1. NAME OF PROPERTY

Historic Name: Christ Church Lutheran

Other Name/Site Number:

2. LOCATION

Street & Number: 3244 34th Avenue South Not for publication:

City/Town: Minneapolis Vicinity:

State: Minnesota County: Hennepin Code: 053 Zip Code: 55406

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	X	Building(s):	X
Public-Local:	___	District:	___
Public-State:	___	Site:	___
Public-Federal:	___	Structure:	___
		Object:	___

Number of Resources within Property

Contributing	Noncontributing
1	___ buildings
___	___ sites
___	___ structures
___	___ objects
1	___ Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing:

Designated a
National Historic Landmark

JAN 16 2009

by the
Secretary of the Interior

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: RELIGION	Sub: religious facility church school
Current: RELIGION	Sub: religious facility church school

7. DESCRIPTION

Architectural Classification: MODERN MOVEMENT/International Style

MATERIALS:
Foundation: Concrete
Walls: Brick, Mankato Dolomite
Roof: Other
Other:

Summary

Designed and constructed in 1948-49, Christ Church Lutheran holds national significance as one of the most celebrated works by Eliel Saarinen, who was among the most important architects and architectural educators of the twentieth century. Immigrating from his native Finland to the United States in the 1920s, Saarinen was on the leading edge of the modernist movement and played a pivotal role in the emergence of modernist religious architecture in the United States. Through his adept use of materials, proportion, scale, and light, with Christ Church Lutheran he created a building having great dramatic effect and architectural impact, yet one that also retained a human scale and possessed a feeling of serenity and repose; these qualities distinguished Saarinen's work from that of many of his fellow modernists. Historian and Saarinen biographer Albert Christ-Janer has observed that Christ Church is considered by many to be his masterwork. It has been identified as a key Eliel Saarinen building by Sarah Allaback in the draft NHL context study on modern architecture in the United States. Christ Church Lutheran was widely published and quickly became a design icon and a functional model for architectural practitioners. In 1977, it was awarded the Twenty-Five Year Award from the American Institute of Architects, an honor recognizing buildings of enduring significance within the field. Eliel Saarinen's consistent, high-quality design work has been underscored through the designation of four of his other works as National Historic Landmarks: the Cranbrook Academy of Art (NHL, 1989), the Crow Island School (NHL, 1990), the Kleinhans Music Hall (NHL, 1989), and the First Christian Church (NHL, 2001).

Remarkably, the church complex also includes an addition designed in 1962 under the direction of Eliel Saarinen's son, Eero, who was also one of the most acclaimed architects of the twentieth century. The sensitive design of the Education Wing respects the earlier portions of the assemblage, and as the complementary fulfillment of Saarinen Sr.'s original concept for the Christ Church Lutheran commission, the entire building meets the threshold for NHL Exception 8, which acknowledges situations where properties aged less than fifty years might be found to hold "extraordinary national importance." Christ Church Lutheran remains essentially unchanged and exhibits an unusually high degree of integrity.

Describe Present and Historic Physical Appearance.

Site and Location

Christ Church Lutheran is located at 3244 34th Avenue South in Minneapolis, Minnesota. Sited on the northwest corner of the intersection of 34th Avenue and 33rd Street, the church complex is located in a quiet residential area roughly four miles southeast of the downtown business district, and four blocks south of Lake Street, an east-west commercial artery. The middle-class neighborhood consists of detached, single-family homes on small city lots built predominantly in the 1910s and 1920s. The houses are generally one-and-one-half or two-story frame buildings, and reflect a variety of architectural styles that include American foursquare, Craftsman, and Tudor Revival. Because of its size and scale, Christ Church Lutheran creates a strong architectural presence in the community.

Current Complex of Buildings

When constructed in 1948-49, Eliel Saarinen's design for Christ Church Lutheran included the church building, the attached tower located at the south side of the property, and a small one-story wing and a covered walkway along 34th Avenue. The covered walkway and the one-story wing extended to the north and connected with the original church building, which was then converted into the Parish Hall. This configuration also created a courtyard between the buildings. The parsonage was located immediately to the north of the Parish Hall.

In 1962, the Education Wing was constructed and replaced the Parish Hall, the Parsonage, and one additional residence. The addition was designed under the direction of Eliel's son, Eero Saarinen. It had been the intent to construct the Education Wing when the church was built but funds were not available at that time. The plans for the Education Wing also included designs for completing the existing courtyard.

The current complex occupies nearly the entire parcel, extending almost to the property line on the north and the alley on the west. No provision was made for a parking lot as many members of the congregation lived nearby and could walk to the church. Minimal landscaping consists of a small lawn along the east and south sides of the property, several trees along the boulevard to the south and along the east façade of the Education Wing, and occasional shrubs and foundation plantings.

Christ Church Lutheran (1948-49)

Exterior

The church is essentially a large rectangular volume, approximately 130' long, 55' wide, and 35' high. One-story projections extend the length of the building along both of the long sidewalls. None of the principal walls are exactly parallel and the rear wall curves gently to enclose the chancel. This was done deliberately to enhance the building's acoustics. The building's steel frame is clad with a multi-colored brick, including tan, rust, and a deep wine color. The building is trimmed with buff-colored Mankato dolomite. The roofs are flat and all windows are framed with aluminum sash.

The east facing principal facade is framed by the projecting brick sidewalls and is organized into a grid of square stone panels. Each panel consists of a combination of square and rectangular pieces of stone. The building's cornerstone is positioned at the lower left with the year "1949" in relief. A large window with textured glass, 6' x 14', is positioned to the lower right. This window illuminates a small chapel. To the left of the window are four sculpted stone panels arranged vertically and set alongside a curved stone edge. The purpose of the panels was to represent the constructive force of the church in the community. From top to bottom, the panels are described as follows:

Faith—Easter lilies and two figures in attitudes of worship and repose flank a plain cross.

Hope—A ministering angel (the church) brings a message of hope to the despairing.

Charity—A ministering angel (the church) offers Christ's "cup of cold water."

Education of Children—The dove of the Holy Spirit illuminates the Scriptures as a kneeling adult teaches children from God's Word.

The tower is positioned to the south and is connected to the church by a passageway, 5'-6" wide by 24'-0" high, that is glazed with clear glass. Dimensions at the base of the tower are 17' x 13', with the tower rising uninterruptedly to a height of 88'-0." An aluminum cross 32'-tall is affixed to the top of the tower, somewhat to the right of center. The cross projects 17'-6" above the tower. To the left of the cross is a grid of forty-nine small, square openings that pierce the brickwork. The north and west sides feature identical grids. Thirty-six paired openings extend roughly two-thirds down the length of the tower's south wall. A secondary entrance is located in the passageway.

The south side of the church, located along 33rd Street, is nearly an unbroken plane of brick with the exception of the one story projection that runs nearly the length of the building, as well as a large window opening to the west. The one story projection features a horizontal band of inset, narrow window openings with textured glass separated by stone piers. Each pier has a curved, projecting edge in order to reduce glare on the interior. A window with textured glass, 6' x 10', is located at the west end of the one story projection. This window illuminates the baptistery. The one story section is capped with a concrete cornice that curves outwardly. At the far left of the south facade is an immense window opening with textured glass, 5'-6" wide by 32'-0" high that illuminates the chancel. The three crosses of Calvary are represented on the upper wall surface and are executed in projecting brick. The crosses are 5 feet-, 7 feet-, and 13 feet-high, respectively. The treatment of the north side is nearly identical to that of the south wall and also includes the one story projection with narrow windows. The rear or west side of the church is simply a curved brick surface, reflecting the location of the chancel. A one-story wing extends to the north of the chancel and features several high windows. The west wall extends to the alley, beyond which are the back yards of private residences.

The main entrance to Christ Church Lutheran is incorporated into the east end of the north sidewall. The entrance is approached from 34th Avenue from a broad sidewalk leading up three steps to the covered walkway. This walkway connects the church with the Education Wing and consists of square, stone-clad pillars that support a flat roof with a curved cornice identical to that on the one-story wings of the church. A panel with the words "Christ Church Lutheran" carved in stone is positioned just to the left of the covered walkway, which shelters paired entrance doors built with solid wood. The doors interlock and feature raised trim along the edges and oversized asymmetrical aluminum pulls. On either side of the doors are full-height, solid, clear glass panels that visually "float" the entrance in this plane.

Interior

The interior of the church like the exterior, retains all the original elements of Saarinen's design. Rather than an overwhelming space the church is warm, personal, and retains a human scale.

A small vestibule is entered from the main entrance doors. From the vestibule, the narthex is entered through paired interior doors of identical size to the exterior doors. But rather than solid wood, the doors feature clear glass panels, set in wood frames, and arranged in a geometric pattern. Like the exterior doors, full-height, solid, clear glass panels flank the interior doors. A chapel with seating for sixty people is located immediately to the left. It is defined by a low railing and is illuminated by a tall window. An altar clad in travertine marble is positioned on the north wall adjacent to the window. A low ceiling, created by the balcony, shelters both the narthex and the chapel, creating a dramatic transition when the high nave is entered at the right.

The interior of the church is finished with a rose-colored Chicago common brick. Floors and aisles are paved with Winona travertine marble, although the floors beneath the pews are concrete. The voids in the travertine's exposed surface have been in-filled with concrete grout, polished smooth.[1] The paneling along the pulpit, between the aisle windows in the chapel, and the balcony railing, are all white pine. All other furnishings, such as the pews, are white oak.

The nave features a central aisle flanked by twenty rows of pews, which provide seating for 600. Four round columns clad with small, square tiles, two to each side, support the high clerestory walls. The pews extend beyond these walls into the one-story projections that run the length of the building. This device prevents the

[1] Saarinen called for the "Winona travertine marble" in the original specifications. See: Saarinen, Saarinen and Associates, Architects, Hills, Gilbertson and Hayes, Associated Architects, "Specifications, Christ Evangelical Lutheran Church," 60, Archives, Christ Church Lutheran, Minneapolis, Minnesota (hereafter ACCL).

soaring nave from what otherwise might have been a cavernous feeling. The northern clerestory wall features four sections of paired 2'-wide splayed brick panels. The panels extend the height of the wall with bricks that alternate between horizontal and vertical courses and project to a maximum of four inches from the principal line of the wall. The first section is 16'-wide and consists of four paired panels. It is positioned immediately adjacent to the chancel. Three additional panels are 8 feet-, 4 feet-, and 12 feet-wide respectively and are spaced at intervals along the length of the nave. The panels add textural and visual interest and promote the building's acoustics by avoiding the use of parallel surfaces that reverberate and echo sound. Eight distinctive spun-aluminum "spoon lights" project from the southern clerestory wall and provide strong indirect lighting. Although the roof is flat, the ceiling slopes from south to north and is suspended from the steel roof grid by metal hangers. The ceiling is surfaced with perforated acoustic tile, laid diagonally. Recessed ceiling fixtures provide general illumination.

The chancel is also paved with Winona travertine marble and is organized into three levels. The first level is three steps above the main floor. The pulpit is located on this level to the right. The next level is one step higher and is defined by a low wooden railing. The final level contains the altar, which is clad with travertine marble, and is raised by one additional step. The dramatic rear wall of the chancel features brick with a subtle curve, washed lightly with white paint. A 16'-high aluminum cross is affixed to the wall, although it is spaced 6" from the surface. Natural light shines dramatically into the chancel through a window that extends the full height of the south wall, although a ceiling-high louvered screen perpendicular to the window conceals the source. The strong shadow cast by the cross changes constantly with the varying daylight.

The baptistery is to the left of the chancel, within the one-story projection, and is one step below the floor surface to symbolize the ancient custom of stepping down into a stream for baptism. The floor is paved with a square, dark brown brick. The Saarinen designed baptismal font is a shallow bowl of silver plated aluminum 30" in diameter resting on eight ebony legs to symbolize the eight people who were saved on Noah's ark.

Opposite the narthex is the passageway that connects to the tower and contains stairs to the balcony and basement. At the balcony level, interior ladders access the tower's four levels. The rear of the balcony provides space for the organ loft and is screened by a grill consisting of plastic fabric secured by wooden strips. The plastic fabric was chosen over a natural fiber because sound passes over the plastic and is not muffled. The balcony's wooden railing is canted forward in order to prevent an echo.

The building is heated by both forced air and radiant heat. The radiant heating coils are located in the floor of the narthex, the area between the nave and the chancel, and in portions of the side aisles. Heating coils are also located at the base of the north and south clerestory walls.

Eliel Saarinen also designed various furnishings in the church such as the pulpit, and the aluminum crosses and candlesticks in the chancel and chapel which feature a satin finish. He also designed the piscina, a silver-plated basin with an ebony bracket located in the chancel that is used for the disposal of liquids used in rituals.

The one-story wing that extends to the north of the chancel consists of two rooms separated by a stairway to the lower level. The first room, which may be entered from the chancel, was described on the original plans as the "working sacristy," and the second simply the "sacristy." Originally a large open space labeled "storage" on 1949 plans, the full-height basement was later divided into usable rooms including: rest rooms, a coatroom, storage and mechanical space, rehearsal and robing rooms for the choir, a nursery, and a room that contained the organ "blower."

The Education Wing (1962)

Eliel Saarinen is credited with the design of the church, and while conceived as an element of the overall project for Christ Church Lutheran, the Education Wing was not completed until 1962 on a design by and under the direction of Eliel's son, Eero Saarinen. The design of this compatible and unassuming addition was dictated by the fact that Eero did not want the addition to detract from his father's design for the church.

Exterior

The Education Wing is a large one-story building, 163' by 124' over a full basement. It appears to be constructed with identical brick as used in the church, and also features aluminum sash and detailing similar to the original building. At no point does the flat-roofed building rise higher than 15' in order to avoid the appearance of a competing design. In fact, the main floor of the two-story gymnasium is located in the basement in order to maintain the low exterior height.

