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Appendix A.

An Overview of Crow Island's Development

By Susan S. Benjamin

Lawrence Perkins' black and white drawing of Crow Island School (Winnetka Public Schools Archives)

What is it about Crow Island School that sets it apart from the multitude of school buildings everywhere? What makes it a destination for architects and for educators who have made a pilgrimage to Winnetka specifically to see it? Architects reflect on the beauty of its composition, its detailing, its use of warm and beautiful natural materials and its carefully-thought-out plan. Teachers watch the children learning and playing, keen on discussing how they use each space, how it fits the school's curriculum needs and possibilities. Beth Hebert, Crow Island Principal (1984-2005) eloquently captures its allure.

> Crow Island has an internalized and embedded beauty and honesty that is inextricably bound to the humane education that takes place in that learning environment and that bonding of design and philosophy is probably the secret ingredient.[1]
>
> *Beth Hebert, Crow Island Principal (1984-2005)*

Carleton Washburne, unknown date (Winnetka Public Schools Archives)

Superintendent Carleton Washburne's Vision

Crow Island was the dream school of the charismatic Carleton Washburne, who served as Superintendent of the Winnetka Public Schools from 1919 to 1943. His vision was to create a school that would embody the philosophy of progressive education, a system that was, above all, child centered. To quote Washburne, "Progressive education is always concerned with the WHOLE CHILD--both as an individual and as a member of society. It is therefore concerned with health...emotional adjustment; self fulfillment as a unique individual, having initiative and creativeness; acquisition of whatever knowledge and skill are needed for taking...part in the world; and for development as a socially conscious, participating citizen of a democracy.[2]" Washburne clearly differentiates progressive from the traditional approach to education, which emphasized memorization and did not encourage children to think critically.[3]

Washburne's vision was embraced by Winnetka's Board of Education. Winnetka is a community that has always placed a high value on education. Its School Board wanted to create a public school system equal to the best private schools on the East Coast.[4] Carleton Washburne was hired in 1919 to accomplish this goal--through providing the child-

1 http://www.designshare.com/index.php/articles/interview-beth-hebert/

2 Crow Island School, *Philosophy in Brick*. In 2004, Crow Island Teachers Eva Tarini, Mary Mumbrue and Bliss Tobin co-created a permanent exhibition,--a mural on the history and construction of Crow Island School. Funded by the Winnetka Public Schools Foundation, this exhibition, located in the school, includes a timeline and considerable information on the progressive movement, on progressive education, on Carleton Washburne, on the architects and describes Crow Island as the embodiment of progressive education. The title of this exhibition, which is in the form of a timeline, was taken from the title of an article written by Jane Clarke in the November/December, 1989 issue of Inland Architect. Ms. Clark attended Greeley School when Carleton Washburne was Superintendent. At the time she wrote this article she was the assistant director of Museum Education at the Art Institute of Chicago.

3 Ibid. The timeline points out that the progressive approach to education was a critical component of the progressive movement that developed after the Civil War--reacting to a growing immigrant population working in a rapidly industrialized city. Leaders of the movement campaigned against business monopolies, inferior working conditions and government corruption. Their mission was to create a society of informed and active citizens, and they looked to the schools to carry it out.

4 Betty J. Blum. "Oral History of Lawrence Bradford Perkins," Compiled under the auspices of the Chicago Architects Oral History Project, The Ernest R. Graham Study Center for Architectural Drawings, Department of Architecture, The Art Institute of Chicago, 1986.

centered education that progressive education fostered. Washburne's background made him particularly well suited for the task. He grew up in a household that valued education, with a mother who wrote and lectured on child development. His own education was influenced by progressive educators that included John Dewey and Francis W. Parker. He attended Francis W. Parker School in Chicago, an educational institution known for its child-centered curriculum.[5] With that training he developed clear ideas about a child's education. He believed children "want lots of knowledge--look at the number of questions they ask. But they want knowledge that they can somehow use, in their work or play or understanding of the world around them."[6]

The Evolution of Crow Island School

For years Washburne had been thinking about his dream school. Writing in *Winnetka: The History and Significance of an Educational Experiment* in 1963, he reflected, "We wanted a school that was built to fit our educational philosophy and methods. We wanted it to be beautiful and functional. We wanted it to be the architectural embodiment of our ideas and ideals."[7] Although progressive education had been introduced into the Winnetka school system, the physical accommodation in the older buildings wasn't ideal. There were acoustical problems due to high ceilings and surface materials; restroom facilities were inadequate, and access to common areas was difficult or disruptive. An opportunity, however, arose in the late 1920s to build a new school that would embody Washburne's philosophy. Horace Mann School, which was considered obsolete and was poorly located--in Winnetka's business district in the midst of shops and business traffic--was slated to be demolished. The site was to be sold by the Board of Education to the Federal Government for use as a Post Office.

The decision was made to construct a school in a residential neighborhood rather than the business district. In 1928, a bond issue was approved to build a school building north of Tower Road on Grove, a "Northwest School." The current location of Crow Island School wasn't considered because the area along Willow Road and Glendale Avenue (then Linwood) had not yet been developed. The proposed "Northwest School " building never was built and, due to the Depression, it wasn't until 1937 that further thought was given to any school construction.[8]

At that time, a parcel of land was purchased on Willow Road and

5 Francis Wayland Parker (1837-1902) was a founder of progressive education in the United States. As school superintendent in Quincy, Massachusetts, he brought science, arts, and crafts into the curriculum and advocated pupil self-expression, socialized activity, and a humanized, informal instruction stressing children's individuality. Children learned the alphabet by reading simple words, rather than by memorization; arithmetic by manipulating objects, rather than by dealing with abstractions; and geography by taking field trips. After serving as supervisor of the Boston school system (1880–83), Parker was appointed principal of the Cook County Normal School at Chicago, which became noted for its liberalizing influence on American education. In 1899, an endowment made it possible for him to establish a private normal school, the Chicago Institute, which two years later became associated with the University of Chicago, upon his becoming the first director of the University's School of Education. http://www.britannica.com/biography/Francis-Parker. Francis W. Parker School, founded in the Lincoln Park neighborhood of Chicago in 1901, was named for him. An essay written by Carleton Washburne was published in 1952, "What is Progressive Education" in *In Between Home and Community: Chronicle of the Francis Parker School, 1901-1976 (*Marie Kirschner Stone, Editor), pages 116-126. There is also information on the evolution of progressive education, with material quoting Carleton Washburne in another book by Marie Kirchner Stone, *The Progressive Legacy: Chicago's Francis W. Parker School (1901-2001)*, New York: Peter Lang, 2001.

6 Marie Kirchner Stone, *In Between Home and Community: Chronicle of the Francis Parker School, 1901-1976*. P. 116.

7 Carleton W. Washburne and Sidney P. Marland, Jr., *Winnetka: The History and Significance of an Educational Experiment.* Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1963. P. 138.

8 Land for the "Northwest School" was eventually sold to the Winnetka Park District.

Linwood for a "Southwest School." The site where the school building was to be located extended 340 feet along the south side of Willow and 745 feet to the south. It was contiguous with land to the west owned in perpetuity by the Winnetka Park District.

Southwest School was named Crow Island School during the summer of 1940. The site was a section of the Skokie Marsh called Crow Island because the crows gathered in the branches there looking to feed on swamp animals. Before construction of the school could take place, however, the land had to be raised five feet. Hauling earth from where the Chicago & North Western Railway tracks were being depressed (approximately a mile to the east) and where the Skokie Lagoons were being created (roughly the same distance to the west) solved the problem, providing the required foundation needed to build Crow Island School.

Eero and Eliel Saarinen at Cranbrook (Winnetka Public Schools Archives)

Selecting the Architect

In 1937, School Board President Robert S. Hammond appointed a Board committee to seek, in collaboration with him and Superintendent Washburne, "the best architectural talent for planning a new school building."[9] Months were spent investigating, visiting school buildings, and interviewing architects--looking at their work directly and in pictures.[10] Washburne and the Board of Education found, however, that most architects designed schools based on the accepted patterns of school design, and that was not what the team wanted. Ultimately, they focused in on an established firm (located in Bloomfield Hills, Michigan) consisting of one of the world's greatest architects and his son--Eliel and Eero Saarinen -- and a young local firm, Perkins, Wheeler & Will.

Eliel Saarinen (1873-1950) enjoyed a reputation as Finland's foremost architect of his generation before moving to the United States in 1923. He had won second place in the 1922 international competition to design the *Chicago Tribune* corporate headquarters.[11] A trip to America followed, and he took a position as visiting professor in architectural design at the University of Michigan. By 1924, he had met Detroit newspaper baron and philanthropist, George Gough Booth, who wished to establish an academy of art on land he and his wife had purchased in Bloomfield Hills, Michigan, near Detroit. Ultimately Booth invited Saarinen to oversee the architectural and landscape development of the 300-plus acre campus.[12] Between 1932 and 1948, Saarinen headed up the Cranbrook Academy of Art and, between 1948 and his death, their graduate department of architecture and city planning. The school is noteworthy for its Arts & Crafts buildings, for its distinguished teachers and for training some of the country's most talented architects and industrial designers. Staff included noted sculptor, Carl Milles, the ceramicist, Maija Grotell, the sculptor and

Eliel and Eero Saarinen (Winnetka Public Schools Archives)

9 The *1939-40 Annual Report* lists the committee members: Robert S. Hammond, Mrs. Beatrice Rothschild, Mrs. Hildegard Warfield, Dr. C. A. Aldrich, Theodore Buenger and Superintendent Washburne. Winnetka Board of Education, *1939-40 Annual Report*. P. 5.

10 Ibid. P. 5.

11 Saarinen's design powerfully influenced one of the first prize winners, Raymond Hood, as seen in some of his later work and drew praise from Louis Sullivan. Janice E. Tubergan, Crow Island 50th Anniversary Committee. "Crow Island School" *National Register of Historic Places* Registration Form., October 27, 1989.

12 The background history is from their web site. http://cranbrookart.edu/about/history/

Lawrence Perkins and Phil Will in an office promotion photo, date unknown (Winnetka Public Schools Archives)

furniture designer, Harry Bertoia, and designer and architect, Charles Eames. Many of the country's most talented artists trained at Cranbrook: furniture and interior designers Florence Knoll and Benjamin Baldwin and architects Harry Weese, Ralph Rapson, and Eero Saarinen, Eliel's son.[13]

Perkins, Wheeler & Will was a fledgling firm in 1937, but architect Larry Perkins actively sought the commission of working on Crow Island School. In his 1986 Oral History for the Department of Architecture, Art Institute of Chicago, Lawrence Bradford Perkins (1907-1997) puzzled over how he even got a foot in the door with Carleton Washburne.[14] Perkins thought it was partly because of a house he did in Winnetka for his cousin, Robert C. McNamara,[15] who was later to become president and chairman of the board of Scott Foresman, the publishing firm. He said the McNamara House was their "big, big job" and all people involved in the Winnetka School Board were "close, close, close personal friends of theirs." Philip Will thought it was because of his house in Evanston, finished in 1936, that showed their engagement in contemporary architecture. Perkins added, "Of course Washburne knew my mother's books intimately." Lucy Fitch Perkins was an accomplished illustrator and writer of children's books, and both Carleton and his wife Heluize wrote children's books. In addition, the Washburnes knew his sister Eleanor as a social friend. Larry Perkins' father, Dwight, who designed Hubbard Woods School in 1915 and Skokie School in 1919-1922, was an enormously well-known and highly respected school architect. This, no doubt, played a role. Still, Perkins acknowledged, "we had all kinds of heavyweight competition. We were decidedly lightweight."[16]

Larry Perkins describes in his oral history how he marched up to see Carleton Washburne, "one of the brightest men I have ever known, in any field." He pondered the selection, saying "I don't really know what I want--a school architect with a design consultant or a design architect with a school consultant."[17] Washburne wrote about his reservations in his 1963 book on Winnetka's school system. He told Perkins "this is to be our dream school...We can't trust this to a group of youngsters who have only built one house and one small church."[18] Perkins replied, "...a young firm, knowing that its future is at stake, will give more time and thought to this school than any old, established firm could give. Don't you see that we would not be limited by old habits but could see the problem with fresh eyes? We would study every activity in your schools; we would read everything you have written, we would confer with your teachers and principals. We would fit the school to your own educational ideals and needs." Washburne understood the force of what Perkins was saying, adding, "if we could combine your zeal with the experience of a really great architect, that would be ideal...a man like Eliel Saarinen.[19] Perkins then remembered they were friendly with the Saarinens, family friends. In fact, the Saarinens had stayed with his family in Evanston when they

13 http://www.nytimes.com/1984/04/08/magazine/the-cranbrook-vision.html?pagewanted=all
14 Perkins, Oral History.
15 The house, located on the edge of Indian Hill Club, has been demolished.
16 Perkins, Oral History.
17 Ibid.
18 Washburne and Marland. P. 139.
19 Ibid.

first arrived from Finland.[20] He took a deep breath and said, "I think that is something we can deliver." A few days later he had obtained Saarinen's consent.[21] Perkins admitted in his oral history, "it was one of the most outrageous and shameless bluffs that I have ever run in my life."[22] He acknowledged that, "Without Saarinen, they would have been awfully nice and very respectful but we wouldn't have gotten the job."[23]

The Architects Committee of the Board of Education drove up to Cranbrook and spent the day with Larry Perkins and Phil Will of Perkins, Wheeler & Will and Eliel Saarinen.[24] Perkins reported that it was a cordial meeting. Washburne asked Saarinen if he would be interested. His response was, "It is my business." Perkins respectfully told Saarinen that they would like to learn from him by partnering on "a real building that gets built." He said that they would do all that is "routine," but that "You are the boss and your name comes first". "I would like to have you supervise us."[25]

At their December 13, 1937, meeting, the Board of Education approved the employment of Eliel Saarinen and the firm of Perkins, Wheeler & Will as architects for the Northwest School. It was stated in the minutes that "Eliel Saarinen was to be recognized as the responsible senior partner in the enterprise, including both design and engineering, Perkins, Wheeler & Will to be recognized as junior partners in the entire enterprise, but especially responsible for local contacts and for detailed supervision of construction. The Committee recommends that it be understood that in case of any question as to authority or in case of any disagreement between Eliel Saarinen and Perkins, Wheeler & Will, the decision will rest with Eliel Saarinen."[26]

A preliminary study for the "Northwest School" location was drawn up. The aerial perspective published in *Design in America: The Cranbrook Vision, 1925-1950* illustrates a building with a central entrance and wings, but the roofs are hipped and symmetry governs much of the design.[27] Plans were subsequently modified to fit the Crow Island site, and the design evolved into a modern school that indeed embodied Washburne's vision of progressive education.

It was clearly stated in the 1939-40 *Annual Report* of the Winnetka Board of Education why the Saarinens and Perkins, Wheeler & Will were selected to design Crow Island School. The Saarinens were chosen "because of Eliel Saarinen's reputation as one of the greatest architects in the world"--citing the excellence of his designs for the "magnificent railway station

20 Perkins, *Oral History* and Betty Williams Carbol. "The Architects," *Still a Special Place: A History of Crow Island School*, Winnetka, Illinois, 1991. For the 25th Anniversary of Crow Island School, Betty Carbol wrote *A Special Place: A History of Crow Island School*. She updated it for the 50th Reunion. Former student and art faculty member Betty Carbol's more recent book continues to provide the most accessible and comprehensive background history of the school even though the building has been widely published.

21 Washburne and Marland. P. 139.

22 Perkins, *Oral History*.

23 Ibid.

24 *Winnetka Board of Education Minutes*, December 13, 1937.

25 Perkins, *Oral History*. P. 58.

26 Ibid.

27 David G. DeLong. "Eliel Saarinen and the Cranbrook Tradition in Architecture and Urban Design." *Design in America: The Cranbrook Vision, 1925-1950*. New York: Harry N. Abrams in Association with The Detroit Institute of Arts and The Metropolitan Museum of Art, 1983. P. 66.

in Helsinki, Finland," his second prize in the *Chicago Tribune Tower competition* and his work at Cranbrook.[28] When visited by the Board Committee, "the schools and other Cranbrook buildings were found to have great functional beauty and to show mastery of form, design, and color."[29] Perkins, Wheeler & Will were selected "because of their own ability, their willingness to work in collaboration with the Saarinens, to give months of careful study to the specific needs of the Winnetka schools and to give intimate supervision to the construction." A plus was their having as consultant Dwight Perkins, "who had a long reputation as one of America's leading school architects" and had been the senior partner of the firm Perkins, Fellows and Hamilton that had built Hubbard Woods and Skokie Schools.[30]

A Collaboration

A recently established firm, Perkins, Wheeler & Will, and a firm consisting of one of the world's greatest architects and his son, Eliel and Eero Saarinen (1910-1961), were on board. They were poised to give study to the needs of a committed Board of Education and a visionary Superintendent; the project to build a school that embraced progressive education was launched.

The design of Crow Island School was all about collaboration. Larry Perkins noted that some 80 people played a role.[31] He remarked that:

> Washburne didn't want...an academic-plus-nothing school, the shoebox of the past where the child was nailed into place and assailed with learning. So we developed the notion of finding out what he wanted a school to do, what the acts of teaching and learning were, and visualized it in a 12-acre field. Our job was to put walls around it. *Parents, teachers, the pupils, ...the custodian, the brilliant activities teacher...they all came up with good ideas.* They knew what they needed and didn't have. Will and I did the work, and [Eliel] Saarinen oversaw everything we did. He was the design critic.[32]

Always in mind were Carleton Washburne's "dream" and School Board desires. When Larry Perkins was asked how he got along with the School Board, he said that it "was probably the finest and highest group of people that I have ever seen assembled for any committee purpose." They had the final say, but the board was critically aware of everything Washburne wanted.[33]

During the first year after the team was hired, Perkins was problem solving; little drawing took place. Perkins spent time in classrooms, observing, studying, reading, talking to teachers and students, the school janitor--about individual and group academics and various activities and physical things like handling coats and toileting.

28 *1939-40 Annual Report*. P. 5-6.
29 Ibid. P. 6.
30 Ibid.
31 Perkins, *Oral History*.
32 Ibid.
33 Perkins. *Oral History.*

Crow Island Auditoriumm, 1940 (Hedrich Blessing)

In her book, *Still a Special Place: A History of Crow Island School, Winnetka, Illinois*, Winnetka Public Schools Archivist, Betty Carbol described suggestions of several of the players, but added that, "The children and their needs were the first consideration, and that was certainly the common denominator that made it all work."[34]

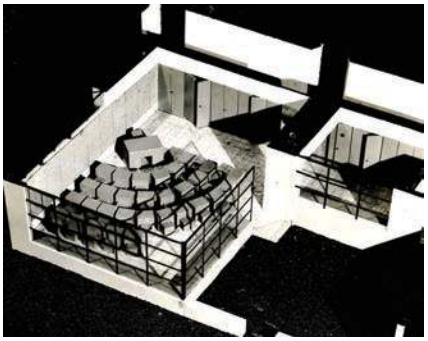
The children wanted bigger classrooms, a workroom, toilets for each classroom so they didn't have to stand in line, and running water for their art projects.[35] Marion Carswell, (Crow Island Principal, 1951-1955) remarked at a conference, "Crow Island Revisited," held in 1955, 15 years after the school was completed, "The old type of building had one set of toilet rooms for a school of 600... Children had to line up... The classroom was (meant to be) a homey living place, and could you live in a home where you were lining up to go places?" She added, "the dog catchers began taking our dogs before nine o'clock and the children said 'If we just had a place to tie the dogs up until the dog catchers left the school building'."[36] The children also expressed concern that they'd never get together if they had everything in their classrooms. That bothered them. "Were we going to have an assembly hall where we'd get together"? And they discussed having the assembly hall and gym in the same room-- agreeing that two separate spaces were needed.

Miss Carswell noted that the auditorium for young children had to be *very carefully* acoustically treated. Since in October, 1938, (concurrently with the design being generated for Crow Island) Eliel and Eero Saarinen were commissioned to design the Kleinhans Music Hall in Buffalo, New York, the firm was well versed in acoustical engineering. The issues related to acoustics in the 400-seat Crow Island assembly hall were resolved by a ceiling acoustically treated to absorb reverberation and scientifically pitched to throw sound to the back of the room. Having a gym was discussed, but it was decided that because this was to be a lower school, they didn't need a gym; "it had to be a big playroom."[37] The space, which was to be used for recreation and physical education in wet weather and for folk dancing, rhythm, etc.[38] is described on the floorplan as "playroom." The teachers unanimously wanted flexible spaces, movable furniture, bay windows for story hours and, like the children, a workroom for class and individual projects.[39]

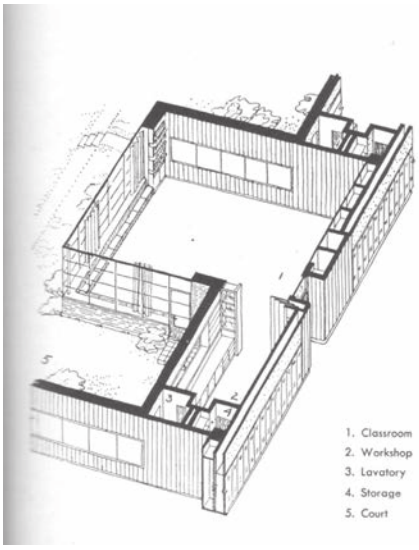
Frances Presler (Winnetka Public Schools Archives)

Frances Presler, Director of Activities for the Winnetka Public Schools, wrote a letter to the architects relaying her vision. The letter was published in the August, 1941, issue of the *Architectural Forum*, in which Crow Island School was featured-- accompanied by photographs taken by Chicago's most distinguished architectural photography firm, Hedrich Blessing. She

34 Carbol, "Everyone Helps."
35 Jane Clarke. "Philosophy in Brick". *Inland Architect*. November/December, 1989.
36 *Crow Island Revisited* was held June 2, 1955. In attendance were Douglas Haskell, Editor, *Architectural Forum*; Dr. Arthur Rice, Editor, *The Nation's Schools*; Dr. Gilbert S. Willey, Superintendent of Schools; Miss Marion Carswell, Crow Island Principal; Ben Helke, Head Custodian; Miss Dorothy Gault and Miss Lucille Murray, third and fifth grade teachers; architects Eero Saarinen; Larry Perkins and Phil Will; and Hal Burnett from Burnett and Logan. Burnett and Logan were an advertising firm. It is believed that they were in charge of advertising for Perkins & Will. The transcript for this conference is in the collection of the Winnetka Historical Society. The dogs the children refer to often walked with them to school and then headed home.
37 Ibid.
38 *1939-40 Annual Report*. P. 15
39 Ibid. Carbol, "Classrooms."



Model of typical classroom unit (Perkins + Will)



Axonometric drawing of typical classroom unit (Perkins + Will)

Northwest wing classroom units, 1940 (Hedrich Blessing)

commented:

> The building itself shall be a place in the joy of living...a place which permits the joy in small things of life...Above all the school must be childlike--not what adults think of children. At the same time it should be dignified, and playful, but not a playing down to children...It must be warm, personal and intimate, that it shall be to each of these thousands 'My school'...It must be inspiring--with a beauty that suggests action, not passiveness...The school should look to the future...It should give children and adults the feeling of flexibility, possibility of change. The classrooms should express inner tranquility...should give feeling of security...and... inviting home-likeness...The library I would designate as a place for 'lingering with energy'...The pioneer [room] will give opportunity for experimentation and experiencing.[40]

The janitors wanted easy maintenance. Ben Helke, custodian at Horace Mann (and later, Crow Island), said he wanted recessed lockers so that classroom space wouldn't be taken up with clothing clutter. Built-in lockers replaced traditional coatrooms and pegs in the hallways. Mr. Helke also was responsible for the flat-topped hall skylights and for suggesting that the front steps be heated--to keep them clear of ice and snow.[41]

As preferences and wishes were voiced, Perkins drew up pictures of ideas, showing them to the children and teachers and noting their responses. When the art teacher said, "Let's make patterns of the building," a model of an L-shaped classroom was created by designer John Boyce of Perkins, Wheeler & Will. The model was taken around to Horace Mann School where the teachers, children and architects all played with it, exhibited it at the parent teacher association (P.T.A.)[42] and School Board meetings and showed it to outside professionals. What evolved was a string of one-room schools containing a large rectangular classroom and a workroom in the "L" extension- with counter tops, sinks, gas jets for science experiments and a small bathroom. All these needs were accommodated within a single enclosure that met the varied requirements of Washburne's educational philosophy.[43] In a phone interview with John Boyce for the 1989 *Inland Architect* article, "Philosophy in Brick," Jane Clarke described how this plan happened. "Boyce commented that lowering the standard 12-foot-high classroom ceiling to 9 feet, with its savings in cubic footage (and cost) allowed for the workroom, provided light through window walls and offered children a more intimate and homelike atmosphere."[44] The rigid conventional classroom was totally rejected at Crow Island. Gone were the tall ceilings, adult-scaled rooms and rigid desk floor plan. The classroom design represented the antithesis of what Perkins described as "normal" spaces that "operated on the premise that thirty children, all right handed, sat in desks with fixed seats facing the teacher, and a process of ingestion and regurgitation went on."[45] Betty Carbol noted

40 Frances Presler. "Letter to the Architects" in the Joseph Hudnut article "Comment on Crow Island School, Winnetka, Ill." *Architectural Forum*, Aug. 1941; Vol. 75:2, pp. 80-81.
41 Carbol. "Everyone Helps". Betty Carbol notes that Crow Island has 28 washrooms.
42 Clarke. P. 56. In the early discussion of school needs, the P.T.A. was brought in. They were a strong group and asked if there would be place for a P.T.A. meeting room.
43 Clarke.
44 Ibid.
45 Perkins, *Oral History.*

that the classroom was certainly the most important and the most used space within the building. Clearly it received serious thought from day one, allowing for "individuality" to be "imposed upon the space by the varying personalities of teachers and students."[46] So much was designed to meet their needs. She mentions the extensive tastefully-built storage, the vast expanses of ponderosa pine, where papers could be tacked up without doing damage to the walls, the well-thought-out lighting and window walls, the wide window sills that could hold displays, books, games and "cheery blooming plants" and the workrooms off of each classroom that provided a separate area where group projects could be overseen by the classroom teacher.[47]

The Design

Eero Saarinen, custodian Ben Helke, and Lawrence Perkins in the Lobby, 1955 (Winnetka Public Schools Archives)

Larry Perkins said in his oral history that the planning of the building and programming was "supremely uninteresting to the Saarinens." But he added that they did "plenty," noting that the overall plan was "basically Phil's modified by Eero." The design that evolved provided three wings with separate playgrounds--isolating the intermediate, primary, and kindergarten grades--and a central core containing the auditorium, playroom (gym), library, and art room. Perkins referred to this central core as the "hub of the building."[48] *American School and University*, the educational profession's magazine of plant planning and purchasing, noted in an article on the 25th anniversary of the school that,

> Crow Island was the first school to be zoned by age groups. It was organized with a 'community center' at the core. The school was intentionally designed to be a living, growing part of the community.[49]

Perkins noted that, "When the Saarinens came alive was after we were up to half-inch scale elevations, then their pencils started to itch." He added that their contribution, which was very real and very important, was mainly at the cosmetic level.[50] Mr. Saarinen dictated that the same cornice as he had specified at the Institute of Science at Cranbrook be used. The design of the front doorway, pulling it into the corner, was Eero's. Eliel Saarinen wanted the brick exposed and Eero selected the rosy common brick that is used outside and in.[51]

The architecture of Crow Island, accommodating the educational program that was so carefully worked out, is as forward looking as its embodiment of progressive education. There are no references to classical architecture or Collegiate Gothic, as was the case with most schools that preceded it. Standing one story, with wings spreading into the flat Illinois landscape, it resonates with Frank Lloyd Wright's approach. Like Wright's Prairie Style architecture, Crow Island fits comfortably into its setting. Echoing the Midwest's Usonian Houses that Wright designed from 1936 through the

46 Carbol "Classrooms".
47 Ibid.
48 Perkins, *Oral History.*
49 "Crow Island School - After 25 Years". *American School & University: The Magazine of Plant Planning and Purchasing.* Vol. 37, February, 1965.
50 Perkins, *Oral History*, 1974. P. 13. The brick is specified as "Illinois common brick, select overburned."
51 Ibid.

1950s, it is built of natural materials--brick, wood and glass. Eliel Saarinen knew Wright and invited him to Cranbrook. There is a photo of the two of them standing together, dating from 1935, in the Cranbrook archives.[52] Eero particularly admired Wright's work. He felt that everything down to the smallest detail (exterior, interior, furniture, decorative accessories) had to be part of an "organic unity" and acknowledged that he learned this from Frank Lloyd Wright. Eero said his father felt the same way.[53] The low spreading wings and grouped windows at Crow Island recall the Wrightian feeling of Eliel Saarinen's design for Kingswood School at Cranbrook, designed in 1929.[54]

Crow Island School under construction. View of south elevation, ca. 1939 (Winnetka Public Schools Archives)

The Modernist idiom that became popularized by the exhibition held at the Museum of Modern Art in 1932, "The International Style," also had its impact on Crow Island's design--with its flat roofs, vast expanses of glass and general lack of applied ornament. Notable exceptions include Lily Saarinen's charming ceramics, though even these are set into brick architectural frames.[55]

The off-center clock on the 50'-tall chimney was Eliel Saarinen's idea. When Boyce and Larry Perkins were visiting him at Cranbrook, Saarinen was said to smile and slipped it on his drawing off to one side, declaring that "I am not 100% functionalist."[56] Controversial among Winnetkans at first, whimsy won out and it has become a much-loved school trademark.

It is sometimes difficult to accurately parse out exactly which design decisions each architect made. Carleton Washburne, however, clarifies the issue in a 1943 letter he wrote for *Brick and Tile* (not published until March, 1947) in which he said, "while the major credit for design, color and materials in the Crow Island School probably belongs to Eliel and Eero Saarinen, since that was their major responsibility in this building, the detailed functionalism of the building was entirely the work of Perkins & Will." They managed construction.[57]

North façade at main entrance, 1940 (Hedrich Blessing)

Common materials--brick, wood and concrete--were used in inventive ways to be both beautiful and functional. The brick was manufactured by Brisch Brick Company in Chicago and favored by modernist architects in many of their buildings. Patterned brickwork is a significant aspect of Crow Island's design. On the exterior, the brick geometric grid on the chimney, the complex pattern work framing Lily Saarinen's ceramic animals, and the various designs of brick screening that cover the exterior of each classroom washroom window are particularly noteworthy. Located on the south exterior auditorium wall, a low relief model of the

52 *Design in America: The Cranbrook Vision, 1925-1950*. Detroit: Detroit Museum of Arts, Metropolitan Museum of Art, 1983. The photo of Eliel Saarinen and Wright standing together at Cranbrook is in this book, which served as Catalogue of an exhibition with the same name that was held in Detroit, New York, Helsinki, Paris and London. P. 45.

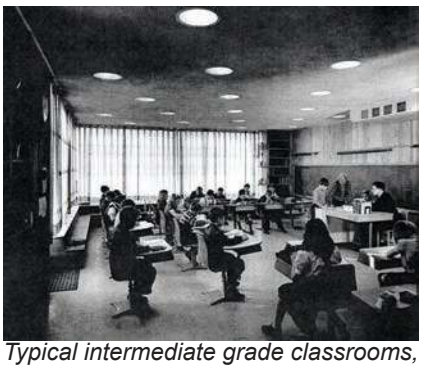
53 Ibid. Pps 112-113.

54 Ibid. P. 67.

55 Lilian Swann Saarinen (1912-1995) was a sculptor. She studied under Carl Milles at Cranbrook, where she met Eero Saarinen. They married, divorcing in 1951.

56 Perkins, *Oral History*.

57 *Brick and Tile*, March, 1947. It is interesting to note that although the adjacent work room for individual projects grew out of Carleton Washburne's vision and was articulated by Larry Perkins and Phil Will in their focus on the school's functional needs, Eliel Saarinen is known to have included spaces for more intimate interaction in his designs. His home at Cranbrook contained just such an area off their bedroom, a nook where he and his wife could enjoy breakfast. His design for the Koebel House, at 203 Cloverly in Grosse Point Farms, Michigan, contains an intimate library space located in an "L" off the living room.



Typical intermediate grade classrooms, 1940 (Hedrich Blessing)

Typical primary grade workroom, 1940 (Hedrich Blessing)

Furniture ad for pedestal desk, ca. 1940

school's floor plan is depicted using raised brickwork. It is an unexpected detail--both whimsical and educational. On the interior, brick features are equally engaging. In the auditorium, double rows of bricks alternate with rectangular cinder blocks to form a horizontal pattern, which serves to lower the scale of the room to a child's level. Dark red face brick, set in vertical soldier courses, provides counterpoint to the horizontally-laid common brick on the front stairwell. This dark red brick is also practical as well as ornamental--used at the base of corridor walls where it would not absorb the water and dirt from repeated washings and waxings of the asphalt floor tiles. Three rows of "streamlined" wood banding line the hallways. These child-height projecting bands with rounded corners prevent potential injuries caused by children scraping against the rough surface of the brick walls.

Lighting was a significant design consideration. Each classroom has 44 linear feet of windows. The window openings extend up 7' 6-3/4". Light entering from two sides allowed "a wonderful feeling of oneness with the out-of-doors," notes Betty Carbol.[58]

Original window coverings were colorful draw curtains made of fabric designed by Lily Saarinen. Unfortunately, none remain. Lighting consultant Stanley McCandless, devised a system in classrooms using recessed incandescent bulbs. Classroom floors were designed with light-colored floor tile to reflect light. Light switches, carefully thought out, are child height.

To accommodate the teachers' requests for movable furniture, Eero Saarinen and Charles Eames partnered in creating child-sized designs.[59] Form-fitting molded-plywood chairs and tables with linen Formica tops were designed for the lower grades and desk-chair units with linen Formica tops for the upper grades. The tables and chairs could be arranged to provide a variety of seating arrangements. Molded plywood bench seating, extruded versions of the chairs, was designed for the auditorium; it is graduated in size to provide seating for the smallest children in front and the largest children or adults in back. Seatbacks of all the chairs and benches were designed to accommodate proper posture. The Illinois Craft Project of the Federal Government's Works Progress Administration (W.P.A.) built much of the furniture; each piece is stamped on the bottom. The desk-chair units were produced by William Bargen of the Welfare Engineering Company of Waukegan. Upholstered furniture, for adult use, was designed by Eero Saarinen for the lobby. That area was set aside as adult centered, unlike the child-focused rest of the school. Attention was focused on use by parents and teachers.

Eero Saarinen and Charles Eames collaborated at Cranbrook in their furniture designs until 1942, when Eames married and he and his wife Ray Kaiser Eames moved to Los Angeles. In 1940, the Museum of Modern Art created an exhibit, "Organic Design," where applications of industrial

58 Carbol. "Lighting."
59 Ibid. "Furniture".

methods and materials were applied to physical and aesthetic needs. A competition was held, and Saarinen and Eames' chair designs won for a significant innovation--"a manufacturing method never previously applied to furniture was employed to make a light structural shell consisting of layers of plastic glue and wood veneer molded in three-dimensional form."[60] This was the method used for their designs for the molded plywood seating at Crow Island, which they experimented with and developed prior to the "Organic Design" show.[61]

Artwork played an integral and enticing role in Crow Island's original design. Lily Swann Saarinen, New York sculptress and Eero's first wife, created 23 fanciful glazed ceramic animal sculptures that grace the private courtyards/outdoor rooms that were designed as part of the L-shaped classrooms. Each sculpture is set off by a frame of patterned brickwork. Her design for ceramics in the lobby depict the story of Noah, with three pairs of animals and the dove. All of the ceramics were fired at Cranbrook. The exterior designs related to the curriculum of the grade level that originally used the outdoor spaces. These courtyards served as little yards for each classroom, with a flagstone-paved section used as an outdoor classroom and a sunlit section planted as a garden. Hedrich Blessing photos of the courtyards and Saarinen ceramic sculptures were featured in Eleanor Bittermann's 1952 book, *Art in Modern Architecture*.[62]

The first jungle gym, made of metal pipes was created by Winnetka inventor Theodore Hinton in collaboration with Carleton Washburne and North Shore Country Day headmaster, Perry Dunlap Smith. It was brought from Horace Mann School and resided on the grounds of Crow Island School until 2015.[63]

Crow Island was completed in 1940, on time and on budget.[64] The completed school building, as eloquently photographed by architectural photographers Hedrich Blessing, is pristine in form, with no landscape features that camouflage its design. Reflecting the influence of Prairie Style architecture in its long low profile, its architecture clearly echoes the flatness of the surrounding landscape. The Saarinens had vetoed vines and asked the landscape architects, McFadzean & Everly, to plant low-lying shrubs and trees: sumacs, honeysuckles and various sorts of viburnum. In August, 1940, McFadzean & Everly created a landscape drawing of the building and grounds.[65] It organized the grounds into expanses of lawn laid out like large outdoor spaces that extended the outdoor rooms/courtyards adjacent to each classroom. The school was to be accessed from a driveway just south of the intersection of Willow Road and Linwood Road (now Glendale Avenue) that curved into a loop at the front entrance (which faces Willow Road). Immediately west of

60 Eliot Noyes. *Organic Design in Home Furnishings*. New York, Museum of Modern Art, 1941. P. 4, 10-17.
61 Ibid. p. 11.
62 "Chapter XVI Sculpture: Ceramic. Eleanor Bittermann. *Art in Modern Architecture*. New York: Reinhold Publishing Corporation, 1952.
63 One jungle gym was donated to the Winnetka Historical Society and has been restored in the backyard and four other sets were removed from Crow Island School in 2015 by instruction of the Board of Education.
64 The whole building, including architects' fees, cost $288,678.68. Equipment totaled $14,520.10. Landscaping cost $7,804.10. With the cost of the site, $46,454.10, the entire expenditure totaled $363,007.64. *Annual Report*. Pp. 20-21.
65 The landscape plan was published in the *Winnetka Talk* in March, 1941 and again in 1944 in *Built in U.S.A.*

the primary section was an outdoor lawn area surrounded by a path. A second lawn area, immediately west of the intermediate section was designated on the drawing as an "outdoor classroom." The third lawn area, immediately east of the intermediate section was designed to contain a stone story ring. To the south of the school, separated by a sidewalk, were an asphalt playground area and a softball and soccer field. Berms separated the noisy playgrounds from neighborhood homes.

The Landscape

McFadzean & Everly was established in 1935, when Robert Everly, physical education director of the Glencoe Park District, went into partnership with John McFadzean, Superintendent of the Glencoe School District.[66] At a period in time when landscape architects were also engaged as planners, ecologists, botanists, and civil engineers, Everly, though licensed as an engineer, would be considered a landscape architect. Early in his career, Bob Everly worked on a surveying crew in landscape construction, where he met Jens Jensen, who recommended him for the job as Glencoe's Director of Parks. Jensen, arguably second in significance to Frederick Law Olmsted in the history of American landscape architecture, is celebrated as founder of the "Prairie Style" of landscape design. Using indigenous plant material, layered stonework, council rings, meadows and sun openings, he designed landscapes for parks, estates and campuses. Influenced by Jensen's design philosophy and signature features, McFadzean & Everly introduced into their landscape plan for Crow Island meadows (lawns), a stone council (or story) ring, and a curving drive surrounding trees. The firm designed many school landscapes they called "Park Schools," where school landscapes also were used by park districts. Immediately adjacent to Crow Island is Winnetka Park District land. The Winnetka Board of Education *1939-40 Annual Report* points out that the McFadzean & Everly plan "makes the school grounds continuous with Crow Island Park, and combines attractive landscape features with suitable play areas."[67] McFadzean & Everly played an important role at Crow Island in enhancing the collaborative philosophy shared by the Saarinens and Perkins, Wheeler & Will.[68]

Crow Island after 1954

To provide for a growing school-age population, Perkins & Will designed an addition to the school in 1953; it opened in the fall of 1954.[69] It housed six upper grade classrooms. Although the scale is larger, to accommodate older children, it mimics Crow Island's original design. With the intent of preserving the calm, warm atmosphere characteristic of the 1940 building, the architects used Chicago common brick and utilized the same room

66 Benjamin Historic Certifications, LLC, *Landscape Interview, Land Design Collaborative, Inc*., September 4, 2015. Danielle Euer interviewed James C. Gamble, founder, in 1986, of Land Design Collaborative, Incorporated, Evanston. In 1990, the firm acquired McFadzean & Everly. Bruce Everly reviewed Jim Gamble's comments before they were sent to Danielle Euer. Initially the firm was McFadzean & Everly and Rose. William E. Rose, a landscape architect, left the firm after about two years.

67 *1939-40 Annual Report*. P. 1.

68 Benjamin Historic Certifications, LLC, *Landscape Interview, Land Design Collaborative, Inc*..

69 A bond issue was first proposed in 1952 to enlarge the school; alterations were proposed to other schools in the District to bring them up to date.

Corridor/Activities area in the 1954 addition (Winnetka Public Schools Archives)

layout, designing L-shaped classrooms with workrooms, southwest corner windows and adjacent outdoor courtyards. Located west of the playroom/gymnasium, the wing retains the configuration of a central community core surrounded by classroom wings. It continues the policy of zoning the school by age groups.

Once the addition was complete, it was immediately compared to the original school building and the differences were assessed. A conference, "Crow Island Revisited," was held June 2, 1955, with participants including editors of architectural and educational journals, the district superintendent, the school's principal and several teachers, and the architects--Eero Saarinen, Larry Perkins and Phil Will. This was followed by an article in the October, 1955, *Architectural Forum*; it assessed and illustrated the changes, comparing features in the 1940 school with those in the addition.

High praise was lavished on the original school at both the conference and in the article, but many substantial differences were not necessarily greeted with enthusiasm. In the introduction, the *Architectural Forum* article states that the assessment began "with a revisit to the most influential school of modern times, Crow Island in Winnetka, Ill., the 1940 school that marks the dividing line between the old-time elementary schools and the new."[70] Then begins the critique. Sun and sky glare were a problem in the original building, but there were drapes and later blinds, and the school was built at a time when visual aids were not used extensively.[71] To remedy this problem, Perkins &Will designed the classrooms with deep roof overhangs. Architecturally, this was a successful unifying factor and helped with sky glare, but did not eliminate sun glare. The recessed lighting was replaced by fluorescent lights. The opinion was voiced that "they give a uniform light at sacrifice to atmosphere"; the custodian found them to be "dust catchers.[72] Instead of a heat-ventilator in the ceiling (which saved space but caused gusts), window units were installed on the sills. These alleviated the gusting problem but removed the sill space, which teachers and children used for plants and displays. The article praised the cooperative feelings generated by groups who used the corner window seats and the comfortable height for the older students, though notes that the higher seats "detract somewhat from the indoor-outdoor space more emphasized in the older wing."[73] Incorporating work areas in the self-contained classrooms was noted as "still among nicest examples of class-project space in existence."[74] There is a bathroom at the far end of each workroom, as in the original building, but there is no closet, and the bathroom entrance is oriented to provide greater privacy.

1954 addition workroom, ca. 1955 (Winnetka Public Schools Archives)

The *Architectural Forum* article discusses the corridor lounges and the hallways. Perkins & Will created a second area that is comparable to

70 "Schools: a look backward and forward." *Architectural Forum*, October, 1955.
71 In "Crow Island revisited:, head custodian, Ben Helke, noted that they liked the draperies but after 7-8 years they deteriorated from sun rot and were replaced by Venetian blinds, which was a mistake. No draperies remain.
72 *Architectural Forum*, October, 1955.
73 Ibid.
74 Ibid.

the foyer/lobby in the original school, yet it is laid out differently. In the original space, slender vertical supports hint at a sense of enclosure. The common space in the new wing is divided into two areas by a freestanding fireplace that has a hearth on one side and kitchen appliances on the other.

However critical the architectural assessment of Crow Island's addition was in the 1955 *Architectural Forum*, the article is eloquent in its praise for the school. It noted that "in 1955 Crow Island appears, if anything, more significant than it did 15 years ago.... the most exciting thing about Crow Island in 1955 is the lessons it can still teach. Mainly these are lessons in atmosphere, compounded partly of scale, partly of materials, partly of detailing, infused with a loving patient perfection, inspirited by the civilized, humanizing values of calmness and warmth."[75]

February 1965 article in American School and University, *"Crow Island School - After 25 Years"*

In 1965, *American School & University: The Magazine of Plant Planning and Purchasing* discussed "Crow Island School - After 25 Years." It had similar praise for the school's architectural and educational significance.

> As Crow Island School in Winnetka, Illinois, marks twenty-five years of use, it is living proof of how well its spirit has endured for its own generation and for those yet to come. The inspiration of the building's creators--the educators and architects who gave many hours of penetrating thought and analysis to discover what this school should be--brought forth a school in the year 1940 that was advanced in educational concept, and so it remains today.[76]

Crow Island began to evolve immediately after it opened. As early as 1942, the Winnetka Children's Museum was created on the lower level of the school. It was organized and directed by Frances Presler, who also created the school's Pioneer Room. It featured exhibits with accompanying museum games, worktables and items available to circulate in the school rooms; all public and private schools were invited to make use of the museum.[77] It is believed that the museum remained downstairs until 1974, when the school library was moved to the lower level and re-visioned as the Resource Center. At that point the museum moved upstairs into the space formerly used by the library. The museum cases were moved back downstairs sometime in the early 1990s, when the space was needed for use as a music room.[78]

The Resource Center opened in 1974 at one end of the school's lower level, in an area that had been used for a woodworking and crafts center as well as for the museum and storage. Perkins & Will (today Perkins + Will) were hired for the reconstruction of the area under the direction of William Brubaker. The special equipment designers were Curtis and Smith Associates from Massachusetts. The Resource Center houses books but also serves as a center for activities and equipment that enriches accomplishments in the classroom. Immediately after it was completed,

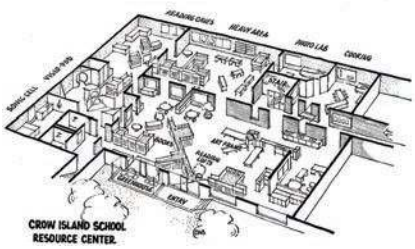
75 *Architectural Forum*, October, 1955.
76 *American School & University: The Magazine of Plant Planning and Purchasing* discussed "Crow Island School - After 25 Years." Vol. 37. February, 1965.
77 "Winnetka Children's Museum is Set Up at Crow Island School" *Winnetka Talk*, November 19, 1942.
78 Beth Hebert. E-mail to Susan Benjamin dated February 7, 2016.

The Winnetka Children's Museum on the lower level (Winnetka Public Schools Archives)

the Resource Center was awarded a citation for excellence of design by the Illinois School Board Association and the American Association for School Administration.[79]

Publications and Awards

Crow Island School has, over the years, been extensively published and received many awards. In May, 1943, (during World War II) *Look Magazine* published an article titled "The School of Tomorrow: Sunlit, streamlined and unregimented, it is the seed bed of democracy, indispensable to winning the Peace."[80] Crow Island was featured in a Museum of Modern Art fiftieth anniversary exhibition titled, *Art in Progress* that opened May 24 and ran until October 22, 1944. Photographs of the building were included in the architecture portion of the show, labeled *Built in U.S.A.: 1932-44.* The 128-page book that accompanied the architectural exhibit included 47 buildings selected as "outstanding examples of Contemporary American architecture."[81] Various types of buildings designed by architects including Frank Lloyd Wright, Walter Gropius, Marcel Breuer, Edward Durrell Stone, Albert Kahn, Philip Johnson, George Howe and William Lescaze, Richard Neutra, and Skidmore, Owings & Merrill were also featured.[82]



Axonometric drawing of the 1974 Resource Center addition (Winnetka Public Schools Archives)

In 1956, Crow Island was selected by fifty architects and scholars as 12th among all buildings and 1st among all schools in an *Architectural Record* poll to name the "most significant buildings in the past 100 years of architecture in America."[83]

In 1965, Crow Island was selected by the American Institute of Architects for its coveted 25 year award. The Citation, dated June 21, 1971, states "A landmark in design for educators which demonstrates that an inspired educational philosophy can be translated into an architecture of continuing functions and beauty...In recognition of the vision and foresight of an enlightened client, the Winnetka, Illinois, Board of Education and Superintendent of Schools Carleton Washburne, and their architects Perkins, Wheeler & Will and Eliel and Eero Saarinen, the Institute honors a project that remains as visible today as when it was built."[84]

In 1989, Crow Island was listed in the National Register of Historic Places. A year later, it was elevated to the status of National Historic Landmark. NHL's, as they are generally called, are nationally significant historic places designated by the Secretary of the Interior as possessing exceptional value or quality in illustrating or interpreting the heritage of the United States. There are currently just over 2,500 historic places that bear this

79 The information on the Resource Center is from Carbol, "The Resource Center".
80 "The School of Tomorrow: Sunlit, streamlined and unregimented, it is the seed bed of democracy, indispensable to winning the Peace," *Look Magazine,* May, 1943. This article picked Crow Island as the kind of school geared to the millions of children who would be educated in the postwar world.
81 Philip L. Goodwin, "Preface," *Built in U.S.A.: 1932-1944.* Edited by Elizabeth Mock. New York: The Museum of Modern Art, 1944. Pp. 6-8.
82 Ibid.
83 *Architectural Record*, September 1956, 238. It is also important to note that the firm of Perkins & Will went on to specialize in school architecture and designed hundreds of school buildings worldwide as a result of the successful design at Crow Island.
84 "The American Institute of Architects Citation". Copy in the collection of the Winnetka Historical Society.

National Historic Landmark Plaque at entrance (BHC)

national distinction.[85] By comparison, there are 90,000 places listed in the National Register.[86]

Crow Island School stands the test of time. Former students and staff celebrate reunions. Educators continue to study its role in the evolution of progressive education. And architects lavish praise on the school's beautiful design and world-wide influence. Arthur Roth's book, *The New School*, published in English, German and French, focuses on Modern schools worldwide. His fourth edition, published in 1966, includes photos and material on 37 schools. Ten are located in the United States. The earliest American school featured is Crow Island.

In 2015, Crow Island School celebrated its 75th Anniversary. It was a gala event, with teachers, former students, and administrators coming from all over the world to enjoy each other, reminisce and join the thousands of educators, architects, historians and fellow graduates who value this "beloved icon of progressive school design."[87]

85 "National Historic Landmark". http://www.nps.gov/nhl/
86 "National Register of Historic Places." http://www.nps.gov/nr/research/
87 Zach Mortice. "Why Don't All Schools Look Like This One?" *The Atlantic Citylab*. October 9, 2015. http://www.citylab.com/design/2015/10/why-dont-all-schools-look-like-this-one/408886/

Appendix B.

National Register of Historic Places Registration Form, later submitted as the National Historic Landmark Nomination Form

NPS Form 10-900
(Rev. 8-86)

1730

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

SEP 19 1989

NATIONAL REGISTER

NATIONAL HISTORIC LANDMARK NOMINATION

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Crow Island School

other names/site number NA

2. Location

street & number 1112 Willow Road ☐ not for publication

city, town Winnetka ☐ vicinity

state Illinois code IL county Cook code 031 zip code 60093

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
☐ private	☒ building(s)	1	___ buildings
☒ public-local	☐ district	___	___ sites
☐ public-State	☐ site	___	___ structures
☐ public-Federal	☐ structure	___	___ objects
	☐ object	1	0 Total

Name of related multiple property listing: NA

Number of contributing resources previously listed in the National Register NA

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of certifying official — Date 9-13-89

Illinois Historic Preservation Agency

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of commenting or other official — Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

☒ entered in the National Register. ☐ See continuation sheet. — Patrick Andrus — 10/27/89

☐ determined eligible for the National Register. ☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:)

for Signature of the Keeper — Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
Education / School	Education / School

7. Description

Architectural Classification (enter categories from instructions)

Modern movement / International Style

Materials (enter categories from instructions)

foundation concrete
walls brick, limestone
wood
roof asphalt
other steel, terra cotta
glass

Describe present and historic physical appearance.

Crow Island School is located on the southwest corner of Willow Road and Glendale Avenue (originally Linwood Road), Winnetka, Cook County, Illinois. The building is a flat roofed, one story, common brick and redwood, multi-windowed, steel frame structure that incorporates the functionalism, simplicity, and flexible planning of the International Style. Designed by the firms of Eliel and Eero Saarinen and Perkins, Wheeler & Will under the direction of progressive educator Carleton W. Washburne, then Superintendent of Winnetka Public Schools, it has served as a public grammar school and preschool since it opened in 1940. This early example of the winged school building has excellent integrity in terms of its setting, design, materials, workmanship, and function as a child-oriented environment. The school faces north on its original site, with Crow Island Woods on the west border and landscaped grounds that serve as an extension of the school.

The site for the school was chosen because it bordered Crow Island Woods, an area which would provide teachers with an ideal place for art and nature studies. Crow Island School architect, Larry Perkins, observed that, "the real boundary of the classroom is the edge of the woods." The design of the site is a product of its functional use as a school. It was originally unusable swamp, part of the Skokie Marsh, located near a high spot, "Crow Island," where birds found refuge. Reclaimed by using landfill excavated from two local WPA projects--the track depression for the Chicago and Northwestern Railroad in downtown Winnetka and the Skokie Lagoons Project--the ground was raised five feet. The building rests on spikes and pads sunk to the level of solid ground.

[X] See continuation sheet

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

[XX] nationally [ ] statewide [ ] locally

Applicable National Register Criteria [X] A [X] B [X] C [ ] D NHL Criteria: 1, 2, and 4

Criteria Considerations (Exceptions) [ ] A [ ] B [ ] C [ ] D [ ] E [ ] F [X] G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
Architecture	1940	1940
Education		1955

NHL Theme: XVI-U Architecture: International
XXVII: Education
B: Elementary, Intermediate, Secondary
6: Objectives, Curricula, Methodology

Cultural Affiliation

Significant Person
Washburne, Carleton Wolsey, 1889-1968

Architect/Builder
Saarinen, Eliel and Eero
Perkins, Wheeler, and Will

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Crow Island School meets Criteria B and C and Criteria Consideration G for listing in the National Register of Historic Places. Since its opening in September of 1940, Crow Island School has had a profound and lasting effect on both school architecture and educational philosophy as embodied in the tenets of Winnetka Public Schools Superintendent, 1919-1943, Carleton Washburne, a national and international leader in the field of progressive education. Appearing between the general building hiatus in the 1930's caused by the Great Depression and the subsequent dearth of building during World War II, Crow Island School served as a model of a modern progressive school for the building boom that accompanied the baby boom after the war. The reputation of architects Eliel and Eero Saarinen gave the school great credibility as well as great design. The energy of Perkins, Wheeler and Will, later Perkins and Will, spread the design throughout the country with their many school commissions. The national reputation of Carleton Washburne focused attention on the only school built under his direction during the twenty-four years he was superintendent in Winnetka. Crow Island School has been featured in prestigious architectural and educational journals over the years, has won awards and/or recognition in both fields, has been included in textbooks on progressive education and pertinent architectural surveys, and has influenced the educational approach and architectural design of many schools nationwide and even internationally. Just as the building itself is a marriage of form and function, so its impact has been a product of both its architectural and educational merits. At the time it was built in 1940, the initial design was understood to be important in both these areas. Crow Island School has continued to serve as a landmark to educators and architects alike for close to fifty years, and deserves an official designation as such.

[X] See continuation sheet

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"Crow Island Elementary School." School Management, vol. 15:8, August 1971, p.32-33.

[X] See continuation sheet

Previous documentation on file (NPS):

- [ ] preliminary determination of individual listing (36 CFR 67) has been requested
- [ ] previously listed in the National Register
- [ ] previously determined eligible by the National Register
- [ ] designated a National Historic Landmark
- [ ] recorded by Historic American Buildings Survey # _____
- [ ] recorded by Historic American Engineering Record # _____

Primary location of additional data:

- [ ] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [X] Other

Specify repository: Crow Island School; Winnetka Historical Museum; Winnetka Public Library

10. Geographical Data

Acreage of property 5 Acres

UTM References

	Zone	Easting	Northing
A	16	440360	4661160
B	16	440500	4661160
C	16	440490	4660940
D	16	440360	4660920

[ ] See continuation sheet

Verbal Boundary Description

Crow Island School, 1112 Willow Road, Winnetka, (REI #05020303001) consists of lots 48 through 70 of the Alles' Sunset Subdivision of the N.E. quarter of the S.W. quarter of Section 20-42-13 recorded July 2, 1926 (Doc. #9237144) in the East half of the Southwest quarter, Section 20, Township 42, Range 13, East of the third principle meridian in Cook County, Illinois.

[ ] See continuation sheet

Boundary Justification

The Crow Island School grounds bordered by streets on the north, south, and east, and Crow Island Woods on the west have historically been considered the boundaries of the school.

[ ] See continuation sheet

11. Form Prepared By

name/title Janice E. Tubergen

organization Crow Island 50th Anniversary Committee date July 15, 1989

street & number 278 Ridge Avenue telephone (312) 441-6712, 446-7736

city or town Winnetka state Illinois zip code 60093

*U.S.GPO:1986-0-223-918

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The grounds were professionally landscaped with now mature trees and shrubbery. Robert Everly, a park superintendent, and John McFadzean, a playground director, from the neighboring community of Glencoe were consulted to lay out an ideal plan for the planting, lawns, and playgrounds to create a park-like setting that has changed very little over the years. The main entry to the school is separated from Willow Road by a large triangular area of grass and the circle driveway approached from a lane off Glendale Avenue. Paved and stone walkways connect the various playgrounds around the building. Each classroom has a courtyard area. Shallow stone steps and a low stone wall lead from the playground area near the north west wing to the sidewalk on Willow Road, where the low wall continues along the sidewalk curving back to the northeast corner of the wing. Open air space for classrooms is provided by an original open stone circle on the east side of the southeast wing. A four-tiered stone semi-circle between the northwest and southwest wings and a brick paved patio on the east side of the southwest wing, both added in 1955, provide more open air space. An outdoor stage near the semicircle was removed when the addition went on in 1955. Separated from surrounding residential areas by berming and trees along the south border and back half of the east border, Crow Island is a neighborhood school within walking distance for most students.

Each of the four wings has its own playground area and equipment located near the end of the wing. The playgrounds at the end of the southeast wing and on the east side of the kindergarten wing have examples of the first jungle gym, a forerunner in functional recreational equipment, designed by Winnetkan Theodore Hinton. Saarinen designed the hexagonal sandbox for the northwest wing, now the preschool playground. Between the school and its south border are a large paved game area and a grass playing field. Some playground equipment and landscaping has been updated or replaced, partial chain link fences surround some of the equipment in the preschool and kindergarten (northeast wing) playgrounds, and the playground for the 1955 wing was added, but overall the original layout and landscaping has remained intact.

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The four classroom wings are organized around a central building containing the common rooms of the school. The central building is rectangular in plan with its length extending east-west on the site. The north elevation of the central block is divided vertically into two zones. The eastern zone is one half the length of the western zone and contains the main entrance to the building.

The main entrance is set under an overhang between the chimney on the west and the kindergarten wing on the east. On the west side are three sets of sky-blue doors with three glass panels, transoms, and child-height hardware. The east side is balanced by a high, narrow band of windows set in large blocks of stack bond Indiana limestone with a limestone bench along the bottom. Entrance is gained from the excavated circular drive-up by a flight of seven broad, shallow steps, heated for safety in winter. The bright blue doors like the other whimsical touches in the school are meant to appeal to youngsters, drawing them inward. Other examples of these "whimsical" touches include Eliel Saarinen's off-center metal clock on the chimney, the 23 sculptural animal tiles in glazed ceramic designed by Lily Swann Saarinen which dot the exterior of the building, and the later addition of a fanciful welded crow sculpture located in front of the northeast corner of the preschool school wing.

A fifty foot tall, four foot wide, and twenty-five foot deep chimney comprises the strong vertical element of the building and divides the north face into two zones. Spiring above the flat roof, the chimney has a grid pattern of 24 five-foot squares formed by lines of recessed bricks on its east face. The horizontal lines of the gridwork wrap around the front to form bands on the north face of the chimney where an off-center metal clock extends over the west edge near the top. The gridwork pattern continues for one square on the west side of the chimney, after which are the metal rungs to climb to the top. The chimney is the most identifiable element of the school, almost like a fifth wing extended vertically.

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The western zone of the north facade of the core building is divided horizontally into three sections. The lowest section contains the raised basement with eight evenly spaced windows at the ground level. The fenestration of the first floor is a band of industrial steel windows with brown frames. The band is interrupted three times, once in the center of the zone by a broad brick pier, and by two other piers approximately six feet to either side of the center one. Each pier is approximately three feet wide. The highest section of the facade is set far back from the lower two. The extra height of this section is required to house the auditorium and play room. A band of windows runs along the west half of this section. The northwest wing, presently the preschool wing attaches perpendicularly to the core building at the west end of the the front facade.

The east side of this preschool wing facing the circle drive is fronted by a low brick wall with a cast concrete planter and seven shallow steps on the north end. Behind these is a raised asphalt area partially covered by a deep, exposed concrete beam overhang. The overhang is supported on the south by the core building and on the north end by two slender steel columns and an extended brick wall. There are four separate sets of evenly spaced, blue double doors set about six inches out from the wall. Each has glass panels, transoms, and side panels. This covered area gives the preschool wing a practical entrance and play area as well as adding texture and depth to the building. More contrasting texture is added by the brown-stained, vertical redwood panelling which covers this face. The supporting brick wall on the north end shields this area from Willow Road and is decorated with 20 evenly spaced glass bricks that allow more light into the sheltered space.

The west side of the preschool wing is a spine with four separate classroom units attached to it. These units are shaped like backwards "L's" with the narrower bottom running parallel to the spine of the building and the top jutting out. Each extended area has a glass panelled, transomed door in the southeast corner and bands of four-tiered windows extending across the south face and across the west face to within three feet of the northwest corner. The north wall of each ell is windowless, affording a private courtyard area for each classroom. The fenestration on the lower part of the ell parallel to the spine consists of a band of two-tiered windows and a separate, narrow, lavatory window close to the windowless wall of the adjoining classroom. A brick lattice covers this window.

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The entire southeast wing of the school consists of this same arrangement of a spine with four classroom units attached to the west face and mirror image units attached to the east face. On the south end of this wing is a set of double doors, with glass panels and transoms, which are flanked by narrow windows with brick latticing. The wing perpendicularly abuts the core building on the southeast corner.

The west side of the southwest wing of the building, added in 1955, is also arranged in the same fashion with five classrooms adjoining the spine. The windowless wall on the north side of the ell extends out about two feet and supports an overhang over the west facing windows. An eight inch vertical redwood coursing above the window meets the overhang. The fenestration on the lower part of the ell, parallel to the spine, consists of a band of three-tiered windows all the way across with no lavatory window. One mirror image classroom is on the southeast end of the wing. The rest of the east face of the wing consists of a wall of windows with single solid brown doors at either end. This windowed area has a slight overhang and an eleven foot wide brick patio in front of it. The doors at the south end of the wing are like those on the south end of the southeast wing. This wing joins the original core building along the west side and is perpendicular to the south face. A set of double doors is found also at the north end of the wing.

The south elevation, or back, of the core building like the front is divided vertically into two zones. It is taller than the wings to accommodate the playroom and auditorium in the school. The east zone is windowless with a double set of solid doors in the center. Separating the two zones in the middle of the back wall is a raised brick floorplan of the building approximately five feet high and to scale. The west zone which comprises about half of the building face has a band of windows at the top and evenly spaced windows at the bottom for the basement, or lower level. A greenhouse window and entrance to the basement, both added in 1975, are in the center of this zone.

The northeast or kindergarten wing is approximately half the length of the other two original wings and is rectangular in shape. It is attached perpendicularly to the middle of the core building's east end and extends northward. The south half of the east end of the core building is a wall of windows with a driveway access to the lower level underneath.

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The north and south elevations of the kindergarten wing each have two evenly spaced windowed areas with the window area on the east twice as large as the window area on the west. The east elevation has an entry area in the middle flanked by a large evenly spaced window area on either side. The entry area consists of two single doors that open in opposite directions with two evenly spaced, single rectangular windows between. An overhang is supported by two extended brick walls each with three square niches facing the doors. The entry area is covered with vertical redwood panelling and the windows are covered by redwood slats. The doors open onto the paved playground area.

The west side of the kindergarten wing has a blue double door with glass panels and transom in the south corner approached by the main entry steps. Two evenly spaced window areas are north of the door. An equal area, north of the windows to the corner of the wing, is solid except for two rectangular grills, one above the other, near the northernmost window. Evenly spaced basement windows are on the south, west, and north sides of the building. The north end also has an excavated stairway to the basement. This was added in 1966 along with a curving, low brick wall which extends from the northwest corner of the wing and follows the line of the driveway. Topped with a cast concrete ledge as is the wall in front of the preschool entrance that it faces, it blends with the architecture and provides a safety feature, separating the kindergarten playyard from the busy driveway which enters the circle from a lane off Glendale Avenue.

Quiet detail pervades the brickwork in the building. Sailor coursing along the roofline, the indented gridwork on the chimney, indented patterns around the glass blocks on the extension of the north wall of the northwest wing, and soldier stack bonding at the south end of the southwest wing entryway enrich the visual texture of the building. The brick latticing over lavatory windows changes pattern on different sides of the wings. The Lily Swann Saarinen animal tiles which vary in size and shape are set with different brickwork patterns and detailing. Because of a firing error when the first tiles were made, the sculptress never finished the number of tiles originally planned. Decorative brickwork instead fills these niches.

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The many walls with steel framed windows are a dominant architectural feature. The windows are tiered rectangular panes of glass, set horizontally, with narrow metal frames painted brown. They vary in height by number of tiers and in width by number of units run together. In almost all groupings most of the windows are fixed lights. Some of the lower ones open inward and upper ones open outward for ventilation. The windows flood the school with light as do the flat skylights over the hallways and in the windowed corners of the original classrooms. The skylights have round interior openings in the original wings and in the 1955 wing hallways they have a flat, rectangular shape.

Functional design, light, and use of exposed brick and vertical wood panelling continue inside Crow Island School. Use of acoustical materials to allow interaction at a manageable noise level and interior fittings that are scaled to the children's size are key elements in the design. The architects followed the direction of the educators to insure that "everywhere children and what they do shall be the adornment of the structure." (Architectural Forum, August, 1941, p. 80)

A single classroom model was designed before any thought was given to the layout of the building. The classrooms are self-contained, backward L-shaped units with the main area of about 23 by 32 feet. The art and science alcoves, comprising the bottom of the ell, have a sink, a counter with windows over it for natural light, a gas jet for science experiments, and a washroom and drinking fountain scaled to the age of the children using them. The main area is a flexible space extending outward with two walls of windows and window benches under them for individual and smaller group projects. There were no fixed desks as was common in existing schools. The black boards and light switches are at heights appropriate for the age group in the classroom, as are the bathroom fixtures. The ceilings are low (under 9 1/2 feet) for intimacy and acoustically treated. Hidden incandescent lighting in the old wings, designed by expert Prof. Stanley McCandless of Yale University Drama School, and florescent light in the new wing add to all the natural light provided by the windows. The light colored asphalt tile over the reinforced concrete foundation also reflects light as well as absorbing sound and providing easy maintenance.

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The interior partitions are of brick or steel frame covered with vertical ponderosa pine panelling. This not only adds to the quietness of the building, but the panelling treated only with min-wax is light reflecting and easy to maintain. Children may tack their work to the surface which will swell back over tack holes when treated with warm water. The natural beauty of the wood is enhanced by use. Hidden storage cupboards along one whole panelled wall of the classroom, storage areas in the window benches on two walls, and cupboards and drawers under the art counters keep the rooms open and uncluttered for work.

Recessed lockers in the hallway replace the traditional coatroom or pegs that ate up classroom space. The vertical pine panelling for tacking up artwork, the light asphalt tile floor reflecting light from the ceiling skylights, and the acoustical treatment of the ceiling and parts of the walls make the corridors of the classroom wings a pleasant access and unified transition to the shared areas in the core building of the school. The hallway in the core building is natural brick with rounded corners and three child-high strips of wood to protect children from scrapes.

By the main entrance across from the auditorium the hallway widens to a lobby with a bank of windows facing east and a flexible space large enough for meetings and social gatherings. More of the animal sculpture ceramic tiles are found on the walls. Slender steel columns and exposed steel ceiling beams set this area off. At either end of the core building hallway, wide stairways surrounded by low brick walls, metal railings and open brick columns for light lead to facilities in the lower level of the building.

These shared or community areas in the core building originally included an auditorium, a playroom (a gymnasium encouraging "non-competitive" games), an art room, a library and school offices on the main level. The lower level contained a shop and science room, a music room, a pioneer room (patterned after an 1860's log cabin in southern Illinois), a museum, a visual education room, a bicycle room accessible from an outdoor ramp, and teacher activity areas as well as some storage. Details like the cozy fireplace in the original library and a nurse's office with a long, narrow hall the exact length needed for eye tests abound in these areas, again attesting to the functionality of the design.

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The auditorium is acoustically perfect and seats 400 students. The Saarinens designed the Kleinhans Music Hall in Buffalo, New York, shortly before working on Crow Island, and brought to the auditorium many of the acoustical, lighting, and design features that made Klienhans "one of the works of art in contemporary design." (Christ-Janer, Eliel Saarinen, p. 92) The irregular stage, the unbalanced sides of the room, and the curved plaster ceiling bring elements of intimacy and surprise to the room. Strips of the natural brickwork in the acoustically paneled walls, light oak veneer on the curved stage wall, and varnished plywood benches add a continuity to the rest of the building as well as a functional beauty. The benches are molded to fit a child's back and graduated in size for children from small to large as they proceed up the incline to back of the auditorium.

