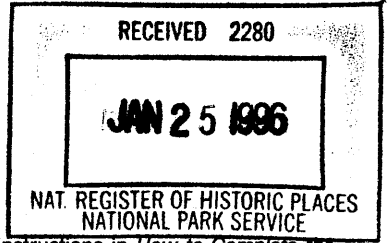


169

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

1. Name of Property

historic name Zion Lutheran Church

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

2. Location

street & number 1015 SW Eighteenth Avenue N/A not for publication

city or town Portland N/A vicinity

state Oregon code OR county Multnomah code 051 zip code 97205

3. State/Federal Agency Certification

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

Sam Hamrick January 5, 1996  
Signature of certifying official/Title Deputy SHPO Date  
Oregon State Historic Preservation Office  
State of Federal agency and bureau

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

\_\_\_\_\_  
Signature of certifying official/Title Date  
\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.  See continuation sheet.

determined eligible for the National Register  See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Signature of the Keeper [Signature] Date of Action 3/8/96

Name of Property

County and State

5. Classification

Ownership of Property  
(Check as many boxes as apply)

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

Category of Property  
(Check only one box)

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

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

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

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

N/A

Number of contributing resources previously listed  
in the National Register

N/A

6. Function or Use

Historic Functions  
(Enter categories from instructions)

Religious facility: church

Current Functions  
(Enter categories from instructions)

Religious facility: church

7. Description

Architectural Classification  
(Enter categories from instructions)

Modern Movement: Northwest Regional Style

Materials  
(Enter categories from instructions)

foundation concrete

walls brick with glass block insets  
wood

roof cement asbestos shingles

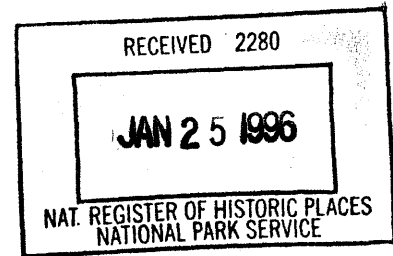
other copper spire; copper cladding,  
entry doors

Narrative Description

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

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet



Section number 7 Page 1 of 12

---

### SECTION 7

The nominated property is designated as a CHURCH.

### Property Description and Setting

Zion Lutheran Church is presently located at 1015 South West Eighteenth Avenue, Portland, Oregon, 97205. On August 5, 1889 the Clerk's Office "Recording of Deeds" specifies that The German Evangelical Lutheran Zion's Congregation of the City of Portland, County of Multnomah, State of Oregon purchased

Lot one (1) in Block three (3) in Amos King's Addition to the City of Portland lying between Main and Salmon Streets prolonged on the tip of the Block next to the Eastern line of the Donation Land Claim of Amos King and Wife in said County and State.

The verbal boundary description is: Quarter Section 3928, East one-half of Block 3, Amos N. King's Addition to the City of Portland, Oregon. (Diagram 1). Today Zion Lutheran Church sits on approximately one-half of the city block which is bounded on the East by South West Eighteenth Avenue, formerly South West Chapman Street, on the North and South by South West Salmon and Main Streets, respectively, and on the West by South West McAlpin Way. The area is presently a transitional zone between the commercial district and residential neighborhoods. West of busy downtown Portland, it sits at the base of the South West hills, near the busy Civic Stadium and the Multnomah Athletic Club, across from the Lincoln High School track and field, yet close to the houses that rise to the West behind it.

### General Characteristics - Exterior

Zion Lutheran Church was built between 1948-1950, designed by architect Pietro Belluschi, FAIA, (1899 - 1994), with his Chief Designer, architect Kenneth Richardson, as design assistant (Fig. 2). The design consists of a

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 2 of 12

---

single-story church building (porch, narthex, nave and chancel); and the 2-story parish hall/education wing, built adjacent to the North end of the nave and projecting out to the South West Salmon Street sidewalk on the North side of the property.

The site has a slight slope, W. to E., and S. to N., and the church building itself sits back from the corner of South West Eighteenth Avenue and Salmon Street, because the original white clapboard Gothic Revival church - *The German Evangelical Lutheran Zion's Congregation of Portland, Oregon* - (built in 1890), remained on the site throughout the building process ( Fig. 1). Fortunately, after the old church was razed in early 1950, it was replaced by an entrance courtyard or forecourt 40 ft. deep which leads up to the sheltering porch, planted with grass, trees and shrubs.

Today, Zion Lutheran Church and its parish hall and education wing commands a tight corner of South West Eighteenth Avenue and South West Salmon Streets, opposite Lincoln High School on South West Eighteenth Avenue, across Salmon Street from the Multnomah Athletic Club and near the Portland Art Museum. Zion Lutheran Church is a simple wood-framed, brick-clad rectangular building with a pitched roof above the elongated nave and chancel. A wide-hipped roof covers the narthex with a deep slope extending out to the North and East creating a broad, overhanging roof to shelter the entrance porch supported by a colonnade of slender wood posts, similar to the posts which support broad roofs in Japanese buildings. The height of the church is approximately 38 ft. The dimensions of the nave and chancel, running along South West Eighteenth Avenue are 152 ft. long by 40 ft. wide. The Parish Hall is 33 ft. wide on South West Salmon Street and 99 ft. long North to South. The chancel window, facing South West Eighteenth Avenue at the South end near Main Street measures 28 ft. by 22 ft. Inset 3 ft. from the nave wall, the window runs the full length of the chancel and lets in natural light from the East. Since the site has a gentle slope, the problem of relating the pitch of the roof over the nave (running at a slant toward the north) with the roof of the narthex and the entrance porch had to be considered. The problem was solved by placing a 58 ft. spire over the break in roof-lines, to ease the transition. The spire is a more angular version of French and German

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 3 of 12

---

medieval church spires, and rises from a square two-tiered wooden cupola surmounted by a copper cross at the pinnacle.

The exterior church form exudes a domestic, even Northern European village character, with its combination wood and brick-clad walls, wood supports and pitched shingled roof. The foundation is reinforced concrete, the exterior nave walls brick with glass block insets, and upper sections of the parish hall wing covered in rough-sawn brown stained wood boards with batten strips. The roof was originally intended to be covered with slate shingles, but redwood was chosen instead. Today it is covered with Johns Manville Belair Cement Asbestos Shingles, having been re-roofed in 1971 by Gresham Roofing Co., "to withstand wind and most severe weather," according to a letter sent to the building committee in 1969.

There are no other main sanctuary windows, except for small, hollow 10 in.-square glass blocks which are flush with the exterior nave wall on the East, carefully patterned to correspond to the coursing of the Willamina brick cladding the exterior wall. While appearing to be set in a random pattern, the glass blocks are actually carefully spaced to admit light into the sanctuary. In addition, they work with the brick exterior wall to become a sound-barrier for the busy activity on South West Eighteenth Avenue and the corner where it meets South West Salmon Street.

### Access:

The main exterior entrance doors beneath the overhanging porch are made of 32-ounce copper sheeting 1/16 inch thick, on 3 ft. by 7 ft. panels, decorated in a repousse design of floating angels by Portland sculptor Frederic Littman (Fig. 3).