The east facade along 34th Avenue includes a section to the south that is flanked by projecting sidewalls. This section includes a large glazed area as well as paired entrance doors of a secondary entrance reached by steps and a sidewalk leading from the street near the north end of the addition. This portion of the building is further defined by a recessed cornice, which the plans refer to as a "lead-coated copper roof." This metal detailing defines the upper most portion of the wall surface. The projecting sidewall to the south is curved and contains a panel with the year "1962" carved in stone. The remaining portion of the east facade is entirely brick as is the north side. The south wall is glazed in its entirety and contains two entrances, the primary entrance sheltered by the arcade and another entrance, which opens directly onto the Courtyard. A curved cornice is also employed along this facade. The west or rear wall along the alley features several narrow windows.

The church is linked on the interior to the 1962 Education Wing through the one-story connection extending across the west side of the Courtyard. This connecting section contains the working sacristy, which remains in place. But the adjacent sacristy was later converted into the pastor's office, plus additional office space was added to the north. A corridor extends the length of the connecting wing, east of the sacristy and pastor's office, with a view east into the Courtyard. This corridor connects with a corridor along the south wall of the Education Wing, bordering the north side of the Courtyard.

Interior

The main level of the Education Wing includes an "adult lounge" along 34th Avenue, six classrooms in the center of the building, a pre-school at the west end, and the upper portion of the gymnasium to the north. The Education Wing has an H-shaped circulation system that includes the corridor along the Courtyard, a parallel corridor off the secondary entrance on 34th Avenue that extends along the upper portion of the gymnasium, and a central corridor that connects the two. The finely detailed lounge features a fireplace with a brick hearth and surround of Mankato dolomite, teak paneled walls and doors, a window wall, and also a kitchenette. The six classrooms are accessed from the central corridor. A rounded skylight, fitted over a rectangular opening 8' x 36', extends the length of the central north-south corridor, with three classrooms positioned to each side. Each classroom is 21' x 31' and features a window wall along the corridor. The recessed entrance doors and adjacent wall surfaces were originally painted with a bright color unique to each classroom. These individual colored surfaces were later repainted with a single color; however, plans are to restore the original appearance. The well-designed classrooms include counters, oak cabinets, a sink, chalkboards, and tack boards. The pre-school features scaled-down cabinets, fixtures, and furnishings. This level also includes a balcony overlooking the gym.

The lower level includes the 50' x 80' gymnasium to the north, which also includes a stage. The entire upper portion of the south wall is covered with a wooden screen. A kitchen with serving counters opens onto the gym. A multipurpose room ("Concordia") and the Kretzmann Library are positioned at the center of this level; both have serving counters that open onto the kitchen and large storage rooms. This level also includes a youth room, offices, restrooms, mechanical space, and two tunnels that connect with the church basement. Specifications were also provided by Saarinen Jr.'s firm for the Education Wing furnishings. Chairs, tables, sofas, and benches were selected from modernist designs offered by the major manufacturers of the day including Knoll Associates and Herman Miller. One hundred eighty stacking chairs were ordered from Herman Miller alone.

The Courtyard

The Courtyard was also completed as part of the construction of the Education Wing. The overall dimensions of the exterior space are 40' x 63'. It is covered with concrete pavers approximately 6' square. The Courtyard has a 3'-wide edge along the perimeter that is filled with gravel specified to a minimum dimension of 3/4" to a maximum of 1 ½ ". Planters, 8'-8" wide x 30'-long are located at opposite ends of the courtyard, positioned inside the gravel perimeter. The raised planters feature an 8"-high concrete edge. The planter to the west contains a small tree and shrubs, while the planter to the east, near the entrance, contains a low ground cover. An 8' x 8' pool is located in the center of the Courtyard. The 2'-deep pool was lined with a lead-coated copper liner and had a single bubbler. A stone bench is positioned to the south of the pool. The area immediately surrounding the pool and bench is surfaced with stone pavers. According to the plans, a 23' x 27' area surrounding the stone paving was to be surfaced with 2" to 4" cobblestones of uniform size and color and set in gravel; however, the area is paved with exposed aggregate concrete. It is believed that this minor change was made at the time of construction. The plans for the Courtyard also included the design for a planter along 34th Avenue. The 8' x 10' planter is centered within the broad sidewalk leading to the entrance of the church. The planter features an 18"-high concrete edge and incorporates a small tree.

Integrity

Christ Church Lutheran retains an exceptional level of integrity. Few changes have been made since construction and those that have occurred have been limited to minor modifications such as some remodeling of the church basement in 1953 to provide practice space for the choir, and subtle changes to the metal flashing when a new roof was installed. The addition of the Education Wing also had minimal impact to the church because of its compatible and sensitive design. Minor changes to the Education Wing include the 2007 addition of a handicapped accessible restroom, which was installed on the main floor in space taken from the south end of the kindergarten. The Courtyard has also had minor changes including the replacement of the perimeter gravel with crushed rock and the original bubbler in the pool with a more elaborate fountain.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: __ Locally:

Applicable National Register Criteria: A__ B__ C X D

Criteria Considerations (Exceptions): A X B__ C__ D__ E__ F__ G

NHL Criteria: 4

NHL Criteria Exceptions: 1, 8

NHL Theme(s): III. Expressing Cultural Values
5. Architecture, Landscape Architecture, and Urban Design

Areas of Significance: Architecture

Period(s) of Significance: 1948-62

Significant Dates:

Significant Person(s):

Cultural Affiliation:

Architect/Builder: Saarinen, Eliel
Saarinen, Eero
Paulsen, Glen

Historic Contexts: XVI. Architecture
Z. Modern Architecture

Essays on Modern Architecture Theme Study (draft)
3. Modern Religious Architecture

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Introduction

Christ Church Lutheran is a nationally significant example of the work of influential, Finnish-born architect Eliel Saarinen, who was on the leading edge of the modernist movement and ultimately played a pivotal role in the emergence of modernist religious architecture in the United States. Saarinen first visited the United States in 1923 after winning second prize in the much-publicized competition for the *Chicago Tribune* building; his entry would influence skyscraper design in the United States for the remainder of the decade. Saarinen ultimately relocated to the United States and began a long and successful association with the newly-founded Cranbrook Academy of Art as campus architect, instructor, and president of the institution. Saarinen's design acumen and importance has been firmly established through published scholarship as well as the NHL designation of four of his designs: the Cranbrook Academy of Art (NHL, 1989), the Crow Island School (NHL, 1990), the Kleinhans Music Hall (NHL, 1989), and the First Christian Church (NHL, 2001).

Christ Church Lutheran is one of the principal milestones in Saarinen's extremely productive career. It is a testament to his unique style of modernism and considered by many to be his masterwork. The church was highly acclaimed and became an immediate icon of modernism, not in the monumental sense of term, but rather in its quiet appeal, spiritual qualities, and usefulness as a functional model for parish church design. The building's warmth, human scale, and, not inconsequentially, affordable design, provided an average congregation in the United States an alternative to traditional church architecture. Upon awarding the building its Twenty-Five Year Award in 1977, the American Institute of Architects noted that in the building, "[a]rt, science, and faith achieve a serene harmony in this church whose spirit and simplicity of form recall the early Christian era. A living symbol of architectural integrity, it has provided inspiration and guidance to countless architects." Saarinen biographer Albert Christ-Janer has explained that the church was without precedent in ecclesiastical architecture because of its focused design, lighting, and acoustics. Christ Church Lutheran was Saarinen Sr.'s last completed work before his death in 1950. The attached Education Wing, conceptually part of the original commission, was not completed until 1962, but, notably, on a design produced under the direction of Eliel Saarinen's son, Eero, who also ranked among the great architects of the twentieth century. The sensitive design of the Education Wing respects the earlier portions of the assemblage and as the complementary fulfillment of Saarinen Sr.'s original concept for the Christ Church Lutheran commission, the entire building meets the threshold for NHL Exception 8, which acknowledges situations where properties aged less than fifty years might be found to hold "extraordinary national importance."

Construction History of Christ Church Lutheran

Christ Church Lutheran was established as a congregation in the Longfellow area of south Minneapolis in 1911. Services were first held in a rented chapel. In 1913, four lots were purchased at the southwest corner of 31st Avenue South and 34th Street and a church was constructed the following year. The congregation grew rapidly and, in 1924, a building site for a new and larger church was selected at the northwest corner of 34th Avenue South and 33rd Street. The site consisted of five lots that were purchased at a cost of $5,500 and architect Max Buetow was engaged to design the new building. The congregation decided to also move the existing church, minus its tower and chancel, to the new site and convert it into a parish hall to provide for Sunday school classes, meetings, and a fellowship facility. In May 1926, the old church began its move to the new site. Services were held in a tent until the move and remodeling was completed in October; however, plans for the new building lagged and came to a complete halt with the onset of the Great Depression.

Planning for the new church resumed in 1939 and plans were prepared at that time for a Gothic Revival design estimated to cost $146,593; the beginning of World War II delayed again the start of construction. In 1943, the architectural firm of Lang & Raugland of Minneapolis was selected to design the new church and to prepare working drawings so that construction could begin as soon as possible after the war was over. Preliminary drawings were completed in 1945 with construction costs estimated to be $194,570, but in 1946, Pastor J. H. Deckman, who had served Christ Church Lutheran for twenty-seven years, suddenly died. In August of that year, Rev. William A. Buege became the new pastor.

Pastor Buege and the church building committee met with the architects and learned that, because of rapidly rising building costs, the price for the new church was now estimated at $367,000, exclusive of the stained glass windows and furnishings. The congregation was concerned they would be financially unable to erect the planned building and Pastor Buege suggested they begin to seek out other, more economical possibilities.

The merits of contemporary Scandinavian architectural design were provided by Dr. Arthur Carl Piepkorn, a friend of Pastor Buege's and a faculty member of Concordia Seminary in St. Louis. It was believed that such a design would be less expensive to build and that its simplified lines conformed more closely to the liturgical practices of the church and were more "honest." The name Eliel Saarinen surfaced and the congregation was impressed that he was the son of a Lutheran minister; however, an architectural student on the building committee said that Saarinen would never take the job and, if he did, the church would be unable to afford him. Still, Pastor Buege persisted, both in a challenging letter to Saarinen and during a personal visit with Saarinen. Eliel Saarinen agreed to undertake the project. Pastor Buege commented about this outcome: "I asked him [Saarinen] if it were possible in a materialistic age like ours to do something truly spiritual. He soon showed me."[2]

Saarinen presented the church with preliminary sketches in June 1948 and final drawings were completed the following September. The drawings are dated September 25, 1948, and refer to the church as "Project No. 5647" of Saarinen, Saarinen and Associates of Bloomfield Hills, Michigan. Although Eliel Saarinen's son Eero was practicing along with his father, the design for Christ Church Lutheran is attributed to Eliel. Hills, Gilbertson, and Hayes of Minneapolis were noted as the associated architects. Bids were let in October with the construction contract awarded to Kraus-Anderson, Inc. of Minneapolis on November 8, 1948.

Groundbreaking ceremonies were held on November 14, 1948, and the cornerstone was laid on May 8, 1949. Construction was completed later that year at a total cost of $336,211.92, considerably less than the estimate for the proposed Gothic Revival church. A unique aspect of the construction was the manner in which Saarinen linked the new church to the existing building located just to the north on the site. First the vestibule of the old church was removed and a covered walkway was extended from the new building across the front of the old building, thus diminishing the disparity between the structures. This created a courtyard between the two buildings, which were also linked at the rear of the courtyard by an interior passage.

The dedication ceremony occurred on December 4, 1949, with Eliel Saarinen in attendance; he received a gold key to the church from Pastor Buege. In an article on the dedication ceremony the *Minneapolis Star* reported that Saarinen's:

> entire emphasis in planning the building had been to give it 'an honest design.' He took the job after Mr. Buege told him he wanted 'an honest church.' 'If a building is honest, the architecture is religious,' Saarinen stated. 'Architecture becomes churchly by providing an atmosphere of meditation, which is

[2] As stated in a letter from Pastor William A. Buege to Rolf Anderson (nomination preparer), 5 December 2005.

> achieved largely through color and proportion. Honesty in architecture is something that cannot be prescribed.' In Christ Church, Saarinen said, he attempted to express the aims and aspirations of the congregation today and hereafter and not to draw on a past era. He noted that, '[t]he Gothic period expired in 1100. Each time produces its own style of architecture.'[3]

A final aspect of the construction involved the installation of the four sculpted panels on the main facade that were completed sometime after the dedication. The sculptor was William M. McVey, a colleague of Saarinen's from the Cranbrook Academy of Art (NHL, 1989). McVey provided the following explanation concerning the design of the panels:

> The basic thought was to express in sculptural terms the constructive force of the church in the community. Mr. Saarinen felt that a very broad generalization was to be realized over the particularizations of dogma or history. So I chose Faith, Hope and Charity, and the Education of the Children in those precepts.
>
> The solidness of the block, the danger to stone too openly cut (ice in winter), the simplicity of the architectural background and the angle of the light all helped to shape the style. My desire to escape a "dated" quality in the garments, and the aspiration for a sort of timeless simplicity are, I sincerely hope, evident.
>
> I admit it is difficult for me to try to get it into meaningful words (perhaps if I could, sculpture would not be necessary).[4]

The panels were sculpted in place by a local sculptor working from life-size models provided by McVey and approved by Saarinen.

The Education Wing

In just over a decade, Christ Church Lutheran was expanded with the addition of the Education Wing which was built on the site of the Parish Hall and Parsonage that were removed to make way for the new construction. This time the architect was Eliel Saarinen's son, Eero. Pastor Buege commented about the project: "It was the intent also to do the Education Wing (when the church was built) but at the time we could not afford it. I know for a fact that Eero took on the design so that it would not detract from his father's work."[5] Eero Saarinen and Associates were engaged as the architects for the complimentary expansion in May 1956. Glen Paulsen, of Glen Paulsen and Associates from Bloomfield Hills, Michigan, was the associate architect. Paulsen had worked in the Saarinen office for eight years and had also spent one year in New York City working for the modernist design firm of Knoll Associates. Although he had recently left the Saarinen office and had opened his own practice a short distance away, Eero asked him if he would work on the Education Wing because he was concerned that the heavy work load in the Saarinen office would delay the addition.

