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AMERICAN INSTITUTE OF ARCHITECTS

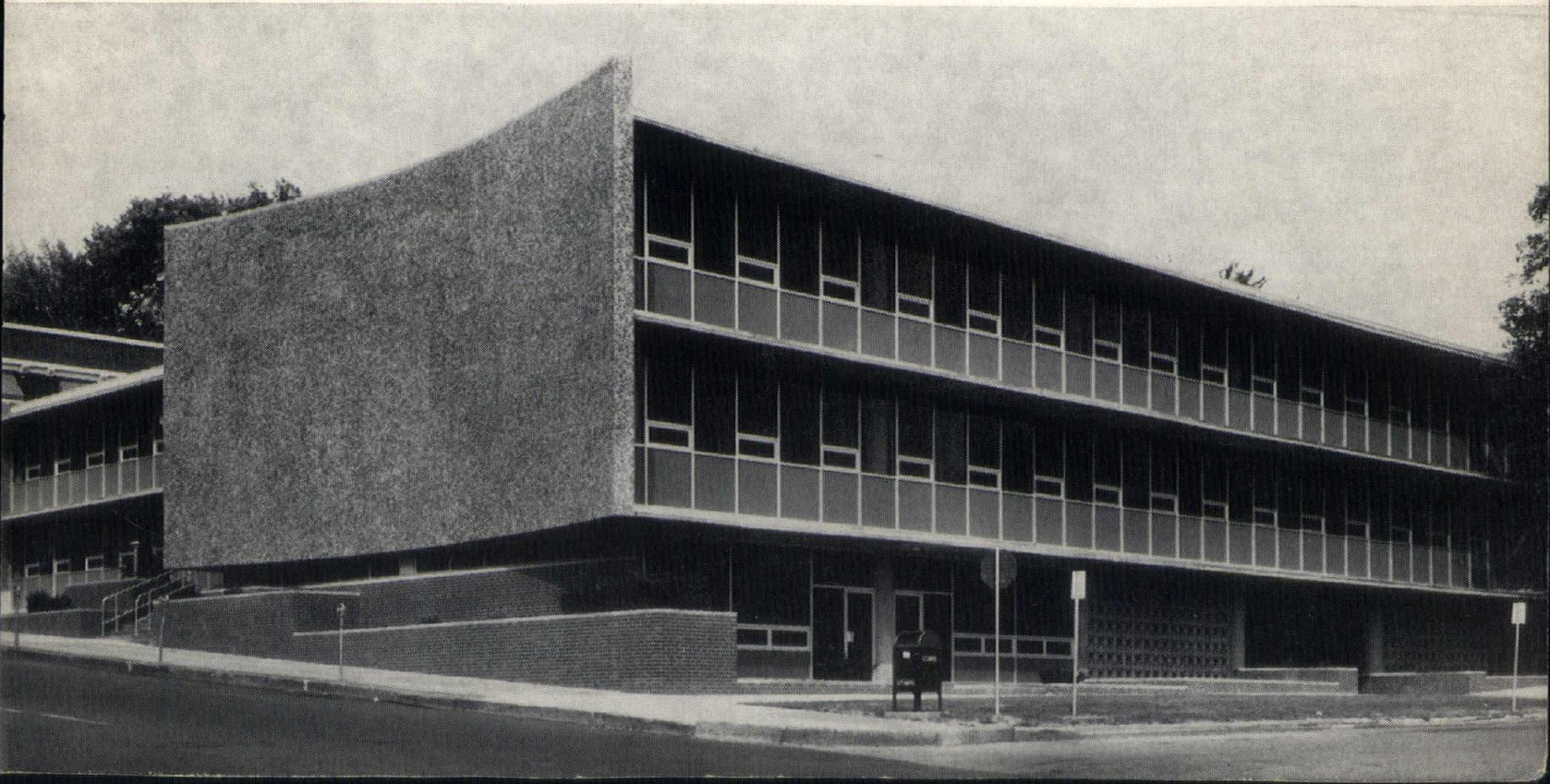


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Iowa Chapter, American Institute of Architects

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THE COVER

Priester Building, Davenport. L-shaped office building, with parking under portion of one wing and at rear. Access to parking, lower right. John W. Kruse and Parish & Richardson, Associate Architects. (See page 13)

The "Iowa Architect" is published bi-monthly for the Iowa Chapter, American Institute of Architects, and mailed without charge. Appearance of names and pictures of products or services in editorial or advertising copy does not constitute endorsement of either the A.I.A. or this chapter.

From the President:

This is the time of year when giving is in the air.

Thanksgiving and Christmas are just around the corner, and the United Campaign fund drive is in full swing.

It struck me that the slogan adopted by United Campaign this year could well apply to the attitude of members toward their Organization. "The more you give, the better you feel. Give until you feel good".

There are many ways each of you can help your organization and the profession.

Attend your chapter meetings and participate in the discussions.

Give generously of your time on committees.

Take an active interest in civic affairs.

Try for better craftsmanship in your office and on your jobs.

Contribute something for publication in your Chapter magazine.

Strive all ways to improve yourself and your organization and your profession.

You may not think your contribution will mean much, but multiplied by the membership, it is a powerful force. Give!

R. WAYNE LYON, President

Space, Man and Architecture

Supporting its theme with an illustrious list of Speakers, the Central States Regional Conference of the American Institute of Architects promises to be interesting from a professional standpoint, enjoyable from a personal standpoint, and well-paced so that all may enjoy its offerings.

Charles Eames, architect and industrial designer; Henry S. Churchill, F.A.I.A. and author; and Daniel Schwartzman, A.I.A. store planner and consultant have been designated as the speakers who will handle the purely professional portions of the program, while Architectural Photographer Julius Shulman will present photo evidence of some of the things which are being done throughout the nation by architects, builders and designers.

Dr. Walter Dornberger, rocket scientist, is being called upon to handle the "space" portion of the program, and his discussion will produce a new perspective in which the immense distances of space between planets become just a barrier which man will succeed in crossing. Dr. Dornberger was a leader in the German missile activities and came to the U. S. after World War II. He will speak at the Dinner Friday.

On the lighter side, the program lists a luncheon Thursday, October 30 and a theatre party and buffet

that evening. The Friday program again lists a luncheon, while the evening program includes a cocktail hour, the dinner and a dance.

A tour of cultural areas of Kansas City has been planned for Saturday morning with stops at the Midwest Research Institute, the Nelson Gallery of Art, the Carl Milles Fountain, and lunch is scheduled at the Kansas City Art Institute where Charles Eames will present the session on design as the closing event of the Regional Conference.

Headquarters for the event is the Hotel Muehlebach and registration begins at 8 a.m. Thursday, October 30. The conference continues through the 31st and November 1.

Special events for the ladies include a tour of the Hallmark Cards production facilities in its new building. This Thursday event is to be followed by a tea at the home of Mr. and Mrs. Joseph Shaughnessy, 6445 Seneca Road, Mission Hills, Kansas. Miss Salle Bradt, fashion coordinator for one of the leader apparel stores, will speak at the Friday luncheon for the ladies.

Ladies are being welcomed at the opening luncheon Thursday, and at all evening and Saturday events of the conference.

An Anchorage For the Soul

Architects made up more than a proportionate share of the audience at the Des Moines Art Center as one of the nation's noted contemporary architectural designers talked on the complexities of "home", "function" and the movement of a person within a room.

Richard J. Neutra appeared at the Art Center under a grant from the Gardner Cowles Foundation and also was in Iowa to participate in the Christian Liberal Arts Festival of Simpson College, Indianola. During the Simpson College activities, the appointment of Mr. Neutra as architect for the college was announced.

Mr. Neutra was born in Vienna and educated there, with advanced study in landscape architecture in Switzerland. He was associated with Mendelsohn and Henning on the Berliner Tageblatt Building in Berlin in 1921 and is credited for the organization and technical design of that modern steel building. He came to the U.S. in 1923 and was associated with Holabird and Roche in Chicago.

