

## HISTORIC CONTEXT: SCOTTSDALE PLACES OF WORSHIP 1945-1973

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### INTRODUCTION

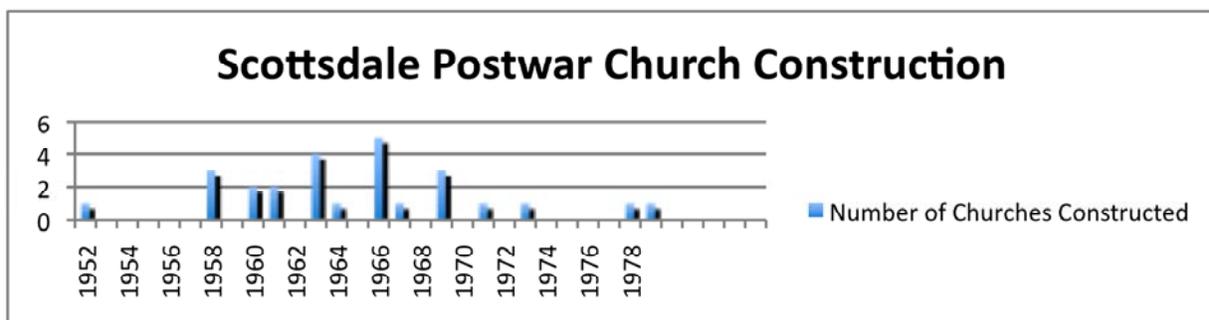
As part of an ongoing effort to record and preserve Scottsdale's post-World War II built environment, the City of Scottsdale Historic Preservation Office (HPO) conducted a survey of extant historic places of worship with the intent of incorporating survey results and associated research into an historic context report. This report will be utilized by the HPO and the members of the Scottsdale Historic Preservation Commission (HPC) in their work to recognize culturally and historically significant sites and structures within the City. Specifically, this study was undertaken in order to provide the Scottsdale HPO and HPC an understanding of the backstory relating to the development of post-war religious institutions in Scottsdale, and provide context for potential future nomination of individual properties to the Scottsdale Historic Register and the National Register of Historic Places.

### PERIOD OF STUDY

As the sole remaining intact pre-World War II religious structure in Scottsdale has been documented and designated, this study focuses on the religious structures constructed during the post-war period of 1945 to 1973. The year 1945 was chosen as the study starting point due to its significance as the dawn of a new era in American society and the start of a tremendous shift in national population trends. The flood of new residents into the American West during the immediate post-war period drastically altered the landscape and culture of the region, and brought about shifts in building techniques and styles still in use today.

The post-war population and building boom continued into the 1950s, through the 1960s, and into the early 1970s. During this period, the City of Scottsdale was incorporated, experienced a significant population surge, and expanded far beyond the geographic boundaries of its original corporate limits. However, the severe recession of 1973 to 1975 greatly slowed housing construction and other economic activity, and likely played a factor in the slowdown in construction of new houses of worship in Scottsdale. God's Grace Church on 70<sup>th</sup> Street, built in 1973, was the last house of worship constructed in Scottsdale during this study period. Some churches included in the survey built new sanctuaries on their existing campuses in the late 1970s to accommodate growing congregations. One exception to these local trends was the 1975 construction of the Latter Day Saints church on 82<sup>nd</sup> Street built after the recession.

The post-recession era of construction generally differed in congregation size and location. While the pace of construction quickly resumed beginning in 1978, new congregations were constructed largely along or north of Shea Boulevard in the rapidly growing northern reaches of the city. The late 1970s and early 1980s also saw the rise of large "mega-churches", as exemplified by the circa 1979 Scottsdale Bible Church located on Shea Boulevard west of Hayden. Therefore, this study focuses on the 28 extant houses of worship constructed during the 1945 to 1973 post-war period.



## RESEARCH METHODOLOGY

This study employed a two-pronged strategy involving a comprehensive field survey of extant subject properties and a thorough review of pertinent literature. The field survey process involved an on-the-ground analysis of 28 extant Scottsdale houses of worship and campuses of buildings with construction dates during the subject period. Only properties containing houses of worship built for and still in use by active religious congregations were surveyed with three exceptions; 1) the City-owned former Ascension Lutheran Church on Indian School Road, 2) the former Latter Day Saints Church on Earll Drive, and 3) the Rock Church on Scottsdale Road and Palm Lane which renovated part of a bowling alley. Storefronts or stores owned by religious groups, but not built and used for worship, were not surveyed. Structures were evaluated for integrity, architectural style, site layout, and distinguishing features. Further research allowed for compilation of likely construction dates and architect names, thus allowing the survey team to complete survey forms documenting each of the subject properties. Each survey form is accompanied by thorough photographic documentation of the subject property, thus ensuring a complete historical record for the files of the Historic Preservation Office. Many campuses in the survey included buildings in addition to a place of worship and these other buildings were often constructed at a later date. More than 28 locations were examined during the field surveys due to uncertainties about dates of construction; most dates have now been identified.