Paulsen observed that Eero's primary concern was to respect the design of the church. Design features from the church were incorporated in the Education Wing, such as identical brick and cornice detailing, and similar aluminum sash. Paulsen stated that "[t]he original church, designed by Eliel Saarinen, set a high standard for the structure to join to. The attempt was to create a totally related subordinate building to the inspiring mass of the church."[6]

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[3] *Minneapolis Star*, 5 December 1949.
[4] William M. McVey to Pastor William A. Buege, 11 April 1950, ACCL.
[5] Buege to Anderson, 5 December 2000.
[6] Interviews with Glen Paulson by Rolf Anderson on 25 August and 24 November 2007.

Because of the restricted size of the site, Paulsen commented that he completed several studies for the addition in order to successfully meet the programmatic requirements. Maintaining a low profile was particularly important and Eero indicated that the gymnasium should be located at the basement level rather than on grade in order to limit the height of the building. Eero personally approved the schematic drawings, although he modified the proposed clerestory over the central corridor adjacent to the classrooms. The clerestory was 3' to 4' above the roofline, but Eero wanted the height reduced so that it would not detract from the subtle proportions of the addition. The solution was a rounded skylight with a lower profile. The adult lounge was also considered a particularly important and refined space in the addition. Paulsen selected the furnishings for the Education Wing, which included furniture purchased from the major modernist design companies of the day such as Herman Miller and Knoll Associates.[7]

Preliminary drawings were received in March 1961, and the working drawings were completed on June 30, 1961. Sadly, Eero Saarinen would not live to see the construction of the addition; he died September 1, 1961, during surgery. But the Education Wing was constructed according to the plans that he approved and it was completed in 1962. The unassuming addition remains a tribute to Eero Saarinen's sensitivity as a designer and his commitment to maintaining the integrity of his father's work as well as the talents of Glen Paulsen. This small commission was accepted at a time when Eero was at the height of his career, working on a number of large-scale and highly visible projects.

Modern Religious Architecture and the Significance of Christ Church Lutheran

Christ Church Lutheran, and Eliel Saarinen's earlier design for the First Christian Church in Columbus, Indiana, placed Saarinen at the forefront of modern religious architecture in the United States. Yet modernist religious buildings had been slow to gain acceptance, perhaps because no other building type was so rooted in traditional architectural representations. New buildings types such as the skyscraper and airport were inherently modern, while private residences typically reflected current lifestyles, and commercial and industrial buildings were often shaped by new technologies. Yet, religious buildings challenged the modern architect to present sacred history in contemporary form.

A number of late-nineteenth and early-twentieth century architects, such as Henry Hobson Richardson, Bertram G. Goodhue, and Bernard Maybeck, broke from tradition and found new interpretations of revivalist styles in their religious architecture. When Frank Lloyd Wright designed Unity Temple in Oak Park, Illinois, in 1908 (NHL, 1970), his first reinforced concrete building featured a spare, cubic structure with interlocking geometric planes enclosing the interior space. It corresponded to no architectural style or religious faith. All historical associations were absent. Bruce Goff, a Wrightian architect, designed the Boston Avenue Methodist Church in Tulsa, Oklahoma, in 1927-29 (NHL, 1999) combining the Byzantine revival and Art Deco modes. But despite these experiments, Americans were reluctant to accept modernism in religious buildings.[8]

But by the late 1930s even theologians were discussing the need for change in religious architecture. A *New York Times* article from 1938 noted that, "Church architecture must shed the trappings of a mistaken and sentimental adherence to the past if it is to become a truly vital force. We should all realize present day potentialities and not continue to build replicas of past styles, imitations or otherwise."[9]

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[7] Ibid.

[8] Sarah Allaback, "Essays on Modern Architecture Theme Study [draft]" (Washington, DC: National Park Service, National Historic Landmarks Program), 32-34.

[9] "Church Architects Urged to Quit Past," *The New York Times*, 5 March 1938.

Beginning in the 1940s, famous European modernists like Eliel Saarinen received important church and synagogue commissions in America and created designs that often contradicted with the stark coldness of early modernism. Erich Mendelsohn's 1946 design for the Cleveland Synagogue and Community Center departed from traditional forms often used for synagogues. Constructed of reinforced concrete, the building features a 100' diameter dome symbolizing the unity of heaven and earth. While built in France, Le Corbusier's Chapel of Notre Dame du Haut, constructed from 1950-55 at Ronchamp, is one of the most influential and highly photographed modern religious buildings. These monumental buildings contrast with the work of Pietro Belluschi, a prolific architect who favored the understated wood frame construction that was a common feature of regional modernism in the Pacific Northwest, such as his Zion Lutheran Church built in Portland, Oregon, in 1949-50.[10]

Frank Lloyd Wright's postwar religious architecture continued to reflect his unique brand of modernism. The First Unitarian Society Meeting House (NHL, 2004) built in Madison, Wisconsin, in 1949-52 was constructed with oak and limestone. The triangular roof design suggests hands in the position of prayer. His design for the Beth Sholom Synagogue (NHL, 2007) built in Elkins Park, Pennsylvania, in 1954-59 features dynamic triangular forms with tent-like sloping glass walls that Wright is said to have described as a "mountain of light."[11]

By the mid-1950s, modern church architecture was clearly gaining in popularity. In 1954, *The New York Times* reported that one in four new churches featured a modern design, while on the West Coast four of five new churches were modern. It noted that twentieth century architecture "must be an expression of enduring values that will not be found in regurgitated Gothic of the seventeenth century."[12] During a conference in 1955, sponsored by the Church Architecture Guild of American and the Bureau of Church Building, the consensus was that, "[t]he Gothic and Colonial era of church architecture in this country is rapidly drawing to a close. (The) desire for simplicity and utility in church construction was shattering an American tradition."[13] The challenge for modern church design was described as the need to search for an ecclesiastical architecture that would avail itself of modern materials and construction methods and that honestly reflect their use, but at the same time express spiritual qualities.[14]

The impact of modernism on church architecture was particularly significant because of the high volume of church construction during the postwar building boom. Contributing to this was an increase in church attendance, which by 1950 in the United States was up to 55 percent of the entire population. In 1954, church construction was said to rank fourth in dollar volume, exceeded only by housing, schools, and hospitals. In 1955, it was estimated that church construction would exceed $700,000,000, an all time record.[15]

By the late 1950s, modern religious architecture was exhibiting even further experimentation. The chapel at the United States Air Force Academy built in Colorado Springs in 1956-62 (NHL, 2004), designed by Skidmore, Owings and Merrill, LLP features a structure of geometric steel-tube framing and aluminum panels separated by bands of stained glass suggesting the nave and spires of a Gothic church and the folded wings of a plane on the flight deck of an aircraft carrier. Marcel Breuer brought powerful monumentality to his religious architecture using reinforced concrete as demonstrated by St. John's Abbey Church built in Collegeville, Minnesota, in

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[10] Albert Christ-Janer and Mary Mix Foley, *Modern Church Architecture* (New York: McGraw Hill, 1962), 137-144.

[11] Allback, *Essays on Modern Architecture*, 34-37.

[12] George Dugan, "Modern Churches Gaining in Favor," *The New York Times*, 6 January 1954.

[13] George Dugan, "Churches Moving to Modern Design," *The New York Times*, 24 February 1955.

[14] Ibid.

[15] Anne E. Biebel et al., "First Unitarian Society Meeting House," National Historic Landmark Nomination (Washington, DC: U.S. Department of the Interior, National Park Service, 2004), 19; Dugan, "Modern Churches"; Dugan, "Modern Design".

1953-61. An immense freestanding trapezoidal "bell banner" forms an arched entrance to the church. The sanctuary features walls of folded concrete panels and a honeycombed concrete and glass façade. The building has been described as one of the country's most remarkable religious structures.

Collectively, modern architects used the design of religious architecture to experiment with a wide variety of new forms and symbolism. The designs often focused on a single geometric shape repeated throughout the building. Concrete became a means of emphasizing mass and power and a spiritual presence was sometimes suggested by unusual sources of light or light filtered in unexpected ways. More than any other building type, the design of modern churches and synagogues represents the difficulty for the architect to reconcile the past with the future.[16]

Yet, Eliel Saarinen was particularly successful at bridging this gap between the past and the future. Even before Christ Church Lutheran was completed it became the focus of an astonishing level of attention. An article in the *Minneapolis Star* from December 1949 noted that:

> Eliel Saarinen, world-famous Finnish architect, has given Minneapolis a new church styled "to our own times" and designed to be "acoustically perfect."
>
> For weeks now, architects and architectural students from several states have been beating a path to the $335,000 severely functional edifice, the only building in the Upper Midwest designed by the distinguished Finn.[17]

An undated article from about 1950 quotes Thomas H. Creighton, editor of *Progressive Architecture* magazine, as stating, "A handful of Minneapolis buildings are among the still relatively few in the nation that are leading the way in contemporary architecture." The buildings cited were Christ Church Lutheran, a school in Richfield, and the North American Life and Casualty Building.

An extensive article in the July 1950 issue of *Architectural Forum* noted the following:

> Art, science and faith achieve a serene harmony in this simple church. At a time when burgeoning scientific discovery is sometimes the master rather than the servant of architecture, the Saarinens have demonstrated here that science and art may be perfectly, yet inexpensively wedded. The faith that built the church was spread by its young pastor, who believed deeply that a modern structure would serve Christianity better than a Gothic or Colonial copy....
>
> In purity of spirit and simplicity of form this church recalls the early Christian era; yet it has a contemporary core. Its spirit and form retain their impact because the architects have handled the technical elements with such subtlety that only an expert would guess how scientific the treatment actually is.
>
> Natural lighting is used with dramatic simplicity to make the main altar and the brushed aluminum cross above it focal points of the whole interior. With a ceiling-high louvered pine screen concealing its source, light streams into the sanctuary through a window extending the full height of the south wall. Like the cyclodrama of a modern theater, the curved white brick wall of the sanctuary cups the light, suggesting infinite space.....Surprisingly, the windowless upper portion of the nave is not dark and gloomy, but filled with a soft, reflected glow from the chancel.

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[16] Allaback, *Essays on Modern Architecture*, 38-42.
[17] *Minneapolis Star*, 3 December 1949.

> Acoustics were considered early in the planning, and the building was shaped to control sound with a minimum of absorptive material. To prevent the "flutter" produced by sound bouncing between parallel surfaces, the northern clerestory wall is slightly splayed and ceilings are canted. As a perfectionist touch, the rail of the balcony is tilted forward to prevent echo from its surface.
>
> To improve tone transmission, a decorative open-weave plastic fabric covers the face of the organ loft, forming the rear wall of the balcony. Sound passes easily over the plastic strands of this screen, and is not lost or muffled, as it would be by an ordinary fabric. A final acoustical refinement is achieved by the subtle curve of the chancel wall which is laid out not merely for visual effect but to put the focal point of echoes outside the church so that none reach the congregation.[18]

Saarinen's design for Christ Church Lutheran continued to receive national attention from architecture critics in subsequent years. In the March 3, 1951, issue of *Life* magazine, Christ Church Lutheran was featured as an example of modern religious architecture. When the American Institute of Architects held their 87th annual convention in Minneapolis in June 1955, Christ Church Lutheran was included in a booklet prepared for the event entitled, "A Guide to the Architecture of the Twin Cities: Minneapolis & St. Paul 1820-1955." It was noted that the church "is considered one of the outstanding modern churches in America." An article in *Newsweek* dated January 3, 1955, stated, "Christ Church Lutheran in Minneapolis is only five years old.....But its parishioners nonetheless have a special reason for pride. Their striking new church is a trail blazer in the trend to design the Twentieth-Century U.S. church in Twentieth-Century lines." In April 1956, Christ Church Lutheran was awarded first place for general architectural excellence among all American churches built since 1930 in a design competition sponsored by the National Council of Churches. In *A Guide to the Architecture of Minnesota*, Christ Church Lutheran is described as, "The one church building in Minneapolis which is indeed a high art object. Everything about the design appears so simple and direct, and yet no one but the Saarinens could have done this so well. The church was designed at a high point in the careers of both father and son—a period which commenced just before World War II and continued on into the 1950s."[19]

The accolades conferred on Christ Church Lutheran culminated in 1977 when the building received the prestigious Twenty-Five Year Award from the American Institute of Architects. Awarded to buildings of enduring significance, only 31 projects have been honored with this award to date.

> The jury called the church's "architectonic character" its greatest value. Structural, acoustical, and mechanical elements are integrated into the form with no compromise. Few examples of religious architecture illustrate this attribute so well. The asymmetrical quality of the plan challenges conventional expectations, setting up a balance of the practical and the esthetic, which carries through the entire structure.[20]

Albert Christ-Janer and Mary Mix Foley in *Modern Church Architecture* provide particularly insightful and analytical comments about Church Christ. Not only is the building's architecture discussed but also its ability to meet the requirements of the Lutheran faith. They note how Christ Church is a member of the theologically orthodox Missouri Synod, which since World War II has erected more outstanding modern churches than any other religious denomination in the United States, Protestant or Catholic. The authors observed:

> Christ Church...is one of its finest achievements. Commissioned by a parish of middle class families in a far from the fashionable or wealthy section of Minneapolis, this church shows the functional beauty that

[18] "Christ Church," *Architectural Forum* 93 (July 1950): 80-85.

[19] David Gebhard and Tom Martinson, *A Guide to the Architecture of Minnesota* (Minneapolis: University of Minnesota Press, 1977), 62.

[20] Mary E. Osman, "The 1977 AIA Honor Awards," *AIA Journal* 66 (May 1997): 28-29.