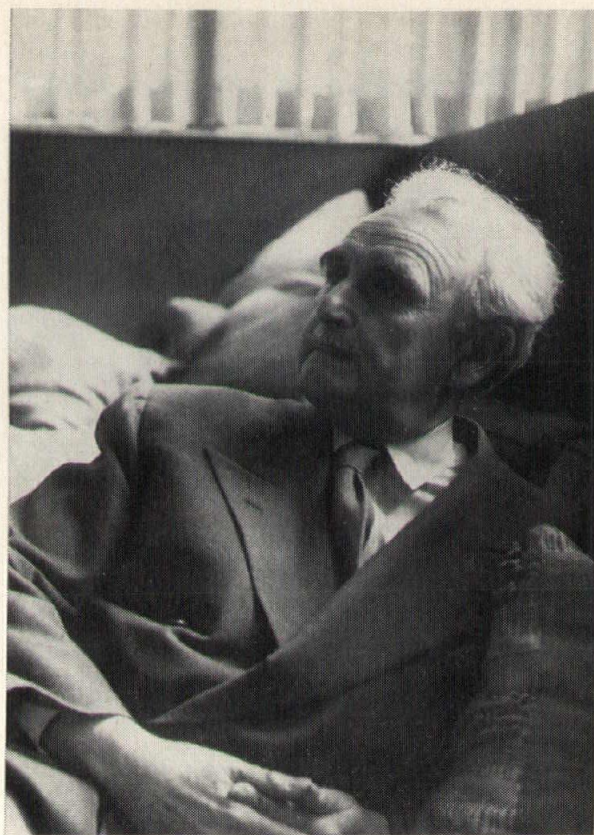
Major projects of his during the past decade include the planning of 150 schools and hospitals and 128 civic centers for Puerto Rico for which expenditure of \$55,000,000 was authorized. During the design of some housing area projects in the U. S., he put into use a plan for the use of peripheral roads as main arteries, while lesser routes provide service to the homes in the area.

Mr. Neutra has been a member of the A.I.A. since 1923 and was elected a Fellow of the A.I.A. in 1947.

In his talk at the Art Center, Mr. Neutra described a fish which spent 85 per cent of its time between the same two rocks in an aquarium and then remarked:

"This is his home. It is hard to explain to you why. There is an anchorage for the animal soul and for the human soul. We don't understand how well nature has arranged these things."

In designing, he said, the architect should diagnose the client much as a physician would diagnose a patient.



RICHARD J. NEUTRA

Mr. Neutra told his audience that the subdivision of the landscape "is not architecture" because the landscape includes the stars, sun, air and what a human sees, feels and hears.

He assured his audience that architecture is more than mere "geometry," and was involved with the world of natural bounds. He said that an "over-heated room is too small no matter what its dimensions, and he further demonstrated by comparing the feeling which is generated by a ceiling of a certain height as compared to a room with that distance as one of its dimensions.

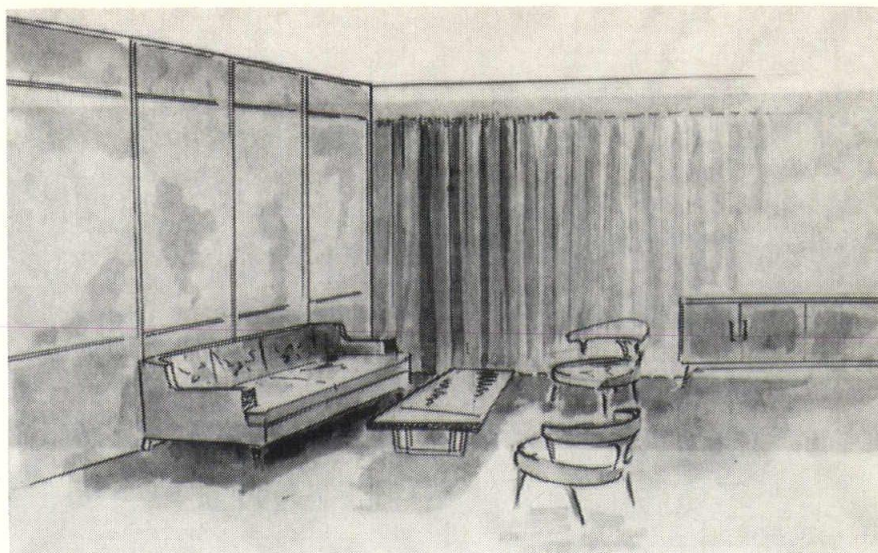
Mr. Neutra emphasized motion is a part of architectural experience because a person in a room will move, and will let his eye capture the motion that has been designed into the room. He declared the architect's goal is to produce that which is "naturally and biologically bearable."

Mr. Neutra has authored several books, his first being *Wie Baut Amerika*, published in 1926, and in 1929 he did the series on America for *Neues Bauen In der Welt*. He has written for many architectural publications.

He is known for his enthusiasm for city redevelopment and among proposals in his first book which drew among wide comment was a plan for an "ideal" modern city, including a "ring" school with an outdoor terrace for each classroom.

By VIRGINIA B. PIGOTT
DESIGN ASSOCIATES, INC., DES MOINES

The job of the interior designer is to complement and enhance the design created by the Architect.



The Case For Interior Design

IN NO PROFESSION other than today's architecture is a man expected to have such a broad knowledge of so many different fields. Just as it makes sense for the architect to consult a competent structural engineer, so it is logical for him to take advantage of the services of a capable interior designer, who can save him much time and agony.

For example, every architect has seen one or more of his pet jobs ruined by a tasteless client ("The vice-president's wife thinks a nice little flowered chintz would be perfect for the conference room!") How much better it would have been if the job had been followed through by a happily coordinated team of architect and interior designer! To have a job professionally completed *can* become a matter of self-preservation for the architect!

When specialists are called on to specify plumbing, heating, wiring, etc., why should one of the most important and apparent aspects of a building be entrusted to amateur hands? People who think that the architect should design a shell and leave it to be "jazzed up" by a "Sunday decorator" couldn't be more wrong. The job of the interior designer is to complement and enhance the design created by the architect. If the designer is brought in on the job early, there is a much better chance for understanding and compatibility of design. (You notice that I avoid the use of the term "interior decorator," as it is often confused with painting contractor, and the word *decoration* itself implies an embellishment to a building rather than part of an integrated plan.)

The good interior designer has years of color training, familiarity with different periods and styles, broad knowledge of fabrics and their uses; he knows where to obtain the furniture necessary to complete a building appropriately. Just as knowledge of form, —building materials, and engineering are the tools of the architect, so color, sense of scale in furniture,

and knowledge of interior materials are the tools of the interior designer. He knows the importance of the emotional impact of an interior on the observer, and he can effectively assist in the conversion of a building to a place in which *people* work, and the conversion of a house to a home. He knows what different treatments may be given the areas in which people spend large portions of time and the areas in which they spend a relatively short time, or merely pass through. For example, a hall or a lobby or a powder room may have much bolder treatment than an office or a living room, and even a dining room may have quite a bit more excitement than a living room.

The good designer is always cognizant of the fact that one of the most important elements of any artistic creation is the observer. If the emotional quality of a building lacks human interest and warmth, it will not sustain prolonged contact. I wonder if the recent, almost violent return to Period decor might not be a revolt from our present emphasis on functionalism, sometimes to the point of sterility. What determines the success or failure of a building? Is it whether or not it stands up well structurally, is it public reaction to it, is it whether it is aesthetically perfect? Or is it whether it is still good aesthetically when people are *using* it? And will it stand the changes in styles which fickle human nature will force on it in time, regardless of how carefully it is planned now?

We must not lose sight of the emotional values of architecture. We all know how much we hate to spend time in a house which looks as if no one *lived* there. And sadly enough, many people will accept less than perfect design and construction in exchange for an atmosphere of warmth. Fortunately there is no reason to choose, if architects and interior designers work *together* to give our era the best physical environment possible.