In addition to the research undertaken for purposes of recording essential historical and architectural information relating to subject properties on project survey forms, additional research was required to document the context of religious institution development during the subject period. Various source materials were consulted in order to provide a broad and accurate understanding of the underlying international, national, regional, and local factors impacting construction of places of worship. Secondary sources reviewed include architectural style guides, American social history texts, works on regional history, and books detailing the evolution of religious thought throughout the twentieth century.

An understanding of architectural style was gained from books such as Carole Rifkind's *A Field Guide to Contemporary American Architecture*, John Poppeliers's and S. Allen Chambers' *What Style Is It?: A Guide to American Architecture*, Douglas Sydnor's *Scottsdale Architecture*, and Alan Gowans's *Styles and Types of North American Architecture: Social Function and Cultural Expression*. Works consulted relating to national and regional historical trends were Neil Morgan's *Westward Tilt: The American West Today*, Gary Anderson and Kathleen Chamberlain's *Power and Promise: The Changing American West*, Lendol Calder's *Financing the American Dream: A Cultural History of Consumer Credit*, Thomas Sheridan's *Arizona: A History*, and John Findlay's *Magic Lands: Western Cityscapes and American Culture After 1940*. The development of local context was aided by a review of Joan Fudala's *Scottsdale*, Grady Gammage's *Phoenix in Perspective: Reflections on Developing the Desert*, Bradford Luckingham's *Phoenix: The History of a Southwestern Metropolis*, and William Collins' *The Emerging Metropolis: Phoenix, 1944 – 1973*.

Primary sources were of tremendous importance in understanding the context of Scottsdale religious institution development. Subject period news articles from sources including *The Arizona Republic*, *The Scottsdale Progress*, *The New York Times*, and *Time Magazine* were reviewed in an attempt to gain insight into development patterns, architectural trends, and other information pertinent to the study. City directories aided in the tracking of construction dates, while records located in the online archives of the Maricopa County Recorder and Maricopa County Assessor allowed an analysis of religious institution construction as compared to housing development. Finally, the vertical files of the Scottsdale Room at the Scottsdale Civic Center Public Library provided insight into many aspects of Scottsdale's post-war development.

## INTERNATIONAL TRENDS

Until the dawn of World War I, churches and other places of worship in Europe and North America typically followed older traditional styles of architecture. Original Byzantine, Romanesque, Gothic, Renaissance, and Baroque church and cathedral buildings in Europe preceded the last century of North American

development by many centuries. These traditional architectural styles influenced sacred building styles well into the 20<sup>th</sup> century. Architects for new religious buildings relied upon historical styles.

An early departure from the dominant traditional styles was the Unity Temple in Chicago by Frank Lloyd Wright in 1906. Wright used concrete to form a sanctuary in the shape of a cube and designed a concrete ornament for the exterior columns. An even more dramatic departure from traditional forms is evident in a very personal version of Art Nouveau by Antonio Gaudi in the incomplete Sagrada Familia in Barcelona, Spain. Gaudi took over design of the church in 1884 and worked on it until his death. While Gaudi may still have used four church spire forms for the transept in a traditional Gothic church layout, the materials and organic ornamentation he used are nothing like traditional churches at the turn of the century.

Gothic, Renaissance and Neo-Classical Revival style places of worship were common in many countries in the early decades of the 20<sup>th</sup> century. Then, following the Arts and Crafts Movement and the Art Nouveau period, the Modern Movement that started in Europe rocked the traditional architecture of churches and other types of buildings. The tenets of the Modern movement to reject the past and ornament led to a major decline in the use of revival styles of architecture for places of worship by the end of World War II.

Attitudes of religious groups in the West were also changing to more modern, egalitarian, socially involved doctrines in the 20<sup>th</sup> century, most noticeably after World War II. Views on the role of the laity, congregation, or community of worshipers in the planning for religious buildings changed as some religious organizations became less hierarchical. Changes in the Catholic Church rituals demonstrated this movement from a more hierarchic, conservative, custom-bound image to the liturgical changes in the Second Vatican Council of 1962-1967. These reforms in theology and traditions within religious groups in the middle of the last century coincided with parallel developments in architecture. The 1970 circular National Cathedral by Oscar Niemeyer at Brasilia illustrates a more egalitarian layout. The authority of the church declined as the independence and importance of individual believers increased. Local Catholic laity took the reforms of the Second Vatican Council as a sign that modern architecture was now acceptable for church design and that traditional styles like Gothic Revival were no longer prescribed.

Architects adhering to the Modern Movement and Modern architectural doctrine rejected the past and historical precedents as design inspiration. While architects generally rejected ornament as contrary to the rules of the International Style or other sub-styles of modern architecture, churches and other sacred buildings still included the symbols of the specific religious traditions embodied in the structure whether it be in the windows, altars, floor plans, or roof form. The ornamentation within sacred buildings changed in its art, sculpture, windows and other decorative features as modern art gained dominance. The symbols were still there in the buildings but they were now being reinterpreted and redesigned by modern artists.

