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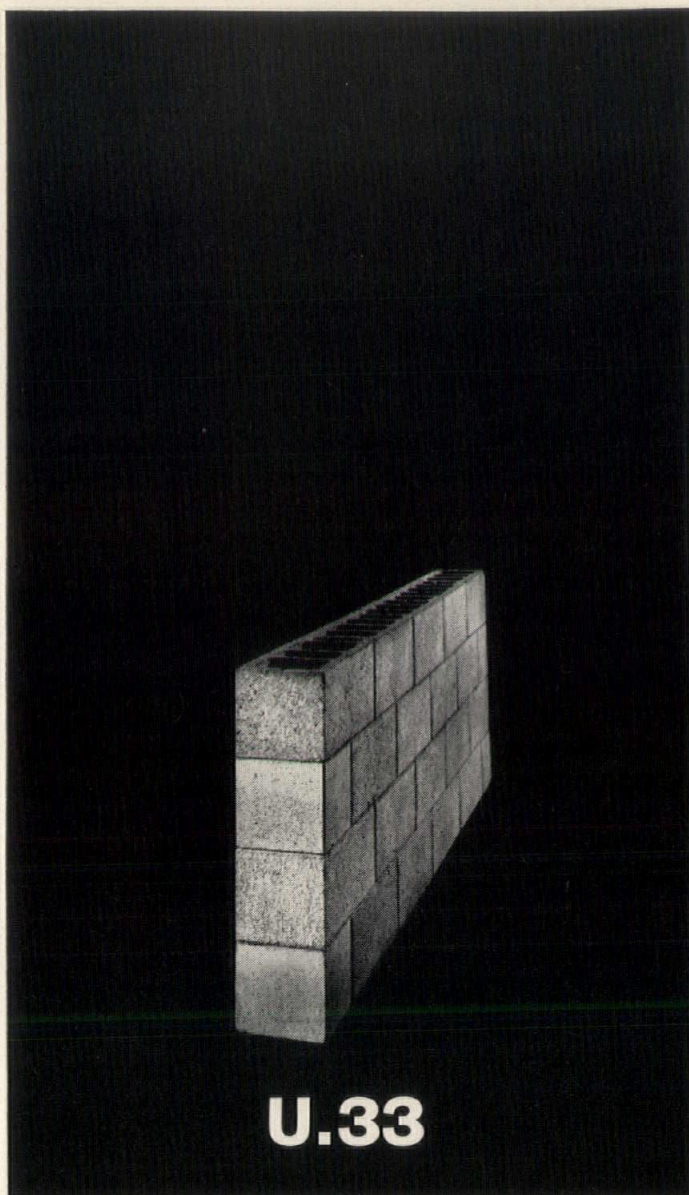


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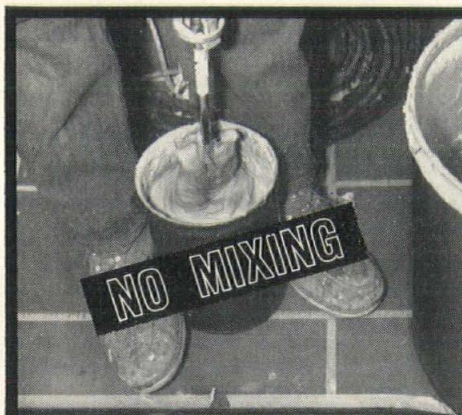
**Every test indicates  
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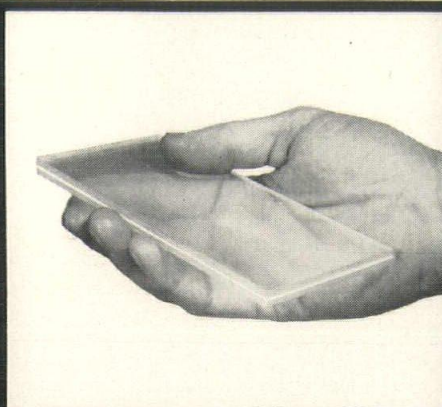
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# Early samples of General Electric silicone rubber show no sign of aging in 15 years. Only a 30 year test could prove more.



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The regular replacement of caulking materials was once considered routine maintenance. The newer elastomeric materials offer a partial solution to the problem of frequent sealant replacement. But since they're based on organic rubbers, *even they can't last indefinitely*. Ozone, ultra-violet light, temperature changes and oxidation must eventually degrade them.

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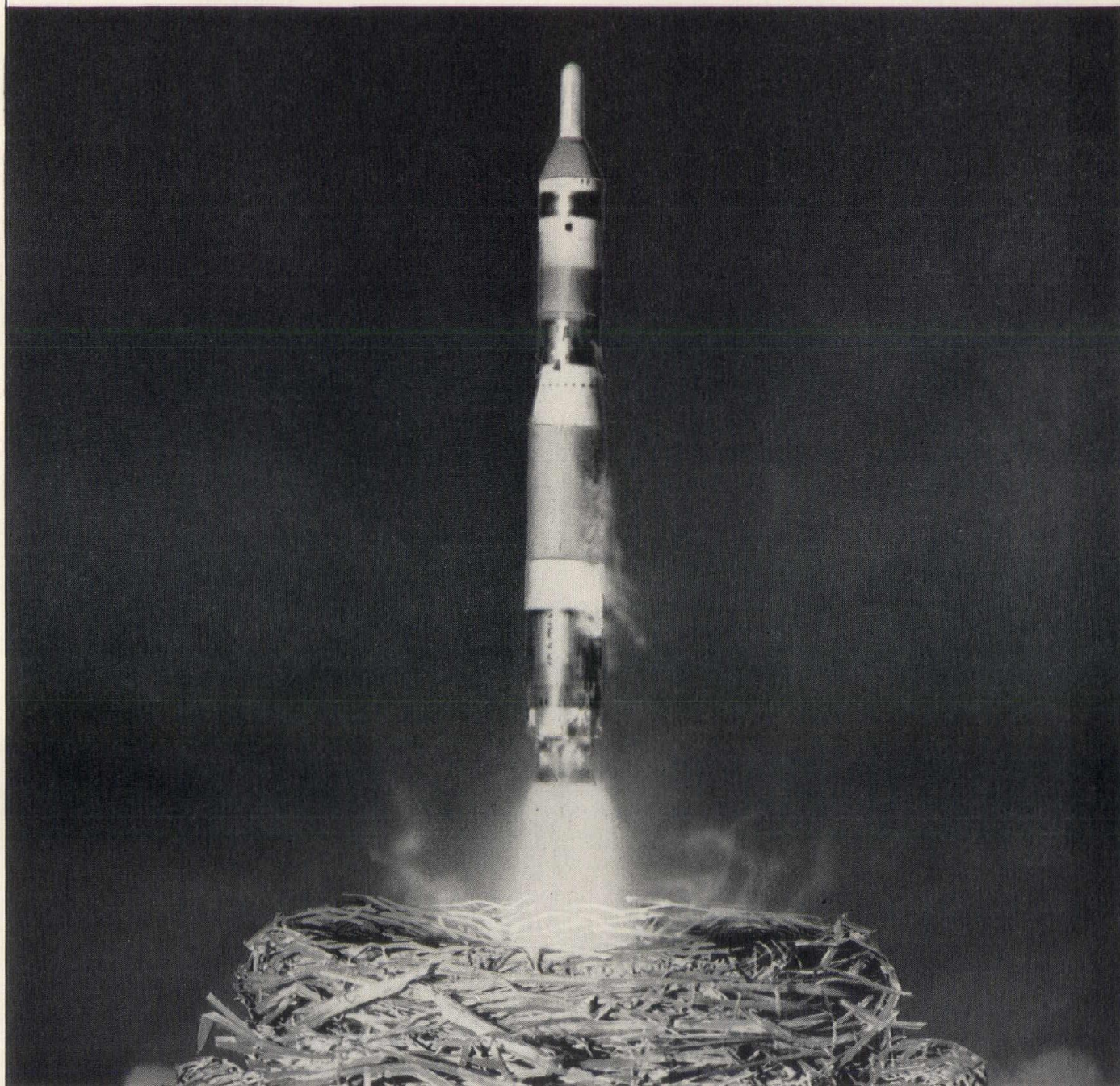
Nothing like it had ever been attempted before. There weren't even any specifications. All that was known for sure was that existing coatings would just go *pffft* under those conditions.

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# How important is beauty?

More than 400 architects and their ladies are expected in Oklahoma City for the 1963 Central States Regional Conference of the A.I.A., and a delegation of Iowans will be right there among 'em. For the past several years, Iowa delegations to the Regional conference have been second in size only to those of the host or home state chapters.

Titled "Quest for Beauty" and centering on the use of non-architects as panelists for discussion of the importance and the demand for beauty in all phases of living, the conference will begin informally with a hospitality room on Wednesday, October 30.

Formalities of the program begin on Thursday, October 31, as Angus McCallum, Central States Regional Director, and Dow Gumerson, Oklahoma City chapter president, take the rostrum for a welcome and introduction of the principals.

J. Roy Carroll, Jr., president of the American Institute of Architects, will address a combined luncheon of Architects, guests and the Oklahoma City Chamber of Commerce on Friday afternoon, and the closing event of the meeting will be a gala champagne buffet supper dance.

Panel subjects during the conference will include:

"How Important Is Beauty?" "Who Should Demand Beauty?" "Beautiful Architecture is Good Architecture."

Five laymen are to be honored by architects during the conference. Those to attend the conference, participate in the panels and receive honors are Howard F. Baer, chairman of the Aloe Division, Brunswick Corp., St. Louis; Paul Hamilton, a realty company owner of Kansas City; John E. Kirkpatrick, president of Kirkpatrick Oil Company, Oklahoma City; Horace S. Moses, the Topeka, Kans., librarian, and Ohren Smulian, president of Froug's Department Stores, Tulsa.

An exceptional roster of speakers has been secured for the Central States meeting, for in addition to Mr. Carroll, those attending the conference will hear George F. Pierce, Jr., Houston, Tex.; Walter A. Netsch, Jr., a general partner in the firm of Skidmore, Owings & Merrill, Chicago, and Ralph Rapson, head of the School of Architecture at the University of Minnesota.

President Dow Gumerson of the Oklahoma City chapter has headed the preparatory work for the conference which promises to be an outstanding event.

Entertainment facilities are numerous and an extensive exhibition of items of architectural interest is planned in conjunction with the conference.

The Central States Regional Council will meet at 4 p.m. on the afternoon of October 30 and will discuss a number of subjects. One subject the Iowa delegation will bring before the council is that of the difficulties Iowans have been having with processing through the N.C.A.R.B.

George Pierce will deliver the keynote address at the first luncheon meeting and Richard Armour, Ph.D.,

Scripps College, California, will address the architects and their ladies at dinner Thursday evening.

A conducted tour of Oklahoma City architecture is on the program for Friday afternoon and the Friday evening schedule lists a performance of "Antigone" at Mummers Theatre in the Round.

Among activities cited as an excellent possibility for Saturday afternoon is the football clash between Oklahoma University and Colorado University at Norman, Oklahoma.

## PROGRAM

### Thursday

- 10:00 a.m. Introduction of Regional Director Angus McCallum by Dow Gumerson, President, Oklahoma Chapter  
Welcome and Opening Remarks—Angus McCallum  
First Seminar; Subject: "How Important is Beauty?"  
Moderator: Geo. F. Pierce, Jr. F.A.I.A., Houston, Texas  
Panel of Laymen  
Open Discussion
- 12:30 p.m. Luncheon Meeting, Presiding: Dow Gumerson  
Welcome: Dr. Jack S. Wilkes, Mayor of Oklahoma City  
Keynote Address: "Quest for Beauty"—Geo. F. Pierce, Jr., F.A.I.A.
- 2:00 p.m. Second Seminar; Subject: "Who Should Demand Beauty?"  
Moderator: George F. Pierce, Jr.  
Panel of Laymen  
Open Discussion
- 6:30 p.m. Cocktails
- 7:30 p.m. Dinner, Presiding: Truett H. Costen, A.I.A., Oklahoma City  
Speaker: Richard Armour, Ph.D., Scripps College, California

### Friday

- 9:00 a.m. Third Seminar; Subject: "Beautiful Architecture is Good Architecture"  
Moderator: George F. Pierce, Jr.  
Speaker: Walter A. Netsch, A.I.A., Chicago, Illinois  
Questioning Panel of Laymen
- 10:15 a.m. Coffee Break
- 10:30 a.m. Resume Seminar  
Moderator: George F. Pierce, Jr.  
Speaker: Ralph Rapsen, A.I.A., Minneapolis, Minn.  
Questioning Panel of Laymen
- 12:00 Oklahoma City Chamber of Commerce Forum, honoring the Architects  
Introduction of Speaker—Dow Gumerson  
Address by J. Roy Carroll, Jr. F.A.I.A. President, American Institute of Architects





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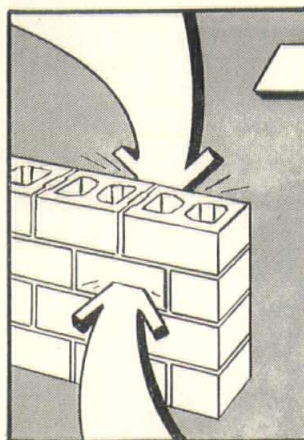
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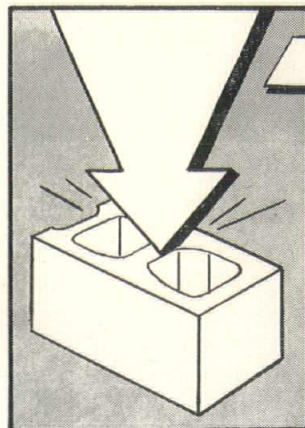
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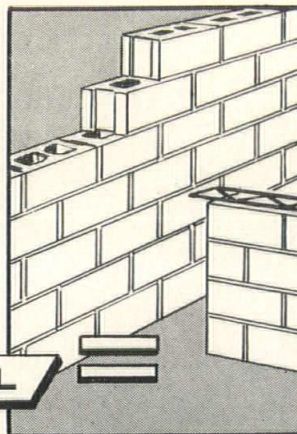




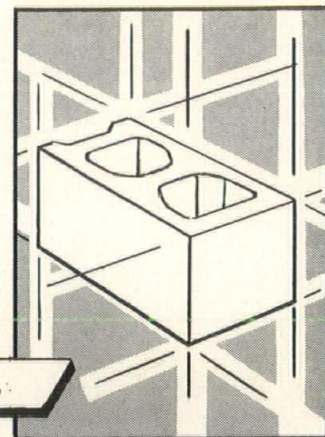
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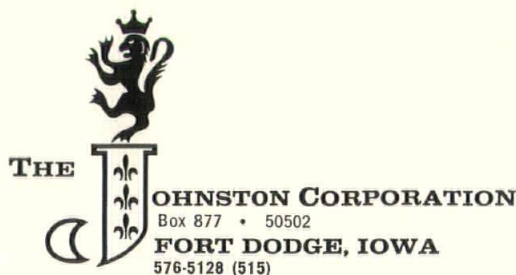
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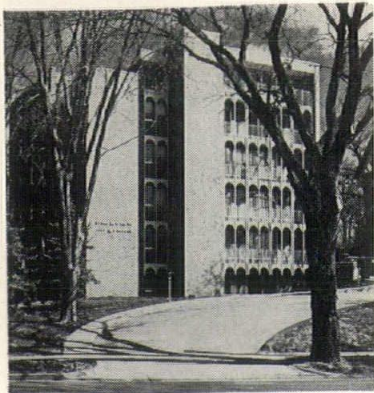


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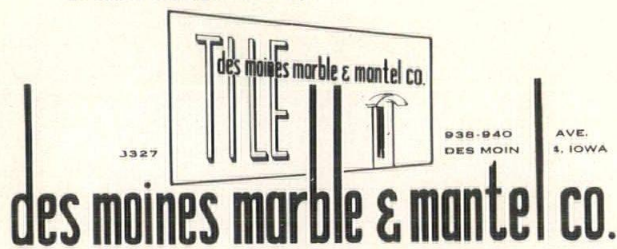


## Heritage of Beauty

*The New*  
**Park View  
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Des Moines, Iowa

ARCHITECTS: Brooks-Borg, Architects

Des Moines Marble and Mantel's Tile, in a wide range of hues and tints, lends itself to unlimited design possibilities. The quiet dignity of subdued colors to dramatic contrasts has contributed to the beauty of Des Moines's new Park View Apartments. Des Moines Marble and Mantel's tile assures architects and contractors a permanency of color as well as uniformity of shade throughout the job.



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# Look to St. Louis

A major forum to discuss the forces that contribute to the character and development of American communities will be conducted by The American Institute of Architects in conjunction with its 1964 convention June 14-18 in St. Louis.

J. Roy Carroll, Jr., FAIA, of Philadelphia, president of the national professional organization, said the theme of the program will be "The City — Visible and Invisible." It will be the first major gathering to be held in St. Louis during that city's 1964 Bi-Centennial year.

"Within the framework of this theme," Carroll said, "we will explore the forces at work in our communities which the architect must be aware of and respond to in developing man's physical environment."

The first session of the professional program, scheduled for Wednesday morning, June 17, will be concerned with "The Invisible City" covering the psychological, sociological, legal, historical, cultural, family and spiritual elements of an urban civilization.

The second session, Wednesday afternoon, will take up "The City and the Body Politic." A panel of speakers will attempt to define the relationship of government to the problems of communities — at federal, state and local levels. To be discussed are the effects of government on such problems as air and water pollution, open space, local and regional planning, zoning, land use patterns, urban renewal, mass transportation, taxation and economics.

Following the first two sessions, during which prominent speakers will have defined the "invisible" forces that make up the community, the third and last session, scheduled for Thursday morning, will be concerned with "The Visible City" — the visual fulfillment of the physical and natural assets of the community; the architect's realm.

"In the course of the professional program," Carroll said, "we will attempt to present a broad view of the community. Rather than limit our discussions to the architect's role in the development of communities, we will concern ourselves with the major forces at work in our communities and the influences that shape them. In short, we will discuss the 'atmosphere' within which the architect performs his role."

The roster of speakers for the professional program will include prominent figures in government, law, medicine, religion and education, as well as outstanding architects. Announcement of the speakers is expected to be made in about a month.

"The professional program, with its emphasis on the American community, is part of The American Institute of Architects' long-standing program for im-

proving our urban environment, Carroll said. "The Institute has long recognized that our communities must provide an amendable and stimulating environment if they are to continue to serve their citizens, and we are conducting extensive activities in this field."

Currently being published in the **AIA Journal** is the fifth in a series of 12 articles entitled "Urban Design: The Architecture of Towns and Cities," prepared under the direction of the AIA Committee on Urban Design to stimulate and inform the architectural profession towards greater effectiveness in this field.

## Joel speaks at Ames

Photographic techniques that bring out the best and dramatic features of a building were described to architectural students at Iowa State University by Joel, Photographer, in an appearance sponsored by the Iowa Chapter, A.I.A. Joel Strasser was the photographer of two of the buildings which were judged winners in the 1963 Iowa Chapter Honor Awards competition in January of 1963.

Using 15x20-inch mounted photographs (in black and white and color) to illustrate his points, the photographer described the many and wide differences which separate architectural photography from popular photography, and spent more than an hour in each session discussing questions raised by his student listeners.

He laid particular emphasis upon the use of lighting, and the changes in lighting which occur during the day, and during the phases of the year. He used his own pictures to illustrate that good photographs may be made at any time of the year.

Dramatic interest in a building often can be developed through the use of the twilight scene, he said.

Joel, as he is known professionally, emphasized the importance of depth of field—the distance from foreground to background which is in sharp focus in a photo. The greatest depth of field is obtained by using the smallest camera aperture possible under lighting conditions existing at the time the picture is made, he told the students.

## calendar

30 October-1 November—Central States Regional Conference, Oklahoma City.

21-22 November—Iowa Association of School Boards Convention. Iowa Chapter, A.I.A., will have display and booth.

3 December—Meeting of Iowa Chapter, A.I.A., Hotel Savery, Des Moines.

23-24-25 January, 1964—Convention, Iowa Chapter, A.I.A., Hotel Savery, Des Moines.

14-18 June 1964—A.I.A. National Convention, St. Louis, Mo.



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## Editor's note:

The Iowa Architect is pleased to devote this issue to the City of Des Moines, and in particular to a printing of the presentation of the Des Moines Architects Council to the Des Moines Chamber of Commerce of Friday, October 25.

The presentation, "Des Moines—Focus on its Future," is an attempt to convey to the community some thoughts on the problems that exist and will exist in the years ahead, and to express a desire on the part of the architects to participate in shaping the city.

To accomplish its purpose, the Council has joined with the staff of the "Iowa Architect" to graphically present the situation in Des Moines, and suggest some solutions to the problems that confront the growing community. "Designed for Des Moines," the section following the Council's presentation, is a photographic and delineated summary of recent and projected additions to the architecture of the city; a testament to the faith of the community in its own future, for one barometer of the business health of a community is its changing profile.

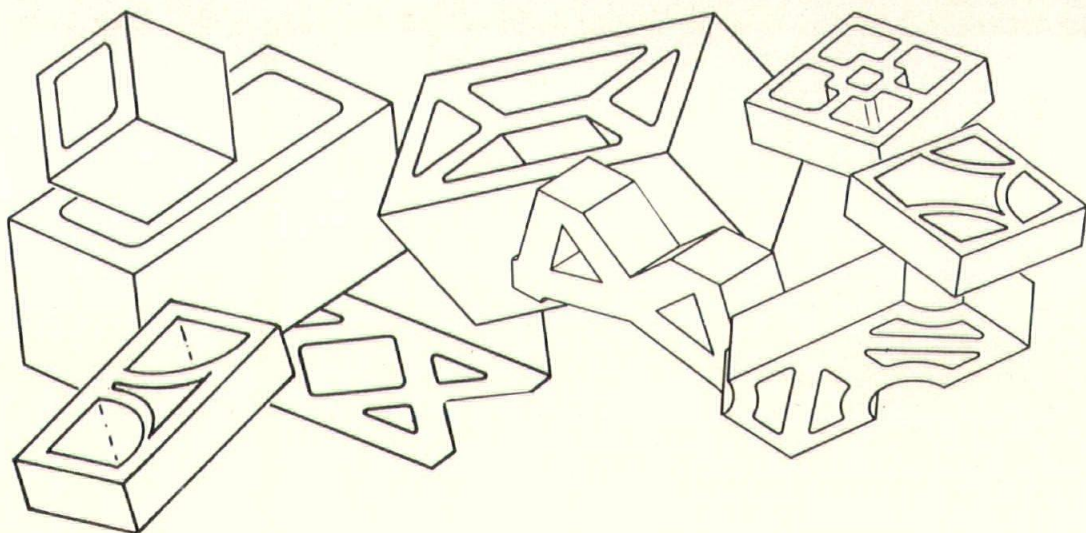
The Councils' presentation, given with colored slides instead of the sketches used in this magazine, is available for inclusion in the programs of other civic and service groups.

The Des Moines Architects Council is a section of the Iowa Chapter of the American Institute of Architects and was formed to create greater interest and participation by architects in civic affairs and issues in Des Moines and environs.