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Iowa Chapter Calls For Displays Of Iowa-Designed School Projects

Acting to provide a greater service to the School Boards of Iowa and to the members of the Iowa Chapter of the A.I.A., the Iowa Chapter Executive Committee is issuing a call for members to prepare and forward display cards for use at the Annual Convention of the Iowa Association of School Boards.

The Iowa Association of School Boards is holding its 1959 Convention November 20 to 21 at Memorial Auditorium in Des Moines. Dr. Benjamin Fine, former education editor for the New York Times, Dr. William Alexander of Oklahoma City, and Dr. Vernon L. Nickell, Superintendent of Public Instruction for Illinois, are among the major speakers who will appear.

Cards must be received before November 10 in order to assure display in the booth the A.I.A. is sponsoring at the convention in Memorial Auditorium, Des Moines.

For several years the Iowa Chapter, A.I.A., has maintained a booth at the School Boards convention, but the effectiveness of the display was limited because the emphasis was directed toward the chapter and its services with the aspects of an architect's service only broadly outlined to the school boards. The Executive Committee members asked themselves the question:

"What would the school board members like to see that would be of genuine help and stimulation regarding what architects can do as a service to the boards?"

The Committee determined that it would offer the work of firms of Iowa as a display, presenting samples of recent construction and projects which are now up for construction. The displays will be mounted, with each project identified by title and by the name of the firm retained by the constructing school board.

To make this display effective, members of the Iowa Chapter are urgently invited to make individual submissions of school projects which they have undertaken in Iowa, in a manner similar to the display in which many Iowa architects have participated at the regional level of the Association. The Iowa chapter is undertaking the project and will underwrite it, although a small charge will be made each participating firm in order to cover the costs incidental to the erection of the display, and the provision of adequate lighting.

Rules relating to the presentations are contained in this issue of the Iowa Architect. See page 20.

In commenting on the subjects suitable for presentation, chapter officials said the size and nature of the projects selected are not significant compared to the need to show a full cross-section of school projects in Iowa that the visiting members of the Association can view and understand the scope and nature of projects in Iowa which are being done under the direction of Iowa architects.



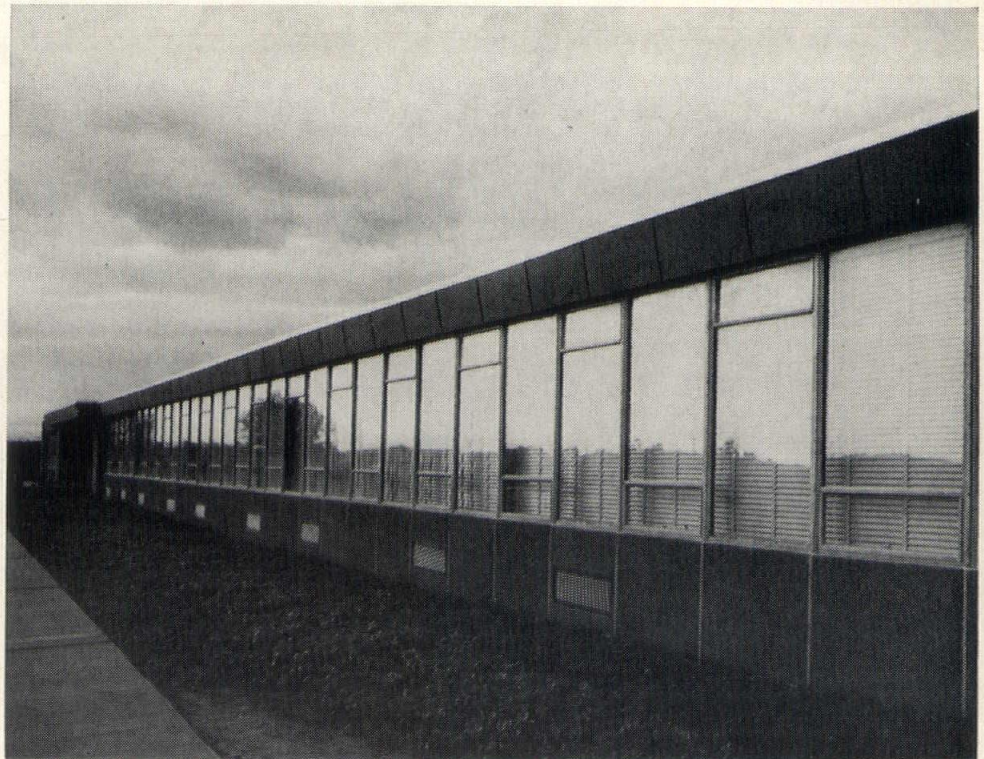
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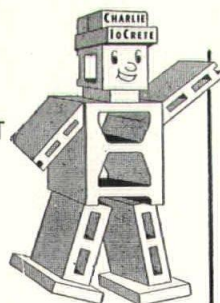
In this time of high production and automatic machinery almost every company is trying to cut production costs—and this is good. However, in this race to cut costs, too many are overlooking Quality.

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Halted for this picture are, standing, left to right: Jack Bishop, Kieth Shirk, Harold Payne, and Del Esch. Seated are: Evelyn Esch, Lorraine Payne, Anne Shirk, and Mary Bishop.



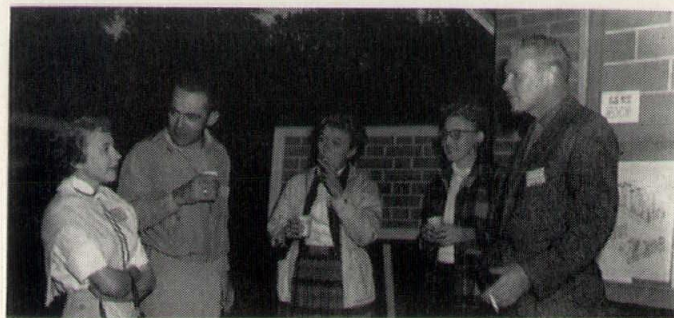
Hosts and the "hosted" are represented in a picture snapped as this group lined up for another photographer. Left to right they are: Ed Wetherell, Bill Goodwin, Harold Bullington, Charles Bridgeman, John Johnson, A. C. Frisk and Jim Lynch.

Clay Party---

Iowa Architects don't spend quite all of their time humped over those drawing boards, as pictures on this page will attest.

Gathering for the Annual "Clay Party" of the Des Moines Clay Co., architects and engineers from a large part of the state were on hand to enjoy refreshments, food, music to dance by, and a roaring bonfire which, aided by the spirits of the evening, helped chase the chill of a late September evening.

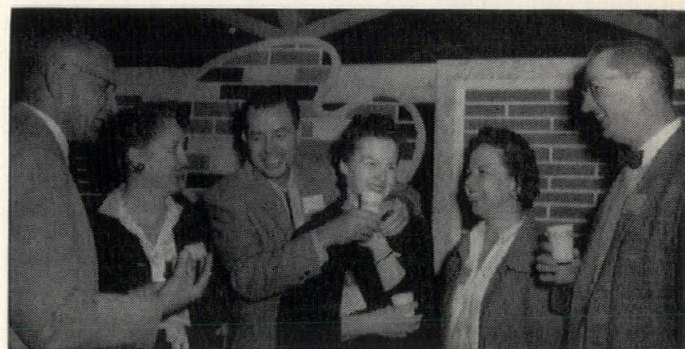
Photos by John McQuatters



Mrs. (H. J.) Kris Bullington, left, has the attention of Mr. and Mrs. John McKlveen, Mrs. Wendell Brown, Jr., and Leo Carney at this moment during the Clay Party.



Serious business of the evening gets underway as a group of guests begin creating masterpieces from blanks of brick and tile clay. The completed "artistic" works are fired, glazed and distributed to creators who have courage enough to call for them.



That everyone had fun is evidenced in this picture of (left to right) Prof. and Mrs. Leonard Wolf of Iowa State College, Iowa Chapter President Wayne and Mrs. Lyon, Mrs. Grant Voorhees and Grant, who is looking for nominations for the Craftsmanship awards to be presented in January.