One of the best-known modern church buildings of the century is the 1955 chapel in Ronchamp, France by le Corbusier. The highly sculptural concrete form of the walls, roof and towers had no precedent. The floor plan and irregular windows puncturing the walls are radical breaks from symmetrical plans and designs. Another great example of a mid-century modern church that breaks from tradition is St. Mary's Cathedral in Tokyo, Japan by Tenzo Tange in 1965. Eight hyperbolic concrete shells form the dramatic roof with gaps at the top of the shells forming a cross. Structural engineers and architects created some very expressive forms for religious buildings using advances in materials and technology.

## NATIONAL TRENDS

The American way of life transformed dramatically following World War II. While the 1920s proved to be a decade of extravagance and glamour for the many Americans who benefitted from a seemingly unstoppable economy, the calamitous financial implosion of 1929 ensured that the coming decade would be one of austerity for the majority of Americans. The disastrous financial downturn that followed the brisk 1929 Wall Street sell-off known as Black Thursday erased years of market gains and severely restrained buying power. The double-digit unemployment rates and slow economic recovery of the 1930s resulted in tremendous pent-up demand for housing and consumer products. The outbreak of World War II required the full

attention of the citizenry and leadership of the nation. While the war effort fully remedied the economic doldrums that had been plaguing the population for over a decade, the material restrictions imposed during the war years constrained the purchasing ability of the American consumer. Thus, the end of hostilities unleashed a torrent of consumerism that would shape the remainder of the twentieth-century American landscape.

The Allied victories in Europe and Asia allowed the American economy to shift from a wartime model to one of production geared toward peacetime consumers. American economic might expanded rapidly, fueled by liberal, government-backed mortgage lending, widespread consumer demand for manufactured goods created by the material rationing of the war years, and a post-war baby boom. As the pre-eminent military and economic power in the Western world following the war, responsibility for leading the charge against the Communist Bloc nations fell to the United States. Thus, the resultant weaponry and aerospace contracts awarded to defense firms at the beginning of the decades-long Cold War between the United States and the USSR greatly contributed to post-war prosperity.

Peopled by a rush of Americans taking part in a great Westward migration, the region west of the Rockies experienced unprecedented growth following the war. Lured by employment opportunities, temperate climates, and quality-of-life concerns, many Americans began to leave the crowded industrial centers of the East for the open lands of the West. Though claiming just 5% of the national population in 1900, the Western region of the United States boasted nearly 17% of the nation's residents by the year 1970. Indeed, the 1970 census data proved the open lands of the West to be the most urbanized region of the nation. By that time, fully 83% of Western region residents lived in census-defined urban areas.<sup>1</sup>

Influenced by the English New Towns of the nineteenth-century and the Greenbelt cities developed by Rexford Tugwell's Depression-era federal Resettlement Administration, the expanding urban areas of the West grew in a sprawling, low-level manner very different from the established cities of the Eastern United States. Though not exclusive to the Western region of the nation, as evidenced by the Levittowns of New York and Pennsylvania, the suburbanization of modern cities is often associated with the West. This new city design incorporated "the elaboration of an automobile culture, including the construction of freeways; the multiplication of peripheral subdivisions; the rise of shopping malls; the emergence of large-scale housing developers," and a strong dissociation with the established urban form.<sup>2</sup>

Mastered by developers such as William Levitt and Del Webb, the new suburban subdivisions represented the physical manifestation of American consumer preferences and federal policy decisions. The continued expansion of federal highway funding, culminating in the interstate highway system authorized by the Federal Aid Highway Act of 1956, allowed for expeditious commuting between new suburban residential developments and center-city workplaces, thus adding to the appeal of the sprawling suburbs - the next frontier for American churches.<sup>3</sup> New housing developments meant growing congregations for various religious sects. Each denomination worked to keep pace with this post-war suburban growth by building new places of worship where their people chose to live and work, like in the Southwest.

The horrors of World War II and the fears of the Cold War fostered strong religious sentiment in the United States during the immediate post-war era. Keenly aware of the tremendous suffering brought about by years of worldwide combat, and suspicious of the official atheism espoused by Communist nations, Americans turned to religion in record numbers. A 1957 Census Bureau poll found that 96% of Americans associated with a religion, with seventy million individuals identifying themselves as Protestant, forty million people

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<sup>1</sup> John M. Findlay, *Magic Lands: Western Cityscapes and American Culture After 1940*, (Berkeley: University of California Press, 1992), 1.

<sup>2</sup> *Ibid.*, 277.

