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Collection Overview

REPOSITORY: Manuscripts and Archives
Yale University Library
P.O. Box 208240
New Haven, CT 06520-8240
mssa.assist@yale.edu
http://www.library.yale.edu/mssa/

CALL NUMBER: MS 593

CREATOR: Saarinen, Eero, 1910-1961

TITLE: Eero Saarinen collection

DATES: 1880–2004

BULK DATES: 1938–1962

PHYSICAL DESCRIPTION: 1379 linear feet (767 boxes)

LANGUAGE: English

SUMMARY: The Eero Saarinen collection includes drawings, photographs, correspondence, writings, clippings, and audio-visual material relating to Saarinen's professional work as an architect, as well as a small amount of personal material created by himself and his wife, Aline Saarinen. A small amount of material in this collection documents the work of his father, architect Eliel Saarinen.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: http://hdl.handle.net/10079/fa/mssa.ms.0593

Requesting Instructions

To request items from this collection for use in the Manuscripts and Archives reading room, please use the request links in the HTML version of this finding aid, available at http://hdl.handle.net/10079/fa/mssa.ms.0593.

To order reproductions from this collection, please go to http://www.library.yale.edu/mssa/ifr_copy_order.html. The information you will need to submit an order includes: the collection call number, collection title, series or accession number, box number, and folder number or name.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Gift of Aline Saarinen, 1971; Robert Scobey and the firm of Cooper, Dunham, Clark, Griffin & Moran, 1982; Peter C. Papademetriou, 1987; Brackley Shaw, 1988; Charles Dibbell, 1992; Kevin Roche John Dinkeloo and
Eero Saarinen Collection
MS 593


Conditions Governing Access

While this collection as a whole is available for research, parts of it may be restricted due to law, university policy or fragility. Any restricted material will be noted as such.

Original audiovisual materials, as well as preservation and duplicating masters, may not be played. Researchers must consult use copies, or if none exist must pay for a use copy, which is retained by the repository. Researchers wishing to obtain an additional copy for their personal use should consult Copying Services information on the Manuscripts and Archives web site.

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Preferred Citation

Eero Saarinen Collection (MS 593). Manuscripts and Archives, Yale University Library.

Related Material

Aline and Eero Saarinen Papers, Archives of American Art, Smithsonian Institution.

Saarinen Collection, Yale Art Gallery.

Saarinen Family Papers, Cranbrook Archives, Cranbrook Educational Community.

Richard Gamble Knight Papers, MS 1999, Manuscripts and Archives, Yale University.

Biographical / Historical

Eero Saarinen was born in Kirkkonummi, Finland on August 20, 1910. His parents, architect Eliel Saarinen and sculptor Loja Gesellius Saarinen, moved to Michigan in 1923 after Eliel Saarinen took second place in the Chicago Tribune tower competition. The Saarinens worked with publisher and philanthropist George C. Booth to create the arts-focused educational community of Cranbrook, in Bloomfield Hills, Michigan. Eero Saarinen attended Cranbrook Academy where his family lived and taught, and, while a student, designed furniture, doors and doorknobs, bricks, and other sculpture for the school and its grounds. After graduating from Cranbrook, Saarinen moved to Paris in 1929 to study sculpture at the Grande Chaumière but returned to the United States to attend architecture school at Yale. He received his Bachelor’s degree in Fine Arts in 1934 and briefly worked in the New York office of architect Norman Bel Geddes.

Upon his graduation from Yale, Saarinen was awarded the Charles O. Matcham Travelling Fellowship and traveled throughout Europe, taking photographs, painting watercolor sketches, and making detailed drawings of buildings. When he returned to the United States, he moved back to Michigan to teach alongside his father at Cranbrook and to become a partner, along with his brother-in-law J. Robert F. Swanson, at his firm, renamed Saarinen, Swanson, Saarinen and Associates. Saarinen married sculpture
student Lilian Swann in 1939, and the couple became a fixture at Cranbrook, drawing to them a number of
designers and artists who would become household names in the decades to come; Charles Eames, Ray
Kaiser, Harry Bertoia, Harry Weese, and Ralph Rapson were all friends and collaborators with the Saarinens,
and Florence Schust [later Florence Knoll Bassett], a close childhood friend, would commission furniture
from both Eames and Saarinen in the coming years. In 1940, Eames’ and Saarinen’s designs for the Museum
of Modern Art’s “Organic Furniture” competition won first place and were later exhibited at the museum.
In 1942, Eero and Lilian had their first child, Eric, and in 1945 their daughter Susan was born. At this time,
Saarinen became a United States citizen, and from 1942 to 1945 he served in the Office of Strategic Services
as a designer.

Until Eliel’s death in 1950, Eero and his father continued to practice architecture together as Saarinen
and Saarinen Associates (Swanson left the firm in 1947), despite Eero’s securing his own commissions.
Notably, he won the competition for the Jefferson National Expansion Memorial in St. Louis, Missouri
-- a competition that his father had also entered and, for a short period, believed he had won. Many
of Eero Saarinen’s earliest works were collaborations with his father, including the winning entry in
the competition for the Smithsonian Gallery of Art in Washington, D.C.; the Des Moines Art Center/
Edmundson Memorial Museum; the Crow Island School in Winnetka, Illinois; Tabernacle Church of Christ
in Columbus, Indiana; and the early designs for the General Motors Technical Center in Warren, Michigan.
After Eliel’s death, Eero changed the name of the firm to Eero Saarinen and Associates and emerged
as an extremely prolific architect with his own strong creative vision -- one he described as “structural
expressionism”. He did not hesitate to push the boundaries of what was technologically possible with
existing building materials; if a building component didn’t exist, he would invent it. His humanistic
approach to design and his philosophy of building in “the style for the job” set him apart from his more
dogmatically Modernist contemporaries.

In the ten-year period between Eliel’s death and Eero’s own death, his firm embarked on more than forty
projects, including such major works as the Trans World Air Lines Terminal at John F. Kennedy Airport in
New York; the John Deere Administrative Center in Moline, Illinois; the Bell Laboratories headquarters in
Holmdel, New Jersey; Dulles International Airport in Washington, D.C.; and the Columbia Broadcasting
System headquarters in New York. He also continued to work closely with the J. Irwin Miller family of
Columbus, Indiana, whose company, the Cummins Engine Company, became one of the great corporate
patrons of modern architecture in America. In 1949, A. Whitney Griswold, the president of Yale University,
asked Saarinen to create a master plan for the university’s anticipated expansion and later awarded him the
commissions for Ezra Stiles and Samuel F. B. Morse Colleges and the David S. Ingalls Rink. Between 1948 and
1961 Saarinen served on the Yale University Council as Architecture chairman, as well as its Committees on
the Yale Center for Fine Arts and on the Division of the Arts. In 1949 he was awarded an honorary Master of
Arts degree from Yale University.

In 1953 Eero and Lilian Saarinen divorced, and that same year Saarinen married Aline Bernstein Louchheim,
the arts and architecture editor for the New York Times. Eero and Aline had one son, Eames, in 1954. In
1952, Saarinen was elected a Fellow of the American Institute of Architects and in 1960 became a Fellow
of the American Academy of Arts and Letters. Because most of Saarinen’s late commissions were on
the East Coast of the United States, Saarinen decided, in 1961, to relocate the firm from Bloomfield Hills to
Hamden, Connecticut, just a few miles north of the Yale Campus. Tragically, on September 1, 1961, two
weeks after being diagnosed with a brain tumor, Saarinen died during surgery, just days before the move
was to take place. Ten of his projects remained unfinished and were completed by the surviving members
of the reorganized firm known as Kevin Roche John Dinkeloo and Associates. The American Institute of
Architects posthumously awarded Saarinen its Gold Medal in 1962.

Scope and Contents

The Eero Saarinen Collection is a rich source of documentation about this noted American architect, whose
short, prolific career coincided with one of the most economically and culturally expansive decades in
American history. Beginning with Saarinen’s earliest work at the firm of his father, Eliel Saarinen, and ending
with documentation of projects completed after his death, this collection contains information about all of
Saarinen’s projects, major and minor, built and unbuilt.
The collection consists primarily of drawings and photographs from each of the projects, with scattered amounts of correspondence, product samples, publicity materials, specifications, clippings from period publications, reference materials, and audio-visual materials pertaining to the projects. The collection also contains material pertaining to Saarinen’s childhood and personal life, his professional activities, and the administrative and publicity records of his firm, Eero Saarinen and Associates. A small amount of material on the life and work of Eliel Saarinen is also available in this collection.

Little correspondence between Saarinen and his clients or contractors exists in this collection; it was apparently destroyed before the collection was donated to Yale. The two projects in the collection that do have significant amounts of correspondence associated with them are the Jefferson National Expansion Memorial in St. Louis, Missouri and the North Christian Church in Columbus, Indiana. Not all projects in the collection are documented at the same level: for example, the David S. Ingalls Rink at Yale University is documented by only three original drawings, whereas the Trans World Air Lines Terminal [Trans World Flight Center] at John F. Kennedy Airport fills more than 13 tubes of drawings.

Material from all accessions in the Saarinen collection has been merged into one single manuscript group. These materials came into Yale’s custody in two main accessions. The first donation came from Aline Saarinen, Eero Saarinen’s widow, in 1971. It was deposited in the Art and Architecture Library at Yale, and manuscript material was transferred to Manuscripts and Archives in 1976. This donation consisted primarily of personal materials, childhood and family photographs, audio-visual materials, materials pertaining to Eliel Saarinen, some of Aline Saarinen’s personal papers, and early design sketches of various buildings. Additional materials, including watercolor sketches and travel sketchbooks, were transferred to the Yale Art Gallery by the Library in 1976. In 2002, Kevin Roche, the principal of Saarinen’s successor firm Kevin Roche John Dinkeloo and Associates, donated all of the job files, publicity materials, drawings, and photographs that had been in the possession of the firm since Saarinen’s death in 1961. Processing of these materials began in 2002 and was finished in 2006. Additional materials were donated to the collection by Oliver Lundquist, a former associate of Saarinen’s, and by the Bentley Historical Library in Ann Arbor, Michigan. Travel slides belonging to Saarinen that had originally been housed in the Visual Resources Collection at Yale were transferred to Manuscripts and Archives in 2005.

The current arrangement of the collection reflects a re-working of the order in which the materials were received to incorporate the various accessions into one comprehensive scheme. Due to the varying size of the materials in the collection and the need to provide a logical intellectual order within series, box numbers in this collection are non-sequential. Cross-references to oversize boxes are provided when items were divided, or when related material may be found in another box. Further arrangement decisions are noted in the series-level description within the finding aid.

The Eero Saarinen collection saw a great deal of research use prior to its being formally processed at Yale. An in-house researcher at the successor firm arranged the papers, interfiling notes and photocopies of other repositories’ holdings. These were removed during processing.

This collection is arranged in five series: Personal Papers, Professional Papers, Office Records, Project Records, and Audio-Visual Materials. The bulk of the collection is contained in the Project records series, which includes drawings, photographs, specifications, and other documentation of the projects that Saarinen and his firm designed. Personal papers contain documentation of Saarinen’s childhood and personal relationships, as well as his travels. The Professional papers are distinct from the Office records and the Project records in that they contain information about Saarinen’s work outside of the process of designing and constructing buildings. This series includes information about Saarinen’s awards, his work on committees and juries, and his writings, as well as some documentation of Eliel Saarinen’s work. Office records, like the Professional papers, pertain to the work of the architectural firm aside from designing and constructing buildings. Most of the records in this series are public relations and presentation materials. Some financial records of the firm also exist in this series. The small series of Audio-Visual materials primarily contains films about Saarinen’s buildings under construction and sound recordings of Saarinen discussing his architecture.

Material concerning one particular project may be found in several series. For example, an award for the Jefferson National Expansion Memorial and Saarinen’s writings about the structure will be found in the Professional papers; publicity photographs of the building and scrapbook entries will be found in the Office
records; and drawings, correspondence, construction photographs, and specifications for the monument will be found in the Project records.

Similar types of material may be found across series, such as correspondence, photographs, or biographical material. These types of materials are housed in the series that either original order dictated or in the most appropriate series as determined by the archivist. For example, biographical information about Saarinen will be found in the Personal papers, but biographical sketches of Saarinen are also found in Office records, since these sketches were sent out with promotional materials when the firm was attempting to win a commission.

Other collections in the United States containing material related to Saarinen, his family, and his associates include the Saarinen Family Papers at the Cranbrook Archives in Bloomfield Hills, Michigan, and the Aline and Eero Saarinen Papers and the Florence Knoll Bassett Papers in the Archives of American Art, Smithsonian Institution, Washington, D.C.

### Arrangement

Collection Contents

Series I. Personal Papers

The Personal Papers in the Saarinen collection document Saarinen’s life outside of his career, including his childhood, student years, and interpersonal relationships. The series consists of the following six subseries: Biographical Information, Correspondence, Diaries and Personal Effects, Photographs, Travel, and Aline Saarinen.

Personal correspondence includes letters between Saarinen and his family, friends and professional colleagues, his first wife, Lilian Swann Saarinen, and his children, Susan and Eric Saarinen. Note that correspondence in this series is listed either by correspondent or topic of correspondence, such as letters written to advocate for the preservation of the Old St. Louis Post Office and the Detroit Old City Hall buildings.

Diaries and personal effects include Saarinen’s annotated desk calendars, memo books, various Finnish and American passports and licenses, personal telephone directories, and “to-do” lists. Of note among these materials is the April, 1957 desk calendar which features an early sketch of the Trans World Flight Center.

Personal photographs include a large number of family snapshots from Saarinen’s early life and school days, as well as posed, professional portraits of Saarinen and other family members. The photographs also document Saarinen’s office life, associates, and social life. Included are photographs taken for various magazine articles and other publications. Many, but not all, of the negatives for these photographs are also part of this series.

The Travel subseries is composed of correspondence and itineraries pertaining to Saarinen’s travels as a student to numerous countries and also document later trips taken with family, friends, and professional associates. The photographs and travel slides were taken by Saarinen on these and on earlier trips throughout his childhood and early adulthood, including those taken of buildings and sites on his Charles O. Matcham fellowship trip. While there are documents related to Saarinen’s visit to Australia as a juror for the Sydney Opera House competition in this subseries, documentation pertaining to the jury, Saarinen’s role on the jury, and its decision does not exist anywhere in this collection.

The Aline Saarinen subseries consists primarily of biographical information and correspondence about Eero Saarinen. These materials are largely not reflective of her own work and career. Highlights of the correspondence include copies of letters that Aline Saarinen wrote to Cranston Jones of Time magazine in 1956 about her husband’s personality quirks and working style. Time would later publish a cover story on the architect and his family. The correspondence includes a large number of letters of condolence that she received after Eero Saarinen’s death. The series encompasses correspondence, page proofs, and drafts for her book, published after Eero’s death, entitled Eero Saarinen on His Work. Photographs of Aline Saarinen are in the Photographs subseries.

<table>
<thead>
<tr>
<th>Saarinen, Eero</th>
<th>Biographical information</th>
<th>Date</th>
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<tr>
<td>b. 1, f. 1</td>
<td>Biographical outline</td>
<td>undated</td>
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<td>b. 1, f. 2-4</td>
<td>Clippings [obituaries, editorials, and reactions to death]</td>
<td>1961</td>
</tr>
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<td>b. 1, f. 5</td>
<td>Divorce from Lilian Swann Saarinen</td>
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<td>b. 2</td>
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<td>b. 1, f. 6</td>
<td>Financial records</td>
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<td>Container Reference</td>
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<td>b. 1, f. 7</td>
<td>Legal papers</td>
<td>1949–1955</td>
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<td>b. 1, f. 8</td>
<td>Lists of contributors to Saarinen memorial fund at Yale University</td>
<td>Circa 1961</td>
</tr>
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<td>b. 1, f. 9</td>
<td>Press release from Eero Saarinen &amp; Associates upon Saarinen’s death</td>
<td>1961</td>
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<td>b. 1, f. 10</td>
<td>288 Townshend property, Birmingham, Michigan</td>
<td>1946–1953</td>
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<td>b. 1, f. 11</td>
<td>Vaughan Road residence, Bloomfield Hills, Michigan</td>
<td>1947–1959</td>
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<td>b. 1, f. 12</td>
<td>1658 Webster mortgage correspondence, Birmingham, Michigan</td>
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<td>b. 3, f. 13</td>
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<td>b. 3, f. 14</td>
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<td>10 St. Ronan Terrace residence, New Haven, Connecticut</td>
<td>1961</td>
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<tr>
<td>b. 677, f. 97</td>
<td>The Broadcaster, student newspaper from Station Union High School, Ann Arbor, Michigan</td>
<td>1925–1926</td>
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<td></td>
<td>See: Oversize Folder 97</td>
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<td>f. 4</td>
<td>“A Police Station” [first-place student project at Yale]</td>
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<td></td>
<td>See also: Series I. Personal Papers, 1920-2004 (inclusive), 1940-1961 (bulk) Folder 79</td>
<td></td>
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<tr>
<td>b. 3, f. 16</td>
<td>Text of memorial service and lists of invitees</td>
<td>1961</td>
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<td>Correspondence</td>
<td></td>
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<tr>
<td>b. 3, f. 18</td>
<td>Blake, Peter</td>
<td>1959</td>
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<td>b. 3, f. 19</td>
<td>Bolton, Frances</td>
<td>1959</td>
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<td>b. 3, f. 20</td>
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<td>de Rivoire, Kirre</td>
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<td>Detroit Old City Hall</td>
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</tr>
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<td>b. 3, f. 23</td>
<td>Family members, miscellaneous</td>
<td>1956, 1958, 1960</td>
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<td>b. 3, f. 24</td>
<td>Floor lamp designed by Eliel Saarinen</td>
<td>1961</td>
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<td>b. 3, f. 25</td>
<td>Kennedy Inauguration</td>
<td>1961</td>
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<td>b. 3, f. 26</td>
<td>Library of Congress solicitation</td>
<td>1959</td>
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<tr>
<td>b. 3, f. 27</td>
<td>Lundquist, Oliver [reminiscences of Eero Saarinen with annotations from Robert A. M. Stern]</td>
<td>2004</td>
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<tr>
<td>Container</td>
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<tr>
<td>b. 3, f. 29</td>
<td>Milles, Carl</td>
<td>undated</td>
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<td>b. 3, f. 30</td>
<td>Personal residence [draperies, rug, tabletops]</td>
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<td>b. 3, f. 31 - 34</td>
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<td>Weese, Harry</td>
<td>1960</td>
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<td>b. 677, f. 98</td>
<td>Wright, Frank Lloyd: gift set of photostats of drawings for Guggenheim Museum</td>
<td>undated</td>
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<td>b. 5, f. 40</td>
<td>Yale School of Architecture Beaux-Arts Ball</td>
<td>1961</td>
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**Diaries and personal effects**

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<tbody>
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<td>b. 696, f. 195</td>
<td>Desk calendars, monthly</td>
<td>1951 July–1961 September</td>
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<td>b. 5, f. 42</td>
<td>Memo book, passports, driving licenses, membership cards, printed memorabilia, wallet</td>
<td>1929–1964, undated</td>
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<td>b. 6</td>
<td>Personal telephone directories</td>
<td>undated</td>
</tr>
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<td>b. 6, f. 46</td>
<td>“To-Do” lists</td>
<td>undated</td>
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**Photographs**

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<tbody>
<tr>
<td>b. 6, f. 47</td>
<td>1920s-1930s album, negatives and contact sheets</td>
<td>Circa 1920–1930</td>
</tr>
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<td>b. 6, f. 48</td>
<td>Childhood home</td>
<td>undated</td>
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<tr>
<td>b. 6, f. 49 - 50</td>
<td>Childhood in Finland [includes negatives]</td>
<td>undated</td>
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<td>b. 6, f. 51</td>
<td>Early adulthood</td>
<td>undated</td>
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<td>b. 6, f. 52 - 53</td>
<td>Family photographs and contact sheets</td>
<td>Circa 1950–1960</td>
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<td>b. 7, f. 54</td>
<td>Knoll, Florence (Shust)</td>
<td>undated</td>
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<tr>
<td>b. 7, f. 55 - 56</td>
<td>Saarinen, Aline (Bernstein)</td>
<td>undated</td>
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<tr>
<td>b. 7, f. 57 - 58</td>
<td>Saarinen, Eliel and Loja [includes negatives]</td>
<td>undated</td>
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<td>Container</td>
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<td>b. 7, f. 59</td>
<td>Saarinen, Eliel with Eero</td>
<td>undated</td>
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<tr>
<td>b. 7, f. 60</td>
<td>Saarinen family caricatures</td>
<td>undated</td>
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<tr>
<td>b. 7, f. 61</td>
<td>Saarinen family Christmas card [negative]</td>
<td>1949</td>
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<td>b. 7, f. 62</td>
<td>Sampe, Astrid</td>
<td>undated</td>
</tr>
<tr>
<td>b. 7, f. 63</td>
<td>Studies in Paris</td>
<td>Circa 1930–1931</td>
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**Candid photographs**

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<tr>
<td>b. 7, f. 64 - 65</td>
<td>Seated in chairs of his design [some with Aline Saarinen; includes negatives]</td>
<td>undated</td>
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<tr>
<td>b. 7, f. 66 - 67</td>
<td>Smoking [includes negatives]</td>
<td>Circa 1950, undated</td>
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<tr>
<td>b. 7, f. 68 - 69</td>
<td>Socializing [includes negatives]</td>
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**Formal portraits**

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<td>b. 675, f. 75</td>
<td>Oversize color portrait</td>
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<tr>
<td>b. 7, f. 71 - 73</td>
<td>Various head shots [includes contact sheets and negatives]</td>
<td>Circa 1940–1950</td>
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**Saarinen with others**

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**Saarinen at work**

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<td>b. 7, f. 77</td>
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**Miscellaneous photographs**

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**Miscellaneous slides**

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See also: Series III. Office Records, 1880-1985 (inclusive), 1951-1964 (bulk) Folder 4 ref537
Saarinen, Eero > Photographs > Miscellaneous slides (continued)

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<td>b. 8, f. 83</td>
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<td>President John F. Kennedy: inaugural parade</td>
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**Travel**

**Correspondence and itineraries**

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**Europe**

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**Moscow**

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**Brazil**

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**Athens and Munich**

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**Travel photographs**

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**Travel slides**

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### Brazil

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### Great Britain

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### Greece

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<td>b. 13, f. 215</td>
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<td>b. 13, f. 216</td>
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**Correspondence**

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<td>b. 15, f. 246</td>
<td>Regarding <em>Eero Saarinen on His Work</em></td>
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<td>b. 15, f. 248</td>
<td>Photographs of Eero Saarinen’s work for presentation at American Institute of Architects Convention, St. Louis, Missouri</td>
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<td>Text drafts of <em>Eero Saarinen on His Work</em></td>
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Series II. Professional Papers

The Professional Papers in this collection document professional activities that Eero Saarinen was involved in outside his primary work of designing and constructing buildings. Saarinen was an active member of many organizations and committees, and the correspondence, writings, lectures, and jury notes collected in Series II are evidence of his decades-long commitment to actively participating in the intellectual life of his profession. Most thoroughly documented in this series is his work with the Yale University Council, his appointment to the Center for Fine Arts Committee, and his role in the selection of Yale School of Architecture dean Paul Rudolph. Also included in the series are all of Saarinen’s awards for his built work, as well as honorary diplomas. The series is made up of eight subseries, which include Associations and Committees, Awards, Clippings, Correspondence, Juries, Reference Files on Art and Architecture, Writings, and Materials relating to Eliel Saarinen.

Awards include all of those received during his career and posthumously. Correspondence regarding these awards is also included in this subseries. Award certificates make up the largest part of this subseries, although there are also some medals and other artifacts in the collection. The subseries is divided into awards for general architectural achievement and building-specific awards.

The Juries subseries contains correspondence -- primarily invitations to sit on competition juries -- and some notes made by Saarinen about competition entries. This series does not include projects that Saarinen designed and submitted himself to competition juries, such as the Smithsonian Art Gallery competition. The materials for the Porcelain Enamel Design Competition Awards include some oversize reproductions of competition drawings with Saarinen’s notes on the drawings sheets.

Following the Juries subseries in alphabetical order is a pamphlet entitled “Army Personnel Control”, a booklet designed by Saarinen for the Office of Strategic Services. It is the only item relating to this affiliation of Saarinen’s in the collection.

Of particular interest in the Presentations and Lectures subseries is Saarinen’s lecture on campus planning, delivered to officials at the University of Michigan once he had completed his commission on that campus’s master plan. Here he outlines the various problems and stumbling blocks that he encountered not only at the University of Michigan, but at several other colleges that had asked him to design buildings and master plans.

The Reference Files on Art and Architecture are divided into four further categories: promotional materials sent by artists to Saarinen for his consideration when incorporating sculptures or murals into his projects; reference drawings of buildings that Saarinen (or other members of his firm) made of historic or classical buildings, as well as research comparisons of building types; research files on various façade materials and elevations; and teaching/lecture slides of various buildings and landscapes that he admired and that influenced his own work.

Saarinen’s Writings include those written for publication, such as articles for various architectural journals and the preface to his father’s book *The City*, as well as unpublished general musings on architecture, his own work, the work of other architects and their influence on his thinking (particularly Ludwig Mies van der Rohe and Frank Lloyd Wright), and personal statements about many of his buildings. These personal statements were often adapted and sent out as part of the press packet to architectural journals when each building was finished. They provide insight into the ideas behind the designs and issues with the program or other restrictions. They record how Saarinen anticipated each building would be received by the public. These statements are invaluable since so little correspondence or other written documentation by Saarinen or his clients exists about the projects.

