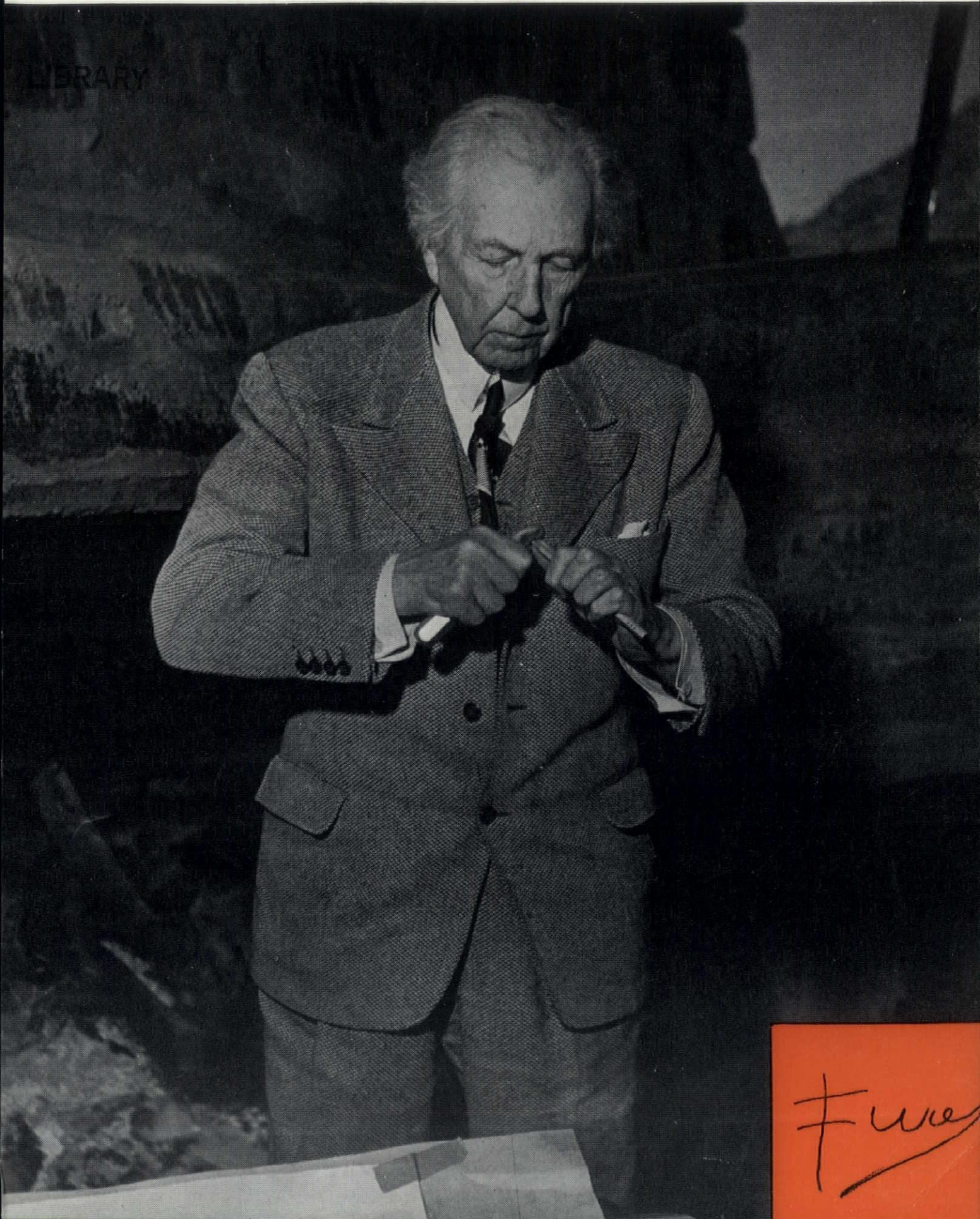


# NORTHWEST ARCHITECT

AMERICAN INSTITUTE

JULY-AUGUST 1969

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*Five*





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# NORTHWEST ARCHITECT

Official Publication of the Minnesota Society of Architects

VOLUME XXXIII NUMBER 5

July-August 1969

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The cover picture of Frank Lloyd Wright, taken by P. E. Guerrero at Taliesin West, shows Mr. Wright in a most characteristic stance: sharpening a colored wax pencil at the fireplace in his study.

(Reprints of the Wright feature are available, see page 92.)

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# Area Notes

## Architectural News from Five States

### PEOPLE . . .

**Cecil M. Tammen** has joined the firm of Haarstick Lundgren and Associates of St. Paul, according to Donald S. Haarstick, president. Mr. Tammen was formerly president of The Cerny Associates and had been in charge of their St. Paul office for the past nine years. In practice for 23 years, Cecil has been associated with many major projects throughout the state and has been active in professional and civic organizations. He is a past president of the Minneapolis AIA Chapter.

**Delano Erickson** and **Kenneth Oulman** have been named associates of Bergstedt, Wahlberg, Bergquist Associates, Inc., St. Paul architectural firm.

Minneapolis architect and university professor **Hugh G. S. Peacock** gave the commencement address at the Estherville, Iowa, high school.

**Haarstick, Lundgren and Associates**, St. Paul architects, recently celebrated their twentieth anniversary.

**Gottlieb R. Magney**, well-known engineer and co-founder of the Minneapolis architectural and engineering firm of Magney, Tusler and Setter (now Setter, Leach and Lindstrom, Inc.) died on May 20 at the age of 85.

**Eugene V. Shaefer**, St. Paul architect, died June 27 at the age of 72.

Former assistant city architect **Richard A. Schnarr** has been named St. Paul city engineer.

**Fred Shank** has been named an associate member of Wold Associates, St. Paul architects.

**Eldon O. Burow** and **Rodney L. Erickson** have been made associates of Hammel, Green and Abrahamson, Inc.

Two new corporate officers of Jackson Associates, St. Cloud, are **Frederic Wemlinger**, vice-president, and **David V. Remely**, secretary-treasurer.

**Elza L. Gardner**, for 22 years chief of structural engineering for Ellerbe Architects and Engineers, has retired.

Two architects have been named to Wisconsin's historic sites advisory committee—**Richard Perrin**, Milwaukee, well-known preservationist and author, and **Stephen Playter**, Eau Claire.

A notable contribution to the debate on a new St. Paul junkyard ordinance was made by architect **Stanley Fishman**, representing Minnesota Environmental Control Citizens Association (MECCA). To

the strains of "America the Beautiful," Fishman showed slides of the natural beauties of this country concluding, on the last verse, with views of smoking rubbish heaps, auto graveyards and dilapidated junkyards.

Albert Lea's distinguished architect, **LeRoy Gaarder**, was recently honored by an article in the Sunday Albert Lea Tribune. Now 80, he continues his intensely personal practice as the state's earliest surviving registered architect, No. 21.

Another old-timer, **Walter W. Wheeler**, (Reg. No. 80: architect, and civil, mechanical and mining engineer) has expanded his consulting firm to Wheeler & Tillitt, Inc. **James C. Tillitt** is president and Mr. Wheeler chairman of the board. Inventor and patentee of the "Smooth Ceilings System," he designed the Mendota Bridge and other notable structures and is an ardent architectural conservation buff.

Milwaukee architect **Leo A. Brielmaier** died May 28 at the age of 83. His firm, now Brielmaier, Sherer and Sherer, is a continuation of the practice founded by his father in 1865.

Two area winners in the 1969 Homes for Better Living award program, sponsored by the AIA in cooperation with House & Home and American Home magazines, are **John D. Bloodgood**, West Des Moines, Iowa, first honor award, and **Crites and McConnell** (T. P. Reilly, partner in charge), Iowa City, Iowa, honorable mention, both for custom houses.

Thorsen & Thorshov, Inc., Minneapolis architects, has changed its name to Thorsen & Thorshov Associates, Inc. New vice-president and secretary is **John C. Anderson**. **William L. Fay** and **Don Pates** are also vice-presidents and **Jack E. Lindeman** is assistant secretary. Associates in addition to the above are **Donald F. Andrews**, **Joseph R. Blair** and **Keith von Busch**.

**Magnus Geston** has become a partner in the Moorhead firm of architects and engineers now to be known as Elken, Geston & Hanson.

### . . . AND PROJECTS

Restudy of the proposed new bridges to carry Hennepin Avenue over the river and Nicollet Island has been urged by a resolution of the **Minneapolis Chapter** of the AIA and endorsed by the advisory Committee on Urban Development.

Current nursing home projects in Minnesota are Blooming Prairie, **Keith E. Lorenzen**, architect, and Blackduck, **Patch and Erickson**, architects.

The **Spitznagel Partners, Inc.**, Sioux Falls architects, have joined with contractors in Luverne and Yankton to form the CWS Development Company which will build turnkey housing projects for the elderly in Luverne and Pipestone as well as low-income housing in Pipestone.

The Wright County Courthouse addition in Buffalo, Minn., is being designed by **Patch and Erickson**, Minneapolis. Architects for the new senior high school there are **Birkeland and Meyer** of Buffalo.

*(Continued on page 81)*



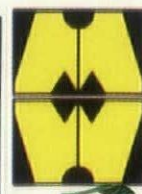
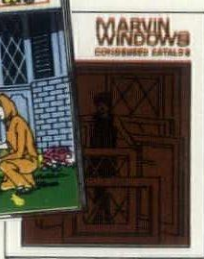
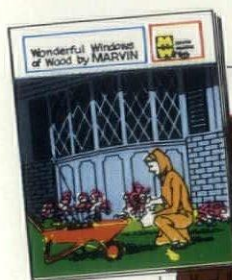


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# Housing Our "Too Many People"

By Donald Hassenstab

Executive Director, Minnesota Society of Architects

During the last few years we have seen some real changes in the American Housing Scene. For example, more than one-third of all housing units built in the United States in 1968 were in multi-family housing and our building industry economists, urban sociologists and other researchers tell us that multi-family housing is here to stay as a major and increasingly important factor in the housing of our growing population.

New forms of housing are being developed in response to "change"—customs, social patterns and even the makeup of our population are changing. By 1970 our "people" growth will be four million persons a year. The greatest relative gains will be made by two distinct categories of people—the "young marrieds" and the "elderly."

Limited income, small families, considerable social mobility and a natural disinclination to be tied down to a mortgage are characteristics of the "young marrieds." The "elderly," except for the matter of social mobility, have most of these same characteristics along with some other unique ones.

About fifteen percent of our population consists of persons over the age of 65. They need a pleasant environment which encourages social contacts, offers shopping and recreational opportunities and anticipates the fact that many of our "senior citizens" may become physically handicapped as time goes on. New communities for the elderly—a far cry from the dismal concept of homes for the aged—are being built throughout the country.

One of our important problems is a growing scarcity of land. Within the next few years there will be only about ten acres of land for each person. Not much when you consider a great deal of our national geography is virtually or literally uninhabitable. Land scarcity within and around our urban centers has raised land prices to the point of requiring high density housing.

Another reason why our housing forms are changing lies in the fact of government participation through mortgage loans and other subsidies to multi-family housing. The Urban Renewal Program has also provided a substantial impetus for the design and construction of new housing forms.

With the enormous technology available to our society today, we can virtually build anything we want in any manner we wish. Formless and faceless suburban housing tracts are not enough—perhaps the middle class will return to our cities in great numbers(?). Unfortunately, many of the new urban housing projects, because of land costs, are too expensive for anyone but the wealthy and the near wealthy. Here, too, new solutions are being sought through architectural design. New experiments are needed for better arrangement of space, to provide privacy for the individual family and lower building costs.

For people who like the stimulation of city life but want the pastoral advantages of the country the New Town concept may be the answer. Some are planned as satellites of metropolitan centers but many are being designated as self-reliant communities in which people can live in single-family houses or attached town houses or garden or high-rise apartments.

The American Institute of Architects, the Minnesota Society of Architects and the Minneapolis, St. Paul and Northeastern Minnesota chapters of the AIA will be providing leadership in the "Changing Forms of American Housing." Our guidelines are established by a resolution, **Urgent Need for Housing**, adopted at the June AIA convention:

"RESOLVED, that there be established the same national commitment for housing that our country has made to place a man on the moon; that we urge immediate funding and implementation of current housing programs, especially the hundreds of thousands of housing units already in process under current programs that are waiting only for funding; that The Institute continue to press for the highest standards of living environment for all people; that The Institute encourage research in and development of well-designed industrialized building systems and assist its membership in participation with industry; and, be it further

"RESOLVED, that The American Institute of Architects pledges itself to an active and aggressive role in the solution of the nation's housing problems."

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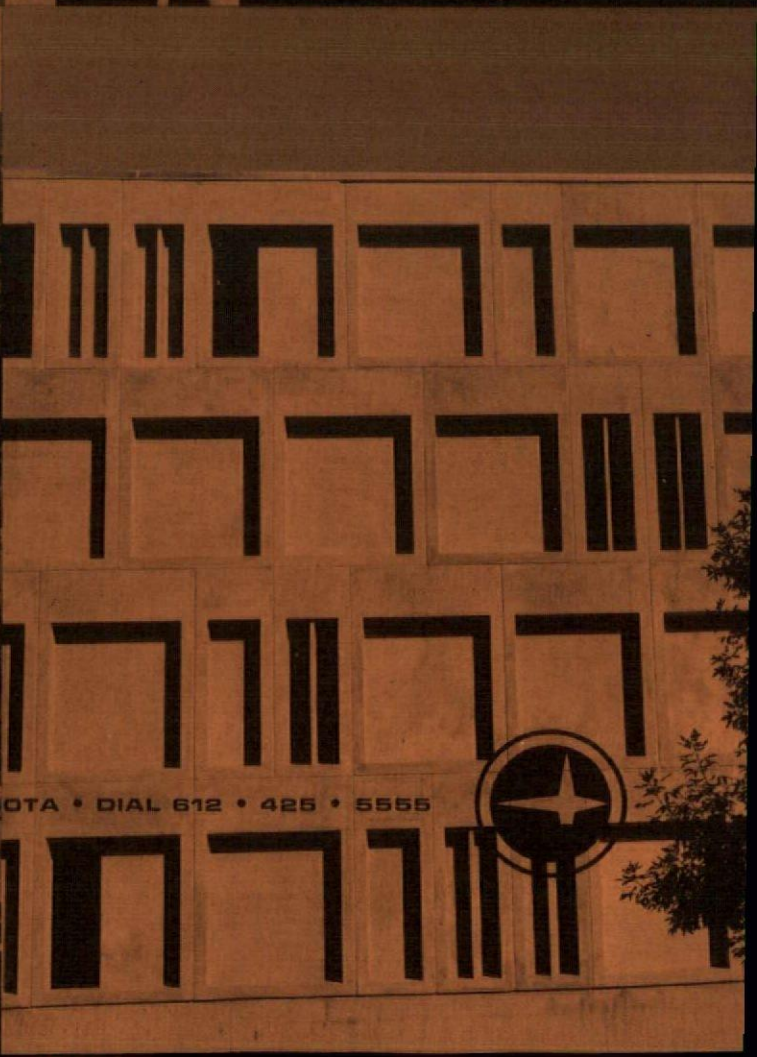
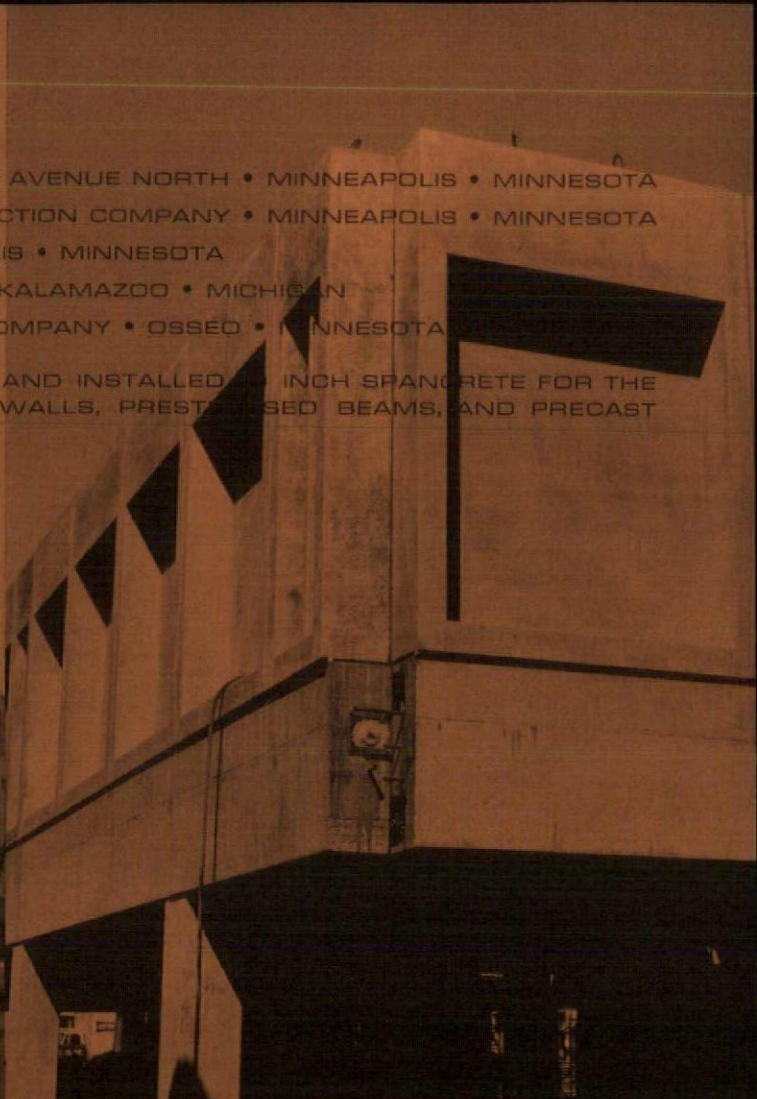
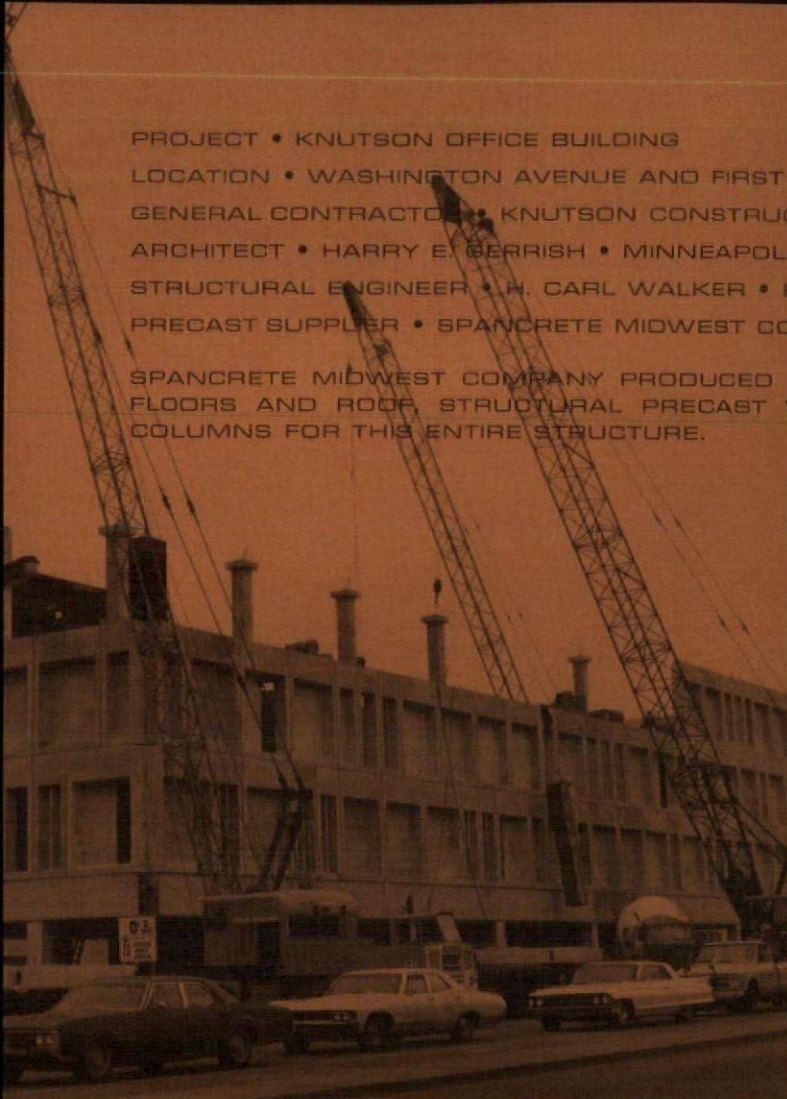
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# A Worthy Goal

By Louis R. Lundgren

President, Minnesota Society of Architects

When the very relevance of the private practice of architecture is being questioned, it may be an excellent time to reevaluate our goals. For several thousands of years architects have attempted in their work to interpret and further the goals of their patrons, whether they be of the nobility or have acquired political or financial power.

The acquisition of power in one form or another has suggested that it is proper or appropriate for the more powerful to determine not only what shall be done but how it shall be done. This laissez-faire approach, emphasizing individual property rights, had developed to such a degree that it minimized the valid rights of individuals to the basic ingredients of one of man's basic needs, that of shelter.

The pollution of our very environment, the

wanton consumption of our raw materials has brought the world to a realization that these trends cannot be allowed to continue any longer. Perhaps the Four Freedoms—freedom of speech, freedom of worship, freedom from want and freedom from fear—should also include freedom from pollution of the air, water and land, freedom to experience unexploited nature, freedom from man-made ugliness, freedom from mediocrity and the manner in which we construct our shelters.

Everyone is entitled to experience visually the best we can do. The very best we can do for all can be done only if we are more capable ourselves, if we organize our ability to work with others and train the quantity and quality of individuals who can make a worthy goal possible.

## In Memoriam

### Walter Gropius, 1883-1969

#### GROPE

Reflecting back, almost everyone I know who has had the opportunity to do graduate work in the Boston-Cambridge area agrees that the stimulation and general quality of living in that very special place is the one most significant reward that they take away with them.

For those of us who were fortunate enough to be in Walter Gropius's class at Harvard the experience of being with that great man must rank equally as high. "Grope" had the rare, warm and human qualities of inspiring and understanding that distinguish the truly great teacher and prophet from the rest of the field.

I suppose the one message he left with me

and the one that has very strongly affected my professional life is the need for collaboration in architecture. I am a team man and Gropius was basic to this philosophy. I recall Grope once saying that you can't have collaboration without love. This respect for others on your team and the mutual belief in the rightness of a common goal are basic not only to architecture but to most things we do that are worthwhile.

I am, and we all are, richer for this architect's abounding contributions and distinguished leadership in paving the road of a more meaningful life.

*Bruce A. Abrahamson*

Mr. Abrahamson, a principal in the firm of Hammel, Green & Abrahamson, Inc., Architects, St. Paul, Minn., and New York, N. Y., attended the Harvard Graduate School of Design in 1950-51.

### Ludwig Mies van der Rohe, 1886-1969

He was of the clay the bricks were made of, this tall man—meat on his bones, jaw like a rock, pouches under his eyes. He carried a good cigar against his middle finger, crooked precisely with his index finger. He liked his martini large, cold, clear, with a king-sized crisp olive to contemplate. He sat best in a straight-backed kitchen chair, his right leg crossed over his left. He said little. His few

words had the weight and polish of granite, carefully laid, stone on stone. He talked of glass from the sand, steel from the crude ore and the furnaces. But he talked little—the most from the least.

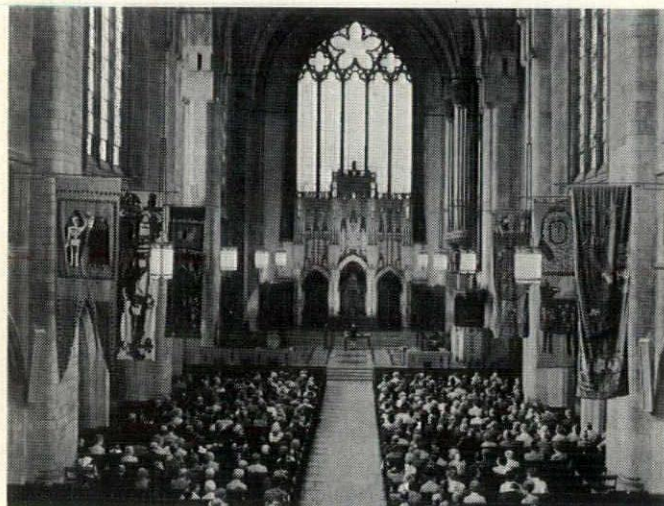
He is of the clay the bricks are made of . . .

*Fred E. Wilbur*

Mr. Wilbur graduated from the Illinois Institute of Technology in 1949 and is a principal in the firm of Grover Dimond Associates, St. Paul. He is also an instructor in the School of Architecture of the University of Minnesota.



# In Chicago at the AIA Convention...



The imposing interior of the Rockefeller Chapel at University of Chicago was the scene for the creation of the newly elected fellows.



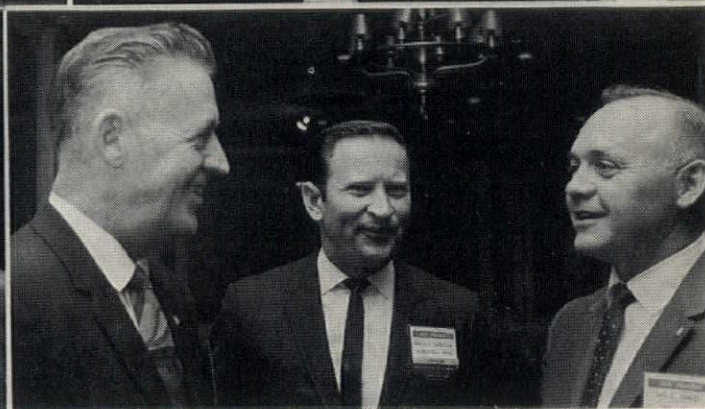
The new FAIA's from North Central Region (top picture) are Joseph H. and Mrs. Flad, Madison, Wis., Elizabeth and Winston Close, both fellows, Minneapolis, and Robert A. and Mrs. Ritterbush, Bismarck, N. D. . . . (second) an informal moment after the ceremonies found notes being compared by Mrs. Close, Mrs. Ritterbush, Mr. Ritterbush and Mr. Close. . . . (third) the executive director of the Minnesota Society of Architects, Donald W. Hassenstab, and Mrs. Hassenstab (right) congratulate Mr. and Mrs. Close . . . (bottom) Pres. Irv Holman of the North Dakota AIA Chapter, Gerald Buetow of St. Paul, Mrs. and R. A. Ritterbush and Bill Moher, executive director of the North Dakota Chapter.

. . . (Top) talking about the Montreal symbol are W. A. Strong of Toronto, Max Fowler, president of the St. Paul AIA Chapter, unidentified gentleman and Leonard Anderson, MSA vice-president. . . . (second) Pres. Irv Holman of the North Dakota AIA Chapter, Mrs. Holman and Executive Director Bill Moher. . . . (bottom) two former AIA directors, W. Scholer, Lafayette, Ind., and Victor C. Gilbertson, Minneapolis, give their ideas to James Fenelon, assistant to the executive director of AIA.

On the page opposite are shown (top left, l-r) Mr. and Mrs. Marlin Hutchinson, Minneapolis, and Donald Hassenstab, MSA executive director, at the F. W. Dodge reception. . . . (right) Mr. Hassenstab has an attentive audience in Pres. and Mrs. Louis R. Lundgren of Minnesota Society of Architects. . . . (bottom left) Mr. and Mrs. John I. Thomas of Duluth enroute to party. . . . (right) the Orlean Fjelstad family of Northfield, Minn.

At far right the pictures show (top) the convention floor during a business session. . . . (second) the session during the "Student Speakout". . . . (bottom) in honor of the joint AIA-RAIC meetings the Pipes and Drums of the 48th Highlander Regiment came down from Canada.





Above are (top left) George E. Kassabaum as he passed the symbol of AIA presidency to Rex W. Allen. . . . (middle) Taylor Culver, national president of ASC/AIA, addressing the convention. . . . (right) Winston Close talks with Lorenzo D. Williams, a candidate for AIA vice-president, and Mrs. Williams. . . . (bottom left) Pres. Louis R. Lundgren of MSA talks policies with John Weaver, a delegate. . . . (right) Victor C. Gilbertson and Marlin Hutchinson of Minneapolis chat with Max E. Fowler, president of the St. Paul AIA Chapter.





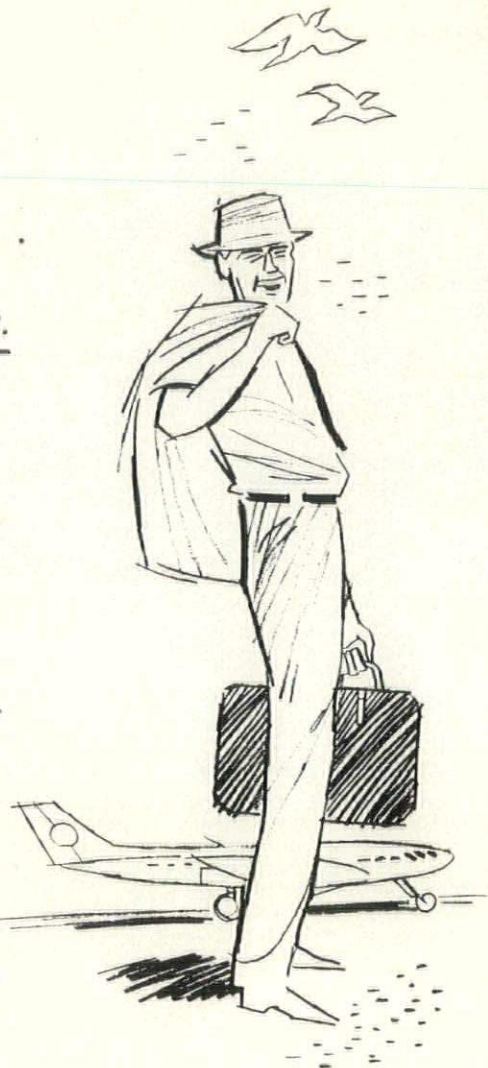
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### PIPING INDUSTRY DEVELOPMENT COUNCIL

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## CERNY ELECTED FIRST PRESIDENT OF CONSTRUCTION INDUSTRY FOUNDATION

The Construction Industry Foundation, the first organization to represent all segments of the overall construction industry, was formally set up in a recent Washington meeting under sponsorship of the American Institute of Architects.

Robert G. Cerny, FAIA, The Cerny Associates, Minneapolis and St. Paul architectural firm, was elected president of the foundation. The CIF was Mr. Cerny's "brainchild," and he has been active during the past year in winning support for it. It was first reported on in a story in Northwest Architect's September-October, 1968, issue.

Representatives of 14 established associations attended the foundation's organizational meeting in AIA headquarters, representing architects, engineers, building product manufacturers, contractors, subcontractors, home builders, bank loan officers, building owners and managers, insurance companies and credit managers.

The foundation will be operated as a non-profit, educational organization. Its broad purpose is to deal with business-management, financial and legal problems and abuses that damage the industry, reduce the quality of construction and increase building costs.

Robert F. Cushman of Cushman & Obert, Philadelphia, will be legal counsel and interim executive director. Until a permanent staff is formed CIF headquarters will be in Cushman & Obert's offices, 2426 Fidelity Bldg., 123 So. Broad St., Philadelphia 19109. Permanent headquarters will be in Washington or New York.

The annual operating budget is expected to be \$500,000. Membership dues are \$1,000 per year. "Any individual, partnership, association, or corporation engaged in business, financial or professional activities and interested in the welfare of the construction industry" is eligible to join.

The foundation's method of operation will be to retain experts to

analyze problems and recommend solutions. Promising solutions will be reviewed by CIF committees and discussed with professional and trade associations. After a proposed solution has been adopted by CIF membership, the foundation will put it into effect by endorsement and action of CIF members.

At the Washington meeting, four problems were agreed upon for immediate action. They are:

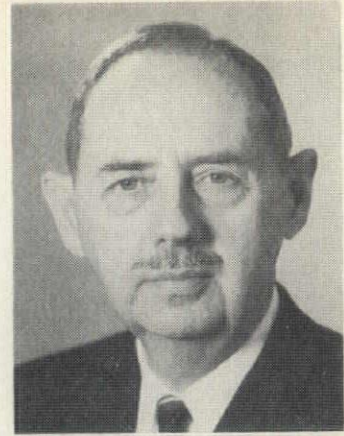
1. Financial order and reform, particularly the system of payments to contractors, subcontractors, material suppliers and manufacturers.
2. Bidding reforms and qualification of bidders, including bonding problems and bid-shopping.
3. Establishing standards for plans and specifications.
4. Product performance and guarantees.

According to a statement of problems prepared by CIF organizers, the present withholding system of payments is "antiquated and subject to abuse and hazards. The general contractor may prudently withhold more than is necessary to guarantee performance by a subcontractor. Conversely, a subcontractor without the discipline of substantial withholding may refuse his responsibility. . . . The owner must agree to pay a penalty for delayed payments and the federal government must discipline itself to a reasonable compensation pattern. Perhaps the retainage system must be reformed, possibly with escrow funds invested, interest accruing to the contractors."

Bidding reform was defined to include the problem of unenforceable completion dates. It was pointed out also that while a bidder's bond is required on public work there is no qualification based upon experience or competence and that there should be a reasonable ratio between the face value of a bond and the contractor's assets.

In regard to the need for a standard for plans and specifications, the statement of problems said:

"The industry suffers from flag-



Mr. Cerny

rantly incomplete plans and specifications. This is particularly true of FHA apartment buildings and plans prepared for development contractors. These plans are bid at a hazard. . . . Bidders are subject to growing liability for performance based upon interpretation of vague plans."

In establishing standards the CIF expects to work with representatives of builders' exchanges and the FHA.

Problems associated with product performance and guarantees include the growing tendency in "third party" lawsuits to hold architects, engineers and contractors responsible for material failures, the "or equal" syndrome in specifications, and the difficulty of determining whether a building material or its application is at fault when a failure occurs.

Other problems on the CIF's list of those to be analyzed are the increasing amount of litigation in the industry, survey and soil exploration hazards, cost estimating and quantity surveys, respective responsibilities of architects and engineers, performance standards and general terms and conditions of construction contracts.

Associations represented at the meeting were American Institute of Architects, American Insurance Association, American Subcontractors Association, Building Owners and Managers Association, Mechanical Contractors Association, National Association of Home Builders, National Association of Plumbing-Heating-Cooling Contractors, National Construc-

*(Continued on page 85)*





**CLINT FLADLAND**  
*Executive Director*

Interest in plaster as a plastic formable material for contemporary design has, of late, assumed great proportions. Very few other architectural materials combine properties useful to the same extent as plaster; a medium practically unlimited in its versatility of design and color. Call Clint Fladland for further information about some of the newer materials, textures and techniques that offer new horizons of design, form and space. Job follow up and technical assistance, too.