<sup>3</sup> David W. Jones, *Mass Motorization and Mass Transit: An American History and Policy Analysis*, (Bloomington: Indiana University Press, 2008), 118-124.

associating with the Roman Catholic church, and four million respondents claiming the Jewish faith. Fully 65% of Americans held membership in a local religious institution, while 60% of Catholic citizens attended their local church weekly.<sup>4</sup> The resurgence of faith was further fueled by the advent of televangelism, the return of large-city crusades led by figures such as Billy Graham, and the popularity of books penned by popular spiritual leaders such as Norman Vincent Peale.<sup>5</sup> By necessity, the American religious community began an aggressive building campaign to house the new congregants. In addition to the new adherents, the religious community had faced the same challenges that plagued the average American consumer during the 1930s and 1940s. The Great Depression had significantly reduced donations to religious institutions, limiting their ability to construct new facilities, while the material shortages of the war years had further constrained church construction. Now faced with a swelling population moving to previously undeveloped areas, religious sects raced to build new structures to accommodate the faithful.<sup>6</sup>

The international architectural trends by the mid-century described previously had their U.S. parallels. Many churches and other places of worship in the first decades of the 20<sup>th</sup> century continued to be built in revival styles, including Colonial Revival churches. After the Modern Movement gained a strong hold in 1945, later American churches reflect the international trend towards Modern architecture, including using new materials in innovative ways for religious buildings.

Many American architects were just as willing to reject past historical styles and ornamentation as their European contemporaries, especially after some leading proponents of the Modern Movement and the International Style immigrated to American schools of architecture – Walter Gropius from the Bauhaus to Harvard University, Mies Van Der Rohe to the Illinois Institute of Technology (ITT) and Marcel Breuer. Architects philosophically rejected traditional exterior ornamentation as well as older building forms or site plans. However, they still had to satisfy their clients that the designs still embodied or symbolized the client's religious beliefs.

An excellent example of a modern place of worship designed to include religious symbolism is the Beth Sholom Synagogue in Pennsylvania by Frank Lloyd Wright in 1955. On the advice of Rabbi Cohen, the architect reinterpreted and incorporated Jewish symbolism into a building design that is clearly modern. Frank Lloyd Wright was in the forefront of changes in the design of religious buildings with Unity Temple in Illinois (1906), Pfeiffer Chapel in Florida (1938) and Beth Sholom Synagogue in Pennsylvania (1955).

Other architects were also trendsetters in American religious buildings. Eero Saarinen used simple rectangular solids for his 1949 modern Christ Lutheran Church in Minneapolis, Minnesota that seemed rather plain and austere compared to Gothic Revival churches built decades earlier. Louis Kahn designed the First Unitarian Church in Rochester, New York, completed in 1961. Kahn used a square sanctuary layout, similar to Wright's earlier Unity Temple design. However, Kahn had no custom ornament on the exterior but used tall windows with deep surrounds creating shadows along the brick facades. Marcel Breuer built the St. John's Chapel in Collegeville, Minnesota in 1970 with folded concrete walls and a large freestanding sculptural concrete bell tower. There is no mistaking this massive bell tower as anything but Modern.

Architects also collaborated with structural engineers to build religious buildings for large numbers of worshippers. St. Mary's Cathedral in San Francisco in 1971 was a joint project of Pietro Belluschi and Pier Luigi Nervi, architect and engineer respectively. Nervi was best known for large airplane hangars and sports stadiums with visible structural diagonal ribs on the interior surfaces. He applied his structural concrete methods to the tall hyperbolic shell roof of this 1971 American cathedral.

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<sup>4</sup> Edwin Gaustad, *A Religious History of America*, (San Francisco: HarperSanFrancisco, 1990), 296-297.

<sup>5</sup> Edwin Gaustad, *A Religious History of America*, (San Francisco: HarperSanFrancisco, 1990), 291.

<sup>6</sup> Patrick Allitt, *Religion in America Since 1945: A History*, (New York: Columbia University Press, 2003), 33.

Of course, not all religious buildings were designed by prominent internationally known architects. Many were constructed on tight budgets using standard plans for the same religious sect. Just as some mass production techniques were being applied to single family housing to achieve economies of scale, it certainly looks like some religious sects followed the lead of production home builders of using standardized plans or they opted for using tried and true local building methods rather than seeking more innovative designs. This leads to some religious building designs looking repetitious from one city or town to another. A church built with a rectangular form of commonly available building materials, with a gable roof from the entrance to the altar or pulpit and with windows along the sides of the worship space may be called vernacular style or a traditional church form. It is also common in America for newly formed religious groups to use a house, school or storefront initially and to move to larger quarters later.

Another example of simple religious buildings in America, particularly in the Southwest, is what we now call Mission churches. These historic structures predate 1900 and the Modern Movement. Local people using local materials following the direction of a missionary leader, usually a Catholic priest, generally built missions. Simple Adobe churches are found on Indian reservations like Taos Pueblo, New Mexico and in older towns being established in Southwestern territories and states.

