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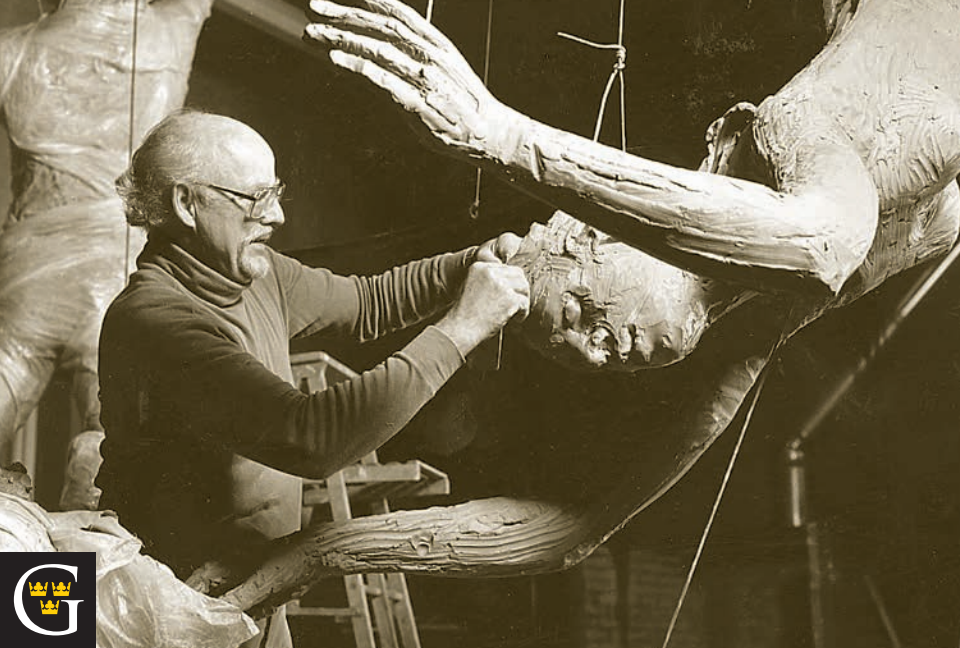
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GRANLUND SCULPTURE WALKING TOUR

AND OTHER GUSTAVUS SCULPTURES

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THE LEGACY OF PAUL GRANLUND

A Minnesota native and 1952 graduate of Gustavus Adolphus College, **PAUL T. GRANLUND** (1925–2003) was sculptor-in-residence at the College from 1971 until his retirement in 1996. After graduating from Gustavus, he went on to receive an MFA degree from Cranbrook Academy of Art in Michigan in 1954 and the same year was one of three Americans awarded Fulbright fellowships to study sculpture in Italy. From 1957 to 1959, he returned to Italy under two one-year fellowships in creative sculpture from the Guggenheim Foundation. During the 1960s he was on the faculty of the Minneapolis College of Art and Design, becoming chair of the sculpture department.

Granlund won several major competitions including the Minnesota Governor’s competition for a Vietnam War memorial and the Dubuque, Iowa, Five Flags Plaza sculpture competition. He was honored with one-man shows in Minneapolis, New York, Chicago, St. Louis, San Francisco, Los Angeles, and several other cities. In 1987 his sculpture of **Charles A. Lindbergh—The Boy and the Man** (1985) was installed at Le Bourget Field in Paris. **Constellation Earth** (1984), an eight-foot sphere celebrating the global family, was placed in Peace Park, Nagasaki, Japan, in 1992.

Granlund died in 2003, leaving a legacy of more than 650 figurative bronze sculptures in public installations and private collections nationally and internationally.

WHAT DOES IT TAKE TO CREATE A GRANLUND SCULPTURE?

The lost wax process of bronze casting that Paul Granlund used to create most of his sculpture involves distinct stages of production. The first step is modeling the work in either wax, in the case of small figures, or clay, for larger figures. When Granlund was satisfied with his model, he would apply plaster to it. After the plaster had hardened, it would be removed from the clay and the plaster pieces reassembled into a mold. A large sculpture might require a dozen or more of these molds.