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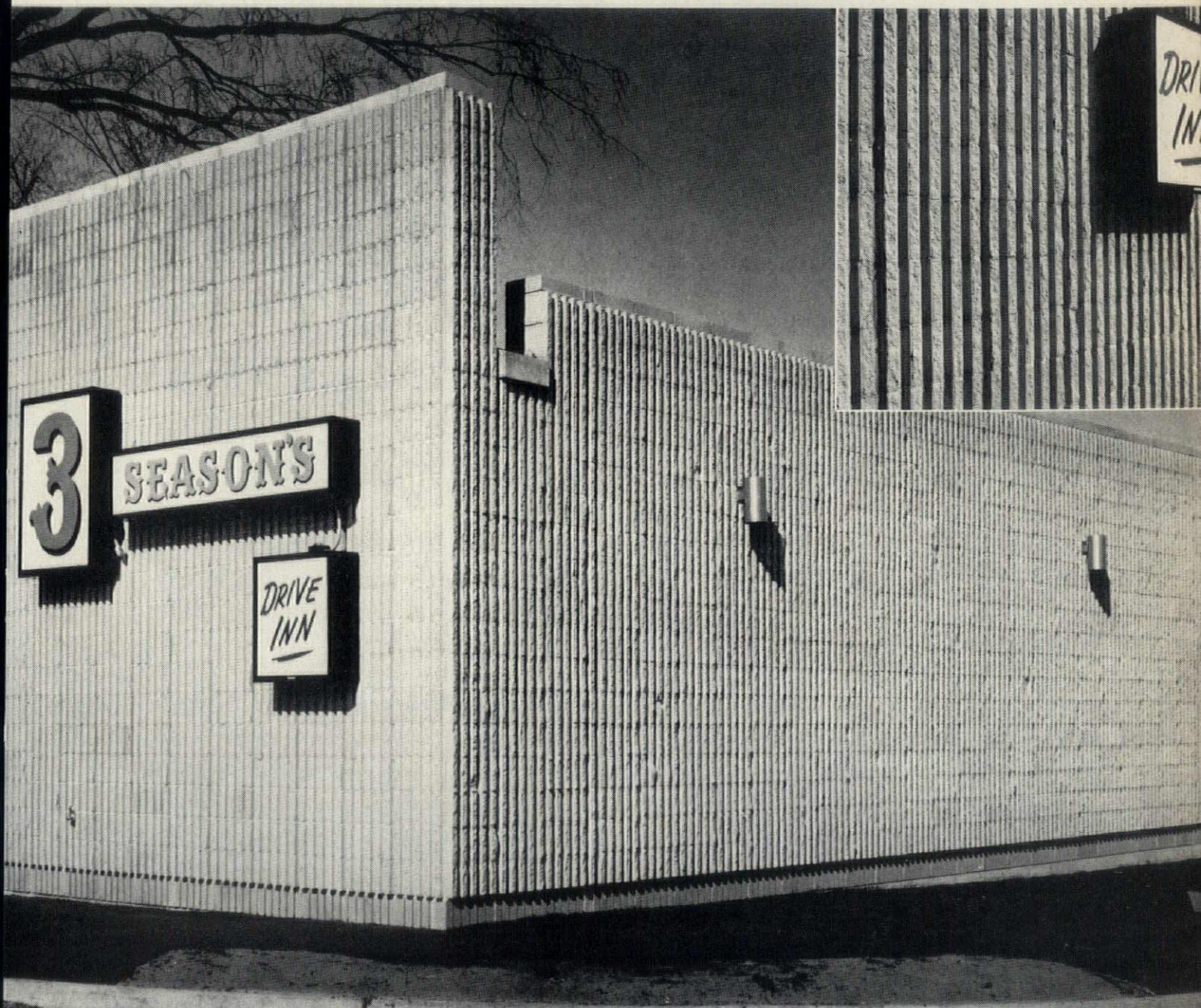
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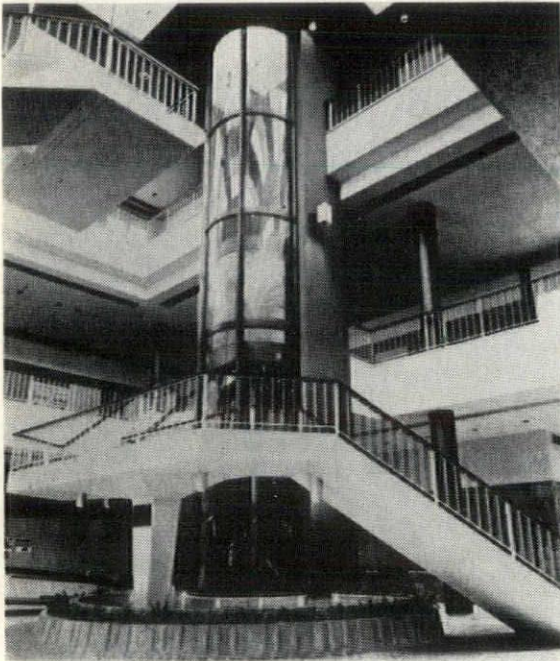


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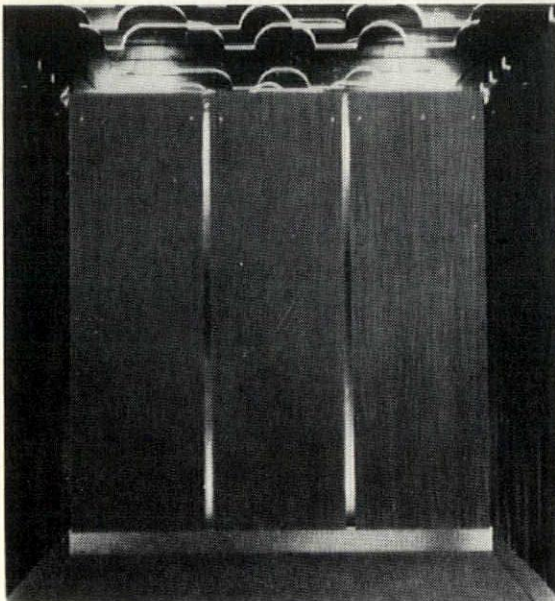
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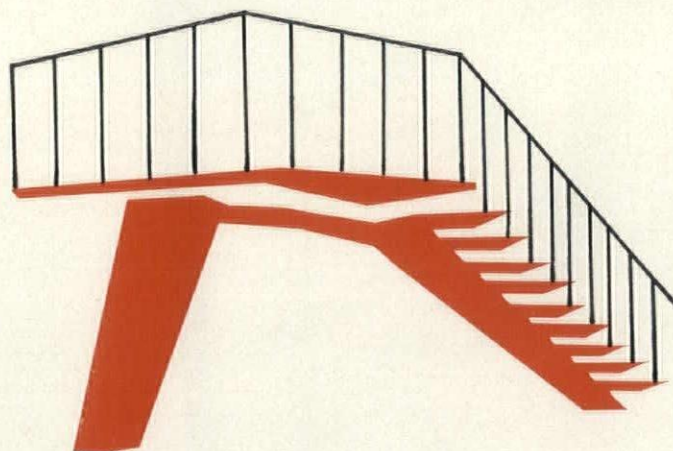
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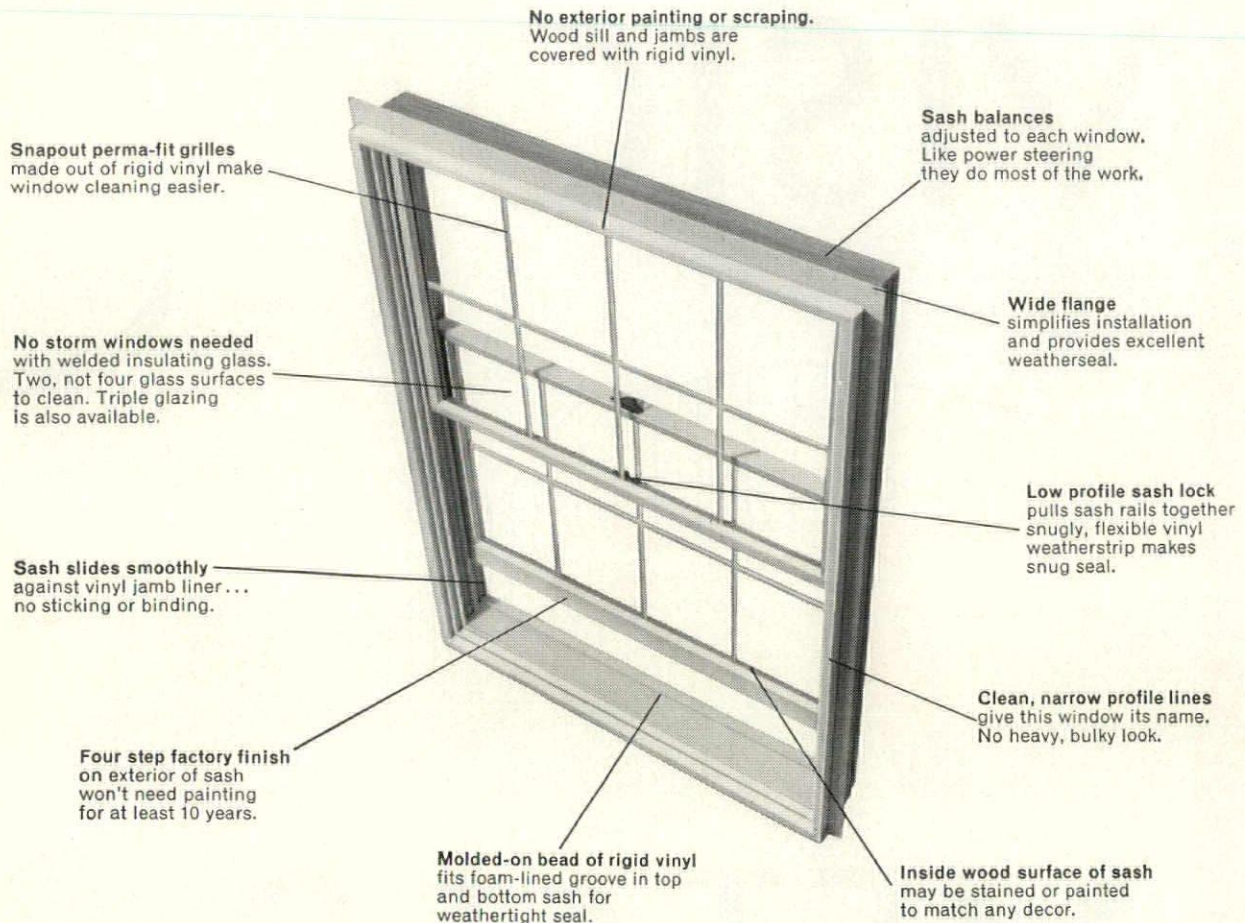
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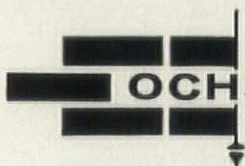


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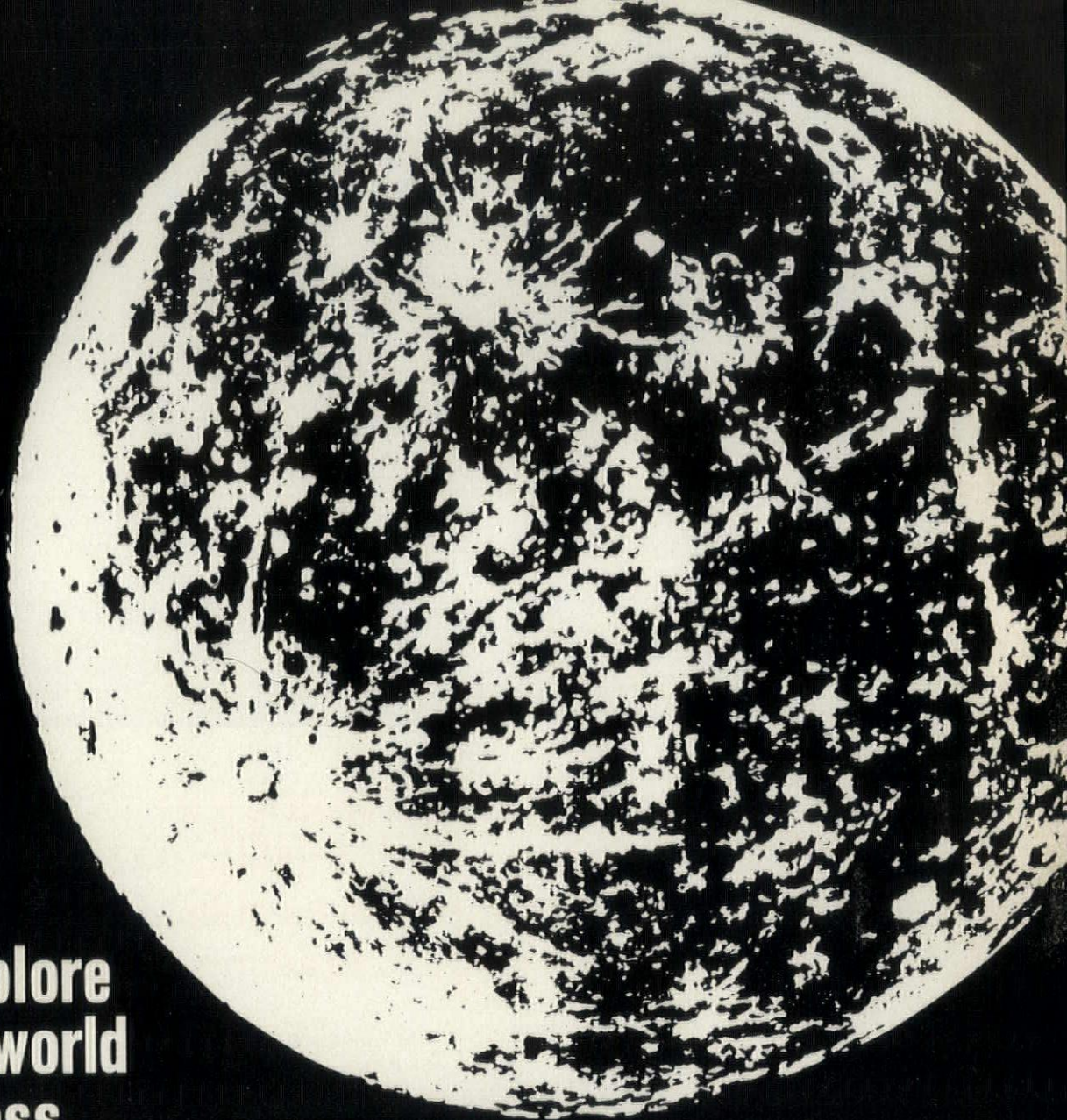
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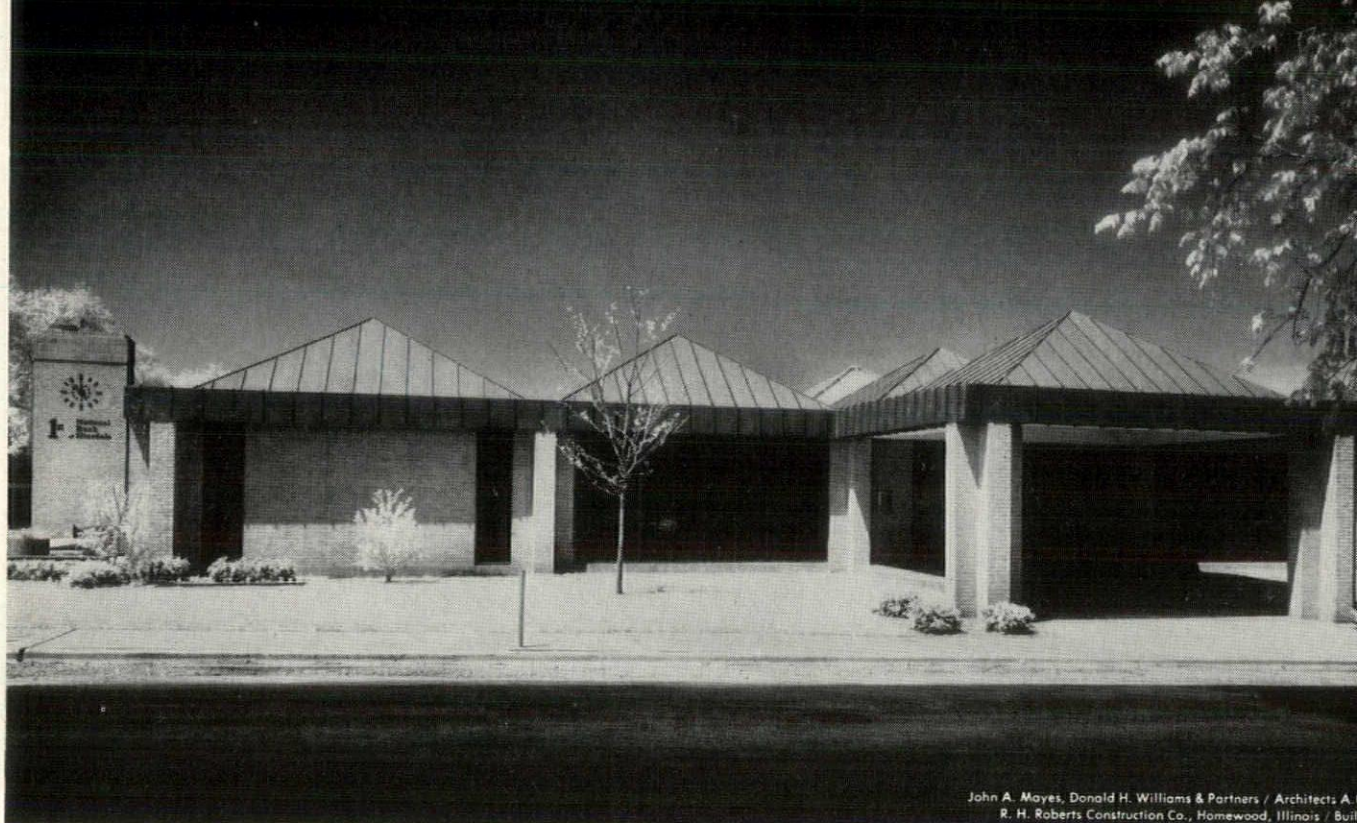
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# FRANK LLOYD WRIGHT

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This special issue on the work of Frank Lloyd Wright is the result of the positive response of Mr. Wright's clients to the requests for information and permission to photograph their houses. Mr. Allen R. Olson and Mr. Albert L. Hoffmeyer, with the advice and material furnished them by John H. Howe, who was Mr. Wright's chief draftsman, have gathered and prepared the written and photographic materials for this section. Mr. Howe and Mr. Olson worked together on the layout for this section. Mr. Olson took special photographs of many of the residences presented and in doing so received the patient hospitality of their occupants, many of them original owners. We are indeed grateful to these

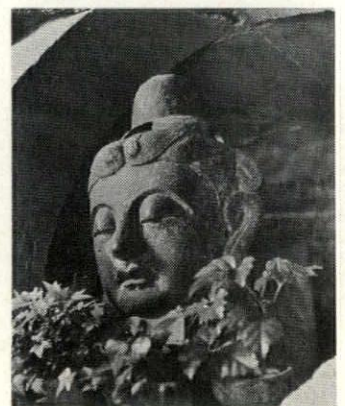
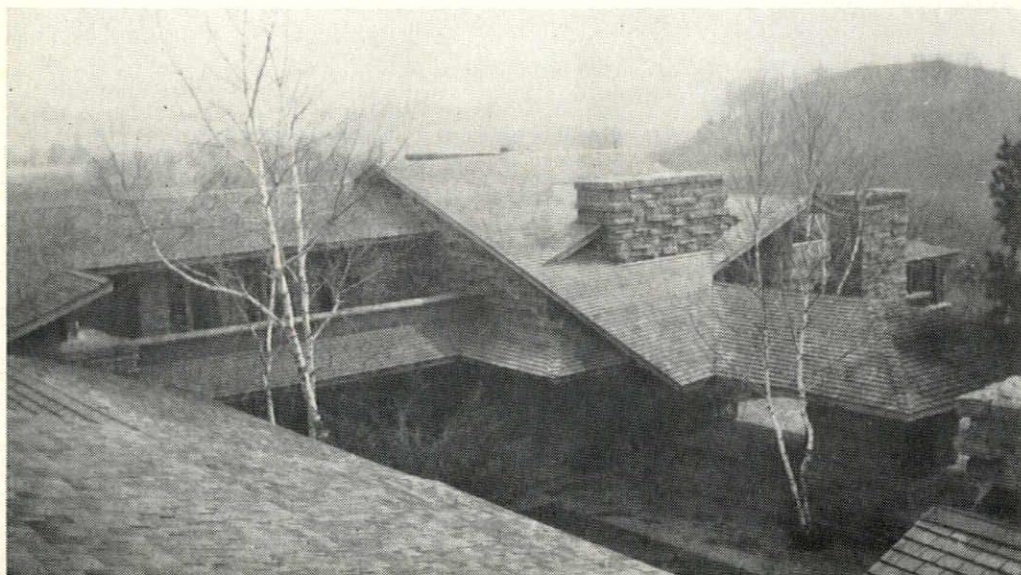
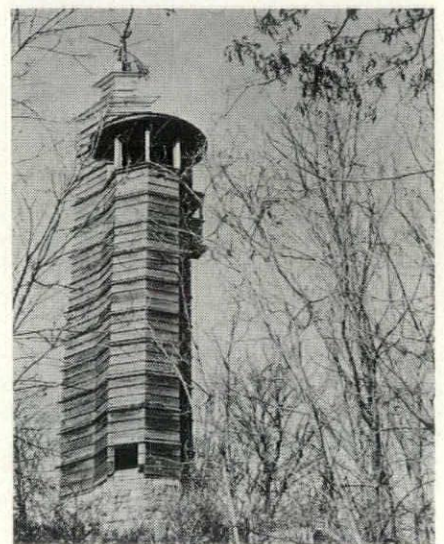
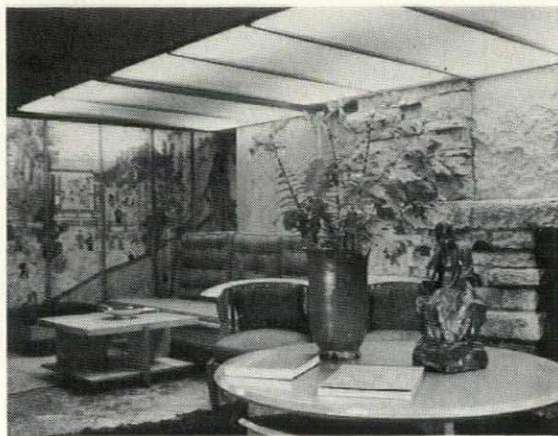
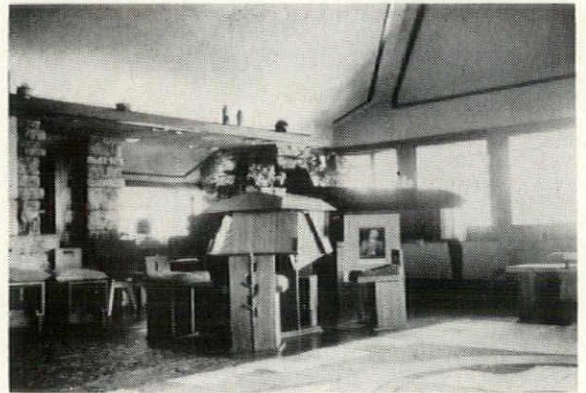
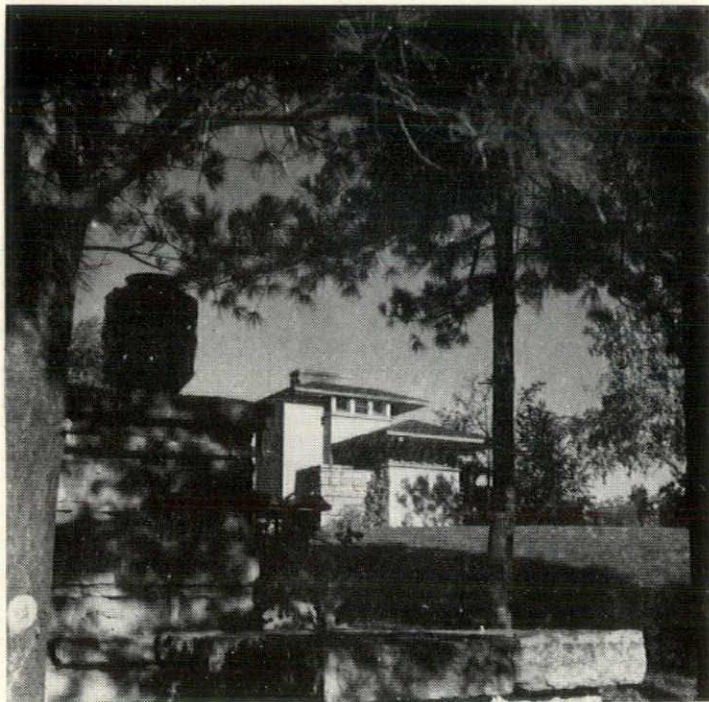
owners for their cooperation.

Note: None of the Frank Lloyd Wright material contained in this issue of Northwest Architect may be reprinted in any form without written permission of Albert L. Hoffmeyer, AIA, 1039 18th Ave., S.E., Minneapolis, Minn. 55414, and of the original contributors.

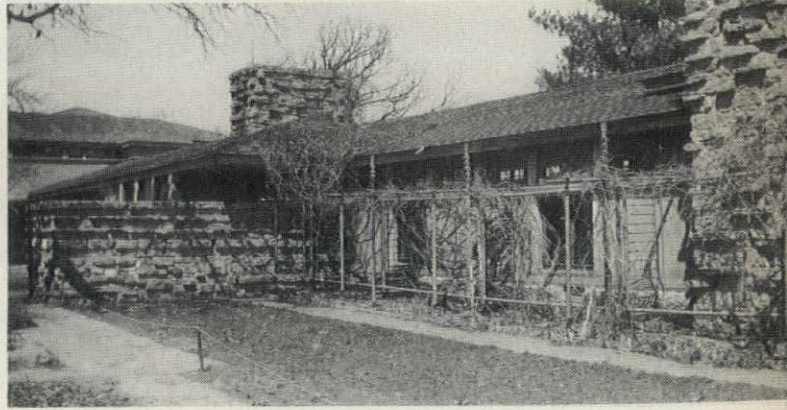
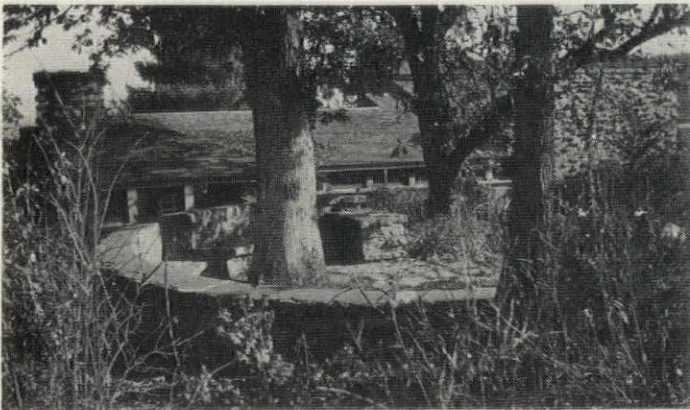
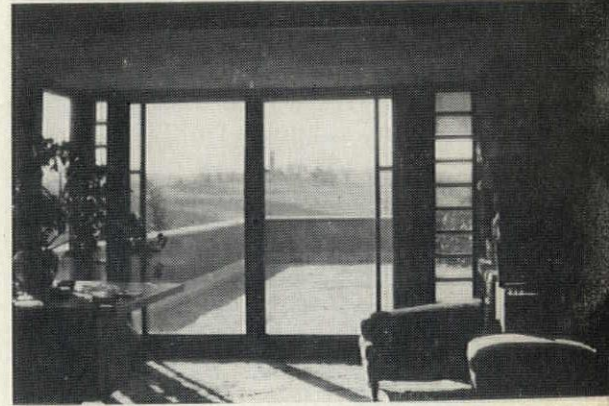
A. L. Hoffmeyer

The dates listed for the buildings at the tops of the following pages are taken from *Frank Lloyd Wright: His Life, His Work, His Words*, Olgivanna Lloyd Wright, Horizon Press, New York, 1966.









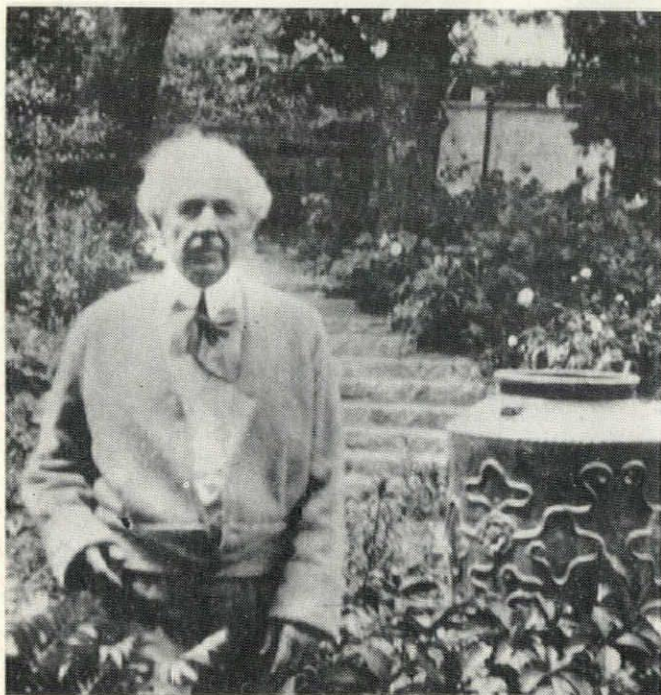


## Part I—Wisconsin

My interest in the architecture of Frank Lloyd Wright began early in life and some of the happiest memories of my boyhood are of bicycling around Oak Park and Chicago's North Shore to visit the structures designed by Mr. Wright. It was the fulfillment of an early desire when, immediately after my graduation from high school, I was accepted at Taliesin as one of the twenty charter members of the Taliesin Fellowship, founded by Mr. and Mrs. Wright in the fall of 1932. It was at this time that I became an apprentice to Mr. Wright and it was at Taliesin that I was to remain for the next thirty-two years.

In writing about the architectural work at Taliesin one must paint a broad picture of life at Taliesin for Mr. Wright's life and his work were one.

The headquarters of the Fellowship were at Mr. Wright's home, Taliesin, on his ancestral farm near Spring Green, Wis. As in the earlier Oak Park days, the architectural studio at Taliesin adjoined the main house and was connected to it by an entrance loggia, all being under a low-pitched sheltering roof which folded around the sides of a hill. At the time of my arrival the studio and adjoining office were staffed by five men from various countries. To an eighteen-year-old this seemed a cosmopolitan group indeed. This was in the midst of economic depression and although architectural commissions were



almost non-existent, the drafting tables were covered with drawings for the enlargement of Taliesin, as well as the rehabilitation and enlargement of the long-abandoned Hillside Home School buildings which were a quarter of a mile across the farm. These had been built by Mr. Wright's aunts to house a progressive school in the late 1890's. This group of buildings was eventually to serve as the archi-

tectural headquarters for the Fellowship but the Taliesin studio, built in 1911, served as our drafting room for the first ten years, during which time drawings for many exciting and now famous buildings were made.

In addition to the apprentices there were at Taliesin various devoted retainers—farm help, carpenters, masons, a plumber, etc.—all of whom helped with whatever project was at hand. In all the group numbered about thirty.

On the hilltop, above the low-lying portions of Taliesin, were the farm kitchen and dining room. These were reached from the main house and studio by means of a series of flagstone steps. Midway up these steps, and under two magnificent oak trees, was a flat area containing a semi-circular stone seat and in the center was a small fountain.

Here at four o'clock each day the members of the Fellowship gathered from fields, construction and studio to meet with Mr. and Mrs. Wright for tea and a discussion of the day's work or world's woes. Often there would be distinguished visitors present with whom Mr. Wright would engage in lively dialogue; however, most frequently this would be a monologue by Mr. Wright, none of us wishing to interrupt. Often he read from whatever book he was writing, relishing certain phrases and occasionally laughing deeply and infectiously.

Mr. Wright was a dynamo of creative ability. We were drawn ever closer into his orbit by this magnetic force and felt privileged to share his exciting life. He was our center of inspiration, the master, and we apprentices were his followers. Life in the Taliesin Fellowship was similar to that of a large family: Mr. Wright was the patriarch, with Mrs. Wright at his side to keep things running as smoothly as possible. Ours was a communal life in which we all shared. Work was done by rotation, by means of weekly lists. All work was considered creative, none merely menial, with everyone participating in maintenance, whether as cooks or kitchen helpers, firing the boilers or turning out the lights, cleaning the chicken house or milking the cows. In summer a garden period occurred during the hour after early breakfast, with all wielding hoes against a hopeless onslaught of weeds. The vegetables were later canned or put into the root cellar for winter use. During the winter months chorus rehearsal took place immediately after breakfast, while it was still dark; the chamber music ensemble rehearsed in the afternoon after tea. Mr. Wright was an early riser and was often riding the road grader before breakfast. He personally directed all work whether it was at the quarry, limekiln, sawmill, threshing operations, corn shocking, or the multitude of construction and reconstruction projects that were continually in progress. No project was ever "finished"; all was in a state of constant change. Change was sought and embraced, stagnation abhorred.

An apprentice entering Taliesin was required to bring a saw, a hammer, a pocket rule, T-square and



triangle and whatever money he could. Most important was the **spirit** in which he entered the life.

The aim of the Fellowship was the development of the complete man or woman and our lives were geared to creative work. Toward that aim Taliesin created its own life, its own rules and its own customs, without the usual categories. Mr. Wright was determined that Taliesin not be a part of the "cash and carry system," that work be done primarily for pleasure, rather than for monetary gain.

In this self-sufficient life outside activities and so-called "recreation" were not encouraged; ours was a well-rounded environment and people from the surrounding communities were invited to participate in the weekend activities.

Often on Saturday there were picnic excursions by auto, with Mr. Wright leading the procession, usually to one of the many limestone outcroppings that crown the hills in the area. On Saturday evenings dinner was served in the cabaret-theatre which had been created from the gymnasium of the Hillside Home School built earlier by Mr. Wright's aunts. Dinner was followed by a foreign film. Mr. Wright was an enthusiastic fan and we saw all that were available. Some particular favorites by Rene Clair and some Russian films we had countless times.

In the early years we met on Sunday mornings in the old Lloyd Jones Unitarian Chapel located across the valley. This "shingle-style" building was designed by J. L. Silsbee, Mr. Wright's first employer in Chicago, and Mr. Wright had supervised its construction in his youth. (Mr. Wright is buried near his Welsh ancestors in the serene wooded area which surrounds this chapel.) In later years on Sunday mornings we gathered for breakfast in the Fellowship dining room where Mr. Wright talked to the group, instilling in us his zest for architecture and his love of principle.

Sunday evening was established as a formal dress affair in Mr. and Mrs. Wright's living room. Here dinner was served on small individual tables surrounding an open central area in which were a large stone fireplace, a Bechstein concert grand piano and a unique quartet stand designed by Mr. Wright. In the corner of the room was an enormous bowl abundantly filled with oak or pine branches arranged by Mr. Wright.

Music was an integral part of our life. Each of us was encouraged to play a musical instrument or sing in the chorus (or both) so, following dinner, we performed for Mr. and Mrs. Wright and their guests, as well as for ourselves. In our chapel services we sang music by Palestrina and this continued to dominate our programs for many years. Also, the words to Bach's "Jesu, Joy of Man's Desiring" were changed to "Joy in work is man's desiring . . ." and this was our Fellowship "hymn." Occasionally these Sunday evenings would end with Mr. Wright reading selections from favorite poets and authors. These included Emerson, Whitman, Thoreau, Blake, Carlyle, Laotze, Goethe, Nietzsche, Nehru, Thorstein

Veblen and Silvio Gesell. Some of these he read many times, savoring each as though it were a fresh experience.

Taliesin has its own fragrance due to the ever-present pine branches, the waxed cypress woodwork and the wood burning in the many stone fireplaces. During much of the year fires crackled in these fireplaces and supplying them (and the demonic boilers below) with firewood was a major task. In the early years Mr. Wright set out almost daily in search of supplies of oak slabs for the fires and oak lumber for building, often driving in an open car and wearing a magnificent black polar bear car-coat. At Taliesin Mr. Wright dressed for the country. This included homespun wool cape, "pork-pie" hat or beret, wool scarf, country-type trousers tied in at the ankles and the cane which he carried all his life.

Despite the trials of the day Mr. Wright always seemed cheerful and optimistic when entering the studio. He was agile on his feet and often hummed snatches of favorite tunes, quoted the punch-line of a familiar joke or did a make-believe juggling act indicating that he was "keeping all the balls in the air." He was often "snatching victory from the jaws of defeat," as he put it. He frequently said he received his inspirations out on the farm, in the fields, woods, or along its streams. Thus he mentally designed great buildings when he was riding the road grader or directing the bull-dozer. Many times he came to the studio, direct from the farm, refreshed and bursting to put new ideas on paper. Such times were always very exciting.

He would enter the studio, sit down at the drafting board and immediately start "playing" with T-square, triangles and compass on the plot plan or topographical map for the particular project to be designed. The resulting plan and sometimes a cross section would contain the entire essence of his design. He rarely made an elevation at the beginning, since such was inevitably the countenance of the idea as developed in plan and section.

It was this central "Idea" which constituted the soul of his buildings, all parts being integrated with the whole. The design of such a building is a process of continual growth from the original seed (or Idea), cultivated through all drawings to the flowering in the completed structure. Continual revision or weeding is necessary, with the constant rejection of all that is extraneous, discordant or capricious: the discipline of a true artist.

Mr. Wright defined an architect as "the master of the know-how." He did not regard architecture as something one "practiced"; one **was** an architect and the Taliesin Fellowship was organized to help young architects **to be**. This was learning by doing and being, a reaction to the architectural schools, which were Beaux Arts oriented at that time. Many members of the Fellowship were drop-outs from this educational treadmill.

Mr. Wright did not regard architecture as merely a profession, science or even art. It was all of these



and more. It was life itself and required the architect to be more than an artist, engineer or professional man. He regarded the draftsman, the engineer and the contractor only as necessary means to higher ends **unless** they rose above being merely draftsman, engineer or contractor.

Mr. Wright considered education to be a life-long process and felt that culture and the development of character were more important than formal academic training. This belief, of course, was woven into the fabric of the Fellowship. He illustrated this by saying that any living thing is the result of cultivated growth and environment, not education. He felt education to be, at most, a tool for life, a means to an end. So our training was one of apprenticeship, not of academic study, of working with Mr. Wright in drafting, building, farming, growing and preparing our own food. Work and play became inseparable, with learning a natural result.

Although Mr. Wright claimed he was not a teacher, he came from a long line of teachers and preachers and he himself was both. In his public lectures he addressed the young, in whom he had great faith, and his viewpoint was always that of a young man, receptive and flexible. He strongly believed that one should remain an amateur, that to become a "professional" or "expert" was death to creativity. He was a popular lecturer at universities (and later on television), preaching rebellion to the point where he was often not asked to return. Many members of the Fellowship had been university students who heard his lectures, had been inspired and had followed him back to Taliesin.

Mr. Wright enjoyed an audience. When working at the drafting board he delighted in explaining to those gathered around why he was designing as he

loped or scrap of paper was at hand and bring it to the studio, often before breakfast.

The Taliesin studio had large windows with a view through birches to the magnificent Wisconsin River Valley with its majestic limestone ridges jutting out in orderly procession. My table in the studio was at these windows and immediately adjacent to the short passageway from Mr. Wright's study. In the immediate foreground, below these windows, were flagstone steps, the main entrance to Taliesin, and at the foot of these was Mr. Wright's sleek gray and blue Auburn-Cord automobile.

At the center of the Taliesin studio was a stone vault where Mr. Wright kept his superb collection of Japanese prints, which he delighted in showing us. A Steinway piano stood on the mezzanine above this vault and Mr. Wright often interrupted his work to ascend the narrow stone stairs and roll out a few cords of Bach, Beethoven or more often his own tender and melodious Bach-Beethoven improvisations. (It is hardly correct to say the piano "stood" for it was, at this time, supported on three drafting stools, its legs having been broken during a fire when it was pushed through a window to safety.)

Mr. Wright worked on drawings with relish, displaying great patience and bestowing considerable attention to detail. Some renderings (i.e., the "Fall-ingwater" perspective) he made completely himself. He enjoyed using colored pencils and taught us how to use them as he did. (Pete Guerrero's photograph of Mr. Wright, on the cover of this issue of Northwest Architect, shows him characteristically sharpening a colored pencil at the fireplace in his Arizona study.)

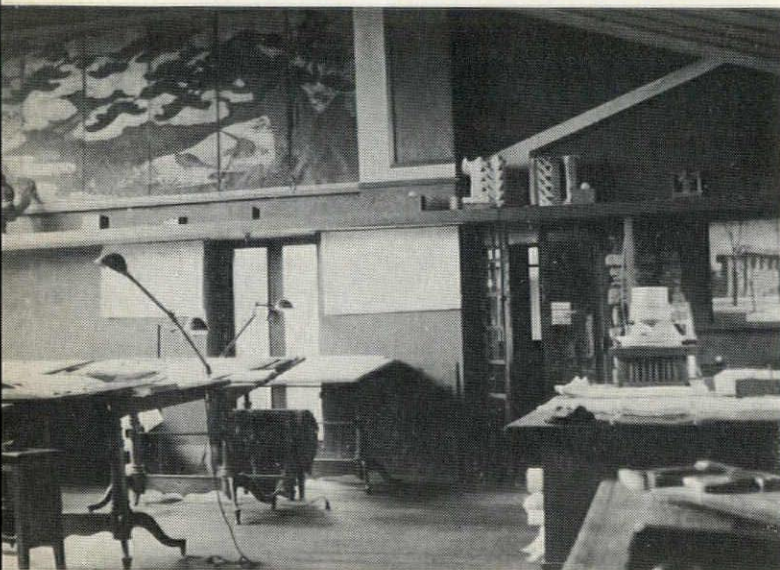
Mr. Wright worked in the drafting room usually each morning after he had opened his mail and again in the late afternoon after tea. Moving from table to table, he worked on and studied all drawings until they were completed to his satisfaction, at which time he would initial and date each in the red square provided in the lower corner. So, although Mr. Wright personally did not make every drawing at Taliesin (as some clients thought), each drawing had his approval before it was sent to the client.

\* \* \*

The Malcolm Willey house in Minneapolis and the Richard Lloyd Jones house in Tulsa were the only architectural projects to be built during the period from 1924 to 1936. The chief source of income during these years was from Mr. Wright's lectures. Often Bechstein pianos and Japanese screens had priority over grocery bills as Mr. Wright's pocket was the only treasurer. He often said he could do without the necessities but not without the luxuries. The small fees paid by apprentices did not support us. The "school" was supported first by Mr. Wright's lectures and later by his architectural work; always the school and architectural office functioned together, never as two isolated things.

By 1936 the depression had abated and architec-

NORTHWEST ARCHITECT



Taliesin Studio—Built 1911

was. However, where the creative act is concerned much of this explanation was apt to be rationalization after the fact. He often woke in the night or early morning with an idea for a building, would immediately arise and sketch this on whatever enve-



tural commissions began pouring in, starting with the Administration Building for the Johnson Wax Company in Racine, Wis., "Wingspread," an enormous home for Herbert F. Johnson north of Racine, and "Fallingwater" for Edgar J. Kaufmann of Pittsburgh. A series of approximately forty "Usonian" houses began with the revolutionary Herbert Jacobs house (Number 1) in Madison. These distinctive houses were each built for from \$5,500 to \$8,500! The next few years we experienced intense activity, with buildings being built in all parts of the country. This acceleration of work continued until it was curtailed by World War II.

The January 1938 issue of the **Architectural Forum** was devoted to Mr. Wright's work. The magazine staff moved to Taliesin at the start of the winter and the studio became a publishing office where all the layouts and drawings were made. Other similar issues followed but the excitement of the preparations for these never equalled that of the first issue.

Clients were often kept waiting while someone would seek Mr. Wright in the fields where he might be directing farm work or get him from the dams where he might be supervising the almost annual reconstructions. Obviously there were no appointments in the usual sense. His letters were generally limited to one or two sentences, his telephone conversations to a minute or two on the farm line but he well understood the needs of his clients and the results invariably delighted them. He often said, "One doesn't have to drink a tub of dye to know the color." When working on house plans he gave great attention to details, such as the arrangement of the work space (kitchen), location of plumbing fixtures, lighting, etc. He always, in imagination, inhabited the house, walking through and even performing the housewife's tasks, how she would entertain, look after small children, etc., etc. He never delegated conferences with clients to his assistants and when the clients were in his study with him he would painstakingly work with them to make the necessary revisions on their plans.

As an architect I can now well understand Mr. Wright's close bonds with his clients. They were more than the catalysts for bringing a supreme idea "out of the somewhere into the now." He had the highest regard for each of his clients simply because they were **his** clients; he found virtues in them which were indiscernible to others and almost refused to acknowledge their shortcomings. All were treated equally whether theirs was to be a modest home or a mansion. (The wealthy, however, were urged to give "fellowships" to the Fellowship and some of them responded magnificently. Four, including Francis W. Little of Minneapolis, were lifelong patrons of Mr. Wright.)

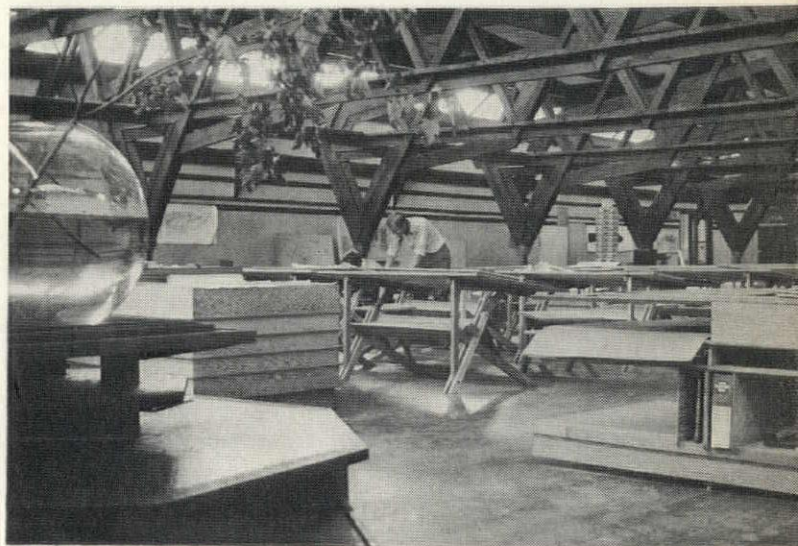
Throughout Mr. Wright's architectural career the major portion of his work was residential and the majority of his clients were upper middle class people who possessed unusual foresight and valor, however limited their funds. There were scarcely

ten really wealthy clients in all his approximately sixty-five years of practice. Mr. Wright avoided working with committees. Even when doing churches or public projects he would consult with only one responsible individual.