The subseries on Eliel Saarinen’s work consists largely of photographs of Cranbrook and other projects. Published material – some of it in Finnish – also exists, including an obituary in the journal *Arkkitehti* and a press release about his funeral in 1950.
### Saarinen, Eero

#### Associations and Committees

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<td>Architectural Advisory Committee, Yale Science Center</td>
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<td>National Institute of Arts and Letters/American Academy of Arts and Letters: Arnold Brunner Prize Committee</td>
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#### Yale University

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#### Awards

**General awards**

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<td>Gold Medal: clippings</td>
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<td>b. 677, f. 100</td>
<td>New York Chapter: Medal of Honor</td>
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<td>b. 18, f. 24</td>
<td>Twenty-five Year Award correspondence (Deere &amp; Company, General Motors Technical Center, Dulles International Airport Terminal)</td>
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<td>Howard Meyers Award certificate</td>
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<td>b. 676, f. 85</td>
<td>Honorary Fellow certificate</td>
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<td>Honorary Fellow medal</td>
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<td>b. 18, f. 26</td>
<td>Technical University of Hannover: Honorary Doctorate</td>
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<td>b. 676, f. 85</td>
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<td>Correspondence, clippings, commencement program</td>
<td>1959</td>
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<td>b. 18, f. 28</td>
<td>Wayne State University: Honorary Doctorate</td>
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<td>b. 18, f. 29</td>
<td>Honorary Master of Arts degree: clippings</td>
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<td>b. 18, f. 30</td>
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<td>b. 698, f. 202</td>
<td>Bell Telephone Laboratories: New Jersey Manufacturers Association, New Good Neighbor Award</td>
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<td>New York Board of Trade, Business in the Arts award</td>
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<td>b. 701, f. 217</td>
<td>New York Times advertisement celebrating AIA First Honor Award by John Swenson Granite Company</td>
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<td>Concordia Senior College: American Institute of Architects, First Honor Award</td>
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<td>Deere &amp; Company Executive Office Building American Institute of Steel Construction, Architectural Award of Excellence, binder and plaque</td>
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<td>Advisory Board on Architecture and Community Appearance of the Town of Yorktown, New York: Commendation</td>
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<td>Massachusetts Institute of Technology Auditorium and Chapel: Architectural League of New York, Honorable Mention</td>
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### Writings

#### Published articles

- b. 28, f. 110 | “Architecture of the Future,” *Cleveland Engineering* | 1953 May |
- b. 28, f. 112 | Forward to *The City* by Eliel Saarinen | 1957 |
- b. 28, f. 113 | “Campus Planning: the Unique World of the University,” *Architectural Record* | 1960 November |

### General writings
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#### Eero Saarinen collection

**MS 593**

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| b. 28, f. 114 | “The Changing Philosophy of Architecture” | 1954 June |
| b. 28, f. 115 | “Main Currents of Mid-Century Architecture” | undated |
| b. 28, f. 116 | On Frank Lloyd Wright | 1959 |
| b. 28, f. 117 | [On Mies van der Rohe, FLW, Philip Johnson, SOM] (dictated) | undated |
| b. 28, f. 118 | General statement about architecture (dictated) | 1959 |
| b. 28, f. 119 | “General statement about the sculptural, curved structural shapes that we have been involved with [...]” | undated |
| b. 28, f. 120 | Miscellaneous statements about buildings [A-I] | Circa 1958–1961 |
| b. 28, f. 121 | Miscellaneous statements about buildings [I-Y]; statements by associates about buildings | Circa 1957–1961 |

#### Saarinen, Eliel

| b. 29 | Drawing: aerial plan of Cranbrook grounds | undated |

#### Photographs

| b. 30, f. 122 | “Eames’ dad (4 years) by Gran’Dad Eliel” [reproduction of pencil sketch] | undated |
| b. 30, f. 123 | Portrait of Eliel Saarinen | undated |

#### Publications

| b. 30, f. 124 | Cranbrook Academy of Art [various publications] | 1931–1942 |
| b. 30, f. 125 | “Eliel Saarinen In Memorium,” Arkkitehti | 1950 |
| b. 30, f. 127 | Exhibition catalogue on Eliel Saarinen [in Russian] | 1957 |
| b. 30, f. 128 | Funeral [press release] | 1950 |
| b. 30, f. 129 | Kalevalaseura [Finnish brochure on Finnish National Center] | 1921 |
| b. 30, f. 130 | Moderne Bauformen [with architectural designs by Eliel Saarinen] | 1950 |
| b. 30, f. 131 | Munksnas-Haga och Stor-Helsingfors | 1915 |
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Series III. Office Records

The Office Records series is arranged by record type in eight subseries: Administrative records, Brochures, Correspondence, Financial records, Patent applications, Public Relations, Scrapbooks, and Works by others.

Office records document those aspects of the firm’s activities which were not directly related to the designing and constructing of buildings. Financial ledgers documenting how much time was spent on any particular project and who worked on it; publicity binders showcasing professional photographs of the completed buildings; relocation information gathered when moving the office from Bloomfield Hills, Michigan, to Hamden, Connecticut; patent applications and documentation for the Knoll furniture; and scrapbooks, pertaining to various projects and kept by various members of the firm are all located in Series III. This series also includes all materials pertaining to Joseph Lacy, Kevin Roche, and other associates in Saarinen’s firm.

Administrative records in this series comprise primarily relocation information collected by the firm when Saarinen announced he would be moving the firm from Bloomfield Hills, Michigan to Hamden, Connecticut. They include photographs and plans of the new office site, the Frederick Graves residence on Davis Street in Hamden; school and community information collected so that members of the firm could decide where to buy homes in the area; and press materials announcing the move.

Brochures were either created by Saarinen’s clients for publicity purposes, or were created by Eero Saarinen and Associates as part of their proposals in their bids to win particular commissions. Brochures created for inclusion in press packets or annual reports by the clients are part of this subseries. They differ from the brochures housed in Series IV, Project Records, which, in most cases, are presentation brochures created by Eero Saarinen and Associates to update their clients on the progress being made on a particular project.

The small Correspondence subseries contains letters of condolence written to the surviving members of the firm after Saarinen’s death, copies of some responses to those letters, and correspondence about legal issues surrounding Saarinen’s estate.

Financial records include job cost breakdowns for a number of the firm’s projects, as well as some payroll records. The largest portion of this subseries is the time-cost ledgers, which document the date of a project’s inception, the members of the firm that worked on the project and for how long, and the costs for each stage of the project. These records would be valuable to those researchers seeking exact dates for a project.

The Patent application materials in Series III pertain to furniture designs by Saarinen that were later produced by Knoll and Heywood-Wakefield. Fabric samples, drawings, and photographs in support of these design and mechanical patent applications are contained in this subseries.

The Public Relations subseries is further subdivided into three categories of material: General, Publicity binders, and Publicity photographs. Publicity binders were created by Eero Saarinen & Associates to show examples of their work to prospective clients. Typically, these binders are composed of several photographs of one or more projects after completion, as well as a reproduction of a plan or elevation and, occasionally, a bit of text describing the projects. Originally the binders were numbered from 1 through 9; these numbers and this order have been maintained, though binders have been taken apart and rehoused for preservation. The order of projects within each binder has been maintained. There is some duplication of photographs between these binders and the project photographs in Series IV. Some of the projects within the binders were begun after Saarinen’s death by his surviving partners.

The Publicity photographs were primarily commissioned by the firm to document completed projects. Ezra Stoller was the photographer responsible for many of these photographs; other photographers that were regularly hired by the firm include Baltazar Korab of Birmingham, Michigan and Hedrich-Blessing of Chicago. Many of these photographs, which are mounted on board, are duplicates of photographs already housed with the project records or in the Publicity binders.

Scrapbooks are arranged in alphabetical order by the name of the first project within a given scrapbook. Some scrapbooks cover only one project; others cover several. The scrapbooks themselves were disassembled, photocopied for preservation purposes, and rehoused in individual folders, one scrapbook
per folder. Therefore, many projects may be contained within a single scrapbook folder. Because scrapbooks were assembled at different times by different people, articles and projects may be duplicated across scrapbook folders.

The final subseries, Works by others, is a collection of articles or manuscript drafts about Saarinen and his work written by researchers and kept with the firm’s office records. Some of the texts, such as Eloise Engle’s *Finns in North America*, only briefly mention Saarinen; other correspondence and writing, such as that between Aline Saarinen and Allan Temko while he was in the process of writing his biography of Saarinen, is much more substantial and revealing. These articles are part of Series III because they concern Saarinen and/or his oeuvre, rather than the clippings, part of Series IV, which concern only specific buildings.

### Administrative records

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<td>b. 33, f. 25</td>
<td>Job cost breakdowns</td>
<td>1956–1958, undated</td>
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### Financial (continued)

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<td><strong>Time-cost ledgers</strong></td>
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<td>b. 34, f. 28 - 34</td>
<td>Jobs 5007 through 5606</td>
<td>1950–1955</td>
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<tr>
<td>b. 35, f. 35 - 41</td>
<td>Jobs 5606F through 5802-13</td>
<td>1956–1957</td>
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<td>b. 36, f. 42 - 49</td>
<td>Jobs 5804F through 6010-X-17</td>
<td>1958</td>
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<td>b. 37</td>
<td>Saarinen, Saarinen and Associates ledger</td>
<td>1947–1950</td>
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<td>b. 38, f. 50</td>
<td>&quot;Job Costs&quot;</td>
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<td>See also: Series I. Personal Papers, 1920-2004 (inclusive), 1940-1961 (bulk) Box 2 ref16</td>
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<td>b. 38A, f. 51</td>
<td>Payroll, check registers</td>
<td>1947–1962</td>
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<td>b. 38E, f. 55</td>
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<td>b. 38-F, f. 56</td>
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<td>b. 38G, f. 57</td>
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<td>b. 38B, f. 52</td>
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<td>b. 38C, f. 53</td>
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<td>b. 38D, f. 54</td>
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### Patent applications

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<tr>
<td>b. 39, f. 62</td>
<td>File 9095B: General (miscellaneous) files</td>
<td>1959–1961</td>
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<tr>
<td>b. 39, f. 63</td>
<td>Docket #3503: Chair: Foreign design applications [Venezuela, Mexico, Cuba]</td>
<td>1956–1960</td>
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<tr>
<td>b. 39, f. 64 - 65</td>
<td>Docket #3520: Chair: Mechanical patent #2,541,835</td>
<td>1880–1882, 1927–1966</td>
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<td>b. 39, f. 66</td>
<td>Docket #3521: Chair: Mechanical patent #2,606,601</td>
<td>1925–1967</td>
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<td>b. 39, f. 67</td>
<td>Docket #3522: Chair: Design patent #158,510</td>
<td>1948–1950, 1956</td>
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<td>b. 40, f. 68</td>
<td>Docket #3535: Chair: Design patent #158,509</td>
<td>1946–1957</td>
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<td>b. 40, f. 69 - 71</td>
<td>Docket #3662: Furniture and supports: Mechanical patent #2,939,517</td>
<td>1847–1965</td>
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<td>b. 40, f. 72</td>
<td>Docket #3787: Chair: Design patent #181,946</td>
<td>1954–1966</td>
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<td>b. 40, f. 73</td>
<td>Docket #3788: Chair: Design patent #181,945</td>
<td>1934, circa1954–1966</td>
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<td>b. 40, f. 74</td>
<td>Docket #3901: Dining table: Design patent #187,797</td>
<td>1957–1966</td>
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<td>b. 41, f. 76</td>
<td>Docket #3902: Coffee table: Design patent #187,798</td>
<td>1943, circa1957–1960</td>
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<tr>
<td>b. 41, f. 77</td>
<td>Docket #3904: Side table: Design patent #187,799</td>
<td>1957–1966</td>
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### Public Relations
### Public Relations (continued)

#### General

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<tr>
<td>b. 41, f. 78</td>
<td>Biographical information: Eero Saarinen, Aline B. Saarinen, and John G. Dinkeloo</td>
<td>undated</td>
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<tr>
<td>b. 673, f. 39</td>
<td>Clippings</td>
<td>1951–1958, 1961</td>
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<td>b. 41, f. 79</td>
<td>Correspondence with A + U [periodical]</td>
<td>1973–1974</td>
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<td>b. 41, f. 80</td>
<td>Exhibition panels for unidentified exhibition: negatives</td>
<td>1960</td>
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<td>b. 41, f. 81</td>
<td>Firm histories</td>
<td>1960–1965</td>
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<td>b. 41, f. 82</td>
<td>Publications record</td>
<td>undated</td>
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<tr>
<td>b. 54, f. 95</td>
<td>Script for video presentation on Eero Saarinen [posthumous]</td>
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#### Publicity binders

**Binder #1**

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<tr>
<td>b. 42</td>
<td>Dulles International Airport, Chantilly, VA</td>
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<tr>
<td>b. 42</td>
<td>United States Embassy, Oslo, Norway</td>
</tr>
<tr>
<td>b. 42</td>
<td>General Motors Technical Center, Warren, MI</td>
</tr>
<tr>
<td>b. 42</td>
<td>Bell Telephone Laboratories, Holmdel, NJ</td>
</tr>
<tr>
<td>b. 42</td>
<td>International Business Machines: Thomas J. Watson Research Center, Yorktown, NY</td>
</tr>
<tr>
<td>b. 42</td>
<td>Trans World Flight Center [aka TWA Terminal 5], Idlewild [now John F. Kennedy] Airport, New York, NY</td>
</tr>
<tr>
<td>b. 42</td>
<td>Deere and Company Headquarters, Moline, IL</td>
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<tr>
<td>b. 42</td>
<td>Columbia Broadcasting System Headquarters, New York, NY</td>
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<tr>
<td>b. 42</td>
<td>Athens International Airport, Athens, Greece</td>
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**Binder #2**

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<td>b. 43, f. 87</td>
<td>University of Michigan: North Campus Plan, Ann Arbor, MI</td>
</tr>
<tr>
<td>b. 43, f. 87</td>
<td>Drake University: Dormitories, Des Moines, IA</td>
</tr>
<tr>
<td>b. 43, f. 87</td>
<td>Massachusetts Institute of Technology: Kresge Auditorium and Chapel, Cambridge, MA</td>
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<tr>
<td>b. 43, f. 87</td>
<td>Concordia Senior College, Fort Wayne, IN</td>
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<tr>
<td>b. 43, f. 87</td>
<td>Yale University: Samuel F. B. Morse and Ezra Stiles Colleges, New Haven, CT</td>
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<td>b. 43, f. 88</td>
<td>General Motors Technical Center, Warren, MI</td>
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<tr>
<td>b. 43, f. 88</td>
<td>International Business Machines: Thomas J. Watson Research Center, Yorktown, NY</td>
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<tr>
<td>b. 43, f. 88</td>
<td>Bell Telephone Laboratories, Holmdel, NJ: construction</td>
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<td>b. 43, f. 89</td>
<td>Cultural Center, Oakland, CA</td>
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<td>b. 43, f. 89</td>
<td>World’s Fair Exhibition Hall and Park, IBM, New York, NY</td>
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<tr>
<td>b. 43, f. 89</td>
<td>Neiman-Marcus Store, Dallas, TX</td>
</tr>
<tr>
<td>b. 43, f. 89</td>
<td>Dulles International Airport, Chantilly, VA</td>
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<tr>
<td>b. 43, f. 89</td>
<td>Trans World Flight Center [aka TWA Terminal 5], Idlewild [now John F. Kennedy] Airport, New York, NY</td>
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<td>b. 43, f. 89</td>
<td>International Business Machines: Thomas J. Watson Research Center, Yorktown, NY</td>
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<tr>
<td>b. 43, f. 89</td>
<td>Bell Telephone Laboratories, Holmdel, NJ</td>
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<tr>
<td>b. 43, f. 89</td>
<td>Yale University: Samuel F. B. Morse and Ezra Stiles Colleges, New Haven, CT</td>
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<tr>
<td>b. 43, f. 89</td>
<td>Yale University: David S. Ingalls Rink, New Haven, CT</td>
</tr>
<tr>
<td>b. 43, f. 89</td>
<td>Concordia Senior College, Fort Wayne, IN</td>
</tr>
<tr>
<td>b. 43, f. 89</td>
<td>University of Chicago: Law School, Chicago, IL</td>
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<td>b. 43, f. 89</td>
<td>Vassar College, Poughkeepsie, NY</td>
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<td>b. 43, f. 90</td>
<td>Oakland Museum, Oakland, CA</td>
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<td>b. 43, f. 90</td>
<td>World’s Fair Exhibition Hall and Park, International Business Machines, New York, NY</td>
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<td>b. 43, f. 90</td>
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<td>b. 43, f. 90</td>
<td>Dulles International Airport, Chantilly, VA</td>
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<tr>
<td>b. 43, f. 90</td>
<td>Vivian Beaumont Allen Repertory Theater and Library Museum, Lincoln Center for the Performing Arts, New York, NY</td>
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<td>b. 43, f. 90</td>
<td>Columbia Broadcasting System Headquarters, New York, NY</td>
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<td>b. 44, f. 91</td>
<td>General Motors Technical Center, Warren, MI</td>
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<tr>
<td>b. 44, f. 91</td>
<td>Milwaukee County War Memorial, Milwaukee, WI</td>
</tr>
<tr>
<td>b. 44, f. 91</td>
<td>Massachusetts Institute of Technology: Kresge Auditorium and Chapel, Cambridge, MA</td>
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<td>b. 44, f. 91</td>
<td>Concordia Senior College, Fort Wayne, IN</td>
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<td>b. 44, f. 91</td>
<td>University of Chicago, Chicago, IL</td>
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<td>b. 44, f. 91</td>
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<td>b. 44, f. 91</td>
<td>Yale University: David S. Ingalls Rink, New Haven, CT</td>
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<td>b. 44, f. 91</td>
<td>University of Pennsylvania: Women's Residence Hall, Philadelphia, PA</td>
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<td>b. 44, f. 91</td>
<td>Vassar College: Emma Hartman Noyes House, Poughkeepsie, NY</td>
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<td>b. 44, f. 91</td>
<td>United States Embassy, Oslo, Norway</td>
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<td>b. 44, f. 91</td>
<td>Dulles International Airport, Chantilly, VA</td>
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<td>b. 44, f. 91</td>
<td>Trans World Flight Center [aka TWA Terminal 5], Idlewild [now John F. Kennedy] Airport, New York, NY</td>
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Binder #7 | undated |
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<td>b. 44, f. 92</td>
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<td>b. 44, f. 92</td>
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<td>b. 44, f. 92</td>
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<td>b. 44, f. 92</td>
<td>Milwaukee County War Memorial, Milwaukee, WI</td>
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<td>Yale University: David S. Ingalls Rink, New Haven, CT</td>
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<td>b. 44, f. 92</td>
<td>Jefferson National Expansion Memorial, St. Louis, MO</td>
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<td>Yale University: Samuel F. B. Morse and Ezra Stiles Colleges, New Haven, CT</td>
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**Binder #8**: undated

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<td>b. 44, f. 93</td>
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<td>Drake University, Des Moines, IA</td>
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<td>b. 44, f. 93</td>
<td>University of Chicago: Law School, Chicago, IL</td>
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<td>b. 44, f. 93</td>
<td>General Motors Technical Center, Warren, MI</td>
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<tr>
<td>b. 44, f. 93</td>
<td>University of Pennsylvania: Women’s Residence Hall, Philadelphia, PA</td>
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<td>b. 44, f. 93</td>
<td>Binder #9: Eero Saarinen &amp; Associates: complete company profile</td>
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**Publicity photographs**: undated

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<td>b. 45, f. 94</td>
<td>Lacy, Joseph N.</td>
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**Stoller, Ezra, photographer**: undated

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<tr>
<td>b. 45</td>
<td>Columbia Broadcasting System Headquarters, New York, NY: Model</td>
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<td>b. 45</td>
<td>Deere and Company Headquarters, Moline, Illinois</td>
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<td>b. 45</td>
<td>Exteriors</td>
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<td>b. 45</td>
<td>Interior and exterior details</td>
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<td>b. 45</td>
<td>Interiors: offices</td>
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### Series III. Office Records

**Eero Saarinen collection**

**MS 593**

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<tr>
<td>b. 46</td>
<td>Construction</td>
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<tr>
<td>b. 46</td>
<td>Models, mockup, construction, existing conditions</td>
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<tr>
<td>b. 47</td>
<td>Exteriors</td>
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<td>b. 47</td>
<td>Interiors</td>
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<td>b. 48</td>
<td>Additional material</td>
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**Photographers, various [mounted on board]**

**Works by Eero Saarinen**

| b. 49     | Map of building locations in the United States | undated |
| b. 49     | Antioch College, Antioch, OH | undated |
| b. 49     | Brandeis University, Waltham, MA: Campus planning | undated |
| b. 49     | Crow Island School, Winnetka, IL | undated |
| b. 49     | Des Moines Art Center/Edmundson Memorial Museum, Des Moines, IA | undated |
| b. 50     | Detroit Civic Center, Detroit, MI | undated |
| b. 50     | Drake University, Des Moines, IA | undated |
| b. 50     | General Motors Technical Center, Warren, MI | undated |
| b. 51     | Jefferson National Expansion Memorial, St. Louis, MO | undated |
| b. 51     | Kleinhans Music Hall, Buffalo, NY | undated |
| b. 51     | Quito, Ecuador [master planning] | undated |
| b. 51     | Smithsonian Gallery of Art [competition], Washington, DC | undated |
| b. 51     | Tabernacle Church of Christ, Columbus, IN | undated |
| b. 52     | Stephens College, Columbia, MO: General Development Plan | undated |
| b. 52     | Tanglewood [Berkshire Music Center], Lenox, MA | undated |
| b. 52     | Yale University, New Haven, CT: Physics Building | undated |

**Works by Eliel Saarinen**

| b. 53     | Cranbrook Academy of Art, Bloomfield Hills, MI | undated |
| b. 53     | Railroad station, Helsinki | undated |
| b. 53     | Unidentified building | undated |
### Scrapbooks

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<td>b. 53, f. 96</td>
<td>Campus Planning Brochure Mockup: University of Michigan School of Music; Drake University; Brandeis University; Massachusetts Institute of Technology; Concordia Senior College; Milwaukee County War Memorial; General Motors Technical Center; University of Chicago Law School; Irwin Union Bank and Trust Company; Tabernacle Church of Christ</td>
<td>undated</td>
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<td>b. 54, f. 98</td>
<td>Concordia Senior College</td>
<td>1954–1963</td>
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<td>b. 54, f. 99</td>
<td>Detroit Civic Center; Milwaukee County War Memorial; Jefferson National Expansion Memorial; Des Moines Art Center; [Proposed] Los Angeles Auditorium and Opera House; Flint Co-Op Distribution Center; Tanglewood Entrance Gate [Eliel Saarinen]</td>
<td>1947–1949</td>
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<td>b. 54, f. 100 - 101</td>
<td>Dulles International Airport</td>
<td>1959–1962</td>
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<td>b. 54, f. 102</td>
<td>Furniture [general]; Berkshire Music Center/Koussevitzky Music Shed</td>
<td>1939–1959, undated</td>
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<td>b. 680, f. 128</td>
<td>Job 4807: General Motors Technical Center</td>
<td>1952–1956</td>
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<td>b. 54, f. 103</td>
<td>Jefferson National Expansion Memorial; Detroit Civic Center; Christ Lutheran Church; General Motors Technical Center</td>
<td>1948–1950</td>
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<tr>
<td>b. 55, f. 109</td>
<td>Saarinen, Eero</td>
<td>1953–1959</td>
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<td>b. 55, f. 110</td>
<td>Yale University: David S. Ingalls Rink</td>
<td>1956–1960, undated</td>
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<tr>
<td>b. 56, f. 111 - 112</td>
<td>Yale University: Samuel F. B. Morse and Ezra Stiles Colleges</td>
<td>1958–1962</td>
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### Works by others

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<tr>
<td>b. 56, f. 117</td>
<td>des Pinto, Fernan. “The Present Moment in American Evolution”</td>
<td>1941</td>
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<tr>
<td>b. 56, f. 118</td>
<td>Engle, Eloise. <em>Finns in North America</em></td>
<td>1975</td>
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</table>
### Works by others (continued)

| b. 56, f. 121 | *Monthly Bulletin: Michigan Society of Architects*, v. 27 n. 7 [special section on Saarinen, pp. 32-57] | 1953 July |
| b. 56, f. 123 | Skidelsky, Sibella. “Young America Builds,” *Mademoiselle* | 1941 August |
| b. 56, f. 124 | Temko, Allan. *Horizon Magazine* interview, includes Dictabelts | 1959–1960 |
| b. 56, f. 125 | *Eero Saarinen* correspondence | 1961–1962, undated |
| b. 56, f. 126 | *Eero Saarinen* page proofs | Circa 1961 |
| b. 56, f. 127 | *Eero Saarinen* text draft | Circa 1960 |
| b. 56, f. 130 | “The Maturing Modern,” *Time* | 1956 |
| b. 56, f. 131 | *Suomen Kuvalehti*, various articles | 1957–1961 |
| b. 709 | Other material, 35 mm film negative rolls, miscellaneous | undated |
Series IV. Project Records

This large and significant series is composed of project records, which include correspondence, photographs, drawings, negatives, clippings, reports, specifications, materials samples, and unique materials relating to projects designed by the firms Saarinen and Swanson, Saarinen and Saarinen Associates, and Eero Saarinen Associates. The records span 1938 to 1961, as well as projects completed by his surviving partners after Saarinen’s death.

The firm assigned each project a job number indicating the year that the project was begun and the number of the project within that year. For example, “5408” was the eighth project to have been assigned a number in 1954. One exception to this numbering convention is Job #154, Kleinhans Music Hall. The material in this series is arranged in job number order and therefore in loose chronological order. Job numbers are not always sequential, possibly owing to small projects in the office being cancelled or otherwise abandoned. Early projects by Saarinen did not have a job number, and thus are arranged alphabetically at the beginning of this series with the designation No Job Number [NJN]. More significant projects have their own scope and content notes describing pertinent details about the projects, such as contractors, other designers, and landscape architects. These notes were researched and authored in large part by the research team for the exhibition catalogue Eero Saarinen: Shaping the Future, published in 2006 by Yale University Press. Significant scarcity of certain types of material for projects is mentioned in these notes. As a general rule, correspondence between Saarinen’s firm and its clients does not exist in this collection; correspondence listed for the various projects is likely to be publication requests.

In order to maintain a cohesive job record for each project, drawings, which are large and required special containers, have been listed with other project records in this series. This presents drawings intellectually with the rest of the project material, but results in a non-sequential box number listing.

An item-level drawings inventory for each project was created by Kevin Roche John Dinkeloo and Associates and donated with the rest of the Saarinen material. To view this inventory, click on the “inventory” link just below the “drawings” heading within each project subseries. (This inventory is not available in the PDF version of this finding aid.)

Oversize material, including mounted presentation drawings and oversize photographs, is cross-referenced to the Oversize listing in this finding aid. Other types of non-job-related material relating to various projects – awards, writings about projects, publicity brochures and photographs – are located in Series II and III.

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**NJN: Christ Church, Cincinnati, OH**

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**NJN: Crow Island School, Winnetka, IL**

In 1938, the newly established Chicago-based firm Perkins, Wheeler, and Will, which later specialized in school buildings, invited Eliel and Eero Saarinen to work with them on the design of the Crow Island School in Winnetka, Illinois. Carleton Washburne, Winnetka's superintendent of schools from 1919 to 1943, pursued an activity-oriented pedagogical approach based on the ideas of the pioneering educational philosopher John Dewey, and he wanted the new school's architecture to express that progressive stance. Despite the plan's similarity to other schemes by the Saarinens, Larry Perkins of Perkins, Wheeler, and Will repeatedly claimed that the plan was devised by his partner Philip Will and that it was heavily dependent on the classrooms' L-shapes, a feature for which he said he and his colleagues were responsible. Rendering the building a visually cohesive environment, Eero designed children's chairs and benches and, with Perkins, the school's desks and tables. Additionally, Eero's wife, Lilian Swann Saarinen, sculpted ceramic plaques, some illustrating Bible stories, which were used to decorate both interior and exterior walls. In 1955, thirteen years after the building's completion, the editors of Architectural Forum called it the nation's most architecturally influential contemporary school. Documentation at Yale for this project dates from 1955 to 1961, following the school's 1954 expansion.

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<td>59, f. 31</td>
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<td>58, f. 4</td>
<td>NJN: Bloomfield Hills, MI: Master Plan: Negatives</td>
<td>1947</td>
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**NJN: Kramer Homes Defense Housing Project, Center Line, MI**

The client for this project, the federal government’s Division of Defense Housing, hired Saarinen, Swanson, and Saarinen to design a development of homes and a school on a flat, approximately twenty-five-acre site outside Detroit. The 476-unit development contains a looping road that encircled a six-acre “village green” and provides access to four residential enclaves. One- and two-story wood-frame houses, each accommodating between two and eight families, are sheathed in redwood. In 1949, the development’s tenants, over 90 percent of whom were members of the United Auto Workers union, assumed ownership from the federal government and incorporated as Kramer Homes Co-operative, which exists today. Documentation for this 1941-1942 project is comprised primarily of photographs of models and of existing Defense Housing.

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<td>NJN: Technifax Corporation: graphics: finish samples</td>
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Eero Saarinen’s role in his father’s alteration and expansion of this theater, designed by Nicholas Benois and completed in 1866, began in 1935 when he started attending design presentations in Helsinki in Eliel’s place. The presentations were made with Jarl Eklund, to whom Eliel had entrusted responsibility for the design.
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### Job 154: Kleinhans Music Hall, Buffalo, NY

Buffalo merchant Edward Kleinhans and the Works Progress Administration commissioned and paid for this music hall located at The Circle, a public park designed by Frederick Law Olmsted and Calvert Vaux. The architects of record for the project were F. J. and W. A. Kidd, Architects; Eliel and Eero Saarinen were consulting architects and were hired after the client became disenchanted with the work of the Kidd office. Collaborating with Charles Eames and Ralph Rapson, the Saarinens designed a building incorporating a tripartite curvilinear plan. The flat-roofed red- and tan-dapple brick and sandstone building is composed of two semi-elliptical structures, one housing a 3,000-seat auditorium suitable for orchestral music and a smaller one containing an 800-seat theater, intended for chamber music, with flexible seating designed by Eero Saarinen and Charles Eames. Charles J. Potwin served as acoustical consultant.