Wax is then poured in and out of the plaster molds, resulting in an identical hollow wax image. A network of wax sprues and gates—a kind of external system of veins and arteries—would be attached to this wax image and a refractory mold made of plaster and other materials built around it. The refractory mold then would be fired at 1,200 degrees Fahrenheit for 30 hours in a kiln, melting away or “losing” the wax and consequently giving the process its name. This lost wax process has been practiced by sculptors for over 3,000 years.

After cooling the molds, they are buried in a sand pit in the studio. Granlund would then melt bronze ingots in a crucible within a furnace and fill the molds with glowing, red-orange molten bronze heated to 1,900 degrees Fahrenheit. As the bronze was poured into each mold, it would flow through the circulatory system of veins and arteries and fill each part of the sculpture. Following another short period of cooling, the plaster molds would be dug from the earthen pit and shattered, revealing the bronze figures. Veins and other blemishes would be removed with chisels and grinders and, through the application of acid and heat, the desired color or patina finally achieved.

FORMER GUSTAVUS PRESIDENT EDGAR M. CARLSON’S DREAM

Former Gustavus Adolphus College president Edgar M. Carlson (served 1944–1968) dreamed of building a chapel for the College that would incorporate narthex sculpture to provide “stimulation and guidance without introducing a distraction to the worship itself.” He had commissioned the sculptor—1952 graduate Paul T. Granlund—even before Christ Chapel’s walls were raised. “Perhaps in some future century,” Carlson remarked after Granlund’s first pieces were installed, “historians may become interested in the question of whether Christ Chapel was designed for the Granlund sculptures or the Granlund sculptures were designed for Christ Chapel. If they do, I hope it comes out a draw.”

In the years since then, as Granlund’s sculptures were being sought for public spaces around the world, many of the noted sculptor’s works also were installed at sites across the campus. You are invited to walk the pathways and tour the buildings of this veritable “Granlund garden.”



A GOOD PLACE TO BEGIN YOUR TOUR

Christ Chapel is a good place to start your tour, although you may easily begin at any other point on the map. At the chapel's north entrance is the red double door known as the *Christ Door* (1961). A seven-figured, medallion-shaped tree form depicts the seven major points of the Second Article of the Apostles' Creed. Counter-clockwise from top left, these are Crucified, Died, Was Buried, Descended, Rose Again, Ascended, and Is Seated at the Right Hand of God. The door handles are branches of the tree, lifeless on one side symbolizing dormancy and death, with foliage emerging on the other side symbolizing new life in Christ. President Carlson noted that those who would enter Christ Chapel by these doors "must physically lay hold of these sculptured vines and symbolically acknowledge [their] oneness with humanity and with Christ in the death we die and the possibility in faith to be one with Christ in his life, now and forever."

The vertical and horizontal panels mounted on the interior side of the Christ Door portray the sacraments of baptism and communion with complementary tableaux of a birth scene and a family meal and are collectively titled the *Baptism/Lord's Supper Door* (1963).

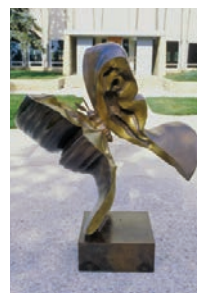
Christ Chapel's west entrance, the *Old Testament Door* (1962), carries the Genesis story of the Fall and the promise of salvation. Inside the entrance, the *Old Testament Frieze* (1967) offers an artistic interpretation of the development of prophecy and the lineage of Christ. On one side the viewer will recognize Noah gathering the birds and animals; the burning bush; Moses and the tablets; Joshua instructing the priests to carry the Ark of the Covenant; Elijah being caught up in the fiery chariot; and King Josiah with the Book of the Law. On the other are Adam and Eve being driven from the Garden of Eden; Abraham intending to sacrifice Isaac; Joseph being betrayed by his brothers; Jacob's ladder; David claiming victory over Goliath while yet being threatened by King Saul; and Solomon overseeing the building of the Temple. In the center panel, Isaiah and John the Baptist point toward the Lamb of God.

