different career. After short-term jobs with two different architecture firms in Chicago, Wright obtained a position at the firm Adler & Sullivan, where he worked directly under Louis Sullivan for six years.[27] When Wright split from the firm in 1893, he established his own practice where he could develop his distinct design style for private residences. He slowly built a portfolio of commissions, particularly in and around his Oak Park, Illinois suburb, as the first phase of his career came into focus.

The Prairie Style as First Phase

As a new, uniquely American style, the Prairie style exhibited long, low massing with wide overhanging eaves and irregular open interior plans.[28] Wright eschewed the inclusion of an attic or basement and preferred one chimney that would rise a short distance above a gently sloping or flat roof.[29] These characteristic features were designed to blend with the wide, horizontal expanse of the prairie, hence the style name, to which Wright himself referred.[30] Wright's Prairie style phase, roughly defined as 1899 to midway through the 1910s, includes nearly three hundred creations, nearly 150 of which were built.[31] According to Wright, Ward W. Willets was

[23] Anat Geva, "Nature as the Spiritual Foundation of Frank Lloyd Wright's Sacred Architecture: Earth, Sky, Light, and Water," *2015 Architecture, Culture, and Spirituality Symposium*, Texas A&M University, 2015, 1. http://www.acsforum.org/symposium2015/papers/geva.pdf (accessed April 28, 2020).
[24] Geva, 2.
[25] "The Life of Frank Lloyd Wright," *Frank Lloyd Wright Foundation* website, https://franklloydwright.org/frank-lloyd-wright/ (accessed February 25, 2020).
[26] Frank Lloyd Wright, *Frank Lloyd Wright, an autobiography*, (New York, NY: Duell, Sloan and Pearce, 1943), 11.
[27] "The Life of Frank Lloyd Wright."
[28] "The Life of Frank Lloyd Wright."
[29] Wright, *Frank Lloyd Wright, an autobiography*, 141.
[30] Wright, *Frank Lloyd Wright, an autobiography*, 139.
[31] "The Life of Frank Lloyd Wright."

his first client in 1901 and he "did a streamlined prairie house for him, …others soon followed in this vein which was now really my own."[32] Prairie style houses were often cruciform in plan with an open connectedness around a center gallery or fireplace that exemplified Wright's intentional break with traditional space planning *(Figure 19)*.[33] During this phase of his career, Wright also began experimenting with the cantilever. The roof with its wide overhanging eaves that helped define the Prairie style was cantilevered from the central structure. Wright used partial height piers and low walls to enclose the space beneath the eaves while emphasizing the disconnect between what should have been support elements that were rendered unnecessary.[34]

The number of Wright's commissions dropped significantly in the 1910s and stayed low through the 1930s, with fewer than one hundred projects built in those three decades. Despite the downturn in commissions, partially due to the Great Depression, Wright designed some important projects in those years. Wright began experimenting with standard units and prefabricated materials. He used textile, or patterned concrete, block to design the Imperial Hotel in Japan and four houses in Highland, California in the early 1920s, including the Samuel Freeman House (1924).[35] Wright was impressed with the structural strength of the concrete blocks. For the California houses, Wright's "unit system, which he had experimented with throughout the Prairie era, became a standard upon which all his designs depended."[36] From the mid-1920s to the late-1930s, the standard unit module Wright used was the square, which appeared in various sizes.[37]

Shift in Design Philosophy to Second Phase

While Wright took pride in the development of a new uniquely American expression in the Prairie style, the patrons who sought his services were often heads of industry and prominent members of society who wanted large, expensive residences; he discovered that his cruciform plans were better suited to the needs and domestic arrangement of the wealthy, especially those with servants.[38] His designs were not serving the American middle class or creating a democratic architecture, as he had originally hoped when he began designing his Prairie dwellings.[39] With the onset of the Great Depression and the deepening of the economic downturn, Wright shifted his focus to more affordable housing that could be available to the middle class.[40] He developed a more compact and simplified plan for residences that was better

[32] Wright, *Frank Lloyd Wright, an autobiography*, 132.
[33] William Allin Storrer, *The Frank Lloyd Wright Companion*, (Chicago: University of Chicago Press, 1993), 79.
[34] Storrer, 125.
[35] Storrer, 218.
[36] Storrer, 218.
[37] Storrer, 218.
[38] Storrer, 273.
[39] Storrer, 218.
[40] "The Life of Frank Lloyd Wright."

aligned to his design philosophy.[41] Wright co-opted the term Usonian to describe this new design ideal as being specific to the United States. Usonian design enlarged the primary space to dominate the structure and reduced all other elements and functions were "to their minimum practical expression."[42] This version of organic architecture defines the second phase of Wright's career, one that began in 1935 continued until his death in 1959 at age 92.[43]

Wright designed roughly 140 Usonian houses, plus dozens of other property types that incorporated the characteristics of organic architecture central to the Usonian philosophy. The earliest residential examples of the Usonian design philosophy were compact rectangular in-line and L-shaped plans organized on a square unit module. However, shifting the shape of the unit module created the potential for attaining a broad range of geometries within the plan. After brief experimentations with the rectangle and the hexagon, Wright settled on the equilateral parallelogram as the primary alternative to the square. The diamond shape, with two sets of parallel sides of equal length set at 60- and 120-degree angles, could be used on its own or combined in a variety of ways to create other shapes, including the hexagon, the semi-hexagon, and the squashed hexagon *(Figure 20)*.[44] The first residences built using an alternative unit module to the square were the first Herbert Jacobs House in Madison, Wisconsin and the Hanna House in Stanford, California, both in 1936.[45] The Jacobs House used a rectangular 2x6-foot unit module; the resultant plan was a slightly elongated version of the L-shaped plans based on a square unit module.[46] The Hanna House, however, was based on a hexagonal unit module that was 52 inches across at its widest. The use of the hexagon generated new geometric masses and unique plans *(Figure 21)*.

During the 1920s and 1930s Wright also experimented with plasticity using concrete to explore, according to Wright, "the expressive flow of continuous surface."[47] Wright expressly stated that "concrete is a plastic material – susceptible to the impress of imagination."[48] He was captivated by the possibilities concrete afforded, from shaping it into various forms as it cures, to casting it in unit forms to add decorative patterns, to improving its strength by adding steel reinforcing bars or prestressing it.[49] Wright's earliest creative use of concrete was in 1904 when he clad the exterior of Unity Temple in Chicago in sprayed-on concrete or gunite *(Figure 22)*. He experimented with precast concrete blocks to express the unit module as the basis for design in the four California block houses (1924), including the Samuel Freeman Residence *(Figure 23)*.

[41] Storrer, 218.
[42] Storrer, 273.
[43] "The Life of Frank Lloyd Wright."
[44] Storrer, 418.
[45] Storrer, 418.
[46] Storrer, 242. The Jacobs House was listed in the National Register of Historic Places in 2003.
[47] Wright, *Frank Lloyd Wright, an autobiography*, 146.
[48] Wright, *Frank Lloyd Wright, an autobiography*, 235.
[49] Storrer, 61.

In the 1930s, Wright took his experimentations with concrete to the extremes. One of the more well-known examples of Wright's exploration of the plasticity and strength of concrete is at the S.C. Johnson Wax Administrative Complex (1936) where, in Wright's own words, "[t]he main feature of construction was the simple repetition of slender hollow monolithic dendriform shafts or stems – the stems standing tip-toe in small brass shoes bedded at the floor level."[50] The famous columns employed steel mesh to reinforce the concrete as it rose from a nine-inch diameter at the base to the eighteen-foot-diameter "lily pads" that supported the roof above *(Figure 24)*.[51] The cantilevered roofs of the Prairie style gave way to bold horizontal bands that appeared to defy gravity. Having mastered the engineering feat of achieving stability in concrete through the incorporation of reinforcement steel in tension, Wright could obtain greater continuity of the floor slab and minimize vertical supports.[52] This also allowed the floor slab to extend beyond the vertical supports to create a cantilever. The most notable example of the cantilever as an expression of plasticity is Fallingwater, the home for Edgar J. Kauffman in Bear Run, Pennsylvania, completed in 1937 *(Figure 25)*. These are a few of Frank Lloyd Wright's best-known designs, but they are also buildings that exemplify his creativity and expressive use of materials.

Designing the building to fit the site and using the natural surroundings for inspiration was a priority for Wright throughout his career. This inspiration manifested in the plan, the elevation and form of the building, and in the materials that comprised the structure and finishes. Earth and air, two of the four classical natural elements, provided inspiration in multiple ways. Earth served as the literal and figurative foundation for the building, derived from the lot shape and natural features, whether it was the flat plains of the prairie and desert or the streams and rock outcroppings of woodland settings. While the horizontal planes of the building represented the earth, vertical elements "illustrated nature's depth, sky, and light."[53] Non-residential commissions, particularly ecclesiastical commissions, allowed Wright to explore these concepts in bold and expansive ways. The unique programmatic requirements of ecclesiastical buildings enabled Wright to contemplate a variety of expressions of spirituality, considering both the site and the denomination of the commissioning organization. While the Prairie style commissions definitively expressed these design concepts, it was during the latter Usonian period that Wright broadened and further abstracted the concepts, gathering inspiration from challenging sites. In addition to concrete, Wright often used glass, natural stone, and wood to express his design concepts.

[50] Wright, *Frank Lloyd Wright, an autobiography*, 472.
[51] "S.C. Johnson Administrative Complex," *Frank Lloyd Wright Foundation* website, https://franklloydwright.org/site/s-c-johnson-administrative-complex/, (accessed March 3, 2020).
[52] Wright, *Frank Lloyd Wright, an autobiography*, 148.
[53] Geva, 3.

Community Church Exemplifies Second Phase

The three primary principles of the second phase of Wright's career are the explicit use of the unit module, from the square to the equilateral parallelogram; the exploration of plasticity through concrete in its various forms; and the incorporation of nature, landscape, and the existing features of the site into the design. These principles are evident in Community Church, which was designed relatively early in this second phase. Wright's first use of the equilateral parallelogram unit module was for the design of Community Church in 1940.[54] Community Church is a unique combination of the various experimental features described above: interior and exterior gunite finish; a continuous floor slab with few visible vertical supports; the use of cantilevers to create strong horizontal features; and a stepped plan that responds to the sloping site *(Photo 1)*. The nominated property is significant for being the first building constructed that uses the equilateral parallelogram unit module *(Figure 26)*. The two sets of parallel 5-foot sides set at 60- and 120-degree angles enabled Wright to attain unique geometries and massing. While the rail right-of-way is no longer visible, the irregular lot shape it created on the primary side of the lot likely inspired the 120-degree angle of the unit module. The gunite exterior and interior walls and ceilings exemplify Wright's interest in exploring the "expressive flow of continuous surface"[55] as the walls turn rounded corners or become the ceiling without any trim to differentiate them.[56] Cantilevers, another expression of both the plasticity and strength of concrete, define the primary elevations and create sheltered entrances. Contemporary newspaper articles described the place of Community Church in the spectrum of Wright's work by stating, "The design follows what Wright calls the Usonian type of architecture and is his first application of that principle to a church."[57]

The primary elevations, form, and massing exemplify Wright's design philosophy of expressing the spiritual connection between humans and nature through architecture. Wright used the sloped site and the irregularly shaped lot to define the building's form. The building has a strong horizontal emphasis while also stepped to conform to the site. The most important component of the building, the chancel of the sanctuary, occupies the highest and most prominent point on the site at the northwest corner of the lot. At that highest point, the horizontal emphasis of the building transitions to the vertical where the perforated concrete dome makes the connection to the sky in what Wright intended to be the Steeple of Light. In a unique design concept, there are no windows into the sanctuary. Skylights allow diffused natural light into the main stairwell and the narthex and gallery, but there is no natural light in the sanctuary, there is only light extending upward from the dome.

[54] Wright had experimented with the hexagonal unit module for several residential designs in the late 1930s, but Community Church was the first design to use the equilateral parallelogram unit module.
[55] Wright, *Frank Lloyd Wright, an autobiography*, 146.
[56] Wright, *Frank Lloyd Wright, an autobiography*, 146.
[57] "A Steeple of Lights" *Kansas City Post*, January 1941. Ruby M. and Ray R. Gerard, *Community Christian Church Scrapbook*, October 23, 1971. Community Christian Church Archives.

Community Church also exemplifies a concept Wright employed in both phases of his career, the device of compression and release to guide the user's psychological experience as they move through the space. Wright used low ceilings and narrow corridors in secondary spaces to create a feeling of compression that heightens the sense of release upon reaching the openness of the primary space. Wright uses this technique at Community Church in the main lobby that leads to the narthex *(Photos 14 and 15)*, in the path under the balconies into the sanctuary on Level 3 *(Photo 16)*, and at the entrances to the balconies on Level 4 *(Figures 14 and 15)*.

Comparable Resources

There are no resources in the Kansas City area (Missouri or Kansas) that are comparable to Community Church. Contemporary ecclesiastical architecture in Kansas City was decidedly more traditional, with conventional cross-shaped plans and brick exteriors executed in various historical revival styles. Frank Lloyd Wright designed three buildings in Kansas City. In addition to Community Church in 1941, Wright designed the Sondern-Adler Residence in 1939 with a large addition in 1948 and the Frank and Eloise Bott Residence in 1956 *(Figures 27 and 28, respectively)*. Both residences are built into the hillside of a sloping site and feature brick and natural stone cladding and cantilevered terraces to overlook the land below them. Both are designed around a square unit module with 4-foot sides. While these houses are excellent intact examples of Wright's residential work, particularly in the second (Usonian) phase of his career, they are not comparable to Community Church as a non-residential building with concrete walls.

Frank Lloyd Wright designed eight ecclesiastical buildings that came to fruition. The discussion of these buildings is included to provide context rather than comparison because he designed so few ecclesiastical buildings and none in the Kansas City area, aside from Community Church. Unity Temple (1904) in Chicago is the first ecclesiastical building Wright designed. In 1906, Wright designed the Pettit Memorial Chapel, a private memorial to Dr. William H. Pettit in the Belvidere Cemetery in Belvidere, Illinois *(Figure 29)*. Both buildings exemplify the Prairie style designs from the first phase of Wright's career. They feature high stucco walls, relatively short windows, and low horizontal massing to express a connection to the earth; neither building has a distinctive vertical element to express a connection to the sky/air. Except for two unbuilt projects from 1911-1915 and 1936, Wright did not design any other ecclesiastical buildings until 1938 when he designed the Pfeiffer Chapel for Florida Southern College in Lakeland, Florida. Community Church followed shortly afterwards in 1941. In 1954, Wright designed Beth Sholom Synagogue in Elkins Park, Pennsylvania and the small Danforth Chapel at Florida Southern College. These were followed by Annunciation Greek Orthodox Church in Wauwatosa, Wisconsin in 1956 and Pilgrim Congregational Church in Redding, California in

1958.[58] Wright included interpretations of the four elements of nature into these designs while also incorporating elements of the organization's denomination. Throughout much of human history, the use of a vertical feature in the design for an ecclesiastical resource has almost always represented the earthly connection with the spiritual above. Wright's designs were no different in concept, but were substantially different in design compared with the traditional spires or steeples of European and American Christian churches. In Wright's designs, nearly all of these vertical elements were also associated with light in some way, as described below. Light is the visual representation of fire, one of the four traditional elements of nature that Wright incorporated to communicate spiritual harmony. While there are substantial differences in the plans and forms of these ecclesiastical buildings, they all exhibit the principles of the second phase of Wright's career.