Eero Saarinen designed the auditorium benches as well as the original bonded plywood furniture used throughout the school, a style which he later refined, with Charles Eames, into award winning adult plywood furniture. The light, economical chairs, tables, desks, and benches as well as upholstered pieces for the lobby and library were manufactured by the WPA. Lily Swann Saarinen, Eero's wife at the time, designed the bright print used in the curtains for each classroom. The classroom doors were painted either bright red, yellow, or blue, and the color was continued on any unpanelled areas in the classroom. Over the years the furniture and drapes wore out and had to be replaced. Economical, child-size furniture was now available and used for replacement. Shades and blinds replaced the curtains. Although the doors are still painted in bright colors, the strict color-coding in the classroom is no longer followed. These changes do not affect the integrity or function of the school, however these aspects of design were part of the impact of Crow Island School had on school architecture and design, and therefore deserve mention. Some of the original furnishings still exist at the school.

Crow Island School opened in 1940 with about 300 students, but by the early 1950's the baby boom made the enrollment surge and additional space a necessity. Winnetka school officials and architects visited some of the best and newest schools for ideas, but the floorplan and features of the original building had functioned so well that a new wing was planned with only a few alterations.

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The exterior of the addition is slightly different in window treatment and use of an overhang to cut down on window glare (see photos 5 and 6). The architects added four feet to one dimension of the room for more flexibility in classroom features. Inside the wing, the heights of the window seats, blackboards, and light switches were raised to scale for the fourth and fifth graders that would be using classrooms. Fluorescent lighting was used instead of incandescent. Acoustic tile rather than acoustically treated cement was used for the ceilings. Benches attached to the hallway walls close to classroom doors were introduced to give space for conferences. A meeting area with a fireplace and bank of windows similar to the lobby hallway in the original building was a feature in the new corridor. The use of the same materials inside and out as were used in the old wing make the new wing, which is attached to the west side of the core building along Crow Island Woods, virtually indistinguishable in look and feeling from the original building.

The Resource Center was built in Crow Island School's lower level in 1975. The existing library space had become inadequate for books and modern resource equipment and materials. An area of about 6,700 square feet space was available in the basement to rearrange and remodel. The design incorporated the Crow Island School concepts of flexible space, areas for group and individual activities, child-scale furnishing and equipment, use of light through larger windows in the back wall of the wing, simple, easy maintenance materials, and color and whimsical design to appeal to children. Again Perkins and Will Corporation were hired as the architects for the remodeling, and the project was directed by Bill Brubaker. The special equipment designers were Curtis and Smith Associates from Massachusetts.

In the early 1960's when school enrollment peaked, a wooden mobile classroom unit was tacked on to the end of the 1955 wing. Sited north-south along the edge of a paved play area, it minimally impacted the landscape. Later, when this was no longer needed for classroom space, it was used as a lunchroom for the few children who did not go home for lunch. The structure is now in the process of being removed, and therefore will not impact the integrity of the building.

The excellent workmanship and design of Crow Island School have worn well over time. The Lily Swann Saarinen glazed ceramic tiles on the exterior of the building have suffered some weather damage and erosion, as have some of the concrete stairs. Some floor tile has been replaced with tile similar in color and type

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to the original. The foundation has a crack in the northwest wing. The vertical pine paneling in the classrooms and the acoustical material on the ceiling have darkened with age and need to be professionally cleaned. Otherwise the school is in excellent condition and retains its overall integrity.

After almost fifty years Crow Island School is still an integral part of Winnetka's educational system. Serving about 500 students from preschool through 5th grade, the building has continued to function successfully for both students and teachers. Observing the school's 25th anniversary in 1965, American School and University recorded the comment of architect Linn Smith upon visiting Crow Island School:

> "Some buildings--great buildings perhaps--mature gracefully as they grow older; others simply grow old. Crow Island has achieved a patina much as does fine silver; it has become more beautiful as it has grown older and been used by children....What is it that gives Crow Island this uniqueness? Two things probably: a great--and successful--effort was made to accommodate a specific educational philosophy; and an equally great--and successful--effort was made to create a climate, a spirit which would inspire, which would give pleasure, and which would gain the respect of children."

This still holds true at the end of another twenty-five years that have only served to enhance the patina of Crow Island School.

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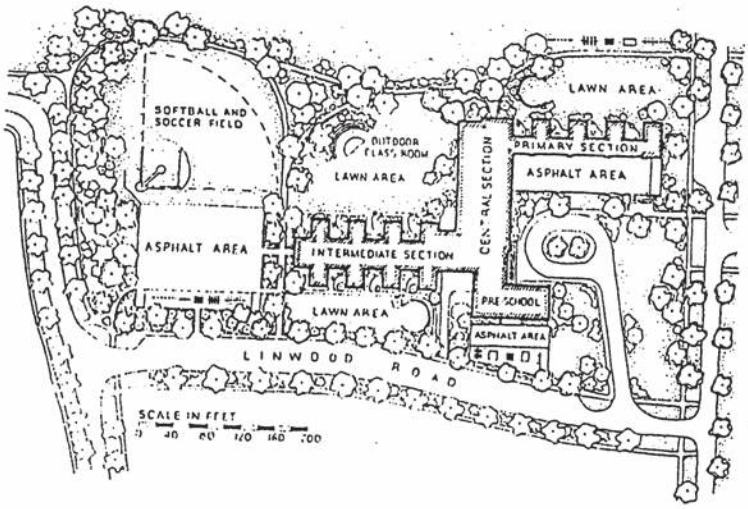
by small garden-like spaces.



AUGUST 1941

Original 1941 lay-out of building and grounds.

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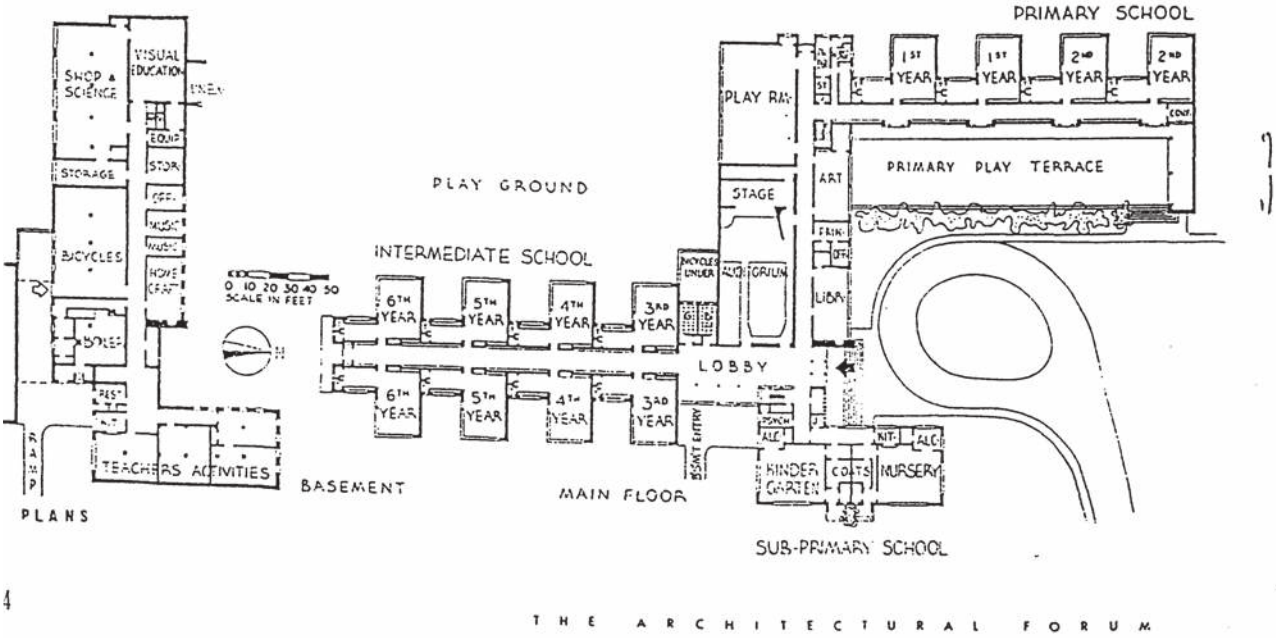

Original 1941 floorplan of building and basement.

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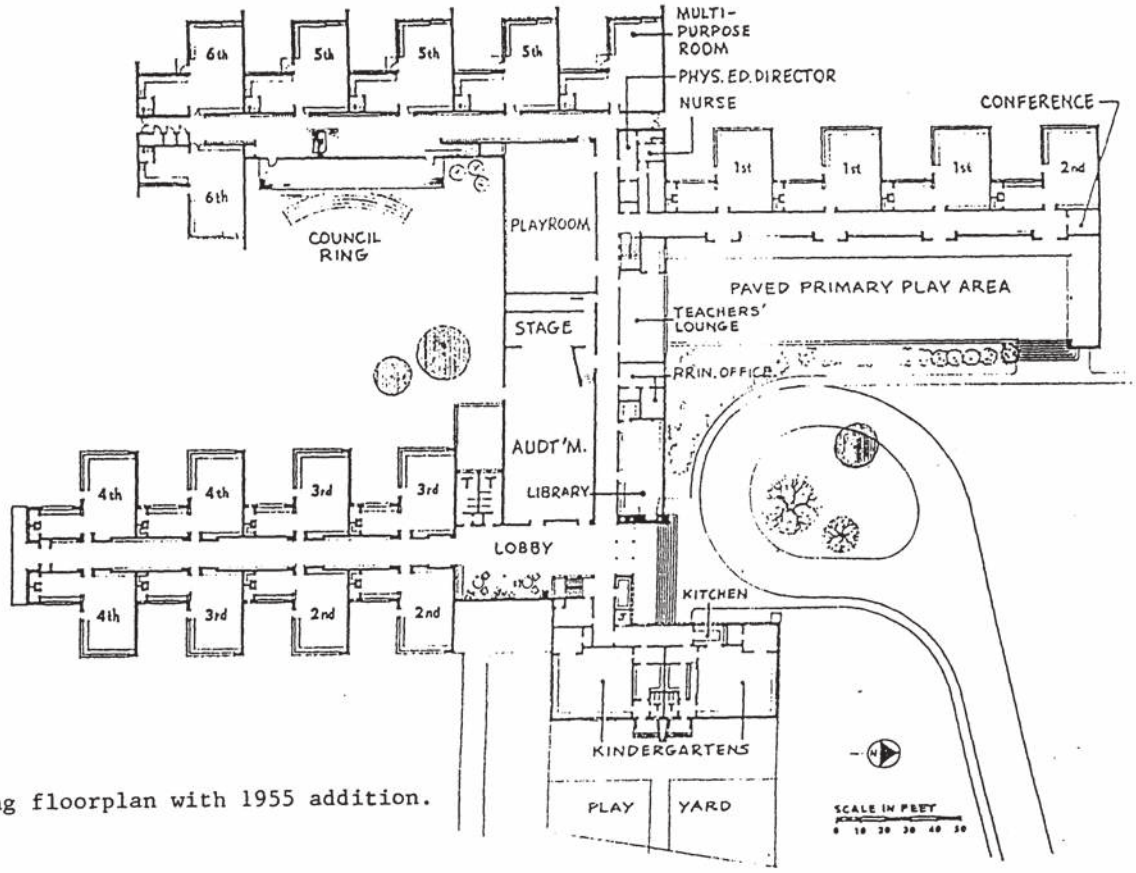

Building floorplan with 1955 addition.

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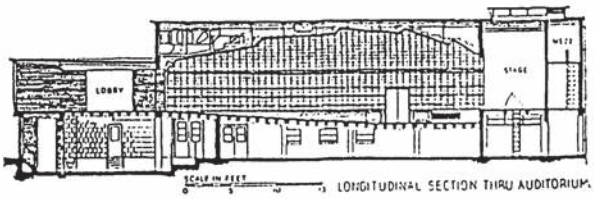

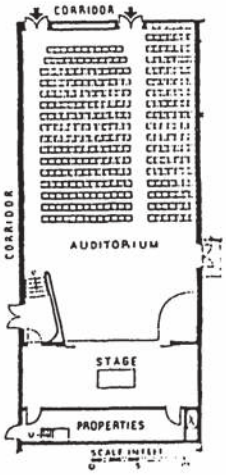

PLAN

90

Auditorium cross-section and floor plan.

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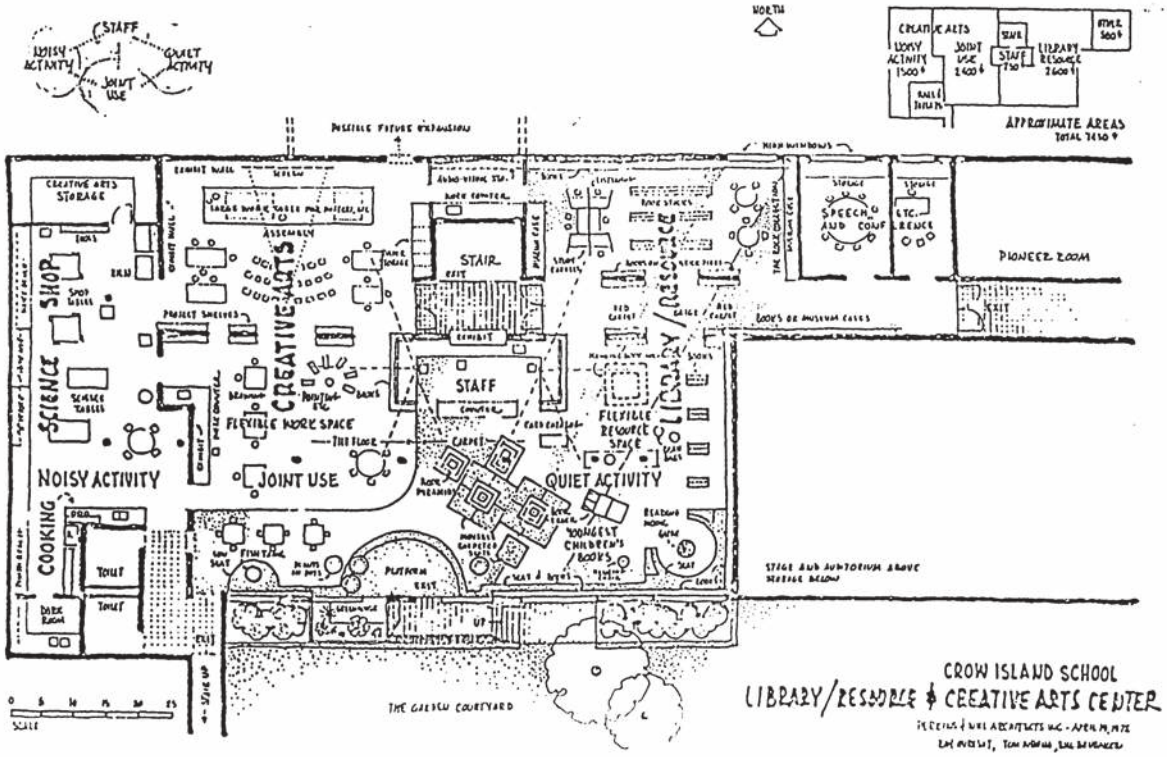
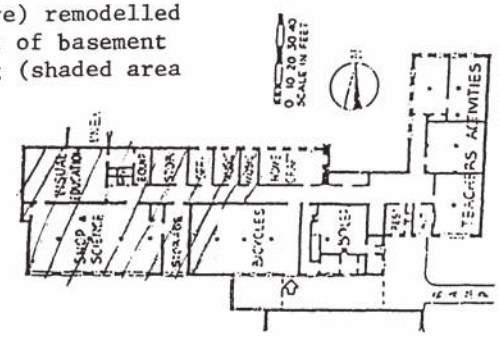


The Resource Center (above) remodelled in 1975 from western part of basement in original core building (shaded area below).



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In 1940 Crow Island School appeared after a long vacuum in school building. The United States was just emerging from the Great Depression, and very few new schools had been built for a decade. The Progressive Education Movement which had flowered in the 1920's and developed further during the 1930's had few new schools to physically embody its philosophies. Architects and educators were ready for something new to write about. Around the time that Crow Island School was built, a handful of other educators and architects were trying similar experiments, but for the most part these were either in private country day schools or avant garde West Coast schools. Crow Island School was a public school in the staid midwest that was built for about $287,000, a reasonable school budget that even made it necessary to cut back on some design aspects.

The architectural stature of the Saarinens, the educational influence of Washburne, and the promotion of the design by Perkins, Wheeler, and Will focused great attention on the building in 1940 and this focus was enhanced by the fact that World War II brought on another building hiatus. By the time building of schools resumed, the style and principles of Crow Island School had been accepted and incorporated into the architectural and educational vernacular.

World War II and the subsequent "cold war" years brought about a return to traditional American values that affected education. The progressive education movement was associated with a world-wide view of child training and socialistic views of behavior that were eyed with suspicion by post-war Americans. But Crow Island School and its principles had been introduced before the war and had been well-received. Architectural Forum in its August, 1941, issue had given the school a wonderful write-up emphasizing the contributions of the educators. Also, progressive educator Carleton Washburne had left the district in 1943 to work for the U.S. government reopening schools in Italy that had been seized by the fascists. This made Crow Island School and Washburne's legacy, which came to be know as the "Winnetka Plan", more acceptable to the mainstream as a model for new schools built to accommodate the baby-booming population.

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Superintendent of Winnetka Public Schools, 1919-1943, Carleton Wolsey Washburne said of Crow Island School, "This is to be our dream school. For years we have been thinking about it. We want it to be the most functional and beautiful school in the world. We want it to crystallize in architecture the best educational practices we can evolve." (Marland and Washburne, Winnetka: The History and Significance of an Educational Experiment, p. 139) Washburne had been evolving these educational practices which reflected the progressive education movement and its "child-centeredness" almost since his own childhood. He not only incorporated them into the Winnetka school system but wrote about them extensively in books and journals until he was recognized as one of the national representatives of progressive education. Washburne's reputation and the reputation of the school system he administered contributed greatly to the impact of Crow Island School.

Born in 1889, Carleton Washburne's education was influenced by his mother's friendship with the two giants of progressive education in America, John Dewey (1859-1952) and Francis W. Parker (1837-1902). During his early years he attended the Francis Parker School in Chicago. This early grounding in progressive education prepared Washburne for his first teaching job in 1912 in rural California, for which he only needed his bachelor of arts degree from Stanford with no teaching credentials. His educational ideals blossomed at San Francisco State Normal School where from 1914 to 1919 he worked under progressive educator Frederic Burk while also pursuing his doctorate in education at the University of California at Berkeley. These ideals flowered when he became superintendent of Winnetka Public Schools in 1919, until they became the full-blown system embodied in Crow Island School.

The Encyclopedia of Education (1971) in its article on the progressive education movement underscores how quickly Washburne became an influential figure in his field:

> "The public school system which best exemplified the new pedagogical approach of focusing upon the child in the educational process and giving particular attention to his needs was located in Winnetka, Ill., a Chicago suburb, where Carleton W. Washburne became superintendent in 1919. His schools became the representative progressive system of the 1920's....the Winnetka schools designed students' programs individually and acknowledged that their studies must be appropriate to their separate stages of development."

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His reputation increased not only because of his success in the Winnetka Public School System, but because he published, in the 1920's alone, over 100 articles in both national and internationally recognized educational journals. These articles discussed his methods, philosophy, and curriculum and the results he achieved in their application. He also wrote textbooks and curriculum materials.

Washburne's influence continued during the Depression times of the 1930's when with his publications like The Remakers of Mankind (1932), he gave hope to the American society who looked to education and educators to lead in reorganizing American life economically, socially and politically. He addressed the World Conference on New Education, Cheltenham, England, in 1936, and became interested in children worldwide. He continued, however, to direct most of his energies toward concrete curriculum and the methodology of teaching children. The titles of his articles published during this time period show a very practical bent. Also during this time Washburne spent his summers lecturing at colleges and universities with education programs. His influence and ideas also spread through the Graduate Teachers College of Winnetka which Washburne and the Winnetka Public Schools helped to co-sponsor.

When Crow Island School was commissioned in 1938, Carleton Washburne knew what he wanted in the only new school that would be designed while he was superintendent in Winnetka. (Although Skokie Junior High School in Winnetka was built in 1922 during his tenure, its design had already been set in 1919 when he arrived.) Crow Island School would be the culmination of Carleton Washburne's "Winnetka Plan", his progressive education system developed during the twenties and thirties while he was Superintendent of Winnetka Public Schools. With the school board behind him because of all his success as an administrator (he never went over budget), Washburne was the guiding influence in choosing the architects, insuring that they incorporated suggestions of teachers and other school personnel, and dictating aspects of the functional design.

The separated wings zoned for different grade levels with a community center, the child-scale fixtures and furniture, and the self-contained classroom with flexible space for individual activities and individual access to the outdoors all were part of Washburne's vision for a truly child-centered school. He had learned much about acoustics and sanitation from the other schools in Winnetka and generally what had and had not worked

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with his progressive education practices. This led to the wide spread use of acoustical material so that the noise of separate study groups would not interfere with learning and the inclusions of a bathroom and drinking fountain in each classroom so that there would be no lining up to use facilities. The forms and features of Crow Island School were developed around Washburne's educational framework. The American public, especially the educators, were interested to see what would develop from the framework constructed by this influential, outspoken, and sometimes controversial progressive educator.

In 1943 Washburne resigned from his position in Winnetka and accepted a commission in the army to reopen schools and universities in Italy and rid them of fascism and Fascists. He remained overseas until 1949 when he accepted an administrative position at Brooklyn College as Director of Teacher Education, where he stayed for eleven years until he retired. "By the late forties and early fifties, about the only realm in which a committed Progressive educator could find sympathetic associates was a school of education in a university, and not surprisingly a great many former school principals and school superintendents sought refuge there." (Leaders in American Education, 1971, p. 490) In 1960 he became a "distinguished professor" at Michigan State University, College of Education. Although Washburne continued to write and retain an international reputation, he never again received the prominence and influence he had enjoyed in Winnetka. He is most remembered for his twenty-four years there and his crowning achievement, Crow Island School.

By the time Eliel Saarinen (1873-1950) received the commission for Crow Island School, he already had an international reputation. In his native Finland first with the firm of Gesellius, Lindgren and Saarinen, Helingsfors, beginning in 1897, and later on his own he had won competitions to design major municipal buildings including libraries, museums, and railroad stations. In addition he designed many churches, apartment buildings and private residences. He came to the United States after winning second prize in the international competition to design the Tribune Tower in Chicago in 1922. His design powerfully influenced one of the first prize winners, Raymond Hood, as is evidenced in some of his later work, and drew praise from Louis Sullivan.

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Eliel continued to be successful in the United States, winning special recognition for his work at Cranbrook Academy for the Arts in Bloomfield Hills, Michigan, for which he designed numerous buildings. Because of Cranbrook and his interest in the interior as well as exterior design of a building, Eliel was associated with the Arts and Crafts Movement in design and architecture. As a Finnish architect who opted for clean modern lines of design and natural materials, Eliel was associated with the International School. The use of natural light and interior details along with a concern for designing a building to blend with its natural setting caused him to be compared with Frank LLoyd Wright. Cranbrook also involved Eliel with the concept of a community devoted to an educational and artistic ideal, which allied him with the Progressive Movement in education. By 1938 Eliel Saarinen's reputation was established as a progressive architect whose work generated interest in the professional journals because it continually changed in appearance according to function and setting.

Eero Saarinen (1910-1961) had only recently begun to officially collaborate with his father in 1938 when they received the commission for Crow Island School. He originally had studied to be a sculptor in Paris, although he had always worked to some extent for his father. After graduating from the Yale University School of Architecture, Eero gradually became more involved in his father's firm and the Cranbrook Academy of Arts. Sculptural elements of design continued to interest him and found expression in his and Charles Eames' Organic Design Furniture for the Museum of Modern Art Competition in c.1940. The design of this furniture is reflected in the design of the plywood furniture which he created for Crow Island School, and the reputation he achieved from the competition provoked interest in the school's furnishings.

Eero's collaboration brought to his father's work a new perspective. Although Eliel was considered a progressive architect, he had his roots in the romantic traditions of an earlier century. As Eero's later work shows, he was a much more sculptural and futuristic architect than his father. Their work together at Crow Island School, coming as it did at the culmination of Eliel's career and the beginning of Eero's, is part of the unique historical placement of Crow Island School in which the culmination of the principles of progressive education were embodied in an architectural form that set the pattern for the future.

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Lawrence B. (Larry) Perkins, Todd Wheeler, and Philip Will, Jr., were a firm of young and fairly inexperienced architects in 1938 when they received the commission for Crow Island School. Larry Perkins and his associations with Winnetka as well as the architecture world were the main reason that they became collaborators on Crow Island School. Because Crow Island School was their big chance, they publicized the school as much as they could, and went on to build over 500 more schools that embodied many Crow Island School elements.

Larry Perkins was an ideal choice for the Crow Island School project. His father, Dwight Heald Perkins (1867-1941), was a well-known architect who had designed a number of schools in the Chicago area. Two of those schools happened to be in Winnetka--Skokie School (1919-1922), which was one of the first junior high school buildings in the country, and Hubbard Woods School (1915), a one-story grammar school. Both schools embodied elements such as skylights, large areas of window, and easy access to the outdoors that worked well in the Winnetka education plan and could be adapted into the Crow Island School design. The limitations of these schools such as accoustical problems due to high ceilings and surface materials, difficult or disruptive access to common areas, and insufficient restroom facilities would be corrected in the Crow Island School design. Larry Perkins was not only familiar with the design aspects of these existing schools, but also knew many of the Winnetka School Board members as well as the superintendent, Carleton Washburne.

Washburne wanted non-traditional architects to build his "dream school", but he needed architects with enough experience and stature to give the building credibility. Although Washburne knew Larry Perkins, it was not until Perkins proposed to get his friends, the Saarinens, to collaborate that Washburne would even consider hiring the young firm of Perkins, Wheeler, and Will. The Saarinens were persuaded to enter the project because of their interest in education and the opportunity to design a whole new kind of school from the inside out, but it was the connection with Perkins that brought Crow Island School to their attention.

Once they received the commission, Perkins, Wheeler and Will did most of the preliminary legwork for the design. At Washburne's behest they spoke to teachers and students and observed classes. Even the school janitor had valuable input into the project. A more established firm might not have had the flexibility and fresh perspective that allowed the young architects to consider all the aspects that Washburne proposed.

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Larry Perkins was also highly influenced by his father's work, and his own understanding of the educational climate in Winnetka. Again there was a culmination of the best of the past reinterpreted by an architect of the future.

Perkins, Wheeler, and Will spent their share of the profits from Crow Island School on photographs of the school taken by Hedrich Blessing. Hal Burnett, their public relations man, helped to bring the school to national attention. The firm, which shortly became known as Perkins and Will, went on to design over 500 schools, many of them schools in various parts of the country including Heathcote School (1951),an award winning school in Scarsdale, New York. All of their subsequent work was influenced by Crow Island School. In a 1987 newspaper interview, Larry Perkins affirmed, "My professional, personal identity is the Crow Island School."

In 1955 Architectural Forum said of Crow Island School, "Time and use--not only here but in many hundred later schools--have proved out the workability of its innovations...." When Perkins and Will went to look for more recent innovations to incorporate into the wing addition in 1955, they found nothing as good as what they already had at Crow Island School. In 1955 Jack Train of Skidmore, Owings and Merrill said after 25 years, "there have been no significant advances in elementary school design since Crow Island School." In 1956 it was selected by fifty architects and scholars as twelfth among all buildings and first among all schools in the Architectural Record poll to name the most significant buildings in the past one hundred years in America.

Soon after Crow Island School opened, 10,000 visitors had toured the buildings and grounds. Almost thirty national magazines as well as numerous books and newspapers carried articles on the school. In 1944 enlargements of Crow Island School were included in an exhibition of the New Architecture of the United States that was sent to Cairo, Egypt. Schools as far away as Victoria and Tasmania, Australia have been patterned after Crow Island School.

Crow Island School received an initial award in the early 1940's from the American Institute of Architects as the school most advanced in elementary school design in the United States. So pervasive and lasting was the school's impact that in 1971 The American Institute of Architects conferred its twenty-five year award on it. The citation calls Crow Island School:

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"A landmark in design for education which demonstrates that an inspired educational philosophy can be translated into an architecture of continuing function and beauty.

In recognition of the vision and foresight of an enlightened client, the Winnetka, Illinois, Board of Education and Superintendent of Schools Carleton Washburne, and their architects Perkins, Wheeler, & Will and Eliel and Eero Saarinen, the Institute hereby honors a project that remains as viable today as when it was built."

Today there are still many visitors and much interest in Crow Island School from both the educational and architectural community. The building still fulfills its functions as a grammar school, and teachers who no longer subscribe to "progressive education" cannot help but use the flexibility of the rooms, the access to the outdoors, the child-scale features and areas to display children's work in a way that makes their teaching more "child-centered" and geared toward recognition of the individual. The pattern is the same everywhere across the country in schools inspired by Crow Island School. The educational philosophy can never be divorced from the form and function of the building. In recognizing the school's architectural merit and its contribution to the history of school architecture, it is also necessary to recognize its educational merit. Crow Island School embodies Carleton Washburne's contribution to the history of education and reflects his influence on the way in which teachers pursue their craft and relate to the children that are their students.

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 89001730 Date Listed: 10/27/89

Crow Island School	Cook	IL
Property Name	County	State

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Patrick W. Andrus 10/27/89

Signature of the Keeper Date of Action

Amended Items in Nomination:

The nomination form for this property contains a discrepancy in the number of schools built by the architectural firm Perkins and Will. Ann Swallow of the Illinois SHPO clarified this point with the firm, and notes that sentence in section 8, page 7, paragraph 1 should be changed to "...went on to build over 500 more schools", and paragraph 2 on the following page should read "...went on to design over 500 schools..." The form is officially amended to reflect these changes.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

Appendix C.

A Selection of Articles and Documents about Crow Island School:

1940 Winnetka Board of Education. *1939-40 Annual Report.* Winnetka Public Schools Archives.

1941 Hudnut, Joseph. "Comment on Crow Island School, Winnetka, Ill." *Architectural Forum*, Aug. 1941; Vol. 75:2, p. 79-91.

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1939-40 ANNUAL REPORT

Winnetka Board of Education, *1939-1940 Annual Report*. Winnetka, Illinois: Board of Education. Winnetka Public Schools Archives. 1940.

Preface

To the People of Winnetka:

In presenting its annual report the Winnetka Board of Education wishes to express to you its appreciation of your interest, unfailing support and splendid co-operation.

The major points covered in this report, prepared under our direction by our Superintendent, Mr. Carleton Washburne, are as follows:

1—The building of the Crow Island School on an ample site adjoining Crow Island Park, to replace the old Horace Mann School on its inadequate site in the business district; a detailed description of the new school; and an account of the costs.

2—The first steps toward transforming the old Horace Mann School site into part of an attractive and useful civic center in accordance with the plans of the Winnetka Plan Commission.

3—The alterations and completion of the Greeley School; other improvements of buildings and grounds.

4—The educational status of the schools — effectiveness of academic work and record of graduates; co-operation with other schools of the township.

5—The faculty—training and experience of the average teacher; faculty activities.

6—Retirement annuity plan — advantages to teachers and children.

7—Enrollment in the schools—its decline and the consequent decrease in staff over the past five years; decrease in tax rate over same period.

8—Expenditures and receipts for fiscal year 1939-40; balance sheet at close of year; miscellaneous accounts.

9—Effectiveness of public co-operation with the schools.

Since last year's annual report included a fairly detailed account of our curriculum, our staff, our miscellaneous funds, and our subsidiary activities, these have not been stressed in the current report. Last year's report in pamphlet form will be sent without charge to any citizen requesting it—telephone Win-

netka 850 or drop a postal card to the school office in the Skokie School. A considerable body of literature on the Winnetka Schools, including Superintendent Carleton Washburne's recent book, "A Living Philosophy of Education," is available and may be borrowed or bought by any interested citizen through the office of any of the schools. It is hoped that parents and others will familiarize themselves with the theory and practice of our schools which are favorably known throughout the world.

You are cordially invited to visit each of our schools, and especially the new Crow Island School. Its beauty and unusual features have already attracted educators, architects, school board members and interested citizens from all parts of the United States.

WINNETKA BOARD OF EDUCATION

Robert S. Hammond, President
Mary G. Wilcox, Secretary
Anne W. Straub
Edward M. Bullard
Ruth M. Wooden
Guy C. Kiddoo
John R. Montgomery, Jr.

Annual Report—1939-40

CROW ISLAND SCHOOL

The major project of the Winnetka Public Schools during 1939-40 was the planning and construction of the Crow Island School. This was undertaken as a partial fulfillment of plans made over a period of twenty years by the Winnetka Plan Commission and the successive Winnetka Boards of Education, and was precipitated by the appropriation of funds by Congress for the construction of a new post office in Winnetka.

The Plan Commission had envisioned a civic center, composed of the Village Hall, the Chestnut Court Mall, the post office, adequate centrally located parking areas, and a recreation ground which would serve both as a provision for children in the closely built part of the village and as a buffer between the business and residential districts. The Board of Education had envisioned a modern, fireproof school, well removed from the hazards and noise of the business district, situated on a site large enough for play areas and attractive landscaping.

Over twenty years ago the Board had had a survey made as to the future school needs, and in the years that followed had bought sites in accordance with the recommendations of this survey—a six-acre site in the northwest at the end of Edgewood Lane (1928 and 1937) to take care of the development that will ultimately occur in that section, and the five and one-half acre site (1938) immediately adjacent to the seventeen-acre Crow Island Park in the southwest, to replace the old Horace Mann School site and take care of the children in the rapidly developing area in the southwest part of the village.

These two plans were in entire harmony, and in carrying them out part of the Horace Mann site was sold by the Board of Education to the Federal Government for a post office. North and south of the post office parking areas were platted, to be purchased ultimately by the Village; a street was planned to cut through from Elm Street to Oak Street behind the post office; and arrangements were made to sell the quarter-block west of the new street, on Elm, to the Park Board, so that it could be kept as a recreation ground. At the same time plans were made for the construction of the new Crow Island School. As a consequence of these actions, the following advantages have accrued to the community:

1—The long-planned civic center is coming into being, with the Village Hall on the east, the post office on the west, the Chestnut Court mall between.

2—Much needed parking space is made available, partly shaded by the beautiful old elm trees of the school property.

3—A recreation park for the use of children in the downtown area is maintained.

4—A school built to fit the needs of forty years ago is replaced by one built to fit present and future needs.

5—A three-story school which was not fireproof (the whole interior being frame construction) has been replaced by a modern, attractive, fireproof building.

6—A school in the midst of traffic and shops has been replaced by a school in a quiet, residential area.

7—A school on a site of two and a half acres has been replaced by one on a 5½-acre site continuous with 17 acres of park and woods.

DESCRIPTION OF SITE

The new school is located about three blocks west of the center of the district it serves. The site extends 340 feet along the south side of Willow Road and has a depth of 745 feet. It is continuous with the Crow Island Park, owned in perpetuity by the Winnetka Park

District. The dedicated, but never opened, street which separated the school grounds from the park on the map was vacated by the Village Council and rededicated to the Board of Education and the Park District and no longer exists even in theory. Arrangements have been made to install a drain tile and fill the ditch which separates the two properties. The grounds are being landscaped, under the supervision of the architects for the building, by McFadzean and Everly, landscape architects, in consultation with the Board of Education and the superintendent of the Winnetka Park District. Sidewalks are to be installed in co-operation with the Village of Winnetka, and the ditch along Willow Road is to be piped and filled like that between the school grounds and the park. All labor on the grounds has been furnished by the W.P.A., which has been competent and very co-operative.

THE ARCHITECTS

The architects for the project had been selected before immediate action was contemplated. In 1937 President Hammond appointed a committee of the Board consisting of Mrs. Beatrice Rothschild, Mrs. Hildegard Warfield, Dr. C. A. Aldrich, and Theodore Buenger to seek, in collaboration with him and the superintendent of schools, the best architectural talent for planning a new school building. This committee spent months in its investigation, visiting school buildings, interviewing architects, and looking at their work directly and in pictures, and seeking advice from experts. The result was the employment of two firms—Eliel and Eero Saarinen, and Perkins, Wheeler and Will—to work in association with each other.

The Saarinens were selected because of Eliel Saarinen's reputation as one of the greatest architects in the world. His magnificent railway station in Helsing-

fors, Finland, had long ago given him international renown. His design for the Chicago Tribune Tower, in an international competition, was considered by many experts to be the finest design contributed, and while it drew second prize and was not executed, it has ever since influenced the design of many of the best modern buildings in our large cities. More recently Saarinen's design for the million-dollar Smithsonian Institute building in Washington received first prize in a world-wide competition. The schools and other Cranbrook buildings at Bloomfield Hills, Michigan, built and equipped by Saarinen and his staff, were visited by the Board Committee and found to have great functional beauty and to show mastery of form, design, and color.

Perkins, Wheeler and Will were selected as associate architects because of their own ability and because they were able and willing to work in collaboration with the Saarinens, to give months of careful study to the specific needs of the Winnetka Schools, and to give intimate supervision to the construction. Furthermore, they had as a consultant to their firm Dwight Perkins, father of their senior partner. Dwight Perkins had a long reputation as one of America's leading school architects, and had himself been the senior partner of the firm (Perkins, Fellows and Hamilton) that built the Hubbard Woods and Skokie Schools in Winnetka.

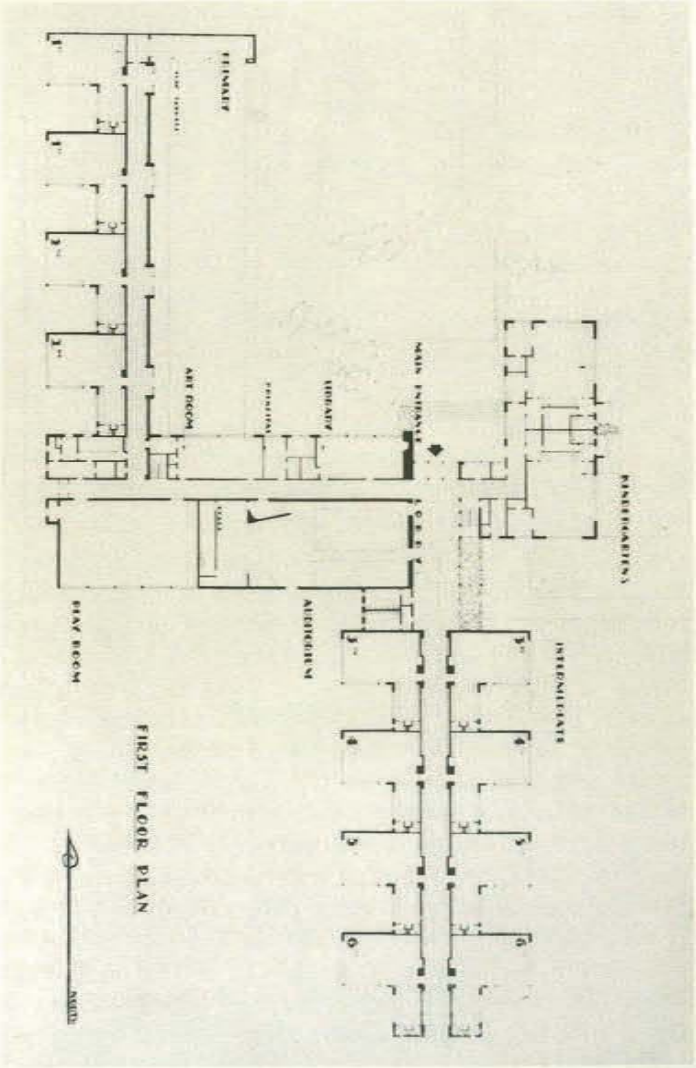
When the decision was reached to replace Horace Mann with the Crow Island School, the Saarinens and Perkins, Wheeler and Will had already made a study of Winnetka's school needs and had prepared preliminary plans for a new school on the Board's northwest site. The decreased enrollment in the Winnetka schools, however, deferred the necessity for a school in this location; so the plans for that school were modified and developed to fit the site by Crow Island Park.

THE BUILDING AS A WHOLE

The resulting building has the simplicity and functionalism characteristic of modern architecture. It is a spread-out, one-story building, flat roofed, settling into the level Skokie landscape. It is beautifully proportioned, the three low wings extending north and south at right angles from the higher mass of the main center section. From this section rises a high shaft, narrow from east to west, very broad from north to south, containing the chimneys, and simply ornamented in the brickwork design. The entire exterior of the building is of a native Illinois brick, carefully selected for its warm shades.

The construction is of brick, concrete and steel. The flat roof drains to iron downspouts in the center of the building, thus eliminating gutters and visible downspouts and giving a construction that should require the minimum of maintenance expense.

As will be seen from the floor plan on page 8, there is a kindergarten wing housing the kindergartens for four- and five-year-old children, with their own separate play yard and their own separate entrance. There is a primary wing housing the first and second grades, it, too, having its own play terrace and its own series of entrances. Then there is the intermediate grade wing, consisting of two rooms each for third, fourth, fifth, and sixth grades, with a large playground to the south and entrance either through the main front door or through the one facing the playground to the south. All classrooms may also be entered directly from outdoors. Finally, there is the central section containing the parts of the school used by all children —the assembly hall, playroom, art room, library, offices, and health unit on the first floor. In the basement of the central section are the teachers' lounge,



Floor plan of the new Crow Island school

kitchen, and rest room; the boiler room; bicycle room; shop and science room; visual education room; instrumental music studios; and "pioneer room".

In design, color, functional usefulness, light, equipment, fireproof construction, and site the Crow Island School compares favorably with the best school buildings in the United States. Its cost was comparable in terms of equivalent facilities with that of other recently constructed North Shore schools.

A more detailed description of the building follows and will be made clearer by reference to the floor plan:

KINDERGARTEN UNIT

This unit includes two large rooms (35x29), one each for the four-year-old children and five-year-old children. Both are very light and gay, the east walls being all windows from the counter to the ceiling, and the north wall of one and south wall of the other likewise being composed entirely of windows. Each has a good sized alcove which can be closed off from the main room, and in which hammering and sawing can be carried on without disturbance to others or in which a child or small group can be closed off for a quiet time while the large room has a more active program. The room used for the four-year-olds has a small kitchen adjoining it, so that hot lunches can be served. It also has an observation balcony, from which parents, visitors, or students can observe the young children without distracting them. Each kindergarten room has an office for the director and a coat room for the children, with boxes for their rubbers, pegs for their wraps, and a bench all the way around on which children can sit to put their wraps on and off. Each room also has its own sink and drinking fountain and its own toilet with miniature fixtures.

There are translucent, gay curtains which can be drawn over the large window areas to cut off glare without cutting off too much light.

PRIMARY WING

The four rooms designed for first and second grades extend along the northwest wing, opening onto a corridor, which in turn opens onto the play terrace for the primary children. This terrace is protected from the north wind by a brick and glass-brick wind break, and is protected from the west by the wing itself and a ten-foot overhanging roof, under which children can play outdoors even in rainy weather. The terrace itself will be paved with asphalt.

Each classroom has its own characteristic color—red, yellow, green, or blue—as indicated by the color of the door through which one enters it from the corridor. This same color lines the cupboards and bookshelves, is on the steel mullions of the windows, and is picked up in the curtains. The general tone of each room, however, is that of light, natural-finished wood. This is true of the mottled asphalt-tile floors, of the tables and chairs, of the ground work of the curtains, and of the wood work generally. The wood paneling of the north wall, however, is a slightly deeper tone.

As will be seen from the floor plan, each classroom is L shaped, the main part of the room being 22x32, and the work room off it 12x15. This work room can be separated from the main room by sliding doors. In the work room is a work bench overlooking the little yard. The bench is equipped with gas and electric outlets for cooking and science, and is also used for woodworking. Under it are storage cabinets for the things children are making.

At the south end of the work room is a sink and drinking fountain. Beside this is a door into the individual toilet for the particular classroom.

Each classroom has its own little yard, half of which will be paved with flagstones so that it can be used as an outdoor classroom in pleasant weather or for a building project such as a house for the animals used in nature study. The other half—the part which will get the most sunlight—will be the children's own garden, to be planted with bulbs or vegetables or flowers or grass, as they and the teacher may plan from year to year. Children may enter their classrooms directly through their own little yards, instead of through the corridor.

Two walls of the classroom itself are all windows from window seat to ceiling. The windows overlooking the play yard are always to the south, and in the case of the primary wing the other windows are to the west. As in the kindergartens, these windows may be completely covered with the soft translucent curtains which are brightened here and there with stripes of gay colors, the color characteristic of the room predominating.

On the north wall is a blackboard with electric lights recessed into the ceiling above it and focused on it. Over the blackboard is a map rail on which charts and maps can be hung.

The north wall, as indicated before, is paneled in soft pine, into which the children's work may be thumb tacked without harm. The wood is in a warm natural finish with a light coat of wax.

The wall between the classroom and corridor — the east wall in this primary wing—consists entirely of cupboards of various kinds—file drawers for the filing of the teacher's records, deep shelves for large draw-

ing paper, other shelves for various other types of school supplies, a coat closet for the teacher, and so on.

The furniture in the primary wing, designed, like all the furniture in the building, by Eero Saarinen, consists of small tables, one for each child, topped with an attractive, smooth, unscratchable material called formica which has the appearance of natural linen. This makes an ideal writing surface. Each table has a drawer in which the child can keep his papers and books, and with each table goes a separate small chair made of plywood, molded to fit the curves of the child's back and to keep him in a good sitting posture during his periods of study. These plywood chairs, which, in various sizes, are used throughout the building, are made by the new Alto process, by which the layers of veneer are molded to form before they are glued together, thus preventing subsequent cracking.

There is also a teacher's desk, topped with the same material as the children's desks, and made to a simple, modern, attractive design for this building. And there is a browsing table for books.

Under the windows on both the south and west sides of the room a story corner is formed by the window seats. These have hinged tops, with storage space below.

The ceilings are of acoustical plaster that absorbs reverberation and makes for a quiet, peaceful atmosphere in the rooms. Set into the ceilings four or five feet apart are domes, within which the electric lights are concealed. Each light is partly silvered so as to send a cone of light downward to the children's desk tops. The cones overlap at desk level in such a way that a child does not cast a shadow on what he is writing or reading. The maximum of illumination with a minimum of glare and electric consumption is achieved through this means—a plan especially worked out for

the Crow Island School by Stanley McCandless of Yale University. The lights in the corner of the room furthest from the windows are controlled by an electric eye which automatically turns them on when the sun goes under a cloud and turns them off when the sun comes out again.

Ventilation is by a unit ventilator placed in the ceiling over the blackboard. This draws in fresh air for the particular room, filters it, circulates it through radiator coils, and by means of fans and louvers directs it to all parts of the classroom. The heat from this unit ventilator is supplemented by radiators behind the window seats (and insulated from them) under the south windows.

Between the ceiling and the roof, not only in this wing but throughout the school, there is a thick layer of rock wool, and then an air space. This results in conserving heat in the winter and preventing the rooms from overheating in the summer.

INTERMEDIATE WING

The intermediate wing is almost identical with the primary wing, except that the classrooms are on two sides of the corridor. The furniture for the upper grades consists of specially designed pedestal desks—adjustable to the child's height. The seats of these desks are like the chairs in the primary rooms in form, but are attached to the same pedestal as is the desk top. The desk tops are of formica, like the primary tables and the teachers' desks. These desks combine adjustability, convenience, movability, and sturdiness, with beauty of design, as do no other school desks. They were designed by Eero Saarinen in co-operation with the manufacturer, the Welfare Engineering Com-

pany of Waukegan. This company furnished the desks at the price of stock desks in exchange for having Saarinen's help in designing them.

The lighting in the classrooms of this wing is like that in the primary wing.

FOYER

Inside the front entrance, opening onto the corridors which lead to all three wings, is a roomy foyer. The entire east wall of the foyer consists of windows. Near these are plants and two groups of comfortable chairs. Here visitors can gather, or refreshments be served by the P.T.A., or people stroll during the intermission of a function in the assembly. The foyer makes a convenient and hospitable center for the entire building.

ASSEMBLY HALL

Opening off the foyer is the assembly hall, which seats over four hundred. The back three-fourths is pitched and is equipped with fixed plywood benches. These have the same simple, attractive design and scientifically molded curves to give comfort, support, and good posture as have the chairs and desk seats used all through the building, and are in the same light, natural-finished wood. Benches are used rather than separate chairs not only because they were much more economical, but because chairs to fit adults take more room than is needed for children, whereas with benches the number seated can vary with the size of the persons. The front fourth of the assembly hall is flat and can be left clear for certain activities, or seated with removable chairs.

The ceiling is a series of planes, acoustically treated to absorb reverberation, and scientifically pitched to

throw sound to the back of the assembly hall. A small child, speaking quietly, can be heard perfectly in all parts of the room.

The lights are concealed from the audience and directed toward the stage. Near the stage are concealed spot lights.

The stage itself has a removable fore-stage in three layers. By taking off the top layer and putting it in front of the other two, three levels of fore-stage and stage are achieved on which children can be banked for choruses. In the floor of the stage is a large trap door leading to a storage room below for scenery and properties. The stage is simply but effectively equipped with modern lighting facilities and provision for various kinds of drops, and has a costume loft.

PLAY ROOM

For recreation and physical education in wet weather and for folk dancing, rhythms, etc., there is a large, airy play room. Its walls are tile and concrete blocks to the height of 15 feet and then there are windows to the ceiling along the entire length of the north and south walls. The floor is maple. The lower part of the walls is light grey; that above, white. The ceiling is yellow with the cross beams in umber.

LIBRARY

This is a beautiful room with windows all along the north wall and a counter below them on which are growing plants. There is a large open fireplace at the east end, flanked by an L of built-in benches and fronted with easy chairs. The floor is of a new type of wood tile with natural graining. The entire south wall adjacent to the corridor, the west wall, and the north wall below the windows consist of well-stocked book-

shelves. Off the west end of the room is a work room for the librarian, with a counter and storage cabinets. The library is furnished with the light plywood furniture characteristic of the entire building—tables and chairs and magazine rack.

PRINCIPAL'S OFFICE

This suite, to which parents, visitors, teachers, and children all come at one time or another, consists of an outer office with comfortable easy chairs and grass cloth walls, an inner office, similarly decorated, for the principal, and a store room for school supplies.

ART ROOM

The art room, like the library, has windows along the entire north wall, but the wall onto the corridor is paneled with soft wood onto which children's paintings and drawings may be thumb-tacked without harm. The room is filled with easels and tables and has adequate storage space and cupboards. At the west end is a washroom alcove in which a dozen children at a time can fill paint pans, wash brushes, or wash their hands.

HEALTH UNIT

This consists of an office for the director of physical education and a large supply closet for play room equipment—it is just across the hall from one of the entrances to the play room and adjacent to the west entrance to the building which leads out toward the playground. There is also an office for the nurse; and between the two offices is a lavatory with shower bath. Next to the nurse's office is a rest room in which children may lie down and rest, especially those who have returned to school after an illness and need a rest period rather than a period in the play room or on the

playground. Within the unit is provision for the testing of children's eyes at the time of the regular physical examinations.

BOILER ROOM AND BICYCLE ROOM

A ramp south of the nursery school wing leads down to the entrance to the boiler room so that deliveries can be made directly to it. The boiler room contains two low-pressure steam boilers which burn the lowest grade of oil. These boilers came from the Horace Mann school where they had been installed only a few years ago. Adjacent to the boiler room is a work shop and office for the janitor, with a lavatory and shower off it.

The bicycle room occupies the basement below the assembly hall, and has room for the many bicycles used by the children in coming to Crow Island. It is likewise approached by the concrete ramp.

SHOP AND SCIENCE ROOM

Below the play room is a spacious room for shop and science, with windows to the south its entire length. The floor is of an asphalt composition that will not damage tools dropped on it, nor be badly damaged by them. The room is equipped with work benches, tool cabinets, etc., and it opens on the east into a big storage room into which properties made for dramatics can be put and from which they can be taken up a ladder through a trap door onto the stage itself.

VISUAL EDUCATION ROOM

This room, still in course of construction, is to be an attractive room for exhibits of various kinds that make the teaching of history and geography more real. It will also be equipped with folding chairs and projection

and sound equipment, so that slides and motion pictures can be shown to one or two classes at a time in connection with the social science work. Opening into it is a store room and into that an office and work room for the supervisor of audio-visual education.

ACTIVITIES OFFICE AND MUSIC STUDIOS

Below part of the art room and the principal's office there are an office for the director of group and creative activities and two instrumental music rooms. The latter are acoustically treated, comparatively soundproof rooms in which children individually or in small groups can practice violin, clarinet, and other band and orchestra instruments and have individual or group lessons on these instruments or the piano.

PIONEER ROOM

This room, not yet finished, will be a unique and most interesting place, and has been designed with great care as to historic authenticity. In it children not only from the Crow Island School, but from other buildings as well, can learn first hand how the early pioneers in our country lived. A large fireplace such as was used in pioneer homes is at the east end of the room. The ceiling is of rough hewn beams; the walls are of planks; the furniture consists of replicas of trundle bed, churn, spinning wheel, highboy, and other pieces that furnished the typical early colonial home, and particularly the homes of the early settlers in this part of the country. Geniune old waffle irons, candle molds, lanterns, and so on, have also been collected for this room. Groups of children will live here for a day at a time as their ancestors once lived, cooking over the open fireplace and in the Dutch oven, making butter, molding candles, and learning to know the early life in which America has its roots.

LANDSCAPING AND PLAYGROUNDS

The grounds have been raised to a level well above that of the surrounding territory by the use of fill from the village grade separation project. Through the cooperation of the Minder Construction Company over 50,000 cubic yards of this fill were transported to the Crow Island and Northwest sites at a great saving in cost to the taxpayers. The level of both sites was raised approximately six feet.

The Crow Island grounds are being landscaped by John McFadzean and Robert Everly of Glencoe, who have been specializing in the planning of what they call "park schools." They have worked in consultation with Harry Clarke, head of our physical education department, and George Caskey, superintendent of the Winnetka Park District, and of course with our architects, staff, and the Board of Education. Their plan makes the school grounds continuous with Crow Island Park, and combines attractive landscape features with suitable play areas.

North of the building, partly embraced between the two north wings, is a large lawn, cut through by a driveway from the east which circles past the front door. There are other lawns east and west of the south wing. Many shrubs and trees have been planted around the building and surrounding the lawns and play areas. Of the play areas there are three, corresponding to the three wings of the building.

One of these, as already indicated, is the play terrace just east of the primary wing. This is used for the children of the first and second grades.

Another, just east of the kindergarten wing, is a fenced-in play space for the nursery and kindergarten children, one plot being covered with tanbark and containing the apparatus, another part being paved for the

use of kiddy-cars and tricycles, and a small part being grass under the trees.

The third and main playground lies south of the building. It is surrounded by mounds covered with shrubs and trees, and consists of three parts, one with a tanbark ground for apparatus, one for wet weather use, to be paved with asphalt, and the third and largest in grass for baseball and other games.

The southwest corner of the school grounds meets the corner of the woods which gave the park and school their name. These woods are on a slight rise and, before the Skokie was drained and the level of the school site raised, were literally an island at the time of spring floods. While crows no longer dominate them, they are a haunt for many birds, and are kept in a natural state by the Park Board. The Winnetka Garden Club has added many wild flowers and ferns to those which already grew there, and with the help of the children is making these woods a wild-flower sanctuary.

FINANCING THE CROW ISLAND SCHOOL

The cost of the Crow Island School was as follows:

Building	$288,678.68
Equipment	14,520.00
Landscaping (drives, walks, drain tile, etc.)	7,804.10
Total	$311,002.78

Incidental to the construction of the Crow Island School was the abandonment of the Horace Mann site, involving the purchase of an additional lot on Oak Street (to fill out the plot sold to the post office and to provide the south part of the proposed street west of the post office); the wrecking of the old buildings; and the preparation of parking areas north and south of

the post office. This project is still under way but the costs and estimated costs are as follows:

Oak Street lot	$4,952.59
Wrecking Horace Mann	1,300.50
Rent to U. S. Government	352.10
Preparing street and parking areas (est.)	945.00
Total	$7,550.19

Adding this to the cost of the Crow Island School and to the $46,454.67 previously paid for the site, gives a grand total of $365,007.64 for the entire project.

This has been or is being financed as follows:

From sale of post office site	$ 37,500.00
From sale of plot to Park Board	28,600.00
From bond money originally planned for Northwest School and Skokie Addition	117,937.00
From bonds for site purchase	40,366.00
From bonds for building	123,829.00
From delinquent tax reserve	16,775.64
Total	$365,007.64

It is expected that eventually the Village will buy the parking areas north and south of the post office site for $63,235. Meanwhile the merchants have volunteered to lease the parking areas at a price sufficient to meet the carrying charges on the part of the bond issue necessitated by the fact that the grade separation project prevents purchase of the parking areas by the Village until some years hence.

W.P.A. HELP

The W.P.A. has been exceedingly co-operative and helpful in the entire project. It has furnished all the labor for all the landscaping. The Illinois Craft Project of the W.P.A. made all the chairs and tables and

assembly seats, except for the plywood parts and the formica tops. It also made the stage curtains, all the window curtains, and the early American furnishings of the Pioneer Room. The Board of Education furnished only the material for these various items. The Milwaukee Art Project of the W.P.A. made all the easy chairs, etc., for the foyer, the library, the principal's office, and the teachers' lounge. The materials for these special items were furnished by the Crow Island P.T.A., which raised the money largely by the sale of old newspapers and coat hangers brought by the children.

GREELEY SCHOOL COMPLETION

Another important building project of the Board of Education, largely completed during 1939-40, was the remodeling of the assembly hall and play room at the Greeley School and the making of the unfinished second story of the south wing into an unusually fine kindergarten and work room, and a teachers' lounge.

The old assembly hall at Greeley was awkward in shape, the width being greater than the depth. The old unattractive play room was also the stage of the assembly hall, making simultaneous use of both rooms impossible.

The former kindergarten, on the first floor, while an attractive room, was too small for the active program of a modern kindergarten, and had no work shop. Furthermore, the smallness and poor light in the oldest section of the Greeley School made it desirable to move a first grade from that section into the sunny room until recently used as a kindergarten. The unfinished second floor above provided ideal space for the new kindergarten.

Perkins, Wheeler and Will, after some consultation with Saarinen, and after very careful study of the

school needs, and in close collaboration with the Board of Education and the faculty, drew plans for a complete remodeling and separation of the assembly hall and playroom and for the completion of the second floor. Under the architects' supervision the W.P.A. furnished all labor and did an excellent piece of work.

The new assembly hall has the stage placed at the north end of the long axis of the room. The room is panelled in plywood, the sides curving slightly inward toward the stage.

There is an ingenious fore-stage, thanks to the inventiveness of a member of our staff, consisting of three layers of large movable boxes. This was copied at the Crow Island School and was described in connection therewith.

The assembly hall is now separated from the playroom by a wall, the only connection being a door onto the stage. The playroom itself was made attractive by constructing a large bay in the center of the east wall, in which there is a big fireplace, flanked by built-in benches, with glass brick to the ceiling. The lower walls of the entire room have been attractively panelled with wood and the upper walls repainted. It is now a beautiful and functional room.

The second floor of the south wing consists of a very large, wood-panelled, sunny kindergarten along the west half of its length, opening eastward into a kindergarten shop, with a store room and storage loft. East of this is the teachers' lounge, being furnished attractively by the P.T.A. And finally there is a studio for the practice of instrumental music by individuals or small groups from the entire school.

The cost for materials, millwork, and architects amounted to $11,101.08. Of this, $7,662.00 came from a

bond issue floated in 1928 for the completion of the Greeley School, the balance from current funds and delinquent taxes recently paid up.

OTHER BUILDINGS AND GROUNDS

Through the help of the W.P.A. it has been possible to bring near completion the acoustical treatment of school rooms and corridors throughout all the schools, thus absorbing reverberation and making for a quiet, relaxed atmosphere everywhere. All buildings and grounds have been kept in good repair.

EDUCATIONAL

The schools have maintained their high educational standards. Standardized tests have been given from time to time to check the academic achievement of our children with that of schools in general. These tests are prepared by national authorities and standardized by being given to many thousands of school children. National norms are thereby found, and the knowledge of children in any school can be compared with that of the average of the country. Our children, at the time of graduation, were about a year above the national average in arithmetic and three years above in reading. Their standing in all other subjects is comparable.

New Trier Township High School reports regularly each year on the grades made there by our children in comparison with those made by children of equal intelligence from the neighboring communities and from outside the township. The record for the year covered in this report, like that for the preceding years, is a gratifying one. Not only are grades very satisfactory on the average, but the number of children who fail in any subject is a fraction of one percent, while a substantial number of our graduates are on the honor roll.

Steady improvement continues to be made in the teachers' understanding of children and the methods and materials used in teaching them.

A new phase of our work and that of the other villages of the township has consisted in much closer co-operation among the four villages. The Commission on Teacher Education of the American Council on Education selected the schools of New Trier Township as one of fifteen centers for a study of improving teachers while in service. Through the help of this Commission, Professor Walter Anderson of Northwestern University has been released half time to co-operate with our teachers and those of the other New Trier communities in carrying forward a series of studies in such fields as child development, public relations, community resources, articulation between elementary schools and high school, and teacher personality. Mr. Clark Cell, head of the Department of Social Studies in the Skokie School, has been released part time from his regular activities to be co-ordinator of the work in the Township. The other schools in the Township have reimbursed the Winnetka Board of Education for the part of Mr. Cell's time used in this work.

The Winnetka Schools in co-operation with the other schools of the Township organized the national conference of the Progressive Education Association and the summer school and day camp for all the children of the Township held at the Hubbard Woods School.

The faculty have continued to participate not only in the plans and work of our own schools but have taken part in state and national professional organizations and worked for better school legislation.

FACULTY

It has been the consistent view of the Board of Education for a quarter of a century that the people of Winnetka want thoroughly trained and experienced teachers for their children. We consequently have a faculty unusually well trained and thoroughly experienced, far beyond the average of the country and even above that of schools in comparable communities. The average Winnetka teacher has had over a year of graduate work beyond a four-year course in a college or university; has had sixteen years' experience, the last nine of which have been in Winnetka. The average salary is $2,108. Our teachers are widely traveled, well read, and deeply interested in their work. Their spirit of co-operation is exceedingly fine. The turnover is very small, resulting in continuity of purpose and effort and avoiding the real loss to children that results from breaking in new teachers.

TEACHER ANNUITIES

Being confident that the people of Winnetka want to make fair provision for the well-being of their teachers, the Board of Education ten years ago inaugurated a local annuity retirement plan. Successive boards have steadily maintained this policy even through the worst years of the depression. The plan makes it possible for teachers who have given their lives to the service of Winnetka children to retire with a decent, livable income. The income from the State Pension Fund, to which all teachers are compulsory contributors, is too small to permit a teacher to retire with any chance of maintaining decent living standards. It has been the feeling of the Board that a teacher should, after giving many years of service to the children of the commun-

ity, have an income from state pension and local annuity combined of from $1,200 to $1,600 a year when she retires. To make this possible, the Board buys annuities for each teacher who has been in service ten years or more, the annuity coming due when the teacher reaches the age of 60, and supplementing the inadequate state pension.

The advantages of such an annuity plan are not only to the teachers, but to the children as well. They prevent the keeping of superannuated teachers on our faculty. Under the State Pension Plan a teacher need not retire until she is 70. Under the Winnetka annuity plan a teacher must retire at 60. While there are individuals who might teach to the profit of the community beyond this age, in general it is felt wise to replace teachers beyond the age of 60 with young teachers closer to the lives of the children and with more vitality. Many communities without such plans find themselves obliged either to drop a teacher who has served long and faithfully, and who will have to live out her old age in poverty, or keep her long after her period of real usefulness to the children is past. The plan in operation in Winnetka avoids both of these alternatives —our teachers retire with security and self-respect, knowing that up to the last they have rendered effective service. Such provision attracts and keeps good teachers.

The young teachers who replace those who retire do so ten years earlier than is the case where the state pension alone operates. Since the young teachers are much lower on the salary scale, this earlier replacement involves a real saving to the Board of Education.

Nevertheless, at this period when few of our teachers are reaching retirement age, the provision for retirement annuities accounts for almost all of the difference

between the Winnetka tax rate and that of neighboring communities, none of which make similar provisions.

ENROLLMENT

The lower birth rate, beginning about 1928 or 1929, has each year affected classes one grade higher until the diminished number of children has reached the eighth grade, resulting in a decreased total enrollment.

As enrollment has decreased, class size has been slightly reduced from the over-crowded condition that existed during the worst part of the depression. It is the conviction of the Board of Education and of the faculty that the average size of class should be kept down to approximately twenty-five children, so that the teacher can really know each child and his parents and can give individual attention to each child's needs. It is felt that this is in accordance with the wishes of the great majority of parents. Nevertheless it has been possible, because of the decreased enrollment, to decrease the size of our staff without violating this principle, and the number of classroom teachers has been steadily decreased. February enrollments and number of classroom teachers for the past five years are indicated in the following table:

1935-36	1608	59
1936-37	1541	57
1937-38	1417	56
1938-39	1390	54
1939-40	1283	52

Tax rates during this same period have also been declining, as shown by the following table:

1935	2.23
1936	2.18
1937	2.18
1938	2.18
1939	2.16

The decline in tax rates, however, is less marked than the decline in enrollment, for the reasons explained in my report of last year: The provision for retirement annuities and the automatic salary increases for additional experience and training of teachers have tended to offset the decreased number of teachers. Supervisory and administrative overhead and fixed charges do not decrease proportionately with decreased enrollments.

EXPENDITURES

Expenditures for the fiscal year 1939-40 were as follows:

OPERATING EXPENSES

General Control	$ 24,252	
Faculty Salaries	195,506	
Annuity Premiums	20,968	
Other Costs of Instruction	10,155	
Operation of School Plant*	35,983	
Promotion of Health	2,910	
Maintenance of School Plant	10,454	
Insurance	3,120	
Interest on Bonds	24,154	
Interest on Special Assessments	33	
Total Operating Expenses		$327,535
Capital Expenditures**		
New Equipment	$ 3,359	
Special Assessments	321	
Retirement of Bonds	45,000	
Total Capital Expenditures		48,680
Total Expenditures		$376,215

The total budget for the preceding fiscal year was $376,020.

* Hubbard Woods, Horace Mann, Greeley, and Skokie Schools, and grounds.

** Exclusive of building Crow Island School and completing and altering Greeley School.

RECEIPTS

Receipts during the fiscal year applicable to the above expenditures, but exclusive of delinquent taxes allocated to previous years, and exclusive of proceeds from bond issues, were as follows:

Educational levy (estimate)	$283,900
Building levy (estimate)	83,921
State Appropriation, Tuitions, etc.	19,915
Total	$387,736
Surplus	$ 11,521

The above figures include estimated tax receipts to be collected in the future and allocated to the fiscal year 1939-40. To offset these, in terms of actual cash position, delinquent taxes from previous years were available. The cumulative surplus over a period of years has been sufficient to put the schools on a strictly cash basis where no borrowing in anticipation of the collection of delinquent taxes is any longer necessary, thus saving interest on tax warrants. Our actual cash position at the close of the fiscal year consisted of cash on hand for educational purposes, $32,608.83, cash on hand for building purposes, $17,545.07. These figures are exclusive of cash on hand from bond sales toward the construction of the Crow Island School and the completion of the Greeley School, amounting to $65,504.50, and exclusive of money set aside for meeting bond and interest maturities in the amount of $19,235.65.

The condensed balance sheet of the Board of Education for the fiscal year 1939-40 as of March 31, 1940, is as follows:

ASSETS

Cash on hand and in banks				$ 420.00
Due from Township Treasurer				134,474.05
Due from Other Sources				2,775.42
Land, buildings, and equipment:				
	Cost	Reserve for Depreciation	Net Book Value	
Buildings	$1,460,113.90	$679,888.54	$780,225.36	
Equipment, automobiles, buses, etc.	147,892.26	134,144.03	13,748.23	
Total depreciable assets	$1,608,006.16	$814,032.57	$793,973.59	
Land	260,926.19		260,926.19	
Total	$1,868,932.35	$814,032.57		1,054,899.78
				$1,192,569.25

LIABILITIES

Liability for miscellaneous funds	$ 2,834.91
Accrued interest on bonds	9,998.34
Bonds outstanding—due serially from 1940 to 1952	652,500.00*
Reserve for building repairs	1,700.00
Net equities as of March 31, 1940, consisting of the equity in land, buildings, and equipment in excess of bonds outstanding and accumulated depreciation, and of available balances in the educational and building funds	525,536.00
	$1,192,569.25

Miscellaneous Accounts and Subsidiary Activities

The foregoing section accounted for the general budget of the Board of Education. In addition thereto, but not affecting the tax rate, the Board carries a considerable number of miscellaneous accounts, all of

* This represents 69% of total bonding power.

which, like the general accounts, are audited annually. The major miscellaneous accounts are as follows:

	Balance April 1, 1939	Received	Total	Spent	Balance
Student Textbook Rentals		$ 2,026.04	$ 2,026.04	$ 4,834.19	*$2,808.15*†
School Bus Fares	$1,601.75	1,862.96	3,464.71	3,831.27*	*366.56*†
Cafeteria	3,486.07	10,196.93	13,683.00	10,756.52	2,926.48
Miscellaneous (Student Fees, Badminton Teachers' Council, Relief Labor, etc., etc.)	2,274.26	40,143.15	42,417.41	39,142.75	3,274.66

SCHOOL BUILDINGS IN WINNETKA

The Board of Education operates three elementary schools (kindergarten through sixth grade) and one junior high school (sixth, seventh, eighth grades), as follows:

School	Location	Principal
Greeley School	Hawthorne Lane and Fairview Ave.	Frederick Reed
Crow Island School	Willow Rd. and Glendale Ave.	Hazel Gethman
Hubbard Woods School	Chatfield Rd. and Burr Ave.	James Mann
Skokie (Junior High School)	Elm St. and Glendale Ave.	S. R. Logan

*Includes purchase of new bus. †Deficit made up from tax funds.