The clients came to Taliesin usually on weekends and participated in the social activities. The lower floor of the main house was set aside as guest rooms for them, as well as for the parents and friends of Fellowship members.

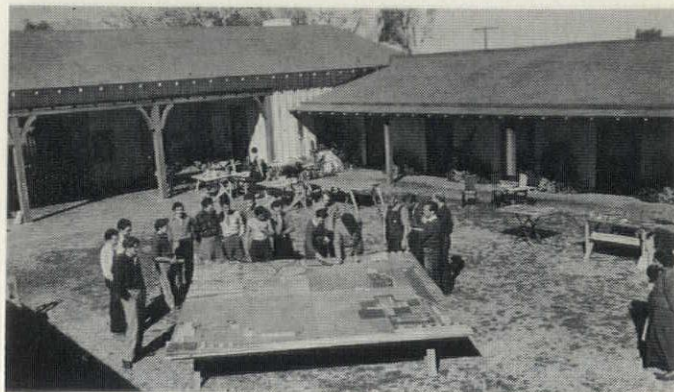
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By 1942 construction on the large new drafting room, added onto the Hillside Home School buildings, was sufficiently completed for us to occupy. The oak trusses for the roof had been raised nine years previously but due to a number of setbacks and the necessity for concentration on the architectural work, construction had long been at a stand-



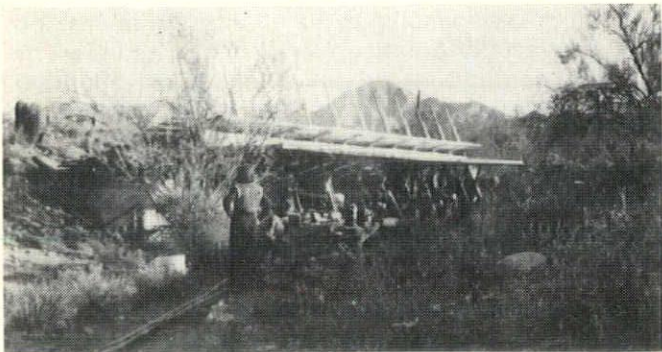
Hillside Drafting Room

still. Here, finally, was ample room for each member of the Fellowship to have his own drafting table. "What a man does, that he has" was carved into the oak truss above the entrance. Rooms for the apprentices were located alongside the drafting room, with quarters for the older members, or "senior apprentices," as Mr. and Mrs. Wright's assistants were then called, and their families in an adjoining build-



Outdoor "Studio" at Chandler, Ariz.





Temporary Quarters—Paradise Valley, Ariz.

ing. The main kitchen was also moved to Hillside and, in addition to the dining room and the cabaret-theatre, which had been completed earlier, we now had a living room, galleries, drawing file room and a model workshop. To this new drafting room Mr. Wright often walked over the hill from Taliesin, accompanied by Mrs. Wright, or he would come in from supervising construction projects elsewhere on the farm, eager for a change of work at the drafting board. Such a change of work or activity, not idleness or sport, was what he called recreation. (For many years my own particular recreation was developing the surrounding grounds into lawns and flower gardens. So when I became tired of drawing, I pulled weeds.) The vegetable gardens, which by then covered many acres thanks to improved machinery and know-how, were immediately beyond.

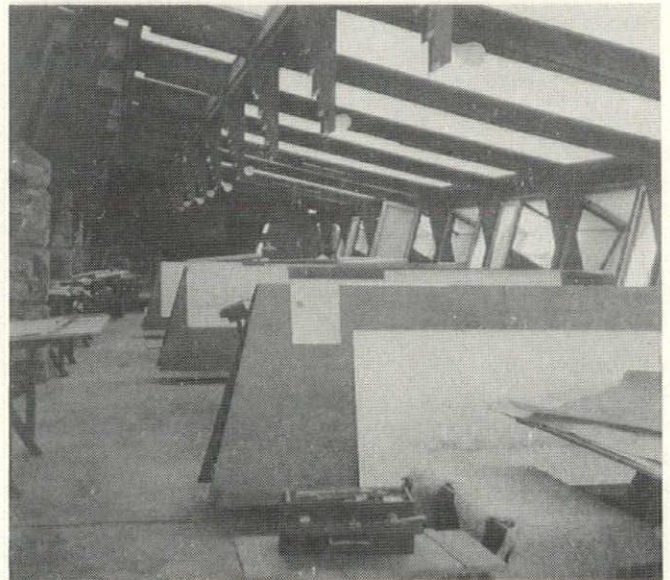
Serene, on the hilltop above all this stood "Romeo and Juliet" (as it stands today), the original windmill tower designed by Mr. Wright and built for his aunts in 1896.

## Part II—Arizona

In the winter of 1935-36, following Mr. Wright's having had two bouts with pneumonia, we fled the rigors of Wisconsin winters, driving in caravan to Chandler, Ariz., where Dr. Chandler had generously offered us the use of La Hacienda, a charming small inn at the edge of town. The sunny courtyard, upon which the various rooms opened, became our "studio" and here we constructed the Broadacre

City models which were subsequently exhibited all over the world. The characteristic Taliesin life was transplanted to Arizona and we entertained guests from the nearby San Marcos Hotel with Sunday evening dinner and our music. We returned again to La Hacienda a second winter, after a productive summer in the Wisconsin studio, but were eager to build Taliesin West out on the desert.

All his life Mr. Wright fought mediocrity, con-



Taliesin West Drafting Room

formity and routine. He felt that change was essential to growth and that creatively meeting an emergency or crisis was the essence of life. Our annual uprooting from Wisconsin, the establishment of winter headquarters in Arizona and the subsequent building of Taliesin West on the desert were manifestations of these beliefs. The caravan treks to and from Arizona were adventures in themselves. We took with us not only all our drawings and files but also our personal belongings, sleeping bags, canned goods, produce and meat from the farm, etc. We usually departed either in a blizzard or moments before an expected blizzard. Enroute we met for gas (bought wholesale) and rolled out our sleeping bags in either low cost hotel rooms (bargained for by Mr. Wright) or, when the weather permitted, in favorite campsites where we gathered around our "dinky diner" and a campfire for meals.

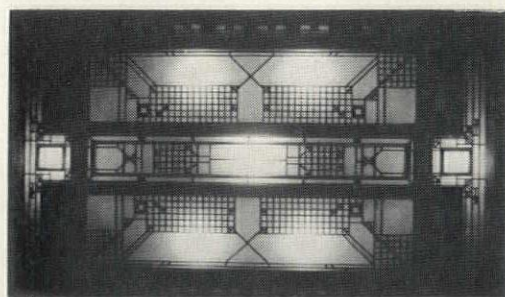
It was thus that we established the pattern for the Fellowship to spend its summers in Wisconsin and the winter months in Arizona. Except for those who left early to plant the vegetable gardens in Wisconsin, the group continued for many years to travel in caravan. By similar caravan we explored remote areas of the Southwest on various excursions led by Mr. and Mrs. Wright.

Since this is largely a chronicle of the Taliesin architectural studios, such would not be complete without mentioning the "studio" for the winter of

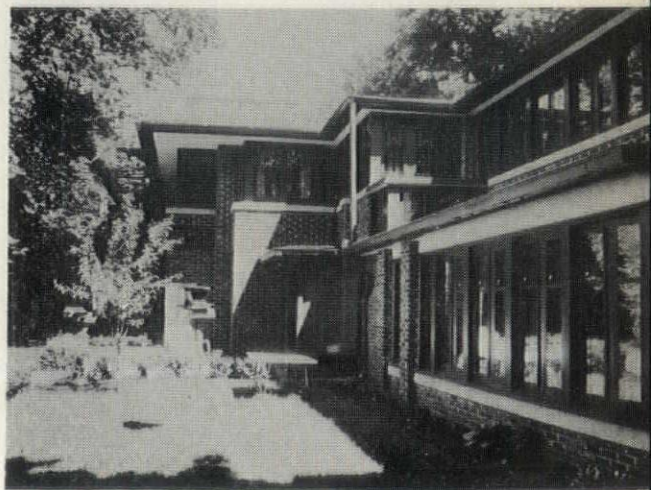
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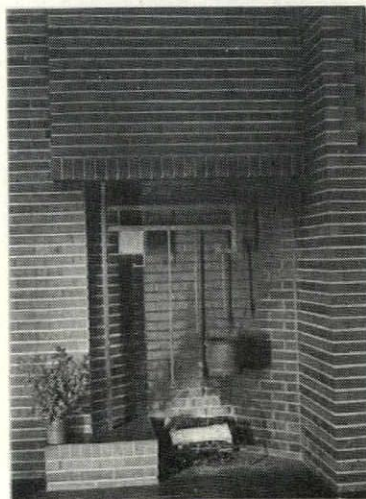
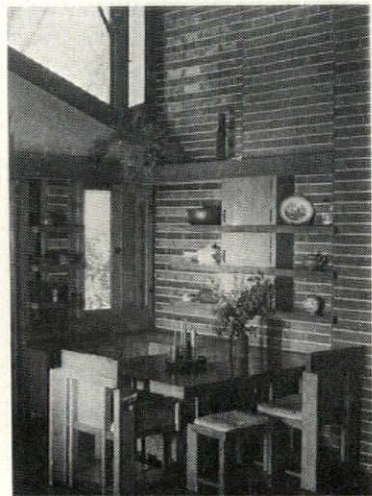
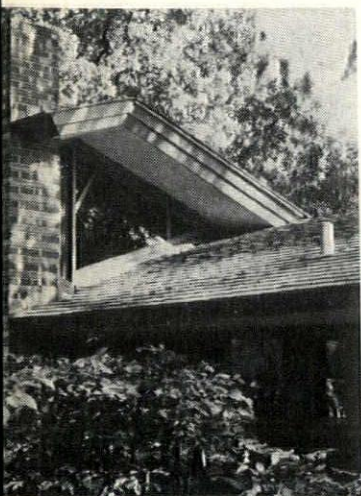
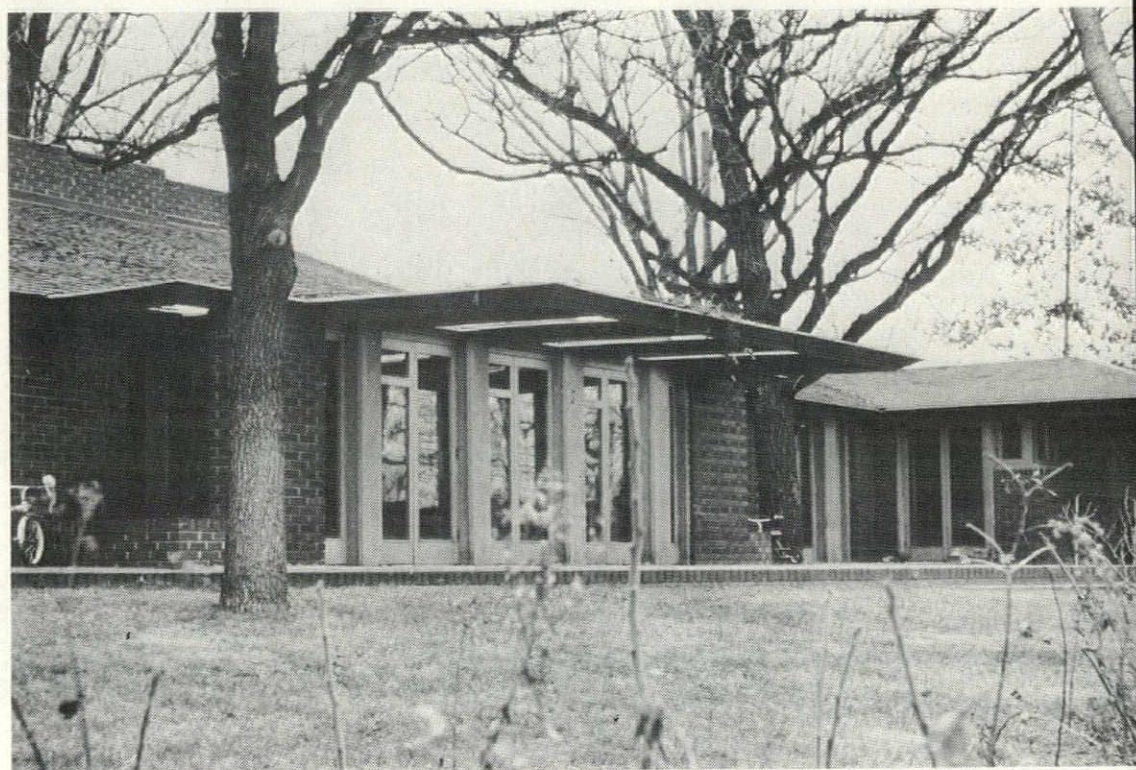
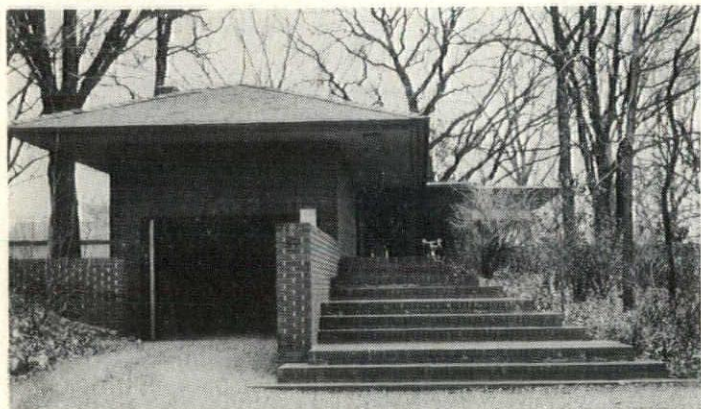


Leaded stained glass ceiling panel in living room.





Text by John H. Howe, 1969





The house built for Dean and Mrs. Malcolm Willey in 1934, and now owned by Dr. and Mrs. Russell Burris, is historically significant not only because it was Mr. Wright's first building following his return to the Middle West after fourteen years in Japan and California but also because it constituted a bridge between his Prairie Houses built before World War I and the Usonian type houses, most of which were built during the 1940's.

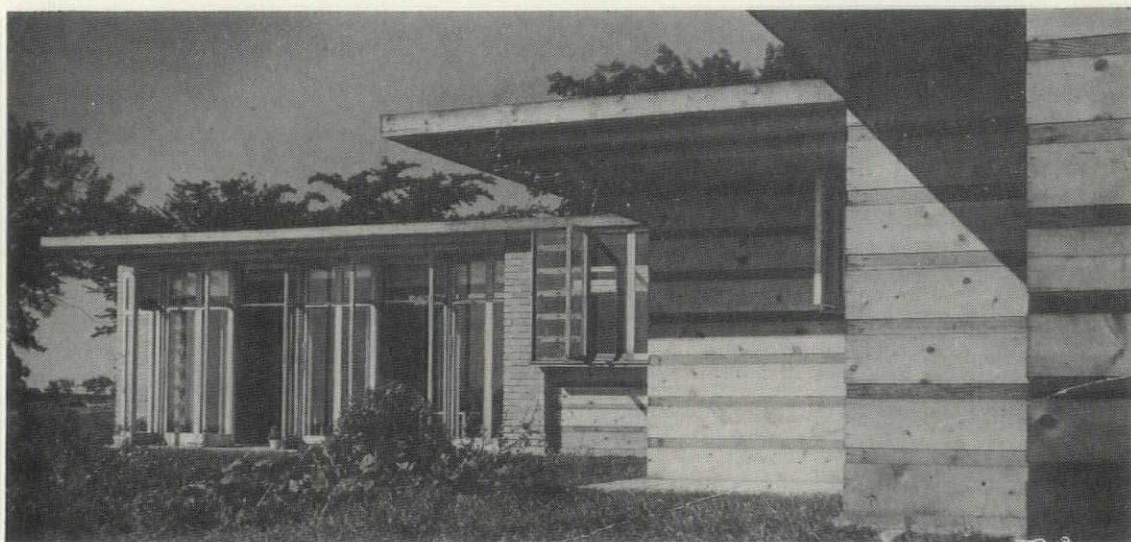
The Francis W. Little house on Lake Minnetonka was one of the last of the Prairie Houses (and certainly one of the largest). The Herbert Jacobs house built in Madison, Wisconsin, in 1937 was the first of the Usonian type houses; the house of Mr. and Mrs. Don Lovness, built in 1954 near Stillwater, Minnesota, is one of the last and the finest of these houses. Between these two Usonian houses lies the development, perfection and multiflowering of a new kind of house for America. However, the seeds of this idea were contained in the Malcolm Willey house and many of the characteristics of this revolutionary concept have become familiar features of American homes today.

As were the subsequent Usonian houses, the Willey house was conceived as a servantless, minimum maintenance house. An attractive centrally located workspace adjoins the living-dining room, replacing the conventional kitchen and pantry normally located at the back of the house beyond a

seldom-used dining room. The housewife was now able to be hostess without leaving her guests. Similarly, the central feature in the Usonian type house is a utility core containing workspace, laundry, boiler room and bath; this plan enables the housewife to be "at the center of the action" where she can keep an eye on the children.

The Willey house, on one level, is essentially one space, everything within easy reach, privacy provided only where necessary, no basement except for a small utility room, no attic except for a storage loft over the garage. All ceilings follow the roof slopes. The flat-roofed Usonian houses have an open carport instead of the conventional catch-all garage. Suitable storage for tools is provided in an adjoining workshop and a storage wall within the house provides additional space. The planning process for these houses was a matter of continual simplification. Prefabrication was utilized wherever possible.

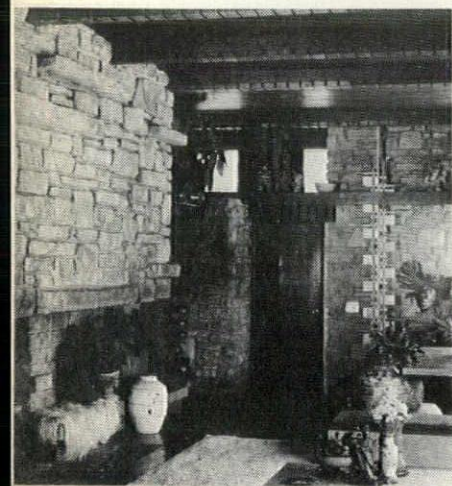
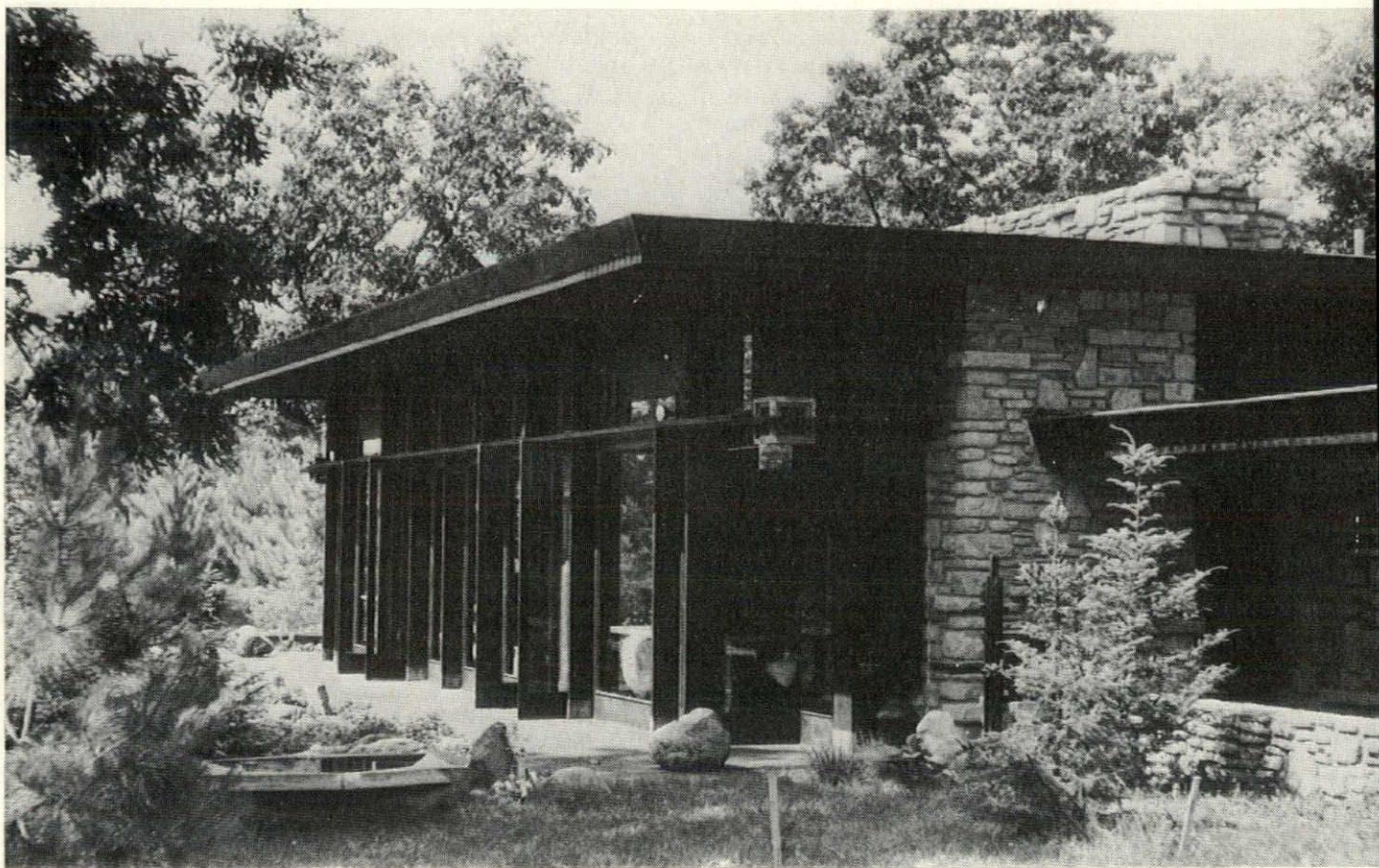
The walls of the Willey house are brick and its floor is primarily brick paving over a bed of cinders on grade. The radiators are located in convactor pits below the floor. In the Usonian type houses the floors are integrally colored concrete over a bed of cinders or gravel which contain coils for radiant heating; poured footings were eliminated, loads from walls, etc., being distributed on the bed of cinders or gravel.



Mr. & Mrs. Herbert Jacobs residence, Westmoreland, Wisconsin, 1936

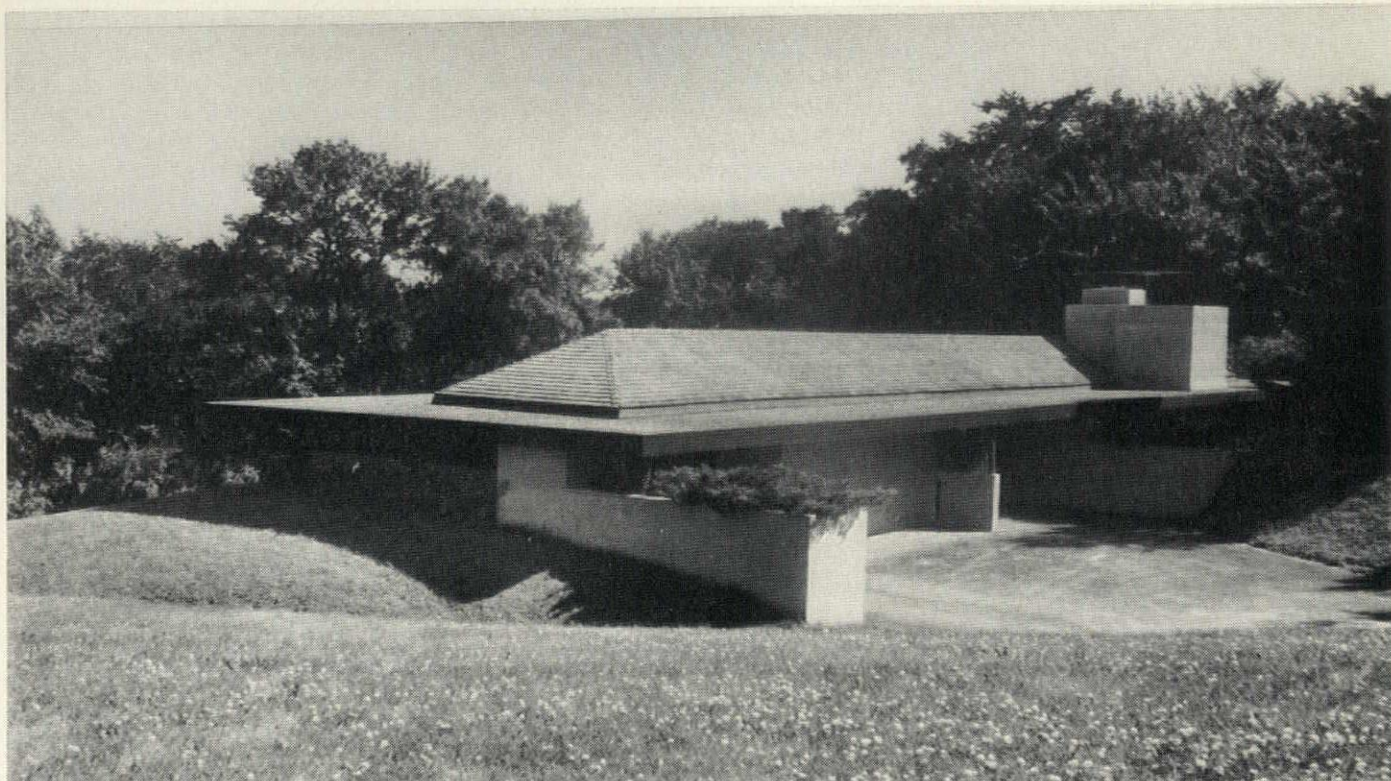


Stillwater, Minnesota, 1955





Transcription of conversation with Mrs. Keyes held in July, 1969



Q—What were some of the decisive factors which went into your decision to choose Frank Lloyd Wright as your architect?

A—It was crystalized by a visit to Beloit College where my husband received an award. The speaker at the commencement exercise was very much interested in modern architecture and she mentioned Frank Lloyd Wright as being one of the great modern architects. Her lecture was so inspiring that when we came home to Rochester we thought we would find out a little bit more about Mr. Wright and we were delighted to notice that he lived only 170 miles from us. Of course we realized that we were trying to communicate with a very great person on a small budget. We did have the nerve to send him a letter asking if he would be interested in designing a home for us, telling him we had two small boys, a collie dog and a car.

Q—Before you sent the letter did you visit any of his homes or look at any photographs?

A—Oh, yes. We did not visit any of his houses but we had read everything that he had written and looked at a lot of photographs. We were convinced by his philosophy of life as well as by his philosophy of art and architecture that he was the man we would like to have design our home if we could get him.

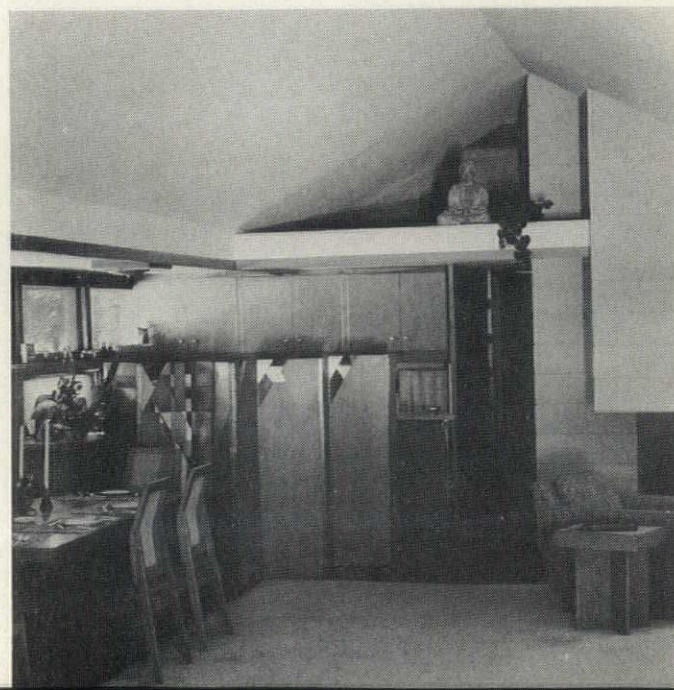
Q—What was his response to your letter?

A—It was just great. We were thrilled. It was a very warm letter saying that he would be very glad to take us on as clients and that we should communicate with him further after we had picked our

site. There were two other families in Rochester who became interested in our adventure, as we called it. They communicated with Mr. Wright so it became a three-family dwelling community. Only two of them were actually built; the third person decided not to go ahead, although he did receive plans.

Q—Were you and your husband the first ones to make contact with Mr. Wright on this project?

A—Yes, we first contacted him around 1947. We could not build the original house plans because the costs were too high. This was at a time when prices were rising steadily and even Mr. Wright





thought that prices were way out of line for building. We all thought that prices would go down but instead they went up. So we did not build his first plan.

Q—What were the differences between the plans?

A—Completely different. It was a different house. It was a Usonian House, the United States of America, the plains. We asked for a house that would cost an unbelievable sum of \$5,000 because the first Jacobs house in Madison had cost that much and we were just in love with that house. Mr. Wright liked the second Jacobs house and so we had a little argument about that. We told him our salary and that we would like a house for \$5,000, plus the lot, of course, which we would supply. When the plans came we took them to the contractor and they were much too expensive. In fact the estimate was \$25,000 so they were just out of the question. Poor Mr. Wright and the draughtsmen at Taliesin worked and worked and worked revising, revising, revising to try to cut the costs down and as they revised the costs went up. We felt as though we were treading water. More or less in discouragement we decided to let the matter rest for a while.

On New Year's Day, 1949, we had a sudden impulse to contact Mr. Wright again because we had been looking through the Architectural Forum of 1938, which is a classic. We looked through the plans and there were many projects that had never been built. One of these was a project for the Ford Auto Workers in Detroit. It just seemed to please us and it was budgeted at \$4,000. We thought, "How can we go wrong asking for a house that is absolutely minimal in construction, size and layout?" So with this house plan in mind we wired Mr. Wright saying that we were coming to Scottsdale to get new house plans and asking him if he would take this on. We got a wire back from him saying, "Come along." Just two words. This was fascinating.

Since my husband could not make it I packed my suitcase, got on the train and went to Scottsdale. I was met at the train and taken to Taliesin West, where I was a house guest for one week while Mr. Wright drew the plans adapting those in the Archi-

tectural Forum to fit our site. Mr. Wright did not like to be "watched," which I found out one morning. He didn't like a client to look over his shoulder. On that particular morning, after I had seen what Mr. Wright was doing, he said to me, "Well, watchman, how goes the night?" I turned on my heel, went out and read some more Tolstoy. He was very much interested and excited in building this house because it had never been built before. At one point I remember I said that I would sit on his doorstep until I got the plans. I wanted this house.

Q—What were the evenings like at Taliesin West?

A—It was a very exciting experience to be a house guest in Mr. Wright's home. Eugene Masselink and Wes Peters would be there and in one particular case Mr. Wright had a Russian husband and wife team who were musicians. As new guests joined us Mr. Wright would vary them. His grandson was there and he would have some of the Fellowship men come in on different nights. To participate in the conversation was an inspiring experience; it was just tremendous. It was like going to a fascinating lecture where everyone participated on a give-and-take basis. Of course Mr. Wright led the conversation but Mrs. Wright was a wonderful hostess and a very interesting person to talk with. The special guests always added to the general atmosphere. It was a very exciting visit.

Q—I have heard that Mr. Wright would often affect capes.

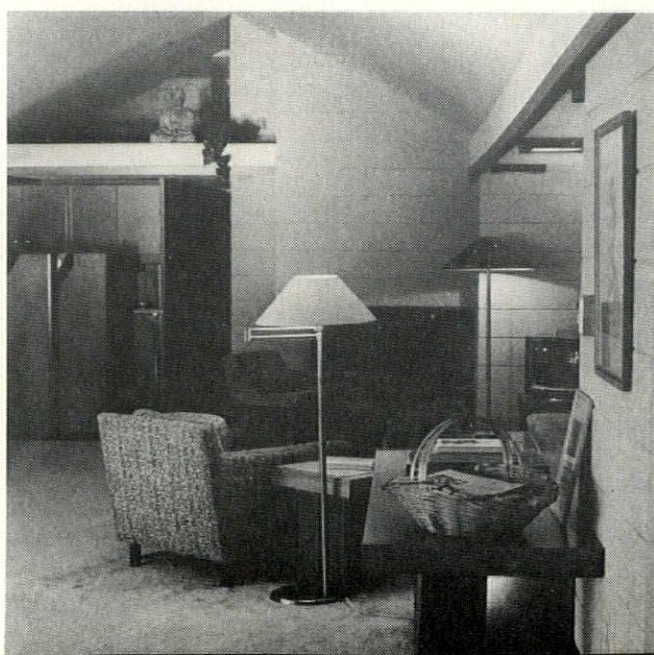
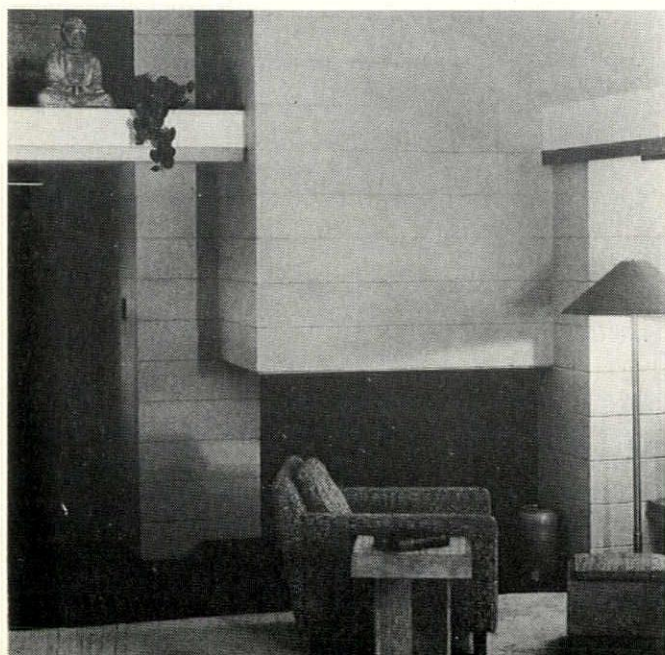
A—I don't think that it was an affectation. He enjoyed clothes. He felt that it was just natural to try to look dramatic and it just sort of fit his way of life. He used to liken architecture to clothing. He once said that architecture is like clothing, you wear it like a garment and you want to be comfortable, pleased and it should be aesthetic, giving you satisfaction.

Q—Were your plans completed when you were at Taliesin West?

A—Yes, they were and I brought them back with me.

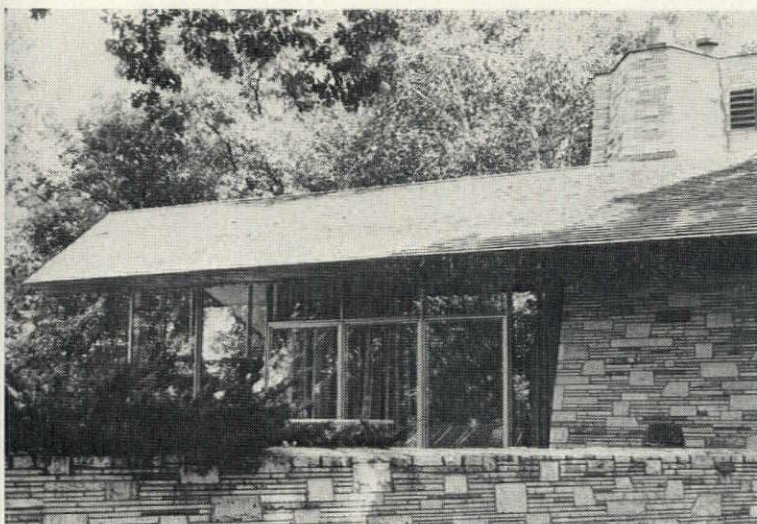
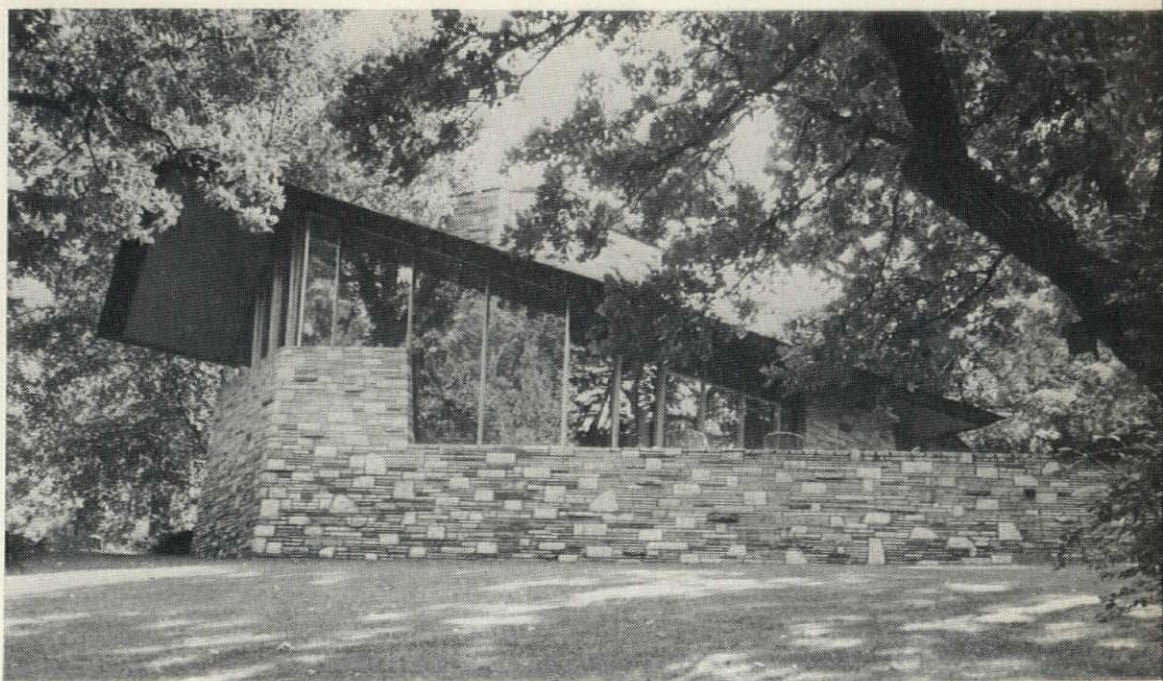
Q—Did Wright ever visit the site?

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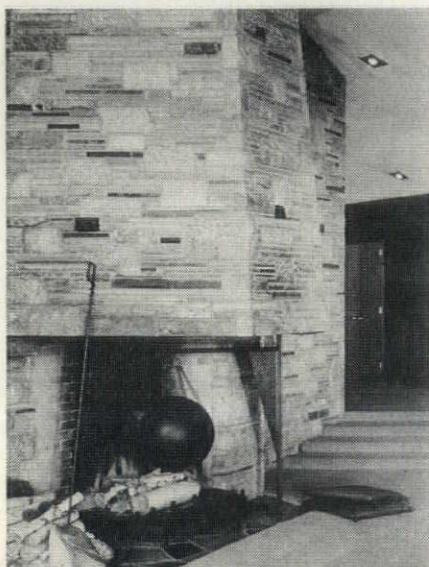


Text by Mr. Henry J. Neils, 1969



Our original home at 2815 Burnham Boulevard was built in 1923. It was designed by a Cleveland architect and was two stories high with thirteen rooms where we raised our family of three. By 1949 it became apparent that we no longer needed all of this space. We amended three lots adjoining our house, giving us an area which was large enough for a building site with adequate landscaping.

Mrs. Neils was a great admirer of Frank Lloyd Wright; she had collected and read many articles and books about him, describing his architecture and philosophy. We decided to contact Mr. Wright. That was not easy. How could we interest so big and busy a man in us? We contacted Mrs. Malcolm Willey, for whom Mr. Wright had planned a home in Prospect Park and we paid her a visit. She showed us her home, discussing many of its outstanding features and suggesting to us that we get in touch with Mr. Wright's secretary, Eugene Masselink, asking for an appointment. This we did. We succeeded in getting an appointment for 10 a.m., Sunday, October 16, 1949, at Taliesin near Spring Green, Wis.