Pfeiffer Chapel was the first resource built in a much larger project that included design of the entire campus of Florida Southern College. In 1937, Wright met with the president of the Methodist liberal arts college, Ludd M. Spivey, who had visions for a "college of tomorrow" that meshed well with Wright's ideas of designing for a democratic American society.[59] Wright designed the master plan for Florida Southern College along with eighteen structures, including a large fountain. The institution built twelve of the eighteen structures (including the fountain) over two decades between 1938 and 1958. In 1954, Wright designed Danforth Chapel for the college.

Pfeiffer Chapel is organized on a 6-foot square unit module. The plan is hexagonal with two short rectangular projects. The walls of the base are rectangular cast concrete blocks with small colored glass inserts, while the upper portion is a smooth concrete stucco covering the solid walls and high balcony walls. A long but narrow rectangular tower rises from the center of the chapel, exhibiting the vertical element to harmonize with the overall horizontal emphasis of the building. The tower contains skylights to bring natural light into the sanctuary space. The outer concrete walls are ornamented with panels of concentric squares and triangles and they shield the inner glass skylight, to form an abstracted steeple *(Figures 30 and 31)*. Of Wright's ecclesiastical buildings, Pfeiffer Chapel is the most similar to Community Church, with its overall hexagonal plan and auditorium seating with a balcony in the primary space. Similarities on the exterior include the strong horizontal balconies with deep overhanging eaves. Both have unique but substantially different abstracted steeples. Community Church illustrates Wright's movement away from a cast-concrete block system to "the expressive flow of continuous surface"[60] executed in gunite, in contrast with the structural concrete blocks used for Pfeiffer Chapel.

[58] Frank Lloyd Wright Foundation Archives: architectural drawings, 1885-1959; Series I-VI. Avery Library, Columbia University, https://findingaids.library.columbia.edu/ead/nnc-a/ldpd_12471376, (accessed February 16, 2020).
[59] Storrer, "Florida Southern College," 260.
[60] Wright, *Frank Lloyd Wright, an autobiography*, 146.

Although Wright's ecclesiastical designs from the 1950s are visually unique, the uniqueness stems from a consistent set of design principles applied to different environments. They all exhibit Wright's design principles in different ways, most commonly the principle of elevating the primary function of the building by creating dramatic spatial relationships and using materials as a form of architectural expression. These buildings used different shapes and sizes of unit modules, but the designs of the forms derive inspiration from the natural surroundings or from the denomination of the organization. Wright credited Rabbi Mortimer J. Cohen as co-designer of Beth Sholom Synagogue (1954) in Elkins Park, Pennsylvania.[61] The plan for the Synagogue is hexagonal, although the sides are somewhat compressed into more of an equilateral triangle *(Figure 32)*. A tall steel tripod frame eliminates the need for interior supports and creates a completely open plan for the 1,030 seats in the great hall. A system of translucent panels (white wire glass on the exterior and white corrugated fiberglass on the interior) attached to the tripod frame create a diffuse light that was designed to incorporate Jewish symbolism, such as the Torah and Mt. Sinai, with architectural expression *(Figure 33)*.[62] Danforth Chapel[63] (1954) at Florida Southern College is much smaller than the adjacent Pfeiffer Chapel while maintaining the same 6-foot square unit module. A series of adjacent or overlapping hexagonal spaces form the linear plan of the Chapel. A wall of leaded glass windows beneath a sharply angled overhanging eave provides for dramatic lighting behind the chancel *(Figures 34 and 35)*. Annunciation Greek Orthodox Church (1956) in Wauwatosa, Wisconsin has the plan of a Greek

[61] Storrer, 400.
[62] Storrer, 400.
[63] The construction of Danforth Chapel was part of a nationwide campaign by industrialist and philanthropist William H. Danforth, founder of the Ralston Purina Company based in St. Louis. Beginning in the 1940s, Danforth joined the ranks of other late-nineteenth and early-twentieth century industrialists, such as Andrew Carnegie and John D. Rockefeller, who used their enormous wealth to support educational institutions. Danforth's interest was in fostering religious values in American youth, particularly at public colleges and universities where the lack of religious facilities was most glaring. Danforth believed one of the best ways to address this was to support the construction of chapels on these campuses in order to provide a facility for students and faculty to seek solutions to daily problems through meditation and reflection. Eleven public universities and four private colleges constructed fifteen of the twenty-four known Danforth Chapels. These institutions are spread across the country but concentrated mostly in the Midwest. The majority of the country's Danforth Chapels were constructed in the 1950s. While the design of each chapel was unique, all Danforth Chapels exhibit three common characteristics: small scale, focus on the sanctuary, and non-central placement on campus. The scale of the buildings was an important characteristic. Danforth did not want his chapels to compete with community parish churches or college chapels designed to hold hundreds of visitors. The building was meant for individual reflection or small services and could hold fewer than fifty people. Although Danforth himself was an ardent member of the Pilgrim Congregational Church, the chapels were unequivocally nondenominational. Because the chapel was not meant to be a gathering place for the entire university community, it was often tucked into a nondescript area away from the center of campus. Architectural styles vary widely from historical revival styles to the Modern Movement. Danforth and the Foundation maintained an unusual amount of control over these gifts. Detailed requirements dictated the name of each building as "Danforth Chapel," restricted its uses, and employed architects to review plans to ensure the design met the three criteria of size, layout, and location. Danforth's gifts covered only a portion of the total costs, requiring the institution to raise the remaining funds. This maximized the number of chapels funded by the organization while allowing the institution some freedom to customize the design. Margaret M. Grubiak, "The Danforth Chapel Program on the Public American Campus," *Buildings & Landscapes*, 19.2, Fall 2012, 77-96.

cross inscribed in a circle *(Figures 36 and 37)*. The primary space occupies a cylinder that rises from a recessed concrete base and has a low domed roof *(Figure 38)*. Art glass windows fill the semicircular arcade that rings the cylinder. Pilgrim Congregational Church (1958) in Redding, California was Wright's final ecclesiastical building. The building was designed using an equilateral triangle with 4-foot sides as the unit module, which translated to rooms shaped as triangles, parallelograms, and trapezoids *(Figure 39)*. The building uses external structural concrete ribs to suspend the roof above the open space of the great hall. The walls are local dessert rubblestone and the ceilings are wood. The natural materials help the building, constructed into the side of a low hill, blend with its environment *(Figure 40)*. The Pilgrim Congregational Church more closely resembles Taliesin West (1937-1956), Wright's Scottsdale, Arizona home and studio, than any of the previous churches *(Figure 41)*. The one concept they all share is "a common concern for mutual visibility and audibility to enhance the communal nature of worship," hence the auditorium-style great hall.[64]

CONCLUSION

Community Church is significant, not simply as a work of master architect, Frank Lloyd Wright, but because it is a significant expression of the design principles Wright explored early in the second phase of his career. Community Church occupies an important place in the body of Wright's ecclesiastical work. While the plans, forms, and materials varied among these resources, each was designed within its environmental and denominational context, which informed the massing, lighting, and vertical elements, all used to communicate the spiritual harmony Wright sought to express through his architecture. The use of an unconventional unit module that was effectively first applied to sacred buildings in Community Church is integrated into later examples of Wright's ecclesiastical designs. Community Church clearly communicates its significance as an expression of Frank Lloyd Wright's design principles through its stepped, horizontal form with recessed, cantilevered balconies; the plan organized around the hexagonal unit module; and the plasticity of the building conveyed through the interior and exterior application of gunite.

[64] Joseph M. Siry, "Wright and Worshiping Communities: His Architecture as the Social Space of Religions," *Frank Lloyd Wright from Within Outward*, (New York, Skira Rizzoli Publications, 2009), 31.

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Siry, Joseph M. "Wright and Worshiping Communities: His Architecture as the Social Space of Religions." *Frank Lloyd Wright from Within Outward*. New York, Skira Rizzoli Publications, 2009.

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Verbal Boundary Description

The north boundary of the nominated property is the public sidewalk on the south side of East 46th Street. The west boundary is the public sidewalk on the east side of Main Street, from the intersection with East 46th Street south to the westernmost corner of the building. The west boundary then turns south-southeast and continues in that direction until it meets the south boundary where it turns east. The boundary turns north when it reaches the property line for the building to the south. The boundary extends northward until it meets the north boundary at East 46th Street.

Boundary Justification

The boundaries for the nominated resource include the parcel of land historically associated with the property. The boundaries are a highly irregular polygon determined by the current alignment of Main and East 46th streets as well as the historic alignment of the rail right-of-way that ran in a southeasterly diagonal line from Main Street to 47th Street. The tracks are no longer extant, but the shape of the lots created by the right-of-way remains in place. The boundary does not include the former Youth Center building on the northside of East 46th Street because, although it was constructed for the Community Church, it was not designed by Frank Lloyd Wright and is therefore not associated with the significance of the Church.