The chapel's south entrance, the *Hope Door* (1965), symbolizes the ultimate hope of the Church as revealed in Revelation. Free yet united

figures of the family of believers, those attracted by Christ's righteousness, float toward a triumphant, welcoming Christ. Below, those repelled by righteousness recede into isolation in solid bronze.

The east entrance, the *New Testament Door* (1962), bears sculpture that is a visual metaphor for the scriptural passage, "I am the vine and you are the branches" (John 15:5). The four branches reflect the seasons of life during which Christ sustains the faithful. On the *New Testament Frieze* (1997) inside the entrance (which completed Granlund's chapel commission), contemporary and historic figures whose lives are indelibly linked to the humanity and poetry of the Gospel are recognized for their lifework and vision, locally and globally. The College's namesake, Swedish king Gustavus II Adolphus (reigned 1611–1632), and former College president Edgar Carlson are sculpted alongside Bach, St. Francis, Martin Luther, Martin Luther King Jr., and Mother Teresa, among others.

Sculptural plaques in each of the narthexes (all dated 1962) honor four early College leaders: south, *Dr. Erik Norelius* (founder, 1862–1863); east, *Dr. Andrew Jackson* (president at St. Ansgar's Academy, 1863–1876); west, *Dr. P.A. Mattson* (president, 1904–1911); and north, *Dr. O.J. Johnson* (president, 1913–1942).



Luna Moth Matrix (1980)

Four Granlund sculptures grace the Christ Chapel grounds. To the east of the chapel, *Luna Moth Matrix* (1980), a metaphor of the promise of resurrection and renewal, honors the memory of 1970 graduate and former admission counselor Douglas "Beard" Sandberg. Time and space are combined as the sculptor converts into mass the fluttering of moth wings, which normally happens in time. Movement is suggested in the posture and balance of one wing, suspended in space on its tip. Embedded in that wing is a fetal male figure indicative of the chrysalis state; on the opposite side, the wings carry the impression of an extended female figure, implying liberation and flight, resurrection and renewal.



Crucifixion (1980)

Crucifixion (1980), on Eckman Mall to the north of the chapel, is a gift from former College President Edward Lindell (1975–1980) and his wife, Patricia. Here, at eye level as worshipers walk into the chapel, is a visual reminder of Christ's sacrifice.



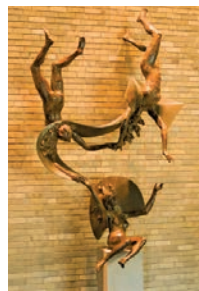
St. Francis (1989)

The dancing *Saint Francis* (1989) represents Granlund's attempt to sculpt the "shape of joy." Francis balances precariously on the moon and juggles the sun. He stares not at the sun but at the Christ in the middle of that burning star, who is the source of his joy. The sculpture is a gift from the families of the sons of Ren '34 and Sylvia Benzon '36 Anderson, longtime administrators (1945–1978) in development and public relations at the College, given in their memory. Other castings of this work are installed at the Monastery of St. Francis in Assisi, Italy, in the entrance atrium of Immanuel St. Joseph's Hospital in Mankato, Minn., and at Viterbo College in LaCrosse, Wis.

To the west, *Palindrome* (1976), the memorial fountain honoring 1933 graduate and president of the former Minnesota Synod LCA (1965–1976) Melvin Hammarberg, bears on its base a palindromic epigraph derived from classic Greek, which reads the same both backward and forward and translates as “Wash your iniquities, not only your face.” One of the sculpture’s figures brings water to her face to cleanse it. An attached flying figure, having washed both her face and her inner self, is representative of a spirit freed. Another casting is sited at St. Mary’s Greek Orthodox Church in Minneapolis.

Sited near one of the entrances to F.W. Olin Hall, home to the Departments of Mathematics/Computer Science and Physics, is a stainless steel and bronze sculpture titled *Starburst* (1992). Inside Olin are two of Granlund’s busts: *Portrait/Bust of Subrahmanyan Chandrasekhar* (1998), a bronze of the 1983 Nobel laureate in physics, and *Portrait of Srinivasa Ramanujan* (1983), depicting the great Indian mathematician.