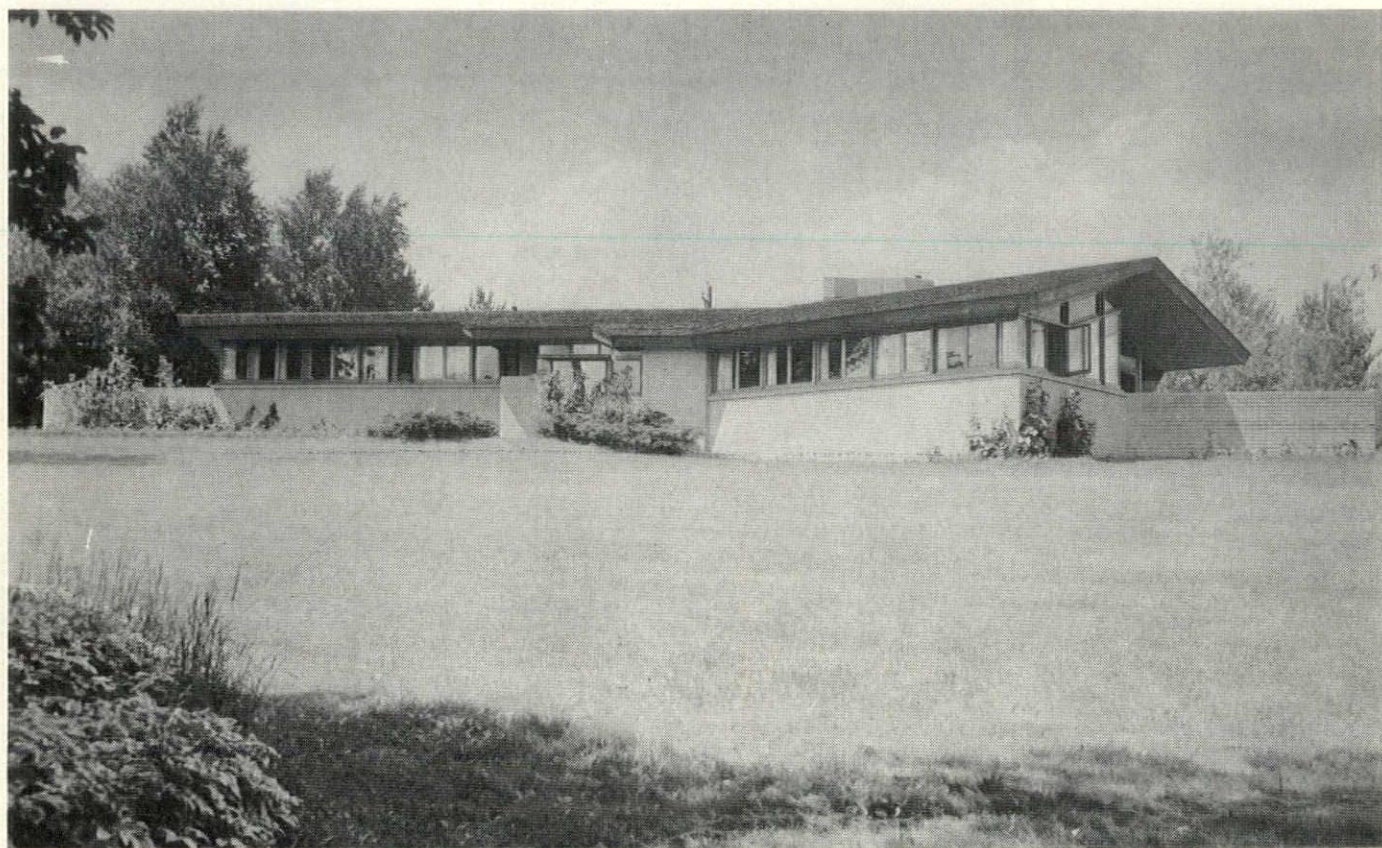


When we arrived Mr. Masselink met us, telling us that Mr. Wright had several unexpected guests, the governor of Wisconsin and General Noel, so we would have to delay our appointment for a short while. Mr. Masselink toured us through the premises, showing us the studio and school where 40 apprentices, girls and boys, do their studies, live and perform housekeeping chores. We visited the drafting room, a one-story building with exposed columns of a very novel design. This area received good illumination from skylights. We were impressed with the Little Theatre, which was remodeled

(Continued on page 65)



Transcription of conversation held in April, 1969



Q—What made you decide to ask Frank Lloyd Wright to be your architect?

A—The main reason was a desire to get away from the conventional type of house. After seeing photographs of Mr. Wright's houses and reading his writings, we felt that we wanted one of his creations. At first we were quite concerned about his being too expensive but later we found that this was not necessarily so.

Q—What were Wright's reactions when you approached him; did you write to him or call him up?

A—We wrote to him first and his response was very gracious; he would be very happy to design a house for us. He had some idea of the site from a topographical map we sent him. There were three of us who had adjacent lots and he was intrigued by the idea of having three Wright houses in Rochester—mine, Mr. Keyes' and Dr. Blacks'.

Q—Did he invite you to Taliesin?

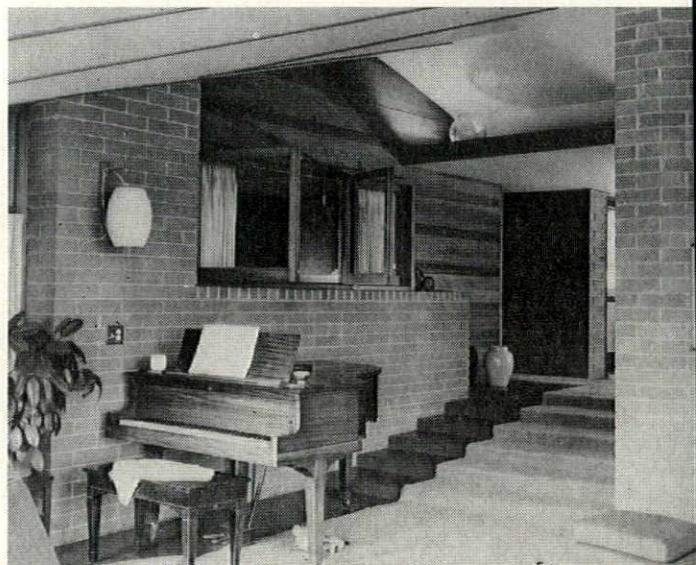
A—Yes, he did, and told us we were entirely welcome to come and see him. I remember very distinctly that the first thing he told us was, "Now don't forget, you sought me," meaning that he was the one to create the home for us. This was a nice way of saying, "I am the doctor in charge."

Q—Did he ask for a list of any specific requirements from you?

A—No, but he had a way of sensing what we needed. At that time we had no children but we gave him a rough idea of the size of house we wanted.

Q—Did he design your house from the topographical map and then ask for your opinion?

A—Yes. The topographical map, along with some photographs of the site, was enough for him to go ahead. He oriented the long axis of the house south. The first renderings we received were very spectacular; we liked it immediately. He said, "Well, then we shall go ahead and make some drawings." The first set of drawings was quite beautiful and stone was the material specified for the house. However, we found out that solid stone masonry was very





expensive so we asked him to consider changing it to something else and that something else was either cement blocks or brick. We finally chose Brick-crete which Wright recommended.

Q—Did you have a signed contract with him?

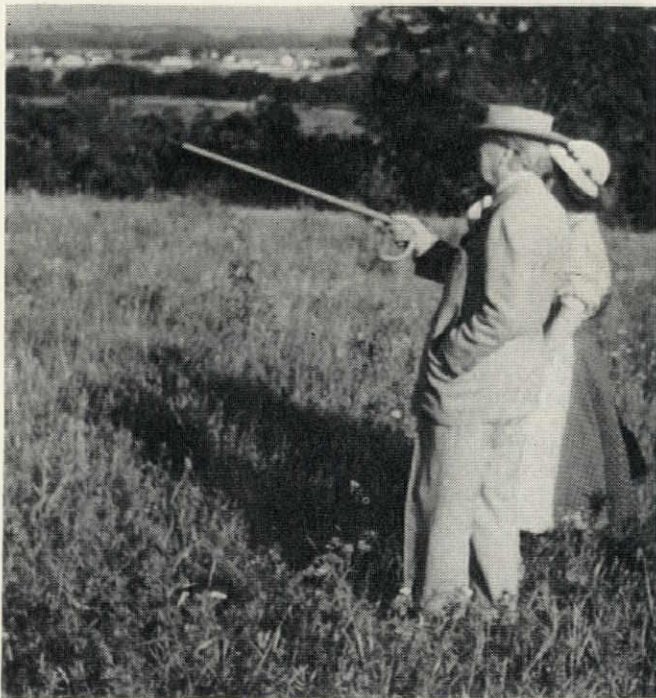
A—No signed contract. We received a brochure from him stating the usual terms; three per cent at the completion of the working drawings and seven per cent at the completion of the house.

Q—Did you ever have to reduce the size of your house?

A—Yes.

Q—What were Wright's reactions to this?

A—He was perfectly understanding and agreeable. He would say, "Leave out some of these garden walls or the carport if you like but they should



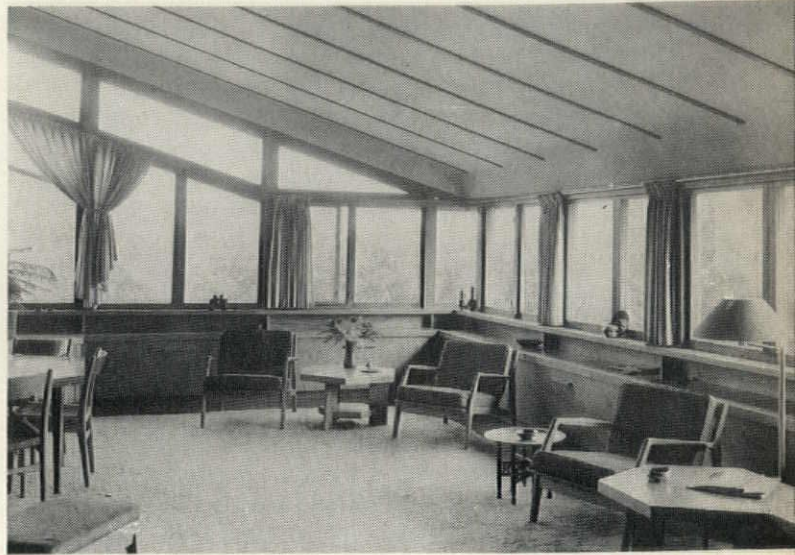
be completed later on." Whenever we asked him to make a change he did it in such a way that the original concept remained unchanged. Once he said, "By changing these houses I always improve them but I am the only one who can make these changes." From our standpoint these changes that he made were most desirable.

Q—Was your house within your budget?

A—Yes. If you ask me how much the house cost I cannot give you a definite figure because I did much of the interior woodwork, such as the built-in desks, furniture and so forth, in my complete carpenter workshop. The house was not built on a fixed contract basis but on a cost-plus basis.

Q—In essence, then, you were the contractor?

A—In a way, yes. We had a good builder who was very anxious to build a Wright house. The builder assigned his best foreman for the job, who



was intrigued by the Wright plans and carried them out very faithfully.

Q—You mentioned Brick-crete. Can you tell us something about it?

A—Brick-crete is a special type of colored cement block which has the appearance of brick but it is larger than brick and hollow like cement blocks. When laid it has the appearance of brick.

Q—When your house was under construction did Wright ever make any on-the-spot inspection?

A—Mr. Wright insisted that his specifications be carried out the way they were written. He assigned one of his Fellowship men, Mr. Davison, who was always on hand whenever we needed him. Wright visited the site after the house was almost complete. When he saw it he said, "I couldn't have done any better if I had seen the site beforehand."

Q—Was the original design ever changed during the construction?

A—No. The original design remained basically unchanged. He retained the general feeling throughout, except for elimination of the basement for a workshop. Actually Wright gave us the basement reluctantly but after we found out that the floor of the living room had to be reinforced to accommodate hot water heating coils, an expensive procedure, we gave up the basement. This pleased Wright a great deal. He said, "Now the house sits properly where it belongs." Although the house was dropped about two feet the elevated location of the site still allowed for a panoramic view of the surrounding hills.

Q—Are you happy with gravity heat?

A—The gravity heat or the so-called radiant heat has worked out most satisfactorily. We were fortunate to have it installed by a good plumber. The warmth of gravity heat is a most comfortable feeling. The entire concrete slab is warm so there is no feeling of a source of heat coming at you. It is also completely silent, clean and uniform.

(Continued on page 68)

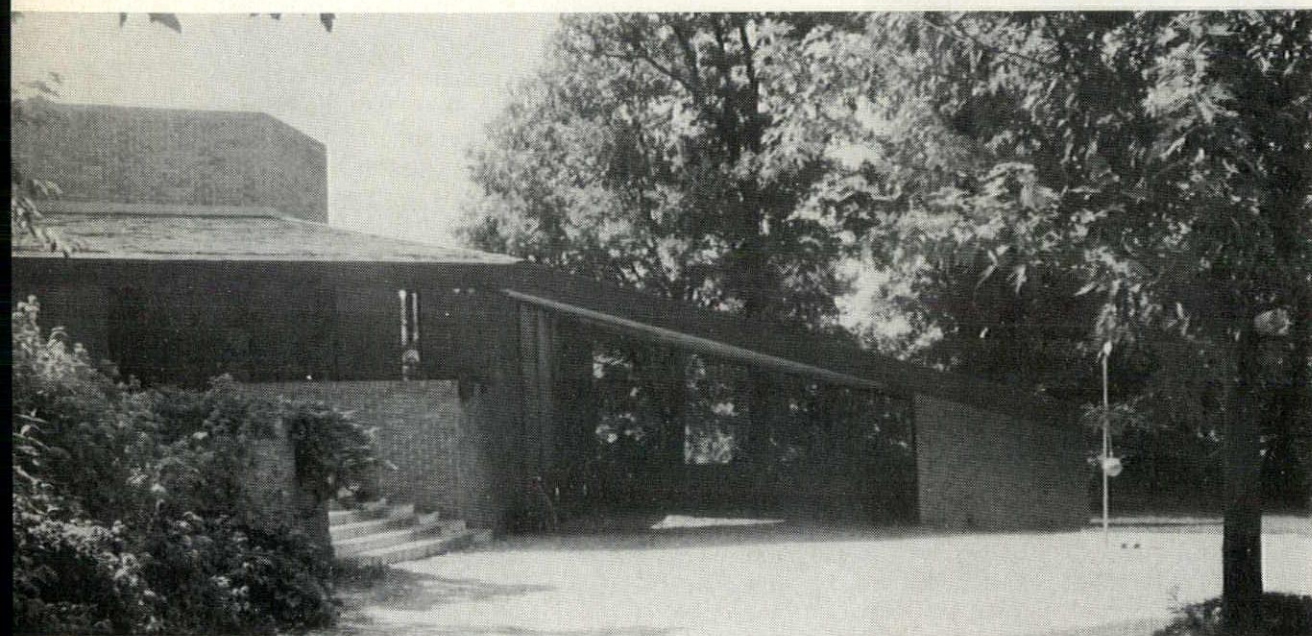


Text by Dr. Paul Olfelt, 1969

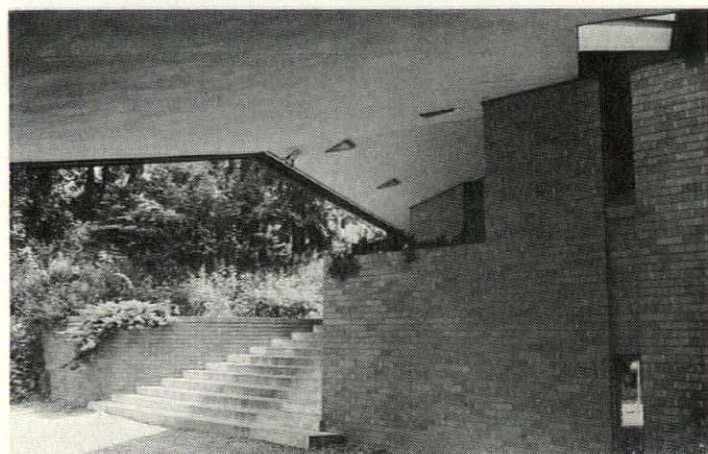
From the early days of our marriage my wife and I hoped to build a home to satisfy our family needs and our desire to live in a place of beauty. This did not necessarily mean luxury, vastness or automatic splendor. We hoped for a refuge from the world for part of our day, a place where we could enjoy nature and the beauty of man's creativeness in harmony with nature. We wanted a home that by virtue of its character would help us and our children be dissatisfied with the ordinary.

We have never been sophisticated students of architectural greats. Our exposure to Mr. Wright's works and ideas was initially rather casual through some university courses but became more intimate from local Radcliff tours of the Little and Willey houses and private glimpses of the Neils' house through the shrubs. Our greatest knowledge of him came from his books.

By the time our family of three children bulged the walls of our little Cape Cod home, our feelings were definitely against the cold forms of international architecture. We began to search for an archi-



tect in our area who practiced the principles of Mr. Wright. In so doing we asked a friend, Vern Knutson, an apprentice at that time with Mr. Wright, to design a home for us on our rather difficult hilly property in suburban Minneapolis. He declined but suggested we write to Mr. Wright for his help. We thought Vern had lost his mind. It seemed unbelievable that we could interest Mr. Wright in our problems. Vern said that any approach to Mr. Wright must be made without reference to him and that a direct relationship must be established with Mr. Wright. After some consideration I wrote Mr. Wright of our wants and needs and asked his help. He replied through his secretary, Mr. Masselink, that he would have to have information about our property,

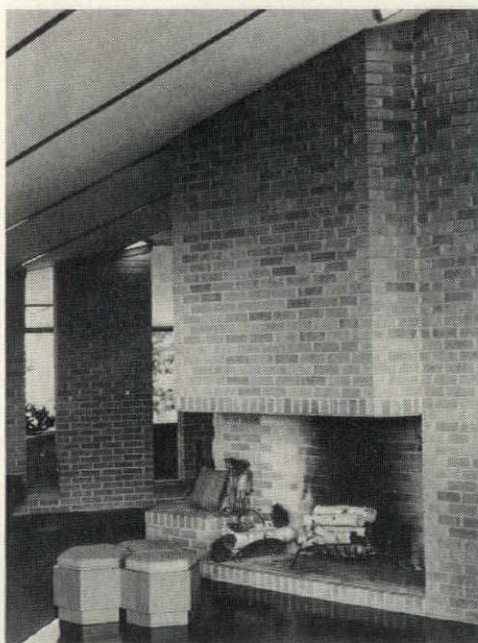


NORTHWEST ARCHITECT



our requirements and budget. Pictures of the property, topographical survey, a long list of requirements and our limited budget were forwarded to him. A three-sentence reply was forthcoming. It said he would like to help us get what we need and want and would consider the problem soon.

In the middle of June, 1958, we had an appointment to meet with Mr. Wright at Taliesin to talk over some specific requirements of the home. On our arrival Mr. Masselink explained that Mr. Wright was sick in bed and that he would not be able to meet with us that day. It was the week after his birthday, then thought to be his 89th. Somehow we got the impression that his being indisposed was related to a birthday celebration. W. W. Peters and Stephen Oyakawa met with us then and reviewed our requirements and in general told us how Mr. Wright would likely modify them to stay within the budget. Among other things we had hoped to have a study, three bedrooms and children's play room as well as a living and dining area. When the preliminary drawings arrived we were thrilled with the



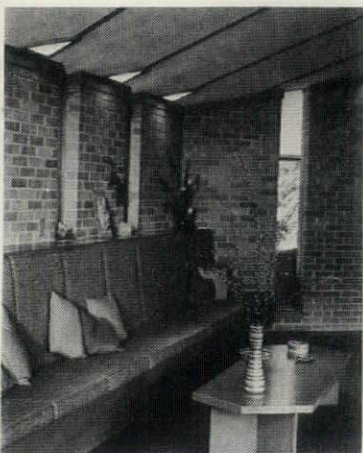
beauty of the house and the intimate relation of the house with the local terrain. In approximately 1600 sq. ft. of living space the three bedrooms were preserved but there was no children's playroom, study or separate dining room. My study area was in the living area which also contained dining space. In spite of some limitation of space we were immediately enthusiastic.

In September, 1958, we discussed the preliminary drawings of our home with Mr. Wright at Taliesin. He was very warm and friendly toward us, putting us quite at ease. He seemed anxious that we liked the house. He showed his pleasure over the house and seemed to encourage us with remarks as, "beautiful little nest." He said the home grew from "within out" and yet was appropriate to the hill of the site. He took the time to discuss organic architecture. We proposed changes, which for the most part he accepted, since they did not interfere with his original concept. We proposed a basement for additional space under the living area. The preliminary drawings had all of the house on slab with no basement. Because of the existing grade, a basement could easily be achieved. He agreed but cautioned us never to put anyone down there. It would be all right for a shop and storage space but that would have to be all. We also wished not to have doors directly to the outside terrace from the bedrooms, in an effort to control the children. He agreed but told us not be so rigid with our children. He said that the children usually turn out just like the parents, "usually no better and no worse."

Our personal experience with Mr. Wright was obviously limited in comparison to most clients. We feel extremely fortunate in having known him even so briefly.

We received the final working drawings shortly

(Continued on page 68)





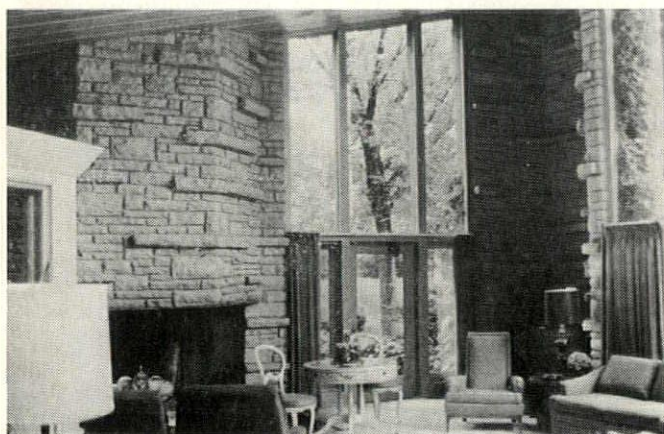
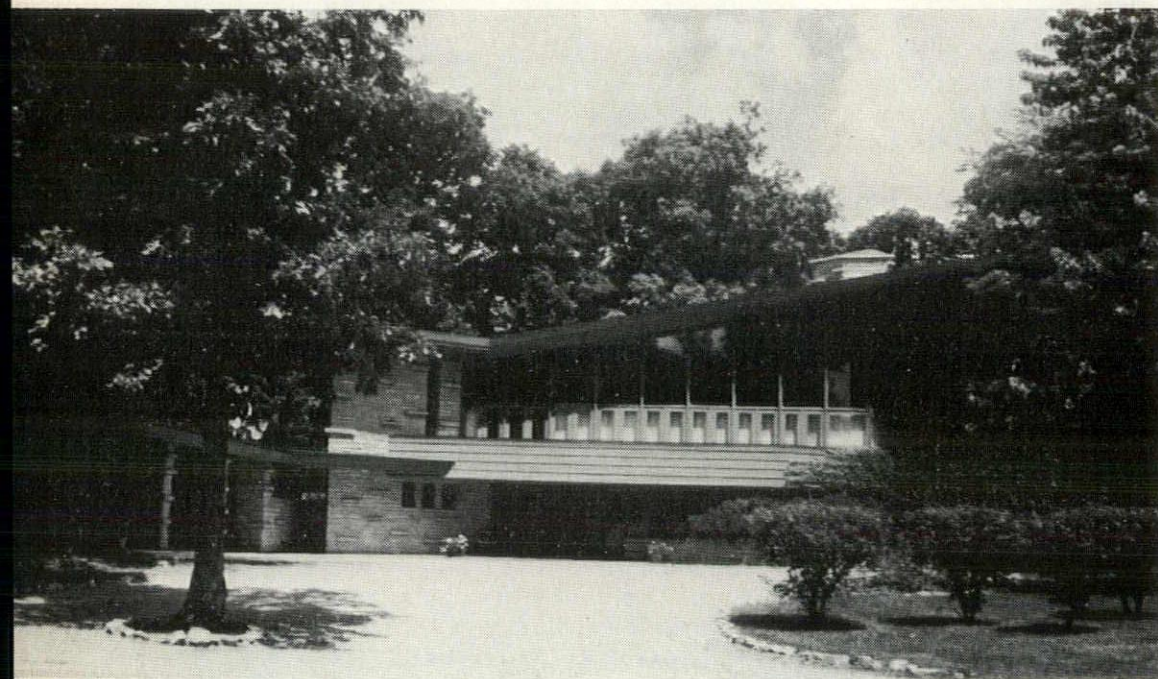
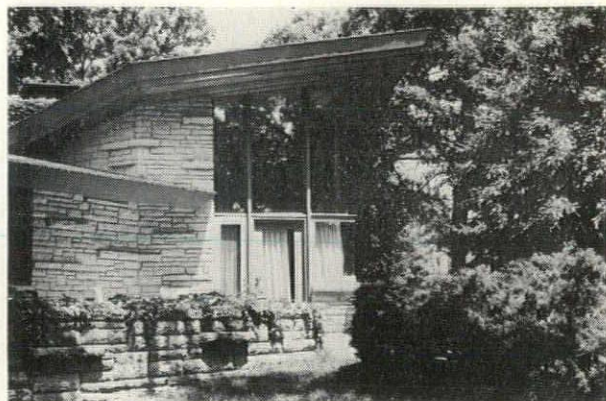
**Transcription of conversation with Mr. & Mrs.  
S. P. Elam, June, 1969**

Q—Why did you choose Frank Lloyd Wright as an architect to design your home?

A—We had long admired his work and believed he could do the best job with the site that we had. Initially we approached him by letter and he replied that he would be happy to design a house for us for the usual 10 percent fee.

Q—Did he ask for a set of requirements that you would want?

A—The first trip, in 1945, that we made to see him in person there was just a lot of discussion and later we sent him a list of the requirements that we felt had to be fulfilled. He did not seem to have any particular requirements since it was always left up to the builder. We had purchased an acre of



wooded land with a curved rise sloping to the south and we wanted a house that would blend right into the landscape. We believed that Wright would do the best job as an architect. We both admired him equally and our choice to approach Mr. Wright was a mutual agreement. He would make a sketch, we would check over the plan and send them back after making suggestions. What we had in mind was, therefore, reincorporated into what he and his staff had in mind.

Q—How receptive was Wright to your suggestions for changes when you made them initially?

A—When you first made suggestions he wouldn't pay any attention to them but in the next plan they would be utilized. As each rough sketch was sent to us we scrutinized it, making suggestions for changes to fit our family. Our planning was going on for about four years since we were in no hurry about building. We had owned the lot for about six or seven years already. We had more fun out of

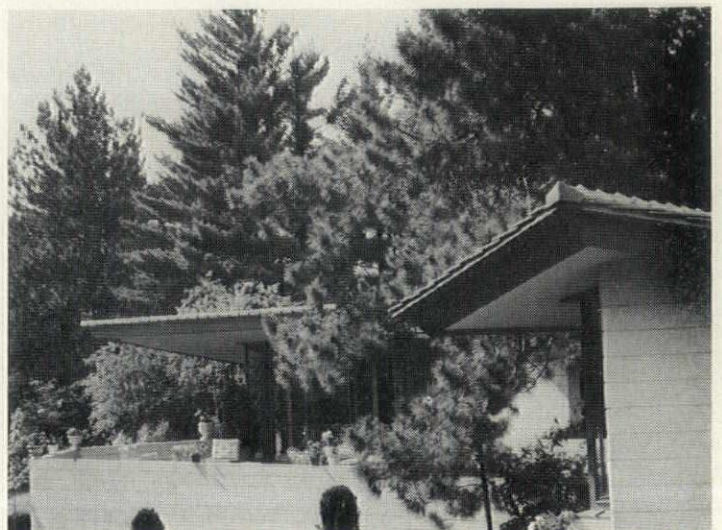
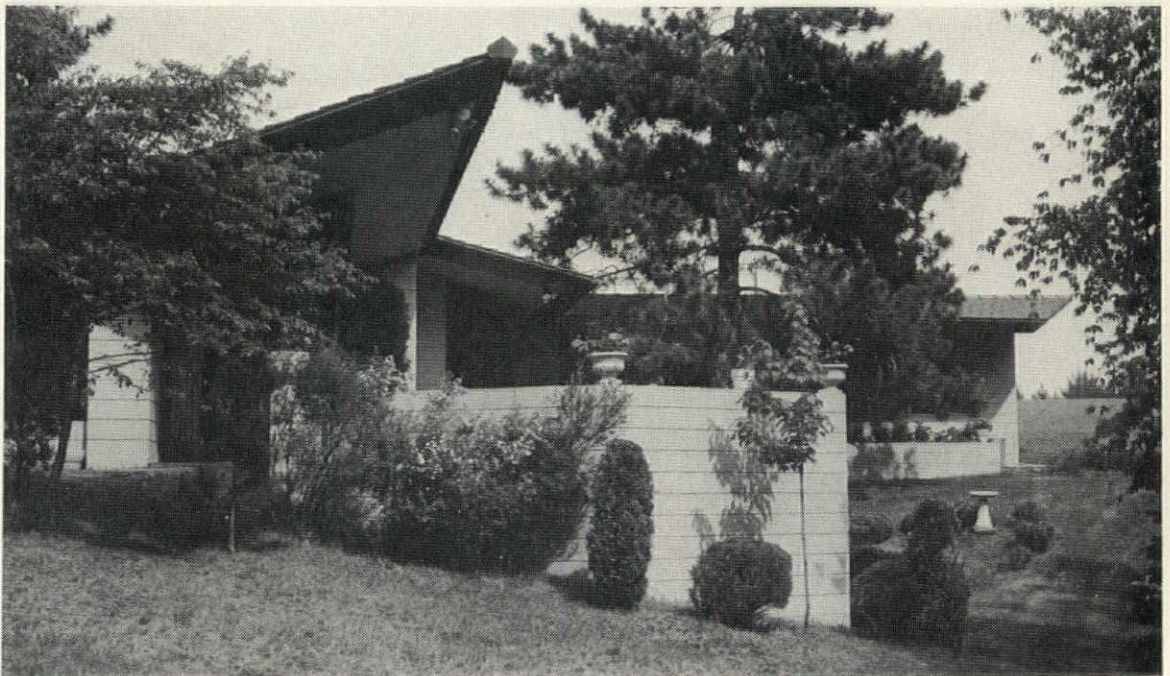
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NORTHWEST ARCHITECT



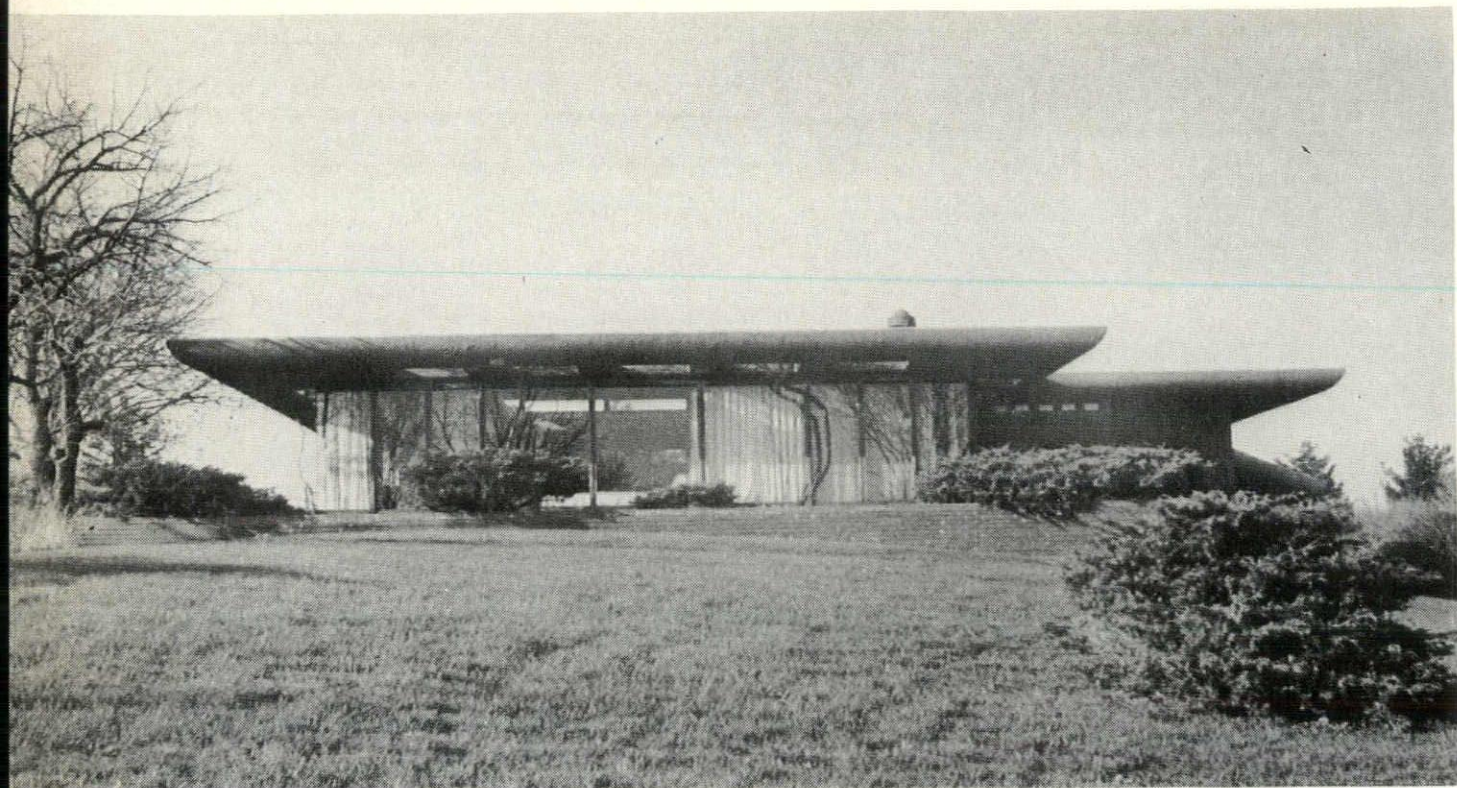


Opposite: R. W. Lindholm service station designed after the Broad Acre City model, Cloquet, Minnesota, 1957.





Text by Mr. Lowell E. Walter, 1969

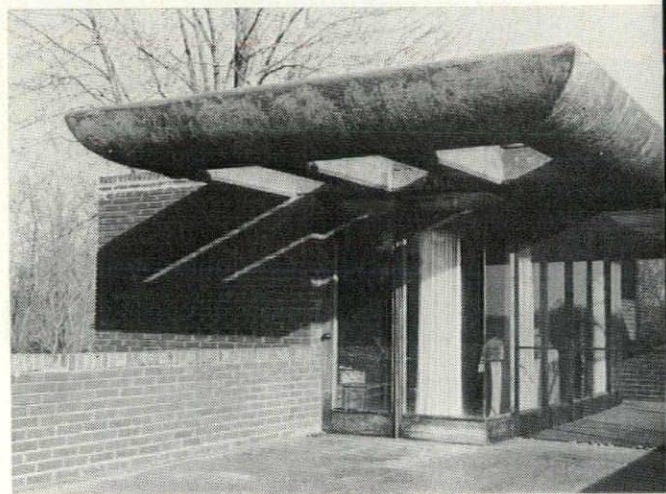


We are very pleased with our home and do not feel that it has aged any (in the sense of style and function) since it was completed in 1950.

John DeKoven Hill, one of Mr. Wright's assistants who later was architectural editor with House Beautiful but whom I understand is back with the Foundation, was resident supervisor during construction. Kucharo Construction Company of Des Moines was the contractor, starting in 1948 and completing in 1950.

I was owner of Iowa Road Building Company, doing highway work in several states including Wisconsin, and of course had heard considerable of Mr. Wright. When we secured our very desirable and scenic site on the Wapsipinicon River here we thought of Mr. Wright and contacted him at Spring Green, not too far away, as well as at Taliesin West in Arizona.

After sending Mr. Wright several pictures of the location he visited the site and wanted to know how long we had owned the location, stating we were



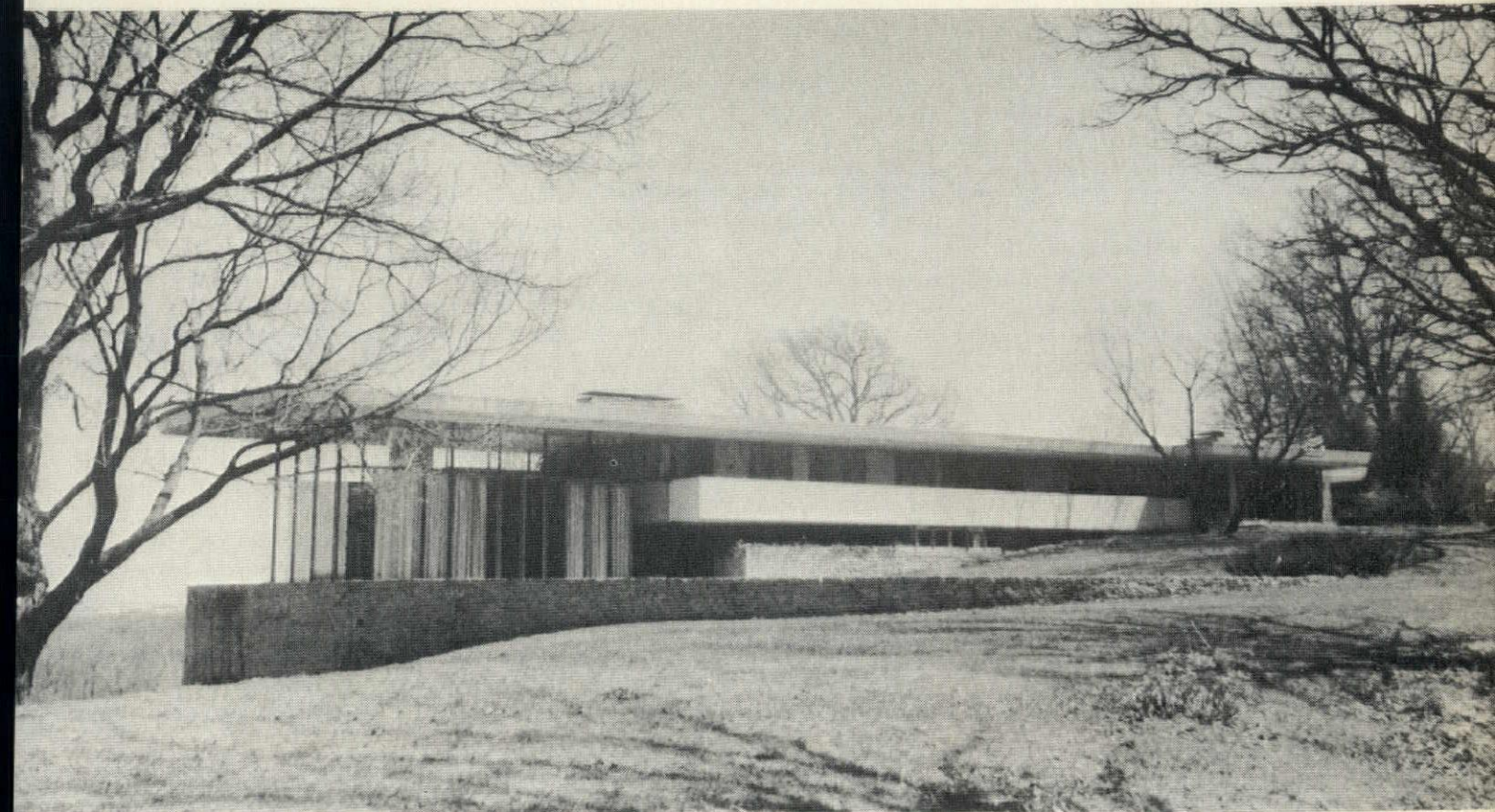
very sagacious. He visited the location numerous times during construction and had a Fellowship picnic here upon its completion.

Mr. Wright designed or chose practically the entire furnishings, including rugs, drapes and dinnerware, all furniture being made special to his design. We still are constantly receiving many favorable comments, comparing it with Mr. Wright's Falling Water, Jefferson's Monticello, etc., perhaps some as flattery.

While keeping it as a private residence during our lifetime, Mrs. Walter and I have set up a trust fund for maintenance and upkeep of Cedar Rock after our deaths and then allowing free admittance and inspection by the public.





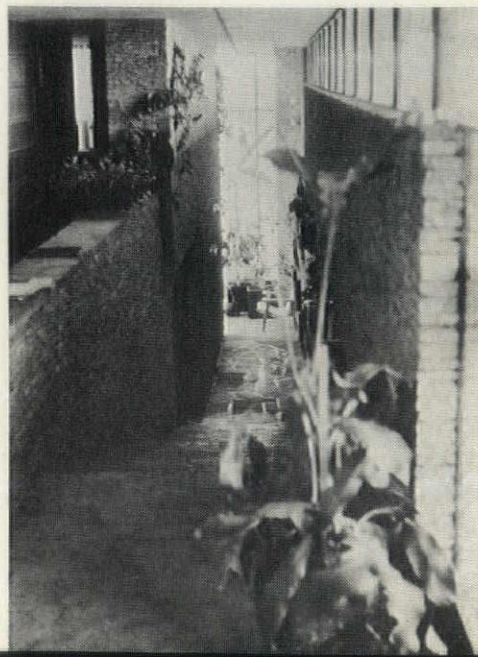


"There isn't a stone in that whole pile worth using!" Those were the exact words of a stone mason as he looked at our huge pile of stone that had taken us two years to quarry and haul up the hill with our little army jeep and trailer. He was just one of many skeptics we encountered in building our Frank Lloyd Wright home. However, we didn't let his opinion or the opinion of others discourage us for long. We were sure if we looked long enough we would find an architect or builder who could see the natural beauty and possibilities in the stone that we could see. The "experts" would look at us amazed that anyone would use stone that was "too thin," "too uneven", "too many colors", "wouldn't cut in uniform pieces." But we liked it and what's more, we had plenty of it.