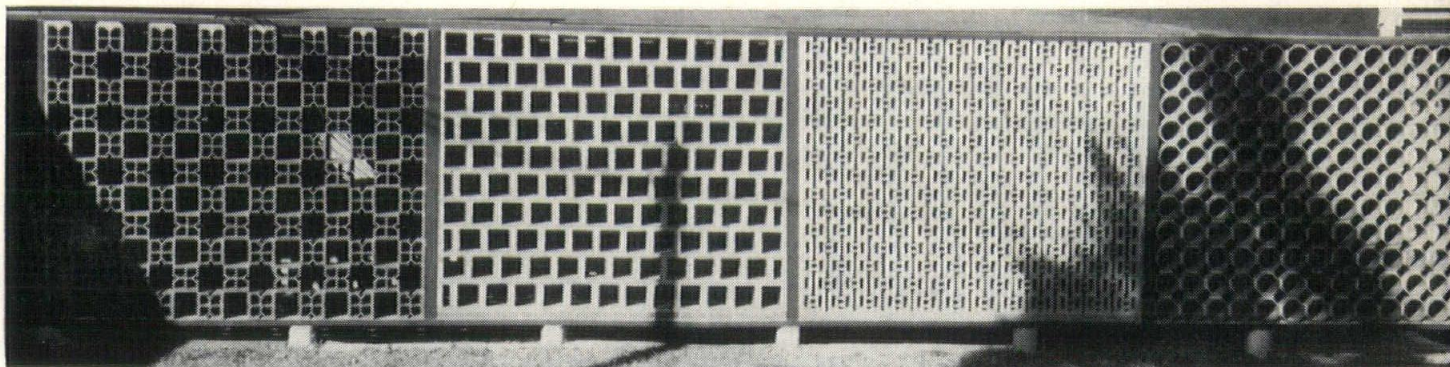


Bruce Patterson, manager of the Des Moines Clay Co., is shown temporarily lending a hand at the coffee urn as some of the hundreds of guests made their way through the "Buffet" line.



Three more couples have smiles that indicate their pleasure. They are, left to right: Mrs. Jack Bouse, Mrs. Dean Allsup, Dean Allsup, Mr. and Mrs. Ray Hueholt, and Jack Bouse.

The Usefulness of the Solar Screen



SOLAR SCREEN DISPLAY AT DES MOINES CLAY CO.

LONG SHADOWS are stretching across the Iowa landscape and soon we'll be hearing Old Winter's song, but the Iowa summers ahead will be long and hot, and many. Because of the developing widespread interest and use of the solar screen as a functional and decorative construction feature, brief inquiry brought out that some investigative work with existing materials already had been conducted in the Iowa area.

C. T. Bridgeman, representing Central Engineering, has been working in conjunction with J. Woolson Brooks, A.I.A., in developing solar screen patterns from existing structural clay materials.

Four patterns from existing materials have been built into a display at the Des Moines Clay Co., Des Moines, and a photo of that display is with this article.

Technical research into the subject of solar screens discloses:

The maximum receipt of solar radiation on the earth's surface over the whole of a clear summer day is not at the equator or even within the tropics, but somewhere between 30 degrees and 45 degrees latitude. The incident solar radiation received by a vertical surface often exceeds 200 BTU per hour per square foot. If the surface is glass, most of this heat is transmitted to the building interior instantaneously.

In an air-conditioned structure, this heat must be removed at considerable expense. For every 100 square feet of unshaded, unfavorably oriented glass used in a tall building in most parts of the United States, an additional ton of air conditioning must be

Photos by John McQuatters

provided at a cost of from \$300 to \$800. The annual operating cost of air conditioning is about five per cent of the initial cost. In twenty years the air conditioning costs directly attributed to each square foot of glass may be as much as \$15 or more. To this, of course, must be added the initial cost of the glass and a capital recovery factor.

ADVANTAGES OF SOLAR SCREENS INCLUDE:

1. Reduction in cost of air conditioning without eliminating the function of large expanses of glass behind screens.
2. Reduction of instantaneous heat gain through glass surfaces by as much as 85 per cent, if equated to cost of additional air conditioning for the same surfaces, justifies a cost of between \$3 and \$13 per square foot.
3. Economies in wall design as walls behind screens need not be of expensive finish material.
4. Columns normally requiring facing can be left semi-finished when concealed (or nearly so) by solar screens.
5. Solar screens are generally light in weight, can be suspended or built up from cantilevered extensions of floor and roof decks.
6. Where natural ventilation is desired space between window wall and screen can be designed to form a flue.

(Continued on page 17)



DESIGNED

BY IOWA ARCHITECTS

THE PRIESTER BUILDING

(On the Cover)

Mexican glass gleams from the curved wall that beautifies the Priester Building, owned and constructed by the Priester Construction Co. of Davenport.

The structure contains 28,000 square feet and is reinforced concrete with aluminum curtain wall. The structure is L-shaped with parking space under a portion of one wing and in the rear. Access to the parking space is at the lower right in this picture.

Designed by John W. Kruse, formerly of Davenport and now of San Francisco, and Parish & Richardson, Associate Architects. Kruse, now associated with Henry Hill, practiced in Davenport before going to California and is the son of W. O. Kruse, who has retired from practice in Davenport.

FIRST METHODIST CHURCH WAVERLY, IOWA

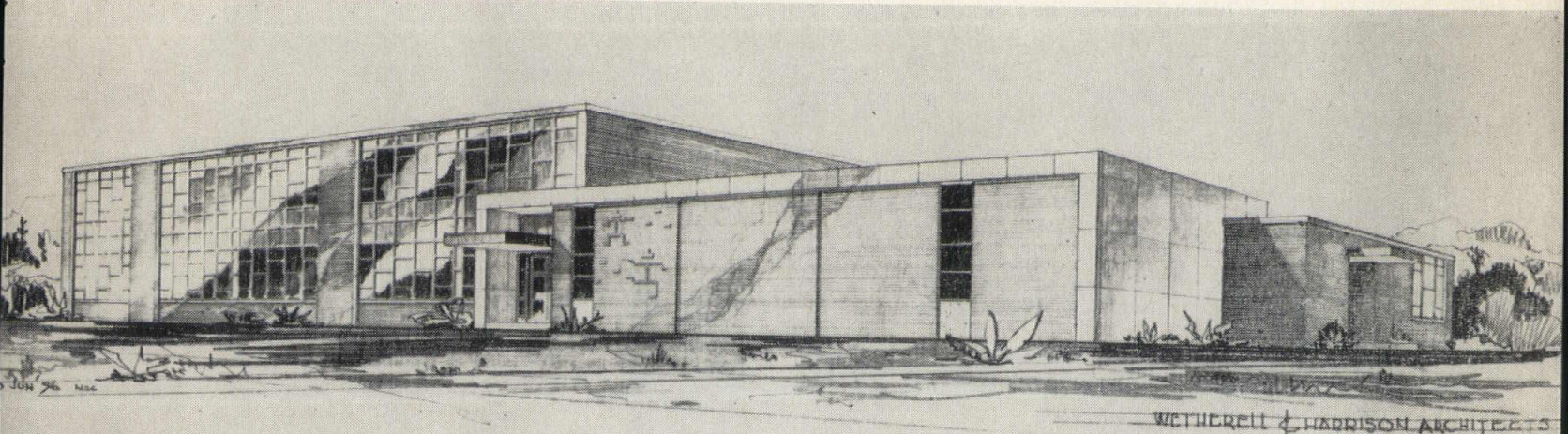
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A slender spire and a dominant cross at the main entrance are principal exterior features of this design. Replacing a structure built in 1883, this Church will have a sanctuary to seat 396 and a fellowship hall which will seat approximately 360. Planned for construction in several stages, the first of which is near completion and includes the church building proper, with office and Sunday School classrooms. The unit contains 18,696 square feet and construction cost was \$238,146. The building is heated with hot water, but the system is so arranged that chilled water can be used to cool the entire structure in the summer months.