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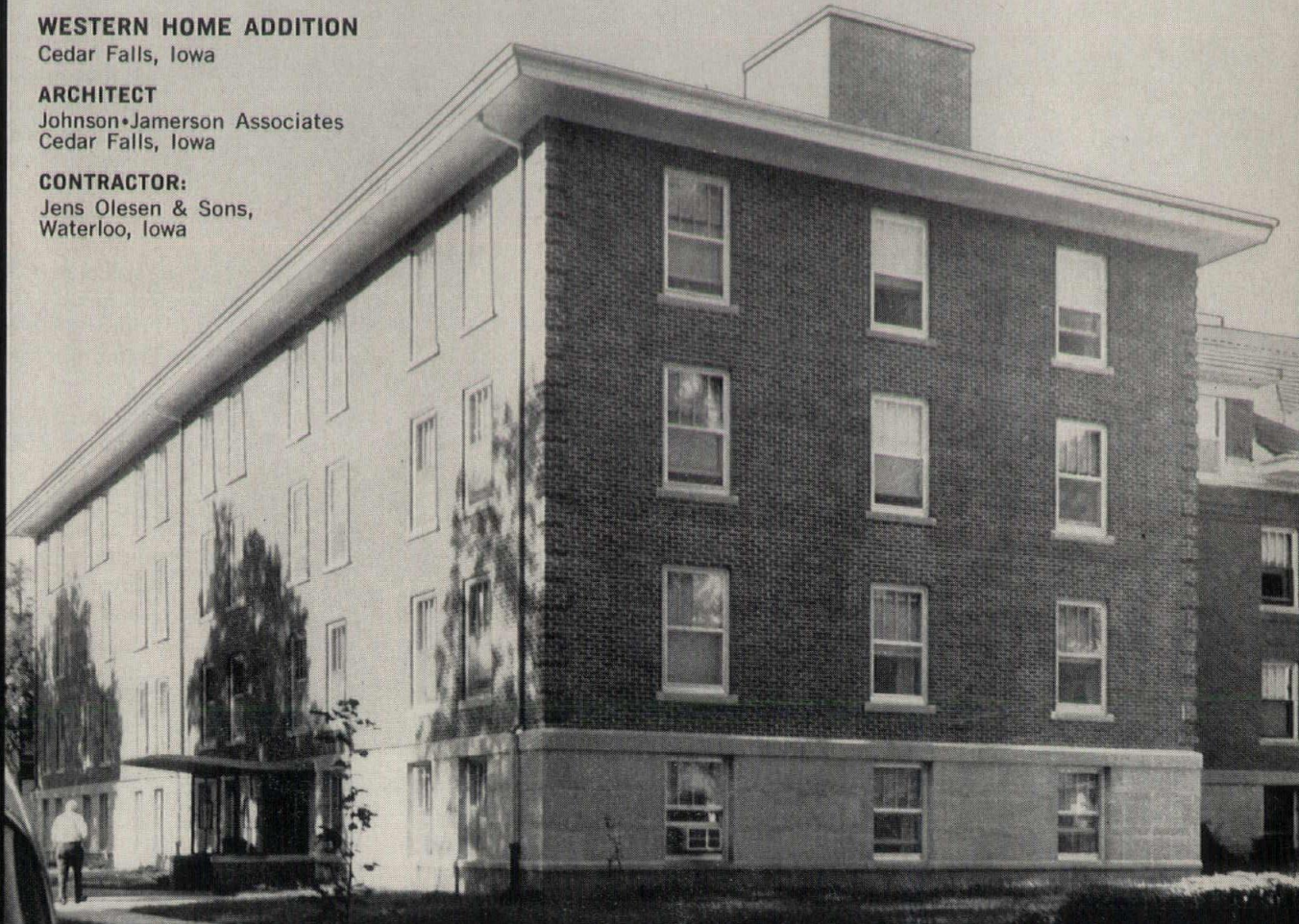
Cedar Falls, Iowa

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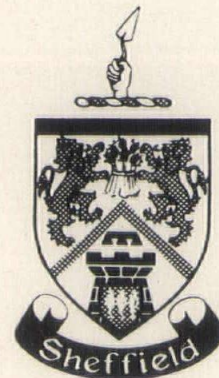
Jens Olesen & Sons,  
Waterloo, Iowa



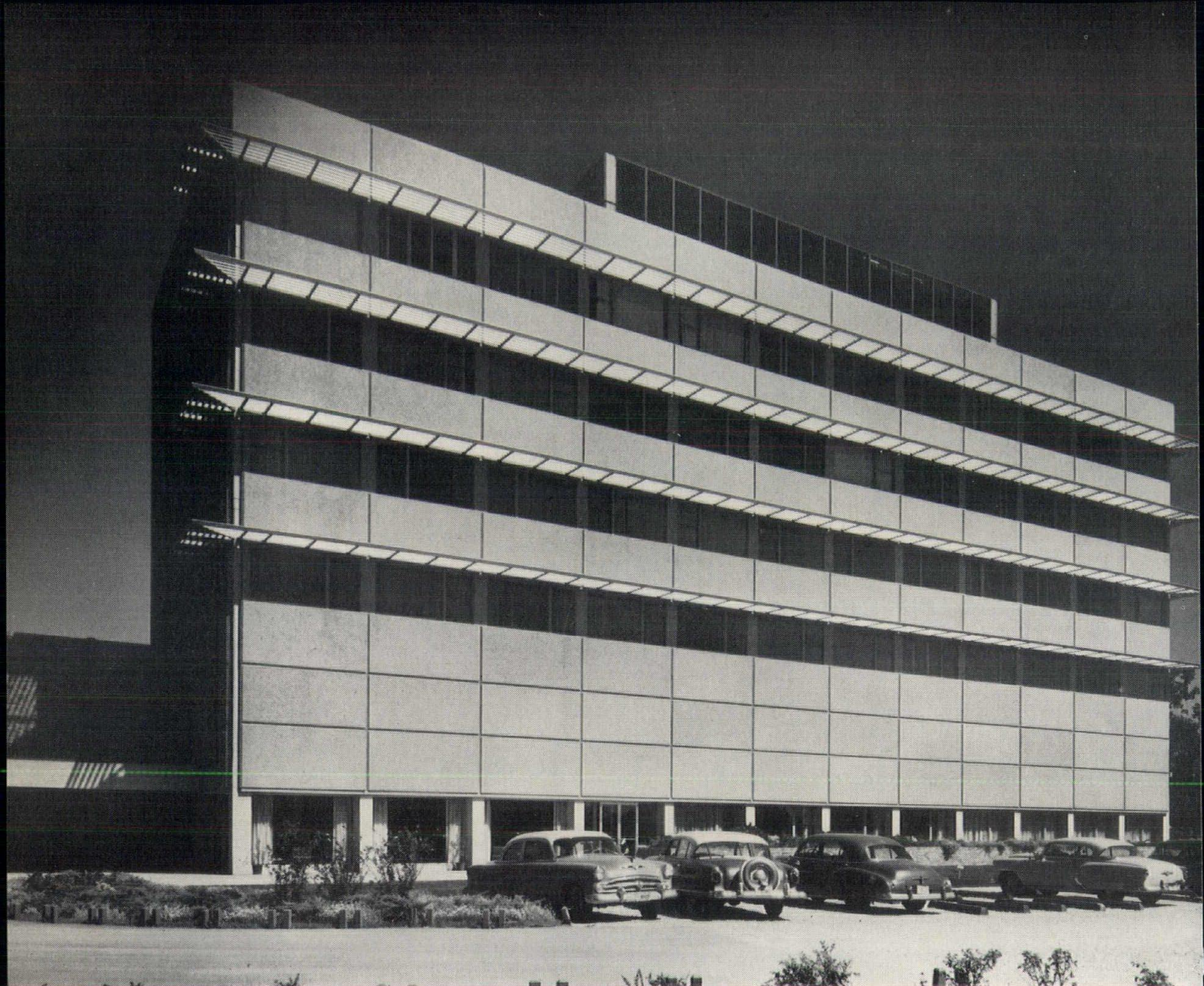
## Sheffield Tile Beam Floor System

All the advantages of Sheffield Tile Beam construction . . .  
minimum depth of floor structure . . . minimum sound transmission  
maximum economy . . . and most important, FIRE RESISTANCE  
. . . reasons why Sheffield Clay Tile Beams were chosen for this  
home for the elderly. Accurately pre-sized, Sheffield Clay Tile Beam  
Systems are a skillful balance of the basic qualities of hard-burned  
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Sheffield, Iowa







MERCY HOSPITAL, DES MOINES

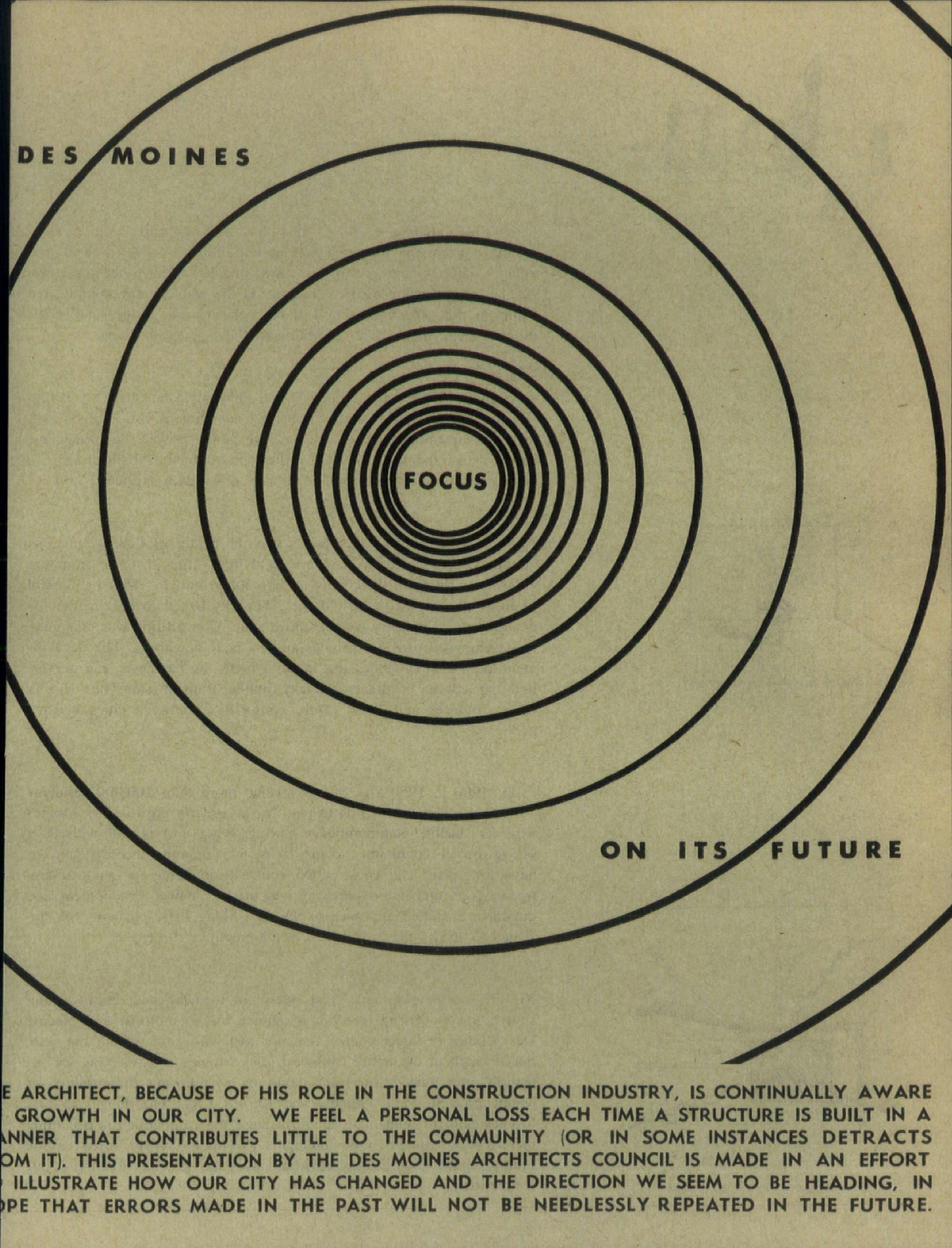
Architects: Brooks-Borg, Des Moines



MIDWEST CONCRETE INDUSTRIES  
WEST DES MOINES, IOWA

Iowa Agents: Swanson-Gentleman Inc., Des Moines.





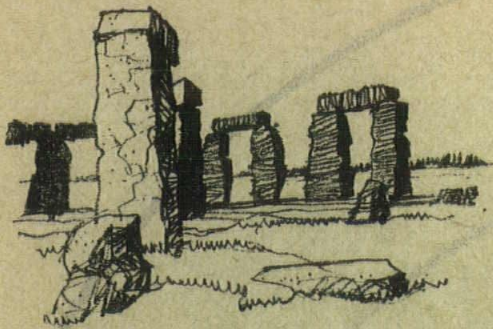
**DES MOINES**

**FOCUS**

**ON ITS FUTURE**

THE ARCHITECT, BECAUSE OF HIS ROLE IN THE CONSTRUCTION INDUSTRY, IS CONTINUALLY AWARE OF THE RAPID GROWTH IN OUR CITY. WE FEEL A PERSONAL LOSS EACH TIME A STRUCTURE IS BUILT IN A MANNER THAT CONTRIBUTES LITTLE TO THE COMMUNITY (OR IN SOME INSTANCES DETRACTS FROM IT). THIS PRESENTATION BY THE DES MOINES ARCHITECTS COUNCIL IS MADE IN AN EFFORT TO ILLUSTRATE HOW OUR CITY HAS CHANGED AND THE DIRECTION WE SEEM TO BE HEADING, IN THE HOPE THAT ERRORS MADE IN THE PAST WILL NOT BE NEEDLESSLY REPEATED IN THE FUTURE.

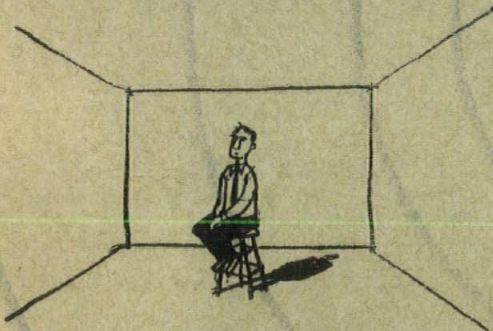




*Stonehenge*

From the beginning of history man has gathered together into communities. From the start man has built buildings, collected them into villages, villages have grown into towns and towns have become cities. As the cities developed, they became, on the whole, more complicated while, at the same time, they lost the cohesiveness of the small community. Des Moines is no exception to these generalizations.

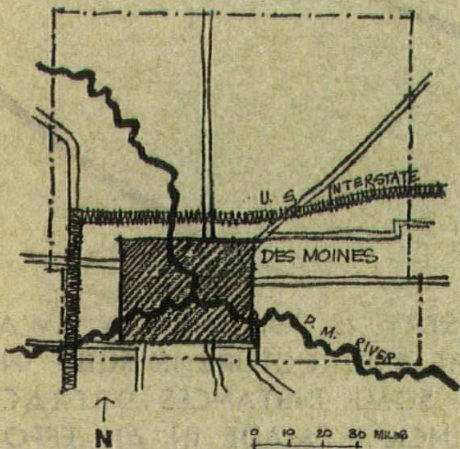
Two things shape a city. Its people and their environment. We feel that you are representative of the business leadership of Des Moines and, as a consequence, you are representative of the people. People change slowly as a response to changes in their environment. Architecture is to environment as medicine is to health or as law is to justice.



*Man and his environment.*

A hundred years ago, Des Moines was the center of Polk County, its boundary determined by the horse and buggy time-distance from the outermost regions of the county to the county seat. In 1857, the capitol of Iowa was moved to Des Moines. The city began to be a center for commerce and industry for the entire state. Competition was beginning to develop between Des Moines and its near neighbors. The development of the automobile, the improvements in passenger rail service and the advent of other inter-city public transportation has shrunk these distances and, as a result, competition between cities became greater.

From 1900 to 1950 Des Moines gained more than 100,000 residents but failed to have the vision to plan for an orderly growth. Des Moines with its satellite communities is still growing and is still without a strong broad community plan. It is an apparent inconsistency to have firm plans and construction contracts in being for an intra-city freeway, an interstate expressway and urban renewal development and not have a unified approach to the very thing these elements are designed to serve—the growth and development of the city.

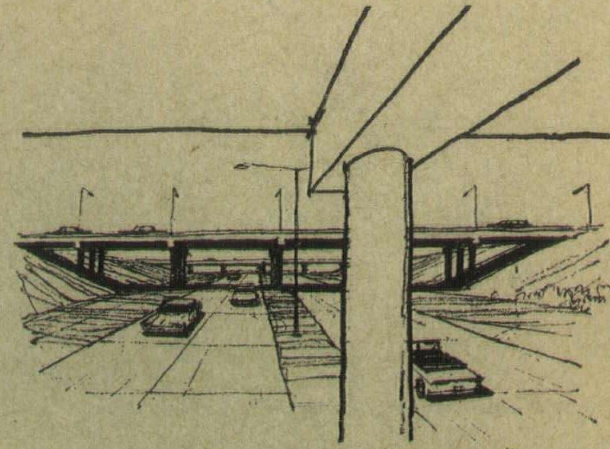


*Des Moines and Polk County.*

Now we are developing a great system of thruways, expressways, and superhighways, giving freedom of choice to the motorist and placing Des Moines in direct competition not just with cities within the state but throughout the entire Mid-west. Des Moines is now vying for attention and, indeed, survival among its neighboring communities of Minneapolis-St. Paul, Omaha, and Kansas City. The danger to Des Moines calls for immediate action because the competition is becoming increasingly apparent. Our comments to you today are based on the premise that a good healthy environment is the best way to combat our competition.

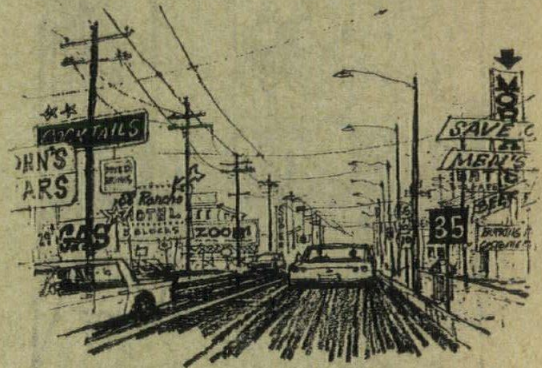


We feel it is important to make Des Moines an attractive place in which to live and work so that the community's growth will accelerate. We ask that you, too, bear in mind that with the new transportation systems being developed, people can leave Des Moines just as quickly as they can come to Des Moines. We want people to come and stay or when they leave, we wish to instill in them a strong urge to return.



*"... people can leave Des Moines just as quickly as they can come to Des Moines."*

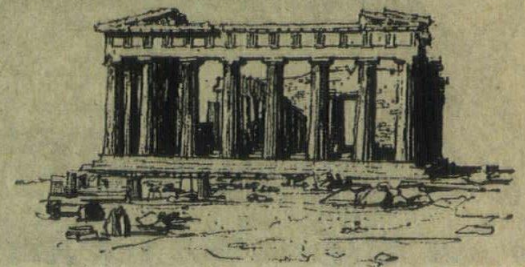
Of prime importance is the visual environment our visitor first experiences. The first structure encountered is often the transportation terminal. Is it expressive of a growth city? Does it welcome the traveler with a spirit of vitality? Or is it inadequate, cumbersome or even dismal? Airports generally are new structures, often very pleasing and usually expressive of our jet age. Railroad terminals, on the other hand, have existed for longer periods of time. To many they are the symbol of a past or dying age. Yet sensitive remodeling, careful maintenance and sympathetic zoning can make the difference between an eyesore and a delightful building full of life; old but with faith in the future. The airport is outside of the core, the bus station and railroad terminals are often directly within the heart of the city.



*The portal to our city?*

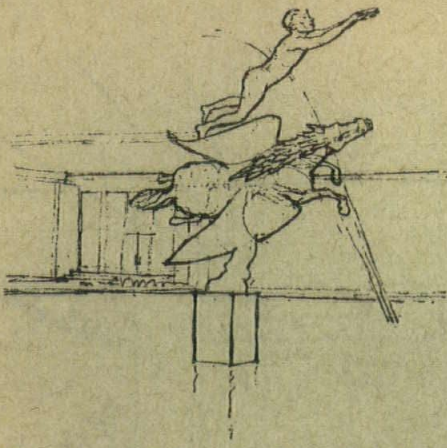
These buildings, together with our highways, become the portals to our cities. As our traveler or resident drives his car into our city, is he greeted with friendly well-planned attractive residential neighborhoods or slums, some of which may be brand new? Is he greeted with attractive highways and landscaping or with a blight of signs, wires and billboards and junk real estate?

Architects are concerned with buildings, but on a broader scale they must be concerned with how a building affects and is effected by its surroundings. Thus nearly every work of architecture is also a work of broader design. The total impression of a building is mainly determined by the relation of the building to its environment. From this environment, each person constructs his own mental picture of the parts of the city and their physical relationship to one another. Every work of architecture affects the details of someone's private image. Every work of urban design affects the details and often the whole of the collective image. The collective image of the city is largely formed by many works of architecture seen in concert or in chaos but definitely seen together.



*The Parthenon.*





*"Pegasus and Bellerophon" by Carl Milles.*

Every one in the community, of necessity, experiences architecture both good and bad. This is not true with any other art.

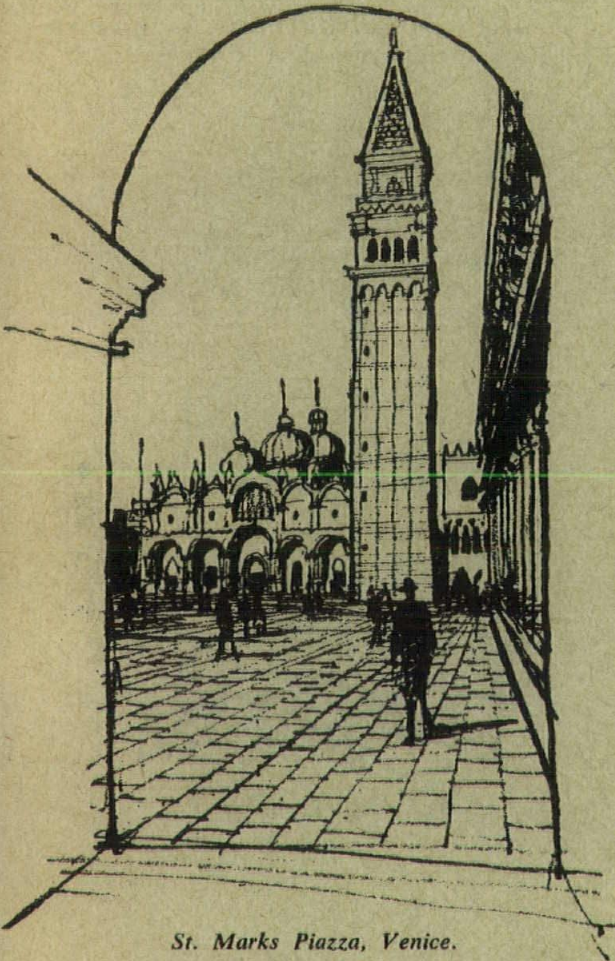
Many people never appreciate the sound of music. Some people never look discriminately at a picture, a piece of sculpture or a flower and are indeed insensitive to all of the arts, but even these people experience architecture and frequently have strong opinions about it. As a consequence, the people responsible for architecture have a responsibility not only to themselves but to their entire community. We feel that the buildings which shoulder this responsibility become an essential dominating influence in the community while others contribute nothing or in some instances detract from the environmental fabric.

What is it that makes this environmental fabric? There are two qualities which must be present. Totality and Urbanity. Urbanity not in the sense of being smooth, or suave or polished, but in an urban sense as exhibited in *Florence or Venice*. Major Spaces are inter-connected by Minor Spaces in a way that one is completely dependent upon the other. The scale of one's surroundings is varied but always related to the pedestrian. There is excitement in moving from place to place. More importantly there is place, a sense of orientation, the opportunity to locate oneself, when in a crowd or when alone.

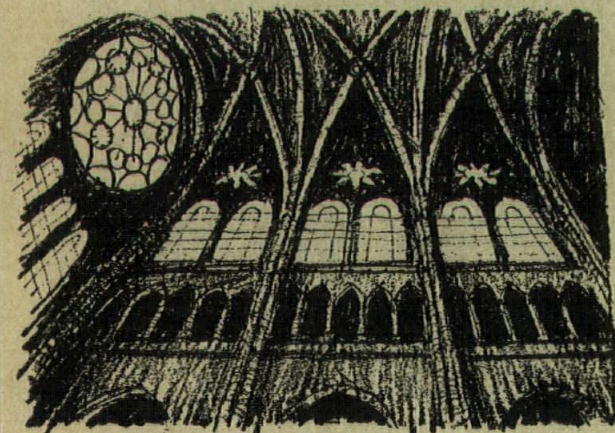
If the quality of Urbanity is the warp of this environmental fabric, then the weft is Totality. This is the quality of the buildings, which define and unite the urban spaces. It is evident in a Greek Temple or a Gothic Cathedral where each element of the building is doing its essential part and doing it in context with all the other elements so as to create a complete unity or oneness.

Column, Beam, Rib, Vault, Arch, Dome, Buttress, all performing within the greater hierarchy of the total structure. Light, Glass, Color, Form, Plan, Detail, each element related so as to reinforce the other and to unify the total.

Many people assume that the process of design, be it of a house, an office building or even a city, is an abstract visual process that could occur in a vacuum. Providing the designer has the basic capabilities and aesthetic training, the most vital resource is the creation of a complete unity between architect and client in defining responsibilities, aims, purpose and possibilities which will result in a piece of total design, worthy of the client, the architect and the city.