#### ARIZONA TRENDS

Architects in Arizona could follow the international and national trends in architecture by reading magazines like *Architectural Record* or other publications on architecture. They could observe the religious buildings being built in the 20<sup>th</sup> century in Phoenix and other growing cities. As cities and towns grew, so did their need for places of worship. Phoenix conducted a survey of religious buildings from the period 1910 to 1942. This survey found that the majority of the churches were built in the Mission Revival, Spanish Colonial Revival and Spanish Eclectic Revival styles.

The 'Mission' churches surviving today were not all simple or vernacular in appearance. An excellent example of an elaborate early mission church in Arizona is San Xavier Del Bac Mission south of Tucson, Arizona. Father Kino founded this mission in 1692 and the Baroque style church was completed over two hundred years ago in 1797. Mission churches still standing in the Southwest may still serve as inspiration for architects looking for local historical references for religious buildings. They are distinct from the Gothic and other traditional church revival styles prevalent before the advent of Modern architecture. Robert Evans used this style when he designed the Jokake Inn in Phoenix and the Mission Church in downtown Scottsdale, completed in 1933 by the parishioners. Josias Joesler, architect, designed the St. Philips in the Hills Episcopal Church, in Tucson in 1936 using Spanish Colonial Mission form and materials. However, while pre-war churches in the state adhered to past expectations, post-war religious architecture in Arizona began to express strong Modernist themes.

The war and post-war periods brought about tremendous economic and demographic changes to the state. Claiming just 749,587 residents at the time of the 1950 Census, the state would be home to more than 1,770,900 people by the end of the subject period.<sup>7</sup> The wartime boom, followed by the post-war population shift that brought vast numbers of Americans to the Sunbelt, would forever alter the state. Though the Cold War has been cited as a key factor driving increased interest in religion during the post-war period, in 1963, University of Oregon historian Earl Pomeroy theorized that the West Coast "goes to church less." Echoing this sentiment, Reverend Herbert Landes of Valley Presbyterian Church in Paradise Valley asserted that, "people come here for a new life; the moral traditions aren't built up. They press their new freedom and get themselves fouled up."<sup>8</sup> Nonetheless, religious institutions played an important role in the social fabric of

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<sup>7</sup> U.S. Bureau of the Census, *A Report of the Seventeenth Decennial Census of the United States; Census of Population, 1950: Vol. 1, Number of Inhabitants*, (Washington, D.C.: Government Printing Office, 1952), 1-30 and U.S. Bureau of the Census, *1970 Census of Population, Vol. 1: Characteristics of Population, Part A: Number of Inhabitants, Section 1: Alabama-Mississippi*, (Washington, D.C.: Government Printing Office, 1971), 1-51.

<sup>8</sup> Neil Morgan, *Westward Tilt: The American West Today*, (New York: Random House, 1963), 16 and 356.

post-war Arizona. As a state that played host to such notable architects as Frank Lloyd Wright, Paolo Soleri, and Ralph Haver, it is of little surprise that Arizona boasts numerous architecturally significant post-war churches designed in the Modernist theme.

Drawing influence from local materials, Modernist principles, historical regional styles, or a combination of the three, many houses of worship within the state stand as architectural landmarks representing the Modern architecture movement. The 1957 Anshen and Allen designed Chapel of the Holy Cross is one such structure. Rising from a rock outcropping in Sedona, the chapel was first visualized by Arizona transplant Marguerite Brunswig Staude as she left St. Patrick's Cathedral in Manhattan. Wondering whether a church could be designed "to speak in contemporary language and provide an opening into liturgical arts," Staude set about to construct such a building.<sup>9</sup> The resulting structure, bearing a wall in the shape of a cross rising from the red rock hills of Sedona, caused a national sensation. An article in the *New York Times* recognized the chapel for "accentuating the Christian symbol with a starkness that matches the ruggedness of the canyon around it," and declared its design as "different from that of the traditional house of worship."<sup>10</sup>

The 1963 Weaver and Drover designed Arizona State Mental Hospital Chapel in Phoenix is another such structure that differs from traditional house of worship look and feel. A Southwest Modern building with white stucco cladding and a wall of stained glass panes, the chapel is strongly rooted in the traditions of the region. However, its design breaks from tradition by incorporating sloping, curving walls and an expressionistic spire jutting toward the sky, thus differentiating it from other churches in the area.

However, a Frank Lloyd Wright designed church in Phoenix constructed after Wright's 1959 death embodies the spirit of many post-war Scottsdale church designs surveyed for this report. The First Christian Church on 7<sup>th</sup> Avenue was completed in 1973 with 'desert masonry' concrete and stone walls like those used at Taliesin West. No other church in the Valley uses materials in the same way as this unique Wright designed sanctuary, though many in Scottsdale emulate its embrace of desert masonry and innovation.