> is within the compass of any congregation daring to reach for it. Designed by the late Eliel Saarinen...it is considered by many to be his masterwork.
>
> In Christ Church, Eliel Saarinen chose one of the more salient of Lutheran characteristic and designed his church around it. This characteristic is the almost equal balance between sermon and ritual that places the Lutherans, like the Anglicans, at a mid-point between the Protestant and Catholic faiths. Although the preaching of the Word is given a typical Protestant prominence in the Lutheran service, it is prefaced and followed by an altar-focused rite, with the lighting and capping of the candles to token its beginning and end. The ritual music is no less important...
>
> Visually, therefore, Saarinen conceived Christ church as the setting against which the liturgical drama is unfolded. Aurally, he conceived it as an instrument for the projection of the Word of God and the ritual of music.
>
> Because he felt that nothing should compete with the visible rite for the attention of the worshiper, he has reduced the interior of the church to a background of unadorned simplicity, brought into brilliant focus by the use of lighting as a basic element of design. And as acoustics are important to the apperception of both musical liturgy and sermon, the control of sound has been made the organizing factor through which most major and many minor elements of this church take their shape.
>
> The result is a structure without precedent in ecclesiastical architecture. But because the architect was here an artist as well as a scientist, Christ Church achieves a rare beauty, giving no hint of the practical and infinitely painstaking calculations upon which it is based. This church is proof of one of the more telling arguments for modern architecture: that only new forms can take full advantage of recent developments in acoustics, lighting, and other basic building sciences-and that these new forms can be just as compelling as the old forms that they supersede.[21]

Christ-Janer discusses the acoustical attributes of Christ Church in considerable detail and concludes by noting that:

> Because of Saarinen's concern for sound control, starting with the basic shape of the building and extending to minor details, the acoustics of Christ Church are probably the finest of any religious building in the United States. The tone and clarity of music within it is incomparable. Although not small—it seats 600—every syllable spoken by the minister is clearly audible in the last row as it is in the front of the church. In effect, the congregation is "within" the service, at its acoustical center, rather than being merely a crossover point in the path of reverberating sound.[22]

Among the most interesting comments concerning Christ Church Lutheran are those from Pastor William A. Buege who was instrumental in its construction and who served as its Pastor for so many years. When commenting about Saarinen he noted:

> To work with Eliel Saarinen was pure joy. In my opinion, he was the closest to a universal genius that I have ever known. And in it all, he was a very humble man, truly lovable. Among all else, he also had a keen sense of humor.[23]

When describing the architectural influence of the church building, as well as its effect on his own ministry, he noted:

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[21] Christ-Janer, *Modern Church Architecture*, 146.
[22] Ibid., 147.
[23] Buege to Anderson, 5 December 2000.

I believe that its simplicity has again reminded all churches of the simplicity of the Gospel, so needed for an age like ours.

When possibilities were still under discussion, Mr. Saarinen assured me that I would preach better sermons in his church. I believe he was right. I felt that the building always demanded your best.

From my point of view, it was God who used us to do something truly meaningful by way of (a) church for our day.[24]

Eliel Saarinen

Eliel Saarinen was born on August 20, 1873, in Rantasalmi, Finland, the son of a rural minister. Initially Saarinen had studied to be a painter, which he attributed to his visits to the Hermitage Museum in St. Petersburg. By his mid-twenties he turned his attention toward architecture, perhaps because of his own recognition of his limits as a painter. Yet, Saarinen also may have sensed that architecture had the potential of creating a much greater social impact. He then proceeded to study architecture at the Polytechnic Institute (now the University of Technology) from 1893-97 in Helsinki.

Early in his career he noted that, "Architecture was a dead art-form. It had gradually become the business of crowding obsolete and meaningless stylistic decoration on the building's surface. And it was sacrilege to break with such a procedure, which was held to be as sacred as the dogmas of religion." His words were similar to those of many of his contemporaries such as H. P. Berlage, Louis Sullivan, Adolf Loos, Henry van de Velde, and Frank Lloyd Wright, all of whom denounced the revivalism of the 1890s. Eliel Saarinen himself said that, "[a]rchitecture has gone astray; something has to be done about it; now is the time to do things."[25]

In 1896, Saarinen joined two of his fellow students from the Polytechnic Institute, Herman Gesellius and Armas Lindgren, to form a firm dedicated to the practice of a "new" architecture. The first major commission for Saarinen and his partners was the Finnish Pavilion for the Paris Exposition of 1900. The building was a cross between a Romanesque Revival library and a fanciful Finnish cottage. The pavilion was a serene and simple object, both fanciful and stark, and clearly indicative of Saarinen's ability to join distinct forms, which was to become a hallmark of his work.

Not long after the pavilion was completed, Saarinen and his partners built an immense villa north of Helsinki called Hvittrask that served as their shared working and living quarters. The design seemed to emerge from Finnish vernacular traditions with some modernist influences. It featured a red-tile roof, walls of granite and pine timbers, and a round, stone entrance tower. Saarinen and his colleagues were becoming three of the leading representatives of what became known as the national-romantic movement in Finland.[26]

Although Hvittrask was built for all three partners, Lindgren resigned from the firm in 1905 and Gesellius left in 1907, three years after Saarinen married Gesellius' sister, Loja. Hvittrask then became a house for the Saarinens alone; there Eliel produced his architecture, his wife sculpted, and there their two children, Eero and Eva-Lisa, were born. Saarinen lived and worked in the house until he moved to the United States in 1923. During the intervening years the house was a destination for such notable Saarinen friends as Maxim Gorky, Gustav

[24] Ibid.

[25] Paul Goldberger, "Eliel and Eero Saarinen," in *Three Centuries of Notable American Architects*, ed. Joseph J. Thorndike, Jr. (New York: American Heritage Publishing Co., 1981), 304.

[26] Sabine Thiel-Siling, ed., *Icons of Architecture: The Twentieth Century* (Munich, London, New York: Prestel-Verlag, 1998), 24.

Mahler, and Jean Sibelius.

Saarinen's most significant project from his early years in Finland was the railway station built in Helsinki from 1904-1919. The design was far ahead of the stations being built at the same time in the United States and most of Europe. It was a monumental building featuring an immense arched entrance flanked by huge statues, boldly articulated outer walls in red granite, and a massive fifty-meter-high tower. The design clearly indicated that Saarinen's work paralleled that of many important modernists who were his contemporaries, such as Peter Behrens and Joseph Hoffmann. But the railway station was gentler than the work of the architects who were then developing what was to be called the International style.

> The building never loses its romantic sense of composition...Saarinen sought to evolve a style that would appear to be modern and would show no signs of literal revivalism, yet would not break away radically from past architecture...he indulged in the art of composition, blending sculpture into structure with a certainty that he was doing something that had not been done well since the Beaux-Arts.[27]

Other significant projects and achievements from this period include a town planning project for Munkkiniemi-Haaga near, Finland in 1910-15, second prize in the design competition for the city of Canberra, Australia's new capital, in 1912, and a plan for greater Helsinki in 1918 that was never realized.

Saarinen's distance from the architects of the International style became clear in 1922 in his famous scheme for the Chicago Tribune Building. His second-prize-winning design called for a tower that rose gracefully with four even setbacks in its upper half. The lines were primarily vertical and the effect was Gothic in spirit. It looked as if certain middle sections of Cass Gilbert's Woolworth Building were recast into a building of an entirely different shape. As in so much of Saarinen's work, massing told the story; the tower seemed to carve itself into the sky, to float upward, in a way that almost no other skyscraper had done.[28]

Among the most interesting comments concerning Saarinen's design came from Louis Sullivan. In the February 1923, issue of *Architectural Record* Sullivan noted:

> One glance of the trained eye, and instant judgment comes; that judgment which flashes from inner experience, in recognition of a masterpiece. The Finnish-master-edifice is not a lonely cry in the wilderness, it is a voice, resonant and rich, ringing amidst the wealth and joy of life...There remain, for some, two surprises: first, that a Finlander who, in his prior experience, had had no occasion to design a soaring office building should, as one to the manner born, have grasped the intricate problem of the lofty steel-framed structure...second, that a 'foreigner' should possess the insight required to penetrate to the depths of the sound, strong, kindly and aspiring idealism which lies at the core of the American people.[29]

Ironically, although Saarinen's tower was never built, it had greater influence on skyscraper architecture than the winning design by Raymond Hood and John Mead Howells. The winners themselves let Saarinen influence their later work—Hood in the American Radiator Building in New York from 1924 and Howells in his Panhellenic Tower in New York of 1929. But the most significant influence was on Ralph Walker's Barclay-Vesey Building in lower Manhattan for the New York Telephone Company; its massing and delicate details could not have existed without knowledge of Saarinen's project.[30] In 1923, Saarinen designed a variation on his Chicago Tribune Tower, the Chicago Lake Front Project that was never built. This design had a strong vertical

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[27] Goldberger, "Eliel and Eero Saarinen," 305.
[28] Ibid.
[29] As transcribed in Goldberger, "Eliel and Eero Saarinen," 309.
[30] Goldberger, "Eliel and Eero Saarinen," 309.

emphasis and minimal setbacks that gave it an appearance far ahead of its time.[31]

The attention that Saarinen received from his design for the Tribune Tower, as well as the honorarium of $20,000, a significant sum in 1922, led Saarinen to visit the United States in 1923. Although it was his first visit to this country, he seems to have immediately sensed that it was a better place for him to do his work. Building was slow in Finland and his distance from the cultural centers of Europe reduced his exposure as an architect.

The Saarinens settled first in Chicago where Eliel worked on a plan for the city's downtown, basically an updating of Daniel Burnham's scheme for the city. It was a monumental plan with a formal ordering of streets and plazas. Saarinen was particularly concerned with the problems of traffic and general disorder and he tried to smooth over the rough edges of the city. But the plan was too ambitious for its time, although it was clearly in tune with the ideas of the era's planners, and it was never carried out.

Saarinen remained in the United States, moving on to the school of architecture at the University of Michigan in Ann Arbor where he taught for the first time. Then, in 1925, he was persuaded to move to nearby Bloomfield Hills to the Cranbrook estate of George Booth, the publisher of the *Detroit News*, and his wife Ellen Scripps. The Booths had long envisioned an arts-oriented school on their estate that would become the Cranbrook Academy of Art (NHL, 1989). The first unit, an elementary school, had already begun under the design of their son Henry, who had been a student of Saarinen's at Ann Arbor. Saarinen was commissioned to design Cranbrook's second unit, a boy's school, which was completed in 1926-30. Ultimately, he designed an entire arts academy for Cranbrook of which he became president in 1932, and it was at Cranbrook that Saarinen was perhaps to achieve his greatest role, that of educator. His own home was built on the grounds in 1929 followed by the girl's school, called Kingswood, built in 1929-31. The Science Institute was built in 1931-33 and the Art Museum and Library in 1940-43.

The Cranbrook projects, taken together, tell the story of Saarinen's gradual evolution of an American style. The boy's school is built of dark brick and appears to be similar to other Gothic Revival style campuses of the 1920s, except for strikingly original details that allude to Art Deco, but which are very much Saarinen's own. Once again, Saarinen took historical forms and reinterpreted and relaxed them.

> But the finest aspect of all is the skillful way in which Saarinen manipulates our movement through the complex; it is an array of quadrangles and courts and open spaces, brilliantly arranged with changes of level and scale and vista to create a constant sense of surprise. It is a reminder that Saarinen, for all his picturesque tendencies, was far more than a maker of facades: he was as well a maker of space and movement through it.[32]

Kingswood, the girl's school completed in 1931, is also a large complex of buildings whose design was clearly influenced by Frank Lloyd Wright, but, again, the style was moderated and made lighter and more graceful by Saarinen. The later Science Institute and the Art Museum and Library are more classical in design and reflect the modernist idiom. In fact, the modern classicism of these buildings was the style Saarinen chose for his best final works, including the Kleinhans Music Hall in Buffalo, New York (1938; NHL, 1989), Crow Island School, in Winnetka, Illinois (1939; NHL, 1990), the First Christian Church (formerly Tabernacle Church of Christ) in Columbus, Indiana (1942; NHL, 2001), and Christ Church Lutheran. In 1948, Saarinen was appointed director of the Graduate Department of Architecture and City Planning at the Cranbrook Academy of Art. Eliel Saarinen

[31] Hasan-Uddin Khan, *International Style: Modernist Architecture from 1925 to 1965* (Cologne: Benedikt Taschen Verlag, 1998), 117.

[32] Goldberger, "Eliel and Eero Saarinen," 311.

died at Cranbrook in 1950 as his wife Loja was reading aloud a letter they had just received from their old friend Jean Sibelius.

To the Cranbrook Academy of Art he left a double legacy, not merely an architectural setting but an institution to grow and develop within that setting. Cranbrook was in many ways a version of the Bauhaus in the United States. Both schools emphasized integration of all design arts; both had talented faculty who were early leaders in the modern movement; and both produced students who went on to become highly accomplished in their fields. An important distinction between the schools was that the Bauhaus emphasized the machine, while Cranbrook focused on humanism and craftsmanship. Cranbrook became particularly noted as a center of furniture design but it yielded fine architects as well. Among those who studied or taught at Cranbrook were Florence Knoll, Harry Bertoia, Warren Plattner, Charles Eames, Harry Weese, and Ralph Rapson.[33]

Eliel Saarinen's Religious Architecture

In Finland, the firm of Gesellius, Lindgren, and Saarinen designed a Lutheran church in Janakkala (1901), a Lutheran Church Parish House in Jokkis (1902), and a Methodist Church in Helsingfors (1904). While practicing on his own, he designed the following church in Estonia:

St. Paul's Lutheran Church, Dorpat, Estonia (1913)
A perspective drawing of St. Paul's Lutheran Church depicts the building organized around a U-shaped courtyard with a monumental tower rising from the base of the U. The tower steps back near the top and is capped with a steep, peaked roof. A massive arched entrance is positioned at the base of the tower. Without Saarinen's knowledge, the design was badly executed during the war.[34]

Saarinen's religious buildings in the United States include the following executed designs as well as projects that were never built.