Masks of the Muses (1971), in the STEAMery Plaza, outside Nobel Hall, represents Melpomene and Thalia, the goddesses of tragedy and comedy. Each contains within herself a tragic or comic view of the universe but is also haunted by the vision of the other.



Sonata (1975)

The three graces of *Sonata* (1975), in the lobby of Jussi Björling Recital Hall, capture in space the fluid unfolding of the three movements of the sonata’s most usual form. Like bursts from the sun, they sail along the ribbon of life that is the musical staff, carrying sound from the spiritual spheres. *Sonata* is a gift from the late 1930 graduate and music professor Ethel Pehrson (taught 1950–1976) given in memory of her mother, Ella Pehrson, herself a piano teacher at the College for 38 years. The *Head of Composer Jan Bender* (1980), on display in the 3rd floor Music

section of the Folke Bernadotte Memorial Library, resulted from a sitting during the 1979–1980 school year, when the noted composer was a visiting professor of music at Gustavus.

South Wind II (1982), a memorial to longtime Vice President for Finance Rud Lawson (1939–1976), is one of a series of Granlund sculptures ascribing gestures and personalities to the four winds. It stands in a sculpture garden on the south side of campus.



Jacob and the Angel III (1962)

Several faculty members commissioned Granlund to create *Jacob and the Angel III* (1962), the first of his sculptures to be installed on campus. It was originally sited on the north side of Vickner Hall and then moved to the west entrance of the new complex when Confer Hall was built to join Vickner. In the Genesis story, Jacob wrestles with a vague individual who might be either a man or an angel. Granlund’s single figure helps us to see that Jacob’s contest for identity, mastery, and courage, which is also our own, is an inner struggle.

Orbisc (1999), which is sited on “Hello Walk” near the Edgar M. Carlson Administration Building, is a gift from family, friends, and alumni in memory of 1956 graduate and longtime alumni director and vice president Cecil Eckhoff (1963–1994). The men and women of the Gustavus Alumni Association are symbolized by the male and female figures imbedded as positive mass and negative space within a three-dimensional Möbius strip.



Nicollet (1986)

Nicollet County, the home of Gustavus Adolphus College, is named in honor of French explorer and surveyor Joseph-Nicolas Nicollét, who first mapped this region in the 1830s. His portrait in bronze, *Nicollet* (1986), dedicated in the bicentennial year of Nicollét’s birth, was commissioned by Melva Lind, longtime dean of students and professor of French at the College, whose scholarship in French language and literature includes a book based on Nicollét’s manuscripts. Granlund has explained, “Nicollét is sighting the stars to discover where he is on Earth.

That’s what we do at a college. Art is a part of that sighting.”

Venus Nautilus II (1983), pictured on the cover, overlooks the valley on the northeast side of the campus, is dedicated to the memory of student-athlete Karen Gibbs, who died from cancer in 1977 prior to her senior year at Gustavus. The geometric spiral is the shape metaphor of the ancient, chamber-building nautilus, but there are no confining chambers in this spiral, which is both cradle and spring. The Venus image appears first as an imprinted floating figure near the spiral’s axial beginning and then emerges, her reach affirming the discovery of new dimensions of freedom.



Apogee (1980)

Apogee (1980), outside the Carlson Administration Building, echoes the joyfulness and exuberance of a family at play. A classic moment in time is fixed when the child, at its apex in an orbit around the parents, becomes the link completing the arch. Granlund has said, “When I thought of placing *Apogee* at Gustavus, I considered the time spent here by young people. It is here that relationships often begin, which develop into new families. It is also here that a young person becomes keenly aware of the support that has been given by the family for many years.” *Apogee* was

commissioned by the family of the Rev. Gottfrid Lindau, Class of 1917, to honor his memory. Another casting of this work is installed at United Hospital in St. Paul.