## SCOTTSDALE TRENDS

Originally founded in 1888 by Baptist minister Winfield Scott, Scottsdale began as a small community described by local historian Joan Fudala as a "colony of educated Christians who eked out a modest living by cultivating citrus, cotton, and other crops, and raising cattle."<sup>11</sup> The strong religious beliefs held by community members during the early years of settlement were demonstrated through informal home based church services and the prohibition of alcohol in the community in May of 1897.<sup>12</sup> Indeed, the faithful residents of the small agricultural community were urged to continue their work and worship by the town founder upon his passing in 1910. Reminding his neighbors that, "I leave to you my work in Scottsdale. I had planned to do much this winter with you, but God has called me. If you take this work and do it, and enlarge it as God gives you strength, you will receive my blessing and His," Scott memorialized the religious tone of early town life in his final communication.<sup>13</sup> However, the climate and natural surroundings were soon to act as magnets that would draw in outsiders and shift the focus of the community.

As documented in the 2004 "Historic Context for Scottsdale's Development as an Arts Colony and Tourist Destination" report authored by Debbie Abele and Liz Wilson, the dry air, pleasant winter climate, and

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<sup>9</sup> Kate Ruland Thorne, *Upon this Rock: Marguerite Brunswig Staude and Her Sedona Chapel*, (Sedona: Chapel of the Holy Cross, 1995), 2.

<sup>10</sup> "New Churches are Anticipating the Future Instead of Reflecting the Past," *New York Times*, August 25, 1957.

<sup>11</sup> Joan Fudala, *Scottsdale*, (Charleston, SC: Arcadia Publishing, 2007), 7.

<sup>12</sup> Richard Lynch, *Winfield Scott: A Biography of Scottsdale's Founder*, (Scottsdale: City of Scottsdale, 1978), 130-131.

<sup>13</sup> *Ibid.*, 178.

stunning vistas would soon lure tourists, part-time residents and tuberculosis patients alike. Whether constructing vacation homes for use in escaping the harsh Eastern or Midwestern winters, or lodging in resorts such as the Ingleside Inn or Jokake Inn, new year-round and part-time residents began to change the devout character of the community. This shift in orientation was furthered by the arrival of numerous artists beginning in the 1930s.<sup>14</sup> Recognized as a haven for affluent tourists by the end of the pre-World War II period, Scottsdale differed greatly from the settlement known by Winfield Scott. While this image would be maintained after the war, the conflict and the Cold War hostilities that followed would bring further change to the town.

Looking back on the growth of the past two decades, a 1959 *Scottsdale Progress* article proclaimed that, “shortly after the beginning of World War II as defense plants began invading the Valley of the Sun, Scottsdale began to stir.”<sup>15</sup> Indeed, aided by a growing post-war population and dry climate, the Scottsdale area lured electronics giant Motorola in 1949. Paired with the already growing popularity of the area among returning veterans who had trained in the Valley, the influx of skilled workers and well-paid executives associated with the post-war growth of the Valley would drive a demand for housing unknown in the short history of the Scottsdale.<sup>16</sup> By the early 1950s, Scottsdale boasted an intriguing mix of residents and visitors. Described by a *Scottsdale Progress* writer as “Palm Beach in the desert; Montauk Point in cowboy boots,” Scottsdale was noted for its appealing lifestyle, climate, and surroundings. The same columnist opined that Scottsdale was, “Connecticut with cactus. It’s Cape Cod with the artists painting Indians instead of fishermen. It’s a state of mind,” and claimed that one might see “a Philadelphia debutante in a man’s cotton shirt and faded jeans eating an ice cream cone” alongside “an old, old man who had once traveled the desert with mule and pickaxe.”<sup>17</sup> However, while the community marketed its small town feel to tourists and potential residents, incorporation was necessary to direct inevitable future growth- growth that would expand the population from 2,032 residents at the time of the 1950 Census to 3,000 inhabitants by 1954.<sup>18</sup> The Maricopa County Board of Supervisors approved the bid for incorporated status on June 25, 1951.<sup>19</sup>

The newly incorporated town boasted six churches, all of which had been constructed prior to the war.<sup>20</sup> While new congregations had formed during the years following the war, none had yet mustered the resources to build a new house of worship. The Ascension Lutheran Church congregation built the first post-war house of worship constructed in the city. Located at 7506 E. Indian School, this traditionally designed church building is now owned by the City of Scottsdale. While author Neil Morgan asserted that in the American West of the period, “almost everything seems make believe except the sunshine, the sand, and the

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<sup>14</sup> Liz Wilson and Debbie Abele, “Historic Context for Scottsdale’s Development as an Arts Colony and Tourist Destination,” (Scottsdale: City of Scottsdale Historic Preservation Office, 2004), 2-7.

<sup>15</sup> “Scottsdale Area is Home to 44,000; Building Boom in Decade of Progress is Nearly \$10 Million Yearly,” *Scottsdale Progress*, December 31, 1959.

<sup>16</sup> Joan Fudala, *Historic Scottsdale: A Life from the Land*, (San Antonio: Historical Publishing Network, 2001), 64.

<sup>17</sup> “Scottsdale, Arizona: The West’s Most Western Town,” *Arizona Republic*, February 17, 1951.