Christian Science Church, Minneapolis, Minnesota (unbuilt project, 1928)
A perspective drawing for the Christian Science Church depicts a monumental complex featuring a square, two-story base with high arched entrances. The church rises from the base in the form of an octagonal rotunda covered by a shallow roof.[35] A drawing of the interior depicts an octagonal sanctuary. The space is ringed with fluted columns and the seating slopes down toward the center from all sides. A high altar is positioned in one of the bays. An immense octagonal skylight covers much of the space.[36] The design is similar to a project for the Palace of the League of Nations in Geneva from the same time period, although the Christian Science Church is on a smaller scale.

Church for Suomi College (now Finlandia University), Hancock, Michigan (unbuilt project, 1939)
Saarinen designed a campus plan for Suomi College that included a church. According to the site plan, the church is the central, focal point of the campus. In plan, the building features a traditional basilican plan, over 200' long and 100' wide, including transepts and an apse. No further drawings or elevations exist that might yield additional information about the building.[37]

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[33] Ibid., 314.

[34] Albert Christ-Janer, *Eliel Saarinen: Finnish-American Architect and Educator* (Chicago and London: The University of Chicago Press, 1979), 144-145.

[35] *Pencil Points* 17 (September 1936): 486.

[36] Christ-Janer, *Eliel Saarinen*, 146.

[37] Cathy Price Moras, archivist at the Cranbrook Archives, provided the site plan. She confirmed that no further drawings of the church could be located in their collections or any published works.

First Christian Church, Columbus, Indiana (1942)

The First Christian Church (NHL, 2001), originally known as the Tabernacle Church of Christ, was the first church designed by Eliel Saarinen that was constructed in the United States. The church complex occupies an entire city block and consists of the sanctuary, a high rectangular mass with a section at the rear for a chapel, a two-story classroom building, and a two-story "bridge" that connects the main complex with the classroom wing. Large courtyards are positioned on either side of the "bridge." A freestanding tower rises 166'. This building is noteworthy as an early example of modernist religious architecture that also received considerable acclaim.

The design is clearly a precursor to Christ Church Lutheran. Although the building is substantially larger, features such as its rectangular massing incorporating stone and brick, a soaring tower, the prominent placement of the cross, and the use of dramatic natural lighting in the chancel were all ideas that were later modified and employed at Christ Church Lutheran. While describing Christ Church Lutheran, G. E. Kidder Smith made the following comparison between the buildings:

> This ingratiating church, one of the finest contemporary examples in the country, was among the earliest to break with historic traditions. The last work of Eliel Saarinen (1873-1950), it bears some resemblance to his (First) Christian Church, finished in 1942, in Columbus, Indiana, but it has more warmth and cohesion.[38]

Albert Christ-Janer and Mary Mix Foley in *Modern Church Architecture: A Guide to the Form and Spirit of Twentieth Century Religious Buildings*, provide a more precise comparison. While noting the striking similarities between the buildings, they comment how the differences are small but significant:

> Instead of the curved chancel wall of the Lutheran church, which suggests a mystical infinity, the chancel wall is here a straight, one-directional plane. The focus of the former church is on the altar, the only object in an otherwise empty sanctuary. The focus of the later is diffused between baptistery, communion table, choir, and pulpit, all grouped within the sanctuary. If any one of these elements is primary, it is the baptistery, shielded by a wooden screen. When in use, central doors in the screen (at the rear of the sanctuary) open to permit congregational view of the baptismal ceremony, in which the candidate enters at the west and arises toward the east, into the full flood of light from the chancel window.
>
> Because the weekly observance of the Lord's supper is central to this faith, the altar has been given a central location. However, unlike the Lutheran, it has not been made the focus of a mystical radiance. Instead, it is brought forward and assumes the typical Protestant character of a table, with chairs for the pastor and elders of the church.
>
> The pulpit is equally large and prominent, brought forward to extend over the chancel steps almost into the congregation. This placement emphasizes the importance of the word of God as the final Christian authority, containing the means toward salvation.
>
> Choir stalls are to the right of the communion table, partially shielded from view by a wooden partition, and facing across the chancel. The organ is opposite the choir, housed in a spacious chamber that projects out from the left wall of the chancel. In this church, therefore, all elements contributing to the liturgy have been given nearly equal importance. The sacramental mystique found in the Lutheran

[38] G. E. Kidder Smith, *Source Book of American Architecture: 500 Notable Buildings from the 10th Century to the Present* (New York: Princeton Architectural Press, 1996), 403.

church is entirely absent.[39]

Christ Church, Cincinnati, Ohio (unbuilt project, 1946)
The Christ Church project evolved from the design of the First Christian Church. The complex design for the building is characterized by a large rectangular mass with a wide tower attached along the front of the church. The primary façade features a glass wall recessed behind tall stone or concrete piers. A series of tall windows along one side of the building illuminate the sanctuary, although they are screened on the exterior by pierced stone or concrete screen. The interior features a prominent cross positioned above the altar, recessed side aisles, and indirect lighting provided by "spoon" lights. Natural light shines into the chancel through a tall window that extends above the roof to form a clerestory. The church was estimated to cost 1.1 million.[40]

Chapel for Stephens College, Columbia, Missouri (unbuilt project, 1950)
Saarinen's design for a chapel at Stephens College consists of a rotunda covered with a low dome. In plan, the building resembles a fifteen-sided, fluted column. The building appears to be over three stories high and is encircled by a one-story colonnade. The design includes a tall slender bell tower adjacent to the chapel. The interior is illuminated by a central skylight and a tall, narrow window. The project was described in an article in *Progressive Architecture* that noted:

> Eliel Saarinen's last sketches made just before his death at Cranbrook last July 1 were of a campus chapel he was designing for Stephens College at Columbia, Missouri.
>
> The sensitivity to architectural proportion and the elegance of design expression that characterized the work of Eliel Saarinen are evident in these preliminary sketches from his drafting board. The unusual plan of the chapel with its syncopation of the spatial accents merits analysis. The adroit division of seating suggests a practicable and effective setting for the non-ritualistic services of a women's junior college under Baptist sponsorship. Thus the architect captured in his design the beauty of the circle, yet escaped the restrictions of such a finite parti.
>
> Eliel Saarinen's sketches of the elevations of the chapel...reveal the subtleties of the major composition—slender bell tower accenting the rounded mass of the chapel. The fluting of the chapel wall, at a monumental scale, is perhaps the essence of architectural expression.
>
> Working drawings were subsequently prepared in the office of Eero Saarinen & Associates and bids were invited, but at present the project is in the category of "future construction." The bids exceeded the fund raised by sponsors of the chapel, who now are attempting to collect the increased amount.[41]

Perhaps because of the budgetary issues, Eero ultimately created a new design for the chapel that was completed in 1956. His design consisted of a brick box covered with a hip roof that culminates in a graceful spire.[42]

Eliel Saarinen's executed and unexecuted designs for religious buildings reveal an evolution from more traditional forms to his ultimate modernist expressions. Yet, even within the traditional designs, Saarinen's interest in creating monumental forms is evident as seen in the high tower for the Lutheran Church in Estonia and the immense classical rotunda he designed for the Christian Science Church project in Minneapolis. The Minneapolis project also illustrates his interest in natural lighting with its large skylight occupying almost the

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[39] Christ-Janer, *Modern Church Architecture*, 255.
[40] *Architectural Forum* 91 (December 1949): 60.
[41] "Chapel for a Women's College," *Progressive Architecture* 32 (June 1951): 15-16.
[42] Pierluigi Serraino, *Eero Saarinen* (Hong Kong, Cologne, London, Los Angeles, Madrid Paris, Tokyo: Taschen, 2006), 56-57.

entire ceiling of the sanctuary. In Saarinen's design for the First Christian Church, his modernist design aesthetic for a religious building was fully realized. These design principles were later reflected in the Christ Church project in Cincinnati, with an even more complex and elaborate design, and ultimately in Christ Church Lutheran. The project for a chapel at Stephen's College further demonstrates his modernist design principles, but on a smaller scale. In Christ Church Lutheran, Saarinen may have created his most focused religious expression perhaps in part because of the limited budget of $336,000, substantially less than the cost for the First Christian Church and Christ Church project in Cincinnati, which were both million-dollar projects. Christ Church Lutheran thus came to represent both an appealing modernist design with its warmth and human scale and an affordable design that could be and was emulated by average congregations throughout the United States.

Eero Saarinen

Eero Saarinen graduated from Yale in 1934 although he had spent much time at Cranbrook and became its most celebrated alumnus. He worked in partnership with his father at Cranbrook during the 1940s but remained somewhat in Eliel's shadow. One early project that has been attributed to him, however, was the winning entry for the Smithsonian Institution Art Gallery in Washington, D.C., a project that was never built. In 1948 he produced a major project on his own, the 590-foot-high catenary arch that was his entry for the Jefferson National Expansion Memorial competition for St. Louis (NHL, 1987).

But the arch was not finished until 1964 and it was Eero's design for the General Motors Technical Center in Warren, Michigan, that brought his work into the public eye. There he created a complex of low office and research buildings with brightly colored brick walls all arranged precisely around a reflecting pool. The design also included a stainless steel water tower and an earth-hugging dome. He provided a clear alternative to the starkness and austerity characteristic of the then vastly popular Miesian-type modernism.

Perhaps more than any other architect, he was able to respond to a certain need on the part of corporations and institutions for buildings that would create a strong, clear image. A Saarinen building was also lively, never bland, but never superficially decorative.[43]

During an interview in *Time* magazine in 1956, he stated that, "Our architecture is too humble. It should be prouder, more aggressive, much richer and larger than we see it today. I would like to do my part in expanding that richness."[44] Later, in 1958, he commented:

> I feel strongly that modern architecture is in danger of falling into a mold too quickly--too rigid a mold. What once was a great hope for a great new period of architecture has somehow become an automatic application of the same formula over and over again everywhere. I feel, therefore, a certain responsibility to examine problems with the specific enthusiasm of bringing out of the particular problem the particular solution.[45]

He approached design largely in terms of basic geometric forms as seen in the David S. Ingalls Hockey Rink at Yale University from 1953. The building features a spine-like concrete arch with a swooping roof. Similarly, the TWA terminal at New York's Kennedy Airport (formerly Idlewild), designed shortly after the hockey rink, also achieves a striking sculptural effect. But his finest works were Dulles Airport built in 1958-63 and the headquarters for the John Deere Company in Moline, Illinois, designed in 1961. At Dulles, with its dramatic soaring shapes, he produced a new kind of architectural enclosure, yet functionally he created a new kind of

[43] Goldberger, "Eliel and Eero Saarinen," 315.
[44] As transcribed in Goldberger, "Eliel and Eero Saarinen," 317.
[45] Goldberger, "Eliel and Eero Saarinen," 316-317.

airport operation with its system of "mobile lounges" to move passengers from the terminal to the plane.

For John Deere, Eero Saarinen created a stunning eight-story structure of exposed, rusted steel to span a ravine. The form is both graceful and powerful and arguably demonstrates the "best" of Saarinen.

> It is a building that uses the most modern technology and the most modern materials, but does not use them in the most direct or expected way. It uses them for ends that are picturesque as much as technological; it was Saarinen's gift, almost alone among architects of his time, to see no contradiction between these goals.[46]

Eero Saarinen's life was cut tragically short; he died in 1961 at the age of fifty-one. His work included more than thirty major projects and he had achieved such popular acclaim that *Architectural Forum* would suggest a year after his death that he had been "the most famous young architect in America, perhaps in the world."[47]

In 2000, Pastor Buege recalled his friendship with Eero and commented:

> Eero and I became good friends. He even flew me out to New York to sanctify his marriage to Aline (Louchheim). He even showed me the design for the St. Louis Arch before it was accepted and asked for my opinion of it. As you know, it is as great as the man who designed it.[48]

Glen Paulsen

Glen Paulsen attended the University of Illinois and completed a Bachelor of Architecture degree at the University of Pennsylvania. He was awarded a fellowship by the American Scandinavian Foundation and studied architectural design and city planning in Sweden. Upon his return to the United States, he was offered a teaching position at the University of Pennsylvania. Paulsen was then recommended to Eero Saarinen who contacted him in October 1948. Eero invited him to dinner at the Oak Room at the Plaza Hotel in New York City. Two days later Eero offered Glen a position and invited him to Bloomfield Hills to meet Eliel. He began working for the Saarinens on January 1, 1949.

Paulsen left the Saarinen office after four years and moved to New York where he worked for an architect for one year. Eero asked him to return but he stayed in New York for one additional year and accepted a position arranged by Eero at Knoll Associates. Architect Hans Knoll and his wife Florence Knoll, also an architect and designer who studied at Cranbrook, founded Knoll Associates in 1946. The company became identified with modernism and had a strong influence on corporate interiors in the post-World War II era. The Knolls produced and marketed designs by leading Modernists such as Eero Saarinen, Mies van der Rohe, Jens Risom, Harry Bertoia, Isamu Noguchi, and Marcel Breuer. Paulsen was the Architectural Coordinator in the Planning Unit at Knoll Associates and was involved in furniture, fabric, and interior planning. The Planning Unit was directed by Florence Knoll and was responsible for the designs of some of the most innovative corporate interiors in the post-war period, including the interiors of Eero Saarinen's CBS Building in New York City. Paulsen's work at Knoll Associates included the Alcoa headquarters in Pittsburgh, Pennsylvania, the Carnegie Endowment for International Peace in New York City, and Knoll's first showroom at the Merchandise Mart in Chicago.

Paulsen returned to the Saarinen office and worked there for four more years. His worked on a variety of projects including Concordia College in Fort Wayne, Indiana, the U.S. Chancery in London, and the General

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[46] Ibid., 317.
[47] As transcribed in Goldberger, "Eliel and Eero Saarinen," 303.
[48] Buege to Anderson, 5 December 2000.