From South West Main Street, the slope of the land provides level access to a parking area, and entry to the upper story of the parish hall through a vestibule from which opens a door to the choir loft, staircase down to the narthex and a corridor leading to offices, classrooms and conference areas. From South West Salmon Street level access is also afforded to the lower

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 4 of 12

---

story of the parish hall through doors opening near the north end of the landscaped forecourt.

### General Characteristics - Interior

According to Clausen, in Pietro Belluschi. Modern American Architect, Zion Lutheran Church's simple brick exterior forms "belie the complexity of the internal structure." In accordance with the sloping site, Belluschi designed the interior spaces of the church in gradually rising segments, beginning with the narthex, moving up several steps to the main sanctuary of the nave, and up several more steps to the chancel, and each of these segments can be understood by looking at the exterior. In addition, each of these interior spaces has changes in ceiling heights and changes in lighting moving from narthex, through the nave to the set-back chancel. The discussion of the interior spaces will follow this system as well.

The narthex is a rectangular space opening directly from the grand entrance doors, and is approximately 30 ft. wide, its walls sheathed in birch plywood, exuding a creamy golden color (Fig. 13). The full-height window on the East wall consists of narrow strips of glass between vertical wood mullions, divided into five sections horizontally by narrow wood support strips. The floor is still covered in the original highly polished green asphalt tile.

Moving up a set of four broad tile-covered stairs through four doors (Fig. 14), the 42 ft. 2 in. by 107 ft. 11 in. nave opens directly ahead (Fig. 4). The nave is designed using the arched frame system, in which the structure of the frame is separated from the enclosing walls. The brick and glass-block walls become non-loadbearing screens, and the nine visible fir laminated pointed arches (and one hidden arch), spaced at 13 ft. 9 in. apart, support the pitched roof. This separation of the wall and the "column" loads is dramatized by bringing six of the arches down free and clear of the walls along the inner lane of the side aisles. The legs of these arches in the nave are grounded 3 ft. from the outer walls. The resultant narrower span permits the arches to follow a more vertical and delicate

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 5 of 12

---

trajectory, and eliminates any triangular “haunch” above their curve. The arches were made in Oregon by Timber Structures, Inc., a pioneer in the manufacture of “Glulam Arches.” The exposed ceiling and back wall are grooved fir boards, used to absorb sound. The floor is still the original green asphalt tile, covered down the center aisle with an acorn-brown carpet, having replaced the original green carpet in 1986.

The rose-colored brick on the walls came from Oregon’s Willamina Brickwork Company near Salem, and the mortar is pigmented purposely to blend with the color of the brick. The entire brick wall to the East in the nave is pierced with carefully spaced 10-inch hollow glass blocks, forming an intricate yet subtle pattern of light holes across the surface of the wall (Fig. 4). While flush with the surface of the brick on the exterior, on the interior the glass blocks are inserted in deep aluminum-lined soffits, effectively magnifying the light coming into the nave. This is “perhaps the first windowless nave in this country,” according to a January, 1951, article in Architectural Forum.

There is a dramatic light contrast between the nave and the chancel, which is the culmination point of the procession beginning at the narthex. The chancel is two steps higher than the nave, and the East wall is entirely glass, set in 3 ft. from the main wall of the church (Fig. 18). The panes of amber, rose, violet and clear glass, set between wood mullions in a lattice system similar to Japanese screen panels, lend a warm glow to the whole area. The light spilling onto the altar changes in intensity throughout the day depending upon the weather outside. This light, coming in from the chancel window facing East, sweeps across the back wall in varying intensity. This wall is made of Sitka Spruce overlaid with Redwood battens, providing a textured, acoustically absorbent surface to counterbalance the reflective masonry on the walls (Fig. 19).

The sanctuary is noted for its acoustical qualities, and this fact was discussed by Tom Bates in The Oregonian’s Northwest Magazine in November 1990, entitled “Super Sonics.” The architecture itself and the acoustically absorbent wall surface create an acoustical quality known as “ring time,” which is an important feature of church interiors for choir

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 6 of 12

---

and liturgical music directors. "Ring time" measures the amount of time it takes sound to arch across the nave before it "decays." The size and height of the nave and the angles of its walls and ceiling are factors which diffuse sound and minimize echo, allowing the reverberations of musical sounds to linger in the vacant spaces as if they have a life of their own. Aesthetically, the close placement of the battens on the Sitka Spruce provides an overall sense of verticality which corresponds with and reinforces the power of the soaring, pointed arches.

The floor of the chancel is still the original green asphalt tile. The carpet on the steps runs forward to the center of the altar table.

The church furniture is to be considered as a significant part of the interior, because it was designed by Belluschi specifically for the space. The original drawings reveal the exactness with which the pieces were crafted (Figs. 17-20). The chairs, pulpit, candelabra, flower stands, altar and baptismal font were designed by the architect. The candelabra, two single altar candlesticks and the flower stands were made by lighting designer Fred Baker, who designed and made all the light fixtures in the church as well. The baptismal font, the altar, and the cross were made in copper by Orion B. Dawson at O.B. Dawson Co., in Vancouver, Washington. He made the 19 ft. copper cross, and crafted the emblem within a circle on the front of the altar, representing "Zion, the heavenly Zion, the final abode of the redeemed," from Isaiah 4: 2-3. The symbols in the design are the "crown of glory, the palms of victory and the stars of heaven," from Isaiah 4:2-3. The original piece of Italian granite resting across the top of the altar remains today.

### Parish Hall/Education Wing.

In the parish hall/education wing, there are stairs from the narthex that descend to the parish hall, its stage and the kitchen (Fig. 15). The original asphalt tile throughout this lower area is still in place. The hall itself and the stage are original as built. There are only two changes to the kitchen - the removal of a permanent island in the center of the room, replaced by a newer island with wood base and formica in lieu of the original stainless



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 7 of 12

---

top; and the door to the pantry has been removed to contain the refrigerator. All the shelving, the stainless steel counters, sink, and lighting are original. Upstairs, the original brown asphalt tile is still in place, save for small segments of lighter brown replacement squares appearing sporadically in the classroom corridor. The classrooms remain exactly as built save for new paint on the walls. While some of the small rooms are used for storage now, they remain the same configuration as built. All windows, moldings, hardware and lights remain the same. There are new fluorescent lights in the ceiling of the secretary's office and the pastor's office, formerly the fireside room. This room has the original working fireplace, and exact fittings, moldings and windows. The choir loft which seats 50 in fixed seating has carpeting now on most of its floor but some of the original asphalt tile remains in place. The grooved fir walls, the grill screens, the vents and the fixed seating remain intact as built (Fig. 5). In summary, there have been only minor up-keep changes and little alterations to the parish hall/education wing.

The interior of the church as well as the exterior remain meticulously cared for. The church keeps careful records in their archives, and the members are very aware of the importance of keeping the property and grounds in excellent repair. Nothing they have done has jeopardized the integrity of the building.

### Major Alterations and Repairs

In 1971 the church had the original redwood shingle roof replaced with fireproof Johns Manville Cement Asbestos Shingles in the same dark-tone as the original shingles.

In 1974 the furnace was converted from oil to gas, but the original water pipe system used to disseminate the heat throughout the church remains intact.