<sup>18</sup> “‘West’s Most Western Town’ Records Growth by Statistics,” *Arizona Days and Ways* supplement, *Arizona Republic*, November 14, 1954.

<sup>19</sup> “Scottsdale is Incorporated; Supervisors Declare Town Incorporated by Petition,” *Scottsdale Progress*, June 28, 1951.

<sup>20</sup> “Church Directory,” *Scottsdale Progress*, June 28, 1951. The Methodist congregation met in a facility located at Main and Marshall, the Church of Jesus Christ of Latter Day Saints met at Scottsdale High School, the Church of Christ met on Angus west of Scottsdale Road, the Our Lady of Perpetual Help Catholic Church met at the Old Adobe Church at First and Brown, the Baptist congregation met at Indian School and Brown, while the meeting place of the Assemblies of God is unknown.

money,” this was not the case with contemporary churches.<sup>21</sup> Scottsdale churches built during the 1950s continued to employ rather traditional sanctuary designs. Though the design of the 1956 Our Lady of Perpetual Help campus incorporated Spanish-themed building materials, and the 1956 Scottsdale Methodist Church, 1958 Scottsdale Presbyterian Church and First Baptist Church of Scottsdale were built with desert masonry elements, the structures were discernible as architectural descendants of traditional house of worship design. However, the members of the First Church of Christ, Scientist bucked tradition with their innovative 1962 structure by architect T. S. Montgomery.

Bridged by the 1961 William D. Knight, Jr. designed Holy Cross Lutheran Church which was built using a folded concrete roof and a curved roof wings over the main sanctuary supported by a desert masonry column, the First Church of Christ, Scientist establishes a clear new trend in local church architecture. Designed in the Modern style with regional influences by T. S. Montgomery, architect, the building is a non-traditional flat-roofed rectangular fired adobe structure boasting a screen block wall on its Indian School façade, an oxidized copper scalloped fascia and an expressive, though minimalist, oxidized copper spire. The Scottsdale United Methodist Church on Miller Road used the same architect to design their 1964 expanded sanctuary in the Modern style. The 1961 First Church of Christ, Scientist was the first of many bold designs springing from the desert over the coming decade. Indeed, as the population of the city continued to climb, the number and role of houses of worship constructed within its limits kept pace.

Describing the “development of religious facilities in the Scottsdale area” as being as “dramatic as the residential and commercial growth,” a 1962 *Scottsdale Progress* article cited thirty houses of worship claiming 18,000 members within the Scottsdale area. With over 950 students attending Our Lady of Perpetual Help Elementary School, and numerous more children anticipated to attend the yet-to-be completed school at St. Daniel the Prophet Catholic Church, thus ensuring that “a sizeable load is removed from the shoulders of taxpayers,” the community impact of religious institutions reached far beyond Sunday services. This deep community involvement extended to the local hospital, which was operated by the Baptist Hospital Association of Arizona, and to leisure activities and other services such as mental health counseling. Indeed, the author of the article viewed religious institutions as such a vital part of the community that he declared churches to be “assuming a more important position in the lives of Americans in the Atomic Age,” countering Morgan’s suggestion that Westerners attended church less often than their Eastern counterparts.<sup>22</sup>

Beyond service contributions to the community, religious structures brought aesthetic appeal to the growing town. Building upon the innovation captured in the design of the First Church of Christ, Scientist, Scottsdale congregations set about erecting a string of architecturally notable facilities during the 1960s and early 1970s. The 1966 Los Arcos Methodist Church, a 12-sided thin-shell concrete paraboloid creation located east of the former Los Arcos Mall site, serves as a stunning example of the new style of architecture embraced by Scottsdale congregations of the era. Nonetheless, the 1966 Glass and Garden Drive-In Church located at 8620 East McDonald Drive trumps the creativity of the bold Los Arcos Methodist structure.

Seizing upon the trend of drive-in churches spreading across Florida and California, Reverend Floyd Goulooze led the efforts to develop a drive-in church in Scottsdale in the mid 1960s. Similar in function to Robert Schuller’s Richard Neutra-designed Garden Grove Community Church in Orange County, California, the Glass

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<sup>21</sup> Morgan, *Westward Tilt: The American West Today*, 354.