Motors Technical Center in Warren, Michigan. He began his own practice in 1958. Paulsen's work included modernist religious architecture such as Our Shepherd Lutheran Church in Birmingham, Michigan. Completed in 1966, the church is noted for its use of natural light and received an Award of Merit for Excellence in Religious Architecture by the American Society for Church Architecture. Paulsen headed the architecture program at Cranbrook beginning in 1965 and served as president of Cranbrook from 1966-70. He then left Cranbrook in 1971 and merged his own practice with the architectural firm of Terapota and McMann to form the firm of TMP, which still exits to this day.[49]

The Saarinen Legacy

The works of Eliel and Eero Saarinen have received widespread recognition. Perhaps most telling is the fact that father and son, either jointly or individually, received six Twenty-Five Year Awards from the American Institute of Architects (AIA). Established in 1969, this distinguished award recognizes architectural design of enduring significance. The award honors projects twenty-five to thirty-five years after they were built that are understood to be architecturally or culturally significant. To date, only thirty-one such awards have been presented. The citation for each award is listed below.

1971
The Crow Island School
Winnetka, Illinois (1939)
Eliel and Eero Saarinen; Perkins, Wheeler & Will

1977
Christ Church Lutheran
Minneapolis (1949)
Saarinen, Saarinen & Associates

1985
General Motors Technical Center
Warren, Michigan (1956)
Eero Saarinen & Associates with Smith, Hinchman & Grylls

1988
Dulles International Airport
Chantilly, Virginia (1963)
Eero Saarinen & Associates

1990
The Gateway Arch
St. Louis (1964)
Eero Saarinen & Associates

1993
Deere & Co. Administrative Center
Moline, Illinois (1963)
Eero Saarinen & Associates

[49] Interviews with Glen Paulson by Rolf Anderson on August 25 and November 24, 2007.

The thirty-one projects that received the AIA's Twenty-Five Year Award were featured in a national exhibition sponsored by the Octagon Museum and the American Architectural Foundation entitled, "The Substance of Style: 31 Buildings That Changed American Life." The exhibition looked at these generally famous projects not merely as icons of mid-century design but as powerful influences on the world around them. Special emphasis was focused on how these seminal buildings affected their users, the broader culture, the communities in which they are located, and architectural style, technology, and practice. "The Substance of Style" asked how architecture changes the world around it. The exhibition opened at the Octagon Museum in Washington, D.C., in February 2001 and traveled nationwide.

While both Eliel and Eero Saarinen were born in Finland, they were quintessentially American architects in outlook. Their designs seemed inspired far more by romantic, picturesque impulses rather than any particular theory. Father and son were very different architects in terms of personal temperament and stylistic preference, but they both showed a reluctance to be bound by ideology. They believed instead that architecture emerged out of the molding of space and form in a way that was intuitive more than it was theoretical.

Both were architects of great popular acclaim, although there is no easy way to characterize the buildings of either Saarinen. Both felt themselves to be modernists. Eliel rejected the heavy hand of Beaux-Arts classicism as he struggled to evolve a simpler style based more on a picturesque order and on a love for materials than on any of the technocratic underpinnings of the Bauhaus. Eero embraced the tenets of the modern movement somewhat more directly than did his father, but interpreted them in a way that was very much his own. He reveled in the ability of technology to create unusual structures. His flamboyant, inventive buildings did not look like those of any other architect. All were attempts to break out of the rigid rationalism of European modernist architecture to show that modernism did not have to be dull or austere.

Eliel Saarinen's buildings were more subtle and restrained than his son's. He was gently attempting to come to terms with the powerful forces of modernism around him. Eliel neither rejected modernism totally nor embraced it, but sought a middle ground. He tried to explore architecture's basics: proportion, light, mass, volume, scale, and decoration. Eliel's buildings had neither the elaborate ornament of most revivalist architecture nor the utterly austere quality of orthodox modernism. There is always the sense of human scale, of a quiet sure order based upon the human figure and the way it fills and moves through space. Saarinen had the ability to create a quality of repose, an air of serenity that is present in almost no other architecture of the twentieth century.[50]

Conclusion

Christ Church Lutheran remains a remarkable tribute to both Eliel and Eero Saarinen. Fifty years after its construction, the church building continues to serve its congregation and it remains admired for its unique modernist qualities. It is unusual for the product of a relatively low-profile project such as this, to receive such acclaim and also exert so much influence on a national scale—Christ Church did both, which speaks to the strength and enduring power of its design. It is, perhaps, Eliel Saarinen's most important and successful building, which facilitated the emergence of modernist religious architecture during the second half of the twentieth century.

[50] Goldberger, "Eliel and Eero Saarinen," 303-304.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Archives, Christ Church Lutheran, Minneapolis, Minnesota. This collection includes documents, articles, photographs, and correspondence related to the design and construction of the church buildings, as well as architectural drawings by Saarinen, Saarinen, and Associates, dated September 25, 1948, and by Eero Saarinen and Associates, Glen Paulsen, Associate Architect, dated June 30, 1961.

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Previous documentation on file (NPS):

___ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register: NR # 01000654, 2001
___ Previously Determined Eligible by the National Register.
___ Designated a National Historic Landmark.
___ Recorded by Historic American Buildings Survey:
___ Recorded by Historic American Engineering Record:

Primary Location of Additional Data:

_X_ State Historic Preservation Office
___ Other State Agency
___ Federal Agency
___ Local Government
___ University
___ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property 0.8 acre

UTM References:	**Zone**	**Easting**	**Northing**
	15	482390	4976510

Verbal Boundary Description:
Lots 9, 10, 11, 12, 13, 14, Block 13, Rollins 2nd Addition, City of Minneapolis.

Boundary Justification:
The nominated property includes the entire parcel historically associated with Christ Church Lutheran.

11. FORM PREPARED BY

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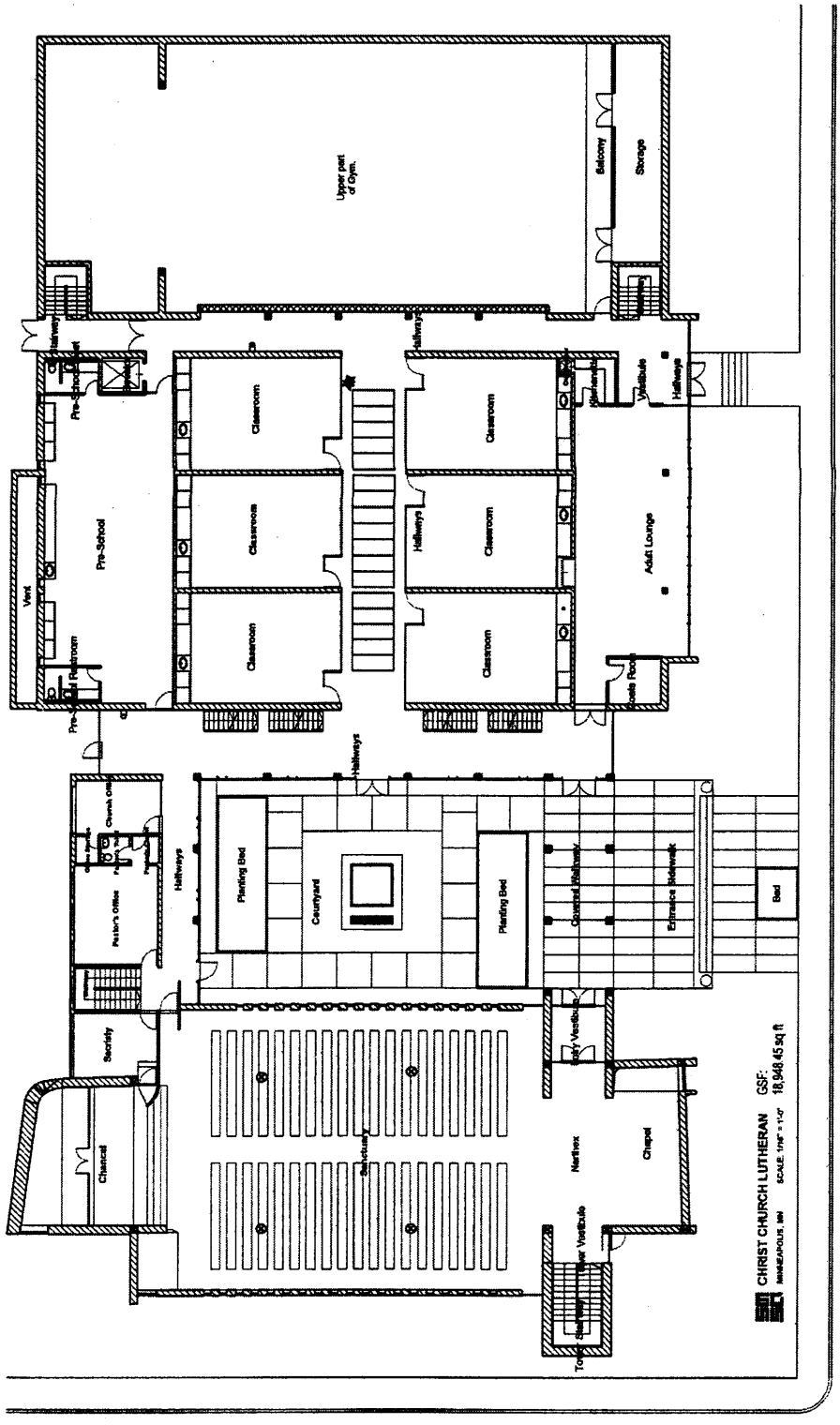
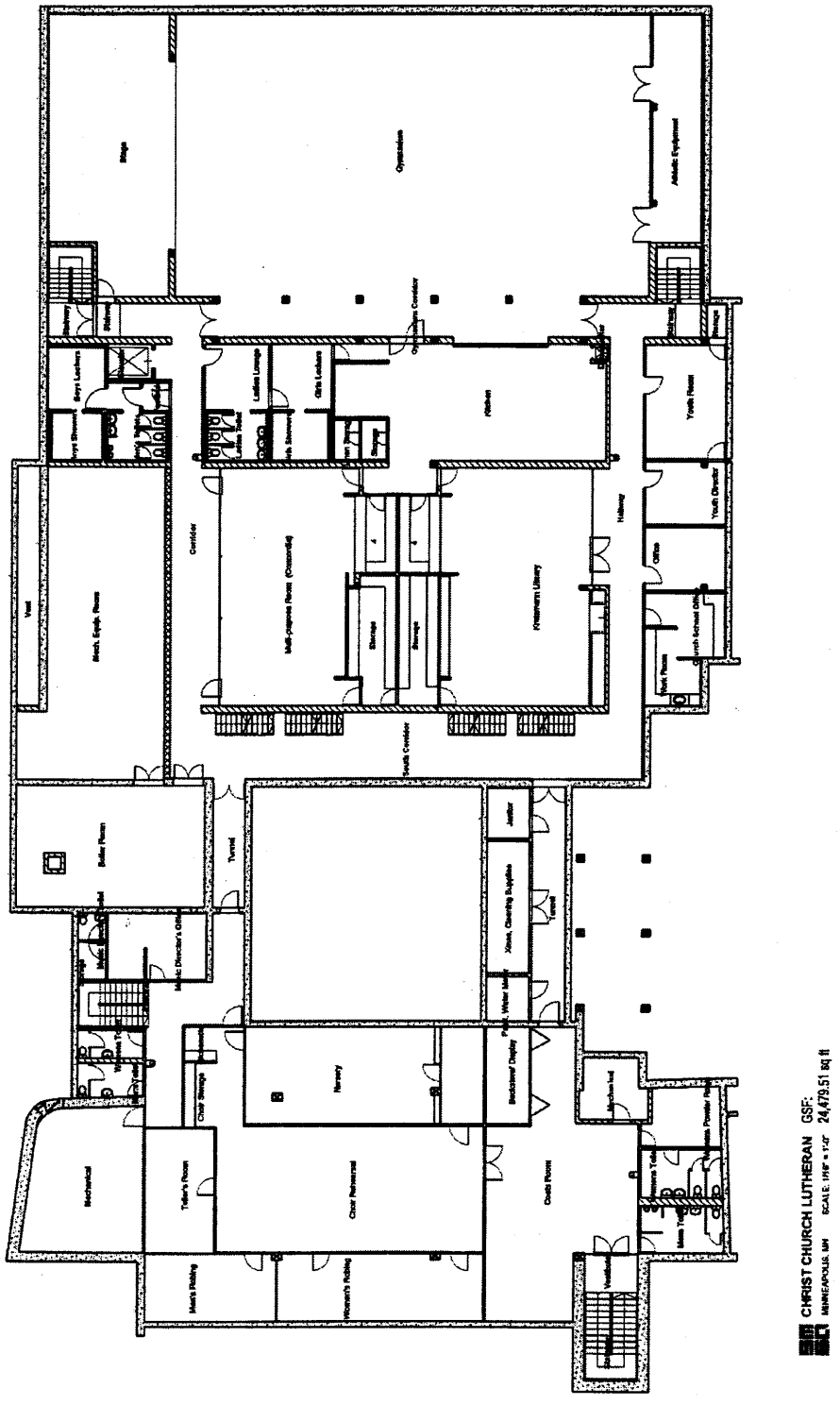
DESIGNATED A NATIONAL HISTORIC LANDMARK
January 16, 2009