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### Job 4001: Tabernacle Church of Christ, Columbus, IN

The Tabernacle Church of Christ marked the beginning of a close relationship between the Saarinens and the J. Irwin Miller family that would result in the Saarinens completing five buildings for the family. In collaboration with Charles Eames, Eero designed furniture, screens, railings, and light fixtures for the church’s interiors. Eliel and Loja Saarinen designed a figurative tapestry, The Sermon on the Mount, for the sanctuary. E. D. Pierre and George Wright served as associate architects.

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Job 401: Berkshire Music Center [Tanglewood], Lenox, MA

Serge Koussevitzky, the Russian-born conductor of the Boston Symphony Orchestra, hired Saarinen, Swanson, and Saarinen to design a master plan for an extensive music center to include a 6,000-seat music pavilion, an open-air theater, a school, and an inn. The Saarinens’ design for the pavilion, known as the Tanglewood Shed, called for a fan-shaped structure, clad in wood, with a flat roof and a clear span in the interior. Before construction began, the symphony, seeking to save money, decided to incorporate interior columns, which caused the firm to quit the job. The symphony later hired a local architect, Joseph Franz, who followed the symphony’s request. In most other respects, the pavilion reflected the Saarinens’ scheme. The firm also designed a 1,200-seat structure intended for chamber music and opera, which nestled at the edge of the main field. In 1959, Eero Saarinen, working with the acoustical engineering firm Bolt, Beranek, and Newman, added an internal canopy of suspended triangular panels to the Tanglewood Shed, now called the Koussevitsky Shed.

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### Drawings

- **Drawings Inventory (Excel)**

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<td>Opera Concert Shed, Chamber Music Hall working drawings; miscellaneous additions and revisions</td>
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<td>Section, elevations, floor plans, trusses</td>
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<td>b. 66, f. 85</td>
<td>Front entrance</td>
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<td>b. 66, f. 86</td>
<td>Models and plans</td>
<td>undated</td>
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<tr>
<td>b. 66, f. 87</td>
<td>Music Shed: exteriors, interiors, sketch</td>
<td>undated</td>
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<tr>
<td>b. 66, f. 88</td>
<td>Negatives</td>
<td>undated</td>
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<tr>
<td>b. 66, f. 89</td>
<td>Opera House Shed: exteriors, interiors</td>
<td>undated</td>
</tr>
<tr>
<td>b. 66, f. 90</td>
<td>Opera House Shed: section, floor plans, model</td>
<td>undated</td>
</tr>
<tr>
<td>b. 66, f. 91</td>
<td>Press releases and comments</td>
<td>1959</td>
</tr>
</tbody>
</table>
Job 4404: Des Moines Art Center/Edmundson Memorial Museum, Des Moines, IA
In March 1945, Saarinen, Swanson, and Saarinen’s design for this art center was approved by the Edmundson Memorial Foundation board of trustees. The building, which opened in June 1948, is U-shaped, clad in lannon limestone, and has overhanging flat roofs.

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<thead>
<tr>
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<tbody>
<tr>
<td>b. 66, f. 92</td>
<td>Clipping: “Art Center in Iowa,” <em>Architectural Forum</em></td>
<td>1949</td>
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<tr>
<td>b. 66, f. 93</td>
<td>Correspondence: publicity and press</td>
<td>1959</td>
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**Drawings**

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<tr>
<td>b. 68</td>
<td>Architectural, structural, electrical [blueprints], working drawings and miscellaneous sketches</td>
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<tr>
<td>b. 69–70</td>
<td>Furniture plans and details</td>
<td>1947</td>
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<tr>
<td>b. 680, f. 127</td>
<td>Renderings</td>
<td>undated</td>
</tr>
<tr>
<td>f. 6878</td>
<td>Sections, elevations, plan, court pool details</td>
<td>undated</td>
</tr>
<tr>
<td>b. 108–110</td>
<td>Oversize boards</td>
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**Photographs**

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<td>b. 66, f. 95</td>
<td>Exteriors</td>
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<td>b. 66, f. 96</td>
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<td>b. 66, f. 97</td>
<td>Negatives</td>
<td>undated</td>
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<tr>
<td>b. 66, f. 98</td>
<td>Plans; site plan</td>
<td>undated</td>
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<tr>
<td>b. 66, f. 99</td>
<td>Specifications</td>
<td>1946</td>
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</table>

Job 4409: Antioch College, Antioch, OH
Saarinen, Swanson, and Saarinen’s master plan for this college expansion called for the closure of some streets leading to the campus, as well as for the construction of a new library, a theater, and a fine arts building to the south of Antioch Hall, the campus’s most imposing structure, and a dining hall and two residential quadrangles to the north. As depicted in perspective renderings, the new buildings were to be composed of interlocking rectangular blocks built of brick and glass. Though the college had engaged the Saarinen, Swanson, and Saarinen firm, Eero headed up the project, and minutes from the college’s board of trustees meetings indicate that only he, not his father, attended. The only building proposed in the master plan to be completed is Hugh Taylor Birch Hall, which had been intended to form one side of a residential quadrangle marking the main campus’s northern boundary. Birch-paneled bedrooms contain space-saving built-in furniture designed by Saarinen. Max G. Mercer served as the associate architect, Arton E. Yokon was the structural engineer, and Dan Kiley was the landscape architect.

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<td>b. 66, f. 100</td>
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<td>1948, 1949, 1951</td>
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<tr>
<td>b. 66, f. 101</td>
<td>Correspondence: publicity and press</td>
<td>1962</td>
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### Jobs 4506-A, 4506-B, 4506-C, 5206, 5207, 5515, 5516: Drake University, Des Moines, IA: Campus master plan: Photographs

In 1945, Saarinen, Swanson, and Saarinen prepared a master plan for Drake University and designed a pair of buildings dedicated to the departments of science and pharmacy, as well as a women’s dormitory complex. Over a period of more than a decade, Eero further developed the campus plan and designed a Bible school and prayer chapel, another women’s dormitory, and a three-story masonry-clad addition to Jewett Union. The master plan called for expanding the campus to the northwest with a collection of loosely defined quadrangles. In 1950, Harvey Ingham Hall of Science and Fitch Hall of Pharmacy, designed primarily by Eero Saarinen, were the first completed of the new buildings. Brooks-Borg Architects served as associate architects on the project.

The women’s residential complex, which includes a freestanding dining hall, occupies a hilly site and was designed to maintain many of its existing natural features, including a large number of mature trees. Inside, window embrasures are splayed to diffuse natural light entering the single- and double-occupancy rooms, where most of the furniture was built-in and designed by the Saarinen office. Stuart Davis was commissioned to create a thirty-three-foot-long mural, Alleé, for the dining hall. Severud, Elstad, Krueger were the complex’s structural engineers and Hyde and Bobbio its mechanical engineers.

Documentation for the Drake projects, especially the Women’s Residence Hall and Dining Hall, is extensive. Job numbers for these projects overlap and pertain to different periods of the work. Researchers are advised to thoroughly search Series IV of this collection for related material. Job 4506-A pertains to the Campus

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<tbody>
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<td>b. 71</td>
<td>Drawings: Architectural and structural</td>
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<tr>
<td></td>
<td>[Drawings Inventory (Excel)]</td>
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<tr>
<td>b. 66, f. 102</td>
<td>Master Plan study</td>
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<td>b. 66, f. 103</td>
<td>Negatives</td>
<td>undated</td>
</tr>
<tr>
<td>b. 66, f. 104</td>
<td>Proposed library building: renderings</td>
<td>undated</td>
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<tr>
<td>b. 66, f. 105</td>
<td>Proposed theater arts building; renderings</td>
<td>undated</td>
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<tr>
<td></td>
<td>South Group Women’s Dormitory: Birch Hall</td>
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<td></td>
<td>Construction</td>
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<td>b. 66, f. 107</td>
<td>Exteriors; dedication</td>
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<td>b. 66, f. 108</td>
<td>Interiors</td>
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<td>b. 66, f. 109</td>
<td>Slides</td>
<td>undated</td>
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<tr>
<td>b. 72, f. 110</td>
<td>General contract; architectural trades</td>
<td>1945</td>
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<tr>
<td>b. 72, f. 111</td>
<td>Heating, ventilating and plumbing; electric hydraulic elevator</td>
<td>1945</td>
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<tr>
<td>b. 73</td>
<td>Job 4503-A: General Motors Technical Center, Warren, MI: Drawings: Styling Building, [See Job 4807 for project description.]</td>
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<td>[Drawings Inventory (Excel)]</td>
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Jobs 4506-A, 4506-B, 4506-C, 5206, 5207, 5515, 5516: Drake University

Master Plan; Job 4506-B was the Harvey Ingham Hall of Science and Fitch Hall of Pharmacy; Jobs 4506-C and 5206 were assigned to the Women’s Residence Hall and Dining Hall; additionally, Jobs 4506-B, 4506-C, 5206, 5207, and 5516 related to general project work; and Jobs 5207, 5515, and 5516 pertain to the Bible School, Prayer Chapel, and Campus Development.

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<td>b. 72, f. 113</td>
<td>Site plan; models</td>
<td>1947–1950, undated</td>
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<tr>
<td>b. 74</td>
<td>Design sketches</td>
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<tr>
<td>b. 75–76</td>
<td>Plans and details [Job 1904]</td>
<td>1947 March</td>
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<tr>
<td>b. 72, f. 114</td>
<td>Construction</td>
<td>1948–1949</td>
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<td>b. 72, f. 115</td>
<td>Exteriors</td>
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<td>b. 72, f. 117</td>
<td>Negatives</td>
<td>undated</td>
</tr>
<tr>
<td>b. 72, f. 118</td>
<td>Plans; sections</td>
<td>undated</td>
</tr>
<tr>
<td>b. 72, f. 119</td>
<td>Renderings; model</td>
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<td>b. 72, f. 120</td>
<td>Slides: Exteriors and interiors</td>
<td>1962, undated</td>
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<tr>
<td>b. 72, f. 121</td>
<td>Specifications</td>
<td>1946–1947</td>
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<td>b. 72, f. 122</td>
<td>Award submission</td>
<td>1955</td>
</tr>
<tr>
<td>b. 72, f. 123</td>
<td>Correspondence: St. Louis Lightning Protection Company</td>
<td>1948</td>
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<tr>
<td>b. 674, f. 60</td>
<td>Furniture and appliance location sketches</td>
<td>undated</td>
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<td>b. 77</td>
<td>Miscellaneous and furniture sketches</td>
<td>undated</td>
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<tr>
<td>b. 677, f. 105</td>
<td>Room layouts</td>
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<td>b. 78</td>
<td>Architectural</td>
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Job 4506-C and 5206: Drake University, Des Moines, IA.: Women’s [...] > Drawings > Working drawings (continued)

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<td>1 November 1950</td>
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<td>b. 80</td>
<td>Mechanical and electrical [blueprints]</td>
<td>31 January 1951</td>
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**Interiors**

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<td>b. 72, f. 124</td>
<td>Cost breakdowns</td>
<td>1953</td>
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**Furnishings**

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<tr>
<td>b. 72, f. 125</td>
<td>Living rooms</td>
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<tr>
<td>b. 72, f. 126</td>
<td>Social rooms, recreation rooms, and dining hall</td>
<td>undated</td>
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<tr>
<td>b. 82, f. 127</td>
<td>Student rooms and housemother apartments</td>
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**Photographs**

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<tr>
<td>b. 674, f. 61</td>
<td>Cafeteria mural by Stuart Davis</td>
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<td>Exterior</td>
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<td>b. 671, f. 3</td>
<td>Additional material</td>
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<td>b. 82, f. 129</td>
<td>Exterior renderings</td>
<td>undated</td>
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<tr>
<td>b. 82, f. 130</td>
<td>Interiors</td>
<td>undated</td>
</tr>
<tr>
<td>b. 82, f. 131</td>
<td>Negatives</td>
<td>undated</td>
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<tr>
<td>b. 82, f. 132</td>
<td>Room interior models</td>
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<td>b. 82, f. 133</td>
<td>Site model</td>
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<td>b. 82, f. 134</td>
<td>Site plans; renderings; floor plans</td>
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<td>b. 82, f. 135</td>
<td>Wall section</td>
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**Specifications**

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<tr>
<td>b. 82, f. 136</td>
<td>Color schedule</td>
<td>1953</td>
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<tr>
<td>b. 82, f. 137</td>
<td>Electrical; refrigerators; plumbing, heating and ventilating</td>
<td>1952</td>
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<tr>
<td>b. 82, f. 138</td>
<td>General construction</td>
<td>1939, 1951–1952</td>
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**Jobs 4506-B, 4506-C, 5206, 5207, 5516: Drake University, Des Moines, IA: General**

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<tr>
<td>b. 83, f. 139</td>
<td>Clippings</td>
<td>1948–1956, undated</td>
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**Slides**

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<tbody>
<tr>
<td>b. 83, f. 141</td>
<td>Finished exteriors and interiors</td>
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</table>
### Jobs 4506-B, 4506-C, 5206, 5207, 5516: Drake University, Des Moi [...] > Slides (continued)

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<tbody>
<tr>
<td>b. 83, f. 142</td>
<td>Graphics and models</td>
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#### Eero Saarinen collection

**MS 593**

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<td>b. 84</td>
<td>Drawings: General development plan</td>
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<td>b. 83, f. 143</td>
<td>Negatives</td>
<td>1946–1947</td>
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<tr>
<td>b. 83, f. 144</td>
<td>Presentation brochure images</td>
<td>1947</td>
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### Job C-4519: Houston Estate, Cathedral Hills, Philadelphia, PA

- **b. 84** Drawings: General development plan

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<tr>
<td>b. 83, f. 142</td>
<td>Graphics and models</td>
<td>undated</td>
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<tr>
<td>b. 84</td>
<td>Drawings: General development plan</td>
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</table>

Eero Saarinen and Charles Eames won first prizes in the Organic Design in Home Furnishings competition of 1940, sponsored by the Museum of Modern Art, for their upholstered molded-plywood living room chairs and for their simple straight-lined wood benches, cabinets, desks, and tables. The Grasshopper chair (1943-1946, discontinued 1965) was the result of experiments in sculptural forms for chairs that Saarinen undertook during World War II. Called Model 61 by its manufacturer, Knoll Associates, the chair features a pair of identical laminated-wood frames that were bent to form its legs and armrests and gave the chair its name because they resembled the hind legs of a grasshopper. Later, working with Florence Knoll’s consent and adapting a wood-frame chair she had designed in 1945, Saarinen created the Model 71 armchair, which was introduced by Knoll in 1950.

The Womb chair (1946-1948), manufactured by Knoll Associates, consists of a single foam-covered and upholstered reinforced-fiberglass shell supported on a bent tubular-steel frame. Early models of the chair were made by a shipbuilder in New Jersey who worked in fiberglass. The Pedestal series for Knoll Associates (1954-1957) consists of chairs and tables characterized by one-piece cast-metal bases that taper as they rise to meet molded-fiberglass chair shells or tabletops. Saarinen originally intended the chairs to be made of a single plastic material, but this proved to be technically impossible at the time. Instead, the chairs’ metal bases and fiberglass seats are the same color (either black or white), so that, coupled with their continuous curving lines, each piece appears to be a single form.

Furniture projects in this collection have been combined into one subseries, which includes materials about the Organic Design in Home Furnishings competition, the Grasshopper Chair, the Models 71, 72, and 73 chairs, the Womb series, and the Pedestal series. Documentation for all of these projects spans 1940-1961 and includes drawings, photographs, correspondence, sketches, advertisements, and brochures. Patent applications and related correspondence for Saarinen’s furniture designs may be found in Series III.

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<td>b. 83, f. 145</td>
<td>Advertisements for Knoll furniture [photographs by Herbert Matter]</td>
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<td>b. 83, f. 146</td>
<td>Brochure for Knoll armchair and invitation to reception</td>
<td>1957, undated</td>
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### Clippings

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<td>Furniture, general</td>
<td>1954–1966, undated</td>
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### Series IV. Project Records

#### Eero Saarinen collection

**MS 593**

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<td>Pedestal furniture</td>
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<td>b. 83, f. 149</td>
<td>Side chair</td>
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<tr>
<td>b. 83, f. 150</td>
<td>Womb chair and settee</td>
<td>1950–1961, undated</td>
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**Correspondence**

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<td>Knoll furniture</td>
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<td>b. 83, f. 154</td>
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**Drawings**

**Drawings Inventory (Excel)**

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<td>b. 85</td>
<td>Chair drawings, unnumbered</td>
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<tr>
<td>b. 86</td>
<td>Knoll Furniture Program</td>
<td>undated</td>
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<td>b. 87</td>
<td>Pedestal furniture</td>
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<tr>
<td>b. 83, f. 155</td>
<td>Sketches and photostats of “Pedestal” furniture prototypes</td>
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**Photographs**

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<tr>
<td>b. 83, f. 156</td>
<td>Chair prototypes</td>
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<td>b. 83, f. 157</td>
<td>“Grasshopper” chair</td>
<td>undated</td>
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<td>b. 83, f. 158</td>
<td>Knoll armchairs and settees</td>
<td>undated</td>
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<td>b. 83, f. 159</td>
<td>Knoll side chairs</td>
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<td>b. 83, f. 160</td>
<td>Molded shell chair</td>
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<td>b. 83, f. 161</td>
<td>Negatives</td>
<td>1948–1950, undated</td>
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<td>b. 88, f. 162</td>
<td>“Organic Design” furniture for competition at the Museum of Modern Art</td>
<td>1941</td>
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<td>b. 88, f. 164</td>
<td>“Pedestal” chair drawing</td>
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<td>b. 88, f. 165</td>
<td>“Pedestal” chairs and tables</td>
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<td>b. 679, f. 122</td>
<td>Pedestal table with place settings and chair in garden</td>
<td>undated</td>
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<tr>
<td>b. 88, f. 166</td>
<td>“Pedestal” chair prototype</td>
<td>undated</td>
</tr>
<tr>
<td>b. 88, f. 167</td>
<td>“Womb” chair</td>
<td>undated</td>
</tr>
<tr>
<td>b. 88, f. 168</td>
<td>Slides</td>
<td>undated</td>
</tr>
</tbody>
</table>
Job 4612-A: Stephens College, Columbia, MO [abandoned scheme]
This Baptist-sponsored junior college for women hired Saarinen and Saarinen in 1946 to devise a master plan, including a quadrangle, a separate row of buildings, and a chapel. Shortly before his death in 1950, Eliel Saarinen made sketches for a proposed chapel; after Eliel’s death, Eero Saarinen and Associates produced working drawings, but the project went unrealized until 1953 (see Job 5306).

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 88, f. 169</td>
<td>Clippings</td>
<td>1951</td>
</tr>
<tr>
<td>b. 89</td>
<td>Drawings</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td><strong>Drawings Inventory (Excel)</strong></td>
<td></td>
</tr>
<tr>
<td>b. 682, f. 139</td>
<td>Colored pencil sketch</td>
<td>undated</td>
</tr>
<tr>
<td>b. 674, f. 62</td>
<td>General Development Plan for the Stephens College Campus, presentation brochure</td>
<td>1947</td>
</tr>
<tr>
<td>b. 88, f. 170</td>
<td>Negatives</td>
<td>undated</td>
</tr>
<tr>
<td>b. 88, f. 171</td>
<td>Renderings, sketches, floor plan</td>
<td>1949–1950, undated</td>
</tr>
<tr>
<td>b. 671, f. 4</td>
<td>Site aerial views and typical campus architecture</td>
<td>undated</td>
</tr>
</tbody>
</table>

Job 4627: Detroit Civic Center, Detroit, MI
The city of Detroit hired Saarinen, Swanson, and Saarinen to serve as consultants on this project for a forty-three-acre site along the Detroit River, for which they developed many schemes. (Eliel Saarinen had created concepts in 1924 and 1937-1938, which were not realized. Eero Saarinen worked with his father on the latter design.) All the new schemes called for the creation of a large landscaped riverfront plaza containing the Veterans’ Memorial Building, flanked by a convention center and an auditorium, and separated from the rest of the city by a wall of new government office buildings. As shown in the final master plan, publicly released in March 1949 and published in Architectural Forum that April, the center, estimated to cost $50 million, included thirteen buildings and a band shell. Despite receiving approval from the city’s planning commission, the design was not realized.

<table>
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<tr>
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<tbody>
<tr>
<td>b. 88, f. 172</td>
<td>Clippings</td>
<td>undated</td>
</tr>
<tr>
<td>b. 90–91</td>
<td>Drawings</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td><strong>Drawings Inventory (Excel)</strong></td>
<td></td>
</tr>
<tr>
<td>b. 88, f. 173</td>
<td>Convention Hall: model and floor plans</td>
<td>1948–1953, undated</td>
</tr>
<tr>
<td>b. 88, f. 174</td>
<td>Existing conditions</td>
<td>1936, undated</td>
</tr>
<tr>
<td>b. 88, f. 175</td>
<td>Ford Auditorium: renderings and models</td>
<td>1950, undated</td>
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<tr>
<td>b. 88, f. 176</td>
<td>Models</td>
<td>1947–1950</td>
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</table>

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Jobs 4714, 4714-A, 4801, 4811, 5802: Jefferson National Expansion Memorial, St. Louis, MO

Between 1947-1948, a local nonprofit corporation sponsored an open national design competition in two stages for the United States Jefferson National Expansion Memorial, to be located on the banks of the Mississippi River in St. Louis. The winning design would be recommended to the United States Department of the Interior. Saarinen and Associates won the competition, bringing Eero national renown and launching his career as an independent architect. The main feature of the eighty-two-acre site he designed is the Gateway Arch. Issues arising from a railway line on the site delayed its realization for a decade. Saarinen oversaw preparations for construction, which did not begin until 1963, two years after his death, and was completed on October 28, 1965.

The arch was a weighted arch, rather than a pure or perfect catenary, 630 feet tall and 630 feet wide at the base. Constructed of concrete shells clad in stainless steel that form equilateral triangles in cross-section, each of its legs taper from 54 feet at the base to 17 feet at the top. The fuselage-shaped Observation Platform holds up to 140 people and is reached by two trams invented for the structure. Severud, Elstad, Krueger Associates was the structural engineering firm. The landscape was designed by Dan Kiley.

Job numbers for this project are scattered and relate to different periods of work. Researchers are advised to thoroughly search all of Series IV for related material. Job numbers 4714, 4714-A, and 4811 pertain to competition-stage material, including correspondence between Saarinen and his teammates; clippings from local newspapers about the competition, congratulatory letters from other architects, and the original program for the competition upon which Saarinen made his preliminary notes. Files for these job numbers also contain site photographs and eight rolls of “JNEM History” drawings, which include Saarinen’s earliest sketches for the project as well as solutions to the railroad problem. This project is unusual in the collection, as it contains a relatively large amount of correspondence between Saarinen and the client, the National Park Service.

Job 4801 pertains to the construction, by a contractor, of the competition model. One highlight of this material is the set of “backwards handwriting” letters that Saarinen wrote to his modelmaker. Saarinen was capable of writing in mirror script and provided proof of this to his colleague.

Job 5802 material pertains to the actual construction and completion of the Arch, and includes 27 rolls of drawings, extensive amounts of photographs, and specifications. A number of landscape drawings by Dan Kiley’s office are also part of this set.

Job 4714: Jefferson National Expansion Memorial, St. Louis, MO

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<td>4714</td>
<td>1947</td>
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<tr>
<td>4714-A</td>
<td>1947</td>
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<tr>
<td>4801</td>
<td>1947</td>
</tr>
<tr>
<td>4811</td>
<td>1947</td>
</tr>
<tr>
<td>5802</td>
<td>1947</td>
</tr>
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Job 4714: Jefferson National Expansion Memorial, St. Louis, MO

b. 92, f. 180

"Architectural Competition for the Jefferson National Expansion Memorial" [competition program and addenda]

b. 92, f. 181 - 182

Correspondence

b. 92, f. 183

Competition site plan, Phase I
Job 4714: Jefferson National Expansion Memorial, St. Louis, MO (continued)

**Drawings: “JNEM History”**

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<tbody>
<tr>
<td>b. 93</td>
<td>Arch design; presentation drawings; parking proposals</td>
<td>undated</td>
</tr>
<tr>
<td>b. 94</td>
<td>McDevitt railroad plan; Bowen railroad plan</td>
<td>undated</td>
</tr>
<tr>
<td>b. 95</td>
<td>Model information; existing buildings</td>
<td>undated</td>
</tr>
<tr>
<td>b. 96</td>
<td>Model information</td>
<td>1957</td>
</tr>
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<td>b. 97</td>
<td>Original competition drawings</td>
<td>undated</td>
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<tr>
<td>b. 98</td>
<td>Site plans, topographical</td>
<td>undated</td>
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<tr>
<td>b. 99</td>
<td>Thomas Jefferson Memorial plans [reference]</td>
<td>undated</td>
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<tr>
<td>b. 100</td>
<td>Transportation</td>
<td>undated</td>
</tr>
<tr>
<td>b. 92, f. 184</td>
<td>Expense reports, invoices</td>
<td>1947</td>
</tr>
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</table>

**Photographs**

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<tbody>
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<td>b. 92, f. 185</td>
<td>Negatives and transparencies [includes Eliel Saarinen’s competition entry]</td>
<td>1947</td>
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<tr>
<td>b. 92, f. 186</td>
<td>Phase I competition renderings</td>
<td>1947</td>
</tr>
<tr>
<td>b. 92, f. 187</td>
<td>Rendering of arch</td>
<td>undated</td>
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</table>

**Job 4714-A: Jefferson National Expansion Memorial, St. Louis, MO**

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 92, f. 188</td>
<td>Biographical data on Saarinen team members</td>
<td>1948</td>
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**Brochures, lectures and reports**

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<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 92, f. 189</td>
<td>Final report of jury; statement and comments by jury; minutes of February meetings of jury</td>
<td>1948</td>
</tr>
<tr>
<td>b. 92, f. 190</td>
<td><em>Jefferson National Expansion Memorial: Saint Louis...Gateway to the West</em> [brochure]</td>
<td>undated</td>
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<tr>
<td>b. 92, f. 191</td>
<td><em>Peace City Hiroshima</em> [brochure]</td>
<td>undated</td>
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<tr>
<td>b. 92, f. 193</td>
<td>Saarinen, Eero. <em>An Imaginary Tour of the Proposed Jefferson National Expansion Memorial</em> Brochure is based on Saarinen’s talk of 29 April 1948 to Associated Retailers of St. Louis.</td>
<td>1948</td>
</tr>
<tr>
<td>b. 92, f. 194</td>
<td>Saarinen, Eero. Statement on arch motif</td>
<td>undated</td>
</tr>
<tr>
<td>b. 92, f. 195</td>
<td><em>St. Louis Report to the Community, 1947-1948</em> [with drawing of Arch on cover]</td>
<td>1948</td>
</tr>
<tr>
<td>b. 92, f. 196</td>
<td>Spotts, Julian C., Superintendent, JNEM. <em>Address to American Society of Civil Engineers, St. Louis Chapter</em></td>
<td>1948</td>
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</table>
Job 4714-A: Jefferson National Expansion Memorial, St. Louis, MO (continued)

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<tr>
<th>Clippings</th>
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<tbody>
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<td>b. 92, f. 197 - 199 General</td>
<td>1948–1956</td>
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<td>b. 92, f. 200 Missouri Historical Society: The Bulletin Features article on Manuel Lisa's warehouse.</td>
<td>1948</td>
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<tr>
<th>Correspondence</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 92, f. 201 Congratulatory messages</td>
<td>1948</td>
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<tr>
<td>Includes some mentions of Clark controversy and Saarinen's appraisal of other entries.</td>
<td></td>
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<tr>
<td>b. 101, f. 208 Publicity and press</td>
<td>1948</td>
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<tr>
<td>b. 101, f. 209 Regarding competition</td>
<td>1947–1948</td>
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<tr>
<td>b. 101, f. 210 Expense reports, invoices, financial correspondence</td>
<td>1947–1953</td>
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<tr>
<td>b. 101, f. 211 House Bill H.R. 8591 for 81st Congress and proposed changes for 82nd Congress</td>
<td>1950</td>
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<tr>
<td>b. 101, f. 212 Land cost analysis, parking plans and cost analysis</td>
<td>[1949?]</td>
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<tr>
<td>b. 101, f. 213 Legal questions for Perry T. Rathbone and Joseph D. Murray regarding Riverfront Tunnel</td>
<td>undated</td>
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<thead>
<tr>
<th>Photographs</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 101, f. 214 Alternate railroad locations</td>
<td>undated</td>
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<tr>
<td>b. 101, f. 215 Map for &quot;imaginary tour of memorial&quot;</td>
<td>1948</td>
</tr>
<tr>
<td>b. 101, f. 216 Model</td>
<td>undated</td>
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<tr>
<td>b. 102, f. 217 Negatives</td>
<td>1948, undated</td>
</tr>
<tr>
<td>b. 102, f. 218 Parking plan</td>
<td>undated</td>
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<tr>
<td>b. 102, f. 219 Phase I entries by other competitors</td>
<td>1947</td>
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<tr>
<td>b. 102, f. 220 Phase II competition renderings</td>
<td>1947–1948</td>
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<td>b. 102, f. 221 Saarinen in front of winning entry</td>
<td>1948</td>
</tr>
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<td>b. 102, f. 222 Saarinen team at awards dinner</td>
<td>1948</td>
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Job 4801: Jefferson National Expansion Memorial, St. Louis, MO: Arch model

<table>
<thead>
<tr>
<th>Correspondence</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 102, f. 223 Correspondence regarding model and Saarinen lecture [includes “backwards handwriting” letters]</td>
<td>1948–1951</td>
</tr>
<tr>
<td>b. 102, f. 224 Invoices and financial correspondence</td>
<td>1948–1950</td>
</tr>
<tr>
<td>b. 102, f. 225 Photographs: Mitchell model of Arch</td>
<td>1948</td>
</tr>
</tbody>
</table>
Job 4807: General Motors Technical Center, Warren, MI

General Motors chairman Alfred P. Sloan, Jr., hired Saarinen and Swanson to design this corporate campus on a flat 320-acre site north of Detroit. Eliel Saarinen and Robert Swanson were principally responsible for this initial, unbuilt scheme of 1945-1946, although Eero contributed drawings to the project. The proposal, which came in over its $20-million budget, was approved, but progress was stymied by a strike and postwar shortages of requisite buildings materials.

