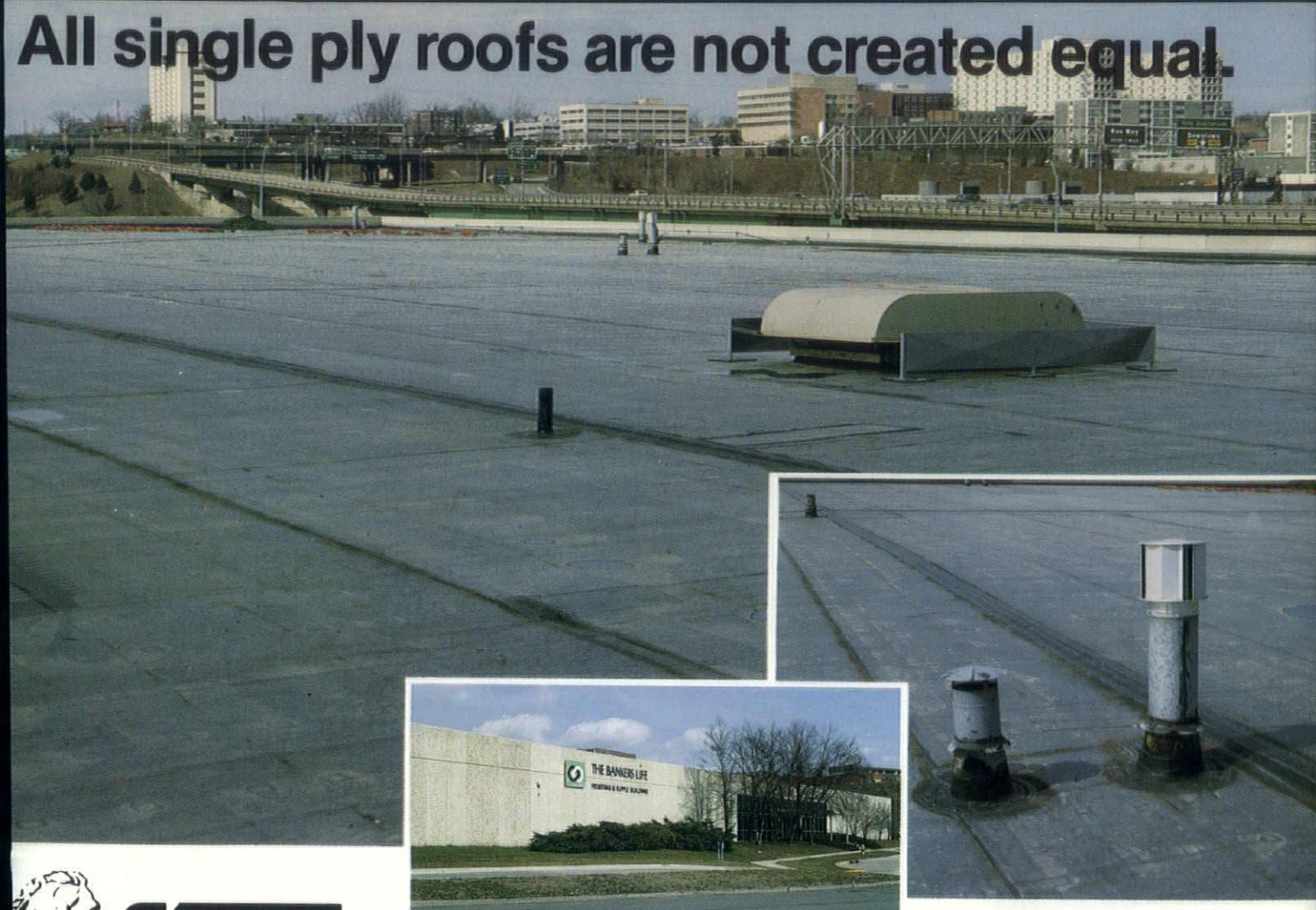
IA-1983-09/10

IOWA ARCHITECT

September/October 1983

All single ply roofs are not created equal.



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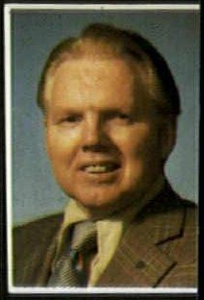

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Editor:
Kirk V. Blunck, AIA

Managing Editor/Art/Design
Mick Enabnit

Publisher:
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ON THE COVER:
Carver-Hawkeye Arena
Iowa City, Iowa
Durrant Group Architects

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	Max. roof span/no clips	24	16
1/2"	Sheathing – span index	32/16	24/16
	Max. roof span/no clips	28	24
5/8"[2]	Sheathing – span index	40/20	NA
3/4"[2]	Sheathing – span index	48/24	NA

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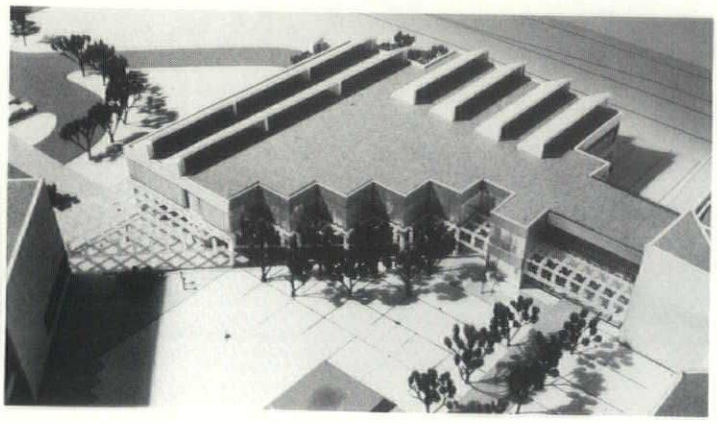
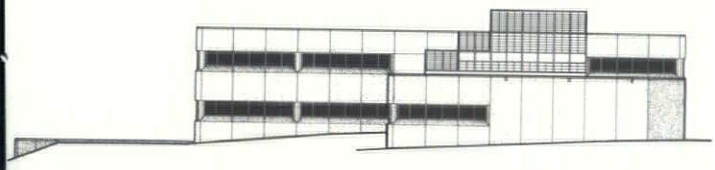


Communication Art Center Cedar Falls

Bussard/Dikis Associates, Ltd. has completed Design Development on the Communication Arts Center - Final Phase on the University of Northern Iowa campus, Cedar Falls, Iowa. The 67,000 square foot addition will complete the Complex which now contains the Strayer-Wood Theater and CAC-1 structure. The addition will accommodate the Art Department and contains classroom/-studios, office/studios, art store, administrative offices, auditorium and gallery. Limestone, metal panels, clear glass and a three-dimensional grid compose the exterior. Site preparation is scheduled for July 1983; building construction is to start in November 1983.

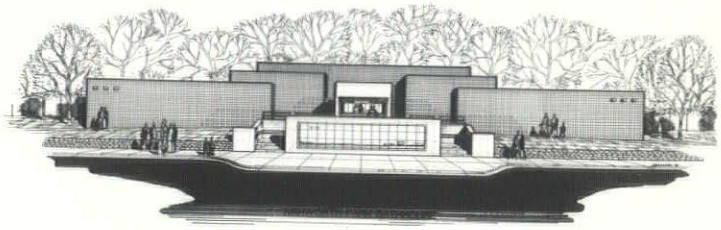


Guardsmen Life Insurance

Savage & Ver Ploeg, Inc. are architects for the new Guardsman Life Insurance Headquarters Building in West Des Moines, Iowa. The 40,000 Sq. Ft. office building includes a below grade computer facility, open plan offices, conference/audio visual center, and executive offices with associated board room. The interior features a 2½ story stepped "Kalwall" skylight at the main entrance that separates the one-story wing from the three-story portion. An energy-efficient heat pump system computer controlled is coupled with a hot water storage tank. The exterior features white quartz aggregate precast concrete panels with dark bronze windows and frames. The building is under construction and is scheduled to be completed in November, 1983.

Ashworth Park Bathhouse Des Moines, Iowa

Bussard/Dikis Associates, Ltd. has just completed construction documents on a bathhouse for Ashworth Park in Des Moines. The building also houses a basket area, change areas, showers, first aid room, and a staff room. The exterior expression varies from that of Birdland because of the contrasting site. Ashworth is on a hilly, heavily-wooded site, and therefore the building is an earthy triple brick. The two center elements expressing circulation and support areas used glazed tile in colors representative of water sports. The center elements are taller in order to maximize natural ventilation. Natural lighting is also incorporated.

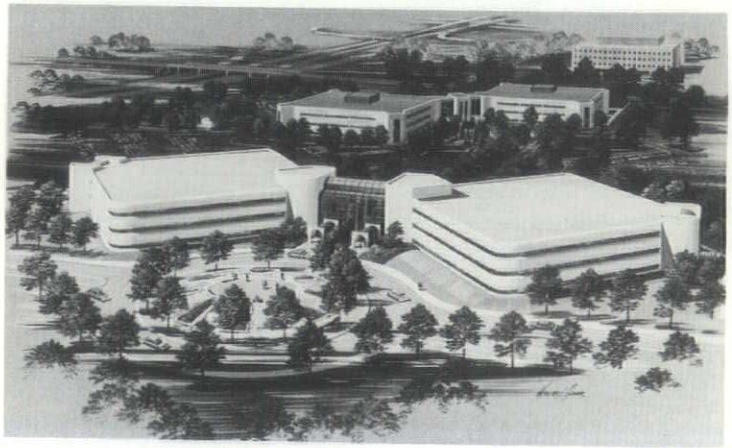


Regency West III and IV

Groundbreaking was held in September for Regency West III and IV in the Regency West Office Park in West Des Moines. Making the announcement was Marvin A. Pomerantz, President of The Mid-America Group, Ltd., the developer. Savage and Ver Ploeg Inc. of West Des Moines are the architects.

The building exterior is white quartz aggregate precast concrete with radius corners and sills. The sloped window bands extend around the perimeter between the vertical stair and mechanical masses. A totally glazed atrium, over three stories tall, featuring undulating barrel vaults and custom glazed elevators, unites the two buildings.

The first of the two new 75,000 sq. ft. three story buildings will be completed in 1984.



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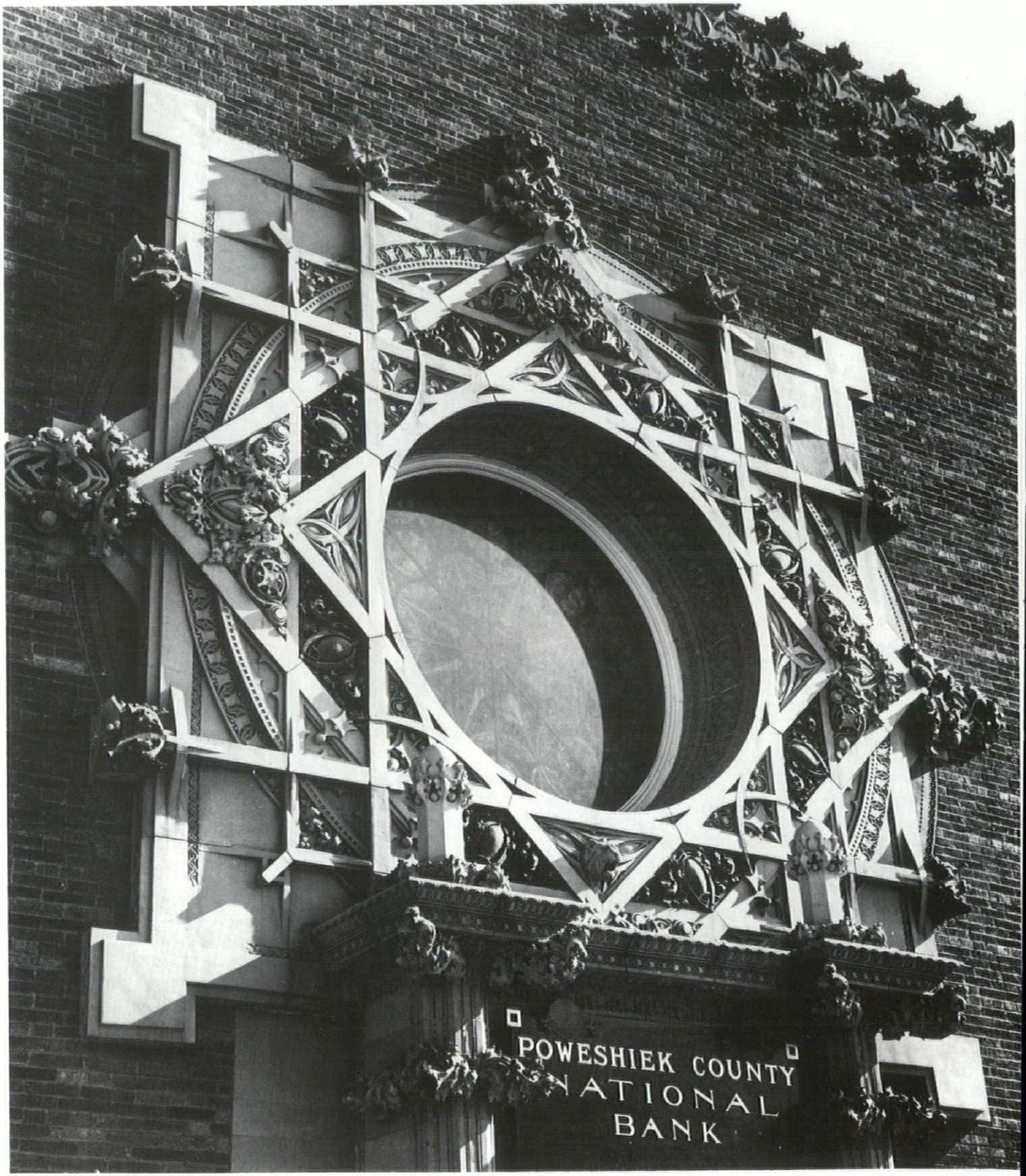