CONCLUSION

The co-operation of the parents of Winnetka in countless ways is of inestimable value to our whole educational program. Parents help in the school offices; they co-operate with teachers in helping them to understand their children. Through the organized P.T.A. they make schools more attractive; they make teachers more at home; they help with school legislation; they make exhibits available to the school children; they work for greater safety; they help with physical examinations—and so on through a long list of activities. Above all, they give their moral support to the schools, recognizing that education is a joint enterprise of schools and parents.

And may I express to the Board of Education my deep appreciation of its thoughtful and helpful advice and counsel, its many hours of painstaking consideration of all phases of the school work, its spirit of fairness, its broad public vision, and its harmonious co-operation?

And finally, every citizen of Winnetka, through his taxes, paid directly or through rent, and through his support at the polls, has contributed toward making our schools outstanding and toward making the staff of the schools feel that it is backed by an intelligent, co-operative, and far-seeing community.

Respectfully submitted,
Carleton Washburne
Superintendent of Schools

1941 ARCHITECTURAL FORUM

Hudnut, Joseph. "Comment on Crow Island School, Winnetka, Ill." *Architectural Forum*, Aug. 1941; Vol. 75:2, P. 83, 85, 89, 91.

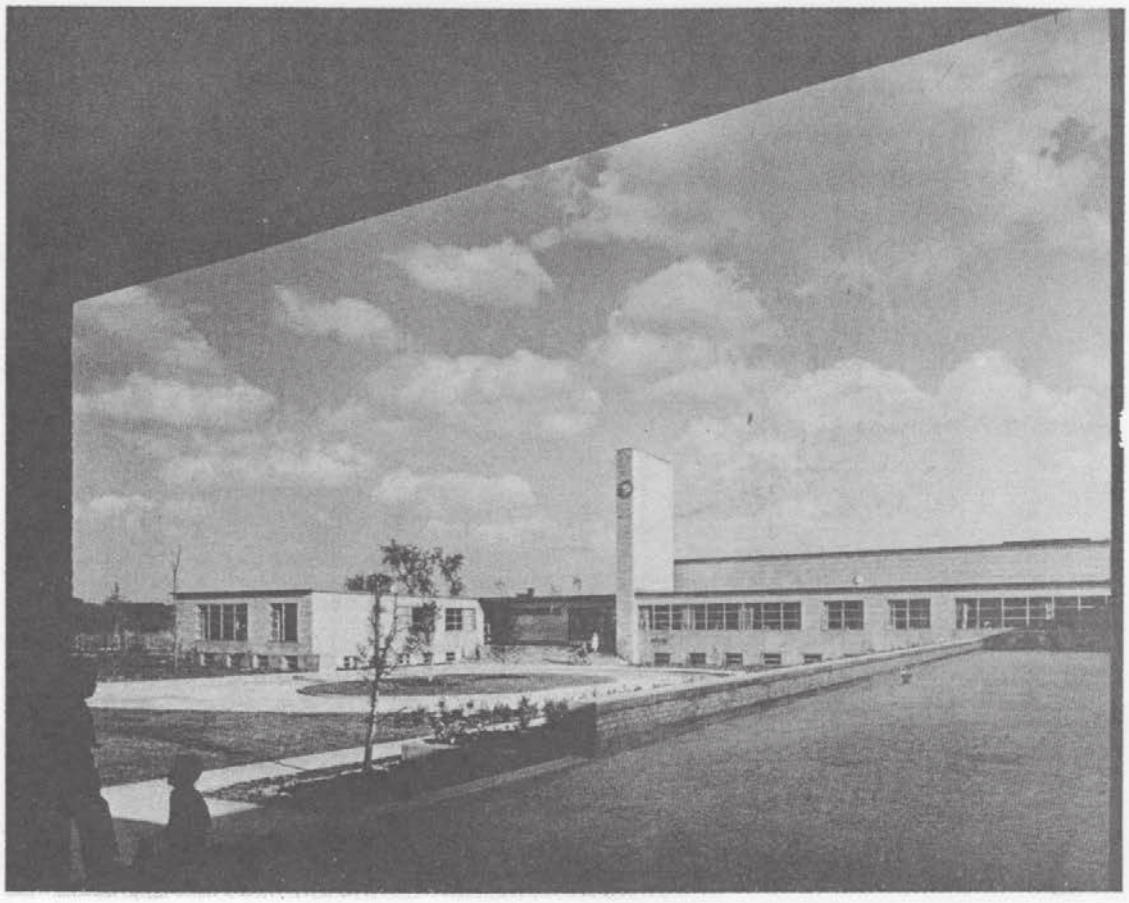
reprinted from the AUGUST, 1941 issue

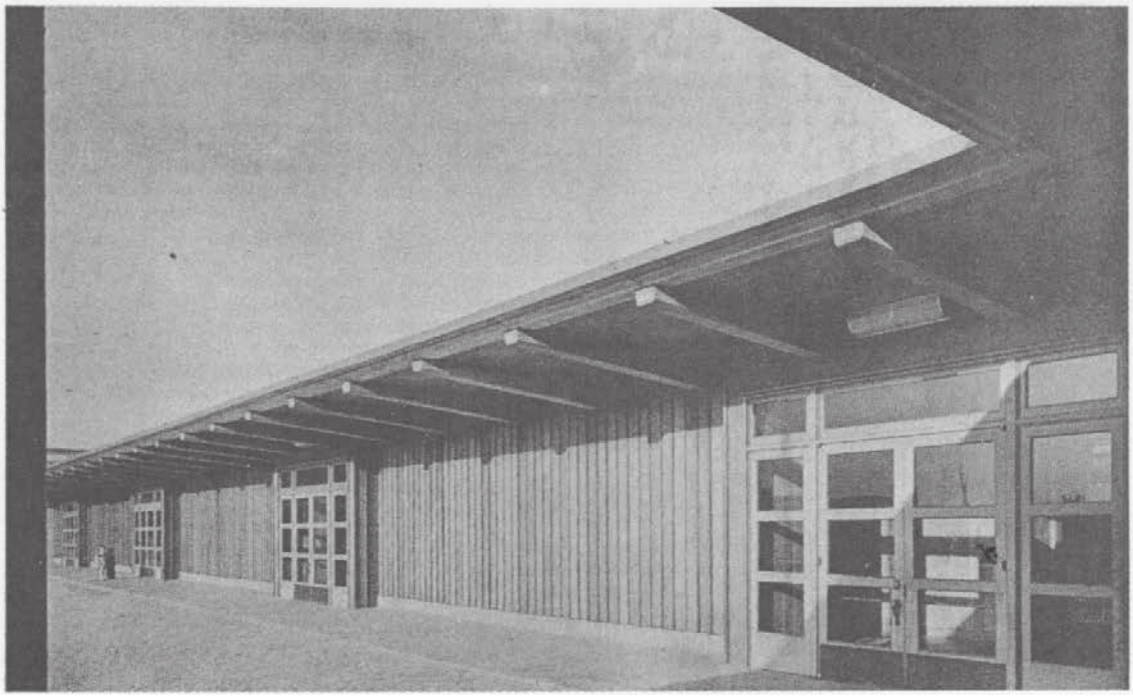
THE ARCHITECTURAL FORUM

CROW ISLAND SCHOOL, WINNETKA, ILL.

ELIEL & EERO SAARINEN,
PERKINS, WHEELER & WILL, ARCHITECTS

Hedrich-Blessing Photos





Notes on Planning

By CARLETON WASHBURNE, Superintendent of Schools

The most important feature of the Crow Island School is that it is the architectural expression of an educational philosophy, which in Winnetka is essentially the philosophy of progressive education. The result of 22 years of practical research and continuous exchange of experience with educators elsewhere, it recognizes the child's need for physical health, emotional and social adjustment, self-expression and the development of special aptitudes, and the mastery of the useful parts of reading, writing, arithmetic, history, geography and science.

The selection of architects to build a school around this philosophy was a joint responsibility of the Board of Education and the Superintendent of Schools. A wide search was made, in the course of which it was found that most architects followed a pattern based on the accepted standards of the traditional academic school. Finally we hit on a rare combination—a young firm of architects, Perkins, Wheeler and Will, eager to give detailed study to our needs, and a firm consisting of one of the world's greatest architects and his son—Eliel and Eero Saarinen.

Lawrence Perkins spent many weeks in our schools, watching teachers and children at work, and generally soaking up our educational thought and practice. Then he made a model of a classroom unit he thought would meet our needs. This was studied and criticized by the faculty, School Board, janitor and superintendent. When approved it formed the basic unit for the new school, which was then jointly designed by the two firms.

Cooperation did not stop with planning. At every step of construction, members of the staff and Board worked with the architects. For the landscaping and playground, a park superintendent, Robert Everly, and a playground director, John McFadzean, of the neighboring community of Glencoe, were called in. They had specialized in what they called "park-schools" and, in consultation with the Winnetka group and the architects, laid out an ideal plan of planting, lawns and playgrounds.

The outcome is a school which in practice works out as it was intended to do—a beautiful, homey, practical architectural embodiment of an educational philosophy.

A Letter to the Architects:

Your question "What spirit shall it have?—That is what is important," will not let me rest. On and on my mind runs trying to answer you. And now that I have seen the interior of buildings you have made and seen that you can build **specific spirit** with landscape, brick, wood, metal, glass and textile; with shapes and masses and strips of color, may I share with you my thoughts and feelings of what our school building should really be?

All the architecture shall be a setting for childlife. Everywhere children and what they can do shall be the adornment of the structure. The building itself shall be the **place of joy in living.** But I must warn you. It must be a place which **permits** the joy in small things of life, and in democratic living. These two things we must safeguard in children's lives. The building must not be too beautiful, lest it be a place for children to keep and not one for them to use. Its materials must be those not easily marred, and permitting of some abuse. The finish and settings must form harmonious background with honest child effort and creation—not one which will make children's work seem crude.

Above all the school must be childlike—not what adults think of children. At the same time it should be dignified, and playful, but not a playing down to children. It must be a place for living, a place for use, good hard use, for it is to be successively the home, the abiding place for a procession of thousands of children through the years. It must be warm, personal and intimate, that it shall be to each of these thousands "My school."

The school must be honest, and obvious, to childish eyes as to its structure, its purpose, its use, its possibilities. Strength shall be evident. Genuineness shall be visible. Materials shall say—"things are as they seem." And struggle—because life is struggle—must be manifest in some way.

It must be inspiring—with a beauty that suggests action, not passiveness on children's part. Yet it must give children the feeling of basic rightness, and fitness, that gives them belief that they too can be, act, and create, and that they, their action and creation are needed.

It must be democratic. That above all is necessary. School must not create an illusion, otherwise children will fail in more mature life. I know now why you said "There is no peace." There is always a water-tower in the landscape of life, a struggle of forces. We may hide it with beauty, or shut it out with a forest. But it is there. That is why I asked "Will the forest always be there?" That is why I came away from Cranbrook asking myself "What will the children of Edgewood and Kingswood do about grimy, commercial Detroit? Will they accept their own smug withdrawal; will they push out those limits of beauty to recreate and enrich other adjoining areas, will they create new Cranbrooks somewhere else in the world?"

Our school will look out upon a democracy of homes: Some beautiful ones of the privileged; some modest ones of moderate means; some unpretentious ones of a struggling foreign group. The children of these homes and school must feel unity between their school and home lives.

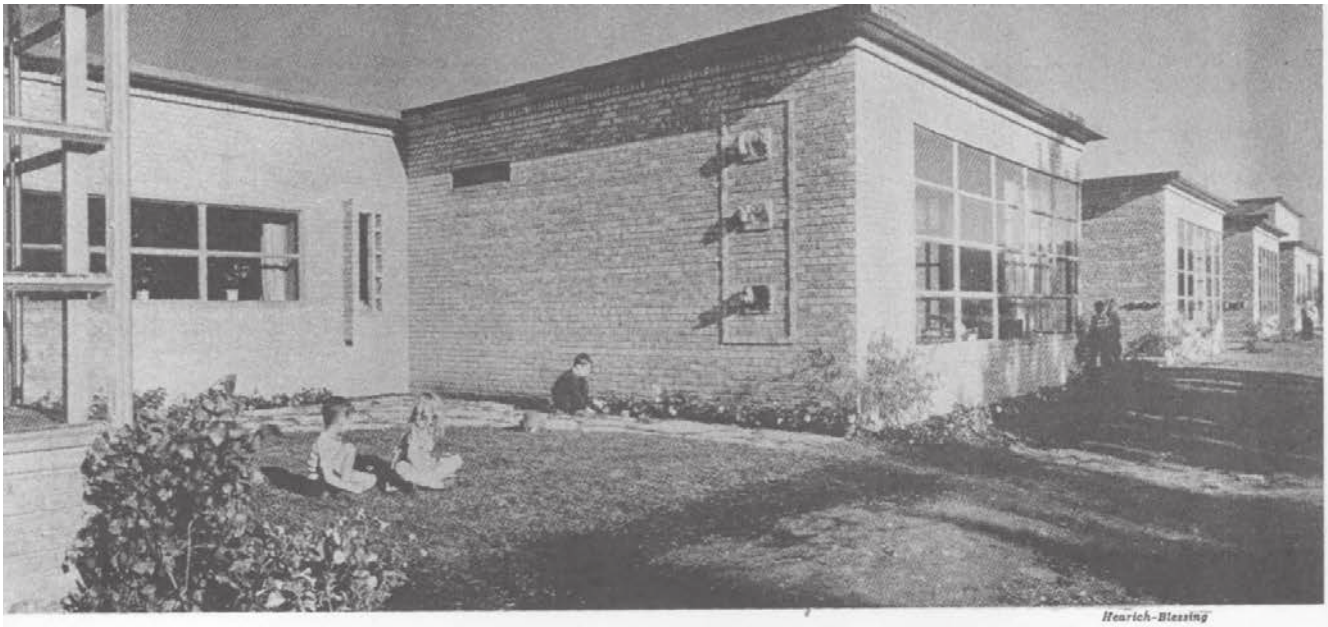
The school should look to the future. It should not seem complete and finished beyond any addition or adjustment to later demands. It should give children and adults the feeling of flexibility, possibility of change. This is the germ of growth. And rigidity of architecture can cage the energy, and irritate the spirit of those who live within.

Now may I speak of specific parts of the building:

The classrooms shall express inner tranquillity which can be sustained. The atmosphere of these rooms which particularly are the school homes, should give feeling of security. These are especially the places of living together and should give feeling of inviting home-likeness, settings in which constant, confident realization of self and others together can take place. A place not too good to be true—one which small persons can feel will endure.

We talked of the spirit of the assembly, but may I try to express more fully what it should be? The assembly has a unique place in the school. It is the one part of the building in which all come together simultaneously, obviously and consciously to form the school body as a whole. This place by its very nature houses the peaks in school living. Frequently the experiences taking place there are exhilarating, lifting and stimulating emotionally. The room must therefore have dignity for large group consciousness' sake. It must be buoyant for emotion's sake. But it must not be adult, sophisticated or overstimulating. It may awe slightly—for children must be lifted to levels they did not know were inside. These levels they cannot and should not sustain for long periods. Therefore as a setting it may take the breath a bit as one enters—not just on the one first view, but with each entrance.

That was what I tried to say to you with my illustration of a bed of blue Scilla—that first spring flower. Its vibrating blue color and the assurance that spring has come again lifts one inwardly. Or like the dash of sunshine on



Hearich-Blessing

the metallic blue of an Indigo Bunting's wing gives a flash of surprise—something of the unbelievable. This element I'm sure the assembly should have.

We mentioned I think that even six or seven year olds as well as up to eleven year olds would speak alone to several hundred other children. It will be a place of singing of small and large groups. It is a place where children will play dramatically together and for the entire school. A place where children will show and explain objects, drawings, etc. For these reasons seeing and hearing from all parts of the room are of vital importance. The room must be friendly, intimate, childlike though it has dignity and seats five hundred. It must climax all group gathering places in the building.

We suggested that there be no illustrative frieze decoration as the means of **presenting** the place to children, lest such illustration be not the fanciful picture of the children who behold it, and lest it designate too definite form of creation thereby inhibiting instead of encouraging child expression:

The building of the room must make it the children's, not some adornment of it after the structure is done. Its fancifulness must be such that each individual sees in it his own picture of the complete school and what it stands for to him.

I believe the plan of irregular stage, the unbalanced sides of the room, the curved ceiling plaster, the indirect lighting all as suggested by Mr. Eero Saarinen fill the requirements for the structure. The best of ventilation must be assured. Color treatment it seems to me can be the means of bringing in some of the elements of intimacy and surprise. This form of decoration can, I find in your girls' building, be such that one makes the discovery as a personal experience. That I believe has value for our purpose. It will help children feel an artistic ownership in their building.

The art room and library have some factors in common with the assembly. They too, are general school rooms—though not for all the school simultaneously. The art room should lead children to confidence in an exploration of themselves. In beauty it should urge and stimulate to creation. Again the beauty should be a background setting kind, and one not too finished, lest children feel it beyond them to make contribution.

The library I would designate as a place for "lingering with energy." A place for storing enrichment which at later time and place will find outlet and expression. Here again we need a setting. This time a setting for children and their books.

The pioneer fireplace end with its cruder obvious means of daily family living will give opportunity for experimentation and experiencing. Pioneer equipment and its authentic arrangement is a consideration in preparing the room— as is modern equipment and its placing in the modern end of the room. This room shall be one of our efforts to assist children to interpret their subtle environment, of sophisticated present day life.

The shop and science room shall be a further step in this evolution of experience. It shall say to children, "This is your place of finding out, of trying out, of doing and making. Here are the tools and materials to do with, as you need; to understand what you wish to investigate, to find out what you yourself can make and do. It is your working place."

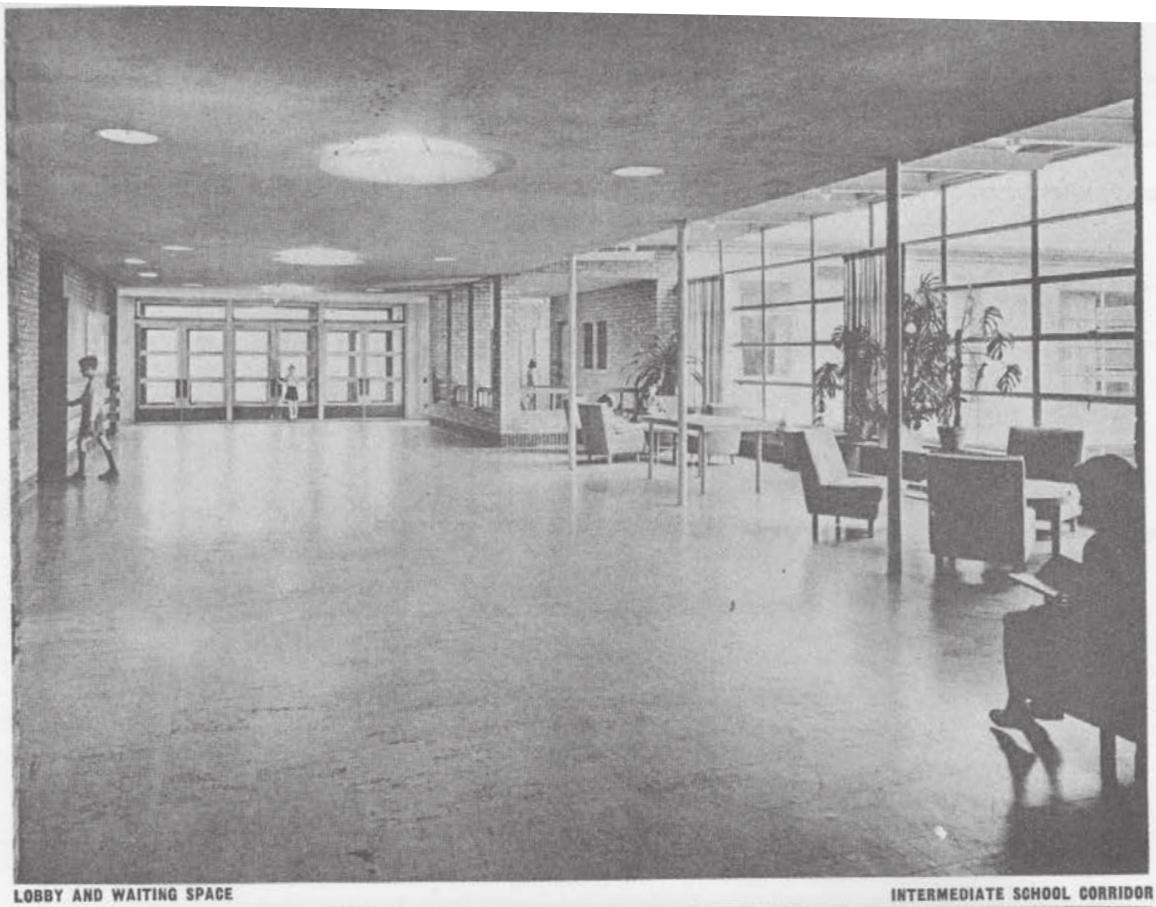
In this work room I will help plan arrangements of tool room, cupboards, lumberjacks, etc. But the atmosphere of the place shall be your responsibility. The windows will lighten it. Do plan to treat it acoustically that it may be a pleasant working place. Plan it to be attractive in color effect—not just one more basement-shop, but rather a children's work room—substantial, dependable, orderly but also pleasing and inviting.

The visual education and museum room should be a very plain setting, yet appropriate and pleasing. The front of the room will have a mounted screen, and cupboards on either side, cupboards below, counter height, for housing circulating visual classroom materials. The sides should have glass cupboard cases—some closed below—for museum materials.

Adult rooms like principal's offices, teacher's rest rooms, conference rooms should, I would think, be kept in harmony with the rest of the building, but could definitely express adult rather than childlike atmosphere. These are less important than the other parts more fully discussed. They should express the rightness and place of adults within the child's world rather than the usual reverse situation, an acceptance of children in the adult world.

Sincerely yours,

Frances Presler
Director of Activities



LOBBY AND WAITING SPACE

INTERMEDIATE SCHOOL CORRIDOR

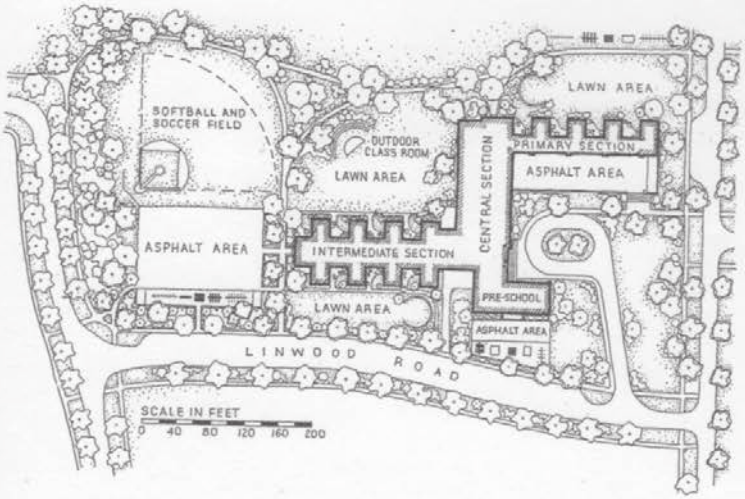
CROW ISLAND SCHOOL, WINNETKA, ILL.

ELIEL AND EERO SAARINEN, PERKINS, WHEELER AND WILL, ARCHITECTS

All photos, Hedrich-Blessing

Illustrations at the top of these pages show the main entrance hall. A well-lighted waiting space, outside the main channel of circulation, is provided. Its separate use is indicated only by the change in ceiling treatment and by the light metal columns. The photograph of the corridor detail shows the combined use of brick and wood and the unobtrusive built-in lockers.

The plot plan below indicates a minutely studied landscape treatment (differentiation of lawns, trees, shrubs, and specific play areas), and the essential character of the building itself. Classrooms are free of the building on three sides, and are separated by small garden-like spaces.



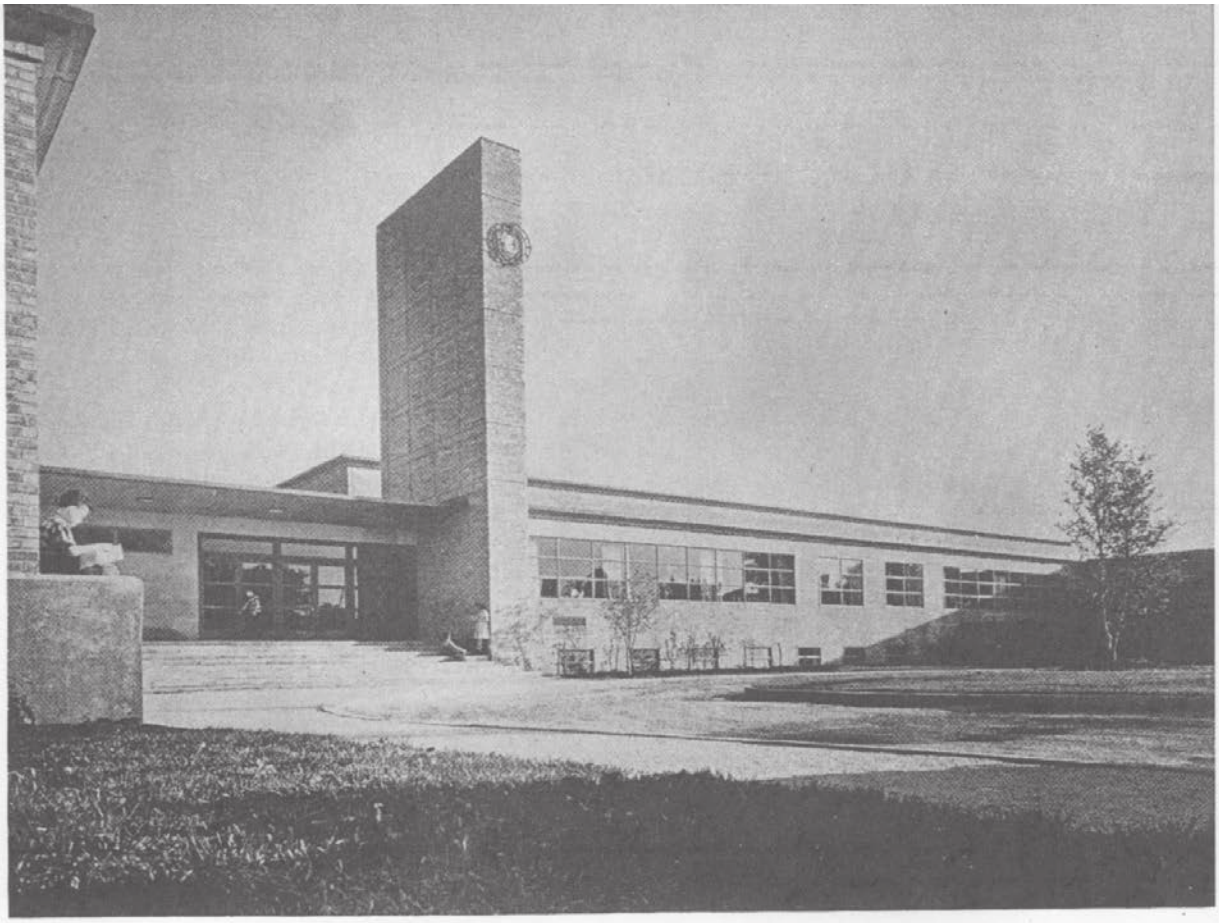
Comment by JOSEPH HUDNUT

The social art of architecture affords no theme of deeper import than that of the schoolhouse, nor any, unless it be the church, which has suffered a more grievous oppression from laws which had their origin, not in society, but in the private heavens of architects.

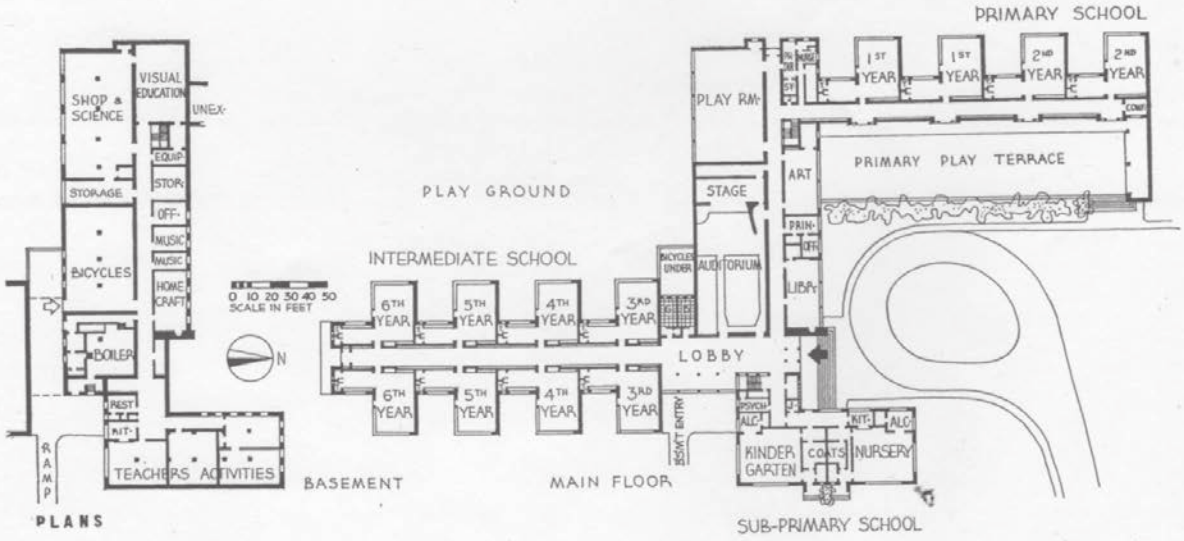
We know what the first public schoolhouses were like: those dour tightly balanced boxes of brick, proportioned according to the rules, and proclaiming their cultural affiliations with pale symbols of Latium. Perhaps that language was apposite to an educational system which was itself chiefly concerned with symbols, often alien and remote: a system whose reverence was for letters, whose method was penalty and reward, whose merchandise was the opportunity to get on in the world. We know how that system changed and expanded with the multiplication of the subjects taught, how inquiry and freedom came gradually to supplant precept and enforced receptivity, and how an education of scientific method overcame the earlier "mixture of guess and tradition"; and we know also the meagre changes which these wrought in the outward forms of school buildings. The little box became a bigger box. It melted slightly, to be sure, under the warm romance of Richardson, assumed a turret and a Tudor tower when the pictorialism of Cram and Goodhue became the fashion, masked itself after the Columbian Fair under the pale cast of Parisian logic and in our time set on its somewhat wintry poll a chaplet of buds culled from our Colonial springtime; and yet it remained, as it was in the beginning, molded, not by use, but by that remote and sophisticated thought which until recently was the necessary basis for the practice of architecture.

The Crow Island School is not the first in which the expanding energies of the new education, bursting that stubborn box, have found their way without the lead of tradition into outward expression. It is rather only one of the many affirmations of that liberating spirit which is making the art of teaching (the greatest of all arts) articulate in the art of architecture; but it is an affirmation clear resolute and persuasive. An inward activity has shaped

(Continued on page 85)



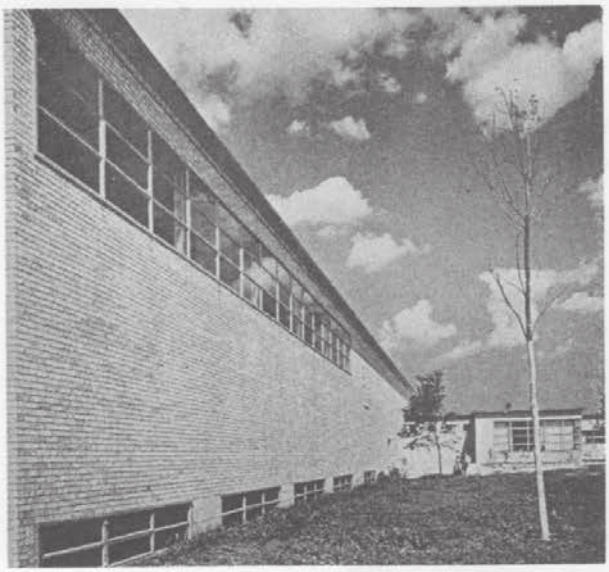
MAIN ENTRANCE



PLANS

CROW ISLAND SCHOOL, WINNETKA, ILL.

ELIEL AND EERO SAARINEN, PERKINS, WHEELER AND WILL, ARCHITECTS



PLAYROOM AND AUDITORIUM WING

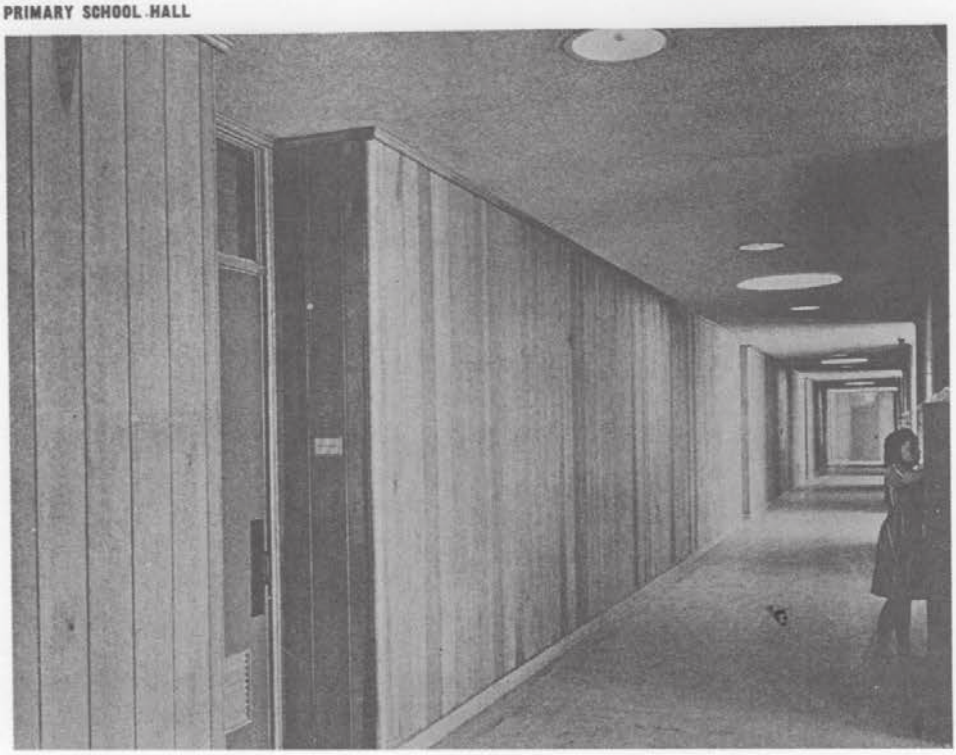
The three main age groups occupy the wings of the building: sub-primary, primary and intermediate. Convenient to all are the auditorium (note the unsymmetrical arrangement), main lobby and principal's office. One solid wall in each of the projecting classrooms eliminates the possibility of distractions for the pupils. A partial basement contains rooms for services and minor activities.

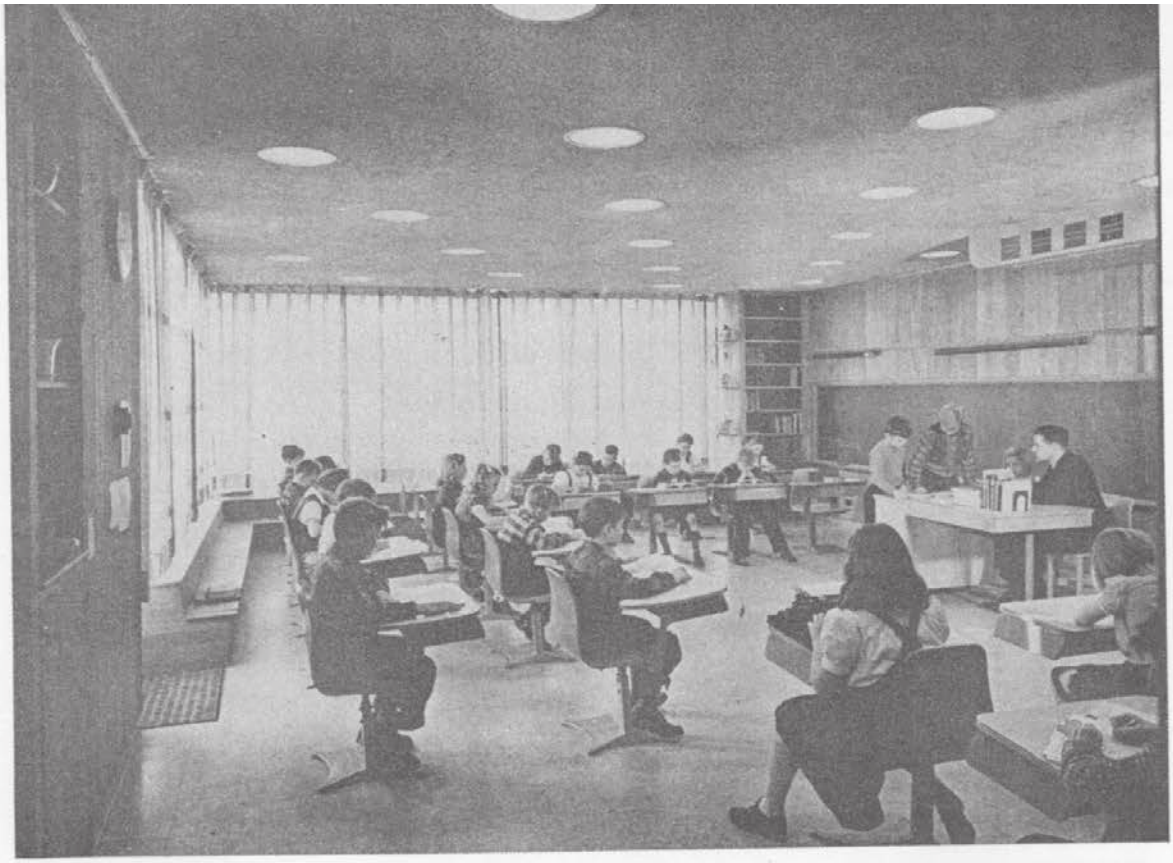
this arresting building. The architects, I think, proceeded not *towards,* but *from,* the busy pattern of the society it was to shelter. The design was shaped in their minds by the pressures and recessions of this society—of which it was to be both a consequence and a cause. They saw, before they took up T-square and triangle, the making and doing and expressing in ceaseless variety which was to be sheltered here, the seeing, hearing and speaking, the experiencing and growing, and around these they fitted their fabric so closely that it seems to share them all in a way not unlike that in which the human body shares the energies of the soul; and by the same process they have written into their constructed forms, both within and without, that unity with the scheme of a wider life briefly channeled here—that awareness of a social usefulness and destiny—which are the heart of progressive teaching.

I think that this end is reached in the Crow Island School with unusual felicity. The many and varied organs of the separate departments—primary, sub-primary, and intermediate—are unmistakable in the forms into which they are translated. Each is firmly set in its individual throne; and the central section of playroom, theater and lobby holds each of them by the hand. Yet they submit also to control and order: an organic order not unlike that of the Nature

(Continued on page 89)

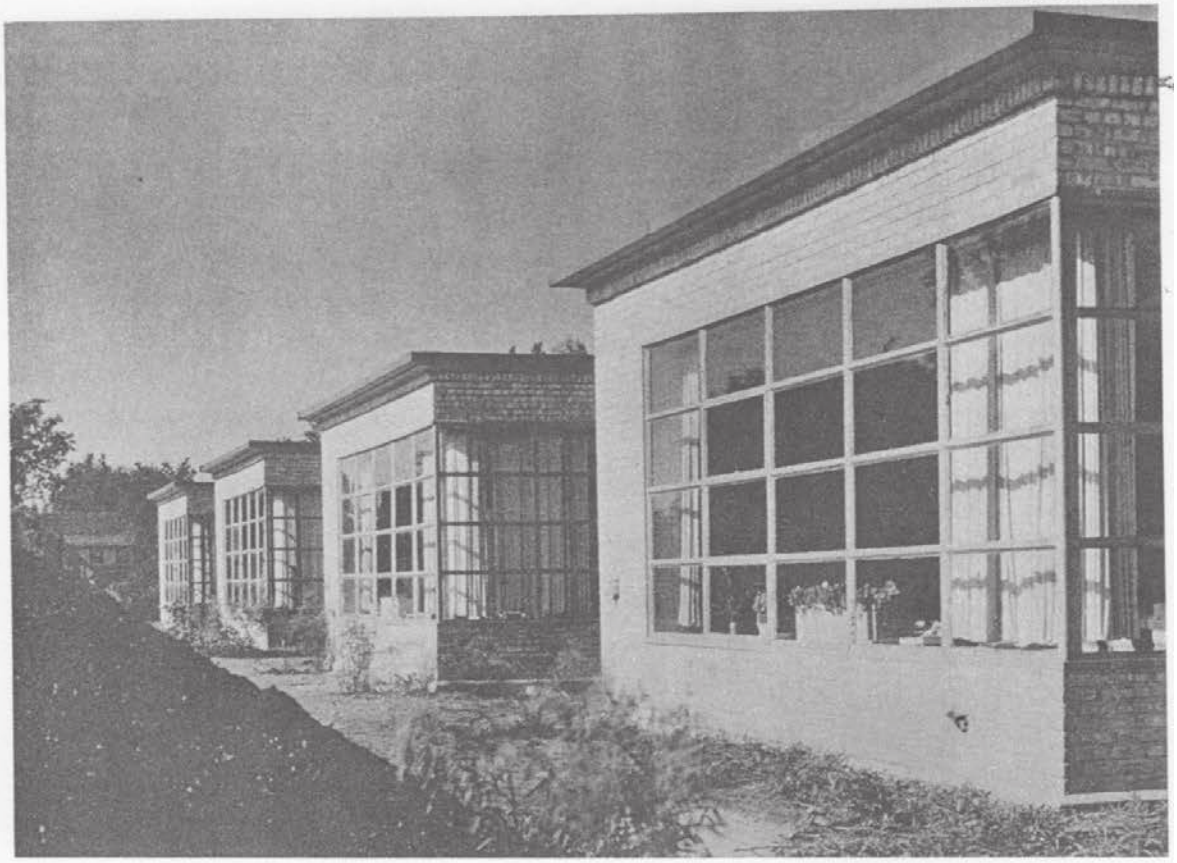
PRIMARY SCHOOL HALL





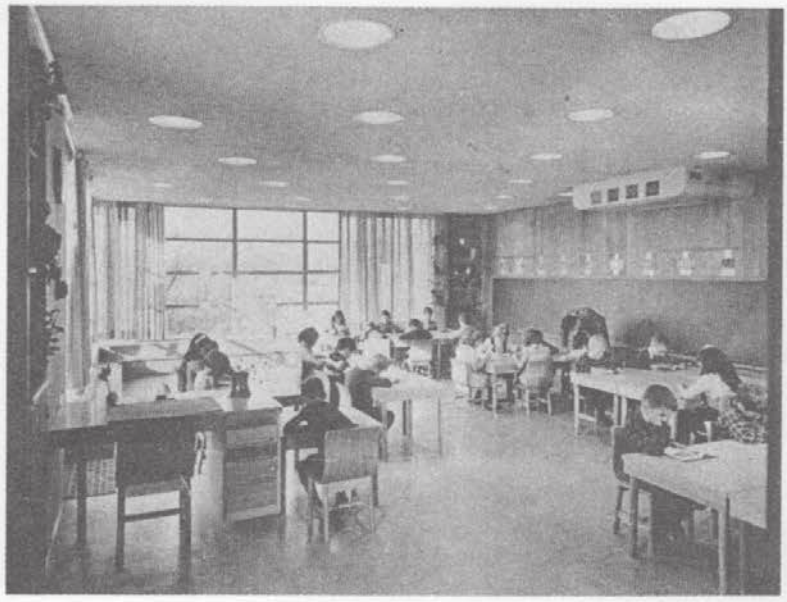
INTERMEDIATE CLASSROOM

PRIMARY SCHOOL CLASSROOMS

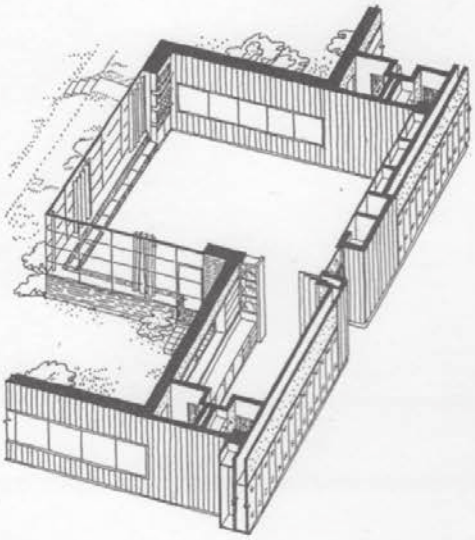


CROW ISLAND SCHOOL, WINNETKA, ILL.

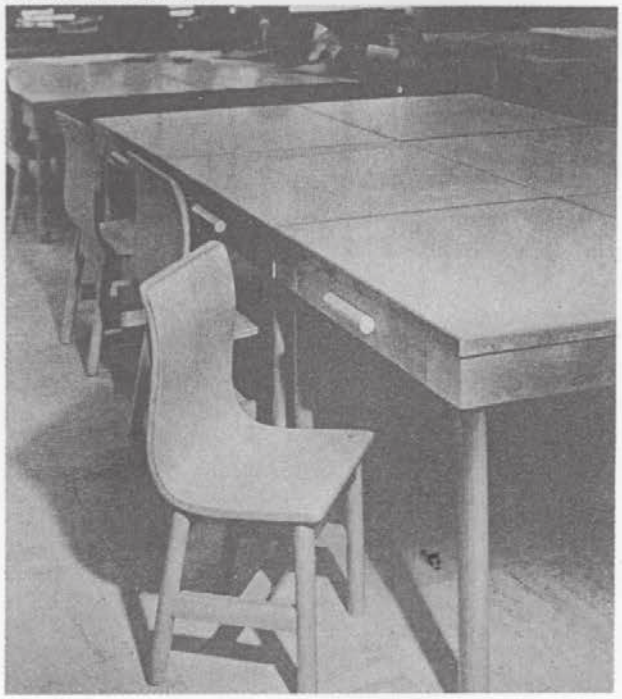
ELIEL AND EERO SAARINEN,
PERKINS, WHEELER AND WILL, ARCHITECTS



PRIMARY CLASSROOM

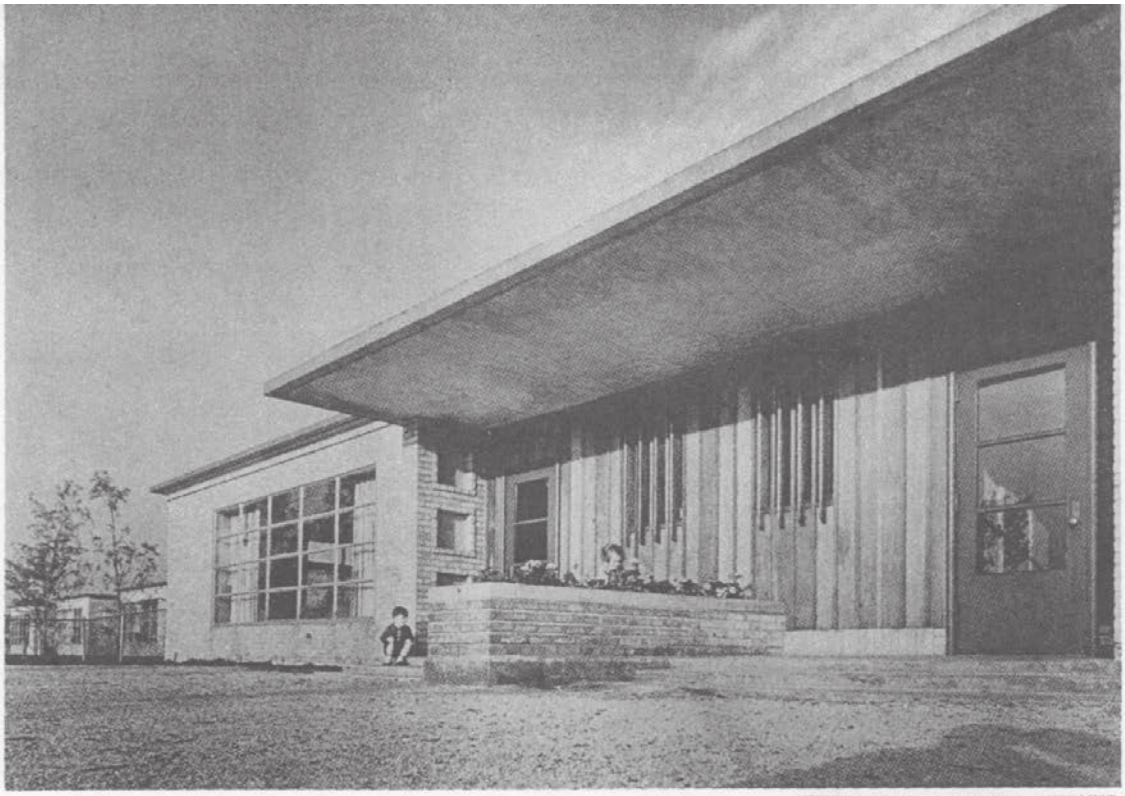


FORMICA TOPPED TABLES



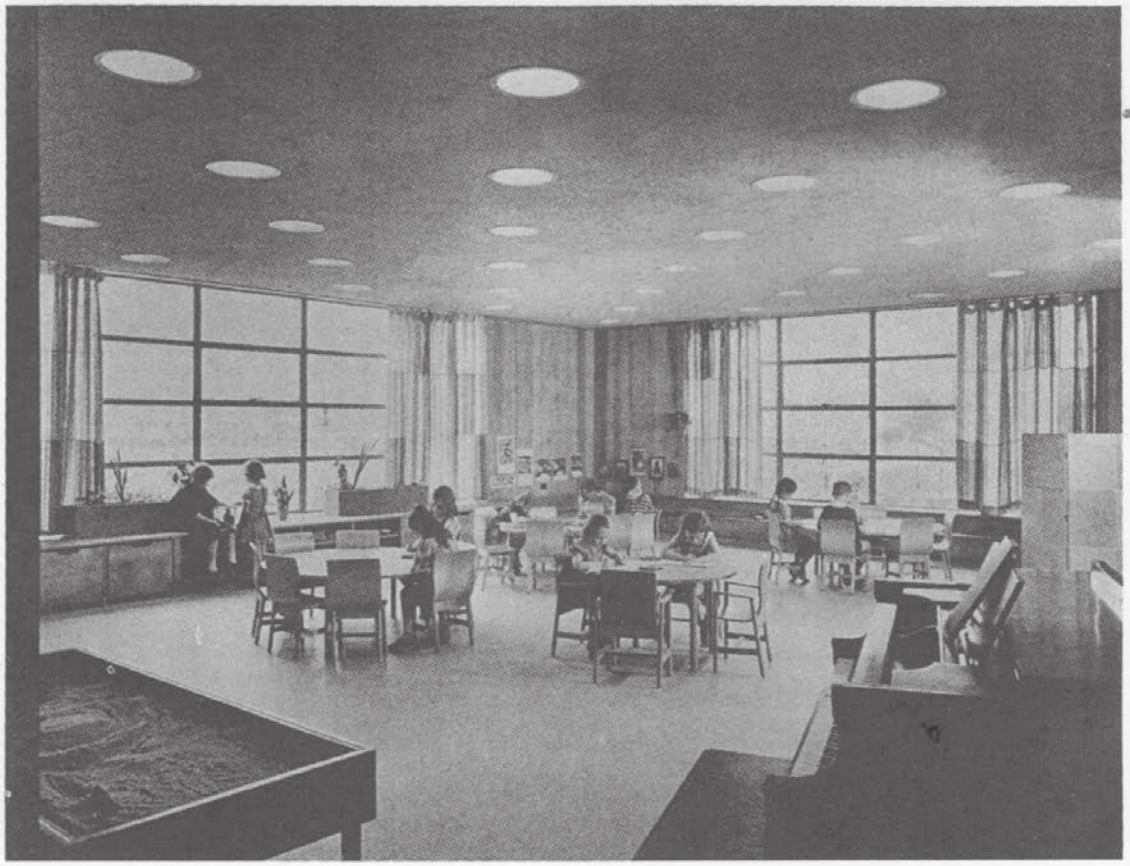
The classroom unit was designed and approved before any thought was given to the layout of the building. If unusual, the procedure is extremely sound, for it arrives at the solution of the key element without compromise for "architectural" considerations. The photographs show an extremely pleasant background, well subordinated to the children and their activities. Desks and all other furniture were specially designed.

AUGUST 1941



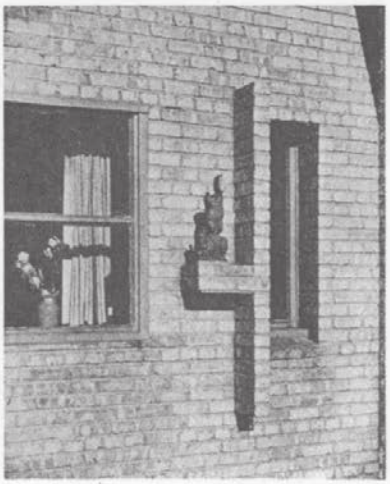
KINDERGARTEN & NURSERY ENTRANCE

KINDERGARTEN

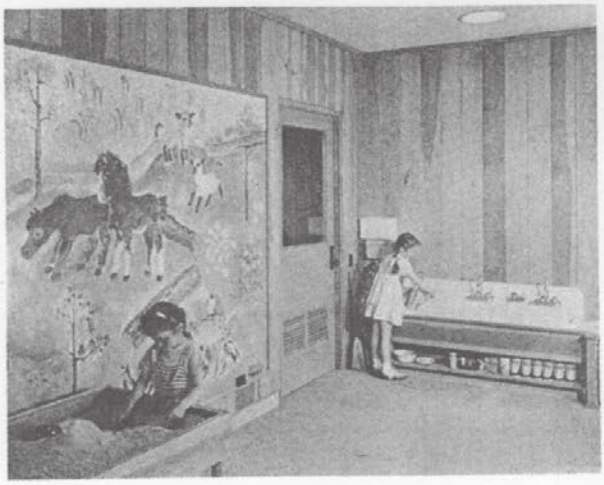


CROW ISLAND SCHOOL, WINNETKA, ILL.

ELIEL & EERO SAARINEN,
PERKINS, WHEELER AND WILL, ARCHITECTS



The consistent use of wood and brick as the basic materials gives unity to exteriors and the rooms inside that no amount of "design" could provide. Enrichment is limited to nominal decorative use of the brick, occasionally in combination with terra cotta. The interior use of wood is confined largely to vertical boards which provide a pleasing texture, and stand up well under heavy use.

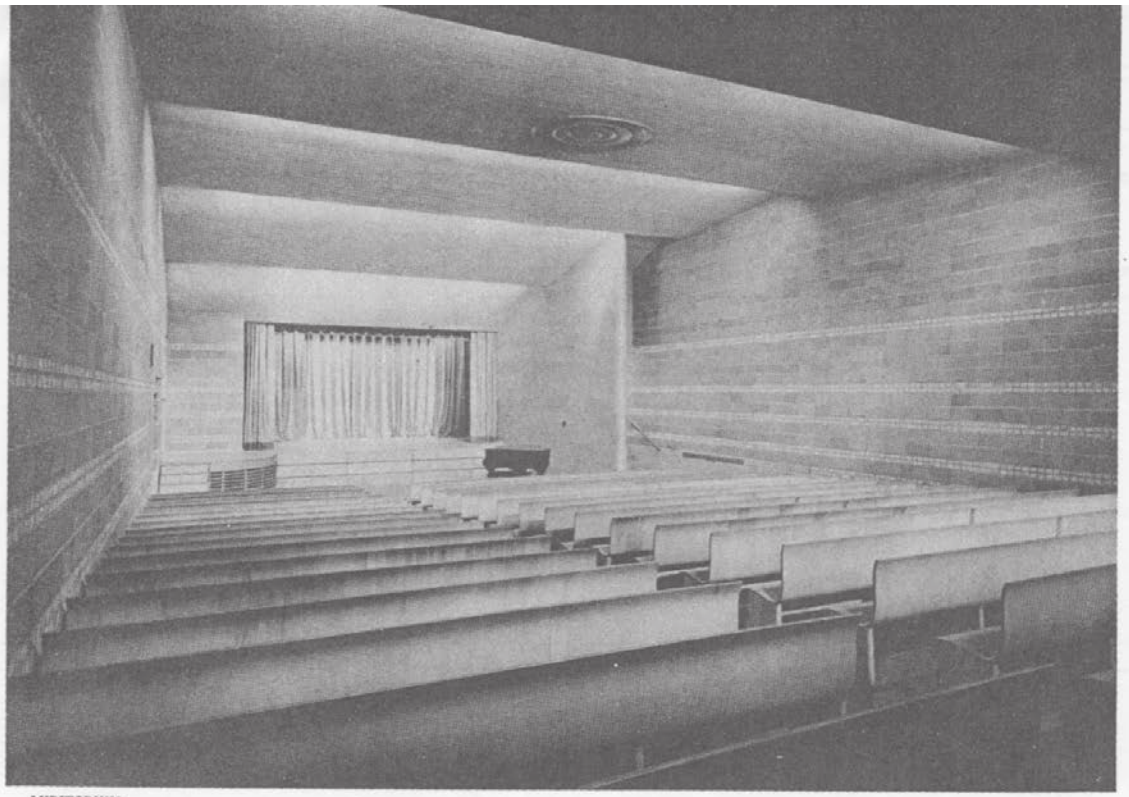


upon which they are cushioned, the Nature which their many fingers seem to grasp, whose transcendental spirit their walls of glass continuously invite. Especially I like the hospitable lobby and that central assembly room which so stealthily gathers the children into its arms; and as for the classrooms, they are, I think, as perfect as they could be made. A sure and deep understanding of youth and of the teacher's way of working formed these theaters for becoming and unfolding which, unmarred by grown-up affectations or by recollections of outmoded disciplines, have captured so much of that friendly dignity, that serious joy in living and creating, which are among the beautiful attributes of childhood; and the building, informed by that devotion, flings its bright radiance like a gem into the lives that are shaping here.

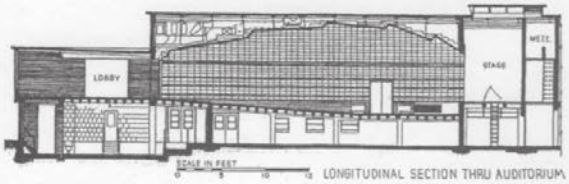
I do not imply that the Crow Island School is without deficiencies. I could, for example, wish that the wide chimney which has so conspicuous a place in the ensemble had confessed itself more frankly to be a chimney: its ambition to be a spire seems somewhat misguided. I suppose that some inherited pattern—perhaps that of the monastery—intruded at this point into the rationalism of the architects, or perhaps they remembered inopportunely that rule of the esthetes which approves *contrast* as an end in itself. The contrast is, in my opinion, inconsistent with the idea to be expressed. I should like, in the second place, to eliminate the basement. No child should enter a basement when this might just as well be replaced by rooms accessible to the sun: all the more so if the basement makes necessary a wide range of exterior steps. I must protest also against that curious anachronism the *Pioneer Room*, with its Indian tent, its hand-hewn beams, its genuine antique waffle-iron (there could be no worse method of teaching history); and especially I protest against the provision of a separate room for "art"—an arrangement certain to promote that schism between art and the other human activities so fateful to the American culture. The arts, it should not be necessary to say, should be taught in the same environment as science, letters, and the civic responsibilities: the color-box in each student's desk should be as familiar to him as are pen and printed word.

I wish that I knew how to bring the Crow Island School to the attention of those high-placed persons who determine the design of the public schools of

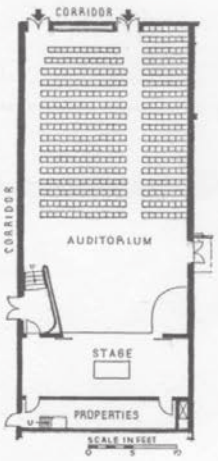
(Continued on page 91)



AUDITORIUM

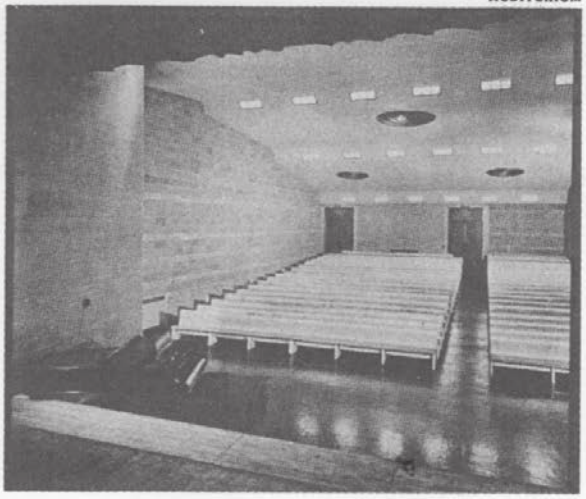


LONGITUDINAL SECTION THRU AUDITORIUM



PLAN

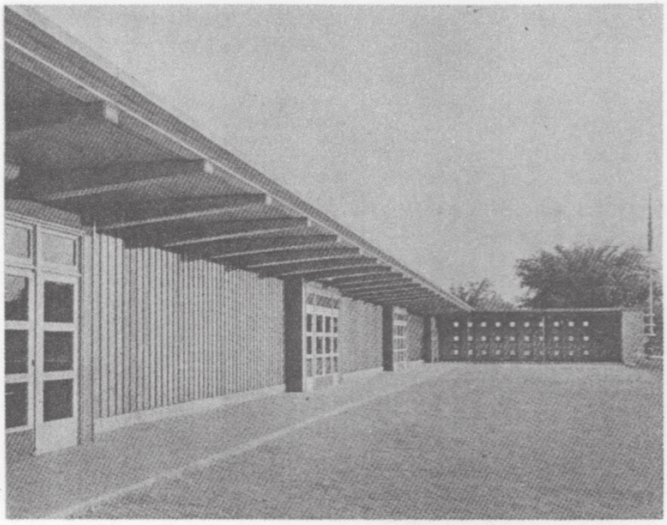
AUDITORIUM



CROW ISLAND SCHOOL

ELIEL AND EERO SAARINEN,
PERKINS, WHEELER AND WILL, ARCHITECTS

New York City. I know, of course, the harsh conditions which limit these designs, burdened as they are by heavy costs and quaint political circumstance, standardized as they must be when a million students are to be provided for, and snared in the inexorable gridiron, the dust and confusion of the city streets; and yet I cannot believe that these conditions, heavy as they are, make inescapable that arid materialism—explained as the expression of function!—which characterizes so many of their recent school buildings. Nor are their somnambulist facades made less acceptable by streamlining, vertical or horizontal. If I could I would transport the educational authorities of New York, by force if that should be necessary, to Winnetka, Illinois: and if it should happen that they did not learn there any principle of planning or technological expedient or art of space useful to them in their own urban environment, they should yet discover, I think, the spirit which gives life to architecture.



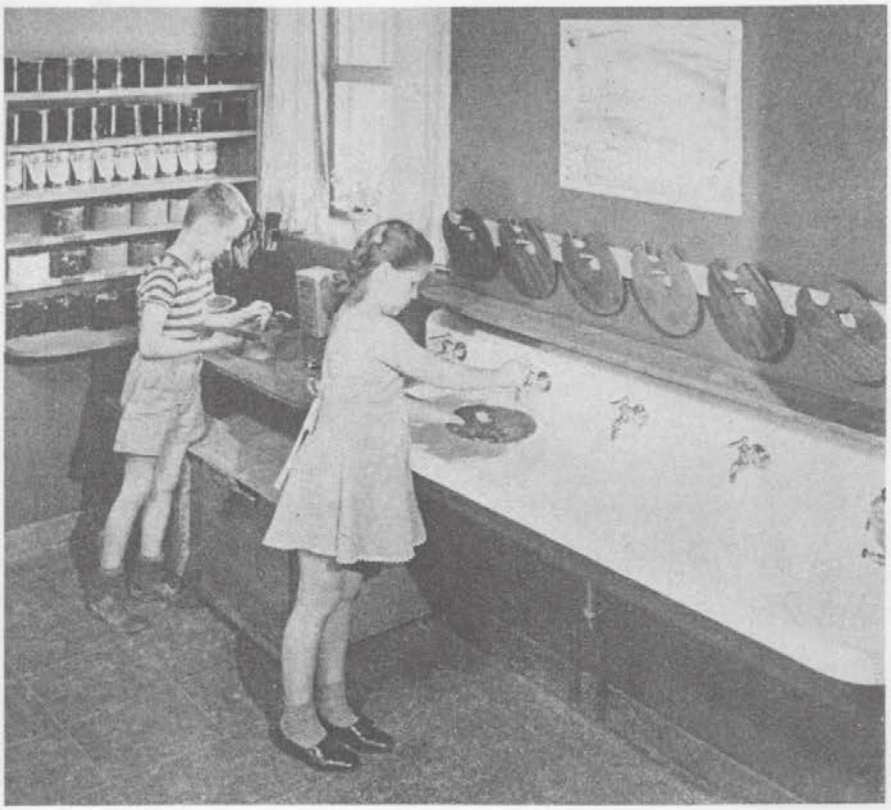
PRIMARY SCHOOL PLAY TERRACE

Curiously enough, the frankly unsymmetrical treatment of the auditorium is less startling in actuality than in plan. Seen in black and white, the room is austere; the real impression of warmth comes from the color of the tile walls and light wood benches. Views above and below show the play terrace of the primary school and the library.

LIBRARY

CROW ISLAND SCHOOL

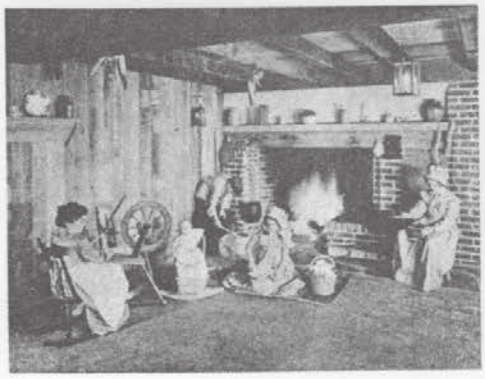
ELIEL AND EERO SAARINEN, PERKINS, WHEELER AND WILL, ARCHITECTS



ART ROOM

Examples of provision for the children's less formal activities.

PIONEER ROOM



CONSTRUCTION OUTLINE

FOUNDATION: Poured concrete, plywood forms.

STRUCTURE: Exterior walls — brick, Brisch Brick Co. and Calif. redwood. Main entrance—Indiana limestone. Interior partitions—solid brick and clay tile. Classrooms and halls—Idaho white pine. Auditorium and playroom—Waylite insulating concrete block, Chicago Insulcrete Co. with horizontal common brick or Northwestern Terra Cotta Corp. glazed tile trim; some gypsum plaster. Floor construction—reenforced concrete, plywood forms. Structural steel—Mississippi Valley Structural Steel Co.

ROOF: Structural steel frame, Mississippi Valley Structural Steel Co., supported by T-irons. Barrett Roofing Co. 20-yr. bonded built-up and gravel roofing.

WINDOWS: Sash—steel projected, Hope's Windows, Inc. Glass—American Window Glass Co. and Libbey-Owens-Ford Glass Co. Glass block — Owens-Illinois Glass Co.

FLOOR COVERINGS: Asphalt tile — Thomas Moulding Floor Co. Playroom and assembly room stage—ironbound maple, Robbins Flooring Co. Library — elm, Haskelite Mfg. Co.

WALL COVERINGS: Offices — Japanese grass cloth. Auditorium — white oak veneer, Mengel Co. Remainder — white Idaho pine planks.

INSULATION: Offices, music rooms, shop and visual education room—1 in. Quiet-Tone acoustical tile, U. S. Gypsum Co. Rockwool by Air Tite Insulation Co. Sound insulation — Thermax, Celotex Corp.; acoustical plaster and Kalite, Certainteed Products Corp.

FURNISHINGS: By Illinois Craft Project, WPA, Milwaukee Art Project, WPA and Welfare Engineering Co., designed by architects and Carleton Washburne. Desk and table tops—Formica Insulation Co.

ELECTRICAL INSTALLATION: Wiring system—rigid conduit. Switches—Square D. Co. Devices and fixtures—Hub Electric Co. Special fixtures designed by Prof. Stanley McCandless, built by Hub Electric Co. Lamps—Wabash Appliance Co. Photo-electric control—General Electric Co. Clocks—Warren Telechron Corp. and Stromberg Time Corp. Fire alarm system —Signal Electric Mfg. Co.

HARDWARE: By Sargent & Co., Richards-Wilcox and Oscar C. Rixson Co.

DOORS: Garage doors—McKee Door Co. New Londoner flush doors, American Plywood Co.

PLUMBING: Fixtures—American Radiator-Standard Sanitary Corp. and James B. Clow & Sons. Soil pipes—Dee Bros. Building Supplies. Valves and piping—Crane Co.

HEATING AND AIR CONDITIONING: Convectors—American Radiator-Standard Sanitary Corp. Boilers—Kewanee Boiler Corp. Oil burners—Lammert-Mann. Water circulating pumps and ejectors—Yeoman Pump Co. Traps—Sarco Co., Inc. Temperature controls—Johnson Service Co. Ventilators—Anemostat Corp. of America, R. B. Hayward Co., Herman Nelson Corp. and H. H. Robertson Co.