<sup>22</sup> “Church Growth Keeps Pace with Scottsdale,” *Living: Progress in the Sun: A Special Report on Growing Scottsdale* supplement, *Scottsdale Progress*, n.d. This multi-page supplement to the *Scottsdale Progress* was located in the archives of the Scottsdale Civic Center Library Scottsdale Room. Though it bears no date, it was likely published sometime between 1961 and 1963 as St. Daniel’s Catholic Church is mentioned as yet-to-be completed. According to the congregation website (<http://www.sntp.net/history.html>), St. Daniel’s was founded in 1961 and the school was opened in 1963. A publication date of 1961 seems likely as that year marked the ten year anniversary of town incorporation, thus warranting a review of town progress to date.

and Garden Drive-In Church accommodated worshippers who wished to view the service from the parking lot and listen to the sermon from the convenience of their car. Incorporating strong symbolic components such as black lava stone walls intended to serve as a metaphor for the power of a deity, the church was heralded as a “new triumph in church architecture” by the *Arizona Republic*. Speaking to the architectural significance of the structure, Reverend Goulooze proclaimed that the “church is unique in design yet it expresses creation with a purpose,” and insisted that the congregation had not “constructed something different just to be different.” Instead, the Reverend insisted that the congregation had “resisted the temptation to borrow from several eras of architecture,” and declared the building to have a “feeling of the living present.”<sup>23</sup> The dynamic design of the structure reflected the dynamism of the town and its people.

As the town continued to expand, the diversity of beliefs grew alongside the number of residents, as evidenced by the creation of a Scottsdale stake within the Church of Jesus Christ of Latter Day Saints in 1963, and numerous other sects in the following years.<sup>24</sup> After having lost numerous annexations battles with Phoenix to the west, Scottsdale leaders were left with no choice but expand to the north. Thus, the chronological pattern of church development tends to trend northward as housing continued to expand into land far north of the original townsite. The homebuilders credited by the *Progress* with creating “entire communities within the greater Scottsdale area which have made possible the rapid and spectacular rise of the town economy,” can also be credited with driving the direction and pace of religious institution development.<sup>25</sup> While a review of plat maps filed for developments sold during the subject period did not reveal any land dedicated by developers for religious use, churches were often built side by side with new developments, as indicated by a review of multiple city directories spanning the range of the subject period.

Though the Seventh Day Adventists had established an academy on the grounds of the former Thunderbird II air base in the present-day Scottsdale Airpark area as early as 1953, population growth had yet to reach the northern extremes of the present-day city.<sup>26</sup> Thus, the churches constructed at the tail end of the subject period reached just north of McDonald Drive. In addition to the striking Glass and Garden Drive-In Church, the area boasted the expressionistic 1972 St. Maria Goretti Catholic Church on Granite Reef Road north of McDonald Drive, and the Southwest Modern style First Christian Church of Scottsdale on McDonald Drive east of Scottsdale Road. Ironically, the last church constructed during the subject period would be the circular 1973 God’s Grace Church, located within sight of the 1958 First Baptist Church campus. Thus, the last extant institution constructed during the period of study claims the religious institution once attended by town founder Winfield Scott as a neighbor.

The recession of 1973-1975 severely curtailed new housing activity in Scottsdale. Accordingly, no new houses of worship were constructed on new locations in Scottsdale between the 1973 and 1978 with one exception - the 1975 Church of Jesus Christ of Latter Day Saints on 82<sup>nd</sup> Street. However, three new expanded sanctuaries were constructed on an existing church campuses in this period; 1) the 1976 Frank Schultz

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<sup>23</sup> “Churches: Drive-In Devotion,” *Time Magazine*, November 3, 1967 and “Unique Church Unveiled in Valley; Some Parishioners Worship at the Wheel,” *Arizona Republic*, April 1966. The *Republic* article was found as a clipping in the archive of the Scottsdale Civic Center Library Scottsdale Room collection. Unfortunately, the article was clipped below the printed date, and no date was written on the clipping. However, as the article describes the Palm Sunday dedication of the church, and speaks of Easter events yet to occur, it may be assumed that the article was published between April 4<sup>th</sup> and April 9<sup>th</sup>, 1966.

<sup>24</sup> “Construction is 60 Percent Complete on the Latter Day Saints Church’s \$550,000 Scottsdale Stake Center and Second and Third Ward Building on 74<sup>th</sup> St. South of Oak St.,” *Scottsdale Progress*, July 2, 1965.

<sup>25</sup> “Scottsdale Area is Home to 44,000; Building Boom in Decade of Progress is Nearly \$10 Million Yearly,” *Scottsdale Progress*, December 31, 1959.

<sup>26</sup> “Seventh Day Adventists Acquire Thunderbird Land, Building; Group to Establish Boarding Center at Old Army Center,” *Scottsdale Progress*, July 24, 1953.

designed sanctuary on the Our Lady of Perpetual Help church and school campus on Miller Road, 2) the 1978 Benny Gonzales designed sanctuary on the First Christian Church campus on McDonald Drive, and 3) the 1978 Saint Daniels Catholic Church sanctuary on Hayden Road (architect unknown).

The period following the study would also signal the beginning of the mega-church era, and many churches built along and north of Shea Boulevard in the late 1970s, and throughout the 1980s and 1990s may be categorized as such. Often situated on campuses of multiple large, multi-use structures, megachurches such as Scottsdale Bible Church on Shea Boulevard or the 1980 North Phoenix Baptist Church by Ralph Haver, architect differ from the subject group in size, age of construction, and community context. Thus, houses of worship constructed after 1974 may warrant consideration as a future subject property study group.

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