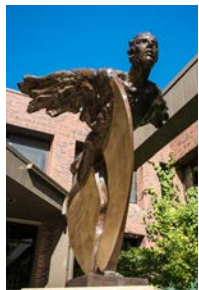


BC/AD (1973)

The giant alphabet block *BC/AD* (1973) rotates on its base, pointing toward both Folke Bernadotte Memorial Library and Christ Chapel. It reminds the viewer that the letters of the alphabet are the foundation of every work in the library. It also makes the claim that, just as a deep diagonal incision cleaves the cube into halves of equal volume, so human history has been radically bisected by the intervention of Christ. It has been argued that this sculpture expresses the purpose of the College more compellingly than any other object on the campus.

The Eckman Mall Plaque (1981) is a medallion embedded in the low wall east of the O.J. Johnson Student Union kiosk. The plaque pays tribute to the Eckman family for their support of mall construction and beautification.

Flight II (1980), in the lobby of Folke Bernadotte Memorial Library, is a memorial to Rhoda Lund, first president of Gustavus Library Associates. Its graceful rising posture is indicative of the aspirations of the human mind and spirit.



The Edge (1975)

The Edge (1975) was originally housed inside the College's hockey arena, which is now a part of Lund Center for Physical Education and Health. A male figure glides on an invisible skate whose blade has been enlarged to nearly encompass him. Literally at the moving edge, the skater concentrates his attention on what lies ahead, and wings rather than arms assure his balance and grace. *The Edge* was placed on campus as a special tribute to Russell and Rhoda Lund on the occasion of the dedication of Lund Arena.

Several pieces of Granlund sculpture may be found in offices and other interior spaces on the Gustavus campus. These include *BC/AD Model* (1971), *Man-Nam Model II* (1969), and *Man-Nam Poem* (1970), in the Maynard and Lorraine Hasselquist International Studies Room of Folke Bernadotte Memorial Library; *Floor Exercises* (1984), a three-figure, movable, improvisational piece inspired by the 1984 Summer Olympics (and playfully nicknamed "Olga," "Nadia," and "Ludmilla"), in the north-side trophy case in Lund Center's Hall of Champions; and the *President's Inaugural Medal* (1981), the medallions of the president (1986 and 1987), and the *Fine Arts Award* (1976), in the president's office in the Carlson Administration Building.



Portrait of Paul Wellstone (2003)

In 2003, Granlund was commissioned to produce the *Portrait of Paul Wellstone* (2003) to commemorate the late U.S. senator's life and convictions. That bust is now displayed in the Diversity Center on the lower level of the C. Charles Jackson Campus Center. Also in the campus center are two pieces on loan to the Office of Admission: *Bethesda Angel Model II* (1968) and *Repose* (2000). The Hillstrom Museum of Art, located in the Jackson Campus Center, owns another bust, *Head of a Boy* (1955), a gift from the

Rev. Richard Hillstrom '38 in memory of Dr. John Lindbeck '37. In addition, the museum owns *Horizontal Lovers III* (1986), also a gift from Hillstrom.



OTHER SCULPTURES AROUND CAMPUS

In the listings on the following pages please note five of the sculptors whose works appear on the Gustavus campus who are said to be a part of a *sculptural succession* starting with Auguste Rodin (1840–1917), who taught Carl Milles (1875–1955), who taught Donald Gregory '47 (1913–1986), who taught Paul Granlund '52 (1925–2003), who taught Nicholas Legeros '77 and Greg Mueller.

PERMANENT INSTALLATIONS

Bust of Gustav II Adolf (Gustavus Adolphus 1594–1632): artist unknown, 1932, Eckman Mall east of Johnson Student Union, cast by Herman Bergman Art Foundry, Enskede (Stockholm) Sweden, The idea for placing the sculpture on campus originated with Dr. Conrad Peterson and was given with cooperation from Swedish alumnus Dr. David Wingstrand by the Frederique and Eric Dahlberg Gustavus Adolphus Fund of Sweden to "fortify and perpetuate the institution and faith for which it was started." It was unveiled by alumni in the celebratory way of the time.