Figure 1. Context Map. Not to scale. *Source: Google Maps, 2020.*

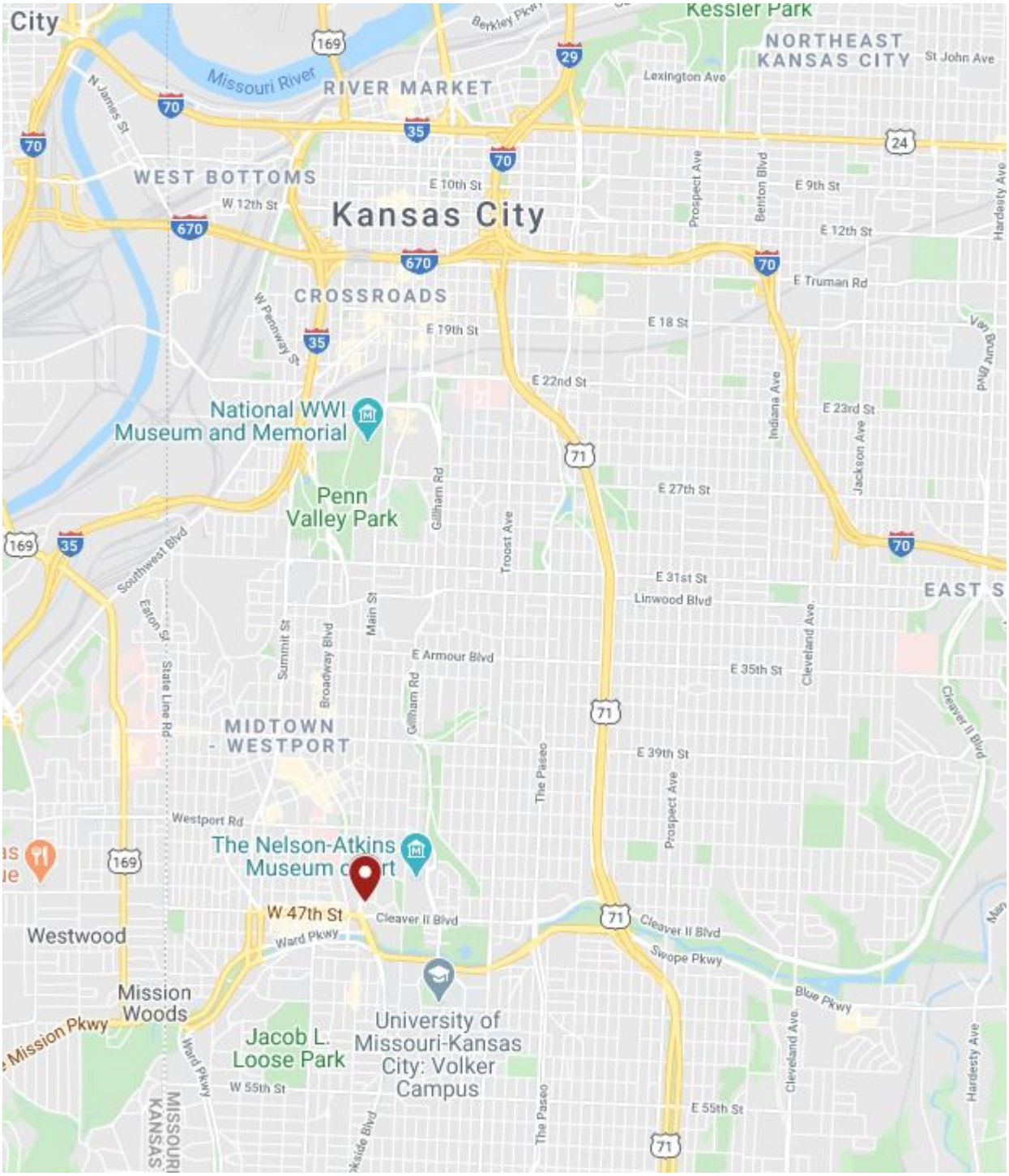


Figure 2. Site Map. Not to scale. *Source: Google Maps, 2020.*

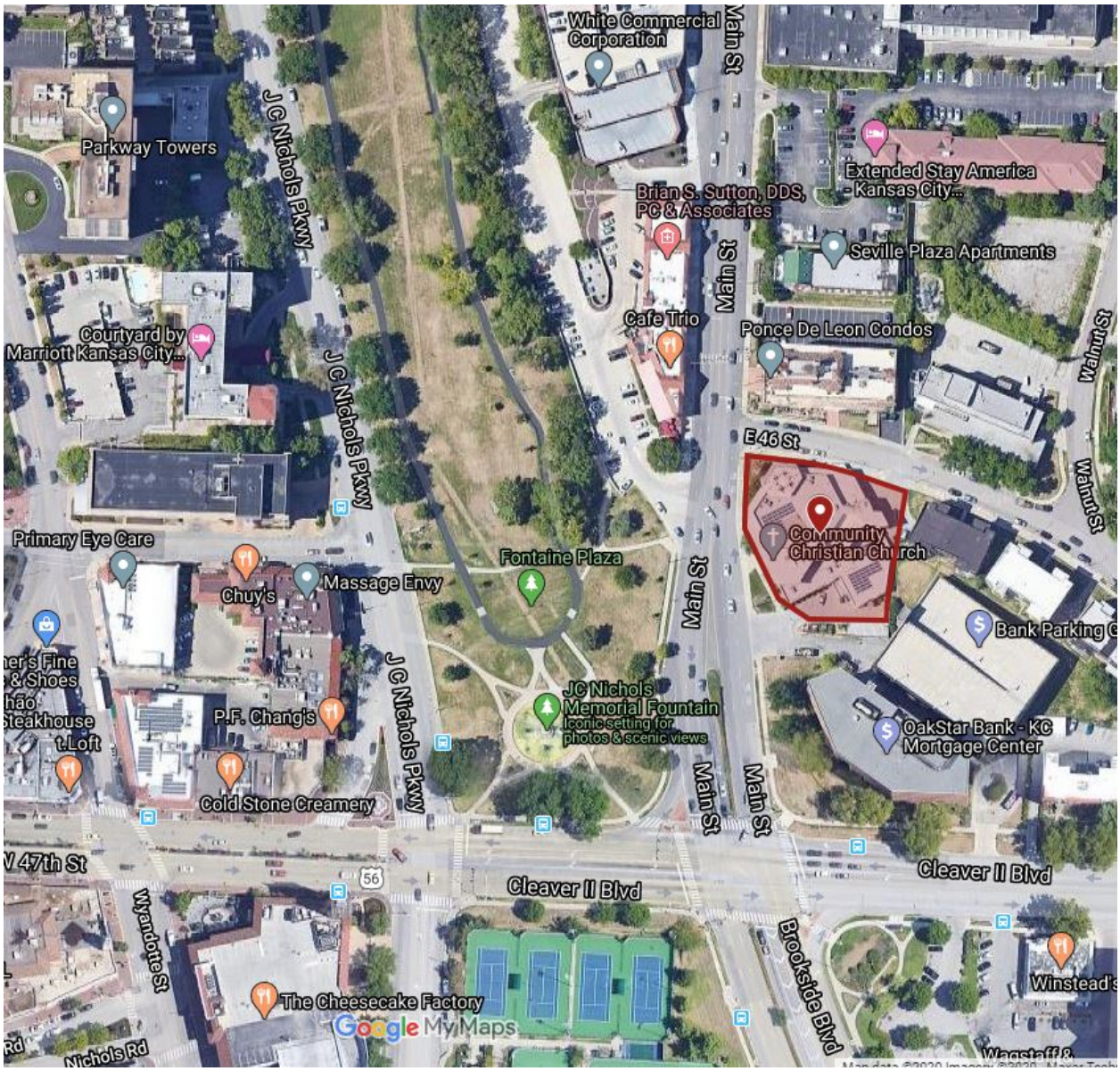
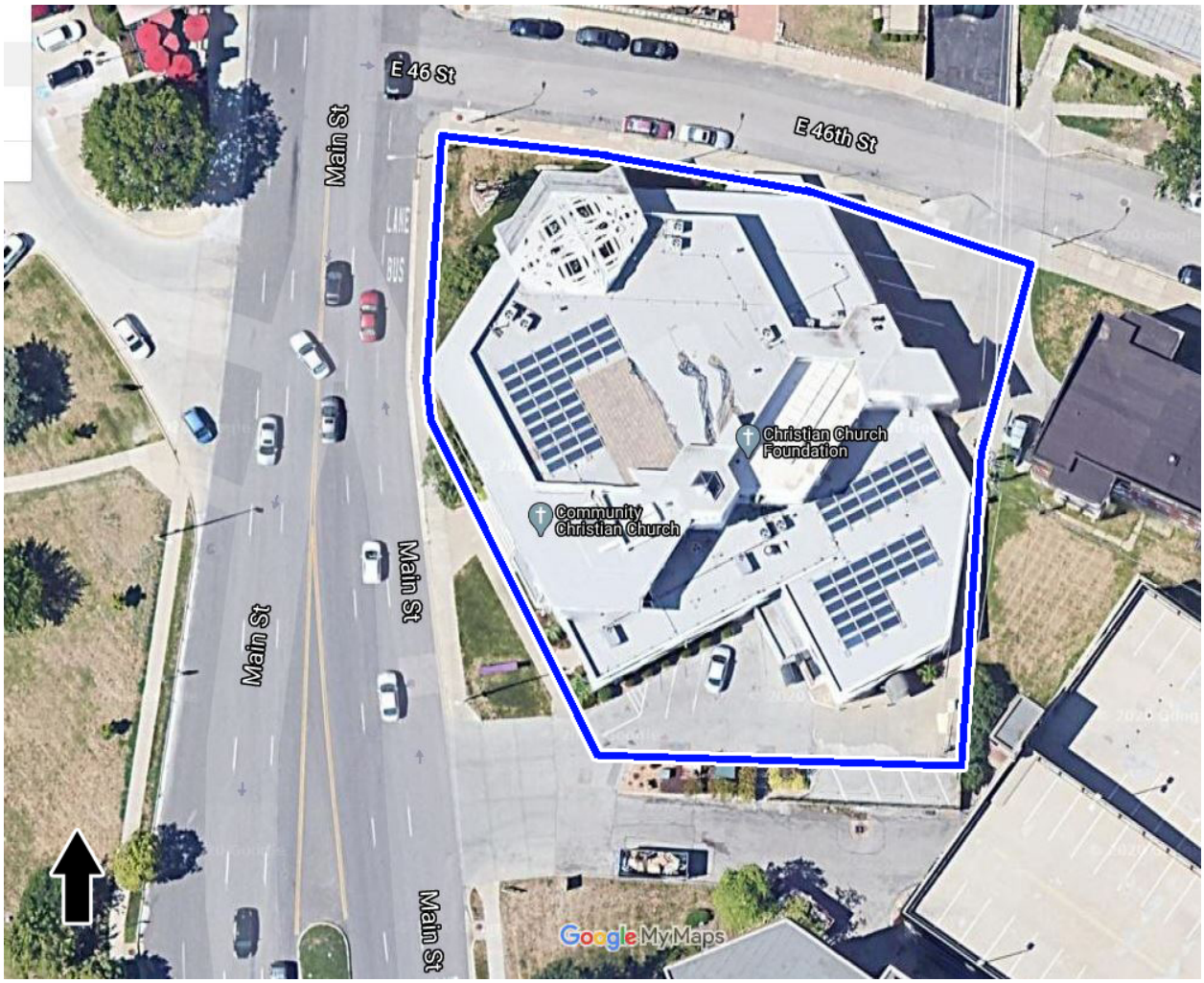


Figure 3. Boundary Map. Not to scale. *Source: Google Maps, 2020*.



Community Church
4601 Main Street,
Kansas City, Jackson County, Missouri
39.04320, -94.586430

Figure 4. Construction Phases. Not to scale. *Source: Google Maps, 2020.*

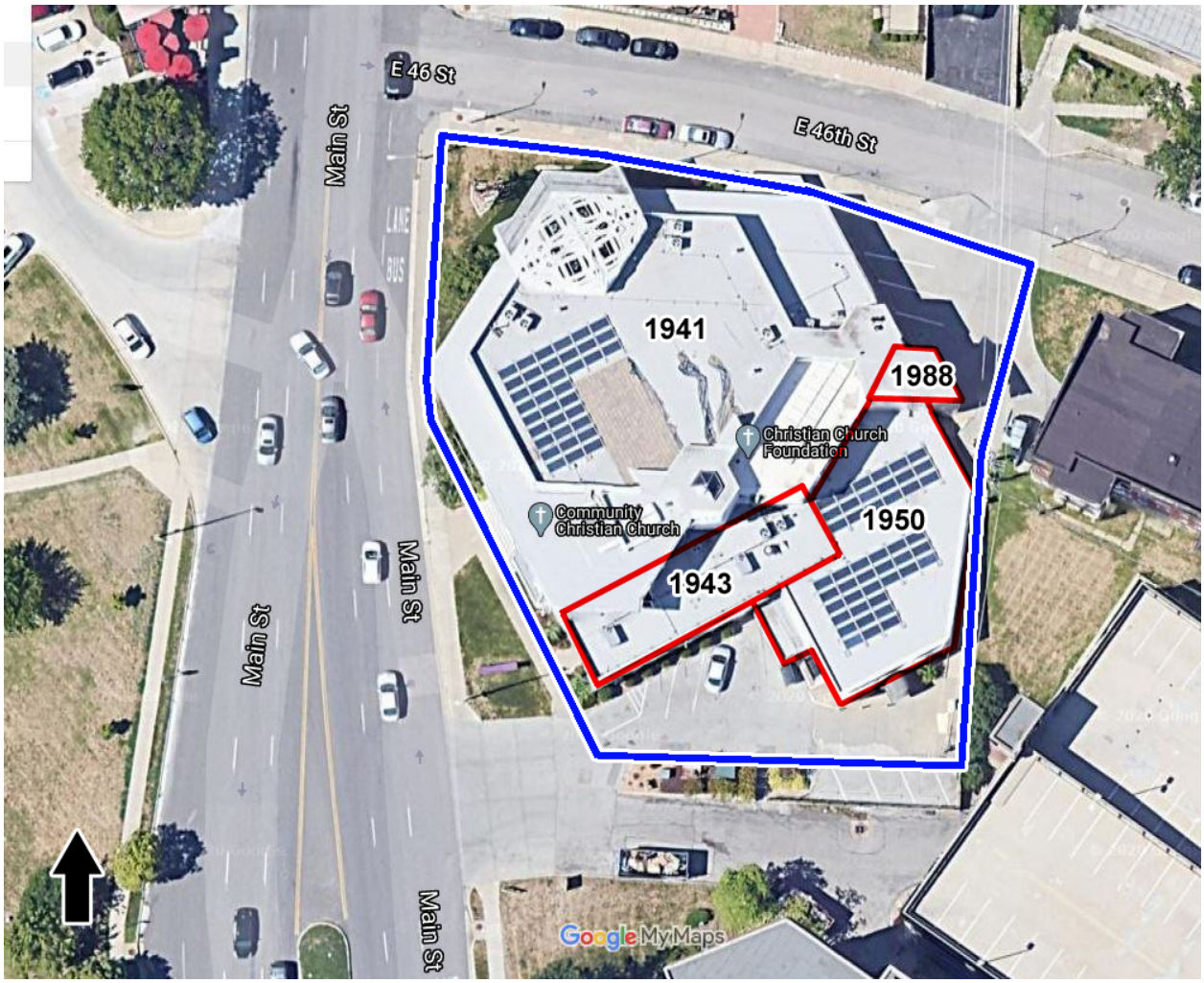


Figure 5. Exterior Photo Map. Not to scale.

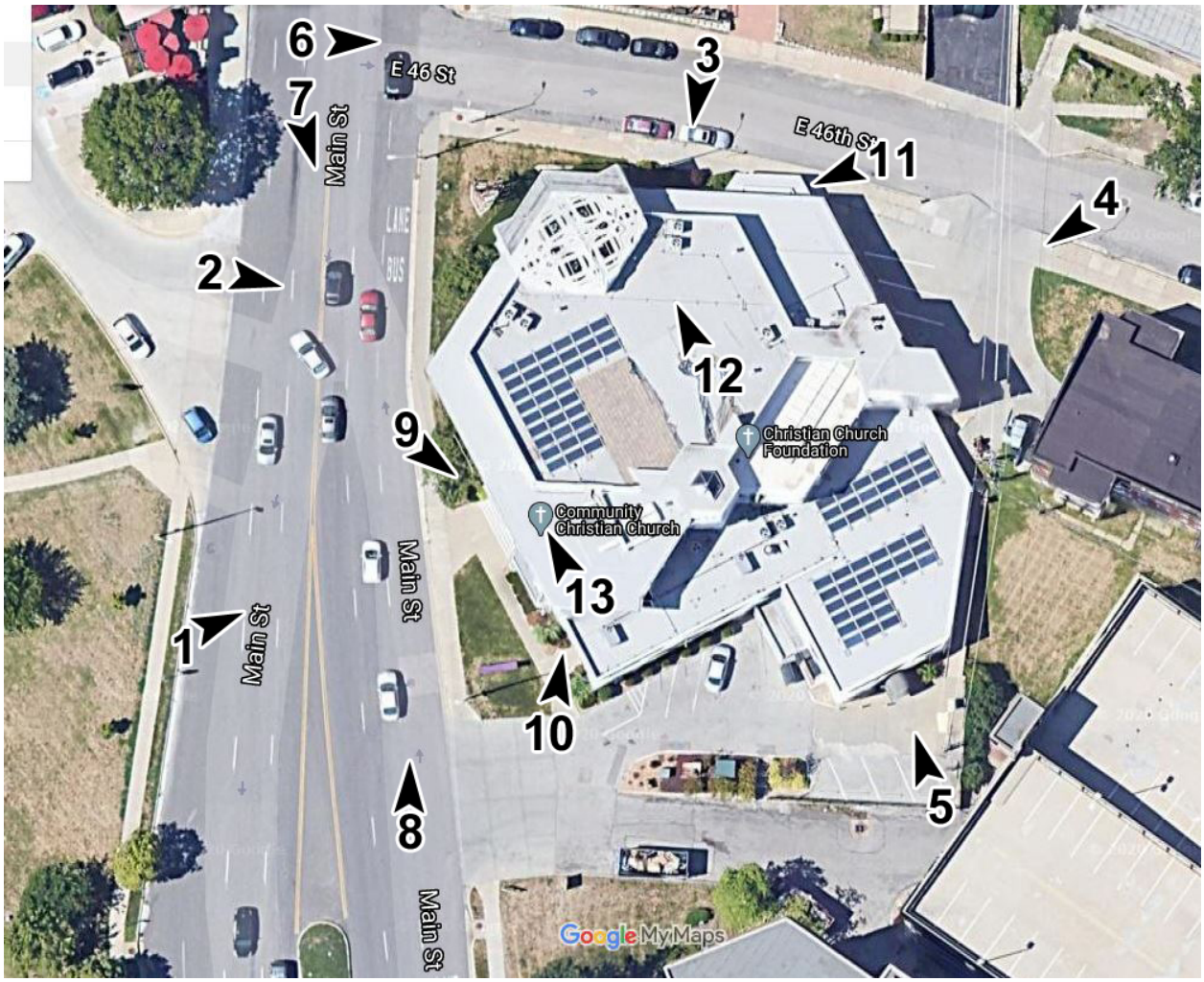


Figure 6. Current Floor Plan and Photo Map – Level 1. Not to scale. *Source, Storrer, 289.*

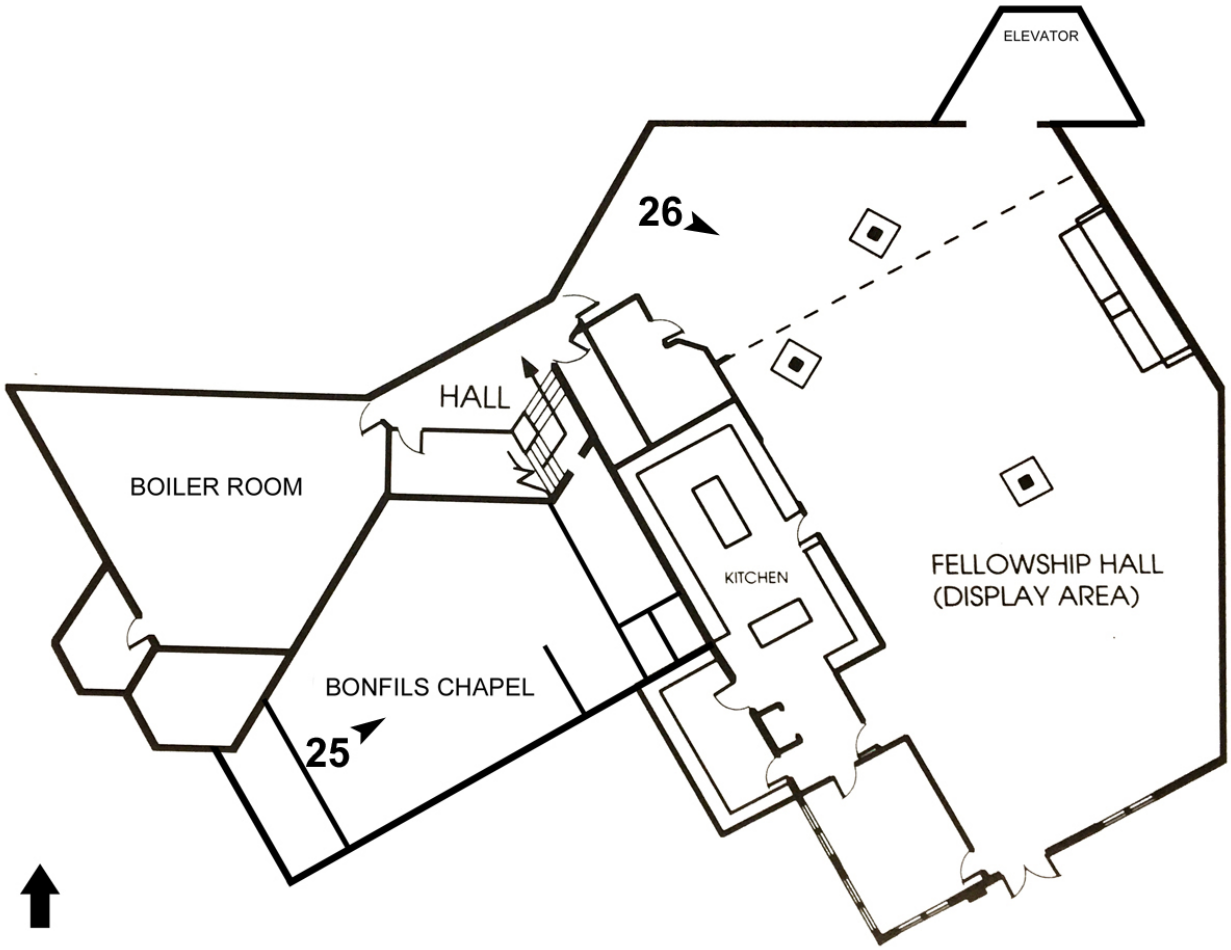


Figure 7. Current Floor Plan and Photo Map – Level 2. Not to scale. *Source, Storrer, 289.*