In 1989 the original iron pipe railing on the South side of the exterior section of the church was replaced with new iron railing.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 8 of 12

---

### Anticipated Alterations and Repairs

Portland's federally funded Westside Light Rail Mass Transit Project, is currently being built from downtown Portland, extending onto South West Eighteenth Avenue, and will run parallel to the East side of the church. It will continue through a tunnel in the west hills and run to Beaverton and Hillsboro located in the Tualatin Valley to the West of Portland. During peak hours there will be two car trains every six minutes for the outbound train as well as an inbound train running every six minutes. This project will bring a number of visual changes to the church.

South West Eighteenth Avenue is currently under construction, causing a major traffic and sidewalk disruption (Figs 6, 21,22).

A continuous design for the light rail tracks, traffic lanes, curbs and sidewalks has been developed for the neighborhood. The track way will be constructed of cobblestone. Scored cement will be used for sidewalks, walkways in the intersections and the parallel parking spaces East of the church. (See Conceptual Design Report for Westside Light Rail Project, LS4C - Downtown Line Segment. August 7, 1992). The sidewalk will be widened at the South West Salmon Street end of the block on the East side of the church, then narrowed to 4 ft., plus a 3 ft. planter area when the sidewalk reaches the chancel area of the church, near South West Main Street. (See also 100% Engineering Drawing. No A4C010). The new sidewalks will encroach 2 ft. into the church's existing lawn, extending to the property line East of the church (Figs. 7, 11).

A passenger station will be located to the North East of the church in the center of South West Eighteenth Avenue, between Salmon and Taylor streets.

Red oak trees are scheduled to line both sides of Eighteenth Avenue. However, three honey locust trees are to be placed in the planter spaces of the sidewalk East of the church in order to permit more diffused light to

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 9 of 12

---

the East wall. (See 100% Engineering Drawing No. A4C010 and minutes of September 7, 1992, meeting called by Edgar Waehrer, Bureau of Planning, City of Portland). Utilities are being placed underground, enabling the removal of existing utility poles and overhead power lines along South West Eighteenth Avenue.

Increased noise and vibration due to the operation of the Light Rail has been of concern. Vehicular traffic will move 2 ft. closer to the church at the chancel windows. The outbound train track will be within 35 ft. of the building facade near the intersection of South West Main and South West Eighteenth Avenue. The train at this point will be approximately 50 ft. from the altar inside the church chancel. A single layer of glass is the only structure protecting the sanctuary from the noise of the train at this point. In addition to the noise of the train running on the track, there will be brake noise as the inbound train stops at the passenger station to be located across the intersection from the church. Bells are used when the train starts up from a passenger stop. The train also utilizes horns to warn vehicular traffic as it approaches intersections such as South West Main and South West Eighteenth Avenue.

Early noise studies identified the single layer of glass in the chancel and narthex windows as being the weakest areas allowing outside noise to enter the sanctuary.

Joachim Grube, FAIA, the church's current architect, worked with Pietro Belluschi on all of Belluschi's late churches since his move back to Portland from Cambridge, Mass., in 1973. In February, 1992, Grube worked with Mr. Belluschi on the draft of the first sound attenuation measures for the church. Those recommendations included double glazing the chancel and narthex windows, providing necessary noise abatement in the door near the chancel as well as the four doors from the sanctuary to the narthex. All exterior doors on the East and North were to receive the necessary weather stripping treatment to prevent noise from entering the sanctuary. This report also recommended air conditioning the sanctuary. (See Yost/Grube/Hall/Johnson. Sound Attenuation Measures, Zion Lutheran Church, Portland, Oregon. February 3, 1992.) A refinement of the

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 10 of 12

---

windows' design was later developed. ( See Yost/Grube/Hall/ Johnson - "Stained Glass Window" Diagram. February 15, 1995).

In addition to the current ventilating system, the doors to the sanctuary (by the chancel), the four doors to the narthex as well as the four doors to the porch, are left open to provide the necessary air circulation during warm summer days. Leaving these doors open after the Light Rail becomes operational is not a viable option due to the increased noise from the operation of the new transit system.

Joachim Grube consulted with Mr. Belluschi and they developed a plan for air conditioning the sanctuary, using the current ventilating system of ducts, as well as the ducts and grill which allow air flow into that space. The current air flow into the sanctuary is through the grill-work hidden in the architecture of the railing around the choir loft (Fig. 5). These sound measures would not affect the current architecture of the exterior or interior of the church.

Tri-Met's consultants have developed a plan which would increase the outside air flow by 50%. No architectural drawings were submitted with Tri-Met's recommendations, but the church's output grills would not accommodate the increase in air flow. Therefore, additional openings into the sanctuary would have to be constructed to accommodate additional air flow, thus interfering with the integrity of the current architecture. The church's consultants instead recommend adding cool air into the existing duct system and grill work as a solution to adequate ventilation during the summer months.

To date, the various issues surrounding the necessary noise abatement have not been resolved with the West Side Light Rail Project. However, if left unresolved, noise will affect the spiritual space, including the unique acoustical qualities inside the nave.

Once the major construction of the new sidewalks, curbs, traffic lanes and track bed are essentially completed, the church plans to seal the cracks in the foundation which have opened up on the East and West side of the

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 11 of 12

---

church. The church then plans to renovate and revitalize the landscape around the church.

The lights to the front courtyard, the steeple and the artwork on the copper entrance portals, are currently mounted on a wooden pole in the sidewalk North of the church (Fig. 11). This pole on the far right in the photograph will be removed during the construction of the sidewalk and curbs North of the church. A new 14-ft., metal tapered pole ( 5" to 3" in diameter) in medium bronze finish is to be obtained. A cement cast-in-place base for the light pole will be placed in the garden area of the front courtyard. This work is to be done by the West Side Light Rail Project. An old deciduous tree has already been removed to make way for this change. The tree is to the right in Fig. 11.

The church plans to purchase new light fixtures for the courtyard and steeple. This includes the light fixture which lights the back of the steeple and is located on the West slope of the sanctuary roof, off the back parking lot (Fig. 8). Three surface mounted fluorescent wall washers and Biax lamps will be placed above the overpanel of the front doors to better light the repousse design by Portland sculptor Frederic Littman. An Omegalux #1239 fluorescent sign light will be placed to light the church sign at the corner of South West Eighteenth Avenue and Salmon Street (Fig. 6). The church will have all underground electrical wiring to the new lighting system.

Zion Lutheran Church anticipates providing better security to the building and grounds as well as increasing safety for parishioners and guests. This will entail placing iron railings to certain areas around the exterior of the church. It is anticipated that a gated, iron railing will be used to "wall off" the ramp area to the chancel door. The railing will follow the line of the building facade of the East wall over to the East end of the South brick wall (Fig. 7 and Floor Plan Diagram). This will keep transients from occupying the covered ramp area during the night or during inclement weather. It is anticipated that a gated, iron railing at least 8 ft. in height will be placed across the entrance to the back of the church which is off the back parking lot (Fig. 9). Other areas which need to be made more secure

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 12 of 12

---

include the patio area under the porch roof next to the sidewalk East of the church, and the alcove under the porch roof at the West end. No concept has as yet been developed for these areas as well as for securing the front courtyard.

Name of Property

County and State

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.)

- Criteria A, B, C, D with checkboxes. C is checked.