We discovered we had an outcropping of stone on our fifty-acre plot of ground some time after we had purchased the woodsy property during the depression years in the thirties. By doing a little digging we found a treasure of limestone waiting to be used. Finally we contacted a friend who had been in the stone quarrying business and who was very much impressed, not only with the beauty of the stone but with its hardness and durability. Now we were convinced we were on the right track. Could we find a builder who could see the possibilities in this native stone that we saw?

We looked through many magazines and always came back to the January, 1938, issue of Architectural Forum, devoted entirely to the works of Frank

Below: entry stair down into living room.





Lloyd Wright. Here was one person, we believed, who could do the sort of thing we wanted.

We finally decided to write a letter to Mr. Wright at Taliesin West, near Scottsdale, Ariz., his winter headquarters, tell him our problem and ask him if it would be possible to build a house of this type of stone. In a short time we were delighted to receive a letter from him saying, "Dear Mr. and Mrs. Grant: Of course it's possible! Come up to see me in May and I will discuss your problem with you." This was in December, 1945.

Our family at that time consisted of my husband, Douglas, a very versatile person—contractor, carpenter, electrician, quarry worker, stone mason, ditch digger and any other task that came along. His regular job was program manager of radio station WMT, since advanced to vice-president for television operations. Our daughter Donna was eleven, not one to help with construction work but truly an artist. She is now Mrs. J. Brock Stokes and lives in Nashville, Tennessee. David, our son, was six and more interested in throwing than digging stones. Linda, our youngest, was four and not too much help in building.

In May, 1946, we went to Spring Green, Wis. Mr. Wright's summer home, for the weekend to talk to him. We liked each other from the beginning. He was understanding and truly interested in our desire to build a house of our own stone. Before we left Taliesin he told us he would love to design our home. Later we took him a list that we had made through the years of things we would like to have

we had just one minor change to suggest—the addition of another entrance to the utility room. However, we told him we didn't want it if it would change the appearance of the house. This, Mr. Wright assured us, could be accomplished easily. Contrary to what a lot of people thought, he was a wonderful person to work with. Our ideas counted too. We returned the preliminary drawings in March, 1947. Little did we think, back in 1938 when we looked through the January "Architectural Forum," that we would see our house in the same magazine ten years later! But we did, although a few facts were wrong, such as a brick being used instead of stone, but we were on our way.

We started digging stone in a serious way now. We rented a compressor and an air drill and sank twelve foot holes into the stone, that is, until the drill got stuck and we couldn't get it out. We filled these with small charges of black powder calculated to jar the stone loose without shattering. We hauled stone up the hill most of the winter and through the summer of 1949, while waiting for wartime building restrictions and material shortages to be removed. At the end of the summer Mr. Wright said the time was right, and we started to excavate in September. I hope I never become a surveyor's helper because I spent many weary hours holding the surveyor's stick while we checked the grade levels. However, by December the footings were all in and we were really building our home!

Many things have happened in the past nine years, and we are still building. We had workmen here for a year, off and on, but we were on the job every day. Doug was in the quarry at five o'clock many mornings to keep ahead of the stone masons. We moved into the house in December, 1950. Of course it wasn't finished and we lived in a rather unusual way for a while but it was fun being in the house and besides, we could get more work done. It was a very cold winter, made uncomfortable for us because a plate glass strike had delayed delivery of glass for the walls of our two-story living room. These had to be boarded up, but icy wind and snow sifted in through the cracks.

We had many visitors when we were building. One Sunday we counted 150 cars. I often wish we had kept a guest book, because visitors have come from all over the world. One day as I was working, a taxi came down the drive and a young man got out. He said he lived in White Plains, New York and was building a house designed by Frank Lloyd Wright. He had talked to Mr. Wright in New York the day before and he had said "If you want to see beautiful stone, go to Cedar Rapids, Iowa, and see the Grants" so he took a plane and came. An hour later I took him to Marion to catch a train to Chicago and a plane back to New York that night.

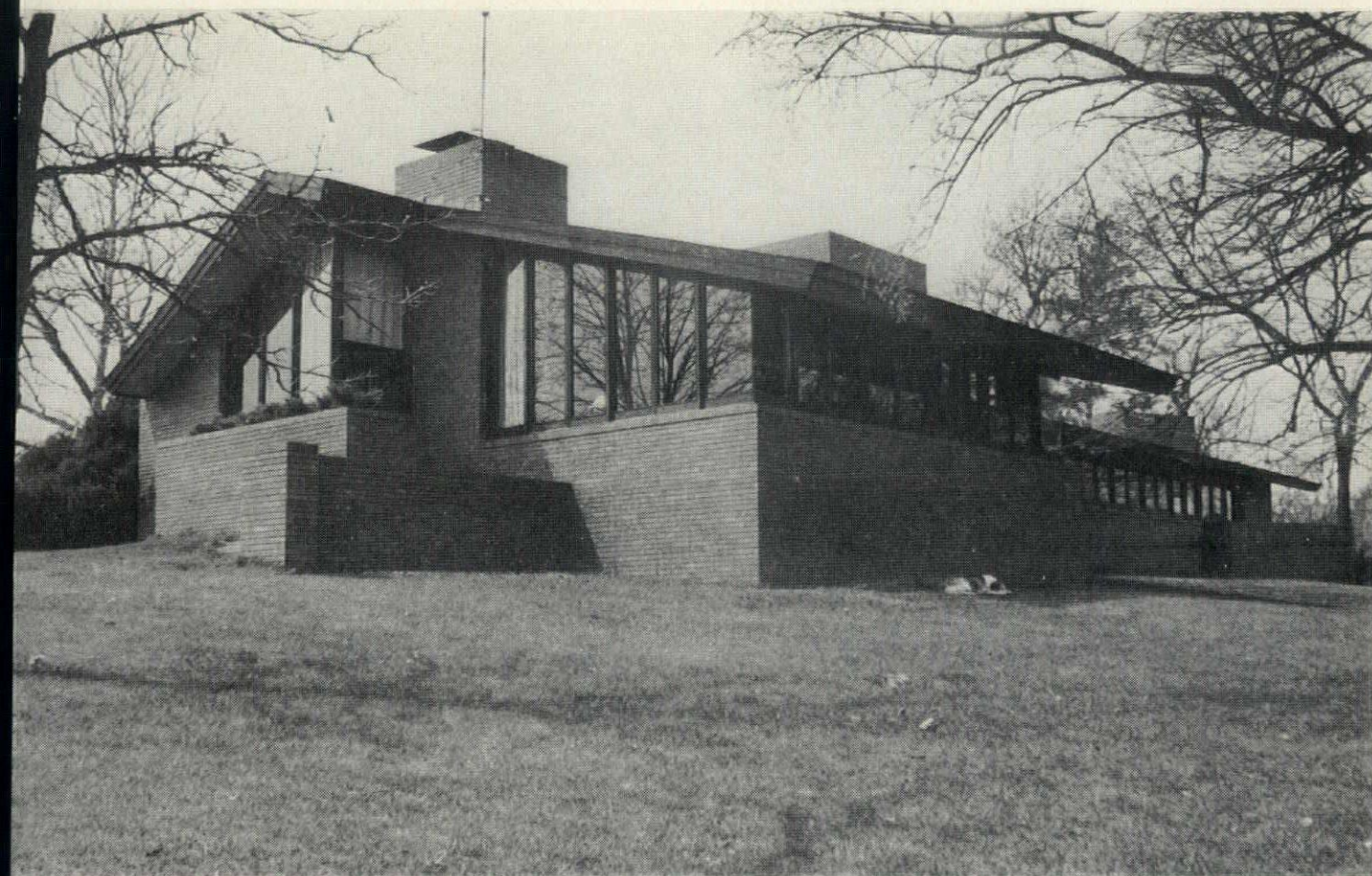
Our home is located between Marion and Cedar Rapids on the side of a high hill overlooking Indian Creek, and with many beautiful trees. In the summer the trees screen out the view of Cedar Rapids

(Continued on page 75)

NORTHWEST ARCHITECT

in a new home. He had left his glasses in another room and asked us to read the list to him. When we had finished, he sat a few minutes and said, tapping his head, "I have your home all designed. All I have to do is put it on paper." He asked us to make a contour drawing of our location before he started with the plans. This we did, and in November we received our preliminary drawings. We were delighted. The house was exactly what we wanted and

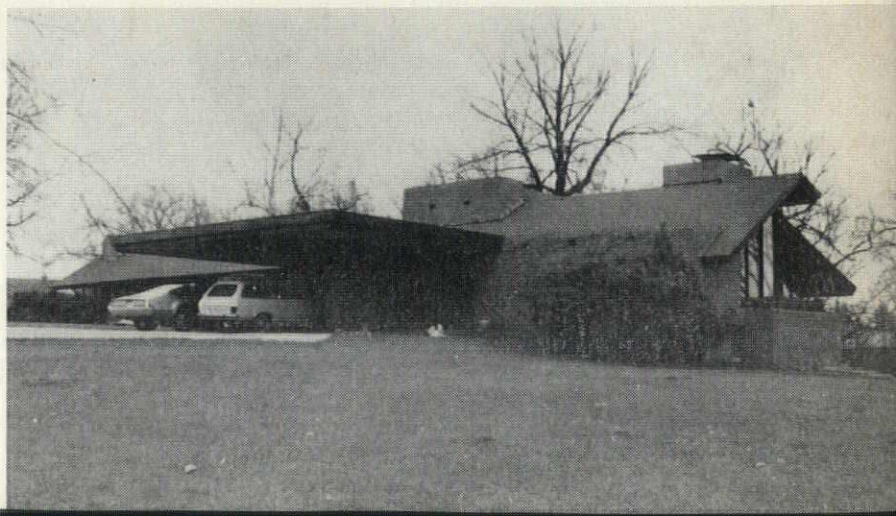
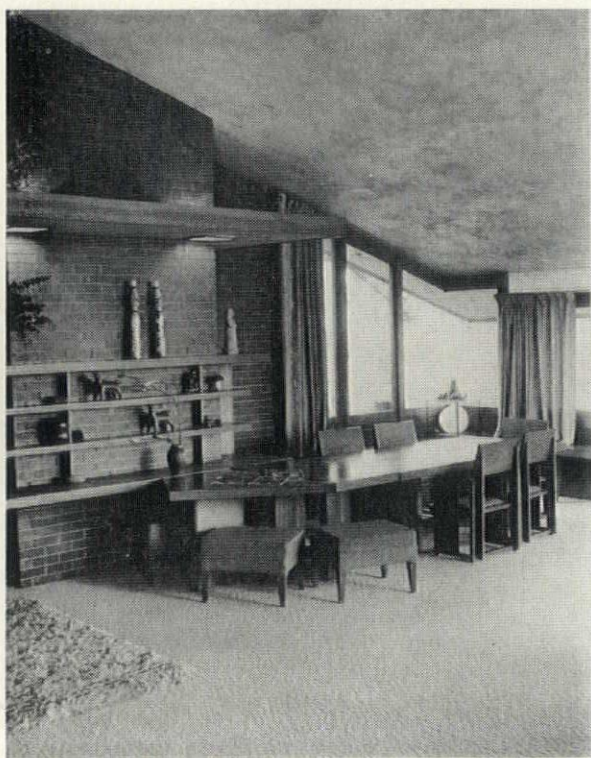




We had heard of the architect Frank Lloyd Wright and after learning more about his smaller residential projects we approached him by letter, asking him to design a home for us. A topographical map and a list of family requirements were prepared for our first personal visit with Mr. Wright at Taliesin, near Spring Green, Wis. We had two such consultations at Taliesin, where Mr. Wright approved our choice of the lot, which had to be at least one acre in size. We also reached general accord as to what the plans would include.

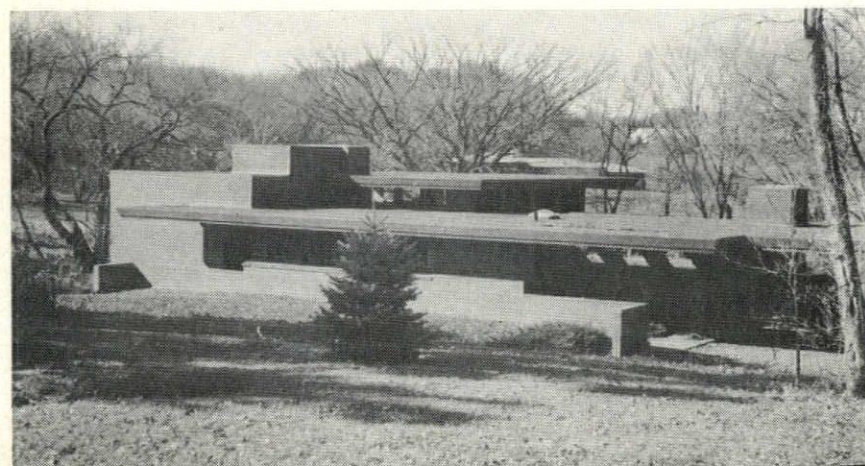
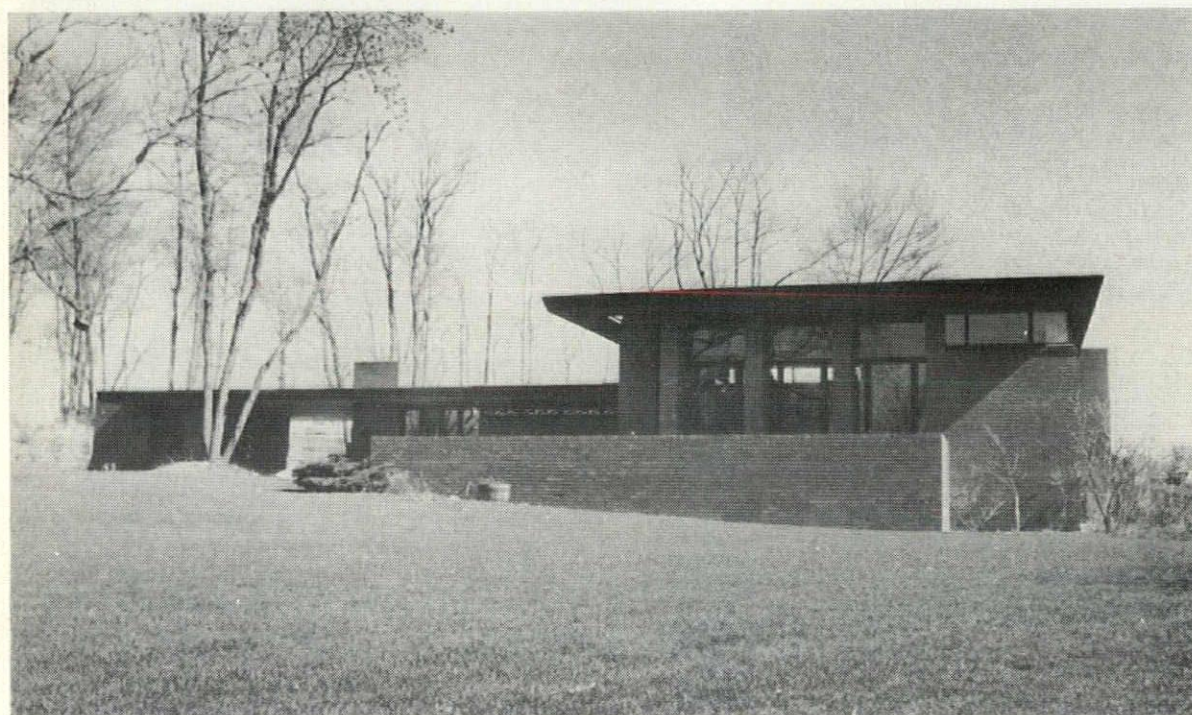
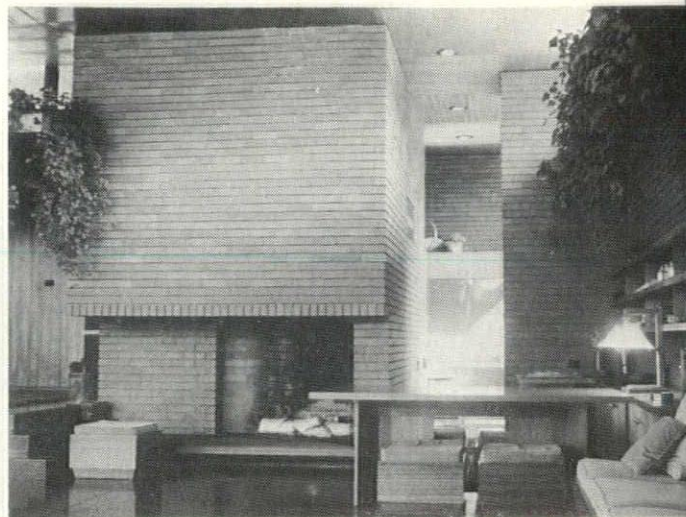
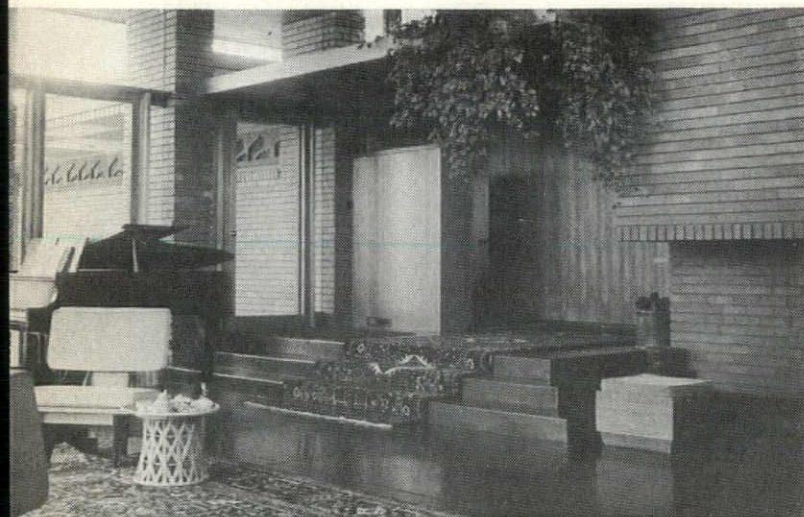
Throughout the entire planning and construction phases of our home, from the preliminary drawings to the final structure, we were no less than delighted. Only one change was affected and that for economy—the elimination of a small basement. The

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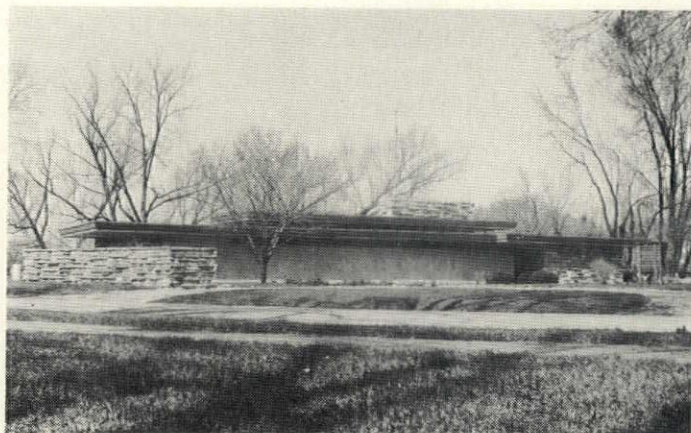
Marshalltown, Iowa, 1955







Clinic for Dr. H. Fasbender, Hastings, Minnesota, 1957

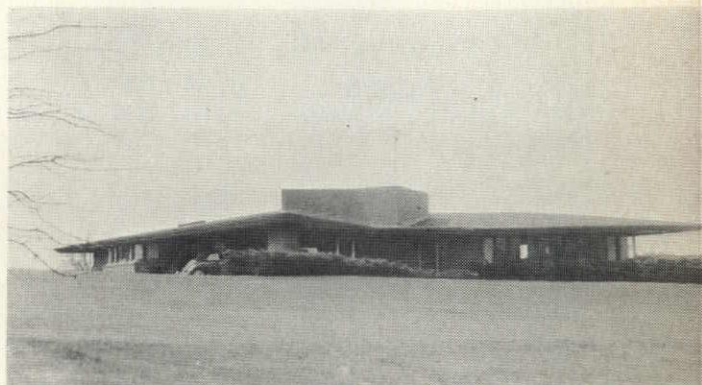


Drs. A. and W. Miller residence, Charles City, Iowa, 1956.

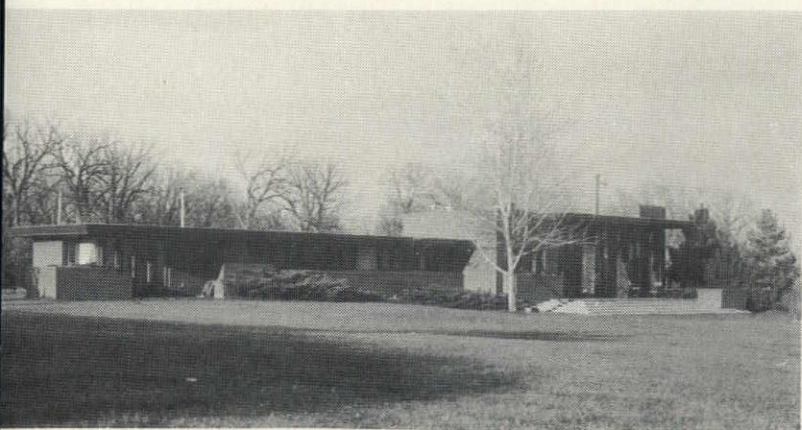
The driving force in making the Architectural Forum into Frank Lloyd Wright's exclusive outlet was of course that towering genius of architectural publishing, Howard Myers, who was Wright's best friend. I think I did mighty well in "preserving the franchise" to about 1953 or 54, when Elizabeth Gordon of House Beautiful broke in by giving Wright open opportunity to raise hell with the Bauhaus architects who had come to America—those were the Joe McCarthy days; despite the momentary break when we refused to go along, we remained his first-choice publication to the end. (See Wright's panegyric to Howard Myers in the introduction to the 1948 issue—Myers died while it was on the press.)

Of course I had all sorts of adventures in relation to Mr. Wright. I don't know whether my youthful article on him in a magazine called Creative Art,

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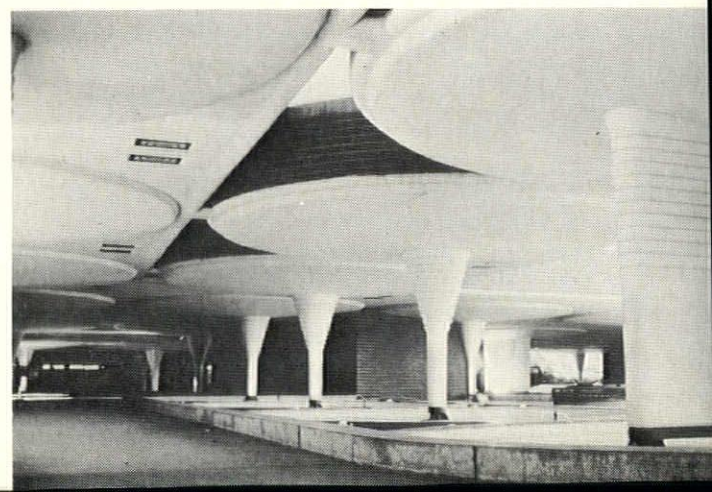
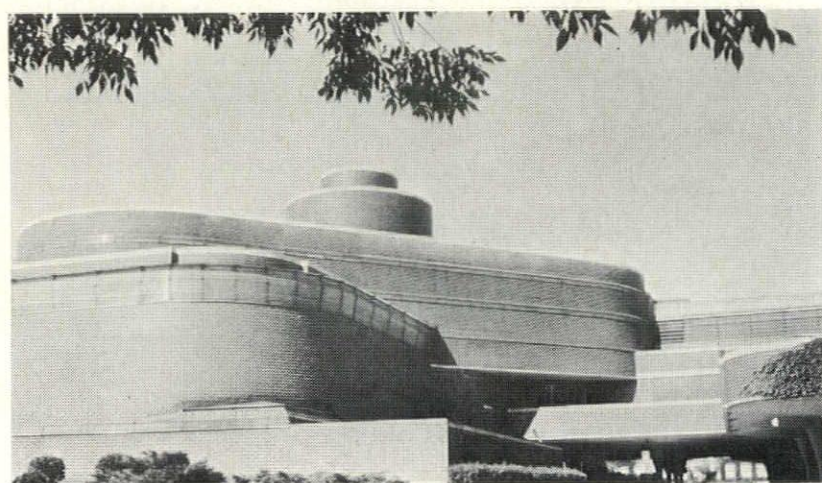
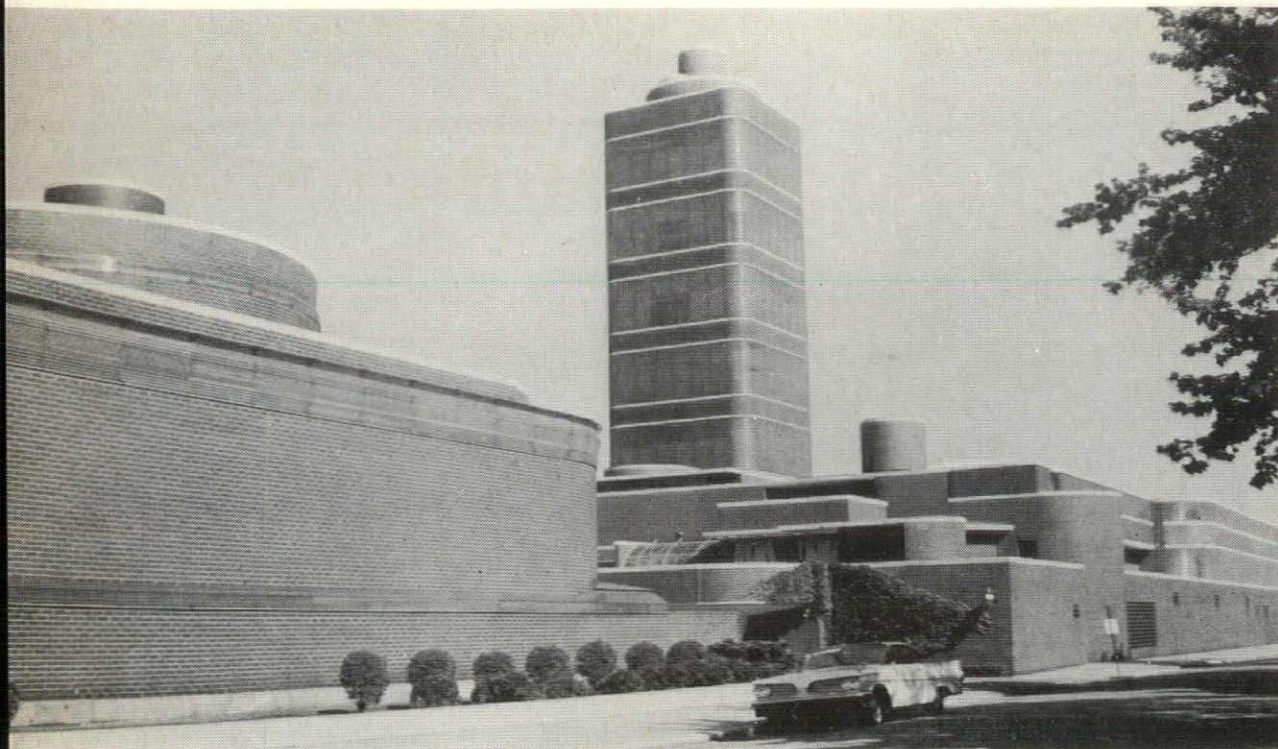
Mr. & Mrs. J. Lambertson residence, Oskaloosa, Iowa, 1947.



Dr. & Mrs. P. J. Trier residence, Des Moines, Iowa, 1957.



Research Tower (1944), Racine, Wisconsin





In 1936 came one of the most important commissions of Frank Lloyd Wright's career, which was one of three that re-established his reputation. It was the administration building for S. C. Johnson & Son, Inc., in Racine, Wisconsin.

Herbert F. Johnson, then head of the company founded by his grandfather (now honorary chairman), put aside conventional plans by another architect after talking to Wright. Wright and Johnson were first brought together by a mutual friend, an advertising agency executive.

Wright describes how the deal was consummated in his **Autobiography**: "This now world-famous modern office building to house the administration of

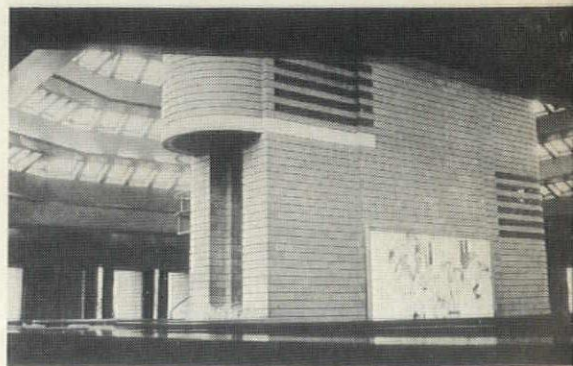
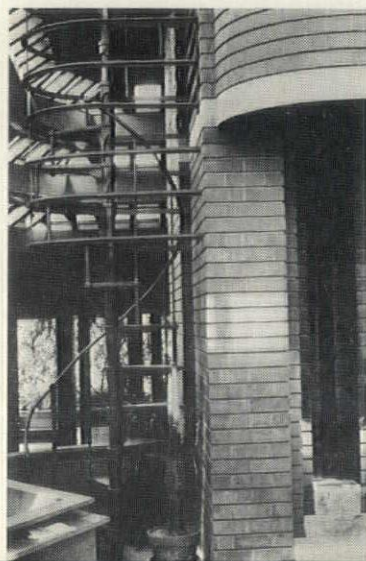
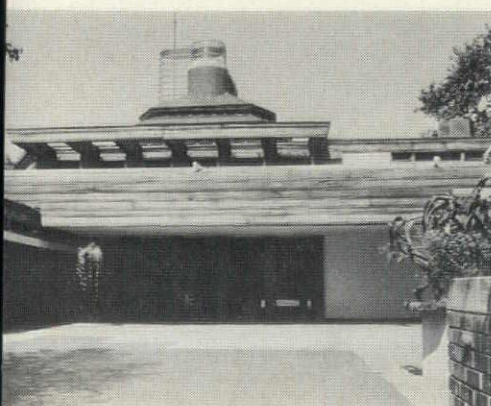
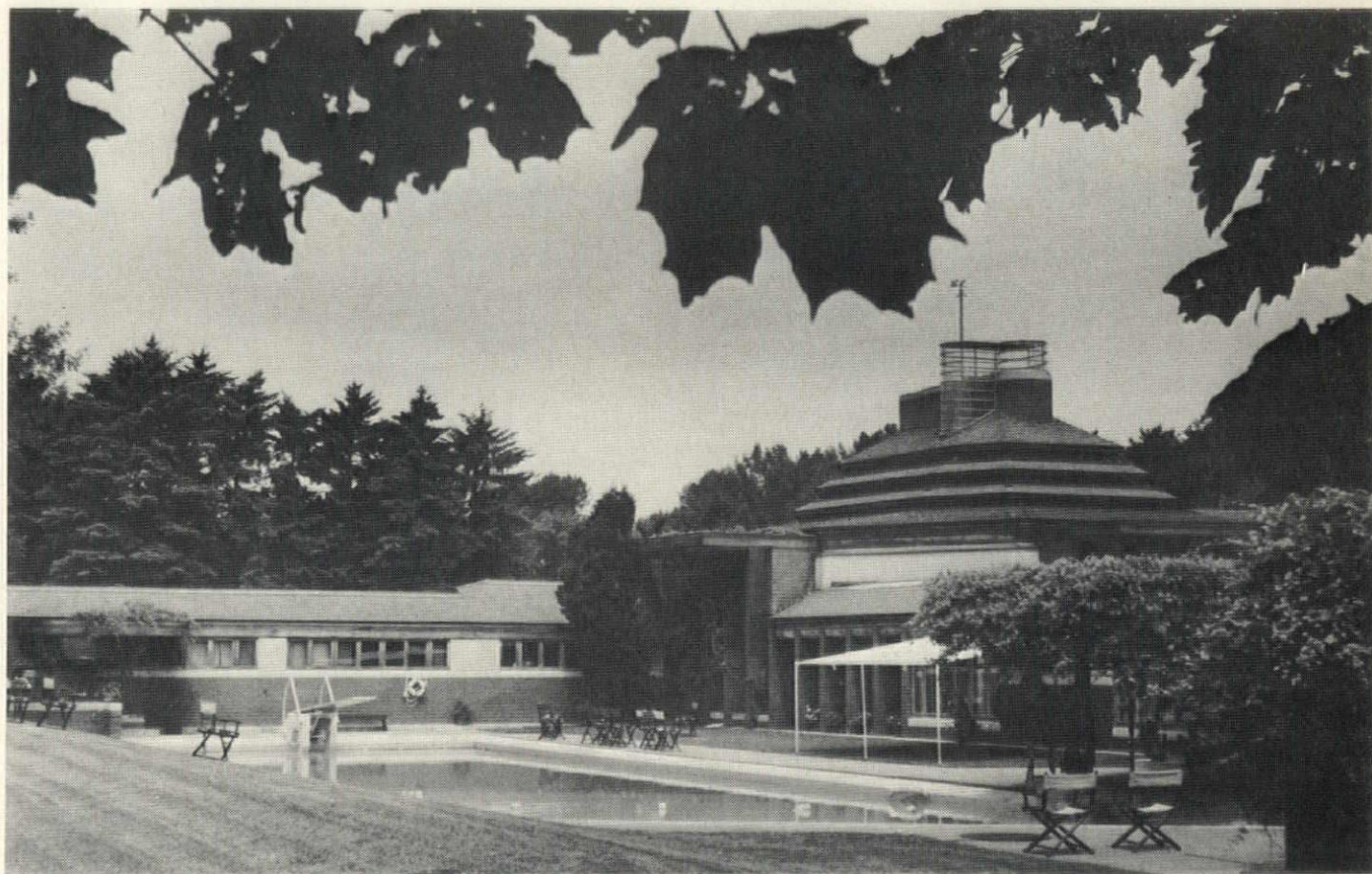
the ancestral wax manufacturing company, was one of Hib's—that's H. F. Johnson's—hunches."

After a talk with Wright, H. F. Johnson sent a retainer testifying to his appreciation of the preliminary sketches he saw at the first meeting.

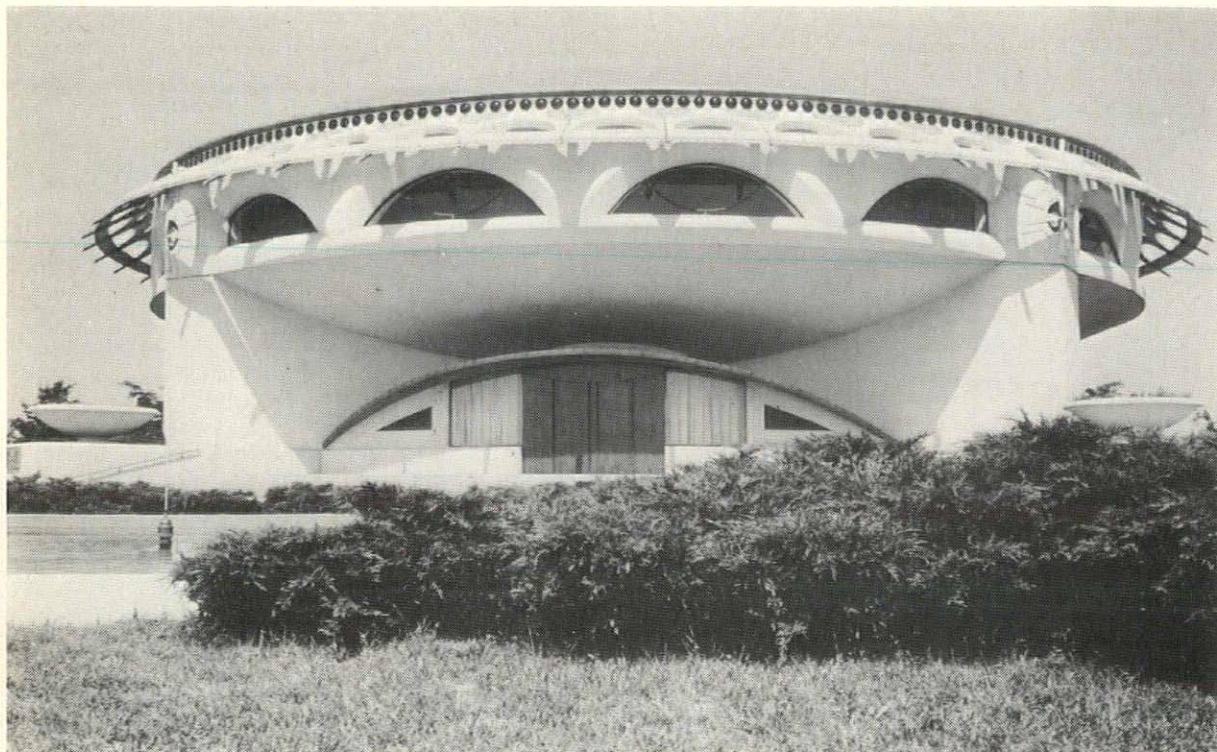
Said Wright in his book concerning receiving the retainer: "What a release of pent-up creative energy—the making of those plans! Ideas came tumbling up and out onto paper, to be thrown back in heaps—for careful scrutiny and selection. I knew the scheme I wanted to try—a great simplicity."

Wright's finest day on the Johnson building came as climax to a dispute with the Wisconsin Industrial

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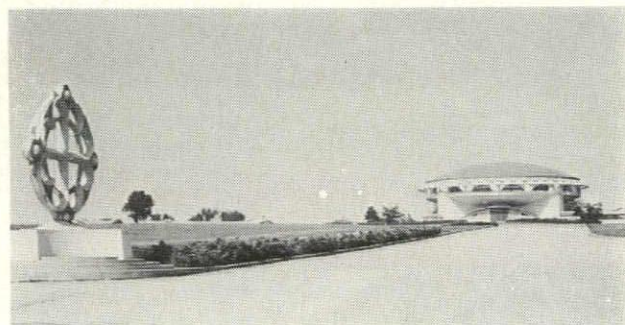


After approximately eight years in this edifice, or since July of 1961, the question could very well arise, "Why choose Frank Lloyd Wright as the architect of your church?" The association goes back even further to the year of 1956 when initial contacts were made with this man, native-born of Wisconsin and, paradoxically, not really accepted as a world renowned architect that he was. What were the initial reactions of certain committee members of the church when his name was brought up for consideration, especially after so many others had been interviewed and practically decided upon? Typically, many reacted that Wright wouldn't even consider designing a Greek Orthodox Church, something that probably was quite alien and unknown to him but on the other hand, why not approach the man, ask him and the worst that could happen was that he would answer, "No, I'm not interested."

However, this ageless man, one of vision, was to surprise the committee people by accepting the challenge of designing a contemporary Saint Sophia in the western world, his "jewel" as he often called it.

So it came to pass that on a bright, hopeful first day of autumn in September of 1956 that Annunciation Church of the Milwaukee Hellenic Community commissioned Frank Lloyd Wright to design this new church, the first in nearly half a century since the first Greek Orthodox Church was built on the east side of Milwaukee in the early part of this century.

On the same fateful day of the signing in 1956 Mr. Wright presented us with the original sketch of the church, as we know it today in actuality, without the Sunday School wing and chapel. I recall in



Below: stairwell





some of our initial visits to Taliesin East in Spring Green, Wis., the model of the Guggenheim Museum of New York intrigued me. This thought was mentioned to Mr. Wright, that a domed structure would be most in keeping with the traditional Byzantine church structures. The word and concept "tradition" was to play its part in our deliberations about a design but it never would be the priority force in the sense of dominating the thinking and planning of a copy of any other structure.

This helped us to formulate our thinking, two others and myself from the building committee and the architect. Even though I had early periods of hesitation and doubt whether we could get across our problems and building needs—religious, educational and social—to him in due time I realized that this mind, embodied in nearly nine decades of life, still comprehended and acted as if in the prime of its existence. His early reservations concerning the first site we had were quickly allayed upon the purchase of the present property, which was truly a



Left: interior view facing altar.