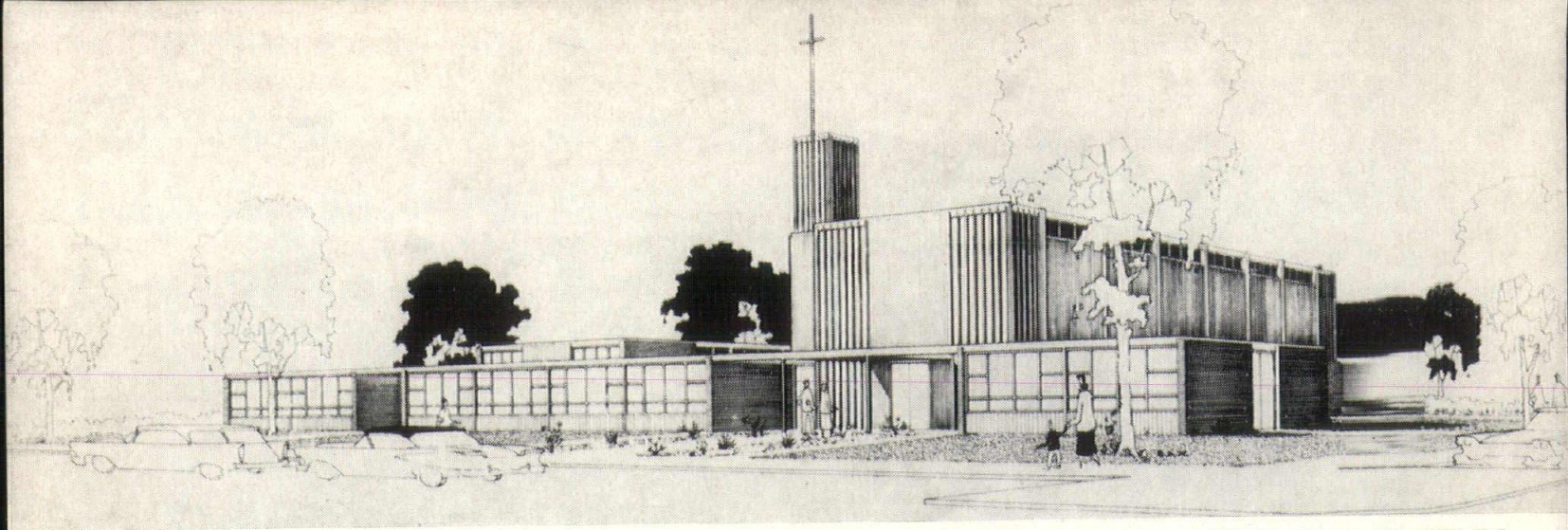
PRIMARY BUILDING, SCHOOL FOR THE DEAF. Buff brick and Indiana limestone are the exterior materials, with the window-wall of aluminum with turquoise porcelain enamel. To the right of the entrance, bricks project to create a relief design of children at play. In use this Fall, the structure differs from most schools in that the rooms are designed to hold maximum classes of 12 pupils. Lavatory and storage areas are designed to each serve two classrooms, and there is one-way glass in some areas to permit unobserved viewing of the classrooms. In contrast to other schools, the ceilings were not treated acoustically.

PRIMARY BUILDING, SCHOOL FOR THE DEAF, COUNCIL BLUFFS, IA. WETHERELL & HARRISON, DES MOINES



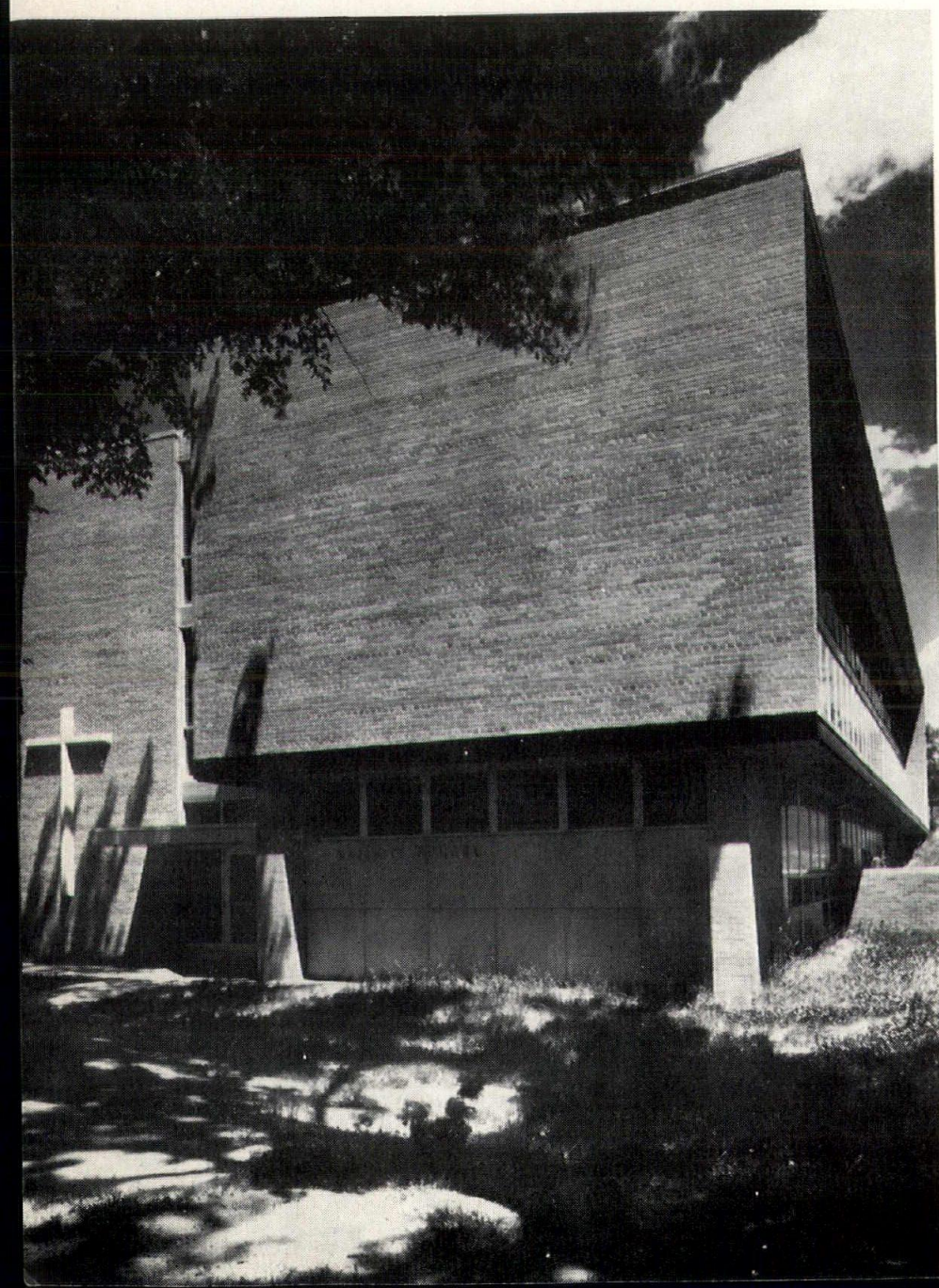
PRIMARY BUILDING for SCHOOL FOR THE DEAF COUNCIL BLUFFS IOWA

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THE EMMONS LUTHERAN CHURCH, EMMONS, MINN. THORSON, THORSON & MADSON, FOREST CITY & WATERLOO

EMMONS LUTHERAN CHURCH. Vertical redwood siding above a brick first story marks the exterior of this design for which construction is to begin in the Spring of 1959. At each side of the main entrance, the redwood extends to the ground. The estimated \$180,000 structure contains worship area, administrative area (right of entrance) class rooms (left of entrance), and social room (at left rear).



NATIVITY PARISH SCHOOL ADDITION, DUBUQUE, IOWA
ARCHITECTS: DURRANT & BERGQUIST, DUBUQUE

A completely independent structure, connected to the previous construction only by a suspended corridor link at the second floor, this addition includes eight classrooms, two wash rooms, office, Sister's room Chapel, health room and meeting room.