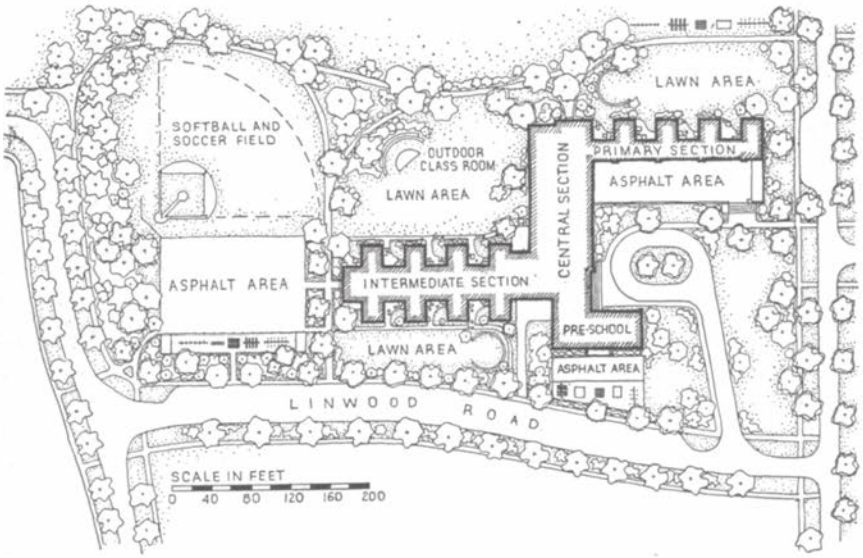
1944 BUILT IN USA: 1932-1944

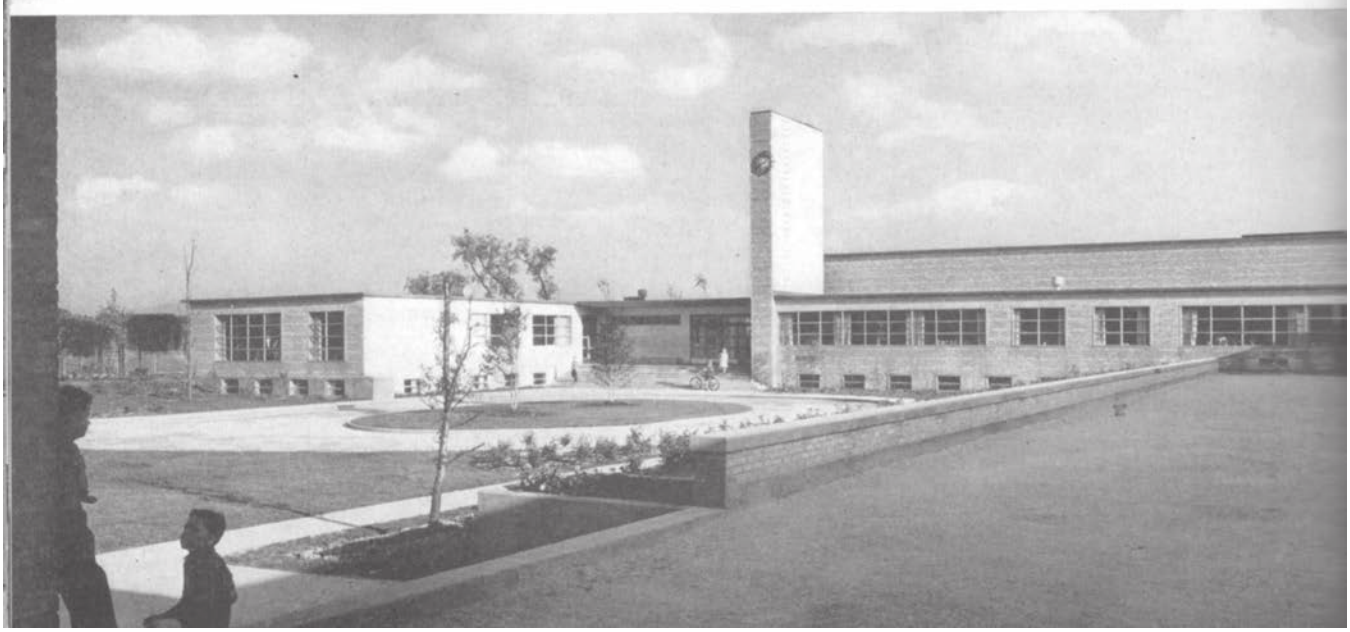
Museum of Modern Art (New York, N.Y.), and Elizabeth B. Kassler. 1944. *Built in USA 1932-1944*. New York: Museum of Modern Art.

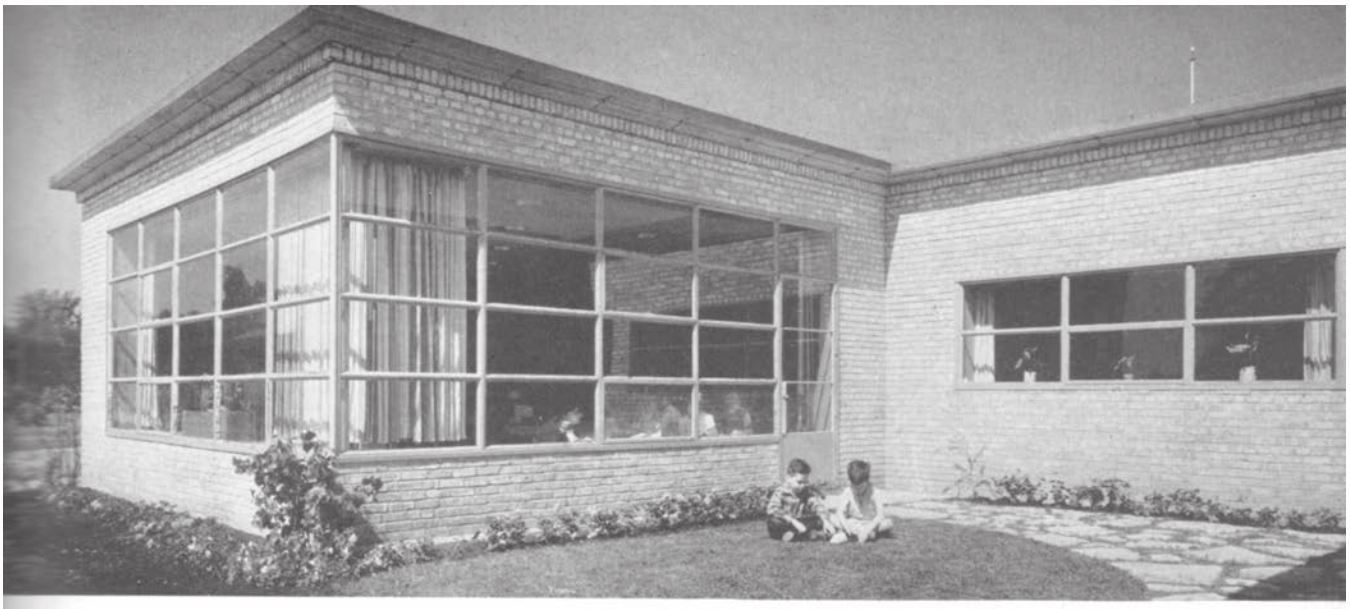
Eliel and Eero Saarinen; Perkins, Wheeler and Will: Crow Island Elementary School, Willow Road, Winnetka, Illinois. 1940

Modern education is directly concerned with the psychological well-being of children, yet few educators realize the relevance of a sympathetic architectural environment. The Winnetka Board of Education, however, wanted a school which would actually contribute to the results of their famous educational system, not only through efficiency, but through encouragement of the child's sense of freedom and security. They realized that such a program called for modern architecture.

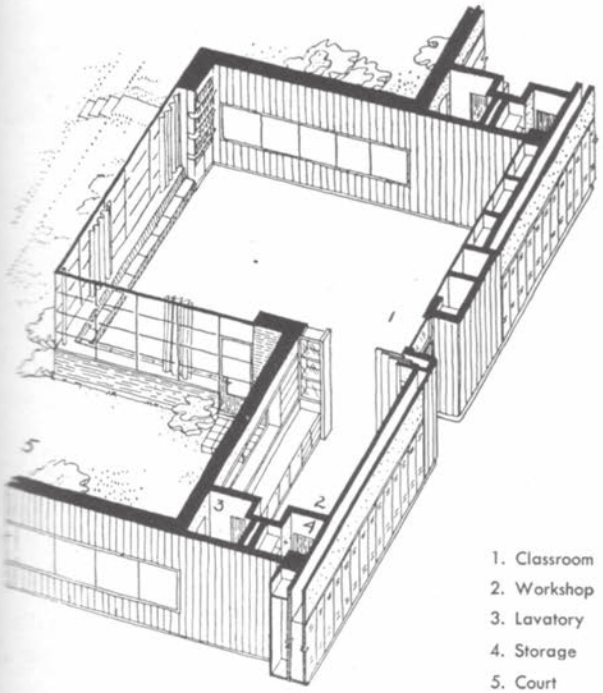
After studying the teaching method, the architects designed the model classroom shown opposite. The site plan shows how the building was developed from this relatively self-sufficient unit. Different age-groups are in separate wings, each with its outdoor play area. Offices and library are at the center, with playroom and auditorium. Details are heavy, but the general scale is pleasant.







Each friendly classroom has its workshop, lavatory and garden court. Two walls are glass, two faced with natural wood. The light wooden furniture was specially designed by the architects.



1. Classroom
2. Workshop
3. Lavatory
4. Storage
5. Court

1955 ARCHITECTURAL FORUM

"Schools: A look backward and forward." *Architectural Forum*, Vol. 103, October, 1955, p. 129-155.

File Copy
Return to office of
Winnetka Bd. of
Education

Roger Sturtevant

SCHOOLS: a look backward and forward

Every 15 minutes enough babies are born to fill another classroom and we are already 250,000 classrooms behind.

Statements like this have become monotonous with years of repetition. Back when the first crop of postwar babies came along, the foresighted cried that, unless we did a herculean job, by 1955 more than a million children would be on shift sessions or going to class in basements and firehouses. Here we are, and more than a million children are on shift sessions or going to class in basements and firehouses. In 1955 not just the foresighted, but almost everyone who can read, hear, or see, at last knows we have a fabulous problem solvable only by extraordinary means.

We might call these last ten years the Years of Arousal. Let us hope the next ten will be Years of Action. In the meantime, this seems to be the Year of Assessment.

On Nov. 28, delegates to the White House Conference on education will begin a national assessment of the problem. The conference preparations —and the predicament—have already stimulated thousands of school district, county, and state assessments. Alongside the assessments of what we want in education, how many schools and teachers we need, how we are going to get them and how get the money to pay for them, an assessment of *what kind of schools* is very pertinent. Thus the following 26 pages are devoted to an appraising look at where we stand in the art of school design.

The assessment begins overleaf with a revisit to the most influential school of modern times, Crow Island in Winnetka, Ill. Crow Island of 1940 marks the dividing line between the old-time elementary schools and the new. It still looks so good and works so splendidly, it is discouraging to the idea that each year's designs are better than the preceding. But it is encouraging proof that modern schools can be executed so competently and conceived so solidly.

Hillsborough (p. 138) is another mature and accomplished performance. It is the culminating school, the most refined example to date of the leading plan type of the forties: the finger plan and its adaptations.

Bartlesville (p. 143) represents the emergence of what promises to be the dominant scheme in the fifties: the quadruplex cluster.

In high schools, the two dominant types at present are represented by North Allegheny (p. 150), a very creditable example of the conventional, massive school, and Northport (p. 151), a campus plan calculated for the uncertainties of future pedagogical policy.

We have never had a Crow Island in the high school field. But, a new kind of high school (p. 146) is in the making with the giant surge of adolescent population hot on its heels. This juxtaposition of concept and need has its providential side, but its unfortunate side, too. Who will have time to give to a high school prototype the patient, loving study that went into Crow Island?

There will be little time or money ahead for patiently polished gems. But there is a wide, wide range between gem and junk. It is vital that the schools built in the coming Years of Action do not shrill to our shame that they were thrown up in a panic.

Gordon Coster

CROW ISLAND REVISITED

The Winnetka schoolhouse that revolutionized the elementary school still has a fundamental lesson to teach

Back in 1940, Crow Island was an astonishing building. Architects Eliel and Eero Saarinen and Perkins, Wheeler & Will, working with a highly creative school administration, designed this building almost as if no school had ever been designed before. For the first time, modern elementary education—incubated in plants a colonial schoolmaster could have understood perfectly—got a house to fit it.

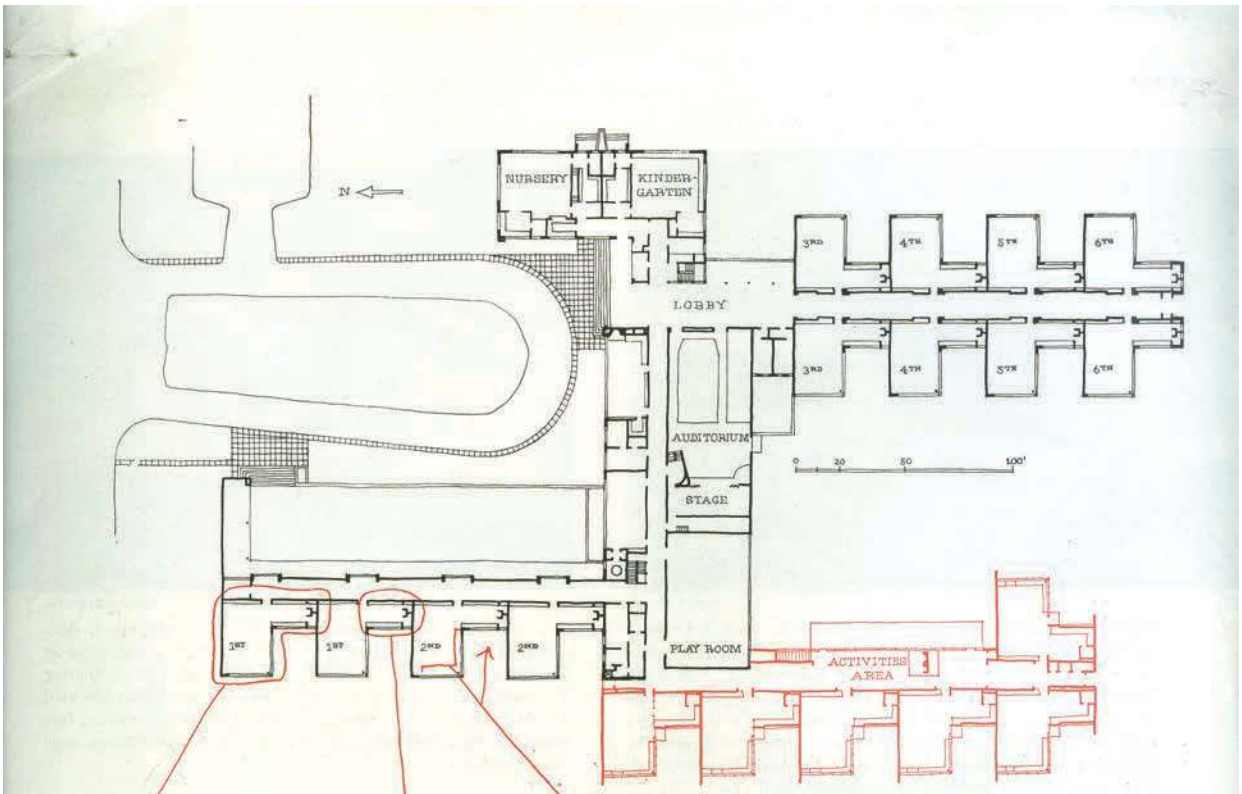
In 1955 Crow Island appears, if anything, more significant than it did 15 years ago. Time and use—not only here but in many hundred later schools—have proved out the workability of its innovations to a degree that only the wildest optimism in 1940 could have conjectured. The national debt owed Crow Island for ideas large and small is staggering.

But the most exciting thing about Crow Island in 1955 is the lessons it still can teach. Mainly these are lessons in atmosphere, compounded partly of scale, partly of materials, partly of detailing, infused with a loving, patient perfection, inspirited by the civilized, humanizing values of calmness and warmth.

We have become so used to schools skimped on calmness and warmth that most of us hardly notice the omission any longer—until we see something like Crow Island. Then the extent of our deprivation hits home.

Crow Island has a new classroom wing, just completed, by two of the original architects, Lawrence Perkins and Philip Will. Basically the new classrooms are the same as the old, so well has the architects' original work stood up. Where there are differences, the new are sometimes an improvement. But in other ways—mainly where the architects have accepted current dogma—the new wing is not so good. Perhaps the designers and administration should have called a private halt to evolution and looked more penetratingly at their original.

And because such a look will profit anyone concerned with schools right now, this revisit will be no trip down memory lane, no well-deserved tribute to what Crow Island and its planners have already taught us. It will be concerned with what Crow Island has still to teach.



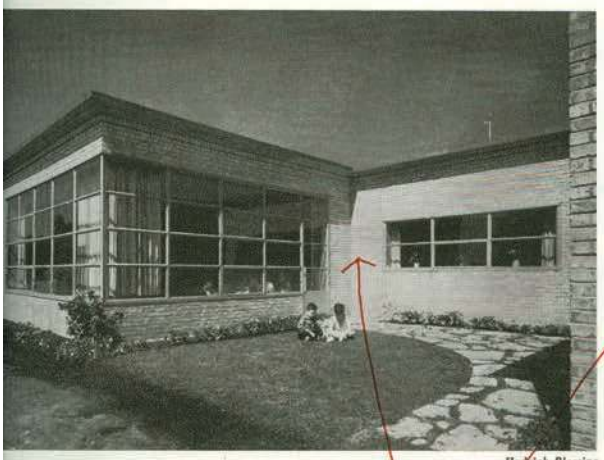
L-shaped classrooms are organized to give each room its own outdoor yard, and with greatest visual clarity make the point that classrooms are self-contained. Both L shape and organization of the L's have worked splendidly and were repeated in the new wing not out of sentiment but because teachers, pupils, administration felt this basic room with work space, corner window seat, associated yard, could not be improved upon. Incidentally, this is believed to be the first school organized with a "community center" at the core and classroom wings, instead of classroom center and dispersed activities. It was also first to zone by age groups. Almost every school scheme since, including campus plans, shows influence.

Hedrich-Blessing

Krantzen Studio, Inc.

Old wing made its point consistently: Here stand little houses, each a place in its own right, each among its neighbors. New exterior makes a new point: Here is an institution separated into blocks. A difference in emphasis becomes a difference in kind. This emphasis on the over-all institution is very characteristic of our times (in spite of all our talk about "domesticity" and the individual), possibly because of our current liking for long horizontals. Is it a good characteristic? The repose of the earlier wing against the tension of the second is another accurate reflection of school (and architectural) evolution since the first Crow Island. And is this good in schools? Looking more closely for the source of the difference we come at once to the overhang which imposes its unifying institutionalizing line. And if there is anything that strikes us as "old-fashioned" about the old wing, it is lack of architectural devices for sun or sky glare control. More of this subject overleaf.

THE OLD



Hedrich-Blessing

THE NEW

Kranzten Studio, Inc.

Exterior of old classroom unit used corner at work L to mark visual break in façade, give child-size scale. Dominant effect in new façade is continuity; it looks lower but paradoxically larger, less personal. For, once the running overhang theme was set, in place of precast concrete coping, the overhang laid down its own logic. Roof overhangs have become as natural as swimming trunks on the beach; only the lack is questioned. This time, suppose presence is questioned. End effect: The old classroom windows required draperies or blinds. The new windows require draperies or blinds. (They have been equipped with bamboo horizontal blinds which teachers say are too all-or-nothing compared with Venetian blinds.) Windows face west and south. Even though overhangs do not interrupt sun, especially on west, they do cut sky glare. Alternative suggested by hindsight (which can be another job's foresight) is eliminating top panes. Empirical support: Where Venetian blinds are used in old wing they are usually kept to this point anyway (see opposite page, bottom), and in some cases upper panes have been painted.

Hedrich-Blessing

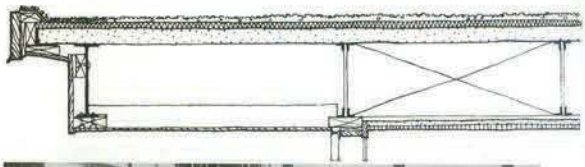
Kranzten Studio, Inc.

Classrooms, especially lighting, show subtle change in "functionalism." Old school put more value on subjective psychological effect as factor in function; new school puts more value on physical criteria, outcome of vast amount of research in equipment industries. Both rooms take total environment well into account and difference is matter of degree. Recessed lighting was good because light creamy asphalt tile reflected back. But inner corner is too dark (for solution see p. 134). Fluorescents give more uniform light but at great sacrifice to atmosphere. Custodian dislikes new fixtures as maintenance (dust-catching) problem. Heater-ventilator in ceiling saved space but mars plaster near outlets and sends gusts over children. Window unit corrects these faults but robs seat of work and exhibit sill, sometimes sends gusts behind children. Except for minor heater-soil, acoustic plaster, like all materials and workmanship in building, has stood up well. High shelf tier was replaced with more useful rolling bookshelves designed by architects (not arrived when photo was taken).

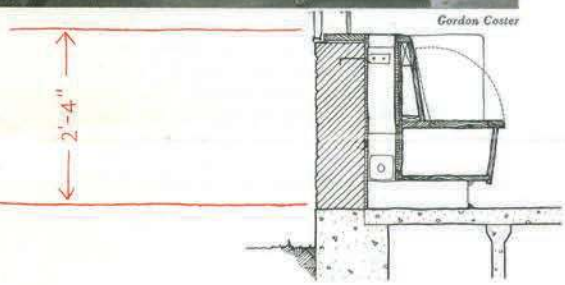
THE OLD

Gordon Coster

THE NEW



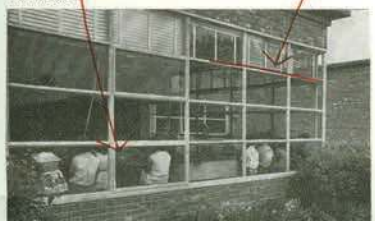
Gordon Coster



Corner window seat is one of school's finest classroom features, does wonders in imparting chummy, cooperative feeling to group. Teachers report they can hardly imagine teaching without it. New wing improves this good thing further, for older children, by making it comfortable height for them. In old wing, bigger children, hunting comfort, sat with feet on seat. Higher seat detracts somewhat from indoor-outdoor space-flow more emphasized in older wing. Architects were well aware of this, balanced one loss against another gain, and nobody has lamented (or possibly even noticed) the loss. What is lamented is loss, because of the continuous underwindow heating-ventilating unit, of wide window sill for terraria, informal exhibits and the like. The way such simple, casual amenities are beloved suggests school designers should pay more attention to creating, retaining and reconciling them with mechanical demands. Have we gone too far, in school practice, with allowing mechanical functioning not only to set the stage, but to hog it? After 15 years, humanism of older Crow Island classrooms has been equalled perhaps only in Perkins & Will's Heathcote school (AF, June '54). Certainly it is a rare (and lovely) thing.

Window view of classroom shows larger children's solution to too-low benches. Radiators behind bench are not continuous in old wing. Note point at which Venetian blinds are leveled.

Gordon Coster



Chalkboards were scaled low in old wing (like door handles and light switches). In response to teacher requests for more chalkboard space, and because new wing is for oldest elementary age group, surface was added upward. This is not successful answer for children or even for tall teacher who regrets loss of easily reached tack space for teaching aids above, does not feel recompensed by additional board. Total esthetic effect of room is also loser. Tackboard pine paneling in all classrooms is huge success. In old wing it has aged beautifully to light walnut color, has needed no maintenance. Teachers and students love freedom of tacking up wherever they choose on wall.

Photos: Gordon Coster

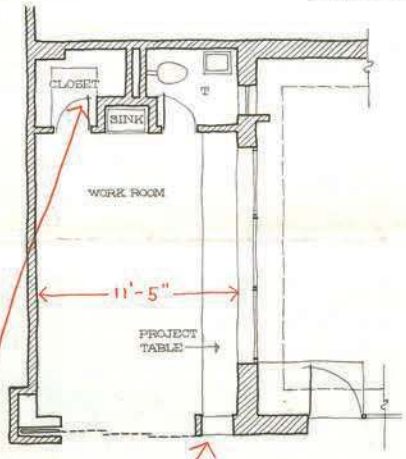
Domed skylight of plastic, experimentally inserted in dark corner of old classroom, not only solves problem but makes excellent "spolight" for speaker or class skits. Pupils also love a chance just to sit under it.

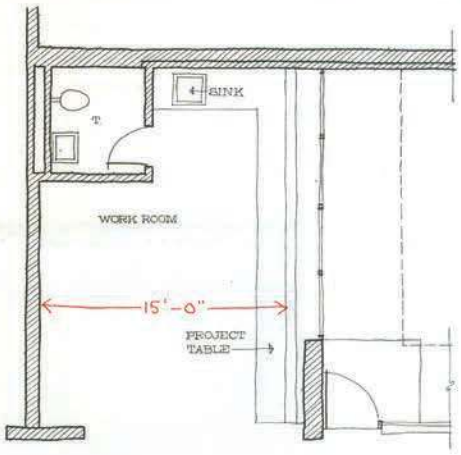
THE OLD

Hedrich-Blessing

THE NEW

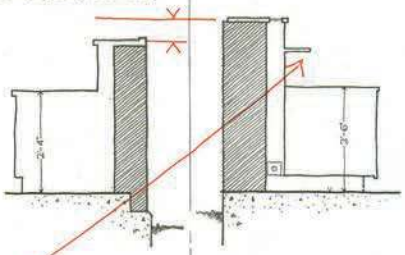
Kranzten Studio, Inc.





Gordon Coster

Work area in self-contained classrooms was among Crow Island's principal innovations, is still among nicest examples of class project space in existence. Putting sink and running water into classroom made it logical to add individual classroom toilets, another innovation. Without precedent to go by in original building, architects determined on one toilet, used by both sexes, like toilets in children's homes. As hedge against possible irrational prudery, second cubicle was built in, used for storage. One-toilet arrangement caused no protests so in new wing, storage closet was omitted, desirable counter and cabinet space added, and toilet door better placed. Another big improvement in new work corner is omission of token divider from classroom. Wider opening makes difference between comfortably usable space and bottleneck (old passage was not quite wide enough for work alongside traffic). New counters have linoleum tops in place of wood. Old wood tops have worn well and are still attractive but do show marks of work. Higher sill over counter permits useful new shelf but makes plants on sill hard to reach and tend, cuts outdoor view.



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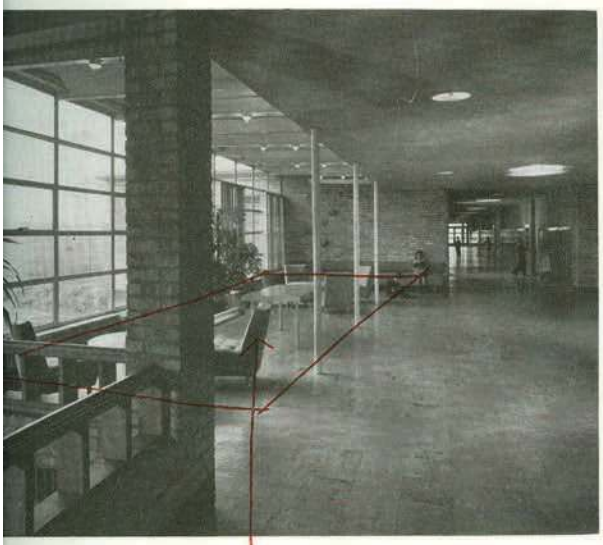
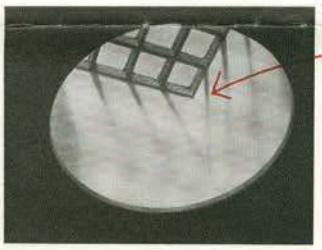


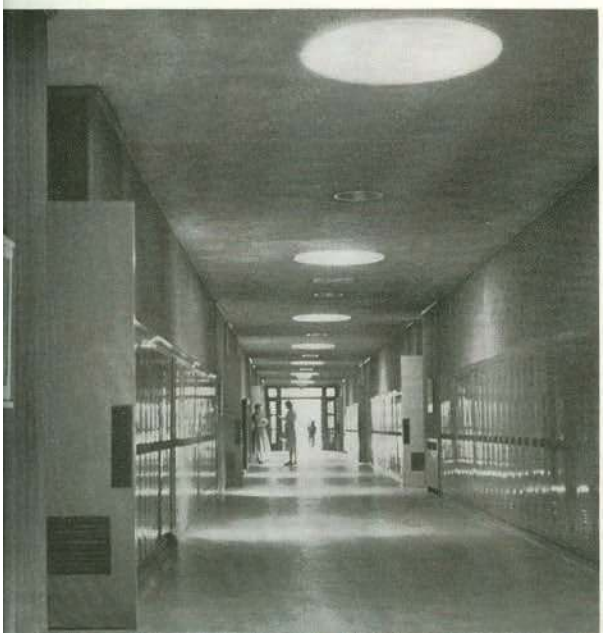
THE NEW

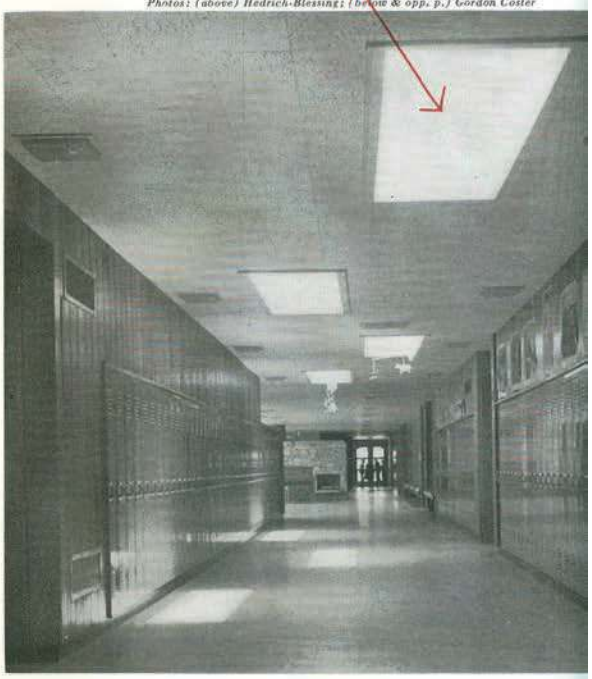
Corridor lounge in old wing evolved from original scheme for placing greenhouse here. Change was for economy. Greenhouse would undoubtedly have been handsome and fun, but change proved stroke of good fortune for school design in general. Lounge is immensely useful and charming, has been paid compliment of emulation in many schools since. New wing has two similar spaces partially divided by fireplace. Missing in new version is the definition given the old space by its slight hint of enclosure. With fireplace freestanding, perhaps the new space becomes too much a part of the corridor.



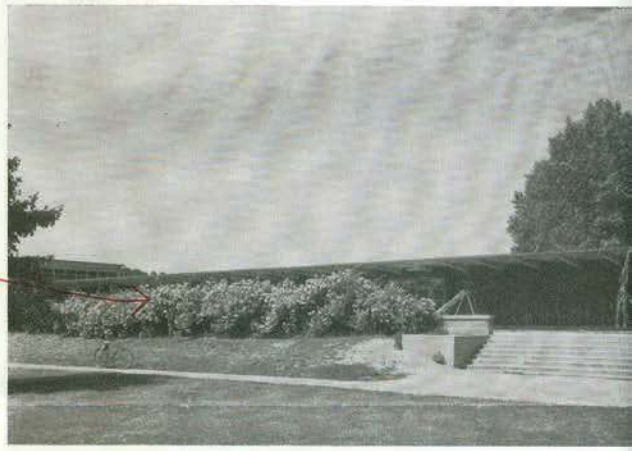
Skylighting is nice feature of both corridors. In old wing, square rooflights were united with round plaster ceiling openings. There have been no leaks, no streaking. New wing takes advantage of more economical plastic lights developed since, is more brightly lighted.

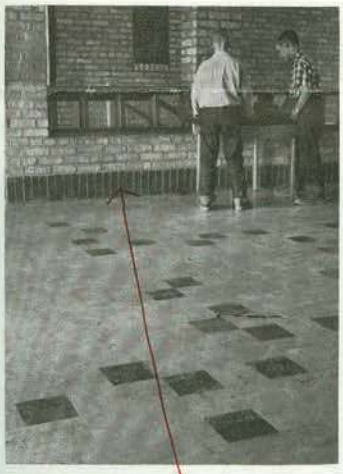
Photos: (above) Hedrich-Blessing; (below & opp. p.) Gordon Coster





Brick is local product with pinkish cast and together with integrally colored buff mortar looks very handsome, has needed no pointing. Only two defects are observable in school's condition: 1) efflorescence has appeared on front portion of chimney-clocktower where it is neither sheltered by eaves nor warmed by flues, 2) hedges need a haircut.





Lobby wall's dark soldier courses have made splendid base, show no staining above lowest 4" and that not objectionable. Asphalt tile flooring throughout school has needed no replacement, is in best of condition. Wall is same brick as exterior but exterior has weathered to redder cast.

Covered walk: precast concrete projecting beams, like concrete cornice pieces, continue to give reassuring and delightful straightness and accuracy of line to roofs, missing in so many wood schools. Exposed concrete surfaces are a bit of a letdown here however, as they are almost everywhere. Saarinen suggests the only answer for concrete exposed to weather may be bushhammer finish. At Crow Island this is a very minor point in the total admirable effect of building really well done. Along with all the other examples it has provided and can still provide, Crow Island is a shining example of the fact that a contemporary building need not turn the least bit shabby.

1965 AMERICAN SCHOOL & UNIVERSITY

"Crow Island School - After 25 Years," *American School & University*. Vol 37:6, Reprint, February, 1965.

1940:

Innovations in 1940 were the window seats, two walls of glass, wood paneling, molded plywood furniture and, not shown, the work area that went with each classroom. Separate doorway leads to room's own play yard. (Photo by Hedrich-Blessing)

1965:

In 1965 Crow Island School shows remarkably little change or aging. Walls, ceilings, lighting fixtures, and furniture are the same. New wing, added ten years ago, was built to the identical floor plan as the original building. (Marshall Berman, Jr. photo)

Crow Island School—After 25 Years

As Crow Island School in Winnetka, Illinois, marks twenty-five years of use, it is living proof of how well its spirit has endured for its own generation and for those yet to come. The inspiration of the building's creators — the educators and architects who gave many hours of penetrating thought and analysis to discover what this school should be — brought forth a school in the year 1940 that was advanced in educational concept, and so it remains today.

It was more than a quarter of a century ago that Winnetka's superintendent of schools, Carleton Washburne, together with members of his staff, helped select the then young architectural firm of Perkins, Wheeler & Will (now the Perkins & Will Partnership) and the father-son combination of Eliel and Eero Saarinen, to design a new elementary school. Long and careful planning went into the selection of the architects because the Winnetka school authorities recognized that, in their district, a new educational process was coming into being, and they wanted a building creatively designed to house this process.

How did these school administrators look at their educational program? Here are some of their instructions to the architects, given before any part of the building was conceived:

"Everywhere children and what they can do shall be the adornment of the structure. The building must be a place which permits the joy in small things of life, and in democratic living. The finish and settings must form harmonious background with honest child effort and creation. Its materials must be those not easily marred, and permitting of some abuse. The school must be childlike but also dignified, not a playing down to children. The

MARSHALL BERMAN, JR.

Wide expanses of window area, from kindergarten through the upper grades, bring the outdoors close to indoor activities. Hard use areas, like the kindergarten shown here, have taken the years lightly.

school should look to the future, giving children and adults the feeling of flexibility, possibly of change.

"It must be a place for living, a place for use, good hard use, for it is to be successively the home, the abiding place for a procession of thousands of children through the years."

And the years have gone by. What was this school that accomplished so much and became a byword among educators and architects as a milestone and measure of educational progress? First of all, Crow Island broke away from the traditional box-like school buildings being constructed in America in the 1930's and beyond. It is one story, harmonizing with the flat Illinois landscape. Three wings (now four with a new wing added ten years ago) have L-shaped classrooms. Each classroom has two walls of glass — from window-seat to ceiling — and two of waxed western pine. Classrooms are self-contained and have their own sinks, toilets and work areas. Classroom furniture is of pressed plywood, with formica-topped tables. Each room has an outdoor play yard.

Crow Island was the first school to be zoned by age groups. It was organized with a "community center" at the core. The school was intentionally designed to be a living, growing part of its community.

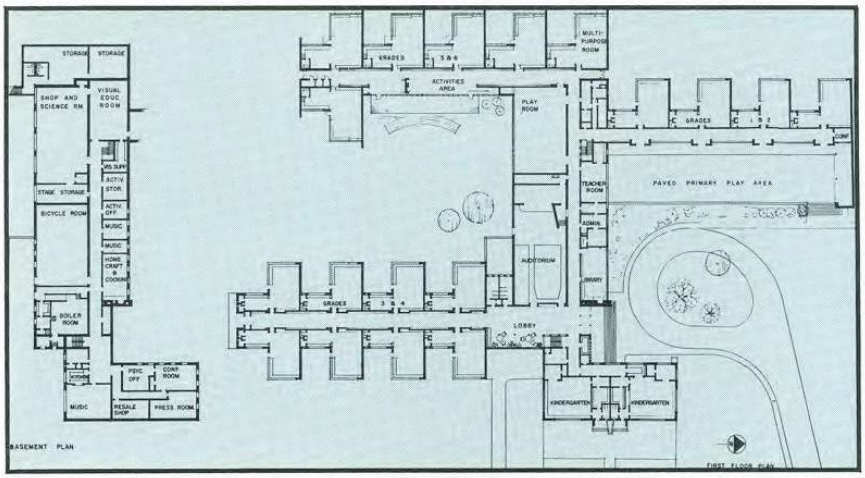
The school site was professionally developed with plantings, lawns, and playgrounds laid out by specialists who consulted with the Winnetka school people and with the architects.

In twenty-five years, hundreds of children have attended Crow Island School. The superintendency has been filled by successors to Dr. Washburne. The principal is not the same man who helped create the building's original program and plan. But people changes — whether of administrators or children — have not detracted from the original purpose of the school.

David C. Smith, who is the present principal of Crow Island, explained to AS&U what the building means today:

"First it is necessary to recall the educational climate in Winnetka during the late thirties and early forties. At that time, Winnetka was

Pew-type auditorium seating accommodates only a portion of the school's student body at one time, keeping a warm, intimate atmosphere.



Basement area, see far left, was part of the original plan of Crow Island School. Wing for fifth and sixth graders, top of plan, was added ten years ago and is identical to the remainder of the school.

highly committed to providing for individual differences among children and to providing a stimulating and effective instructional setting. These objectives are no less modern today than they were then.

"Crow Island School was built to demonstrate the fact that a warm, encouraging, enticing, but above all, functional school is desirable and most stimulating to children and to teachers alike. There is abundant evidence that this school is, in the finest sense, a child-centered school.

"Since the time Crow Island was built, Winnetka has continued to refine and extend its notions of individual progress. We also continue to emphasize creative activities as well as academic excellence. As long as we continue to remain highly committed to an individualized instructional program both at the intermediate and primary grade level — making good use of small group instruction as well as individualized materials and large group instruction where appropriate—this school will continue to remain a school plant that is both architecturally and educationally significant."

Architect Linn Smith, FAIA, of Linn Smith Associates, Inc., Birmingham, Michigan, visited Crow Island School in early January of this year and recorded these reactions for AS&U:

"Some buildings — great buildings perhaps — mature gracefully as they grow older; others simply grow old. Crow Island has achieved a patina much as does fine silver; it has become more and more beautiful as it has grown older and has been used by children. It is nearly impossible to realize, as one wanders through the school today, that it was built tweny-five years ago. Only occasionally does a dated detail give it away.

"What is it that gives Crow Island this uniqueness? Two things probably: a great — and successful — effort was made to accommodate a specific educational philosophy; and an equally great — and equally successful — effort was made to create a climate, a spirit which would inspire, which would give pleasure, and which would gain the respect of children.

"The educational program for which the building was designed was considered rather advanced at the time. It still would be today in many school districts. However, it appears to be serving many of today's educational concepts — individual emphasis, small, medium, and large group work, etc., and doing it well.

"The climate of the school derives from a number of things, the spaces first of all — wide corridors, generous lobbies and social spaces — and its placement on the site. But most importantly, it comes from the well handled use of warm, friendly materials, principally brick and vertical, softwood boards. The atmosphere is one which has encouraged the building's being used and, at the same time, has achieved a respect that keeps the building handsome and well cared for.

"Crow Island was an outstanding school when it was built. It remains an outstanding school today — twenty-five years later. I wish that all architects and educators could see it and get more of this spirit in more of our schools."

To paraphrase from the twenty-five year old instructions to the architects — Crow Island is a warm, personal, and intimate school and to each of the procession of thousands of children through the years it has been — "my school." #

Display cases help learning.

1988-423

1989 INLAND ARCHITECT

Clarke, Jane, "Philosophy in Brick," *Inland Architect*, November/December 1989, pp. 54-59.

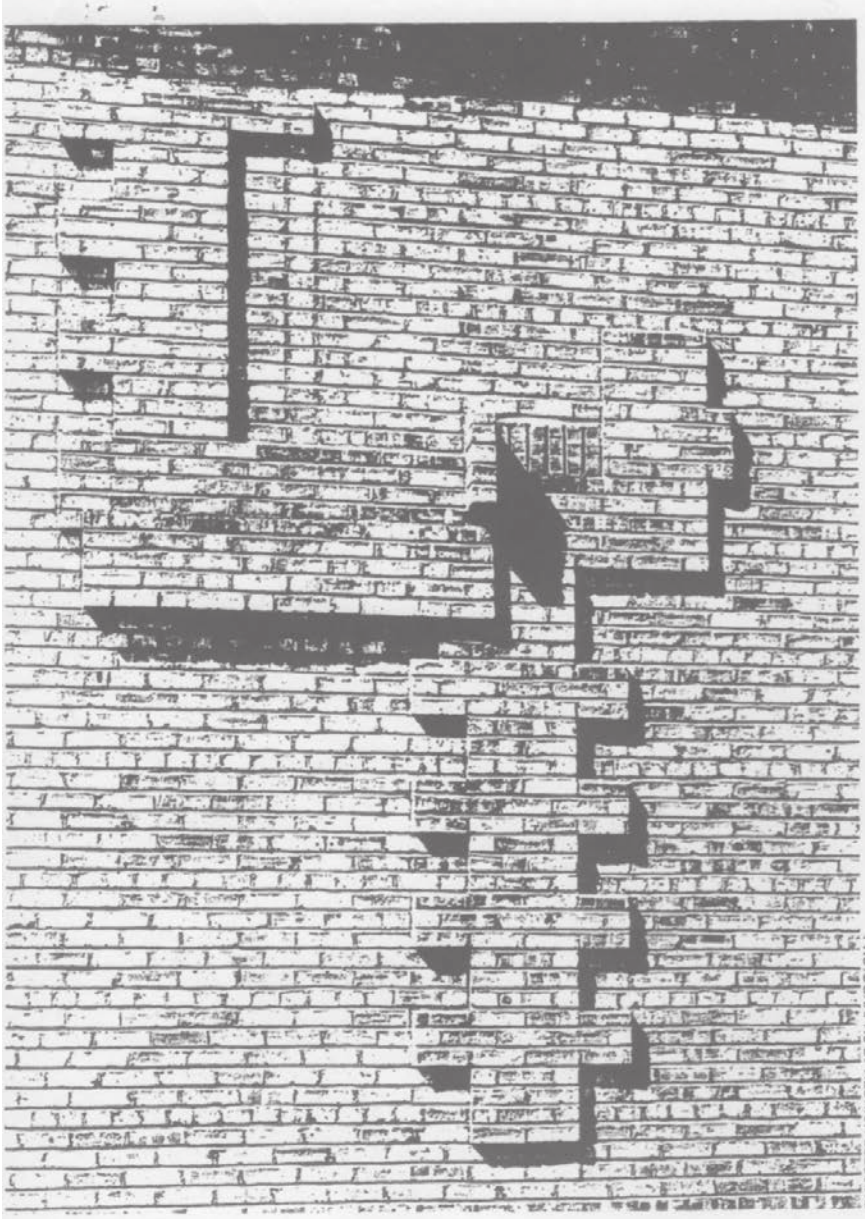
PHILOSOPHY IN BRICK

For its 50th year, Jane Clarke investigates the genesis of Crow Island School.

In the 1950s, Crow Island School in Winnetka, Illinois, was called the most influential school building in the country by both *Architectural Forum* and *Architectural Record*. Equally significant, and less celebrated, was the collaboration of architects Eliel and Eero Saarinen with Perkins, Wheeler & Will, a team whose efforts resulted not only in a school that, 50 years later, is still revered and emulated, but also helped to establish Perkins & Will as the education architects.

When Crow Island School was planned and built in the late 1930s, there were precursors but no precedents for its design. Among the precursors were Richard Neutra's 1934 addition to the Corona Avenue School in Los Angeles, the Saarinens' own buildings at Cranbrook Academy outside of Detroit, and Louis de Soisson's schools from the mid-1920s in England. Closer to home and more pertinent were the architecture of Frank Lloyd Wright, Dwight Heald Perkins' schools—in particular Lincolnwood School in Evanston (now demolished) and Hubbard Woods School (Perkins, Fellows and Hamilton, 1915) in Winnetka—and the rural one-room schoolhouse. The unprecedented aspect of Crow Island is its complete expression of the educational philosophy espoused by the Board of Education of the Winnetka Public School system, an elementary district serving children through the eighth grade, and administered at the time by Carleton Washburne. Superintendent of Schools in Winnetka from 1919 to 1943, Washburne's educational mission was not only to discover and respond to the special talents and needs of all children, but to consider each child as an individual and offer each the opportunity to learn at his own pace.

Washburne was a charismatic man, visible everywhere in the schools, often sitting on a kindergartner's chair in the front row at assemblies, his knees up to his chin. He was hired by the Winnetka school board on the recommendation of outstanding educator Dr. Frederick Burk, head of the San Francisco State Normal



PHOTOGRAPHS BY HEDRICH-BLESSING

Few of the bonded plywood chairs designed by Eero Saarinen (opposite) remain. A raised pattern of common brick on the exterior depicts the school plan.

School where Washburne was on the faculty. As Washburne recalled in his book, *Winnetka: The History and Significance of an Educational Experiment*, Burk told him about the job opening and said, "You're a very young man. Winnetka is a very small town. If you fail it won't make a big splash. I guess I'll recommend you." Washburne succeeded, and made a big splash. The Winnetka Plan, as it came to be called, was a model, sometimes criticized but often imitated, in the Progressive Education movement of the 1920s and 1930s. Winnetka's new school was to be the plan's physical expression, "philosophy in brick."

Washburne constructed additions and made alterations to the various schools, but his programs were hampered by the architectural forms and limitations of the existing buildings. In April 1928 a bond issue was approved to build a Northwest School, but the onset of the Depression postponed the project. Early in 1937 new buildings reappeared on the board's agenda. By June, a bond issue was passed to acquire a site on Willow Road for a future Southwest School, and in September a committee began interviewing architects for the Northwest School.

The new facility was to be his dream school, Washburne told Larry Perkins when the young architect came into his office in the fall of 1937 seeking the school job for his year-old firm. "We want it to be the most functional and beautiful school in the world. We want it to crystallize in architecture the best of our educational thought and to house appropriately the best educational practices we can evolve. We can't trust this to a group of youngsters who have only built one house and one small church. . . . If we could combine your zeal with the experience of a really great architect. . . a man like Eliel Saarinen. . . ." Perkins, who knew the senior Saarinen through his father Dwight, said he thought such a combination could be managed, and it was. Saarinen made it clear, Perkins recalled, that "he did not do colonial," and the two architectural firms made a verbal agreement to split the profits equally. The board voted December 13, 1937, to award the Northwest School commission to Eliel Saarinen and Perkins, Wheeler & Will, and the historic project was underway.

Going back to piece together the design of Crow Island, one finds little original documentation of the job. Perkins & Will has no working drawings. There is no known correspondence between the firms. One preliminary drawing is known at Cranbrook, and Crow Island School has a plat and two partial floor plans. The design process must be reconstructed from various sources, including written accounts by Washburne and others, published and personal interviews with Perkins, current and past Crow Island faculty members, the transcript of the *Crow Island Revisited* conference in 1955, school board minutes, the National Register nomination, the 1979 *History of Crow Island* by Betty Carbol, numerous articles and essays published over the years, and current unpublished scholarly research.

To express in architecture the best of Winnetka's educational philosophy, Washburne sent Perkins back to school. "I had to figure out what happened in a classroom, and why a normal classroom wouldn't work in Winnetka," Perkins said in a 1987 interview. During the

spring and fall of 1938 he attended classes in the red-brick, three-story Richardsonian Horace Mann (William A. Otis, 1899) and Greeley (Otis, 1912) schools, and in the one-story Hubbard Woods School and Skokie Junior High School (Perkins, Fellows and Hamilton, 1919–22) almost daily. The latter schools, sprawled across their sites and featuring an outdoor entrance for virtually every classroom, were advanced designs for their day.

Perkins talked to teachers, children, janitors, and parents. He learned that "The Washburne system was an immersion in learning needing facilities for six conditions: individual and group academic activity; other individual and group activity, clothing, and toileting." The late Marian Carswell, principal of Hubbard Woods during the planning years and later principal of Crow Island, said at the *Crow Island Revisited* conference: "The children pushed upon us what we didn't have in that formal classroom setup." They wanted bigger classrooms, a workroom, toilets for each classroom so they didn't have to stand in line, and running water for their art projects. The teachers wanted flexible spaces, flexible furniture, bay windows for story hours, and, like the children, a workroom for class and individual projects. The janitors wanted easy maintenance.

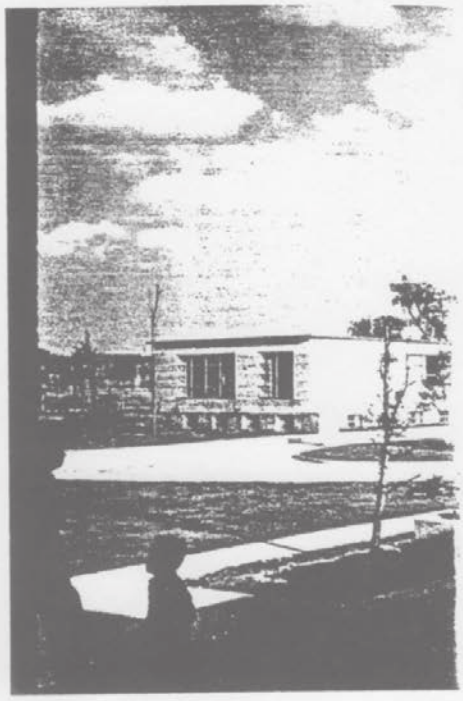
Perkins listened, looked, and drew pictures of ideas, showing them to the children and teachers and noting their responses. The art teacher said, "Let's make patterns of the building." Out of that grew a model of an L-shaped classroom made by Perkins, Wheeler & Will designer John Boyce. It was carried around Horace Mann School where the teachers, children, and architects all played with it. It went to PTA and school board meetings and was shown to outside professionals, where more people responded to it. What evolved was a string of one-room schools, each unit containing a rectangular classroom, a workroom in the L extension with counter tops, sinks, gas jets for science experiments, and a small bathroom, accommodating "within one enclosure" the varied requirements of Washburne's educational philosophy.

In a telephone interview this fall, Boyce recalled that Perkins arrived at the L-shape by lowering the standard 12-foot-high classroom ceiling to nine feet. The saving of cubic footage (and cost) allowed for the workroom, provided light through window walls, and offered children a more intimate and homelike atmosphere. As Eero Saarinen said at the *Crow Island Revisited* conference, "Those were the days when the functionalist was the great god of architecture. . . . [We were] trying to find the complete functionalism of this intangible problem of human children and how they should be schooled. . . .The enthusiasm of the principle of functionalism was applied to the working out [of] a program."

Publications on the Saarinens' work give little space to Crow Island, but the architects contributed in many different areas. Eero and his father became partners in 1937, the year of the Winnetka school commission. The terms of the school board's contract with the architects specified that Eliel Saarinen was responsible "for design direction" and Perkins, Wheeler & Will were responsible for studying the internal requirements of the school building and general working drawings. Recent scholarship raises some interesting questions about the arrangement, and a discussion with Boyce provides new insights on how this fruitful collaboration operated to create the unified Crow Island design.

Peter Papademetriou, professor of architecture at the New Jersey Institute of Technology and author of the forthcoming monograph on Eero Saarinen, suggests that the genesis of the school's plan is Eero's, and cites the similarity between his pinwheel design for the 1938 Wheaton College Art Museum competition and his c. 1938 aerial perspective for the Northwest School. This similarity is also noted by David G. De Long of Columbia University in *Design in America: The Cranbrook Vision*. Perkins, however, has repeatedly stated that the plan was Philip Will's, and once Perkins and his 80 advisers had evolved the L-shaped classroom in 1938, a spine with articulated classrooms was virtually preordained.

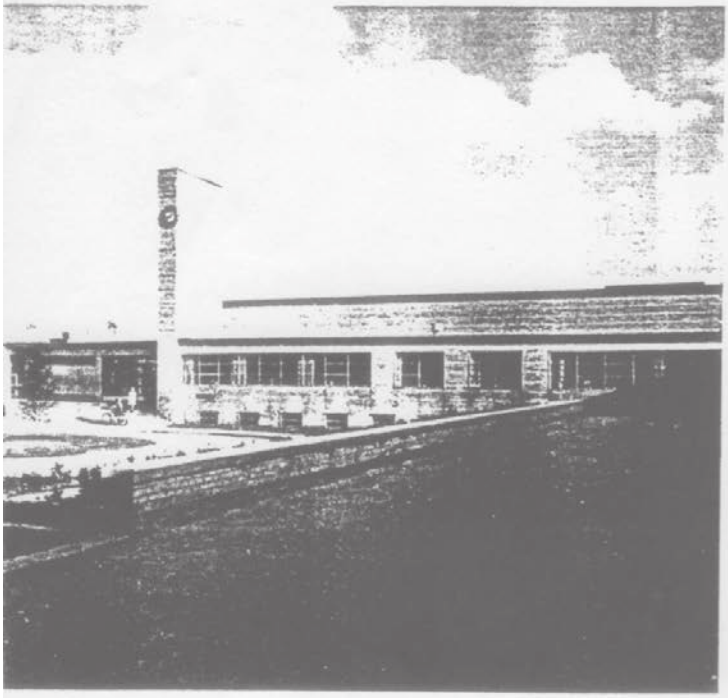
Boyce says that soon after he joined Perkins, Wheeler & Will in March 1939, he and Perkins took the L-shaped classroom model and Will's plan to Cranbrook. They spent four or five days with the Saarinens, meeting every morning in their drafting room. "It was very stimulating," Boyce said. "You know how architects are, they doodle and scribble. I became sort of an architectural secretary and gathered up all the bits of paper. Soon after we returned to Chicago, beautiful elevations came down from Cranbrook. They were only eighth-scale but established the character of the building. That's when I used the doodles, to work out the details of the design." Perkins made other trips to Cranbrook with



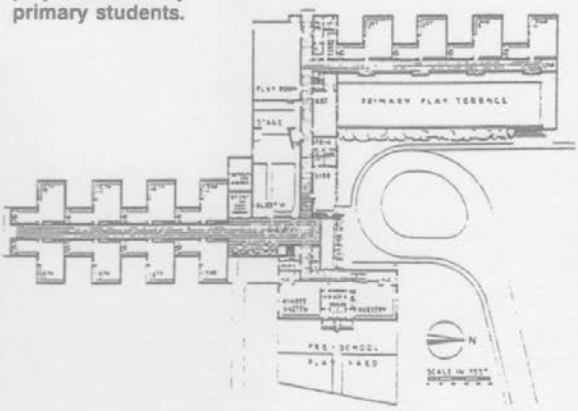
Lilian Saarinen's glazed ceramics enliven the school, inside and out.

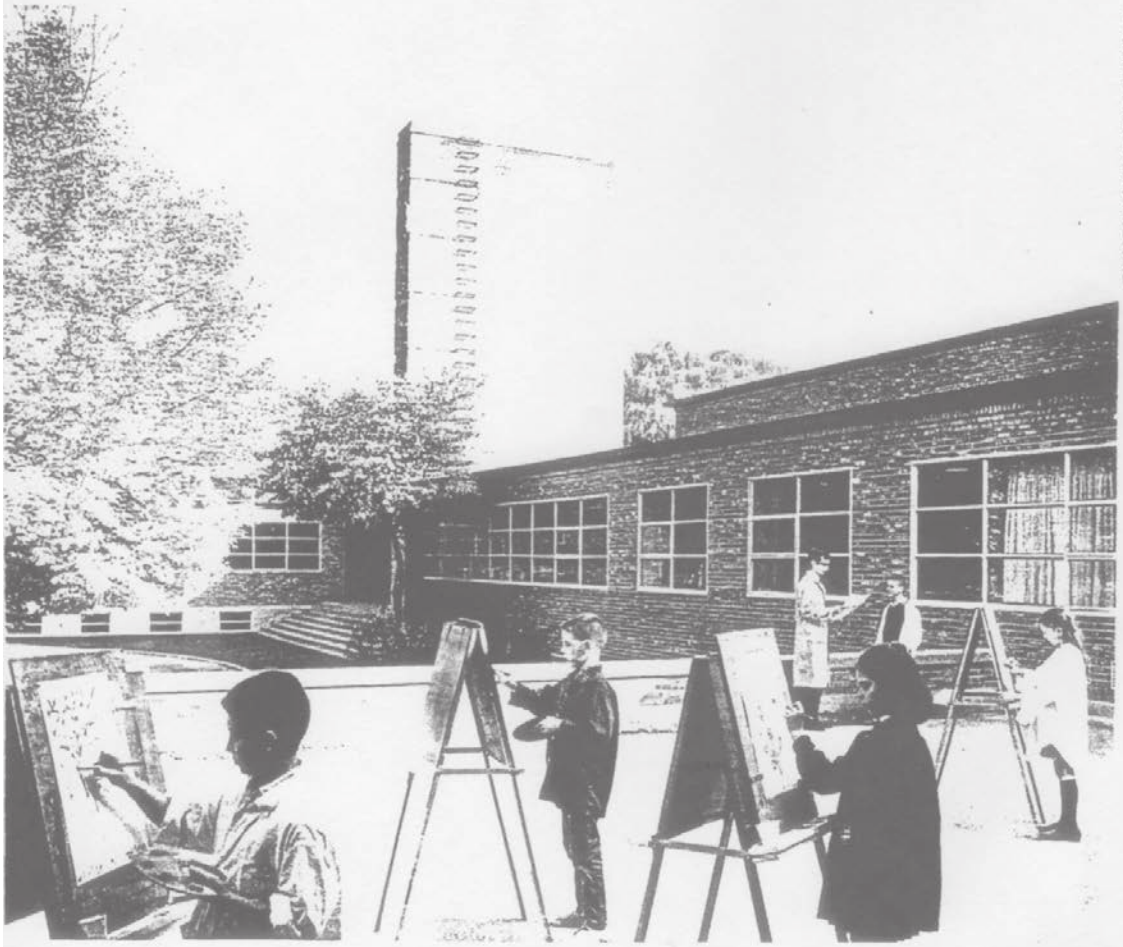
now-lost drawings, and the Saarinens came down and made more suggestions. Perkins says that when Eliel looked at elevations, "his pencil started to itch."

The long discussions at Cranbrook and Eliel's itchy pencil led to numerous design elements that enrich the building and relate to the arts and crafts philosophy of Cranbrook. Boyce cites several specifically. "We would expose the brick," he quotes Eliel as saying, and the rosy common brick, chosen by Eero, appears both inside and out. Perkins had told Boyce to observe the ingenious brickwork at Cranbrook, which is equally ingenious at Crow Island. At the base of interior corridor walls, a course of glazed, dark red soldier brick is practical as well as ornamental, since the glazed bricks would not absorb dirt and water when



The flat-roofed International Style building is anchored by the slim chimney tower. The school's main entrance is nestled in a corner opposite the raised play area used by primary students.





PHOTOGRAPHS BY HEDRICH-BLESSING

the light-colored asphalt tile floors were mopped. To break up the rough texture on long interior corridors, Eliel designed a row of three horizontal rails of polished wood.

The one windowless interior wall in each classroom is Ponderosa pine, which has served as the tackboards teachers have used and loved for 50 years. Each classroom has a glass-paneled transom door opening onto a courtyard, linking outdoors and indoors, integral to the educational philosophy. A solid wood door, painted in vivid colors suggested by the Saarinens, opens onto the inside corridor, which is lined with recessed lockers for outdoor clothing. The low ceilings are finished in acoustical plaster which contributes to the calm atmosphere of the classrooms.

Addressing Washburne's philosophy that the school should fit the child, everything is scaled to children, from the height of door handles and blackboards, to the size of benches under the windows. The furniture too, including movable desks and tables designed by Perkins and Eero Saarinen and chairs of bonded plywood and auditorium benches designed by Eero, vary in size from front to back, with seating for the smallest children at the front and for adults at the back. The furniture was made by the Illinois Crafts Project of the WPA (the Works Progress Administration), with the assistance of William Bargen of the Welfare Engineering Company; the few extant pieces still bear the WPA stamp on the bottom.

Not only is each classroom unit self-sufficient, the age groups are clustered: originally, kindergartens in the northeast; first and second grades, northwest, up on a raised area; and third through fifth grades to the south, each with its own playground. According to Perkins, Hazel Gethman, the principal for many years, thought the separation of the ages was the school's most successful aspect. There have since been reassignments of spaces, but the basic age separations remain.

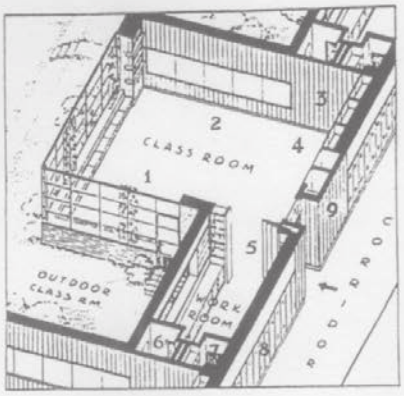
The stylistic changes between the Prairie style of Eero's Northwest School perspective and the completed Crow Island building—with its International Style geometric shape, flat roof, and window walls—is striking. The window walls are continuous on two sides of each classroom. Perkins describes their development: "Every teacher we talked to wanted a bay window [for group activities, story corner, etc.] which we put in and then took out because of budget, and then got back by the corner window arrangement." The major design change between the two schemes is the central concentration of spaces visually anchored by the chimney tower.

At a meeting on March 1, 1940, the school board rejected the architects' recommendation for fluorescent lighting as untried and too expensive. Eero then sent Boyce off to see a former Yale professor of his, Stanley McCandless, who became the lighting consultant and devised a system that combines skylights and recessed incandescent bulbs. McCandless's lighting system has proven much more satisfactory than the fluorescent lights that were accepted for the 1955 addition.

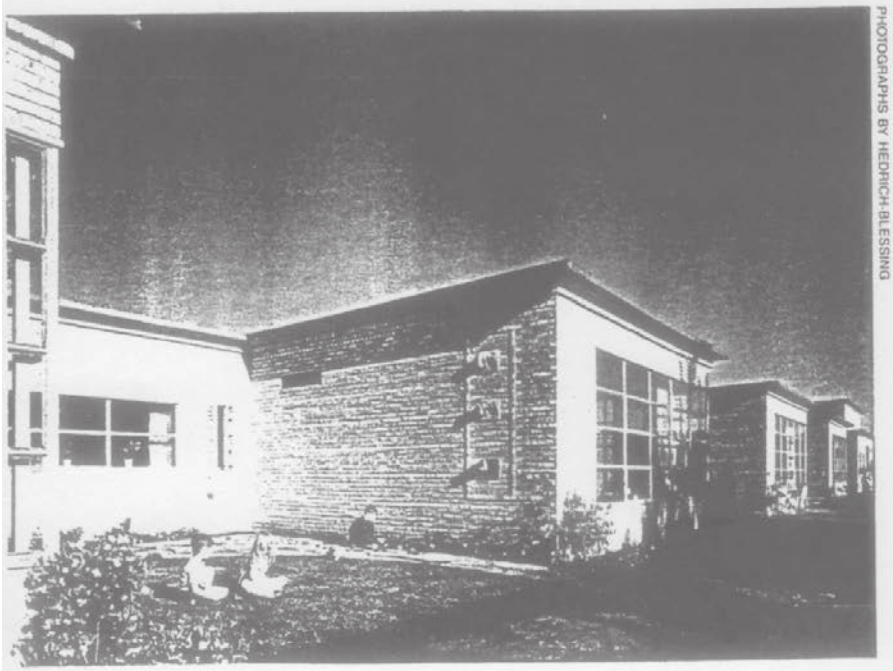
The window walls make the classrooms light and pleasant but also present a glare problem which the school continues to wrestle with. It was probably most effectively handled by the original drapes installed throughout the school. Sun rotted the fabric within seven or eight years and no examples survive. Neither shades nor Venetian or bamboo blinds have been very satisfactory substitutes. A parenthetical note in the *Crow Island Revisited* transcript attributes the "block-print drapes" to Eero's wife, Lilian Swann Saarinen. Boyce says the architects would have liked to use weavings from the studio established at Cranbrook by Eliel's wife Loja in 1928, but had to use a relatively inexpensive woven fabric that she approved of. Then, according to Boyce, block prints designed by either Lilian or Eliel were added by needleworkers in the WPA Illinois Craft group. The only print visible in the early photographs is a border at the bottom, although Boyce says the designs had been intended to be inserted like quilting squares in various places.

Twenty-three glazed ceramic plaques that appear both inside and outside the school are Lilian Saarinen's work, fired in Maija Grotell's Cranbrook studio. Marjorie Cast Danforth, a student of Grotell's in 1938, assisted Lilian by researching glazes. In the Crow Island lobby are plaques depicting Noah, three pairs of animals, and the dove.

The exterior subjects have a more interesting source. Social studies in the Winnetka curriculum was a year-by-year immersion in the culture of a particular country or period. Betty Carbol, who was a student in the second class to enter the school and is now the art teacher at Crow Island, says the plaques on the courtyard walls relate to the curriculum of the grade level originally using the space. Dinosaurs, for example, are outside what was the fourth grade, which studied pre-



L-shaped "one-room schools" include a rectangular classroom with two walls of glass opening onto a private courtyard and a workroom for projects and storage.



PHOTOGRAPHS BY HEDRICH-BLESSING

historic times, and Indians are outside the original second grade, which studied native Americans, and so on.

The contracts for Crow Island were let in September 1939 as the Germans marched into Poland. The school opened the following September. The building is a "marriage of form and function" that epitomizes an ideal collaboration of a visionary and dedicated school board, a brilliant and imaginative superintendent, and perceptive and talented architects and planners.

The Crow Island story does not end there. An addition was built in 1955 to handle the postwar baby boom which swelled enrollment from 300 to almost 600. Although designed by Perkins & Will, this addition has generally been regarded by the teachers as less inviting and more institutional in character. A prize-winning resource center, designed by William Brubaker of Perkins & Will, was created out of space in the lower level in 1975.

When Crow Island school opened for classes this year, the enrollment was "365 and rising," according to Dr. Elizabeth Hebert, the principal. "The flexibility of the design makes it possible to respond to changing educational requirements. We are in the midst of restructuring the workrooms to accommodate instructional technology, in addition to the laboratory in the Resource Center which has been completed. These rooms can then be completely darkened and will have additional wiring for computers."

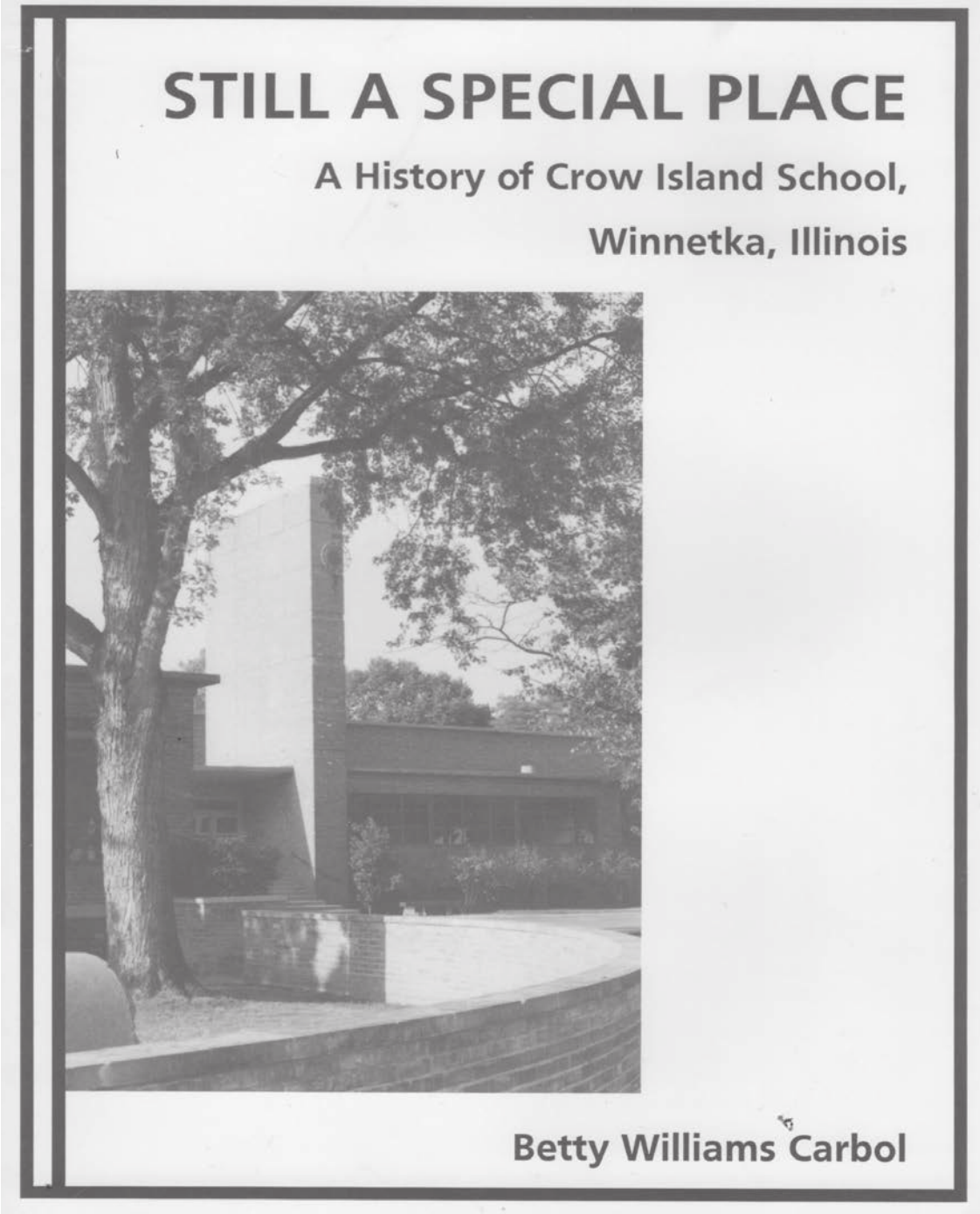
Since the shooting spree at Hubbard Woods School in May 1988, which killed one student and injured five others, new security measures are in force at all Winnetka schools. At Crow Island the children still enter through their classroom courtyard doors, but at 9 a.m. the doors are locked. All visitors must use the main entrance and register at the reception desk, manned by security personnel. However, Hebert says, "the security measures have not altered the instructional process. The components of individual instruction, unerring and high regard for teacher and child, and autonomy of the classroom teacher are still the core of the system. . .The challenge draws the best teachers. It is difficult for a parent who wants to see letter grades on a traditional report card, but it's great to be a child here."