Criteria Considerations

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

Property is:

- Criteria A-G with checkboxes. A and G are checked.

Areas of Significance

(Enter categories from instructions)

Architecture

Art: decorative arts

Period of Significance

1948-1950

Significant Dates

1950

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Pietro Belluschi, FAIA (1899-1994)

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- Documentation checkboxes: preliminary determination, previously listed, National Register, landmark, survey, engineering.

Primary location of additional data:

- Location checkboxes: State Historic Preservation Office, Other State agency, Federal agency, Local government, University, Other.

Name of repository:

Syracuse University, George Arents Research Library
University of Oregon, School of Architecture and
Allied Arts Library; Oregon Historical Society

Zion Lutheran Church

Multnomah County, Oregon

Name of Property

County and State

10. Geographical Data

Acreage of Property less than one

Portland, Oregon-Washington 1:24000

UTM References

(Place additional UTM references on a continuation sheet.)

1 10 524150 5040530
Zone Easting Northing
2

3
Zone Easting Northing
4

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Libby Dawson Farr, independent scholar, with assistance of Theodore C. W. Grams, member, Board of Managers, Church Endowment Fund,
organization Zion Lutheran Church of Portland date July 26, 1995
street & number Farr: 2408 SW Sherwood Drive telephone 503/223-0874
city or town Portland state Oregon zip code 97201

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name Zion Lutheran Church of Portland, Oregon
street & number 1015 SW Eighteenth Avenue telephone 503/221-1343
city or town Portland state Oregon zip code 97205

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

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



**United States Department of the Interior  
National Park Service****National Register of Historic Places  
Continuation Sheet**Section number 8 Page 1A**ZION LUTHERAN CHURCH OF PORTLAND  
1015 SW Eighteenth Avenue, Portland, Multnomah County****COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE**

Zion Lutheran Church, a landmark of modern regional architecture in the Pacific Northwest, one which exerted influence nationwide, was erected for the congregation of Zion Lutheran Church of Portland, Oregon between 1948 and 1950 from a design by Pietro Belluschi (1899-1994). The following recitals by Belluschi scholar Libby Dawson Farr demonstrate that the building is Register-eligible under Criterion C and meets Criteria Exception A relative to the normal exclusion of property owned and used by religious institutions because of its distinction in the body of ecclesiastical work by a master architect. Moreover, the building is replete with furniture and fixtures designed by the architect and leading local artists and craftsmen. The property also meets Criteria Exception G relative to the normal exclusion of properties less than 50 years old because of its exceptional significance as a seminal work in modern American church architecture.

The church is noted for its modern tectonics, exemplified by freestanding glued laminated timber arches used for an internally-expressed structural framework and by hollow glass block used in windowless, non-loadbearing brick walls to allow the nave to be infused with a special quality of natural light. In applying current technology innovatively to the spiritual and liturgical requirements of the congregation, Belluschi and his assistant designer, Kenneth Richardson, achieved a design of rare structural purity. The elegance and simplicity of the whole was enhanced by the designers' adherence to principles of the Northwest Regional style, which celebrated simple vernacular forms and native materials. Some of the principal finish materials were Oregon-manufactured brick, redwood shingles, copper repoussé entry doors on the exterior; Douglas fir glulams, golden birch plywood, and Sitka spruce with redwood battens on the interior. Pietro Belluschi, among the foremost exponents of the Northwest Regional style, drew upon the Arts and Crafts tradition and Frank Lloyd Wright as well as vernacular and Japanese architecture in the early phase of his practice, when he was associate and then principal of the Portland firm of A. E. Doyle and Associate (the architect did not change the firm name to his own until 1943). Zion Lutheran Church is a culminating work of the architect's career through 1950, at which time he accepted an appointment as Dean of Architecture and Planning at M. I. T. It is perhaps not too much to say that Zion Lutheran Church holds the same importance in the body of the architect's widely noted ecclesiastical architecture that Belluschi's Equitable Building in Portland (1948), with its efficient, pace-setting, glass and aluminum cladding over skeleton frame construction, holds with respect to modern office building design in the United States.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 1 of 11

---

### SECTION 8 - SIGNIFICANCE

Zion Lutheran Church meets the National Register's **Criterion C**, Design and Construction, because it (1) **embodies distinctive characteristics of a type**, and (2) because of its **distinctive method of construction**. In addition, (3) **it represents the work of a master architect**, and (4) **it possesses high artistic value**. It meets **Criteria Consideration A**, because it is a property used for religious purposes; it is a church. It meets **Criteria Consideration G** because even though it is less than 50 years old, it has already achieved significance because it is an archetypal form, a prime example of its type - Northwest Regional Architecture. In form and structure it defines the style.

### Historical Background and Reasons for Building

The first church building on the site, built by early Lutheran settlers in Portland from Germany, mainly, was a white clapboard wooden Gothic Revival structure, built in 1890 (Fig. 1). Early history of the church is described in Zion Lutheran Church: A Chronology and Record of Events, prepared for the church's "Centennial of the Incorporation of the Congregation, 1889-1989," and relates the following:

A large German population in Portland in the late nineteenth-century and a yearning among a group of them gave rise to Zion Lutheran Church. Missouri Synod Lutherans in the city wanted their own church, and with the arrival of the Rev. Ed Doering as a missionary in 1881, their hope became a reality. The articles of incorporation were filed on April 29, 1889.

Their first new church had a soaring Gothic tower and pointed-arch windows, and was situated in the area of the city known then as West End, at the base of the South West hills. After buying the property and building the church, the members were busy "educating children and others, promoting religious worship, engaging in missionary and charitable undertakings, and disseminating the doctrines of the Lutheran Church." On the North side of the site were "truck gardens and huts of Chinese residents who supplied choice, fresh produce to the markets," and near by was

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 2 of 11

Tanner Creek. On the North side of the property, across Burnside Street, fashionable Nob Hill was fast becoming more populated. To the East was the Jacob Kamm mansion, built in 1872. "The Great Plank Road," (later Canyon Road and now Sunset Highway 26), led West through the Tualatin Valley to the coast. The site of Zion Lutheran's first church in these early years was pivotal with regard to increasing membership in the number of new families moving to the area, and because of its accessibility to a growing commercial and residential neighborhood.

In September 1899, Zion Lutheran Church opened a congregation day school, and advertised the school in German-language newspapers in Portland. It installed its first parochial school teacher, and the church had a sign above the door that read "*Deutsches Ev. Luth. Zions Kirche.*" Although "membership was stable...and contributions were on the rise in the Twenties at Zion, the Thirties brought the effects of the Great Depression. Earlier building plans that were forming eventually had to be terminated in 1934.