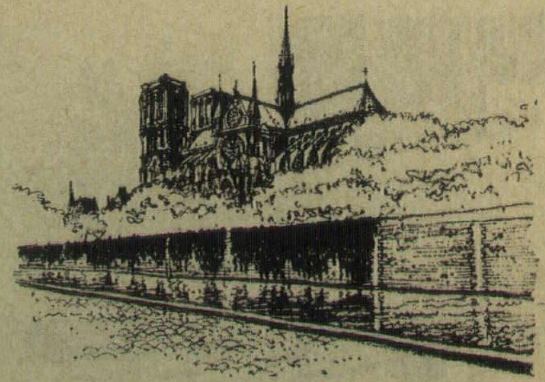
*St. Marks Piazza, Venice.*



*Vaulting in nave, Chartres Cathedral.*



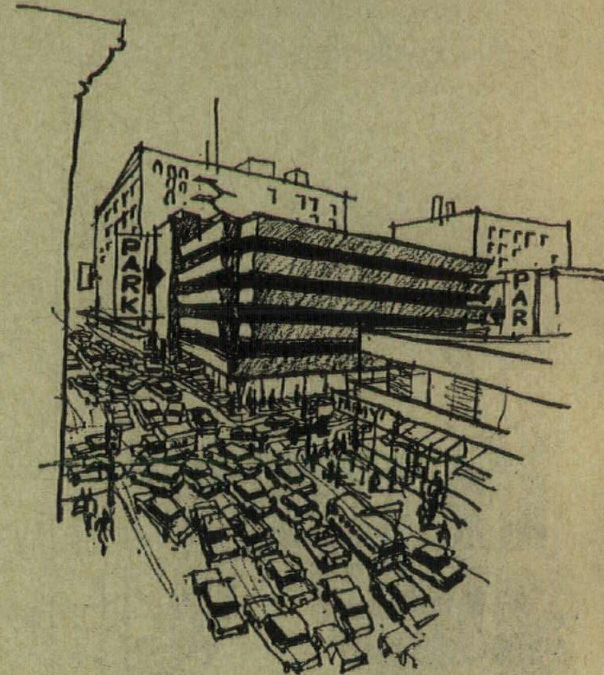
What factors should be considered? Each building will have its own unique problems, but in its relation to the city its solution should contribute to the urban fabric.



*Notre Dame, Paris.*

When we determine the location of our site the usual alternatives present themselves; downtown, uptown, suburban, country. We consider the existing location of personnel, customers, clients, competition, and business facilities. We analyze transportation, parking, taxes, insurance and land costs. Zoning restrictions are also considered. These considerations are important and essential, but they must be considered within the framework of the city as a whole.

How will our building affect existing patterns of traffic, both vehicular and pedestrian? Will it reinforce these patterns or will it conflict in a way which in expanding its energies will destroy the pattern?

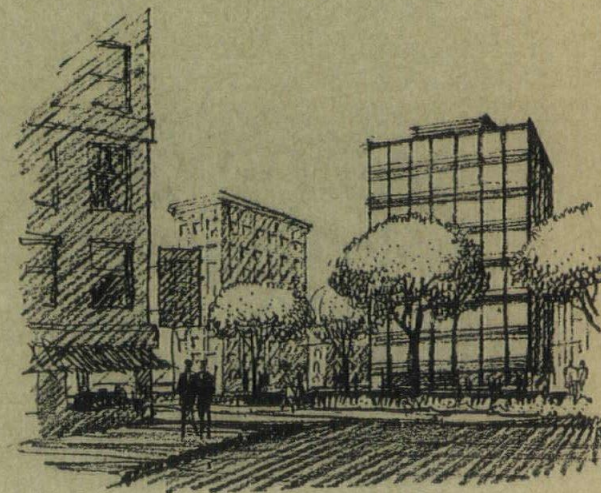


*"How will the building affect existing patterns of traffic . . . ?"*

The City is alive because of the diversity of its parts. Lack of understanding this has led to separating buildings and parts of the city that belong together.

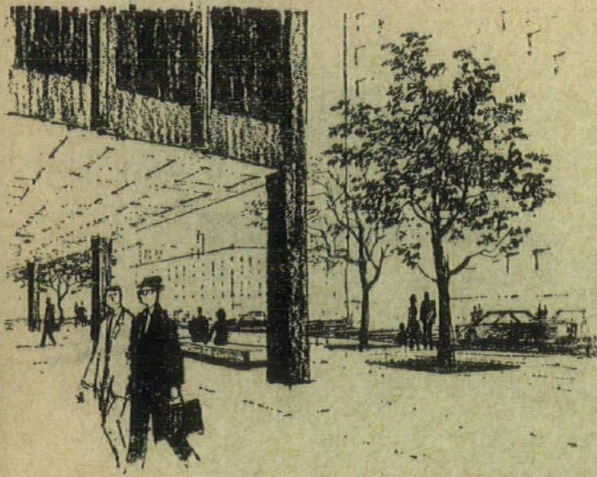
The desirability of parks and open space is agreed to by everyone. But the city by its nature cannot be an expense of green verdure. An "anti-city" mentality exists in many of us which urges us to create a park out of the city. Our attempts and the historic examples of this have generally failed. It is only with the realization that a contrast of spaces, where green areas act as a foil for highly active dense spaces that our city scape develops a unity.

For purposes of analysis, let us break down the urban space into four separate categories; public, semi-public, semi-private and private. Public space must be public. It should not only be available to all, but used by everyone. If it is intended for pedestrian use but is only available by auto it has lost much of its value. Public space makes up most of the city's space. It is the place where the individual can associate himself with the mass, where individual identity is superseded by identity with the space.



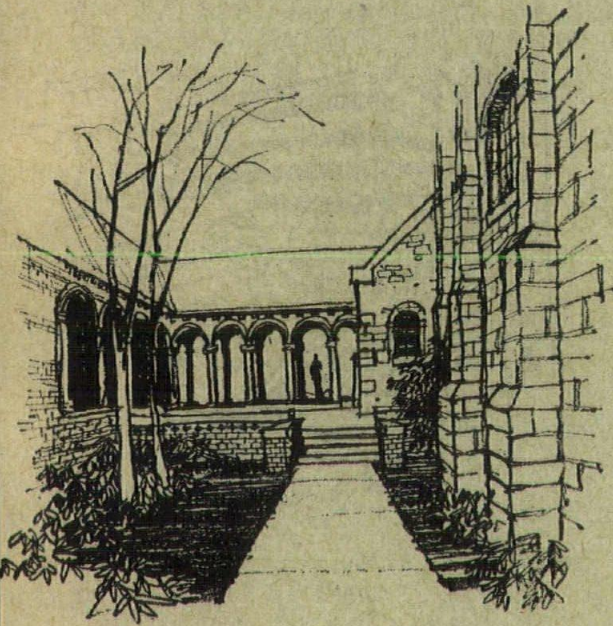
*"... Green areas act as a foil . . ."*





*A semi-public space: Home Federal Savings and Loan, Des Moines.*

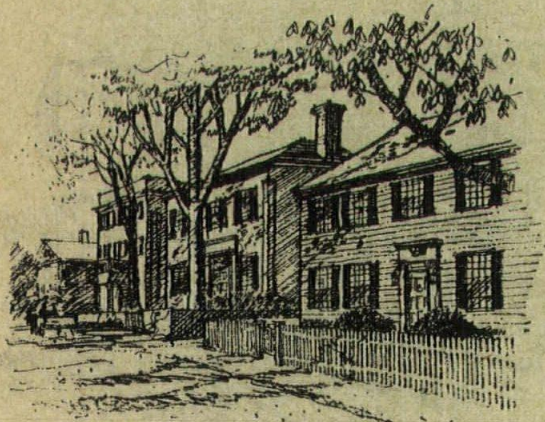
Semi-public spaces are less monumental. They provide space for meeting out of the stream of traffic. There is activity, but of a more localized nature. The scale is still urbane, where buildings are the defining limits. Semi-private space is of a scale more intimate. Though it can be formed by buildings as in a narrow street or alley, it contains cul de sacs and quiet areas, suitable for sitting, meeting and visiting. It, with semi-public spaces, is the matrix which interconnects the public and private spaces and builds the urban fabric.



*A private space: St. Ambrose, Des Moines.*

Private spaces, as the name implies, are available to a limited number, but in terms of the city, this does not mean non-public. It is a quiet space, out of traffic, where persons can sit alone, where couples can talk without competing with the noise of the city. It is the place where detail becomes apparent. Where contemplation can take place. It can exist separately or be combined within any of the other three scales of space. It is the relief vent for the pedestrian overcome by the tempo of the city.

When we choose a site or locate our buildings on a site, the attempt should be made to create or reinforce these urban spaces just discussed. At the same time, we should think how the space will be experienced so that our building and its site development will contribute to the whole community while at the same time satisfying the practical and aesthetic needs of the Owner. The Owner should rely on his architect so that the building design, including the use of the site, takes advantage of every opportunity to create the kind of human reaction that wears well for many years to come.



*"good manners."*

With our advanced technology today there exist more and more opportunities to create exhibitionist structures. It thereby becomes more difficult to create harmony between buildings. Buildings need not be alike to create harmony. It is just as desirable to have variety in building facades as it is to have diverse uses and a variety of spaces intermingled in the environmental fabric.

Good architecture has good manners. If our urban area is to have unity the buildings must respect each other, not strive to outdo them. In the city architectural humility is often a prerequisite to architectural excellence.



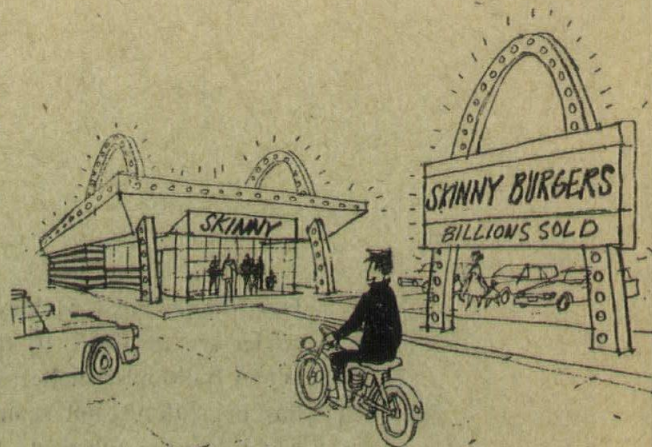
Des Moines has many natural assets. When we build, do we take advantage of them?

Geographically we are in an ideal position. We are at the confluence of two large rivers which give an interest to our community not found in all of its neighbors. A comparison of the Des Moines or Raccoon Rivers with the Seine, the Thames or the Grand Canal of Venice may seem unfair. Yet there is no reason why our waterways could not be developed with a park system to become a strong urban feature rather than the mosquito infested auto-dump lined streams that they are today. We applaud the action of the Urban Renewal Board and the City Council for preserving some space along the Des Moines River to be developed into a start of this park system.

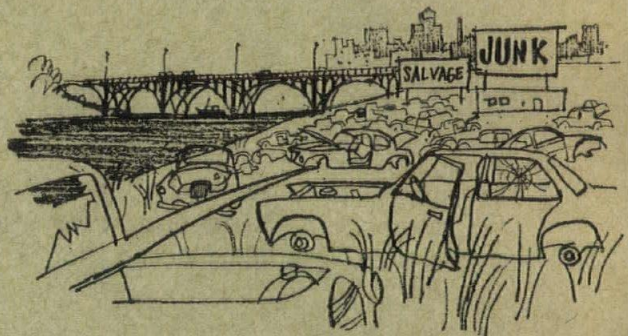
Industry in considering a new location looks to the community centers of learning. Des Moines is the home of Drake University, Grandview College, College of Osteopathy and Surgery and the American Institute of Business. On the new interstate system, Iowa State University will be a mere thirty minutes away, approximately the same time it takes businessmen to drive from O'Hare field to the loop in Chicago.

Iowa State University is now launching a program of industrial research which will allow manufacturers wishing to settle in Iowa the opportunity to use the research facilities and the University staff member best suited to solve problems as they arise in industry. In affect, this makes the Engineering Department at Iowa State available for specialized research which greatly reduces the expense of a manufacturer retaining his own staff and providing his own equipment for a very limited research project. This research facility added to the skilled theoretical physicists available because of the Atomic Energy Commission's activities makes Central Iowa and Des Moines, in particular, a logical site for many industries.

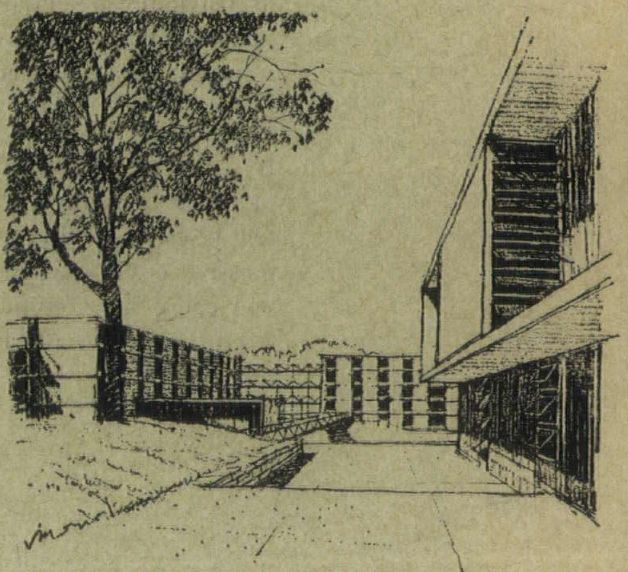
Industrial buildings present many problems, although too often cost is used as an excuse for slipshod construction or for stock buildings. A low budget is no reason to limit our thinking to the erection of a pre-fabricated building dependent solely upon color or signs for its architectural character. A low budget building can be built of lasting materials showing faith in the business and in the city. Owners of industrial buildings frequently realize that these structures are advertisements for their business. We contend that they are also advertisements for the city.



*"exhibitionist architecture."*



*"... auto dump lined streams ..."*



*Drake University*



Des Moines has a park system which is rightfully envied by its neighbors. Beautiful parks are available to the visitor or resident in nearly all sections of the city. When buildings, shelters or structures have been placed in our parks, a good job has been done, but scant attention has been paid to our park furniture. An oil can is a poor substitute for well-designed waste baskets. This criticism applies to street furniture as well.

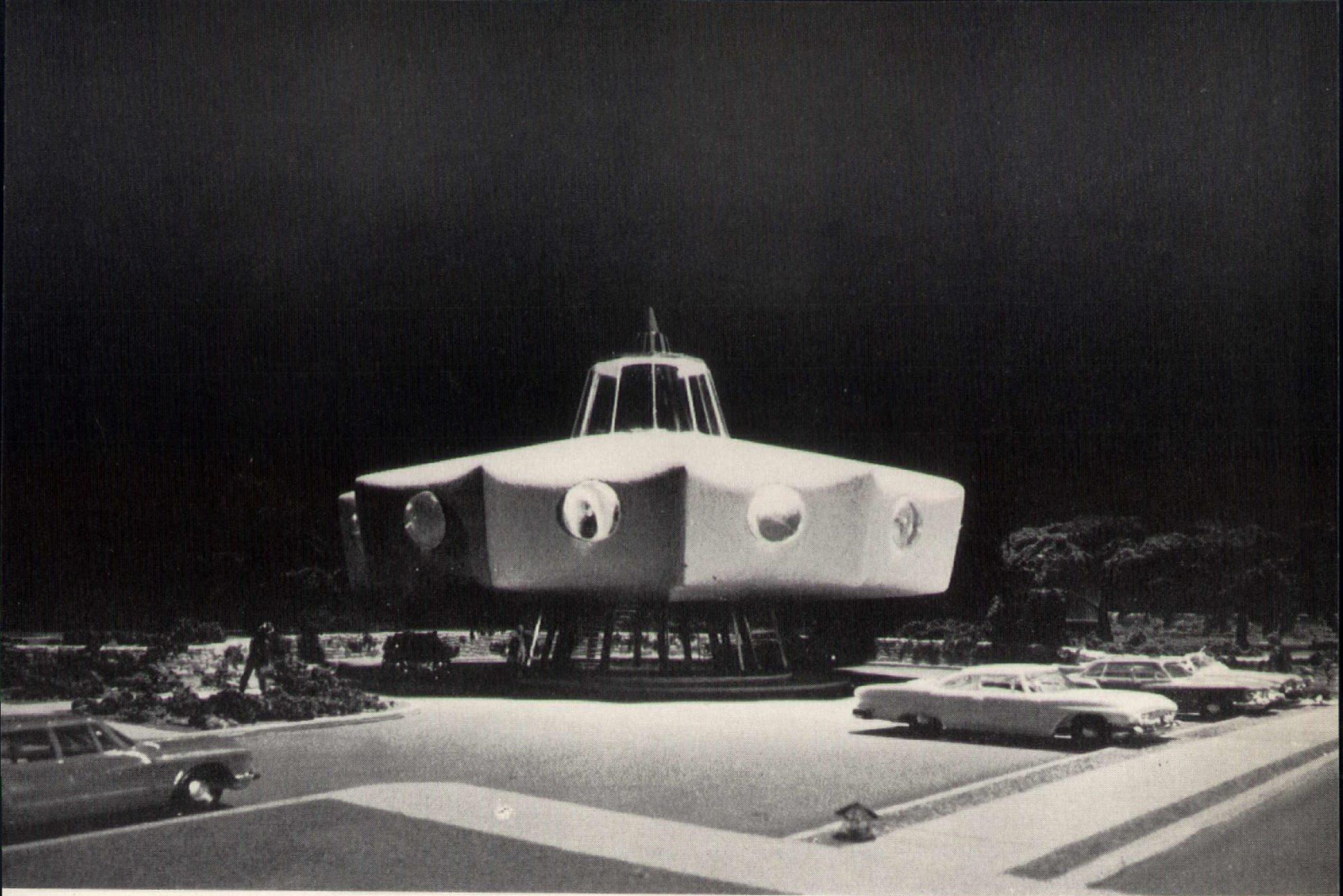
Within the city core of Des Moines there is much to be done. In general, what exists now is a disparate group of buildings without any unifying element. Of all the factors discussed the two most important are a judicious and carefully planned use and creation of the four social spaces, and a concern of one building for another.

It is encouraging to find that some people of the community consider it good business to provide a spot open to the sky with a touch of landscaping for all to enjoy. It is unfortunate that the city has so infrequently insisted that developers provide, as a part of each development, space for small parks or playgrounds. A broad plan is necessary for a comprehensive solution to the city. Individual initiative and effort is required to create an environmental fabric.

Responsibility for the environmental fabric of Des Moines must be borne by its business leaders and its architects. No one has more at stake in Des Moines than the businessmen. No one has more concern for Des Moines than its architects. We hope that you will join with us in endeavoring to make Des Moines reach its maximum potential and that you will, with us, bring the full weight of public opinion on any governmental body, corporation or individual who ignores this responsibility to the community as a whole when he builds.

If a united community action, whole-heartedly and unstintingly backed by all of the community's leaders, is directed towards better urban design, in only a few years the entire United States would be aware that "Des Moines" and "progressive city" are synonymous. When that day happens, an accelerated growth will cause new business and industry to seek out Des Moines and vie for the opportunity to settle here.

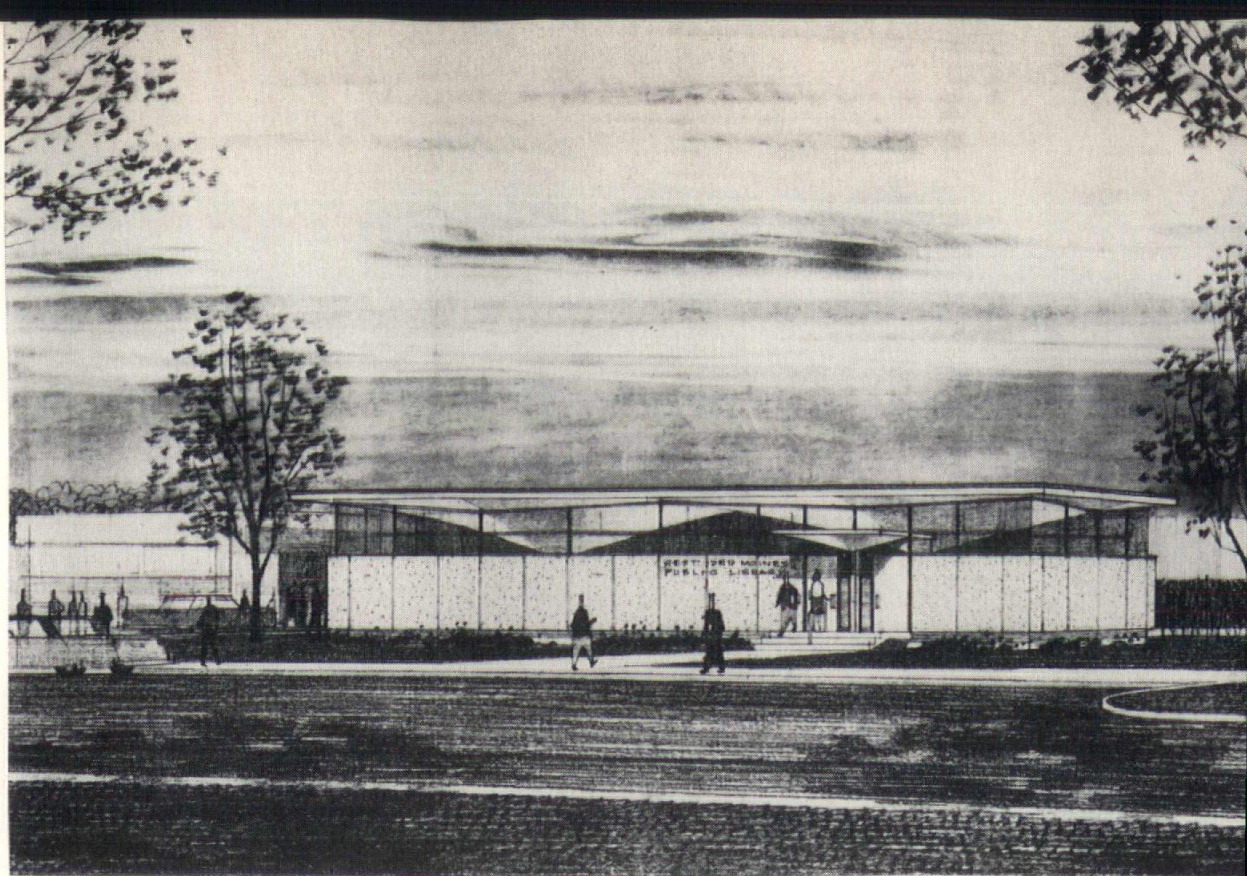




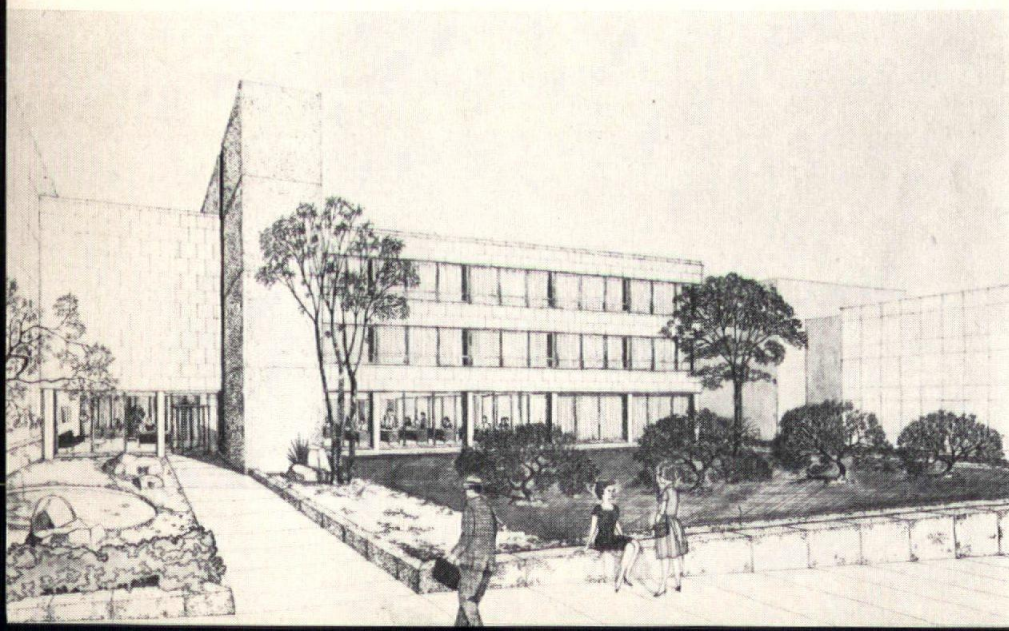
COTA INDUSTRIES, INC.  
*Brooks-Borg, Architects, Des Moines.*

designed for Des Moines





WEST DES MOINES PUBLIC LIBRARY  
*Savage & Ver Ploeg, Architects, West Des Moines.*