Jane Clarke attended Greeley School in Winnetka during the superintendency of Carleton Washburne. She is the associate director of Museum Education at the Art Institute of Chicago and co-author of The Sky's the Limit: The First Century of Chicago Skyscrapers, *to be published by Rizzoli in 1990.*

1991 STILL A SPECIAL PLACE: A HISTORY OF CROW ISLAND SCHOOL, WINNETKA, ILLINOIS

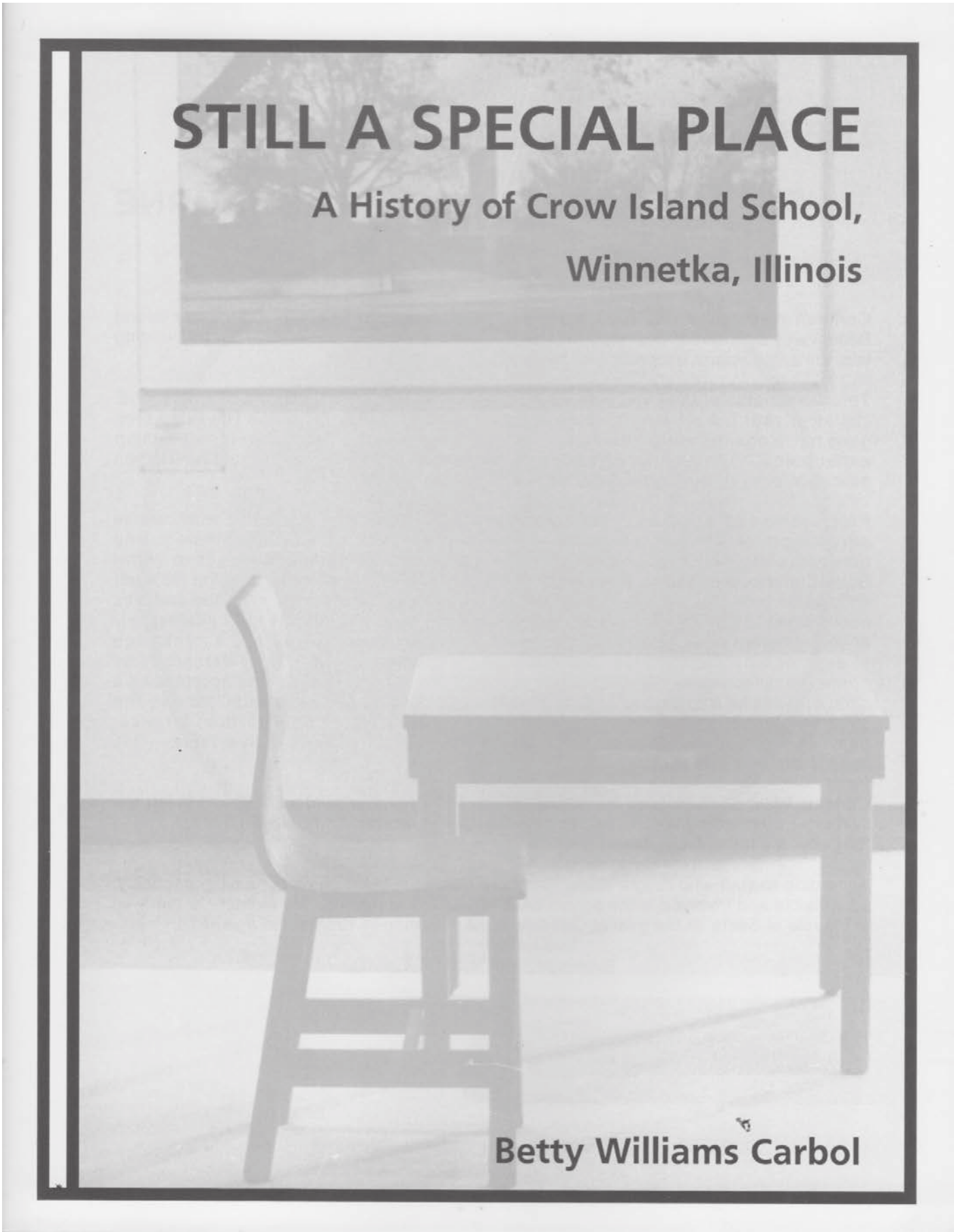
Carbol, Betty Williams, *Still a special place: a history of Crow Island School, Winnetka, Illinois*. Evanston, IL: Advanced Reproductions.

In 1980, for the 40th Anniversary of Crow Island School, Betty Williams Carbol wrote *The making of a special place: a history of Crow Island School, Winnetka, Illinois.* For the 50th anniversary she published *Still a special place: a history of Crow Island School, Winnetka, Illinois,* a revised document that included updated and new information that had been discovered in the ten years since the first publication. Betty Carbol was a student at Crow Island school, the art teacher for over thirty years and currently manages the Crow Island School Collection within the Winnetka Public Schools Archives. .



I have revised The Making of a Special Place which I originally wrote for the fortieth anniversary of the school. In the last ten years so much has been uncovered, discovered, and recovered, that it would be a shame to not share these findings with Crow Island enthusiasts.

I was a student at Crow Island and am now on the faculty there. This book has been an exciting labor of love dedicated to the children who have enjoyed Crow Island School during past years, and to those who will enjoy it in the years to come. It is theirs and it is Still a Special Place.


STILL A SPECIAL PLACE
A History of Crow Island School,
Winnetka, Illinois
Betty Williams Carbol

THE EDUCATIONAL PLAN

CARLETON WASHBURNE

Carleton Washburne was superintendent of the Winnetka Schools when Crow Island School was conceived, designed and built. It was his dream come true, as the building was the architectural expression of his educational philosophy.

This philosophy, at the time, was the controversy of the community and of educational circles all over the country. Critics of Washburne felt the growth of the Hill Road area gave him a chance to construct what he long wanted - - the "laboratory for his human experiment". They were not aware of the impact his philosophy would have upon education at even the international level.

Progressive education, as it was called, or the Winnetka Plan, did away with classes advancing through subjects together - - some students finding it easy and others having great difficulty. Washburne's plan, still important enough to deserve space in World Book Encyclopedia today, emphasized flexibility and above all consideration for each child as an individual. Each student was to progress at his own rate of speed and was encouraged to develop self discipline. Washburne said, "Children mature intellectually at very different rates. Some children at the age of ten have only reached a mental age of eight or nine. Some have mental ages of eleven or twelve. This difference is as normal as differences in height or color of eyes." He felt a child should be accepted as a child and not as a grown-up's idea of what a child should be. He wanted "to give the children a thorough grounding in common school subjects; to train children for wise, patriotic and responsible citizenship; and to develop each child's individuality - - his special interests and abilities."

Carleton Washburne headed the Winnetka schools for a quarter of a century. He left the Winnetka system in May of 1943 to help the United States Army rebuild the schools in Italy after the fall of Mussolini.

According to staff who taught under Carleton Washburne, he was a dynamic personality, very visible and involved in the school buildings and classrooms. My memory of him was in his role of Santa in the gym at Christmastime. He died in 1968 at the age of 78.

CARLETON W. WASHBURNE

THE SITE

Carleton Washburne knew what he needed to carry out his philosophy of education. Horace Mann School, located where the Winnetka Post Office is now, was to be demolished. As was mentioned, the Hill Road area was rapidly growing in population. These circumstances presented a chance to build a fresh new school, putting into it everything that would fit his educational philosophy. Progressive education was already being presented in the other older Winnetka school buildings, but the physical set up was not ideal.

The first site chosen for the new school was what is now the Nick Corwin Park north of Tower Road on Grove. In April of 1928 a bond issue was approved to build the new school there. The building of the Northwest school was postponed, however, because of the depression, and no thought was given to the building of schools until 1937. At that time an additional site on Willow Road near Glendale (then called Linwood) was purchased for a Southwest School. As history unfolded, Southwest School became Crow Island School after a contest for naming the building was conducted among Horace Mann School students. The northwest site was eventually sold to the village for park area.

The Crow Island site was part of the Skokie marsh used for a dump. It was near a high area with trees called "Crow Island", because the crows gathered in the branches watching for snacks of snakes and other swamp morsels. The swampy area extended from Winnetka to Lake Forest, and early residents tell how they could ice skate the entire distance in winter.

Before building could begin it was necessary to raise the ground level five feet. This was accomplished partly by hauling in the dirt removed when the Chicago and Northwestern Rail Road tracks were put below ground level and when the lagoons to the northwest were dug out.

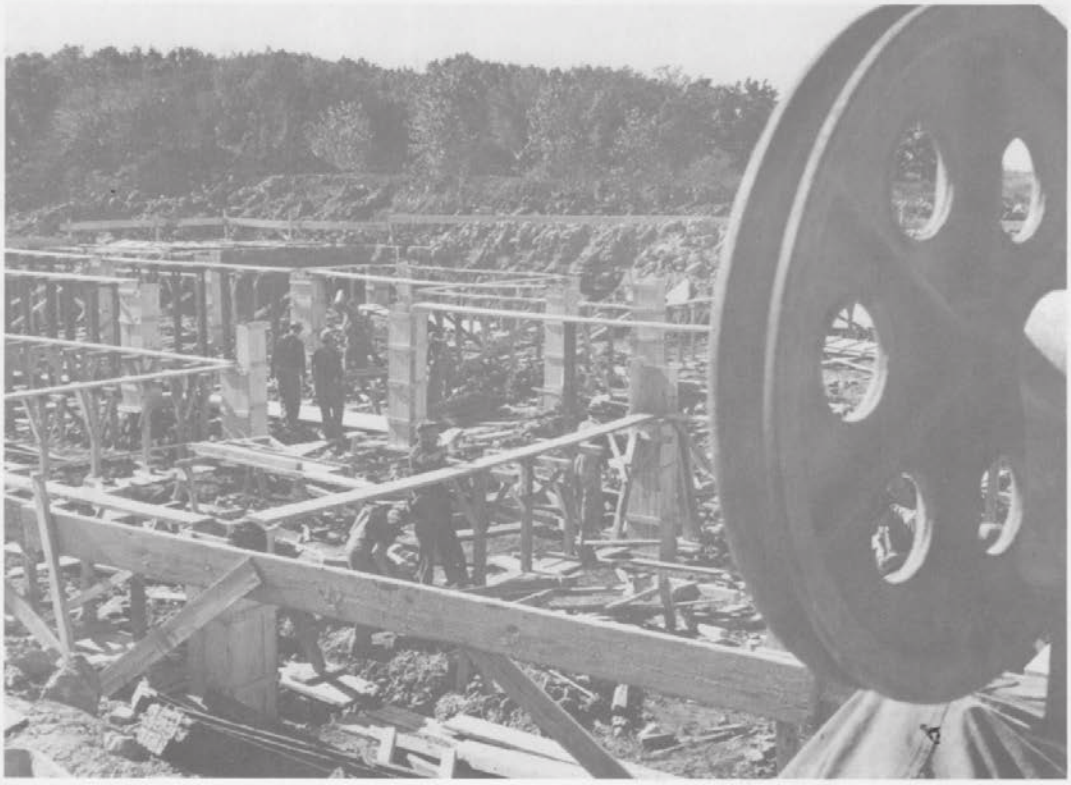
When Horace Mann School was demolished, McFadzen and Everly, Crow Island landscapers, used some of its bricks to build a drainage system out near Willow Road to hopefully keep Crow Island from flooding in heavy rains. The area is still reminded that it was once a swamp. A long rain continues to flood yards along Hibbard Road, and occasionally seeps into Crow Island School's ground floor.

The Crow Island building rests on spikes and pads sunk to the level of solid ground. There is no basement under the classroom wings, but wonderful mysterious doors into crawl spaces here and there in the basement areas have stimulated children's imaginations over the years.

The not unpleasant odor in the school could possibly be moisture absorbed over the years into the unglazed brick. Upon returning to the building after many years absence, one is immediately aware that Crow Island School has its own special smell among other special things.

The original "Crow Island" still exists as Crow Island Woods. The school often uses the woods and park for nature study and art classes. The relationship of school, park, and woods is a unique one to be appreciated and treasured.

Photographer unknown



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THE ARCHITECTS

It was the job of Carleton Washburne and the Winnetka Board of Education to find an architect for Crow Island School. At that time Perkins, Wheeler and Will (now Perkins and Will Partnership) were a young, enthusiastic firm begun in 1936. When they heard Winnetka was looking for an architect for Crow Island they applied despite their lack of experience. They assured Superintendent Washburne that they would try harder than an established firm, because they were building a reputation. It was agreed that if they would work with a well known architectural firm, they could be a part of Crow Island's architectural team.

Eliel and Eero Saarinen were approached by Larry Perkins whose family had been friends of the Saarinens. In fact, the Saarinens had stayed in their home in Evanston when they first arrived from Finland. Eliel's first response was "I do not do Gothic or Colonial!" He did agree, however, to do Crow Island.

Eliel Saarinen was born in Finland in 1873. After coming to the United states, he was asked to develop the Cranbrook Educational Center at Bloomfield Hills, Michigan in 1925. In 1932 he was appointed president of the Cranbrook Academy of Art. He was a teacher and regarded as one of the world's greatest architects. In 1936 his firm became Saarinen and Saarinen, as his son Eero joined with his father.

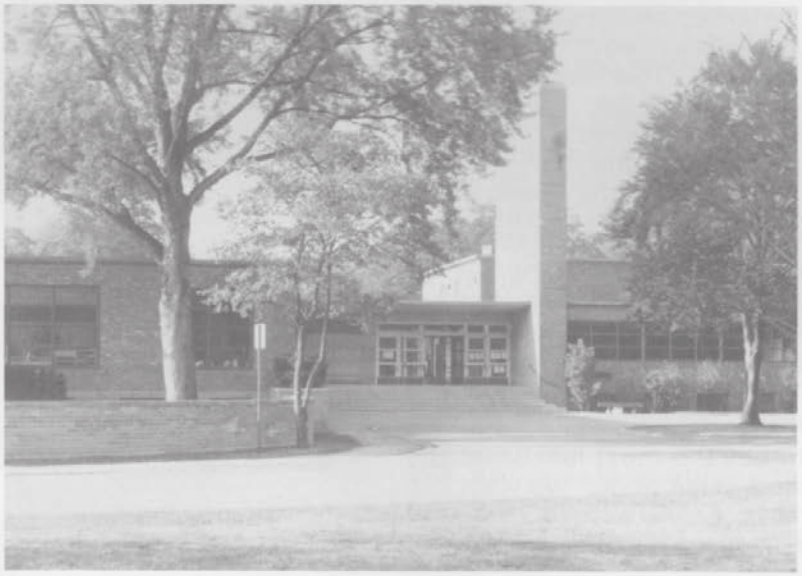
Eero's background included an interest in sculpture, but he graduated from Yale's School of Architecture and then joined his father as a teacher at Cranbrook. The buildings he designed during his short 51 years remain a tremendous tribute to his contribution in the field of architecture. He worked with his father on Crow Island School and later produced the design for the Dulles Airport, the St. Louis Arch, and the Milwaukee War Memorial (art museum) on Lake Michigan in Wisconsin. Columbus, Indiana has a church designed by Eliel Saarinen and one designed by Eero. It is fun to see the great difference in style. The one by Eliel has many similarities to Crow Island and was built the year after, in 1941.

In 1939 Eero Saarinen married Lily Swann, a New York sculptress studying at Cranbrook. Eero and Lily Swann were later divorced, and in 1953 he married Aline Louchheim. Aline Saarinen became a prominent news commentator.

Larry Perkins says of the Saarinens, "I've never known Eero to touch anything that wasn't a challenge and a design opportunity. You cannot tell an Eero Saarinen design by looking at it. He had no personal style. Dulles Airport is the easiest job to see his mind at work. Neither he nor his father ever had a pompous thought. I never saw any display of ego. Neither Eliel nor Eero ever needed to be deflated. Eero never expressed himself in a building, but the design was always a gifted response to a thing problem. They weren't dogmatic architects. They weren't idea architects. Eero trained as a sculptor. He applied dogged, persistent, critical drive to the refinement of physical form.

Eliel was the greater "people" architect - kinder, more sensitive to what people would enjoy.

Eliel could compose a richer environment.
Eero could compose a more admirable object."



EVERYONE HELPS

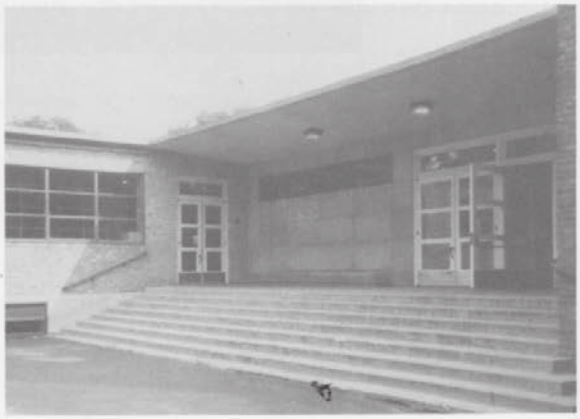
The more I researched the history of Crow Island, the more I realized that the design was not the product of one person. Larry Perkins says about 80 people contributed in some way. The children and their needs were the first consideration, and that was certainly the common denominator that made it all work.

John Boyce of Perkins, Wheeler and Will designed the classrooms - - Phillip Will composed the plan which put them together.

The halls contained recessed lockers so that classroom space need not be taken up with clothing clutter. This was the idea of the custodian, Ben Helke. He also was responsible for the flattopped hall skylights, and for suggesting that the front steps be heated - - a feature that has been much appreciated for many winters.

Frances Presler, the creative activities teacher, designed the Pioneer Room. She was also responsible for establishing the Children's Museum.

Carleton Washburne held the dream. He wanted it to be "the most functional and beautiful school in the world. We want it to crystallize in architecture the best educational practices we can evolve."



Perkins, Wheeler and Will did the leg work, pencil work, contracting work, and budget handling. The Saarinens were the consultants and approved all final decisions.

Lily Swann Saarinen (Eero's wife) did the sculptures.

The fine, intellectual school board led by president Robert S. Hammond (1889-1966), wanted the quality of a private school.

McFadzen and Everly were the landscape consultants and also responsible for the berms that protected neighbors from playground sounds.

The Winnetka inventor Theodore Hinton, with the encouragement of Carleton Washburne, built the first "jungle gym" which was brought from Horace Mann School and has served Crow Island since the school began. It is made of pipes and stands on the back playground.

The W.P.A. (Works Progress Administration) played an important part in the building of Crow Island, its landscaping, and much interior work.

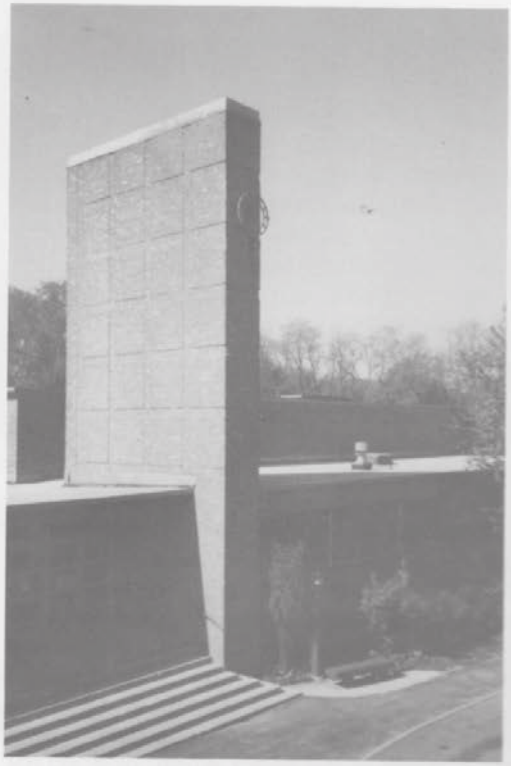
Jane Clarke's article "Philosophy in Brick" which appeared in Inland Architect, Nov./Dec. 1989, states, "The building is a marriage of 'form and function' that epitomizes an ideal collaboration between a visionary and dedicated school board, a brilliant and imaginative superintendent, and perceptive and talented architects and planners." Jane Clarke is associate director of Museum Education at the Art Institute of Chicago.

We appreciate everyday the hours of careful planning and vision that many people funnelled into Crow Island School.

EXTERIOR

Crow Island's exterior has to be one of the most photographed and enjoyed! Its appearance changes with each season and is different each time of day. The geometric shapes play with new forms produced by sun and shade. The brick, textured by years of Midwest weather, has a character all its own. In one brave moment, I climbed to the roof and found a whole multitude of views waiting to be captured on film.

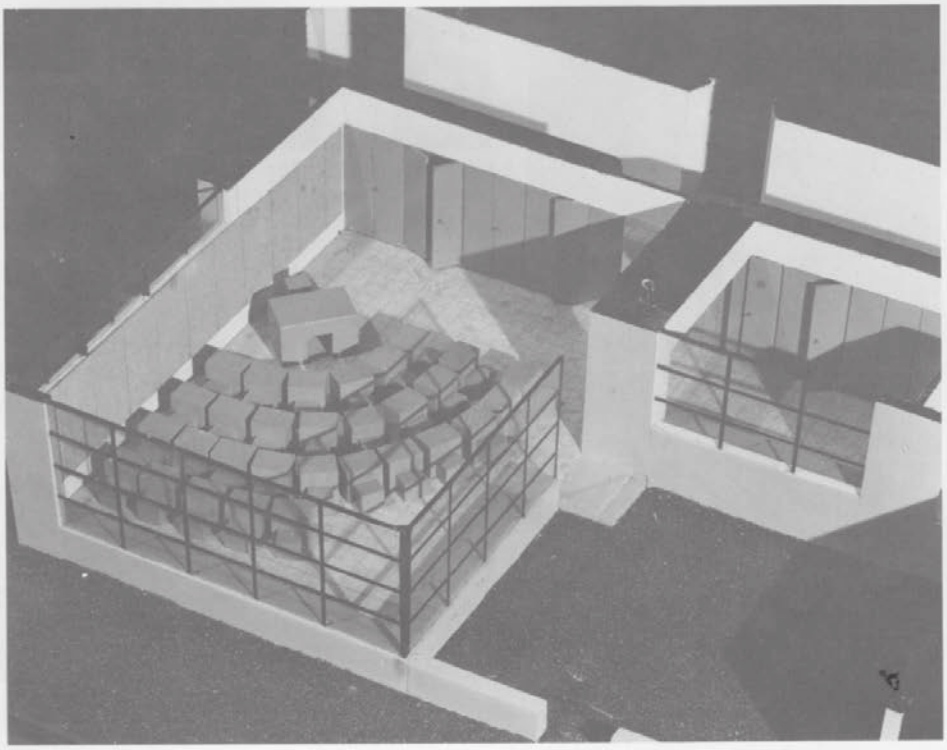
In the late 30's the typical school building was two story, and square or rectangular in shape. Crow Island, opened in 1940, was very contemporary in style and the chimney in the front with its off-center clock was the talk of the community. The chimney was designed to balance the long horizontal lines of the flat roofs. The chimney idea was Larry Perkins's - - the off-center clock was Eliel Saarinen's. When asked why he put it to the side, his response is said to have been, "Would you hang your pocket watch in the center?" Eliel believed the off-center clock would be remembered. He was right. "For a decade the school was widely hated in Winnetka. The off-center clock took the town's mind off the rest of the building. A quarter of the town thought the clock's placement was very sophisticated. A deft touch finishing the balance of an assymetrical building. The other quarter thought it had been insulted", recalls Larry Perkins. The story of the pocket watch was told to me first by Hazel Gethman (Crow Island's first principal) who called me from California to reminisce about early Crow Island days. She has since passed away.



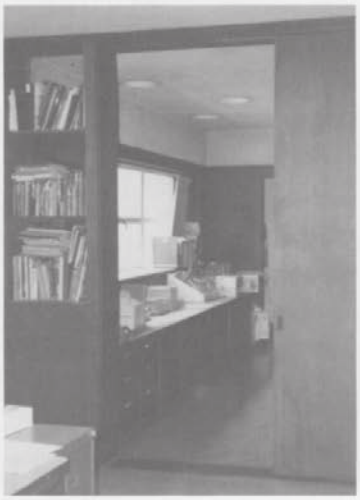
CLASSROOMS

The classroom unit at Crow Island is certainly the most important and most used space within the building. It is also the space that received great serious thought and planning from numerous people. Larry Perkins tells about the many who had input into the final design, and in an interview with Jane Clarke, told how normal classrooms in the past had operated on the premise that thirty children, all right handed, sat in desks facing one teacher, and a process of ingestion and regurgitation went on. The children were in fixed seats, and it was a thirty against one situation.

In the designing of the Crow Island classrooms, the children and their needs were the first consideration. Mr. Perkins visited classrooms at Horace Mann School (William A. Otis, architect, 1899), to see what projects were not possible because of the conventional schoolroom set up. He listened to suggestions from children who said they did not like high ceilings that made them feel unimportant, but did like cozy spaces like alcoves, window seats and workroom nooks. They hoped for bigger classrooms, a drinking fountain, a sink for projects requiring water and their own washroom (Crow Island has 28 washrooms - must be a record!). He took into consideration the thoughts of teachers who unanimously wanted flexible spaces, moveable furniture and bay windows for a "gathering" place. He listened to Carleton Washburne who had very definite ideas about the kind of school that would fit his educational plan. As mentioned earlier, the janitor, Ben Helke, suggested the skylights and replacement of hard to clean cloakrooms with recessed lockers in the halls. The hall in the nurse's office is the exact length needed for eye tests, so he must have listened to the school nurse, too.



Perkins and Will photograph



The results of this cooperation have brought 50 years of flexible, homey comfort to many students who have learned within its walls. The classrooms at Crow Island have so many pluses!

Extensive storage that is tastefully built into the "L" shaped room.

The expanses of ponderosa pine that make all classroom and workroom walls instant display areas.

The well thought-out lighting and window walls that make one think of Frank Lloyd Wright, as the out-of-doors becomes part of the interior.

Wide window sills that can hold displays, books, games, and often cheery, blooming plants.

The workroom off each classroom which provides a separate area where group projects can still be easily overseen by the classroom teacher. The original wing has a sliding door to close the area off, but this seems to be seldom used and was left out of the 1955 addition.

Since, as art teacher, I work with all classes, it constantly amazes me how each room, though architecturally similar, has a personality of its own. This individuality is imposed upon the space by the varying personalities of teachers and students. A true test of flexible space serving individual needs.

SHARED SPACE

Carleton Washburne's theory was to have each classroom a unit unto itself connected by long halls with a wing and separate playground area for its age group. Shared within the interior were the auditorium, gym, shop, art room, music room and library. Had Winnetka been located in a warm climate, Washburne might have constructed individual cottages for the classrooms and had the children walk to the shared areas.

Crow Island is scaled for the children. The front door handles, the light switches, drinking fountains, and primary wing sinks, toilets, and blackboards are all the wrong height for adults. Yet, there are also adult spaces so that parents feel welcome. The school contains rest areas such as the front foyer with comfortable "adult size" furniture. The 1955 wing has another "gathering" space which includes one of the three fireplaces that add to the comfortable feeling of the building. The second fireplace is in the original library, which now houses the Conference Room - Children's Museum, the third is in the Pioneer Room and has helped cook many a meal.

Another shared area is the auditorium. It is acoustically perfect and seats more than 400 students. There is a well used stage with draw curtain, fly system, light board, and storage for scenery behind stage and costumes upstairs - - a real plus in the time of the "all purpose room" that serves many schools combining gym, auditorium, and lunchroom in a cost saving effort.

An open air amphitheater is found behind the building nestled in the area between two wings and bounded on the third side by the outside wall of the gym. The amphitheater and the stone story circle on the east side of the building were planned by the landscape consultants McFadzen and Everly. Their business was established in 1935, so they too, with Perkins, Wheeler and Will, were a young firm.

Another outside "gem" is the octagonal sandbox outside the primary wing. While guiding David DeLong (Director, Program in Historic Preservation, Columbia University in New York) through the school a few years ago, he looked out the window and identified our primary wing sandbox as a "Saarinen sandbox". Exciting discoveries keep surfacing!

MATERIALS

When most people think of Crow Island, they think of brick and wood. The common, rose colored brick is used for both exterior and interior purposes. The exterior wood, stained dark brown on the first grade wing, is redwood.

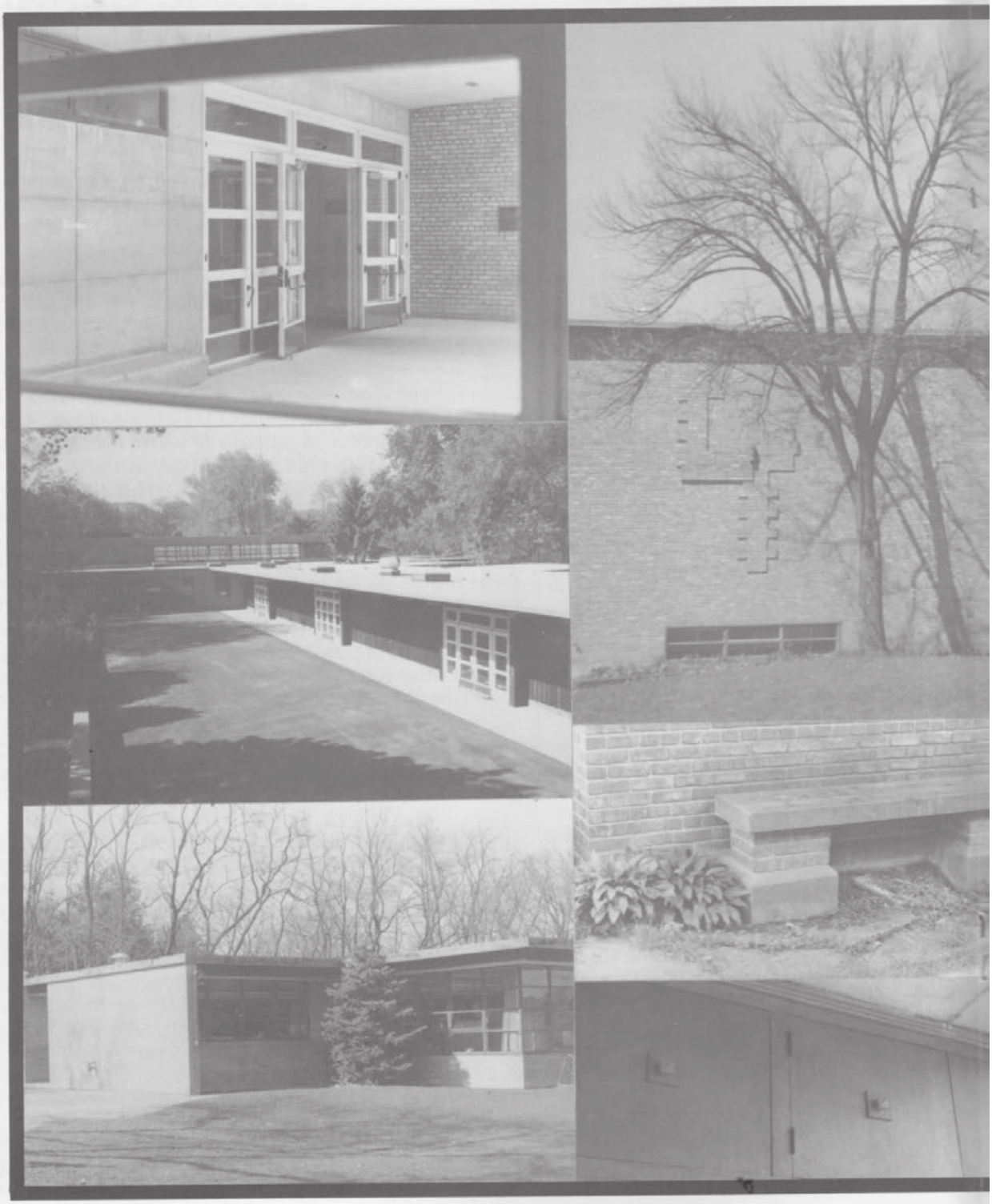
Interior materials repeat the use of common brick. The community was a bit insulted because at the time common brick was often used on the back sides of apartment buildings. It certainly adds a warmth to Crow Island, and the carefully rounded corners again show concern for children using the building.

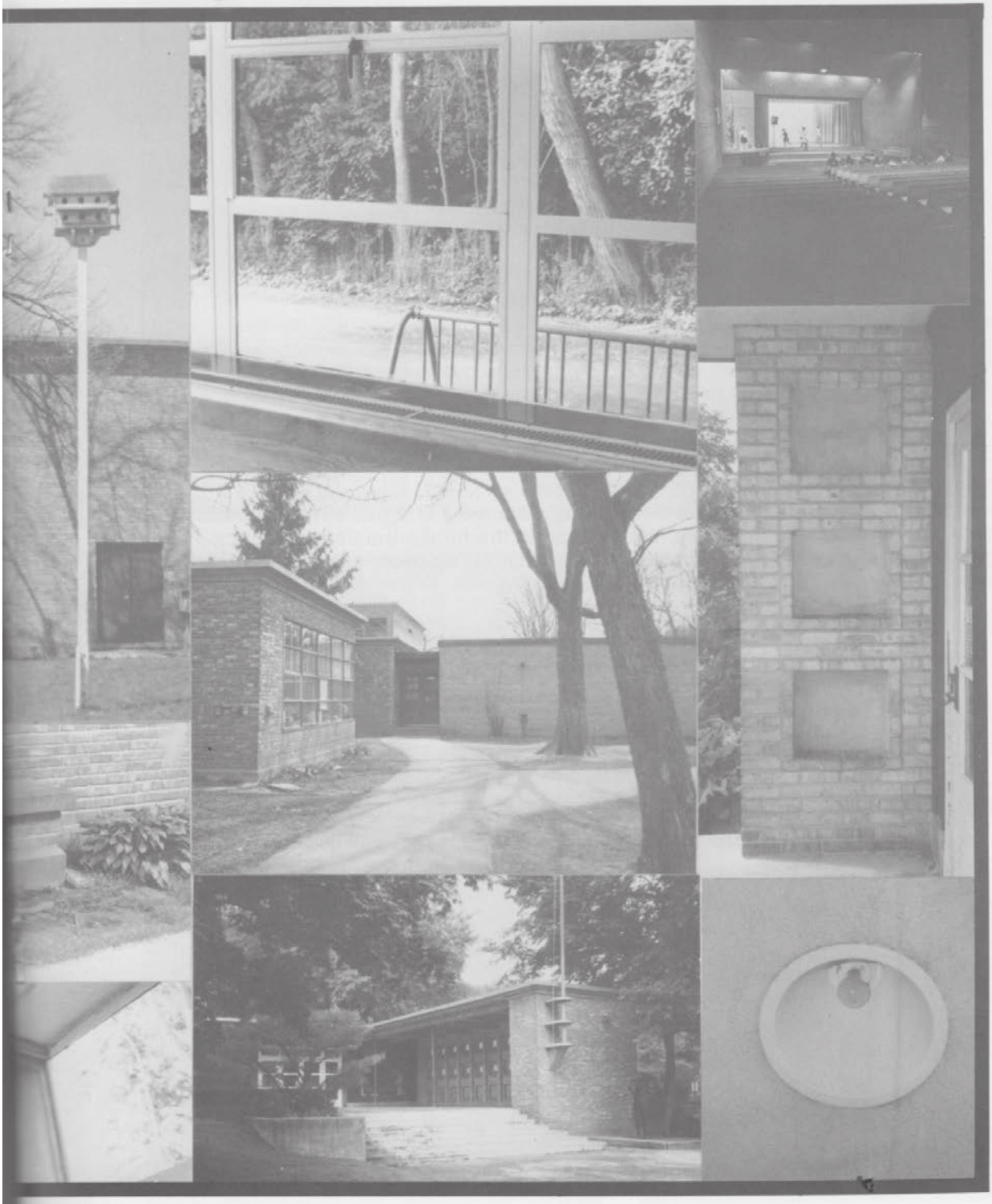
The interior walls, when not brick, are ponderosa pine treated only with Min-Wax. This proved to be most successful, as teachers have tacked into classroom and hall wooden walls for over 50 years with no damaging results. A sponge of warm water applied to the walls swells the tack holes and makes them disappear. The new wing that was added in 1955 used the same common brick and ponderosa pine. The pine, however, seemed to be a better quality (the earlier was third grade) and has proved harder to staple into.

The floors are light colored asphalt tile in the halls and light colored linoleum in the classrooms.

Actually, Crow Island was not built at an ideal time in terms of budget and materials. The school budget was $340,000, but final cost after cuts and careful managing, was only $287,000 including architectural fees, the five acres of land ($40,000), and the furniture and landscaping. The country was just coming out of the depression, and the contracts for Crow Island were let the week Hitler went into Poland. The Winnetka Talk reports the delay of plywood for seats, because the company needed to switch most of its production to airplane parts.

Crow Island is truly a festival of tastefully used materials. Frances Presler, the Creative Activities teacher when Crow Island was built, wrote a letter to the architects and beautifully expressed her feelings on the purpose of materials used in an elementary school. She said, "The building must not be too beautiful, lest it be a place for children to keep and not one for them to use. The materials must be those not easily marred, and permitting of some abuse. The finish and settings must form harmonious background with honest child effort and creation - - not one which will make children's work seem crude."





BRICKWORK

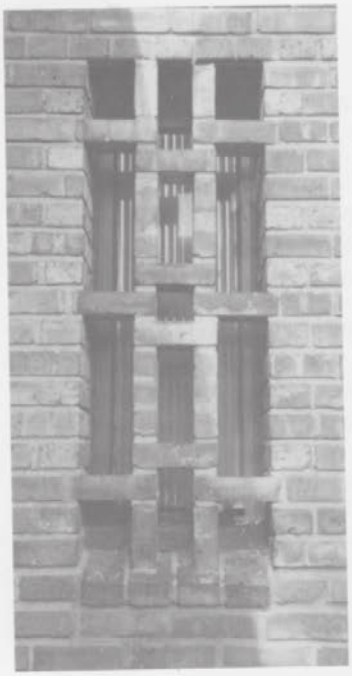
Of all the materials used in Crow Island, the brickwork probably excites me the most. It is a design experience unto itself, and a quiet walk around the outside of the building reveals the grid pattern wrapping around the chimney, the complex patterning around the glass blocks at the end of the first grade play area, and the brick openwork covering the outside of each classroom washroom window. This brickwork differs on different sides of the wings.

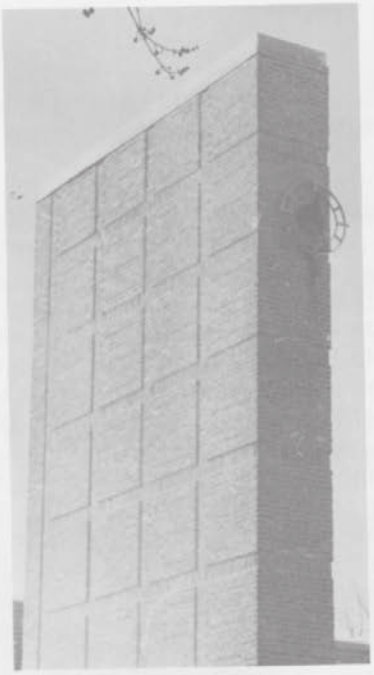
The raised brick map of the school on the back of the auditorium wall by the amphitheater is a favorite of the children. In visits to Cranbrook Academy in Michigan and the First Christian Church in Columbus, Indiana it was fun for me to photograph other Eliel Saarinen use of brick and especially the raised map on his church in Columbus. Each of our Lily Swann Saarinen sculptures is set off by a brick pattern frame. Subtle, but so tastefully designed.

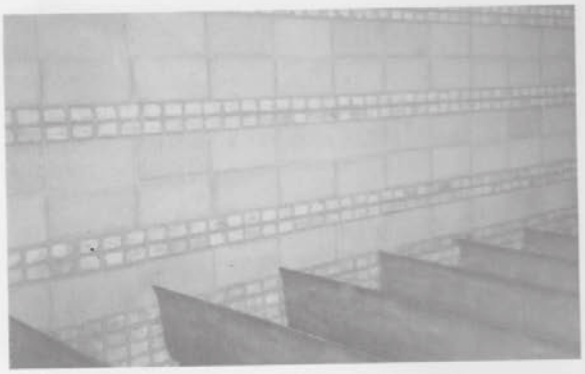
The design use of brick on the interior is equally exciting. The auditorium walls are striped with cinder block and brick - - the front stairway is a pattern combination of vertical, red glazed "soldier" brick, offset against the horizontal common brick. The vertical, dark brick is also used at floor level around the school and hides the soil of repeated washings and waxings of the asphalt tiles.

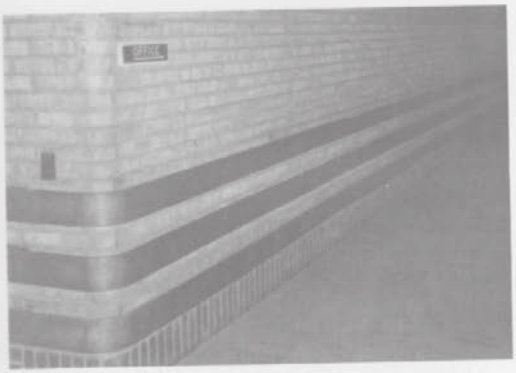
As mentioned earlier, brick from the demolition of Horace Mann School was used to construct brick storm sewers along Willow Road in hopes of taking water away from the building.

At Crow Island beauty is useful, and nothing has been done just for show. The three child-high strips of wood along the brick walls in the hall, and the rounded brick wall corners have prevented many children from scraping against the rough material. Larry Perkins said, "Crow Island is neither a building venture nor an astonishing feat of construction. It is the outcome of the philosophy of taking relatively common materials and arranging them so they are socially acceptable for the activities of the children and teachers."









LIGHTING

The lighting of Crow Island has an interesting history of its own. Knowing how important proper illumination is within a school building, much thought was put into the lighting plan.

The teachers who were in on the original discussions wanted a bay window in each room. This was not possible because of budget reasons, recalls Larry Perkins, but when the building was completed, it turned out that there was a "bay window" in each room formed by the meeting of two walls of windows in a corner position.

The lighting of the original wing was designed by Stanley McCandless, a friend of Eero Saarinen and professor in the drama department at Yale. The special fixtures were built by the Hub Electric Company. Larry Perkins tells that "the concept used was direct lighting from a concealed source. The light floor tile pumped the light back up, which solved the problem of light distribution. Years later this same concept evolved into the egg crate lighting fixture under the sponsorship of the General Electric Co. at Nela Park, Cleveland."

In my research I have several times come across mention of a photo-electric "magic eye" cell that would turn the classroom lights on as needed. I was never aware of this as a working feature, even as a student, but have talked to alumni who were in the upper grades when the school opened, and they recall the mysterious quality of this feature which evidently did not last long. The child high light switches, however, do control somewhat - - as the top switch turns on the lights farthest from the windows, the middle switch the center of the room, and the bottom switch those nearest the window light source. The large window areas cut down on the construction costs, while the brick walls of the next classroom unit serve as a wind break.

Each classroom has 44 feet of 7 foot high windows. Light enters the room from two sides and thus brings in a wonderful feeling of oneness with the out-of-doors. Over the years it has also caused disagreement as to whether curtains, venetian blinds, or bamboo shades provided the best type of light control and ease of maintenance. An ever present problem was the use of audio visual equipment versus the bright afternoon sun of the west side of the building.

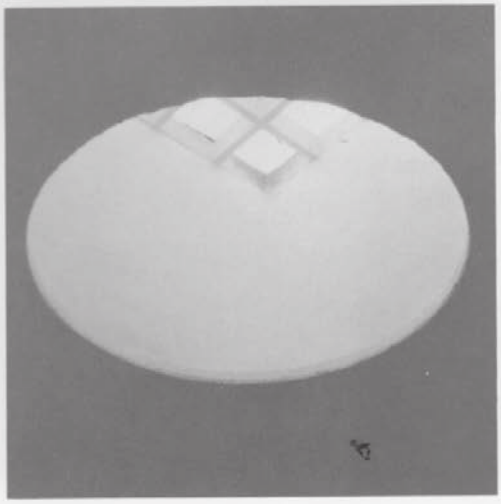
The original window coverings are described as "colorful draw curtains" made of fabric designed by Lily Swann Saarinen. As much as we hoped one might have been tucked away in a storage area somewhere, we have never found an original curtain. Jane Clarke brought to my attention that some of the old photos showed a loosely woven curtain with no printed design. This led us to wonder if they had been woven by Loja Saarinen, Eliel's wife, but probably they were not. It is fun to dig into Crow Island's past for solutions to ever surfacing puzzles.

The skylights in the halls were the idea of the head custodian Ben Helke, but when some teachers complained of a dark corner in their classrooms, an experiment was conducted in two rooms. The last room on the east side of the main wing has one large circle skylight. In the room north of it we find two smaller circle skylights spaced apart. It was decided that the one large one was more efficient. The skylight provided an

excellent "spotlight" for speakers or class skits, and the children enjoyed reading under it. However, for reasons of cost or other factors, skylights were not added to other rooms.

The new wing, added in 1955, is lit by fluorescent fixtures which, according to the Architectural Forum (October, 1955 Crow Island Revisited), "give more uniform light, but at great sacrifice to atmosphere. Custodians dislike the new fixtures as a maintenance (dust catching) problem." Skylights are also in the halls of the new wing and are rectangular rather than round in shape.

With all the thought that went into Crow Island's lighting, - - the concern for the comfort of children, the creation of a quality learning space, and a willingness to change and experiment to find the best solution always comes through as a dominating factor.



FURNITURE

It is always exciting to find someone who is equally excited about some aspect of Crow Island. I found this type of person in Ron Beckman, Associate Professor at Cornell University in New York, who was researching the early furniture of Eero Saarinen and Charles Eames. Ron spent a few days with us in his jeans crawling on the earth floor storage areas, dragging out furniture, photographing, and even speaking to a fourth grade class on his "obsession" with the history of our original furniture pieces. When I am with people like this, I feel like a sponge wanting to soak up every bit of information I can from them.

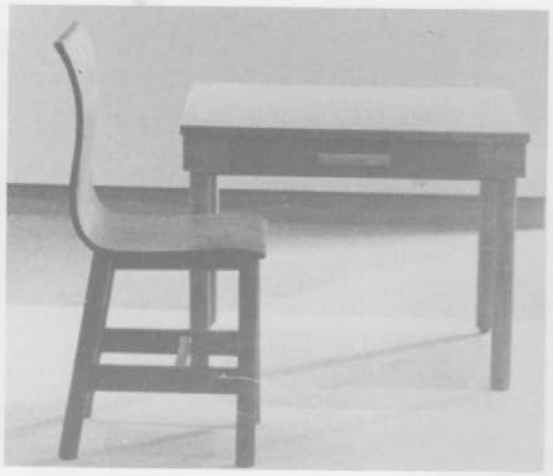
Eero Saarinen, Charles Eames, and Larry Perkins all seem to have been involved in some way with the design of our furniture. In the lower grades, tables and chairs were used rather than desks. The square tables with light (linen pattern) Formica tops were of various heights for assorted child sizes, and could easily be arranged in a variety of groupings depending upon the wishes of the teacher. Each desk contained a drawer for the student's belongings and had a drawer pull made of a heavy wooden dowel about six inches long fastened horizontally on the front of the drawer. The same type of drawer pull was used on the teacher's desk drawers. The chairs were molded plywood, also in various sizes, and encouraged proper posture in study and other sitting activities. Ron Beckman brought to my attention that these were produced in the long pieces used for the auditorium benches and then cut into individual widths for the chairs.

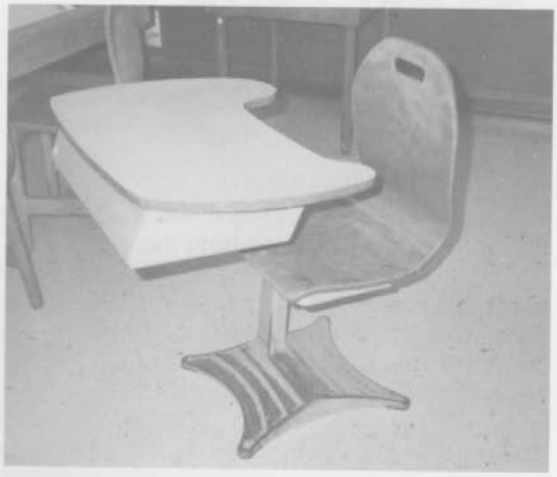
The older children used a combined desk and chair unit produced by William Bargen of the Welfare Engineering Company of Waukegan, Illinois. The desk surface used the same Formica as the lower grade tables. The seat backs were again formed to fit the child's back. The desk-seat unit could be moved easily about to once more emphasize flexibility in arrangement.

The Illinois Craft Project of the W.P.A. built the furniture - - each piece is stamped on the bottom. Examples of Crow Island's early furniture are in the collections of New York's Metropolitan Museum of Art and the Art Institute of Chicago.

At the time of Crow Island's 50th anniversary, several pieces of our furniture went on tour as part of an exhibit titled "Eliel Saarinen: Finnish/American Architects". The Chicago Athenaeum, The Center for Architecture, Art, and Urban Studies, curated the exhibit.

Eliel Saarinen is responsible for a few pieces of outside furniture. A one piece cement bench is on the front porch near the kindergarten door, and one of the courtyards has a brick and stone slab bench fastened to the wall.





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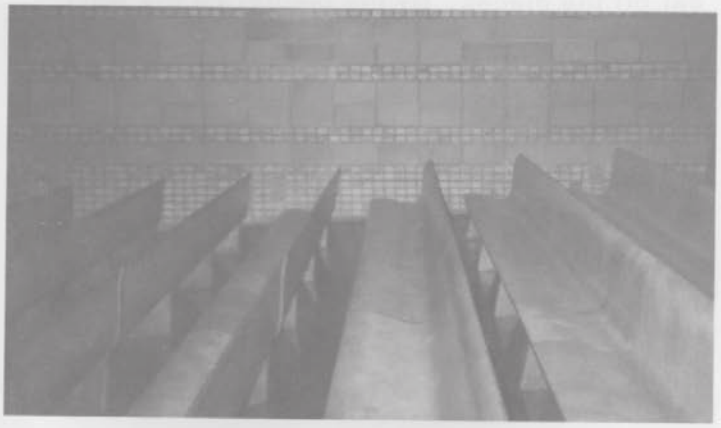


SCULPTURE

In 1939 Eero Saarinen married Lily Swann, a New York sculptress studying at Cranbrook. Lily Swann Saarinen designed and built the sculptures that are attached to the outside of Crow Island's walls and also to the wall of the foyer. She was not a ceramist, so used the help of Marjorie Danforth, a student at Cranbrook, to compose the proper clay bodies and glazes for the sculptures.

When viewing the sculptures it is interesting to see how the bricks around them are used to frame or set off the pieces. By the planter on the west kindergarten wall, east of the circle, there is a different brick configuration, but no sculpture. This remained a mystery until Peter Papademetriou, head of the graduate program in the School of Architecture at New Jersey Institute of Technology, mentioned to me that a sculpture had been planned for this area, but never constructed. We have a photo of one of the models, but there seem to have been several ideas. The sculpture evidently at one time was planned as a lioness and cub and was referred to as the "Winnetka Lion". Our photo shows a tiger with the name Mowgli's Rock, as in the Jungle Book by Rudyard Kipling, written at the base. I asked Larry Perkins about the reason this was never brought to completion, and he said that Carleton Washburne didn't like it.

Some of Lily Swann's sculptures were three dimensional on protruding bases and have disappeared over the years. Many of the remaining outdoor pieces have suffered damage from the weather. It is our hope that they can be professionally restored. Lily Swann Saarinen was paid $500.00 for the sculptures in two installments of $250.00. Our estimates for restoration have far exceeded the original cost.

Another sculpture that has grown dear to Crow Island students and others is the 7 foot welded steel crow sculpture at the end of the northwest wing near Willow Road. Max Fleisher, Winnetka resident, lawyer, and sculptor, was commissioned in 1971 to create the piece for the front area. Max said, "This will be what we call participating sculpture. That is, the kids can climb all over it." The crow has become a member of the Crow Island family. Often he will hold a "Welcome Back" sign the first day of school or wear a ghost costume on Halloween. Max would have liked this! The evidence of his sense of humor is seen in the wrist watch the crow is wearing.

Inside the school a welded sculpture by Joe Berlini graces the foyer. It was named the Crow Mobile in a student competition. The sculpture is lovely, with shiny, circular moving parts and a small welded crow at the base.

The materials that compose Crow Island's building not only set off child art, but also have invited some fine pieces of professional sculpture over the years.

PIONEER ROOM

The Pioneer Room is the area that is probably number one on the list of memories by former Crow Island students. Frances Presler, creative activities teacher, conceptualized this space, and it was incorporated into the original building project where it has served all third grade classes in Winnetka during their pioneer studies.

Miss Presler's definition of the area from an outline she wrote on the school museums in November of 1944 says, "One room called the Pioneer Room houses a permanent exhibit of early American home setting where numerous children's activities and experiences instill a realistic understanding of the home life of our American ancestors." She goes on to describe the cabin as a permanent, authentic setting of Lincoln, Illinois in 1840 furnished with "genuine pioneer properties" gathered in 5 Middle Western States.

The day in the Pioneer Room with the classroom teacher and a small group of classmates wearing appropriate costumes, is an exciting time for third graders. They cook over the open fire, haul water from the "creek", make butter, and use the horn books that they have previously constructed. One of the nice additions lately is the deer family that has taken up residency in the Crow Island Woods. During their "hunting" trip pioneer groups often come upon real deer and stand in quiet awe.

1955 WING

In 1955 a new wing was added to Crow Island, and Perkins and Will were the architects. It housed an additional six classrooms that currently are used for fourth and fifth grades. The wing has a rest area in the center with chairs and benches, a fireplace, and a cooking counter. Many glass windows look out onto the amphitheater and across to the east wing that is part of the original building. The use of brick and wood has been maintained, as has the layout of the classrooms. It has been criticized for not being as "homey" as the original structure. The workroom windows are above child eye level, and the window seats are also higher. This cuts down some on the viewing of the gorgeous surrounding landscape. The classes look out onto the wooded area on the outskirts of Crow Island Woods. The wing also has deeper overhangs which give it a different exterior look, and is lit on the interior with fluorescent lighting. A small glassed in exhibition area next to each inside door is a nice addition.

THE RESOURCE CENTER

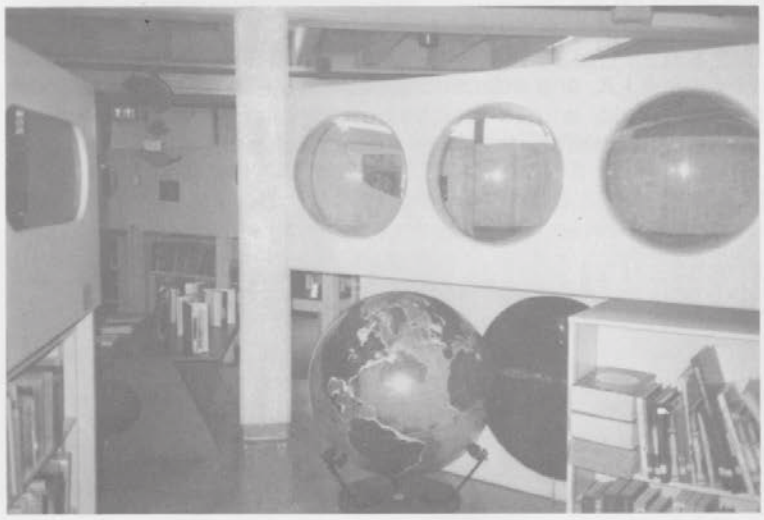
The Resource Center was incorporated into Crow Island's basement in 1975. The existing library had become inadequate and space was needed for the many books and resource materials.

The basement area of Crow Island had an area of about 6,700 square feet at one end. A large part of this had been used for a woodworking and crafts center since the building had been built. Other sections of this area had been used for Resale Shop storage and a museum of community artifacts.

Perkins and Will Corporation were hired as the architects for the reconstruction, and the entire area was remodeled under the direction of Bill Brubaker. The special equipment designers were Curtis and Smith Associates from Massachusetts.

The Resource Center not only houses the Crow Island collection of books, but also acts as a center for a variety of activities and equipment which enrich what can be done in the classroom. Built into the Resource Center is a "cooking barn" for cooking and sewing, a photography lab, wood shop, a math lab, green house, a visio-pod for multi-viewing of films, slides, and television, a sonic-cell for listening and small group activities, a computer lab, and lofts and reading caves for relaxed study.

In 1975 the Resource Center was awarded a citation for excellence of design by both the Illinois School Board Association and the American Association of School Administration. It was featured in a display at the A.A.S.A. Convention in Dallas, Texas.



AWARDS

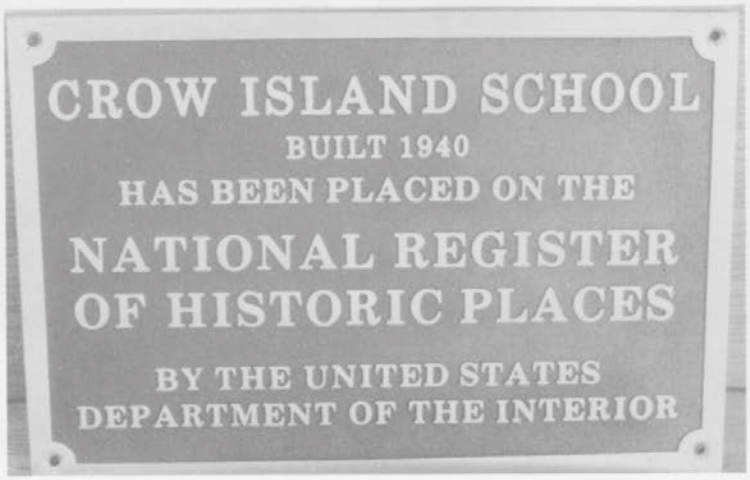
Soon after it opened, Crow Island received an award from the American Institute of Architects as the school most advanced in elementary school design in the United States. Twenty-five years later the institute again recognized Crow Island by giving to Larry Perkins and Eero Saarinn's sister Pipsan, representing the original architects, an award for 25 years of architectural design of enduring significance. Crow Island was referred to as a landmark in design for education which demonstrated that an inspired educational philosophy can be translated into an architecture of continuing function and beauty. This award had been presented only once previously to architects of New York's Rockefeller Center.

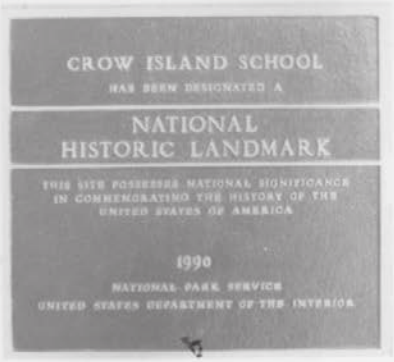
In 1944 enlargements of Crow Island School were included in an exhibition of the New Architecture of the United States, sent to Cairo, Egypt.

In 1956 Crow Island was selected by fifty architects and scholars as 12th among all buildings and 1st among all schools in the Architectural Record poll to name the "most significant buildings in the past 100 years of architecture in America".

In 1989 the State of Illinois and United States Department of the Interior National Park Service listed Crow Island School in the National Register of Historic Places. Patty Henry of the Landmark's office in Washington, D.C. mentioned that there are approximately 60,000 sites listed on the National Register of Historic Places. There are only 1,967 National Landmarks in the United States, and in 1990 Crow Island was given National Landmark status. Of the 1,967 landmarks, very few are schools - probably less than 10, and these sites have been selected due to significant historical events at the site rather than the site itself. Patty felt confident in noting that Crow Island is the only school listed for its educational and architectural significance.

In 1991 the American School and University Journal established the "Crow Island Award" on recommendation by the A.I.A. and educational administrators. The award will be presented each year to a school whose facilities exemplify the "marriage of the interior environment to the educational program", as Crow Island does.





CHILDREN, LEARNING & SCHOOL DESIGN: A NATIONAL INVITATIONAL CONFERENCE FOR ARCHITECTS AND EDUCATORS

In the fall of 1990 we celebrated the 50th anniversary of Crow Island School. Out of this celebration came wonderful things! Renewed ties with alumni, fund raising for renovation and other projects, parties and celebrations that brought people together with a similar interest shared, the establishment of a docent program for school tours, and probably the most important, because of its national impact, the conference held in Evanston, Illinois in the fall of 1990.

The conference title, "Children, Learning and School Design", said it all. It was an invitational conference - 50 educators and 50 architects from all over the country spending quality time together and sponsored by the American Institute of Architects, American Association of School Administrators, Cranbrook Educational Community, and the Winnetka Public Schools. In the three days of discussions, presentations, informal gatherings, and excited brain storming, people talked about "What is a school?" "How does architecture affect a child's learning?" "Who should design schools?" "Why does Crow Island School still work?"

Andrew C. Lemer, Ph.D., Director, Building Research Board, Commission on Engineering and Technical Systems, National Research Council, wrote to us saying that through the conference he was convinced that we "need to identify more clearly the links between the characteristics of our educational facilities - - based on their design, construction, maintenance, and management - - and the performance of educational programs these facilities serve. We live in a time and place in which the makers of public policy and the public at large must be convinced by hard statistics of what we often ought to know anyway . . . in this case, that facilities matter.

I believe we have the ability, the responsibility, and . . . building on the spirit of the conference . . . an emerging will to show that we can do so effectively. If in so doing we also forge a new commitment to education, then we will truly make a valuable contribution to our global future."

It is exciting that our conference was a beginning! Participants felt its value and wanted to get together again. Because of this, plans are under way for a second conference to be held at the Prairie School in Racine, Wisconsin in the spring of 1992. There we will continue our discussion of the relationship between the design of space and children's learning and honor the genius of Frank Lloyd Wright.

CROW ISLAND TODAY

I have come to Crow Island twice - once as a student and once as a teacher.

As a student I was treated as an individual. I was helped to develop a self discipline and was encouraged to try my ideas and to grow in a creative direction. This has not changed. I have not taught in any school which gives to its students the genuine concern for the individual that Crow Island teachers and staff give. It is still a wonderful place for a child to experience, experiment, and grow.

The building is still exciting in its architecture. Every aspect of the design has a reason, is pleasing to the eye as well as being purposeful. The more research I did for this project, the more I appreciated the forethought of the early planners - the teachers, students, staff, the school board, Carleton Washburne, and the architects - who all fed into and developed such a wonderful place.

The feelings of the children are expressed in their school song written by Helen Long when she was a student at Crow Island.

"Good old Crow Island,
The best school ever made.
Good old Crow Island,
From kindergarten to fifth grade.

The building's not too short or tall,
It's just right you might say.
And because we love it best of all,
We enjoy it every day."

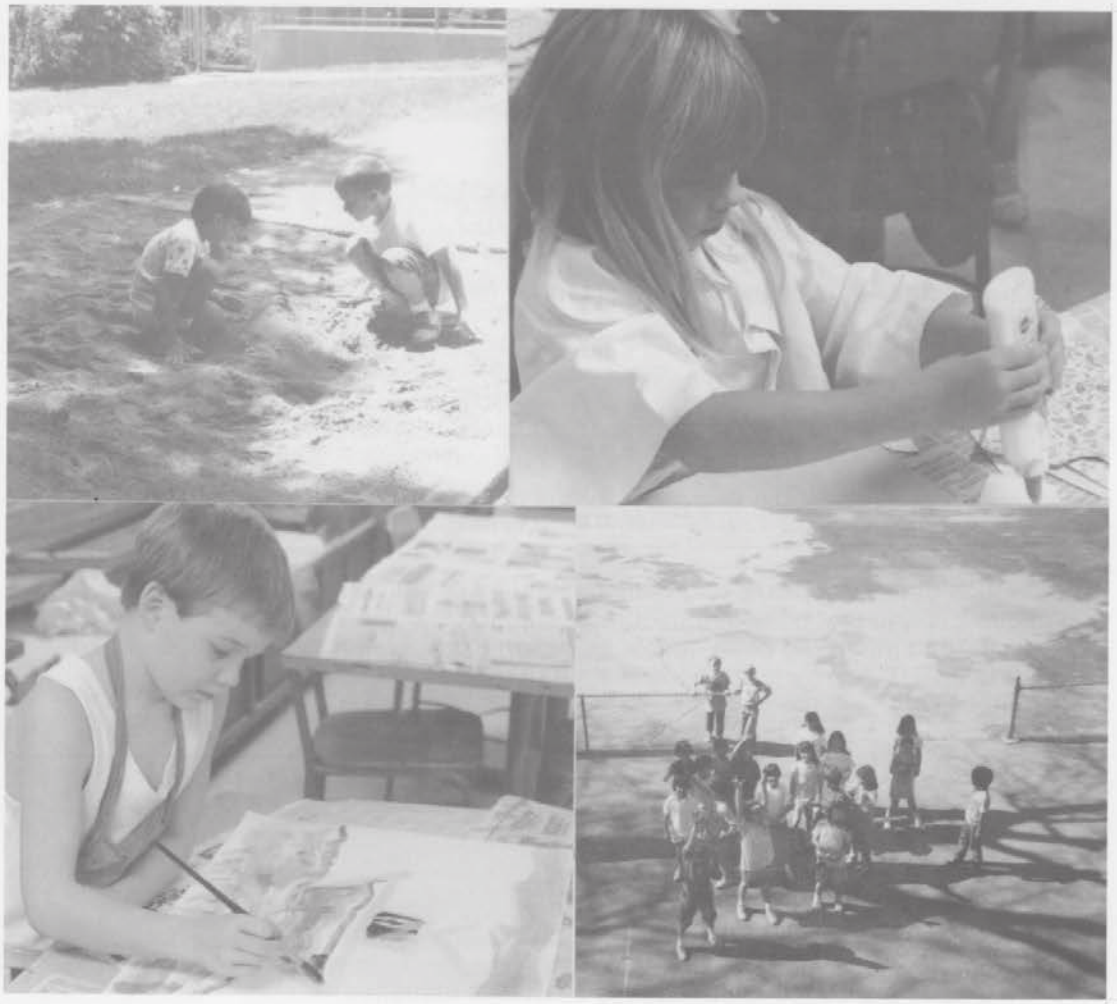
Architect Linn Smith said of Crow Island, "Crow Island has achieved a patina much as does fine silver; it has become more and more beautiful as it has grown older and has been used by children."

One editor, writing about the school on it's 15th anniversary, said, "We have become so used to

schools skimped on calmness and warmth that most of us hardly notice the omission any longer -- until we see something like Crow Island. Then the extent of our deprivation hits home."

Good things need not end. I'm sure Crow Island School will give to many future students, teachers, administrators and parents the same inspiration and secure warm feelings that have been associated with the building since it was built.

Crow Island School is truly, Still A Special Place!



ACKNOWLEDGMENTS

There are many people to thank - - -

Mr. Larry Perkins for recalling Crow Island memories of the building process.

Dr. Donald Monroe, superintendent of the Winnetka Schools, Dist. 36, for his dedication to preserving a rich history while still moving forward.

The former principals, staff and students for sharing their memories.

Jan Tubergen for her exciting wealth of architectural knowledge and love of Crow Island School.

The Crow Island faculty for their enthusiasm and encouragement.

Dr. Ron Beckman, Jane Clarke, and Dr. Peter Papademetriou for sharing their research.

Christa C. Mayer Thurman, Curator of Textiles, The Art Institute of Chicago, for sharing with me her Cranbrook background.

Gene Kucharski, Dist. 36 business manager, for making his records accessible to me.

The Crow Island 50th Committee who actually enjoyed 3 years of meetings devoted to the partnership of education and architecture.

The Crow Island P.T.A., for their constant support.

Sherry Maloney, Crow Island secretary, for the hours it took her to put Still a Special Place into the computer.

I found much of this additional information because of the curiosity, enthusiasm, and love of Crow Island that comes from our current principal, Dr. Elizabeth Hebert. She has encouraged me to dig deep, follow leads, and through her energy has cheered me on. My special thanks to Beth.

All photographs are by the author unless otherwise identified.