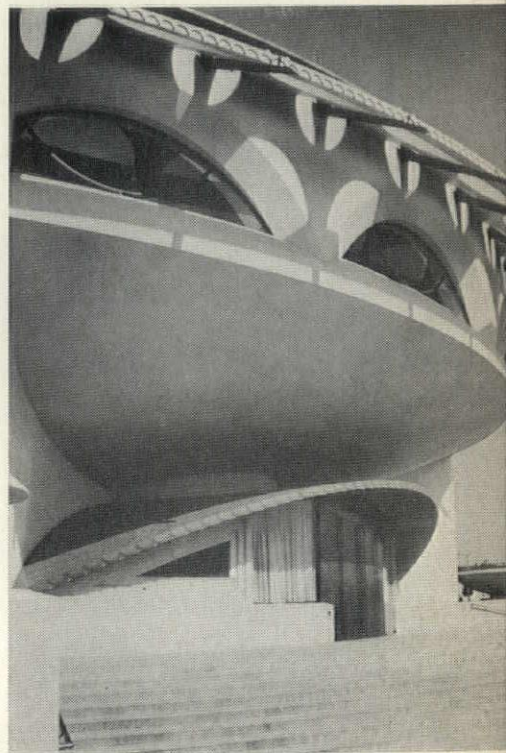
Below: pulpit with "Pope's Crown" above.

godsend for the location of such an inspiring and unique edifice.

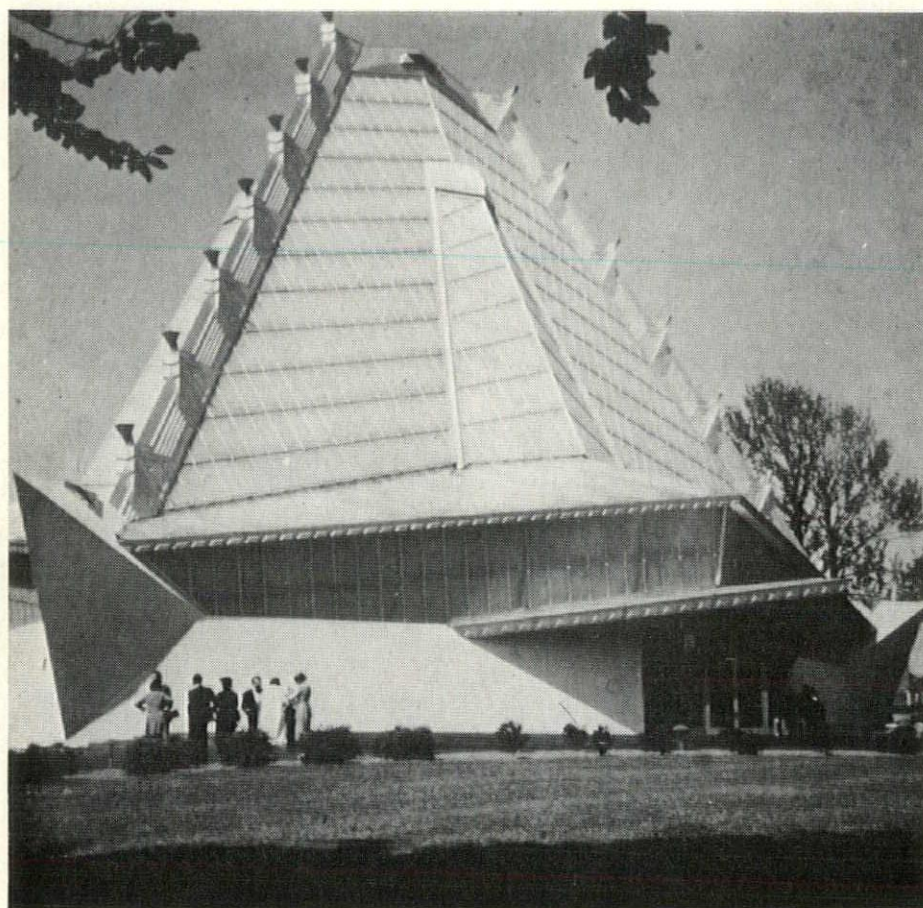
Problems, of course, were not to be avoided, such as those of some congregation members and of apprehension from our ecclesiastical superiors in New York. Some members felt that the design was too radical a departure from Orthodox Church tradition, others that Mr. Wright's fee was too expensive and finally that this congregation just couldn't underwrite such an ambitious project. Surprisingly, though, the overwhelming majority of the church's constituents felt that the challenge was before it and that it must act and not fail at such a critical moment in its history.

An affirmative vote was given to go ahead and, with the subsequent approval and blessing of our Archdiocese, ground was broken in May, 1959, to begin a two-year construction. Many contractors had bid and many had admitted to an ignorance of future problems involved with such an intricate design, replete with so much form work. Among all

(Continued on page 78)







It was quite an exciting moment for me when I received a message from Mr. Wright that he was interested in the letter I had sent him and that he would be happy to meet me in the Plaza Hotel in New York.

This meeting came about as a result of my consultation with Professor Boris Blai, then dean of the Tyler School of Fine Arts of Temple University in Philadelphia. I showed him some rough sketches I had made of a new Synagogue for the Beth Shalom congregation, of which I was the rabbi. When Professor Blai examined the sketches and questioned me about them he told me that in his opinion no ordinary architect could design the kind of synagogue I had in mind. He believed, however, that an architect like Frank Lloyd Wright could do it and would be interested in my project.

I knew the name of Frank Lloyd Wright, of course, having read his Autobiography, but I doubted that he would consider designing a synagogue. Dean Blai assured me that if Mr. Wright (whom he knew personally) found the idea challenging he would put all other considerations aside and accept the challenge.

Encouraged by Dean Blai I sent a letter to Mr. Wright describing in full all my thoughts about the synagogue and sent the letter off to him in Arizona. Ten days later I heard from Mr. Wright, saying that he was interested and would like to meet me in

New York where he was supervising the building of the Guggenheim Museum. Accompanied by Dean Blai and a young man of the board of directors of the congregation, I met with Mr. Wright. We spent over an hour discussing the synagogue, at the end of which time he showed his enthusiasm for the project and declared his willingness to design the building.

Naturally I was delighted. I must admit to a certain naivete at the time but I am not a business man and I must be forgiven my ineptness in handling the practical elements involved. I asked Mr. Wright about having a lawyer draw up a contract, what were his charges and what should I do next. I had to confess that I had not consulted the board of directors of the congregation because I did not know whether Mr. Wright would even consider the matter.

I shall never forget his kindly answers. He told me that the whole matter would be simply a gentleman's agreement between himself and me. My next step should be to inform the board of directors of all that had taken place and that I should send him a letter telling him to go ahead. As to his fees he recalled that he had sent me a printed statement of his fees and as for payments (and I quote his words as I then recorded them), "Just remember that the architect must eat. When you have any extra money send me some." I am proud to say



that the board of directors paid him fully and completely every dollar owed him and the Foundation after he died.

On receiving my letter Mr. Wright responded and accepted the commission, promising to go to work immediately on it. In the course of this letter (December 17, 1953) he wrote these words which I greatly cherish: "I am sure we will prove congenial workers in the vineyard of the Lord and I am looking forward to the endeavor with more than usual pleasure."

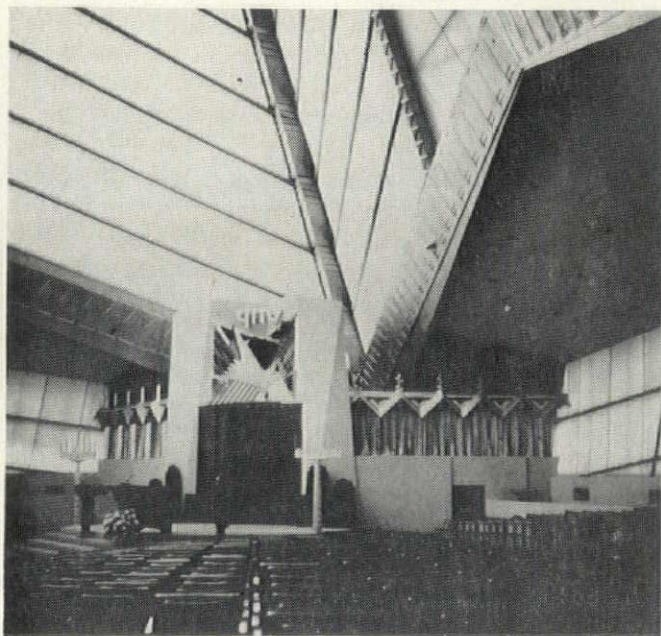
For quite a long time Mr. Wright did not meet any of the members of the board of directors of Beth Sholom. Later, however, I urged him to meet at least the chairmen of the building committee and the president of the congregation. I was confident that he would like them. They were young men, college men in business and of fine character who held him in high esteem. Moreover I began to realize the heavy responsibility I had accepted for myself, a responsibility too great for me to assume and carry alone.

I am happy to say that he agreed to meet them and from that time on to the very end enjoyed their social company and worked together harmoniously to the completion of the building. The presidents during the building of the synagogue were Leo Dubois, Lewis Heicklen and Sol Spiegel. The two young men who served as chairmen of the building committee were Melvin I. Bricker and N. Herman Bornstein, the latter himself a prominent contractor and builder who accompanied me on my first meeting with Mr. Wright.

In March, 1954, Mr. Wright sent me his sketches of the synagogue. Time Magazine, describing the synagogue in its May 31 issue, stated the following, "Transmitting his plans to the Philadelphia congregation, Wright wrote: 'Herewith the promised hosanna—a temple that is truly a religious tribute to



Above: steel tripod supporting structure.



JULY-AUGUST, 1969

the living God . . . Here you have a coherent statement of worship. I hope it pleases you and your people.'"

Needless to say I was delighted with the drawings he sent me, especially since he so graciously acknowledged my own efforts. Again Time Magazine commented on Mr. Wright's synagogue and in its issue of March 2, 1958, said, "Wright put Rabbi Cohen's name on the plans as co-designer, saying, 'You provided me with the ideas and I tried to put them into architectural form. Inside and out, in spirit and feeling, it is Mt. Sinai, at last a great symbol!'" Mr. Wright had written me in an earlier letter that he believed that "Judaism needs a religious tribute to the living God" and he added "Judaism needs one in America. To do it for you has pleased me." After the sketches came I believed that Mr. Wright had fulfilled his promise.

The raising of funds for any purpose is always a difficult and sometimes heart-breaking task and yet it must be done. As witness to Mr. Wright's dedication to his work for Beth Sholom I must tell the following incident (and I understand that Beth Sholom's experience with Mr. Wright's devotion does not stand alone).

A young man, Harold Neuman, had volunteered to head Beth Sholom's campaign for funds. He came to me and asked me whether Mr. Wright would be willing to come to the opening dinner where we



hoped to raise a large, initial sum of money for the synagogue. He felt that the presence of Mr. Wright would be an inducement for men to come and, by his presence, he would inspire them to respond to the appeal for funds. He said that he did not expect Mr. Wright to speak but merely to be present. Indeed, after the dinner, Mr. Wright could retire to his hotel room.

I arranged an appointment with Mr. Wright and met him in his suite at the Plaza Hotel in New York the following week. I discussed the campaign for funds with him and he listened attentively. I then asked him whether he would be willing to come to the opening dinner, not to speak but merely to serve by his presence to inspire the men. There was a pause when I had finished my request, to me a rather ominous pause, and then he said slowly, "No!"

I was not taken aback because I had expected his refusal. However, I could not just drop the matter there. I continued hesitantly and expressed my regrets. I was about to turn to another subject, when Mr. Wright said, "Rabbi Cohen, you and your people may not know that I am one of the best fund raisers in the United States. If you won't let me speak, I won't come. If you permit me to make the appeal, I'll be glad to come."

Naturally, I was gratified by his acceptance of Beth Sholom's request. Indeed, when Mr. Neuman and the members of his committee heard the glad news they were thrilled. The date and place were set with Mr. Wright. The announcements were sent out. The acceptances came in and the meeting was held—and a wonderful response came from the big givers to the building fund.

I was given the honor of introducing Mr. Wright to the large audience of men and in the course of my introduction I referred to him as the Michelangelo of our times. Mr. Wright arose and began by saying that Rabbi Cohen, unintentionally of course, had not paid him a genuine compliment when he had compared him to the great Italian because Michelangelo was not a very competent architect. Yes, he was a great sculptor, he was a great painter but he did not know how to design and build a building. He asked, "Do you know that the great cupola of the Vatican which he had designed is held up by huge chains? Michelangelo did not know how to build a cupola." The Vatican's cupola would have fallen in long ago had it not been for the sustaining chains. We had a recording made of Mr. Wright's address and it rests in the archives of the synagogue.

The result of Mr. Wright's appeal was most encouraging. A considerable sum of money was pledged and the new Beth Sholom was launched but more than the matter of fund raising occurred that night. Mr. Wright won the hearts of all who were present and he came to know Beth Sholom congregation with new insight and deep affection. His gracious manner, his most evident interest, his willingness, at his age then of 83 years, to give personal service and personal sacrifice—all became

part and parcel of the synagogue which he designed and built. He came on other occasions to Beth Sholom. He seemed to enjoy his contact with us. Our every request was granted. Later, when any difference of opinion arose, he patiently explained his reasons and satisfied the building committee and its chairmen, our officers, as well as myself as to his intentions and acts. I might add that he made regular visits to the building every time he came east, which was every three or four weeks. He relied on his excellent assistant, Wesley Peters, who served as "second to the king" in all matters concerning the synagogue.

When Mr. Wright submitted his sketches to the board—and he sent them to me on my birthday and dated them March 1 accordingly—I must confess, after I saw them, that I was fearful lest the members of the board would not easily take to the image of the synagogue he projected; it was so very different from anything they had ever seen or experienced, it was so very far out. How should I present it to them?

I devised the following procedure. I called again on my friend, Dean Blai, and invited him to my home where I had the sketches mounted on an easel covered with a cloth. With the president of the congregation I requested the board of directors to come and see the sketches submitted by Mr. Wright. I would not permit anyone to see the sketches until after Dean Blai and I had spoken. When all the board had assembled, I introduced Dean Blai who gave a brief talk about Mr. Wright and the nature of his architecture.

I then took over and explained that they were about to see something they had never experienced before. I showed them pictures of the old synagogues of Poland with their succession of diminishing four-hipped roofs (a picture which later appeared in Rachel Wischnitzer's **Synagogue Architecture in the United States**). I told them of the rabbinical explanation that God did not want to remain at Mt. Sinai after He had given the Torah (Law) to Moses as he was about to lead the Israelites through the desert to the Promised Land and so asked him to prepare a sanctuary so that He could go with them, thus making the synagogue a "travelling Mt. Sinai." The synagogue, I explained, should really be like a low mountain or like a tent.

Having described the building as best I could, establishing a background in their minds and hearts, I unveiled the main sketch, beautifully done by Mr. Wright. I confess that my heart stood still until one member of the board, Raymond Perelman, exclaimed: "A jewel! A jewel!" With these blessed words the fate of the design was settled. A flood of favorable exclamations filled the room. The directors were excited beyond words to express.

In retrospect I tremble to think of what would have happened if someone had uttered a discouraging remark. I thank God for the words of Mr. Perelman, "A jewel! A jewel!" for they set the mind of the board and the new Beth Sholom was actually born at that moment. Since then the board and the



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congregation have come to love and enjoy the building. They now take great pride in it. They protect it and Mr. Wright against anyone who would dare speak adversely of it. And the synagogue seems to have come to love the congregation for it changes with each shift in sun and cloud, with wind and snow and rain.

Indeed Mr. Wright, at my urging, had first intended to put a bluish-green glass in the tower of the building but he rejected it on the ground that it would turn the make-up of the ladies into grotesque colors, their lips would become black and their faces greenish. He tried other colors and finally decided on plain white glass. He said, "... We chose white glass. Let God put his colors on. He's the great artist. When the weather is sunny the temple will glitter like gold. At night under the moon it will be silvery. On a gray day it will be gray. When the heavens are blue there will be a soft blue over it." (Architectural Forum Supplement, June 1959.)

It was no easy job to get contractors to build the synagogue. They seemed to shy away from Mr. Wright. They admitted being unable to estimate the cost of the building; again they confessed hesitation on account of the architect being Mr. Wright. Mr. Wright had insisted upon having a scale model of the synagogue being made. It stood over 20 feet tall. This involved the congregation in considerable expense but later they came to see the wisdom of this expenditure. If for any reason a change had to be made in the building it was described first on the model. Later, when Mr. Wright summoned his contractor from Oklahoma who had built a number of Mr. Wright's buildings, he or his superintendent would bring the workmen in to see on the scale model of what they were about to do.

Only the genuinely great have the courage to admit to mistakes. Mr. Wright confessed to making a mistake in designing the building and readily confessed his error. It happened this way. One day he said to me (and these are his words as I later jotted them down): "I don't know what the Devil possessed me but I made a terrible blunder. I should have known that the glass in the lower section of the synagogue, jutting out, would look like shiny tin. I must change it. It must be slanted inwards. This will also give the interior a more spacious look and feeling. I'm sorry that it will cost a considerable sum of money. If the congregation won't meet the extra cost, I'll pay for it myself." The change was made and the president, Lewis Heicklen, a capable and understanding person, told Mr. Wright that the building committee understood and would meet the additional costs.

I once told Mr. Wright that I could not understand why so many people in the building trades spoke of him in harsh terms because I had found him so wonderfully easy to work with, so eager and willing to please us. He listened respectfully to every suggestion we made and even on a few occasions accepted the changes we suggested. When he rejected any suggestion he took time to explain why the change should not be made. Later we came to see

the reason and logic of his judgment.

I have often been asked about the cost of the synagogue. Of course I had little to do with that phase of the project. The businessmen of the congregation had to carry that responsibility, although some of the minor financial problems came to my attention. I know enough of this phase of the project to say that Mr. Wright sought to obtain for his client the best possible materials and services at the lowest possible costs. I could illustrate this concern for costs on the part of Mr. Wright by many examples when he actually saved the congregation large sums of money. His remarkable short cuts by using the newest techniques of building also accounted for the saving of time and effort and money.

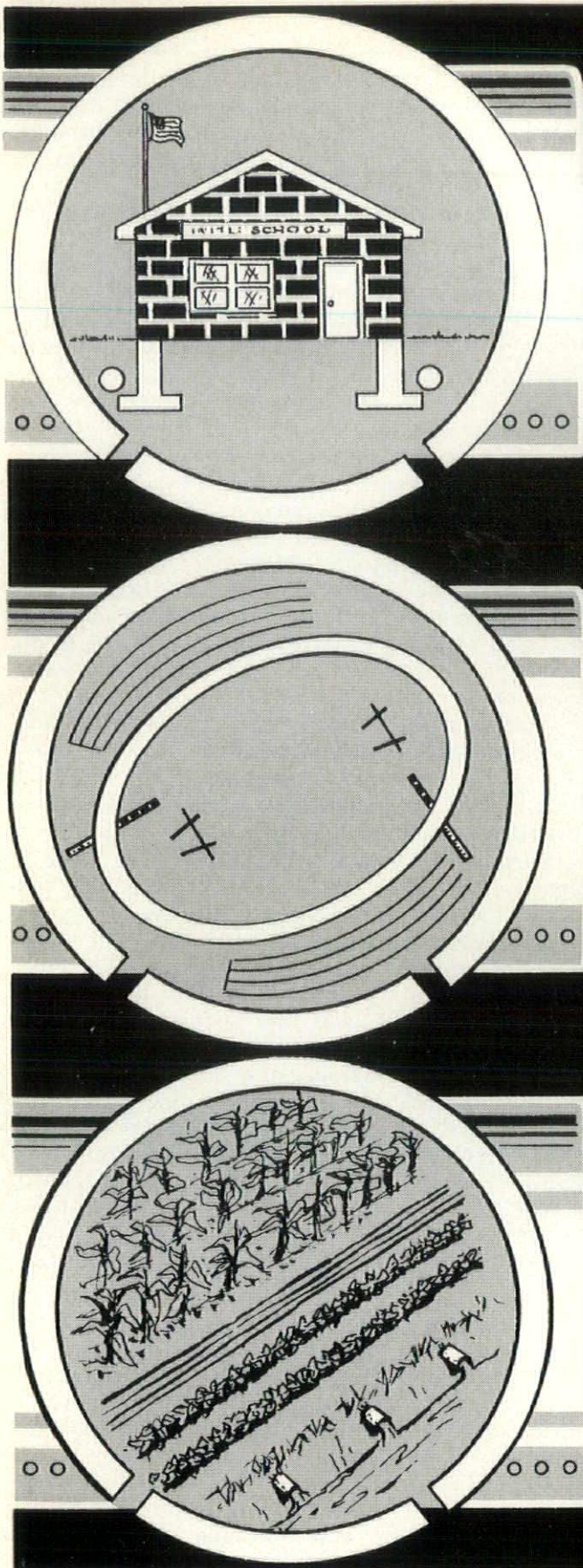
As a rabbi—a teacher and preacher in Israel—I was eager to embody in the new synagogue some of the eternal Jewish values that have marked Judaism through the ages, making it the great universal religion it is. I had made research into the part that the synagogue throughout the ages had played in the survival of the Jewish people and its intense concern with the betterment of mankind. I expressed my hope to Mr. Wright that he would not consult any Jewish laymen or, indeed, any Jewish source other than myself in his search for the significance of the synagogue and its symbols. I assured him that, if I did not know the answers to any questions he might ask, I had the resources from which I could draw the answers. So far as I know, Mr. Wright faithfully kept to his word.

I visited Mr. Wright for two weeks in Taliesin West, where my wife and I enjoyed the gracious hospitality of Mr. and Mrs. Wright and where I observed the workings of his school for architects. They were wonderful hours during which I enlisted his great help in articulating in architecture the ancient themes of ever old, ever new Judaism. The great Ark of the Law, the chandelier with its many colored glass plates that tied into the many colored garments of the Torahs in the Ark, the new form of the Ner Tamid (the Everlasting Light symbolic of the Divine Presence) and the monolithic form on which all rested—all conveying the central significance of Judaism, the enrichment and sanctification of life and summed up in the great central word of Jewish Religion: K A D O S H, Holiness (Isaiah, Chapter 6).

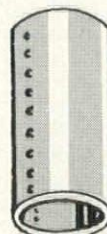
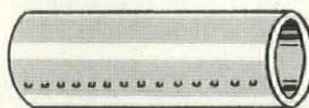
Mr. Wright absorbed all of this mystical aspect of Judaism and delighted in it. He readily grasped the inner spiritual significance of Judaism—its mysticism, its ethical teachings, its legal prescriptions—and he sought to work it into the majestic forms that impress and will forever impress the worshipper as he comes under their influence during worship. I found in Mr. Wright a genuinely spiritual person who responded in his unique way to the great teachings of my religion and—*mirabile dictu*—he embodied Judaism in a simple, strong and eloquent building that lifts up the soul and brings it closer to the God it worships.

I was especially happy when one day, as we approached the time of setting the cornerstone of the synagogue, he told me that he found the triangular





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symbol I had myself designed as the emblem of the synagogue and congregation and which had been accepted by the board of directors as the official signature of Beth Sholom, as an appropriate cornerstone. He enlarged it and had it cast in bronze. He was not able to attend the dedication of the cornerstone, which took place on Sunday, December 5, 1958. He sent a telegram which contained these glowing words:

"... In it I hope that Judaism has found an architectural form worthy of its spirit and greatness. You have accomplished a great building for which succeeding generations for centuries will be proud and grateful to you."

Little did we know then that was almost his last message to us. The building was now completed except for some minor details. He paid another brief visit to us when he planned the installation of the seats. After that visit we saw his physical presence no more but his spiritual presence abides with us in every nook and corner of the synagogue, the last building he saw completed before he died.

The new Beth Sholom Synagogue was dedicated on Sunday, September 20, 1959. Mrs. Frank Lloyd Wright, Olgivanna, his beloved wife and devoted helpmate, in her volume, "The Shining Brow," devoted Chapter 10 to her appreciation of Beth Sholom Synagogue. At the end of her chapter she wrote eloquently, "This synagogue is the symbol of victory over the destructive forces and the persecution of the Jewish faith . . . The temple fulfills the indestructible wish of the human soul to share in divine beauty and to feel the presence of God." The desire expressed to me by Mr. Wright had come to pass. In one of his letters (March 15, 1954) he wrote, "I would really like to contribute to Judaism as an integral feature of American life." This he has done and, as an American, he proudly designated the synagogue "An American Synagogue."

At the dedication service Mrs. Wright was invited to speak. She graciously accepted the invitation and came to the synagogue with a group representative of the school at Taliesin. Her address was so beautiful and spiritually moving that Hon. Herman Toll, a member of the House of Representatives from the State of Pennsylvania, asked her for a copy and later had it published in the Congressional Record of January 20, 1960. I record here the closing words of her address:

"Frank Lloyd Wright built the synagogue on Old York Road in a section of a suburb called Elkins Park and in a city called Philadelphia. Whoever comes to this synagogue, to whatever faith he may belong, his heart will be purified and he will hear the voice of God in answer to his deep sorrow. For there is no one among us in this precarious age of nuclear menace that does not feel a deep sorrow within. There is no one among us who does not yearn for a higher force, divine in nature, to strengthen the love and understanding of his fellow man. This is our only weapon in the face of a newly risen enemy.

"Many have come already as a pilgrimage to the

Beth Sholom Synagogue—the living image of Mount Sinai—to refresh the spirit, to clarify the mind and to purify the heart. And those whose heritage is the faith of Judaism will feel that once more they have come back home to their great religion to fortify their faith in Man and God."

The sudden death of Mr. Wright left with us a number of unsolved problems. The first was the central Bimah which, according to my researches, had become a distinguishing feature of the synagogue. Undoubtedly Ezra, the scribe, initiated this usage when he read the Torah to the people who gathered about the wooden platform (Nehemiah, Chapter 8) in ancient Jerusalem on their return from Exile by permission of King Cyrus of Persia. Mr. Wright has provided us with a blueprint of the Bimah, triangular in form, which he hoped one day would adorn the synagogue. He urged me not to push the construction of the Bimah until after all the seats had been installed. Unfortunately, he died before this was done and the projected Bimah was not completed. Maybe, God willing, some day it will be realized.

A second problem remained in the matter of the stained glass windows to be set in the tower of the synagogue. Mr. Wright was inclined towards scenes from the Bible; indeed, in his sketches of the synagogue he had stated his preference. However, I had told him of the interesting designs of Marc Chagall and what ideas I had hoped to have an artist like Mr. Chagall develop in his individual style. Again he suggested that I set this aside for later decision. After he died, when my then associate colleague vacationed in France, the president of the congregation and I asked him to make contact with Mr. Chagall. This was back in about 1963 but, due to many obstacles, this project too had to be temporarily postponed. Moreover, Mr. Chagall was in the midst of completing his magnificent windows for the synagogue in Israel and had already begun his planning for the paintings for the new Opera House in Lincoln Center, New York City. Thus this project, too, remains unfinished.

Beth Sholom Synagogue now approaches its 10th anniversary. It is hoped that at the celebration now contemplated the award of the American Institute of Architects, given November, 1964, will be set up and dedicated. This tablet expresses the judgment of the architects of the United States, aided by Mrs. Wright, concerning this, the only synagogue designed by Frank Lloyd Wright in his long career as architect. It reads, "This structure designated by the American Institute of Architects as one of the 17 American buildings designed by Frank Lloyd Wright to be retained as an example of his architectural contribution to American culture." 1960.

This award is made of bronze, about six inches square, with a red enamel border. It is to be affixed beside the doors of the synagogue. It will represent more than the appreciation of this generation of architects. Its red border, a Wrightian symbol, represents the common bond, blood, of all humanity,



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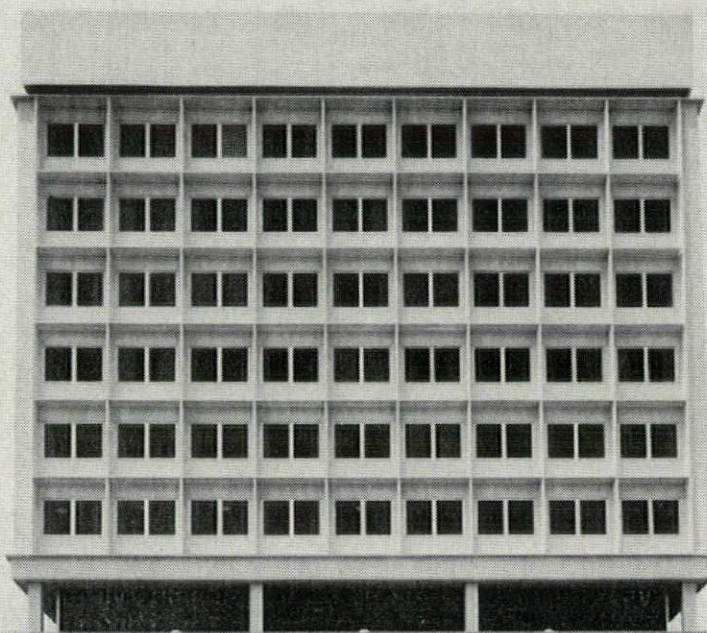
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the realistic hope of human brotherhood through the efforts and yearnings of the Jewish religion.

In my letter of sympathy and condolence to Mrs. Wright, the family and the Fellowship I tried to express my remembrance of this great architect and friend in these words: "His attitude towards me personally I shall remember to the end of my days. He was charming, courteous, considerate and kind. At no time did I feel other than the presence of a dedicated artist whose one aim and goal was to realize the dream I held in my heart for my congregation, Beth Sholom, and for my religion, Judaism."

## Reflections of Taliesin

*(Continued from page 30)*

1937-38, a temporary shelter of 2 x 4's and Sisalcraft building paper located in a desert wash in Paradise Valley, northeast of Scottsdale, Ariz. Under this 12 x 48 foot shelter we located not only eight drafting tables but also a piano, the wardrobes of the entire Fellowship and the kitchen. All else was under the sun and stars.

Many of the drawings for Florida Southern College were made here and only with great effort kept from serious harm when the dry wash became a flowing river. Here we continued to have our (by now) traditional Sunday evenings, with Indian blankets draped over army cots to provide seating for ourselves and guests from inns across the valley.

We had built our own two-mile road from the termination of a winding trail out from Scottsdale, thirteen miles away, and construction on more permanent quarters nearby was soon to start. One of the first units of Taliesin West to be built was the "hogan" to serve as our cabaret-theatre for films, music and dinner on the weekend evenings. This was a cube of "desert masonry," constructed of stone, rubble and poured concrete in wood forms and was without windows or openings other than a massive entrance door, the inevitable fireplace and the small openings to the projection booth.

During the rainy season this served temporarily as drafting rooms while the permanent drafting room was under construction. In fair weather the adjoining courtyard served as our studio, wind and dust giving an antique quality to the drawings produced.

A new architecture was being created to express a new sense of life on the desert: Taliesin West was a growing organism, developing and changing under the master hand to adapt to changes in both environment and the needs of an ever-increasing number of apprentices and staff.

The desert-masonry vault for drawings was the first portion of the drafting room to be built and the massive fireplace and kitchen at the opposite end were built soon after. At first the large canvas-topped room between these masonry masses served as combination dining room, music rehearsal room and

drafting room but as the size of the Fellowship increased the entire space was devoted to drafting tables, with dining rooms added at the far side of the kitchen. A guest deck for clients, and guests of the Fellowship, was built on an upper level above these areas. Apprentices lived in tents which each designed for himself; these were spaced across the desert on the slopes above the main camp.

When completed the large new drafting room at Taliesin West, with Mr. Wright's office alongside, were like ships of the desert. Their white canvas roofs, sections of which were raised to admit sunlight, gave them the appearance of being under full sail. The quality of light within the enclosed spaces was indescribable, ideal for drafting.

During subsequent years, due to changes in the Arizona climate and the need for greater permanency, Taliesin West has been gradually transformed from the desert camp it originally was to the building complex it now is.

In the drafting rooms of both Taliesin in Wisconsin and Taliesin West plans were made for an ever-increasing number of large projects to be built all over the world. Mr. Wright was active in this work until a few days before his death. At that time he was working on an exciting project—the "Donahoe triptych," three houses for a mountaintop near Taliesin West.

\* \* \*

On this anniversary year, ten years after Mr. Wright's death, it is well for us to reflect on his contribution to our culture and our civilization, our sense of life. As Edward Durell Stone has so aptly said, "Every architect who puts pencil to paper owes a debt of gratitude to Frank Lloyd Wright." Mr. Wright was a man of unusual vision who was not only ahead of his time, but deeper. He was both of his time and timeless. He is often quoted and read but what is not transmitted is the twinkle in his eye, the human warmth, which was present in all he did and was. His love of mankind shines through in the warm naturalness and humanity of his buildings. If he displayed arrogance, it was that of a prophet; it was seated not in himself personally but in the ideals to which he was dedicated.

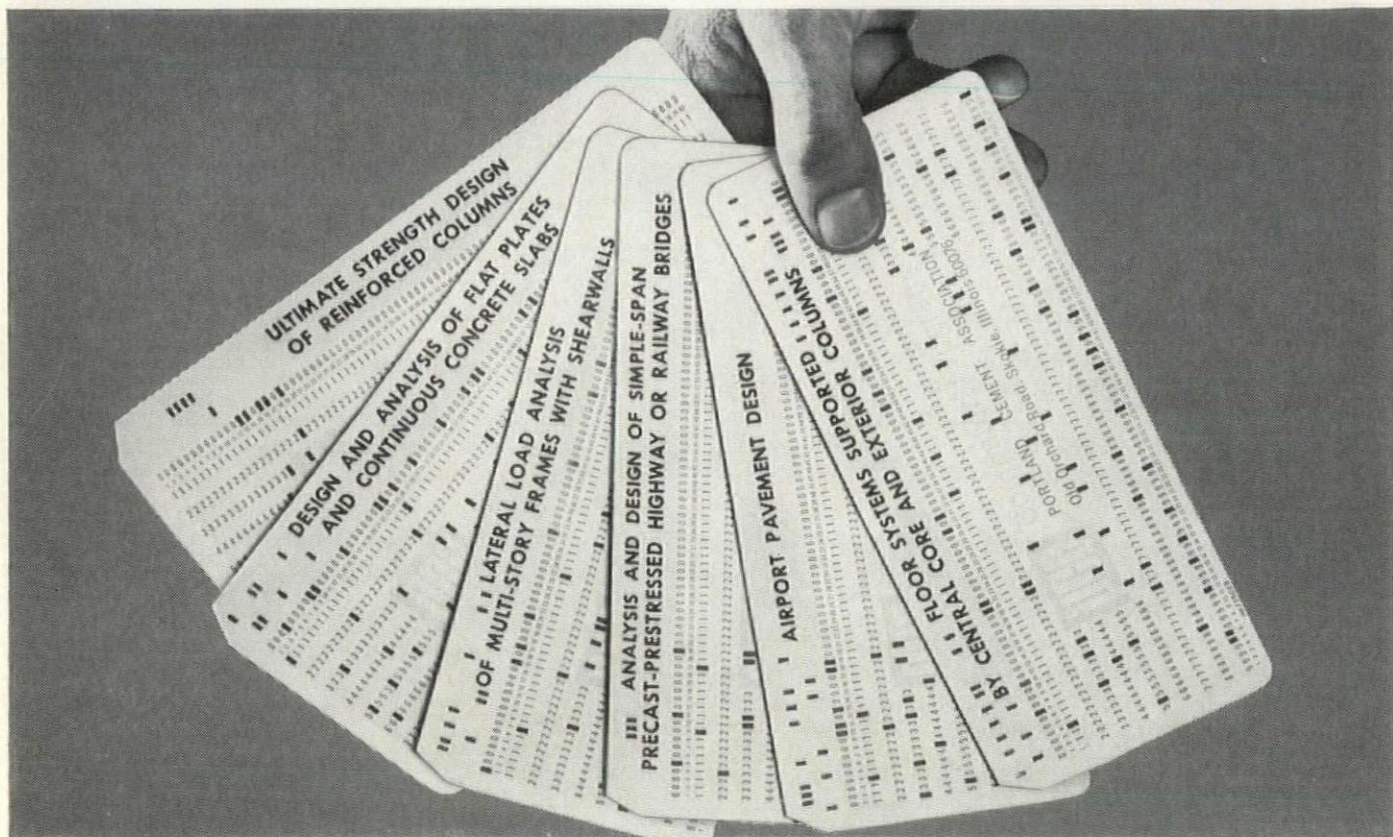
Today the work at Taliesin continues as a vital force under Mrs. Wright's leadership, with William Wesley Peters as chief architect, and throughout the world there are those who worked with Mr. Wright and those who are inspired by him who strive to carry forward the ideals which he held.

We do Mr. Wright no credit by imitating him but honor him by following his architectural principles.

*John Howe worked with Frank Lloyd Wright for 27 years, serving as his chief draftsman during the major part of that time. He left Taliesin in 1964 and now practices architecture in Minneapolis.*



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## Keys Residence

*(Continued from page 36)*

A—Yes, he did and he visited Dr. Bulbulian's site too. We had the same contractor so we were more or less together on this. Mr. Wright could visualize the house so well that I feel he had to see it just once and not come often. When our house was finished we wanted him to come and see it because we were so thrilled but he never came.

Q—Was the house what you expected it to be?

A—Yes. To me it is just a fabulous house. Another interesting aspect is that it looked so different from the very start. Mr. Wright would talk about the house as if it were human, he'd speak of the throat of the fireplace and the ribs of the roof.

Q—Did the final cost come out the way you expected?

A—No. It was a lot higher but we were able to meet it. We have refined it considerably since it was originally built because we wanted to have just the bare necessities at first. We stained the woodwork and did the painting of the blocks ourselves. Since then we have had professional painters come in who did a much better job than we did. When we painted the blocks we wanted to simulate the color of stone so we chose beige, a natural color, which Mr. Wright always liked because anything would go with it. He selected the chartreuse colored material for the cushions on the built-in seats in the living room.

Q—Did you have a formal contract with him?

A—No. He sent us a little pamphlet telling about the Fellowship; members would come down to supervise construction and, at that time, we would pay them a certain fee. We would board and room them at this time also, if that was necessary, but we were so close to Spring Green that usually they would come down in the morning, leaving that same evening.

Q—What were your emotions like when you saw your home going up?

A—We had complete faith in Mr. Wright. This was something we had to have because it was a pioneering project to build a house designed by Wright because he did things so differently. Many of the conventional building methods went overboard but we had complete faith that Mr. Wright knew exactly what he was doing. For instance, we thought we would cut the cost of the house down by not using plate glass and substituting plain glass, saving a couple of hundred dollars, which meant more at that time than it does now. So I phoned Mr. Wright and he said, "No, it would cheapen your house." Well, that was the answer. We put in the plate glass and are glad that we did. We have never regretted that because the highlights of plate glass are so superior to ordinary glass. There is no question about it and he was right here again too.

Q—You have lived in your house for 19 years; have you made any changes?

A—No, no fundamental changes.

Q—Then you are very pleased with your house

as a whole and happy that you choose Frank Lloyd Wright as your architect?

A—Yes. Yes, we certainly are.

Q—How do you like your kitchen? It is very unusual since it does not seem like a kitchen at all in the conventional sense.

A—I just love it. Eugene Massalink designed the beautiful screen which I can use to partition off the main work area if I wish.

Q—Your house brings the exterior environment into the house itself; do you like this or do you wish that it was different?

A—I would never wish that anything were different. One of the greatest charms of the house is that it is built into the hill. I love the direct contact with nature.

Q—How many people can you entertain at one time?

A—We have had a hundred with no problem at all. As Mr. Wright said, this kitchen will easily serve one hundred people because the Pullman people do it on their diners. It is exactly right for me since I really don't care to cook. Mr. Wright was very flexible with his clients and if someone wanted a large kitchen I am sure that he would have given it to him although he never would compromise on design. You wouldn't be a client of Mr. Wright's if you did not accept his fundamental concept of design for the house and the landscaping and the relationship between the two.

Q—Did Wright ask for any list of requirements from you?

A—Yes, he did and we told him that we needed three bedrooms, enjoyed music and that my husband is a librarian so we needed a lot of book shelves. We also asked for a balcony because we love to walk out on one, but I think that was almost unnecessary to ask for; he felt that way, too. He loved to open a door and walk out.

Q—Has there even been a time when you wished that you did not have your house or had never heard of Frank Lloyd Wright?

A—Well, that is a good question. It has not been easy to build this house. To use a cliché, "anything worthwhile is never easy."

## Neils Residence

*(Continued from page 37)*

from a gymnasium into a very ingenious, cozy space with interesting lighting effects.

Finally we returned to Mr. Wright's residence and office, where Mr. Wright greeted us with the remark, "So you have house trouble!" We explained to him that our thirteen-room house was a little more than what we needed now that our family had grown up. I showed Mr. Wright a picture of the house, which prompted him to comment, "You sure need a new one; why don't you burn the old one down?" We reminded him that we needed to sell the old house in order to have money to build a new one.