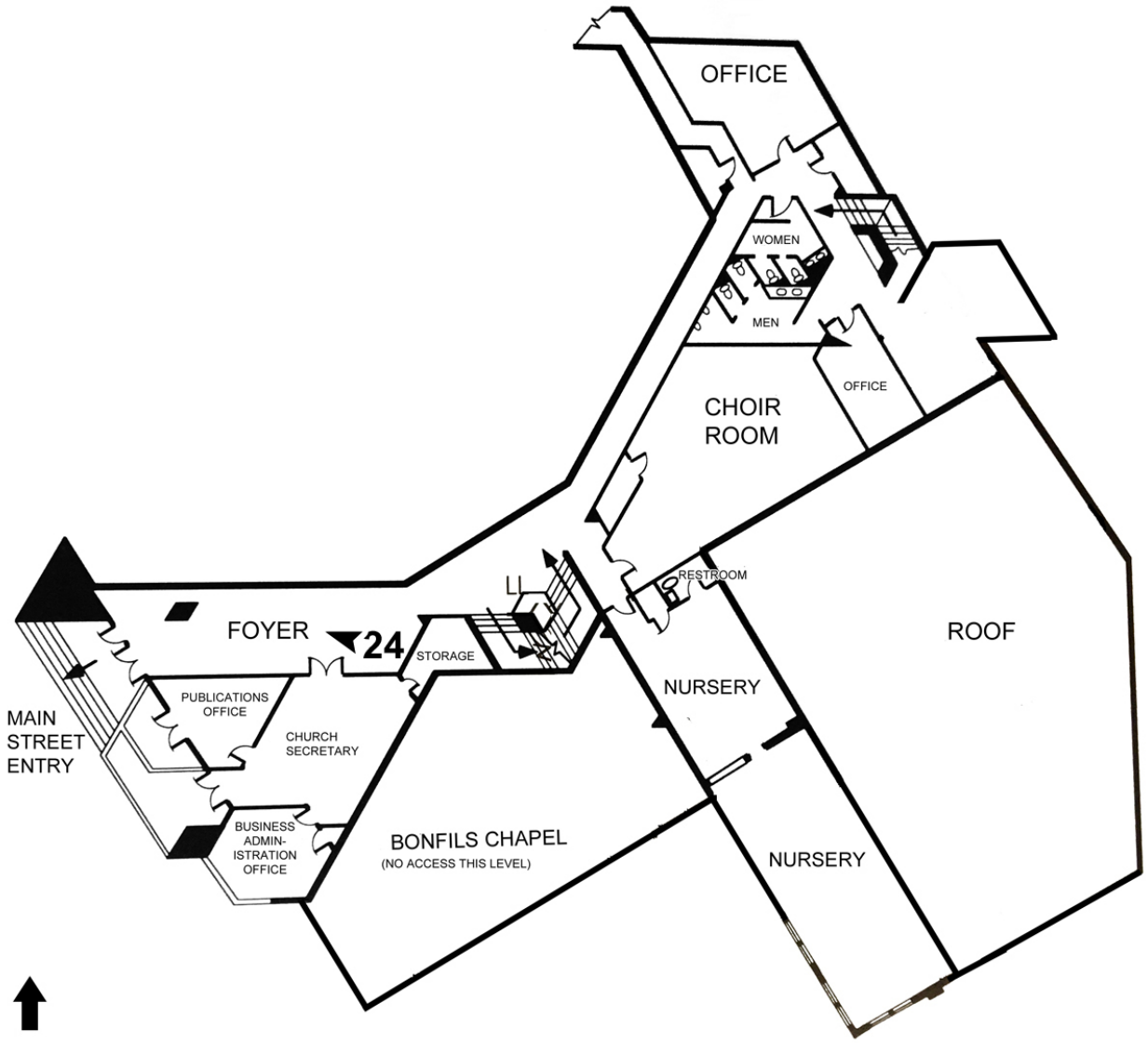


Figure 8. Current Floor Plan and Photo Map – Level 3. Not to scale. *Source, Storrer, 289.*

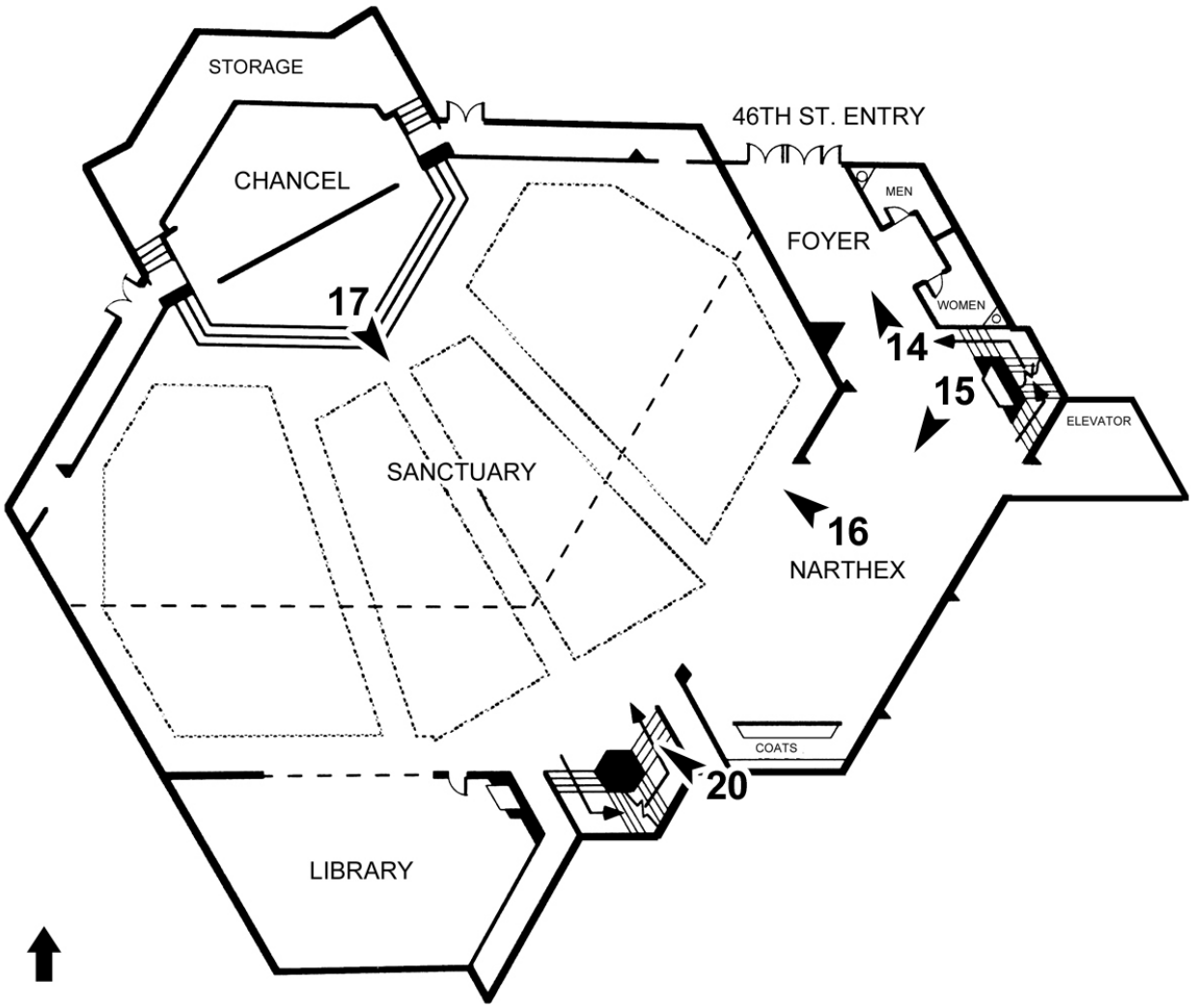


Figure 9. Current Floor Plan and Photo Map – Level 4. Not to scale. *Source, Storrer, 289.*

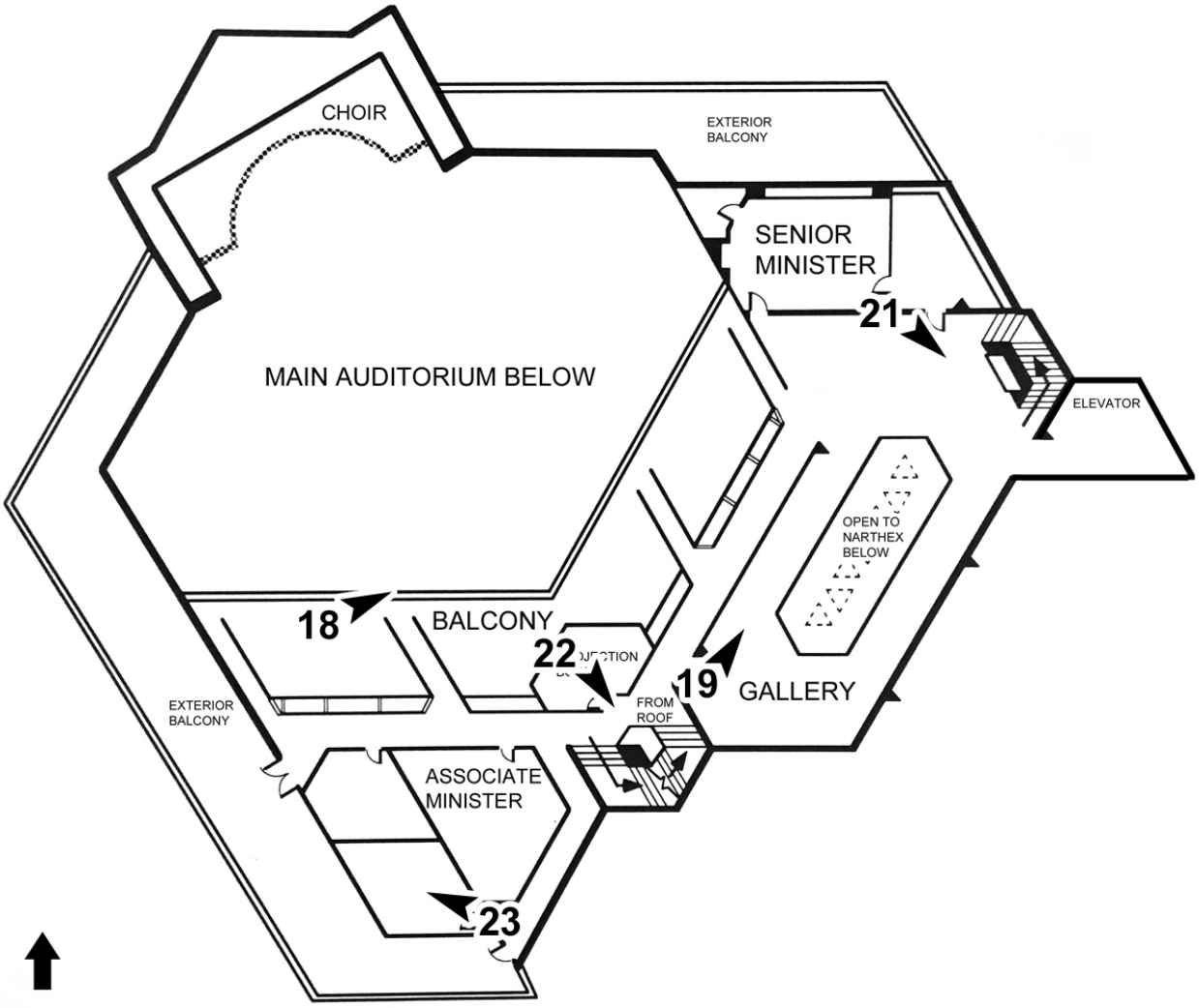


Figure 10. Sculpture by Wayne Selsor (1976). *Source: Brad Finch, f-stop Photography, 2020.*

Figure 11. Main Stairwell, view up. *Source: Brad Finch, f-stop Photography, 2020.*

Figure 12. Narrow Corridor, Level 2. *Source: Brad Finch, f-stop Photography, 2020.*

Figure 13. Concrete Perforations in Choir. *Source: Brad Finch, f-stop Photography, 2020.*

Figure 14. Entrance to Balcony, Level 4. *Source: Brad Finch, f-stop Photography, 2020.*

Figure 15. Balcony Entrance, Level 4. *Source: Brad Finch, f-stop Photography, 2020.*

Figure 16. Within Perforated Dome, Roof. *Source: Brad Finch, f-stop Photography, 2020.*

Figure 17. “Steeple of Light” Postcard, 1994. *Source: Community Christian Church Vertical File, Missouri Valley Special Collections, Kansas City Public Library.*

Figure 18. Frank Lloyd Wright, c. 1945. *Source: Frank Lloyd Wright Foundation Website.*