CROW ISLAND SCHOOL PRINCIPALS

1940 - 1951 Hazel Gethman
1951 - 1955 Marion Carswell
1955 - 1958 Edna Olson
1958 - 1961 William Martin Jr.
1961 - 1964 David Smith
1964 - 1965 Ruby Henderson (acting)
1965 - 1966 David Smith
1966 - 1970 Willis C. Mortensen
1970 - 1971 Michael Tremko
1971 - 1981 Donald O. Crowe
1981 - 1984 Jean Gerig
1984 - Elizabeth A. Hebert

WINNETKA SCHOOL SUPERINTENDENTS DURING CROW ISLAND YEARS

(1919) - 1943 Carleton W. Washburne
1943 - 1946 S. Rae Logan
1946 - 1949 Harold Shane
1949 - 1950 William Alexander
1950 - 1956 Gilbert S. Willey
1956 - 1963 Sidney P. Marland Jr.
1963 - 1964 Donald Cawelti (acting)
1964 - 1968 Paul Avery
1968 - 1969 Frank R. Temmerman (acting)
1969 - 1971 Robert L. Filbin
1971 - 1977 A. Gordon Peterkin
1977 - Donald S. Monroe

1991 A SCHOOL FIT FOR CHILDREN

Pick, Grant. "A School Fit For Children," *Chicago Reader,* Vol. 20, No. 21, Friday, March 1, 1991.

READER
Friday, March 1, 1991 Volume 20, No. 21
CHICAGO'S FREE WEEKLY

"This is to be our dream school. For years we have been thinking about it. We want it to be the most functional and beautiful school in the world. We want it to crystallize in architecture the best educational practices we can evolve."—Winnetka schools superintendent Carleton Washburne, 1937

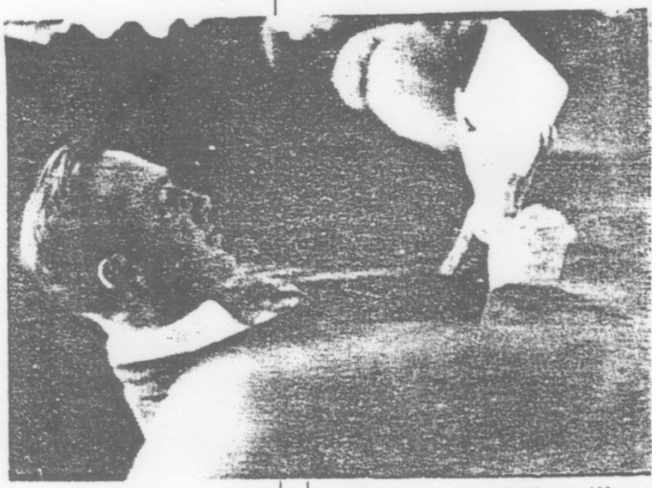


photo courtesy Winnetka Historical Museum

By Grant Pick

For a moment at least, Ed Zwick is no longer 38, a man at the top of his game, the creator and coexecutive producer of the television drama *thirtysomething*. He is Eddie Zwick, a kid in the late 50s and early 60s at grammar school in Winnetka. "My first memory of Crow Island is of the physical plant. It was an extraordinary setting—the woods, the hills surrounding the playground, and the field out past some of the classrooms. It was a magical world of open space, a spectacular place to be a kid. I played chess there. I read books and acted in my first play, *Huckleberry Finn*. No, I'm wrong—it was *Tom Sawyer*."

Crow Island School is a one-story, redwood and brick structure on Willow Road. After it opened in September 1940, many viewed it as the most novel public school in the nation. It broke the mold. The classrooms weren't rectangular but L-shaped, each with a separate bathroom, an exit to a private courtyard, and a wall of windows that let the outside in. Everything from blackboards to light switches was sized down to fit a child. Crow Island added luster to the names of two of its architects—Eliel and Eero Saarinen—and made the reputation of its

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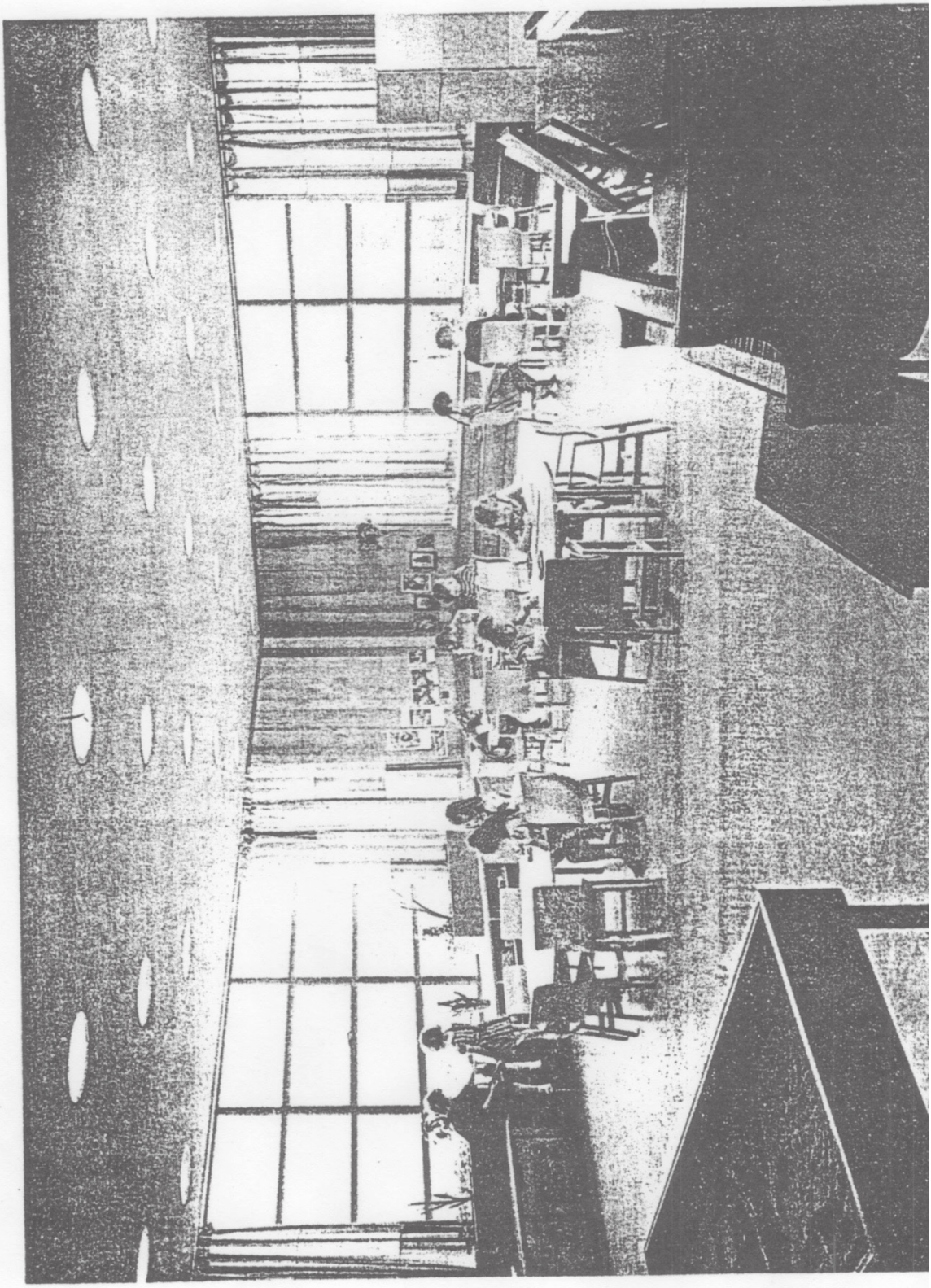
A School Fit for Children



photo/Hedrich-Blessing

Crow Island

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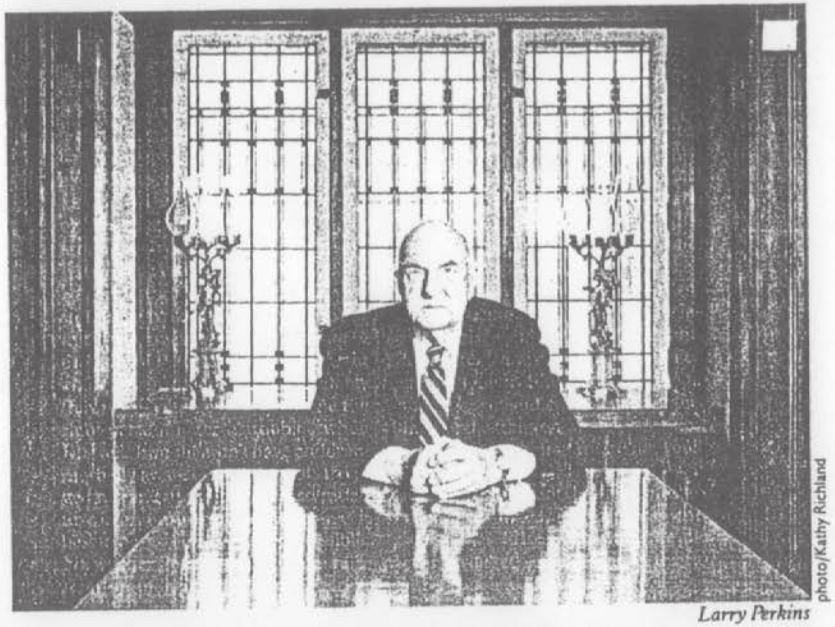
other designers, a partnership that became the Chicago firm of Perkins and Will.

Two generations of youngsters have graduated from Crow Island. One weekend in late October scores of alumni, along with families of present students, gathered in Winnetka to commemorate the 50th anniversary of the school. Saturday brought an alumni picnic and a dinner dance. On Sunday a ceremony marked the school's entry onto the National Register of Historic Places. Homage was paid to Crow Island's architects, and occasionally someone paid respect to the memory of Carleton Washburne.

Washburne was the schools superintendent in Winnetka when Crow Island was conceived and built. An independent-minded promoter, he had concocted his own rather hodgepodge version of progressive education in Winnetka over the previous 20 years, and in Crow Island he sought to actualize his ideas in bricks and mortar. "This is to be our dream school," he said. "For years we have been thinking about it. We want it to be the most functional and beautiful school in the world. We want it to crystallize in architecture the best educational practices we can evolve."

Crow Island and its surroundings bespeak Washburne's idiosyncratic vision. Yet if the school has succeeded, it owes less to the building and the curriculum than to the spirit with which Washburne endowed a seemingly conservative Winnetka. "I was eager to go to school every day, and happy to return the next day," says Ed Zwick. "I don't know exactly what it was, but the love I had of school came from Crow Island."



photo/Kathy Richland

Larry Perkins

* * *

In Winnetka spacious houses sit back along quiet tree-lined streets, on which Volvos and BMWs cruise about. The residents are prosperous; according to the U.S. Census Bureau, the per capita income stood at $42,554 three years ago, making Winnetka the third-wealthiest Chicago suburb. Everyone appears well mannered and civilized, or so it seemed until recently.

Laurie Dann's shooting spree of 1988, followed by the murder this past spring of a young couple in their home, etched the name of Winnetka onto the national consciousness. Washburne would have doubtless been crushed. His whole career was aimed at making the Winnetka schools—and himself—seem altogether farsighted.

Washburne was only 29 years old in 1919, when he arrived from California to become Winnetka's schools superintendent. He was an ambitious young man with already defined views on education.

Born on December 2, 1889, in Chicago, Carleton was the son of Marion and George Washburne. George, an obstetrician, left his family behind in 1898 to join the gold rush to the Klondike. He returned to Chicago in rough financial shape, and moved his family to Elkhart, Indiana, and subsequently to Elgin. "He wasn't with his father very much," says Carleton's daughter, Margaret Plagge. "His father wasn't influential on his thinking." Carleton's mother was another matter.

Marion Washburne lectured on philosophy, public affairs, and religion, and came to know both John Dewey, the University of Chicago professor who founded its laboratory school, and Francis Parker, a raspy-voiced educator who was principal of Cook County Normal School in Englewood and lent his name and ethos to the north-side school that reflected his beliefs. Parker was convinced that learning comes best through activity rather than memorization, and that children, even young ones, should be encouraged to think for themselves, with the teacher as guide, not taskmaster. Parker also thought that parents should be intimately involved in their offspring's schooling.

Carleton Washburne's own academic career was checkered. He attended Francis Parker and John Marshall High School and graduated from secondary school in Elgin. For two years he studied premed at the University of Chicago, then enrolled at a local medical college for a year. Finally, he transferred to Stanford University, where he changed his major to psychology. "I decided I did not want to spend my life working with sick people," he would later write of his decision to abandon the career of his father and maternal grandfather.

Washburne graduated from Stanford in 1912 and had a hard time finding work until he saw a sign in a window advertising for teachers. He did duty as head of a two-room rural school in Los Angeles County and as a special-education teacher in Tulare, California. Washburne soon became disillusioned with the prevalent instructional practice, in which a teacher led a whole class at a uniform pace. Then the Tulare schools superintendent presented Washburne with a monograph by an educator named Frederic Burk. "It was balm to my soul," Washburne later wrote. "Here was a man who saw what I saw, who was on

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CONFERENCE

Uhlemann OPTICAL

Crow Island

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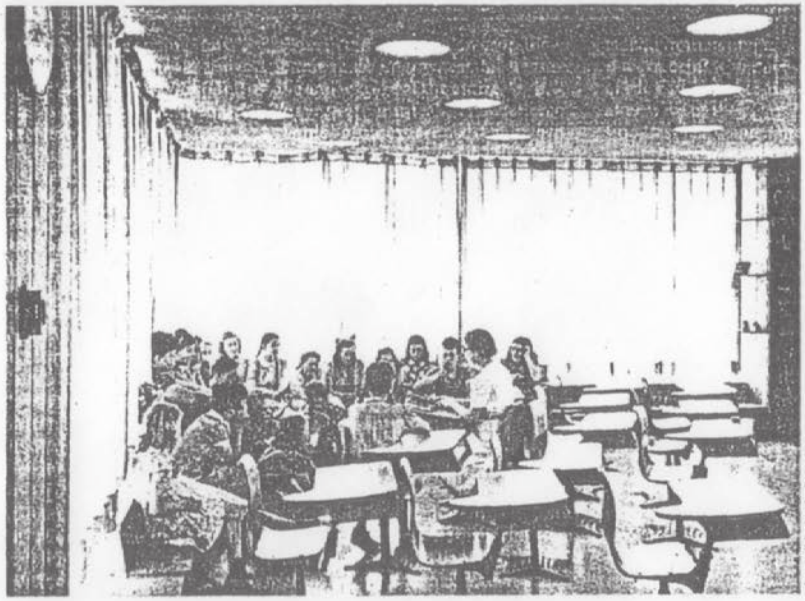
fire about the stupidity of ignoring the differences among children, and who, with vastly more knowledge and experience than I, was pointing out a road by which schools could be fitted to children."

Burk was principal of the San Francisco Normal School, an elementary facility attached to a teacher-training college. "The class system does permit violence to all types of pupils," Burk wrote in "A Remedy for Lock-Step Schooling," the monograph Washburne found so inspiring. "It does injury to the rapid and quick-thinking pupils, because these must shackle their stride to the mythical average." The slow students were even worse off, he argued. "Necessarily, they are carried off their feet by the momentum of the mass. They struggle along, with greater or less pretense, but eventually they are discovered and put back into the next lower class."

Burk propounded the notion that children learn best when they proceed at their own rate, not in tandem with their peers. He developed materials through which students could teach themselves, digesting small bites of a subject and then passing tests to confirm their mastery; those falling behind would catch up by using supplementary practice materials.

In 1914 Burk hired Washburne, who had corresponded with him and was then director of an Oakland city playground. At the Normal School Washburne toiled on a project that examined phenomena common to preadolescents (and later served as the basis of his PhD thesis at Berkeley). He also administered intelligence tests on the side. Washburne was born again. "For the first time I saw education as a science, a technique, an art, and a philosophy, all in one."



photo/Hedrich-Blessing

Meanwhile, change was afoot halfway across the country. In 1918 Winnetka was a small suburb (population 5,285) where the percentage of unskilled laborers narrowly beat the percentage of business tycoons, according to a study from the period. The poorer families sent their children to the public schools, while the wealthier patronized private schools, including Francis Parker. But the reform-minded board of education, chaired by the owner of an ornamental-iron factory, Edwin Fetcher, wanted to improve the public schools. Board member Edward Yeomans, a pump manufacturer, wrote to his colleague Laird Bell, an attorney, on the subject of "raising education a notch or two." He stated, "It seems to me that Winnetka is the most likely place in the Midwest for such a thing to happen, but it will only happen if we resist the temptation to conformity and conservatism and 'safety first' in general and get a school and school spirit which will meet the appraisal of a person like Dewey."

The board concluded that E.N. Rhodes, the sitting superintendent, was unequal to the task and went searching for a replacement. Board member Gertrude Lieber had read Burk's monograph and was intrigued enough to show the book to Yeomans, who wrote Burk. Burk walked into Washburne's office. "How would you like to have charge of the public schools in a small town near Chicago where they want to try out some of our ideas?" he asked. Washburne leapt to his feet, crying, "It's exactly what I want!"

There was concern in Winnetka about Washburne's youth, the radical educational views he espoused, and the circumstances of his marriage. When Washburne met Heluiz Bigelow Chandler in San Francisco in 1912, she was an art student from Philadelphia. The couple wed ten days after becoming acquainted, agreeing beforehand on certain stipulations. "They never called what they agreed to a contract, but in a sense it was," says Margaret Plagge. "They had discussed all aspects of their life, and their basic philosophy was that if they fell out of love, they wouldn't stay together. They were daring people, but they knew that lots of marriages failed, and they wanted to be prepared." A journalist friend of Washburne's subsequently wrote about the couple's notions, which shocked readers. "It wasn't a free-love matter," says Plagge. "Actually, my parents were extremely loyal and faithful to each other. But that's how it came out." In any event, the Winnetka school board took Washburne more as a freethinker than as a hedonist and hired him.

* * *

Washburne started as superintendent in May 1919. During the 24 years that he presided over a junior high and three elementary schools, Washburne forged what he hoped would be a model for the nation. Essentially what he did was to blend into one system the two educational strains of his formative years—the activity-based progressivism of John Dewey and Francis Parker and the self-instruction procedures of Burk.

Washburne began with certain subjects that he classified as the "common essentials"—arithmetic, reading, writing, punctuation, capitalization, grammar, history, and geography. A young Winnetkan would master these basics using the techniques of self-instruction.

In arithmetic, for instance, the teacher would present a unit on sub-

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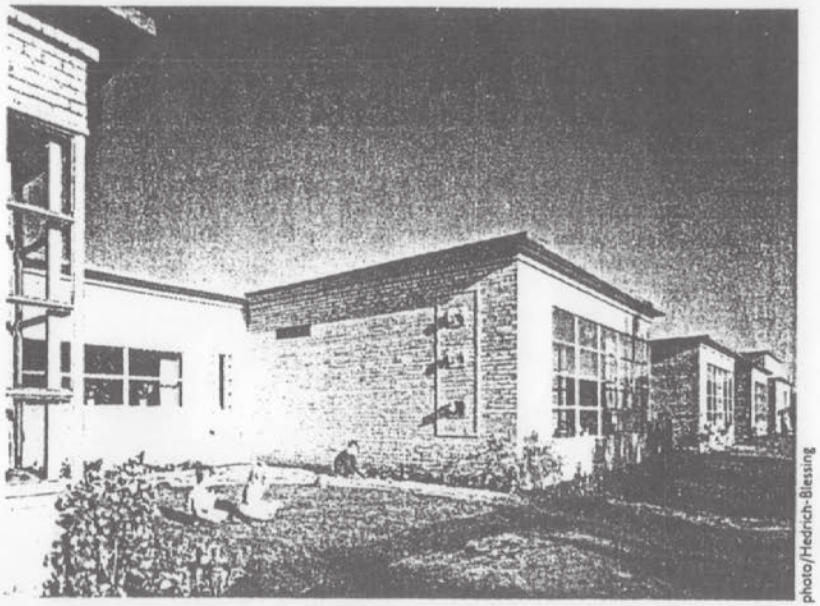
traction. Students would do exercises in a workbook prepared by the Winnetka public schools. After completing an exercise, they would take a pretest on their knowledge. If they passed, they'd proceed; if not, the workbook would furnish an explanation and then more subtraction exercises. A second failure brought even more exercises until, hopefully, everyone passed. All the while the teacher would be available to buck up those who were falling behind.

Some subjects required different methods. In spelling, tests were used to determine how good a speller a student was, followed by study, dictation, and more tests.

But whatever the subject, Washburne felt the common essentials had to be quantified. The Department of Educational Research (DER) was established to conduct the diagnostic tests and do research. The superintendent dispensed with grades (at least into the mid-1930s), moving instead to what were called "goal cards," which summarized how a child had done on diagnostic tests attached to the overall objectives for a subject. The more marks you earned, the better.

Everything was counted up. One piece of research had 15 teachers sitting around trying to divine, by sifting through newspapers and magazines, how many references they all had in common. They came up with 81,434 different people and places, of which 61,000 had surfaced six or more times. As a result, their history texts were tailored to better reflect everyday life. A committee of librarians decided which



photo/Hedrich-Blessing

books were most appropriate for children of a given age by determining the number of different words occurring per 1,000 words and the number of simple sentences found per 75 sentences.

Reading was the one area that lacked a self-instruction workbook or even an anthology. A child was expected to complete between 20 and 30 books a year from a list of approved titles. Everything else had its self-instruction text. "I remember the brown arithmetic books," sighs retired teacher Marion Stern, a 75-year-old veteran of Crow Island. "They were the most didactic things you ever saw." In 1925 the Winnetka Educational Press, a subsidiary of the Winnetka schools, began publishing self-instruction editions for sale to other school systems.

The texts offered the hope that students could achieve 100 percent proficiency in the basic subjects, obviating the need for anyone to repeat a grade. In Washburne-era Winnetka few kids ever flunked, and the faculty never tracked kids into fast or slow groups. But tracking would have been unlikely. "In my 12 years in Winnetka I can't remember but one kid who was below the IQ norm," says Stern.

Yet though Washburne was subjecting the children of Winnetka to this basic-skills regimen, he was also setting them free. "Initiative, originality and creativeness are highly desirable in many fields," wrote Washburne, referring to science, art, and some aspects of social studies. Under the direction of a former Parker teacher named Frances Presler, half the school day came to be devoted to "group and creative activities." Through third grade, science dealt exclusively with nature experiences—field trips, growing plants, caring for pets, and simple experiments. Classes built mock pueblos and hogans out of orange crates and other materials. There were group discussions and creative writing, plus frequent assemblies, bazaars, and pageants. A singing program started with simple folk songs in the lower grades and concluded with junior-high students executing Bach chorales.

In 1926 S. Rae Logan became principal of the junior high where children from Crow Island went, the Skokie School, and with Washburne's blessing spawned the Skokie "miniature community." The much-touted community was a collection of student-run cooperatives. The Biology Bureau of Bees sold honey and encouraged nature study. The Livestock Corporation hatched chickens, raised rabbits, and manufactured cages. Kids who needed money for a phone call could seek a loan from the credit union, which cost 15 cents to join. Those fearful of breaking dishes in the lunchroom could seek coverage from an insurance firm. There was even a dishwashers' union.

If Washburne prevailed with his education strategy, which became known as the Winnetka Plan, it was in large part because he so artfully enlisted the instructors in his cause. He courted prospective teachers with great deliberation, interviewing them four or five times and then observing at the school where they taught. He looked for intellectuals—it was better if you were a reader of the *Atlantic Monthly* or the *New Republic*. "He favored persons who had warm, vivid personalities, and was anxious to avoid those who fitted what he considered the old-maid stereotype," wrote John Tewksbury in his 1962 thesis on the Washburne era. He went against the grain by hiring married females, but he conformed to community standards by paying married men $1,000 more a year.

Washburne stood six feet two. "He

1 + 1 = 3

The Furry Godmother Says

was not fat but what I'd call thick," recalls Marion Stern. "His complexion was ruddy, and he had light brown eyes that sparkled." He spoke with a slight lisp and an endless amount of enthusiasm, punctuated by a hearty laugh. "You couldn't help but be charmed by him, even if you didn't want to be," Stern says. "He was an ebullient man. When he walked in a room, you knew *somebody* had entered. Many teachers had a kind of love affair with him—not a physical one but an emotional one."

Regular teacher meetings took on a character all their own. "We were like a family," Charlotte Carlson, a longtime elementary school teacher, said at a symposium in 1955. "We would sit in the Kate Dwyer Room at Skokie School—all cozy and comfortable in the middle of a winter day, with a fire in the fireplace—and we'd talk about anything." Carlson described Washburne as being "just like a father." In general, teachers were encouraged to approach the superintendent with any idea they wanted to try out. "If you had a project in science, he'd say, 'Go get the materials. Give it a shot,'" says Cecilia Powers, now 83, who was hired by Washburne in 1930 and stayed on 34 years.

Attention was lavished on teachers in many other ways. Washburne and his wife, the author of children's books as well as the biography of an Eskimo woman she had met, made the faculty part of their social life. Whenever they had guest speakers at their home, teachers were on hand. There were faculty parties twice a year, says veteran teacher Julia Ostergaard, and a post-Labor Day picnic on the beach that Washburne, who led the singing, hosted.

Washburne loved to travel abroad, and he encouraged his faculty to do likewise and to spend sabbatical years teaching in Switzerland, Beirut, and Japan. He firmly believed in postgraduate education, and in 1932 established the Graduate Teachers College of Winnetka along with Flora Cooke, the principal of Francis Parker, and Perry Dunlap Smith, the headmaster of the North Shore Country Day School. The college took no more than 18 students at a time and conferred a master's degree after a maximum two years' study.

Not surprisingly, teachers exhibited intense loyalty to Winnetka and to Washburne. "In a sense I married the system," one single, aging teacher remarked in 1988 to Bill Meuer, who was preparing a doctoral dissertation on Washburne. "A lot of people felt that way, as if they'd been captured," says Meuer, now principal of the Winnetka junior high, which is named after Washburne. In 1939 Washburne helped enact a measure that allowed the teachers to appeal to the school board to recall the superintendent if a majority didn't like what he was doing. But he knew none of them would—the faculty wouldn't cross him, at least in public.

A number of teachers harbored private reservations about the system Washburne had wrought. Tewksbury wrote in his thesis: "Some complained of the inefficiency of repeating similar explanations four or five times or more to different children as they successively came upon a difficult section of work. Some said too much of their class time was devoted to keeping records in the pupils' goal books and correcting individual tests. It was felt that the concept of individual mastery was unrealistic. . . . An important criticism expressed by certain teachers and a few parents was that the program focused too much on the memorization-drill-automatic response type of learning."

Julie Ostergaard, who is now 91, was Washburne's friend. Yet she always disagreed with his insistence on splitting the academic day in two, especially in the lower grades. "I never believed that was the best way for children to learn. Subjects can be combined and intertwined." In fact, she says, she ignored the superintendent's split-day dictates. "He breezed through the classrooms too fast to really know what was going on."

Troubled outsiders, however, could afford to be outspoken. "Some progressive educators in the 1920s such as [William] Kilpatrick criticized Washburne's work because he was mainly concerned with the basics," wrote Corinne Schumacher, now principal of the King Experimental Laboratory School in Evanston, in a critical 1972 thesis. "They accused him of relegating creative and group activities to a secondary position and using it as 'dessert' for those who were progressing at a reasonably good rate in the fundamentals. Washburne's program did not combine those areas to form an integrated day as the more orthodox progressives would see as suitable."

But the superintendent was steadfast. "The advocates of activities and integration opposed the principle of readiness," he wrote. "They blithely assumed that one activity was suitable to an entire class and that all children in the class were ready for whatever learning was called for by the project. They ignored any inherent system within subjects, and, in theory at least, largely ignored the need for repetitive practice or drill."

Though by the late 20s Washburne did tilt the curriculum toward more group work, wrote Tewksbury, he never abandoned his faith in the common essentials. "Washburne believed there was a certain amount of basic information," says Marion Stern, "and without having that at your command you weren't truly educated. The goals cards were based on that. I still kind of think Washburne was right, at least for elementary school. The curriculum was tight rather than loose, but the kids came out with a tremendous education, and not at the expense of socialization or creative experience."

Stern, who left Winnetka in 1950, looks back with immense fondness on her tenure in the suburb. "I never found a place like it," she says. "Being there raised your spirits about what you were doing."

* * *

Washburne prided himself on being one who embraced the new and different. In 1920 he was at dinner at the home of Edward Yeomans, by then the board of education president, when another guest, Theodore Hinton, got to talking about his childhood in Japan and the bamboo framework his father had built in the family garden for his kids to play on. "But this is an ideal piece of school playground equipment," exclaimed Washburne. Afterward a group repaired to Hinton's house to discuss how such a framework could be made practical for school playgrounds. Hinton later patented the contraption as the Jungle Gym.

In the mid-20s Washburne and Rose Alschuler, the wife of a prominent architect, set out to establish a nursery school. At the time nursery schools were uncommon in the United States, though they had gained popularity in England and France as a way to serve impoverished women. Alschuler had set up the first public nursery school in Chicago. "But in suburban Winnetka," Washburne wrote, "few mothers really had to work for wages full-time while their children were very young. Mrs. Alschuler and I found it was not easy to help people see the *educational* value of the nursery school." Alschuler and Washburne sold the community the nursery school on the premise that it would in-

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still in toddlers proper habits of cleanliness, eating, and exercise. Ultimately Alschuler and her husband paid for a $30,000 addition to the junior high that would house the nursery.

Katharine Dummer Fisher, a mother of six and former PTA president, found a friendly audience when she approached Washburne with the idea of delaying formal learning until the middle of second grade. Washburne liked Fisher's reasoning—he felt maturity and more pure experience would enable a child so delayed to leapfrog ahead in the later grades. (Not surprisingly, a later study by the DER supported Washburne's theory.) Instructional delays became common in Winnetka. Cursive writing was postponed until fifth grade, grammar until sixth. Homework was unknown in elementary school. "Carleton felt children should get a chance to read and play games with their parents at home," says Ostergaard. "Homework interfered with home life—that was his view."

Washburne barreled ahead with any number of other innovations. A team of psychiatric counselors and a full-time psychologist tended to the fragile ids and egos of Winnetka children beginning in 1928. Washburne even slipped a sex-education course into the seventh-grade curriculum, the first sex-ed class in the nation outside of college. He headed off objections by never announcing that he was instituting the course to the community and by making it an elective. Complaining parents were few.

Certainly the most influential people in Winnetka, a number of whom were on the school board, did not complain; they backed Washburne wholeheartedly. "These were prominent freethinkers, if you will," says Marion Stern. "They did things quietly, not with the hoopla you see today. And yet they exercised a subtle power. They were the last of the Edwardians. Some things were considered to be terribly important—manners and caring and internationalism. Like any group of parents, they wanted their children to reflect their own ideals—and Washburne made them feel they could do that."

Schumacher took a harsher view. "Washburne was not 'rocking the Winnetka boat' or 'setting Winnetka on its fashionable ear,' but rather was giving the upper classes what they wanted," she wrote in her thesis. "Efficiency and measurement were indeed palatable to the influentials. A goal card system which did not allow upper class children to be hampered or harmed by the slow moving child they thought was certainly an admirable one. This brand of progressivism was appropriate for elite taste."

The unenlightened who criticized Washburne were ignored. "He felt he was right," wrote Tewksbury. "He felt the weight of scientific evidence was on his side, that professional educators knew more about school problems than parents, and that any 'sensible' person should be able to see these things." Washburne held opinions on everything remotely educational. In *A Living Philosophy of Education*, a nearly 600-page opus published in 1940, Washburne discoursed on how he thought audiovisual material should be presented (first still pictures, then movies), the gender of principals (both men and women were fine, since "each sex has characteristic advantages"), and on indications of maladjustment in children (watch out for dishonesty, excessive teasing and daydreaming, and "an overconcern with sex").

Instead of listening sympathetically to angry parents or arguing with them, Washburne blinded his critics with verbiage and charm. One parent told Tewksbury, "His gift for words is so extensive and his tact and plausibility so extraordinary that after our recent meeting I felt much as I did after once hearing William Jennings Bryan talk for two hours: dazed but in great doubt as to what had happened."

"Parents either loved him or hated him," says Julia Ostergaard. "In a social situtation he was the kind of person who, without even meaning to, took over. And he made enemies. A lot of parents thought he talked down to them—he could be domineering."

The Depression brought on troubles that no simple Washburne filibuster could quiet. Early in 1933 a slate of four anti-Washburne candidates, conservatives arrayed under the banner of the Independent Party, announced for seats on the school board. The rebels were taking on a pro-Washburne slate headed by Clarence Randall, a vice president of Inland Steel.

The Independent Party members had many beefs. They griped that individualized instruction showed no measurable advantage and that it cost too much, that student discipline was poor, and that teachers were too geared toward research. Spokesman R.J.

Brockett tied Washburne to "left-wing or radical" progressives.

After trips to Russia in 1927 and 1931, Washburne had warmed to Soviet education. "There is no question," he wrote, "but that in Russia not only in the field of mental hygiene but in that of education in general, there is a clearer vision as to the aims of education and a more thorough-going effort toward the achievement of those aims than in any part of the world." He did add that Russian schools evidenced "too much indoctrination" and "far too little scope for the development of free thinking individuals." Yet some branded him a pinko.

He was not helped by a report that he'd donned the white hat and loincloth popularized by Mahatma Gandhi when he visited him in India during his 1931 world tour. Out of respect for Gandhi Washburne did wear one of the white hats when he was given an audience, says Margaret Plagge, but he had on a pair of conventional summer shorts. "It got into the papers that he was wearing a loincloth," she says, "and the board got very excited."

The school board campaign got feverish. Fifty letters were sent to the editor of the *Winnetka Talk*, the local paper. The atmosphere soon grew mean. Rumors circulated about his marriage. In a public letter the father of three defended his home life as "entirely regular and unusually happy." There were also rumors about his religious beliefs. He had grown up in an undefined Christian home, according to his daughter. As an adult he had flirted with Buddhism and finally became a Quaker. Washburne's patriotism was also questioned; it was hinted that he was a pacifist. "It was a very painful time for my father," says Plagge. "He was a man of peace, and the controversy was distressing to him. It was probably the most difficult period of his professional life."

The Randall slate mounted an all-out offensive, circulating a flier that bore endorsements of Washburne from the U.S. commissioner of education, the Chicago schools superintendent, and the president of Northwestern University. On election day the slate trounced the Independent Party with more than 70 percent of the vote.

Afterward Washburne grew more cautious. Randall, who served as board president until 1935, told Tewksbury that he felt "that Washburne and the staff should be restrained from making changes in the educational program that would cause controversy in the village." Washburne did more writing. His ambition, Schumacher reported, was to turn the Winnetka Plan into "a memorial, one which was firmly placed, meticulously cared for, and prepared for immortality in educational history."

* * *

In the late 1930s the federal government wanted to build a new post office and coveted the land occupied by the Horace Mann School, built in 1899 in downtown Winnetka. The village agreed to sell. After considering two sites for its replacement, the board finally purchased five acres of land three-quarters of a mile west of the old school. The site was essentially a marsh, except for a piece of high ground on which crows would gather that was dubbed "crow island."

The search for an architect, conducted in 1937, drew representatives from 35 firms to Washburne's Skokie School office. One visitor was architect Lawrence Perkins.

Certainly Perkins's lineage gave him a leg up. His father was Dwight H. Perkins, best known today as the architect of the newly restored Cafe Brauer in Lincoln Park. Between 1905 and 1910, however, he had served as architect for the Chicago Public Schools, lending his talents to the construction of 40 schools, among them the old Lane Tech at Division and Sedgwick and the one-story Spalding School for the Handicapped at Washington and Ashland. His creations were characterized by bathrooms on each floor instead of in clusters in the basement, lobbies suffused with light, and auditoriums open to the public as well as to the school community. The jewel among his schools remains the Carl Schurz High School on North Milwaukee, with its green tile roof and decorative masonry. His wife, Louise Fitch Perkins, was a leading children's author who pumped out book after book.

But their son had major deficits. He was only 30. He and his partners, Phil Will and E. Todd Wheeler, had founded the firm of Perkins, Wheeler and Will just three years before. The partners divided duties. "Phil was the design person," says Perkins, "Wheeler did the engineering, and my job was to bring in the work." There wasn't much work at first—primarily residential commissions in Oak Park and on the North Shore, plus two churches. Essentially, says Perkins, "we weren't doing anything. The Depression was on. It was a very, very thin living. We tried, but didn't always succeed, to pay ourselves $1,500 a year."

One of Perkins's jobs, however, had been designing a Winnetka house for Robert C. McNamara, an executive with the Scott Foresman publishing firm and a friend of various school board members. "Remember, Winnetka was run by a tightly held group," says Perkins. "They were all pals. You didn't run for office in Winnetka—you accepted the job." More important, his father was the architect of the Hubbard Woods and Skokie schools.

Connections may have allowed Per-

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kins to see Washburne, but they didn't win him the commission. After Perkins laid out his credentials, Washburne interrupted to say "our dream school" was what he had in mind. "We can't trust this to a group of youngsters who have only built one house and one small church!"

"Don't you recognize," replied Perkins, "that a young firm, knowing that its whole future is at stake, will give more time and thought to this school than any old established firm can give?" Perkins promised to study the Winnetka schools, to read everything Washburne had written, and to consult with teachers and principals.

"Larry," said Washburne, "what you say is true. But we want the best, and experience and past performance are necessary guarantees. If we could combine your zeal with the experience of a really great architect, that would be ideal." Who are you thinking about? Perkins asked.

"A man like Eliel Saarinen," said Washburne. He was referring to the Finnish-born architect whose first American work was the Cranbrook private school outside Detroit, a complex of brick buildings set gently into the land that gained a warm feel from pillars, archways, chimneys, and towers as well as arts-and-crafts interiors.

"I took a deep breath," says Perkins, "commended my soul to God, and said, 'I think I can get him.'"

Perkins left feeling that Washburne had merely been humoring him. "At least I could tell my partners I'd been working." He forgot about his promise to snag Saarinen until Robert Hammond, the president of the Winnetka school board, called three days later and said he was going to be in the Detroit area and would like to see Saarinen.

"At that point the elevator in my stomach went down 30 floors without a cable," says Perkins. He telephoned Saarinen, a correct, emotionally distant man then in his mid-50s who said condescendingly, "I do not *do* Gothic or colonial." Perkins said Washburne craved a Saarinen-like original. "Very well. I will see Mr. Hammond," said Saarinen.

Hammond and Saarinen evidently had a satisfactory meeting. "Hammond came back from Cranbrook lapping his chin to keep the drool from slipping into his necktie," says Perkins. When Washburne and the rest of the board subsequently visited Cranbrook, they too were terribly impressed. Board member Ted Buenger, an investment banker, was particularly taken with the girls' school. "Larry," he told Perkins, "the dining hall affects me the same way a fully complete orgasm does."

At lunch Washburne gave Saarinen an overly enthusiastic sales pitch, saying he wanted him to help design a school to define his ideas of education. "Is that something that would interest you?" Washburne asked. "It is my *business*," said Saarinen. It also became the business of Saarinen's son Eero, who was enlisted in the project partway through.

"Actually, neither of them gave a good goddamn about educational engineering," says Perkins. "What made their pencils itch was the refinement of cosmetics."

The outward appearance of the Crow Island School became the province of the Saarinens. Perkins, Wheeler, and Will addressed the fit between architecture and education. The two sides split the commission fifty-fifty, though Eero Saarinen would later call Perkins "the hound dog who worked on this the hardest."

"But the person without whom there would be no Crow Island was Washburne, Washburne, and Washburne, in that order," says Perkins. "We were just a reasonable vehicle for him to work through."

* * *

Perkins began hanging out in the Winnetka schools. He would sit with a drawing board and sketch characters from his mother's books, all the while talking with the children and asking questions. After three or four months of absorbing the atmosphere, Perkins tested what he'd learned against the wisdom of Winnetka educators. "I'd like to look you in the eye and say Crow Island was the work of my artistry," says Perkins. "Forget it. This was a reasonably coordinated example of the group mind if there ever was one."

Of course Washburne was pretty good at shaping the group mind. He wanted each class to be an independent unit, and on that he prevailed. "One general principle weathered the strains of discussion and argument," wrote Perkins in 1942. "It was that children of primary-school ages are not ready for participation in groups larger than a class unit. They simply cannot comprehend and be loyal to a social setup of that complexity. Therefore, the class unit should be as complete a home as possible. It should have its own front door and its own yard. . . . It should be close to the ground. Flowers and shrubs should have the same relation to group assets, such as playrooms, auditorium, library, shops, and the rest, that homes do to their community facilities: independent, but accessible!"

Perkins concluded that the conventional rectangular classroom made no sense in Winnetka. "What was needed was more space—and less committed space," says Perkins. He and colleague John Boyce moved toward making the Crow Island classroom L-shaped, with the main section devoted to academics and the remainder to projects. There would be a wall of windows that filled each classroom with light and brought the outdoors in. Rather than having the children sit at rigid desks ("where teaching was feeding and regurgitation," wrote Perkins), the furniture would be movable. The rooms would also fit the children, not the adults.

The teachers and other school staff reacted to the architectural plans and the small wooden model Perkins took around. "We would all come together once or twice a week and go over the plans," Cecilia Powers said at the 1955 symposium. "Cabinets were wide enough to hold construction paper. I remember all the conversation over the location of the classroom door from the corridor. Some wanted the door located in the front of the classroom. Others objected because anyone leaving or entering the classroom could distract the entire class. After several meetings the door was placed in the center of the room to maximize the instructional period and cut down any commotion."

Marion Carlswell, the Horace Mann principal, suggested that each classroom have its own bathroom. Ben Helke, the custodian at Horace Mann who would assume that post at Crow Island, pressed for recessed lockers in the hallways, flat-topped skylights, and front steps with heating coils underneath to melt the snow in winter. Physical-education teacher Jean Duffy had a hand in designing the gym and playground; art teacher Myrtle Craddock

ensured that there were sufficient faucets and sinks in the art room. Activities director Frances Presler insisted that a room be devoted to enabling students to role-play life on the Illinois frontier.

The kids themselves even had an impact. At the Hubbard Woods School the doors to the hall were half wood and half glass, which the youngsters disliked because they allowed people to look in. The glass was eliminated. Children also asked for a separate assembly hall, unconnected to a classroom or gym.

Who requested that each classroom open onto its own small courtyard has been lost to history.

Eliel Saarinen wanted yellow brick for the walls, but the Perkins team demanded—and got—common rose-colored brick instead. The accents were redwood. Saarinen prevailed on the ornamentation, such as the cornice that mimicks one at Cranbrook. Eero's wife, sculptor Lily Swann Saarinen, gave the classrooms bright print curtains and designed glazed ceramic tiles that represent 23 animals for the exterior. Perkins and Eero (who, with Charles Eames, would give the world the Eames chair) designed plywood furniture "suitable for the profile of the juvenile butt," in Perkins's words.

The construction of Crow Island commenced in 1939 and took a year to finish. The marshy site for the school had been raised five feet using dirt dug shortly before the school was started when the Skokie lagoons were created and when the Chicago & Northwestern train tracks were lowered. There was no basement under the classrooms, which rested on concrete posts. The federal Works Progress Administration helped build the furniture. The cost of the entire project, excluding $40,000 for the land, totaled $287,000—fully $53,000 under budget.

In September 1940, 295 youngsters entered the new 14-classroom, 50,000-square-foot school. The wartime demand for plywood airplane parts had held up delivery of the furniture, so old pieces from Horace Mann were substituted. Julia Ostergaard remembers that continuing construction made the first year rough for the staff.

The hub of Crow Island contained an assembly hall, gym, and offices on the first floor, and a teachers' lounge, library, science workshop, and music and craft rooms in the basement. It seems remarkable today, but Crow Island was the first school to concentrate its community functions in one hub.

The auditorium's 400 plywood seats were graduated in size, smaller benches in front and larger ones in the rear. Frances Presler's "pioneer room" was lodged in the basement, a replica of a cabin in downstate Illinois circa 1850; each kid spent one day in third grade in the pioneer room acting as a member of a frontier family, carding wool, making candles, and cooking food.

Three wings of classes, each housing one age group, thrust off the center section. Inside the rooms ponderosa pine paneling enabled teachers to stick up student work. The height of the blackboards, door handles, and light switches suited the children; the ceiling was only 9 feet instead of the traditional 12, and the window sills were 36 inches high. The work area had a workbench, a sink, and a gas jet. There were ample closet storage and bins big enough to store bulky construction paper.

Outside, the Saarinens had wanted nothing about the landscaping to detract from the building. They vetoed vines and asked the landscape contractors—Robert Everly, parks director in neighboring Glencoe, and John McFadzean, athletic director for Glencoe's schools—to plant low-lying shrubs and trees: sumacs, honeysuckles, and various sorts of viburnum. There was also an open-air stage and off in one corner, a Jungle Gym.

Crow Island's most distinctive exterior feature was its chimney clock. "[Eliel] Saarinen had gone to architectural college in Stockholm," says Perkins. "He told us that in later life the alumni could never remember what the big college building looked like. What they did remember was the terra-cotta frog that sat in a little niche." The oddity Saarinen bequeathed to Crow Island was a clock at the top of the chimney that was a little off center. "Half of Winnetka resented the clock as an insult to their intelligence," Perkins says, "but the other half rather liked it."

* * *

When Crow Island School opened, says Perkins, there was more to carp about than the clock. The school looked stark without foliage surrounding it. Dwight Perkins, who died in 1941 and so lived long enough to see his son's handiwork, didn't like it at all. "Dad wanted his buildings to stand up

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aggressively," says Perkins. "Spreading it out in a low-key fashion didn't suit him."

But there were factors in Crow Island's favor. Washburne had a gift for publicity, says Perkins. In addition, Perkins hired Ken Hedrich, an architectural photographer with the Hedrich-Blessing firm, to take pictures. "My entire career in architecture is based on those pictures," says Perkins. "He made me wait for eight months, from the fall of '40 until the following June, so that the sun came around to the north side of the building. He just wouldn't take a half-assed picture for me. With Hedrich's shots, Washburne and Saarinen's names, and some plugs by Hal Burnett—this publicist who worked with us—we were made."

Leading figures hailed the building as a wonderful fit between architecture and education. Joseph Hudnut, dean of the Harvard architecture school, gushed, "A sure and deep understanding of youth and of the teacher's way of working formed these theaters for becoming and unfolding which, unmarred by grown-up affectations or by recollections of outmoded disciplines, have captured so much of that friendly dignity, that serious joy in living and creating, which are among the beautiful attributes of childhood; and the building, informed by that devotion, flings its bright radiance like a gem into the lives that are shaping there." (Yet he called the pioneer room "a curious anachronism. . . . There could be no worse method of teaching history.")

But how did the surroundings affect the more than 3,000 people who actually attended Crow Island, people now spread to at least 47 states and nine foreign countries?

Perkins isn't sure. "You have to understand what you are starting with. First, you have kids from families whose parents follow up on every aspect of their development. Winnetka provides a superb base of citizenship. Or take the teachers. For the last 50 years you haven't been able to teach at Crow Island unless you have pretty showy credentials. So you have had good kids and good teachers."

The teachers certainly felt well served by the building. "The feeling of being alive was reflected there," says Marion Stern. "It was light and cheery, and there was always a lot of materials." Bill Meuer, who taught at Crow Island for nine years, thinks the quality of the staff made more of a difference than anything. Still, he says, "the building cut down on intrusions. You didn't have to worry about filling up a bulletin board—you just tacked things on the walls. You could be more dynamic."

"The building structure counts for something," says Perkins. "Yes, it's a factor. But then I have to say that to justify my right to breathe. It's like asking whether in an opera the stage set enhances what's occurring. The set helps some. I believe that. But nobody can prove it. How many saints has your church produced? Donald Rumsfeld would have gotten a good job somewhere, with or without Crow Island."

Rumsfeld—who was U.S. defense secretary, ambassador to NATO, and White House chief of staff, and is now chairman of the General Instrument Corporation, a New York-based electronics firm—attended Crow Island for three years in the early 1940s. "I loved going there. I went early and stayed late." Since his father was in the Navy, he also attended other schools in North Carolina, Washington, and Oregon. "I never found that architecture made a lot of difference," he says. "One of the best schools my own children ever attended, in Brussels, Belgium, was in an old house with 40 code violations." He thinks Crow Island's architecture had no effect on him, while the quality of the teachers and students mattered a great deal.

Other alumni recall the building and its setting lovingly. "I remember the sense of space in that building," says Marianne Goldberg, a writer-choreographer in New York. "Everything was your size, so when you reached up, you actually got to something. You had the classroom area and the work area. I don't remember the curriculum at all, to be honest." Victor Bernstein, a Chicago psychologist, remembers the story hours. "We sat by the windows, where there were these incredible views to the woods outside. Those woods were a gas."

Washburne's progressive curriculum also draws mixed reviews. "Under the Dewey-like plan they didn't teach you much," Rumsfeld says. In fifth grade his father was transferred to New Jersey, and he began class in "a little backward school." Because he hadn't learned cursive writing yet, school officials wanted to place him in a lower grade.

Suzanne Donohue transferred to Crow Island in third grade from the Evanston schools, where she had learned cursive. "All the kids gathered around my desk to look at my writing. 'What's she doing?' they wanted to know. 'What is it?' They were just fascinated. It was a good icebreaker for me, but I wanted to be accepted, so I changed my writing." To this day the 48-year-old Winnetka retail manager prints.

Robert Perkins—a lawyer, theatrical producer, onetime candidate for 43rd Ward alderman, and no relation to Lawrence—recalls working to gain marks on the goal cards. "The goal cards fired you up to read more books and write more essays. To fill up the page—that's what you worked for."

The alumni seem to remember the activities best. "While there might be animals in the back of the room," says Perkins, "the teacher'd be making applesauce." A visit to the pioneer room seemed to cap everyone's third grade. "For me it was the highlight of all of grade school," says Marty Miller, a Lincoln Park housewife. "You were transported back to pioneer days by the cooking and the dipping candles—it all seemed so authentic." Ed Zwick liked building a pueblo dwelling and visiting the pioneer room. "That kind of role playing and living history was

very important to me." In fourth grade he constructed some mock Civil War battlefields. "That kind of thing was right up my alley. And when I think about it, I have become in my life, for better or worse, a free-lance artist. The notion of a project as the vessel for a particular passion I have taken with me." Zwick was the director of *Glory*, which was based on the story of Robert Gould Shaw and the black regiment he led during the Civil War.

Victor Bernstein and his wife elected to send their children to Inter-American Magnet School in Lakeview in part because "it deemphasizes academic drill and practice, and focuses on the social and cultural aspects of learning." Bernstein is now chairman of its local school council. "The school-improvement plan at Inter-American is a push to get the school away from the rote to the experiential," says Bernstein. He endorses that bent, and guesses his enthusiasm for the plan has roots in his own childhood.

More than most other graduates, Bob Perkins, who is now 36, can summon up the particulars of the Crow Island he left in 1962: the fruit cart the French teacher used to push around in third and fourth grade, the lack of homework ("You were supposed to go home, goof around, and watch *Garfield Goose*"), and the snails and butterflies he used to find outside in spring. "My father would become president of the Continental Bank, but back then he was working in the bond department. My parents moved to Winnetka for the schools. Everybody did. It was always emphasized at school—and reinforced through the parents—that you were lucky to be in this special school. I guess we all came to believe that—that we were part of something special. But how much the architecture had to do with it I don't know. But we felt it."

* * *

Perkins, Wheeler and Will, which evolved into Perkins and Will, specialized in schools into the 1950s. Notable among them were Blythe Park in Riverside, an inviting brick building with a bell tower and subterranean auditorium, and the Heathcote School in Scarsdale, New York. Heathcote, really six connected structures, occupies a hilltop and has hexagonal classrooms with windows that invite the outdoors in. Perkins and Will moved from schools to skyscapers and hospitals (the firm now employs 500 people in Chicago and three other cities), and Phil Will always encouraged Perkins to mention schools in sales meetings. Perkins, now 83, retired in the early 1970s, though he keeps busy. He went to the recent Crow Island reunion. "I even danced a little, though it isn't my favorite activity."

Eliel Saarinen died in 1950. His career was eclipsed by that of Eero, who veered toward the rectilinear designs popularized by Mies van der Rohe, putting his signature on the University of Chicago Law School, the Saint Louis Arch, and Dulles Airport in Washington, D.C. He died in 1961.

The Crow Island School has been the subject of numerous articles in newspapers and magazines. In 1971 it won a citation from the American Institute of Architects as "a landmark in design in education." In 1989 it was placed on the National Register of Historic Places, and on December 14, 1990, it became a National Landmark. Its 50th anniversary celebration drew architects and educators from around the country.

Crow Island now has 360 students in kindergarten through fifth grade. It has changed some. Perkins and Will added a fourth wing in 1955. There is a new circular drive out front, adorned by beech and maple trees and a steel sculpture of a crow. The landscaping has softened the lines of the building. The library, once considered almost secondary to collections in the classrooms, was moved to the basement and has reading lofts and caves in which to snuggle up with a book. The workbenches and gas jets are gone from the classrooms, as is Eero Saarinen's furniture, now considered to have historical value. The youngsters enter and leave school from the classroom courtyards, but during the day the doors are locked, a legacy of Laurie Dann.

Otherwise, the school goes about its mission as always, still adhering to the core of Washburne's thinking. "We view each youngster as a unique little person," says principal Beth Hebert. "It is our task to receive this youngster as a student and design a program for the whole child."

The self-instruction materials, now published for the Winnetka system out of the Crow Island basement, are still used. There is no prescribed text in social studies, only a curriculum guide. "We don't go to Scott Foresman to tell us what to teach," says Hebert. "We do it ourselves." And, she says, there is no grouping into academic tracks. "We respect unevenness. You never know when a kid's light will go on."

Projects remain central. "The second-graders are building a city out of cardboard boxes and toilet-paper rolls," says Hebert. As they have for 50 years, third-graders repair for one day a year to the pioneer room. Student progress is tracked on goal cards, though they are now seen more as reference points for teachers. Parents find out about their kids' progress in parent conferences, not through letter grades.

The years have moderated Washburne's methods. Formal academic instruction begins in first grade now. Cursive writing is presented in the fourth, not the fifth grade. Formal homework starts in fourth grade now too. Hebert hypes Crow Island's reading program, pointing out that primary students write and share stories—a "whole language" approach—rather than read from a list of approved books.

She acknowledges that Washburne's philosophy has a certain "compulsiveness," but says she accepts his "larger point of individualized learning and teacher autonomy."

* * *

Carleton Washburne left Winnetka in May 1943 to help the United States Army rebuild the schools in Italy after the fall of Mussolini. "My job was to reopen the schools and universities and rid them of fascism and fascists," he said. In his memoirs he gave no deeper reason for his departure, although Julia Ostergaard says he had been traveling a lot and spending less and less time being superintendent. Winnetka had also apparently tired of him. He proceeded from Sicily to Naples and on to Rome and Milan, learning Italian along the way. He didn't return to the United States until 1948.

The next year he took a position as director of teacher education and graduate studies at Brooklyn College. In 1960 he became an education professor at Michigan State University. He would write a total of 214 articles and 26 books.

On the Tuesday before Thanksgiving in 1968 Washburne, who was 78, was at home with Heluiz. "He had just bought the turkey," says his daughter. "The family was expected. He had just taken out of his typewriter the definitive biography of his work when he had a stroke." He died within 24 hours.

"He was a dynamic leader with a great deal of vision," she says. "His concern was for the maximum development of human beings."

Appendix D.

Index of Crow Island School Drawings

Index of Crow Island School Drawings & Specifications
The Winnetka Public Schools District 36
Building and Grounds Department

The District 36 Offices at 1235 Oak Street has a Crow Island School drawing file. On June 16, and 17, 2015. Benjamin Historic Certifications made an index of the drawings in the file.

Date	Title	Pages	Architect/Engineer
August 18, 1939	**School Building for the Board of Education District 36 (Blueprint)**	**A1-15*, H1, P1,**	
August 18, 1939	School Building for the Board of Education District 36, Job No. 3818. Reverse Blueprints	A1-15 (10, 11 missing)	Eliel and Eero Saarinen, Perkins, Wheeler & Will
August 18, 1939	School Building for the Board of Education - General Heating Plan #3818	H1	Eliel and Eero Saarinen, Perkins, Wheeler & Will
August 18, 1939	School Building for the Board of Education - Structural #3818	S1-3*	Eliel and Eero Saarinen, Perkins, Wheeler & Will. Note: Schedules and Details, Roof Framing, Plans Details, Beam Column and Lintel Schedule
August 18, 1939	School Building for the Board of Education - Structural #3818 - Duplicate set	S1-3	Eliel and Eero Saarinen, Perkins, Wheeler & Will : Schedules and Details, Roof Framing, Plans Details, Beam Column and Lintel Schedule
August 18, 1939	General Plumbing Plan and Details Job# 3818 - Duplicate set	P1	Eliel and Eero Saarinen, Perkins, Wheeler & Will
August 18, 1939	**Building Specifications - School Building for the Board of Education District 36**	**142 pages* Hard copy and digital formats**	**Eliel and Eero Saarinen, Perkins, Wheeler & Will**
October 20, 1952	Proposed Addition to Crow Island School- Programming	2	Perkins & Will
Apr 15, 1953 Revised	Addition and Alterations to Crow Island School, Job #5308	A2-A5, S1-3,M1-3	Perkins & Will. Note: includes one rendering of corner
May 1, 1953	Addition and Alterations at Crow Island School	6A, 3S, 1E, 4M,	Perkins & Will
May 1, 1953	Addition and Alterations to Crow Island School	1A,M3, M4, E1	Perkins & Will
May 1, 1953	Addition and Alterations to Crow Island School #5308 Construction Documents	A1-6, S1-3, M1-4 (E1 missing)	Perkins & Will
May 1, 1953	**Addition and Alterations to Crow Island School, Proj. # 5308 - Duplicate**	**A1-6, S1-3, M1-4, E1***	**Perkins & Will**
May 1, 1953	**Building Specifications - Addition and Alterations to Crow Island School, Proj. # 5308**	**A1-6, S1-3, M1-4, E1***	**Perkins & Will**
March 10, 1954	Addition and Diagram Plans Job #5308R	C1ME*, C2ME*, C1; C2*	Revised set
May 1, 1965	**Safety Reference Plans**		**Skidmore Owings & Merrill Chicago, A. J. Smith**
September 20, 1965	Addition to Crow Island School – Areaway at Kindergarten & Nursery	1	Perkins & Will Partnership S. Tursman
Nov. 13, 1972	**Crow Island Resource Center**	A1-3,MPE1-2, E1-2 *	**Perkins & Will**
April 13, 1974	**Cabinetry for Crow Island School, Job #74053**	**1-26 duplicates, maybe some missing**	**Union Cabinet Co. , Note: poor copies, faded**
April 4, April 26, 1982	Additions & Alterations to Carleton Washburne Jr. High School & Crow Island School (new garage)	CE-1	Raymond J. Green & Associates
April 10, 1987	**District 36 Life Safety Implementation: Life Safety Phase 2 1987. Note "1985 Life Safety" with Life Safety Specs Phase III**		**Raymond J. Green & Associates**
April 10, 1987	"1985 Life Safety" - Duplicate		
March 31, 1989	Life Safety Work – Note: 1988 Life Safety Project		Raymond J. Green & Assoc.
April 7, 1989	Crow Island School/Greeley School/Hubbard Woods, C. W. Washburne School M, E, A		Raymond J. Green & Assoc.
April 6, 1989	Life Safety Work - Electrical		
April 7, 1989	Crow Island School - Basement and GroundFloor Plan	M1, M2, E2	Raymond J. Green & Asosc.
April 26, 1992	Additions and Alterations to C W Washburne Jr. High School, Crow Island School		Raymond J. Green & Assoc.
April 2, 1993	1993 Life Safety Implementation – Crow Island School, Main Level Plan. Alt 1		Raymond J. Green & Assoc.
April 2, 1993	**Revised Set of 1993 Life Safety Implementation " "**		Raymond J. Green & Assoc.
April 24, 1995	**Roof Replacement – Crow Island School (Roof Plan, Reflected Ceiling Plan)**	**2**	**GreenAssociates**

Bold - indicates the most complete set of drawings

* Digitized by GreenAssociates

1939 and 1953 Specifications for are housed in the Winnetka Public Schools Archives, 520 Glendale Avenue, Winnetka

Date	Title	Pages	Architect/engineer
May 22, 1995	**Crow Island School Courtyard Renovations: Site Plan Specifications, Plant List**	**4**	**Schramm, Landscape and planting schedule, Concrete Furniture by Doty & Sons, pavers,**
April 15, 1996	**1996 Life Safety Implementation Note: "Includes Asbestos Abatement"**		**GreenAssociates with environmental consultant. Envirsonmental Science and Engineering Inc. Chicago: Mechanical Metro Design Assoc. Schaumburg**
October 23, 2001	**First Grade Playground, 5 pages, color printing**	**SP-1-5**	**Richard M. Schram**
October 23, 2001	First Grade Playground, 5 pages, color printing	SP-1-5	Richard M. Schram
October 23, 2001	Duplicate: Crow Island School – 1st Grade Playground Plan Redesign	SP-1-5	Richard M. Schram
October 26, 2001	**2002 Facility Improvements CDs, Comm. No.: 1310-200145,**	**7**	**Green & Associates Details of '39 and '53, A4.1-A4.2**
February 14, 2002	**HVAC Crow Island / Hubbard Woods 2002 Facilities Improvements, HVAC**		**CS2 Design Group, LLC, Elk Grove, IL with Green & Associates**
September 12, 2002	**Full Size Shop Drawings: Hope's Windows, Contract No. 30506**	**Sheets 1-8, PL1-PL2,**	**Hope's Windows, Inc.**
May 7, 2003	**Crow Island Playground: Design Construction Package**	**17**	**The Lakota Group, Chicago**
March 18, 2008	South Courtyard: Details and General Notes: Handwritten "Flood Project"	2	Gary A. Wiss Incorporated, Civil Eng, Northbrook, IL (847) 480-0240,
June 16, 2008	**Crow Island Storm Water Management: Site logistics, enlarged plan details, Rev 2**		
February 10, 2010	2010 Life Safety Implementation: Crow Island, Hubbard Woods, Skokie	CDs	GreenAssociates
February 10, 2010	2010 Life Safety Implementation: Crow Island , Hubbard Woods, Skokie		GreenAssociates
May 7, 2010	**2010 Life Safety Implementation: Crow Island , Hubbard Woods, Skokie**	**As-builts**	**GreenAssociates**
March 18, 2013	**2013 Facility Improvements, Crow Island, Hubbard Woods School**	**CDs**	**GreenAssociates**
December 18, 2014	**2014 Winnetka PSD 36 Safety Reference Plans**		**GreenAssociates, Digital drawings SR-C1-3**

Bold - indicates the most complete set of drawings

* Digitized by GreenAssociates

1939 and 1953 Specifications for are housed in the Winnetka Public Schools Archives, 520 Glendale Avenue, Winnetka

Appendix E.

Landscape Interview, Land Design Collaborative, Inc., September 4, 2015

John McFadzean (1907-1976) and Robert Everly (1905-1996) founded the landscape firm McFadzean & Everly in 1935 and went on to design the landscape at Crow Island School in 1939. Their successful landscape firm was acquired in 1990 by Land Design Collaborative. This interview was conducted by Daniel Euer of Benjamin Historic Certifications, LLC. with Jim Gamble, principal of Land Design Collaborative with review by Bruce Everly, Robert Everly's son.

Answers by Jim Gamble with review & comment by Bruce Everly
September 4, 2015

1. **Firm information:**

   a. **When the firm of McFadzean Everly was officially established?**

   In 1935 when Robert Everly Director of Glencoe Park District went into partnership with John McFadzean, Superintendent of Glencoe School District and William E. Rose a landscape architect. They were the McFadzean, Everly, Rose partnership. Rose left after about 2 years.

   b. **What were each John McFadzean & Robert Everly's titles/positions in the firm?**

   Partners; I would assume that Bob Everly was the leader in design, marketing, and office management. The firm thrived under Bob's leadership after McFadzean left.

   c. **Did John McFadzean & Robert Everly work together prior to formally establishing their firm? And if yes, for how long?**

   Yes, each in their own positions Robert Everly Director of Glencoe Park District and John McFadzean, Superintendent of Glencoe School District -- which they retained after forming the firm.

   d. **What other names did the firm go by and for how long?**

   Also had a firm that practiced in Canada named McFadzean Everly Limited.

   e. **Was the firm solely a landscape architecture firm, or did they also get involved in architecture and engineering? (I only ask because I found reference to architects at the firm.)**

   In those days lines were blurred between the professions, Bob Everly was licensed as an engineer, however, he also considered himself a landscape architect. But landscape architects were also engaged as planners, ecologists, botanists, civil engineers (planners split off in 1910 under Olmsted's son I believe). M & E had architecture in house and did design of recreation buildings like pools and small recreation centers, park buildings and zoo exhibit buildings, often partnering with architects. We have much more data on their history -- enough for a separate article.

   f. **When was the firm acquired by Land Design Collaborative?**

   February 6, 1990.

2. **Do you have biographies of each John McFadzean and Robert Everly?**

   There is a biography of Robert Everly by Bruce Everly and Angela Gamble available through the firm.

3. **Firm's work/philosophy:**

   a. **What was the firm's philosophy?**

      Mr. Everly was advocate of preservation of open space for parks. In the early days of Glencoe's development, he encouraged the Glencoe Plan commission to require developers to contribute land for parks in their developments. The firm initiated the principle of joint use of parks and school yards, hence the "Park/School " concept.

   b. **Did the firm have a specialty?**

      Parks, Zoological Gardens.

   c. **Did the firm influence landscape architecture in any way (i.e. zoo design? Park-school concept?) If so, how?**

      Park/School concept for joint use of land where school's open space and play facilities also served the park district purposes;

      Zoological gardens as natural habitats, animals in natural surroundings not cages, where people were subordinate to the animals. Predator/prey exhibit design concepts where species were in view of each other in relationships found in the wild. Zoo's as Botanical gardens representing character of plants from the animal's natural habitat.

   d. **Did the firm typically work closely with the architects of a project? Do you have any information about how closely they worked with the architects at Crow Island School in developing the landscape plans?**

      I know Larry Perkins, son of Dwight Perkins and VP or President of Perkins and Will, designed the Crow Island School. Bob Everly I believe knew Larry P. and worked with him on other school projects.

   e. **What other architects/firms did McFadzean Everly consult with?**

      MANY where they did zoos especially!

   f. **Do you have any information on how they may have become involved in the Crow Island School project? What other relationships or connections they may have had that helped them get work?**

      See above, I have no other specific info on this.

   g. **Did they design landscapes for any other schools before or after Crow Island?**

      YES MANY throughout the country, especially in Chicago and surrounding communities.

   h. **Was the Park-School concept already developed at this point? Or was this a new idea?**

      No not previous idea, it was their new idea, 1935 park/school concept was integrated in formation of M&E this idea was developed by them prior to forming their firm.

4. **Do you have an opinion or any thoughts on how the landscape design for Crow Island School fits in with the firm's overall body of work?**

I believe this is an example of collaborative philosophy if not personal involvement of world class designers: Eliel and Eero Saarinen, Jens Jensen, Larry Perkins, Bob Everly were part of that era of design. I assume Larry Perkins, of Perkins and Will and the Crow Island Architect, who had fondness for schools, had to know Bob Everly's firm and his park/school philosophy from Glencoe, Larry also knew Jensen and was influenced in his creation of this amazing school. For example, each class room has a small outside garden space, (Larry pointed these out to me on site personally with great pride) the school grounds transition to natural landscapes, the building itself is very prairie in scale and character. An obvious connection between Bob Everly and Larry Perkins would be their interest in schools, play grounds and Jens Jensen. I do not know the details of the landscape design and who chose the playground design and pieces. Knowing the "Jungle Gym" on site is an original, my guess is the playground may have been heavily influenced by M & E and the general landscape as well. For example, Bob Everly had developed the first "sling swing seat" from Glencoe fire hoses for Glencoe parks, as well as used tan bark in play grounds, and made spring animals from old Buick car springs for his parks, according to his son Bruce Everly.

Appendix F.

Crow Island School Original Furniture: An Inventory Prepared by the Crow Island Stewardship Group

An extensive room-by-room inventory of the furniture was completed by members of the Crow Island Stewardship Group in 2016. The purpose of the inventory was to locate all pieces of original furniture designed for Crow Island and still housed at the school or in off-site locations. Each piece of furniture was photographed, assigned a number, and an identifying tag was affixed to the underside. The attached chart lists each piece of furniture by number and includes dimensions, condition, and its current location in the school.

We currently have over 100 pieces of original furniture designed by Eero Saarinen for the school. All were manufactured by the Illinois Craft Project of the Works Progress Administration (WPA). The majority of these pieces are student desks and tables; a few are teacher desks, and a few are molded plywood chairs. In addition, there are two pedestal type desks, with molded plywood seats designed by Saarinen, that were manufactured by the Welfare Engineering Company in Waukegan, IL. Many of the tables and desks are located in the classrooms and hallways; the rest of the pieces are kept in a lower level storage area. In addition to the classroom furniture, there are pieces of Saarinen-designed furniture located in other areas of the school:

- Foyer: 2 low round tables; 10 upholstered chairs and an upholstered bench, which were fabricated by the Milwaukee Art Project of the W.P.A. (14 additional upholstered chairs are currently in storage at the school.)
- Auditorium: 38 molded plywood benches, graduated in size, and scaled for child use. They were manufactured by the Illinois Craft Project of the WPA.

In addition to the above furniture, significant pieces of historical furniture were crafted by the Illinois WPA Craft Project for use in the Pioneer Room located on the lower level of the school. This specialized space was imagined and designed by Director of Activities Frances Presler.