POWESHIEK COUNTY
NATIONAL
BANK

Emotional Architecture

Sullivan's Genius at work in Grinnell

by Brad Patten

Max A. Smith, 65, is standing in the Poweshiek County National Bank in Grinnell at 6 o'clock on a Thursday evening. The bank closed over three hours ago. But since Max has been with the bank since 1950, first as a clerk, later as bank president, and now in semi-retirement as vice chairman, he is used to staying after hours, Right now he's not here to finish some pending paper work. He's trying to explain why, after 33 years, this building of Louis Henri Sullivan's affects him so deeply.

"For 33 years, I've never been able to look at the detail on the building without becoming over-awed," he says, looking at the elaborate circular stained glass window over the bank's entrance. "I never cease to marvel that a human being designed that." It is the detail, the intricacy of the building, that intrigues Max. A few minutes later he discovers a tiny red image in the circular window that is repeated in the ten-foot stained glass windows that line the buildings east wall. The image is so small, so elusive, that it takes a few minutes to find it. Max is delighted with the discovery. It is one more detail in three decades of examining the building that helps him appreciate its intricate beauty. He wonders why he's never noticed the image before.

For a moment, I do, too. Max has been on this kind of tour of the building hundreds of times before. "Nobody gets better attention from Max than somebody coming to see the building," says Larry Mindrup, who took over Max's duties as bank president in May. "He's willing to lose half of one of his days to someone interested in the building." I expected someone with so much experience as the building's tour guide just to race through the bank and point out the highlights. But all day I've noticed that Max isn't much interested in some rehearsed, tour-guide's description of the building. When I wondered whether the Poweshiek was the only Sullivan bank with Griffins turned in profile to guard the entrance, Max took me upstairs to the Sullivan Room in the bank's addition where he has a display of photographs of Sullivan buildings to verify the notion. It proved true, and Max and I spent half an hour wondering about its significance. His curiosity about the building is insatiable. He has no rigid notions about the building. He wants to discover it, to explore it, to refine his appreciation of it.

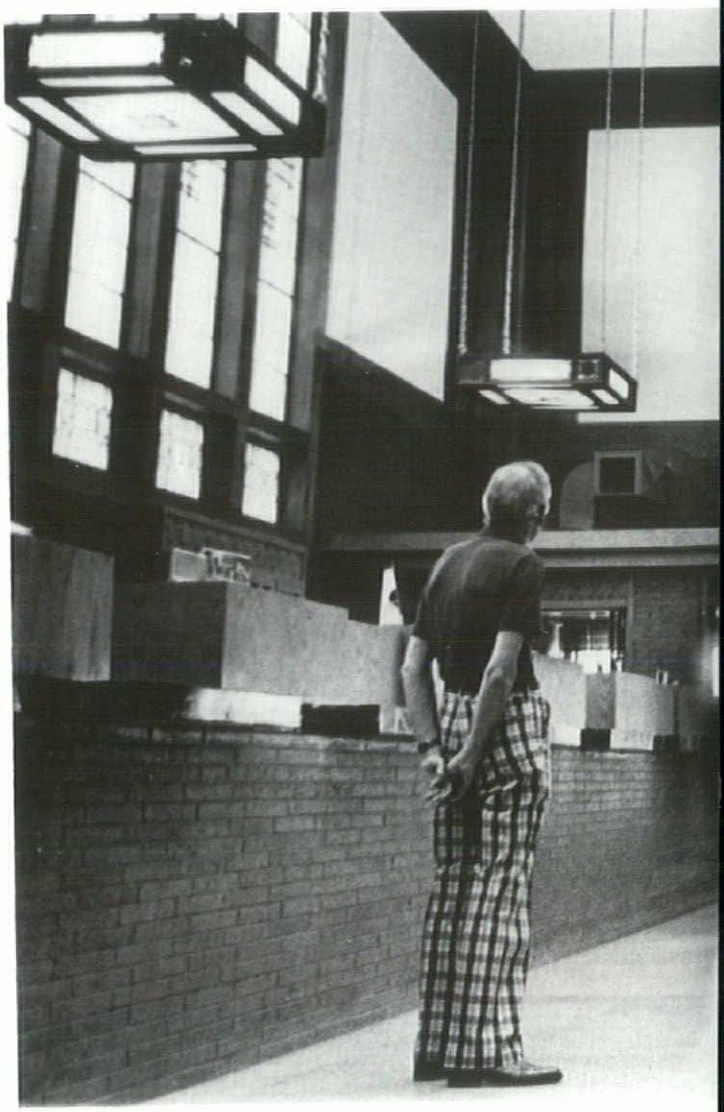
His unassuming approach to the study of the building may be because he had no preconceived notions about architecture when he walked into the bank in 1950. Raised on an Iowa farm and trained in economics at Iowa State University, he "didn't even know who Louis Sullivan was" when he took a job as a bank clerk with the Poweshiek. Actually, his first impression of the bank wasn't good. It was hot, stuffy, dark, and cramped. "The building was built for a banking operation in 1914, and when I came in 1950, we'd already outgrown it. Frankly, I didn't see the beauty of it." When the bank added air conditioning, improved poor lighting, hired a young architect to improve the floor space in 1955, "it made it a little easier to appreciate the building." By then, Max knew enough about Sullivan to realize that the young architect was being a little egotistical when, upon completion of the remodeling project, Max heard him say, "Now it looks more like Sullivan than it did before." Still, Max admits that his appreciation of Sullivan and the building was gradual. Sometime in the early sixites he became so curious about Sullivan that he started what has turned into a life-long study of Sullivan and his architecture. "Sullivan," Max admits, "is really my only interest in architecture." He and his wife went to see the five other Sullivan banks in the Midwest and most of Sullivan's other buildings. By the mid-seventies, Max probably knew as much about Sullivan as most

historians of architecture, though he's much too modest to make such a claim. That much knowledge about Sullivan and his philosophy of architecture made the task of building an addition on the original structure seem overwhelming when the time came in 1975.

"How do you add on to a Sullivan building without completely destroying it? The Sullivan building has a certain atmosphere," he explains. "It's tall. The building is tall enough for three stories and it's just one. And the lighting does something. It has the circular rose window in front, the stain glass on the side, and the blue skylight above. And there's the interior brick. It has a very interesting texture. Maybe I get carried away with it, but the building does something to you." The trick was to communicate that certain "something" to architects Doug Robinson and Sam Skinner, then with Stewart, Robison, Laffan of Davenport, so the two architects could translate it into an architectural design.

"I don't think Max and I had any problems speaking the same language," says Robison. "He had a rare ability to hang on to the ideals of the Sullivan building and still be responsible to what was practical and financially feasible." Max and the two architects decided to build a modest structure that would compliment but not compete with the Sullivan building. "The obvious thing to do would be to extend the original building, copy the terra cotta work, make it like a little brother," explains Skinner, who did the design work on the addition and is now with Stewart and Associates of Davenport. "But that would be a mistake, because we don't have the craftsmen or the materials now to do it." Max's objection to the "little brother" approach was more philosophical. "It simply would have been pretentious."

Max was pleased with Robison and Skinner's interior plan, designed to compliment the original structure with high ceilings, a color scheme using earth tones, and a two-story atrium where the buildings connect. It was the exterior design that became a pro-

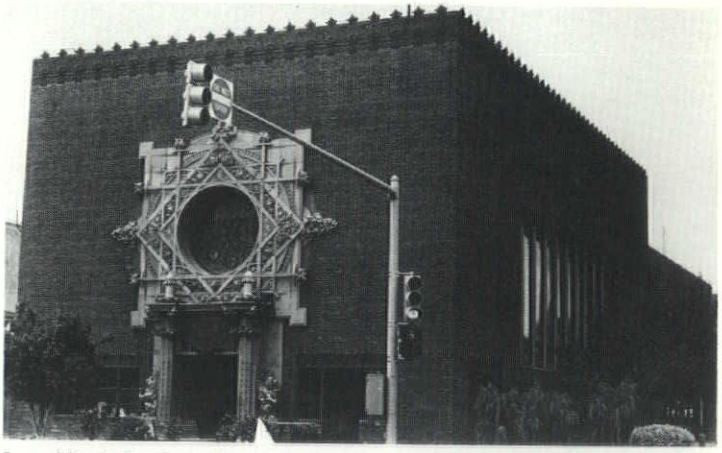


"For 33 years, I've never been able to look at the detail on the building without becoming over-awed. I never cease to marvel that a human being designed that."

"Quite often people will come in, look around, and ask, "Was this building ever a chapel? Or a mortuary? Or a synagogue? They're trying to put it all together," Max says. "They're surprised that this building was designed as a bank."

blem. "I don't know how many drawings of the exterior Doug Robison brought and Max sent him back," says Larry Mindrup, who worked with Max on the project. But somehow Max's feelings about Sullivan got through to Skinner, who came up with the design, Max says, "that just seemed to fit." It wasn't until later that Max realized that the arches in the design were similar to the exterior arches on Sullivan's bank in Owatonna, Minnesota. The funny thing was the Grinnell bank has no arches and Skinner says, "I had never seen the other Sullivan bank."

Now that the addition, completed in 1976, has taken the stress off the Sullivan building, Max has concentrated on restoring and preserving it. He recently had two replicas of original Sullivan lamps made and a cabinet restored. Last year, the entire building was tuck-pointed to preserve it. Even though now retired from his duties as bank president, he hasn't given up any of his love for the building. He spent the day before I arrived trimming the trees and bushes around the building. "Why a guy 65 years old and vice chairman of the bank would spend all day trimming the bushes in 90 degree weather I don't know," says Larry Mindrup. "But that's Max." And he still gives lectures and slide shows on Sullivan architecture to bank employees and anyone else interested. "He wants us to be aware that this is a precious building," says Nona Paisley, an assistant vice president who has been with the bank since Max became president in 1966. "But he doesn't push anything. He just wants us to appreciate it," says Helen Rixen, a teller with the bank for 14 years.



Legend has it that Louis Henri Sullivan met with a committee of the Merchant's National bank in Grinnell in 1913. He bought a pad of paper from a corner store and sketched the entire plan in three days. The bank opened on January 1, 1915.

"We're really creatures of our environment," Max tells me as we get ready to leave. "We're adaptable to it."

"Has being in the building for so long changed you?" I ask.

"Probably," he says, "because you know being in the building for 33 years you become very intimate and have a special relationship with it."