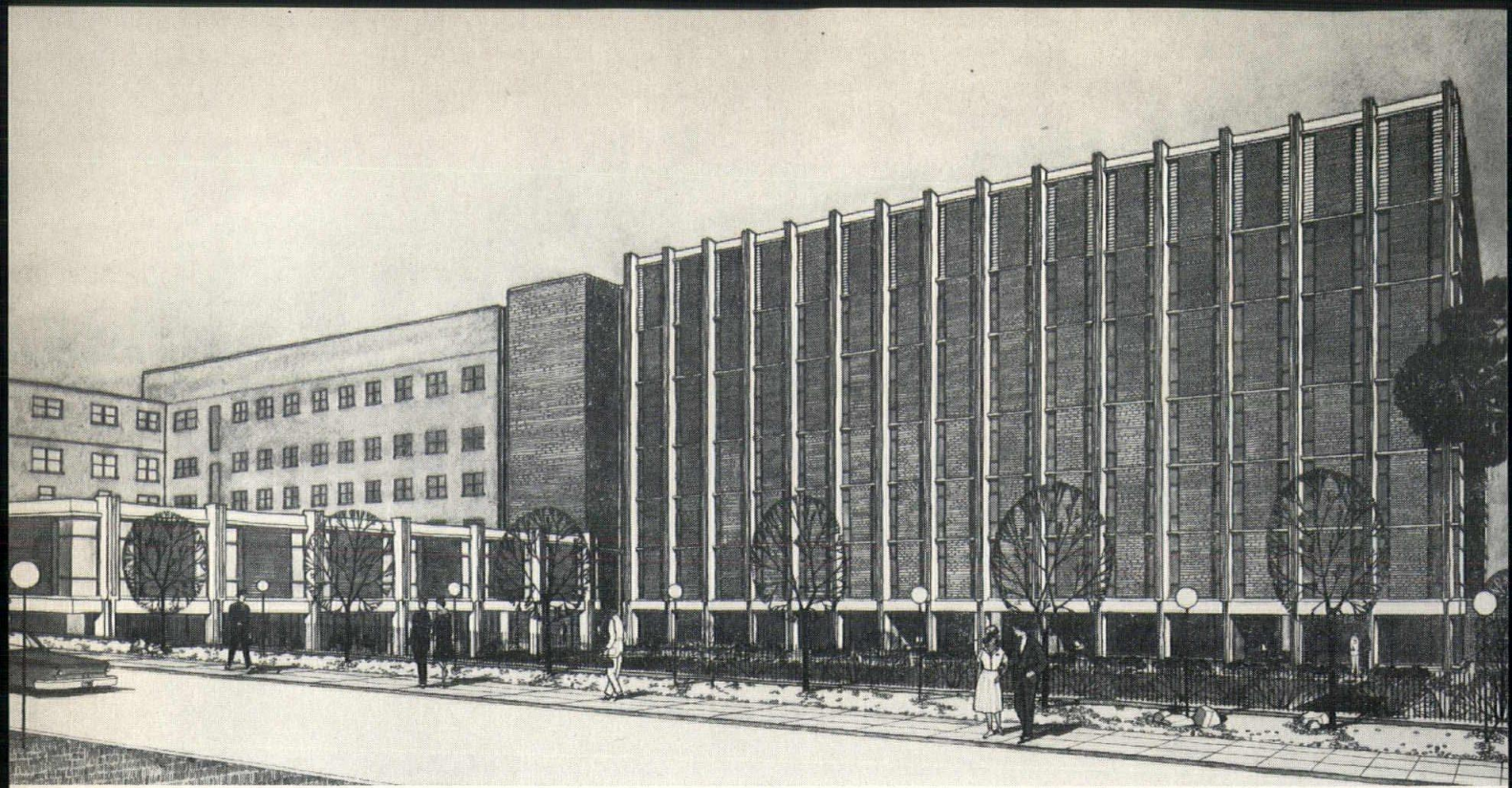
RUAN OFFICE BUILDING  
*Griffith-Kendall, Architects  
 Des Moines*



HAWKEYE-SECURITY INSURANCE COMPANY  
*Charles Herbert & Associates, Architects, Des Moines.*





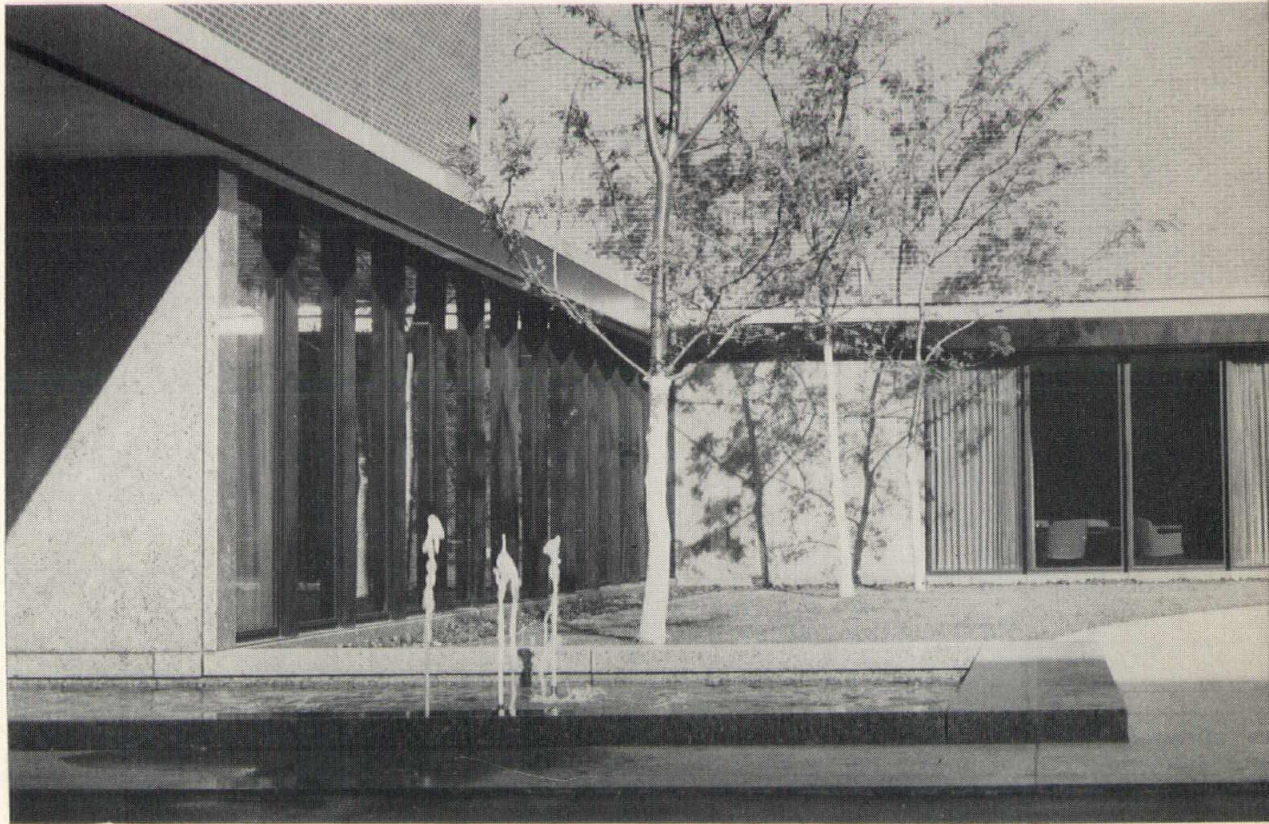


IOWA LUTHERAN HOSPITAL, ADDITION THREE  
*Griffith-Kendall, Architects, Des Moines.*



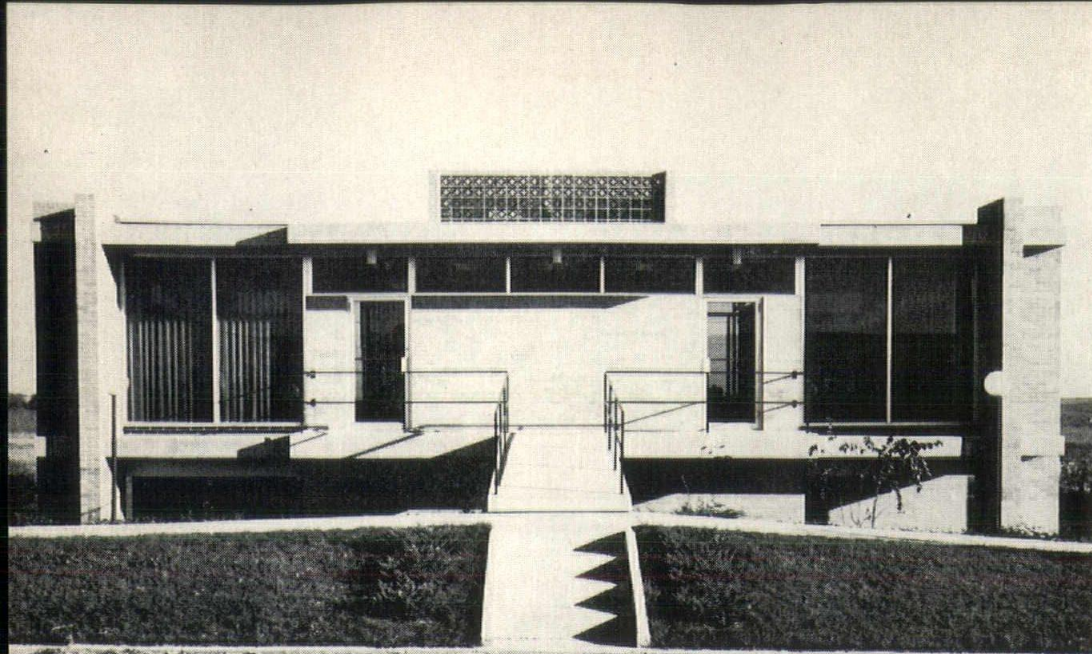


DES MOINES SAVINGS AND LOAN COMPANY  
*Russell & Lynch, Architects, Des Moines.*



ARMERS ELEVATOR MUTUAL INSURANCE COMPANY  
*Ansley, Higgins, Lighter & Lyon, Architects, Des Moines*





IOWA CLAY PIPE COMPANY  
*Charles Herbert & Associates, Architects, Des Moines.*

IOWA EMPLOYMENT SECURITY COMMISSION  
*Smith-Voorhees-Jensen, Architects Associated, Des Moines.*

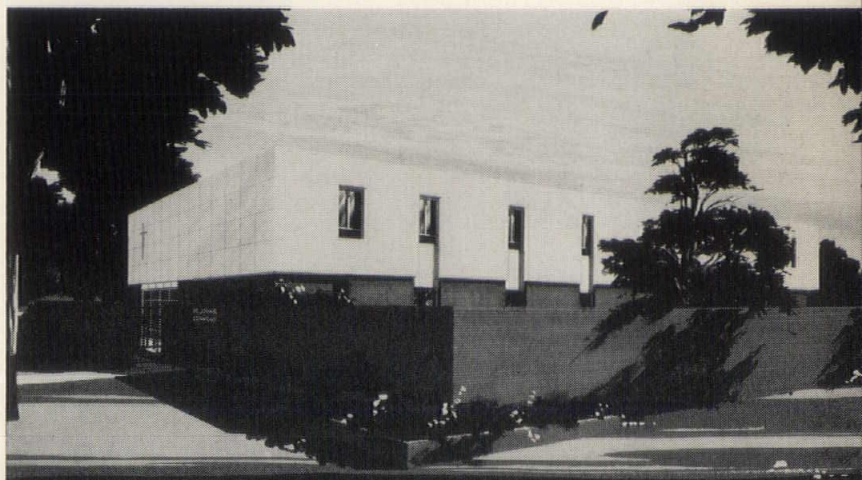




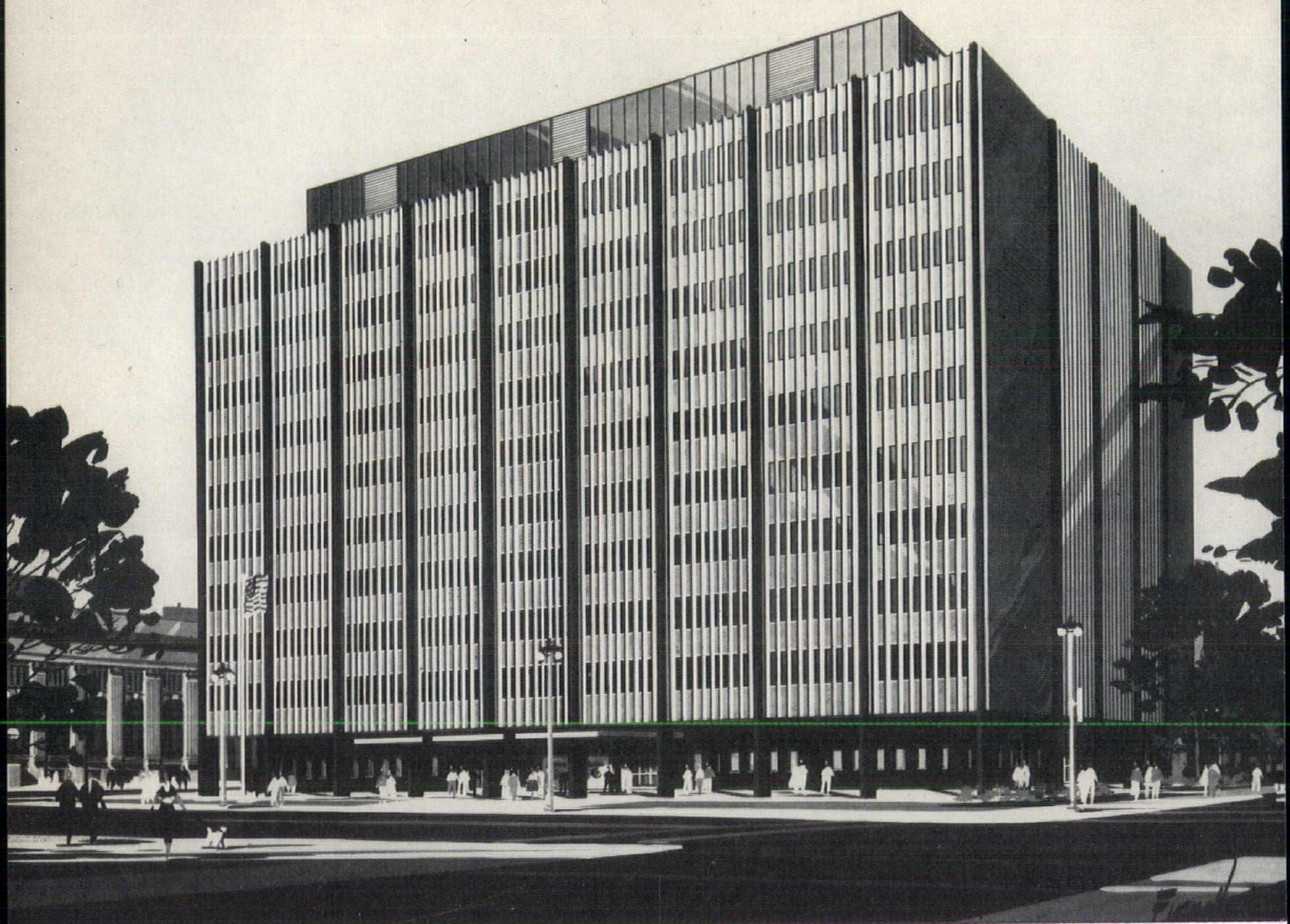


IOWA DENTAL SUPPLY COMPANY  
*Wetherell-Harrison-Wagner, Architects, Des Moines.*

CONVENT FOR SISTERS OF CHARITY B.V.M.  
 ST. JOHN'S PARISH  
*William Meehan, Architect, Des Moines.*

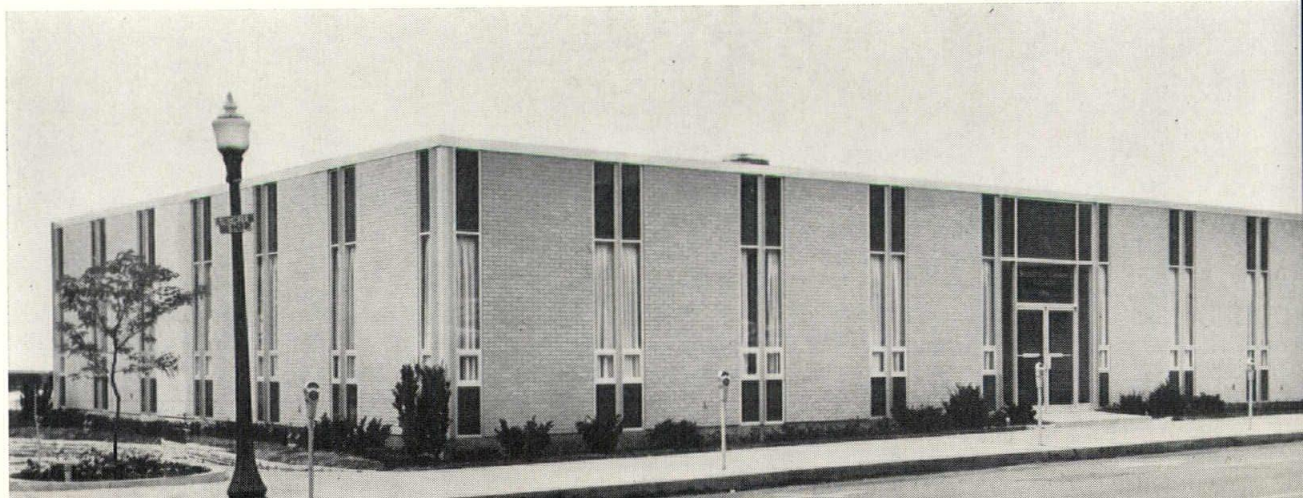






**FEDERAL OFFICE BUILDING**

*Wetherell-Harrison-Wagner; Amos Emery & Associates;  
Brooks-Borg; Savage & Ver Ploeg; Architects, Des Moines.*







TENTH STREET BUILDING, NORTHWESTERN BELL TELEPHONE COMPANY  
*Tinsley, Higgins, Lighter & Lyon, Architects, Des Moines.*

CHAMBER OF COMMERCE BUILDING  
*Amos Emery & Associates, Des Moines.*





IOWA CREDIT UNION LEAGUE  
*Woodburn & O'Neil, Architects, Des Moines.*

ALLIED CONSTRUCTION SERVICES, INC., OFFICE AND WAREHOUSE  
*Karl Keffer Associates, Architects, Des Moines.*





## ARCHITECT HOLDS SHOW

Phil Feddersen, A.I.A., was instrumental in obtaining a rare architectural exhibit for the Clinton Art Association, of which he is president.

The exhibit was of the original works of Eugene Masselink, long-time secretary to Frank Lloyd Wright. The exhibit includes original presentation drawings, color and black and white photographs of completed works, and specialty items designed for exhibition.

The exhibit previously had been shown only at a half-dozen of the leading architectural schools, and became available in Clinton only because of a friendship between Feddersen and the late Mr. Masselink.

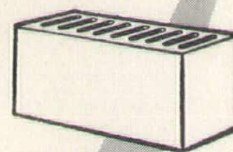
- ✓ chalkboard specialists—the only COMPLETE line
- ✓ installed by skilled men
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- ✓ "Wensco" washable cork tackboard
- ✓ "'Lite-Lift'" ward-  
robes—chalkboards  
pass-windows
- ✓ "'Neal'" display cases
- ✓ serving Iowa since 1923

**w. e. neal slate co.**

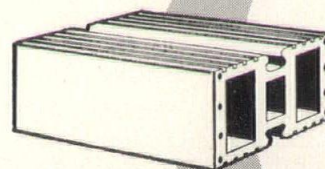
1215 Second Avenue, North  
Minneapolis 5, Minn.  
FR 7-8100



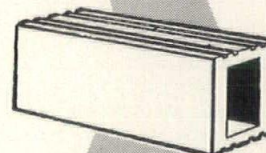
# The COMPLETE LINE OF Brick AND Tile



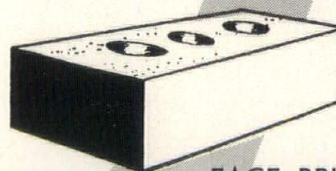
CERAMIC  
GLAZED TILE



BUILDING TILE



SALT GLAZED TILE



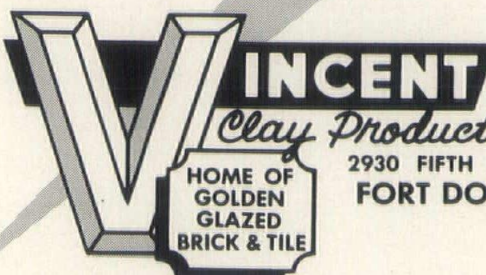
FACE BRICK

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**Vincent** manufactures a complete line of face brick, glazed tile, and building tile of extra quality.

**In** addition, Vincent is the exclusive distributor of several nationally known lines of specialty brick.

**Fast** and efficient service plus a complete line of materials makes Vincent a most reliable supplier for the architectural profession.



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## ARCHITECTS REPRESENTED AT SCHOOLS CONFERENCE

Most Iowa architectural firms having A.I.A. members were represented at the "Schools In The Sixties" conference in Des Moines, September 30. More than 350 architects, schoolmen and builders were present for the discussions which will be reviewed in detail in the November-December issue of the Iowa Architect, again to be devoted to school construction.

Robert Ramsey, A.I.A., Chapter schools committee chairman, represented the architectural profession on a panel during the afternoon portion of the one-day meeting.

## MBI ASKS HOLIDAY ON BID OPENINGS

A request that architects avoid the scheduling of bid openings during the period of December 2 to 6 has been issued by the Master Builders of Iowa. The request was issued because the MBI will hold its 52nd Annual Convention during that week, and a meeting of the Iowa Chapter of the A.I.A. is planned for Tuesday, December 3 at the Hotel Savery.

The "holiday" in bid openings would permit members of both organizations to attend the meetings.

MBI officers meet in advance of, and following, the general sessions of that organization and events of the week actually will get underway on December 1 and will continue unto Thursday, December 5 for MBI officers.

## WELCOME THREE NEW ADVERTISERS

The Iowa Architect wishes to call attention to the appearance of new advertisers in this issue of a publication which is growing with Des Moines and Iowa.

New advertisers or products in this issue are:

Johnston Corporation, Ft. Dodge, manufacturers of petrotherm autoclaved concrete block.

Stetson Building Products for the G.E. Silicone Sealants.

Perlite slabs presented by a group of firms and Western Mineral Products Co.

Mo-Sai units as presented by the Wilson Concrete Co.

## SWANSON-GENTLEMAN MOVE INTO NEW OFFICE

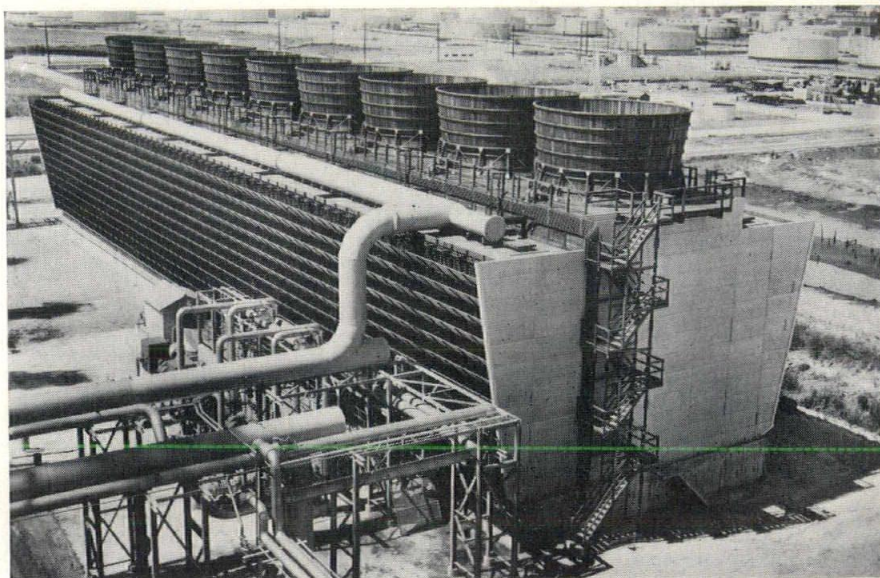
Ken and Bill Swanson and Greg Gentleman of Swanson-Gentleman, Inc., have announced the move of their office from its former location on Forest Avenue to quarters at 224 East Grand, also in Des Moines.

The firm also said additional lines of construction items would be offered from the new location. The firm's new telephone number is 244-0186.

## PLAN LITURGY SYMPOSIUM AT CLARKE COLLEGE

Clarke College of Dubuque, Iowa, has announced dates for a Symposium on "Liturgy and Architecture" with speakers and principals to be announced in December.

College officials said the dates of January 10, 11, and 12, 1964, have been chosen, and they are inviting architects, liturgists, musicians, artists, and interested persons of all denominations to attend.



## First choice for Iowa's power plants— Marley Double-Flow

In Iowa, as elsewhere throughout the world, Marley Double-Flows are the towers most often selected to provide cooling water for steam condensing and process cooling. These are the original models in Marley's patented series of Cross-Flow cooling towers . . . the towers with the exclusive engineering features that built the present day dominance of Marley Cross-Flow cooling. Double-Flows now in service cool more than 20 billion gallons of water daily—more than towers of any other make.

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Iowa by . . .

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Marshalltown, Iowa

120 N. 69th St.  
Omaha, Nebr.



## REPUBLICS WRIGHT'S "HOUSE BEAUTIFUL"

W. R. Hasbrouck of Park Forest, Ill., has announced republication of the book "The House Beautiful" which originally was published in 1896-97 by Frank Lloyd Wright and William Herman Winslow. Only 90 copies of the original were published.