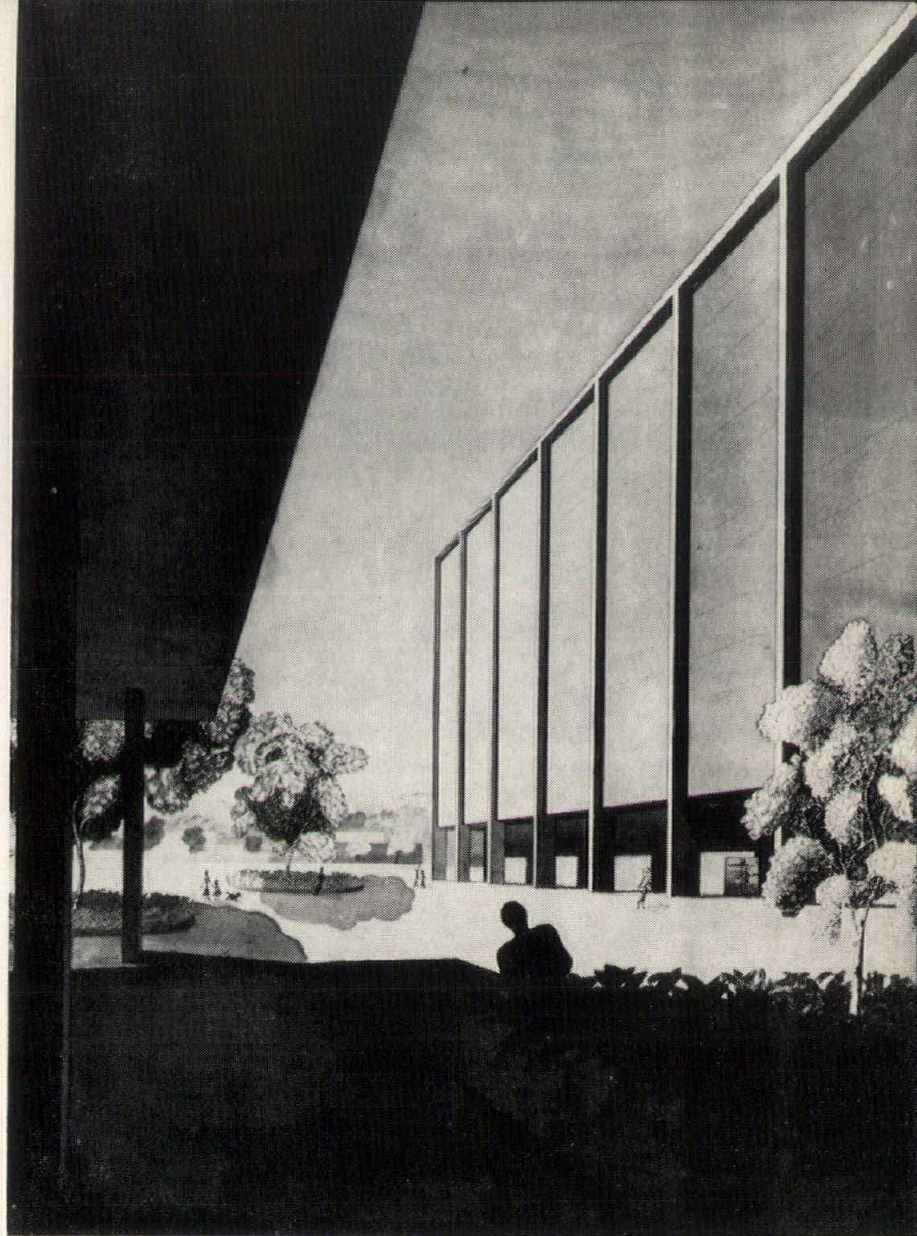
Student Design

A PROBLEM IN PERSPECTIVE AND RENDERING

DURING THE SPRING QUARTER OF THE FRESHMAN YEAR IN ARCHITECTURE AT IOWA STATE COLLEGE, AMES, A FINAL PROBLEM IS SUBMITTED TO THE STUDENT WHICH WILL BE THE CULMINATION OF A YEAR'S WORK. THIS MAJOR PROBLEM EMBRACES THE MECHANICS OF A PERSPECTIVE DRAWING WITH SHADOWS, AS WELL AS RENDERING TECHNIQUES, TONE VALUES, AND SHEET COMPOSITION, ALL OF WHICH ARE IMPORTANT PHASES OF THE INITIAL YEAR IN ARCHITECTURE.

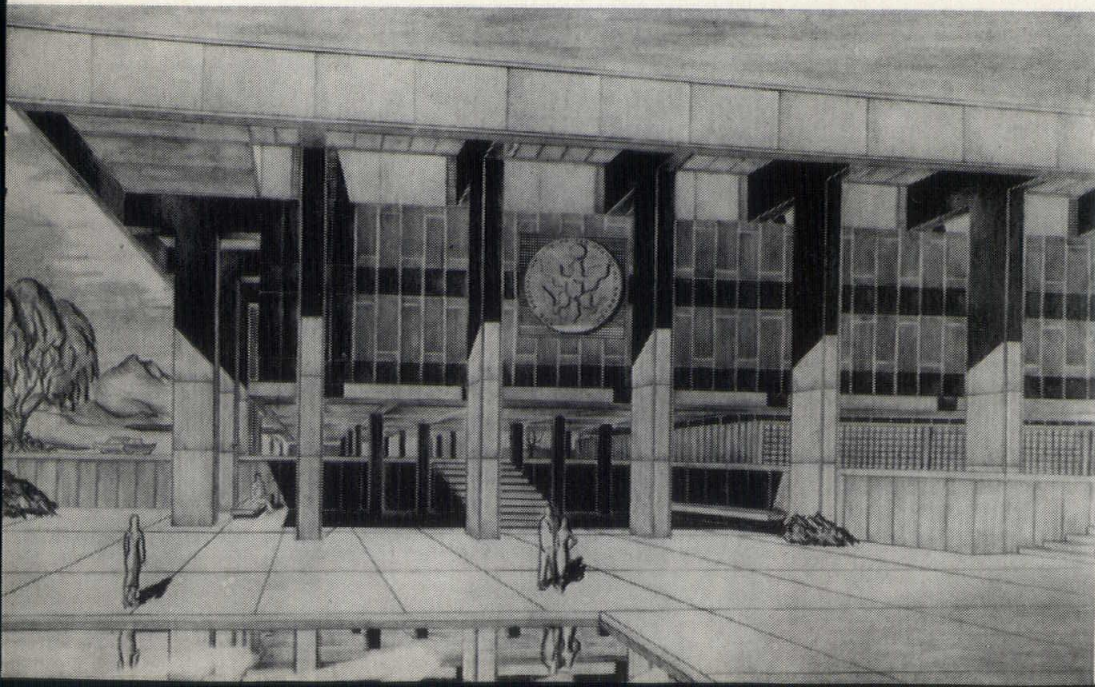
THE SUBJECT MATTER FOR THIS PROBLEM IS LEFT TO THE STUDENT'S CHOICE.

THE OBJECTIVE OF THESE PREPARATORY PROBLEMS IS TO PROVIDE THE STUDENT WITH ADEQUATE "TOOLS" FOR PRESENTING HIS IDEAS ON PAPER WHEN HE REACHES THE DESIGN STAGE OF THE ARCHITECTURE CURRICULUM.



JOHN A. SHARRATT, DES MOINES, IOWA

KATHLEEN K. WOLF, AMES, IOWA



Seth J. Temple

The Man First, Then the Project

Seth J. Temple's ideas of beauty and design are enduring in a number of structures which grace Iowa, but indelible marks of his personality have been absorbed into the lives of several hundreds of young—and older men—with whom he came in contact during a professional career that spanned more than half-a-century.