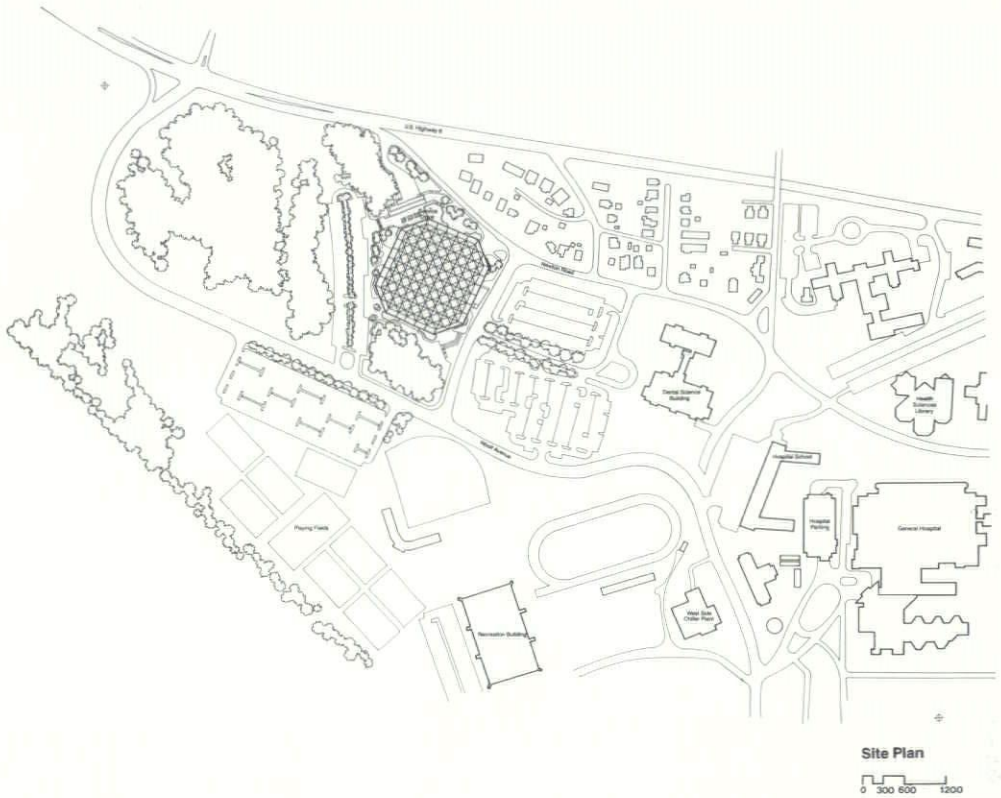
A few minutes later, when I asked him how the building has changed him, he smiles and shrugs. "Oh, I don't know. I just like being in the building."

But Glenn Leggett, a close friend and neighbor to Max and president emeritus of Grinnell College, wonders about Max's close relationship with the Sullivan building. "I think the notion is, and I'm sure Max would go along with this, you improve people's taste by putting them in an architectural environment where there are things to admire. Somewhere along the line Max got interested in art and architecture. Which came first, (with regard to the building), the chicken or the egg, I can't tell you." But then he pauses and adds, "There's something about form and function here, isn't there?"

Architecture as an Event

The Carver-Hawkeye Arena on the University of Iowa campus, designed by Durrant Group Architects in association with CRS, Inc. of Houston, is cool and comfortable, despite the steamy 94 degrees outside. The main seating area is a quiet place, deserted except for the student workers who have begun to disassemble the wooden floor below. Visitors, staff, and a few athletes come and go. A group of handicapped persons is touring the concourse level. It is a perfect time to explore this remarkable structure.

You can approach the University of Iowa's new Carver-Hawkeye Arena from almost any direction. Enter through one of 56 doors and step across the concourse to the railing to look at lights, scoreboards, and groups of gold-colored air handlers that jut from the ceiling at regular intervals. Lines of empty seats



and aisles catch your eye and pull it downward to the center of the floor.

For a short second, the arena looks strangely small. There is no scale to indicate its true size, and the relatively low mass and height of the exterior have not prepared your senses for interior dimensions. Suddenly the shapes on the floor become practicing players and coaches, and the arena grows to its full three and a half acre, four story, 15,283 seat capacity. The effect is surprising and beautiful, creating at once a feeling of intimacy and vastness.

During events, especially basketball games when every seat is filled, the effect is less startling because of the crowds, but the impression the arena makes is no less striking or memorable. Maury White of the *Des Moines Register* described it best after the first Hawkeye game here last January.

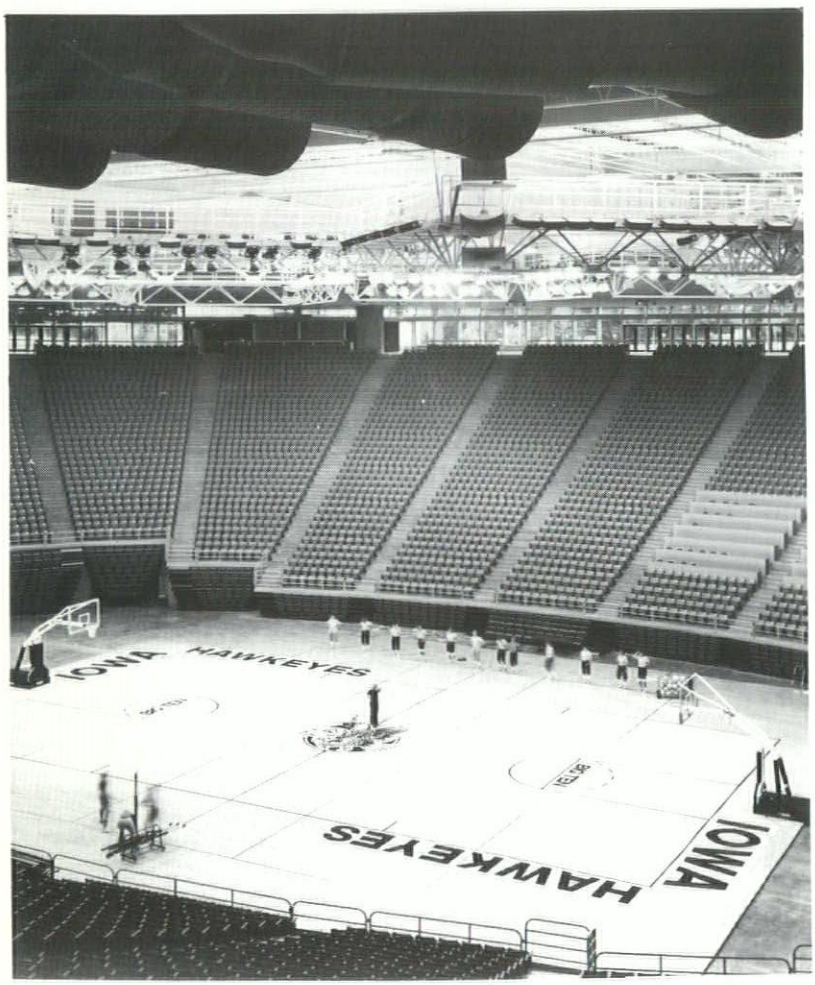
"There are three distinctly different looks. Gazing down from above on your side, the place seems full of hairy walnuts. Gazing across the arena from on high, with some of the 28 sections tapered because of the curves, it resembles gargantuan slices of bubbling pepperoni pizza.

"And from the floor up, Hello Wall to Wall People!"

In addition to the arena proper, the Carver-Hawkeye project includes the adjacent Athletic Office Building containing more than 60,000 square feet of space that naturally divides into two use areas. The first area comprises the athletic offices on levels three and two, below the concourse (level 4). The other, including half of the second and all of the first level is filled with locker, practice, and service facilties.

Like the main floor of the arena, lighting for the athletic offices comes, in part, from natural sources. Three insulated glass skylights at ground level near the

©1983, Wayne Cable Photo Courtesy of Alucobond



northwest entrance provide a dramatic link betwee the outer world of sky and sun and the inner workplace. Hallways, office suites, meeting rooms, stairwells confuse the touring visitor, but permane resident soon learn their intricacies.

Rooms in the office area are plain and plush, la and small, open and closed. There is luxurious carpeting, modern art, and sculpted foam furniture And there are wrestling posters, trophies, and memorabilia. Space here is tight and efficiently us clearly designed for conducting the business end Iowa's multi-million dollar sports programs.

In the locker, practice and service areas of the Athletic Office Building, one is again struck by the magnitude of the arena project. Spaces divide int rooms that are large and powerful.

The Iowa basketball team locker room, designe serve seven-foot men, is more than the trainers a assistants who work there can fill. The two-level wrestling practice room can be heated from its n 70 to 100 degrees in twenty minutes. A passagew

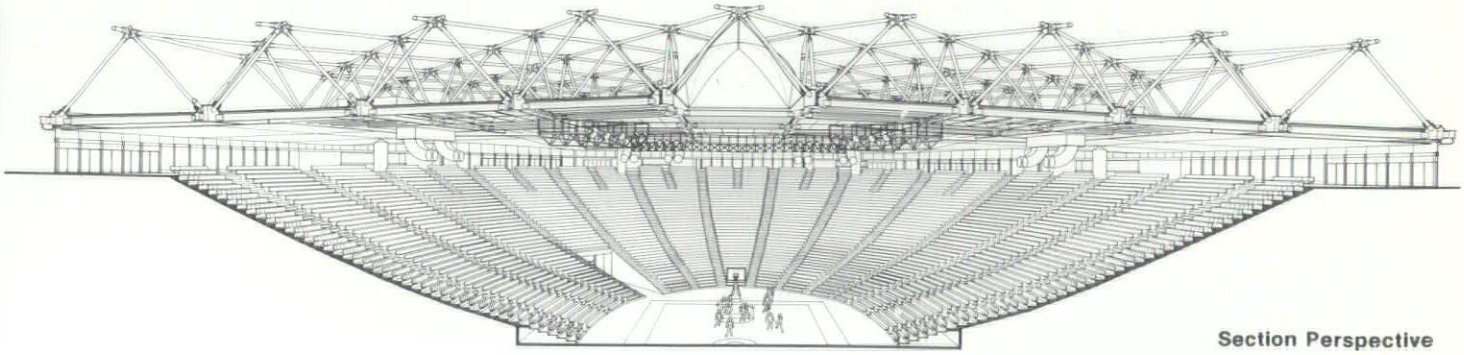
large enough to accomodate a full-size semi and trailer connects the first level to the arena floor. The concrete underside of the seating area serves as ceiling for a three-story storage room that dwarfs workmen constructing wooden shelves to fill it.

Most users of the Carver-Hawkeye arena find it comfortable, convenient, and exciting. Extra-wide aisles between seating sections, seven sets of doors, and eight concession and restroom areas around the thirty-foot wide, quarter-mile round concourse keep congestion to a minimum before, during, and after events. Individual, molded plastic seats with armrests make for comfortable viewing. Athletes, coaches, and staff, many of whom were consulted by the architects during design and construction stages, say the building is even better than they expected it to be.