The 320-acre industrial research campus outside Detroit would eventually contain twenty-five buildings arranged around a rectangular pool. There are five building groups: Engineering, Research, Service, Process Development, and Styling. Each group includes a long, narrow three-story structure housing administrative offices, laboratories, and libraries. Although the complex was officially dedicated on May 16, 1956, the groups were constructed and occupied sequentially in the following order: Engineering (construction began in 1949, occupation in 1950); Research (construction began 1950, occupation in stages, 1951-55); Service (construction began 1949, occupation in stages, 1952-54); Process Development (construction began 1953, occupation 1954); and Styling (construction began 1953, occupation 1955).

Much of the furniture was designed by Saarinen, as well as by Florence Knoll and Ludwig Mies van der Rohe, and several interiors contained carpeting designed and woven by Marianne Strengel. The restaurant features a thirty-six-foot-long screen of bronze and gold openwork designed by Harry Bertoia. The site is ornamented with 13,000 trees and three reflecting pools. The principal pool measures 1,780 by 560 feet (about 22 acres) and contains four islands planted with willow trees, as well as a spherical stainless-steel water tower 132 feet high and a “water wall” 50 feet high and 115 feet wide. Alexander Calder designed additional fountains. Antoine Pevsner’s bronze sculpture Bird in Flight is in front of the Styling Building. Saarinen worked with a team that included Smith, Hinchman, and Grylls, architects and engineers; Paul S. Calkins, structural engineer; Bolt, Beranek, and Newman, acoustic consultants; Richard Kelly, exterior lighting consultant; Bryant and Detwiler, general contractor; and Thomas D. Church and Edward A. Eichstedt, landscape architects.

The General Motors Technical Center is one of the best-documented projects in the Eero Saarinen collection, consisting of 33 rolls of drawings across the job numbers, boxes of photographs, both construction and as-built, specifications, brochures, materials relating to several of the artists whose work Saarinen commissioned for the building, press information, and slides.

Job numbers for this project are scattered and relate to different periods of the project, and researchers are advised to thoroughly search Series IV of this collection for related material. Job 4503-A refers to the initial, unbuilt scheme, which was primarily designed by Eliel Saarinen and Robert Swanson. The bulk of the material relating to this project is listed with Job 4807. Other job numbers (including 5209, 5355, 5507, 5607, 5610, 5707, 5710, 6004, and 6016) concern minor additions, renovations, and changes to the building. One exception to this is Job 5520, the General Motors “House of Tomorrow”.

The General Motors Technical Center is one of the best-documented projects in the Eero Saarinen collection, consisting of 33 rolls of drawings across the job numbers, boxes of photographs, both construction and as-built, specifications, brochures, materials relating to several of the artists whose work Saarinen commissioned for the building, press information, and slides.

Drawings are arranged alphabetically by set in Job 4807, eg. Engineering Group, Research Group, Styling Group, etc.
Job 4807: General Motors Technical Center, Warren, MI (continued)

**Clippings**
- b. 102, f. 227-234
- b. 103

**Additional material**
- b. 671, f. 5-7

**Contracts**
- b. 103, f. 235
- Draft and final

**Lists of subcontracts awarded, Project TC-1**
- b. 103, f. 236 - 237

**Correspondence**
- b. 103, f. 238
- Bonus agreement letters

- b. 103, f. 239
- Lacy, Joseph

- b. 103, f. 240 - 243
- Publicity and press

**Drawings**
- **Drawings Inventory (Excel)**

**Curtain walls and wall details:**
- Engineering Office Building, Styling Building, Processing [Shop] Research Group
- b. 104

**Design and building layout**
- Engineering Group
- b. 105

**Sections, elevations, details, southeast corner and engineering building site plan**
- b. 106

**Miscellaneous buildings and furniture**
- b. 107

**Perspective renderings [in oil pastel]**
- Process Development Group
- b. 108–113

**Administration Building: architectural, structural [blueprints]**
- Research Group
- b. 114

**Administration Building and Garage working drawings**
- b. 115

**Shops and Foundry working drawings**
- b. 116

**Isotope Lab site studies; Processing Shop design**
- b. 117

**Laboratory Office Building**
- b. 118

**Mechanical Building; Fuel Blending Building**
- b. 119

**Metallurgical Building design**
- b. 120

**Presentation drawings and sketches**
- b. 121

**Restaurant plans and furniture layout, furniture sketches**
- b. 122
### Service Group

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<td>b. 123</td>
<td>Service Center Administration: architectural</td>
<td>undated</td>
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<tr>
<td>b. 124</td>
<td>Service Center Administration: structural, detail; Service Center Shop: architectural, detail</td>
<td>undated</td>
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<tr>
<td>b. 125</td>
<td>Working drawings and sketches</td>
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</tr>
<tr>
<td>f. 684D, f. 158</td>
<td>Sketches [includes one of mural placement]</td>
<td>undated</td>
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<tr>
<td>b. 674, f. 63</td>
<td>Structural details and sections</td>
<td>1949, undated</td>
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### Styling Group

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<td>b. 126</td>
<td>Furniture sketches</td>
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<td>b. 127</td>
<td>Site plans; wind tunnel</td>
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<tr>
<td>b. 128–129</td>
<td>Styling Administration final design</td>
<td>undated</td>
</tr>
<tr>
<td>b. 130</td>
<td>Styling Administration and Garage working drawings; Styling Administration blueprints</td>
<td>undated</td>
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<tr>
<td>b. 131</td>
<td>Styling Shops and Studios</td>
<td>undated</td>
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<tr>
<td>b. 132</td>
<td>Styling Shops and Studios first design</td>
<td>undated</td>
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<tr>
<td>b. 133</td>
<td>Styling Studios and Shops new basement kitchen [Job 4807/9142]</td>
<td>undated</td>
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<tr>
<td>b. 134</td>
<td>Styling Shops and Studios, Service Center pastel renderings</td>
<td>1946 October</td>
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<tr>
<td>b. 135</td>
<td>Styling Shops and Studios sketches</td>
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<td>b. 103, f. 244</td>
<td>Bryant &amp; Detwiler Company billings</td>
<td>1953–1955</td>
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<td>b. 103, f. 245</td>
<td>Fee analysis</td>
<td>undated</td>
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<td>b. 136, f. 246</td>
<td>Landscaping costs, estimates, bids</td>
<td>1950–1952</td>
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<td>b. 136, f. 247</td>
<td>Models and model supply invoices</td>
<td>1952–1955</td>
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<td></td>
<td>Smith, Hinchman &amp; Grylls, Inc.</td>
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<td>b. 136, f. 248 - 249</td>
<td>Billings</td>
<td>1950–1953</td>
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<td>b. 136, f. 250</td>
<td>Extra services</td>
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<td>b. 136, f. 251</td>
<td>Fee adjustments and redistributions</td>
<td>1950–1952</td>
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<td>b. 136, f. 252</td>
<td>Furniture: invoices, correspondence</td>
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### General Motors material

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<td>b. 136, f. 253 - 254</td>
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## Job 4807: General Motors Technical Center, Warren, MI > General Motors material (continued)

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<td>b. 137, f. 256</td>
<td>Quarterly and annual reports</td>
<td>1951–1952</td>
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<td><strong>Miscellaneous program and design materials</strong></td>
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<td>b. 137, f. 257</td>
<td>Architectural and engineering notes</td>
<td>undated</td>
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<td>Floor areas</td>
<td>1946, 1952, 1953</td>
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<td>b. 671, f. 9</td>
<td>Presentation brochure of original scheme by Eliel Saarinen</td>
<td>undated</td>
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<td>b. 137, f. 259 - 261</td>
<td>Revisions</td>
<td>1951–1955</td>
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<td><strong>Photographs</strong></td>
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<td>b. 137, f. 262</td>
<td>Aerial views of campus</td>
<td>1960, undated</td>
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<td>b. 137, f. 263</td>
<td>AIA Honor Award submission: Employees’ Restaurant</td>
<td>1955</td>
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<td>b. 137, f. 264</td>
<td>Art pieces for consideration</td>
<td>undated</td>
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<td>b. 151, f. 413</td>
<td>Plumbing</td>
<td>1952-1953</td>
</tr>
</tbody>
</table>

**Specifications for Process Development Administration Building [GA]**

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<th>Description</th>
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</thead>
<tbody>
<tr>
<td>b. 151, f. 414 - 415</td>
<td>Building work</td>
<td>1952–1953</td>
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<tr>
<td>b. 151, f. 416</td>
<td>Bulletins #1 - #20</td>
<td>1952–1953</td>
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<tr>
<td>b. 152, f. 417</td>
<td>Bulletins #21 - #38</td>
<td>1953–1954</td>
</tr>
<tr>
<td>b. 152, f. 418</td>
<td>Bulletins #39 - #59 [missing #56]</td>
<td>1954-1955</td>
</tr>
<tr>
<td>b. 152, f. 419</td>
<td>Electrical wiring; electric passenger elevator</td>
<td>1952–1953</td>
</tr>
<tr>
<td>b. 152, f. 420</td>
<td>Fire protection</td>
<td>1952-1953</td>
</tr>
<tr>
<td>b. 152, f. 421</td>
<td>Heating, ventilating and air conditioning</td>
<td>1952–1953</td>
</tr>
<tr>
<td>b. 152, f. 422</td>
<td>Plumbing; steam fitting trades</td>
<td>1952–1953</td>
</tr>
</tbody>
</table>

**Specifications for Process Development Shop and Foundry Building [GB]**

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<td>b. 152, f. 423 - 424</td>
<td>Building work</td>
<td>1952–1953</td>
</tr>
<tr>
<td>b. 153, f. 425</td>
<td>Bulletins #1 - #18 [missing #5, #15]</td>
<td>1953-1955</td>
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<tr>
<td>b. 153, f. 426</td>
<td>Bulletins #19 - #31</td>
<td>1953–1954</td>
</tr>
<tr>
<td>b. 153, f. 427</td>
<td>Bulletins #32 - #52 [missing #49]</td>
<td>1954-1955</td>
</tr>
<tr>
<td>b. 153, f. 428</td>
<td>Electrical wiring</td>
<td>1952–1953</td>
</tr>
<tr>
<td>b. 153, f. 429</td>
<td>Heating, ventilating and air conditioning</td>
<td>1952–1953</td>
</tr>
<tr>
<td>b. 153, f. 430</td>
<td>Hydraulic freight elevator; cranes</td>
<td>1952–1953</td>
</tr>
<tr>
<td>b. 153, f. 431</td>
<td>Plumbing</td>
<td>1952–1953</td>
</tr>
<tr>
<td>b. 154, f. 432</td>
<td>Steam fitting trades; fire protection</td>
<td>1952–1953</td>
</tr>
</tbody>
</table>

**Job 4811: Jefferson National Expansion Memorial, St. Louis, MO: Competition**

**Correspondence**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>b. 154, f. 433</td>
<td>Contract for preliminary investigations of winning design for presentation to Congress, and financial correspondence with associates</td>
<td>1948–1951</td>
</tr>
<tr>
<td>b. 154, f. 434</td>
<td>Preparation of presentation to Congress</td>
<td>1948–1951</td>
</tr>
</tbody>
</table>
Job 4901: Aspen Music Center, Aspen, CO

The Goethe Bicentennial Convocation and Music Festival hired the firm of Saarinen and Saarinen, but Eero was largely responsible for the design of the Aspen Music Center, a fireproof canvas tent 147 feet long on its four sides and 45 feet high. The 2,000-person seating area was set into an eight-foot-deep depression dug out of a sloping site surrounded by mountains and formerly used as a cow pasture. Constructed at a modest cost of $15,000, the tent was connected by a covered walkway to a 23-by-100-foot wood-frame building housing dressing rooms and a storage area, where the disassembled tent could be stored in the off-season. The building was completed in 1949 and demolished in 1963. Smith, Hegner, and Moore were the project’s associate architects; Bolt and Beranek, acoustical consultants; Stanley McCandless, lighting consultant; Herbert Bayer, color consultant; and Maurice Hoopingarner, general contractor. U.S. Tent and Awning Company manufactured the tent.

<table>
<thead>
<tr>
<th>b. 154, f. 435</th>
<th>Clippings</th>
<th>1949, 1962, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 155</td>
<td>Drawings</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td><strong>Drawings Inventory (Excel)</strong></td>
<td></td>
</tr>
<tr>
<td>b. 154, f. 436</td>
<td>Exteriors</td>
<td>undated</td>
</tr>
<tr>
<td>b. 154, f. 437</td>
<td>Interiors</td>
<td>undated</td>
</tr>
<tr>
<td>b. 154, f. 438</td>
<td>Models</td>
<td>undated</td>
</tr>
<tr>
<td>b. 154, f. 439</td>
<td>Negatives and transparencies</td>
<td>undated</td>
</tr>
<tr>
<td>b. 154, f. 440</td>
<td>Specifications: Progress report [containing tent, acoustical and lighting specifications]</td>
<td>1949</td>
</tr>
</tbody>
</table>

Job 4903: Yale University, New Haven, CT: Campus Planning

Yale president A. Whitney Griswold asked Eero Saarinen to assist the university in expanding its campus. Saarinen and his associate, Douglas Orr, worked on three areas: a sloping site (now called Science Hill) to the northeast of the main campus, the Payne Whitney Gymnasium vicinity, and Cross Campus. For Cross Campus, they proposed a freestanding administrative tower, on axis with the main entrance of the Sterling Memorial Library. The tower, with a square footprint, was to be placed on a plaza enclosed by four new low-rise buildings flanked by existing structures. Six buildings were to be demolished to make way for this group, which nonetheless retained the street walls that were characteristic of the Yale campus. They also proposed a rectangular, seven-story, flat-roofed administrative building opposite Woodbridge Hall, which housed the offices of the university president. The Physics Building, proposed for a site atop Science Hill, was the most developed of the three master plan projects.

Job numbers for projects at Yale are scattered and relate to different periods of the project. Researchers are advised to thoroughly search Series IV of this collection for related material. Separate scope and content notes are provided for the David S. Ingalls Rink and Morse and Stiles Colleges, as the projects themselves are discrete. Series II, the Professional Papers, also contains a great deal of material pertaining to Saarinen’s committee work at Yale. Please also see the A. Whitney Griswold papers at Manuscripts and Archives (RU #22) for correspondence between the University president and Saarinen regarding these commissions.
### Jobs 4903, 4901L, 5101, 5103: Brandeis University, Waltham, MA: Campus Planning (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
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<tbody>
<tr>
<td>f. 687A</td>
<td>Existing conditions and proposed development</td>
<td>undated</td>
</tr>
<tr>
<td>b. 156–157</td>
<td>Master plan, site studies, proposed buildings</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td><strong>Photographs</strong></td>
<td></td>
</tr>
<tr>
<td>b. 675, f. 79</td>
<td>Aerial photographs of existing site</td>
<td>undated</td>
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<tr>
<td>b. 154, f. 442</td>
<td>Negatives</td>
<td>undated</td>
</tr>
<tr>
<td>b. 154, f. 443</td>
<td>Site plans, renderings</td>
<td>1948–1951</td>
</tr>
<tr>
<td>b. 671, f. 10</td>
<td><em>Preliminary Master Plan for Yale University</em>, presentation brochure</td>
<td>1957</td>
</tr>
</tbody>
</table>

Jobs 4905, 4901L, 5101, 5103: Brandeis University, Waltham, MA: Campus planning

Shortly after Brandeis opened its doors in 1948 as the nation’s first Jewish-sponsored, nonsectarian university, its president, Abram Sachar, and board of trustees selected Eero Saarinen and Associates to devise a master plan for a ninety-acre campus of rolling hills and wetlands outside Boston. Expected to be realized over ten years, the plan, developed by Saarinen and Matthew Nowicki, called for the demolition of approximately ten existing buildings on the site, saving only a castellate structure that had formerly housed Middlesex Medical College.

The university officially adopted Saarinen and Nowicki’s plan, but Saarinen completed only seven structures: the five-building Ridgewood Quadrangle and two buildings in the Hamilton Quadrangle. The Ridgewood Quadrangle, a residential complex initially intended to house faculty and married students, is located on the periphery of the campus. Archie Riskin, a Boston-area architect, produced the working drawings, supervised construction, and was responsible for the selection of the building materials. The quadrangle was rushed to completion in 1950 to meet the demand for undergraduate student housing. A Boston-area firm, Richmond and Goldberg, served as associate architects; Hubbard, Lawless, and Blakely were the consulting engineers. Saarinen’s other buildings for Brandeis were the Sherman Student Center and Shapiro Hall, both part of Hamilton Quadrangle. Both buildings were designed in collaboration with Richmond and Goldberg, though Riskin completed them. Hyde and Bobbio were the mechanical and electrical engineers, and Paul S. Calkins the structural engineer.

Job numbers for projects at Brandeis overlap and relate to several different periods of the project. Researchers are advised to thoroughly search Series IV of this collection for related material. Jobs 4905, 4901L, 5101, and 5103 pertain to campus planning as well as to the Women’s Dining Hall and Residence Hall (Job 5101) and the Dining Hall and Social Building/Student Center (Job 5103). Photographs documenting the projects and campus at Brandeis are extensive. The projects also contain four rolls of drawings across the job numbers, brochures for the master plan produced by Saarinen’s firm and by the university, building specifications, and sketches.

<table>
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<th>Container</th>
<th>Description</th>
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<tbody>
<tr>
<td>b. 154, f. 444</td>
<td>Clippings</td>
<td>1951, 1954</td>
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</tbody>
</table>
Jobs 4905, 4901L, 5101, 5103: Brandeis University, Waltham, MA; [...] (continued)

### Photographs

<table>
<thead>
<tr>
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<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 154, f. 446</td>
<td>Athletic fields renderings and sketch</td>
<td>undated</td>
</tr>
<tr>
<td>b. 154, f. 447</td>
<td>Auditorium and Shapiro Memorial Art Theatre: renderings, site plans, floor plans, section</td>
<td>undated</td>
</tr>
<tr>
<td>b. 154, f. 448</td>
<td>Campus models</td>
<td>undated</td>
</tr>
<tr>
<td>b. 154, f. 449</td>
<td>Chapels: renderings, sketches, site plans</td>
<td>undated</td>
</tr>
<tr>
<td>b. 154, f. 450</td>
<td>Dormitory renderings and sketches</td>
<td>undated</td>
</tr>
<tr>
<td>b. 154, f. 451</td>
<td>Existing site conditions</td>
<td>[1949?]</td>
</tr>
<tr>
<td>b. 154, f. 452</td>
<td>Gym and natatorium: renderings and sketches</td>
<td></td>
</tr>
<tr>
<td>b. 158, f. 453</td>
<td>“Heart of the Campus” renderings</td>
<td>undated</td>
</tr>
<tr>
<td>b. 158, f. 454</td>
<td>Humanities and Social Science Building sketches</td>
<td>undated</td>
</tr>
<tr>
<td>b. 158, f. 455</td>
<td>Library sketches</td>
<td>undated</td>
</tr>
<tr>
<td>b. 158, f. 456</td>
<td>Museum and Fine Arts School: renderings, plot plan, floor plans</td>
<td>undated</td>
</tr>
<tr>
<td>b. 158, f. 457</td>
<td>Negatives</td>
<td>undated</td>
</tr>
<tr>
<td>b. 158, f. 458</td>
<td>School of Medicine renderings</td>
<td>undated</td>
</tr>
<tr>
<td>b. 158, f. 459</td>
<td>Science Building: renderings, sketch, floor plans, section</td>
<td>1951, undated</td>
</tr>
<tr>
<td>b. 158, f. 460</td>
<td>Site plans; aerial view renderings</td>
<td>undated</td>
</tr>
<tr>
<td>b. 158, f. 461</td>
<td>Student Union renderings and sketch</td>
<td>undated</td>
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<tr>
<td>b. 682, f. 140</td>
<td>Sketches</td>
<td>undated</td>
</tr>
<tr>
<td>b. 158, f. 462</td>
<td>Slides: graphics</td>
<td>undated</td>
</tr>
</tbody>
</table>

### Job 5001: Irwin Union Bank and Trust Company, Columbus, IN

This building was the first of three in Columbus designed by Eero Saarinen for the J. Irwin Miller family. The one-story square glass pavilion (with a basement) is set back from its property line on three sides, with the fourth side bordering a tree-studded parking lot and a driveway featuring an early example of a drive-through banking window. In front of the building’s entrance facade on the town’s main commercial thoroughfare, Washington Street, a row of sycamore trees helps maintain the street wall. Saarinen developed the bank’s design after a trip to the Great Mosque in Cordoba, Spain, which, along with San Marco in Venice, he later cited as a design source. Every desk in the bank was equipped with chairs designed by Saarinen. Severud, Elstad, Krueger Associates were structural engineers on the project; Hyde and Bobbio, the mechanical and electrical engineers; Bolt, Beranek, and Newman, the acoustical consultants; Stanley McCandless, the lighting consultant; and Dan Kiley, the landscape architect.

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<tr>
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<th>Description</th>
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<tbody>
<tr>
<td>b. 158, f. 463</td>
<td>Clippings</td>
<td>1954–1957</td>
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<tr>
<td>b. 671, f. 11</td>
<td>Additional material</td>
<td></td>
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<tr>
<td>b. 158, f. 464</td>
<td>Correspondence: publicity and press</td>
<td>1955–1962</td>
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### Drawings

**Drawings Inventory (Excel)**

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<th>Description</th>
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<tbody>
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<td>b. 159</td>
<td>Addition of Drive-In Tellers</td>
<td>undated</td>
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<tr>
<td>b. 160</td>
<td>Architectural working drawings, tracings and bulletins</td>
<td>undated</td>
</tr>
<tr>
<td>b. 161</td>
<td>Furniture layout and miscellaneous drawings</td>
<td>undated</td>
</tr>
<tr>
<td>b. 162</td>
<td>Structural (tracing), mechanical, electrical (sepia) working drawings and bulletins</td>
<td>undated</td>
</tr>
<tr>
<td>b. 158, f. 467-469</td>
<td>Furnishings, signs, equipment</td>
<td>1953–1954</td>
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### Photographs

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<tr>
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<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 158, f. 468</td>
<td>Exteriors</td>
<td>1955, undated</td>
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<tr>
<td>b. 163, f. 469</td>
<td>Interiors</td>
<td>1955, undated</td>
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<tr>
<td>b. 163, f. 470</td>
<td>Renderings and models</td>
<td>1955, undated</td>
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<tr>
<td>b. 163, f. 471</td>
<td>Bank brochures</td>
<td>1953, undated</td>
</tr>
<tr>
<td>b. 163, f. 472</td>
<td>Press releases; downtown tour information</td>
<td>1954, 1981, undated</td>
</tr>
<tr>
<td>b. 163, f. 473</td>
<td>Slides: Model and exterior</td>
<td>undated</td>
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### Specifications

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<td>b. 163, f. 474</td>
<td>Addenda and bulletins</td>
<td>1953–1954</td>
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<tr>
<td>b. 163, f. 475</td>
<td>Electrical; mechanical</td>
<td>1953</td>
</tr>
<tr>
<td>b. 163, f. 476</td>
<td>Food service equipment</td>
<td>1953</td>
</tr>
<tr>
<td>b. 163, f. 477</td>
<td>Furniture and equipment</td>
<td>1954</td>
</tr>
<tr>
<td>b. 163, f. 478</td>
<td>General conditions; elevators</td>
<td>1953</td>
</tr>
<tr>
<td>b. 163, f. 479</td>
<td>Planting</td>
<td>1954</td>
</tr>
<tr>
<td>b. 163, f. 480</td>
<td>Site development and drive-in tellers’ booths</td>
<td>1965</td>
</tr>
</tbody>
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**Job 5004: Miller, J. Irwin Residence, Ontario, Canada**

Saarinen designed this summer cottage, on a long rocky peninsula on a lake, for the family of J. Irwin and Xenia Miller. Two one-story units were separated by a stone-paved terrace that was partially roofed by the house’s second-floor space. The ground floor of one unit contained a two-level open-plan living room, with a built-in sofa and freestanding fireplace, and a master bedroom suite. The ground floor of the second unit housed a dining room and a kitchen with an eat-in area. The second floor contained five bedrooms and two bathrooms. The uninsulated house featured wood and stone walls inside and out. The limited amount of documentation for this project, which sustained a fire, includes two beautiful colored-pencil plans of the house.
### Job 5004: Miller, J. Irwin Residence, Ontario, Canada (continued)

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<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 680, f. 129</td>
<td>Drawings: Sketches</td>
<td>undated</td>
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<tr>
<td>f. 684B, f. 160</td>
<td>Floor plan sketch, color</td>
<td>undated</td>
</tr>
<tr>
<td>b. 710</td>
<td>Additional floor plan sketch, color</td>
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### Photographs

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<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 163, f. 481</td>
<td>Negative</td>
<td>undated</td>
</tr>
<tr>
<td>b. 163, f. 482</td>
<td>Site plan; model; aerial view</td>
<td>1953, undated</td>
</tr>
<tr>
<td>b. 163, f. 483</td>
<td>Snapshots; color image of fireplace</td>
<td>undated</td>
</tr>
<tr>
<td>b. 163, f. 484</td>
<td>Slides: Interiors, exteriors, views</td>
<td>Circa 1966</td>
</tr>
</tbody>
</table>

### Job 5005: Saarinen, Eero Guest House/Saarinen, Loja [Mrs. Eliel] Residence, Birmingham, Michigan

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<tr>
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<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 164</td>
<td>Drawings</td>
<td>undated</td>
</tr>
</tbody>
</table>

### Photographs

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 163, f. 485</td>
<td>Negatives</td>
<td>[1953]</td>
</tr>
<tr>
<td>b. 163, f. 486</td>
<td>Plans</td>
<td>[1953]</td>
</tr>
</tbody>
</table>

### Job 5007: Massachusetts Institute of Technology, Cambridge, MA: Kresge Auditorium

The architect William Wurster, dean of the Massachusetts Institute of Technology’s School of Architecture and Planning, invited Eero Saarinen and Associates to design an auditorium, a nondenominational chapel, a student union, and a plaza connecting the three buildings on a flat site across Massachusetts Avenue from the institute’s domed classical building complex (1912-1938), which was designed by William Welles Bosworth.