The years between 1942 and 1966 are known to have been the years of Zion's greatest numerical growth, according to the facts in the Centennial book. Between 1945 and 1946, the church purchased two additional lots in Block 3 to provide extra land in anticipation of the expansion project in the future. The parish knew it would eventually build a new church for the growing congregation and because of new aesthetic and spiritual needs, but was not sure just when it would happen. They were planning ahead, however, and by 1948 a building committee chose Pietro Belluschi as architect for their new church, to replace St. Louis architect Louis Steinmeyer, who had been selected earlier because he was known for designing other Lutheran churches in the country. However, due to the distance between St. Louis and Portland and the difficulty in working with an architect far away, Belluschi was chosen. His career was on the rise locally and nationally. There were aesthetic and spiritual needs as well as a growing parish community which had to be addressed in the design of the new building.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 3 of 11

---

Mr. Paul Koppelman lives in Portland and is the only living member of the building committee for the new church. He recently recounted what he felt were the significant reasons for building, reasons of which Mr. Belluschi became aware: In 1941, the liturgy and the hymnal were revised at a meeting in St. Louis of the Intersynodical Committee on Hymnology and Liturgies for the Synodical Conference of North America. The ideas disseminating after that conference to Lutheran churches across the country affected the form of church services thereafter, especially bringing the service from a "stark, bare-boned" simple service to one which encouraged more singing, more participation from the congregation, and more statements and responses read and recited. There was an increased emphasis on choir work, according to Mr. Koppelman.

Second, the congregation was increasing due to men arriving home from the war, and more families were attending Zion. When the cornerstone was laid on September 18, 1949, a letter from the pastor indicated that the ceremony indicated "confidence in renewed blessings for the future." His letter to the parish expressed the increasing indications that Zion was fortunately situated for greater opportunities in the future. During August plans were disclosed for development of the Kamm tract as the site for the new Lincoln High School to be ready for occupancy in September 1951. The church would be prominently in view of a large number of Portland's youth attending Lincoln. A few blocks to the West the tallest apartment building to date was being built. There was a rapid shift to the West and South in Portland's commercial activities, and that was thought to be beneficial to Zion - "at no time has the location appeared to be more favorable than the present."

Third, it was already known that the plans for Portland's future growth were to include the building of Highway 405 which would be a circle route West of downtown Portland.

### Spiritual and Aesthetic Needs

The major reason for building the new church was the need for more interior space to perform the liturgical changes that were voted upon at the

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 4 of 11

---

Synodical Conference in 1941. There needed to be more space for choirs, the organ, and a larger sanctuary and chancel. In addition, the members of Zion were already worshipping in a church which had the character of a Northern European building. Its Gothic Revival form stressed in its pointed arch windows and prominent steeple, the aspiration of the human spirit heavenward. The church was reminiscent of home, for many families. Belluschi's first two flat-roofed projected designs for Zion were rejected as "too modernistic," and "garage-like." The accepted design appealed in a subtle way because it retained the familiar characteristics of church architecture - features such as elongated interior space for worship, pitched roof and overhanging gables, pointed arches and lofty spire. Aesthetically, it "looked like a church," for all the right reasons, and felt "domestic" as well. On the inside, the pointed arches were found in the dominant supporting members, a shape so profound that it was echoed in the shape of the wall behind the altar in the chancel. Aesthetically and spiritually the church would have to satisfy the needs in the minds of the congregation for archetypal church forms so familiar from their backgrounds and present in the old church still standing on the site.

### Criterion C

#### Distinctive Method of Construction

Belluschi's gift to the congregation and the building committee was his design which satisfied spiritual needs visually and emotionally, yet through the use of new materials and an innovative, modern construction method the tectonics become a formidable decorative element. The design of the church is based on the use of the arched frame, freeing the walls from their load-bearing function and enabling them to be pierced with glass block (Figs. 4, 5). By using this system in the structure, Christ-Janer and Foley, in Modern Church Architecture state:

With a typical economy of concept, Belluschi has made the structural arcade act also as the major decorative element of the interior. The exposure of the great skeletal arches and the rhythmic repetition of their pointed shape creates a Gothic atmosphere of aspiration without copying the Gothic means toward that end. At the

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 5 of 11

---

same time the warm brown color of the natural woods lends a richness to the entire design.

The exterior of the church expresses the separate functional areas of the interior but does not reveal the dramatic exposed structural system - that is discovered only by being in the sanctuary.

Kenneth Richardson, AIA, Belluschi's chief designer and his design assistant on the Zion Lutheran Church project, recently discussed the use of Glulam arches from Timber Structures, Inc. He is of the opinion that they were the "first use of the arch form" in the country. While many warehouses and other churches were utilizing Glulam support systems, warehouses used them as posts, and other churches had arches which melded into the upper wall, usually above wainscoting. Timber Structures was a pioneer in making these "bent" arches. According to Richardson, the big trees were disappearing from the forests in the 1940s, and Timber Structures devised the method of making large pieces of wood by using small pieces which, when glued together with a newly developed glue, created posts that were stronger than solid wood. When pressed in a vise they could be made into curved shapes such as at Zion. Christ-Janer and Foley state the following:

During World War II, new methods of lamination based on high-strength plastic glues were developed for the construction of lightweight airplane parts. The lamination process greatly increases the strength of wood. In addition, under heat and pressure, it imparts the quality of pliability to this naturally rigid material.

Architectural Forum in January 1951 comments on the use of these laminated arches:

For perhaps the first time in a church the laminated arch has been used with a full sense of its power. The [eight] slender arches form a rigid frame structure which supports the entire roof.

An earlier European church is notable for a structural system which separated the frame from the enclosure. Notre-Dame du Raincy was designed by Auguste Perret in 1922-25 in Le Raincy, France. It is a concrete frame, not wood, but the concrete columns support a single vault

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 6 of 11

---

roof and the walls are freed up to be pierced in a honeycomb pattern of glass on the side walls and in the apse as well. It is a modern approach to Gothic architecture, with new materials yet exuding the sense of dematerialized walls.

Zion Lutheran Church uses another humble material - brick - in the screen walls, most particularly the wall facing East. Kenneth Richardson remembers that the glass block was just as "new" and just as "innovative" as the Glulam arches. He described the blocks as hollow, with barely discernible pattern of wavy horizontal lines on one side. Belluschi was very conscious of using a contemporary material, and Richardson remarked, "Whoever heard of using hollow glass block in a church!" The reasons were pertinent because they created a sound barrier, protecting the nave from heavy traffic noise, and it was more economical to use glass block than to have commissioned stained-glass windows. Aesthetically, and artistically, the use of both the arch system and the pierced brick walls created a bridge into the future - putting Zion Lutheran Church in the forefront of contemporary church design in America. Architectural Forum stated in January, 1951:

The windowless nave - perhaps the first windowless nave in this country, represents a unique combination of luminescence and economy. Belluschi has jeweled it with glass block with as much imagination and care as if it were imported crystal - and with as handsome effect. The spacing of the 10 in. blocks was worked out to provide a soft over-all glow, bright enough for visibility, subdued enough to avoid attention on its own account. The blocks admit just enough light so that the almost hidden electric lights are not needed on clear mornings.

### Representative of a Type

Pietro Belluschi, coming from a childhood in Italy and surrounded by classicism in Europe, became interested in simple materials indigenous to the Pacific Northwest, not marble and stone classical revival buildings so familiar to him. He liked farm houses and barns, naturally weathered materials, broad overhanging roofs reminiscent of Japanese architecture, and long, low forms sited with particular attention to the landscape, the sky and the light. He believed in incorporating the works of artists into his

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 7 of 11

---

architecture, and in church design he was particularly gifted in interpreting aspects of a denomination's spirituality and liturgy through the combined use of all these elements. He originated the Northwest Regional Style of Architecture at the same time he was conscious of developing technology in materials and in design systems. At Zion Lutheran Church, the hand of the artist combines with the ingenuity of the engineer, the skill of the craftsman and the eye looking toward the future - to become a summation of its type. The church looks back to European humble village structures, retains a domestic sensibility, is appropriate to its setting and its region, uses materials from the area, and is forward looking at the same time. From a church bulletin in 1949, the following seems pertinent:

Go up to the mountain, and bring wood, and build the house; and I will take pleasure in it, and I will be glorified, saith the Lord. Haggai 1: 8.