Sesquicentennial Sculpture (2012)

Sesquicentennial Sculpture: 2012; Greg Mueller; on the plaza west of Christ Chapel; Mueller, Sesquicentennial sculptor-in-residence (2010–2013), was asked to create a sculptural icon that would celebrate the college's first 150 years and pay homage to Paul Granlund. Mueller's offering begins with the base stone, a 2x2 foot layer representing the college's humble 1862 beginnings with one student. Each of the successive 149 layers grows like the college has for 150 years (½ inch larger with each addition turning ½ inch. Turning suggests

Granlund's fondness for the helix and Mobius strip representing spiritual growth and time. The sculpture is of Vetter Stone (Minnesota Valley dolomite) and powder coated steel reflecting the character of other sculptures in the area. It is hollow with each square ring section welded to a center support. 150 presentation copies were made to give to those who have given much to Gustavus over the years.

Spirit Vessel. 2014; Greg Mueller; valley side of Christ Chapel Memorial Garden and Columbarium. Mueller based the idea of the sculpture on a ship's hull, reflecting a tradition of vessels, boats, and ships transporting the soul. Spirit Vessel is made from recovered cypress, Vetter Stone, weathering steel, and reclaimed nautical chain. When one imagines inverting Granlund's Luna Moth Matrix just to the west, one perceives the same line as the hull, creating an artful dialogue with Spirit Vessel, says the sculptor. The contours of the hull also acknowledge the organic line the architects implemented in the columbarium design.

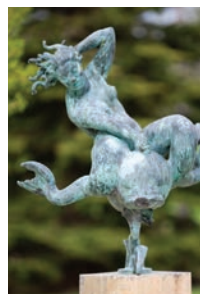


The Man and the Universe (1963)

The Man and the Universe. 1963; Donald Gregory; bas relief above outside east entrance to Nobel Hall of Science created using a three story scaffold on the Myrum Memorial Fieldhouse stage; weighs 52 tons, 18 feet high and 37 feet long. The youthful and vigorous 14 foot high male figure stands in the center of the universe, in one hand are instruments of the past, in the other and in the direction of his gaze are modern instruments representing technology. Three spheres revolve in orbit around the man, symbolic of the macrocosm and microcosm

of the universe, the vastness of the solar systems and the equally vast but contrastingly small atom. The three initials on the lower right corner are those responsible for the work: Professor of Art Donald Gregory '47, and students Gary Kenning '64, and Kermit Swanson '62 (model currently in storage.)

Joel Sandberg '67 bust. located in the northwest entry to the Art Wing of Schaefer Fine Arts Center; Joel (1945–1969) was the first Gustavus graduate killed in the Vietnam War; sculpture created by Don Gregory and cast in bronze by Paul Granlund.



Sun glitter (1918)

Sun glitter. 1918; Swedish sculptor Carl Milles (1875–1955) considered Sweden's foremost 20th century sculptor; on the south campus between the Jussi Björling Recital Hall and Schaefer Art Wing; given in 1982 by Paul and Edna Granlund to honor Professor Don Gregory's contributions to the Arts at Gustavus. Gregory studied with Milles (1938–40) at Cranbrook Academy of Art, Bloomfield Hills, Michigan. The sculpture was unveiled during a campus visit by the King and Queen of Sweden.

Gargoyles: notice the downspouts on the Schaefer Fine Arts Center, a lighthearted but historic and functional addition to the building.

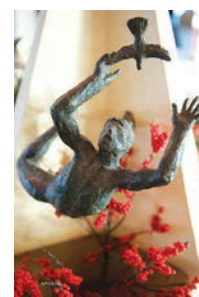
Knowing Woman. 2006; Gloria Tew (also studied with Paul Granlund); inside Folke Bernadotte Memorial Library, given in memory of Fran Engelsma, one of the founding members of Gustavus Library Associates.

Let's Play Hockey sculpture: David Hyduke; south lobby entrance to Don Roberts Ice Rink in the Lund Center; given by Scott Bowell '83 in memory of Toby Lee (1992–1999) son of Randy '84 and Kristin Erickson Lee '83. Toby died when he fell from bleachers watching hockey (not at Gustavus) resulting in a law for more secure bleachers.