The republished facsimile is also 12 x 14 inches in size, printed on 80 pound antique finished paper and bound in half-calf with gilt top as was the original. The facsimile version sells for \$22.50 per copy and may be obtained from W. R. Hasbrouck, A.I.A., 117 Fir Street, Park Forest, Ill.

### "Buck" Sweeney

Parker Mirrors &  
Bathroom Accessories

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Lawler  
Thermostatic Valves

Church Seats

Sloan Flush Valves

Just Stainless Steel  
Sinks



313 49th STREET, DES MOINES, IOWA

## OPEN NEW BUILDING

Members of the public were invited to view the newly completed Farmers' Elevator Mutual Insurance Company Building at Fleur and Bell avenues in Des Moines October 22.

The Building, designed by Tinsley, Higgins, Lighter and Lyon, is occupied by the Farmers' Elevator Mutual Insurance Company, the Farmers' Grain Dealers' Association of Iowa, and the Farmers Life Company.

## DEDICATE BUILDING

Ceremonies of dedication were held October 12 for the recently com-



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"Compriband" joint  
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pleted Union Hall of Local 310 of the United Rubber, Cork, Linoleum and Plastic Workers of America.

The building was designed by Amos Emery and Associates, Des Moines.



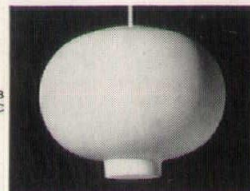
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556  
556-C

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...distinctive new shapes that add excitement and daring to planning.



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Snow white opal luminaires in satin matte finished glass offer a periphery of softly diffused light for today's architectural designs. Choice of cord or tube pendant suspension.

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APPEARANCE: both beautiful and durable.

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"QUALITY AND SERVICE ARE OUR MOST IMPORTANT PRODUCTS"

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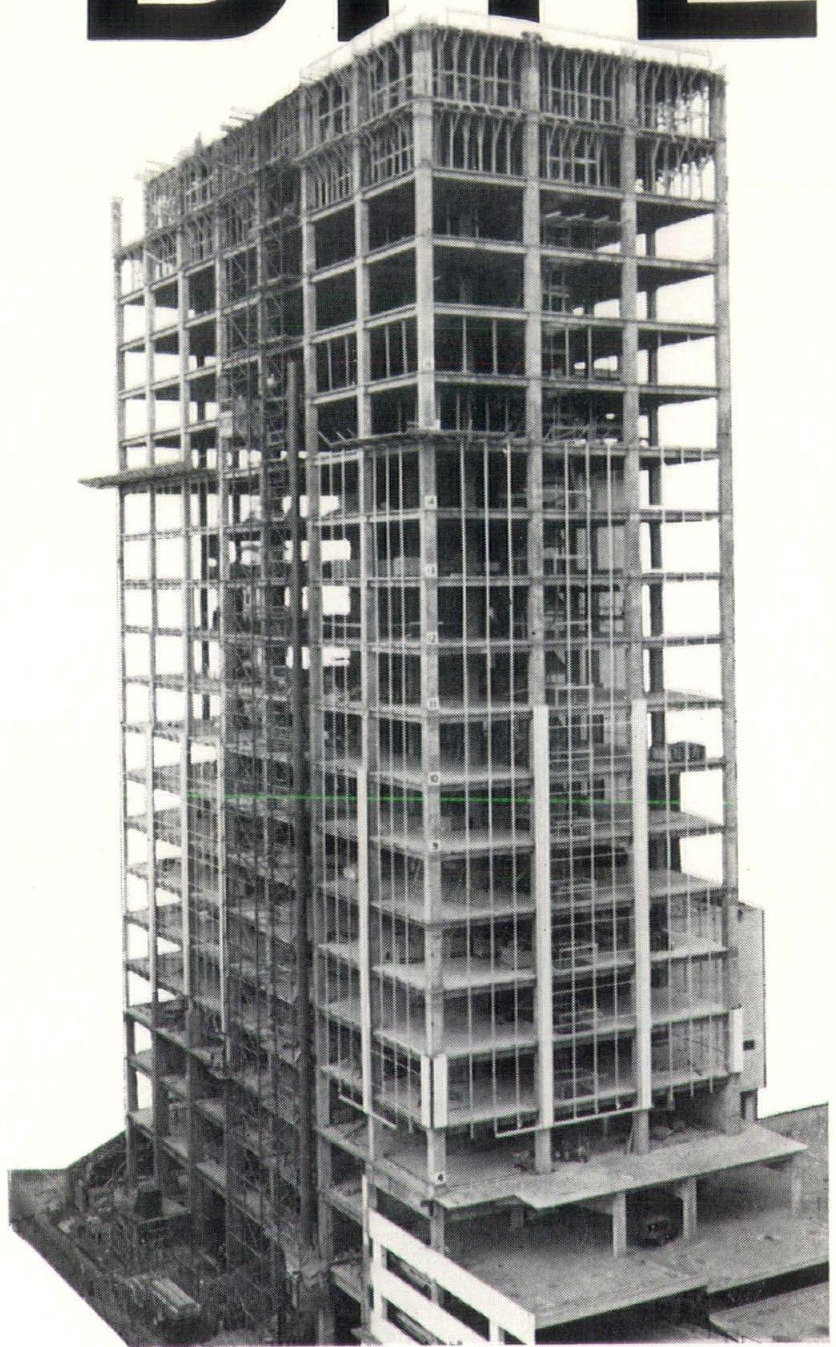
DES MOINES



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Structural  
Concrete*

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 $\frac{1}{3}$  less than  
ordinary  
concrete.**



Haydite is the original, time proven aggregate for producing lightweight structural concrete without sacrificing strength or durability. Other uses of Haydite include refractory concrete, insulating concrete, Guniting, insulating fills, roofing granules, filtering medium and hydroponics.

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Producers of  
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aggregate at  
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Iowa and New  
Market, Mo.



# *Mosai*<sup>®</sup>

## PRECAST CONCRETE FACING AND CURTAIN WALL

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COLORS AND TEXTURES....4-5

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CURTAIN WALLS.... 7

1964

*American Baptist Convention Headquarters,  
Valley Forge, Pennsylvania  
Architect: Vincent G. Kling  
General Contractor:  
Turner Construction Company*



WHAT IS

*Mo-Sai*®

## PRECAST FACING

**DIMENSIONS:** Standard Mo-Sai is two inches thick, with variation allowable to fit special conditions. Sizes from 20 to 60 square feet are the most economical to manufacture, handle and erect but larger units are permissible if thickness is increased according to steel reinforcement design requirements.

**WEIGHT:** Mo-Sai in standard 2" thickness is a comparatively lightweight facing material, weighing approximately 25 pounds per square foot.

**STRENGTH:** Mo-Sai precast facing is reinforced with electrically welded, galvanized, heavy wire mesh, and has a guaranteed compressive strength of up to 7500 psi.

**MOISTURE RESISTANCE:** Finished Mo-Sai precast units are of strong, dense material, highly resistant to moisture, with an absorption of under 5%.

**CONTROLLED FABRICATION:** From the crushing and grading of aggregate through the manufacturing and curing processes, to loading and shipping of Mo-Sai, carefully controlled procedures are followed. Only highest quality cement and tested color pigments are used in accurately mixed formulae, which assure consistency throughout the job. Reinforcement is correctly engineered and properly positioned.

**CONSULTATION SERVICE:** Mo-Sai Institute members maintain technical staffs who welcome an opportunity to provide job planning assistance to architects, designers, and builders; to consult on the location and types of anchors and to suggest proper solutions for accommodating various other trades.

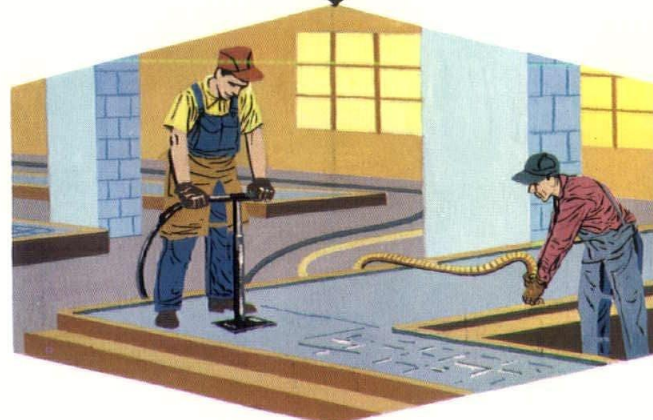
**ON-THE-JOB REPAIRS:** Should Mo-Sai units be accidentally damaged during handling or installation, they may be repaired on the job by a Mo-Sai finisher using the same aggregate and formula as used in the original casting.

Crushed  
and Graded  
Aggregate

Reinforcing



Cement



Vibration Casting





# SPECIFICATIONS

## MANUFACTURER:

A — All Mo-Sai shown or specified shall be a product of a member of Mo-Sai Institute, Inc.

B — Mo-Sai shall be in strict accordance with these specifications regarding physical requirements, workmanship, texture and color.

## MANUFACTURING:

A — Unless otherwise required by engineering analysis for extra long spans, all Mo-Sai shall have a built-up galvanized welded steel reinforcing carefully designed for all structural stresses and temperature changes. All anchors shall be securely attached to reinforcing.

B — The facing portion of the panels shall be manufactured of granite, quartz, porcelain vitreous, or other approved aggregates and white or grey portland cement with a water cement ratio not exceeding five gallons per sack of cement. The casting shall be done in accurate molds designed to withstand high frequency vibration. Reinforcing, bolts, inserts, etc. are to be accurately placed according to detail. Vibration shall be continuous during process of casting until the full thickness is reached.

## FINISH:

A — All Mo-Sai shall conform to the sample on file in the architect's office identified as Mo-Sai No. ....

B — All special inlay work, as called for on plans, shall be (color selected by architect) and have sharp clean lines. Inlay shall be incised or flushed as indicated in the details furnished.

## PHYSICAL QUALITIES:

A — For panels 2½" and not less than 2" in thickness, utilizing a maximum of ⅝" aggregate in the facing, Mo-Sai shall have a minimum compressive strength of 7500 psi at 28 days of age when tested by suitable size cubes cast from the same materials. The cubes shall consist of facing mix and back-up material, and the applied testing pressure shall be parallel to the Mo-Sai face.

B — Where a Mo-Sai facing mix is used involving larger than ⅝" facing aggregate in panels over 2½" thick, or where special designs and shapes involve sculptured patterns such that the sections must be cast principally of Mo-Sai facing mix, the compressive strength shall be not less than 5500 psi at 28 days of age as tested by suitable size cubes.

C — Where lightweight concrete is used for back-up for Mo-Sai facing, consult with the Mo-Sai manufacturer for specifications covering thickness, strength, etc.

D — Absorption shall not exceed a maximum of 5% when tested according to A. C. I. 704, latest revision.

## HANDLING:

A — All Mo-Sai shall be handled in a nearly vertical plane at all times. It shall be stacked vertically and leaned against proper supports until used.

B — Any chipping, cracks or mishandling after Mo-Sai is delivered shall be the responsibility of the installation contractor.

## INSTALLATION:

A — If the veneer is to be grouted, allow minimum 1¼" grout space after attaching mechanically according to details.

B — When applied to steel or wood frame, or when used as panel wall without backing, attachment shall be by bolting or welding, as detailed, and Mo-Sai panels shall be designed for wind or other stresses prescribed by code.

C — When used as a form against which concrete is cast, use Mo-Sai anchors and form bolts through to inside form. At intersection of horizontal and vertical jointing, use a temporary bolt through blocking to assure holding corners of all four slabs in same place during casting of concrete. Use walers for alignment as needed.

D — Rate of pour for vertical height not to exceed that usually followed for casting against plywood forms, generally not exceeding two feet of height per hour, depending upon the usual governing conditions of vibration, temperature, etc.

E — As pouring progresses, any concrete which has been accidentally spilled on the Mo-Sai facing shall be washed off before it hardens. To prevent leakage through joints, they may be back-plastered where possible or the joints stopped solidly with suitable filler, to be removed prior to caulking or pointing.

F — The exterior portion of the joint shall be pointed with ¾" of pointing mortar or caulked with sealant compound applied in accordance with the sealant manufacturer's recommendations and backed by an approved non-staining compressible filler.

G — All loose anchors shall be furnished by the installation contractor.

## CLEANING — REPAIRING:

A — After work is completed, any damaged Mo-Sai surfaces shall be properly repaired to the satisfaction of the architect, and then the entire surface shall be washed down and cleaned with soap and clear water, preferably from a hose.

## WORKMANSHIP:

A — All Mo-Sai shall be true to dimensions and have clean accurate arises and details faithfully executed to architect's design.



Members of Mo-Sai Institute, Incorporated, follow a carefully controlled formula and procedure in the manufacture of Mo-Sai. Natural aggregates have variation in color value and particle shape and therefore some slight variation from these lithographed reproductions should be anticipated. Reproductions shown illustrate only a few of the wide variety of colors and textures available.

## Mo-Sai colors and textures

660 Crystal Green



720 Red and Pearl



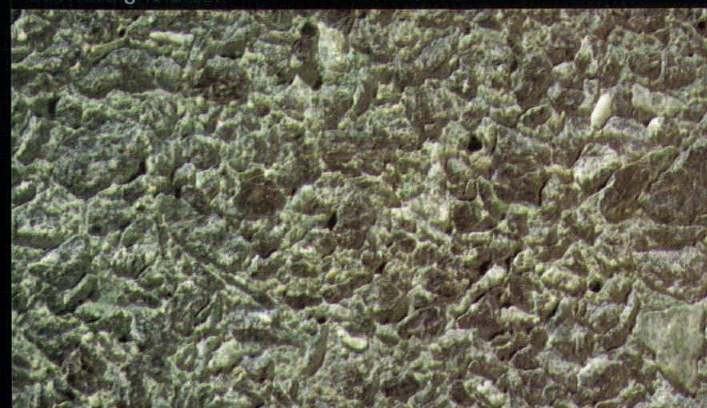
210 Ute Granite



570 Iroquois Brown



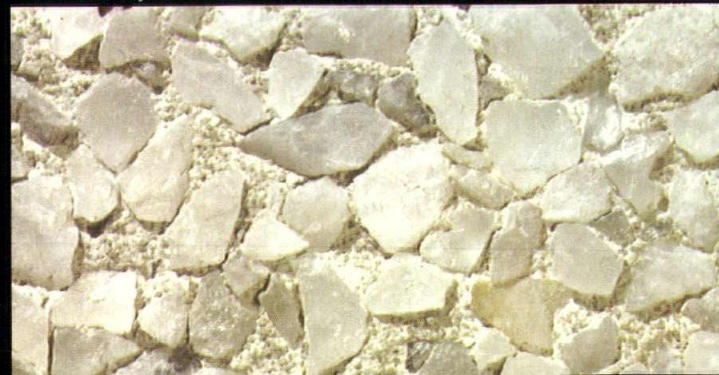
630 Verdigris Green



310 Medium Buff



110 Crystal White







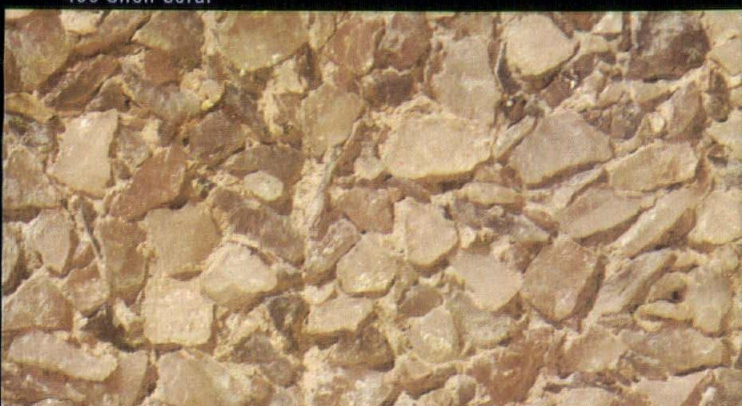
130 Grande Crystal White



430 Shell Coral



300 Golden Buff



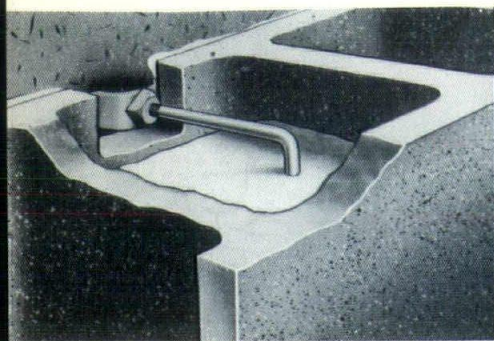
710 Red and Gold



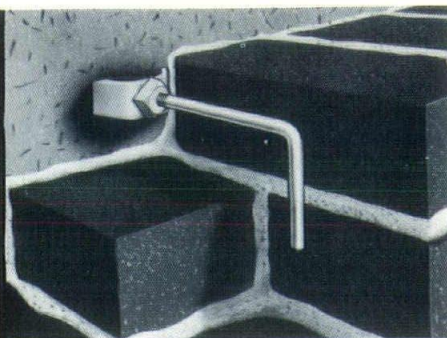
240 Granite Red



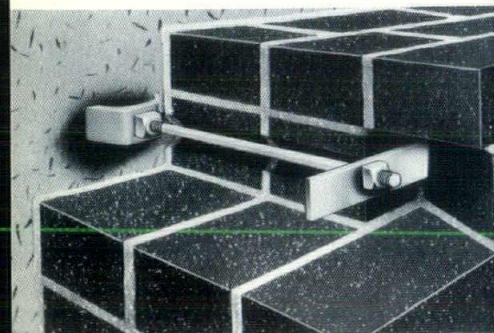




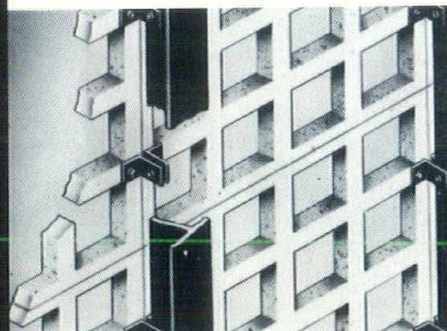
Anchoring to block masonry walls



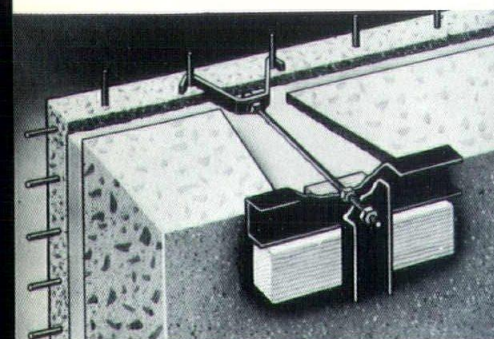
Anchoring to brick masonry walls



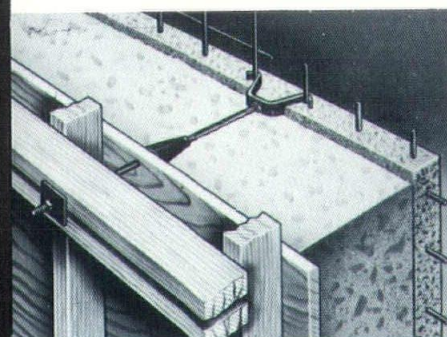
Anchoring to existing masonry



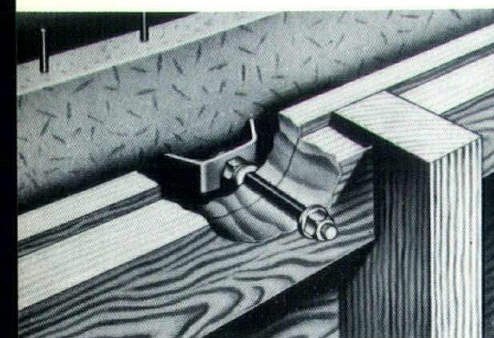
Grille for refacing existing building



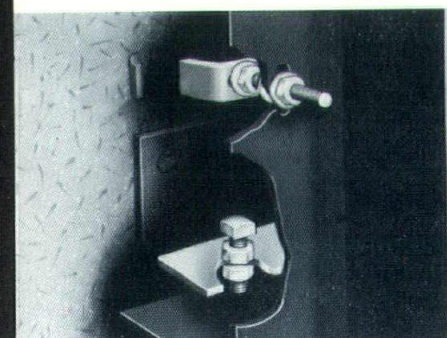
Applied to preconstructed concrete wall



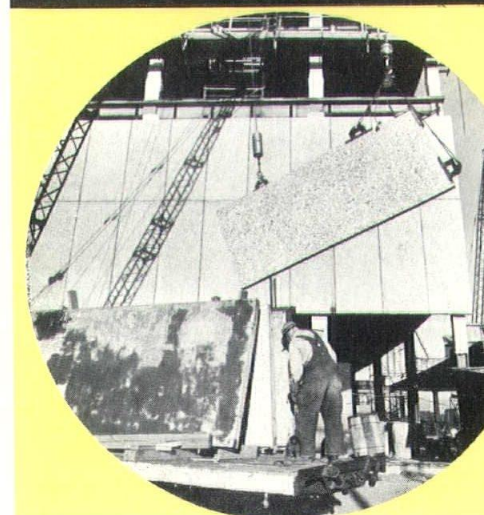
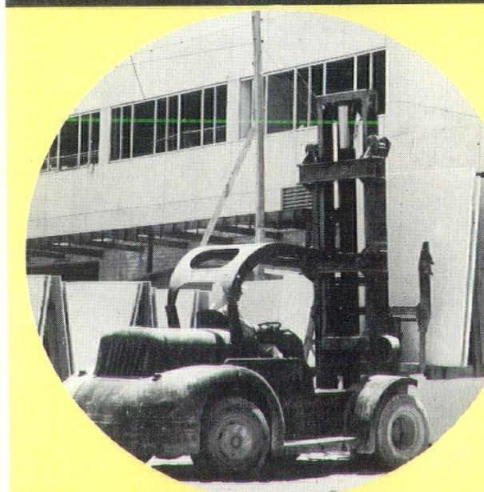
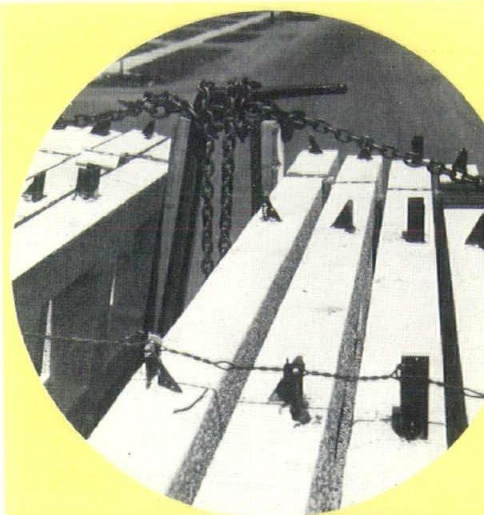
Used as a form



Anchored to wood



Anchoring to steel





## CURTAIN WALLS

Mo-Sai precast concrete panels offer many advantages for curtain wall construction. Color and texture can be infinitely varied. Mo-Sai units can be made in virtually any size or shape . . . corners, copings, returns, sills, sunshades, etc. can be cast integrally with the flat portions of the panel to make complete window-walls or other special purpose units.

Mo-Sai insulated curtain wall panels can be made to provide almost any "U" value requested by use of insulating concrete back-up or rigid insulation material cast sandwich-style or applied to panel backs. The Mo-Sai panels can also be prestressed where desired.

Some representative values are as follows:

"U"	Insulation material	Panel thickness	Panel type
0.38 (a)	Expanded shale conc.	5"	Solid
0.24 (b)	1" Exp. polystyrene	5"	Sandwich
0.16 (b)	3/4" Exp. urethane	4"	Sandwich
0.29 (a)	1" Exp. polystyrene	4"	3" solid 1" polystyrene inside face

(a) Certified test available (b) Calculated =  $(U \ 1/RT)$

### FROM THE PLANT

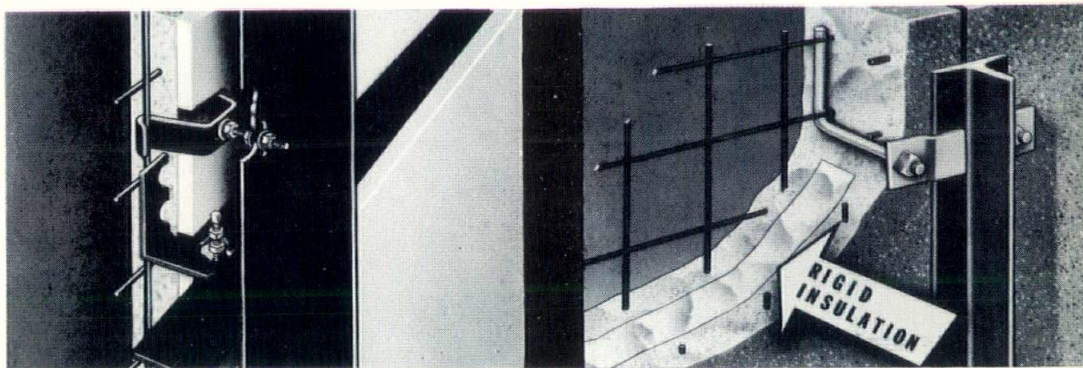
From the plant to positioning on the job, Mo-Sai units are easily transported by truck or rail. Integral anchors provide convenient loops for attaching lifting equipment. Since slabs are engineered for facing construction, they should be handled and stored vertically at all times.