Beginning each day with a personal tour of the drafting tables in his office, stopping at each to discuss the problems of the day—personal or professional—with the individual, Seth Temple exemplified the “mentor” in the architectural profession. With each stop he demonstrated his absorbing interest in the people who worked for and with him. This interest in people, and the satisfaction he seemed to derive from the growth and accomplishments of younger architects marked him as a man apart, a man whose personality is reflected in more than the stone and steel of the structures he designed.

Architects, engineers and contractors who worked with this spare, medium height man with keen eyes and the pleasant manner, recall his ability to work with people and to help others to work together. He perennially gave the appearance that he was more interested in the people with whom he worked than he was in the progress of the job at hand.

His humor stood him in good stead, too, for at one time he was the target of some widespread criticism in newspapers—and a reasonable amount of ribbing from his colleagues—because it was discovered that lockers in a newly occupied high school were not large enough to accommodate the “Merry Widow” hats which then were the marks of stylish dress.



Seth J. Temple, F.A.I.A., is shown here with his three sons. From left to right are: Gilbert, Arthur, Seth Temple, and Malcolm Temple.

One event which his former employees recall with nostalgia was his sponsoring of annual office “outing” on the “Pipe Dream,” the same Mississippi River excursion steamer which the Iowa Chapter once chartered for the major portion of a day.

Seth J. Temple died in his 82nd year following an illness of several months, but only the illness had halted his daily appearance at his office for visits with the staff and work. In the years between his birth at Winona, Minn., in 1867, and his death June 4, 1949, he had acquired a doctorate in architecture, had taught architecture for eight years, had conducted a successful practice and had been elected a Fellow of the American Institute of Architects.

Seth Temple received his architectural education at Columbia University and there won his doctorate. He was awarded a fellowship which included a period of travel and study in Europe before he returned to the United States and became an instructor in architecture at the University of Illinois. He served at the University of Illinois from 1896 until 1904, rising to the post of Assistant Professor of Architecture. From these contacts, and those of later years, his ideas and precepts have spread widely.



DAVENPORT POST OFFICE and COURT HOUSE
Seth J. Temple - Architect

Returning to the midwest in 1904, he entered practice at Davenport in association with Parke T. Burrows. This firm later became Temple and Burrows, then, following Mr. Burrow's retirement, the firm continued under Mr. Temple's name. Another change in name occurred in 1940 when Arthur Temple joined his father in practice, and at the same time, another son, Malcolm, was associated in the firm.

But his interests were not confined to the firm. He was active in the Chamber of Commerce, served for many years as a trustee of the Davenport Municipal Art Gallery and the Davenport Public Museum.

He was widely known as a gracious host, capable of discoursing on many varied subjects with ready wit and humor. He was a lover of books and of art and beauty in every form.

His designs are seen throughout the Davenport area and include the Davenport post office, Marycrest College buildings, St. Luke's Hospital, the Hillcrest dormitory at the State University of Iowa, the Hotel Blackhawk and the Union Arcade.

More About Usefulness . . .

(Continued from page 12)

7. Screens reduce need for interior blinds, drapes or other interior shading devices.

Users of clay masonry for the screens report that it allows the architect unlimited textures, colors and patterns with which to create.

Bridgeman reports that in many areas of the country, hollow clay masonry units in the shape of single cell, structural clay tile are available and eminently suited for the erection of "eggcrate" solar screens. Frequently, clay masonry shapes similar to rectangular flue lining, round drain tile, and hexagonal conduit, cut to appropriate lengths and laid with the cells perpendicular, or at some angle to the plane of the wall, have been used to provide very attractive and efficient shading. These shapes are also used as screens for patios to conceal unsightly exposures. With emergence of solar screens to protect, shield, and shade, an added dimension is given to Architecture.

A.I.A. PUBLISHES NEW VOCATIONAL PAMPHLET

A new pamphlet, *Designing a Better Tomorrow*, has just been produced by the American Institute of Architects, to replace *So You Want to Be an Architect*.

This is a vocational piece designed to attract young people into the profession. It is intended primarily for use with high school Career Day audiences, P.-T.A. and youth groups.

The pamphlet is available without charge, but with the admonition that it be ordered only as needed. Orders may be addressed to: *Designing a Better Tomorrow*, American Institute of Architects, 1735 New York Avenue N.W., Washington 6, D.C.

Don't Forget

Nominations for Craftsmanship awards are wanted immediately. Grant Voorhees, Architects Associated, 206 Davison Bldg., Des Moines will receive your nomination.

COMPLIMENTS RECEIVED . . .

Kenneth R. Lewis, Executive Secretary of the Master Builders of Iowa, included the following in a letter to Iowa Architect Editor Hal Bullington following appearance of the New Iowa Architect:

"Our compliments on the new styling of the 'Iowa Architect'. It is most attractive and readable. Keep up the good work . . ."

RATE CHANGE FOR INSULATED DECKS

The Iowa Inspection Bureau reports there has been a change in insurance rates on insulated metal decks, under certain conditions.

For exact details, architects are requested to contact the Iowa Inspection Bureau, 414 Insurance Exchange Building, Des Moines 9.

The Bureau also issues a reminder that it is available for consultation on any rate problem occurring to an architect or his client.

DIRECTORY OF ADVERTISERS

The Iowa Architect welcomes a new advertiser with this issue. Blumcraft of Pittsburgh is represented with a full-page display.

These firms now are regular advertisers in the Iowa Architect:

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Specifications.--

The following outline is a guide for those architectural firms wishing to submit mounts of current buildings for exhibition in the Iowa Chapter, A.I.A. booth at the 1958 Annual Convention of the Iowa Association of School Boards.

SUBMISSION DATE: Mounts must be received at the office of Robert F. Bonomi, A.I.A. Public Relations Counsel, 415 Tenth

Street, Des Moines, by November 10, 1958. Mounts will be returned postpaid by the Iowa Chapter A.I.A., providing suitable mailing cartons are furnished by the submitting firm.

SUBJECT MATTER: Plans should meet nationally accepted standards for site area, classroom size and provision for essential activities (storage, custodial service, assembly, music, indoor recreation,

hot lunch, administration and supervision, health examination).

MINIMUM MATERIAL REQUIREMENTS

PHOTOGRAPHS — Exterior: In case of a single building, minimum of two 8 x 10 inch photographs which together show all principal exposed sides of building. In case of a group of buildings, minimum of one photograph of whole group with necessary supporting photographs showing principle buildings in group. Photographs shall be black and white, glossy prints.

RENDERED elevations or perspectives may be submitted only for uncompleted buildings.

PHOTOGRAPHS—Interior: A minimum of one 8 x 10 inch photograph. Photographs shall be black and white, glossy finish. Where color is an important element in plan, supplementary photographs may be submitted in small size. It is emphasized that objective is to evaluate building, not to reward photographer's skill in concentrating on photogenic composition.

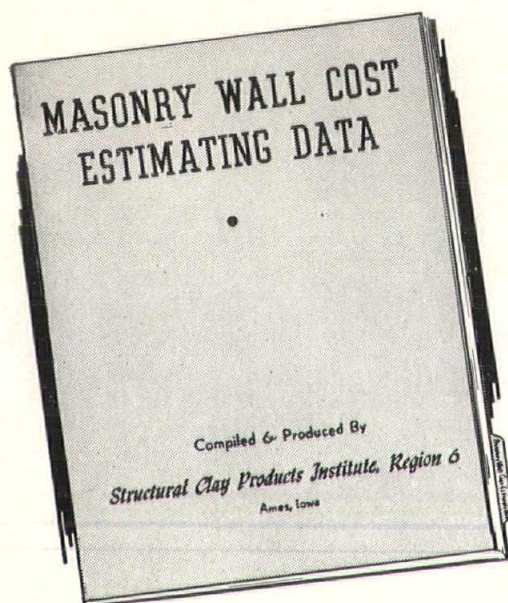
PLANS: Site plan, all major floor plans and one elevation shall be shown legibly and accurately at scale. Floor plan or plans and one or more sections sufficient to explain solution. Plans must be at scale, but may be shown in any medium. Scale at discretion of entrant, but as large as possible. Scales must be shown graphically. Blueprints not acceptable for any part of display.