First-floor plan
SMSQ Architects, 2006



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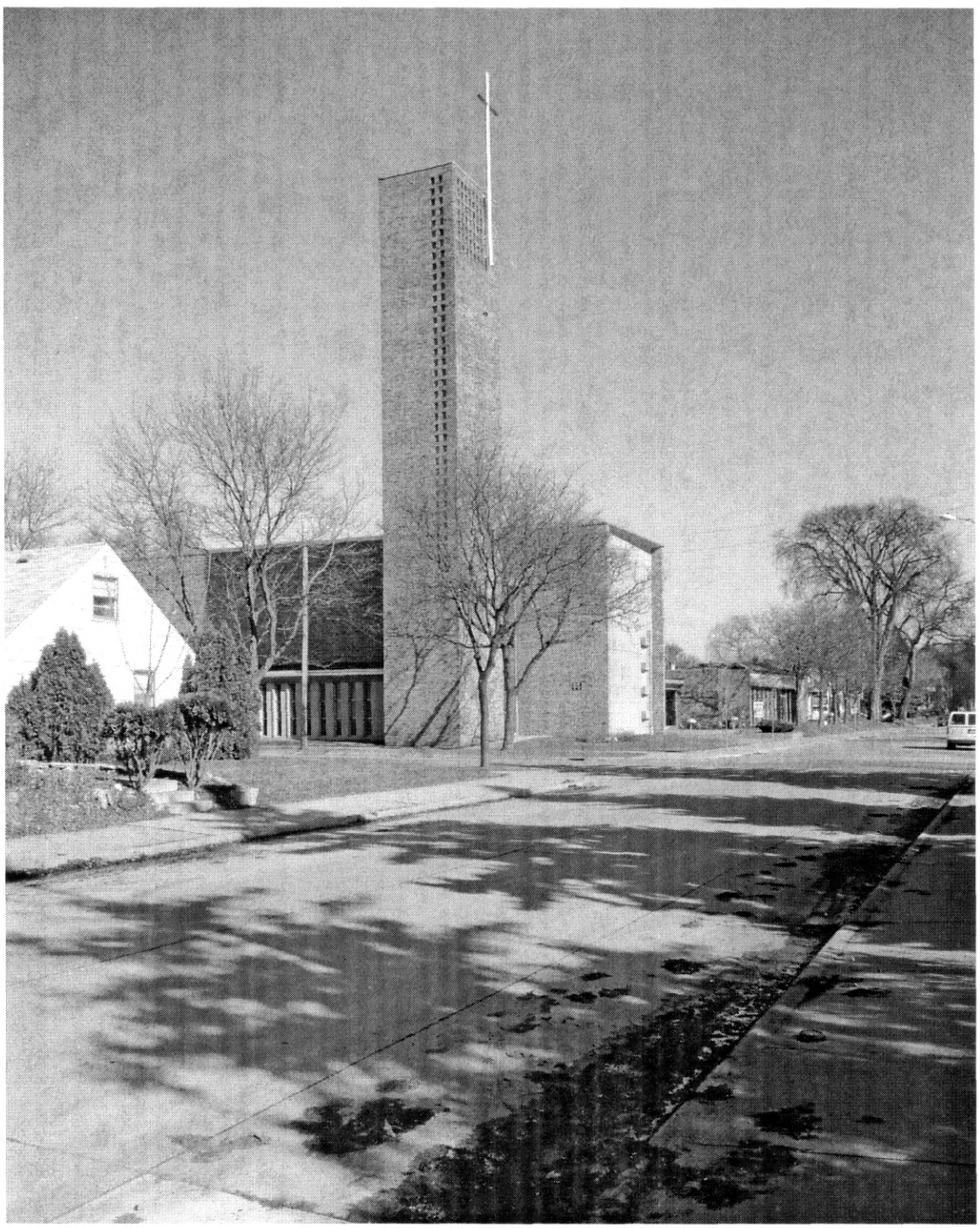
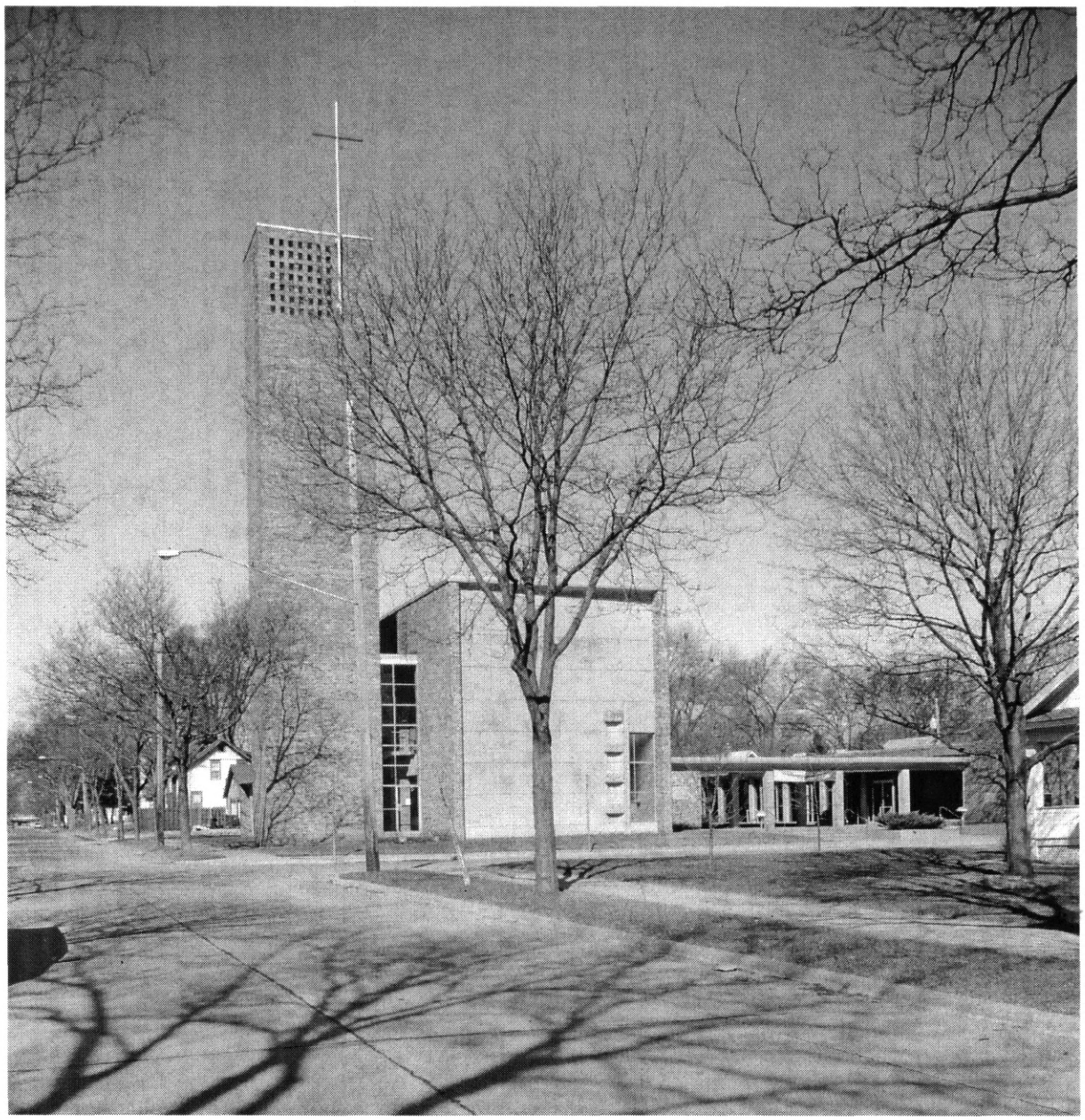


General view, looking northwest
Rolf T. Anderson, photographer, 2001



General view, looking west
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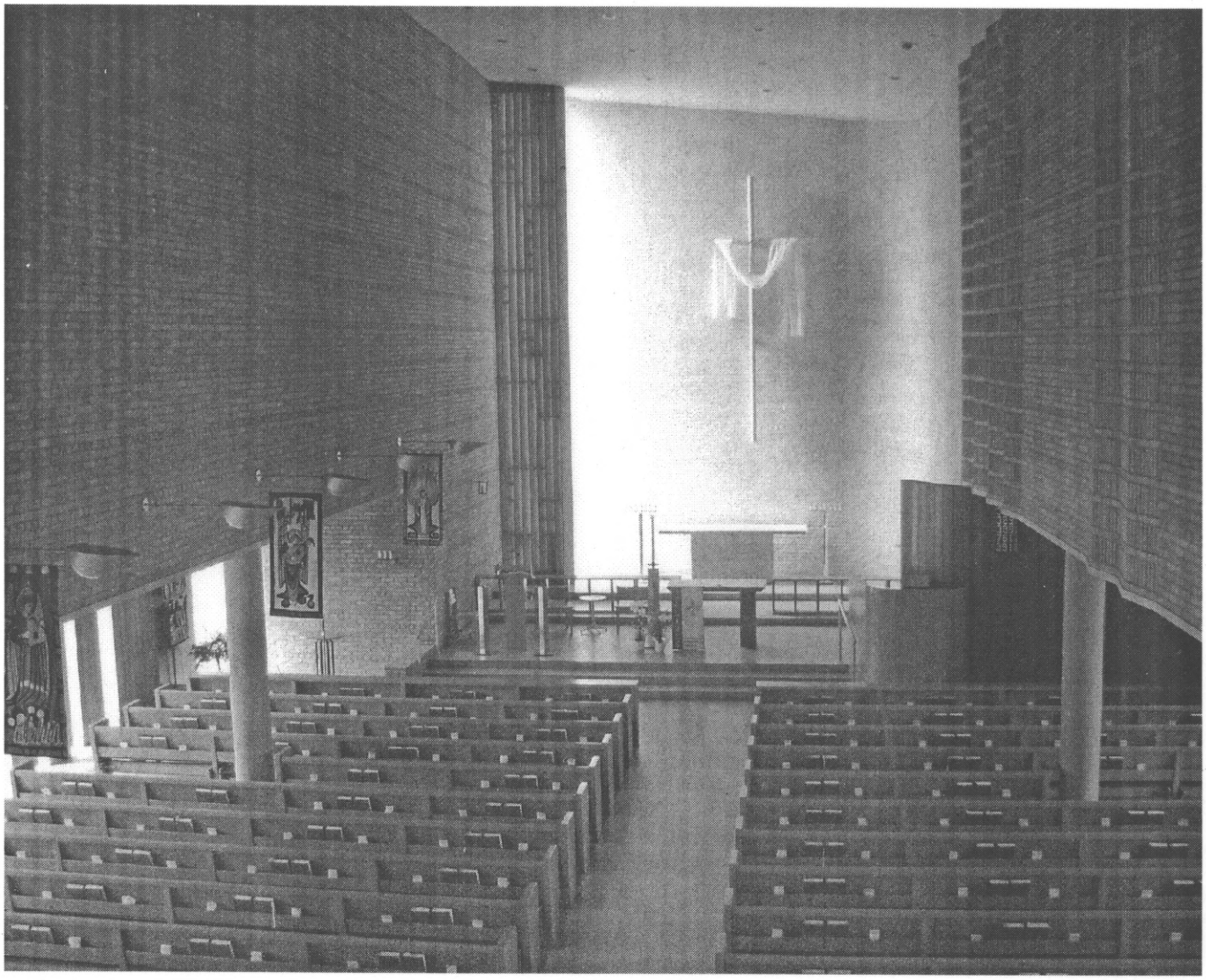
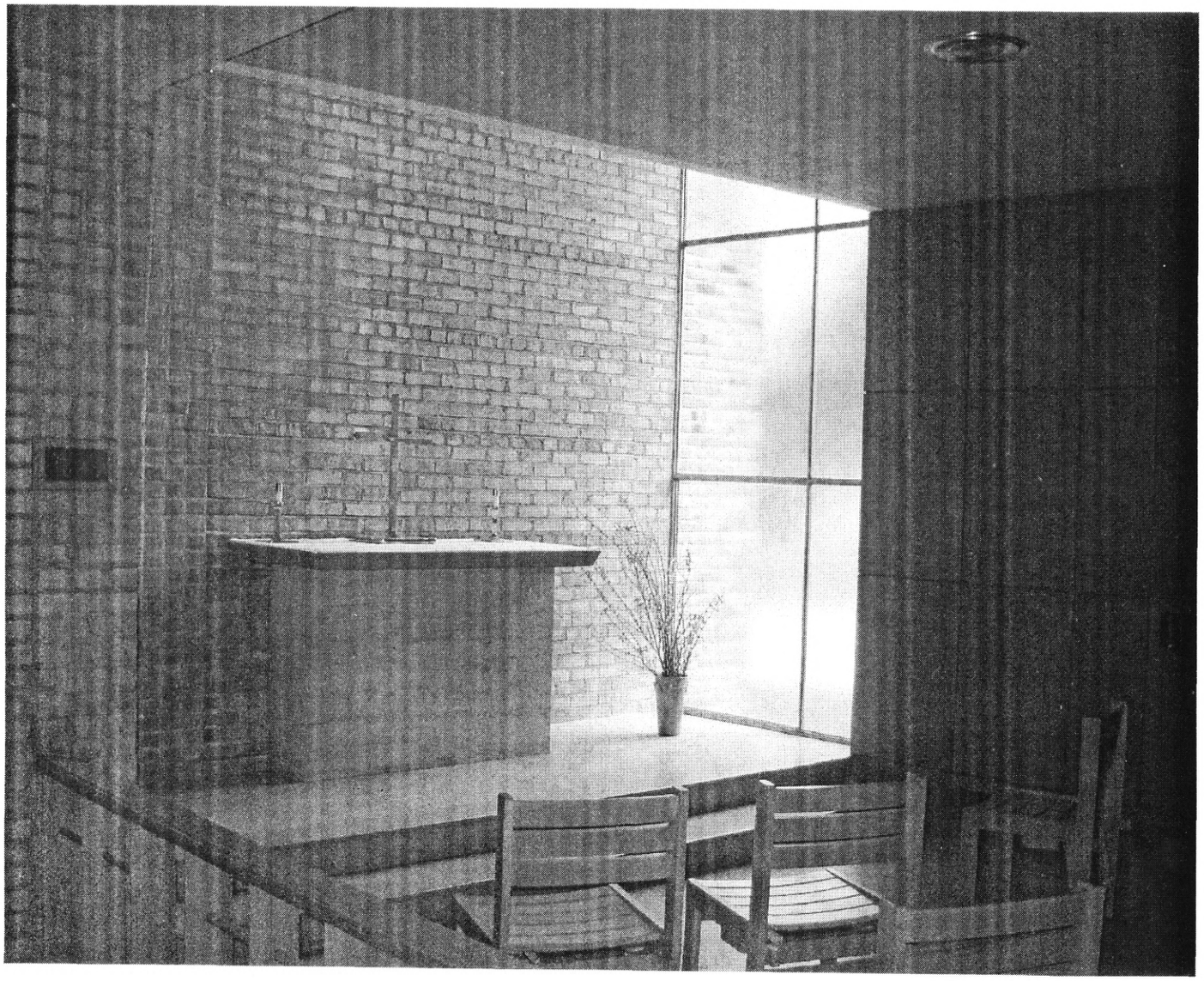
Façade detail
Rolf T. Anderson, photographer, 2001