### ON THE JOB

Lift trucks may be used to move Mo-Sai on the job site from storage areas to erection points. Here lift truck picks up entire "A" frame for storing panels vertically. Lift trucks may also be used for placement of panels at lower building levels.

### ERECTION

Crane was used to erect Mo-Sai facing panels. Where there is a minimum of job site storage space, Mo-Sai may be placed in position directly from truck beds, saving time and labor. On higher structures Mo-Sai units are frequently hoisted into place with pulley and crane units or a mono-rail located on top of structure. See "Mo-Sai Design Detail Manual" for other handling methods.



Rigid insulation back-up

Rigid insulation can be cast sandwich-style



Bank of America, A. P. Giannini Memorial Branch, San Mateo, California.  
Architect: Wurster, Bernardi & Emmons with Miller & Steiner.  
General Contractor: Stevenson Pacific, Inc.



# Mo-Sai®

Copyright 1963 by Mo-Sai Institute, Inc.

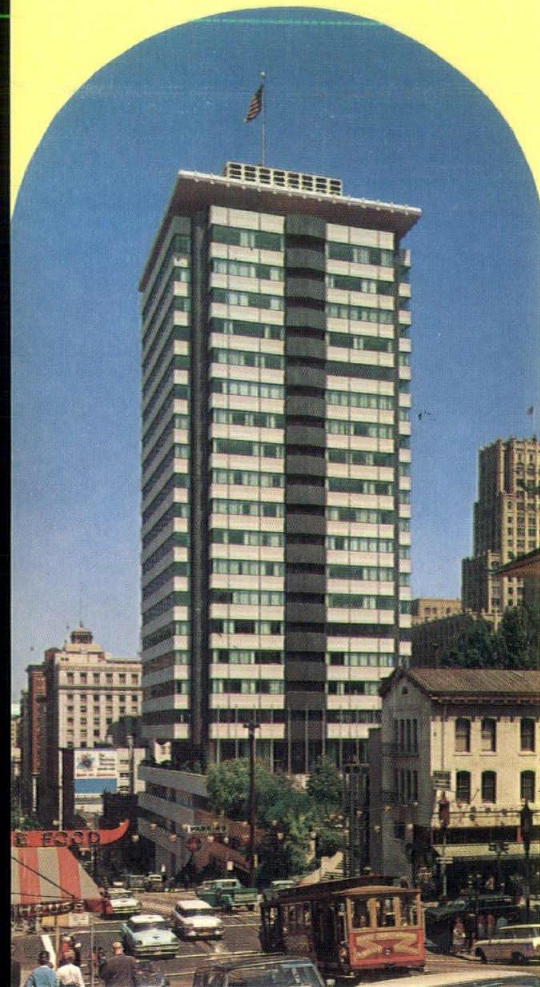
## PRECAST CONCRETE FACING AND CURTAIN WALL

### WILSON CONCRETE COMPANY

HIGHWAY 75 & AVERY ROAD

OMAHA 7, NEBRASKA

MEMBER MO-SAI INSTITUTE, INC.



*International Building, San Francisco, California  
Architect: Anshen & Allen  
Structural Engineers: John J. Gould &  
H. J. Degenkolb - Robert D. Dewell  
General Contractor: Dinwiddie Construction Co.*



*Miami Herald Building, Miami, Florida  
Architect: Naess and Murphy  
General Contractor: Gust K. Newberg*



*Michigan Consolidated Gas Company Office  
Building, Detroit, Michigan  
Architects: Minoru Yamasaki-Smith, Hinchman  
Grylls, Associated Architects and Engineers  
General Contractor: Bryant & Datwyler*



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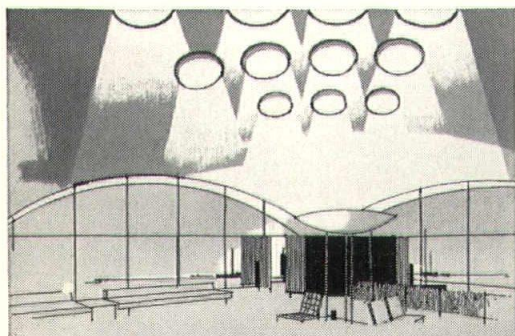


The best ideas are more exciting  
in **concrete**



Mount Clemens Federal Savings and Loan Assn., Mount Clemens, Mich. Architect: Meathe, Kessler and Assoc., Inc., Grosse Pointe Park, Mich. Photo: Baltazar Korab.

## Soaring shell roof that lets the daylight through



Long span of concrete shell roof permits spacious, column-free interior, with ceiling 23½ feet high at the center. 21 skylights piercing the thin shell create dramatic light patterns.

They cast it in a single day for the new Mount Clemens Federal Savings and Loan Building. 52 truckloads of ready-mixed concrete placed in one continuous operation form the 96-foot-square roof of this spectacular new building. Four corner columns, flaring out to match the curve of the roof, provide its only support. The building rests on a raised platform faced with attractive precast panels made with white cement and exposed quartz aggregate. The spacious interior is enclosed by walls of aluminum and glass. Circular skylights molded right into the concrete roof admit complete daylight over the entire business floor.

The complete freedom of form possible only with concrete inspires architects everywhere to seek imaginative new designs for buildings of all types and sizes.

### **PORTLAND CEMENT ASSOCIATION**

408 Hubbell Bldg., Des Moines 9, Iowa

*A national organization to improve and extend the uses of concrete*



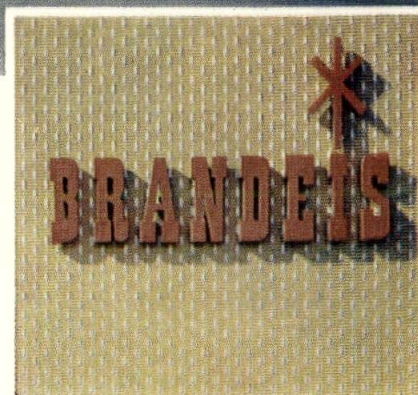
Functional **COLOR**  
with **GLAZED PROVINCIALS**



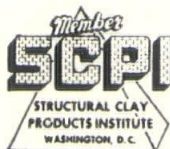
The suburban Brandeis Shopping Center in Omaha is built of Burnished Gold and Antique White Glazed Provincials —two of the twelve vivid colors in the line.

other face brick members of the  
**Designer Selections**  
*Line*

Van Dyck Brown  
Cinnamon Pink  
Orleans Antique White  
Fall Festival  
Fire Dance  
Redfield Red Romans  
Cameo Blend  
Grey Velours  
Red and Buff Pavers



Leo A. Daly Company, architects, designed the entire exterior as a series of bays of alternating patterns. The building faces South so that the slanting rays of sun produce interesting and varying highlights and shadows. At night, carefully placed floodlights illuminate the entire structure and help to enrich the depth and brilliance of the Glazed Provincials.



MANUFACTURING DIVISIONS  
DES MOINES CLAY COMPANY  
MASON CITY BRICK AND TILE COMPANY  
OSKALOOSA CLAY PRODUCTS COMPANY  
OTTUMWA BRICK AND TILE COMPANY  
REDFIELD BRICK AND TILE COMPANY

**614 CENTRAL  
NATIONAL BLDG**  
DES MOINES, IOWA



# The Designer Selections Line

## HERITAGE (roughly wire-cut, water struck and sanded face)

**BLACK**—A deep charcoal and flat black blend.

**VAN DYKE BROWN**—A rich, deep burnt umber brown range. Available regular blend, light range, or dark range.

**DARK TONE RED**—A range from deep reddish purples to soft light reds. There are hearts and markings on these brick. Available regular blend, light range, or dark range.

**CLEAR RED**—This full range basic red unit has added charm because it has been water struck and sanded. Available regular blend, light range, or dark range.

**CINNAMON PINK**—A light cinnamon brown with unique pastel pink overtones. Available regular blend, light range, or dark range.

**ANTIQUE WHITE**—A roughly wire-cut red unit with the face mostly covered with a white ceramic coating that gives a charming aged effect. Available in regular or special white range.

## COLONIAL (sanded and smooth face)

**TUDOR**—Light, medium and dark reds with overall purplish cast.

**SMOKED TUDOR**—The basic Tudor mixture smoked or flashed to darken the colors creating hearts and markings.

**OLD ENGLISH**—A blend of bright reds, red orange, and light reds.

**QUEEN MARY**—The Old English blend smoked to produce a grayish cast and subtle blending of color.

**COLONNADE**—The bright bold reds in a smooth face.

**FIRE DANCE**—A smooth light red unit with an interesting pattern of hearts and markings.

## CLASSIC (smooth wire-cut face)

**RED**—Light to dark range.

**FROSTY**—A range of red brick with a frosty white surface that gives a gently aged character.

**BUFF**—A limited range in beige and tan shades.

**GRAY**—A warm toned unit in light and dark ranges.

**VELVATONE**—A blend of purples ranges from light buckskin to purple and charcoal.

**FALL FESTIVAL**—Warm toned autumn hues in buffs, tans, browns, and purples.

**CAMEO BLEND**—A light subtle blend of ivory, sand, beige and champaign.

**HEIGHTS BLEND**—A new dark mixture of earthy colors—rust, burnt umber, charcoal brown with flecks of buff clay showing.

**ROSE BUFF BLEND**—The basic buff is combined with pastel pink and mingled rose shades.

**IVORY VELOURS**—A natural light off white brick with an unusually pure color.

**GLAZED PROVINCIALS** A double glazed unit with a pleasing amount of surface variation from a flat plane available in twelve vivid colors. Available in regular and Norman size.

**GLAZED TIARAS** These rock face units have the same vivid colors and accent characteristics as the regular Glazed Provincials.

**SOLAR SCREENS** All standard solar screen units are available in the Glazed Provincial colors.

**REDFIELD REDS** A deep dark blend of red available in regular, Norman and Roman sizes.



*The Best Answer To Any Design Problem  
Rests In The Goodwin Designer Selections Line*



MANUFACTURING DIVISIONS  
DES MOINES CLAY COMPANY  
MASON CITY BRICK AND TILE COMPANY  
OSKALOOSA CLAY PRODUCTS COMPANY  
OTTUMWA BRICK AND TILE COMPANY  
REDFIELD BRICK AND TILE COMPANY

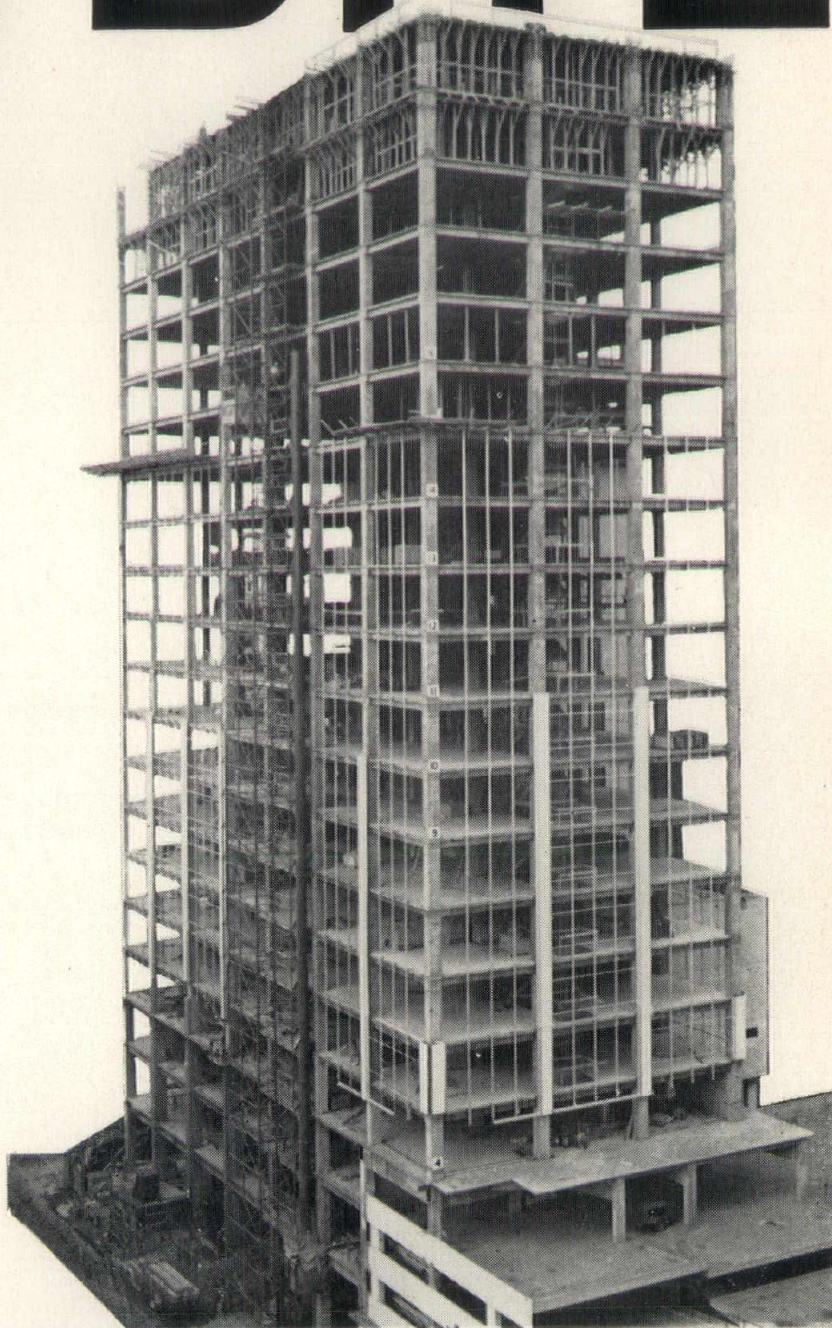
**614 CENTRAL  
NATIONAL BLDG  
DES MOINES, IOWA**



# HAYDITE

*For  
Lightweight  
Structural  
Concrete*

**Weighs  
approximately  
 $\frac{1}{3}$  less than  
ordinary  
concrete.**



Haydite is the original, time proven aggregate for producing lightweight structural concrete without sacrificing strength or durability. Other uses of Haydite include refractory concrete, insulating concrete, Guniting, insulating fills, roofing granules, filtering medium and hydroponics.

For detailed information on specific  
uses of Haydite contact your local  
Ready Mix Plant or—

CONSTRUCTION THE MATERIALS  
**CARTER-WATERS**  
KANSAS CITY CORP. 8. MISSOURI  
2440 Pennway GRand 1-2570

Producers of  
Haydite  
aggregate at  
Centerville,  
Iowa and New  
Market, Mo.



Forty-Second and Going Branch, First National Bank of Oregon, Portland, Oregon. Architects: Balzhiser, Seder & Rhodes, Eugene, Ore. Contractor: A. C. Edmon, Portland.

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*Des Moines Drug Company Warehouse, Des Moines*

*Parker Brothers, Urbandale*

*(Members of the Iowa Chapter, A.I.A. are invited to contribute appropriate structures for inclusion in the projects illustrated in the Iowa Architect.)*

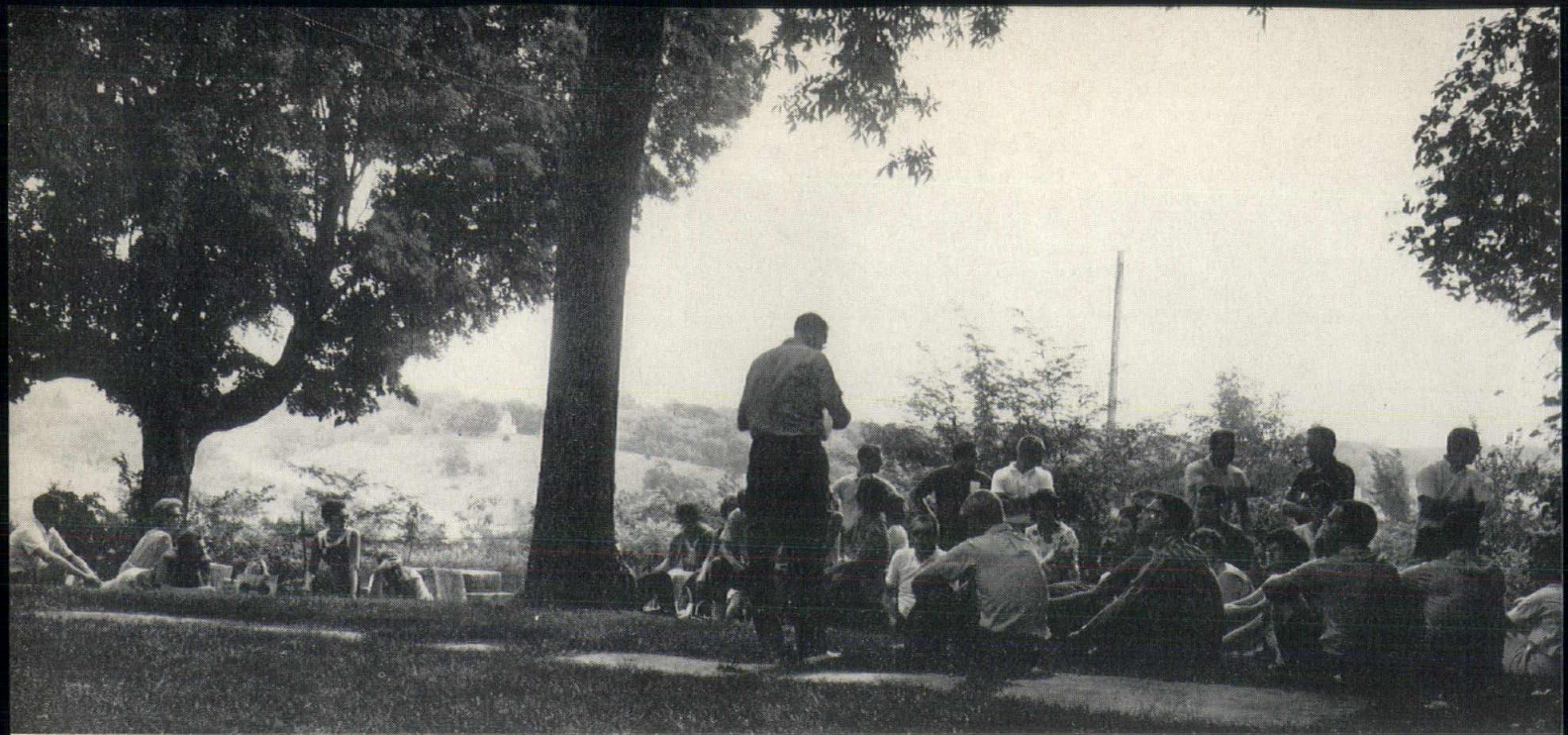
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## THE COVER

*Iowa architects and their ladies stand on the floor of a quarry while visiting the Weber Stone Co. facilities at Stone City, Iowa. The tour was an educational feature of the summer meeting.*

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.





NOTED POET PAUL ENGLE OF THE STATE UNIVERSITY OF IOWA DESCRIBES THE HISTORY OF STONE CITY TO IOWA ARCHITECTS

## A look at Iowa stone

CHAPTER FINANCING and dues came up for discussion to put spice into the business session of the Chapter at Cedar Rapids, July 26, but wonderful weather, the well-planned program, fine meals and pleasant companionship made the 1963 summer meeting a success.

Two air-conditioned buses carried half a hundred architects and their ladies to Stone City, where in the early '30s an artists' colony flourished under the direction of Grant Wood. Resting in the shade of giant trees, the tour group heard the history of the area and its once large quarries described by Paul Engle, noted University of Iowa poet who maintains a summer residence in the Greene Mansion. The group also toured the mansion, which, with its accompanying stone water-tower, dominates the Stone City area from high on a hill overlooking the quarry sites.

The Saturday afternoon tour began with a stop at the Wendy Oaks Country Club for luncheon; a view of a lake which teemed with duck, thousands of minnows and fingerlings in tiny rearing ponds. Winding through lush, green Iowa countryside the tour led to Stone City and across a bridge with a load-limit so low that on subsequent passages the group members walked across the bridge to prevent the overload which would have been created by bus and passengers. A steep, dirt roadway led the last two hundred yards to the Greene Mansion, a product of the Stone City quarries constructed in 1882 and which has stood almost without maintenance. This house was the center of the Grant Wood art colony and the students lived in nearby structures.

Architect G. I. Griffith of Des Moines, who was among the art students in the Wood colony, did not dispute the apocryphal tales which have grown up about activities at the colony, but he did say that most of the

students were there to learn and worked hard. "But," he said, "I suppose there were a few who weren't interested in work and found their attention wandering to other things.

Quarryman Bill Weber of the Weber Stone Co. conducted the architects on a tour of his firm's quarry and presented a well-planned demonstration of how the stone is removed from its bed. At the firm's plant, the group saw stone being cut by cables into slabs, being cut into smooth lengths by a diamond blade saw, and polished to marble-smoothness by spinning wheels bearing diamond dust. Weber explained that when the stone first is removed from its bed, it is soft and readily workable with the machine tools.

"After it has been out of the ground for a year, we can't touch it because of its hardness," he said.

Many of the visitors commented on the beauty of the stone and noted the varied effects of the with-the-grain or cross-grain faces.

The thirsty visitors were refreshed by cooling beverages served by members of the Weber Stone Co. crew who had been brought to work.

Another pleasant interlude for those at the summer meeting was provided by Kohlmann-Eckman-Hukill, who held open house at their new office building at 610 Tenth St., S.E. Built over the firm's own parking lot with pre-cast concrete as part of the interior as well as of the structure, the building gave the visitor a feeling of congenial efficiency. The graciousness of the hosts added to the effect.

Events of the weekend were centered at the Town House, beginning with a pleasurable poolside buffet



**SUNDAY BRUNCH** participants included, from left to right, standing: Jim Lynch, Gerry Griffith and William Brown; seated, President Doug Robison, Mrs. Griffith, and Mrs. Brown. (Pat Robison is seated at the far side of the table.

**RIGHT CENTER:** Tour group walks across Stone City bridge to help us maintain load limit.

**LOWER RIGHT:** Architects and guests gather in front of the Greene Mansion at Stone City.



Friday evening, July 25, and ending with a poolside brunch on Sunday morning. Kindly skies blessed the entire weekend with clear days, but a dramatic thunderstorm washed the streets as the architects and their guests were leaving the Cedar Rapids Country Club after dinner Saturday evening.

Sculpture which graces the interiors and exteriors of a number of modern buildings was shown by its creator, Saunders Shuly, St. Louis, who presented a series of slides of his work after the dinner session.

Business of the Iowa Chapter occupied the architects for much of Saturday morning, and the session could have extended much longer from the interest displayed. The proposed amendments to the By-Laws of the Chapter, as previously distributed to all members, were adopted with but one minor change. The effective date for the change in dues for the newly created class of Professional Associate and Associate was set for January 1, 1964.

President Robison presented a brief financial report, in the absence of Treasurer Schellberg, which showed that activities of the chapter are presently able to completely absorb all income from dues. He reported that the publications committee had been instructed to "hold the line" on expenses on the Iowa Architect and thus limit the amount of chapter support required in excess of income from advertising. It was disclosed that the Iowa Chapter was subsidizing the magazine more heavily during recent months.

Publications Committee Chairman Rich Goewey reported that a re-vitalized program of advertising sales to national advertisers was underway and that a revision of the advertising rates was under consideration. The rates for the magazine were last revised in 1958.

Richard McConnell, pointing out that, whether the Iowa Architect paid for itself or not, the Chapter was in need of funds to expand its activities, proposed that the dues of the chapter be set at \$30 per year for corporate members, \$20 for the first year and \$25 for each succeeding year for professional associates, and \$5 for the first year, \$10 for the second year and \$15 for each succeeding year for the associates. Following debate in which it was pointed out that the number of persons present represented only a small share of the

*(Continued on page 12)*





# La belle, I bow

I arrived in Miami on Friday night before the convention. My reservations in the Florida Shores Hotel were extended to cover this. On Saturday I worked with Professor Kocinski on his report to present to the ACSA on his Student Exchange Program.

Sunday, I registered and talked to other student chapter officers about presenting Professor Kocinski's plan.

Monday was spent in the sun and in the exhibit area.

Tuesday, I presented the student exchange plan and Professor Kocinski to the student body present and both received a most warm and enthusiastic reception. I am sure this has done tremendous good for our Region and State reputations. We attended the student party and afterwards heard a most dynamic, impromptu speech by Buckminster Fuller on the alliance of architecture, engineering and society. Boy, was it a mouthful—Content not to be confused with truth, or validity.

Wednesday was spent in the first session. That night I was fortunate enough to be one of the lucky holders of a free "Tropical Night Caper" ticket provided by the Texas Granite Corporation. The evening was most enjoyable, even for a total abstainer.