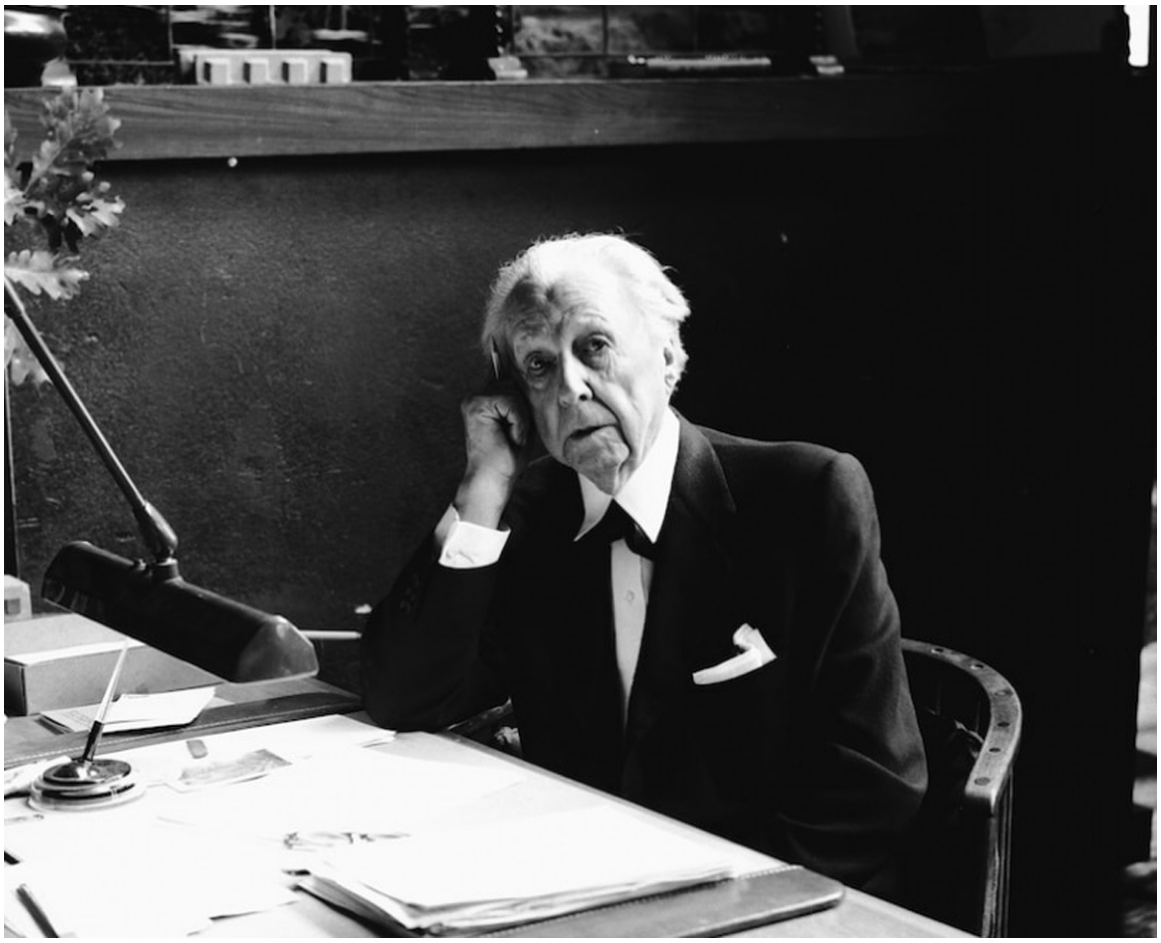


Figure 19. Prairie Vocabulary Graphic. *Source: Storrer, 79.*

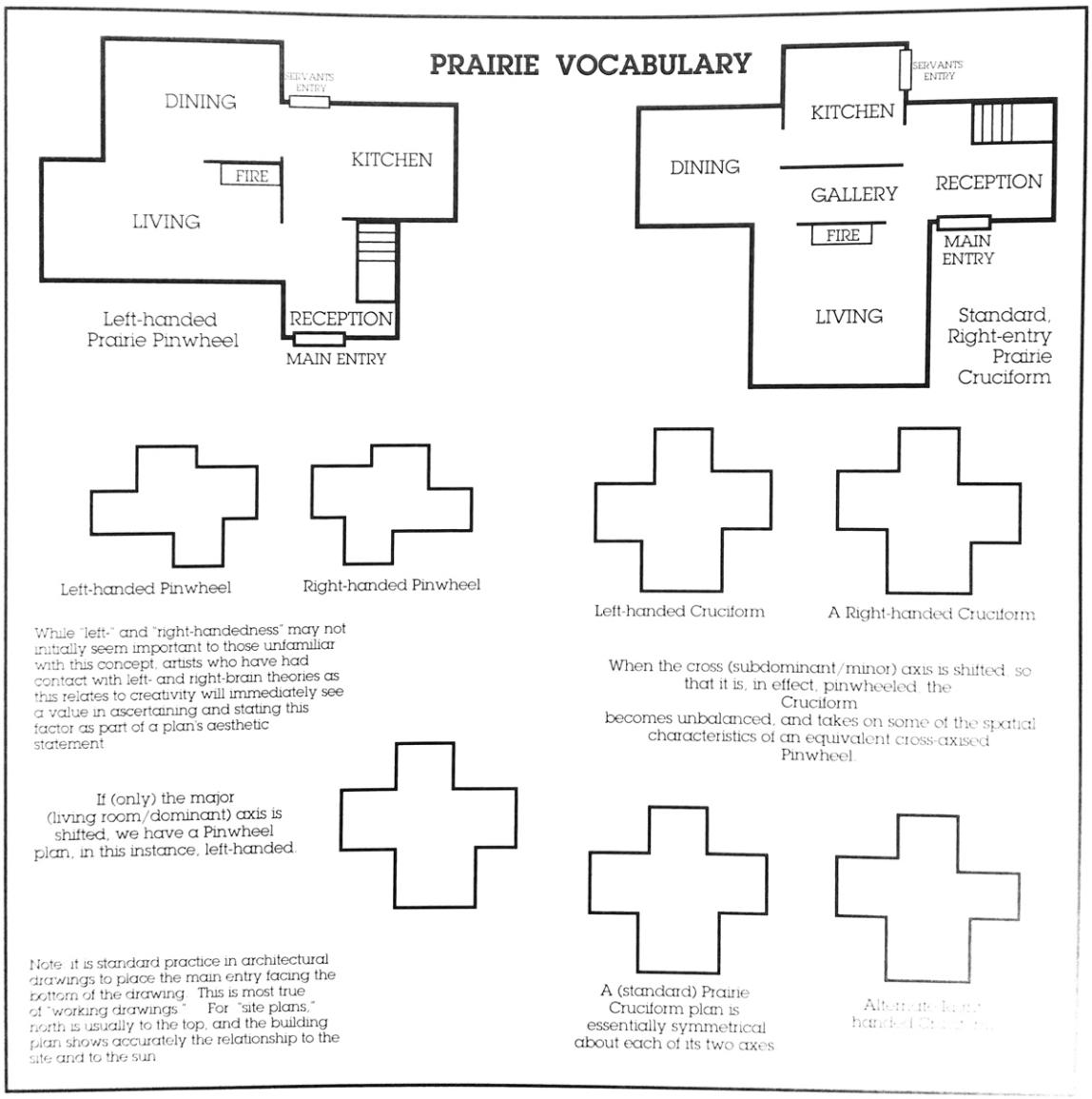


Figure 20. Equilateral Parallelogram Graphic. *Source: Storrer, 418.*

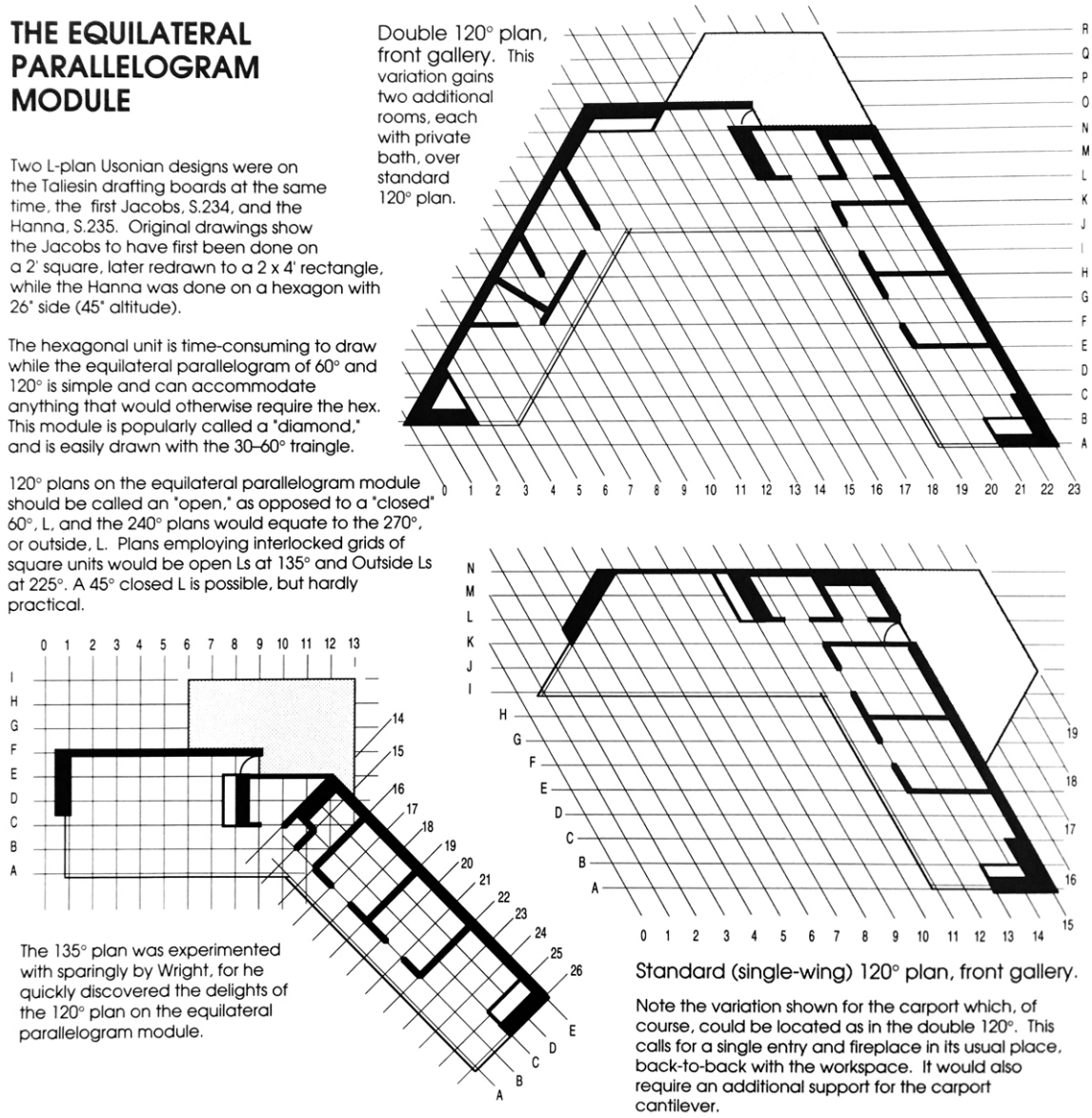


Figure 21. Hanna House Plan, Stanford, California, 1936. Not to scale. *Source: Storrer, 243.*

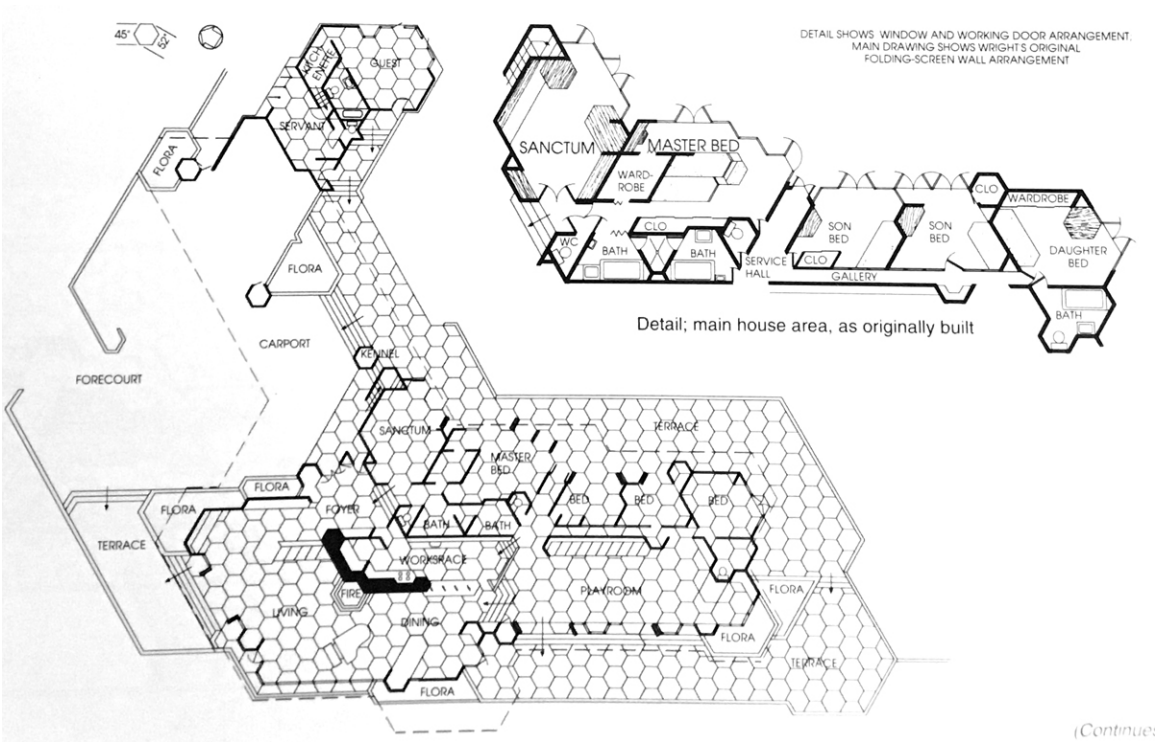


Figure 22. Unity Temple, Chicago, Illinois, 1904. Photograph, c. 2017. *Source: Chicago Architecture Center, Buildings of Chicago.* http://www.architecture.org/learn/resources/buildings-of-chicago/building/unity-temple/.

Figure 23. Detail of Samuel Freeman House, Highland, California, 1924. *Source: "Samuel Freeman House," Frank Lloyd Wright Foundation Website.*

Figure 24. S.C. Johnson Wax Administration Complex, Racine, Wisconsin, 1936. Interior work area, photograph. *Source: Highsmith, Carol M.* Work area at the Johnson Wax Building, headquarters of the S.C. Johnson & Son Co., Racine, Wisconsin. *Photograph, 1980-2006. Library of Congress*. http://lccn.loc.gov/2011633764.