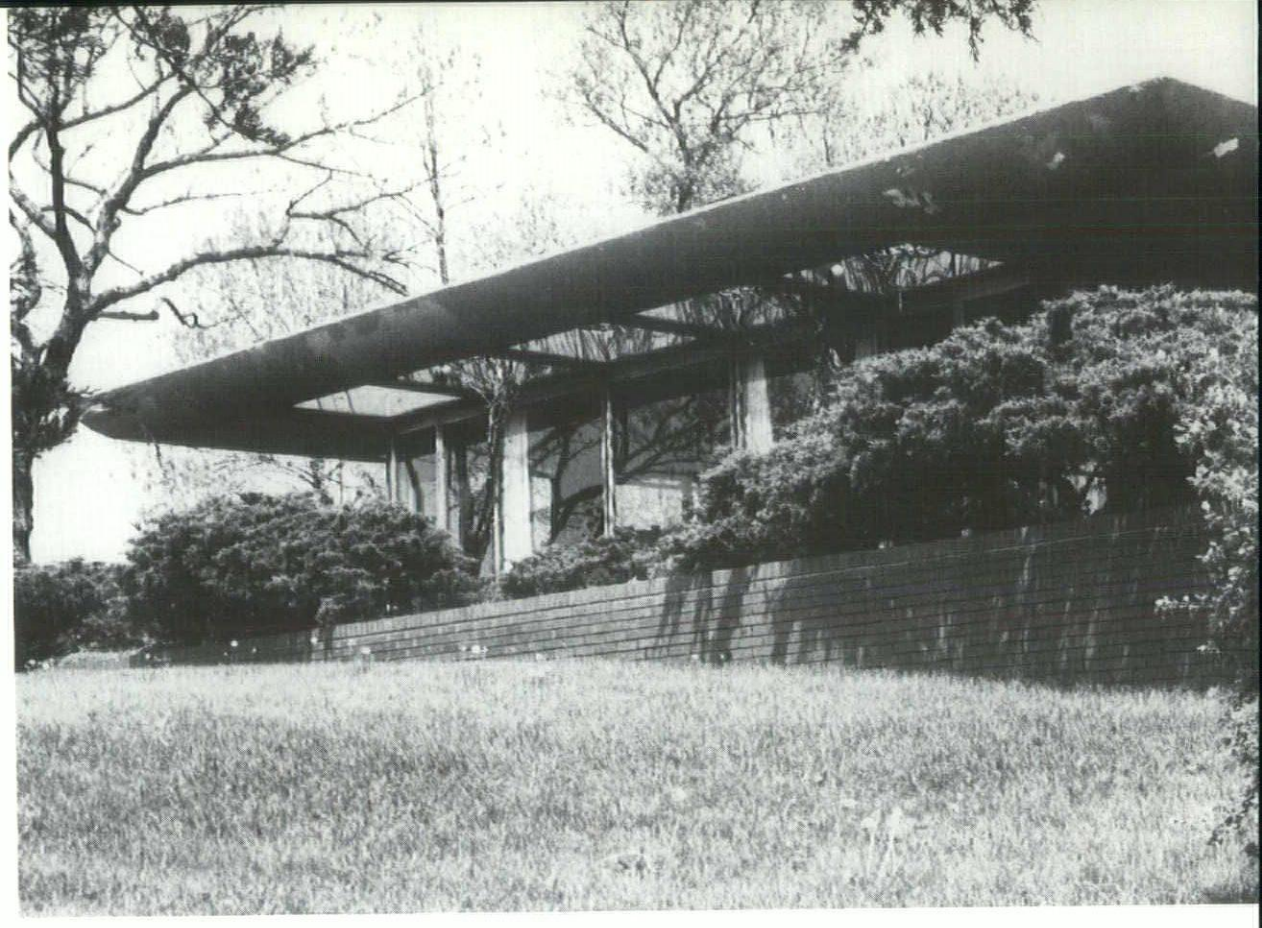
But no matter how good the new arena area is, it will not, at least immediately, replace the old Fieldhouse. Their differences are too great, and the Fieldhouse is too much a part of people's experience at the University of Iowa. Some fans will complain that the arena has too much concrete and that the seats are too comfortable. They will long for the Fieldhouse bleachers, claiming they were more conducive to "Hawkeye Spirit." Alumni will remember, shake their heads sadly, and tell us how it used to be.

Outside, landscaping and detail work continue, but in spite of the bare ground and the equipment, full-grown trees dominate the site, blending nicely with the weathering steel roof supports, the fabric skylight, and the smooth glass and metal curves of the arena's exterior. Buntings, Cardinals, and Orioles fill nearby woods with sound and motion and color, undisturbed by the $18.4 million construction project next door.

Inside, workers, piles of unassigned furnishings, and smells of paint and new upholstery fill much of the available space. It is still a very new arena. And it is a sound, practical, marvelous one, taking advantage of its unique location and the very best in contemporary design and technology.

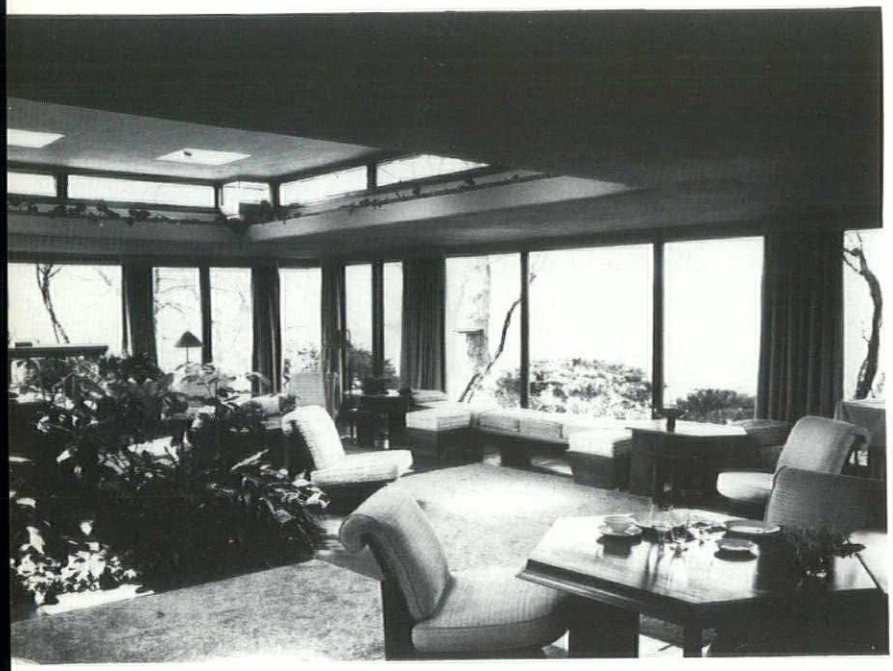


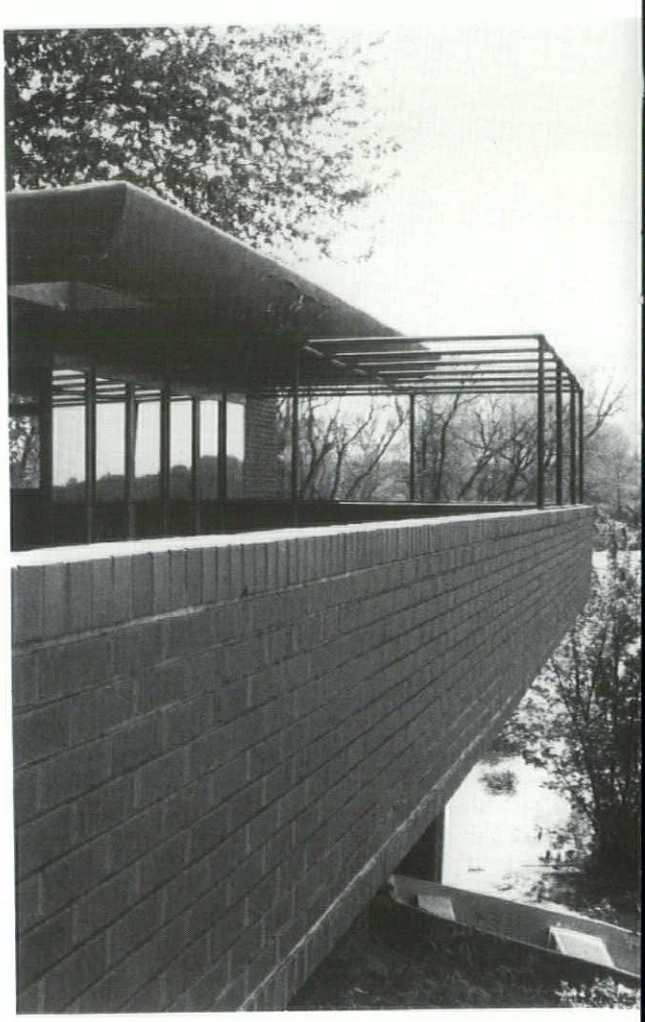
Section Perspective

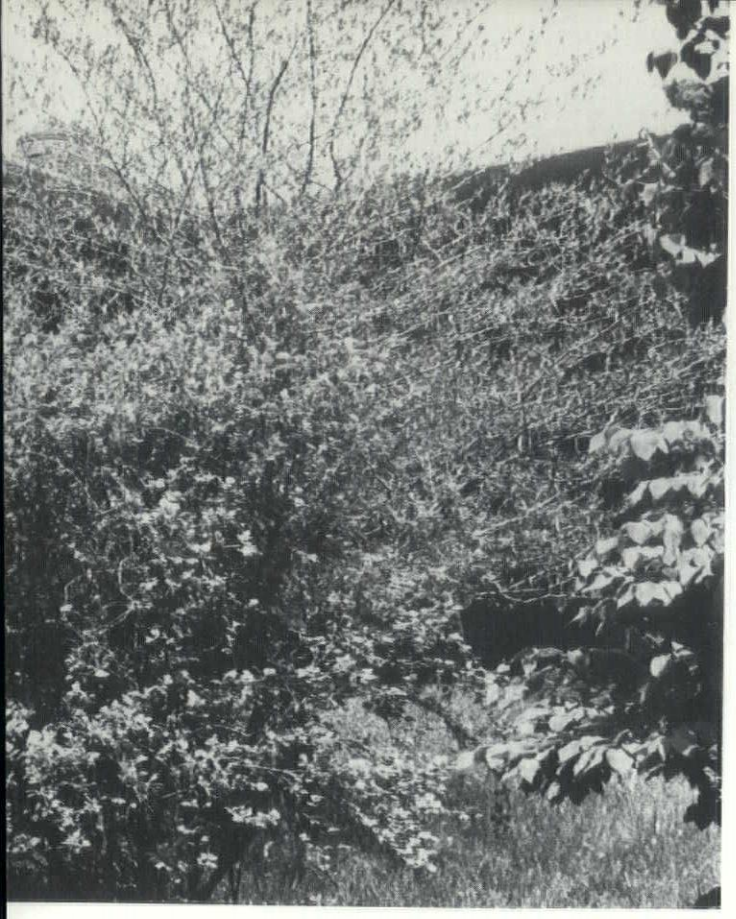


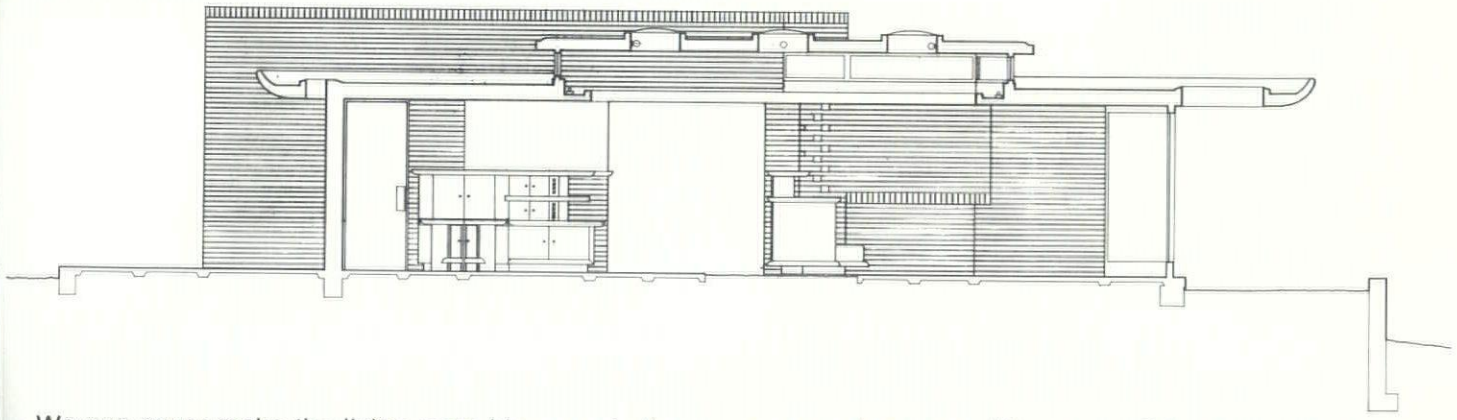
Cedar Rock:

Frank Lloyd Wright In Iowa









We can never make the living room big enough, the fireplace important enough, or the sense of relationship between exterior, interior and environment close enough...

Frank Lloyd Wright "The Architectural Forum" January 1948

As he was writing those words for the *Forum* some 35 years ago, Wright's Usonian ideal was taking shape in rural Iowa. A few miles southeast of Independence near the small town of Quasqueton there is a house designed by Frank Lloyd Wright that is Usonian and, to say the least, remarkable. It is perched high atop a limestone bluff overlooking a bend in the Wapsipinicon River.

Called "Cedar Rock," the house was begun in 1948 and completed two years later. It was built for a road surfacing company owner named Lowell Walter and his wife, Agnes. The Walters lived in the home for 30 years and preserved it as one of the most complete design projects Frank Lloyd Wright ever accomplished.

In addition to designing the home, the architect designed the custom-made furniture and cabinetry, chose the carpets as well as fabrics for drapes and bedspreads, and even selected the china, crystal, and other accessories throughout the house.

In reading through some of the correspondence that took place between Lowell Walter and Frank Lloyd Wright it became apparent that both had some strong ideas about how the house should be done. The architect was adamant about certain points, in an early letter telling his client there would be "no basement, attic or garage," in keeping with his Usonian concept for the house. The Walters, determined to have a fully Frank Lloyd Wright inspired design, were continually asking him for his approval of items they were putting into the house even long after it was complete.