Thursday was filled with the program sessions. That night the student party at Coral Gables was most enjoyed by all. My plane deposited me in Des Moines Friday night about 12:00.

Now I shall relate my gains from this trip:

At the student meeting I was appointed by the president to finish out the 1963 Regional Directorship in Central States Region.

I am trying to arrange for an exhibit between USC, LSU and City College of New York in our region. Also, I am arranging for housing in Washington at the 1963 Forum for the Central States delegates.

Professor Kocinski, being a friend of Sir Basil Spence, FRIBA, introduced me to him. We were able then to have about 1½ hours discussion Tuesday at dinner. Then at the student cocktail party I was able to introduce him to the students present. Later he showed to us the film made by the Laing Construction Company about St. Michael's Coventry Cathedral. He is a most pleasant person to talk with on an intimate basis, much different than I found Sir Hugh Cassin when I met him at Lincoln last year.

The program speakers and their subject matter were most enjoyable and a bit entertaining. I have talked to Paul Randolph about speaking at the banquet here next spring but have no definite word yet.

The subject of course for those of you who didn't attend was "Quality." Each man took this subject from his point of view.

Sir Basil felt simplicity was the keynote and that proportion is inborn and must be sixth sense rather than the crutch that the unaccomplished lean upon.

Anchew, FAIA, felt that, due to the number of architects in the world today, quality should be easily obtained. (Pure bunk, what is that old story about the infinite number of monkeys with typewriters?) He also felt the glass box was outdated and wrong concept. (Good, I agree.) Finally, that art is never obtained by formula. La Belle, I bow to you. Truth is nowhere else.

Rudolph felt that the creative act was what must be present to provide quality. His concept is that when you take the pencil in hand is the conception of creative work.

These are to me the most important concepts from the meetings. I enjoyed the talk by Anthropologist Hall even though it was a watered down version of his fine talk I heard in Washington in 1962.

All in all the convention was very worthwhile and my only complaint is that it can't be presented to all students.

Professor Kocinski has made arrangements for the St. Michael's film to come to our school this next year—maybe this should be joint with the Iowa chapter.

I remain deeply grateful for helping make the Miami trip possible.

Gary Heyden  
Student Chapter  
External Vice President and  
Central States Regional Director  
Iowa State University

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## Schools in the Sixties

IOWA ARCHITECTS, contractors and school men will hold the second conference on Iowa Schools of the future at Memorial Auditorium, Des Moines, September 30. The conference will be a continuation of the 1962 "Schools in the Sixties" session and will appear under the same title, but with a new rosters of speakers and subject matter.

Invitations have gone to architects, members of the Master Builders of Iowa, to school superintendents, and members of school boards. An exceptionally large attendance is anticipated.

Dr. James V. Moore, superintendent of schools at Rochester, Minnesota, will discuss the "Rochester Plan" of extended operations of the school. He will talk about the present school calendar and present four proposals for extending the school year. His discussion will cover the advantages and disadvantages which are connected with each of the proposals.

Dr. John L. Cameron, chief of the school housing section of the U.S. Office of Education in HEW, will talk about fallout protection.

Dr. Norvil L. George, the assistant superintendent of schools of Oklahoma City, Okla., will take up the subject of building materials and mechanical installations necessary to fit a school building for satisfactory year-round use. He is a member of the Executive Committee of the National Council on Schoolhouse Construction, and has been an officer of the School Facilities Council.

An architect, a contractor, a school administration researcher, and a school board member will participate in a panel to be moderated by Dr. George.

Robert Ramsey, A.I.A., of the firm of Dougher-Frevert-Ramsey, Des Moines, chairman of the chapter school buildings committee, will represent the architectural profession.

Fred Mast, executive vice president of Jens Olesen & Sons Construction Co., Waterloo, the Iowa Director for the AGC and past president of the MBI, will represent the MBI.

Dr. Willard Lane of Iowa City will be on the panel. He is director of the Iowa Center for research in school administration as the State University of Iowa.

Mrs. Rudy Eckel of Mitchellville is the school board member of the panel. She was elected to the board of the Southeast Polk School District in 1961 after having been secretary of the Citizens Committee for re-organization of that district.

Mr. Cameron also will be a panel member.

President Paul McCorkle of the MBI, President Paul Robison of Iowa Chapter, A.I.A., and President F. E. Phillips of the Iowa Association of School Boards will welcome the guests beginning at 9 a.m. and the program is to get underway at 9:30 with Dr. John Harris, Superintendent of the Des Moines public schools as the gen-

eral chairman. He played a key role in the selection of speakers and topics for the conference.

The Master Builders of Iowa will be hosts for a luncheon to be served at the auditorium during the noon hour.

The conference is sponsored by the M.B.I. in conjunction with the Iowa Chapter, A.I.A., and the Iowa Association of School Boards.

## C A L E N D A R

30 September—MBI Schools Conference, Memorial Auditorium, Des Moines

30 October - 1 November—Regional Conference, Oklahoma City

3 December—Meeting, Iowa Chapter, A.I.A., Hotel Savery, Des Moines

23-24-25 January 1964—Annual Convention, Iowa Chapter, A.I.A., Hotel Savery, Des Moines

## Summer Meeting . . .

*(Continued from page 9)*

members, this motion was tabled for consideration at the expected meeting of the Chapter at Des Moines in December.

The by-laws changes, bringing membership classifications of the Iowa chapter into line with those prescribed by the Institute, were adopted. Dues rates, effective January 1, 1964, are (Corporate dues were unchanged): Professional Associate \$20, Associate \$10 first year, \$10 second year; \$20 each year thereafter.

Under the previous rules of the chapter, a junior associate paid dues of \$5 per year and was limited to three years in that classification. After three years, at the discretion of the Executive Committee, he could be placed in the associate class for which dues were \$20 per year.

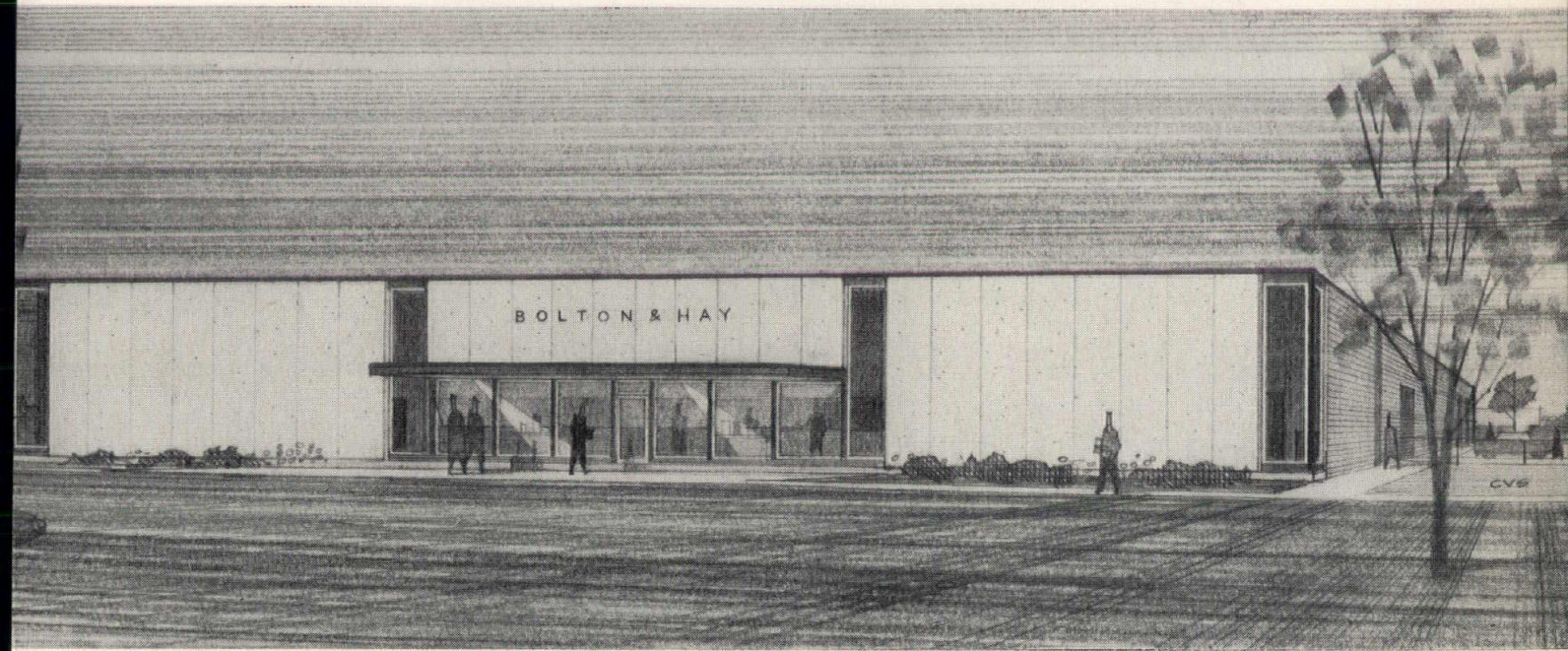
The classifications of Professional Associate for persons who are registered architects, and that of Associate for non-registered architectural employees and technical employees of architects, were decreed by the Board of Directors of the American Institute of Architects. Registered architects in the employ of a contractor are not eligible for either class of membership under the rules promulgated by the Institute.

More than 80 architects, their ladies and guests participated in events of the summer meeting. There were 82 present for the buffet Friday evening, 39 for breakfast Saturday morning, more than 50 on the tour, for dinner at the Cedar Rapids Country Club, and for brunch on Sunday morning. The Anamosa Eure Journal was represented by its publisher at the St. Louis City tour, and a photo from the quarry was printed in that newspaper. The Cedar Rapids Gazette made pictures at the Sunday brunch and used one in its issue of July 29.



# DESIGN

BY IOWA ARCHITECTS



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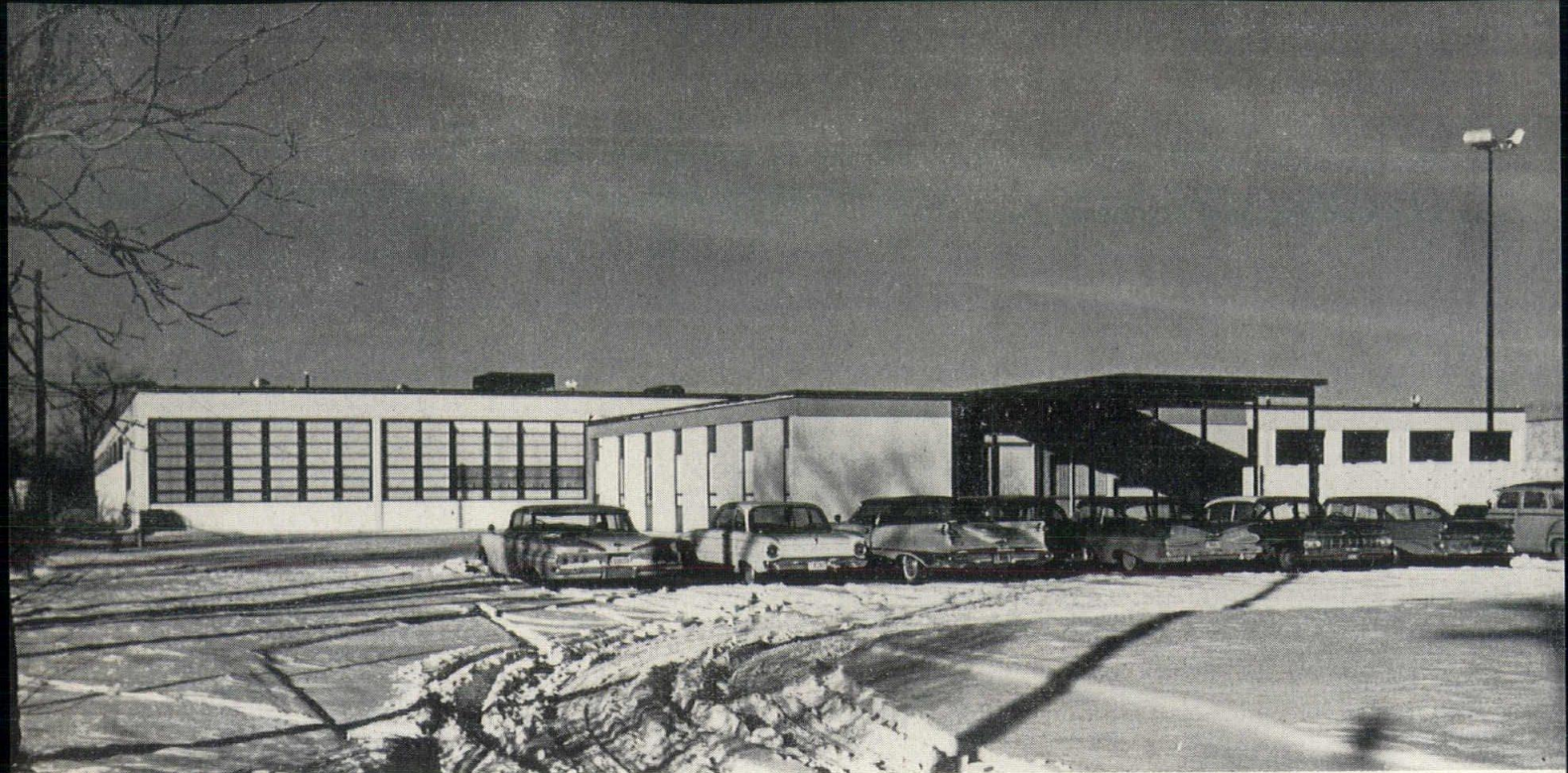
Nearly completed, this 30,000 square foot building will house the offices of the firm of Bolton & Hay, Restaurant Suppliers, at Delaware and Morton Avenue, Des Moines.

Display area for fixtures and equipment occupies the entire front bay of the structure, with offices adjacent, and the warehouse area behind. The paved parking area will accommodate 30 automobiles.

The structure has a concrete floor, 10-inch clay tile walls, and fixed grey glass windows. There is a cement plaster finish on the front walls. The roof is of bar joist and metal decking.

Arthur Neumann & Bros., Des Moines, is the contractor.





WAREHOUSE, DES MOINES DRUG COMPANY, DES MOINES. ARCHITECTS: BROOKS-BORG.

Embracing 915,000 cubic feet, with 20 per cent devoted to offices, this warehouse is located at 2511 S.W. Bell Avenue and provides areas for truck receiving and shipping, special storage, vault storage, warehouse space, lobby, offices, locker room, lunch room, toilets, and equipment room.

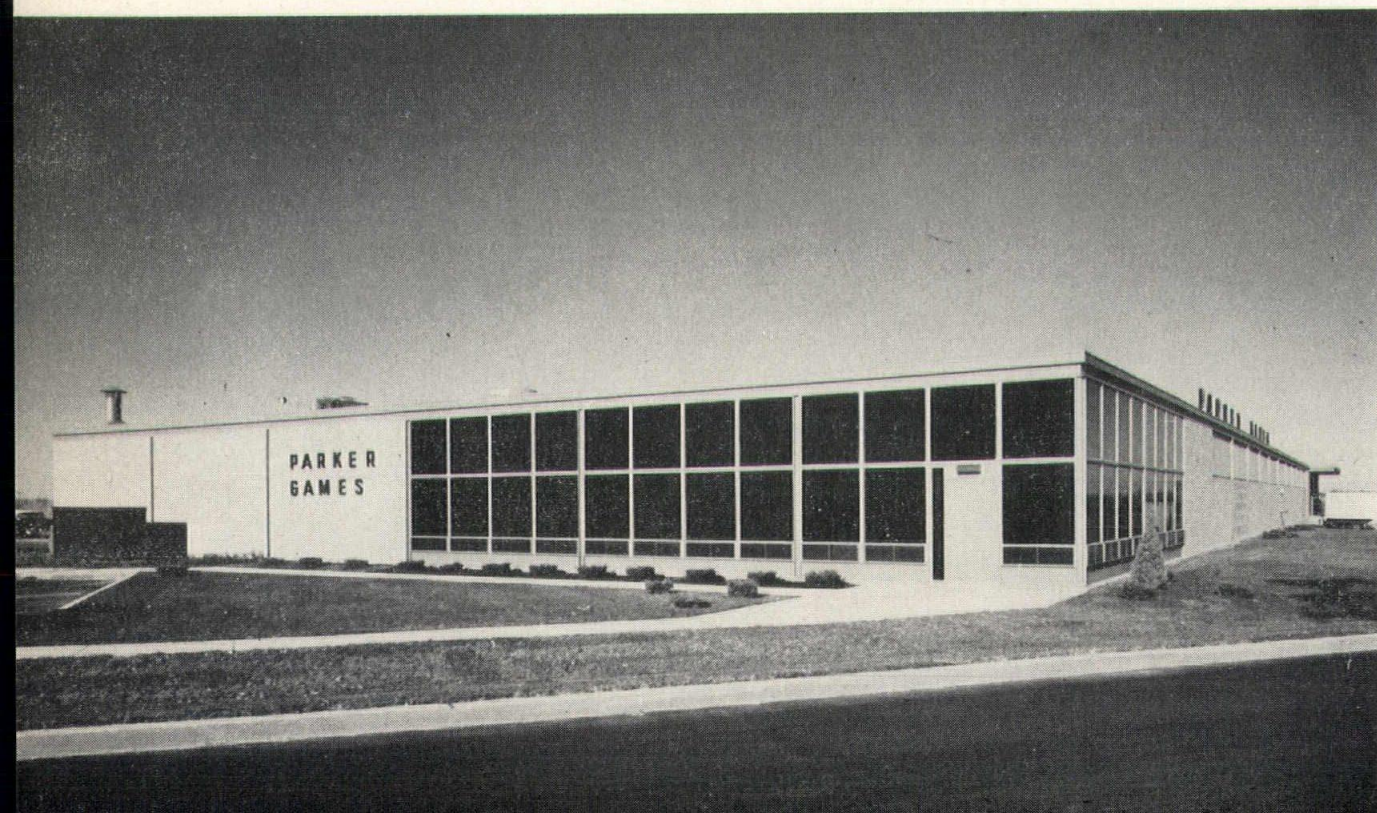
Exterior walls are of concrete block, air space, metal windows and insulated metal panels. The framing has reinforced concrete foundation, columns and beams, steel joists and insulating roof slabs. Interior walls are of concrete block and plaster. Ceilings vary throughout the

structure, ranging from plaster and acoustic tile to exposed construction. Floors are concrete or vinyl asbestos.

A cooling unit (15 tons direct expansion) and ducts serve the office. The warehouse area is heated by direct gas fired air units. A complete direct pressure fire control sprinkler system is in place. Wired services include intercom, burglar alarm, ADT, clocks, and lighting.

Fane F. Vawter & Co., was the general contractor. Others were: Mechanical, Conditioned Air Corp.; Electric, The Keating Co.; Sprinkler, Midwest Automatic Sprinkler Co., Inc.

Cost of the structure was \$416,517.35.







PARKER BROTHERS, URBANDALE, IOWA. ARCHITECTS, BROOKS-BORG, DES MOINES.

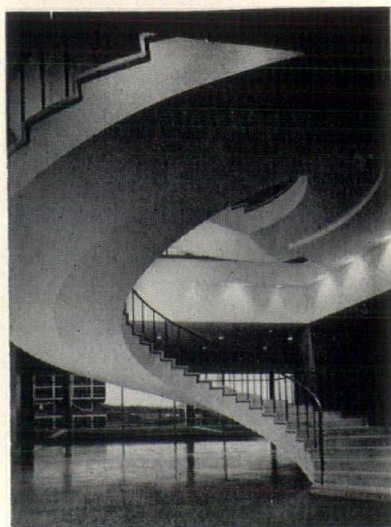
This office and production plant includes 41,150 square feet and a volume of 638,000 cubic feet, providing processing areas, truck and railroad receiving and shipping docks, offices for reception, manager, superintendent, and general usage, cafeteria, equipment room, and necessary toilet facilities.

Exterior walls are of clay face tile and steel windows. The interior walls are of concrete tile, glazed tile, and plaster. Ceilings are metal deck, acoustic tile, and plaster. The floor is six-inch concrete with asphalt or ceramic tile.

Heating is provided by gas-oil package hot water boiler, unit heaters. Cooling for the office is provided by a 10-ton capacity, direct expansion unit. A complete direct pressure sprinkler system is installed for fire suppression. In one photo, a projection from the building visible at the left is one of two hose houses which add to fire protection facilities.

Contractors were: General, William Knudson & Son, Inc.; Mechanical, Wolin Co., Inc.; Electric, Johnson Electric Co., Inc.; Sprinkler, Mid States Sprinkler Co.





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## the architect

The word architect, like many words derived from the Greek, is made up of two parts: archi—"chief", and tecton—"a builder." Thus the original meaning of the word explains a union of designing and building activities, a union which the architect maintained up to the middle of the 19th century. At that time, he was thought of more as a designer than as a builder. Architecture was seen as a "fine art", and transferred from the outdoors to an inside atelier, where it remained for nearly 100 years.

Today's interpretation of architecture places the architect somewhat nearer to that original meaning of the word. But the complex social and technical conditions of our highly industrialized society no longer makes that original union of designing and building quite possible.

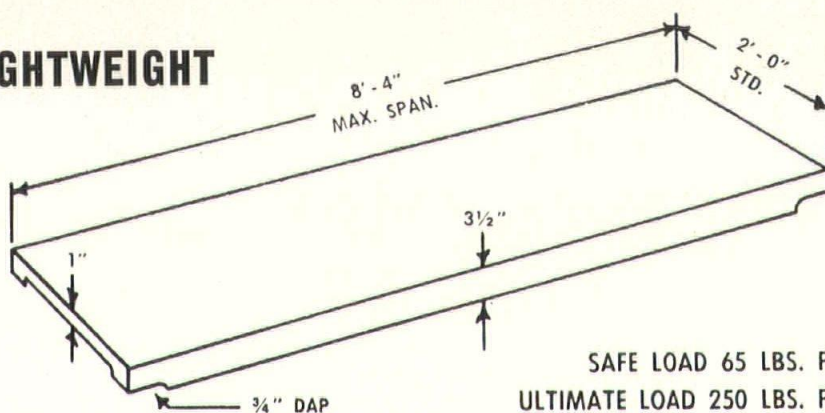
An architect is a composite personality made up of two basic ingredients: the artist and the technician. As an artist, the architect possesses qualities which artists have possessed throughout the ages; an extraordinary imagination, and a keen awareness and expression of feelings.

As a technician, an architect must possess more than a speaking acquaintance with the available building materials and technology of his day; he must follow the ever-growing variety of equipment and appliances which form the core of modern building.

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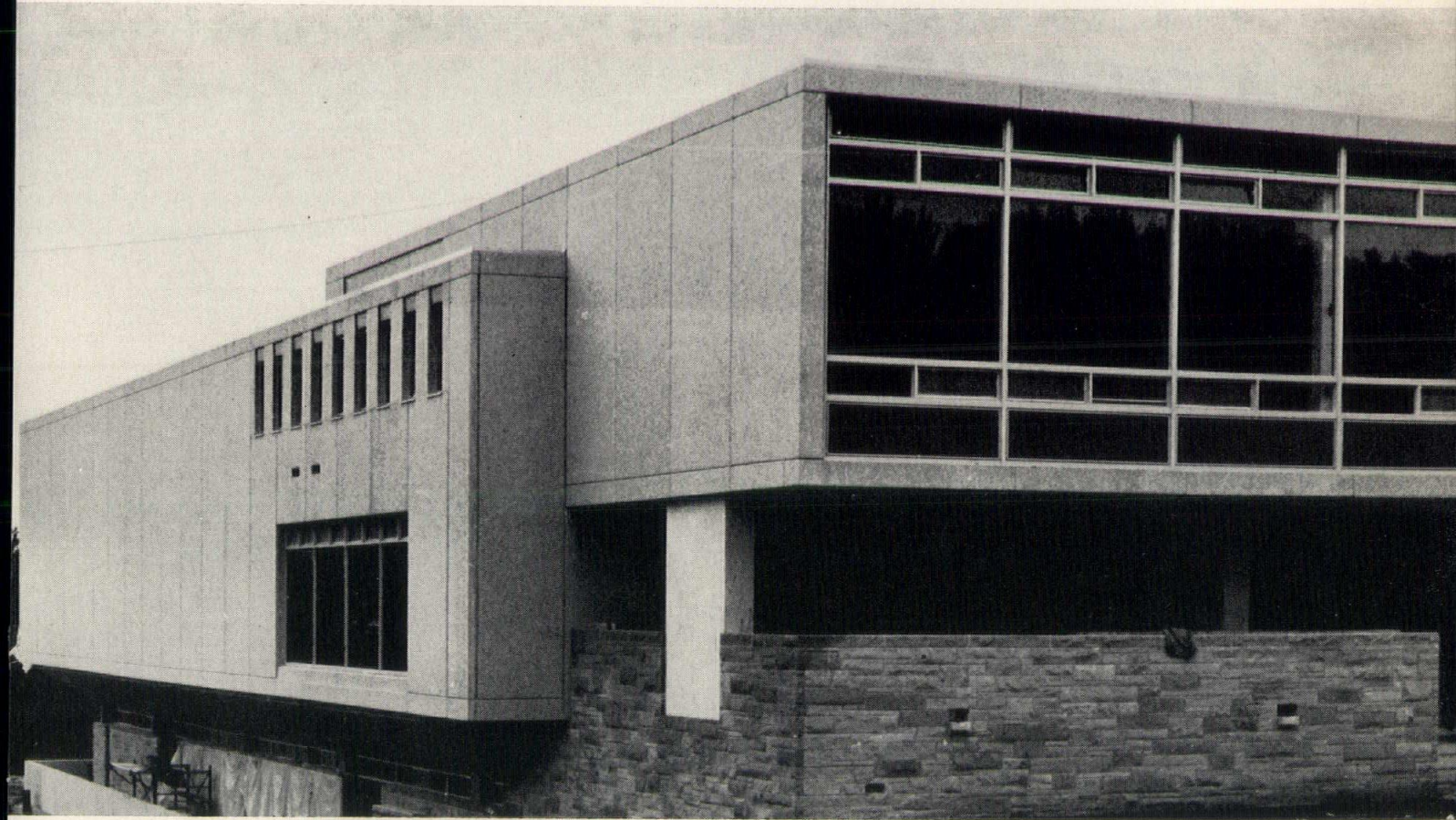
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## English Students in Iowa

An English girl worked in Des Moines and two English youths worked in Cedar Rapids during the summer as part of an architectural student exchange program which has grown from ideas of Prof. Karol Kocimski of Iowa State University.