### The work of a master architect.

Pietro Belluschi ( 1889 - 1994) was honored world wide for his architecture. He was known for establishing the Northwest Regional style as well as modern innovations, but he believed his most important works were his religious buildings. Born in 1899 in Ancona, Italy, he was trained as an engineer in Rome and later at Cornell. He moved to Portland in 1925 and joined the office of A.E. Doyle. By 1927, at age 28, he became the firm's leading designer. There were three major phases of his career. First, as a Northwest regionalist, he worked with the influences of Frank Lloyd Wright and the Arts and Crafts Movement. His national phase started in 1951 when he became Dean of Architecture and Planning at MIT. During this time he collaborated with many architects including Walter Gropius. He also frequently collaborated with artist Gyorgy Kepes. He entered the third major phase of his career in 1973 when he returned to Portland to continue his work as architect, collaborator and consultant.

In 1972 he received the American Institute of Architects' highest honor, The Gold Medal, for lifetime achievement. In 1991 he was awarded the National Medal of Arts by President George Bush in a White House ceremony. Belluschi was one of only two architects to have received that



**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 8 of 11

---

award. Pietro Belluschi died in his Portland home in February, 1994. Belluschi's dedicatory words convey the significance of the design of Zion Lutheran Church:

The Zion Lutheran congregation has shown the faith and the courage to explore and to prove to the world that in building their church it was possible to achieve emotional fulfillment, without copying the externals of past architectures.

The members, the pastor, the building committee, the architects, all of them have taken their task with deep seriousness, and in the belief that the spiritual quality is more forcefully achieved by simple means than by badly built and pompously designed monuments; they have strived to create a human and gracious environment without tricks, to meet the problem without avoiding its limitations, and to give significance to such homely materials as wood and brick. They have acted in the belief that beauty emerges not from stale ornament but from such simple basic things as light, space, texture and color.

Beyond the Belluschi-designed altar furniture and the cooper cross and the Frederic Littman crafted copper doors, the true artistic brilliance comes from the balance of the above elements: light, space, texture and color, surrounded by the soaring arches - intangible forces made visible. The whole of Zion Lutheran Church is the work of art.

**Churches of the Master Architect and the Position of the Church in American Architecture**

Upon completion of Zion Lutheran Church in 1950, the congregation and the building committee were aware that their church was going to be a pace-setter in construction methods, and in the deft handling of natural light with a mastery over the materials. Koppelman who was on the building committee and Richardson, the design assistant, recall today that the use of the Glulam arch in the subtle curve culminating in the point was a "first use" in American church design. In her book *Pietro Belluschi. Modern American Architect* written in 1994, Meredith Clausen notes the significance of the use of these arches, yet in her footnotes on p.432 she states the following:

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 9 of 11

---

Although Belluschi is often said to have been the first to use glulams, they had in fact been around for some time. Their use only became widespread, however, after World War II...Bernard Maybeck had used them in Hearst Hall on the University of California campus at the turn of the century....

Belluschi had completed the design for Portland's Equitable Building in 1948, when he was designing Zion Lutheran Church. The Equitable Building was, according to Clausen, "the first major high-rise building to go up in Portland since the late 1920s and the first major corporate tower to be built in the country after the war." (p. 167). Belluschi was knowledgeable about the use of new materials and materials recycled from use in the war effort. He innovated with the Equitable building, to high praise, and he was ready to do the same although with different materials and for different purposes, at Zion. Belluschi said about the Equitable Building, quoted in Clausen:

The design of this new office building for Portland is fundamentally an expression of faith in a great future for our civilization - a faith born out of a conviction that our modern techniques, materials and understanding of present-day architectural problems, we are able to create not only more useful buildings, but also a new kind of beauty - a beauty which is not borrowed from the past, but is our own - clean, strong and straightforward. (p. 168.)

This statement would be appropriate for Zion Lutheran Church. Whether Zion's structural system using simple, soaring Glulam arches was the first use in church design does not lessen the importance of the way this early use was implemented. Belluschi was pioneering in his quest for new, modern methods and materials to bridge the gap between classicism, revivalism and eclecticism and modernism, always searching for new ways to express needs appropriately for each design. He was leading the way in both Portland buildings, and received world-wide recognition for doing so.

Central Lutheran Church in Portland was built in 1948-50 as well, but used Glulam supports in a broader, flatter arch design, and they meet the wall rather than stay detached as at Zion. Richardson said that Central Lutheran Church was built after Zion. In April 1952 Architect and Engineer published an article by Arthur Priaulx entitled "Beautiful Churches of

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 10 of 11

---

Today," discussing Glulam structures and featuring West Coast churches which used this technology. They include the following churches and the use of variations including Gothic, Tudor or "boomerang," and the cathedral truss styles. Zion Lutheran Church in Portland, and the following churches designed by other architects: St. Clair Catholic Church and Valley United Community Presbyterian Church in Portland; Community Congregational Church in Chula Vista, California; Montclair Methodist Church in Oakland, California; First Presbyterian Church in Santa Rosa, California. None of these churches uses the subtleties of the gently curving free-stand Glulam arch as at Zion Lutheran Church. Belluschi used Glulam arches in the formidable church complex in Baltimore, Maryland in 1954-58, Church of the Redeemer. There he combined the arches into a complex network of freestanding and wall-anchored supports.

Zion Lutheran Church is a pivotal, or seminal structure because of its structural brilliance, simple yet daring, symbolic yet forward looking. It sums up the elements of its type. Belluschi designed churches all across America, using variations on the Zion system, but never so pure. Zion was a first. Belluschi was to employ variations on the structural system at Zion from time to time in his career, notably in the following churches: Central Lutheran Church in Eugene, Oregon (1945-55); Trinity Episcopal Church in Concord, Mass., (1959-63); May Memorial Unitarian Society in Syracuse, New York, (1961-65); Bishop W. Angie Smith Chapel, Oklahoma City University, Oklahoma City, Oklahoma (1964-68), and Church of the Redeemer, Baltimore, Maryland (1954-58).

In summary, it must be noted that the Building Committee at Zion Lutheran Church were among Belluschi's most ideal clients. They sought him out for what they hoped he could convey spiritually in bricks and wood. They looked to him for guidance, and trusted that he would bring to them a design that would, indeed, satisfy and elevate their spiritual needs, and do so in a familiar form so necessary in the Lutheran Church. Mr. Koppelman related recently that Belluschi's design brought to the

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 11 of 11

---

congregation more than liturgical and spiritual expression in architecture. He said that beyond giving him a book on English Architecture, Koppelman and the building committee didn't have fixed ideas with regard to style, shape, symbolism or space configuration. He said, it was a "delightful experience," being on the building committee, and even more exciting and rewarding when Belluschi showed them what their needs really were. They put their trust in Belluschi, and the design was reward beyond what they had ever imagined.