Figure 25. Fallingwater, Bear Run, Pennsylvania, 1937. *Source: "Fallingwater," Frank Lloyd Wright Foundation Website.*

Figure 26. Equilateral Parallelogram Graphic. *Source: Storrer, 289.*

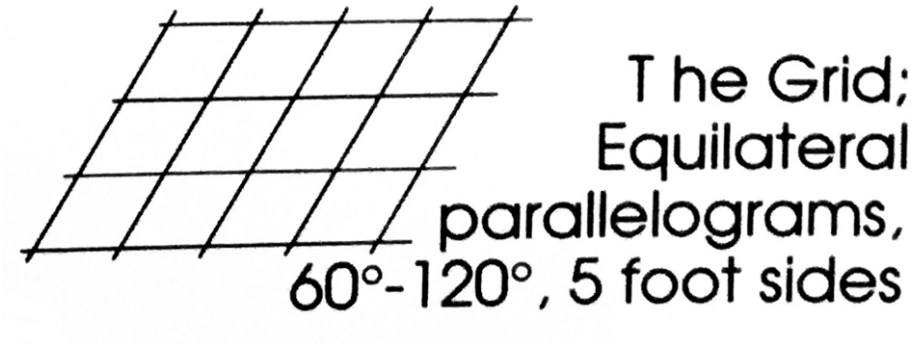


Figure 27. Sondern-Adler Residence Plan, Kansas City, Missouri, 1939 and 1948. Not to scale. *Source: Storrer, 320.*

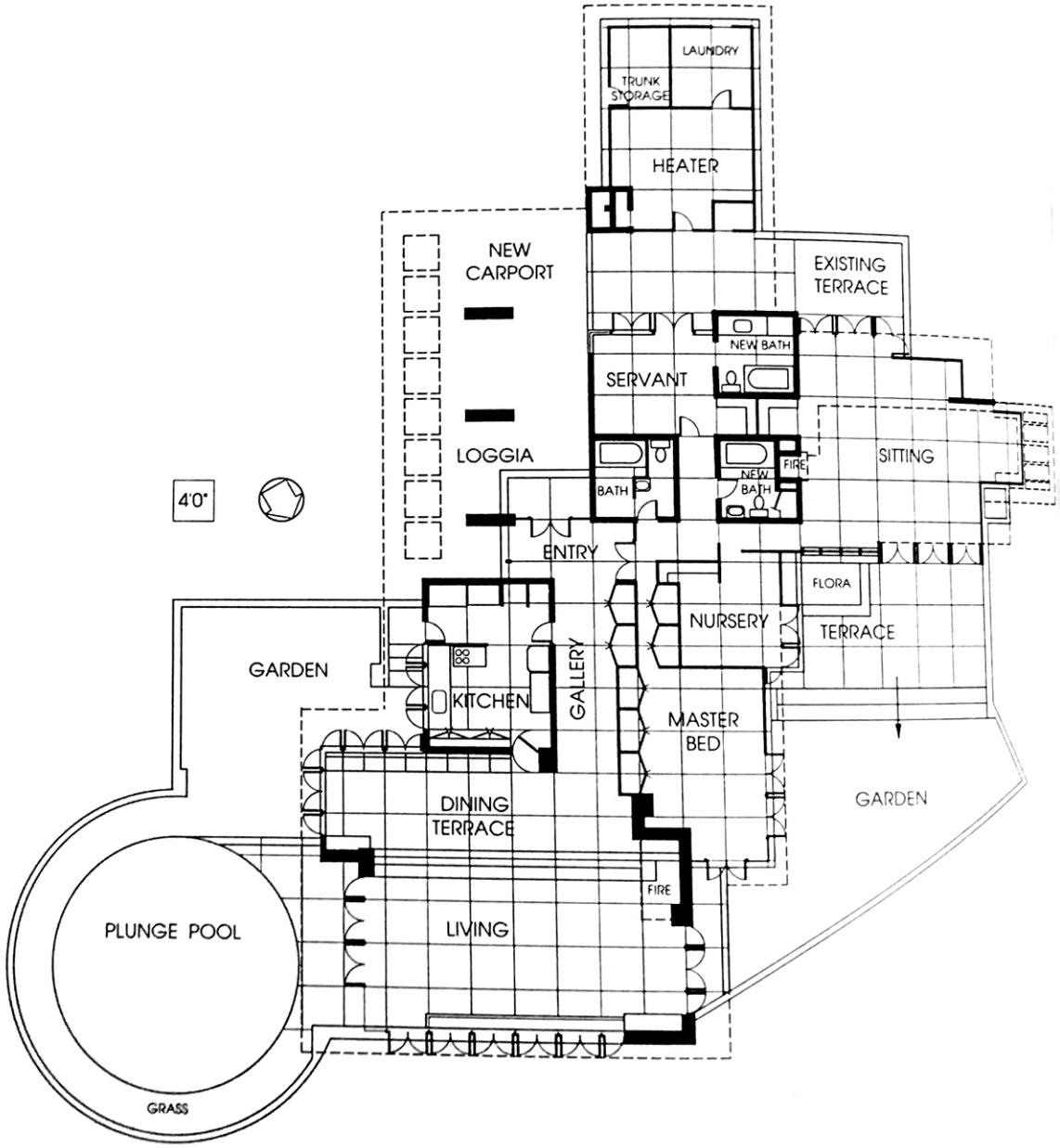


Figure 28. Bott Residence Plan, Kansas City, Missouri, 1956. *Source: "Bott Residence," Frank Lloyd Wright Foundation Website.*

Figure 29. Pettit Memorial Chapel, Belvidere, Illinois 1906. *Source: "Pettit Memorial Chapel," Frank Lloyd Wright Foundation Website.*

Figure 30. Pfeiffer Chapel Plan, Florida Southern College, Lakeland, Florida, 1938. Not to scale. *Source: Frank Lloyd Wright in the Realm of Ideas, 77.*

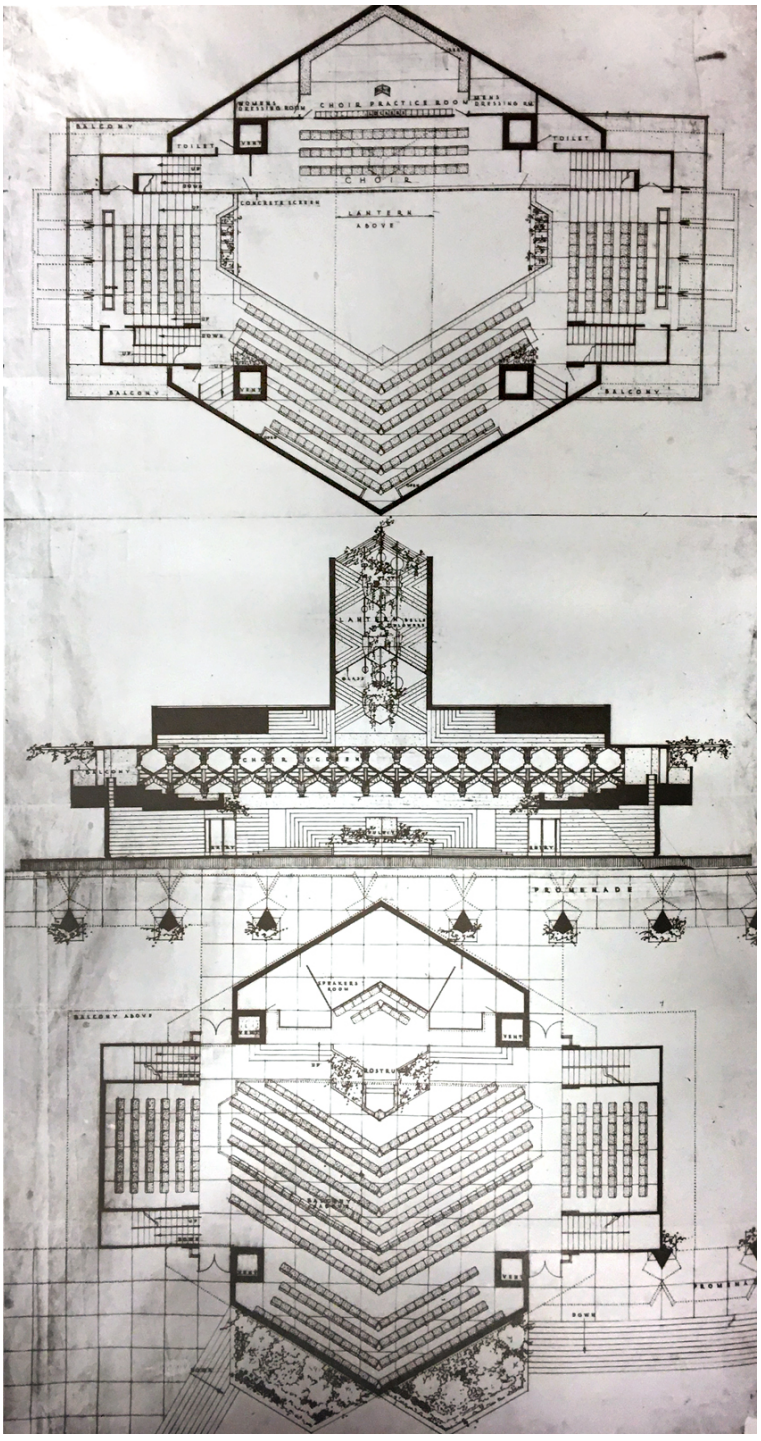


Figure 31. Pfeiffer Chapel Photograph. Not to scale. *Source: Global Architecture, 15*.

Figure 32. Beth Sholom Synagogue, Plan, Elkins Park, Pennsylvania, 1954. Not to scale. *Source: Storrer, 401.*

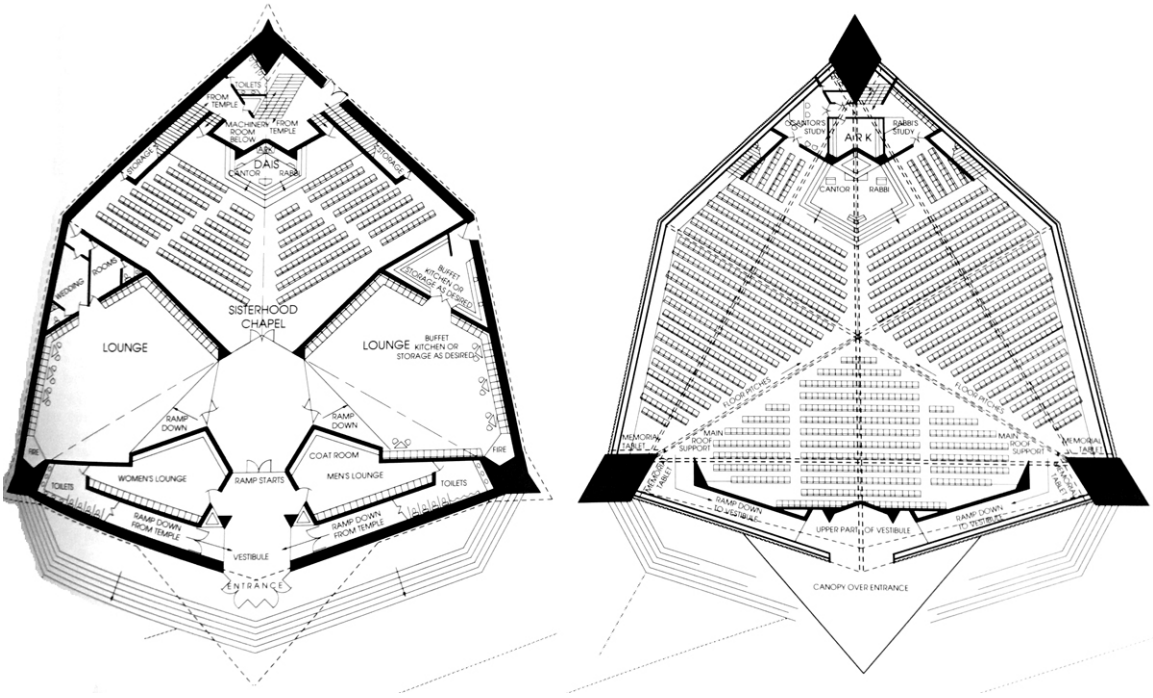


Figure 33. Beth Sholom Synagogue, Photograph. *Source: Global Architecture, 31.*

Figure 34. Danforth Chapel, Plan, Florida Southern College, Lakeland, Florida, 1954. Not to scale. *Source: Storrer, 266*.

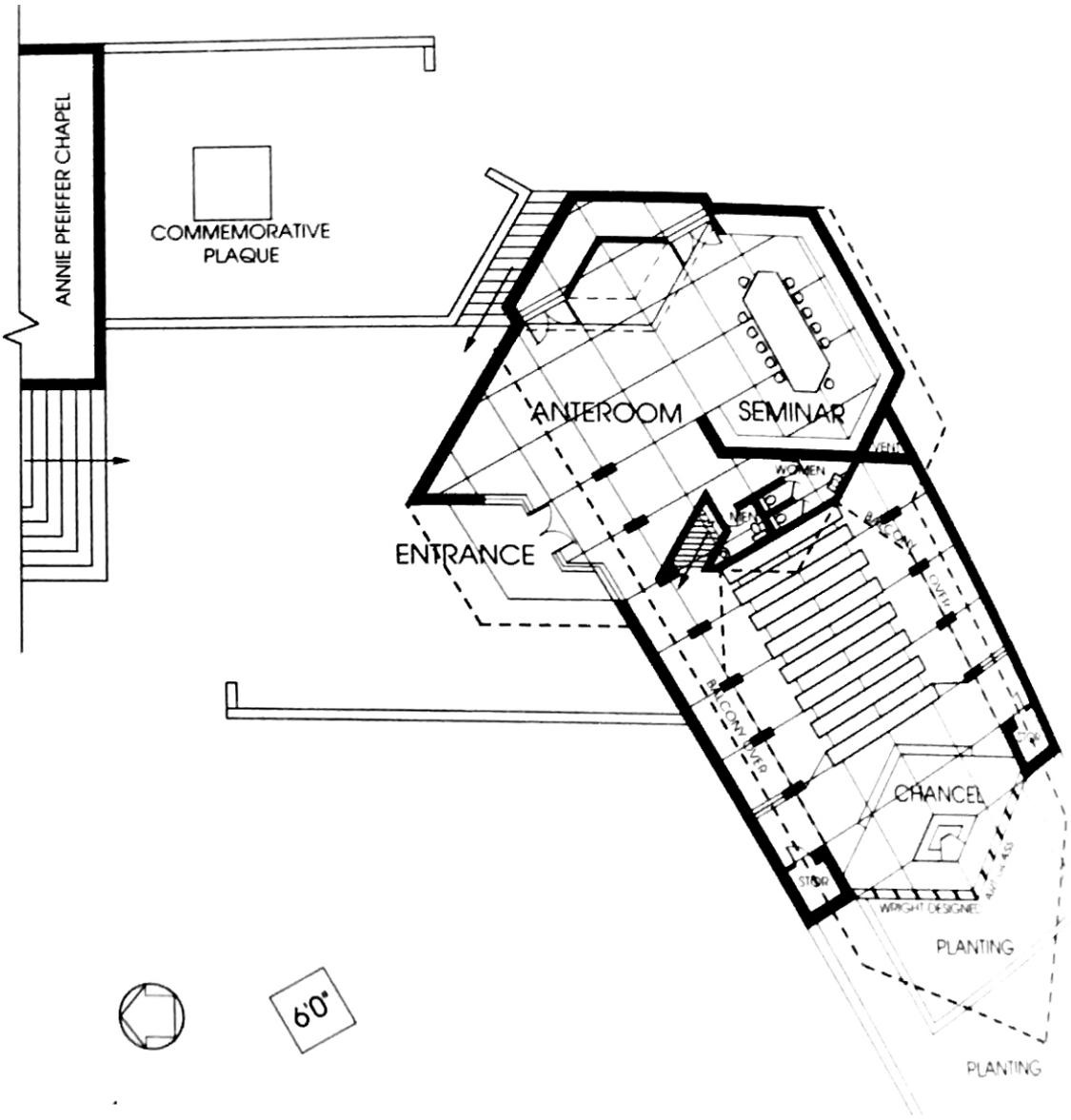
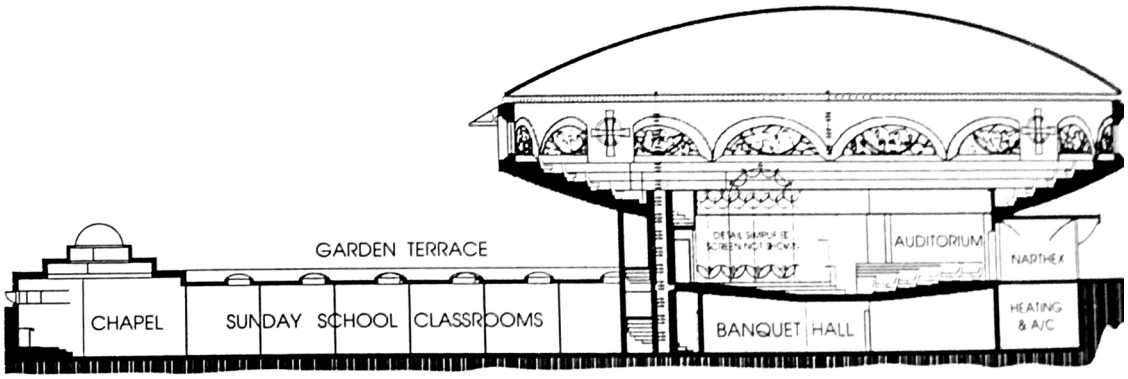
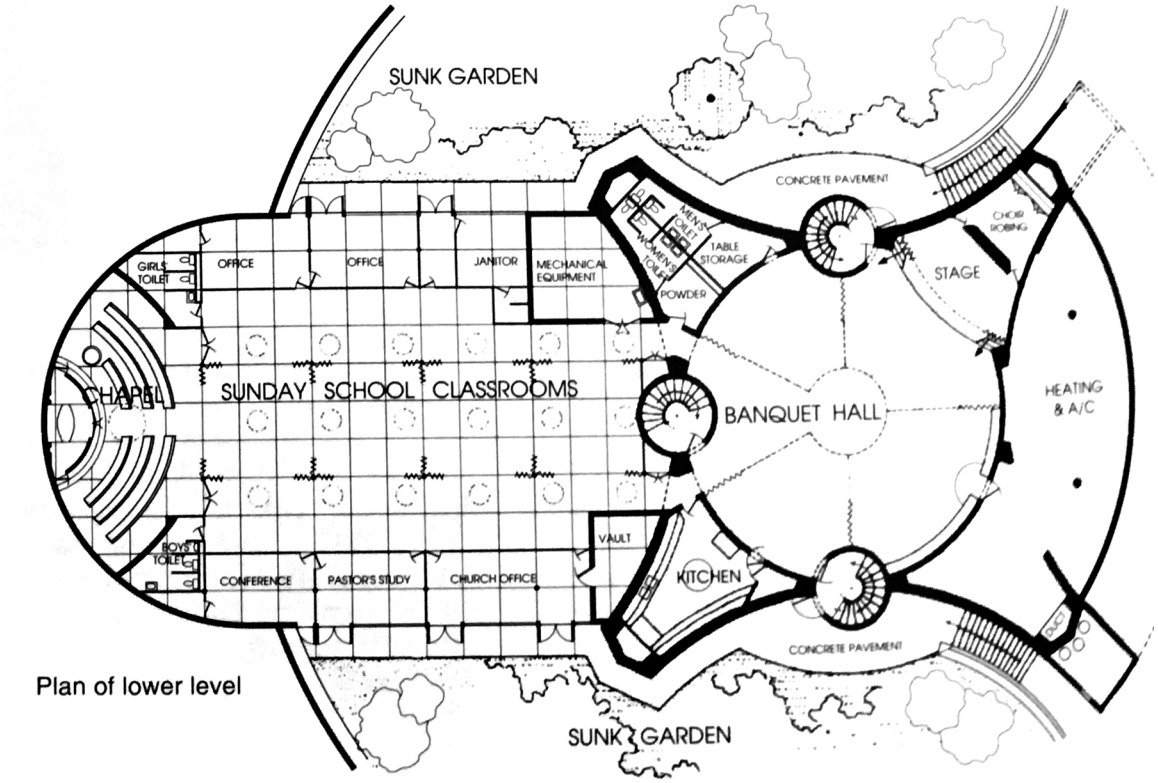