The Kresge Auditorium, designed with Anderson and Beckwith (Lawrence B. Anderson and Herbert L. Beckwith were professors at MIT), was the nation’s first large-scale concrete-shell building. The structure constitutes one-eighth of a sphere, configured triangularly and placed on a red-brick podium. Inside, the raked seating of the column-free oak-paneled main auditorium accommodates 1,238 people. Below grade, another theater seated 200.

The auditorium’s curved ceiling presented acoustical problems; Saarinen, wanting the ceiling to remain exposed, worked with the acoustical engineers Bolt, Beranek, and Newman to design sound-enhancing white-painted panels that are suspended from above and improve the room’s acoustics.

Saarinen’s other completed building for MIT, the 128-seat Kresge Chapel, is a windowless, flat-roofed cylinder fifty feet in diameter, clad in rough-surfaced brick and supported on brick arches springing from a twelve-foot-wide water-filled moat. A glazed rectangular passage bridging the moat forms the entrance to the chapel. Sculptor Theodore Roszak’s spire incorporating a bell stands on the chapel’s flat roof. Inside, a second undulating brick wall fits within the exterior shell and is separated from a low spandrel wall by a horizontal glass infill panel. Light also enters the chapel through an oculus directly above a white stone altar raised on a circular dais, producing ever-changing patterns on a curved screen.
designed by Harry Bertoia. This sculptural element is composed of many small metal rectangles attached to wires stretched between the floor and ceiling. Like the auditorium, the chapel was designed with Anderson and Beckwith. Bruce Adams of the Saarinen office was a principal collaborator on the project. It is also worth noting that Saarinen’s memorial service in 1961 was held at the Chapel.

A third building Saarinen designed for MIT -- a student union -- was not realized. This long narrow five-story structure was to have facades composed of exposed columns, vertical bands of windows, and stone panels. Sited perpendicular to Massachusetts Avenue, it would have created a wall at the edge of an open plaza on which stood the auditorium and chapel, functioning as an orthogonal foil to their sculptural forms. It was also positioned to reinforce an axis terminating in Bosworth’s temple-fronted building complex. The plaza was intended to be surfaced in triangles of grass and paving and to serve as the roof of a below-grade parking garage. MIT administration rejected the plaza and garage in favor of a lawn.

Job numbers for projects at the Massachusetts Institute of Technology overlap, since all three of the projects (one of which was unrealized) are located on the same site. Job 5007 generally refers to the Kresge Auditorium, 5303 to the Chapel, and 6007 to the Student Union. Photographs of the two completed structures are listed together below as Jobs 5007 and 5303.

### Drawings

<table>
<thead>
<tr>
<th>Job</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>b. 165</td>
<td>Architectural</td>
<td>undated</td>
</tr>
<tr>
<td>b. 166</td>
<td>Electrical and mechanical prints</td>
<td>undated</td>
</tr>
<tr>
<td>b. 167</td>
<td>Site, bulletins, details</td>
<td>undated</td>
</tr>
<tr>
<td>b. 677, f. 107</td>
<td>Additional material</td>
<td></td>
</tr>
</tbody>
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### Jobs 5007 and 5303: Massachusetts Institute of Technology, Cambridge, MA: Kresge Auditorium and Chapel

<table>
<thead>
<tr>
<th>Job</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 163, f. 487</td>
<td>Advertisement for Holtkamp Organs featuring Auditorium interior</td>
<td>1956</td>
</tr>
<tr>
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<td>Clippings</td>
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Photographs of auditorium

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Series IV. Project Records

Eero Saarinen collection

MS 593

Container Description Date

b. 169, f. 519 Reroofing 1961

Job 5101: Brandeis University, Waltham, MA: Women’s Dining Hall

Drawings

b. 170 Architectural, heating, plumbing, electrical prints undated
b. 171 Brandeis Housing Project; Residence Hall undated
b. 172 Master plan and early studies undated
b. 169, f. 520 Morris Gordon & Son, Inc. kitchen equipment details 1953

Specifications

b. 169, f. 521 Addenda and bulletins 1952–1953
b. 173, f. 522 General construction; plumbing; heating and ventilating; electrical work; refrigeration systems 1952
b. 173, f. 523 Kitchen and cafeteria equipment [including addenda] 1952–1953
b. 173, f. 524 Plumbing, heating and ventilating; electrical work; refrigeration systems undated

Job 5102: Yale University, New Haven, CT: Physics Building


b. 173, f. 526 Clipping: “Proposed Physics Building for Yale University”, Architectural Record 1953

Photographs

b. 173, f. 527 Models undated
b. 173, f. 528 Renderings 1951, undated
b. 173, f. 529 Site plan; building cross-section; floor plans [1951]

f. 692B Presentation: Perspective renderings [one in color] undated
b. 174 Job 5103: Brandeis University, Waltham, MA: Dining Hall and Social Building: Drawings undated

Jobs 5105, 5205, 5301, 6208: University of Michigan, Ann Arbor, MI: Campus Planning

The University of Michigan hired Saarinen to serve as design consultant for a new satellite campus occupying a hilly 376-acre farmland site a mile north of its historic campus in Ann Arbor. Eero Saarinen and Associates proposed a series of loosely linked courtyards located on different levels and surrounding an approximately 15-acre centrally situated court known as “the forum,” which would be bordered by four buildings, including a library and student union. Saarinen hoped that the new campus would be relatively self-sufficient, with entire colleges complete with student housing, so that only professors would need to commute and there would always be a lively pedestrian presence. As built, the North Campus contains a wide variety of buildings and facilities, not exclusively whole colleges, and does not
include the forum. Buildings, all designed by different architects, were constructed as needs and funding were identified.

Though office records indicate that Saarinen worked on thirteen projects for the university, including the seven-story brick-and-glass Dexter Housing Development and an adjacent one-story center for continuing education containing an auditorium, only the university’s School of Music was erected. Designed in association with Lynn W. Fry, a member of the university’s Supervising Architect’s Office, an early scheme called for an L-shaped structure and an adjacent, circular concert hall. As completed, the brick-clad concrete School of Music, built into a hill overlooking a pond, consists of a central five-level pavilion housing offices and a library, flanked by wings devoted to performing arts spaces and classrooms. The project team included Severud, Elstad, Krueger Associates, structural engineers; Bolt, Beranek, and Newman, acoustical engineers; and Dan Kiley, landscape architect. After the design of the music school, without hope of completing a coherent scheme for the North Campus, Saarinen resigned as the project’s design consultant.

Job numbers for projects at the University of Michigan overlap and refer to various periods of the project. Many projects that were assigned job numbers are undocumented anywhere in the archives and, as such, are not listed in the finding aid. Jobs 5105, 5205, and 5301 pertain to campus planning. Job 5205 also pertains to the School of Music, and Job 5301 pertains to the Dexter Homestead and Continuation Center. Job 6208 refers to a late addition to the School of Music. The description of the projects below encompasses all of the projects. Saarinen’s “Campus Planning” lecture, located in Series II, was delivered to the Board of Regents at the University of Michigan after his resignation from the master planning project.

### Jobs 5105, 5205, 5301, 6208: University of Michigan, Ann Arbor, [...] (continued)

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<td>5205</td>
<td>University of Michigan, North Campus, Ann Arbor, School of Music</td>
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<td>5301</td>
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<td>6208</td>
<td>University of Michigan, North Campus, Ann Arbor, School of Music</td>
<td>undated</td>
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</table>
Job 5203: Milwaukee County War Memorial, Milwaukee, WI

Saarinen, Swanson, and Saarinen’s original proposal for this complex, to be built by a citizens’ group called the Metropolitan Milwaukee Memorial, Inc., on a six-block site downtown, called for three connected buildings surrounding a two-level courtyard. This scheme was unrealized, as the public favored addressing the city’s postwar housing shortage instead of building an art center. In 1952, Saarinen was again asked to design a structure for Milwaukee to commemorate the city’s war dead, as well as an art gallery and community meeting rooms. The previously proposed downtown site had been rejected, and the completed structure was built into a forty-foot-high bluff in Juneau Park that rose from the shoreline of Lake Michigan to the city’s streets above.

In the courtyard, which contains two freestanding staircases, a reflecting pool is bordered by granite coping inscribed with the names of the war dead. Shortly after the building’s completion, a mosaic mural by Edwin Lewandowski depicting in Roman numerals the first and last years of World War II and the Korean War was installed on the upper level of this facade. The cantilevered wings are constructed of lightweight concrete, then a relatively new building material.

Saarinen worked with a team including Ammann and Whitney, structural engineers; Maynard W. Meyer and Associates, associate architects; Samuel R. Lewis and Associates, consulting engineers; and Richard Klees and Associates, electrical engineers. James McHugh Construction Company served as general contractor.
### Job 5203: Milwaukee County War Memorial, Milwaukee, WI > Drawings (continued)

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<td>Space comparisons with Kleinhans Music Hall and Vivian Beaumont Theater</td>
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**Job 5204: Time, Inc.**

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- b. 181–182: Program, miscellaneous
- b. 183, f. 570: Sketches
- b. 183, f. 571: Space survey proofs

**Job 5205: University of Michigan, Ann Arbor, MI: School of Music**

- b. 671, f. 16: Brochures: “School of Music, University of Michigan”
  - 1954 Apr; 1956 September

- **Drawings**
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- b. 184: Architectural sepias; structural sepias
- f. 688B–688C: Exterior rendering
- b. 185: Mechanical and electrical tracings; plumbing
- b. 186: Observations of library wall failure recorded on drawings
- b. 180, f. 572: Plan at upper floor area “A”
- b. 186: Presentation, original; design sketches

- **Photographs**
  - b. 180, f. 573: Entryway
  - b. 180, f. 574: Models
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Job 5301: University of Michigan, Ann Arbor, MI: Dexter Homestead [...] > Photographs (continued)

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<td>b. 189, f. 588</td>
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Jobs 5302, 5706, 6305: Concordia Senior College, Fort Wayne, IN

The Lutheran Church–Missouri Synod hired Eero Saarinen and Associates to design a campus for Concordia senior College, which was founded to prepare students for the ministry [Concordia Senior College is now known as Concordia Theological Seminary]. Occupying a 191-acre site on the banks of the St. Joseph River, the college comprised approximately forty structures, masterplanned by Saarinen, with the principal academic buildings bordering a plaza dominated by an A-frame chapel and three ranges of dormitories radiating outward along diagonal axes. All of them incorporate steeply pitched gray-tile roofs with the ridges oriented east-west; long buildings running north-south featured series of gable roofs. In an effort to avoid cutting the bricks where they abut the pitched roofs, Saarinen worked with the project’s structural engineers, Severud, Elstad, Krueger Associates, and contractor, A. C. Wermuth, to design and produce diamond-shaped bricks. Saarinen replaced the program’s call for three dormitory halls, each accommodating approximately 150 students, with a grouping of thirteen dormitories, each serving 36 students on staggered floors. The dormitories did not exceed the size of the largest houses found in the vicinity.

From its position on a small ridge that constitutes the site's highest point, the campus chapel overlooks a man-made lake, which had formerly been a meadow. Inside, the chapel is illuminated with natural light through a row of small windows at the base of each sloping wall, a skylight running along the roof ridge, and a vertical glass band on one side of the altar. Hubbard, Lawless, and Blakeley served as the mechanical and electrical engineers; Richard Kelly, lighting designer; and Dan Kiley, landscape architect.

Job numbers for projects at Concordia Senior College (1954-1965) overlap and refer to various periods of the project. Job 5302 refers to the period of the project during which most of the design and construction was completed; Job 5706 includes the architectural and electrical specifications for the campus, and Job 6305 pertains to additional dormitories and a counselor’s house.

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Drawings

[Drawings Inventory (Excel)](https://example.com)

Architectural, structural, plumbing, electrical, heating tracings

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<td>Chapel; Library</td>
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<td>Commons; General; Physical Education Building</td>
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<td>Counselor’s House; Men and Women Staff Residences</td>
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<td>Dormitories; President’s House</td>
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<td>b. 206</td>
<td>Three-Bedroom, Two-Bedroom, and Duplex Houses</td>
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</tr>
<tr>
<td>b. 207</td>
<td>Bulletins and miscellaneous details</td>
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</tr>
<tr>
<td>b. 189, f. 594</td>
<td>Details, sections, elevations</td>
<td>1955–1956</td>
</tr>
<tr>
<td>f. 689C</td>
<td>Elevations, south and west</td>
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<tr>
<td>b. 208</td>
<td>Furniture tracing; furniture layouts; color schedules</td>
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<td>b. 206</td>
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<td>b. 189, f. 595</td>
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<td>b. 189, f. 596</td>
<td>Interior and exterior color schedules with color samples</td>
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<tr>
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<td>Lounge floor plans with color and fabric samples</td>
<td>1956</td>
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<td>b. 209, f. 599</td>
<td>Aerial views</td>
<td>1956, 1958, undated</td>
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<td>b. 672, f. 18</td>
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<tr>
<td>b. 209, f. 601</td>
<td>Exterior views</td>
<td>1956–1959, undated</td>
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<td>b. 209, f. 604-605</td>
<td>Interior views</td>
<td>1958–1959, undated</td>
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<td>b. 209, f. 604</td>
<td>Administration: building #1</td>
<td>1955–1956</td>
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<tr>
<td>b. 209, f. 605</td>
<td>Auditorium: building #4</td>
<td>1955–1957</td>
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<td>b. 209, f. 606</td>
<td>Chapel: building #9</td>
<td>1956–1957, undated</td>
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<tr>
<td>b. 209, f. 607</td>
<td>Classrooms: building #2</td>
<td>1955–1957, undated</td>
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<td>b. 209, f. 608</td>
<td>Commons: building #5</td>
<td>1955–1957</td>
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<td>b. 210, f. 609</td>
<td>Counselor’s houses 5A, 5B, 5C</td>
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<tr>
<td>b. 210, f. 610</td>
<td>Dining hall: building #6</td>
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<td>b. 210, f. 611</td>
<td>Dr. Neeb [?] at site</td>
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<td>b. 210, f. 614 - 625</td>
<td>Dormitories #1-#13</td>
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<td>b. 210, f. 626 - 634</td>
<td>Faculty houses 2A-2F, 2J-2L</td>
<td>1956–1957</td>
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<td>b. 210, f. 633</td>
<td>Faculty offices: building #3</td>
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<td>b. 211, f. 634</td>
<td>Gymnasium</td>
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<td>b. 211, f. 635</td>
<td>Health center building: building #7</td>
<td>1955–1957</td>
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<tr>
<td>b. 211, f. 636</td>
<td>Library: building #8</td>
<td>1955–1957</td>
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<td>b. 211, f. 637</td>
<td>President’s house</td>
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<td>b. 211, f. 638</td>
<td>Staff residence 6A: Men’s</td>
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<td>b. 211, f. 639</td>
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<td>b. 211, f. 640</td>
<td>Doors</td>
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<td>b. 211, f. 641</td>
<td>Korab, Baltazar proof sheets</td>
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<td>b. 211, f. 642</td>
<td>Miscellaneous rooms</td>
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<td>b. 211, f. 643</td>
<td>Models: early, intermediate, final</td>
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<td>b. 675, f. 82</td>
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<td>b. 211, f. 644</td>
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<td>b. 211, f. 645</td>
<td>Publicity binder</td>
<td>1959</td>
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<td>b. 211, f. 646</td>
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<td>1958</td>
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<td>b. 211, f. 647</td>
<td>Displaying model</td>
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<td>b. 211, f. 648</td>
<td>Site plans; sketches; renderings</td>
<td>1954–1955, undated</td>
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<td>b. 211, f. 649</td>
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<td>1953–1954, undated</td>
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<td>b. 212, f. 650</td>
<td>Aerial views</td>
<td>1958, undated</td>
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<td>b. 212, f. 651</td>
<td>Construction and details</td>
<td>1958, undated</td>
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<td>b. 212, f. 652</td>
<td>Finished exteriors and interiors</td>
<td>undated</td>
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<td>b. 212, f. 653</td>
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<td>b. 212, f. 654</td>
<td>Contract #1: sewers, water mains, roads and grading</td>
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<td>b. 212, f. 655</td>
<td>Contract #2: bulletins</td>
<td>1955–1957</td>
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<td>b. 212, f. 656</td>
<td>Contract #2: specifications and addenda</td>
<td>1955</td>
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<td>b. 212, f. 659 - 660</td>
<td>Contract #3: dormitory units 1-6, bulletins, and addenda</td>
<td>1955</td>
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<td>b. 212, f. 659</td>
<td>Contract #5: food service equipment</td>
<td>1955</td>
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<tr>
<td>b. 212, f. 662 - 663</td>
<td>Contract #6: faculty housing, bulletins and addenda</td>
<td>1955–1957</td>
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<tr>
<td>b. 212, f. 662</td>
<td>Contract #7: sound and intercommunication system</td>
<td>1955</td>
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<tr>
<td>b. 212, f. 663</td>
<td>Contract #8: underground water reservoir and pumping station</td>
<td>1955</td>
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<tr>
<td>b. 213, f. 666 - 667</td>
<td>Contract #9: physical education building and housing units</td>
<td>1956</td>
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<tr>
<td>b. 213, f. 668</td>
<td>Contract #11: campus lighting</td>
<td>1956</td>
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<tr>
<td>b. 213, f. 669</td>
<td>Contract #13: site development</td>
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### Job 5303: Massachusetts Institute of Technology, Cambridge, MA: Chapel
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<tr>
<td>b. 213, f. 670</td>
<td>Clippings</td>
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**Drawings**

[Drawings Inventory (Excel)]

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<td>b. 213, f. 671</td>
<td>Addenda and details</td>
<td>1954</td>
</tr>
<tr>
<td>b. 214</td>
<td>Architectural tracing; mechanical tracings; electrical; miscellaneous drawings, bulletins, addenda</td>
<td>undated</td>
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### Photographs
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<tr>
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<tbody>
<tr>
<td>b. 213, f. 672</td>
<td>Construction</td>
<td>1954</td>
</tr>
<tr>
<td>b. 213, f. 673</td>
<td>Exteriors</td>
<td>1962, undated</td>
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</tbody>
</table>
### Job 5303: Massachusetts Institute of Technology, Cambridge, MA

The Saarinen office designed this one-story residence for businessman J. Irwin Miller and his family. It occupies a large suburban site close to a busy street but is screened from it by tall hedges. The eighty-by-one-hundred-foot house is clad in glass and panels of blue-gray slate and white marble, and sits on a paved plinth that extended beyond its exterior walls to form terraces and a parking court. Its rear garden facade runs parallel to an allée of trees, overlooking a hill that led down to a river flood plain approximately 800 feet away. The house is supported by sixteen cruciform steel columns set free from the walls and painted white. The plan was functionally zoned, with one each devoted to spaces for the parents, children, guests, and service facilities. At the center of the house is a ten-foot-high, thirty-by-forty-foot skylit living space, with a distinctive freestanding fireplace suspended from the ceiling and developed in the office by Balthazar Korab; a fifty-foot long storage wall; and a fifty-foot-square sunken conversation pit.

Kevin Roche was the senior designer on the project. Alexander Girard designed fabrics, carpets, and other furnishings; he also helped Xenia Miller select decorative objects. Dan Kiley created the landscape. Documentation for this project and for the pool house renovation (Job 7001) spans 1958-1984.

#### Clippings

#### Miscellaneous
- b. 672, f. 19 Miscellaneous 1959, 1962

#### Correspondence: publicity and press

### Drawings
- **Drawings Inventory (Excel)**
- b. 216 Architectural, structural, electrical, mechanical undated
- f. 690A Interior plan [colored pencil] undated
- b. 217 Lighting and painting undated
- b. 218 Marble Institute of America (MIA) blueprint set undated
- b. 215, f. 683 New sun shield for living room thermostat 1959
Job 5305: Miller, J. Irwin Residence, Columbus, IN > Drawings (continued)

<table>
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<tbody>
<tr>
<td>b. 219</td>
<td>Pool and Bath House and Library [Job 7001]</td>
<td>undated</td>
</tr>
<tr>
<td>b. 220</td>
<td>Sketches</td>
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Photographs

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<tbody>
<tr>
<td>b. 215, f. 684</td>
<td>Exteriors</td>
<td>1959; undated</td>
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<tr>
<td>b. 215, f. 685</td>
<td>Fireplace studies</td>
<td>undated</td>
</tr>
<tr>
<td>b. 215, f. 686</td>
<td>Interiors</td>
<td>undated</td>
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<tr>
<td>b. 215, f. 687</td>
<td>Korab, Baltazar proof sheets</td>
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<td>b. 215, f. 688</td>
<td>Negatives</td>
<td>undated</td>
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<tr>
<td>b. 215, f. 689</td>
<td>Plans; sections; model</td>
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Slides

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<td>b. 215, f. 690</td>
<td>Exteriors</td>
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<td>b. 215, f. 691</td>
<td>Interiors</td>
<td>1958, undated</td>
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<tr>
<td>b. 215, f. 692</td>
<td>“Pavillion” bath house</td>
<td>1968, undated</td>
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Specifications

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<tbody>
<tr>
<td>b. 215, f. 693</td>
<td>House; bench and paving; re-roofing</td>
<td>1955–1977</td>
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<tr>
<td>b. 215, f. 694</td>
<td>Re-roofing</td>
<td>1984</td>
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<tr>
<td>b. 215, f. 695</td>
<td>Storage building and yard work</td>
<td>1957</td>
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Job 5306: Stephens College, Columbia, MO: Chapel

In response to a request by this Baptist-sponsored women’s junior college for a chapel at the geographic center of its campus, Eero Saarinen and Associates designed a square building with four nearly identical facades. On each side, a blank wall, composed of the same simple brick used throughout the campus, is punctuated by a small vestibule embellished with stained-glass panels designed by the artist Robert Sowers.

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<td>b. 221, f. 697</td>
<td>Correspondence: publicity and press</td>
<td>1961–1962</td>
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<tr>
<td>b. 222</td>
<td>Drawings: Architectural, structural, mechanical, electrical, furniture tracings</td>
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Photographs

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<td>b. 221, f. 698</td>
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<td>1956</td>
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<td>b. 221, f. 699</td>
<td>Existing conditions</td>
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<td>b. 221, f. 701</td>
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### Job 5306: Stephens College, Columbia, MO: Chapel > Photographs (continued)

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<td>b. 221, f. 703</td>
<td>Site plan; section; elevation; floor plan</td>
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<td>b. 221, f. 704</td>
<td>Slides: exteriors</td>
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<td>b. 221, f. 705</td>
<td>Specifications</td>
<td>1955</td>
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<td>b. 221, f. 706</td>
<td>Job 5355: General Motors Technical Center, Warren, MI: Proposed experimental engineering building: Specifications</td>
<td>1944</td>
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Job 5408: Vassar College, Emma Hartman Noyes House, Poughkeepsie, NY

The curving footprint of this four-story, 156-student women’s dormitory conforms to the circular open area it faced. Saarinen’s original design called for two connected buildings that together bordered half of the circle; as built, Noyes House defines only a quarter of it. The building, with structural engineering by Severud, Elstad, Krueger Associates, consists of poured-in-place reinforced roof and floor slabs and precast, tilt-up, load-bearing exterior panels faced in rough-surfaced brick set in black mortar. All rooms contain simply detailed built-in furniture designed by the Saarinen office. Saarinen also studied the Main Hall for possible renovation (Job 5408-A), but there is no evidence in this collection to suggest that he actually completed the job.

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<td>Campus map with annotations by Saarinen</td>
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<td>Correspondence: publicity and press</td>
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**Drawings**

- Drawings Inventory (Excel)

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<tbody>
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<td>Architectural, mechanical, electrical working drawings (tracings)</td>
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<td>b. 224</td>
<td>Furnishings: typical rooms, wardrobes</td>
<td>undated</td>
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<tr>
<td>b. 225</td>
<td>Main Building remodeling studies and owner’s photostats</td>
<td>undated</td>
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<tr>
<td>b. 226</td>
<td>Site studies</td>
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<td>b. 672, f. 20</td>
<td>Site plan; topographical maps</td>
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**Interiors**

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<td>Correspondence</td>
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<td>b. 221, f. 712</td>
<td>Layouts</td>
<td>1958, undated</td>
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<td>b. 221, f. 713</td>
<td>Materials samples</td>
<td>1958</td>
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<tr>
<td>b. 221, f. 714</td>
<td>Special furniture; standard furniture</td>
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**Photographs**

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<td>Construction</td>
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<td>Dedication; exteriors</td>
<td>1958, undated</td>
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<td>Interiors</td>
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<td>b. 227, f. 718</td>
<td>Models; topographical map</td>
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<td>Negatives</td>
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Specifications

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<td>Color schedules; bulletins; addenda</td>
<td>1957–1958</td>
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<td>b. 227, f. 722</td>
<td>Text for Vassar brochure</td>
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Job 5408-A: Vassar College, Poughkeepsie, NY: Main Hall renovations

Brochures

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<td>Layouts, negatives, photographs, captions</td>
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<td>Layouts, text, photostatic copies of floor plan and site plan, loose page</td>
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<td>b. 677, f. 110</td>
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<tr>
<td>b. 672, f. 23-24</td>
<td>Photographs: Exteriors; interiors; floor plans; hallways; classroom; portrait</td>
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Jobs 5411, 5504-1: University of Chicago, Chicago, IL: Master Plan

Based on a master plan commissioned by the University of Chicago, Eero Saarinen and Associates designed a women’s dormitory and law school on opposite sides of the Midway, the campus’s centrally located grassy spine. On the Midway’s north side, the four-story dormitory adopted a modified U shape. Constructed of reinforced concrete frames, the dormitory was clad in panels of shot-sawn limestone ashlar, separated by vertical bands of casement windows and dark-toned spandrels. Dan Kiley served as landscape architect for the courtyard and surrounding open areas. J. Lee Jones was associate architect; Samuel R. Lewis and Associates, mechanical engineer; and Severud, Elstad, Krueger Associates, structural engineer. The general contractor was George Sollitt Construction Company. The building was demolished in 2001.

Saarinen’s six-story law school library occupies a raised platform on the Midway’s south side, but is separated from it by a reflecting pool. The building is flanked by a two-story administrative wing, which connected to an existing dormitory complex in a neo-Gothic style, and an arcaded classroom wing, which terminates in a new hexagonal-shaped structure; the latter houses a 475-seat auditorium and a moot court. The central library building is concrete-framed and clad in “pleated” dark-glass curtain walls (with thin metal trim) that gives the roof line a serrated appearance.