Don Roberts relief-bust. 2015, Paul Tierney, Edina, MN; given in honor of legendary Gustie hockey coach Donald Roberts '56 by former players and friends of Gustavus hockey.

Three Crowns of Brilliance: Nicholas Legeros '77, east of entrance to Swanson Tennis Center on the north side of campus; given in 2004 by former students and tennis players to honor long-time teacher and tennis coach Steve Wilkinson. On its base is Dr. Wilkinson's philosophy for building the incomparable tennis program and Tennis and Life Camps over 40 years: Three Crowns (also emblematic of Gustavus) can help focus on what is within our control: sportsmanship, full effort and positive attitude. In front is a Zen garden, a reminder of the stillness of mind needed to follow the Three Crowns of Brilliance.

INSIDE CHRIST CHAPEL



Baptismal Font (1965)

Baptismal Font. 1965; Donald Gregory '47, an original member of the Art Department at Gustavus (taught 1946–1985), installed at the main entrance to Christ Chapel. Inspiration for the design came from the Swedish May baskets made by Professor Gregory's mother; folded in fours and echoing the shape of the Chapel itself. The figures suggest Martin Luther's teaching on baptism: 1) the earthly sign is the water pouring from a shell held by one of the four figures; 2) significance is represented by two figures: drowning the "old Adam" and transformation in baptism, and 3) the last figure symbolizes faith, the third part of Luther's baptismal teaching. Liturgically the font is at the entrance to Christ Chapel reminding those who come in of their own entry into the Church through Baptism. It can also be an opportunity for rededication when one touches the water and makes the sign of the cross.

Chalice. 1966; a large bronze chalice was designed in two parts: an octagonal base and a bowl holding a simple cup. Former chaplain Richard Elvee said Donald Gregory created this elegant piece—baroque, renaissance—to give a sense of the centuries that have conveyed Holy Communion and its meaning...it is luxurious and can be associated with a cathedral. The sides of the bowl have eight figures showing the life of Christ. The base shows eight natural objects, corresponding to each phase of Christ's life. The chalice is occasionally on the Altar during Holy Communion.

Processional Cross "Christ Crucified, Christ Enthroned". 1979; from the dark dimension of the crucifixion to the bright dimension of the resurrection, the composition suggests Christ's passage through the mystery that separates dimension—from death to resurrection. The winged form represents the Holy Spirit. An interesting aspect is the juxtaposition of two figures placed on the front and back of the cross.

Artist and creator Don Gregory says “As we view the crucifixion, we find it shadowed by the dark wings of the Holy Spirit. When viewing the enthroned, the cross disappears and the wings become the throne.” The cruciform shaft is of stainless steel with figures of bronze.”



Candelabra (1949)

Candelabra (Ljus for Andra—Light for Others): inside the main entrance to Christ Chapel near the baptismal font; placed by former Gustavus President John Kendall in recognition of his father the Rev. Leonard Kendall’s contributions to the college, Christ Chapel, and the Church. The candelabra is like one in the Uppsala Sweden Cathedral; the words nearby invite prayers for God’s light in the lives of others.

King’s Altar Cloth: Dedicated during the Sesquicentennial Year Royal Visit, October 5, 2012 by Bishop Åke Bonnier, Skara Diocese, Sweden, in the presence of Their Majesties King Carl Gustaf XVI and Queen Silvia; paraments highlight the altar cloth designed and needle pointed by the King’s great-grandfather King Gustaf V; altar cloth originally given to Bethlehem Lutheran Church, Brooklyn, NY and dedicated May 22, 1949 at that church’s 75th anniversary; altar cloth now incorporated in specially created paraments and entrusted to Gustavus.

Listening: 2006; Gustavus professor of studio arts and ceramicist Lois Peterson created this installation from unglazed white stoneware by which viewers are invited to a state of quiet and contemplation she considers fundamental to eastern religions and western spirituality. The slanting columns mirror the stained glass windows that rise in diagonal lines throughout Christ Chapel. The work is installed on the face of the balcony, beyond which is the setting for Christ Chapel’s organ and choral music.