Cedar Rock, although Usonian in its planning, owes a great deal to Wright's Prairie School architecture. The emphasis of the horizontal lines and the earthy colors, the flow of the spaces inside, and the integration of outdoors and indoors all mark this house as unmistakeably Prairie School. And although the budget was by no means spartan, the lack of the "unnecessary spaces" - basement, attic, and garage - and the general cleanness and simplicity of the design signal the attempt to mold this to Wright's Usonian concept.

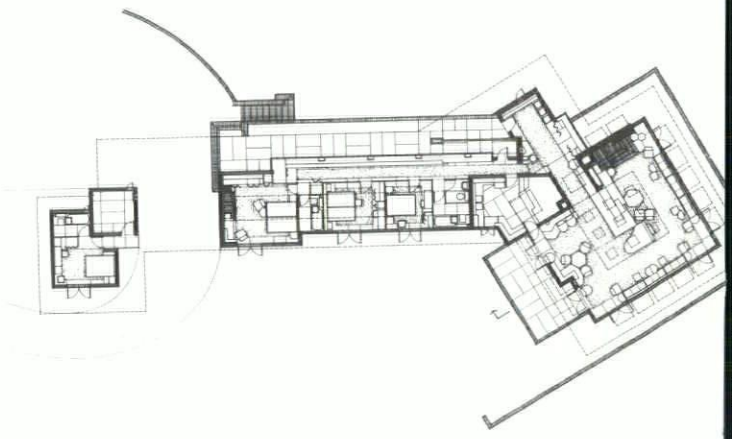
Wright designed seven houses in Iowa from 1945 to 1956, all Usonian in nature. The Walter house was the first of this group and the first house the architect did after the Great Depression. While the United States was still embroiled in World War II, plans for a house Wright called "Opus 497" appeared in the June 1945 issue of *Ladies Home Journal.* The Walter home is closely patterned after this generic design for, in the words of the *Journal,* "a crystal house, for town or country, which can have far-reaching effects on future living for all of us."

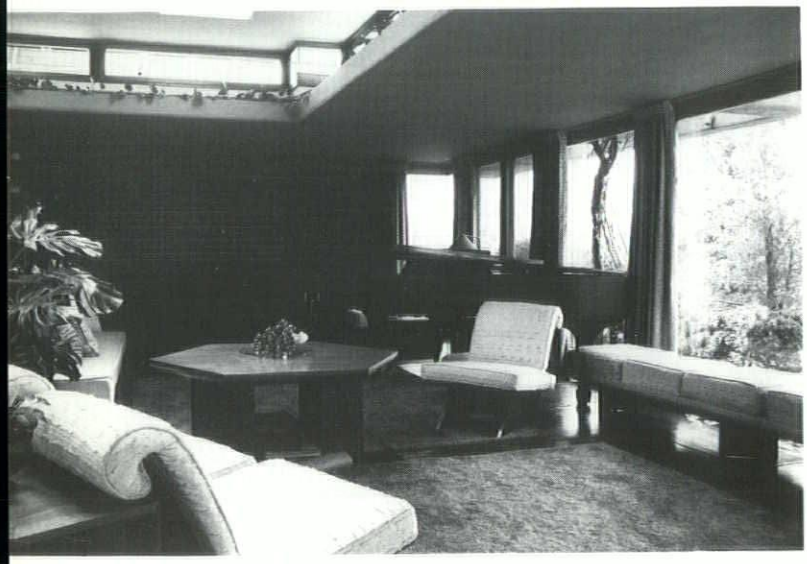
The January 1948 issue of *The Architectural Forum* was written and composed entirely by Frank Lloyd Wright. In this, his portfolio of 40 current or recently completed projects, Wright included the drawings for the Walters' home. This plan closely resembles that of Opus 497 except that its dog kennels have become a toolroom and maid's quarters while the landscaping has been reconfigured to adapt the house to the site it sits on at Quasqueton. Later changes, however, make the house different from either of these plans.

The plan of the house as it exists today has a distinct "tadpole" form. The expansive living-dining area — called the Garden Room — is at the head with the bedrooms and bathrooms arranged along a gallery corridor forming the tail. The kitchen and the main entry are at the joining of the two parts. Further down the tail is a roofed carport and beyond that the tool shed and maid's quarters.

A grid system closely resembling the Japanese "Ken" serves to organize the plan as well as create an elegant pattern of joints in the concrete tiles that form the floor. This basketweave grid is more than likely an influence from the time Wright spent in Tokyo working on the Imperial Hotel. The house shows some other Japanese influences in the furniture, cabinetry, and in the roof forms.

The entrance to the site is marked by massive brick and concrete pylons from which are hung a pair of heavy iron gates able to turn aside the most determined trespasser. Passing through these gates the drive leads through some farm fields and into a dark wooded area along the river. Rounding a wooded hill on the right the drive emerges into a clearing at the end of the house.





Red brick, the red concrete roof and paving, and the ground-hugging profile of the house create a striking composition against the lush landscpe that envelopes it. As in much of his Prairie style architecture Wright designed the vertical brick joints to be buttered with a colored mortar matching closely the color of the brick itself. Thus, the vertical joints tend to disappear while the natural color horizontal joints are emphasized. The eaves of the flat roof terminate in a graceful upward curve which reinforces the floating effect of the heavy concrete. The little importance placed on verticals makes the house appear as if constructed from great earthy slabs of material.

Each contruction material — be it concrete, brick, wood, or glass — serves a clearly defined function. A great amount of steel is also used in the construction but for the most part it is overlaid with wood in the window mullions and embedded in the concrete roof.

The *Ladies Home Journal* description of Opus 497 as "a crystal house" is an apt one for Cedar Rock as well. Glass is everywhere. The floor to ceiling glazing

in all the main rooms allows wonderful views into the site and helps to visually merge the interior with the exterior. Mitered glass corners in several of the spaces blur the boundaries of the space they enclose and intensify the connection between inside and outside. Skylights in the Garden Room bring in daylight to the center of the large living area. Clerestories in this room and throughout the house serve a dual purpose of bringing in more daylight and providing ventilation through their operable sash.

Rows of small inset windows at the ceiling line are used where we would not usually consider daylighting a priority, such as the gallery corridor and the entry closet. In the case of the closet the daylighting effect is so pleasant that it is tempting to leave the doors to it open all the time.

As a counterpoint to the dark red brick, Wright used light-toned Missouri walnut for the wood in the partitions, furniture, cabinetry, sash, and trim. Partitions separating the bedrooms and bathrooms are finished with horizontal walnut boards and skewed batten strips between them forming a pattern which emphasizes the long low lines of the house.

Dozens of pieces of custom made furniture and cabinetry fill the house. From the smallest side table with its intricate forms crafted in walnut to the long benches with their thickly padded upholstery, the furnishings are beautifully thought out. Wright has designed most of the pieces with very low seat heights and floor-hugging profiles. Curved edges on some of the tables and shelving echo the sweep of the roof eave and help to unify the design of the whole.

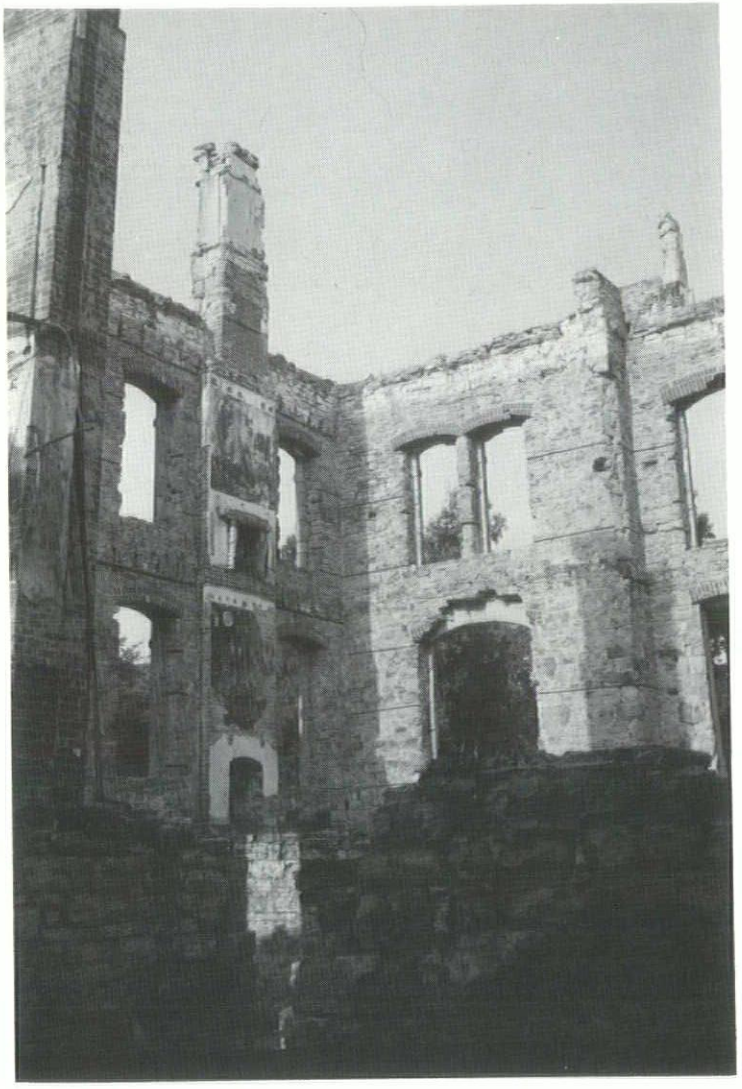
Typical of most of the Usonian houses, Wright has used his "gravity heating" system in the Walter house. Pipes which circulate hot water are embedded in crushed rock beneath the precast concrete floor panels. The radiation from the floor provides a very comfortable source of heat and creates a home in which the floor is always warm.

Taking advantage of the beautiful site available to him, Wright designed the River Pavilion, a combination guest house and boat shed, and an outdoor barbeque and seating area called the Fire Circle. The River Pavilion, although designed with the same details and forms as the house, has some strong verticals which emphasize its station high on the rocks at the water's edge. It provides some spectacular views of the Wapsipinicon swirling lazily past the bluffs of Cedar Rock.

When Lowell Walter entertained friends and employees at his home, the Fire Circle played a central role. The long curving brick and concrete bench encircles a brick barbeque pit with a large steel grate and pot hanger. This gathering place at the top of the knoll behind the house was where Wright and his followers held discussions on their visits to the site.

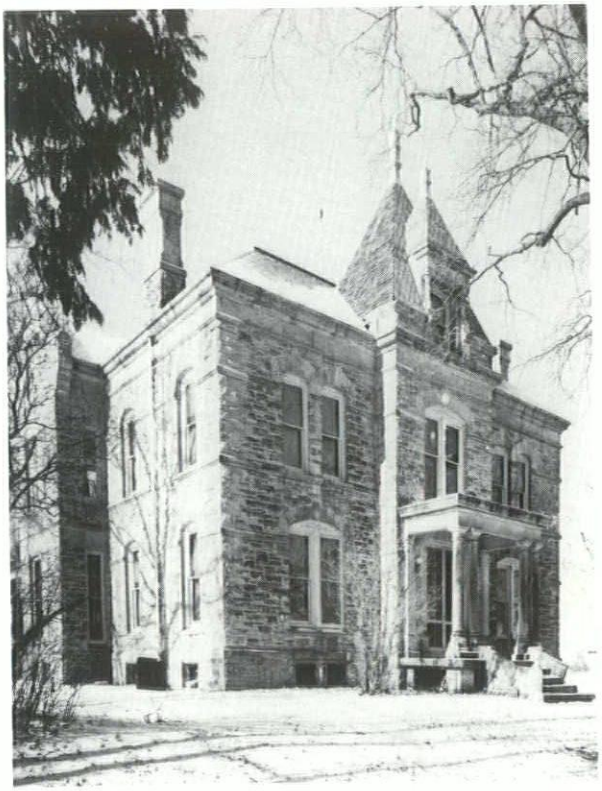
When Lowell Walter died in 1981 he left Cedar Rock to the people of Iowa. The Iowa Conservation Commission operates and preserves it today with the aid of a trust fund the Walters provided for its maintenance. The Commission provides tours most weekends from April through October.

The Walter house is a romantic vision of a time when Americans were flocking to the country or the suburbs to find their own little piece of America. Yet there is a timelessness about the home which makes it exhilarating to experience. Today and for years to come it will be a striking example of what architecture can be and should be.