Materials relating to the projects at the University of Chicago are scattered through several job numbers. Researchers are advised to thoroughly search Series IV of this collection for all related material. Projects with no job number and little documentation include the Hospital’s building requirements, Intern housing, Laboratory school, Management Center, and a brochure for the unbuilt Men’s dormitory. Jobs 5411 and 5504-1 refer to the campus master plan, while
Jobs 5411, 5504-1: University of Chicago, Chicago, IL: Master Pl [...] (continued)

5504 refers to master planning and the Law school, and 5504-A pertains to the Women’s dormitory.

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<td>b. 227, f. 729</td>
<td>“Analysis of Traffic Needs in South East Chicago Renewal Project No. 1”</td>
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<td>“South East Chicago Renewal Project No. 2”</td>
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Job 5503: United States Embassy, Oslo, Norway

Located on a triangular site in the center of Oslo, opposite Slottsparken, or Royal Palace Park, the U.S. Chancellery Building (1955-1959) fills the lot to the surrounding streets. Office colleagues who worked on the building included Gene Festa, Cesar Pelli, and David Powrie. Engh, Quam, and Kaier were the associate architects, and Nils S. Stiansen, the general contractor.

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Drawings

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Job 5504: University of Chicago, Chicago, IL: Law School and Master Planning

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<td>Ash receptacle, venetian blind and color schedules 1959</td>
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<td>Office memoranda on building plans 1955</td>
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**Specifications**

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**Job 5504-A: University of Chicago, Chicago, IL: Women’s Dormitory**

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**Job 5507: General Motors Technical Center, Warren, MI: Allison Engineering Building: Drawings**

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**Job 5512: Greenwich Railroad Station, Greenwich, CT**

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Job 5513: United States Embassy [Chancellery], London, England

At the invitation of the Department of State's Office of Foreign Buildings Operations, eight architects participated in the competition for a new chancellery to be built in London, on Grosvenor Square. Saarinen's winning design responded to the neo-Georgian buildings that were to be erected on the other three sides of the square in accordance with a master plan commissioned by the Grosvenor Estate. The chancellery design contains six stories and a recessed attic story. A 35-foot-wide gilded aluminum eagle by sculptor Theodore Roszak is centered on the 278-foot-long primary facade and mounted on the roof parapet, aligned with the centrally located recessed entrance.

The design was developed with office colleagues Robert Burley, Spiro Daltas, Olav Hammarström, Glen Paulsen, and Edward Saad. The English associate architects were Yorke, Rosenberg, and Mardall. Felix Samuels and Partners were the project's structural engineers and A. F. Meyers and Partners, the mechanical engineers.

Documentation for this project is extensive, spanning 1930-1962, and includes many photographs of the building during construction and as-built, many folders containing information on various sculptors whose work was considered for the façade, and notes on the selection of the associate architect in London. Job 7007 pertains to light studies performed on the building post-construction.

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| b. 269, f. 890 - 891 | Specifications | 1956 |

Job 5515: Drake University, Des Moines, IA: Women’s Dormitory #4

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Job 5516: Drake University, Des Moines, IA: Jewett Union addition

Drawings

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| b. 269, f. 897 | Job 5520: “House of Tomorrow” [unbuilt project financed by General Motors]: photographs of plans, elevations, renderings | Circa 1955 |

General Motors commissioned Eero Saarinen and Associates to design a prototypical house, which was to be built on the site of the General Motors Technical Center in Warren, Michigan. The one-story residence featured a flat roof with overhangs on all four sides. The house had a U-shaped plan; one leg contained three bedrooms with bathrooms and walk-in closets, and the other leg included a dining room, kitchen, and maid’s room. These wings were connected by a glassed-in living room with a stone-paved conversation pit. The house’s central area featured an open, landscaped courtyard and a carport.

Job 5603: Trans World Flight Center [aka TWA Terminal 5], Idlewild [now John F. Kennedy] Airport, New York, NY
Trans World Airlines president Ralph S. Damon commissioned Eero Saarinen and Associates to design a new terminal building for a prominent site on axis with New York International (Idlewild) Airport’s main entrance road. The terminal structure is composed of four reinforced lightweight concrete shells, each varying in thickness from seven inches at the center to eleven inches at the base. The shells are supported by edge beams, which are in turn supported by massive Y-shaped piers containing steel reinforcements. Canted glass walls fill in the arched space beneath the curving edge of each shell. A horizontal plate binds the shells together and stabilizes the entire structure. The shells on either side are identical, while the one in front, containing the terminal’s main entrance, is narrower than the one in back, commanding views of the landing field. (The terminal was the first to offer waiting passengers a view of the tarmac.)

With a central vaulted structure flanked by two wings, check-in facilities and a the baggage claim area, Saarinen designed the space to accommodate the deposit of departing passengers’ baggage at the check-in counter and the retrieval of arriving passengers’ baggage from revolving carousels located near ground transportation. Two 125-foot-long tubular passageways led from the main terminal complex to podlike boarding areas, referred to as “departure stations,” which constituted another innovation in airport design. The boarding areas’ remote locations increased the terminal’s perimeter and allowed fourteen jets to dock simultaneously. Warren Platner was largely responsible for the interior design. The building program called for five dining facilities, but the Saarinen firm was commissioned to design only the Ambassador Club, which it furnished with Pedestal tables and molded seating.

Grove, Shepherd, Wilson, and Kruge, contractors, oversaw the building’s construction. The concrete for each shell was poured in a single uninterrupted session; the side shells each required thirty hours. The project team included the structural engineering firm of Ammann and Whitney, with the firm’s engineer Abba Tor playing a key role; Jaros, Baum, and Bolles, mechanical engineers; Bolt, Beranek, and Newman, acoustic consultants; and Stanley McCandless, lighting consultant. From the Saarinen office, Kevin Roche, Norman Pettula, Cesar Pelli, and Edward Saad were key collaborators on the design. The terminal is currently being reconfigured for passengers after many years of disuse and threats of demolition.

Documentation for the TWA Terminal is extensive, and includes several rolls of detailed architectural and structural working drawings showing how Saarinen calculated all of the curves in the building. A total of 40 rolls of drawings exist for this project, many of those for the Intermediate Stage Ramp House. Job numbers 6210, 6302, 6307 all pertain to the intermediate stage ramp house, an alteration commissioned after Saarinen’s death. There are a large number of oversize drawings on board, primarily sepias, showing baggage loading diagrams and loading/unloading zones. Photographic documentation is also extensive. Of particular note are the light studies of the model taken by Baltazar Korab and the interior photographs made by Charles Eames.
Job 5603: Trans World Flight Center [aka TWA Terminal 5], Idlewi [...] (continued)

**Drawings**

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### Slides
Job 5604: International Business Machines [IBM], Rochester, MN

Located on a flat 397-acre site that was formerly farmland, this sprawling 100,000-square-foot building, based on a four-foot module, is composed of a series of one- and two-story volumes surrounding two fully bounded courtyards and two entrance courts that opened on to parking lots set in extensive lawns. The one-story volume located at the core of the facility contains a cafeteria and employee lounges. The other one-story volumes, most of which were 250 by 250 feet in plan, contain 60,000 square feet of manufacturing facilities, while the two-story blocks, each 80 by 250 feet, house 40,000 square feet of office space. This distribution was based on the findings of IBM researchers that indicate manufacturing required one and a half times the amount of space as administration. The building is clad in porcelain-enamede aluminum panels developed by Saarinen's partner John Dinkeloo. The mass-produced three-ply panels, 5/16 inch thick and 4 feet wide, incorporate insulating asbestos-cement cores. Extending to a height of eight feet, the panels are stabilized laterally by aluminum mullions; there are no muntins. Neoprene gaskets seal the panels, which are striped in two tones of blue. Documentation on graphics for this project overlaps slightly with Saarinen's other IBM project, the Thomas J. Watson Research Center in Yorktown. Job 6204 pertains to specifications for an addition to the building.
### Job 5604: International Business Machines [IBM], Rochester, MN > Drawings (continued)

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<td>b. 331, f. 948</td>
<td>Mechanical diagrams and details; drinking fountain; section through concrete walks [from box 336]</td>
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- b. 345, f. 967: Proposed addition to plant soil exploration (1962)
- b. 346, f. 968: Site preparation (1956)
- b. 346, f. 969: Soil test borings (1956)
- b. 346, f. 970: Structural steel (1956)
- b. 346, f. 973-974: Warehouse (1956)

**Jobs 5604, 5606: International Business Machines [IBM], Rochester, MN and Yorktown, NY: Graphics**

- b. 346, f. 974: Photostats of signs (undated)
- b. 678, f. 114: Room signs (undated)
- b. 346, f. 975: Sign studies (undated)
- b. 346, f. 976: Typeface and color samples for office signs (undated)

**Job 5606: International Business Machines [IBM], Yorktown, NY: Thomas J. Watson Research Center**

The Thomas J. Watson Research Center, Saarinen’s second IBM commission, is located on a generously sized property about a one-hour drive north of New York City. Approached by a long, curving road, the building describes a 1,090-foot arc along a ridge, its front facade glazed in reflective glass with a cantilevered concrete canopy marking the entrance, which is also highlighted by Seymour Lipton’s abstract sculptures. Concrete bridges connect the building to its raised parking lot, spanning a Japanese-inspired garden designed by Sasaki, Walker, and Associates. Inside, Saarinen devised three stories of double-loaded corridors, windowless labs on one side, windowless offices on the other, which fan out along the curve. Views are reserved for the front hall, which extends the length of the entire arc like a promenade.

Additional documentation for this project overlaps slightly with Saarinen’s other IBM project in Rochester, Minnesota: the two buildings shared graphics and as such are listed in the finding aid together as Job 5604, 5606. Job 6308 consists of drawings for proposed radioisotope lab addition.

**Brochures**

- b. 672, f. 34: Loose pages and illustrations (undated)
- b. 346, f. 977: “The New IBM Research Center in Yorktown, NY” ([1959])

**Drawings**

[Drawings Inventory (Excel)]
### Job 5606: International Business Machines [IBM], Yorktown, NY: T

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<td>HVAC sepias (latest issue)</td>
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<td>Plumbing sepias</td>
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<td>Site plan with plant list</td>
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<td>b. 369</td>
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<td>b. 674, f. 65</td>
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<td>Aerial view of building</td>
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<td>Stoller, Ezra proof sheets</td>
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<td>Early scheme and area planning</td>
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<td>Final model: exteriors</td>
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<td>b. 371, f. 1002</td>
<td>Final model: interiors and render-collages</td>
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<td>Site and mock-up</td>
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### Job 5066: International Business Machines [IBM], Yorktown, NY: T [...]

- b. 372, f. 1014 Proposed lake study 1959
- b. 372, f. 1015 Radio Tracer Laboratory addition 1963
- b. 372, f. 1016 Reinforcing steel contract 1959
- b. 372, f. 1017 Sitework 1958-1960
- b. 372, f. 1018 Test borings 1959


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### Job 5068: Yale University, New Haven, CT: David S. Ingalls Hockey Rink

The program for this building, located in a residential area north of Yale's historic campus, called for a 2,800-seat hockey rink that could be expanded to accommodate 5,000 people when used for other functions, such as graduation. The dominant feature of the building is a roof suspended on cables from a 333-foot spine-like reinforced concrete arch, which provides a 288-foot-long and 183-foot-wide column-free area underneath. The arch is braced laterally by three 3 3/4-inch steel cables on each side. These are anchored to the exterior concrete walls, which, in plan, follow the curves of the arch’s profile; this curvature was also adopted for the outdoor parking areas and lawns. The arch features upward-curved cantilevers at each end. New Haven-based architect Douglas W. Orr served as associate architect on the project, and Severud, Elstad, Krueger Associates as the structural engineer. Photographic documentation of this project is extensive, including a set of dated construction photographs, but only three architectural drawings exist for the project.

#### Clippings


- b. 672, f. 36 *L’Architecture d’Aujourd’hui*, no. 85 undated

- b. 372, f. 1024 Yale University publications 1956-1957

- b. 373, f. 1027 - 1029 Correspondence: publicity and press 1958–1962

#### Drawings

- [Drawings Inventory (Excel)]

- b. 374 Architectural plans undated

- b. 374A–374C Architectural plans undated

- f. 375 Rendering of interior undated

- b. 373, f. 1028 Sketches undated

#### Photographs

- b. 373, f. 1029 Construction 1957-1958

- b. 672, f. 37 Additional material
Job 5608: Yale University, New Haven, CT: David S. Ingalls Hocke […] > Photographs (continued)

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<td>b. 373, f. 1040</td>
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Job 5609: John Deere and Company Administrative Center, Moline, IL
This 350,000-square-foot headquarters for a manufacturer of farm, construction, and lawn equipment is approached along a curving road that leads to a double-height display pavilion, 210 feet long by 35 feet high, that showcases a 100-foot-long three-dimensional mural, designed by Alexander Girard, made of 2,000 Deere artifacts. A glass-enclosed bridge connects this pavilion to the fourth floor of the seven-story glass-walled main administration building, which spans a ravine with two man-made lakes at its lowest point. Cor-Ten steel, in its first architectural use, was employed for columns, beams, sunscreens, and railings. A lower floor, partially below the level of the lake, contains an executive dining room with windows providing water-level views. Furniture designed by the Saarinen office was used throughout the interiors. Sasaki, Walker, and Associates were the project’s landscape architects. Records for another building, #2, are listed as Job number 6402.

Documentation for this project is extensive and includes several brochures produced by Deere for the opening ceremonies for the new building.

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### Job 5609: John Deere and Company Administrative Center, Moline, [...] > Brochures (continued)

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<td>&quot;Challenge to an Architect&quot;</td>
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<td>b. 376, f. 1046</td>
<td>Company handbooks and fliers</td>
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<td>&quot;Reflections of an Era&quot;, by John A. Kouwenhoven</td>
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<td>b. 376, f. 1052</td>
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#### Drawings

**Drawings Inventory (Excel)**

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<td>b. 377–378</td>
<td>Building #1</td>
<td>undated</td>
</tr>
<tr>
<td>b. 379</td>
<td>Building #2</td>
<td>undated</td>
</tr>
<tr>
<td>b. 380</td>
<td>Building #3, building #4</td>
<td>undated</td>
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<tr>
<td>b. 381</td>
<td>Architectural mylars connecting bridges; service station: architectural mylars, structural, electrical, mechanical sepias; architectural sepias, final</td>
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<tr>
<td>b. 382–383</td>
<td>&quot;As-built“ sketch drawings</td>
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<tr>
<td>b. 384</td>
<td>Carpet layouts; moving-in drawings; miscellaneous drawings</td>
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<tr>
<td>b. 385</td>
<td>Electrical sepias</td>
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<tr>
<td>b. 386</td>
<td>Equipment and movable partitions mylars</td>
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<tr>
<td>b. 387–388</td>
<td>Furnishings mylars</td>
<td>undated</td>
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<tr>
<td>b. 376, f. 1053</td>
<td>Landscape: Sasaki, Walker and Associates</td>
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<tr>
<td>b. 389</td>
<td>Landscaping mylars; “as-built“ signs and graphics</td>
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<tr>
<td>b. 390</td>
<td>Metal office furniture mylars; fixed furniture design tracings; miscellaneous mylars</td>
<td>undated</td>
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</table>
| b. 391    | Miscellaneous sketch drawings  
Contains John Deere & Company Headquarters: early sketch | 1959, undated |
| b. 392    | Mock-up building mylars; food service mylars; miscellaneous utilities requirement sepias | undated      |

#### Record sepias

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<tr>
<td>b. 376, f. 1053</td>
<td>Landscape: Sasaki, Walker and Associates</td>
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### Series IV. Project Records

#### Eero Saarinen collection

**MS 593**

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<td>b. 394</td>
<td>Yard and plumbing</td>
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<tr>
<td>b. 395</td>
<td>Site mylars; original site record sepias</td>
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<tr>
<td>b. 396</td>
<td>Site survey material; topographical survey</td>
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<tr>
<td>b. 397</td>
<td>Structural sepias</td>
<td>undated</td>
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<tr>
<td>b. 376, f. 1054</td>
<td>Wardrobe notes; maintenance office</td>
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#### Graphics

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<tr>
<td>b. 674, f. 66</td>
<td>Aisle marker; room identifier; floor directories; menu board; sign placement maps</td>
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<tr>
<td>b. 376, f. 1055</td>
<td>Ampersand studies</td>
<td>undated</td>
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<td>b. 376, f. 1056</td>
<td>Correspondence and notes on signs</td>
<td>1962–1964</td>
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<tr>
<td>b. 376, f. 1057</td>
<td>Deere alphabet samples [various sizes]</td>
<td>undated</td>
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<tr>
<td>b. 376, f. 1058</td>
<td>Directory and plaque studies and mock-up</td>
<td>undated</td>
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<tr>
<td>b. 681, f. 137</td>
<td>Directory signs; pin oak plaque; DEERE letters</td>
<td>undated</td>
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<tr>
<td>b. 376, f. 1059</td>
<td>Exterior directional and traffic sign studies</td>
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<td>b. 376, f. 1060</td>
<td>Exterior door studies</td>
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<td>b. 376, f. 1061</td>
<td>Letters for logo type [various sizes]</td>
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<td>b. 678, f. 116</td>
<td>Numbers; letters; directory signs and locations</td>
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<td>b. 376, f. 1062</td>
<td>Pin Oak sign</td>
<td>1964</td>
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<td>b. 673, f. 41</td>
<td>Sample letters; construction sign; directory</td>
<td>1961, undated</td>
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<tr>
<td>b. 376, f. 1063</td>
<td>Samples of letterhead stationery and logos</td>
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#### Photographs

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<td>Aerial views</td>
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<td>b. 399, f. 1073</td>
<td>Elevations; sections; construction details</td>
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<td>b. 399, f. 1074</td>
<td>Existing site conditions</td>
<td>[1959]</td>
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<tr>
<td>b. 399, f. 1075</td>
<td>Exteriors; interiors</td>
<td>1964, undated</td>
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<td>b. 673, f. 42</td>
<td>Additional material, part 1</td>
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<td>b. 676, f. 91</td>
<td>Additional material, part 2</td>
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<td>b. 678, f. 117</td>
<td>Additional material, part 3</td>
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<td>Floor plans</td>
<td>1960, undated</td>
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<td>b. 399, f. 1077</td>
<td>Korab, Baltazar and [Kelly?] proof sheets</td>
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<td>b. 399, f. 1078</td>
<td>Landscape drawings: Sasaki, Walker and Associates</td>
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<td>b. 399, f. 1079</td>
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<td>1960</td>
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<td>b. 399, f. 1080</td>
<td>Models</td>
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<td>b. 399, f. 1081</td>
<td>Models: interior</td>
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<td>b. 399, f. 1082</td>
<td>Negatives</td>
<td>1960, undated</td>
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<td>b. 400, f. 1083</td>
<td>Publicity binder</td>
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<td>b. 400, f. 1084</td>
<td>Saarinen, Eero and others with models</td>
<td>undated</td>
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<td>b. 400, f. 1085</td>
<td>Site plans</td>
<td>undated</td>
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<td>Stoller, Ezra</td>
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<td>b. 400, f. 1086</td>
<td>Proof binder #1</td>
<td>undated</td>
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<td>b. 400, f. 1087</td>
<td>Proof binder #2</td>
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<td>b. 400, f. 1088</td>
<td>Proof sheets</td>
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<td>b. 400, f. 1089</td>
<td>Saarinen, Eero: statement on building</td>
<td>1960</td>
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<td>Slides</td>
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<td>b. 400, f. 1090</td>
<td>Construction</td>
<td>1963, 1965</td>
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<td>b. 400, f. 1091</td>
<td>Display by Alexander Girard</td>
<td>1964</td>
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<td>b. 400, f. 1092</td>
<td>As-built</td>
<td>1963, 1969</td>
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<td>b. 400, f. 1093</td>
<td>Details</td>
<td>1962, undated</td>
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<td>b. 400, f. 1094</td>
<td>General [black &amp; white]</td>
<td>1965, undated</td>
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<td>b. 400, f. 1095</td>
<td>Models</td>
<td>1959 undated</td>
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<td>b. 400, f. 1096</td>
<td>Farming equipment show</td>
<td>1960</td>
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<td>b. 400, f. 1097</td>
<td>Graphics and aerial views</td>
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<td>Interiors</td>
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<td>b. 400, f. 1098</td>
<td>Auditorium, machine display hall</td>
<td>1965, undated</td>
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<td>b. 400, f. 1099</td>
<td>Details and parking</td>
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<td>b. 400, f. 1100</td>
<td>Elevator, lounge, executive dining room and executive offices</td>
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<tr>
<td>b. 400, f. 1101</td>
<td>Washroom, cafeteria, general office</td>
<td>1965, undated</td>
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</table>
### Series IV. Project Records

**Eero Saarinen collection**

**MS 593**

#### Container Description

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<th>Container</th>
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<th>Date</th>
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<tbody>
<tr>
<td>b. 400, f. 1102</td>
<td>Models and mock-up</td>
<td>1965, undated</td>
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<tr>
<td>b. 400, f. 1103</td>
<td>Site in summer</td>
<td>undated</td>
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<tr>
<td>b. 400, f. 1104</td>
<td>Site in winter</td>
<td>undated</td>
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<tr>
<td>b. 400, f. 1105</td>
<td>Steel samples and tests</td>
<td>1962, undated</td>
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#### Specifications

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<tr>
<td>b. 401, f. 1106</td>
<td>Addenda</td>
<td>1961</td>
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<tr>
<td>b. 401, f. 1109 - 1110</td>
<td>Architectural</td>
<td>1961</td>
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<tr>
<td>b. 401, f. 1109</td>
<td>Bronze portrait frames and wall covering; metal wardrobes; special furnishings; metal lockers; display cases; lightproof shades; concrete ash urns</td>
<td>1963–1964</td>
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<tr>
<td>b. 401, f. 1110</td>
<td>Bulletins #1 - #23</td>
<td>1961–1963</td>
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<td>b. 401, f. 1111</td>
<td>Bulletins #24 - # 49</td>
<td>1963</td>
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<td>b. 401, f. 1112</td>
<td>Bulletins #50 - #74</td>
<td>1963–1965</td>
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<td>b. 401, f. 1113</td>
<td>Electrical</td>
<td>1961</td>
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<tr>
<td>b. 401, f. 1114</td>
<td>General construction contract</td>
<td>1961</td>
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<td>b. 402, f. 1115</td>
<td>Mechanical</td>
<td>1961</td>
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<td>b. 402, f. 1116</td>
<td>Mock-up building</td>
<td>1959</td>
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<td>b. 402, f. 1117</td>
<td>Projection screen and acoustical panels; microfilm area; louvered acoustic ceilings; stage lighting; stage curtains; catwalks and rigging equipment</td>
<td>1960–1964</td>
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<tr>
<td>b. 402, f. 1118</td>
<td>Service station</td>
<td>1963</td>
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<td>b. 402, f. 1119</td>
<td>Signs</td>
<td>1961</td>
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<td>b. 402, f. 1120</td>
<td>Sound amplification system for demonstration hall</td>
<td>1962–1964</td>
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<tr>
<td>b. 402, f. 1121</td>
<td>Storm water analysis; hot water boilers; transformers and switchgear; refrigeration equipment and services</td>
<td>1960</td>
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<tr>
<td>b. 402, f. 1122</td>
<td>Subgrade construction for Product Development Building #4</td>
<td>1959</td>
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<td>b. 402, f. 1123</td>
<td>Test borings</td>
<td>1958</td>
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<td>b. 403</td>
<td>Job 5610: General Motors Technical Center, Warren, MI: Gas Turbine Addition, Research Group: Drawings</td>
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<td>Drawings Inventory (Excel)</td>
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<td>b. 404, f. 1124</td>
<td>Job 5647: Christ Evangelical Lutheran Church, Minneapolis, MN</td>
<td>1951</td>
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<td>Brochure: &quot;Christ Lutheran Church - Commemorating Forty Years of Blessing from God&quot;</td>
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### Job 5647: Christ Evangelical Lutheran Church, Minneapolis, MN (continued)

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<td>b. 404, f. 1125</td>
<td>Clippings</td>
<td>1949–1957, undated</td>
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<td>Miscellaneous furniture [including Job 4808]</td>
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<td>b. 404, f. 1127</td>
<td>Outside face of basement wall</td>
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<td>b. 406</td>
<td>Structural working drawings</td>
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<td>b. 404, f. 1128</td>
<td>Exteriors</td>
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<td>b. 404, f. 1129</td>
<td>George Miles Ryan Studios proof sheets</td>
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<td>b. 404, f. 1130</td>
<td>Interiors</td>
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<td>Model</td>
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<td>b. 404, f. 1133</td>
<td>Slides: Exterior and interior</td>
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### Job 5702: University of Pennsylvania, Women’s Residence Hall

The University of Pennsylvania hired Eero Saarinen and Associates to design this five-story dormitory for approximately 650 women on a site sloping down from Walnut Street. The site's topography led Saarinen to locate the dorm's main entrance on the second story, accessible via a pedestrian bridge. The 262-foot-long and 143-foot-wide building is clad in hand-molded red brick whose surface texture was rougher than that of the brick used for neighboring university buildings. The dorm rooms are clustered into suites housing between sixteen and twenty-four women, with each suite served by a common kitchen and a communal living room. For those rooms overlooking the atrium, operable shutters provide privacy. Ammann and Whitney were the project’s structural engineers; Jaros, Baum, and Bolles the mechanical engineers; Stanley McCandless the lighting consultant; and Joseph R. Farrell, Inc., the contractor.

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<td>b. 404, f. 1134</td>
<td>Clippings</td>
<td>1960–1961, undated</td>
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<td>b. 404, f. 1135</td>
<td>Correspondence: publicity and press</td>
<td>1959–1962</td>
</tr>
<tr>
<td>b. 404, f. 1136</td>
<td>Dedication ceremony invitation and program</td>
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### Drawings

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<td>b. 407</td>
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<td>b. 404, f. 1139 - 1140</td>
<td>Details, part plans, sections</td>
<td>1959–1963</td>
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Job 5702: University of Pennsylvania, Women’s Residence Hall > Drawings (continued)

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<td>Furniture layout; bulletins, addenda, sepias and drawings, clarifications, etc.</td>
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<td>b. 404, f. 1139</td>
<td>Furniture layouts</td>
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<td>b. 409</td>
<td>Plumbing; heating</td>
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<td>b. 410</td>
<td>Structural; bid set K and M; electrical</td>
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<td>b. 111</td>
<td>Oversize board</td>
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<td>Graphics: dorm room doors</td>
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<td>b. 404, f. 1141</td>
<td>Annotated specifications and bulletins</td>
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<td>b. 404, f. 1142</td>
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<td>1959–1960</td>
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<td>b. 404, f. 1143</td>
<td>Cost estimates for furniture</td>
<td>1958–1960</td>
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<td>b. 404, f. 1144</td>
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<td>b. 411, f. 1145</td>
<td>Materials samples</td>
<td>1960, undated</td>
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<td>b. 411, f. 1146</td>
<td>Meeting minutes and notes, furniture committee</td>
<td>1959–1960</td>
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<td>b. 411, f. 1147</td>
<td>Room finish and color schedules</td>
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<td>b. 411, f. 1148</td>
<td>Aerial views of existing site conditions</td>
<td>1957</td>
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<td>b. 411, f. 1150</td>
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<td>b. 411, f. 1152</td>
<td>Korab, Baltazar proof sheets and samples</td>
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<td>Lawrence S. Williams, Inc. proof sheets</td>
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<td>b. 411, f. 1155</td>
<td>Negatives and transparencies</td>
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<td>b. 673, f. 43</td>
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<td>b. 411, f. 1157</td>
<td>Press releases from University of Pennsylvania</td>
<td>1960</td>
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<td>Exterior and interior</td>
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<tr>
<td>b. 411, f. 1159</td>
<td>Kahn, Louis [Richards Medical Research Laboratories] context on campus</td>
<td>1961</td>
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</table>
Job 5703: Bell Telephone Laboratories, Holmdel, NJ

Saarinen designed this corporate campus for Bell Telephone when the company decided to move its laboratory facilities in lower Manhattan to a 460-acre site about fifty miles from New York City. A five-story building (with basement), containing 715,000 gross square feet, was developed from four discrete and nearly identical rectangular structures, each incorporating corridors surrounding windowless offices and labs organized on a six-by-six-foot modular grid. The building is clad in mirrored glass, a material developed for the project, leading Architectural Forum to call the building “The Biggest Mirror Ever.” The production of this glass lagged behind the building’s construction, and it initially was used only on the principal facade; when sufficient mirror glass was available, it replaced the clear glass that had been used in the interim. The mirrored glass allows 25 percent of the available sunlight to pass through, while blocking 70 percent of the sun’s heat. A glass-covered space frame of heat-absorbent, self-oxidizing steel encloses the spaces between the blocks to create a 100-by-700-foot atrium 70 feet high. The lobby contains a large rectangular seating area recessed three steps below the entrance level. A 127-foot-high, 300,000-gallon-capacity water tower announces the entrance to the corporate campus. A six-acre artificial lake serves both aesthetic and practical purposes, such as firefighting and the absorption of water vapor generated by the building’s air-conditioning system.