Mr. Wright then asked us what our requirements would be in a new home. We told him that we wanted to be on one level so we would not have to



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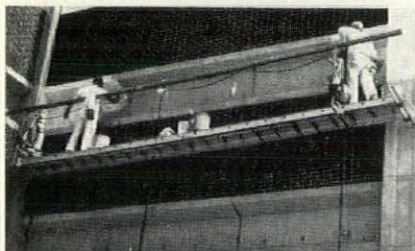
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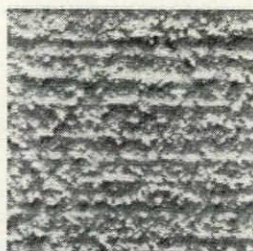
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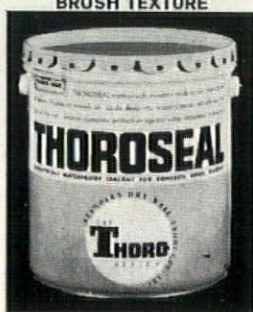
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climb stairs in our old age, we needed a large living room, three small bedrooms, each with a private bath, a kitchen and a car port. He wanted to know about our site and its location so we showed him some pictures of the lots, including the view over Cedar Lake. He told us that he did not design urban homes nor homes for less than one-acre sites but that he would consider it if we would send him a topographical map of the grounds. After receiving a printed sheet listing his architectural fees he told us that we would hear from him after he had received the information he had requested.

We were invited to lunch and were served by some of the apprentices. It was a delightful experience but we still did not know if Mr. Wright's services were going to be available to us.

When we met Mr. Wright we knew we were in the presence of a genius. His features were sharp. At 79 his mind was quick, his bearing erect, his air that of a master.

Shortly after sending Mr. Wright the required information, he agreed to plan a house for us, sending us a contract covering his architectural services. The fee was 10 per cent of the building cost. We received the first set of plans in September, 1949. They included a basement and living quarters for a couple that we had intended to get from Europe to do cooking, gardening and the house work. These plans had to be revised because the estimate on the cost exceeded our budget; therefore the basement was eliminated and a small maid's room substituted. The plans were revised from a four-foot module to a three-foot, six-inch module and the car port was relocated under an extension of the roof toward the street instead of being at an angle to it. This had located the house a little closer to the edge of the hill overlooking Cedar Lake, bringing the front terrace under a large oak tree for shade. These were big improvements.

The selection of a contractor was no problem. Madsen Construction Company had built a plant for Champion Motors Co., with Lyle Halverson, vice-president and general manager, in charge. Through our acquaintance with Mr. Halverson on this project we learned that he was a graduate architect of the University of Minnesota who had met Mr. Wright at Taliesin in his senior year during a bonus trip for students in the School of Architecture. We showed Mr. Halverson our plans and specifications and he was greatly interested because he was an admirer of Frank Lloyd Wright. We entered into a contract and found that Mr. Halverson and his organization of skilled carpenters and stone masons were determined to execute the plans in a manner that would make this structure one of the finest of Mr. Wright's projects. When we told Mr. Wright of Mr. Halverson's education and experience in construction he did not find it necessary to visit the site or to inspect the work when it was under construction.

The entrance to the site was left in its original condition. The house was designed to blend into the elevation of the site from east to west, with one end of the roof nearly touching the ground and the

other fifteen feet above. The foundation consisted of a trench filled with crushed rock topped with a layer of concrete on which rested the marble wall, 30 inches thick at the base and tapering to three inches where it met the roof. This wall was hollow, with two-inch rigid cork acting as an insulator. The interior wall was of the same marble as the exterior.

The roof, resting on temporary shoring, was built before the walls were constructed, the walls going up to meet the roof and replacing the shoring. Some difficulties were encountered due to the 89 inches of snow which fell during the winter of 1950-51 but with salamanders heating the interior of the structure and with tarpaulins forming the temporary walls laying of the scrap marble was no problem. We did, however, increase the size of the roof rafters from 2 x 6's to 2 x 8's to be certain of having enough strength in the roof to carry a deep snow load since one roof has a 4-12 pitch and the other a 9-12 pitch. The flatter roof was the more vulnerable of the two.

When our house was finally completed in April of 1951 we were thrilled with its design, while living in the various spaces soon was a real pleasure. The lighting effects were pleasing. An overhanging cornice above a strip of narrow living room windows shields the east sun. Full-length glass windows form the northwest exposure, with three glass doors leading to the terrace, which gives an excellent view of the setting sun from March to September.

Our home is truly comfortable and relaxing so the longer we live in it the more it grows on us. One addition was necessary after covering the floors with wall to wall carpeting, which more or less trapped the radiant heat. This necessitated the installation of conductors under the seats on the east and southwest walls and no additional boiler capacity was required. An air conditioning system has also been installed. If we were to build another house one of our requirements would be a circulating air system containing the heating and air conditioning units.

Over 18 years maintenance has been moderate. Reshingling the roofs has been the largest item since the original cedar shingles lasted approximately 15 years. Perhaps shakes would have given better service. The interior is essentially as it originally was; no interior decorating has been done. Some cracks appeared in the plaster ceiling, at the meeting of the living room roof and the long roof over the bedroom area, where there is expansion and contraction due to the fluctuating temperatures. Cracks also appeared on the plastered outdoor facias under the cornice.

The aging of the exterior makes the structure more interesting than when it was new so we have done no painting or varnishing. The interior woodwork has not been touched either. If the first 18 years are any type of criterion our home should stand for a hundred years or more. We are only sorry that we will not be here to enjoy it then but hope future generations will have the same satisfaction of living in it that we have had and continue to do.



## Bulbulian Residence

*(Continued from page 39)*

Q—You have all double glazing, don't you?

A—No double glazing because of the special size and unusual angles of the windows. Every window glass would have had to be made to order. We decided to do without double glazing but all glazing is polished plate, which Wright insisted on for all his homes. We have conventional storm windows.

Q—I believe that you were so interested in your house that you made a scale model?

A—Yes. In fact, I made two scale models, each a quarter-inch to the foot. The first one was to help us visualize the general appearance. Incidentally, this model so intrigued Cedric Adams that he wrote a column about it. It was a rather detailed and elaborate affair, with all the furniture, etc., made to scale but it did not help the construction people much, so I made another scale model just to show the manner in which the various structural elements were to be put together. Cantilevering principles, overhangs and other Wright innovations can best be explained by a scale model. It was a great deal of help to the foreman and me.

Q—Were Wright's plans and details easy to follow?

A—Yes, very easy to follow, once you were acquainted with them. He used the convenient module system divided into grids. Therefore this made all his drawings logical and systematic.

Q—Can you tell us more about the rendering of your house?

A—Yes, we received a colored rendering which was most attractive. It was done by Jack Howe, Wright's right-hand man who also did the working drawings. Howe did not enter into the construction of our house but he knew what was going on.

Q—You mentioned that at this time Wright was working on the Guggenheim Museum in New York.

A—Mrs. Bulbulian and I made at least four trips to see Mr. Wright at a time when he was deeply involved with that building but he always found time to talk to us. On one of these occasions Mr. Wright even refused to receive a phone call from New York, saying, "I am busy with the Bulbulians now." This was a clear indication that he was just as much interested in our house as in the larger projects.

Q—What role did Wright play in choosing the furniture, silverware, glassware and so forth for your home?

A—He designed some pieces of furniture but he did not insist that we build them immediately. "These are things that I would like you to have," he said and he gave us a number of designs for the dining room, chairs and so forth. Some of these we have been able to carry out; others we haven't yet. As far as the silverware, vases and things like that, he left it up to us.

Q—How long did it take to construct the house?

A—About eighteen months.

Q—How has the house stood up over the years?

A—Very well. The interior finish is cypress with just one thin coat of shellac and wax over it and

nothing else. As years go by the wood mellows and becomes more attractive.

Q—Are there any drawbacks at all? Are there things that you wish were different?

A—Well, it would indeed be a very unusual situation if we had not found some changes that we wished to make.

Q—Do you ever have any roof problems?

A—No roof problems and no leakage.

Q—What are the spaces in your house like to live in?

A—First of all the living room is very large; the ceiling is eleven feet high at the ridge and the entrance is only six feet nine inches. As you enter and step down six wide, shallow steps into the living room the high ceiling at once gives you a feeling of spaciousness. Our master bedroom overlooks the living room, giving us the advantage of enjoying the same view of the distant hills that we get from the living room.

Q—Do you feel that your home has aged in the sense of function and style?

A—Well, it is 19 years old but it looks just the way it did when first built. The style of Wright houses really do not go out of date.

Q—So then you are very glad that you went to Wright.

A—Yes, we are.

Q—Do you have any problems with spectators?

A—When the house was new many people came out of curiosity and at rather odd times but we have always welcomed anyone who is genuinely interested in a Wright house, especially those who have a Wright house themselves and belong to the "fraternity."

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## Olfelt Residence

*(Continued from page 41)*

before his death in 1959. Friends in the building supply fields suggested two or three contractors who might have the ability and interest in building our home. After recovering from the initial shock of the bids, we decided that we would go ahead with construction. We have since found that Mr. Wright usually forced his clients to extend themselves. Perhaps they appreciate their homes more for it.

Charles Schleich, a remarkably patient and able builder, diligently followed the drawings with only brief telephone consultations with Taliesin and a few inspection trips by Vernon Knutson. There were no design changes after the working drawings were completed or during construction. We did substitute double glass windows for single pane windows as called for in the specifications, however. After construction was completed one of my neighbors asked when we were going to finish the garage. The car port remains as designed and functions well even in our climate.

After living in the home for nearly nine years we are extremely pleased with it. We never truly understood Mr. Wright's philosophy but every day we





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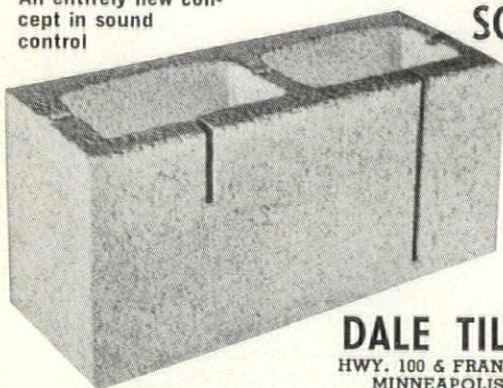
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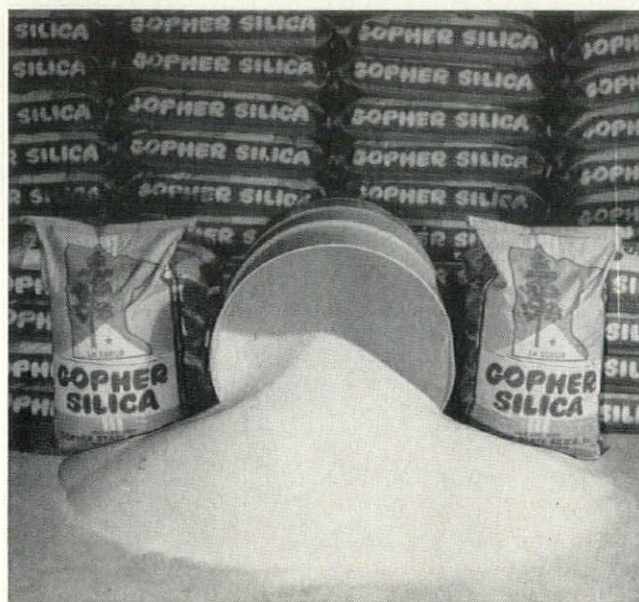
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sense an honesty in the intrinsic beauty and freedom of his design. It is a comfortable home also. The concrete floors are heated, producing an even heat. The brick walls have a warm feeling and are relatively free of maintenance, as is the rest of the house. The sun at times is a problem in the living room, producing heat and glare through the large glass walls. It is now controlled by free standing shades. During one of our first dinner parties in the house I had to supply some of my guests at the dinner table with visor caps to protect them from the sun. There are a few other features which require a sense of humor also but for the most part it is a remarkably well functioning house and achieves most of our major desires in a home.

## Elam Residence

*(Continued from page 42)*

the building—out of the anticipation of building and the construction of the building—than most persons do because we were probably more architecturally minded.

Q—Did Wright ever ask you what you desired for design and space within the house?

A—No, he never asked us our opinion at all, although he did ask us our requirements. We never discussed budget. We would give him an idea about what we wanted in the way of a house and he went to work on it. He didn't ask any questions and we didn't tell him that there were any limits.

Q—Did he ever visit the site?

A—No, he never did. He never paid us a visit, which we regret, although he sent several of his men over during pre-construction and while it was under construction even though nobody came to oversee the building. Finally, in February, 1949, we received our blueprints from out at Taliesin West and when we asked him who he would send to supervise construction he replied in his typically brusque manner, "Take your blueprints and build your own house!" We were quite flattered about that and thought he must have confidence in our ability or else he would not have said that. We found that his plans were not easy for the men to read, partly because they **were** so detailed. He was quite fussy about his houses and did not want his plans changed. He had been known to stop construction if the client had taken the plans into his own hands, not following them. On one occasion we paid Mr. Wright a visit because we wanted a window in the dinette. We expressed our desire to the first two of his men that we came to and were turned down flat cold. They said that the stone wall had to be complete to correspond with the other stone wall on the opposite end. When we walked into Mr. Wright's office the first thing he said was, "What's this I hear about your coming over here to change my plans?" I looked at him for a minute and said, "Well, Mr. Wright, if we were not going to change your plans why in the devil would I drive 250 miles over here to ask you?" He got a peculiar look on his

face and said, "Sit down, that makes sense." We explained to him that we wanted to be able to see out from the dinette and so he put a window in there six inches wide and six feet high.

This reminds me of a telegram we received one day after we had sent several letters asking for a finish date on the blueprints: "Your patience shall not go unrewarded!" signed "Frank Lloyd Wright."

Q—You mentioned about a dinner that you once attended with Mr. Wright.

A—We were in Phoenix awaiting the completion of our plans so that we could take them home and get on with our construction and we had been invited to have dinner there with the students and other guests. Mr. Wright's plane from New York was delayed for about three and a half hours and the dinner was completely ruined because nobody proceeded to serve when it was ready to be served. When he finally came we were all fed the remains of the dried-up, burnt-up dinner.

Q—What kind of entrance did he make when he finally did arrive?

Q—A very grand one. There was a pair of grandchildren bearing Mrs. Wright's long train. I think she also wore a cape that evening. Mr. Wright affected capes and as he came in he very grandly opened it, throwing it back and letting it go. It fell on the floor and several fellows scrambled to pick it up and wait on him. A very, very royal entrance. Of course, he gave no apologies for being late; royalty doesn't apologize!

Q—Mr. Elam, you mentioned about Mr. Gosden's being kept waiting. . . .

A—One day we were in Mr. Wright's office finishing up our business and we were all through so we got up to leave and he said, "Sit down, sit down; we haven't had a good visit for a long time." We sat down and visited with him until it got to the point where it was kind of embarrassing because we thought somebody else was waiting. We finally got up and left and found that Mr. Gosden of the famous Amos and Andy team had been waiting for two hours for Mr. Wright.

Q—How did you pick a contractor?

A—We were our own contractor but we hired a contractor carpenter who had done a lot of building for us before. It was not our first experience in building since we had done a lot of it. We knew the workmen we wanted so we went to them. We got the stone mason, the millwork man and the general contractor-carpenter and took them all over to Spring Green to view Taliesin, going on to Madison to look at the Unitarian Church so the stone mason could get a really good idea of how we wanted our stone laid. We were fortunate to meet, at the same time, the man who owned the stone quarry, from whom we were to buy our stone. He had never sold any stone cut; he had always sold it at \$7 a ton and you would come and load it in your own trucks and carry it out. We prevailed on him to put in a cutting machine and cut the stone for us. He proceeded to do so but the first two loads were terrible; we could hardly use them because they weren't cut





**R & O**

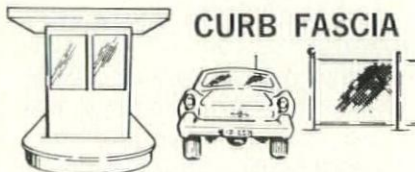
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at all to the specifications. Finally, he began to get his machine working right and the stones came through in very nice shape. There are two hundred tons of stone in the house and we paid \$25 a ton laid down in Austin, which is extremely cheap. We had made arrangements with the trucking company to haul the stone over and I would furnish them material to haul back. I was in constant touch with all of the elevators to supply them with corn and oats to haul back to Wisconsin so that they did not have to dead head the truck back. This made a very economical way for us to get our stone supplied. I would say that today that stone would probably cost about \$60 to \$75 a ton.

Q—Were the plans and specifications easy or difficult to follow?

A—It was not a complete set of plans; it was not a blueprint plan that you could ever let out for a contractor to bid on. No contractor would ever have made a bid on what we had to work with but you had the general idea and with a good imagination you started working on it as you would work on a large jig-saw puzzle. You started putting the pieces together and as one piece would fit in another would present itself. You just went from one thing to another until it was completed. Because Wright was a dreamer, he could visualize a plan but sometimes he had a hard time getting his staff to lay out the details. So it was one piece at a time with **much** patience until it was finished! We were very fortunate in having men who were experienced in the building business. Our millwork man had worked on a Frank Lloyd Wright house in Charles City so he had a whole background and was very helpful to the general contractor during the construction.

Q—You have excellent detailing in your house. Was this put together through the imagination by the men on the site or did you periodically receive details from Taliesin?

A—We never asked Mr. Wright for many suggestions once we started. We had a little trouble laying out the stair well but we were fortunate in having a local architect who said he would be glad to help us and that he would like to work on a Frank Lloyd Wright designed house because he had admired him for so long. With his help we were able to develop the necessary steel strength that we use in the high glass wall in the living room.

Q—Did you have any difficulty with all of the angles that your house has?

A—It didn't seem to bother anybody. We just went ahead, laid it out and it developed from there. It's all cement floor and that was one of our largest problems. We had to get a structure to hold the cement up while we were pouring; that took quite a bit of form work. We used a transit to place and locate the various angles. We also had an engineer from the Hormel Company who was vitally interested. (By the way, lots of people were vitally interested in our home.) He offered his services for a fee, spending his vacation that summer helping with the steel layout and all of the engineering, which took a little doing. We had a lot of help from

the Hormel company in purchasing the steel; they would give us their suppliers to contact. We had a lot of help from the whole community. We felt as though we were doing something for the community in the sense that our house was an asset to the community. We did not build it as a monument to our life in Austin but it probably turns out that way. We built because we were having fun and enjoyed building it.

Q—Mrs. Elam, you must have been quite excited when you saw the house going up?

A—I really was and every day I would take a big pot of coffee and cookies out to all of the men for their coffee break. We had a little Hillman and I'd put my coffee pot in it and go putting off to the site. They waited for me. Nobody went away until after he had had his coffee.

Q—You didn't have a crew, did you?

A—We instructed our general contractor to use only four carpenters on the job. Every once in a while he would want to start to hire a bunch more carpenters but we stuck to our decision because we felt that every time you hired a new man to come on the job he would spend half of his time running around trying to figure out what was being built. With four men coming day after day they knew exactly where to start in when they came on the job. It did grow kind of tiresome for these four men. I think before the house was completed they were getting kind of tired of working on it and I think they would have liked to have had a change.

Q—Mrs. Elam, what was going through your mind when you saw your house going up, getting close to being finished and yet not quite there?

A—I did not think that it was possible to take so much time building one house. I was very busy coordinating colors and fabrics and furnishings. It took quite a while to get that sort of thing ready and some of the things came before the construction was done. It doesn't take as long to ship a piece of furniture as it does to build a Frank Lloyd Wright house.

Q—Didn't Mr. Wright design some of your furniture?

A—No, he did not design any of our furniture. At the time we built he was just underway on designing furniture and it didn't appeal to us; it was almost all built-in. Like a typical woman, I like to move my furniture around a little bit. We had a decorator friend, Cobies in Chicago, who was Hungarian and a very artistic, aesthetic fellow who, even before we had thought of having Mr. Wright design a home for us, said, "When you build I want to decorate it." Mr. Wright knew about this and said that it was fine as long as we maintained the use of natural coloring which was one of his very favorites, to use soil colors, earth colors and the sky-blues and the greens. This was what I had lived with all of my life anyway so we had no problem there.

Q—Your home really brings the exterior into the house itself and makes the two one. Was this your wish or did it come about as a result of the design of your home?



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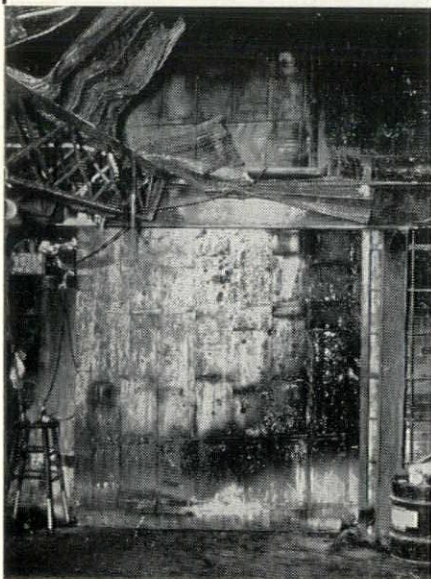
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A—I am sure that is what we had hoped for and having known the type of homes that Mr. Wright designed that was what we expected. One time we had visitors from Denver, (we had visitors from everywhere, just all over creation), who came to visit and we had a terrific electrical storm while they were here and during an afternoon it got so dark, but we could see everything going on and it was quite a thrilling experience. When it was all over the only wish that one guest made was that some day he could see a blizzard from this area. You really felt as though you were right in it when something like that happened out here.

Q—The house looks bigger visually than the dimensions indicate.

A—It is an optical illusion to some extent, with the sloped roof. The floor space is not as big as you expect it to be when you walk in. This is one of Mr. Wright's little tricks that he used; you come in on a very low ceiling in the entrance way and as you turn to go into the living room, by using cathedral ceilings that take off into unknown lands, you don't look at the floor or measure the size of the room from the floor space but your eyes are going right on out through the glass windows into the wide blue yonder.

Q—You mentioned, Mr. Elam, something about the high wall in your living room when you were laying it up. What was that again?

A—It was hard to realize what an eighteen-foot corner was going to look like when they were putting the scaffolding up while you were standing down below looking up and they were going up and up. So I asked how much further they had to go and they said that they had to have one more row of scaffolding before they would reach the top. It gave the impression that you were building a silo. But once they started putting the roof on, the height of the corner came down. I don't think that I was ever more worried in my life than as to how that corner would look when they kept going up with it until they got to the eighteen-foot level.

Q—Did you ever begin to think that maybe you made a little mistake by having Mr. Wright design your house?

A—No, we have never had a doubt. We had a miniature of the house built by some architectural students here in town, which they enjoyed working on. We had a lot of help from people wanting to get their fingers in the pie and have experience working with Mr. Wright's plan. We did have a good idea what the house was going to look like in detail before we had it built. We, of course, could not ever experience what it would actually be like but we had a pretty good idea what the results were going to be. It was far more spectacular than we expected. We found this to be true when we moved in in September, 1952.

Q—What kind of influences has it had on your life?

A—Well, we think that we have done the ultimate. We probably have joined one of the exclusive societies by building a Frank Lloyd Wright house because

there are not too many of them in existence. I hope that doesn't sound egoistic; it is not meant to be that way. We really feel that this has been an event of our lifetime. I think we appreciate it far more now than when Mr. Wright was alive because there can be no more Frank Lloyd Wright originals.

Our house was always used as a community project. We have had teas for the National Bar Association, the Rotary Club once a year, the YMCA foreign students were guests and the house was open to many teas throughout the year. We had contractors and visitors interested in architecture coming through as late as eleven o'clock at night. We were on the tour of two architectural colleges; the Ames, Iowa, group would always stop in with three busloads of students. Our neighbors got to the point where they didn't know what was going to happen next.

Our children were always quite impressed and somewhat amused. Little children study about Wright in art and quite frequently our youngsters were the only ones who knew the answers. During all these years we found Mr. Wright a generous and interesting individual who welcomed our suggestions, giving us a sense of sharing in the designing of our home.

Meeting and working with the famous Frank Lloyd Wright has been a marvelous once-in-a-lifetime experience for which we are very appreciative. We learned an enormous lot about many things, from practical necessities to the purely beautiful and aesthetic.

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### Grant Residence

*(Continued from page 46)*

but in the winter the lights of the city look like fairyland below us.

Our house is a long, irregular rectangle, built on a four-foot-square module. The roof is a great slab of reinforced concrete 127 feet long, turned up at the edges and cantilevered to provide a sheltering overhang, as much as eight feet wide at one end. We still admire the stone in our masonry walls—all the more because we dug each piece from the earth ourselves. All exterior walls show the same face inside and out, a texture of thin slabs in warm tones of gray and tan with all mortar held to the inside so none shows on the face. A center air space provides the insulation in the walls.

Mr. Wright made generous use of plate glass in all the walls with southern exposure and on three sides of the living room. Here the glass is a transparent curtain connecting the enclosed portion of the living room with a sweeping stone terrace going back into the hillside on the south, and another walled terrace overlooking the broad valley to the north. The glass walls are two stories high at this end of the house.

These glass walls make it possible to grow unusual plants, extra large. A cut-leaf philodendron climbs up the stone wall fifteen feet to the ceiling and a large scarlet hibiscus in full bloom grows like a tree unless it is continually trimmed back. I also



have a banana tree that is growing fast toward the ceiling.

Three steps up from the living room is the dining area, and beyond that a kitchen and utility room. Contrary to most Wright-designed kitchens, mine has a row of windows along one side which look out over the tree-tops in the valley below.

On the third level are three bedrooms for the children, a bedroom-sitting room for Doug and me and another room which we have found to be a necessity for our type of active country life—a locker room where we can shed work clothes and muddy overshoes. Next to this is a shower bathroom. There is another bath with a shower near the childrens' bedrooms, while the only tub in the house is in the bathroom just off our room.

The childrens' rooms are compact but efficient. Closets, drawers, desks and even beds are built in. All are reached by an interior hallway and all have full-length glass doors opening on an outside balcony. This is constructed of monolithic concrete and provides a smooth, horizontal line on the south side of the house, contrasting with the stone walls and glass which surround it.

An extra word about our bedroom-sitting room might be in order. When we conferred with Mr. Wright one of our requests was for a "retreat" where parents might get away from children occasionally and his solution works beautifully. Sounds of the most exuberant teenagers are properly muted by the time they penetrate to our room at the far end of the upper floor. This level also is where the main entrance opens from a covered walk-way into a stone-floored loggia. As described by Edgar Kaufmann, Jr., in his book, "Taliesin Drawings," "To the right marches one of the grandest and most dramatic stairways ever invented, straight as an arrow between two steeply rising walls of stone, for over forty feet." The stairway leads past a wall of narrow glass strips leading to the dining room and terminates at the base of a tall, rectangular column of stone, set at right angles to the living room.

Window frames, doors, and all interior partitions are made of natural finished cypress. Frank Lloyd Wright disdains the traditional hollow stud-wall construction. Doug built our wooden partitions in the Wright-invented "sandwich" manner. He first erected vertical boards salvaged from our concrete forms, tacked a layer of heavy building paper on each side, then nailed on wide cypress planks and angled battens. The result is a wall of striking beauty and solid construction with no hollow spaces. Especially useful when the weather turns cool are the three fireplaces, one in our bedroom, another tall one in the dining room and a massive fireplace big enough to walk into at one end of the living room.

Our wooded acres and Doug's busy chain saw provide the necessary fuel to keep fires in one or more fireplaces eight or nine months of the year. The main heating system is hot water, circulated by pumps from a gas-fired boiler. All floors, concrete and stone, are laid over wrought-iron heating pipes. As a result, the masonry floors are pleasantly warm

in the winter and delightfully cool in summer.

Visitors always ask "How did you learn to do all these things yourself?" I guess we just learned by doing. We made mistakes, but eventually we learned to do many things. Our attitude when confronted by a new problem always has been, "Let's try it." We hate to admit there is something we can't do. As a result, I have tried my hand at running a bulldozer, blasting out trees and stone and arc welding. I recall one cold December day I was up on a high scaffold helping to weld metal clips to the steel mullions that hold in the living room glass. Some architectural students from Iowa State University came down and called to me, "They told us up at the other house we could find Mrs. Grant down here." I flipped up my welder's mask and said "That's right, what can I do for you?" They were a little surprised to find me working in that capacity. By working on the job, dressed in blue jeans, sweat shirt and old hat, I heard many comments about our house not intended for my ears. It was pretty amusing at times but again, when casual visitors made thoughtless remarks I didn't like, I often felt like telling them to be on their way.

When we put in the forms for our roof they had to be supported by posts as much as 20 feet long in the two-story living room section. Four-by-fours would have been too expensive, so Doug cut down about 150 straight poplar trees with his chain saw and we dragged them behind the jeep to the building site. When they were all in place the living room looked like a small forest. One day a couple of ladies were looking at it and I heard one of them say, "I've heard Mr. Wright left trees in his houses but this is ridiculous!"

Visitors frequently asked, "How will you treat the stone when it's finished?" I got so tired of trying to explain that we didn't intend to do anything to it, but would leave it natural (a new idea to most people at that time), I finally answered without cracking a smile, "Just like stone!"

We still have many visitors, from all over the world. Usually they are considerate about writing for permission to come. I don't mind the people who write or call, but I do have a distaste for those who sneak around outside with cameras sticking out of the shrubbery.

Many of Mr. Wright's apprentices call twice a year. After spending the summer months at Taliesin in Wisconsin they stop here enroute to Taliesin West in the fall and again when they return in the spring. These young architectural students always give us a lot of needed encouragement when we feel we aren't progressing very fast.

Mr. Wright designed our furniture which we are making ourselves. Doug makes the frames and I do the upholstering—I took a ten-week night course at the YWCA.

Questions most frequently asked included, "After nine years, aren't you getting tired of working on your house?" Of course we tire occasionally. When this happens we trade woodwork for masonry, or electric wiring, or landscaping for a change of pace.



When it all seems just too much, we pack up and go to Mexico for a needed vacation. "What are you going to do when the house is all finished?" We've still got furniture to do and we'll probably never have enough. Then we need an out-building for garden tractors and other machinery. And there's always grass to be cut in summer and wood for the fireplaces in winter.

On one of our delightful weekends at Taliesin in Wisconsin, Frank Lloyd Wright told us, "You have to **earn** one of our houses." After nine years of building, this has a real and personal meaning to us. On another occasion Mr. Wright, discussing the influence of architecture on peoples' lives, told us that our new home would change our whole way of living. Perhaps it has—who can say?

### **Alsop Residence**

*(Continued from page 47)*

contractor accepted the challenge of this new concept of building, problems were few and the workmanship was very good. Supervisory visits by John Hill from the Wright Foundation were of tremendous value and assistance while construction was in progress. Mr. Hill also worked with the interior decoration.

If after eighteen years certain materials age, like the tide-water cyprus, red brick, red cement and natural-colored rough plaster, it is with added beauty and deeper luster. These materials are used both on the exterior and throughout the interior of our home, making maintenance almost non-existent. Occasionally the outside cyprus trim requires a coat of weather-proof varnish. No alterations have been made on the original design and the need to change our home has not been felt. However, we added baseboard heat in the living room and changed the ends of the built-in seat.

Each of our children has a private room, small, but windows call in the feeling of the outdoors to deny any lack of space. Our long hall is stately and inviting. The kitchen is an easy space to work in, being compact and convenient, bright with light from the sky.

The high ceilinged living room has a great feeling of space and freedom, being warm and beckoning with tree-tops a part of the atmosphere. It is a big feature of our home. In winter the huge fireplace calls and the design of the master, Frank Lloyd Wright, speaks in many different ways; we are glad to be living here. One is certain that in fifty years it will be the same.

### **Fasbender, et al.**

*(Continued from page 49)*

back in 1927, preceded all others of the so-called Wright comeback but I do know that I was all-out in his favor then, at a time when Henry-Russell Hitchcock was still asking why the old man did not cease being absurd and come along with the modern boys from whom he had so much to learn (Hitchcock changed mightily from that viewpoint as time went on). From the time when Wright stalked in, all buck-

skin from head to toe, into the Creative Art office to see "that young man" (I had written without ever seeing him) to the time when Mr. Wright sat on my wife's desk swinging his legs at a supper party for him in our New York apartment and being magnificently delightful, as he could, there were adventures with him of a vast variety of kinds—the party was just a couple of months before his death, and I think will never be forgotten by the guests who were Grotz and his wife and Jimmy Fitch and his.

The 1938 and 1948 Forums have attained the status of collector's items but one should not forget the one in 1952. It was so internationally circulated that at the conclusion there was actually a translation in Russian text. I'll bet there never was another.

### **Johnson**

*(Continued from page 51)*

Commission. Wright planned to support the roof of the main workroom on twenty-four concrete shafts that looked like giant water-lily pads with slender stems. The officials feared these were too thin to hold up their loads and it was announced that Wright would publicly test a sample column. Wright gave a tremendous show, directing a crane as it dropped ton after ton of material on the wide top of the slender shaft. Sixty tons were piled on before the column crumpled—10 times the required load.

But even after the test the commission wouldn't say "yes" and didn't say "no" to the plans. Wright explained that he was allowed to build on a day-to-day basis. Yet, he confesses, the Wisconsin commission was more considerate than in some other states in which he had to work. And he added, "This was partly because H. F. Johnson himself stood up at the board meeting beside me and squarely told that commission that he wanted that building that way and he was damn well prepared to stand back of it to the limit."

H. F. Johnson's interest in architecture and design is readily apparent from an incident that occurred soon after the Administration Building was completed in 1939. H. F. Johnson approached Wright about building a home for him. Wright commented:

"One day he had taken me out to see the tract of prairie that he owned by Lake Michigan (the site of Wingspread, Conference Center for The Johnson Foundation). Some days after we had walked about and talked about a house on that site, Mr. H. F. Johnson brought me a little sketch plan he had himself penciled of the general outlines of a house pretty much as his stands out there on the prairie now."

H. F. Johnson had a hunch in the experiment in design and construction of the Administration Building that proved correct. It not only worked out in advertising returns but it also worked out in terms of increased work and morale. The officials loved the place as much as the employees did and some of both of them said they hated to leave it to go home, Wright recalled.



## Annunciation Church

*(Continued from page 53)*

the contractors, one with faith and conviction undertook the prestigious task of setting into reality what was then still designs and words on papers. Mr. Wright, unfortunately, did not see the actual construction progress with his earthly eyes, as the good Lord took him from us just one month previous to the ground-breaking. I shall never forget the far-away look in his eyes as he gazed out over the beautiful blossoming desert of Arizona at Taliesin West in Scottsdale March of 1959. He was telling another gentleman, Mr. Alexander Georges of our congregation, and me of his life and dreams for better tomorrows. It was as though he was leaving us a legacy of faith in a better future. One month later he underwent surgery and passed on to eternity. However, the close interest and watchfulness of Mrs. Wright and her son-in-law, Wesley Peters, chief architect, insured the successful and esthetic realization of the specifications.

We have now completed eight years in this edifice since we entered the front portals for the first service in July of 1961. This structure of beauty and faith has offered us the wonderful opportunity of meeting and talking to thousands of persons from our city, state, nation and the world. As a House of God its importance and significance cannot be diminished but, rather, it has been enhanced because of a Frank Lloyd Wright. All of this has been a particular challenge to the pastor and to the congregation as a whole, which represents a segment of the Christian Faith to its neighbors and also to

the unchurched. It goes without saying that one must be a living, active member of such a faith during these turbulent times we live in in order to meet such a challenge.

The entire building complex is situated within a twenty-acre expanse of land in the suburb of Wauwatosa as a blue and buff colored jewel within a green setting of grass and shrubbery. It can be easily surmised that a great deal of maintenance is required because of so much land and the type of building, with the almost daily visitors throughout the year. This concern for the interior and the exterior care is greatly accelerated, of course, during the peak summer months with many more visitations.

The church addresses itself to a pluralistic audience and congregation most of the year. Consequently, the ecumenical movement is very real and at the grass-roots level for the Annunciation congregation. This has often led us to believe in a very important architectural aspect of this edifice. This is one of participation by all, rather than that of observation only, in the worship service particularly.

In this church we have a characteristic which was expressed by Mrs. Wright during the program of May, 1959, which preceded the commencement of construction. She said that this is an "ageless" church which has been designed by an "ageless" man. Actually, what better way can we describe anything of enduring and eternal value, be it building, man or idea, than to say that it is neither young nor old? In a word it belongs "forever."

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A. H. Bulbullian—38; 39.

Albert L. Hoffmeyer, AIA—34 (lower right); 45 (bottom).

John Amarantides—24 (Buddha).

P. E. Guerrero—Cover photo.



It has become clear in both moral and economic terms that our nation can no longer afford or pretend to intervene in the political and military affairs of nations throughout the world, maintain a military and weapons establishment of unlimited size, explore the moon and, at the same time, rebuild our decaying cities, provide an adequate supply of housing, and finance domestic programs needed to solve pressing social problems.

## THEREFORE, BE IT RESOLVED BY THE ARCHITECTS OF AMERICA THAT:

One. We call upon the President and the Congress to assume responsibility for a comprehensive reexamination and reordering of our national priorities, recognizing that we have neither unlimited wealth nor wisdom, and that we cannot sensibly hope to instruct other nations in the paths they should follow when we are increasingly unable to demonstrate that we know how to maintain a viable society at home.

Two. We call upon our leaders, at all levels of government, to recognize that an efficient and humane environment is basic to the maintenance of a harmonious and prosperous society and that the skills to produce it are well within our grasp. At the same time, we wish to remind our representatives that neither hope, time, nor technology will solve the problems that presently make urban life a dirty, difficult and dangerous experience. Only a wholehearted commitment of will and money will enable us to apply the skills needed to erase the shame of urban America.

Approved and adopted by The American Institute of Architects at its annual convention in Chicago, Illinois, June 26th, 1969.

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# BOOK REVIEWS

## CONSTRUCTIVISM—ORIGINS AND EVOLUTION

**By George Rickey.** Published by George Braziller, New York, 1967. \$15.00

Reviewed by **Jerry Rudquist**

The reviewer is a graduate of the Minneapolis School of Art and the Cranbrook Academy of Art. Mr. Rudquist is an associate professor of art at Macalester College, where he has been teaching since 1958. He is basically a painter and print maker whose work has been in one-man exhibitions at the Walker Art Center and the Minneapolis Institute of Arts as well as in many group exhibitions.

George Rickey, a contemporary sculptor with impressive credentials, has distinguished himself further by creating this fine book detailing the vast range of painting and sculpture that has been done under the banner of constructivism.

Writing with impeccable clarity, Mr. Rickey first reviews the origins of the constructivist concept and impulse in such things as Plato's writing and a leaded glass window designed by Frank Lloyd Wright in 1912. He then devotes the first third of the book to bringing us up to date historically on the development of constructivism. In the remaining chapters of the book, he focuses on a dozen issues central to the visual life of the 200 or more contemporary works illustrated.

Among the issues dealt with are "Chance," "Optical Phenomena," "Micro-Elements" and "Color." Though not intended as a design primer, the book functions as one in these chapters. The book has a crisp and accurate authority on these issues that one doesn't get from art critics or historians. I rejoice that an artist has taken the time and effort to give us this book. For example, his brief three and one-half page chapter on color describes accurately and comprehensively the important basic work that has been done with this element in recent years, typifying Mr. Rickey's ability to present a great deal of material concisely.

Mr. Rickey appears to be an obsessive list maker. Among many other listings, he lists the seven essentials in Mondrian's definition of the visual properties of Neo-Plasticism, nine essential ways in which titles relate to a work of art and fourteen basic kinds of devices for introducing movement into a work of art. The listing impulse serves him well in presenting a clear summary of the large quantity of ideas he sweeps into his discussion.

Mr. Rickey allows his personal conclusions (often engaging and humane) to reveal themselves in the text, as in his trenchant comments on the artist's

attitude in exploring possibilities as opposed to the scientist's attitude . . . or, as when his bias warms to chiding society for the readily won glory of the Abstract Expressionists.

The book is nicely produced though the illustrations are of a scale to serve more as indicators of what the original pieces are rather than coming across with a strong visual impact as one would expect in a more lavish book. This is clearly an idea book, done with refinement and a sense of warm modesty but resounding with a quiet authority.

The external relationship of constructivist work to architecture and architectural elements is pretty obvious. The challenging aspect of constructivism presented in this book which should intrigue architects particularly is the poetic range and depth that artists have managed to wring from this semi-architectural vocabulary.

## CONSTRUCTION FAILURE

**By Jacob Feld.** Published by John Wiley & Sons, Inc., New York (Wiley Series of Practical Construction Guides). Illus., 399 pp., \$12.50

Reviewed by **Jack Owick**

The reviewer, a graduate of the University of Minnesota, is an officer in the firm of Wold Associates, Architects, Saint Paul.

Mr. Feld's 40 years of experience in the construction industry is summarized very well in this book. His total knowledge of all aspects of construction from owners' requirements through design to actual construction gave an overall view to the dangerous conditions that can be encountered in all phases of construction.

He states that his main purpose in writing this book is to bring to the attention of the people in the building industry facts that caused failures so that one could have an awareness of potential dangers when working in various aspects of the construction field.