Stone City

by Chuck Anderson



Stone City, a small town on the Wapsipinicon River four miles west of Anamosa, Iowa, is undergoing a renaissance. Many of the original limestone buildings have already been restored. Some are now being restored. Others, sadly, are beyond restoration, but have been preserved as ruins, striking reminders of this intriguing village's colorful past and of the beauty and versatility of native Iowa limestone.

From the early 1850's into the twentieth century, Stone City was the home of a booming limestone quarrying industry. As many as a thousand highly-skilled workers quarried thousands of railroad cars of the fine-grained, evenly-bedded Anamosa formation per year. The demand for this particular stone was great because of its exceptionally high quality. It quarried easily into flat blocks for construction, and once quarried, it hardened to become an extremely durable building material.

During their heyday in the late 1890's, Stone City quarries shipped limestone to building sites in Iowa, Illinois, Wisconsin, Minnesota, South Dakota, Nebraska, Kansas, and Missouri. It was used to construct bridges and viaducts across the Mississippi River, the King Memorial Chapel at Cornell College, the columns supporting the great dome of the Iowa State Capitol in Des Moines, several structures in Minneapolis, and of course, all the stone buildings in and around Stone City itself. At one point, Stone City drew "more money from surrounding states than any other town in Iowa," according to J.A. Green, state senator and one of the principal quarry owners.

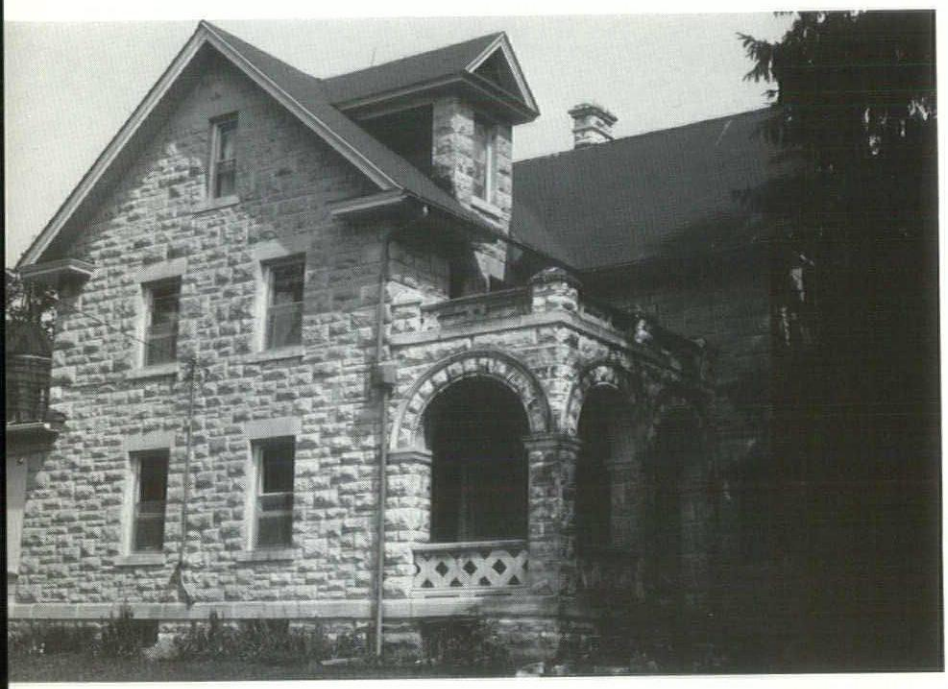
But Stone City's prosperity did not last. The invention of Portland Cement, a material cheaper and much easier to build with, spelled the end of the quarrying business. The quarries closed one by one, and Stone City very nearly became a ghost town.

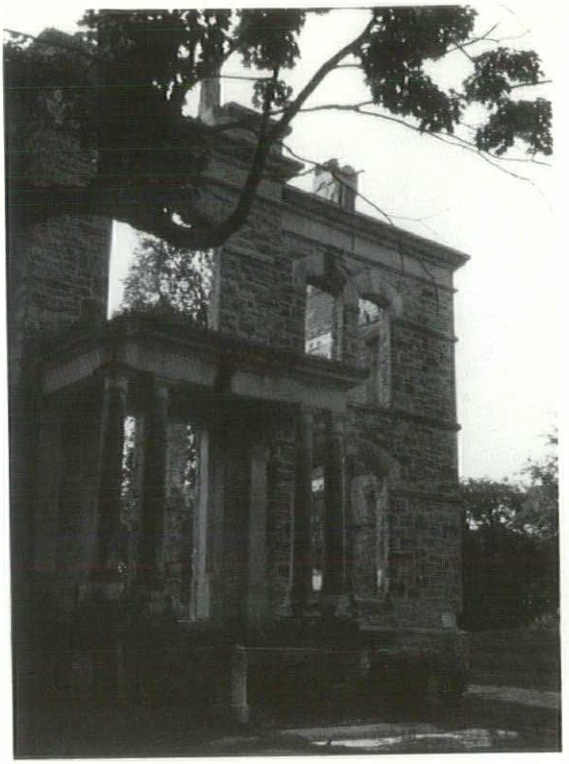
Except for St. Joseph's Church, the buildings in and around Stone City were designed by stone masons and/or builders, possibly working from readily available books of plans, certainly building upon their own experience and pride as craftsmen. Consequently, the structures do not reflect "pure" schools of architecture. They are instead excellent examples of the romantic eclecticism of the turn of the century, often combining elements of more than two styles. Features of Gothic Revival, Romanesque Revival, Greek Revival, and Neo-Jacobean architectural styles can be seen in varying combinations throughout the area. There are or were also traces of Craftsman, Shingle, and New England Colonial influences.

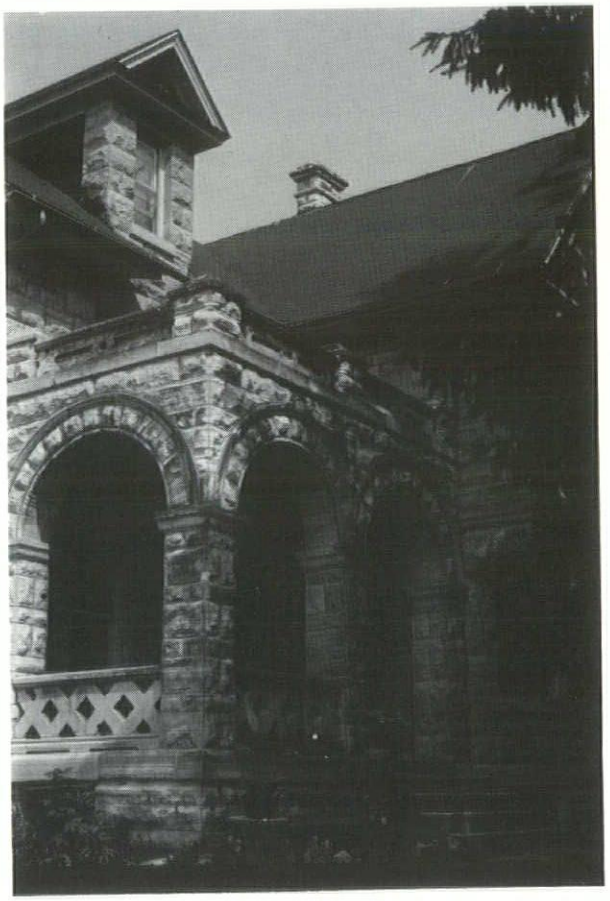
All existing buildings and ruins, regardless of architectural style, are constructed in the random ashlar method using rusticated stone. Most incorporate some dressed or smooth stone, which provides added textural contrast, and many exhibit or once exhibited exceptionally fine examples of the stone masons' ability to carve the native limestone.

In all, there are at least fourteen buildings or ruins in and around Stone City. Each is fascinating in its own right, presenting the viewer with architectural surprises, delights, and questions of its own. Three, that seem particularly interesting from architectural, aesthetic, and historial points of view, include the Green Mansion, the Stone barn, and the Ronen House.

The Green Mansion, designed by its owner J.A. Green, took some three and a half years to complete. It sits atop a high hill overlooking the whole of Stone City and







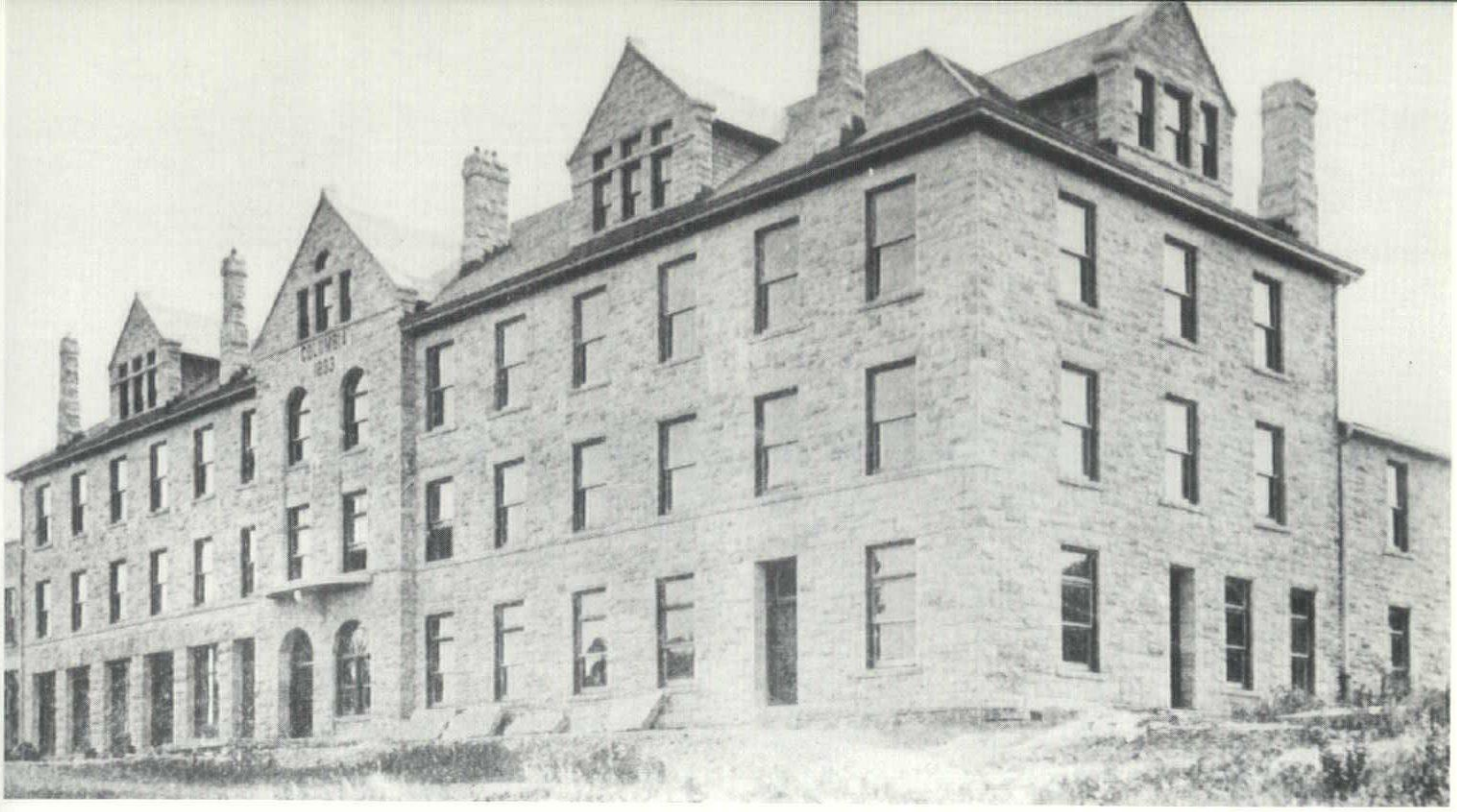
Green's first quarry, Champion Number 1, which provided the stone for all of the estate's buildings.

Architecturally, the twelve-room, three-story house was a combination of Greek columns, portico, and symmetry and Neo-Jacobean projecting bays, rooflines, and dressed stone chimneys. Its extreme height was broken by a series of dressed stone belt and sill courses that served as decoration and marked the points at which the eighteen inch thick walls became progressively thinner. Two particularly interesting features were the cupola within a cupola centered above the front entrance, and the ornate carving on the columns and pilasters supporting the portico.