Anthony J. Lumsden, an associate in Saarinen’s office, served as project architect, with Severud, Elstad, Krueger Associates as the project’s structural engineers; Jaros, Baum, and Bolles its electrical and mechanical engineers; and Bolt, Beranek, and Newman its acoustical consultants. The building was constructed by Frank Briscoe Construction Company and the grounds landscaped by Sasaki, Walker, and Associates.

Several job numbers pertaining to subsequent renovations and additions to the building were assigned to the project after its completion; these include 6102, 6310, and 7708.
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Job 5706: Concordia Senior College, Fort Wayne, IN: Specifications

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Job 5802: Jefferson National Expansion Memorial, St. Louis, MO

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### Series IV. Project Records

**Eero Saarinen collection**

**MS 593**

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<td>Electric provisions for conveyance operation on emergency power and telephone outlet units, Gateway Arch and Visitor Center</td>
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<td>b. 458, f. 1272</td>
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Job 5804: Dulles International Airport Terminal, Chantilly, VA

The engineering firm Ammann and Whitney was hired by the U.S. government as the prime contractor for a second airport to serve Washington, D.C., which would be the first civilian airport built specially for jets. Ammann and Whitney hired Eero Saarinen and Associates to design its new two-level terminal and control tower. The undeveloped 9,800-acre site was to be reached via a new highway from the capital, twenty-three miles away. At 600 feet long by 150 feet wide, Saarinen’s terminal was the nation’s largest at the time it was built. The building’s upper-level interior space, a single room free of columns housing waiting rooms and ticket counters, is enclosed by a steel-cable, tensioned roof suspended between rows of sixteen outward-curving concrete pylons. These supports are spaced 40 feet apart from each other, counteracting the cables’ pull. Reinforced concrete was placed around the cables to stiffen them. Curving glass curtain walls are set between the pylons.

Saarinen pioneered the concept of mobile lounges, which carry passengers from the concourse to their planes. On the landing-field side of the terminal, a wing containing a restaurant and observation deck leads to a fourteen-story control tower—a tapered concrete shaft topped by cantilevered control stations. Charles and Ray Eames created a film, “The Expanding Airport” (1958), to present the mobile lounge concept to the government; they also designed leather-and-aluminum Tandem Sling seating for the airport’s interior. In the Saarinen office, the design team included Kent Cooper, David Jacob, Paul Kennon, Norman Pettula, Kevin Roche, and Warren Platner. In addition to its role as prime contractor, Ammann and Whitney acted as the associate architect/engineers of the terminal; Burns and McDonnell served as the mechanical engineers, and Dan Kiley was the landscape architect. The building was expanded in 1996.

### Airport case studies, analysis and research

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**Eero Saarinen collection**  
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<td>Construction and details</td>
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<td>Exteriors and interiors</td>
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<td>Section III</td>
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<td>Section VI west peripheral road and Horsepen Dam</td>
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<td>501, f. 1421</td>
<td>Built-in and loose furniture, and furnishing for Savarin Restaurants</td>
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<td>501, f. 1422</td>
<td>Control tower</td>
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<td>Display cases for Idlewild Pharmacy, Inc. newsstand concession</td>
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<td>Exterior signs and public (loose) furnishings contract</td>
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<td>501, f. 1425</td>
<td>Food and beverage facilities, Savarin Restaurants</td>
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<td>501, f. 1428 - 1429</td>
<td>Fuel concessionaire building</td>
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<td>Grading, paving, draining and utilities</td>
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<td>Landscape work</td>
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<td>Maintenance lamp list</td>
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<td>502, f. 1432</td>
<td>Miscellaneous utilities</td>
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<td>502, f. 1433</td>
<td>Savarin Restaurant</td>
<td>[1962]</td>
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<td>502, f. 1434</td>
<td>Signage and pavement marking</td>
<td>1962</td>
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<td>Finishing, utility and miscellaneous work</td>
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<td>b. 503, f. 1441</td>
<td>Signs</td>
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<td>Structure bulletins [missing #1, #3, #10, #19, #40, #48, #51]</td>
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<td>b. 503, f. 1446 - 1447</td>
<td>Terminal yardwork</td>
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<td>b. 503, f. 1448 - 1449</td>
<td>Utilities buildings and installations</td>
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<td>b. 503, f. 1450 - 1451 b. 504</td>
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**Job 5805: Yale University, New Haven, CT: New Colleges [Samuel F. B. Morse and Ezra Stiles Colleges]**

To accommodate 250 students in each of two residential colleges on the northwest edge of the Yale University campus, Eero Saarinen and Associates formed courtyards defined with low-rise polygonal buildings punctuated by two high-rise towers. The colleges are separated by an open pedestrian walk leading to the massively scaled neo-Gothic Payne Whitney Gymnasium, which together with the colleges’ curving building wall form a plaza. The colleges’ varied silhouette results less from programmatic requirement than design intuition; during the design process, Saarinen reputedly used balloons raised to different heights to help envision the building profile.

Because the colleges’ budget precluded the use of traditional masonry, which had been employed for Yale’s older dormitories, Saarinen pioneered a method of concrete construction, aiming to produce what he described as “masonry walls made without masons.” The Prepakt Concrete Company of Cleveland, Ohio, which had been identified by John Dinkeloo, built walls through which concrete was poured to surround rough-cut stones three to eight inches in length. Abstract freestanding and relief sculptures by Costantino Nivola were placed throughout the complex. Pedestrian pathways weaving through the residential colleges incorporate changes in grade and offer varied and changing vistas.

Inside, the buildings’ complex footprints result in irregularly shaped rooms that Saarinen hoped would be “as individual as possible, as random as those in an old inn.”

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### Job 5805: Yale University, New Haven, CT: New Colleges

#### Additional material
- **b. 673, f. 48**
- **b. 504, f. 1453 - 1454**

#### Correspondence: publicity and press
- **b. 504, f. 1453 - 1454**

#### Drawings

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<td>b. 507</td>
<td>Architectural mylars; kitchen</td>
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<tr>
<td>b. 508</td>
<td>Architectural mylars; sprinkler layout; heating and air conditioning; electrical</td>
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<td>b. 541</td>
<td>Cornerstone</td>
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<td>b. 509–510</td>
<td>Design drawings</td>
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<td>b. 511</td>
<td>Furnishings</td>
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<td>b. 512–539</td>
<td>Miscellaneous oversize plans and sections</td>
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<td>f. 693A–693D</td>
<td>Site plans; floor plans</td>
<td>1960</td>
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<tr>
<td>b. 540</td>
<td>Site plantings, lighting sepias; sketches - renderings</td>
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<td>Sketches</td>
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The site plan in Box 540A is restricted for conservation reasons. Researchers must use a digital surrogate.

#### Graphics

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<td>Ezra Stiles Master’s House sign</td>
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#### Interiors

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<td>Early model progress</td>
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<td>Interiors</td>
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<td>Nivola, Constantino and work samples</td>
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<td>Clark, Joe proof sheets</td>
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<td>Korab, Baltazar proof sheets</td>
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<td>General contract, architectural, elevators and dumbwaiters, mechanical, electrical, food service</td>
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Job 5807: Lincoln Center: Vivian Beaumont Repertory Theater and Library Museum

In 1956, John D. Rockefeller III, who was president of the newly formed Lincoln Center, Inc., and responsible for overseeing the design and construction of the cultural arts complex in Manhattan, received a preliminary list of international architects recommended by Wallace K. Harrison, but the center’s board of trustees insisted that only American architects participate. Two years later, with all of the architects still not chosen, Harrison suggested that Eero Saarinen design the center’s repertory theater. Gordon Bunshaft, partner and chief designer at Skidmore, Owings, and Merrill, was selected to design an adjacent structure housing a library and museum. Saarinen designed the Beaumont Theater in collaboration with his associate Cesar Pelli and the theater designer Jo Mielziner; Ammann and Whitney acted as the project’s structural engineers, and Syska and Hennessy its mechanical engineers.

Responding to the site, which faced a plaza containing a 125-foot-by-80-foot reflecting pool with a bronze sculpture by Henry Moore, the architects joined forces to design a single building. The building features a sunken lobby leading to the theater’s main level, and a cantilevered walkway opening onto the loge. In addition to its principal performing space, the Beaumont contains a 299-seat amphitheater-style theater, initially called the Forum and later known as the Mitzi Newhouse Theater, located below the main theater’s entrance level.

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**Drawings**

- Architectural “as-built” tracings (undated)
- Design drawing revisions (2 June 1961; 19 June 1961)
- Electrical mylars (undated)
- Exterior rendering [watercolor] (undated)
- Fishbach & Moore record drawings [prints] (undated)
- Furniture “as-built” tracings; SKA drawings (undated)
- Heating tracings (undated)
- North Plaza studies (undated)
- Original design sketches; reference materials (undated)
- Plumbing (undated)
- Seating and furniture (not in “as-built” set) (undated)
- Signs (not in “as-built” set) and seating (undated)
### Job 5807: Lincoln Center: Vivian Beaumont Repertory Theater and […] > Drawings (continued)

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#### Interiors

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<td>Specifications for seating and carpeting; finish schedule; theater colors; list of furnishing sub-contractors</td>
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<td>Final scheme, versions 1 and 2</td>
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<tr>
<td>b. 560, f. 1502</td>
<td>Presentation</td>
<td>1959</td>
</tr>
<tr>
<td>b. 560, f. 1503</td>
<td>Site</td>
<td>1959</td>
</tr>
<tr>
<td>b. 560, f. 1504</td>
<td>With collaborators</td>
<td>1960, undated</td>
</tr>
<tr>
<td>b. 560, f. 1505</td>
<td>Negatives</td>
<td>undated</td>
</tr>
<tr>
<td>b. 560, f. 1506</td>
<td>Plans; sections</td>
<td>Circa 1960</td>
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#### Professional photographers

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<tr>
<td>b. 560, f. 1507</td>
<td>Hirsch, David proof sheets: exteriors</td>
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<tr>
<td>b. 560, f. 1508</td>
<td>Stoller, Ezra proof sheets: interiors and model</td>
<td>1959, undated</td>
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<tr>
<td>b. 560, f. 1509</td>
<td>Publicity binder: models and renderings</td>
<td>Circa 1960</td>
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<tr>
<td>b. 560, f. 1510</td>
<td>Sketches; renderings</td>
<td>1960, undated</td>
</tr>
<tr>
<td>b. 680, f. 131</td>
<td>Precedent studies</td>
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**Presentations**

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<tr>
<td>f. 694A–694F</td>
<td>Floor plans; seating plans</td>
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</tr>
<tr>
<td>b. 678, f. 120</td>
<td>Plans and section on boards</td>
<td>undated</td>
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**Press materials**

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<tr>
<td>b. 560, f. 1513</td>
<td>Dedication program</td>
<td>1965</td>
</tr>
<tr>
<td>b. 560, f. 1513</td>
<td>Research file: meeting notes, minutes, project proposals</td>
<td>1954, 1959, 1961</td>
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**Slides**

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<tr>
<td>b. 560, f. 1514</td>
<td>Construction</td>
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<tr>
<td>b. 560, f. 1515</td>
<td>Graphics</td>
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**Specifications**

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<tr>
<td>b. 560, f. 1516</td>
<td>Addendum, bulletins, theater colors</td>
<td>1961–1964</td>
</tr>
<tr>
<td>b. 561, f. 1519 - 1520</td>
<td>Building work</td>
<td>1962</td>
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<tr>
<td>b. 561, f. 1519</td>
<td>Electrical work</td>
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<td>b. 561, f. 1520</td>
<td>Inspection service contract</td>
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<tr>
<td>b. 561, f. 1521</td>
<td>Plumbing; sprinklers; heating, ventilating and air conditioning</td>
<td>1962</td>
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<tr>
<td>b. 561, f. 1522</td>
<td>Plunger elevator; electric elevator; vertical conveyor; book return conveyor; noise control memo</td>
<td>1962</td>
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<tr>
<td>b. 561, f. 1523</td>
<td>Preliminary estimate form, preliminary outline specifications</td>
<td>1961</td>
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<tr>
<td>b. 561, f. 1524</td>
<td>Proposed viewing windows at balcony; waterproof coating for stage tower machine rooms</td>
<td>1967</td>
</tr>
<tr>
<td>b. 561, f. 1525</td>
<td>Shop ultrasonic testing of steel castings</td>
<td>1963</td>
</tr>
<tr>
<td>b. 561, f. 1526</td>
<td>Stage equipment work</td>
<td>1962–1963</td>
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</tbody>
</table>
Job 5902: North Christian Church, Columbus, IN
This 1959-1964 project was commissioned by a group of congregants who left First Christian Church and, in affiliation with the Disciples of Christ, founded a new church. The two-story building, located on a flat five-and-a-half-acre site in a residential neighborhood on the northern edge of Columbus, is an elongated hexagon in plan and has an adjacent landscaped parking lot. The upper level houses the main sanctuary and a smaller chapel, both surrounded by an ambulatory. An auditorium and classrooms are located on the lower level. The hexagon’s short sides contain banks of glass doors; on the long sides, landscaped berms stop short of the building to create moatlike light wells, bringing natural illumination into the lower level via clerestory windows.

Steel supports, one at each of the hexagon’s corners, are sheathed in lead-coated copper and rise to frame the slate-clad roof, above which tower a 192-foot spire and a five-foot-tall gold-leafed cross. This massive roof appears to hover above the ground, an illusion created by the deep recession of the glass walls beneath it. Inside, the bowl-shaped main sanctuary is centered on a communion table. Natural light enters the sanctuary both directly, through a centrally located oculus, and indirectly, through the ambulatory’s windows. Light from these windows is reflected onto the sanctuary’s angled ceiling planes. Alexander Girard designed a tapestry, candelabra, and plant stands. Repp and Mundt of Columbus worked as the general contractor.

b. 561, f. 1527 Clippings 1960–1968
b. 673, f. 52 Additional material
b. 561, f. 1528 Conference notes 1960–1965

Correspondence
b. 562, f. 1529 - 1532 Client 1959–1966
b. 562, f. 1535 Miller, Mrs. J. Irwin [stationery with image of North Christian Church model] 1962
b. 562, f. 1536 Publicity and press 1960–1961

Drawings
- Drawings Inventory (Excel)
b. 566 Bell proposals; sketches
b. 564 Mechanicals
b. 565 Miscellaneous
f. 6958 Sections; site plan [color] undated
b. 562, f. 1537 Sketches undated
b. 562, f. 1538 Field reports 1962–1964

Photographs
Job 5902: North Christian Church, Columbus, IN > Photographs (continued)

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<thead>
<tr>
<th>File Number</th>
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<tr>
<td>b. 566, f. 1539</td>
<td>Early models</td>
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<tr>
<td>b. 566, f. 1540</td>
<td>Exteriors</td>
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<td>b. 676, f. 95</td>
<td>Additional material</td>
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<td>b. 566, f. 1541</td>
<td>Final models</td>
<td>undated</td>
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<td>b. 566, f. 1542</td>
<td>Floor plans</td>
<td>1963, undated</td>
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<tr>
<td>b. 566, f. 1543</td>
<td>Interiors</td>
<td>undated</td>
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<td>b. 676, f. 95</td>
<td>Additional material</td>
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<td>b. 566, f. 1544</td>
<td>Negatives</td>
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<td>b. 704</td>
<td>Rolled negatives</td>
<td>undated</td>
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<tr>
<td>b. 566, f. 1545</td>
<td>Postcards with church images</td>
<td>undated</td>
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<tr>
<td>b. 566, f. 1546</td>
<td>Site plans; floor plans; sections</td>
<td>undated</td>
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<td>b. 566, f. 1547</td>
<td>Sketches; site plans; floor plans; sections</td>
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<td>b. 566, f. 1548</td>
<td>Time schedule</td>
<td>1961</td>
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<td>b. 566, f. 1549</td>
<td>Graphics</td>
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<td>b. 566, f. 1550</td>
<td>Models</td>
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<td><strong>Specifications</strong></td>
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<td>b. 566, f. 1551</td>
<td>Bulletins and addenda [addendum #4 has page 1 only]</td>
<td>1962-1964</td>
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<tr>
<td>b. 566, f. 1552</td>
<td>General construction</td>
<td>1962</td>
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<td>b. 566, f. 1553</td>
<td>Renovations</td>
<td>1990, 1994</td>
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<tr>
<td>b. 566, f. 1554</td>
<td>Test borings</td>
<td>1962</td>
</tr>
<tr>
<td>b. 566, f. 1555</td>
<td>Wood furnishings</td>
<td>1963</td>
</tr>
</tbody>
</table>
Job 5907: Christ Church Lutheran, Minneapolis, MN  
Designed by Saarinen and Saarinen, this rectangular steel-frame building occupied a corner site in a residential neighborhood. The long street facade of the tall sanctuary was clad in brick and had a ground-level arcade of glass and stone; its short facade was finished in a slightly recessed wall of rectangular stone panels containing an asymmetrically placed window and a vertical row of four cantilevered sculptures. A narrow glass-fronted passageway connected the sanctuary to a campanile, which marked the building’s corner and was surmounted by an asymmetrically placed crucifix. An arcaded courtyard was located on the other side of the sanctuary, which had exposed brick walls -- some featuring decorative and sound-absorbing perforations -- wooden pews, and uplights; an altar was naturally illuminated by means of a sidelight. Eero Saarinen and Associates designed a brick-clad addition with floor-to-ceiling windows, which was completed in 1962. It housed a Sunday school and lounge on the first level, and a gymnasium, a kitchen, and a library on the basement level. Kraus-Anderson, Inc., was the general contractor.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 567</td>
<td>Drawings: Architectural, structural, mechanical, electrical</td>
<td>undated</td>
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<tr>
<td></td>
<td>Drawings Inventory (Excel)</td>
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<tr>
<td>b. 566, f. 1556 - 1557</td>
<td>Specifications: Additions [missing addendum #1]</td>
<td>1961</td>
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</table>

Job 6001: World Health Organization Competition, Geneva, Switzerland  
Saarinen took second place in this competition to design an office building for the World Health Organization, the United Nations’ health agency, intended for a hilly site outside Geneva. He proposed a concrete structure suspended over a narrow, shallow valley and supported only at the ends on curved piers. The nine-story building’s two primary facades were to be gently concave and clad in gray-tinted glass. Saarinen took advantage of the site’s natural depression to form a two-level plaza. The upper level would lead to lobbies and public reception rooms, while the lower plaza would be divided into two sections, each defined by sweeping arc-shaped walls and leading to meeting rooms. The Swiss architect Jean Tschumi won the competition and his design was realized posthumously in 1966 by Pierre Bonnard, his former associate.

<table>
<thead>
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<tbody>
<tr>
<td>b. 568, f. 1558</td>
<td>Analysis of architect’s fees and service, WHO competition</td>
<td>1960</td>
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<tr>
<td>b. 568, f. 1559</td>
<td>Clippings</td>
<td>1959–1960</td>
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<td>b. 568, f. 1560</td>
<td>Correspondence</td>
<td>1959–1960</td>
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<td>Drawings Inventory (Excel)</td>
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<tr>
<td>b. 569</td>
<td>Elevations, sections, site plan</td>
<td>undated</td>
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<tr>
<td>b. 568, f. 1561</td>
<td>Sketches</td>
<td>undated</td>
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<tr>
<td>b. 682, f. 145-146</td>
<td>Additional material</td>
<td></td>
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<tr>
<td>b. 568, f. 1562</td>
<td>Graphics: samples</td>
<td>undated</td>
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<td>Photographs</td>
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<tr>
<td>b. 568, f. 1563</td>
<td>Early sketches</td>
<td>[1959]</td>
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<td>b. 568, f. 1564</td>
<td>Existing site conditions</td>
<td>Circa 1960</td>
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### Job 6001: World Health Organization Competition, Geneva, Switzer [...] > Photographs (continued)

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<tr>
<td>b. 568, f. 1565</td>
<td>Model: Polaroids by B. Burley</td>
<td>undated</td>
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<td>b. 568, f. 1566</td>
<td>Negatives</td>
<td>Circa 1960</td>
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<tr>
<td>b. 568, f. 1567</td>
<td>Perspective; facades; sections; floor plans</td>
<td>undated</td>
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<td>b. 568, f. 1568</td>
<td>Publicity binder</td>
<td>undated</td>
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<td>b. 568, f. 1569</td>
<td>notes by Bob Burley on design sketches</td>
<td>undated</td>
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<tr>
<td>b. 568, f. 1570</td>
<td>Rules of competition [French and English versions]; site map</td>
<td>1959</td>
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<tr>
<td>b. 568, f. 1571</td>
<td>Rules; program; questions; office studies</td>
<td>1959–1960</td>
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<tr>
<td>b. 570</td>
<td>Job 6004: General Motors Technical Center, Warren, MI: Drawings: Site plans, design drawings, site -underground (mechanicals)</td>
<td>undated</td>
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</table>

### Job 6005: Athens Airport, Athens, Greece

Saarinen designed a terminal constructed of concrete containing aggregate made from Pentelic marble, the white stone of the Parthenon. The four-story building was set into a sloping site, so that visitors entered on the second floor, where they could ascend to a mezzanine lounge providing views of the arrival and departure hall below. This double-height area looked out over the airfield through a glazed colonnade, whose cruciform columns contained air-conditioning ducts. The third floor featured a terrace with seaside views and a stairway to the fourth floor, which measured 250 feet long, 120 feet deep, and 10 feet tall. The building’s most dramatic feature, this floor was cantilevered 22 feet on each of three sides and carried on cruciform columns and slender, tapering beams. It housed a restaurant and government offices. The airport was completed in 1969, but use of the building was discontinued in 2001.

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<tbody>
<tr>
<td>b. 568, f. 1574 - 1575</td>
<td>Area planning and research notes</td>
<td>1960–1961</td>
</tr>
<tr>
<td>b. 568, f. 1574</td>
<td>Biography of Eero Saarinen [in Greek with English translation]</td>
<td>1960</td>
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<tr>
<td>b. 568, f. 1575</td>
<td>Clippings</td>
<td>1960–1962, undated</td>
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<td>Client</td>
<td>1961–1962</td>
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<td>b. 568, f. 1577</td>
<td>Engineer [Ammann and Whitney; includes contract]</td>
<td>1959–1961</td>
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<tr>
<td>b. 571, f. 1581 - 1582</td>
<td>Office</td>
<td>1961–1962</td>
</tr>
<tr>
<td>b. 571, f. 1581</td>
<td>Program notes</td>
<td>1961</td>
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<tr>
<td>b. 571, f. 1582</td>
<td>Publicity and press</td>
<td>1960–1962</td>
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#### Drawings

[Drawings Inventory (Excel)]
Job 6005: Athens Airport, Athens, Greece > Drawings (continued)

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<td>b. 572</td>
<td>Concrete slabs</td>
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<tr>
<td>b. 573-575</td>
<td>Design drawings: site development</td>
<td>undated</td>
</tr>
<tr>
<td>b. 576</td>
<td>Floor plans [very long drawings; handle with care]</td>
<td>undated</td>
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<tr>
<td>b. 580-581</td>
<td>Architectural</td>
<td>10 December 1962</td>
</tr>
<tr>
<td>b. 582-583</td>
<td>Electrical</td>
<td>10 December 1962</td>
</tr>
<tr>
<td>b. 584-585</td>
<td>Mechanical (air conditioning, plumbing)</td>
<td>10 December 1962</td>
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<tr>
<td>b. 586</td>
<td>Preliminary design plans</td>
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<tr>
<td>b. 587-588</td>
<td>Preliminary drawings, final design [sepias]</td>
<td>25 May 1961</td>
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<td>b. 589</td>
<td>Research and background; presentation drawings</td>
<td>undated</td>
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<td>b. 590-591</td>
<td>Runway and taxiway grading: drainage, paving, utilities, contract I</td>
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<tr>
<td>b. 571, f.1583</td>
<td>Site development [from box 575]</td>
<td>1960</td>
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<td>b. 592</td>
<td>Site topography</td>
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<tr>
<td>b. 571, f.1584</td>
<td>Sketches</td>
<td>undated</td>
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<td>b. 682, f.147</td>
<td>Additional material</td>
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<tr>
<td>b. 593-599</td>
<td>Sketches and plans</td>
<td>undated</td>
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<tr>
<td>b. 600</td>
<td>Treatment and disposal, contract II</td>
<td>undated</td>
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Photographs

| f. 695A   | Aerial views of existing site                     | undated               |

Models

| b. 571, f.1585| Final scheme, early version                       | undated               |
| b. 673, f.53  | Additional material                               |                       |
| b. 571, f.1586| Final scheme, late version                        | undated               |
| b. 571, f.1587| First scheme                                      | 1960                  |
| b. 571, f.1588| Second scheme                                     | undated               |
| b. 571, f.1589| Third scheme                                      | undated               |
### Series IV. Project Records

**Eero Saarinen collection**

**MS 593**

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<tr>
<td>b. 571, f. 1590</td>
<td>Negatives: Master plan and runway sketches; miscellaneous renderings, sections, elevations [from box 575]</td>
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<tr>
<td>b. 571, f. 1591</td>
<td>Publicity binder</td>
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</tr>
<tr>
<td>b. 571, f. 1592</td>
<td>Renderings and sketches</td>
<td>Circa 1960</td>
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<tr>
<td>b. 673, f. 53</td>
<td>Additional material</td>
<td></td>
</tr>
<tr>
<td>b. 571, f. 1593</td>
<td>Saarinen, Eero at presentation</td>
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</tr>
<tr>
<td>b. 571, f. 1594</td>
<td>Site plan; floor plans; sections; elevation</td>
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</tr>
<tr>
<td>b. 673, f. 53</td>
<td>Additional material</td>
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<tr>
<td>b. 571, f. 1595</td>
<td>“Development of Athens Airport: Report”, Ammann and Whitney</td>
<td>1959</td>
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<tr>
<td>b. 601, f. 1596</td>
<td>“notes on Current Materials, Building Practices and Costs in Athens”</td>
<td>1969</td>
</tr>
<tr>
<td>b. 601, f. 1597</td>
<td>“Terminal Building for Athens Airport (Greece)” [description of planned building]</td>
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### Reports

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<td>b. 601, f. 1598</td>
<td>As-built</td>
<td>1961</td>
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<tr>
<td>b. 601, f. 1599</td>
<td>Construction and finished structure</td>
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### Specifications

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<td>b. 601, f. 1600</td>
<td>Bidding documents, Phase B, terminal building</td>
<td>1962</td>
</tr>
<tr>
<td>b. 601, f. 1603 - 1604</td>
<td>Phase B terminal building</td>
<td>1962</td>
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**Job 6005: Athens Airport, Athens, Greece > Photographs (continued)**

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<td>b. 673, f. 55</td>
<td>Plans</td>
<td>1960</td>
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<tr>
<td>f. 684C, f. 161</td>
<td>Perspective rendering [color]</td>
<td>undated</td>
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<td>b. 602</td>
<td>Site plan and sketches</td>
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### Photographs

<table>
<thead>
<tr>
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<tr>
<td>b. 601, f. 1603</td>
<td>Models</td>
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<td>b. 601, f. 1604</td>
<td>Negatives</td>
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<td>b. 601, f. 1605</td>
<td>Rendering; site plans; floor plan</td>
<td>[1960]</td>
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Job 6007: Massachusetts Institute of Technology, Cambridge, MA: [...] > Photographs (continued)

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<tr>
<td>b. 673, f. 55</td>
<td>Site plan; floor plan</td>
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<tr>
<td>b. 673, f. 56</td>
<td>Presentation brochures: Student Center Building, Massachusetts Institute of Technology, Eero Saarinen and Associates</td>
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<tr>
<td>b. 681, f. 138</td>
<td>Additional material</td>
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<tr>
<td>b. 681, f. 138</td>
<td>Program distribution plans</td>
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</table>


The Columbia Broadcasting System, with William Paley serving as its chairman of the board and Frank Stanton as president, hired Eero Saarinen and Associates to design its headquarters for a 47,696-square-foot site stretching the full-block front on Sixth Avenue between 52nd and 53rd Streets in midtown Manhattan. Saarinen’s design for what would become his only completed tall building anticipated changes to New York City’s zoning laws that, when ratified in 1961, encouraged sheer towers rising from plazas over traditional setback buildings that filled their sites. After studying various massing models developed for the 715,440-square-foot building, including a fifteen-story structure fully covering the site, Saarinen decided on a flat-topped thirty-eight-story tower occupying 60 percent of the site.