MOUNTS: Mounts shall be rigid on one-eighth inch hardboard mounted whatman or other suitable rigid material. Size of mounts to be 30 x 30 inches, or 40 x 40 inches in size. Composition shall be at the discretion of the entrant, provided that mandatory requirements are met. **LIMIT** of three mounts from each firm. Mounts may be of one building or three.

LETTERING: Amount of lettering should be kept to minimum. Lettering, preferably black on white, should be of reasonable size.

MODELS: No model will be al-

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lowed for this exhibition.

DESCRIPTIVE DATA FOR EACH BUILDING:

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DESCRIPTIVE LITERATURE: Distribution of brochures and descriptive literature will not be permitted. In interest of uniformity and equality of opportunity for all exhibitors, display involving moving parts or automatic projectors will not be accepted.

FEE: Each exhibitor shall pay a fee of \$5.00 per mount. Firms submitting maximum of three mounts shall pay a total fee of \$15. Checks to be made payable to the Iowa Chapter, American Institute of Architects, and be received by November 10 by P. R. Counsel.

PETERSON AND APPELL IN NEW LOCATION

Peterson and Appell, Structural Engineers, have moved their offices from the Insurance Exchange Building to 1148 Polk Boulevard, Des Moines 11. Telephone is CRestwood 4-0457.

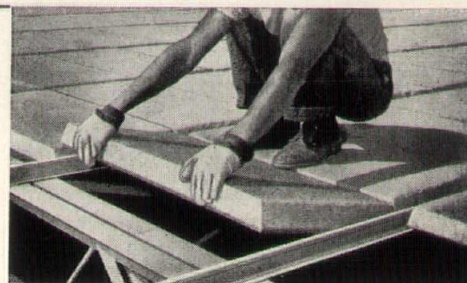
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PERSONAL & PROFESSIONAL

THORSON ANNOUNCES CHANGE JANUARY 1

Effective January 1, Norman Madson will leave the firm of Thorson, Thorson and Madson, Forest City. A new partnership will be formed there, Thorson, Gjeltén and Schellberg, and Oswald Thorson will operate the Waterloo branch of the present firm as a separate organization.

Madson is resigning to become the partner of Edward Sovik and Sewell Mathre at Northfield, Minn. He has been associated with the Thorson firm since 1946, and became a partner in 1952.

Thorwald Thorson, who established the firm 43 years ago, is still active in it. His new partners, Gordon O. Gjeltén and Willis Schellberg, each joined the firm upon graduation from Iowa State College; Gjeltén in 1950 and Schellberg in 1952.

Oswald Thorson joined his father in the Forest City practice in 1937, and opened the Waterloo office upon returning from military service in 1945.

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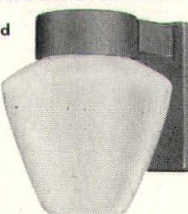
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SEEK ARCHITECTS FOR CITY PLANNING

Two men with architectural background are being sought for the design division of the Des Moines City Plan and Zoning Commission.

In addition, there soon will be four or five openings in this office for work on that city's Urban Renewal project.

One of the current openings is for a man to head the design section, largest of the three divisions in the Commission.

Says Richard B. Fernbach, A.I.A., director of the Commission, "This is a position of top responsibility. It is perhaps the second most important position in the office. We are seeking a man with a degree in architecture, and considerable education and experience in city planning."

The position is in the \$8,000 range. There also is an opening for an assistant in the design division, in the \$6,000 range. This job requires a degree in architecture and some experience, preferably in city planning.

Among the activities in which the design section will be occupied are river front development, planning for the central area (this involves close liaison with the Architects' Council of Des Moines), the thoroughway and urban renewal.

Concerning the role of the architect in this field, Fernbach commented:

"Like architecture, city planning is engaged in synthesis, although in much less detail. In my opinion, the city planner must be able to see his ideas in three dimensions, and this calls for the mentality of the architect."

The rich are alcoholics; the poor are drunks.

* * *

"Science is resourceful. It could not open a day-coach window, so it air-conditioned the train."

Wayne Stevens Joins DeWild & Grant

Wayne Stevens of Spencer, formerly an associate of James H. Walsh, has become associated with the firm of DeWild & Grant at Rock Rapids and the newly formed organization is to be known as DeWild, Grant, Reckert and Stevens, Engineering and Architecture. For the past one and a half years, Stevens has been practicing independently in Spencer.

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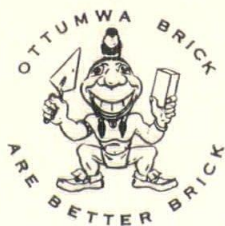
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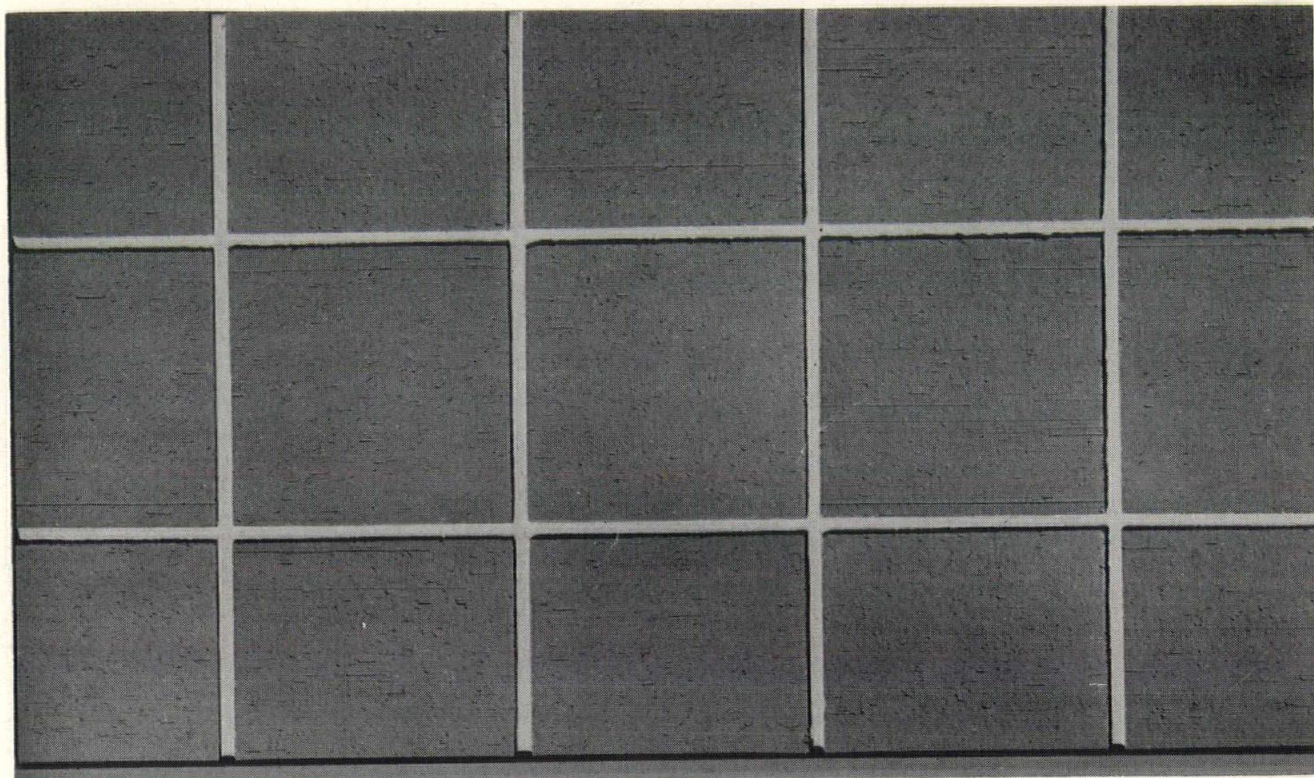
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