Belluschi's own words are pertinent: In "The Churches Go Modern," published in the Saturday Evening Post on October 4, 1958, (p.36-39), he states:

Architects today are making sincere efforts to understand the peculiar qualities and demands of their church clients. By using honest means in their churches - and avoiding the over-ornate - they hope to suggest true and lasting values. By using a more human scale - and not just the monumental - they impart to the whole a sense of warmth and security which may inspire its members to a renewed sense of community life. This desire to share religious experience with other people is the very nature and tradition of the church....

(Architects have discovered that)...much aesthetic significance can be imparted by the simplest materials used with a keen perception of their natural qualities. Great warmth and feeling likewise can be achieved by the right manipulations of subtle intangibles, such as space, light, color and texture, thus returning to the essential meaning of all architecture which is 'aesthetic manipulation of space.'"

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 10 Page 1

---

Verbal Boundary Description

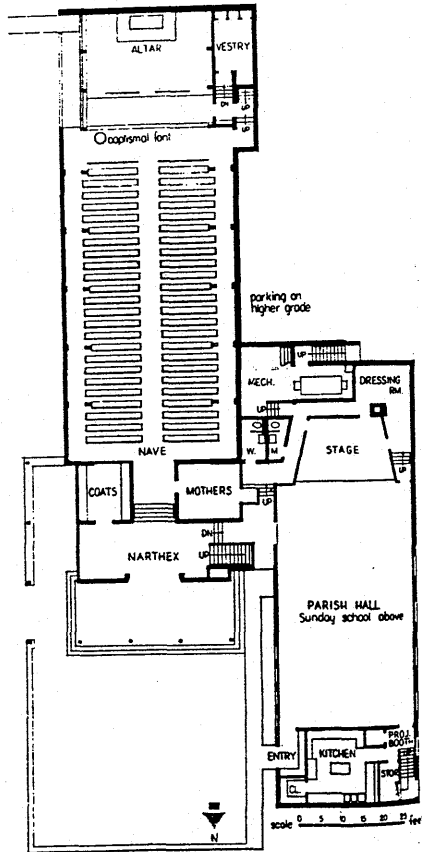
The nominated property is located in Section 33, Township 1 North, Range 1 East of the Willamette Meridian in the City of Portland, Multnomah County, Oregon. It is legally described as the North one half of Block 3, Amos N. King's Addition to the City of Portland.

Boundary Justification

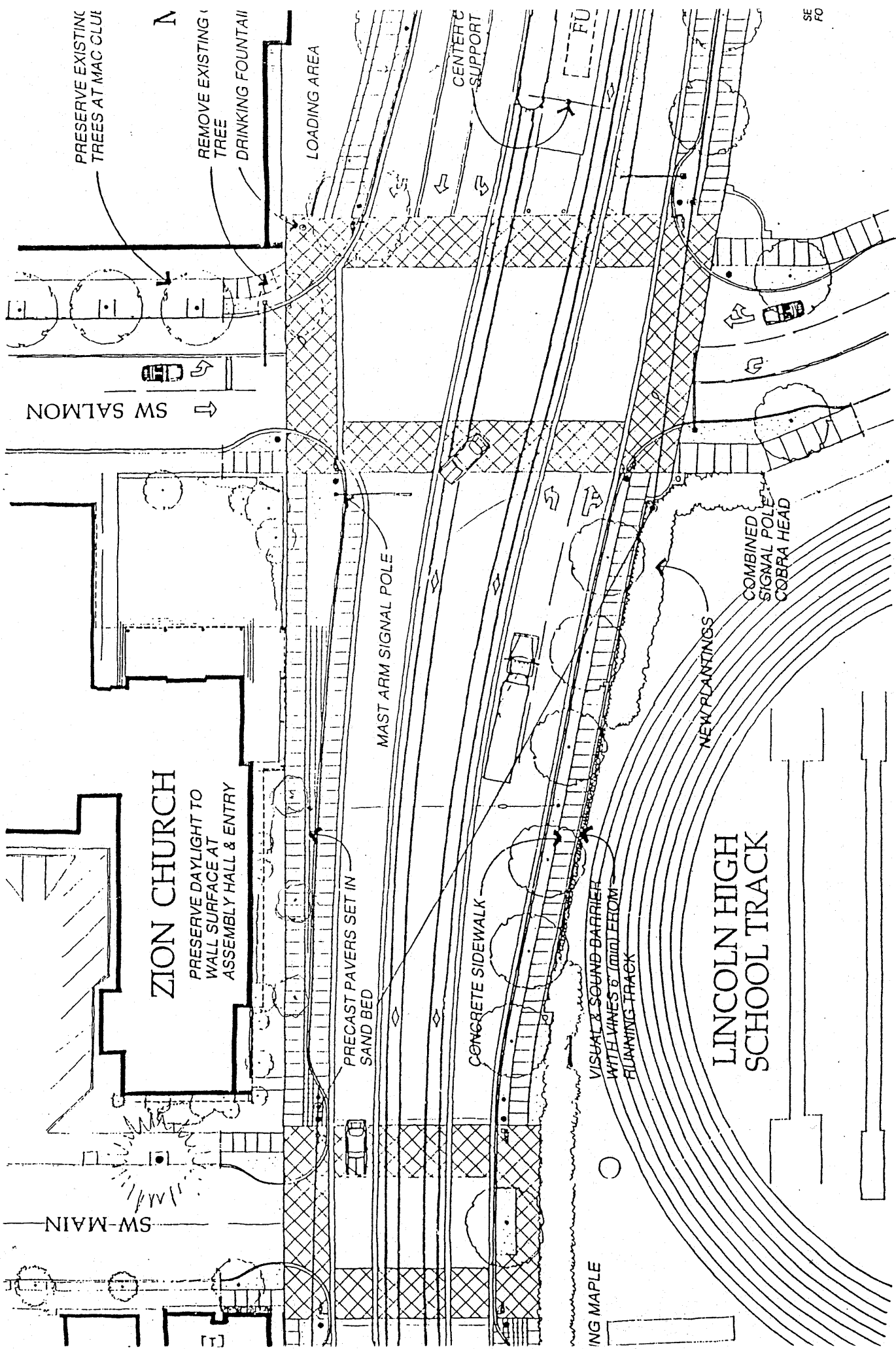
The nominated area of less than one acre is the entire urban tax lot presently associated with Zion Lutheran Church, constructed 1948-1950.



Diagram 2. Plan of Zion Lutheran Church



Floor plan, Zion Lutheran Church of Portland, Oregon, reproduced from Spiritual Space: The Religious Architecture of Pietro Belluschi (University of Washington Press, 1992), p. 66.



FROM: Conceptual Design Report.  
 for Westside Light Rail Project  
 LS4C - Downtown Line Segment  
 August 7 1002





United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 9 Page 1 of 3

---

### BIBLIOGRAPHY

#### Manuscripts

Carroll, Laura Burns. Reconciling Modernism and Tradition: Seven Pacific Northwest Churches of Pietro Belluschi, 1939-1955. Unpublished Ph.D. Thesis, University of Washington, 1992.

[City of Portland, Oregon. Notice of Designation of Historic Landmark Status to Zion Lutheran Church of Portland, Oregon.] Letter, City Auditor, May 8, 1970.