Inside the Green mansion were seven fireplaces, each carved from a different variety of Italian marble and each decorated with a mural painted by Clarke Cox, a popular American artist from New Orleans who also painted a mural of stars and clouds on the ceiling of Mrs. Green's boudoir. In addition, there were copper-lined bathtubs, running water, steam heat, a warming oven inside the dining room radiator, and a darkroom in the attic. These and other amenities and oddities made the Green Mansion the showplace of the region when it was completed around 1886.

When the quarrying business failed, the Greens were forced to sell the mansion and its surrounding acreage. The structure subsequently housed Grant Wood's famous art colony in 1932-33 and served as summer home for Paul Engle, poet and director of the University of Iowa's Writer's Workshop.

On November 11, 1963, the Green Mansion burned, but was not completely destroyed. The outer walls still stand, as do the unique, undamaged outbuildings, romantic and beautiful, hints of what a spectacular place the Green Mansion must have been.



Near the Green Mansion, on the grounds of the Champion Number 1 quarry stands perhaps the most unusual and imposing of all the existing limestone buildings. Originally constructed to house J.A. Green's show and work horses, the Stone Barn measures one hundred and twenty four feet long by fifty feet wide by forty feet from the natural limestone floor to the peak of the roof. Its major architectural features include a recessed Romanesque arch in the center of a balanced facade containing thirteen long, evenly distributed windows and two chimneys. Tapered buttresses supporting the massive side walls and integrated into the front and back walls catch the eye and pull it irresistably upward to the peak of the hipped roof, making one aware of the extraordinary balance and proportioning of this "workaday" building.

The Stone Barn's size, shape, and balance give it a monumental quality that seems at odds with its intended function. But like other structures throughout the Stone City area, the barn exhibits a level of craftsmanship and pride that transcends purely functional, perhaps even purely economic, considerations. One cannot help feeling that Green and his stone masons intended to create both a barn and a monument, so perfecty are the two intentions realized in their structure.

The twelve-room, three-story Ronen house (now The Inn at Stone City) was built in 1903 by John Ronen, a stone mason from Ireland who became a successful quarry owner in Stone City. It is perhaps the most eclectic of the existing buildings, combining elements of Greek, Romanesque, and Neo-Jacobean styles, with the heavier Romanesque dominating. The most interesting view is the facade where a Neo-Jacobean beveled bay, irregular roofline, and dressed stone chimneys coexist with a Romanesque arcade and arches, and gables that suggest Greek pediments.

The arcaded entrance displays one of the finest examples of the stone cutters' artistry in the form of the porch balustrades, whose upper and lower rails and the intervening latticework were carved from two solid blocks of limestone. The simplicity of these carvings and other external ornamentation, plus certain interior elements, especially the emphasis upon the open fire, combined living and dining areas, and exposed woodwork throughout, suggest the Craftsman style and philosophy. The current owners, Mike and Lynette Richards, believe this is the result of John Ronen and his workers having been influenced by the Arts and Crafts Movement of William Morris.

There are at least eleven more structures in and around Stone City waiting to be explored. They range from offices to store to schools to St. Joseph's Church to other homes to a beautifully proportioned blacksmith shop set against a crumbling limestone cliff. There are ruins and photographs of Columbia Hall, a fifty six room hotel and opera house that was demolished in the late 1930's so the stone could be reused, mostly in fireplaces and retaining walls. And there is a working limestone quarry.

At best, this has only touched upon the architecture, the history, and the beauty of Stone City and its buildings. To truly appreciate this unique collection of structures, one must go to Stone City to explore, to study and most of all, to enjoy.

Special thanks to Patricia Broshar Hermann whose Master's Thesis, (Stone Architecture of Stone City and Waubeek, Iowa, Univ. of Iowa, 1966), was invaluable in the preparation of this article.

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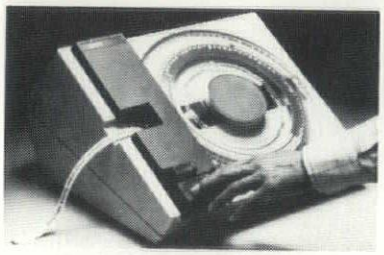

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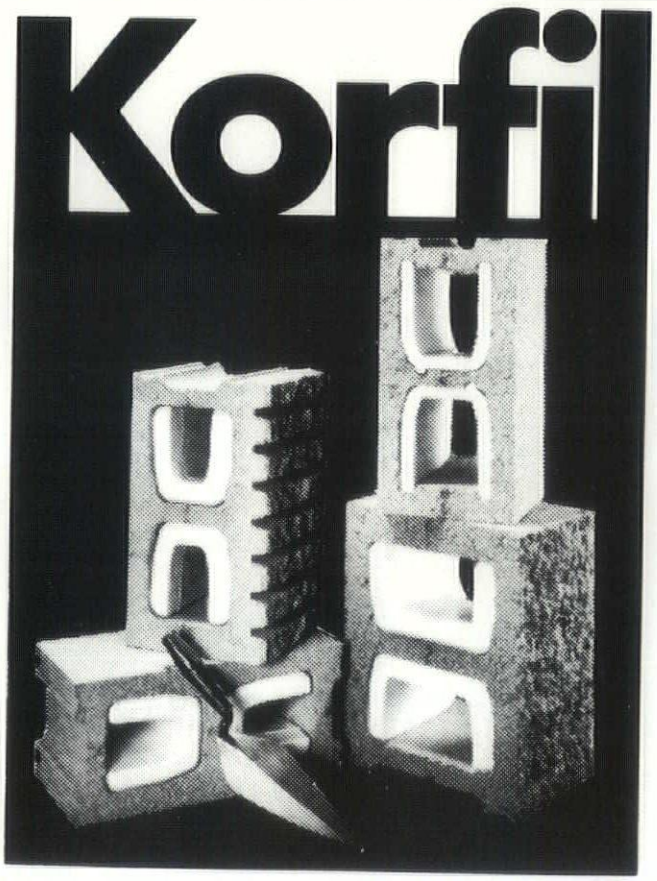

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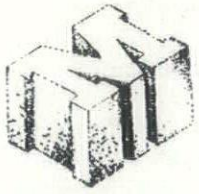

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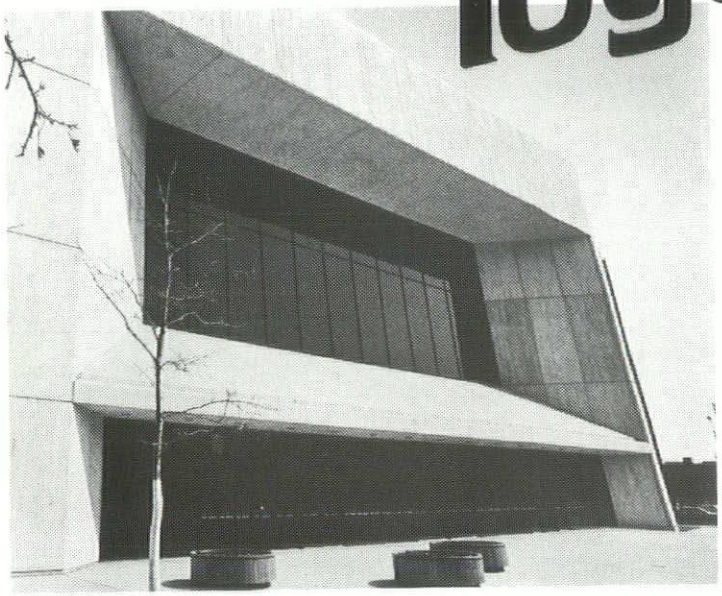

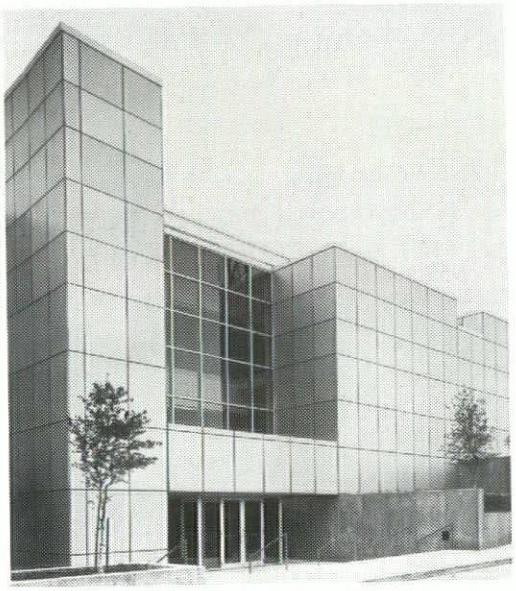

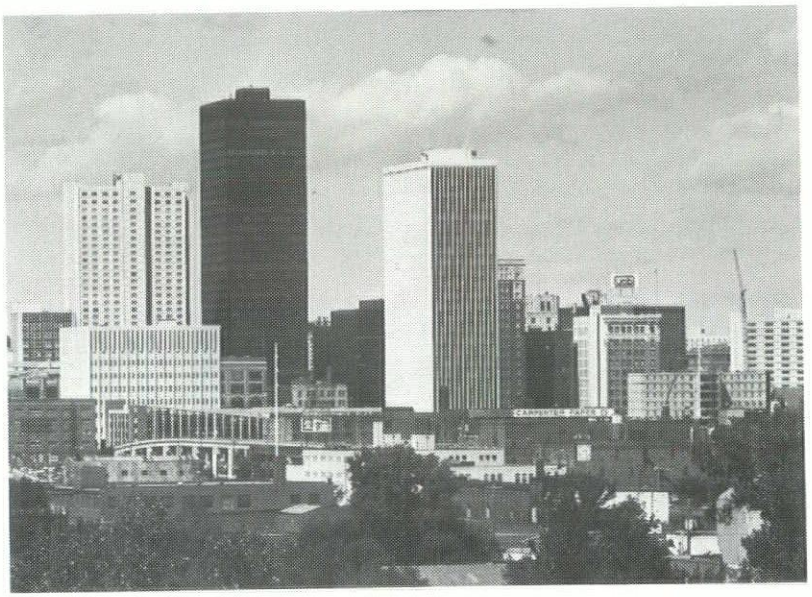

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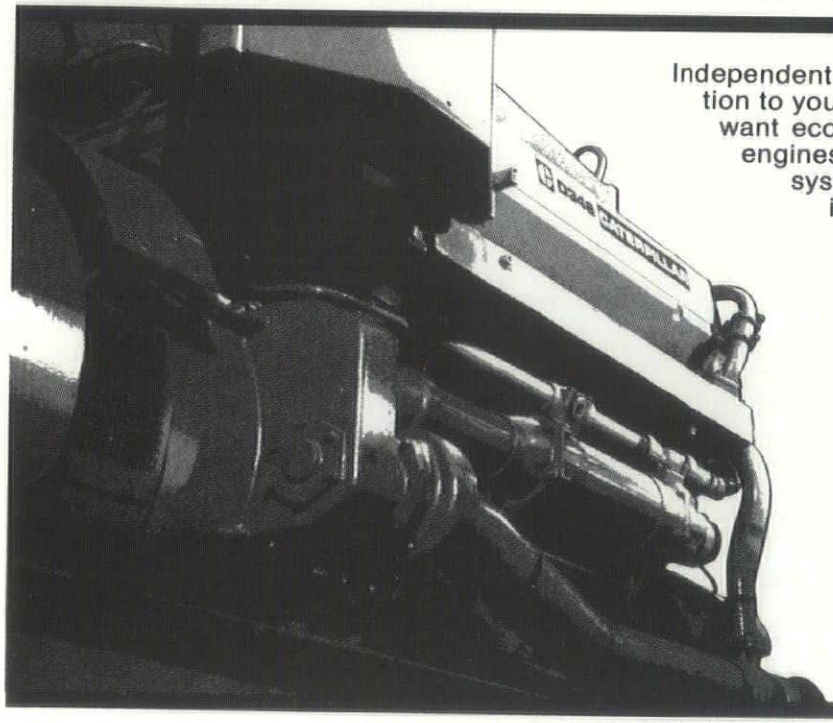