Figure 35. Danforth Chapel, Photograph. *Source: "Danforth Chapel," Frank Lloyd Wright Foundation Website.*

Figure 36. Annunciation Greek Orthodox Church, Plans, Wauwatosa, Wisconsin, 1956. Not to scale. *Source: Storrer, 428.*

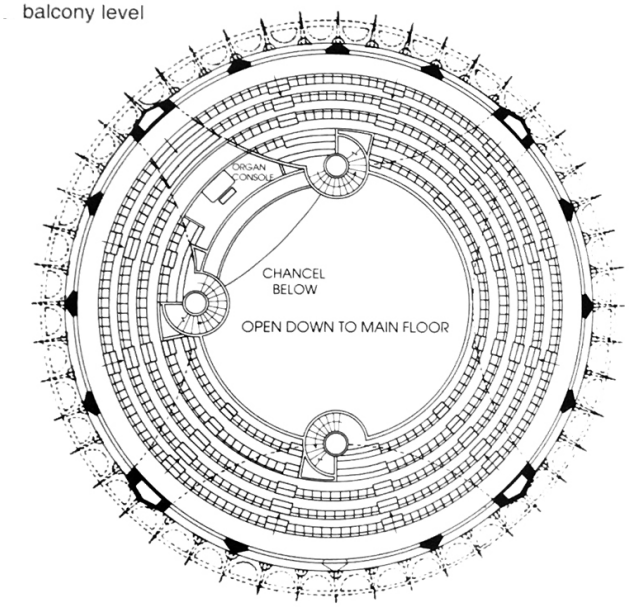


Section



Plan of lower level

Figure 37. Annunciation Greek Orthodox Church, Plans, Wauwatosa, Wisconsin, 1956. Not to scale. *Source: Storrer, 429.*



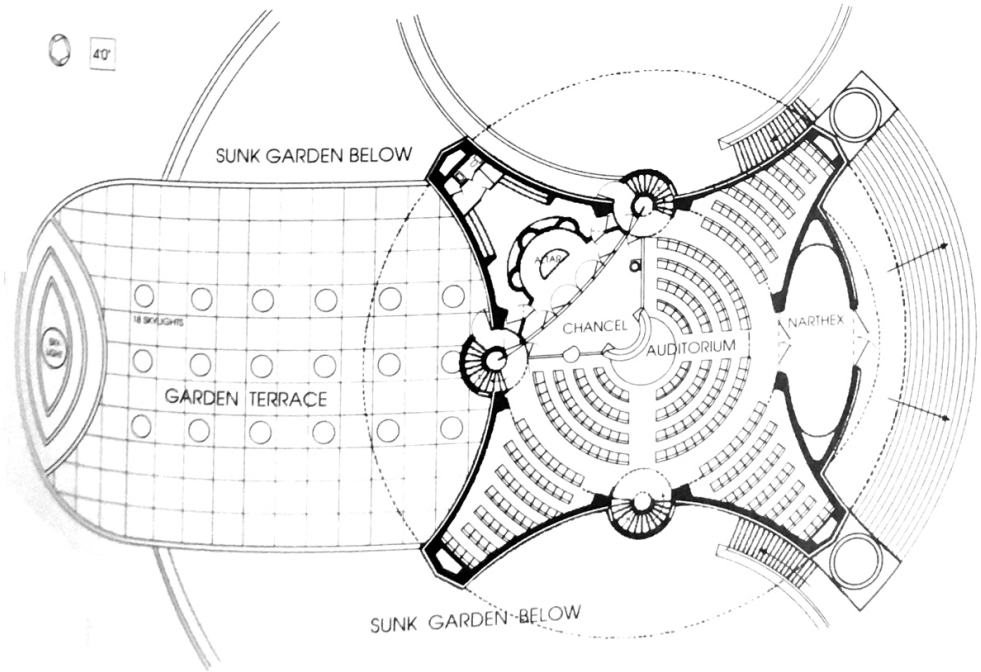


Figure 38. Annunciation Greek Orthodox Church, Photograph. *Source: "Annunciation Greek Orthodox Church," Frank Lloyd Wright Foundation Website.*

Figure 39. Pilgrim Congregational Church, Redding, California, Plan, 1958. Not to scale.
Source: Storrer, 463.

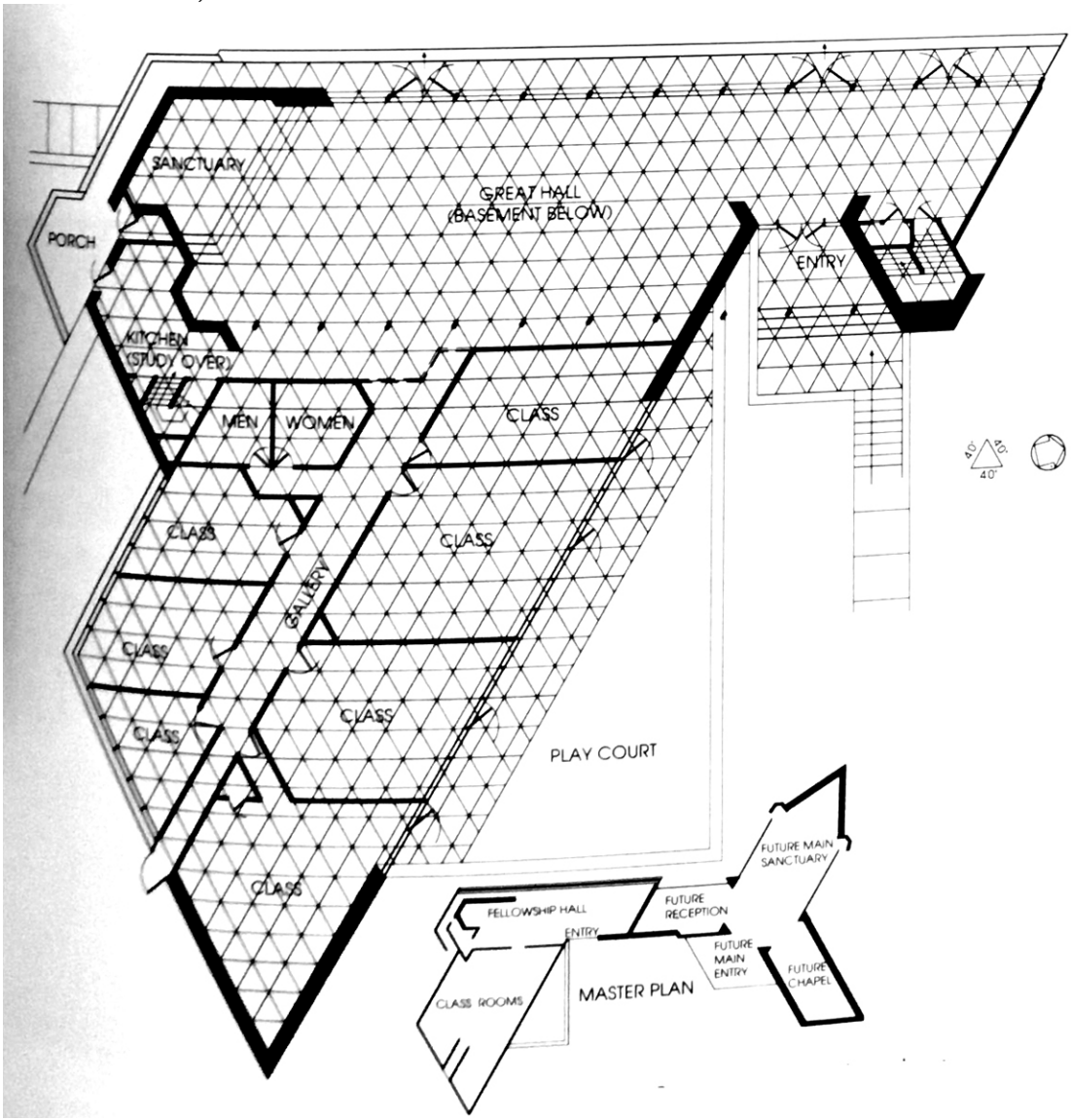


Figure 40. Pilgrim Congregational Church, Photograph. *Source: "Pilgrim Congregational Church," Frank Lloyd Wright Foundation Website.*

Figure 41. Taliesin West, Photograph, Scottsdale, Arizona, 1937. *Source: "Taliesin West," Frank Lloyd Wright Foundation Website.*

Figure 42. Community Church, Rendering, 1940. *Source: Frank Lloyd Wright Archives, Avery Library, Columbia University.*

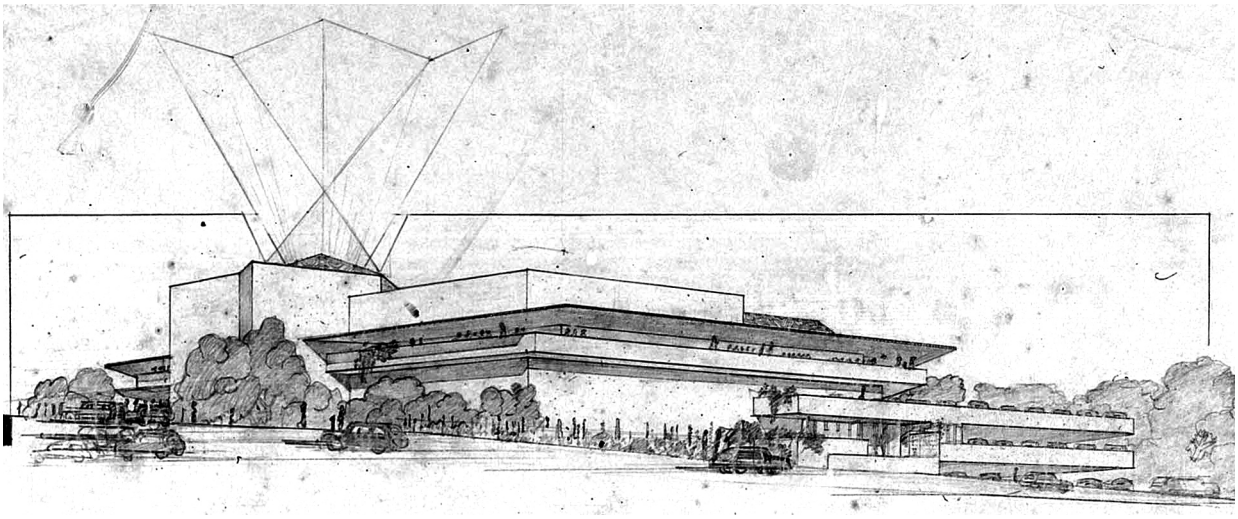


Figure 43. Community Church, Basement Floor Plan (Level 2), 1940. The unit module grid is visible on the original floor plans. Not to scale. *Source: Frank Lloyd Wright Archives, Avery Library, Columbia University.*