The building was the first skyscraper in New York City to be made of reinforced concrete. After Saarinen’s death, the final proportions of the piers and windows were determined under the supervision of Kevin Roche, who, along with colleagues John Dinkeloo and Joseph N. Lacy, assumed responsibility for the project. Inside the building, 35-foot-deep office spaces, measured from exterior wall to service core, are column-free and based on a five-foot module. The office interiors were designed by Florence Knoll Bassett and the Knoll Planning Unit, whom Saarinen had recommended. Warren Platner, who had previously worked for Saarinen, designed a street-level restaurant named the Ground Floor. Only the interior of the lobby, which had travertine walls, was designed by the Saarinen office.

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<tr>
<td>b. 601, f. 1606</td>
<td>Area calculations and summaries of building by scheme</td>
<td>1960–1961, undated</td>
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<td>b. 601, f. 1607</td>
<td>Brochure: Cross &amp; Brown Company [rental agent]</td>
<td>[1964]</td>
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<td>b. 601, f. 1608</td>
<td>Clippings</td>
<td>1961–1966, undated</td>
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<td>b. 673, f. 57</td>
<td>Additional material</td>
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<tr>
<td>b. 601, f. 1609</td>
<td>Correspondence: publicity and press</td>
<td>1960–1966</td>
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<td><strong>Drawings</strong></td>
<td><strong>Drawings Inventory (Excel)</strong></td>
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<tr>
<td>b. 603</td>
<td>Architectural</td>
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<td>b. 604–605</td>
<td>Architectural mylars</td>
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<tr>
<td>b. 606</td>
<td>Elevators, structural sepias, architectural sepias: issued for bidding purposes only</td>
<td>8 December 1961</td>
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<tr>
<td>b. 678, f. 121</td>
<td>Floor plans, area study</td>
<td>1961</td>
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Job 6010: Columbia Broadcasting System, Inc. [CBS] Headquarters [...] > Drawings (continued)

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<td>b. 609–610</td>
<td>Miscellaneous</td>
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<td>b. 605</td>
<td>Mock-up building, rental, restaurant architectural and structural</td>
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<tr>
<td>b. 611–612</td>
<td>Oversize renderings</td>
<td>undated</td>
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<tr>
<td>b. 683D, f. 152</td>
<td>Preliminary sketches</td>
<td>undated</td>
</tr>
<tr>
<td>b. 613</td>
<td>Program and zoning schedule and alternate sketches</td>
<td>undated</td>
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<tr>
<td>b. 614</td>
<td>Architectural and electrical sepias, record set</td>
<td>22 June 1964, 17 July 1964, undated</td>
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<tr>
<td>b. 615</td>
<td>Electrical drawings</td>
<td>undated</td>
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<td>b. 616</td>
<td>Equipment mylars</td>
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<td>b. 674, f. 74</td>
<td>Site plan sketches</td>
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<td>b. 617</td>
<td>SK sketches</td>
<td>undated</td>
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<td>b. 618</td>
<td>SKA series drawings</td>
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<td>b. 601, f. 1610</td>
<td>Sketches</td>
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<td>b. 619–620</td>
<td>SKW drawings</td>
<td>undated</td>
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<td>b. 601, f. 1611</td>
<td>Graphics: sign samples</td>
<td>undated</td>
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<tr>
<td>b. 601, f. 1612</td>
<td>Correspondence; memoranda; notes; drawings</td>
<td>1964–1965</td>
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<td>b. 601, f. 1613</td>
<td>Manufacturers’ brochures for restaurant supplies</td>
<td>Circa 1965</td>
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<tr>
<td>b. 621, f. 1614</td>
<td>Specifications for restaurant furnishings and furniture; restaurant color and finish schedule; sub-contractors list [includes fabric samples]</td>
<td>1964–1965</td>
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<tr>
<td>b. 676, f. 96</td>
<td>Aerial site views</td>
<td>undated</td>
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<tr>
<td>b. 621, f. 1617 - 1619</td>
<td>Construction</td>
<td>1962–1964, undated</td>
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<tr>
<td>b. 621, f. 1618</td>
<td>Development models</td>
<td>undated</td>
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<td>b. 621, f. 1619</td>
<td>Existing conditions</td>
<td>Circa 1960</td>
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<tr>
<td>b. 683E, f. 153</td>
<td>Exterior from balcony of neighboring cafe</td>
<td>undated</td>
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### Job 6010: Columbia Broadcasting System, Inc. [CBS] Headquarters [...]

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<td>b. 621, f. 1620</td>
<td>Exteriors; lobby</td>
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<td>b. 673, f. 58</td>
<td>Additional material</td>
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<td>b. 621, f. 1621</td>
<td>Granite selection in Concord, NH</td>
<td>1962</td>
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<td>b. 621, f. 1622</td>
<td>Mock-up</td>
<td>Circa 1962</td>
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<tr>
<td>b. 621, f. 1625 - 1626</td>
<td>Models</td>
<td>[1960–1962], undated</td>
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<td>b. 676, f. 96</td>
<td>Additional material</td>
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<td>b. 621, f. 1625</td>
<td>Negatives</td>
<td>undated</td>
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<td>b. 621, f. 1626</td>
<td>Proof sheets: model</td>
<td>undated</td>
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<tr>
<td>b. 621, f. 1627</td>
<td>Sketches; renderings; floor plans; section</td>
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<td>b. 621, f. 1628</td>
<td>Research files on comparable towers</td>
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#### Slides

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<td>b. 621, f. 1629</td>
<td>Construction</td>
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<tr>
<td>b. 621, f. 1630</td>
<td>Model and mock-up</td>
<td>1961, 1963, undated</td>
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#### Specifications

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<tr>
<td>b. 621, f. 1631</td>
<td>Addenda #2 - #4 [missing #1]</td>
<td>1961–1962</td>
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<td>b. 622, f. 1633</td>
<td>Electrical, bulletins #E-1 - #E-21 [missing bulletins #E-5, #E-9, #E-10, #E-18]</td>
<td>1962–1965</td>
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<td>b. 622, f. 1634</td>
<td>Elevators</td>
<td>1962–1964</td>
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<td>b. 622, f. 1635</td>
<td>General conditions; architectural; structural</td>
<td>1961</td>
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<td>b. 622, f. 1636</td>
<td>Heating, ventilating and air conditioning</td>
<td>1962</td>
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<td>b. 622, f. 1638</td>
<td>Inspection service contract</td>
<td>1962</td>
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<td>b. 622, f. 1639</td>
<td>Inspection and tests for precast concrete spandrel panels</td>
<td>1963</td>
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<td>b. 622, f. 1640</td>
<td>Interior mock-up</td>
<td>1962</td>
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<td>b. 622, f. 1641</td>
<td>Interiors bulletins</td>
<td>1963–1964</td>
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<td>b. 622, f. 1642</td>
<td>Mock-up building</td>
<td>1961</td>
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<td>b. 622, f. 1643</td>
<td>Plumbing</td>
<td>1962–1965</td>
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Job 6010: Columbia Broadcasting System, Inc. (CBS) Headquarters [...] > Specifications (continued)

b. 623, f. 1644

Restaurant furniture; bulletins for electrical [#R-E-1 - #R-E-5, #R-E-12, #E-24, #E-25], architectural [#R-A-1 - #R-A-8, #R-A-10 - #R-A-17], plumbing [#R-P-1, #R-P-3], elevator [#R-ELEV-1], and heating, ventilating and air conditioning work [#R-HVAC-1, #R-HVAC-3] in restaurant

1964–1965

b. 623, f. 1645

Structural bulletins #S-2 - #S-12 [missing #S1]

1962–1964

b. 623, f. 1648 - 1649

Supplements #1 - #26

1962–1964

b. 623, f. 1648

Zoning: memoranda, drawings, regulations

1960, undated

Job 6014: Eero Saarinen and Associates office building, Hamden, CT [later known as Kevin Roche John Dinkeloo and Associates]

Specifications

b. 623, f. 1649

Drafting table drawing

1961

b. 623, f. 1650

notes; receipts; lighting brochure for office

1968

b. 623, f. 1651

Office addition

1968

b. 623, f. 1652

Office building [includes bulletins]

1961

b. 623, f. 1653

Re-roofing of rear wing

1976

b. 623, f. 1654

Stair addition

1987

b. 623, f. 1655

Testing and balancing submittal from James E. Brennan Company, Inc.

1980

b. 624

Job 6016: General Motors Technical Center, Warren, MI: Drawings: Renovation of lobby roof, Research Administration Building

undated

Drawings Inventory (Excel)

f. 684A

Job 6100: Eero Saarinen Residence, 10 St. Ronan Terrace, New Haven, CT: Drawings: Floor plans

1961

b. 625


undated

Drawings Inventory (Excel)

b. 623, f. 1656

Job 6204: International Business Machines [IBM], Rochester, MN: Addition: Specifications

1962

Job 6208: University of Michigan, Ann Arbor, MI: School of Music, Project #50

Specifications

b. 626, f. 1657

Bulletins and addenda [missing addenda #10 and #11]

1962–1964

b. 626, f. 1658

General requirements, architectural, structural, elevators

1962

b. 626, f. 1659

Mechanical and electrical

1962
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<td>Jobs 6301 and 5703: Bell Telephone Laboratories, Holmdel, NJ: Drawings</td>
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<td>b. 628–629</td>
<td>Ammann &amp; Whitney as-built structural set</td>
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<td>b. 630</td>
<td>Architectural detail mylars</td>
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<td>b. 631–632</td>
<td>Architectural mylars</td>
<td>undated</td>
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<td>b. 633–634</td>
<td>Architectural sepias</td>
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<td>b. 635</td>
<td>Eateries: lounge, coffee shop, restaurant</td>
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<td>b. 636</td>
<td>Electrical and mechanical plans</td>
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<td>b. 637–638</td>
<td>Electrical sepias</td>
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<td>b. 639–640</td>
<td>Expansion/ramp house</td>
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<td>b. 641</td>
<td>F &amp; B series drawings; loudspeaker, electronic sign; fuel sepias</td>
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<td>b. 642</td>
<td>Flight Wing #1 interiors</td>
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<td>b. 643</td>
<td>Intermediate phase “approved drawings”</td>
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<td>b. 644</td>
<td>Miscellaneous sepias</td>
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<td>b. 645</td>
<td>Plumbing</td>
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<td>b. 646</td>
<td>SKA drawings and site expansion</td>
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<td>b. 647</td>
<td>Sketches: Phase III Addition</td>
<td>undated</td>
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<td>b. 648</td>
<td>Structural; Marshalling Building</td>
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<tr>
<td>b. 649</td>
<td>Job 6308: International Business Machines [IBM], Yorktown, NY: Thomas J. Watson Research Center: Drawings: Architectural mylars, structural sepias, proposed radioisotope lab addition</td>
<td>undated</td>
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<td>Job 6314: Miller, J. Irwin Residence, Ontario, Canada: Drawings</td>
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<td>Job 6402: John Deere and Company Administrative Center, Moline, IL: Building #2: Drawings: Architectural and structural bid record sepias</td>
<td>17 September 1966</td>
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<td>Job 7708: Bell Telephone Laboratories, Holmdel, NJ: Drawings: Phase III site development and addition</td>
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## Series V. Audio-Visual Materials

This series contains all of the audio-visual materials in the collection. Of note in this series are the television program "CBS Accent", which shows extensive footage of the construction of Ezra Stiles and Morse Colleges at Yale University; the audio recording "Conversations Regarding the Future of Architecture", which includes speeches not only by Saarinen but also by many other architects of international renown who were prominent at mid-century; and the radio interview between Saarinen and William Hewitt, chairman of Deere & Company.

Original audio, film, and video recordings, as well as preservation masters and duplicating masters may not be played. Readers may only play use copies. If a use copy of a particular recording does not exist, researchers must consult with the reference archivist for policies and procedures regarding the creation of duplicating master and use copies of original recordings.

Original audiovisual materials, as well as preservation and duplicating masters, may not be played. Researchers must consult use copies, or if none exist must pay for a use copy, which is retained by the repository. Researchers wishing to obtain an additional copy for their personal use should consult Copying Services information on the Manuscripts and Archives web site.

<table>
<thead>
<tr>
<th>Container Description</th>
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<tr>
<td>&quot;CBS Accent: Eero Saarinen: An Appreciation&quot;</td>
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<tr>
<td>b. 661 Original [restricted] film reel (16mm)</td>
<td></td>
</tr>
<tr>
<td>b. 661-D Duplicating master [restricted] videotape (Betamax)</td>
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</tr>
<tr>
<td>b. 661U Use Copy [also includes film footage of the TWA Terminal]</td>
<td></td>
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<tr>
<td>b. 662 Original recording [restricted] phonodisc (LP)</td>
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<tr>
<td>b. 662U Use copy [compact disc recording]</td>
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<tr>
<td>&quot;Eero Saarinen and Colleagues at Work&quot;</td>
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<td>b. 663 Original [restricted] film reel (16mm)</td>
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<tr>
<td>b. 663-D Duplicating master [restricted] videotape (Betamax)</td>
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<td>b. 663U Use copy videotape (VHS)</td>
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<tr>
<td>b. 664 &quot;Gene Festa describing New Haven area, Hamden, etc. Relocation&quot;</td>
<td>1960 November</td>
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<tr>
<td>&quot;General Motors: Mock-up of Pevsner's sculpture&quot;</td>
<td>undated</td>
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<td>b. 711 Original [restricted] film reel (16mm)</td>
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<td>&quot;KMOX Radio: Bob Hardy, KMOX Radio&quot; [audio only]</td>
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“KMOX Radio: Bob Hardy, KMOX Radio” [audio only] (continued)

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<td>Original [restricted]</td>
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| b. 665-D  | Duplicating master [restricted] |  
  *videotape (Betamax)* |  
| b. 665U   | Use copy |  
  *videotape (VHS)* |  
| b. 666    | Original [restricted] |  
  *film reel (16mm)* |  
| b. 666-D  | Duplicating master [restricted] |  
  *videotape (Betamax)* |  
| b. 666U   | Use copy |  
  *videotape (VHS)* |  
| b. 667    | Original [restricted] |  
  *film reel (16mm)* |  
| b. 667-D  | Duplicating master [restricted] |  
  *videotape (Betamax)* |  
| b. 667U   | Use copy |  
  *videotape (VHS)* |  
| b. 668    | Original [restricted] |  
  *film reel (16mm)* |  
| b. 668D   | Duplicating master [restricted] |  
  *videotape (Betamax)* |  
| b. 668U1  | Use copy |  
  *videotape (VHS)* |  
| b. 668U2  | Use copy |  
  *videotape (DVCAM)* |  
| b. 669A   | Original [restricted] |  
  *film reel (16mm)* |  
| b. 669B   | Original [restricted] |  
  *sound reel (16mm)* |  
| b. 669BD  | Duplicating master (audio only)[restricted] |  
  *videotape (Betamax)* |  
| b. 669BU  | Use copy (audio only) |  
  *videotape (VHS)* |  

“Mexico Film I”  
undated

“Mexico Film II”  
undated

“NBC TV News Film: Chet Huntley Reporting: TWA”  
undated

“Radio Interview: Mr. Hewitt and Eero Saarinen”  
undated
b. 670  “Rough Cut WIA”  undated
**Accession 2008-M-065. Additional material**

This accession contains project files relating to a variety of Eero Saarinen and Associates projects. Files include change orders, correspondence, specifications, reports, drawings, publicity, financial material, and planning documents.


Material is arranged by Eero Saarinen and Associates job number.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 1</td>
<td>Job 5515: Drake University</td>
<td>1947–1963</td>
</tr>
<tr>
<td></td>
<td>Includes Engineering Research Building, Bible College and Prayer Building change orders, Dormitories change orders, Dining Hall mural, and client files and contractor correspondence related to Jewitt Dorm #4.</td>
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<tr>
<td>b. 2</td>
<td>Job 5605: Jefferson National Expansion Memorial, planning prospectus</td>
<td>1960</td>
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<tr>
<td>b. 2</td>
<td>Job 5609: Deer &amp; Company, specifications, equipment</td>
<td>1959–1966</td>
</tr>
<tr>
<td></td>
<td>Job 5610: General Motors Technical Center</td>
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<tr>
<td>b. 1</td>
<td>Engineering Building reports</td>
<td>Circa 1956–1957</td>
</tr>
<tr>
<td>b. 2</td>
<td>Gas Turbine and Engineering Building</td>
<td>1956–1957</td>
</tr>
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<td></td>
<td>Jobs 5703/6310: Bell Labs Holmdel Addition</td>
<td></td>
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<tr>
<td>b. 2</td>
<td>HVAC report and toilet partitions</td>
<td>1959–1960</td>
</tr>
<tr>
<td>b. 3</td>
<td>Organization and procedures book, planning requirements, and special glass experimentation</td>
<td>1958–1959</td>
</tr>
<tr>
<td>b. 6</td>
<td>Client files</td>
<td>1956–1960</td>
</tr>
<tr>
<td>b. 7</td>
<td>Additional material</td>
<td>1957–1963</td>
</tr>
<tr>
<td>b. 7</td>
<td>Contractor files</td>
<td>1957–1963</td>
</tr>
<tr>
<td>b. 8</td>
<td>Site plans</td>
<td>Circa 1957–1963</td>
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<tr>
<td>b. 3</td>
<td>Job 5707: General Motors Technical Center, Research Office Building, correspondence</td>
<td>1957–1963</td>
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<tr>
<td>b. 3</td>
<td>Job 5710: General Motors Technical Center, Engineering Staff office, building agreement and billing</td>
<td>1958–1959</td>
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<td></td>
<td>Job 5804: Dulles Airport (Washington International)</td>
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<td>b. 3</td>
<td>Curtain wall detail drawings, errors and corrections, HVAC study, and master plan</td>
<td>1958–1963</td>
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<tr>
<td>b. 4</td>
<td>Master plan, mobile lounges, and program information</td>
<td>1958–1964</td>
</tr>
<tr>
<td>b. 5</td>
<td>Program information, publicity and clippings, bills and accounting, union news, and Washington office correspondence</td>
<td>1958–1964</td>
</tr>
<tr>
<td>b. 5</td>
<td>Job 5902: North Christian Church, Sunday School program sketch</td>
<td>1959</td>
</tr>
<tr>
<td>b. 5</td>
<td>Job 5904: Christ Lutheran Church, contract and billing</td>
<td>1953–1962</td>
</tr>
<tr>
<td>#</td>
<td>Title</td>
<td>Year</td>
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<td>---</td>
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<td>b. 5</td>
<td>Job 6005: Athens Airport, development report</td>
<td>1959</td>
</tr>
<tr>
<td>b. 5</td>
<td>Job 6006: Trans World Air Lines, union news</td>
<td>1960</td>
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<td>b. 9</td>
<td>NJN (no job number): Columbus, Indiana, development of cultural center</td>
<td>1958–1961</td>
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<tr>
<td>b. 9</td>
<td>NJN (no job number): Report comparing gypsum roof decks and insulated steel roof decks</td>
<td>1959</td>
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</tbody>
</table>
Accession 2009-M-025. Additional material

This accession contains project files relating to the North Christian Church and Trans World Air Lines projects of Eero Saarinen and Associates. Files include drawings and specifications.


Material is arranged by Eero Saarinen and Associates job number.

b. 1  Job 5902: North Christian Church, architectural, structural, and mechanical drawing set  Circa 1959–1964
b. 2  Job 6307: Trans World Air Lines, Unit Terminal Building, specifications, addenda, and furnishings  1964–1969
b. 3  Additional material  1964–1969
Accession 2009-M-053. Additional material

This accession contains project files relating to the North Christian Church and Vivian Beaumont Theater projects of Eero Saarinen and Associates. Files include specifications, sketches, zoning plans, and notes.


Material is arranged by Eero Saarinen and Associates job number.

<table>
<thead>
<tr>
<th>b. 2</th>
<th>Job 5807: Vivian Beaumont Theater, Lincoln Center, sketches, zoning plans, and notes</th>
<th>1962–1967</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 1</td>
<td>Job 5902: North Christian Church, architectural specifications and bulletin</td>
<td>1962–1964</td>
</tr>
</tbody>
</table>
Accession 2010-M-048. Additional material

This accession contains detail drawings of the John Deere and Company Administrative Center.


Material is arranged by Eero Saarinen and Associates job number.

| b. 1 | Job 5609: John Deere and Company Administrative Center, detail drawings | Circa 1960 |
### Accession 2010-M-121. Additional material

<table>
<thead>
<tr>
<th>b. 1</th>
<th>Photographs of The Birmingham National Bank, Birmingham, Michigan</th>
<th>Circa 1946</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>One photograph is of existing conditions; the other is of a rendering by Saarinen Saarinen &amp; Swanson, circa 1946.</td>
<td></td>
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</tbody>
</table>
### Accession 2011-M-003. Additional material

[Drawings Inventory (Excel)]

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
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<tbody>
<tr>
<td>b. 1–7</td>
<td>Job 5004: Miller Residence, Ontario: drawings</td>
</tr>
</tbody>
</table>

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Accession 2011-M-052. Additional material

This accession consists of recorded interviews conducted by Jayne Merkel in the course of researching her book, *Eero Saarinen*. Interview subjects discuss their personal and professional relationships with Eero Saarinen.


Original audiovisual materials, as well as preservation and duplicating masters, may not be played. Researchers must consult use copies, or if none exist must pay for a use copy, which is retained by the repository. Researchers wishing to obtain an additional copy for their personal use should consult Copying Services information on the Manuscripts and Archives web site.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tr>
<td>b. 1</td>
<td>Recorded interview with Florence (Shu) Knoll Bassett by Jayne Merkel</td>
<td>2002 December 10</td>
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<tr>
<td></td>
<td>1 Audiocassette</td>
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<tr>
<td>b. 2</td>
<td>Recorded interview with Frank Stanton by Jayne Merkel</td>
<td>2003 April 13</td>
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<td>b. 3</td>
<td>Recorded interview with Phyllis Lambert by Jayne Merkel</td>
<td>2003 September 24</td>
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<td>1 Audiocassette</td>
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<td>b. 4</td>
<td>Recorded interview with Ralph Rapson by Jayne Merkel</td>
<td>2004 February 2</td>
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<td>1 Audiocassette</td>
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</table>
Accession 2015-M-010. Additional material

This accession includes renderings created by Eero Saarinen and Associates employees Jay Henderson Barr (Job 4807) and Frederick T. Kubitz (Job 5206, 5503, 5512, 5604, and the unnumbered R.J. Reynolds Research Facility), the latter of whom worked as an architectural designer at the firm from 1955 to 1960.

<table>
<thead>
<tr>
<th>Job</th>
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<tbody>
<tr>
<td>Job 4807: General Motors Technical Center, Warren, MI</td>
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<tr>
<td>b. 1, f. 1</td>
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<td>f. 2</td>
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<td>b. 1, f. 2</td>
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<td>b. 1, f. 3</td>
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<tr>
<td>b. 1, f. 4</td>
</tr>
<tr>
<td>b. 1, f. 5</td>
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<tr>
<td>f. 2</td>
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<tr>
<td>b. 1, f. 6</td>
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</tbody>
</table>
Accession 2015-M-047. Additional material

3 linear feet

This accession contains drawings relating to the Bell Telephone Laboratories project (Holmdel, NJ) of Eero Saarinen and Associates, which comprised several job numbers (5703, 6102, 6310, and 7708).


Material is arranged by Eero Saarinen and Associates job number.

| b. 1 | Job 5703: Bell Telephone Laboratories, index sheet, planting plans, and detail drawings | Undated |
| b. 1 | Job 6102: Bell Telephone Laboratories, sections and roof plan | Undated |
| b. 1 | Job 6310: Bell Telephone Laboratories, planting plans and details | 1963–1978 |
### Selected Search Terms

The following terms have been used to index the description of this collection in the Library’s online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

#### Subjects
- Architects
- Architecture -- Designs and plans
- Architecture -- Indiana -- Columbus
- Architecture, Modern
- Architecture, Modern -- 20th Century
- Design
- Furniture design
- Patents

#### Geographic Names
- Jefferson National Expansion Memorial (Saint Louis, Mo.)

#### Names
- Eames, Charles
- Girard, Alexander
- Knoll, Florence, 1917-
- Miller, J. Irwin (Joseph Irwin), 1909-2004
- Saarinen, Aline B. (Aline Bernstein), 1914-1972
- Saarinen, Eero, 1910-1961
- Saarinen, Eliel, 1873-1950
- Saarinen, Lilian Swann, 1912-

#### Corporate Bodies
- Antioch College -- Buildings
- Athens International Airport
- Bell Telephone Laboratories -- Buildings
- Berkshire Music Center
- CBS Building (New York, N.Y.)
- Concordia Senior College (Fort Wayne, Ind.) -- Buildings
- Deere & Company
- Drake University -- Buildings
- Dulles International Airport
- Ezra Stiles College (Yale University)
- GM Technical Center
- International Business Machines Corporation -- Buildings
- Knoll Associates, Inc
- Massachusetts Institute of Technology -- Buildings
- Morse College (Yale University)
- Stephens College -- Buildings
- Thomas J. Watson IBM Research Center
- Trans World Airlines Terminal (New York, N.Y.)
- United States. Embassy (Great Britain)
- United States. Embassy (Norway)
- University of Chicago. Law School
- University of Michigan. School of Music
- University of Pennsylvania -- Buildings
- Vassar College -- Buildings
- Vivian Beaumont Theater (Organization : New York, N.Y.)
- Yale University -- Buildings
- Yale University. David S. Ingalls Rink