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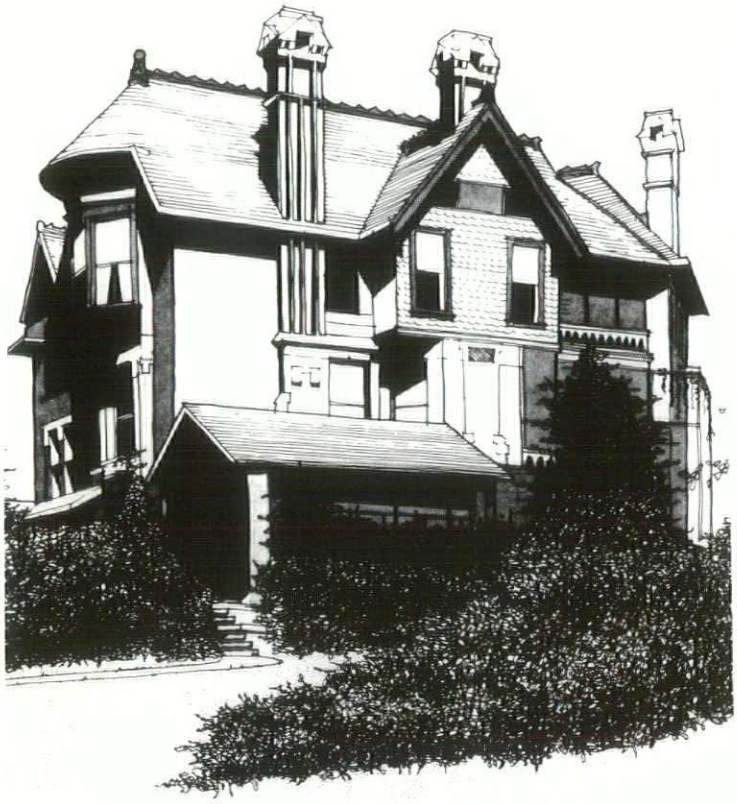


Contributions

AIA Convention Program

THURSDAY OCTOBER 13, 1983	
12:00 noon -6:30 p.m.	**Registration/Exhibits**
1:00 p.m. -2:30 p.m.	**Convention Speaker** The Firm of Moore Grover Harper, P.C.
1:30 p.m. -4:30 p.m.	**Spouse Event #1** Tour of Amana Refrigeration Plant showing microwave and refrigeration manufacturing with a stop in Main Amana for shopping. Leaving from Stouffer's main entrance at ground level.
3:00 p.m. -4:00 p.m.	**Convention Speaker** AIA President - Robert C. Broshar, FAIA
4:00 p.m. -6:30 p.m.	**Grand Opening of Exhibits** Invitation to other Design Professionals, Free Beer/Cash Bar.
6:30 p.m. -8:00 p.m.	**Cocktails at Cedar Rapids Country Club**
8:00 p.m. -10:00 p.m.	**Dinner and Entertainment at Cedar Rapids Country Club**
FRIDAY OCTOBER 14, 1983	
8:00 a.m. -5:00 p.m.	**Registration/Exhibits**
8:00 a.m. -9:00 a.m.	**Coffee and Rolls in Exhibit Area**
9:00 a.m. -10:30 a.m.	**Convention Speaker** Gunnar Birkerts, FAIA
10:00 a.m. -12:00 noon	**Spouse Event #2** Mini Seminars - Benton Room 1. The Current Aerobics Craze; Fun & Fitness: Donna Butters - YWCA 2. The Law and The Spouse; Wills and Probate; Real Estate and Family Law:

Donna Paulson - Lynch, Dallas, Smith and Harman
3. Sports and You; A look at sports from a very perceptive former athlete: Keith Chappelle -A.L. Williams Co.

10:30 a.m. -11:00 a.m. **Exhibits**

11:00 a.m. -12:30 p.m. **Convention Speaker**
Richard Guy Wilson

12:30 p.m. -2:00 p.m. **Lunch in Exhibit Area**

2:00 p.m. -4:00 p.m. **Jury Critique and Awards Presentations**

2:00 p.m. -4:00 p.m. **Spouse Event #3**
Indian Creek Nature Center - A wild animal interview and short guided tour (appropriate dress recommended). Leaving from Stouffer's main entrance at ground level.

4:00 p.m. -4:30 p.m. **Remarks by Governor Terry Branstad**

4:30 p.m. -5:00 p.m. **Exhibits, Booth Award**

6:30 p.m. -8:30 p.m. **Grand Party at Brucemore**
Recognition of Robert Broshar's contribution to the profession and The American Institute of Architects. No parking at Brucemore - board buses at Stouffer's.

SATURDAY
OCTOBER 15, 1983

9:00 a.m. -11:00 a.m. **AIA Chapter Meeting**

11:00 a.m - **Tour of Stone City and Quasqueton Frank Lloyd Wright House**
Leave for tour and lunch at Stone City Inn and tour of Quasqueton Frank Lloyd Wright House. (Payment and transportation on your own, reservations required for Stone City Inn tour and lunch).

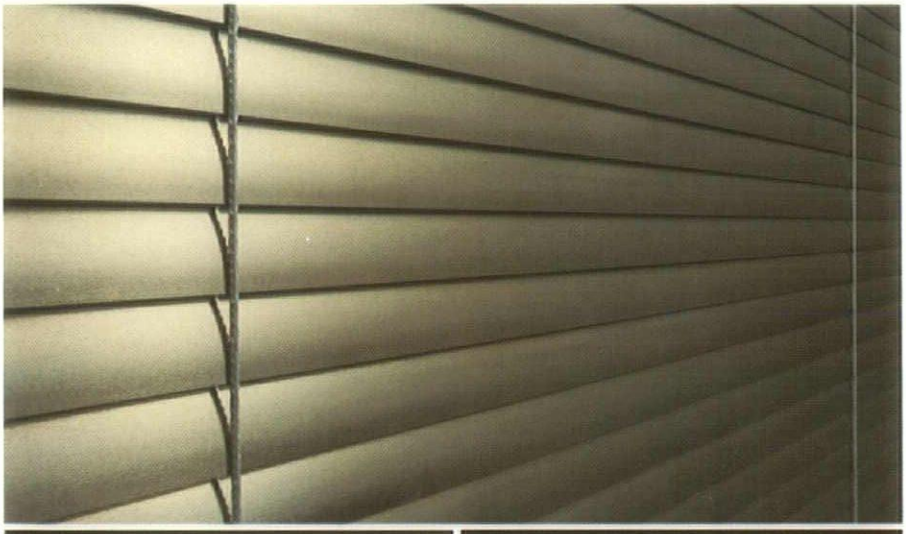
Brucemore Reception to be Highlight of Convention

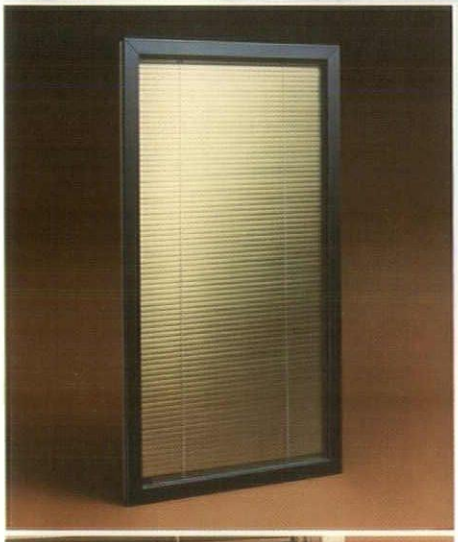
What better time than during the 80th anniversary year of the Iowa Chapter, AIA, to celebrate the contributions of Robert C. Broshar, FAIA, the only Iowan ever to become the president of The American Institute of Architects.

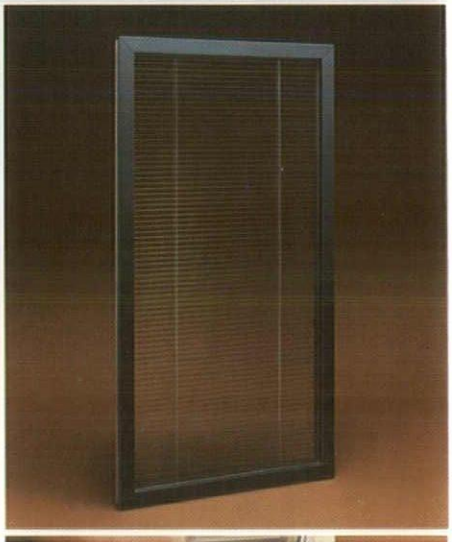
On Friday, October 14, during the 1983 annual convention in Cedar Rapids, the Institute will honor Bob at a reception to be held at historic Brucemore. The party will be a very special champagne affair, with music by members of the Cedar Rapids Symphony.

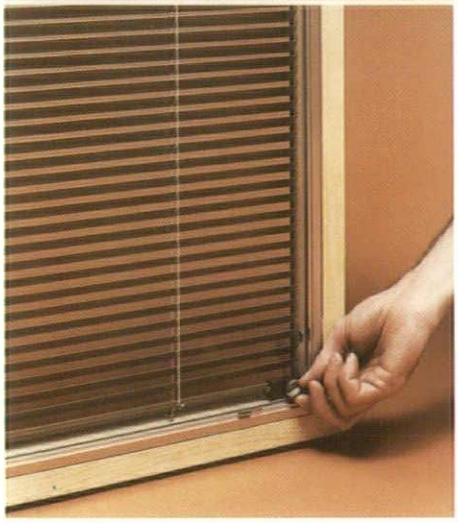
Brucemore has been chosen as the site for this event and consequently as the convention logo, because of its character and architectural interest. Brucemore, an estate built in 1885, was recently bequeathed to the National Trust for Historic Preservation for use as a community and cultural center. The estate includes the mansion, trees and rolling hills extending for 26 acres, a pool, a formal garden, a duck pond and six outbuildings. The home's distinctive design is enhanced by a red brick exterior and four towering chimneys. The main entrance leads into a large "L"-shaped grand hall. The walls are paneled to within two feet of the ceiling where a mural depicting the Wanger Ring operas is painted. During the reception guests will have a chance to move around the home and grounds to discover the delights of this intriguing place.

Introducing the new Pella Type E Slimshade®. It reflects heat. It also reflects some careful thinking about windows, energy control and the cost of maintenance.









The new Pella Type E Slimshade is a narrow-slat metal blind that not only stops light from entering a room, it also stops heat from leaving. Most of the radiant heat trying to exit through the windows is sent back into the room by a special reflective finish on the metal slats. When completely closed, the blind and Pella's Double Glass Insulation System are rated at U.23 (Pella Casement 2048), outperforming triple glazing or equivalent films.

Besides outstanding energy efficiency, the Type E Slimshade system offers some unique advantages to designers, building owners, and building users.

Instant control of light and privacy. Slimshades are firmly attached to the top and bottom of each sash. Slat adjustment is easy with a turn of the dial in the lower corner of the sash to let the sun shine in or to close the blinds and block the view, light, and heat gain or loss — an advantage not shared by static systems.

Heat reflective coatings are fairly new. Pella Slimshades are not. There's little risk in specifying the Pella Type E System because it combines a state-of-the-art finish with a mechanism proven in countless applications. Plus, the system is readily accessible.

Low maintenance because it's under glass. Slimshades are installed in the sash between two panes of glass. This protects them from excessive dust and from damage. This could save considerable upkeep expenses in areas of high traffic and tenant turnover.

Available for retrofit. If you already have standard Pella Slimshades, they can be replaced with the new Type E for even better energy efficiency. Or, if you have any style of Pella Window with the Pella Double Glass Insulation System, you can have the Type E installed with minimum trouble and expense. Considering the energy savings that can be achieved and low maintenance costs it's a worthwhile investment.

Contact your Pella Distributor for details.
Your Pella Distributor has more information on the new energy-saving Slimshade. You'll find Pella in the Yellow Pages under "Windows". For information on the new Type E Slimshade, use this coupon.

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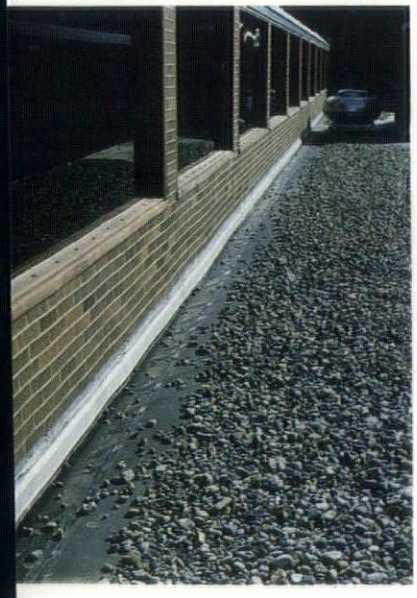

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