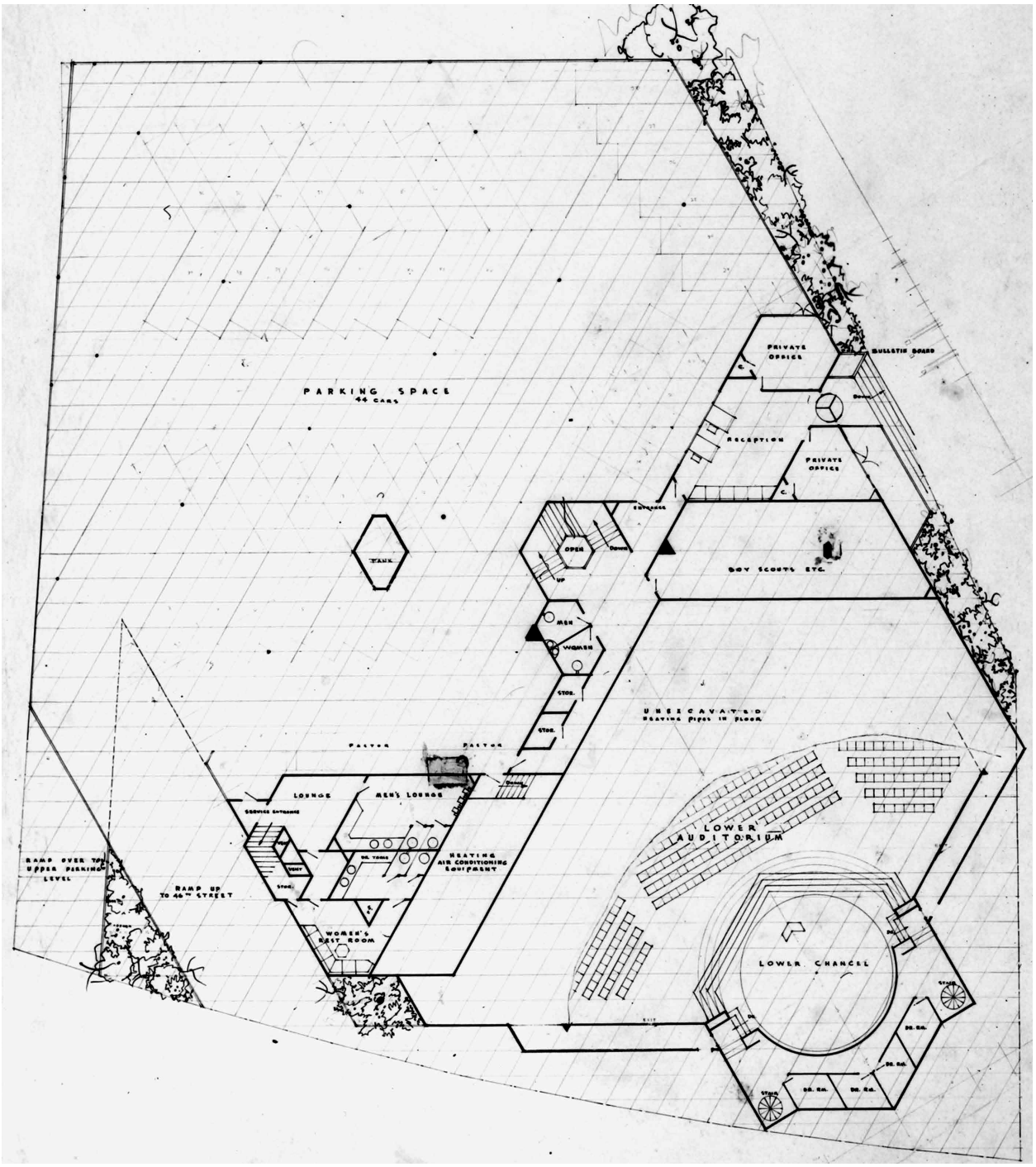


Figure 44. Community Church, Main Level Floor Plan (Level 3), 1940. Not to scale. *Source: Frank Lloyd Wright Archives, Avery Library, Columbia University.*

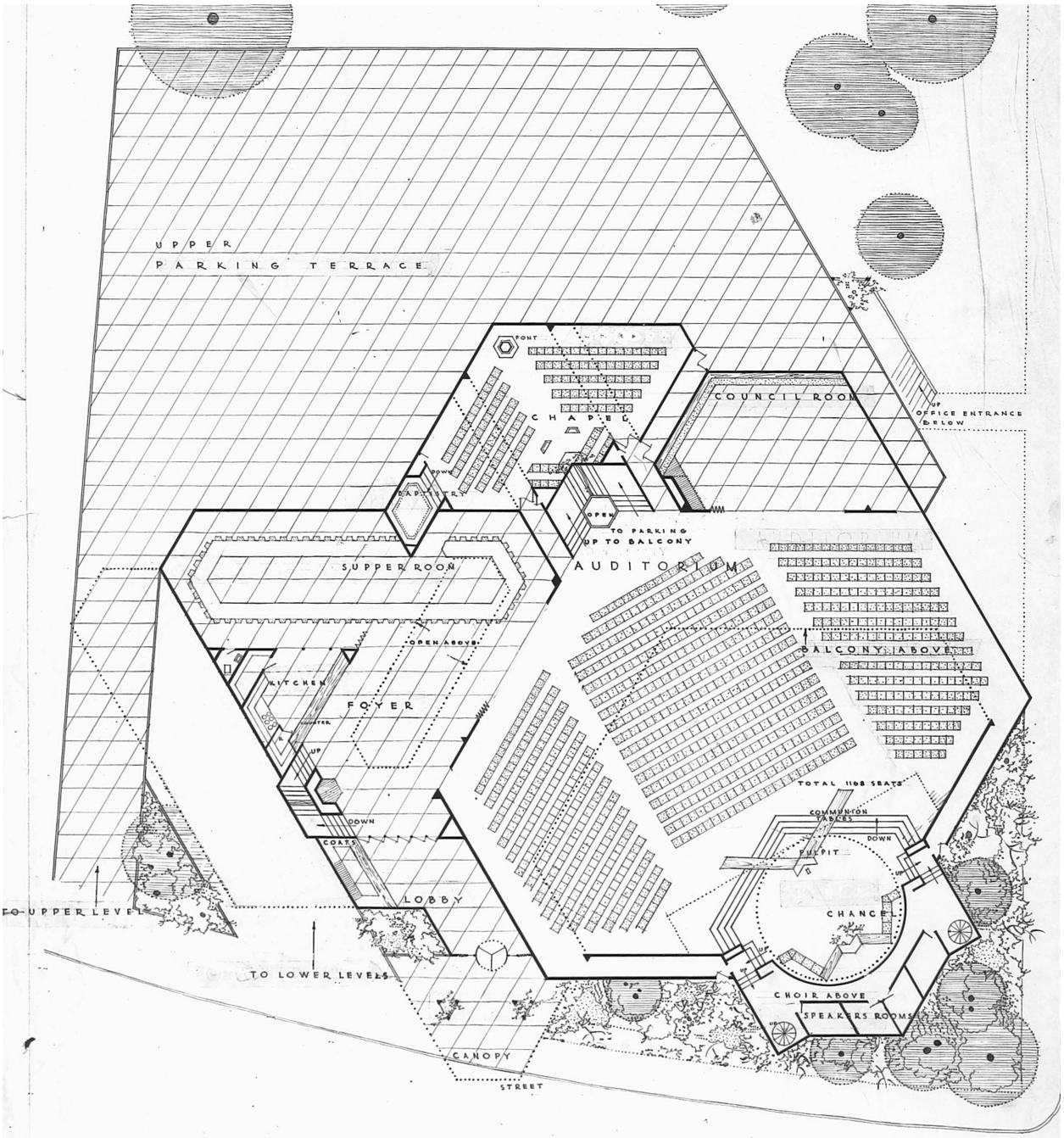


Figure 45. Community Church, Balcony Level Floor Plan (Level 4), 1940. Not to scale. *Source: Frank Lloyd Wright Archives, Avery Library, Columbia University.*

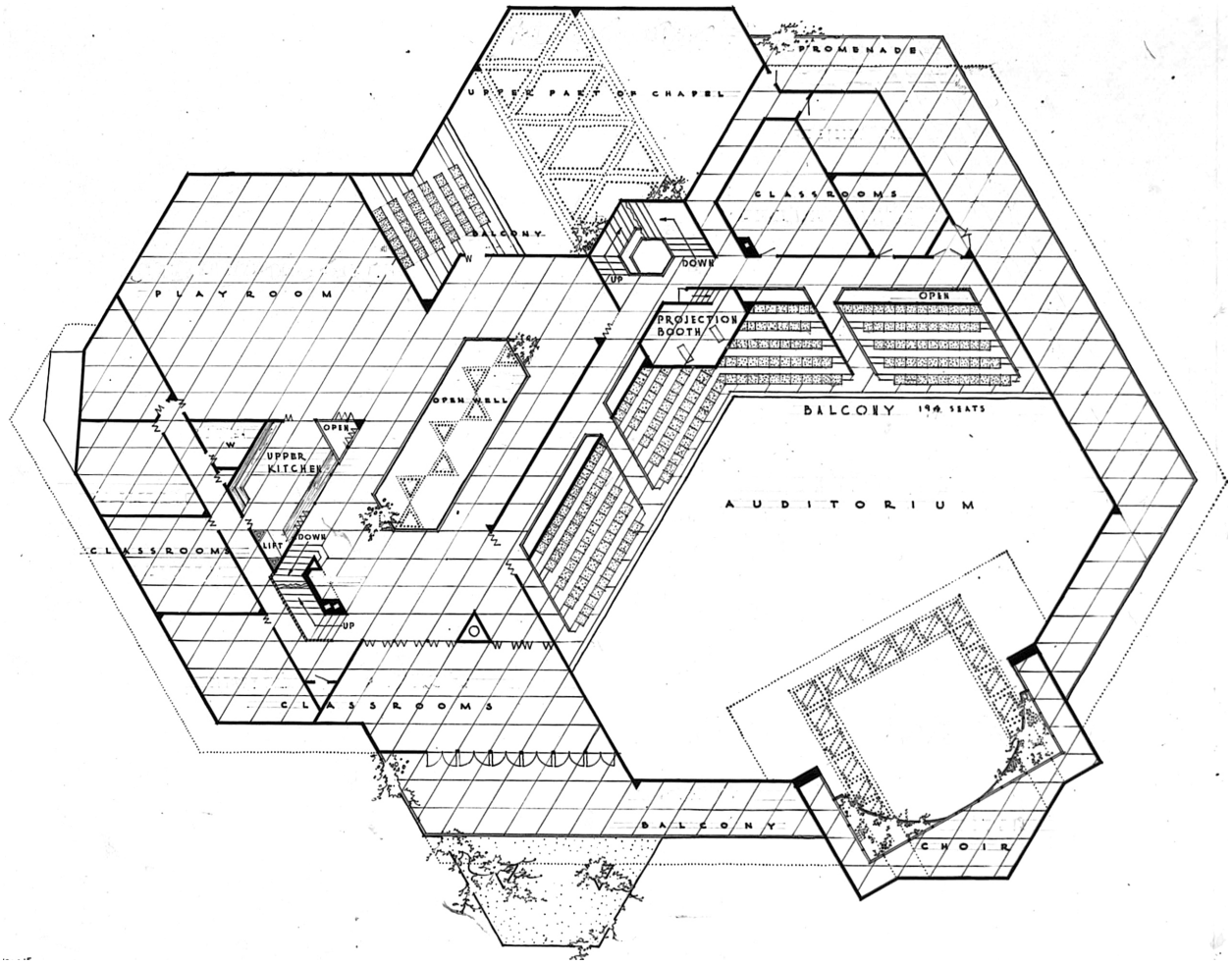


Figure 46. Community Church, Section, 1940. Not to scale. *Source: Frank Lloyd Wright Archives, Avery Library, Columbia University.*

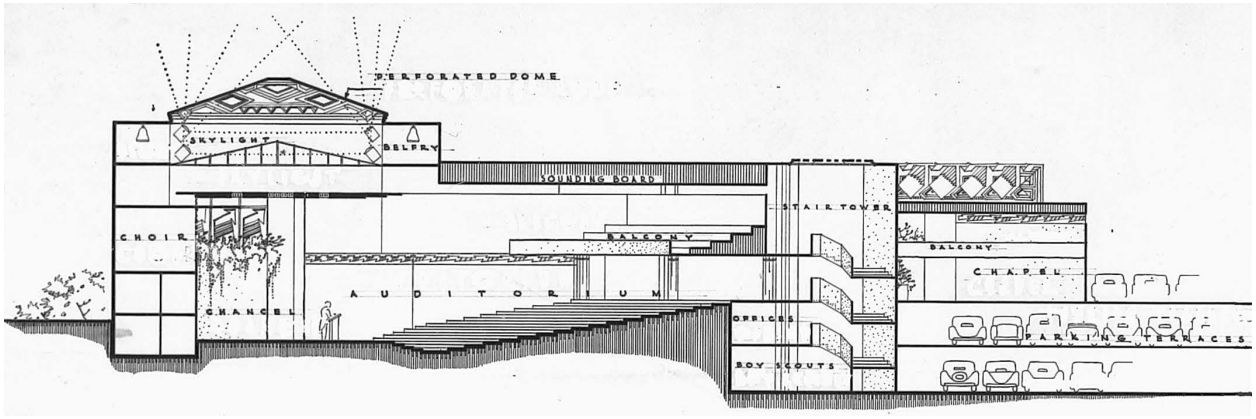
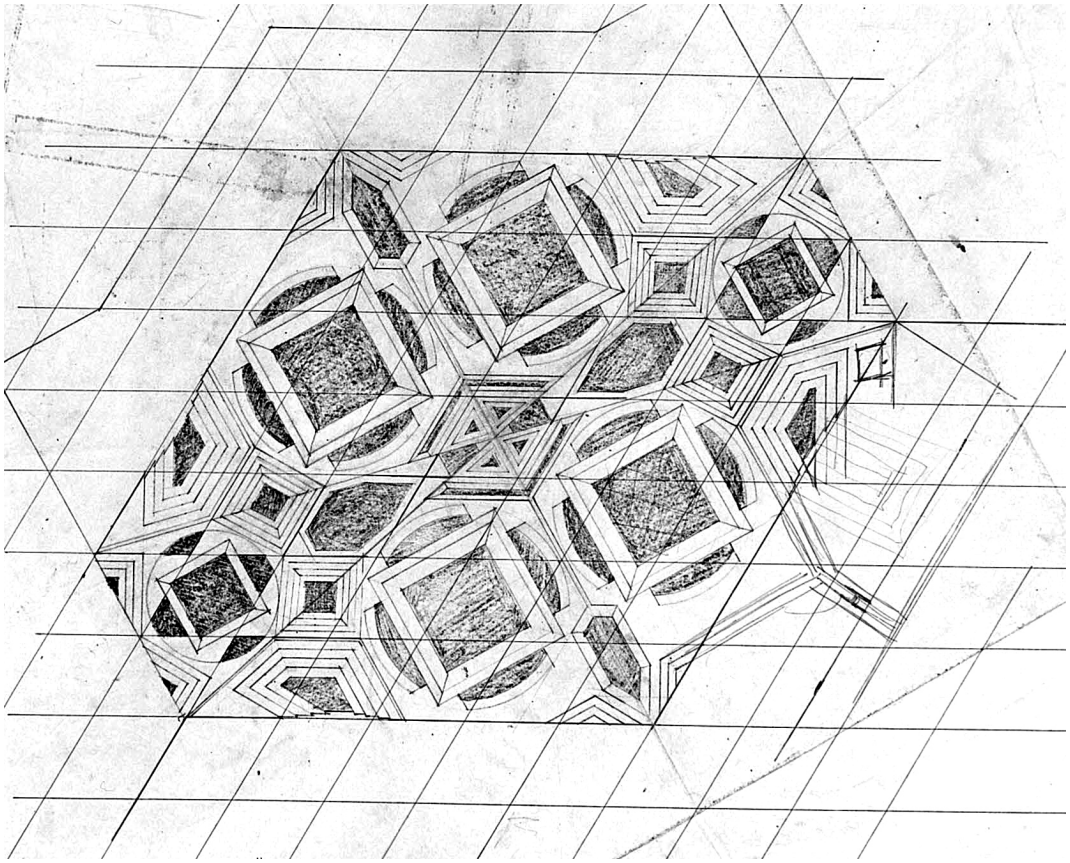


Figure 47. Community Church, Detail of Perforated Dome, 1940. Not to scale. *Source: Frank Lloyd Wright Archives, Avery Library, Columbia University.*




THE COMMUNITY CHRISTIAN CHURCH
4601
BONFILS CHAPEL


CENTENNIAL HALL


Reverend Bob Hill
E 46TH ST
MAIN ST


THE COMMUNITY CHRISTIAN CHURCH
BONFILS CHAPEL


THE COMMUNITY CHRISTIAN CHURCH
4601
STEEPLE OF LIGHT


THE COMMUNITY CHRISTIAN CHURCH
460
BONFILS
CHAPEL


Student Art Gallery


EXIT


AWE
JOY
CALL
MAKE
DREAM
GROW
SHINE
GLORY
BLES GRACE
RISE UP