Augustana Sculpture: 2012; Greg Mueller; first exhibited at the entrance to Christ Chapel when it was presented to the college during the 2012 Augustana Heritage Association gathering; now near the chaplains’ office in Old Main; created to honor the spirit of the Swedish (Augustana) Lutheran Church that founded congregations, colleges and institutions of mercy. Three designs are incorporated: 1) a ship symbolizing the immigration of thousands and the Augustana Church’s service through global missions; 2) a plow reminds viewers of the motto “Ecclesia plantanda” (the church must be planted); and 3) a Cross shape in the plow and the mast incorporate blue glass reminiscent of the waters of baptism. Castings of the sculpture were given to the three remaining former Augustana-affiliated colleges to commemorate their Swedish American history and legacy: Gustavus Adolphus College, Augustana College in Rock Island, Illinois, and Bethany College in Lindsborg, Kansas.

OTHER FEATURES

Gustavus Adolphus College Ceremonial Mace, 2012; Greg Mueller, Gustavus’ Sesquicentennial Sculptor; the mace is normally kept in the President’s Office, is a sign of the College’s authority, and is carried in opening and closing academic processions. This first official mace, introduced during the Sesquicentennial year, is a bronze cast of a walking stick used by College founder, the Rev. Eric Norelius. The staff is topped with a cross made from two smaller walking sticks and reminds audiences of the College’s relation to the Church, particularly the Evangelical Lutheran Church in America. The bronze medallions below the cross display the seal of the College and the three crowns of Sweden, part of the College’s logo since the 1950s. The foot of the mace is cast as five roots representing the College’s core values: Excellence, Community, Justice, Service, and Faith.

Eckman Mall: 1986; designer Herb Baldwin; north from Christ Chapel to the Three Flags,

Sesquicentennial Plaza: Greg Mueller collaborated with landscape architectural firm Perkins and Will to envision the Timeline Walk as part of the Plaza to create a pedestrian experience with people and events on the time line selected by the Sesquicentennial Celebration Committee.

Annexstad Family Mall: the extension westward from Christ Chapel and the Sesquicentennial Plaza to Linnaeus Arboretum, created in 2012, named in 2014 recognizing a history of support for students through the Annexstad Family Foundation Scholarship Program

CURRENTLY IN STORAGE

The Man and the Universe (model), 1963; Donald Gregory with student workers Kermit Swanson and Gary Kenning; saved by Kenning and returned to campus in 2007.

Six limestone plaques, 1948; Donald Gregory; formerly in Wahlstrom Hall (named in honor of Gustavus president Matthias Wahlstrom: 1881–1904); Wahlstrom hall was built in 1947 to house servicemen returning from WWII and soon became a women’s residence; it was razed in 2005.

Bust of Swedish scientist Carl Edvard Johansson, Swedish scientist and inventor of the gauge block used for precise measurement (his first set in the US was sold to Cadillac, his US subsidiary was later purchased by Ford); Johansson (1864–1943) was awarded an Honorary Doctor of Science by Gustavus in 1932; the bust was formerly in the Carl Edvard Johansson Auditorium in Nobel Hall before that space was renamed Wallenberg Auditorium.

The stylized ***Linnaeus (Head of Carl von Linné)*** (1988) was previously located in The Arboretum to commemorate the Swedish natural scientist (1707–1778). This sculpture is also featured at the Missouri Botanical Garden in St. Louis and Linnaeus Garden in Uppsala, Sweden. Granlund wrote, “Since the Linnaeus name was derived from the image of a lime tree, I felt it appropriate to incorporate the tree shape as I sculpturally celebrated the life and work of Linnaeus. The orderliness of the eighteenth-century wig reminded me of the precise arrangement of plants at the Linnaeus Garden in Sweden.” On loan and displayed inside the interpretive center is Portrait/Bust of George Engelmann (1999), another noted Swedish botanist.

GRANLUND SCULPTURE WALKING TOUR MAP GUSTAVUS ADOLPHUS COLLEGE

Tour traditionally starts at Christ Chapel at the center of campus.