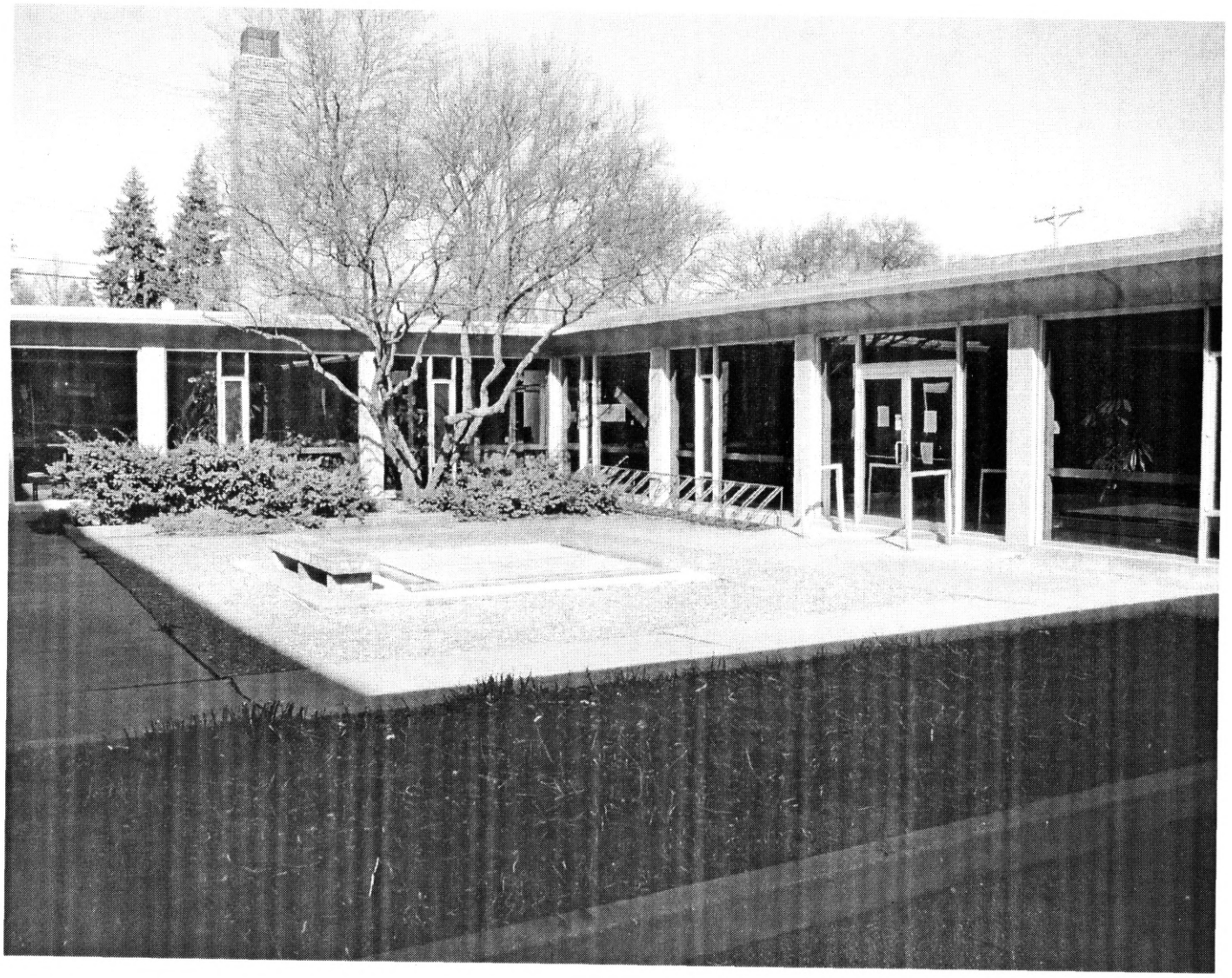


General view, nave and chancel, looking west
Mark Mueske, photographer, 2008

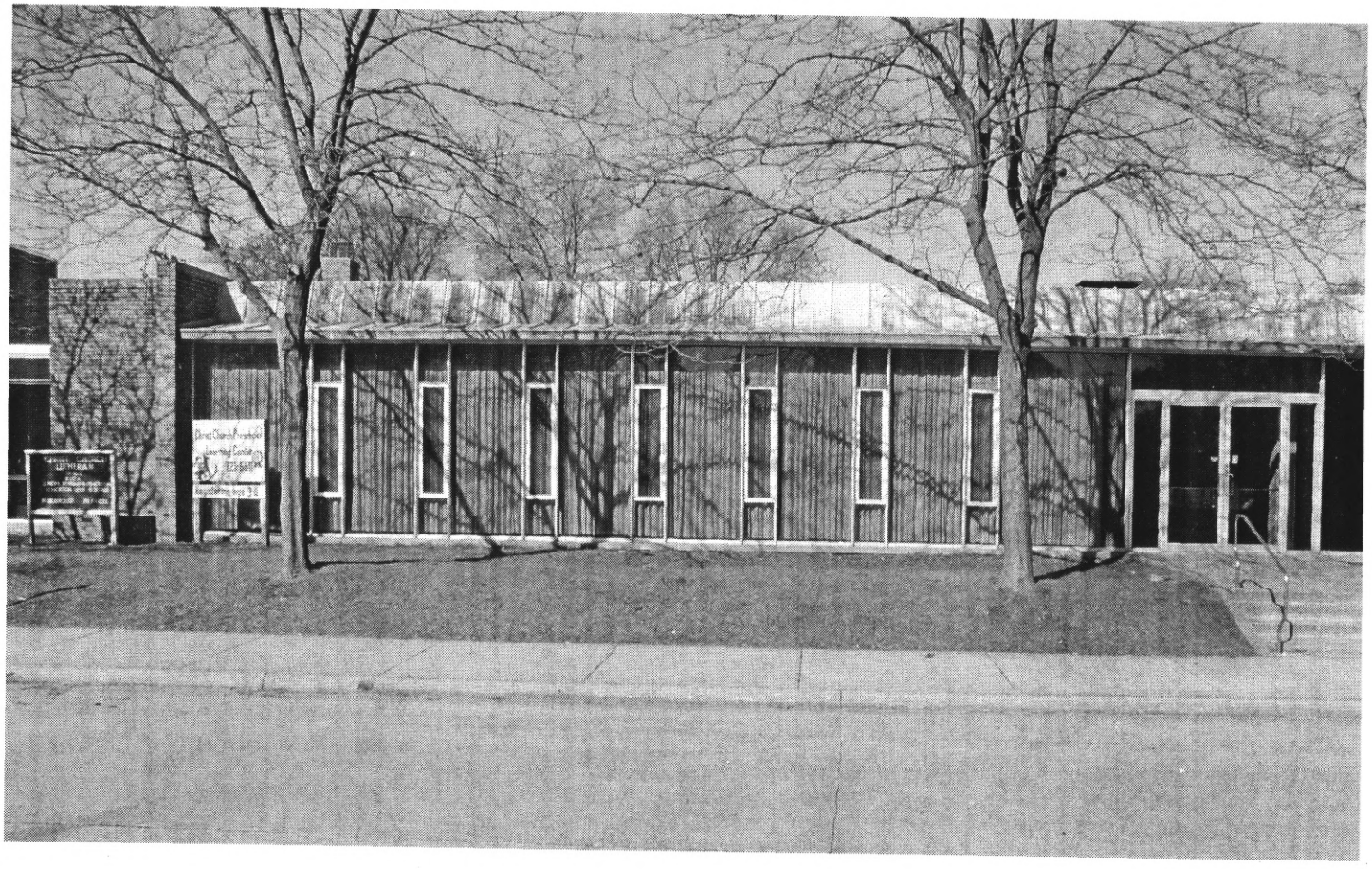
Nave, looking southwest
Mark Mueske, photographer, 2008



Chapel, looking northeast
Mark Mueske, photographer, 2008



General view, Courtyard, looking northwest
Rolf T. Anderson, photographer, 2001



East façade, Education Wing
Rolf T. Anderson, photographer, 2001

Corridor, Education Wing, looking south
Mark Mueske, photographer, 2008

Minnesota State Historic Preservation Office

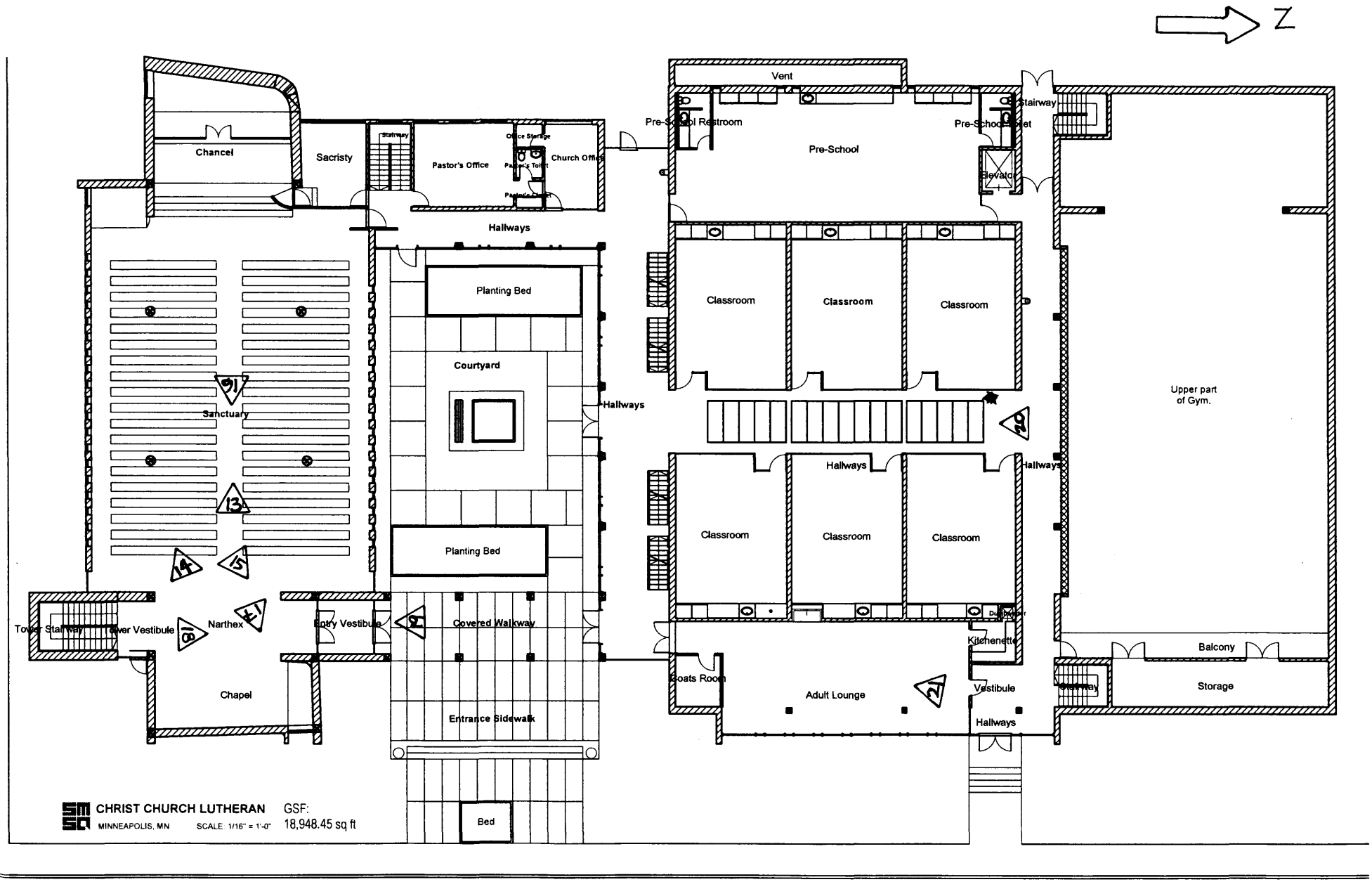
Photographic Record

Contact Sheet # 013891 Month/Year 4/2001

Photographer Rolf T Anderson

Photo #	County	City/Township	Location	Subject	Camera Facing
1-1A	Hennepin	Minneapolis	3244 34th Ave S	Christ Church Lutheran	N
2-2A				Education Wing	N
3-3A				Educa. Wing & Church	S
4-4A				Education Wing	W
5-5A				Stone panel	W
6-6A				Stone sculpture	W
7-7A				East facade of church	W
8-8A				Entrance arcade	NW
9-9A				Courtyard	W
10-10A				Church	W
11-11A				Church & arcade	W
12-12A				Entrance doors	S
13-13A				South facade	N
14-14A				South facade detail	N
15-15A				Church	N
16-16A				Church	N
17-17A				Window between church & tower	W
18-18A				Chancel window	N
19-19A				Rear (west) facade	N
20-20A				Lounge in Educa. Wing	W
21-21A				Kindergarten in Educa. Wing	NW
22-22A				South Wall	W
23-23A				Church	N
24-24A				Church	W
25				Church	W

KEY TO PHOTOGRAPHS



FIRST FLOOR, CHRIST CHURCH LUTHERAN

BUILDING PLAN BY SMSQ ARCHITECTS, 205 WATER ST. S, NORTHFIELD, MN 55057