The subjects Mr. Feld covers are varied and up to date. An example is an in-depth discussion of the aluminum roof panels at the Air Force Academy in Colorado Springs, Colo. The problem of leaking, with final corrective work, is outlined in a clear, concise manner. Legal aspects, structural failure, design errors, building collapse, storms, earthquakes and construction mistakes are a few of the other items covered in this book.

The author's historical, legal and humorous comments placed throughout the book provide interesting reading for architects who are tired of reading the typical technical engineer-oriented reports.



## NEWS NOTES:

**Donald Torbert**, professor of architectural history at the University of Minnesota, has compiled a list of 34 structures in Minneapolis particularly recommended for preservation. Sponsored by the Minneapolis Planning Commission and the Minneapolis Chapter of the American Institute of Architects, the report samples a wide variety of structures—houses, churches, warehouses, bridges and even grain elevators—covering a century of Minneapolis history. Copies of the handsomely illustrated report can be purchased for \$3.09 in the Building Inspector's Office, city hall, Minneapolis.

A comprehensive plan for the redevelopment of the State Capitol approaches in St. Paul, prepared by **Interpro**, a consortium of architects and planners drawn from St. Paul architectural firms, proposes to eliminate traffic in the area by rerouting and depressing streets. A complex development of plazas and open spaces, parking, office and commercial structures built on air rights over the nearby freeway and apartments and townhouses on the hill north of the Capitol is contemplated. The preliminary scheme shown in **Work in Progress** in the May-June issue of *Northwest Architect*, has been unanimously approved by the Capitol Area Planning and Architectural Commission.

Some current Wisconsin school projects: Rothschild-Schofield area high school by **John E. Somerville Associates**, Green Bay; South Park Elementary School for Oshkosh by **Thern Associates, Inc.**; further work on the Southwest Wisconsin Vocational-Technical School in Fennimore by **Durrant, Deininger, Dommer, Kramer and Gordon**; preliminary studies for a new senior high school in Wisconsin Rapids by **Childs & Smith, Inc.** of Chicago; Mukwonago Union High School by **Burroughs & Van Lanen Architects, Inc.** (formerly von Grossmann, Burroughs and Van Lanen, Inc.) of Milwaukee.

Happiness: bids for the new Dodge County mental hospital in Juneau, Wis., came in at about \$25 a square foot, less than the estimate of the architects, **Berners, Schober and Kilp** of Green Bay.

The city-owned plant of the Donaldson Co. in Grinnell, Iowa, is being doubled at a cost of \$1,000,000. **Woodburn and O'Neil** of Des Moines are the architects.

Preliminary studies for the expansion of Argyle, Minn., public school are being prepared by **Wells-Denbrook and Associates** of Grand Forks, N. D.

### Consulting Engineers Change Name

At the annual meeting of the Minnesota Association of Consulting Engineers, by a unanimous vote, the membership changed the name of the association to the Consulting Engineers Council of Minnesota. Effective immediately, offices will be at 5009 Excelsior Blvd., Suite 141 Excel Bldg., Minneapolis.

JULY-AUGUST, 1969

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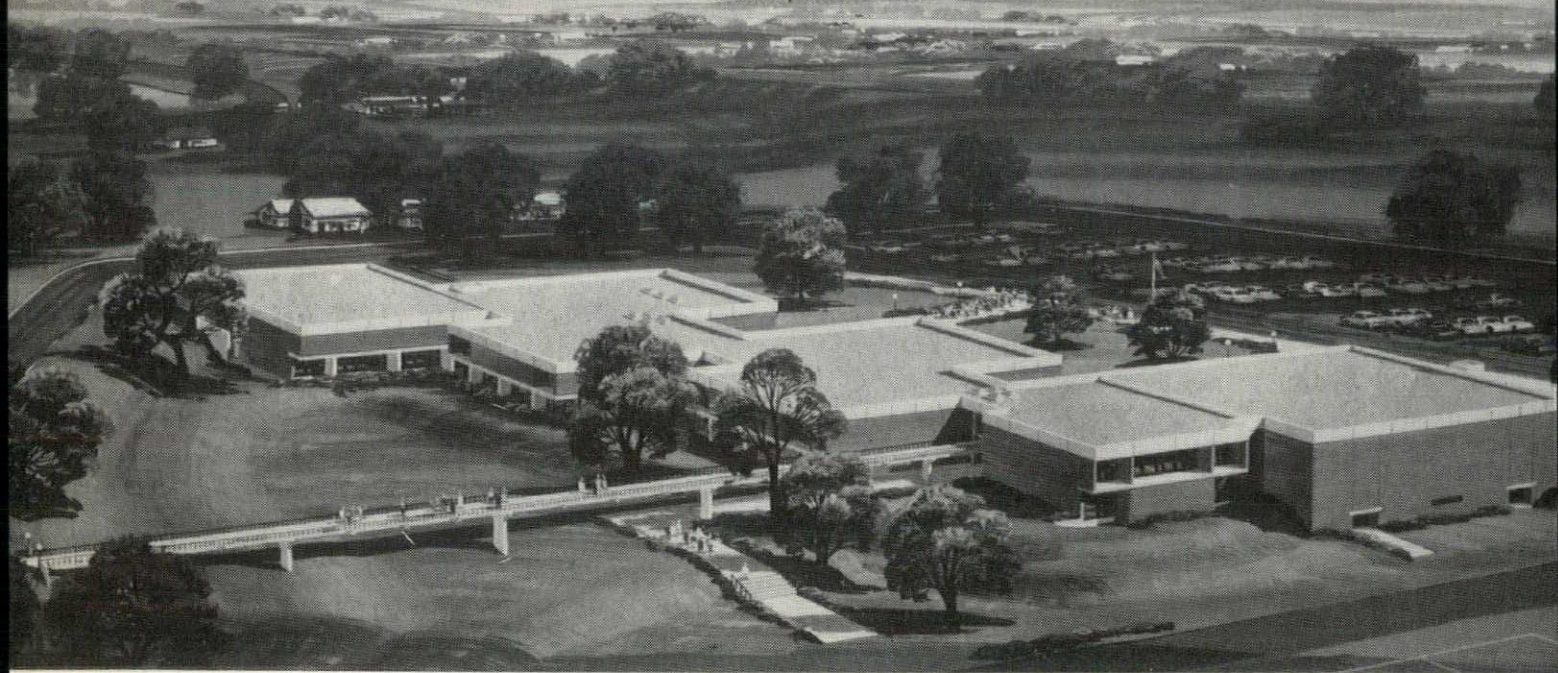
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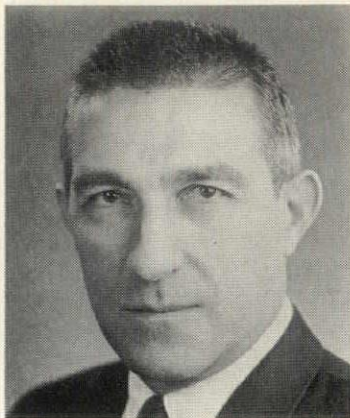
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# Udall Among Top MSA Speakers



Mr. Udall

Stewart L. Udall, former Secretary of the Interior, will be among the top speakers being lined up for the Minnesota Society of Architects' Convention and the North Central States Regional Conference to be held in the Hilton Hotel, St. Paul, November 5-7, according to John Hagen of MSA. Well known for his forthright stands on the modern environment and how man must adjust himself to control it, Mr. Udall is chairman of the board of The Overview Group and will present this group's work to the convention.

A week after the change of administrations, in January, 1969, Mr. Udall announced the formation of The Overview Group, a pioneering international consulting firm to work for governments and industries in creating a better environment for man. This "... is a logical and natural extension of and expansion upon the total environmental concerns ..." which he had developed during his tenure as secretary. Overview brings together multi-disciplinary teams possessed of the specialist-insight and generalist capacities essential to total planning. As an integral part of all projects on which it works, Overview builds-in economically, socially, and politically viable action programs.

"The emphasis is not on paper plans or futuristic studies but on the now, on the practical political implementation of concepts, plans and projects," Mr. Udall said.

Mr. Udall a 1968 graduate of the University of Arizona, is an attorney and a son of a chief justice of the Arizona Supreme Court. In World War II he saw combat duty with the 15th Air Force in Europe. After the war he completed his formal education.

Advising and assisting the management team of Overview will be a group of advisors including I. M. Pei, Teodoro Moscoso, Moshe Safdie, Kenzo Tange and Edmund Bacon.

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## HONEYWELL'S MORSE: EMPLOYING HARD-CORE WORKERS TOUGH BUT WORTH IT

"Employing the hard-core unemployed is tough—but well worth the cost," Gerry E. Morse, vice-president of Honeywell, Inc., told members of the National Electrical Manufacturers Association in a discussion of industry's social responsibilities.

"Our first opportunity is to recruit," Mr. Morse said. "Our private-enterprise, capitalistic economy operating within our religiously based, free democratic society is generating more jobs than readily can be filled. There are more jobs going begging than there are unemployed. The question is, 'Where are we going to find the people we will need in this climate of increasing productivity?'"

"The answer can not be found completely among the young people who will be coming into the labor market in the years ahead. We will also have to bring into industry those who are now subemployed-unemployed, employed only part time or employed in jobs below their capabilities. We must work with those whom we have been accustomed to think unemployable. We must motivate them toward work, train them to do the job and bring them into industry as permanent, productive employees."

In referring to this category of employee, Mr. Morse said that "no

thoughtful businessman can be content or complacent when he finds around him bad housing and marginal schools, hunger and illness, racial injustice and hopeless poverty, so he responds by opening his employment doors and by advertising his job openings." But, he added, "the hard-core do not apply."

To correct this situation the Honeywell executive advocated the aggressive pursuit of a recruiting program designed to hire the hard-core unemployed. Unless this is done, he said, "those we wish to hire will not take a recruiting effort seriously." Also, he declared, "we must show our interest in employing disadvantaged people in a significant way, not in mere tokenism."

In discussing new practices instituted by his own company in connection with its program of hiring hard-core unemployed, Mr. Morse said:

"Hiring practices had to be changed. The high school education requirement was eliminated and employment procedures were streamlined by the use of a referral card

system instead of the typical detailed application form. Offers of employment were made and accepted without testing, reference checking or criminal record investigations. A thorough explanation of our training programs was given to applicants to help overcome their fear of what work might be like in terms of their ability to succeed.

"Full-time training is given for six or more weeks to employees who are qualified by the JOBS program test of need. During this period trainees are on full pay. The program includes skill training and job orientation to introduce trainees into the work environment. Seventy-five percent of those originally enrolled in the program have completed the training program and seventy-two percent are retained on their jobs today as permanent employees.

"We have found that once disadvantaged employees are on the job, counseling is an effective way to keep our retention rate up and to help the employee become a productive worker quickly."

A vital element in motivation, he said, is evidence of an ability to distinguish between good performance and bad.

"The disadvantaged," he declared, "seek first, not second-class, citizenship. They strive for a real job, not a sham. Once their initial disadvantage is offset they expect to be subject to the same production and quality standards and the same work rules and conditions as every other employee."

Mr. Morse described the complete program of aiding the disadvantaged worker as "a costly undertaking for business." Legislation has been enacted which will help to defray expenses of special employment programs, he stated, but added that "half or more of the costs we face will have to be borne by the companies themselves and the rest we pay in taxes."

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### Cerny Elected

(Continued from page 13)

tion Group of the National Association of Credit Management, National Electrical Contractors Association, National Society of Professional Engineers, Producers' Council, Painting and Decorating Contractors of America, Robert Morris Associates (bank loan officers), and Sheet Metal and Air Conditioning Contractors National Association.

Representatives of Armco Steel Corp. and Honeywell Inc. also attended.

Richard H. Oakley, assistant treasurer of Honeywell Inc., was elected first vice-president. Bernard H. Trimble, director of services, NECA, is second vice-president. J. W. Rankin, assistant secretary, AIA, is secretary, and Charles Dickerson, director of research, Robert Morris Associates, is treasurer.

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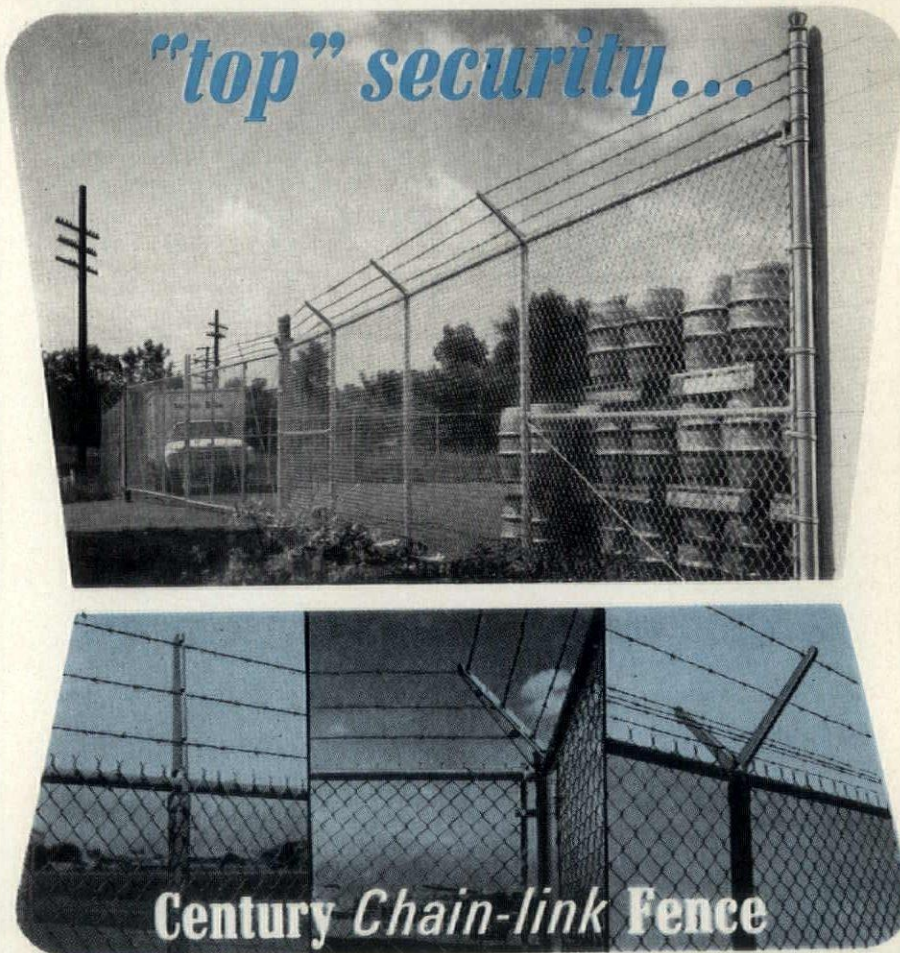
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# PRODUCTS & SERVICES

CROSS-SECTION OF WHAT'S NEW

## MARVIN INTRODUCES NEW UNITIZED CASEMENT WINDOW

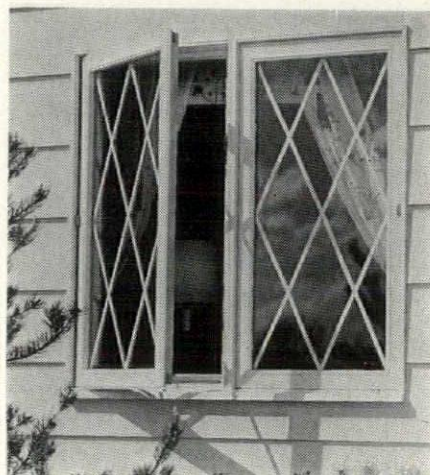
A new "unitized," modular casement window has been introduced by Marvin Windows, Warroad, Minn. Called the Casemaster, the wood unit has great potential for homes, apartments,

schools, commercial structures and mobile home units, its makers said.

Casemaster units are unitized to permit the architect or builder to use them in striking arrangements—long rows, vertical stacks or blocks—with any or all of the units operating.

"This is the first window unit

available with Marvin's new XL-70 exterior pre-finish," Marvin said. XL-70 eliminates on-the-job painting and has 2-3 times the life of the best paint finishes.



"Usually the Casemaster is furnished with a nailing fin instead of conventional brick mould casing. This greatly simplifies installation and gives the window a pleasing, modern appearance from the outside. The nailing fin is covered by the siding, which is brought right up to the exterior face of the frame."

Double weatherstripping is used to make the Casemaster extremely weathertight and leaf-type vinyl is used around both the opening and the sash.

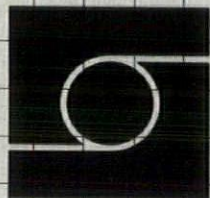
A roto gear operator provides finger tip opening of sash. The concealed hinges are made of stainless steel. Like other Marvin casement windows, the Casemaster has a full 1¾-inch sash to provide maximum insulation space.

The Casemaster is available in three widths and five heights. Standard 1-wide to 5-wide units are offered from the factory, as are picture window units. They can be furnished with removable storm panel and screen, insulated glass and with authentic muntin bars or grille inserts.

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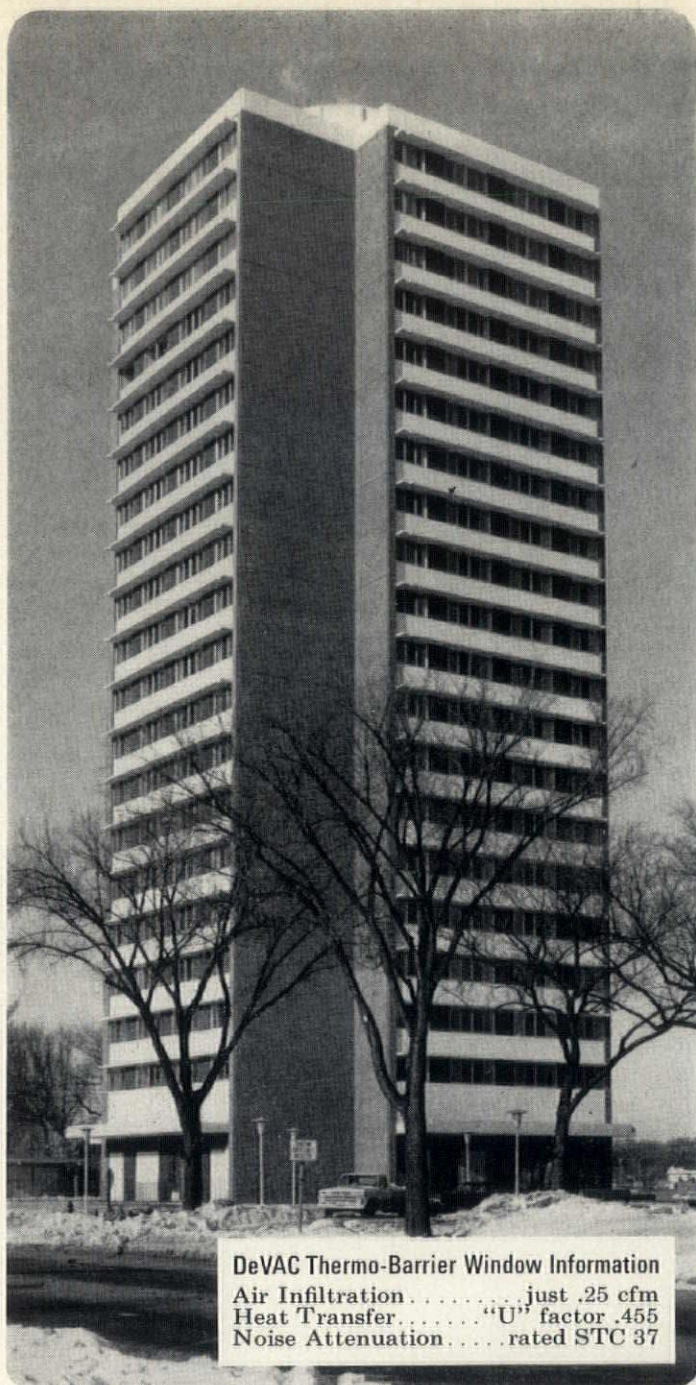
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Above is Project 2-11A, Housing For The Elderly, Minneapolis, Minnesota. Architects for this twenty-floor apartment were Raugland, Entrikin, Domholt & King, Inc. of Minneapolis.

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Health and comfort are important elements in the design of Project 2-11A, Housing For The Elderly in Minneapolis. Occupants of this 151 unit high-rise are particularly sensitive to changes in temperature and humidity. The interior climate must be kept comfortable. Drafts, dust, pollen and excess noise, kept out. That's one of the reasons all 456 windows are DeVAC Thermo-Barrier.

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largest line of wood window units, the announcement reported, including five double-hungs, two awning-types, two types of gliders, another line of casements and patio doors.

For complete information on the Casemaster write for Bulletin C-111 to Marvin Windows, Warroad, Minn. 56763.

**Come November —  
— You go! Go to the MSA Convention!**

## GOODWIN ANNOUNCES APPOINTMENTS, EXPANSION

Goodwin Companies, Des Moines based subsidiary of Cantex Industries, a division of Harsco Corporation, has announced two personnel changes and one major plant expansion in its complex of brick and tile manufacturing organizations, according to C. H. Koplen, vice-president of brick and tile operations.

R. W. Metcalf has been appointed manager of the Mason City

Sales Division. In this capacity Mr. Metcalf will be in charge of all product sales in northern Iowa. Mr. Metcalf has been a sales representative for Goodwin Companies since 1954. He is married, has three children and will headquarter in Mason City.

Richard Krapfl has been appointed sales representative in the Mason City Sales Division. His territory will be north-central Iowa for the entire line of Goodwin Companies brick, drain tile and building tile. For the past 11 years Mr. Krapfl has been employed by Spahn & Rose Lumber Company, the last four years of which he was manager of their lumberyard in Belmond, Iowa.

Goodwin Companies also announced plans for the remodeling and reopening of the C. H. Klein Brick Company tunnel kiln plant in Chaska, Minn., under a lease agreement. The new manufacturing plant will be known as Chaska Brick and Tile and will produce a colonial sand mold face brick by the soft mud process.

Construction of the new facility has already begun under the direction of C. R. Pearson, vice-president-production. Completion date is set for late this year. G. E. Haverkamp of the Twin Cities Sales Division of Goodwin Companies has been appointed plant manager.

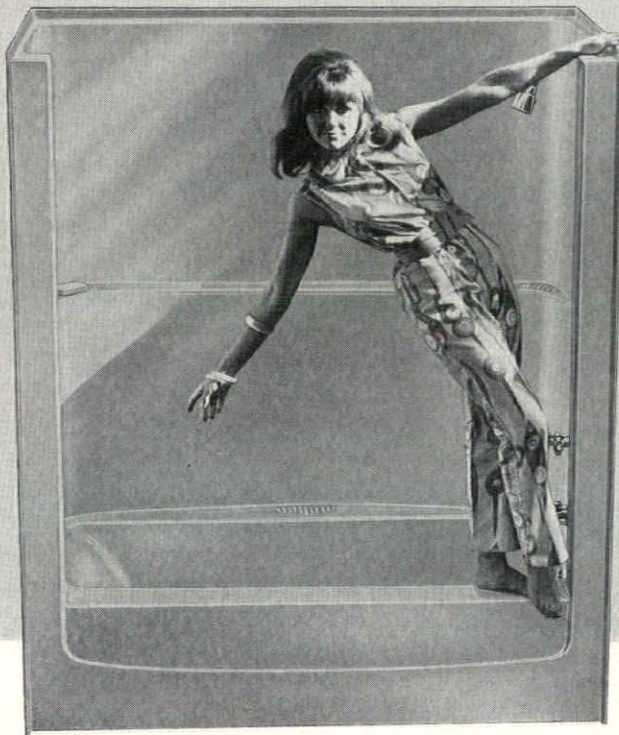
## SOIL ENGINEERING SERVICES MOVE

Soil Engineering Services, Inc., has moved into expanded offices and laboratories in its new building at 6800 So. County Road 18, J. S. Braun, president, has announced.

The 13-year-old firm, which specializes in soil borings, rock coring, inspection and tests, concrete testing, analysis, reports and recommendations, was burned out of its previous location last September 13 when a fire gutted the building. During the past nine months SES has been utilizing temporary space.

New telephone number of SES is 612/941-5600, Mr. Braun said. The new mailing address is P.O. Box 35108, Minneapolis, Minn. 55435.

# FREE SOAP DISH



## NEW Royaline BATH BAY Series 150

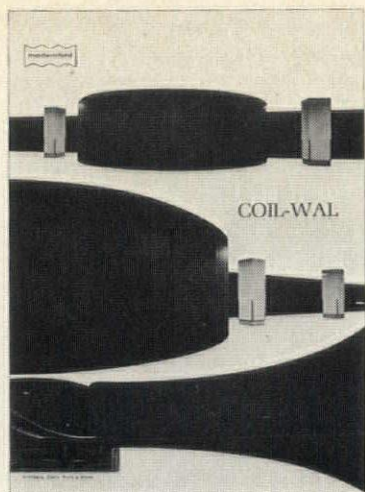
The new Bath Bay has its own molded-in free soap dishes with unique fins that keep the soap *dry* and clean, and eliminate the standard "wet" soap dish. A new four-layer sandwich construction makes the Bath Bay stronger, warmer and quieter than ever before.

It is stronger because the wall has a layer of fibreglass and foam plastic, and an additional layer of fibreglass.

*More complete information on request*

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### Modernfold Introduces "Coil-Wal" Brochure

Modernfold has announced a new publication on its "Coil-Wal." The Coil-Wal has three variations, the Dual Coil-Wal, Single Coil-Wal and Grille Coil-Wal.

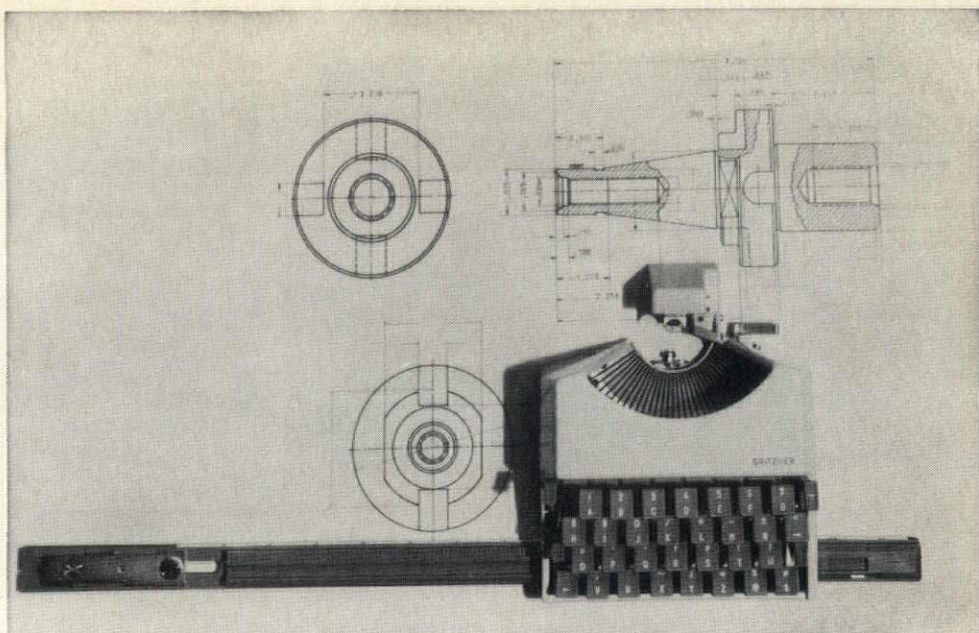
"When critical sound control and ultimate space flexibility are musts, Dual Coil-Wal will do the job," the report said. "Dual Coil-Wal provides for division of large areas such as auditoriums, convention centers and meeting rooms. Dual Coil-Wal earned an STC of 44 in full scale opening per test procedure ASTM E90-66T.

"The Single Coil-Wal combines beauty with durability and economy. Versatility and minimum storage add to its desirability. The Single Coil-Wal is an ideal operable wall for gymnasiums, cafeterias, multi-purpose rooms and other locations where sound control is not required.

"A new adventure in design, the Grille Coil-Wal provides a fascinating effect while offering security, traffic control, ventilation and vision, plus its durability. The Grille Coil-Wal is especially effective in store fronts of shopping center malls, school building corridors and small area applications."

The Coil-Wal brochure can be had by writing Modernfold, New Castle Products, Box 310, New Castle, Ind. 47362.

This area's Modernfold representative is Mahin-Walz, Hopkins, Minn.



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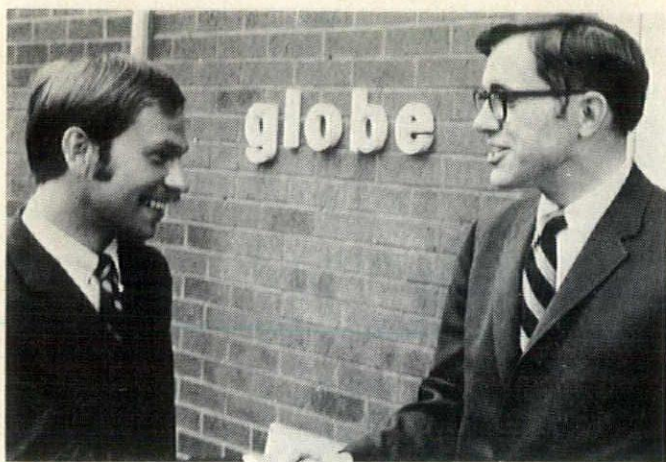
And while you're at it, why not get complete information on our full line of Hamilton's high-quality drafting room furniture too. This new Dial-A-Torque unit, for example, has made space saving and Hamilton synonymous. Its famous advance design drawing surface and rich formica wood-grain accents, combine to give beauty and durability unmatched in the industry. Many models and options available. Ask us for complete information and prices.



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Mr. Loomis, right, greets Robert Kalbec of Westburg-Klaus Associates.

## GLOBE HOLDS OPEN HOUSE IN SUBURB

Approximately 400 architects, businessmen and other representatives from the Twin City metropolitan area attended the open house recently of Globe Office Furniture's new quarters in suburban Golden Valley, Minn.

Globe, established in 1922, is the oldest firm in greater Minneapolis specializing exclusively in business interior design, officials reported during the event. It carries a wide variety of leading lines of furniture, equipment and accessories for all types of commercial, industrial and institutional offices.

"The company emphasizes an imaginative 'total design' concept, providing consultation, planning, development and execution tailored to fit the client's needs and desires," said Gerald M. Loomis, president. "We felt that we could better execute our custom service policy by moving from our previous downtown location to an adjacent suburb."

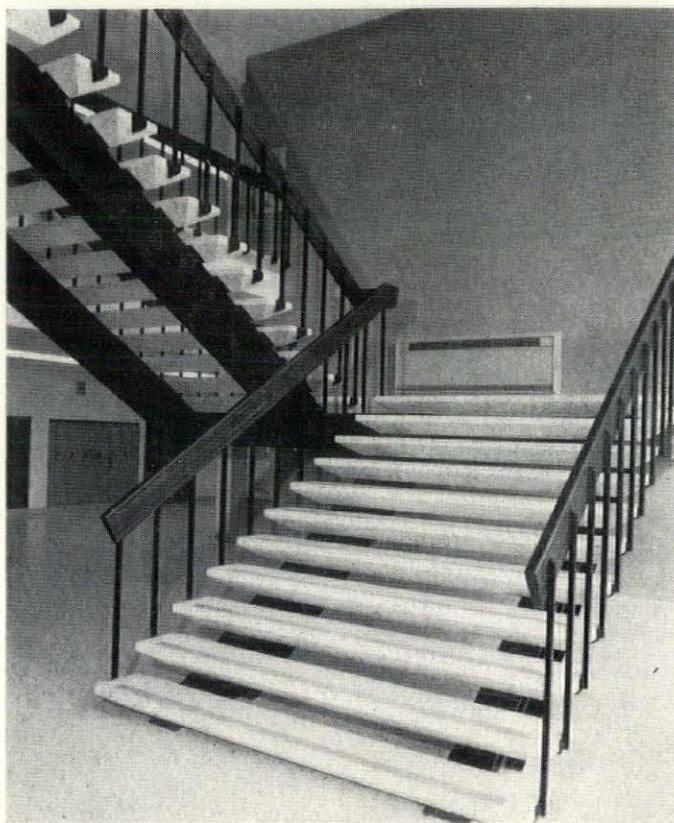
The move was part of a general expansion program which includes an augmented staff as well as enlarged facilities, he added.

The new company home contains about 8,000 square feet, with twice as much show floor space as in the former headquarters. Land is being acquired for construction of additional warehousing space, which could eventually increase the total area to 25,000 square feet.

As a result of its expansion program, Globe expects to double its volume in the next five years, according to Mr. Loomis.

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## PCI TO MEET IN BOSTON

The expanding role of prestressed, precast concrete in the construction industry and the widening markets for these products will be the central issues of the 1969 National Convention of the Prestressed Concrete Institute, October 5-9, in Boston.

"Marketing forecasts indicate the use of prestressed and precast concrete will double in the next five years and this convention is intended to help the industry prepare to meet the needs and the opportunities of a growing future," said Robert H. Singer, PCI president.

"In addition to an extensive and informative exhibit by leading suppliers of the industry, the convention program includes a series of addresses by more than 50 leading authorities on various aspects of the design, manufacture and use of prestressed concrete and precast concrete. These sessions will be run concurrently to assure maximum attention to subjects of special interest to architects, engineers and producers and will be directed to emphasizing practical applications of new ideas and products to participants' practice or business."

Special Architects' Day and Engineers' Day programs will be conducted to give members of these professions exclusive attention to their unique needs and potentials.

## DON'T FENCE OUT PUBLIC, AIA WARNS

"Our national shorelines are being fenced, paved and built upon with everything from hamburger stands to power plants and it's time to proclaim the principle that all Americans have a right to enjoy the nation's shorelines."

This appeal on behalf of the proposed Gulf Islands National Seashore was presented by The American Institute of Architects to a meeting of the Subcommittee on National Parks and Recreation House Committee.

"The high quality scenic value and recreational opportunities which the Gulf Islands National Seashore offers should be set aside for public use," the AIA stated. This support of a gulf project can well be applied to all coasts and shores.

JULY-AUGUST, 1969



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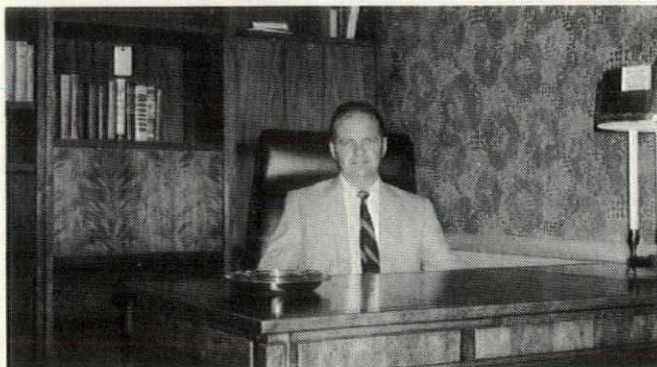
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#### **ROEDER TO MANAGE UNITED FURNITURE CONTRACT WORK**

Jerry A. Roeder has been appointed manager, Contract Division, for United Furniture Showrooms, Minneapolis. He joined



Mr. Roeder in one of the Globe displays.

the company in 1959 as sales consultant.

Mr. Roeder's appointment coincides with an expansion of the Contract Division which doubles the commercial furnishings display area. The additional space is utilized as exhibition rooms of dimensions most frequently encountered in contract work, the report said. Within these areas scale and space concepts can be visualized, traffic patterns can be analyzed and design elements can be organized into proper visual and functional environment.

"The exhibition rooms enable us to demonstrate our design objectives to the client who wishes a physical presentation," Mr. Roeder commented. "For the client who may lack experience in working with fabric swatches, manufacturers' catalogs and graphic presentations the exhibition rooms are of exceptional usefulness."

"As important as a high degree of design capability," Mr. Roeder added, "is a thorough familiarity with all the resources of the decorative and furnishings market, general price structures and operating methods of suppliers, as well as delivery schedules. We emphasize the maintainance of our knowledge in these areas."

United Furniture Showrooms was founded in 1952 as a dealers' and decorators' showroom for residential furnishings. An increasing volume of commercial contracts

led to the formation of the Contract Division in 1967. General offices and showrooms are located at 1132 Stinson Boulevard in Minneapolis. A 55,000 square foot warehouse is used to maintain a comprehensive stock of both resi-

dential and commercial furnishings for clients requiring immediate delivery.

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#### **FOGELBERG TO REPRESENT HAERTEL**

Carl W. Fogelberg Co. has announced the company has been appointed sales representative for the territory in Minnesota, North Dakota and South Dakota by W. J. Haertel and Company of Franklin Park, Ill.

Haertel is a subsidiary of Leslie Welding Company and is a manufacturer of Securitee Systems for the erecting of acoustical tile. Haertel manufactures grid systems for both exposed and concealed suspension systems.

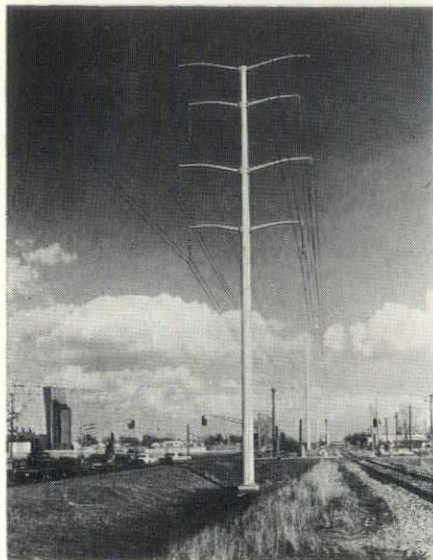
#### **CHILD APPOINTS HALVERSON**

Jerry Halverson has been named a full line carpet representative for Rollin B. Child, Inc., Hopkins, Minn.

He will be responsible for sales of Childcrest, Quaker, Beattie and Chatham carpets, Uniroyal carpet cushion and related products in St. Paul, eastern Minnesota and western Wisconsin. His headquarters will be in River Falls, Wis.

NORTHWEST ARCHITECT





The NSP Pole

### NSP's SPECIAL POLES MADE IN RED WING

"Poly-12" power line poles, fabricated by Meyer Manufacturing of Red Wing, Minn., and erected in Roseville, Minn., by Northern States Power Company, are made of impact-resistant INX-65 high-strength steel produced by the Inland Steel Company.

Carrying a double circuit 345-kv line as part of a major electric power transmission system around the Twin Cities, the aesthetic new towers replaced lattice-type structures which formerly carried a 115-kv line along the same right-of-way. By carrying both former and additional power requirements, the new line eliminated the need for two separate transmission lines through the suburban Saint Paul community.

Designed jointly by Meyer and Northern States Power Company, the 26 new towers range in height from 120 feet to 150 feet and each features eight modified gull-wing crossarms which vertically space conductors 20 feet apart. The top crossarms carry two overhead shield wires. Crossarms carrying the shield wires and middle row of conductors spread 18 feet outward from each side of the pole. Upper and lower conductor-bearing crossarms measure 15 feet each. Conductor support arms are equipped with 345-kv suspension insulator strings and carry 795 MCM conductors, bundled two per phase. The towers weigh from 13 to 17 tons, depending on height.

Supporting the crossarms are 12-sided, elliptically-shaped "Poly-12" tubular steel poles, with cross-sections positioned laterally to the direction of the line to best carry the transverse loads exerted by the conductors. A Meyer innovation, the 12-sided pole offers better support and resistance to buckling under compression loading than other shapes in current use. Meyer fabricated the poles, plus crossarms, attachment plates, and conductor

brackets, from Inland's INX-65, a high-strength, low-alloy structural steel with a 65,000 psi minimum yield strength. INX-65, as rolled, meets Meyer requirements for weldability, formability, and paint adherence, as well as ASTM A-572 specifications.

Meyer Manufacturing, fabricated poles for Dodger Stadium in Los Angeles, Shea Stadium in New York City and Metropolitan Stadium in the Twin Cities.

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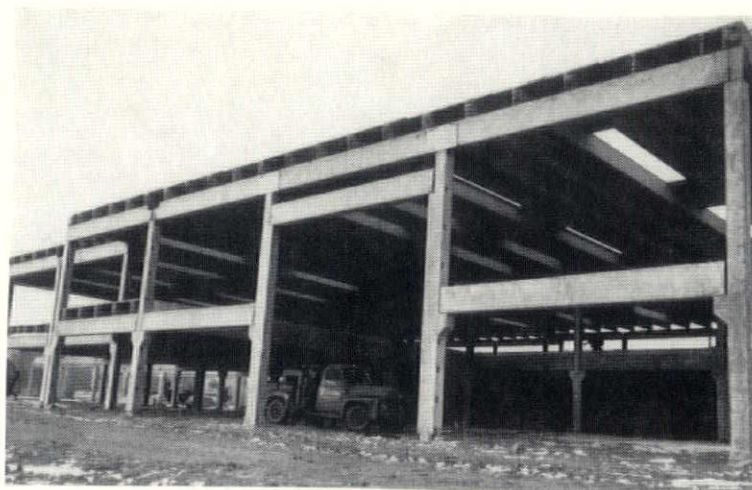


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