The girl, Judy Bratt, 23, spent a portion of the summer in the office of Brooks-Borg, Des Moines. The boys were in the offices of Kohlmann-Eckman-Hukill and Crites and McConnell in Cedar Rapids. The students spent a part of the summer on an architectural tour. Twelve students from the U.S. and 2 from England participated in the exchange which is conducted in conjunction with the Associated Collegiate Schools of Architecture.

Miss Bratt, who will enter her fifth year of architectural study at the Architectural Association School of Architecture in London said:

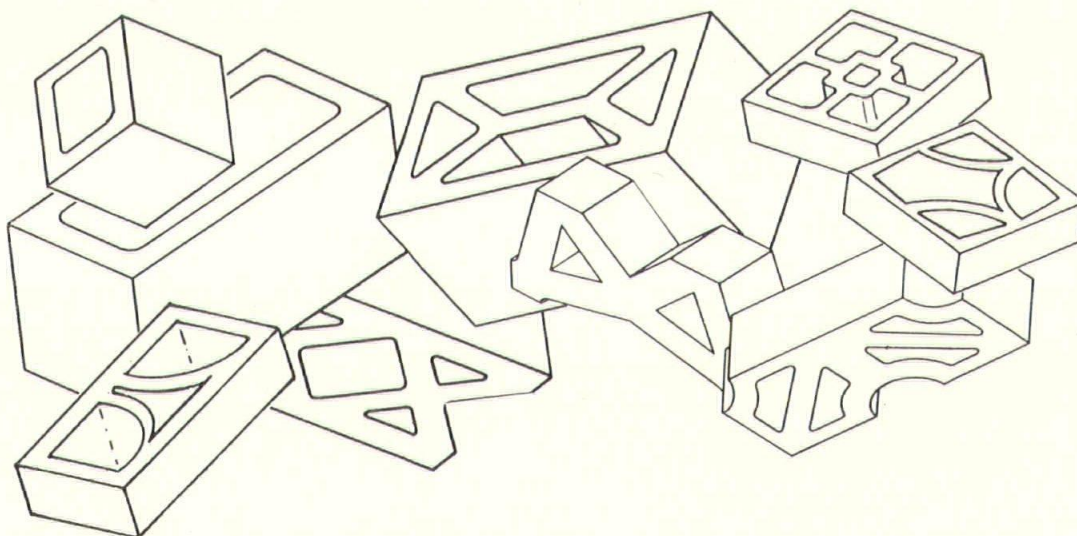
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Miss Bratt was very enthusiastic about the exchange plan for students. John W. Brooks of Brooks-Borg expressed belief the exchange students will "benefit greatly from the stimulus of fresh ideas."

Two firms in Omaha took part in the exchange.

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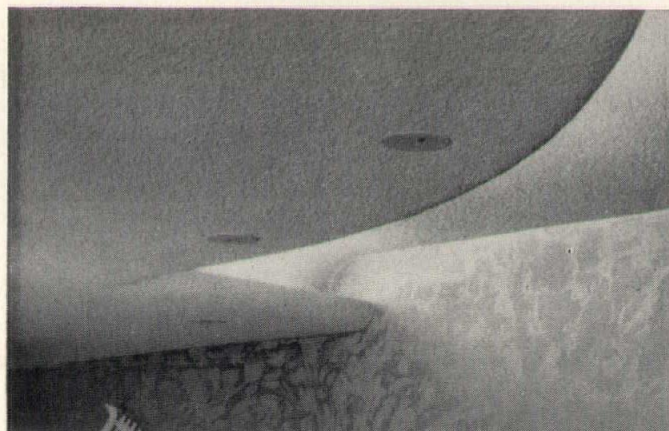


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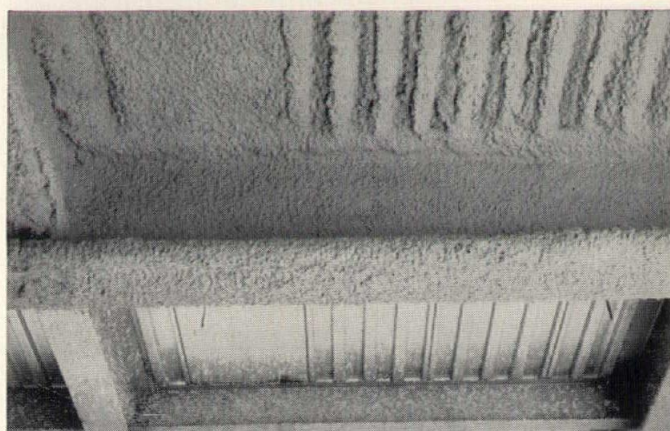
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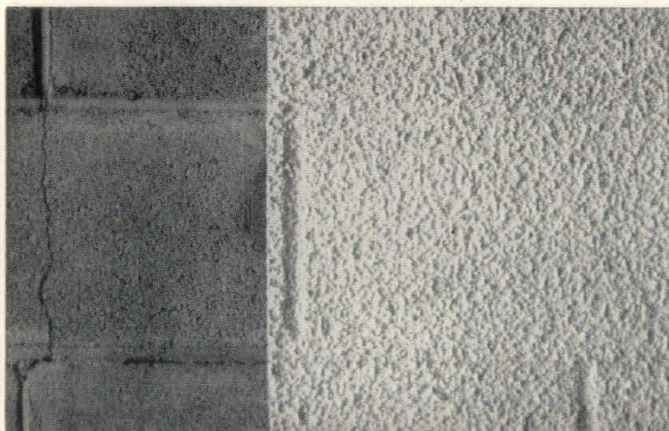
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## ANNUAL CLAMBAKE

A turn-out of more than 150 representatives of architectural and engineering firms was anticipated by the Iowa Chapter of Producer's Council as final plans were drawn for the 1963 version of the Annual Clambake, September 13 at the Isaac Walton League clubhouse and grounds, Des Moines.

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## REGENTS NAME ARCHITECTS

David A. Dancer, secretary of the State Board of Regents, said the following architects had been selected for the named projects:

State College of Iowa, Remodel Library, Thorson-Brom-Broshar, Waterloo, Iowa.

Iowa State University—Plant Science Building (with partial equipment), Durrant and Bergquist, Dubuque, Iowa.

Iowa State University—Addition to Physics Building (with partial equipment), Russell and Lynch, Des Moines, Iowa.

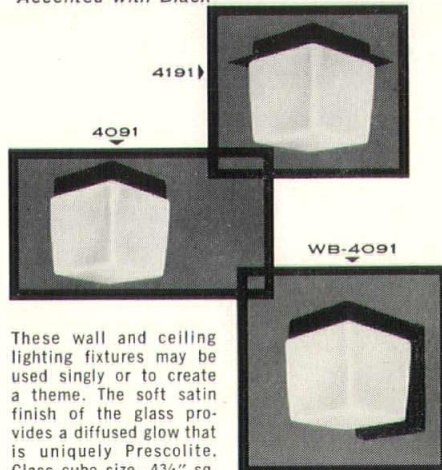
The firm of Louis C. Kingscott & Associates, Davenport, has been named as associate architects on the Psychology Building at the State University of Iowa, Iowa City.

## TO DAVENPORT OFFICE

Peterson and Appell, structural engineers, have announced the appointment of James E. Hawks, as engineer-in-charge of a newly opened branch office at Davenport. The new location is at 601 Brady Street.

## PRESCOLITE COMPANION PIECES

*Accented with Black*



These wall and ceiling lighting fixtures may be used singly or to create a theme. The soft satin finish of the glass provides a diffused glow that is uniquely Prescolite. Glass cube size—4 3/4" sq.

*Write for Catalog No. G-14*

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## JOHNSON JOINS LEO PEIFFER

Leo C. Peiffer, Cedar Rapids, has announced the addition to his staff of Joel B. Johnson, 24, a 1963 graduate of Iowa State University. Johnson attended Parsons college for two years, and then attended Iowa State University, graduating with a bachelor of architecture. He was a member of Tau Sigma Delta, Sigma Phi Epsilon, Chi Beta Phi and the Student Chapter, A.I.A. He has completed a seven year enlistment in the National Guard.

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Applied to a rigid substrate, it has more shock and impact resistance than glazed tile. Try to stain it with oils, greases, animal fats, urine, gasoline or food—you can't! Scrub it repeatedly with muriatic acid, alkalies or severe detergents—it doesn't dull or fade. Temperatures of -40°F to 800°F or extremely humid conditions do not affect it.

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For a custom analysis of how this amazing new architectural coating can assist you—call 283-1501, Des Moines, collect.

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## Describes building panel

DESIGN FLEXIBILITY, then, was the basic philosophy behind the work that has gone into the development of what we call the 'SCR building panel,'" M. H. Allen, Director of Field Engineering and Development of the Structural Clay Products Research Foundation said in a speech before the Structural-Architectural section of the Iowa Engineering Society.

"Aesthetically, these panels may be fabricated with a wide variety of clay unit face dimensions, colors, finishes and textures. Individual unit face dimensions may vary from those of norman brick size to 24" x 24" ceramic veneer sizes."

"While originally conceived as primarily a non-load-bearing curtain wall element, exhaustive tests in our laboratories indicate that the panel has inherent structural properties that permit its use as load-bearing walls, piers, spandrel girders and shear walls."

"The three great advantages of thinness, weight and strength found in the SCR building panel are actually interdependent. The minimum 2½ inch thickness is determined in part by the limits imposed in forming a clay cross-section containing deep re-entrant grooves for placing the reinforcing steel and attachment channel. The 2½ inch depth with ¾ in. rods 6 in. on center will allow, in curtain wall applications,

simple spans up to 8 ft. and continuous or fixed spans up to 10 ft., based on a 30 psf wind load.

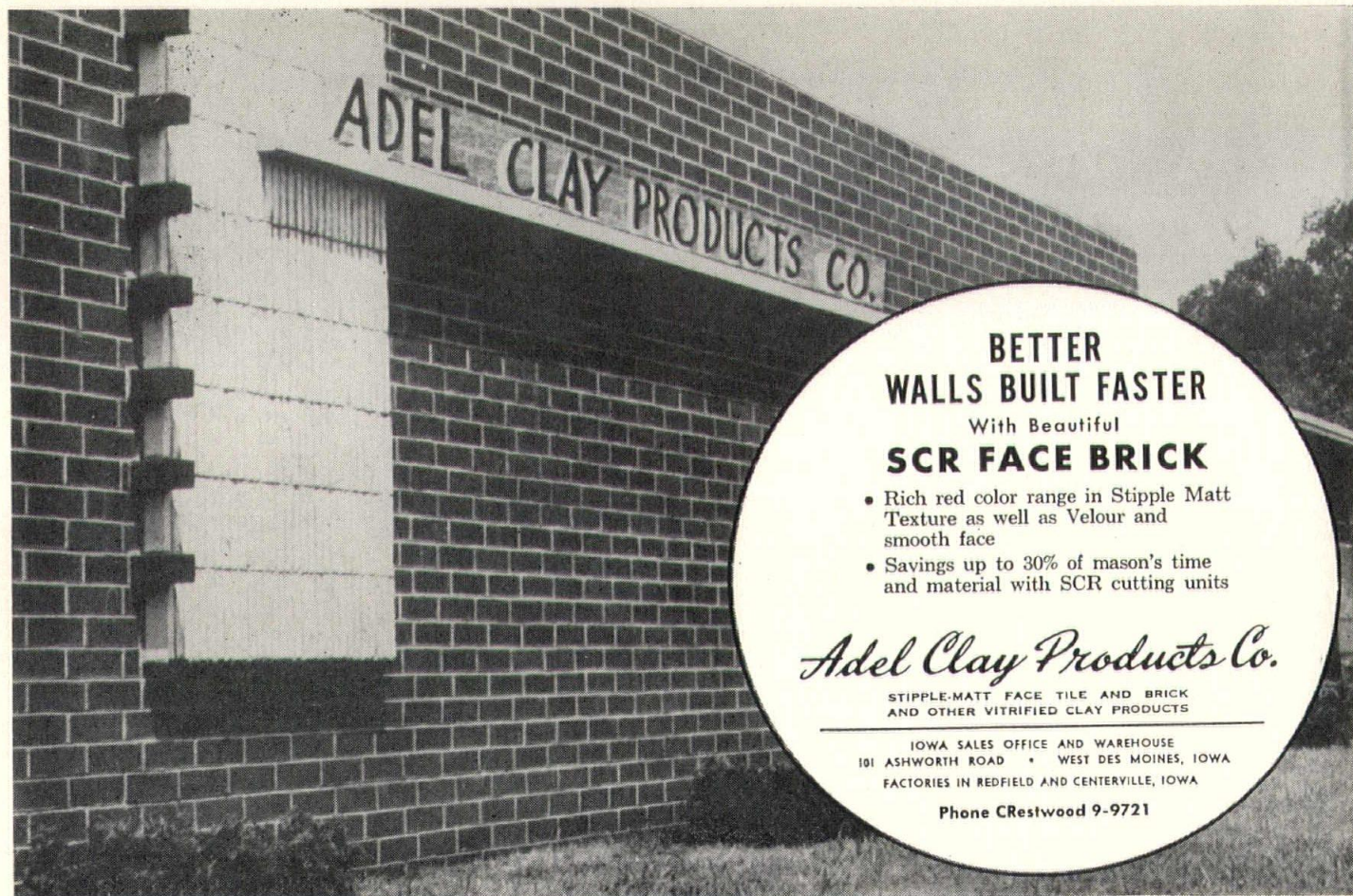
"Since the panel weighs almost 70% less than a 10 in. masonry cavity wall, we carefully studied the effect of such a weight reduction on its fire, thermal and acoustical resistance.

"In calculating the thermal resistance, of the panel, under steady state conditions, it is possible to obtain U factors ranging from 0.10 to 0.20, depending upon the method of interior finishing and the thickness of the insulation."

Allen also asserted a "SCR building panel" gains 20% less heat than a metal panel with approximately the same U factor and commented that it has superior thermal properties to any of the metal panels now on the market.

The term "SCR" is a trademark of the Research Foundation denoting "structural clay research" and is applied to all research developments of the organization.

"The 'SCR building panel' is a plant assembled clay masonry wall panel 2½ to 3 in. thick. Currently, panels can be fabricated in widths up to a nominal 2 ft. and in lengths up to 13 ft. They are cast in jigs with a special quick-set grout and are reinforced with ¾ in. deformed bars and an attachment channel or structural tee. Their weight will vary from 25 to 30 lb. per sq. ft."



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## CHICAGO ART FESTIVAL

A division devoted to the graphic arts is being added to the Chicago Arts Festival which will be November 19 to 24 at McCormick Place. A second addition to the program this year will be a series of seminars, workshops and academic sessions at which qualified students and practitioners will learn from masters in the arts.

Some 150 carefully selected mid-west artists, exhibiting without fee, and competing for prizes ranging from \$500 to \$2,500, will display and sell their works.

## RIMCO MANAGER NAMED

Appointment of James H. McEvoy as works manager of Rock Island Millwork, Manufacturing Division, is announced by H. George LeClerc, RIMCO vice president and general manager. McEvoy previously was with General Precision and before that had been with the Chriscraft corporation.



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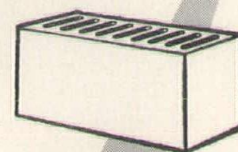
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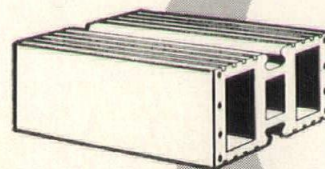


*Offers*

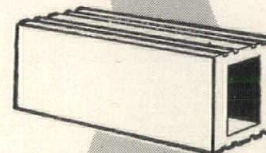
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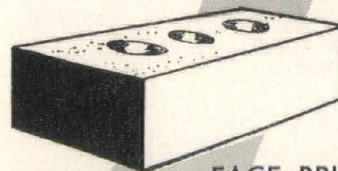
CERAMIC  
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BUILDING TILE



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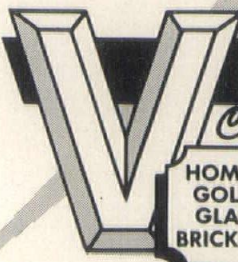
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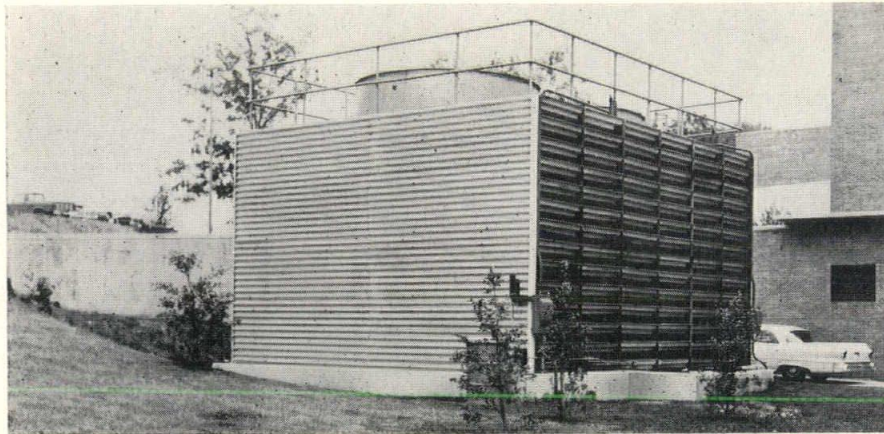
# PERSONAL & PROFESSIONAL

## BROOKS-BORG ADDITION

A new member of the staff of Brooks-Borg, Des Moines architects and engineers, is Robert Porter who joined the firm in July. He previously had been in the employ of Amos Emery and Carl Hunter in Des Moines and prior to that he had been in the office of the supervising architect at Iowa State University. He received a bachelor of architecture degree at I.S.U. in 1958 and a Master of Science degree in August of 1961.

## BRITISH MEET IN MAY

Two major changes have been made in scheduling the 1964 Conference of the Royal Institute of British Architects. G. R. Ricketts, secretary of the RIBA, writes that the conferences will be held May 10 to 11 at Glasgow and he says previous conferences have been held in July. The other change is that events are set for Friday through Monday, an extension of the conference.



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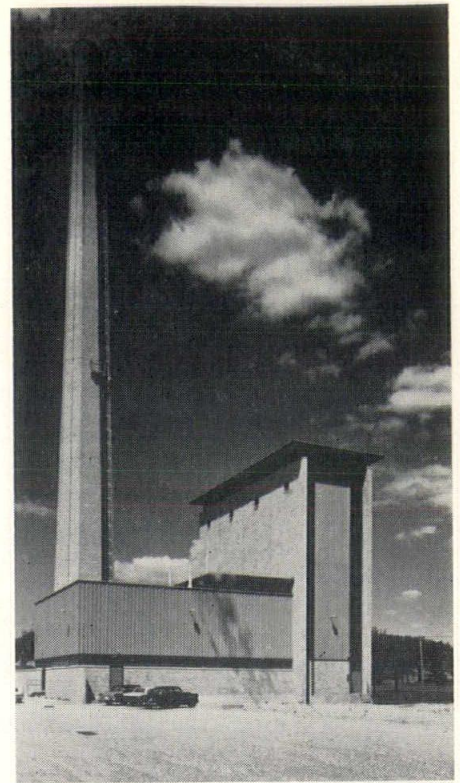
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## HONORED FOR DESIGN

Stanley Engineering Co., of Muscatine has been honored with the Architectural Award of Excellence from the American Institute of Steel Construction. The award was made for the esthetic qualities of a heating plant for the Hill Farm office complex of the State of Wisconsin in Madison.

Marvin Werner, A.I.A., chief architect for the firm, developed and led the architectural design for the plant. The plant was one of nine structures to receive recognition from the steel institute, and the recognition is made for using steel esthetically beyond its basic use as a steel frame.

A consulting engineer, three architects and the dean of Clemson college's school architecture served on the jury.

## "Buck" Sweeney

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Bathroom Accessories

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Church Seats

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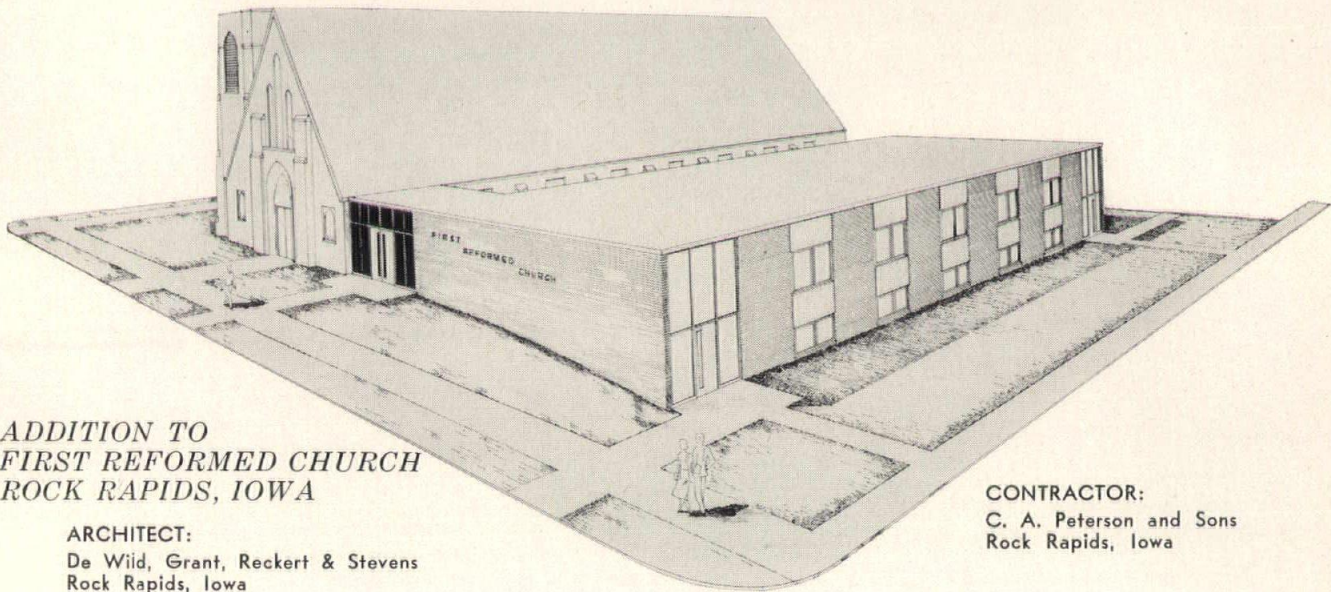


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Here, again, the skillful integration of Sheffield Clay Tile Beams into new construction has resulted in savings of time and money; flexibility of design; together with inherent strength, durability and fire-resistance.

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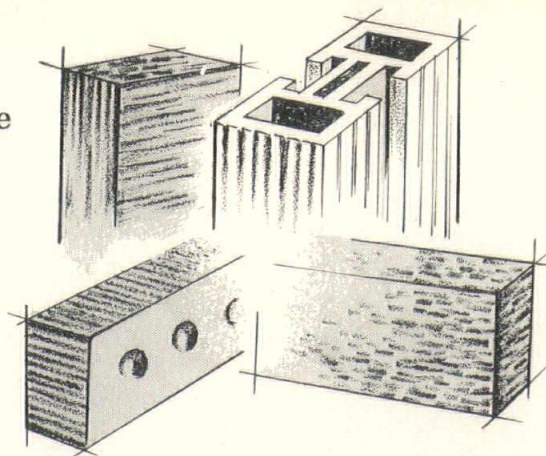
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