Additional pieces of original Crow Island furniture are housed off-site at:

- ***The Winnetka Historical Society*** -The WHS has one chair and one student desk on permanent exhibit.
- ***The V/S Furniture Museum in Tauberbischofen, Germany*** http://vs.de/schulmuseum/en/ has 8 pieces of Saarinen furniture (4 student chairs; 3 desks; 1 teacher desk) on permanent loan. The Winnetka Public Schools maintains ownership of this furniture, and documentation of the permanent loan is included in the archives.

Research on Crow Island furniture

The furniture designed by Eero Saarinen is an important component of the overall child-centered design of Crow Island School. Over the years, considerable praise has been expressed by architects and design professionals for the careful attention paid to the child-scale, posture-accommodating, clean and simple design of the furniture. Superintendent of Schools Carleton Washburne expressed his delight with the beauty and functionality of this furniture when it arrived at Crow Island…

> *"The new furniture has arrived for the Crow Island School. It is stunning. Any Board members who have not seen it should get over to the school and look at it. The desks designed by Eero Saarinen on the basic structure of the Welfare Engineering Company are the only really good looking school desks I have ever seen. I have been struggling for several years with the Welfare Engineering Company to take its excellent construction to a first rate artist and designer to make a beautiful desk instead of an ugly one. Until we were able to furnish the designer and an order for the equipment, I wasn't able to get this done, but I predict that desks like ours will blossom out all over the country and schoolrooms be proportionately beautified…"*[1]

[1] Carleton Washburne , *Winnetka Board of Education Minutes*, May/June, 1941.

The Hedrich Blessing photo collection at the Chicago History Museum includes extensive images of the Crow Island furniture. Some of these images are part of the Winnetka Public Schools Archive. Furniture images are also included in the Cranbrook Archives and the Yale University Manuscripts and Archives.

On the occasion of the Crow Island 50th anniversary in 1990, Ronald Beckman, then Associate Professor of Industrial Design at Cornell University, delivered a paper at the *Children, Learning & School Design Conference* planned in recognition of the school's anniversary. Beckman's research highlighted the furniture design development of Eero Saarinen and Charles Eames. He noted, "*…Saarinen and Eames evolved their unique concepts of serial production under the masterful direction of Eero's father, Eliel Saarinen, President of Cranbrook Academy. The elder Saarinen was collaborating architect on two projects in 1939, the Crow Island Elementary School in Winnetka, IL and Kleinhans Music Hall in Buffalo, NY. These milestone buildings were laboratories for the development of ideas that revolutionized modern furniture manufacture and launched the careers of two of America's most creative innovators….*" Beckman explained the relationship with the WPA *"…. the need for modest cost was a powerful constraint in 1939…To reduce the cost of building an original line of school chairs, tables, benches and desks, the architects enlisted Chicago's Work Projects Administration (WPA) the federal government's subsidized arts organization, as manufacturer…"*[2]

In 2014 the Stewardship Group embarked on an extensive project to inventory and locate any information or documentation about Crow Island School's original furniture. In our own Winnetka Public Schools Archive we were able to locate

- Invoices and a 1939 "*Schedule of Equipment for Southwest School*" that lists original pieces of furniture planned for Crow Island
- Invoices from F. Eggers Plywood & Veneer Company (Two Rivers, WI) for the plywood.
- Welfare Engineering Company brochure including a photo of Crow Island classroom with pedestal desks
- A 12-page letter (2-9-40) from Carleton Washburne to George Thorpe – State Director, Illinois Art Project including a listing of furnishings planned for Southwest School
- Larry Perkins' letter to Carleton Washburne (July 19, 1940) itemizing the equipment budget:
  -WPA furniture – desks, chairs, tables, benches *primary furniture
  -Welfare Engineering Company (180 Pedestal type desks) * intermediate furniture
  -Auditorium Seating
- School Board minutes (September, 1940) noting a delay in the delivery of the furniture. *"The Crow Island School was sufficiently near completion to justify opening classes in it on the regular opening day of school. We have had to use the old furniture temporarily, because the airplane industry took the entire output of the Eggers Company that was making the plywood for the seats. Now, however, the new furniture is beginning to arrive and it is our hope that by the middle of October we can have a formal opening with the furniture completely installed…"*

Our inquiries and visits to the following institutions yielded helpful information and generated further questions as well.

We visited the **Burnham Library at the Art Institute of Chicago** to examine that institution's WPA collection to see if there were photos or any other documentation that might give us an idea of how

[2] Ronald Beckman, Humble Beginnings: Early Furniture of Eero Saarinen and Charles Eames, paper presented at The *Children, Learning & School Design Conference* at Crow Island School, November 16-18, 1990.

many pieces were originally produced. With the assistance of the reference librarian and, after examining the detailed finding tool for the WPA collection listed by artist, it was clear that there was no information about Crow Island and/or Saarinen-designed furniture in that collection. We learned from Mary Woolever, Director (retired) that the Art Institute no longer has any furniture from the school. At one time The Art Institute of Chicago did have a Saarinen chair; however it was de-accessioned in 1990. No further information was available.

Subsequent to that inquiry we located original documentation from the Art Institute for receipt of "a laminated plywood side chair" (February 28, 1972) and "an oak, birch and plywood child's desk" (May 24, 1982). We will follow-up on the disposition of those pieces.

The Stewardship Group contacted and met with Paul Galloway, Collection Specialist, Architecture & Design Department of the **Museum of Modern Art (MoMA)** in New York. He reported that, currently, MoMA has no Crow Island furniture, but he generously shared the contents of their Crow Island School photo files. Of interest, Crow Island School was included in a 1942 exhibition at MoMA designed by Elizabeth Moch and entitled "Modern Architecture for the Modern Schools." *"The exhibition consists of 40 enlargements of the best modern schools for the elementary grades, a scale model, and 30 panels with drawings, photographs and explanatory labels which contrast the old and the new methods of elementary education and show the contribution modern architecture can make to modern education…. Crow Island School, Winnetka, 111, 1940 Eliel & Eero Saarinen; Perkins, Wheeler & Will, architects (with scale model of typical classroom unit)"*

Other helpful information and leads have resulted from correspondence with:

- Melissa Bowling, Associate Archivist at **The Metropolitan Museum of Art**;
- Leslie Edwards, Head Archivist at the **Cranbrook Center for Collections and Research** in Bloomfield Hills, MI; and
- Lauren Becker, **Kleinhans Music Hall,** 75th Anniversary Coordinator in Buffalo, NY.

Crow Island furniture included in exhibitions:
Over the decades, furniture loans have been transacted for exhibitions at the Art Institute of Chicago, the Metropolitan Museum of Art in New York, the Museum of Modern Art in New York, the Octagon Museum in Washington, D.C. and the Chicago Athenaeum Museum. We continue to seek information that either confirms return of the furniture or its current status.

The 1989 **The Metropolitan Museum's** exhibition entitled "Design In America: The Cranbrook Vision, 1925-1950" included a classroom model.

In 1992 the **Chicago Athenaeum Museum of Architecture** borrowed pieces of Crow Island furniture for their exhibition on Saarinen.

In 2000, the **Octagon Museum of the American Architectural Foundation** in Washington D.C. included a Saarinen chair and a desk from Crow Island School in their exhibition entitled *Structures of Our Time: 31 Buildings that Transformed American Life* – an exhibition that focused on how these architectural masterpieces have affected American culture.

In 2012, a Saarinen-designed chair was loaned to the **Museum of Modern Art** (MoMA) exhibition entitled "Century of the Child: Growing by Design, 1900-2000" from the Winnetka Historical Society. The chair was returned to WHS when the exhibition closed.

ID #	Rm #	Rm Name	Wdth X Dpth	Height/seat	Integrity	Condition	Photo #s	Notes
C-01	16	Storage	na	31"/16"		poor	5109,10,11,12	
C-02	16	Storage	na	27"/15"		poor	5116,17,18	
C-03	16	Storage	na	30"/17"	top layer missing	bad	5119,20,23	
C-04	16	Storage	na	30"/17"	piece of back layer missing	bad	5121,22,24,25,26	
C-05	16	Storage	na	31"/16.5"	back support piece missing	poor	5127,28,29,30	
C-06	16	Storage	na	31"/17"		poor	5131,32,33	cardboard taped to top
C-07	16	Storage	na	32"/16.5"		fair	5153,5164,65,67,68	wrapped/tagged; museum loan?
C-08	16	Storage	na	31"/16.5"		fair	5451,52,53	
C-09	16	Storage	na	29"/15"	no WPA	fair	5576,77,78,81	
C-10	16	Storage	na	28"/14.5"	no WPA	fair	5579,80	
C-11	16	Storage	na	23"/12"		excellent	5750,52,53,54	
C-12	16	Storage	na	31"/17"		excellent	5756,57,58	
C-13	16	Storage	na	29"/16"	layers missing	bad	5868,70,71,72	missing & peeling veneers
C-14	16	Storage	na	32"/16.5"		fair	XXXX	
C-15	16	Storage	na	28"/15"		fair	XXXX	
D-01			28.5 x 24.5	27"	legs replaced	poor	5134,35,36,37,38	
D-02	146	PST room	28.5 x 24.5	22"	no drawer;no WPA	poor	5139,40,41	
D-03	16	Storage	28.5 x 24.5	26"	no drawer;no WPA	poor	5142,43,44,45,46,47	
D-04	16	Storage	28.5 x 24.5	23"	no drawer;no WPA;molding	bad	5148,49,50,51	
D-05	16	Storage	28.5 x 24.5	24"	legs replaced	poor	5159,60,61	
D-06	16	Storage	28.5 x 24.5	24"	WPA blurry	poor	5172,73,74,75	laminate top chunk missing
D-07	16	Storage	28.5 x 24.5	24"		poor	5176,77	back molding loose
D-08	16	Storage	28.5 x 24.5	26"		fair	5178,79,80	
D-09	16	Storage	28.5 x 24.5	22"		fair	5181,82,83	
D-10	16	Storage	28.5 x 24.5	24"		fair	5184,85,86	
D-11	23	Art Room	28.5 x 24.5	22"	legs replaced	poor	5205,6,7,8,9	
D-12	23	Art Room	28.5 x 24.5	22"		poor	5210,11,12,13	
D-13	23	Art Room	28.5 x 24.5	24"		poor	5214,15,16,17,18	
D-14	23	Art Room	28.5 x 24.5	27"	legs replaced	poor	5219,20,21,22,23	
D-15	23	Art Room	28.5 x 24.5	24"		poor	5225,27,28,29,30	
D-16	11	Kitchen	28.5 x 24.5	26"		fair	5403,04,05	
D-17	25	Resource	28.5 x 24.5	26"	heavily altered	fair	5406,07,08,09	
D-18	111	Classroom	28.5 x 24.5	24"	no WPA	fair	5412,14	
D-19	111	Classroom	28.5 x 24.5	24"	legs replaced	fair	5415,16	
D-20	111 hall	hallway	28.5 x 24.5	24"		fair	5419,20,21	
D-21	111	Classroom	28.5 x 24.5	24"		fair	5428,29,39	
D-22	112 hall	hallway	28.5 x 24.5	24"		fair	5440,41,43	
D-23	24	PST	28.5 x 24.5	24"		fair	5445,46,49	
D-24	116	Classroom	28.5 x 24.5	24"		fair	5447,48,50	
D-25	115A	Classroom	28.5 x 24.5	23"	legs replaced	fair	5458,59	
D-26	114 hall	hallway	28.5 x 24.5	24"	legs replaced	fair	5460,61	
D-27	103 hall	hallway	28.5 x 24.5	22"	no WPA	fair	5537,38,39	
D-28	16	Storage	28.5 x 24.5	22"	no drawer;no WPA	poor	5540,41,42	
D-29	103 hall	hallway	28.5 x 24.5	22"	no drawer;no WPA	poor	5545,46,48	
D-30	16	Storage	28.5 x 24.5	22"		fair	5549,50,51	
D-31	146	PST room	28.5 x 24.5	24"		fair	5552,53,54	
D-32	126	Nurse	28.5 x 24.5	24"	legs replaced	fair	5568,69,70	
D-33	109 hall	KG hall	28.5 x 24.5	20"		fair	5588,89,90	
D-34	110 hall	hallway	28.5 x 24.5	24"		fair	5592,93,94	
D-35			28.5 x 24.5	22"	altered; no WPA	fair	5599;5600;5602	
D-36	138	Auditorium	28.5 x 24.5	22"		fair	5603,4	
D-37	107 hall	hallway	28.5 x 24.5	24"		fair	5605,6,7	
D-38	108 hall	hallway	28.5 x 24.5	24"		fair	5610,12,13	
D-39			28.5 x 24.5	24"		fair	5621,22,23	
D-40	116	Classroom	28.5 x 24.5	27"	legs replaced	fair	5624,25	
D-41	108	Classroom	28.5 x 24.5	27"	legs replaced	fair	5682,83,86	
D-42	146	PST room	28.5 x 24.5	22"		fair	5701,2,3	
D-43	126	Nurse	28.5 x 24.5	24"	legs replaced	fair	5709,11,12	
D-44	113 hall	hallway	28.5 x 24.5	22"		fair	5713,14,16	
D-45	118	Classroom	28.5 x 24.5	27"	legs replaced	fair	5723,25,26	
D-46	16A	office	28.5 x 24.5	26"		fair	5735,36,37	
D-47	138	Auditorium	28.5 x 24.5	22"		fair	5742,43,44	
D-48	16	Storage	28.5 x 24.5	22"		fair	5813,14	

ID #	Rm #	Rm Name	Wdth X Dpth	Height/seat	Integrity	Condition	Photo #s	Notes
D-49	16	Storage	28.5 x 24.5	24"		fair	5815,16,17	
D-50	16	Storage	28.5 x 24.5	24"	front molding missing	bad	5818,19,20	
D-51	16	Storage	28.5 x 24.5	24"		fair	5821,22,23	
D-52	16	Storage	28.5 x 24.5	24"		fair	5824,25,26	
D-53	16	Storage	28.5 x 24.5	20"		bad	5827,28,29,30	marked WID in 3 places
D-54	16	Storage	28.5 x 24.5	27"	legs replaced	fair	5831,32,33	
D-55	16	Storage	28.5 x 24.5	24"	back molding missing	bad	5834,35,36	
D-56	16	Storage	28.5 x 24.5	20"		fair	5837,38,39,40	
D-57	16	Storage	28.5 x 24.5	22"		good	5845,46,47	label; museum loan?
D-58	16	Storage	28.5 x 24.5	24"		fair	5848,49,50	
D-59	16	Storage	28.5 x 24.5	24"		fair	5851,52,53,54,55	second stamp--illegible
D-60	16	Storage	28.5 x 24.5	24"	refinished	fair	5856,57,58	
D-61	16	Storage	28.5 x 24.5	24"	legs replaced; molding	bad	5860,61,62,63	front molding missing
D-62	16	Storage	28.5 x 24.5	24"		fair	5864,65,67	
D-63	111 hall	hallway	28.5 x 24.5	24"	legs replaced	fair	5426,27,34,35	
RT-1	foyer	foyer	42" diam	18"	no WPA	good	5691,92,93,95,96	
RT-2	foyer	foyer	42" diam	18"	no WPA	good		
SlantTable-1	110	KG	60 x 33	22 to 32"		fair	5571,72,73,74,75	
SlantTable-2	109	KG	60 x 33	26 to 36"	no WPA	fair	5583,85,87	
T-01	16	Storage	61.5 x 30.5	20.5"	WPA faint	poor	5152,54,55	
T-02	16	Storage	30.5 x 30.5	20"	no WPA	poor	5156,57,58	
T-03	16	Storage	30.5 x 30.5	20"		fair	5187,88,89,90,91	
T-04	16	Storage	30.5 x 30.5	30"		fair	5192,93,94,95,96	
T-05	16	Storage	40.5 x 30.5	25"	legs replaced	fair	5197,98,99,5200	
T-06	16	Storage	40.5 x 30.5	24.5"		fair	5201,02,03	
T-07	23	Art Room	40.5 x 30.5	22"		poor	5226	
T-08	111	Classroom	40.5 x 30.5	24"	no WPA	fair	5417,18	
T-09	25-E	office	40.5 x 30.5	22"		fair	5556,57,58	
T-10	114	Classroom	40.5 x 30.5	24"	no WPA	fair	5561,62,65	
T-11	104	Classroom	40.5 x 30.5	24"		fair	5697,98,5700	
T-12	16	Storage	60.5 x 30.5	29"	legs replaced	fair	5729,30	
T-13	16	Storage	40 x 30	26"	molding missing 4 sides	bad	5841,42,43,44	
T-14	114 hall	hallway	40.5 x 30.5	27"	legs replaced	bad	5873,74,75	marked "Medow"
T-15	111	Classroom	60.5 x 30.5	25"	legs replaced. WPA lgt	poor		
TeaD-1	108	Classroom	48.5 x 30.5	30"		fair	5422,23,24,25	
TeaD-2	107	Classroom	48.5 x 30.5	30"		fair	5595,96,97	
TeaD-3	16	Storage	48.5 x 30.5	30"		fair	5615,16,17	
TeaD-4	105	Classroom	48.5 x 30.5	30"	no metal leg; dwrs	fair	5618,19,20	
TeaD-5	118	Classroom	48.5 x 30.5	30"	metal dwr knobs	fair	5720,21,22	
TeaD-6	120	Classroom	48.5 x 30.5	30"		fair	5731,32,33	
Uphol Ch-01	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-02	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-03	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-04	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-05	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-06	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-07	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-08	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-09	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-10	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-11	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-12	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-13	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-14	16	Storage	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-15	foyer	foyer	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-16	foyer	foyer	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-17	foyer	foyer	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-18	foyer	foyer	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-19	foyer	foyer	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-20	foyer	foyer	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-21	foyer	foyer	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-22	foyer	foyer	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-23	foyer	foyer	23" x 33"	33"	no WPA; re-upholstered		XXXX	
Uphol Ch-24	foyer	foyer	23" x 33"	33"	no WPA; re-upholstered		XXXX	

Appendix G.

2004 "Philosophy in Brick Mural," a permanent exhibition on display at Crow Island School documenting the construction of Crow Island and its foundation in progressive education.

BACKGROUND

Included in the 1941 issue of Architectural Forum is an article quoting Carleton Washburne and Frances Presler about Crow Island School. Their words are strikingly beautiful and, more than sixty years later, still relevant to how we think about spaces for children and learning. This exhibit grew out of the ideas they expressed.

We sought to create a mural that would celebrate the thought, care, inspiration, and collaboration that gave rise to this building, and to share it with those who pass through these halls. Brief histories about Winnetka's desire to educate its youth, the social movement behind progressive education, and Carleton Washburne and the teachers of The Winnetka Public Schools are all important aspects of Crow Island's narrative. This exhibit is anchored in that history.

We began the research for this mural five years ago. It has been an engaging journey filled with the same passion for learning that we hope to inspire in our students.

Eva Tarini
Mary Mumbrue
Bliss Tobin
Teachers, Crow Island School
March 2004

THIS EXHIBIT WAS MADE POSSIBLE BY A GENEROUS GRANT FROM THE WINNETKA PUBLIC SCHOOLS FOUNDATION.

"PHILOSOPHY IN BRICK" IS THE TITLE OF A 1989 INLAND ARCHITECT ARTICLE ABOUT CROW ISLAND SCHOOL WRITTEN BY JANE H. CLARKE. SHE GENEROUSLY ALLOWED US TO USE HER WORDS AS OUR TITLE.

DESIGN: BARBARA COUNTERMAN
PRINTING AND INSTALLATION: AWARD VISION

Why do you think Winnetka is well known for its education?

Samuel Sewall Greeley School

Hubbard Woods School

The Skokie School

Crow Island School

Carleton Washburne Junior High School

Betty Cabol

Betty W. Cabol

What do you know about Carleton Washburne?

Marshall Berman, Jr.

Do you know that Crow Island School was designed to be a "dream school" for children and teachers…

photographer unknown

photographer unknown

…And do you know that Crow Island School has won many architectural awards?

The story of this very building, Crow Island School, begins years ago, linked to the history of the early 20th century, the citizens of a North Shore village dedicated to providing excellent education, and a visionary school superintendent.

WHAT IS PROGRESSIVE EDUCATION?

…Progressive education began as part of a vast humanitarian effort to apply the promise of American life—the ideal of government by, of, and for the people…

— Lawrence Cremin
American Educator and Historian
Columbia University

By the end of the Civil War (1861–1865), the United States was experiencing rapid industrialization and undergoing the transition from an agricultural to an urbanized society. Cities such as Chicago tripled in population due to the enormous influx of laborers, largely European immigrants, who flocked here to work in the burgeoning factories. The progressive movement was a response to these explosive changes. Its leaders campaigned against business monopolies, inferior working conditions and government corruption, and called for economic and social reform.

The mission of the progressive movement was to create a society of informed and active citizens. Leaders of the movement looked to the schools to carry out this mission. Educators such as Colonel Francis W. Parker (1837-1902) and John Dewey (1859-1952) believed that traditional lock-step ways of educating children did not promote a democratic society.

"The only freedom that is of enduring importance is freedom of intelligence…the typical traditional schoolroom, with its fixed rows of desks and its military regimen of pupils who were permitted to move only at certain fixed signals, put a great restriction upon intellectual and moral freedom."

— John Dewey
Philosopher and Educator
University of Chicago

A traditional school of the time emphasized memorization and did not encourage children to think critically. In contrast, progressive schools introduced programs that nurtured the entire child:

Progressive education is always concerned with the WHOLE CHILD—both as an individual and as a member of society. It is therefore concerned with

Sue Levy

health and…emotional adjustment;

Marshall Berman, Jr.

self-fulfillment as a unique individual, having initiative and creativeness;

photographer unknown

acquisition of whatever knowledge and skill [are needed] for taking…part in the world;

Marshall Berman, Jr.

and development as a socially conscious, participating citizen of a democracy.

— Carleton Washburne
Superintendent of The Winnetka Public Schools
1919–1943

EDUCATION IN WINNETKA

The people of Winnetka have always recognized the importance of education. The Winnetka Village Charter, written in 1869, reflects this community's early commitment to education. By the early 1900's, many Winnetka residents wanted to establish a public school system available to all and comparable to the private schools in the Northeast. The Winnetka Board of Education included individuals who supported the social and educational reforms advocated by the progressive movement. In 1919, the community's forward-thinking board members hired Carleton Washburne as superintendent of schools to implement these progressive ideals.

photographer unknown

WHO WAS CARLETON WASHBURNE?

Carleton Washburne served as Winnetka's elementary school superintendent from 1919–1943. Born in Chicago, Washburne grew up in a family that placed a high value on education. In particular, Washburne's mother, Marion Foster, wrote and lectured on child development. Washburne's education and early teaching experiences were directly influenced by progressive educators John Dewey, Colonel Francis W. Parker and Frederic Burk (1862–1924). Under such influences, Washburne developed very clear ideas about children and education:

Gordon Crater

Children learn things that have meaning for them. They base their learning on experience. Children have an inborn, natural desire to learn… They want lots of knowledge—look at the number of questions they ask. But they want knowledge that they can somehow use, in their work or play or understanding of the world around them.

— Carleton Washburne

photographer unknown

Over the next 25 years, Washburne brought innovative reforms to the Winnetka schools. His application of progressive education principles created learning environments that "*encourage spontaneity, variation, initiative, creative work and independent thinking.*" Above all, schooling was to be child-centered and based on meaningful experiences, and instruction was to be individualized to accommodate different learning styles.

Washburne wanted students to attend a democratically organized school *and* to experience a model democracy through their educational activities. At The Skokie School, for example, the School Council, a legislative body made up of students and a faculty advisor, met regularly to make decisions that affected the entire school.

photographer unknown

Washburne's tenure as superintendent left an indelible mark on education in Winnetka. Among the hallmarks of his administration, Washburne:

- Fostered a curriculum based on individualized instruction, creative activities, independent study, and research by students.
- Enlisted faculty to develop student materials and established the Winnetka Educational Press to publish these educational texts.
- Created an educational research department.
- Established a guidance center.
- Introduced a nursery school for two and three year-olds.
- Founded the Winnetka Graduate Teachers' College (1932–1954) in collaboration with Flora J. Cooke (Headmistress, Francis W. Parker School, Chicago, 1901–1934) and Perry Dunlap Smith (Headmaster, North Shore Country Day School, Winnetka, 1919–1954).

TEACHERS AS RESEARCHERS

Washburne believed that the faculty was critical to the success of his reforms. He expanded the role of the teacher to include pedagogical research and curriculum development.

He expected that teaching and learning in Winnetka would continually evolve, always responding to the needs of a changing population in a changing world. He intended that society recognize teachers as professionals who are constantly involved in research.

photographer unknown

Teachers devoted enormous amounts of time—free time—because they cared so deeply—they really did care about curriculum matters.

— Marion Stern
Winnetka Public Schools Teacher
1938-1948

To think of the Winnetka technique as a finished product is to miss the entire spirit of The Winnetka Public Schools. The Winnetka faculty are…serious minded people who are seeking to develop the kind of education which will best help each child to a personally and socially satisfying and effective way of life. Their procedure is being continually modified in the light of their research and experience. Should their technique become static, it could not prepare children for effective living in this dynamic world.

— Carleton Washburne

Barbara Counterman

Much of the curriculum materials were also developed through meetings. And that continues through the years.

— Harriet Gellar
Winnetka Public Schools Teacher
1945-1980

The legacy of professional development exists today in the form of The Winnetka Teachers' Institute, organized by and for teachers in The Winnetka Public Schools. In addition, The Winnetka Public Schools Foundation, comprised of parents, teachers, and community members funds teacher research as part of its mission.

ARCHITECTURE FOR CHILDREN

…This is to be our dream school. For years we have been thinking about it. We want it to be the most functional and beautiful school in the world. We want it to crystallize in architecture the best of our educational thought and to house appropriately the best educational practices we can evolve.

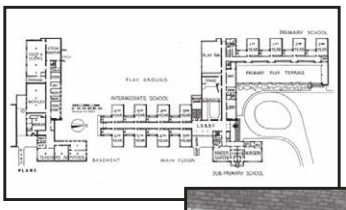
Hedrich-Blessing Studio

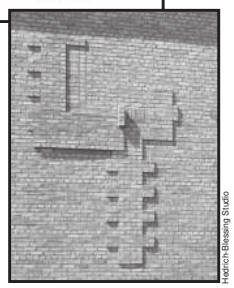
— Carleton Washburne

Breaking the mold of earlier school architecture, Washburne, Saarinen, and Perkins worked to create a school where the form of the building would be determined by its function.

> *[Washburne] didn't want…an 'academic-plus-nothing' school, the shoebox of the past where the child was nailed into place and assailed with learning. So we developed the notion of finding out what he wanted a school to do, what the acts of teaching and learning were, and visualized it in a 12-acre field. Our job was to put walls around it. Parents, teachers, the pupils,…the custodian, the brilliant creative activities teacher—they all came up with good ideas. They knew what they needed and didn't have. Will and I did the work, and Saarinen oversaw everything we did. He was the design critic."*
>
> **— Lawrence Perkins**
> **Partner, Perkins, Wheeler & Will**

In 1938, the story of Crow Island School begins as a result of the collaboration of several professionals, starting with a search for architects.





Hedrich-Blessing Studio

The selection of architects to build around this philosophy was a joint responsibility of the Board of Education and the Superintendent of Schools. A wide search was made, in the course of which it was found that most architects followed a pattern based on the accepted standards of the traditional academic school. Finally we hit on a rare combination—a young firm of architects, Perkins, Wheeler & Will eager to give detailed study to our needs, and a firm consisting of one of the world's greatest architects and his son—Eliel and Eero Saarinen.

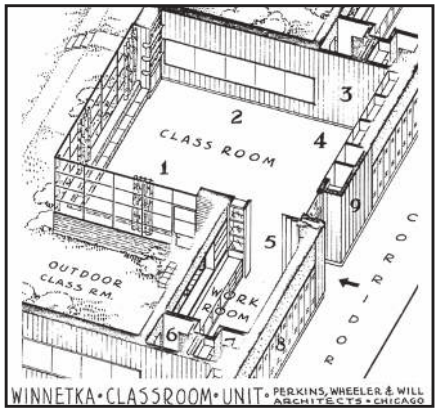
— Carleton Washburne

Next, Washburne made clear to the architects that this new building should embody very specific ideas.

Kranzten Studio

The most important feature of the Crow Island School is that it is the architectural expression of an educational philosophy, which in Winnetka is essentially the philosophy of progressive education.

— Carleton Washburne



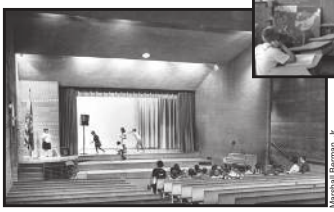
Mindful of the importance of light, the classroom's outer walls are constructed entirely of windows and ceiling lights turn on in sections.

Marshall Berman, Jr.

Washburne intended the classrooms to be self-contained units, modeled after the traditional, rural one-room schoolhouse in which one teacher addressed many individual needs. He believed that children needed an environment that evoked the safety of home and from which all other school activities would radiate. Further, he thought it imperative that age groups be separated in order to attend to age-specific needs and issues.

In order to accommodate the design suggestions of children, teachers, parents, and custodians, Perkins' colleague John Boyce designed the L-shaped classroom consisting of a main learning space and a smaller workroom. Each workroom includes a sink, a bathroom, a drinking fountain, and ample counter space allowing for greater independence.

Gordon Coster



Marshall Berman, Jr

Betty W. Carbol

Eva Tarini

The features of Crow Island reflect the fact that a school is an environment for children:

- **Door handles, blackboards, and light switches are scaled to a child's height.**
- **Benches in the auditorium are graduated from smallest in front to largest in back.**
- **Original furniture allowed for a range of sizes and offered maximum flexibility in arranging a classroom.**

This original furniture was created by Eero Saarinen with designer Charles Eames, and was constructed by the Illinois Craft Project of the Works Progress Administration (WPA) of the Roosevelt Administration. Only a few pieces remain in the school today.

Hedrich-Blessing Studio

Because of his interest in the whole child, Washburne strongly believed that learning should take place both inside and outside the school building. Great care was taken to ensure children's access to the outdoors. The broad expanse of windows in every room provides an uninterrupted view, giving the sense of unlimited space. Each classroom opens onto its own courtyard that is used for activities such as science projects, gardening, or reading. Landscape architects John McFadzean and Robert Everly designed the outside environment with an eye to children's needs for physical activity and interesting spaces. Crow Island's surroundings include indigenous plants, play areas for different age groups, a stone story circle, and a larger amphitheater. One of the first jungle gyms ever built was brought here from the original Horace Mann School, closed in 1940.

Eva Tarini

Marshall Berman, Jr.

Robert Mackay, Tribune Photo

Kranzten Studio

Anthony Sanchez

Adorning the courtyard walls are imaginative ceramic sculptures designed by artist Lily Swann, Eero Saarinen's wife. These pieces originally illustrated the curricular studies of each grade level.

Construction of Crow Island School began in 1939, and the school opened in the fall of 1940.

photographer unknown

photographer unknown

photographer unknown

photographer unknown

photographer unknown

Buildings endure, and they must be able to serve changing needs over long periods… This suggests that we need to plan learning environments around foundational issues rather than current events—around basic understandings of children, how they learn, and most important, how their environment can enhance those learnings.

— Elizabeth Hebert
Principal, Crow Island School
Appointed 1984

A LETTER TO THE ARCHITECTS

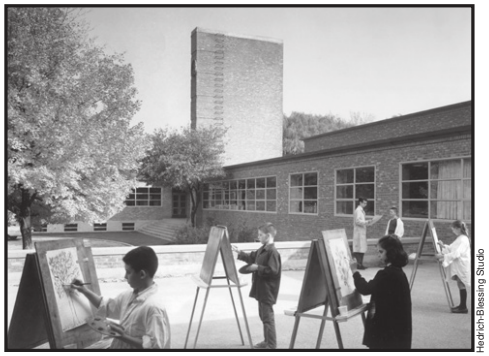
During the design phase of Crow Island School, Lawrence Perkins asked the community to share ideas about what characteristics the building should have. Frances Presler, the Director of Activities for The Winnetka Public Schools, wrote a letter to the architects describing her vision of this new school and how it should respond to the needs of children.

Your question, "What spirit shall [this new school] have?" will not let me rest. All the architecture shall be a setting for childlife. Everywhere children and what they can do shall be the adornment of the structure. The building itself shall be the ***place of joy in living****. But I must warn you. It must be a place which* ***permits*** *the joy in small things of life, and in democratic living. These two things we must safeguard in children's lives. The building must not be too beautiful, lest it be a place for children to keep and not one for them to use…*

Eva Tarini

Gordon Coster

It must be inspiring—with a beauty that suggests action, not passiveness on children's part…it must give children the…belief that they too can be, act and create, and that they, their action and creation are needed.



Hedrich-Blessing Studio

The school should look to the future. It should not seem complete and finished beyond any addition or adjustment to later demands. It should give children and adults the feeling of flexibility, possibility of change. This is the germ of growth.

Eva Tarini

Eva Tarini

Eva Tarini

The assembly…by its very nature houses the peaks in school living.

Hedrich-Blessing Studio

The library I would designate as a place for "lingering with energy."

Marshall Berman, Jr.

The pioneer [room]…will give opportunity for experimentation and experiencing.

Marshall Berman, Jr.

Hedrich-Blessing Studio

The classrooms shall express inner tranquility which can be sustained. The atmosphere of these rooms which particularly are the school homes, would give the feeling of security. These are especially the places of living together and should give feeling of inviting home-likeness, settings in which constant, confident realization of self and others together can take place.

Hedrich-Blessing Studio

Marshall Berman, Jr.

Above all the school must be childlike—not what adults think of children. At the same time it should be dignified, and playful… It must be a place for living, a place for use, good hard use, for it is to be successively the home…for a procession of thousands of children through the years. It must be warm, personal and intimate, that it shall be to each of these thousands, "My school."

photographer unknown

1859
1st one-room schoolhouse built in Winnetka, corner of Elm & Maple Streets.

1804
Sacagawea acts as guide and interpreter for Lewis and Clark as they explore the Northwest Territory.

1869
Winnetka Village Charter written; emphasis on education.

photographer unknown

1874
Academy Hall opens.
Green Bay Road at current site of Public Safety Building.

1860 1865 1870 1875

1861–1865
Civil War

January 1, 1863
Emancipation Proclamation frees all slaves and abolishes slavery.

1901
New Trier High School opens.
Architect: Norman S. Patten.

photographer unknown

photographer unknown

1892
Columbia School opens.
Corner of North (near Tower) and Burr.

photographer unknown

1899
Horace Mann School opens.
512 Chestnut, site of current Post Office
Architect: William A. Otis.

1880 1885 1890 1895 1900 1905

1880
Mark Twain publishes Tom Sawyer.

1889
Jane Addams co-founds Hull House in Chicago.

1901
Walt Disney born.

1912
Samuel Sewall Greeley School opens.
Architects: Wm. A. Otis & Edwin Clarke.

photographer unknown

unknown photographer

1919
Carleton Washburne hired as Superintendent of The Winnetka Public Schools.

1925-32
Graduate Teachers' College of Winnetka opens.
Founders: Flora J. Cooke, Headmistress, Francis W. Parker School; Perry Dunlap Smith, Headmaster, North Shore Country Day School; Carleton Washburne, Superintendent, The Winnetka Public Schools.

1911
Winnetka Community House built.
Architect: Arthur S. Coffin.

unknown photographer

photographer unknown

1915
Hubbard Woods School opens.
Architect: Dwight Perkins.

photographer unknown

1922
The Skokie School opens.
Architect: Dwight Perkins.
Funded by private donations in a door-to-door campaign.

1910 1915 1920 1925 1930 1935

1912
The Titanic sinks.

1920
American women obtain the right to vote.

1927
Babe Ruth hits 60 home runs for the New York Yankees.

photographer unknown

1940
Crow Island School opens.
Architects: Eliel and Eero Saarinen;
Lawrence B. Perkins, E. Todd Wheeler & Philip Will.
Landscape Architects: John McFadzean & Robert Everly.

1939
Contracts let for the building of
Crow Island School.

1943
Washburne leaves Winnetka to serve as a Major
in the Allied Forces Military Government for the
reorganization of schools and universities in Italy, 1943-1946.

1955
New wing added to
Crow Island School.

1956
Architectural Record creates list
of "most significant buildings in
the past 100 years of architecture
in America."
Crow Island School selected as 12th
among all buildings and 1st among
all schools.

photographer unknown

1963
Carleton W. Washburne
School opens.
Architects: Perkins and Will

1940 1945 1950 1955 1960 1965

1939
Hitler invades Poland.

1945
World War II ends.

1963
Martin Luther King, Jr.
delivers his
"I Have a Dream"
speech during the
March on Washington.

1971
The American Institute of Architects honors Crow Island School with
a citation for 25 years of enduring architectural significance.

Anthony Sanchez

1971
The Crow is installed.
Sculptor: Max Fleisher.

1990
Crow Island School becomes
National Historic Landmark.

Eric Tarn

1989
Crow Island School listed on
National Register of Historic Places.

Eric Tarn

1990
Children's Learning and School Design: 1st National Invitational
Conference for Architects and Educators.

1970 1975 1980 1985 1990 1995

1969
1st person on the moon,
Neil Armstrong.

1982
Compact disc introduced.

1990
Fall of the Berlin Wall.

"As each child is a new creation,
as life is ever growing,
so must a philosophy of education be alive and ever changing."
— Carleton Washburne

1998
The Skokie School re-opens.

2000 2005 2010

2061
Halley's Comet returns to
the inner solar system and
is once again visible from
Earth. Last seen: 1986.

September 11, 2001
Terrorists fly planes into the World Trade Center
in New York City, into the Pentagon in Washington, D.C.,
and into a field near Shanksville, Pennsylvania.

January, 2004
NASA's twin robot geologists, Spirit and Opportunity,
land on the surface of Mars. Mission: To determine
if conditions were ever favorable to sustain life.

Appendix H.

History of Space Use at Crow Island School: 1940-2018

WHAT DO WE KNOW ABOUT SPACE USE AT CROW ISLAND?

The original design of Crow Island equipped the building with a remarkable degree of flexibility in its responses to enrollment fluctuations and programmatic changes for more than seven decades. In the school's 75+ years there have only been 2 major capital initiatives at Crow Island since it opened in 1940:

- **1954**: A 6-classroom wing was added to the southwest end of the building to accommodate enrollment growth of the baby boom era.
- **1974**: The school's lower level space was remodeled to create a modern Library and Resource Center with flexible spaces for special activities, materials and equipment.

In 1982 a construction project expanded space to house the District's Maintenance Department shop and garage.

Enrollment & Class Size:

- Highest enrollment was **627 students in 1967**.
- Lowest enrollment was **259 students in 1983**.
- The highest average class size of 28+ students was reached in the 1950s prior to the addition

Average Enrollment and Class Sizes by Decade

	1940s	1950s	1960s	1970s	1980s	1990s	2000s	2010s
Enrollment	335	518	575	422	307	435	389	369
Average Class Size * *(includes JK & SK)*		26.3	23.5	22.7	21	20.6	18.5	18.3

Over the decades the school has **accommodated enrollment growth** by

- increasing class sizes
- converting to classroom use spaces that were not originally designed as grade level classrooms (e.g. Art Room; lower level spaces)
- moving Junior Kindergarten in and out of Crow Island
- moving 6th grade to Skokie (1943 -'54 & 1962 - present) and
- moving 5th grade to Skokie School (1969 -'78 & 2000 - present)
- adding an administrative assistant position (2016-17)

(note: a 1949 redistricting shifted students from Hubbard Woods to Greeley School)

Other facilities projects to **accommodate enrollment growth** included

- 1966 renovation of two lower level classrooms,
- addition of a mobile classroom (1964-1989) and the
- addition of a 2-classroom mobile unit (2016-present)

During **periods of enrollment decline**, classroom spaces were freed up for Specials Teachers (e.g. Music & Art); Special Education & Support services (i.e. Reading, Speech & Language; Learning Support; Extended Learning; Self-Contained classes); Community Use (PTA Resale Shop & the Winnetka Art Gallery) and the rental of 2 classrooms & an office space to the Winnetka Public School Nursery (1982-1991)

In summary, Crow Island School has demonstrated an exceptional response to numerous facility challenges with resilience and grace for more than 75 years. Beyond that feat, it has served as an acknowledged icon of modern school design around the country and around the world.

CHARTS OF SPACE USE AT CROW ISLAND:
The following series of charts provide a detailed history of space use at Crow Island from 1940 to the present 2017-18 school year. They will inform the reader about each year's student enrollment, average class size(s) and, specifically, how each classroom, office and other spaces have been utilized over the 75+ years that Crow Island has been operating. The Stewardship Group gathered this information from archival documents and photographs, District 36 Annual Reports and faculty directories, Cook County Schools directories, Crow Island School directories as well as helpful input from past teachers.

A color-coded key highlights the building's requisite responses to enrollment surges, i.e. one addition, multiple large and small renovations, the addition of mobile classrooms and the rare instances when students were moved off site due to enrollment beyond capacity at the school.

A few observations:

- The 1940 Crow Island building was designed to accommodate approximately 400-500 students.
- The original outstanding design of Crow Island provided for large classroom spaces that responded well to fluctuating class sizes and programmatic changes over the decades
- The original design of the school included a generous number of ancillary spaces that have been readily retrofitted for other purposes
- The few spaces that have *not* been other-purposed include the main office, the gym, auditorium and the Pioneer Room.
- Growing enrollment necessitated a 6-classroom addition in 1954.
- During the 1960s the JK-5th enrollment peaked at 627 students with average class sizes of 23.5 students. This growth necessitated renovation of lower level spaces, a mobile classroom and 2 sections of JK to be moved to a nearby Church.
- The school's current 1st-4th enrollment of 306 coupled with smaller class sizes, the need for small spaces for special education interventions, as well as other programmatic changes have necessitated renovation of smaller office spaces in the Resource Center, a 2-classroom temporary classroom and 4 sections of Kindergarten to be moved to other schools in the district.

9-1-17 prepared by Crow Island Stewardship Group

Crow Island School: History of Space Use 1940-1949

Enrollment	293	?	331	347	318	312	327	345	363	384
Cook County Directories	JK-6	JK-6	JK-6	JK-5	JK-5	JK-5	JK-5	JK-5	JK-5	JK-5
Room #	1940-41	1941-42	1942-43	1943-44	1944-45	1945-46	1946-47	1947-48	1948-49	1949-50
1	6th	6th	5th/6th	5th	5th	5th	5th	5th	5th	5th
2	6th	5th	5th	5th	5th	5th	5th	5th	5th	5th
3	5th	4th	4th	4th	4th	4th	4th	4th	4th	4th
4	5th	4th	4th	4th	4th	4th	4th	4th	4th	4th
5	4th	?	?	?	?	?	?	?	3rd	3rd
6	4th	Music	Music	Music	Music	Music	Music	Music	Music	3rd
7	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd
8	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	2nd?	2nd?
9	Nursery	Nursery	Nursery	Nursery	Nursery	Nursery	Nursery	Nursery	Nursery	Nursery Kind.
10	Kindergarten	Kindergarten	Kindergarten	Kindergarten	Kindergarten	Kindergarten	Kindergarten	Kindergarten	Kindergarten	Kindergarten
Office @ stairwell (#149)	Psychologist	Psychologist	Psychologist	Psychologist	Psychologist	Psychologist	Psychologist	Psychologist	Psychologist	Psychologist
Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium
Rm. East of Office (#146)	Library	Library	Library	Library	Library	Library	Library	Library	Library	Library
Principal's Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office
Rm. West of Office (#140)	Art	Art	Art	Art	Art	Art	Art	Art	Art	Art
Playroom (Gym) (#135)	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym
Small Office (#134)	Conference	Conference	Conference	Conference	Conference	Conference	Conference	Conference	Conference	Conference
11	1st	1st	1st	1st	1st	1st	1st	1st	1st	1st
12	1st	1st	1st	1st	1st	1st	1st	1st	1st	1st
13	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	1st /2nd
14	2nd	2nd	2nd	2nd	2nd	2nd	2nd	?	2nd	2nd
Nurse's Office (#126)	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.
PE Office (#131)	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office
Lower Level										
LL Space under #9 (#024)	Teacher Activities	Teacher Activities	Teacher Activities	Teacher Activities	Teacher Activities	Teacher Activities	Teacher Activities	Teacher Activities	Teacher Activities	Teacher Activities
LL Unassigned Space						PTA Resale Shop '46	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop
LL Space under #10 (#023)	Winn. Educ. Press	Winn. Educ. Press	Winn. Educ. Press	Winn. Educ. Press	Winn. Educ. Press	Winn. Educ. Press	Winn. Educ. Press	Winn. Educ. Press	Winn. Educ. Press	Winn. Educ. Press
LL Office by stairwell (#028)	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.
Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room
Office Space	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office
Office Space	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music
Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area
RC Space	Shop	Shop	Shop	Shop	Shop	Shop	Shop	Shop	Shop	Shop
RC Space	Science Room	Science Room	Science Room	Science Room	Science Room	Science Room	Science Room	Science Room	Science Room	Science Room
RC Space	Creative Activities	Creative Activities	Creative Activities	Creative Activities	Creative Activities	Creative Activities	Creative Activities	Creative Activities	Creative Activities	Creative Activities
RC Space	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.
RC Space			Children's Museum	Children's Museum	Children's Museum	Children's Museum	Children's Museum	Children's Museum	Children's Museum	Children's Museum
# of JK – 5/6 classrooms needed	**14** ?	**12**	**12**	**12**	**12**	**12**	**12**	**12**	**13**	**13**
# of sections	14 ?	12	12	12	12	12	12	12	13	14
Class Sizes: JK/SK										
1st										
2nd										
3rd										
4th										
5th										
6th										
Avg. Class Size	**20.9** ?		**27.5**	**28.9**	**26.5**	**26**	**27.2**	**28.7**	**27.9**	**29.5**

Crow Island School: History of Space Use 1950-1959

Enrollment	423	500	518	507		562	547	523	523	521	554
CI Directories	JK-5	JK-5	JK-5	JK-6		JK-6	JK-6	JK-6	JK-6	JK-6	JK-6
Room #	1950-51	1951-52	1952-53	1953-54		1954-55	1955-56	1956-57	1957-58	1958-59	1959-60
1	5th	5th	5th	5th		4th	4th	4th	4th	4th	4th
2	4th	5th	5th	5th		4th	4th	4th	4th	4th	4th
3	4th	4th	4th	5th		4th	4th	3rd	3rd	4th	3rd
4	4th	4th	4th	4th		3rd	3rd	3rd	3rd	?	?
5	3rd	4th	4th	4th		3rd	3rd	3rd	3rd	3rd	3rd
6	3rd	3rd	3rd	3rd		3rd	3rd	2nd	3rd	3rd	3rd
7	3rd	3rd	3rd	3rd		2nd	2nd	2nd	2nd	2nd	2nd
8	2nd	2nd/3rd	2nd/3rd	2nd		2nd	2nd	2nd	2nd	2nd	2nd
9	SK/SK	SK/SK	SK/SK	SK/SK		JK/SK	JK/SK	JK	JK/SK	JK/SK	JK/SK
10	JK/JK	JK/JK	JK/JK	JK/SK		JK/SK	JK/SK	JK/SK	JK/SK	JK/SK	JK/SK
Office @ stairwell (#149)	Psychologist	Psychologist	Hearing Impaired	Hearing Impaired		Hearing Impaired	Hearing Impaired	Hearing Impaired	Hearing Impaired	Hearing Impaired	Hearing Impaired
Auditorium	Auditorium	Auditorium	Auditorium	Auditorium		Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium
Rm. East of Office (#146)	Library	Library	Library	Library		Library	Library	Library	Library	Library	Library
Principal's Office	Main Office	Main Office	Main Office	Main Office		Main Office	Main Office	Main Office	Main Office	Main Office	Main Office
Rm. West of Office (#140)	5th	5th?	2nd	2nd		Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge
Playroom (Gym) (#135)	Gym	Gym	Gym	Gym		Gym	Gym	Gym	Gym	Gym	Gym
Small Office (#134)	Conference	Conference	Conference	Conference		Conference	Conference	Conference	Conference	Conference	Conference
11	2nd	2nd	2nd	2nd		1st	1st	1st	1st	1st	1st
12	1st	1st	1st	1st		1st	1st	1st	1st	1st	1st
13	1st	1st	1st	1st		1st	1st	1st	1st	1st	1st
14	1st	1st	1st	1st		2nd	2nd	2nd	1st	2nd	2nd
Nurse's Office (#126)	Nurse Office/ Obs. Rm.	Nurse Office/ Obs. Rm.	Nurse Office/Obs. Rm.	Nurse Office/Obs. Rm.	6 Classroom Addition	Nurse Office/Obs.Rm.	Nurse Office/Obs.Rm.	Nurse Office/Obs.Rm.	Nurse Office/ Obs.Rm.	Nurse Office/Obs.Rm.	Nurse Office/ Obs.Rm.
PE Office (#131)	PE Office	PE Office	PE Office	PE Office		PE Office	PE Office	PE Office	PE Office	PE Office	PE Office
					15	Multi-Purpose	Multi-Purpose	Multi-Purpose	Multi-Purpose	Multi-Purpose	Multi-Purpose
					16	5th	5th	5th	5th	5th	5th
					17	5th	5th	5th	5th	5th	5th
					18	5th	5th	5th	5th	5th	5th
					19	6th	6th	6th	6th	6th	5th
					20	6th	6th	4th	4th	4th	6th
Lower Level											
LL Space under #9 (#024)	Teacher Activities	Teacher Activities	Teacher Activities	Teacher Activities		Music	Music	Music	Music	Music	Music
LL Unassigned Space	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop		PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop
LL Space under #10 (#023)	Winn. Educ. Press	5th	5th	6th		?	JK/SK ?	?	?	?	JK?
LL Office by stairwell(#028)	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.		Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.
Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room		Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room
Office Space	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office		Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office
Office Space	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music		Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music
Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area		Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area
RC Space	Shop / Art Rm.	Shop / Art Rm.	Shop / Art Rm.	Shop / Art Rm.		Shop / Art Rm.	Shop / Art Rm.	Shop / Art Rm.	Shop / Art Rm.	Shop / Art Rm.	Shop / Art Rm.
RC Space	Science Room	Science Room	Science Room	Science Room		Science Room	Science Room	Science Room	Science Room	Science Room	Science Room
RC Space	Creative Activities	Creative Activities	Creative Activities	Creative Activities		Creative Activities	Creative Activities	Creative Activities	Creative Activities	Creative Activities	Creative Activities
RC Space	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.		Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.
RC Space	Children's Museum	Children's Museum	Children's Museum	Children's Museum		Children's Museum	Children's Museum	Children's Museum	Children's Museum	Children's Museum	Children's Museum
# of JK – 6 spaces needed	15	16	16	16		19	20	19	19	18	19
# of sections	16	18	18	18		21	23	21	21	20	21
Class Sizes: JK/SK								34-40	22-34	24-32	26-36
1st								20-21	19-22	22-23	21-23
2nd								24-25	27	26-28	23-26
3rd								24-29	21-25	27-28	27-30
4th								24-27	27-28	24-25	31-32
5th								21-25	23-24	26-27	25-27
6th								25	24	27	24
Avg. Class Size	26.4	27.7	28.7	28.1		26.7	23.7	24.9	24.9	26	26.3

Crow Island School: History of Space Use 1960-1969

Enrollment	525	541	540	595	579	594		627	596	586	574
CI Directories	JK-6	JK-6	JK-5	JK-5	JK-5	JK-5		JK-5	JK-5	JK-5	JK-4
Room #	1960-61	1961-62	1962-63	1963-64	1964-65	1965-66		1966-67	1967-68	1968-69	1969-70
1	4th	4th	2nd	2nd	2nd	2nd		2nd	2nd	3rd	3rd
2	4th	4th	4th	4th	4th	4th		4th	4th	4th	3rd
3	3rd	3rd	3rd	3rd	2nd	3rd		3rd	3rd	3rd	3rd
4	3rd	3rd	2nd	2nd	4th	2nd		2nd	2nd	3rd	3rd
5	3rd	3rd	2nd	2nd	2nd	2nd		2nd	2nd	2nd	2nd
6	2nd	2nd	3rd	3rd	3rd	3rd		3rd	3rd	2nd	2nd
7	2nd	2nd	2nd	3rd	3rd	2nd		2nd	2nd	2nd	2nd
8	2nd	2nd	3rd	3rd	3rd	3rd		3rd	3rd	2nd	2nd
9	JK/SK	JK/SK	JK/SK	JK/SK	JK/SK	SK/SK		SK/SK	SK/SK	JK/SK	JK/SK
10	JK/SK	JK/SK	JK/SK	JK/SK	JK/SK	JK/SK		JK/SK	SK/SK	JK/SK	JK/SK
Office @ stairwell (#149)	Hearing Impaired	Hearing Impaired	Hearing Impaired	Hearing Impaired	Hearing Impaired	Hearing Impaired		Hearing Impaired	Hearing Impaired	Hearing Impaired	Hearing Impaired
Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium		Auditorium	Auditorium	Auditorium	Auditorium
Rm. East of Office (#146)	Library	Library	Library	Library	Library	Library		Library	Library	Library	Library
Principal's Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office		Main Office	Main Office	Main Office	Main Office
Rm. West of Office (#140)	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge		Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge
Playroom (Gym) (#135)	Gym	Gym	Gym	Gym	Gym	Gym		Gym	Gym	Gym	Gym
Small Office (#134)	Psychologist	Psychologist	Psychologist	Psychologist	Psychologist	Psychologist		Psychologist	Psychologist	Psychologist	Psychologist
11	?	1st	?	1st	1st	1st		1st	1st	1st	1st
12	1st	1st	1st	1st	1st	1st		1st	1st	1st	1st
13	1st	1st	1st	1st	1st	1st		1st	1st	1st	1st
14	1st	1st	1st	2nd	1st	1st		1st	1st	1st	1st
Nurse's Office (#126)	Nurse Office & Obs.	Nurse Office & Obs.	Nurse Office & Obs.	Nurse Office & Obs.	Nurse Office & Obs.	Nurse Office & Obs.		Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs.
PE Office (#131)	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office		PE Office	PE Office	PE Office	PE Office
15	Multi-Purpose	Music	Music	Music	Music	5th		4th	4th	4th	Music
16	5th	5th	5th	5th	5th	5th		5th	5th	5th	?
17	6th	6th	5th	5th	5th	5th		5th	5th	4th	4th
18	5th	5th	5th	5th	5th	5th		5th	5th	5th	4th
19	5th	5th	4th	4th	4th	4th		4th	4th	5th	4th
20	4th	4th	4th	4th	4th	4th		4th	4th	4th	4th
Mobile Classroom					?	?		5th	5th	5th	Lunch?
Lower Level											
LL Space under #9 (#024)	Music	Music	Music	SK	SK	JK/SK	Renovation of 3 LL spaces into 2 classrooms	SK/SK	JK/SK	JK/SK	JK/SK
LL Unassigned Space	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop		XXXXXXXXX	XXXXXXXXX	XXXXXXXXX	XXXXXXXXX
LL Space under #10 (#023)	JK/SK	JK/SK	JK/SK	JK/SK	JK/SK	JK/SK		3rd	3rd	3rd	JK/SK
LL Office by stairwell (#028)	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.		Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.
Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room		Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room
Office Space	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office	Creative Activ. Office		Speech	Speech	Speech	Speech
Office Space	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music	Instrumental Music		Reading	Reading	Reading	Reading
Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area	Cooking Area		PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop
RC Space	Shop / Art Rm.	Shop / Art Rm.	Shop / Art Rm.	Shop / Art Rm.	Shop	Shop		Special Ed.	Special Ed.	Special Ed.	Special Ed.
RC Space	Science Room	Science Room	Science Room	Science Room	Art	Art		Art	Art	Art	Art
RC Space	Creative Activities	Creative Activities	Creative Activities	Creative Activities	Creative Activities	Creative Activities		Creative Activities	Creative Activities	Creative Activities	Creative Activities
RC Space	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.		Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.
RC Space	Children's Museum	Children's Museum	Children's Museum	Children's Museum	Children's Museum	Children's Museum		Children's Museum	Children's Museum	Children's Museum	Children's Museum
Winn. Presbyterian Church								2 sections of JK	2 sections of JK		
# of JK – 5/6 classrooms needed	19	20	19	20	21	22		23 + 1	23 + 1	23	20
# of sections	22	23	22	23	24	26		28	28	26	24
Class Sizes: JK/SK	16-29	16-27	17-25	21-30	16-29	16-25		18-21	14-23	23-25	25-27
1st	23-26	21-23	23-24	24-25	21-23	20-22		22-24	18-20	20-23	19-20
2nd	21-23	20-22	22-24	27-29	26	21-23		20-22	21-22	20-21	22-23
3rd	25-29	24-25	24-25	23-25	24-26	30-31		23-25	19-21	22-23	22-24
4th	24-27	28-29	25-27	27-28	24-25	26-21		21-24	24-25	21-22	26-27
5th	22-23	26-27	29-31	27-29	26-28	25-26		22-24	23-24	24-26	
6th	25	22									
Avg. Class Size	23.8	24.5	24.5	25.8	24.1	22.8		22.3	21.2	22.5	23.9

Crow Island School: History of Space Use 1970-1979

Enrollment	510	487	448	430		401	410	391	377	389	381
CI Directories	JK-4	JK-4	JK-4	JK-4		JK-4	JK-4	JK-4	JK-4	K-5	K-5
Room #	1970-71	1971-72	1972-73	1973-74		1974-75	1975-76	1976-77	1977-78	1978-79	1979-80
1	3rd	3rd	3rd	3rd		3rd	3rd	3rd	3rd	3rd	
2	3rd	3rd	3rd	3rd		3rd	3rd	3rd	3rd	3rd	3rd
3	3rd	3rd	3rd	3rd		3rd	3rd	3rd	3rd	3rd	3rd
4	2nd	2nd	2nd	2nd		2nd	2nd	2nd	2nd	2nd	2nd
5	2nd	2nd		2nd		2nd		2nd - 3rd		2nd	2nd
6	3rd					3rd	DLS	DLS	DLS	DLS	DLS
7	1st	2nd	1st/2nd/3rd	2nd/3rd			2nd	2nd	2nd	PTA Resale Shop	PTA Resale Shop
8	2nd	2nd	2nd				2nd	2nd	2nd	2nd	2nd
9	JK/SK	JK/SK	JK/SK	JK/SK		JK/SK	SK	?	JK	SK	SK
10	JK/SK	JK/SK	JK/SK	JK/SK		JK/SK	JK/SK	JK/SK	SK	SK	SK
Office @ stairwell (#149)	Hearing Impaired	Hearing Impaired	Hearing Impaired	Hearing Impaired		Hearing Impaired	Hearing Impaired	Social Work	Social Work	Social Work	Social Work
Auditorium	Auditorium	Auditorium	Auditorium	Auditorium		Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium
Rm. East of Office (#146)	Library	Library	Library	Library		?	Children's Museum	Children's Museum	Children's Museum	Children's Museum	Children's Museum
Principal's Office	Main Office	Main Office	Main Office	Main Office		Main Office	Main Office	Main Office	Main Office	Main Office	Main Office
Rm. West of Office (#140)	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge		Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge
Playroom (Gym) (#135)	Gym	Gym	Gym	Gym		Gym	Gym	Gym	Gym	Gym	Gym
Small Office (#134)	Psychologist	Psychologist	Psychologist	Psychologist		Psychologist				Speech	Speech
11	1st	1st	1st	1st		1st	1st	1st	1st	1st	1st
12	1st	1st	1st	1st		1st	1st	PST	PST	1st	1st
13	1st	1st	1st/2nd	1st/2nd		1st/2nd	1st	1st	K/1st	1st	1st
14	1st	1st	1st/2nd	1st/2nd		1st/2nd	1st	1st	1st	PST	PST
Nurse's Office (#126)	Nurse Office/Obs.Rm.	Nurse Office/Obs.Rm.	Nurse Office/Obs.Rm.	Nurse Office/Obs.Rm.		Nurse Office/Obs.Rm.	Nurse Office/Obs.Rm.	Nurse Office/Obs.Rm.	Nurse Office/Obs.Rm.	Nurse Office/Obs.Rm.	Nurse Office/Obs.Rm.
PE Office (#131)	PE Office	PE Office	PE Office	PE Office		PE Office	PE Office	PE Office	PE Office	PE Office	PE Office
15							Music	Music	Music	5th	5th
16	3rd						PST (3)	PST (3)	PST (2)	5th	5th
17	4th	4th	3rd/4th			4th	4th	4th	4th	4th	4th
18	4th	4th	4th	4th		4th	4th	4th	4th	4th	4th
19	4th	4th	4th	4th		4th	4th		Lunch	5th	5th
20	4th	4th	4th	4th		4th	4th	4th	4th	4th	4th
Mobile Classroom	Lunch	Lunch	Lunch	Lunch		Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
Lower Level											
LL Space under #9 (#024)	JK/SK					PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	Music	Music
LL Space under #10 (#023)	JK/SK	JK/SK	SK/SK	SK/SK	Lower Level Space	SK	SK	SK	?	Art	Art
LL Office by stairwell (#028)	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	remodeled into	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.
Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Resource Center	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room
Office Space	Speech	Speech	Speech	Speech	Office Space	Vounteer Talent Pool	Vounteer Talent Pool	Vounteer Talent Pool	Vounteer Talent Pool	Vounteer Talent Pool	Vounteer Talent Pool
Office Space	Reading	Reading	Reading	Reading	Office Space	RC Office	RC Office	RC Office	RC Office	RC Office	RC Office
Cooking Area	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	Cooking Area	RC Cooking Area	RC Cooking Area	RC Cooking Area	RC Cooking Area	RC Cooking Area	RC Cooking Area
RC Space	Special Ed.	Special Ed.	Special Ed.	Special Ed.	RC Space	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab
RC Space	Art	Art	Art	Art	RC Space	RC Reading Area	RC Reading Area	RC Reading Area	RC Reading Area	RC Reading Area	RC Reading Area
RC Space	Creative Activities	Creative Activities	Creative Activities	Creative Activities	RC Space	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV
	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.	Visual Ed. Rm.		RC Sonic Cell/Visio	RC Sonic Cell/Visio	RC Sonic Cell/Visio	RC Sonic Cell/Visio	RC Sonic Cell/Visio Pod	RC Sonic Cell/Visio Pod
RC Space	Children's Museum	Children's Museum	Children's Museum	Children's Museum	RC Space	RC Books & Open	RC Books & Open	RC Books & Open	RC Books & Open	RC Books & Open	RC Books & Open
RC Space					RC Space	Greenhouse (plan)	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse
					RC Space	RC Creative Arts	RC Creative Arts	RC Creative Arts	RC Creative Arts	RC Creative Arts	RC Creative Arts
# of JK – 5 classrooms needed	20	18	17	16		17	16	14	14	17	16
# of class sections	24	21	20	19		19	18	17	15	17	16
Class Sizes: JK/SK	12--25	22-25	12--25	19--23		10-28	18-21	15-24	21--27	24--27	21--23
1st	19-22	18-21	21-22	18-22		21-21	18-20	23-24	21-25	20-22	19-20
2nd	24-26	18-26	24-25	24		22-24	23-24	21-22	24-26	17-18	22
3rd	22-24	23-26	19-20	25		20-22	23-25	21-22	26-27	22-24	26
4th	24-25	24-26	23-24	25-26		20-22	21-22	27-28	25	24-26	26-28
5th										25-26	22-25
Avg. Class Size	21.2	23.1	22.4	22.6		21.1	22.7	23	25.1	22.8	23.8

Crow Island School: History of Space Use 1980-1989

Enrollment	340	335	296	259	261	281	303	311	329	356
CI Directories	JK-5	JK-5	K-5	K-5	K-5	JK-5	JK-5	JK-5	JK-5	JK-5
Room #	1980-81	1981-82	1982-83	1983-84	1984-85	1985-86	1986-87	1987-88	1988-89	1989-90
1	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd
2			Speech / Rdg.	Speech	PST	Music	Music	Music	Music	PST / Music
3	3rd		PST	PST	PST	PST (2)	PST (2)	PST (2)	PST (2)	PST (3)
4	3rd	2nd	2nd	2nd	2nd	2nd	2nd	3rd	2nd	3rd
5	2nd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd
6		Speech	1st	1st	2nd	2nd	2nd	2nd	2nd	2nd
7	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	1st	2nd	1st	2nd	2nd
8	2nd	2nd	2nd	2nd	Art Gallery	Art Gallery	Inst. Music	2nd		1st
9	SK	SK	SK	SK	SK	SK	SK/SK	SK	SK/SK	SK/SK
10	JK/SK	JK/SK	SK	SK	SK	JK/SK	JK/SK	JK/SK	JK/SK	JK/SK
Office @ stairwell (#149)	Social Work	Social Work	Social Work	Social Work	Social Work	Social Work	Social Work	Social Work	Social Work	Social Work
Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium
Rm. East of Office (#146)	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.
Principal's Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office
Rm. West of Office (#140)	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge
Playroom (Gym) (#135)	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym
Small Office (#134)	Speech	Speech	Speech	WPSN Office	WPSN Office	WPSN Office	WPSN Office	WPSN Office	WPSN Office	WPSN Office
11	1st	1st	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery
12	1st / 2nd	1st	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery	WinnPubScholNursery
13	1st	4th	1st	1st	1st	1st	1st	1st	1st	1st
14	PST	PST	1st	1st	1st	1st	1st	1st	1st	1st
Nurse's Office (#126)	Nurse Office/ Obs. Rm.	Nurse Office/ Obs. Rm.	Nurse Office/ Obs. Rm.	Nurse Office/ Obs. Rm.	Nurse Office/ Obs. Rm.	Nurse Office/ Obs. Rm.	Nurse Office/ Obs. Rm.	Nurse Office/ Obs. Rm.	Nurse Office/ Obs. Rm.	Nurse Office/ Obs. Rm.
PE Office (#131)	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office
15	DLS	DLS	DLS	DLS	DLS	DLS	PST (3)	PST (3)	PST (3)	5th
16	5th	4th	4th	4th	4th	4th	4th	4th	4th	4th
17	5th	5th	4th / 5th	4th / 5th	5th	5th	5th	5th	5th	5th
18	4th	4th	4th	4th	4th	4th	4th	4th	4th	4th
19	5th	5th	5th	5th	5th	5th	5th	5th	5th	5th
20	4th	5th	5th	5th	Individ. PE	PST (2)	DLS	DLS	DLS	DLS
Mobile Classroom	Lunch	Lunch	Lunch/ Aft.School Care	Lunch/ Aft.School Care	Lunch/ Aft.School Care	Lunch/ Aft.School Care	Lunch/ Aft.School Care	Lunch/ Aft.School Care	Mobiile Removed	
Lower Level										
LL Space under #9 (#024)	Music	Music	Music	Music	Music	PTA Resale Shop	PTA Resale Shop	PTA Resale Shop	Lunch/Aft.School Care	Lunch/ Aft.School Care
LL Space under #10 (#023)	Art	Art	Art	Art	Art	Art	Art	Art	Art	Art
LL Office by stairwell (#028)	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Faculty Rest Rm.	Suzuki	Suzuki	Suzuki	Suzuki	Suzuki	Suzuki
Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room
Resource Center	Vounteer Talent Pool	Vounteer Talent Pool	Publications	Publications	Publications	Publications	Publications	Publications	Publications	Publications
Office Space	RC Office	RC Office	Dr. Lola May-Math	Dr. Lola May-Math	Dr. Lola May-Math	Dr. Lola May-Math	Dr. Lola May-Math	Dr. Lola May-Math	Dr. Lola May-Math	Dr. Lola May-Math
Office Space	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab
Cooking Area	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn
RC Space	RC Reading Area	RC Reading Area	RC Reading Area	RC Reading Area	RC Reading Area	RC Reading Area	RC Reading Area	RC Reading Area	RC Reading Area	RC Reading Area
RC Space	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV	RC Math Lab & TV
RC Space	RC Sonic Cell/Visio Pod	RC Sonic Cell/Visio Pod	RC Sonic Cell/Visio Pod	RC Sonic Cell/Visio Pod	RC Sonic Cell/Visio Pod	RC Sonic Cell/Visio Pod	RC Sonic Cell/Visio Pod	RC Sonic Cell/Visio Pod	RC Sonic Cell/Visio Pod	RC Sonic Cell/Visio Pod
RC Space	RC Books & Open Space	RC Books & Open Space	RC Books & Open Space	RC Books & Open	RC Books & Open	RC Books & Open Space	RC Books & Open	RC Books & Open Space	RC Books & Open	RC Books & Open Space
RC Space	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse
RC Space	RC Creative Arts	RC Creative Arts	RC Creative Arts	RC Creative Arts	RC Creative Arts	RC Creative Arts	RC Creative Arts	RC Creative Arts	RC Creative Arts	RC Creative Arts
# K – 5 classrooms needed	**15**	**14**	**14**	**14**	**12**	**13**	**12**	**14**	**13**	**15**
# of class sections	16	15	14	14	12	14	14	15	15	17
Class Sizes: JK/SK	17-23	15-25	18-20	14-18	23	19-21	15-19	19-24	18-21	17-20
1st	18-21	22-23	16-17	15-16	19-21	16-17	21	19-20	21-22	21-23
2nd	13-21	24	23-24	19-20	16-18	19-20	17-18	22	21	22
3rd	20-21	28-29	23-25	18-21	23-24	19-20	21-22	17	21-22	19-22
4th	24-29	20-21	18-19	19	18-20	24-25	18-19	24-25	27-28	24-26
5th	26-28	19-21	23-27	19-21	23-24	21	24-25	20	22-23	19-21
Avg. Class Size	**21.2**	**22.3**	**21.1**	**18.5**	**21.7**	**20**	**21.6**	**20.7**	**21.9**	**20.9**