Farr, Libby Dawson. The Architecture of Pietro Belluschi. Vol I, II. A Seminar Paper Presented to the Committee on the Education of Teachers, Reed College. Portland, Oregon, 1977.

Hosfield, John D. A Study of the Architecture of Pietro Belluschi: Unpublished M.A. Thesis, University of Oregon, 1960.

"Recording for Deeds," of Multnomah County, Clerk's Office, 1889. Archives at Zion Lutheran Church, Portland, Oregon.

#### Books, Articles, Essays

"Artist and Architect - The Church Needs Both," Protestant Church. February 1962.

Bates, Tom. "Super Sonics," The Oregonian - Northwest Magazine. November 26, 1990: 20-23.

Belluschi, Pietro. "An Architect's Challenge," Architectural Forum. 91 (December 1949): 72.

Belluschi, Pietro. "Architects and Artists: Interpreting Man's Spiritual Dreams," Faith and Form. 13 (Spring-Summer 1979): 8-9.

Belluschi, Pietro. "Architecture Today: A Symposium." Liturgical Arts 19 (November 1950): 21.

Belluschi, Pietro. "Dedicatory Words From The Architects," Dedication. Zion Lutheran Church, Sunday May 14, 1950.

Belluschi, Pietro. "Eloquent Simplicity in Architecture," Architectural Record. July 1963, 131-35.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 9 Page 2 of 3

---

Pietro Belluschi. "The Churches Go Modern," Saturday Evening Post. October 4, 1958, 36-39.

"Building Spirit," Willamette Week. August 18-24, 1988.

Christ-Janer, Albert and Mary Mix Foley. Modern Church Architecture. New York: McGraw-Hill Book Co., Inc., 1962.

"Church, by Architect Pietro Belluschi, Shows How New Techniques and Materials Can Update an Old Tradition," Architectural Forum. January 1951.

Clausen, Meredith L. Pietro Belluschi. Modern American Architect. Cambridge: MIT Press, 1994.

Clausen, Meredith L. Spiritual Space: The Religious Architecture of Pietro Belluschi. Seattle: University of Washington Press, 1992.

O'Donnell, Terence, and Thomas Vaughan. Portland: An Informal History & Guide. 2nd ed., rev. Portland, Oregon: Western Imprints, 1984.

Ross, Marion Dean and Rachel Griffin. "The 'Attainment and Restraint' of Pietro Belluschi," Journal of the American Institute of Architects. 58 (July 1972): 17-24.

Ross, Marion Dean, and Rachel Griffin and Libby Dawson Farr. Oregon Churches by Pietro Belluschi. Portland: Contemporary Crafts Association, 1979.

Rubin, The Reverend Alvin L., Pastor. "Report From the Clergy," Modern Church Architecture. New York: McGraw-Hill Book Co., Inc., pp. 160-61.

"Sightseeing in Portland On a Rainy Day," Sunset. February 1957.

Vaughan, Thomas, and George McMath. A Century of Portland Architecture. Portland, Oregon: Oregon Historical Society, 1967.

Vaughan, Thomas and Virginia Guest Ferriday. Space, Style and Structure. Building in Northwest America. Vol I, II. Portland, Oregon: Oregon Historical Society, 1974.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number   9   Page   3   of   3  

---

Zion Lutheran Church of Portland, Oregon. A Chronology and Record of Events.  
Prepared by the Centennial Committee on the Occasion of the Observance of the  
Centennial of the Incorporation of the Congregation. 1889-1989. Portland, Oregon: Zion  
Lutheran Church, 1991.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 11 Page 1 of 3

---

**PHOTOGRAPHS (black & white - 8 x 10)**  
(FIBER)

- Fig. 1 Zion Lutheran Church of Portland, Oregon. Old church with new church under construction. Photo-Art Commercial Studios, 1949. Negative: Oregon Historical Society - ORHI 92010.
- Fig. 2 Exterior view of new Zion Lutheran Church of Portland, Oregon. Photo-Art Commercial Studios, 1950. Negative: Oregon Historical Society - ORHI 92011.
- Fig. 3 Zion Lutheran Church of Portland, Oregon. Copper doors and overpanel, with repoussé design by Fredric Littman, sculptor. Photo-Art Commercial Studios, 1950. Negative: Oregon Historical Society - ORHI 92012
- Fig. 4 Zion Lutheran Church of Portland, Oregon. Interior view of nave, facing the altar. Photo-Art Commercial Studios, 1950. Negative: Oregon Historical Society - ORHI 92014.
- Fig. 5 Zion Lutheran Church of Portland Oregon. Interior view of nave showing choir loft. Photo-Art Commercial Studios, 1950. Negative: Oregon Historical Society - ORHI 92013.

**PHOTOGRAPHS (black & white - 5 x 7)**  
(RESIN COATED)

- Fig. 6 Exterior view of Zion Lutheran Church of Portland, Oregon, from intersection of S.W. Salmon Street and S.W. 18th Avenue. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 7 Exterior view of of Zion Lutheran Church of Portland, Oregon, from intersection of S.W. Main Street and S.W. 18th Avenue. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 11 Page 2 of 3

---

- Fig. 8 Exterior view of west wall with gabled roof over vestry fire escape door to the right, Zion Lutheran Church of Portland, Oregon. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 9 Back view of steeple as well as entrance to upper level of educational wing, Zion Lutheran Church of Portland, Oregon. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 10 Exterior view of west wall of educational wing, Zion Lutheran Church of Portland, Oregon. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 11 Front view, showing steeple, porch roof and courtyard, Zion Lutheran Church of Portland, Oregon. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 12 Zion Lutheran Church of Portland, Oregon, copper doors and overpanel with repoussé design by Fredric Littman, sculptor. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 13 Window on interior east wall of narthex, Zion Lutheran Church of Portland, Oregon. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 14 Interior doors leading from narthex to nave, Zion Lutheran Church of Portland, Oregon. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 15 West end of narthex showing stairs to upper level of educational wing and hallway to parish hall, Zion Lutheran Church of Portland, Oregon. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 11 Page 3 of 3

---

- Fig. 16 Interior of nave with view of choir loft, Zion Lutheran Church of Portland, Oregon. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 17 Zion Lutheran Church of Portland, Oregon. Baptismal font design by Pietro Belluschi, probably executed by Orion B. Dawson. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 18 Windows on interior east wall of chancel, Zion Lutheran Church of Portland, Oregon. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 19 Zion Lutheran Church of Portland, Oregon. Candelabra and altar, designed by Pietro Belluschi; candelabra executed by Fred Baker, copper altar base decorations executed by Orion B. Dawson. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.
- Fig. 20 Interior of nave, Zion Lutheran Church of Portland, Oregon. Courtesy of Garnet Oekerman, May, 1995. Negative: Zion Lutheran Church.

**PHOTOGRAPHS (color - 5 x 7)  
RESIN COATED**

- Fig. 21 View of Zion Lutheran Church of Portland, Oregon, from S.W. 18th Avenue. Courtesy of William Oekerman, March, 1995.
- Fig. 22 View of East and North exterior Zion Lutheran Church of Portland, Oregon. Courtesy of William Oekerman, March, 1995.