Crow Island School: History of Space Use 1990-1999

Enrollment	358	389	424	447	442	435	455	462	473	466
CI Directories	JK-5	JK-5	JK-5	JK-5	JK-5	K-5	K-5	K-5	K-5	K-5
Room #	1990-91	1991-92	1992-93	1993-94	1994-95	1995-96	1996-97	1997-98	1998-99	1999-2000
1	3rd	3rd	3rd	4th	3rd	3rd	3rd	2nd	3rd	3rd
2	Music	4th	4th	3rd	3rd	3rd	3rd	3rd	3rd	3rd
3	PST (4)	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd
4	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd
5	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd
6	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd
7	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd
8	1st	1st	Music	SK	1st	2nd	PST (4)	PST (4)	2nd	2nd
9	SKSK	SKSK	SKSK	SKSK	SKSK	SKSK	SKSK	SKSK	SKSK	SKSK
10	JK/SK	JK/SK	JK/SK	JK/SK	JK/SK	SKSK	SKSK	SKSK	SKSK	SKSK
Office @ stairwell (#149)	Soc. Wk.	Soc. Wk.	Soc. Wk.	Soc. Wk.	ELP	ELP	ELP	ELP	ELP	ELP
Converted closet space					Social Work	Social Work	Social Work	Social Work	Social Work	Social Work
Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Auditorium
Rm. East of Office (#146)	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.	Child. Mus. & Conf. Rm.	Music	Music	Music	Music	Music	Music	Music
Principal's Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office
Rm. West of Office (#140)	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge
Playroom (Gym) (#135)	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym
Small Office (#134)	WPSN Off.	PST	PST	PST	PST	PST	PST	PST	PST	PST
11	WinnPubScholNursery	PST (4)	PST (4)	PST (4)	PST (4)	1st	1st	1st	1st	1st
12	WinnPubScholNursery	Music	1st	1st	1st	1st	1st	1st	1st	1st
13	1st	1st	1st	1st	1st	1st	1st	1st	1st	1st
14	1st	1st	1st	1st	1st	4th	1st	1st	1st	1st
Nurse's Office	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse & PE Offices	Nurse & PE Offices	Nurse,PE& Span. Offices	Nurse,PE& Span. Offices	Nurse,PE& Span. Offices
PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	Nurse Obs. Rm.	Nurse Obs. Rm.	Nurse Obs. Rm.	Nurse Obs. Rm.	Nurse Obs. Rm.
15	5th	5th	4th	4th	4th	4th	4th	4th	PST (4)	4th
16	4th	5th	4th	4th	4th	4th	4th	4th	4th	4th
17	4th	4th	5th	5th	5th	5th	4th	4th	4th	4th
18	4th	4th	5th	5th	5th	5th	5th	5th	5th	5th
19	5th	5th	5th	5th	5th	5th	5th	5th	5th	5th
20	DLS	DLS	DLS	ELP	4th	4th	4th	4th	4th	4th
Foyer										
Lower Level										
21	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	5th	5th	5th	5th
22	Art	Art	Art	Art	Art	Art	5th	5th	5th	5th
22A				Speech						
LL Office	Suzuki	?	?	?	Suzuki	Suzuki				
Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room
RC Office Space	Publications	Publications	Publications	Publications	Lunch	PST	Lunch	Lunch	Lunch	Lunch
RC Office Space	Dr. Lola May	Dr. Lola May	Dr. Lola May	Dr. Lola May	Dr. Lola May	PST	Lunch	Lunch	Lunch	Lunch
RC Cooking Area	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn	RC Cooking Barn
RC Space	RC Books & Open	RC Books & Open	RC Books & Open	RC Books & Open	RC Books & Open	RC Books & Open	Art	Art	Art	Art
RC Space	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab	RC Photo Lab
RC Space	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse	RC Greenhouse
RC Space-Sonic Cell	RC Sonic Cell	RC Sonic Cell	RC Sonic Cell	RC Sonic Cell	RC Sonic Cell	RC Sonic Cell	Suzuki	Suzuki	Suzuki	Suzuki
Converted Storage/Maint. Area						Maint. Dep't to SK	Publications/Lunch	Publications /Lunch	Publications /Lunch	Publications /Lunch
# of K – 5 spaces needed	15	17	17	18	19	20	21	21	21	22
# of sections	17	19	19	20	21	22	23	23	23	24
Class Sizes: JK/SK	18-21	19-20	21-22	18-21	16-20	18-21	17-18	17-20	16-18	16-19
1st	21-22	20-21	22-23	23	19-20	18	22-23	18-20	20-21	18-19
2nd	21-22	21-22	23-24	23	23-24	19-22	17-18	21-23	19-21	20-21
3rd	22	22-23	23	22-24	19-20	18-19	20-21	19-21	22	18-20
4th	19-20	17-19	23-24	24	23	19-21	18-20	19-22	22-23	21-22
5th	25	21-22	20-21	23-24	20-23	18-21	20-21	18-20	21-23	19-20
Avg. Class Size	21.1	20.7	22.3	23.5	20.8	19.5	20	19	20	19.4

Crow Island School: History of Space Use 2000-2009

Enrollment	369	353	380	403	411	413	427	394	383	359
CI Directories	K-4	K-4	K-4	K-4	K-4	K-4	K-4	K-4	K-4	K-4
Room #	2000-01	2001-02	2002-03	2003-04	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10
1	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd
2	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd	3rd
3	3rd	3rd	3rd	3rd	2nd	2nd	3rd	3rd	3rd	3rd
4	3rd	3rd	3rd	2nd	2nd	2nd	2nd	3rd	3rd	3rd
5	2nd	2nd	2nd	2nd	3rd	3rd	2nd	2nd	2nd	2nd
6	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd
7	2nd	2nd	2nd	1st	SK	1st	2nd	2nd	2nd	2nd
8	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd	2nd
9	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK
10	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK
Office @ stairwell (#149)	ELP	ELP	ELP	ELP	ELP	ELP	ELP	ELP	ELP	ELP
Converted closet space	Social Work	Social Work	Social Work	Social Work	Social Work	Social Work	Social Work	Social Work	Social Work	Social Work
Auditorium	Auditorium	Auditorium	Auditorium	Suzuki	Suzuki	Suzuki	Suzuki	Suzuki	Suzuki	Suzuki
Foyer	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
Rm. East of Office (#146)	Suzuki	Suzuki	Suzuki	Spanish	Music	Music	Music	Music	Music	Music
Principal's Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office	Main Office
Rm. West of Office (#140)	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge
Playroom (Gym) (#135)	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym	Gym
Small Office (#134)	PST	PST	PST	PST	PST	PST	PST	PST	PST	PST
11	1st	1st	1st	1st	1st	1st	1st	1st	1st	1st
12	1st	1st	1st	1st	1st	1st	1st	1st	1st	1st
13	1st	1st	1st	1st	1st	1st	1st	1st	1st	1st
14	1st	1st	SK	1st	1st	1st	1st	1st	1st	1st
Nurse's Office	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.	Nurse Office & Obs. Rm.
PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office	PE Office
15	PST (4)	PST (4)	PST (4)	PST (4)	3rd	3rd	4th	PST (2)	PST (2)	PST (3)
16	4th	4th	4th	4th	3rd	3rd	3rd	3rd	4th	PST (3)
17	4th	4th	4th	4th	4th	4th	4th	4th	4th	4th
18	4th	4th	4th	4th	4th	4th	4th	4th	4th	4th
19	4th	4th	4th	4th	4th	4th	4th	4th	4th	4th
20	Spanish	Spanish	Spanish	3rd	4th	4th	4th	4th	4th	4th
Lower Level										
21	Music	Music	Music	Music	PST (4)	PST (4)	PST (5)	PST (3)	PST (3)	Spanish
21A			PST	PST	PST	PST	PST	PST	PST	PST
22	Art	Art	Art	Art	Art	Art	Art	Art	Art	Art
22A	PST	PST	PST	PST	PST	PST	PST	PST	PST	PST
LL Office	PST	PST	PST	PST	PST	PST	PST	PST	PST	PST
Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room
RC Office Space	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
RC Office Space	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
RC Cooking Area	Cooking Barn/Photo Lab	Cooking Barn/Photo Lab	Cooking Barn/Photo Lab	Cooking Barn/Photo Lab	Cooking Barn/Photo Lab	Cooking Barn/Photo Lab	Cooking Barn/Photo Lab	Cooking Barn/Photo Lab	Cooking Barn/Photo Lab	Cooking Barn/Photo Lab
RC Space	Open Library	Open Library	Open Library	Open Library	Spanish	Spanish	Spanish	Spanish	Spanish	
RC Space	Math Lab/Sci. Fac.	Math Lab/Sci. Fac.	Math Lab/Sci. Fac.	Math Lab/Sci. Fac.	Math Lab/Sci. Fac.	Math Lab/Sci. Fac.	Math Lab/Sci. Fac.	Math Lab/Sci. Fac.	Math Lab/Sci. Fac.	Math Lab/Sci. Fac.
RC Space	Greenhouse	Greenhouse	Greenhouse	Greenhouse	Greenhouse	Greenhouse	Greenhouse	Greenhouse	Greenhouse	Greenhouse
RC Space	Technology & Sonic Cell	Technology & Sonic Cell	Technology & Sonic Cell	Technology & Sonic Cell	Technology & Sonic Cell	Technology & Sonic Cell	Technology & Sonic Cell	Technology & Sonic Cell	Technology & Sonic Cell	Technology & Sonic Cell
Converted Storage	Publications/Storage	Publications/Storage	Publications/Storage	Publications/Storage	Publications/Storage	Publications/Storage	Publications/Storage	Publications/Storage	Publications/Storage	Publications/Storage
# K – 5 classrooms needed	18	18	18	18	20	20	20	19	19	19
# of sections	20	20	20	20	22	22	22	21	21	21
Class Sizes: JK/SK	16-19	14-15	18-20	17-18	17-20	16-19	17-21	16-18	14-17	19-20
1st	18-19	17-18	21	19-20	17-19	18-20	17-19	20-21	19-20	17-18
2nd	20-21	20-21	18	22-23	19-20	18-19	17-19	16-19	18-20	17-20
3rd	18-20	18-19	21	18-19	17-19	18-21	20-21	17-20	17-21	19-20
4th	21-22	17-19	18	22	20-21	17-21	20-22	19-21	16-19	18-20
Avg. Class Size	18.4	17.6	19	20.1	18.6	18.7	19.4	18.7	18.2	17

Crow Island School: History of Space Use 2010 - Present

Enrollment	360 K-4	345 K-4	353 K-4	369 K-4	391 K-4		386 K-4		381 K-4	306 1st-4th		
Room #	2010-11	2011-12	2012-13	2013-14	2014-15		2015-16		2016-17	2017-18	2018-19	2019-20
1	3rd	3rd	3rd	3rd	3rd		3rd		3rd	3rd		
2	3rd	3rd	3rd	3rd	3rd		3rd		3rd	3rd		
3	3rd	3rd	3rd	3rd	3rd		3rd		PST	3rd		
4	3rd	3rd	3rd	3rd	3rd		3rd		2nd	3rd		
5	2nd	2nd	2nd	2nd	2nd		2nd		2nd	3rd		
6	2nd	2nd	2nd	2nd	2nd		2nd		2nd	2nd		
7	2nd	2nd	2nd	2nd	2nd		2nd		2nd	2nd		
8	2nd	2nd	2nd	2nd	2nd		2nd		2nd	PST -Sp.		
9	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK		SK/SK		SK/SK	PST		
10	SK/SK	SK/SK	SK/SK	SK/SK	SK/SK		SK/SK		SK/SK	PST		
Office @ stairwell (#149)	ELP	ELP	ELP	ELP/PST	PST		PST		PST	PST- SW		
Converted closet space	Social Work	Social Work	Social Work	Social Work	Social Work		Social Work		Ass't Principal	PST		
Auditorium	Auditorium	Auditorium	Auditorium	Auditorium	Aud/Music/Suz		Aud/Music/Suz		Aud/Music/Suz	Auditorium		
Temporary Classroom								2-Classroom Mobile	Spanish & Music	Spanish & Music		
Rm. East of Office (#146)	?	Music	Music	Music	Music		Spanish		PST	Conference Rm.		
Principal's Office	Main Office	Main Office	Main Office	Main Office	Main Office		Main Office		Main Office	Main Office		
Rm. West of Office (#140)	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge	Faculty Lounge		Faculty Lounge		Faculty Lounge	Faculty Lounge		
Playroom (Gym) (#135)	Gym	Gym	Gym	Gym	Gym		Gym		Gym	Gym		
Small Office (#134)	PST	PST	PST	PST	PST		PST		PST	PST		
11	1st	1st	1st	1st	1st		1st		1st	1st		
12	1st	1st	1st	1st	1st		1st		1st	1st		
13	1st	1st	1st	1st	1st		1st		1st	1st		
14	Music	1st	1st	1st	1st		1st		1st	1st		
Nurse's Office	Nurse's Office	Nurse's Office	Nurse's Office	Nurse's Office	Nurse's Office		Nurse's Office		Nurse's Office	Nurse's Office		
PE Office	PE Office	PE Office	PE Office	PE Office	PE Office		PE Office		PE Office	PE Office		
15	PST (3)	PST (3)	*PST (3)*	*PST (3)*	*PST (3)*		Music		3rd	2nd		
16	PST (3)	PST (3)	*PST (3)*	*PST (3)*	*PST (3)*		1st		3rd	2nd		
17	4th	4th	*4th*	*4th*	*4th*		4th		4th	4th		
18	4th	4th	*4th*	*4th*	*4th*		4th		4th	4th		
19	4th	4th	*4th*	*4th*	*4th*		4th		4th	4th		
20	4th	4th	*4th*	*4th*	*4th*		4th		4th	4th		
Foyer	Lunch	Lunch	Lunch	Lunch	Lunch		Lunch		Lunch	Lunch		
Lower Level 21	Spanish	Spanish	Spanish	Spanish	Spanish		PST (4)		PST (4)	Math/Sci Facil.		
21A	PST	PST	PST	PST	PST		PST		PST	PST		
22A	Art	Art	Art	Art	Art		Art		Art	Art		
22A	PST	PST	PST	PST	PST		PST		PST	PST		
LL Office	PST	PST	PST	PST	PST		PST		Social Work	Social Work		
Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room	Pioneer Room		Pioneer Room		Pioneer Room	Pioneer Room		
RC- Office Space	Lunch	Lunch	Lunch	Lunch	Lunch		Lunch		Lunch	Lunch		
RC -Office Space	Lunch	Lunch	Lunch	Lunch	Lunch		Lunch		Lunch	Lunch		
RC - Cooking Area												
RC Space	Math Lab	Math Lab	Math Lab	Math Lab	Math Lab	Created office spaces in R.C. space	Math Lab		Math Lab	Fac. Wk. Rm.		
RC Space	Science Fac.	Science Fac.	Science Fac.	Science Fac.	Science Fac.		Science Fac.		STEAM Lab	STEAM Lab		
RC Space	Technology	Technology	Technology	Technology	Technology		Technology		Technology			
						Renovated Office	PST		PST	PST		
						Renovated Office	PST		PST-SW	PST		
						Renovated Office	PST		PST-ELL	PST-ELL		
Converted Storage & RC	Publications./Conf/Suzuki	Publicat./ Conf / Suzuki	Publicat./ Conf / Suzuki	Publicat./ Conf / Suzuki	Publicat./ Conf / Suzuki	Renovated	Conf Room / Suzuki		Conf. Room / Suzuki	Suzuki		
Greeley & Hubbard Woods										4 sections of SK		
# of K – 4 classrooms needed	**17**	**18**	**18**	**18**	**18**		**19**		**19**	**21**		
Class Sizes: SK	16-18	17	14-18	16-19	18-21		14-16		15-17	***Extended day Kind.***		
1st	21-22	17-20	16-18	17-19	18-21		18-19		16-17	18-19		
2nd	17-18	16-17	18-20	18-20	18-19		18-19		17-19	16-17		
3rd	18-20	18-19	17-19	19-20	19-21		18-19		19-20	17-19		
4th	19-21	19-20	17-20	18-19	19-21		20-21		19-21	20-21		
Average Class Size	**18.9**	**17.2**	**17.6**	**18.4**	**19.5**		**18.3**		**18.1**	**17.6**		

Appendix I.

Signage Report

Top: An archival photo of the northwest wing hallway shows the placement of the placard holder. Bottom: Detail of placard holder. (Hedrich Blessing)

Brass room numbers (Winnetka Public Schools Archives)

The 1939 Building Specifications include these notations relevant to signage:

BRONZE PLAQUE: Contractor shall include an allowance of $150.00 for bronze plaque or lettering to be detailed later and to be placed as directed by the Architects. Any portion of this allowance unused to be credited the Owner." (p. 57)

SIGNS: On doors from Lobby to public toilet rooms, letter the words "Women" and "Men" in 2" gold leaf letters outlined in black, plain modern block lettering, work to be done by an experienced sign painter." (p. 96)

PLACARD HOLDERS: For each door opening on corridors in both stories except Lobby doors to Auditorium and Toilet room doors, provide holders for 3"x5"cards made of heavy brass to be fastened on with screws. (p. 89) The Daily Work Reports give more information about specific placement of the placard holders:

- #216 Daily Work Report (7-29-40): "Placard holders are to be placed only on classrms. and Lib., Artrm., Vis. Ed. etc. i.e. rms. not so obvious as Gym, Aud. etc. Off classrooms, they are to be placed on strike side of recess centered on a board 4' 6"above floor."

- #219 Daily Work Report (8-5-40): "Placard holders at corridors basm't and ground floor….

- Carp. Fman. directed to place placard holders only on following doors: All class rm.door (see report of 7-29-40 for location), Lib., Artrm., Princ's office. Nurse's corr., Phys Ed. off., Nursery, Kindergarten, Telephone booth, Nurs. Kit., Press off., Teacher's Dining rm., Teacher's restrm., Teacher's Kitchen, Home-craft rm. 2 Music rms., Act. Director's off., Vis. Ed. rm., Shop, Bicycle rm., Boiler rm. (to be located on brick wall mounted on block of wood). All doors in wood walls to be mounted in manner similar to class rm. Placards. In brick walls carp. fman. directed to mount on door 4' 6"above floor and in line with strike face of escutcheon. On bicycle rm. door to be located one inch below glass edge of muntin and in line with glass edge of stile. In double doors to be on right side."

Signage that was added after 1940 include the following:

BRASS ROOM NUMBERS: Brass room #s currently appear on the hallway facing wall of all classrooms on the main level as well as the two classrooms on the lower level below the northeast wing, the kindergartens. It is not known exactly what year these numbers were added; possibly at the time of the 1954 building addition. These numbers are not original as they do not appear in the archival photo showing the placard holder.

Wayfinding signage implemented in 2011, designed by Green Associates (Winnetka Public Schools Archives)

Individual room signage at Crow Island School (Winnetka Public Schools Archives)

WILLOW ROAD SIGNAGE: It was recently discovered that the bronze "Crow Island School" lettering on the Willow Road façade was a commemorative gift to the school on the occasion of Crow Island's 40th anniversary. An archival document entitled "Crow Island School – Fortieth Festivities April 19, 1980" includes the notation that "Donations will be accepted toward a commemorative gift – an outside sign CROW ISLAND SCHOOL designed in keeping with the architecture of the building." Presumably, the installation occurred soon after that date.

2011 SIGNAGE PROJECT: In 2011, the signage in all District 36 Schools was reviewed. Green Associates completed a comprehensive classroom and wayfinding signage project at Crow Island. The Stewardship Group participated in the project discussions. Original room names were converted to a new number system.

Appendix J.

The Secretary of the Interior's Standards for the Treatment of Historic Properties

The Secretary of the Interior's Standards[1]

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* are common sense historic preservation principles in non-technical language that were developed and are administered by the National Park Service. *The Standards* promote historic preservation best practices that will help to protect our nation's irreplaceable cultural resources.

The Standards are a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. *The Standards* offer four distinct approaches to the treatment of historic properties—preservation, rehabilitation, restoration, and reconstruction with Guidelines for each. The *Guidelines for the Treatment of Historic Properties* illustrate the practical application of each treatment to historic properties and offer general design and technical recommendations to assist in applying *the Standards* to a specific property. Together, *the Standards* and the *Guidelines* provide a framework and guidance for decision-making about work or changes to a historic property.

The Standards and *Guidelines* can be applied to historic properties of all types, materials, construction, sizes, and use. They include both the exterior and the interior and extend to a property's landscape features, site, environment, as well as related new construction.

Federal agencies use *the Standards* and *Guidelines* in carrying out their historic preservation responsibilities. State and local officials use them in reviewing both Federal and nonfederal rehabilitation proposals. Historic district and planning commissions across the country use the Standards and Guidelines to guide their design review processes.

The *Guidelines for the Treatment of Cultural Landscapes* apply the treatment standards to historic cultural landscapes.

The *Guidelines for the Treatment of Historic Properties* illustrate the practical application of these treatment standards to historic properties. These Guidelines are also available in PDF format.

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1 National Park Service: https://www.nps.gov/tps/standards.htm. Technical Preservation Services is a department within the National Park Service that develops historic preservation policy and provides guidance on preserving and rehabilitating historic buildings. It administers the Federal Historic Preservation Tax Incentives Program for rehabilitating historic buildings, and sets the Secretary of the Interior's Standards for the Treatment of Historic Properties.

The Secretary of the Interior's Standards for the Treatment of Historic Properties

Preservation as a Treatment

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment.

Standards for Preservation

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

The Secretary of the Interior's Standards for the Treatment of Historic Properties

Rehabilitation as a Treatment

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment.

The *Guidelines for the Treatment of Historic Properties* illustrate the practical application of these treatment standards to historic properties. These *Guidelines* are also available in PDF format.

Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Appendix K.

Preservation Resource List: Specialty Materials and Contractors

The following list of resources can aid in the maintenance and preservation of the materials and systems that exist at Crow Island School. Contact information for contractors, specialists, and preservation organizations that engage in repairing and conserving historic buildings is included.

Before undertaking any work at Crow island School, the District 36 architect and the principal of Crow Island School should be contacted. Every contractor used in repair work should be qualified prior to any work being undertaken. This list is for reference only. Individuals engaging in work and their companies should have prior experience working on historic buildings, especially mid-century modern buildings. References should be reviewed carefully.

The list includes:

- Concrete
- Brick
- Stone
- General masonry
- Doors, windows, and hardware
- Resilient flooring
- Plywood furniture and walls
- Furniture and artwork conservation
- General preservation resources

Concrete

The Crow Island School building foundations are poured-in-place concrete. In addition, beams, floors, stairs, ramps, drives, as well as landscape furniture are all constructed using concrete.

Bulley & Andrews Concrete Restoration
1755 W Armitage Avenue
Chicago IL 60622
w. 630-495-0404
f. 630-495-0451
dredar@tnagai.com

Berglund Construction Company
Jack Tribbia
8410 S Chicago Avenue
Chicago IL 60617
w. 773-374-1000
f. 773-374-0701
www.berglundco.com
jtribbia@berglundco.com

Central Building & Preservation L.P.
1071 West Fry Street
Chicago Illinois 60642
312-666-4040
312-733-4044 fax
dan@centralbldg.com

Quality Restoration Inc.
356 Tioga Trail
Wood Dale IL 60191
w. 630-595-0990

Zera Construction
Alex Zera
7800 N Lehigh Avenue
Niles IL 60714
w. 847-966-8100
zeraconstruction.com
azera@zeraconstruction.com

Brick - Maintenance, Cleaning and Replacement

The Brisch Brick Company of Chicago manufactured the bricks for Crow Island School. During the peak of Chicago common brick production, Chicago was home to over 60 different brick manufacturers, some of which started in 1872 to keep up with demand for Chicago common brick after the Great Fire. Demand for Chicago common brick eventually decreased as concrete block and wood construction became cheaper and more popular. By 1970, the remaining brick production companies in Chicago were consolidated under one company name, the Illinois Brick Company. Congress passed the Clean Air Act in 1970 and the newly established Environmental Protection Agency required the Illinois Brick Company to bring their kilns and processing facilities into compliance with new regulations. Instead of paying millions of dollars to be in compliance, the Illinois Brick Company decided to shut down brick manufacturing operations.

Local Brick Salvage Companies:
Windy City Antique Brick Company
1230 N. Kostner Avenue
Chicago, Illinois 60651
Tel: 800-669-5304
Fax: 773-252-8263
Salvaged Brick Size: 8" X 2 1/4" H x 4" W

Stone

Limestone is used for constructing parts of the interior and exterior of Crow Island School. Examples include heated benches at the front entrance, wall panels at the north and west walls of the front entrance, and the fireplace at the activities area. Landscape application often utilized limestone, such as pavers at courtyards, low brick walls with limestone caps, limestone retaining walls at Willow Road, and limestone used to face the amphitheater at the central courtyard. Original 1939 building specifications called for Mankato Kasota stone. Currently, Vetter Stone Co. is the lone supplier of Kasota stone. Other companies in Indiana and Wisconsin can also be sourced to provide matching stone. Other Crow Island School construction documents can be reviewed to determine sources that were specified for later projects. Also see General Preservation Resources in this section for a list of stone organizations.

Vetter Stone Co.
P.O. Box 38, Kasota, MN 56050
Minnesota Office: 507-345-4568
Vsc@Vetterstone.Com

Masonry Contractors:

Algozine Masonry Restoration, Inc.
Dave Algozine
2000 N Lafayette Court
Griffith IN 46319
w. 800-673-2560
algozinemasronry.com
dalgorzine@jorsm.com

Berglund Construction Company
Jack Tribbia
8410 S Chicago Avenue
Chicago IL 60617
w. 773-374-1000
f. 773-374-0701
www.berglundco.com
jtribbia@berglundco.com

Bulley & Andrews Masonry Restoration, LLC
Chris Lee
1755 W Armitage Avenue
Chicago IL 60622
w. 773-235-2433
www.bulley.com
clee@bulley.com

Central Building and Preservation L.P.
Tom Rivkin
1071 W Fry Street
Chicago IL 60622
w. 312-666-4040
f. 312-773-4044
www.centralbldg.com
pro@centralbldg.com

Crafton Pro, Inc.
Jack Tomczyk
6351 W. Montrose, #148
Chicago IL 60634
w. 773-716-5999
f. 847-966-9176
www.craftonpro.com
Jack.Tomczk@yahoo.com

Edward Cross & Son
Lori Hannigan
518 N Lombard Avenue
Oak Park IL 60302
w. 708-848-8631

Eugene Matthews, Inc.
John Brinckerhoff
2600 South 25th Avenue
Broadview, IL 60051
p. 312-666-4646 ex 23
f. 312-666-6066
www.emiusa.net
john@emiusa.net

Henry Frerk Sons
3135 W. Belmont Avenue
Chicago, IL 60618
(773) 588-0800
http://hfsmaterials.com

JSL Masonry Restoration, Inc.
Mark LaRose
10201 Franklin Avenue
Franklin Park IL 60131
w. 847-671-8888
f. 847-671-7854
www.jslrestoration.com
mark@jslrestoration.com

Marion Inc.
Mario Machnicki
3504 N Kostner Avenue
Chicago IL 60641
w. 773-286-4100
f. 773-286-1852
www.marionrestoration.com

Mark 1 Restoration Company
Don Seefeldt
1021 Maryland Avenue
Dolton IL 60419
w. 708-849-8246
f. 708-849-6861
www.mark1masonry.com
dseefeldt@mark1masonry.com

Molter Corporation
Loretta Molter
7601 W 191st Street
Tinley Park, IL 60487
w. 708-720-1600
f. 708-720-1635
moltercorp.com
services@moltercorp.com

Otto Baum Company, Inc.
Terry Baum
866 N Main
PO Box 161
Morton, IL 61550
w. 309-266-7114
f. 309-263-1050
www.ottobaum.com
terrybaum@ottobaum.com

Renaissance Restoration, Inc.
Terry Cole
330 Spring Street
P.O. Box 291
Galena, IL 61036
w. 815-777-0556
f. 815-777-9472
www.rrincoporated.com
rrigalena@mchsi.com

Western Specialty Contractors
Krista Gnatt
Jim Rechtin Jr.
2658 W. Van Buren
Chicago, IL, 60612
773.722.2800
2501 N. Colt Road
Springfield, IL, 62707
217.544.3474
www.westernspecialtycontractors.com

W.J. McGuire Company
Kevin Larson
1825 Holste Road
Northbrook, IL 60062
w. 847-272-3330
www.wjmcguire.com

Doors and Windows, Hardware

Interior wood doors are New Londoner flush doors by American Plywood Co. The original garage door was by McKee Door Co. Hope's Windows, Inc. manufactured the steel window frames and sash. Sargent & Co., Richards-Wilcox, and Oscar C. Rixson Co. originally manufactured the door and window hardware.

Hope's Windows, Inc.
84 Hopkins Ave, P.O. Box 580
Jamestown, NY 14702-0580
(716) 665-5124
(716) 665-3365 fax

SARGENT® Manufacturing Company
100 Sargent Drive
P.O. Box 9725
New Haven, CT 06536-0915
1-800-727-5477 phone
888-863-5054 fax

Richards-Wilcox
600 South Lake Street
Aurora, IL 60506
800-253-5668 phone
630-897-6994 fax
mail@richardswilcox.com

Rixson & Co. (now known as ASSA ABLOY AB)
Klarabergsviadukten 90
P.O. Box 70340
SE-107 23 Stockholm
Sweden
Tel: +46 8-506 485 00
E-mail: **info@assaabloy.com**

Other door and Window Companies:

Historic Home and Window Restoration
Frank Rojax
215 W Park Ave.
Aurora, IL 60506
630-235-3838
www.historicrestorationillinois.com

Restoration Works, Inc.
Gail Wallace
200 E. North Street
Bradley, IL 60915
815.937.0556
restorationworks@sbcglobal.net

Resilient Flooring

The original asphalt floor tiles contained asbestos, a hazardous material. In 2013, the flooring was removed in its entirety and replaced with a resilient tile product called "Floorazzo," manufactured by Mats Inc.

Mats Inc.
P.O. Box 839
179 Campanelli Parkway
Stoughton, MA 02072
1-800-MATS-INC
1-800-628-7462
http://matsinc.com/

Plywood Furniture and Walls

The molded plywood custom made furniture was designed by Eero Saarinen with direction from Carleton Washburne. It was manufactured by the Illinois Craft Project under the Works Progress Administration. The Welfare Engineering Company also manufactured parts for the pedestal desks. The desk and tabletops had laminate from the Formica Insulation Company. The original supplier of plywood seating for chairs, pedestal desks, and auditorium benches was F. Eggers Veneer Seating Company. The wood veneer for the auditorium wing wall was 3-ply white oak Mengel-Bord Planking supplied by the Mengel Company of Louisville, Kentucky.

Eggers Industries (formerly F. Eggers Veneer Seating Co.)
One Eggers Drive
Two Rivers, WI 54241
920.793.1351

Formica Group (formerly Formica Insulation Co.)
10155 Reading Road
Cincinnati, OH, 45241
www.Formica.com

Furniture Revival
2041 W. Carroll Avenue C322
Chicago, IL 60612
312-733-5477

Heritage Restoration & Design
207 Voris Street
Peoria, IL 61603
Michael Berlinger, President
303-637-5404
www.heritagerd.com

John Mirabelli
JMR Restoration Inc.
Mobile / office 630-400-8027
Fax 630-369-8044
www.jmrrestore.net
JMRRestorationInc@facebook.com

Weber Furniture Service LLC
5915 N. Ravenswood Ave.
Chicago, Illinois 60660
773.275.9061
773.275.1943 fax
info@weberfurniture.com

Furniture and Artwork Conservation

General Art Conservators can provide an overall program and method statement for the woodwork, furniture and artwork. The American Institute of Conservation maintains a list of local specialists in various fields of conservation.

Andrew Fearon, AIC-PA
Chief Architectural Conservator
Materials Conservation
1625 N Howard Street
Philadelphia, PA 19122
Cell: (917) 450-6113
Tel: (215) 763-8090
Fax: (215) 763-8098
afearon@mccollab.com
www.mccollab.com

Nicole Grabow,
Objects Conservator
Midwest Art Conservation Center
2400 Third Avenue South
Minneapolis, MN 55404
612-870-3129

Thomas C. Jester, AIA
Quinn Evans, Architects
2121 Ward Place, NW, 4th Fl
Washington, DC 20037
202-591-2537
tjester@quinnevans.com

Jennifer Komar Olivarez
Curator of Decorative Arts and Design
Minneapolis Institute of Art
612-870-3101
Twitter: @jkomarolivarez

The Metropolitan Museum of Art
Mechthild Baumeister,
Furniture Conservator
Daniel Hausdorf,
Associate Conservator
1000 Fifth Avenue
New York, NY 10028
Phone: 212-535-7710

General Preservation Resources

Association for Preservation Technology International
3085 Stevenson Drive, Suite 200
Springfield, IL 62703
Tel: 217-529-9039
Fax: 217-529-9120
info@apti.org

The Association for Preservation Technology International (APT) is a cross - disciplinary, membership organization dedicated to promoting the best technology for conserving historic structures and their settings.

Brick Industry Association
12007 Sunrise Valley Drive
Suite 430
Reston, Virginia 20191
703-620-0010
brickinfo@bia.org

The Brick Industry Association is the national trade association representing distributors and manufacturers of clay brick and suppliers of related products and services. They produced Technical Note 7f, on the *Moisture Resistance Of Brick Masonry Maintenance,* an industry standard for brick maintenance and preservation.

Building Stone Institute
36 Cougar Lane
P.O. Box 419
Chestertown, New York 12817
(518) 803-4336 Phone
(518) 803-4338 Fax
www.naturalstoneinstitute.org

Illinois State Historic Preservation Office
(formerly the Illinois Historic Preservation Agency)
Illinois Department of Natural Resources
1 Natural Resources Way
Springfield, Illinois 62702
217-782-4836
https://www2.illinois.gov/dnrhistoric/Preserve/Pages/default.aspx

The Illinois Historic Preservation Division, formerly Illinois Historic Preservation Agency, is a governmental agency of the U.S. state of Illinois, and is a division of the Illinois Department of Natural Resources.

Indiana Limestone Institute
Indiana Limestone Institute of America, Inc.
1502 I Street
Suite 400
Bedford, IN 47421
Phone: 812-275-4426
www.iliai.com

International Masonry Institute
17101 Science Drive,
Bowie, MD 20715
800-803-0295
http://imiweb.org

Mason Contractors Association of America
1481 Merchant Drive
Algonquin, IL 60102
TF: 800-536-2225
P: 224-678-9709
www.masoncontractors.org

National Park Service
The Park Service is the federal guardian of our diverse cultural and recreational resources. As the steward of countless federally owned historic structures and sites, the agency is a leading advocate for historic preservation and one of the most valuable resources for the preservation community. Preservation resources of the NPS include:

NPS Heritage Preservation Services
This division of the NPS provides a broad range of products and services, financial assistance and incentives, educational guidance, and technical information to help citizens and communities identify, evaluate, protect and preserve historic properties.

Technical Preservation Services
National Park Service
1849 C Street NW, Mail Stop 7243
Washington, DC 20240
Main Phone (202) 513-7270
Email NPS_TPS@nps.gov

NPS National Center for Preservation Technology and Training
The NCPTT promotes the preservation and conservation of prehistoric and historic resources in the United States through the advancement and dissemination of preservation technology and training.

National Center for Preservation Technology and Training
645 University Parkway
Natchitoches, LA 71457
Email: ncptt@nps.gov
Phone: (318) 356-7444

NPS Preservation Briefs
The NPS helps building owners, preservation professionals, organizations, and government agencies by publishing easy-to read guidance on preserving, rehabilitating and restoring historic buildings. Find on-line editions of the *Briefs* here:

www.nps.gov/tps/how-to-preserve/briefs.htm

Restore
488 Madison Avenue, Suite 1900
New York, NY 10022
TEL (212) 749-1800
FAX (212) 749-7448
Jan C. K. Anderson, President JCKAnderson@RESTOREtraining.org
Mike Mecklenburg, Project Director mike@RESTOREtraining.org

Restore is a not-for-profit educational corporation that offers a range of innovative educational programs and services related to the technology of building conservation. Since 1976. It has provided workshops and courses on the technology of architectural preservation to building industry professionals who are directly responsible for the preservation and maintenance of our architectural heritage.

Appendix L.

Outgoing Loans:
Basic Requirements for Museum Collections

Crow Island School furniture and artwork are considered a museum collection. District 36 should put in place outgoing loan procedures if they do not already have a system. There are several ways to manage museum collections. District 36 should inventory and evaluate the collections at Crow Island School as well as its other facilities and put in place best practices for proper management.

The following loan information is based on the *National Park Service Museum Handbook*, Part II, Museum Records, "Incoming and Outgoing Loans.[1]" The handbook is a reference guide on how to manage, preserve, document, access and use museum collections.

Outgoing loans must further the DISTRICT 36 & STEWARDSHIP GROUP mission or they should not occur. Objects can be loaned to: educational, cultural, or scientific institutions or to service-providing organizations, such as conservation labs or exhibit preparation firms. Loans to private individuals are prohibited. Make sure that the borrower can insure, secure, and transport loaned objects properly. All loans must have a specific termination date. Limit repository loans to 10 years with a renewal option. Limit all other loans to 3 years or less. Enter all loans into the DISTRICT 36 & STEWARDSHIP GROUP Board Minutes. Print the loan forms from The District 36 office. Record conditions for all objects in a loan. Complete an Outgoing Loan Agreement Form that has been drawn up by the District 36 lawyers for all loans. The Superintendent and principal of Crow Island School must approve all loans and sign the loan agreement. Store all loan documents with the District 36 office and a copy with the Stewardship Group to be placed in the Winnetka Public Schools Archives. Track loans by ending date or loan extension date.

A. Overview

Why does DISTRICT 36 & THE STEWARDSHIP GROUP make outgoing loans?
Outgoing loans of Crow Island School Furniture and Artwork should further the DISTRICT 36 & THE STEWARDSHIP GROUP mission. DISTRICT 36 & THE STEWARDSHIP GROUP can also make outgoing loans to repositories for the purposes of long-term collections management and storage. Outgoing loans give borrowers temporary custody, not title.

Who must process and understand the terms of the outgoing loan documents?
The DISTRICT 36 SUPERINTENDENT & THE STEWARDSHIP GROUP REPRESENTATIVE are responsible for the Crow Island School Furniture and Artwork and must follow specific procedures when loaning museum objects. Established procedures will ensure that the Crow Island School Furniture and Artwork Collection is appropriately managed and that District 36 and the borrower are legally protected.

1 United States. 2007. *Museum handbook*. [Washington, D.C.]: [U.S. Dept. of the Interior, National Park Service]. https://www.nps.gov/museum/publications/MHII/mh2ch5.pdf

B. General Information on Loans

For what purposes may Crow Island School Furniture and Artwork objects be loaned?
Objects from the Crow Island School Furniture and Artwork Collection can be loaned for purposes such as:

- exhibition
- research
- scientific or exhibit preparation
- analysis
- photography
- conservation or other requested services
- long-term collections management and storage

How long can Crow Island School Furniture and Artwork be loaned?
If Crow Island School furniture or artwork is loaned within District 36, limit the loan to 10 years. If Crow Island School furniture or artwork is loaned to non-District 36 repositories, limit the loan to 3 years.

All loans must have a specific termination date. If a borrower requests an extension, it may be granted if additional loan agreements are provided and signed. Repository loans remain at the designated repository until DISTRICT 36 & THE STEWARDSHIP GROUP ask for them back, but you must renew the loan every five years. The repository must return the loan if it is unable to meet the terms of the agreement.

Who makes the loan?
DISTRICT 36 & THE STEWARDSHIP GROUP are responsible for the Crow Island School Furniture and Artwork Collection and they must review all potential loans and make recommendations to the District 36 Superintendent. Once the Superintendent approves the loan, the Crow Island School Principal can make all arrangements.

Require that non-District 36 borrowers get their own insurance coverage. They should give DISTRICT 36 a certificate of insurance that names DISTRICT 36 as an additional insured, unless the Superintendent waives the insurance requirement.

Monitoring and Recall
Track all loans by date to ensure that all objects are accounted for and are returned back on time. Reserve the right to inspect the objects on loan at any time. All loans should include a regular monitoring schedule. DISTRICT 36 may end a loan with 30 days notice to the borrower. DISTRICT 36 may end a loan without notice if an object is at risk. The borrower must give at least 30 days written notice to cancel a loan before the termination date.

Extensions
Tell the borrower when a loan is coming due. If the borrower requests a loan extension, review it and make a recommendation to the superintendent. All loan extensions require the superintendent's approval. Give an extension a specific ending date, not to exceed three years. Loans to repositories may be extended for up to ten years per extension. You may ask the borrower to write a letter of extension when negotiating a loan extension. The borrower must extend insurance coverage, if applicable. The borrower gives DISTRICT 36 a copy of the certificate of insurance for the extension period. The certificate of insurance must name DISTRICT 36 as an additional insured.

EXAMPLE

Page 1 of 2

US Department of the Interior
National Park Service

Outgoing Loan Agreement

Outgoing Loan No.

NPS Unit (Lender):

(Street/Box) Telephone:

(City/State/Zip) Fax Number:

Superintendant (please print):

Shipping Address (if different):

BORROWING INSTITUTION (Borrower):

(Department)

(Street/Box) Telephone:

(City, State, Zip, Country) Fax Number:

Responsible Official (Borrower): Title:

Shipping Address (if different):

NPS Status:

PURPOSE OF LOAN:

Credit Line:

OBJECTS IN LOAN:

INITIATION DATE **TERMINATION DATE:**

INSURANCE AND SHIPPING/PACKING:

Insurance Paid By:

Insurance Company: Policy No.:

Packer:

Shipping Paid By:

Method of Shipping: Outgoing: Return:

Form 10-127 Rev.
February 1998

Figure 5.3a. Outgoing Loan Agreement (Form 10-127 Rev.)

EXAMPLE

Page 2 of 2

US Department of the Interior
National Park Service

Outgoing Loan Number

Outgoing Loan Agreement (Continued)

LOAN CONDITIONS:
Outgoing loans are subject to the same terms and conditions noted on the attached Conditions for Outgoing Loans.

Additional Loan Conditions:

SIGNATURES:

ON INITIATION OF THIS AGREEMENT: The undersigned borrower is an authorized agent of the borrowing institution. Signature indicates agreement to terms specified in this loan agreement and attached conditions.

PLEASE SIGN BOTH COPIES AND RETURN ORIGINAL TO THE NPS.

Name of Responsible Official (Borrowing Institution), Title (Please print)

Signature Date

Name of Superintendent (Lending NPS Unit) (Please print)

Signature Date

RETURN STATUS:

Extension Termination Date:

RETURN OF LOAN:
The undersigned is an authorized agent of the lender. Signature acknowledges receipt of all material in good condition or in condition as noted on this agreement or in attached object condition report(s). A signed copy is sent to the borrower to acknowledge the return of the loan.

Name of Superintendent (Lending NPS Unit) (Please print)

Signature Date

NPS Form 10-127 Rev.
February 1998

Figure 5.3b. Outgoing Loan Agreement (Continued) (Form 10-127 Rev.)

EXAMPLE

US Department of the Interior
National Park Service

Page 1 of 2

Outgoing Loan Number

Conditions For Outgoing Loans

GENERAL

1. It is the Borrower's responsibility to become familiar with stipulations covering this transaction. Responsibility for meeting the terms agreed to in this loan agreement remains with the borrowing institution and authorized agent.

2. No loans will be made until all necessary documentation has been received by the lending park, and the Outgoing Loan Agreement has been signed by both parties.

3. The borrowing institution is not permitted to make third party loans. Such loan requests shall be treated as an independent outgoing loan and negotiated between the lending park and the second borrowing institution. Unless specifically agreed to in writing on the attached loan agreement, the borrowing institution is not permitted to make third party loans. Such loan requests shall be treated as an independent outgoing loan and negotiated between the lending park and the second borrowing institution.

4. Borrower agrees to incur all expenses relating to this loan unless otherwise noted.

5. Borrower agrees not to use the loaned museum objects/specimens/archival items (henceforth "loaned items") for commercial or other revenue-generating purposes without the prior written authorization of NPS.

6. If the loaned items are to be exhibited, cited, or illustrated in a publication, or otherwise made public, the credit line must cite the following elements and conform to any additional specifications in the loan agreement: "National Park Service," park name, control number (such as a catalog or negative number), object/specimen name, and original creator (if applicable, e.g. artist name). The NPS is not responsible for the quality of exhibits, publications, or interpretive or educational programs that may feature NPS loaned items.

7. The Borrower shall provide to Lender a copy, at no cost, of any publication or report featuring the loaned items.

8. The Borrower, in the event of a change of address, shall provide the NPS with written notification thereof within 15 days of such change.

9. Federal laws and policies governing NPS museum collections take precedence over state and local laws.

10. The borrower agrees to care for loaned items in a manner consistent with NPS policies and procedures as stated in *Director's Order #24: NPS Museum Collections Management* and in NPS *Museum Handbook* (http://www.nps.gov/policy/DOrders/DOrder24.html) (http://www.cr.nps.gov/museum/publications/index.htm).

COPYRIGHT AND PHOTOGRAPHY RESTRICTIONS

1. Loaned items are subject to restrictions outlined in the copyright law of the United States (Title 17, U.S. Code). Borrower will honor copyright restrictions as they apply to the loaned items and will ensure that the appropriate copyright releases are obtained.

2. Unless otherwise agreed to in writing, no reproductions are permitted by the Borrower except photographic copies for condition reports, documentation, damage, educational, and publicity purposes related to the stated purpose of this loan.

INSURANCE

1. All loaned items shall be continuously and fully insured at the Borrower's expense for the amount specified on the loan agreement, unless waived and so noted on the agreement. Insurance shall be wall-to-wall, and provide coverage against all risks of physical loss or damage from any external causes while in transit and on location for the entire duration of the loan. Borrower shall provide proof of insurance to the lending park. The NPS must be notified in writing at least 20 days prior to any cancellation or meaningful change in the Borrower's insurance policy. If additional coverage is taken by the Borrower, the lending park must receive from the Borrower a copy of the certificate of insurance naming the lending park as an additional insured.

2. Any lapses in coverage or any failure to secure insurance and/or any inactions by the Lender regarding notice will not release the Borrower from liability for loss or damage.

3. Dollar values provided are confidential and are for insurance purposes only. The NPS reserves the right to increase the amount of insurance coverage required on the loaned items, if reasonably justified.

4. If insurance is waived, the Borrower agrees to indemnify any and all loss or damage to the loaned items occurring during the course of the loan, except for loss or damage resulting from inherent vice, war, and nuclear incident.

5. Borrower agrees to waive all claims and recourse against the NPS for loss or damage to persons, museum collections, or loaned items arising from this agreement. Borrower agrees to defend, indemnify, and save harmless the NPS from all liability, loss, cost, or obligation on account or arising out of any injury to any person or property of any kind, from any cause whatsoever, in any way connected with Borrower's use of said property, including acceptance and redelivery thereof.

CONDITION, ALTERATION, AND CONSERVATION

1. Each loaned item is considered to be in good condition unless otherwise noted.

2. Loaned items may not be cleaned, repaired, retouched or altered in any way without the express permission of the Lender.

3. Loss, damage or deterioration must be reported to the lending park. If damage occurs, NPS staff will arrange any necessary conservation treatment. The Borrower or its insurance company is liable for all costs resulting from damage, including the cost of conservation, and for any reduction in value or replacement.

HANDLING AND CARE

1. All physical care (e.g., handling, storage, exhibition) should meet or exceed the standards set down in the NPS *Museum Handbook*, Part I.

2. Loss or damage, whether in transit or on the borrower's premises, and regardless of who may be responsible, must be reported immediately. Photographs and documents of the damage (e.g., condition report) with dates, names, and other details of the occurrence (e.g., damage reports) must be sent to the lending park within 5 working days of the loss or damage.

NPS Form 10-127a
January 2006

Figure 5.4a. Conditions for Outgoing Loans (Form 10-127a)

EXAMPLE

US Department of the Interior
National Park Service

Outgoing Loan Number

Conditions For Outgoing Loans (Continued)

3. The Borrower and all users of the loaned items have received the U.S. Department of the Interior (DOI) Notice of Potential Hazard in Museum Collections (DI-3320). If the Borrower provides access to the loaned items to users other than those identified in this loan agreement, the Borrower is responsible for providing this DOI notification to the users and returning acknowledgement of notification to the Lender.

SECURITY AND ENVIRONMENTAL CONTROLS

1. Borrower must provide, at all times, adequate security in order to protect loaned items against risk of damage, loss or deterioration due to theft, vandalism, fire, smoke, and water. Adequate protection against insects, vermin, fungi, mold and pollutants must be provided. Conditions should comply with museum standards and the NPS *Museum Handbook*, Part I.

2. Loaned items must be protected, at all times, against damage caused by exposure to direct sunlight, ultraviolet light, excessive humidity, or proximity to heating or cooling sources. Temperature and relative humidity levels should be monitored on a daily basis. Levels are controlled to minimize short-term fluctuations and to avoid harmful extremes. Conditions should comply with museum standards and the NPS *Museum Handbook*, Part I.

3. If these conditions cannot be met, the lending park must be advised in writing. The amended conditions should be attached to the loan agreement and noted in the additional conditions on the face of the attached agreement prior to the completion of the agreement.

PACKING AND SHIPPING

1. Packing and transportation must be by safe methods designated and approved in advance by the Lender and noted on the attached agreement. Borrower must comply with shipping and packing instructions provided by the Lender.

2. Lender will pack the loaned items and will provide packing materials for the loan. If required by the terms of the agreement, the Borrower will pay for packing materials.

3. Unpacking and repacking must be done by experienced personnel under competent supervision. The loan must be repacked in the same manner as received and with the same packing materials, if possible, unless otherwise mutually agreed upon by Lender and Borrower. All packing materials should be stored, if possible, during the loan period in a place fully conditioned to the same temperature and relative humidity as those under which the loan itself is stored or displayed. All packing materials that are to be reused must be protected from contamination by insects, mold, dust, airborne pollutants, and other sources.

ACCESS

1. Access to loaned items by individuals for purposes other than those identified on the attached agreement must receive prior approval by the Lender and must be supervised by the Borrower. Borrower agrees to provide access to loaned items only when all other options, such as photographs or reproductions, have been exhausted. Use of loaned items must be restricted to a supervised area. Researchers will be subject to the Lender's current user rules and restrictions. Borrower will be responsible for any misconduct by persons "using" loaned items.

2. Borrower must provide access to Lender's staff or representatives during regular hours of operations for the purposes of inspections, inventory, repacking, research and condition reporting.

3. Borrower is subject to NPS annual inventory procedures as noted in the NPS *Museum Handbook*, Part II. Either the Borrower will confirm Lender's inventory or will provide access to the Lender to conduct an inventory, as noted in the special conditions on the agreement.

REPOSITORY LOANS

1. Loans for storage and collections management ("repository" loans) may not exceed 20 years, renewable.

2. Items loaned to a repository for the purposes of collections management and/or storage will be cataloged according to the NPS *Museum Handbook*, Part II, and in accordance with requirements established by the lending park. Copies of all catalog records and electronic data will be sent to the lending park by the borrowing repository.

3. The Borrower will either respond to the Lender's requests for information about loaned items for the purposes of completing an annual inventory, or, if approved in advance by the Lender, include the loaned items in the Borrower's annual inventory of its collections and report on the results of the inventory to the Lender. Borrower's inventory must be equivalent to the inventory required by NPS *Director's Order #24*.

4. Unless specifically exempted in this Agreement, the Borrower will complete a Collections Management Report and the Checklist for Preservation and Protection of Museum collections as specified in NPS *Director's Order #24*.

5. Repository loans must remain at the designated repository until they are requested by the lending park or until such time as the repository is unable to care for the loan in accordance with the loan stipulations. The loan may be terminated by either party, by giving 3 months notice, or within 30 days if the lending park determines the loan stipulations are not being met. Should the Borrower be unable to continue care for the loaned items, the items must be returned to the lending NPS park or another designated repository approved by the Lender.

6. The conditions specific to repository loans take precedence when in conflict with other conditions in this Agreement. Otherwise, all conditions apply to repository loans.

EXTENSION AND RECALL

1. Any extensions of the loan period must be requested by the Borrower. The Lender will prepare extension documents to be completed and signed by the Borrower and received by the Lender at least 30 calendar days prior to the original loan expiration date shown on the attached agreement. All additional insurance will be extended by the Borrower and proof of insurance will be provided to the Lender by a copy of the certificate of insurance naming the NPS Lender as an additional insured and dated with the new termination date of the loan.

2. The Lender reserves the right to inspect or audit the loaned items at any time. Should the Lender desire to recall any of the loaned items for its own purposes, it may do so by giving at least 30 days notice to the Borrower. Loaned items may be withdrawn by the Lender without prior written notice to the Borrower if it is determined that they are receiving improper care.

3. Borrower agrees to give at least 30 days written notice to the Lender if electing to cancel this loan prior to the term of this loan agreement.

NPS Form 10-127a
January 2006

Figure 5.4b. Conditions for Outgoing Loans (Continued) (Form 10-127a)

EXAMPLE

US Department of the Interior
National Park Service

Park Acronym _____

Page ____ of _____

_____ Number

LIST OF OBJECTS

CATALOG NUMBER	ACCESSION NUMBER	ITEM COUNT OR QUANTITY	OBJECT NAME	DESCRIPTION AND CONDITION	VALUE	COMMENT

NPS Form 10-417
July 1995

Figure 5.5. List of Objects (Form 10-417) [Optional]

EXAMPLE

US Department of the Interior
National Park Service

Object Condition Report

DOCUMENTATION:

Catalog Number: Accession Number:
Object Name: Item Count:
Component Parts (list): Outgoing Loan Number:
Photograph Numbers:

CONDITION:
Describe structural and surface condition (e.g. tears, losses, cracks, chips, holes, foxing, abrasion, scratches, tape residues, mold, buckling, discoloration, stains, flakes, patina), and any other conditions, and note location:

CONDITION DESCRIBED BY:

Name (Please print) Title (Please print)

Signature Date

CONDITION ON RETURN OF OBJECT: ☐ Same as above ☐ Other (describe):

CONDITION DESCRIBED BY:

Name (Please print) Title (Please print)

Signature Date

NPS Form 10-637
July 1995

Figure 5.6. Object Condition Report (Form 10-637) [Optional]

EXAMPLE

Outgoing Loan Number _____ Termination Date _____

Park Name _____

OUTGOING LOAN FOLDER COVER SHEET

INSTRUCTIONS: This Outgoing Loan Folder Cover Sheet may be used whenever a park lends museum collections to other parks, repositories, or non-NPS institutions. Insert this in the outgoing loan folder.

A. TYPE OF LOAN

B. BORROWER

C. PURPOSE

Initiation Date _____

Termination Date _____

Extension Date _____

D. OUTGOING LOAN AGREEMENT DOCUMENTATION IN THIS FOLDER

- ☐ Outgoing Loan Agreement and List of Objects
- ☐ Correspondence relating to outgoing loan
- ☐ Insurance documents
- ☐ Shipping documents
- ☐ Packing documents
- ☐ Conservation records
- ☐ Restriction records relating to outgoing loan
- ☐ Photographs
- ☐ Facility Report
- ☐ Other (Specify):
- ☐ Loan extension request and documents

E. RETURN OF OUTGOING LOAN

- ☐ Loan Returned
  Partial (date):
  Complete (date):
- ☐ Comments

NPS Form 10-640 Rev.
February 1998

Figure 5.7. Outgoing Loan Folder Cover Sheet (Form 10-640) [Optional]

EXAMPLE

US Department of the Interior
National Park Service

Outgoing Loan Extension

Outgoing Loan No.

NPS Unit (Lender):
(Street/Box) Telephone:

(City/State/Zip) Fax Number:

BORROWING INSTITUTION (Borrower):

(Department)
(Street/Box) Telephone:

(City, State, Zip, Country) Fax Number:
Responsible Official (Borrower): Title:

LOAN DATES:
Original initiation date of loan agreement:
Original termination date of loan agreement:
Length of extension requested:

OBJECTS IN LOAN:

EXTENSION REQUEST:
Borrower requests permission to extend the duration of the Outgoing Loan Agreement.

Extension Requested by: _____
Signature of Responsible Official (Borrowing Institution) Date

EXTENSION APPROVED OR DENIED:
Length of Extension granted: Extended termination date:

Extension granted by: _____
Signature of Superintendent (Lending NPS Unit) Date

☐ Extension not granted. Provide explanation:

PREVIOUS EXTENSIONS AND COMMENTS:
Previous Extensions:
Additional Conditions/Comments:

NPS Form 10-641
Feb 1998

Figure 5.8. Outgoing Loan Extension (Form 10-641) [Optional]

NPS Form 10-641
July 1995

Appendix M.

Chronological Listing of Source Material

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Appendix N.

Glossary of Terms

A

Acoustic Plaster - Sound insulating and isolating plaster made of gypsum and a fibrous or porous aggregate such as wood, mineral wool, cork, or asbestos.

Awning Window – A window unit that is hinged along the top edge and swings outward.

B

Bower-Barff - Some of the early 1940 interior hardware at Crow Island School was manufactured using the Bower-Barff rustless iron process. It is a metallurgical process that coats iron or steel with magnetic iron oxide, such as Fe_2O_4, in order to minimize atmospheric corrosion. This process became popular in the production of Victorian-era hardware and ironwork due to the desirable blue-grey or blue-black finish that was created, one that preserved the sharp outline of the designs. The Bower-Barff Rustless Iron Company patented the process in 1882 and it was used up until the early 1940s.[1]

C

Casement Window – A window (with one or more panes of glass) that is hinged along its side to swing inward or outward, much like a door.

Cladding – Cladding is the application of one material over another to provide skin or a layer intended to control the infiltration of weather. It may also be applied for aesthetic purposes.

Coating - Coating is a covering that is applied to the surface of an object, usually referred to as the base or substrate. In many cases coatings are applied to improve the surface properties of the substrate, adhesion, wettability, corrosion resistance, wear resistance, and scratch resistance. The coating may also be applied to improve appearance.

Contributing Rating - One of several ratings used in the evaluation of historic buildings to help determine the historic value of a building's components. A contributing rating determines that the space or components may not be particularly significant as isolated elements, but contain sufficient historic character to play a role in the overall significance of the structure. The material may or may not be original to the 1940 and 1955 dates of construction.

1 www.urbanremainschicago.com/news-and-events/2016/03/03/demystifying-the-bower-barff-process-an-analysis-of-rust-proof-hardware/

D

Design Team – A group of professionals that produce designs that pertain to the scope of work and create construction documents to execute the work. Members might include architects, preservation architects, interior designers, landscape architects, art conservators, and structural engineers.

Dutchman – A patching method where the damaged or missing section of a stone or wood unit is cut out and a new piece of matching material is inserted.

E

Efflorescence - the migration of a salt to the surface of a porous material, where it forms a coating. It occurs when water is present on or in the masonry surface. Efflorescence is generally white with a greyish tint and can occur on the surface of concrete, brick, stucco, or natural stone surfaces.

F

Façade – The exterior wall or face of a building. The main façade of a building is typically the most important aspect from a design standpoint. It sets the tone for the rest of the building and is often more elaborate than the other façades.

Flexwood - Flexwood is a patented product that was manufactured to have a flexible backing and a facing of thin wood veneer glued to it. The product tightly secured the veneer to the substrate to prevent any unwanted curling to occur. The Flexwood Company, located at 919 N. Michigan Avenue in the 1950s, owned the patents to the product. The product was patented September 1, 1931 and was renewed September 1, 1951.[2] The auditorium stage wall is constructed using Flexwood.

G

Glazing- Glazing derives from the Middle English for 'glass'. Glazing refers to a part of a wall or window, made of glass. Glazing also describes the work done by a professional "glazier" to set the glass into window frames. Glazing putty holds the glass in its frame.

2 Official Gazette of the U. S. Patent Office, 1952, page 64. After only a couple of years of manufacturing the project, the company sold the rights to manufacture the product to U. S. Plywood Company and the rights to sell the product to the Mengel Company. "Flexwood vs. Faussner," 145 F 2d 528, 537, (7th Cir. 1944).

H

Haskelite Manufacturing Company – A plywood manufacturing company headquartered in Chicago during the 1940s. The flooring of the original library, room 145, used a compound lumber floor tile manufactured by this company. The flooring tiles were sealed at the factory using the "Duraseal" patented method. Haskelite sponsored the manufacturing of winning designs from the 1940 Museum of Modern Art "Organic Design in Home Furnishings" competition. Saarinen and Eames submitted designs.

Hairline – hairline is the term used to reference small cracks in a material, typically 1/16" or less in width.

Hedrich Blessing – Architectural photographers, Hedrich Blessing, were the messengers of modernism. Beginning in 1929 when the firm was established, their photographs were published in national journals and popular magazines. Beautiful images of Crow Island School, taken in 1940, by Ken Hedrich, illustrating ways the school fit the needs of children and educators, were widely circulated. Educators and the general public learned early on of the educational and architectural importance of Crow Island through Hedrich Blessing photographs.

Historic Building or Landmark Building - All buildings, structures, or sites individually listed in the National Register of Historic Places, or eligible for listing on the register. It also refers to a Contributing building, structure or site that contributes to the significance of a National Register Historic District. Many Villages, such as Winnetka, have Preservation Commissions empowered to designate local landmarks.

Historic Context—An approach for evaluating significant properties that groups information about comparable historic properties based on a shared theme, specific time period and geographical area.

Historic Property—a district, site, building, structure or object significant in American history, architecture, engineering, archeology or culture at the national, State, or local level.

Historic Structure Report (HSR): A comprehensive reference document providing long-term preservation guidance for a historic property that is typically a designated landmark. Survey work on the property (both building and landscape) involves both documentary research and on-site inspection. Reports typically include narratives on the property's history and construction; descriptions and photographs showing its original appearance and current conditions; and recommendations for treatment and work. It is an important planning document.

Historic Value Rating - One of several ratings that are used in the evaluation of historic buildings to help determine the historic value of a building's components. The ratings are chosen using professional judgment based on research in historic documents and on-site observation. The ratings used in this historic structure report include: Very Significant, Significant, Contributing, and Non-contributing.

Hopper Window A window that is hinged along the bottom edge and swings inward.

I

In-Kind – to exactly match a material in composition, color, dimensions, profile, tooling, texture and all other qualities that describe it.

Integrity—the authenticity of a property's historic identity, as evidenced by the survival of physical characteristics and features that existed during the property's history.

Intensive Survey—a systematic, detailed examination of an area or building, designed to gather information about historic properties in order to evaluate them in relation to predetermined criteria of significance within specific historic contexts.

J

Jungle Gyms – Sebastian Theodore Hinton, a Winnetka resident, is credited by some as inventing the first jungle gym. Hinton brainstormed the design while at a dinner party at Board of Education Chairman Edward Yeomans' house in 1920. Carleton Washburne and Perry Dunlap Smith also attended the party.[3] Hinton patented the design for the "climbing structure" U.S. Patent 1,471,465 filed July 22, 1920; U.S. Patent 1,488,244 filed October 1, 1920; U.S. Patent 1,488,245 filed October 1, 1920; and U.S. Patent 1,488,246 filed October 24, 1921. The first apparatus was installed at North Shore Country Day School and an improved one was installed at Horace Mann School. "The solidly built jungle gym has enjoyed continued use since its first [second] installation in the early 1920s. The enterprising Hinton, pleased with the triumph of the project, soon went into business manufacturing his jungle gym for schools throughout the country. After two decades of use, school administrators, faced in 1940 with the demolition of Horace Mann School, relocated this popular apparatus to the new Crow Island School. The jungle gym from Horace Mann was located in the southeast corner of the large school playground." [4] It was removed by the Board of Education in 2015. The smaller,

3 Ruth Moss, "World," *Chicago Tribune*, May 10, 1964.

4 Karen Ann Cullotta, "Winnetka's 90-year old jungle gym resurrected and on display," Chicago Tribune, 4 December, 2013. Sheila Duran University of Chicago Thesis excerpt as printed in Winnetka Historical Society "Gazette," Fall 1997, And Google Patents: https://www.google.com/patents/US1471465.

kindergarten jungle gym was donated to the Winnetka Historical Society Museum at 411 Linden Street in 2013 and rebuilt as an Eagle Scout project.

L

Lally Column - A tubular steel column filled with concrete and used as a supporting member in a building.

M

Master List Matrix - A list of individual façades, rooms, spaces, and objects at Crow Island School. The matrix is used as a quick reference guide and includes *Historic Value Rating, Condition Rating*, a *Treatment Approach Rating,* and page numbers where additional information can be found in the HSR. The façade names are directional and described in relationship to the specific wings or central core of the building. Room and space names and numbers are based on the *2014 Winnetka PSD 36 Safety Reference Plans.*

N

National Register – The National Register of Historic Places (NRHP) is the official list of the Nation's historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, and administered by the National Park Service, the National Register of Historic Places is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America's historic and archeological resources. Crow Island School was added to the National Register in 1989 and is National Register #89001730.

National Register Criteria - the established criteria for evaluating the eligibility of properties for inclusion in the National Register of Historic Places. There are four criteria: A (events), B (people), C (architecture), and D (archeological or information potential). Crow Island School is listed under Criteria A, B, and C.

National Historic Landmarks (NHLs) - are *nationally* significant historic places designated by the Federal Government to possess exceptional value or quality in illustrating or interpreting the heritage of the United States. Crow Island School was designated an NHL on December 14, 1990. Crow Island School is listed under criterion 1 (events), 2 (people), and 4 (architecture).

Non-contributing Rating – One of several ratings used in the evaluation of historic buildings to help determine the historic value of a building's components. A non-contributing rating determines that the space or components are not historic, or if historic,

have been substantially modified. Little or no historic character remains. The material most likely does not date to 1940 or 1954, the designated periods of significance.

O

Object – The term "object" is used to distinguish from buildings and structures those constructions that are primarily artistic in nature and/or are relatively small in scale and simply built. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment.

Oxide Jacking - the displacement of building elements due to the expansion of iron and steel products as the metal rusts and becomes iron oxide. This condition can occur at walls having embedded metal and was recorded in the Crow Island School exterior survey.

P

Period of significance - the period of time when a property was associated with important events, activities, or persons or attained the characteristics that qualifies it for National Register listing. Crow Island School has two periods of significance: 1940 when the original school was constructed and 1955 when the southwest wing addition was constructed.

Preservation Treatment - One of four treatments that are included in the *The Secretary of the Interior's Standards for the Treatment of Historic Properties.* Preservation is the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Preserve Rating - One of three treatment approach ratings used in the Crow Island School HSR. This treatment approach places a high premium on the retention of the façade or space and all historic fabric through conservation, maintenance, and repair. It reflects a façade or space's continuum over time, through successive uses and occupancies. Attention should be on preserving materials, features, spaces, and spatial relationships that together give the space its historic character.

Q

Quarry Tile – A flooring tile that gets its color from a mixture of natural ingredients including clays, shales and feldspar. The product is extruded through a die and cut. This extrusion process creates a much tighter/denser body than can be achieved through other processes. The die also creates a ribbed back on the tile to improve mortar adhesion. Once extruded, the tiles are sent through a drier and fired in a kiln. The tiles are left unglazed. The most traditional size in the US is nominally 6 in × 6 in × $\frac{1}{2}$ in thick.

R

Reconstruction Treatment - One of four treatments that are included in the *The Secretary of the Interior's Standards for the Treatment of Historic Properties*. Reconstruction is the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object. Reconstruction is undertaken for the purpose of replicating its appearance at a specific period of time and generally, in its historic location. It is not one of the treatments recommended for Crow Island School in this HSR.

Reentrant Crack - The internal corners in poured-in-place concrete openings are called reentrant corners. These internal corners must have additional reinforcement otherwise cracks, termed reentrant cracks, are likely to develop at these locations.

Rehabilitate Rating - One of three treatment approach ratings used in the Crow Island School HSR. This treatment approach places an emphasis on the retention of the façade or space and repair of historic materials, but more latitude is provided for replacement because the historic fabric is deteriorated or has been altered over time. Attention should be on preserving materials, features, spaces, and spatial relationships that together give the space its historic character.

Rehabilitation Treatment - One of four treatments that are included in the *The Secretary of the Interior's Standards for the Treatment of Historic Properties*. Rehabilitation is the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features, which convey its historical, cultural, or architectural values.

Restoration Treatment - One of four treatments that are included in the *The Secretary of the Interior's Standards for the Treatment of Historic Properties*. Restoration is the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of non-historic features from other periods in its history and reconstruction of

missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Roman Brick – Brick that characteristically has longer and narrower dimensions than those of standard modern bricks.

S

Significant Rating – One of several ratings used in the evaluation of historic buildings to help determine the historic value of a building's components. A significant rating determines that the space or components are a major contribution to the building's architectural and historic character. They are associated with the qualities that make the building historically significant.

Soldier Course - A course of brick units set on end with the long, narrow face vertical on the surface of the wall.

Spall – An irregular sized chip or fragment from a ceramic, brick, masonry, or stone surface. Spalling, or breaking up, of the surfaces is often induced by freeze-thaw action, corrosion, or salt formation

Spatial Type—a grouping of individual spaces based on a set of shared physical characteristics.

Specifications – One part of the construction documents that make up a construction set. Specifications define the qualitative requirements of materials and products to ensure that everyone understands the product requirements.

Stack bond - In brickwork, where the facing brick is laid with all vertical joints aligned.

T

Treat with Care Rating - One of three treatment approach ratings used in the Crow Island School HSR. This treatment approach designates that the façade, space, or features have had alterations so that their original use or configuration is no longer apparent, there is no historic material remaining, or the spaces or components were built out in years other than in 1940 and 1954, the periods of significance. The façade or space can be re-programed to have sensitive alterations that incorporate new uses, equipment, methods and materials.

V

Very Significant Rating – One of several ratings used in the evaluation of historic buildings to help determine the historic value of a building's components. A very significant rating determines that the space or components are essential to the building's architectural and historic character and are original to 1940 and 1955, the designated periods of significance.

W

Wash Joint – An exposed mortar joint that is horizontal on a wall or parapet, also called a sky-facing joint. These joints tend to deteriorate faster than joints that are located on a vertical wall, due to exposure to sun and weather.