

IA-1988-09/10





Iowa Architect

SEPTEMBER/OCTOBER 1988 TWO/FIFTY

The American Institute of Architects
Information Center
1735 New York Ave., NW
Washington, D.C. 20006

IOWA'S VITAL RIVERFRONTS

Say it with tile...

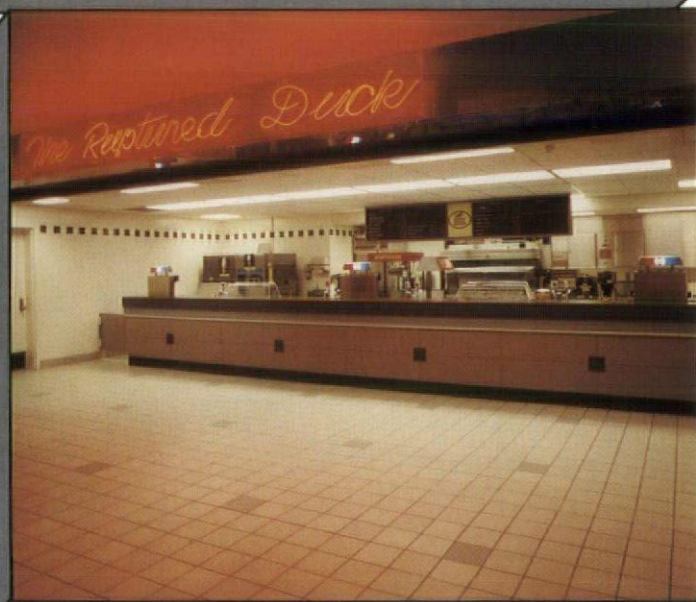
Architectural tile says a lot more than bland walls and floors. Tile mixes colors, creates depth, identifies a product or service or expresses a client company's personality. It can establish light or shadows, comfort or activity. It can define a busy restaurant, a quiet shop or a bright office.

At Sunderland Brothers, we can help you create an environment using tile designs on commercial exteriors, showroom floors, or decorative walls.

To find out how tile from Sunderland will fit into your project, call us for brochures, samples, and design specification assistance or visit our deluxe showroom.

Peter Bird
Linda Wilcox

301 S.E. 8th Street Des Moines, Iowa 50309 Phone: (515) 282-2826
IA WATS 800-532-1202



Sunderland Brothers has your tile.

Armstone ■ I.A.C./Laufen ■ Latco ■ Summitville ■
Buchta ■ Metropolitan Ceramics ■ Kowa/INAS ■
U.S. Ceramic ■ Walker Zanger ■
Florida Tile ■ G.T.E. ■ Villeroy & Boch

SUNDERLAND

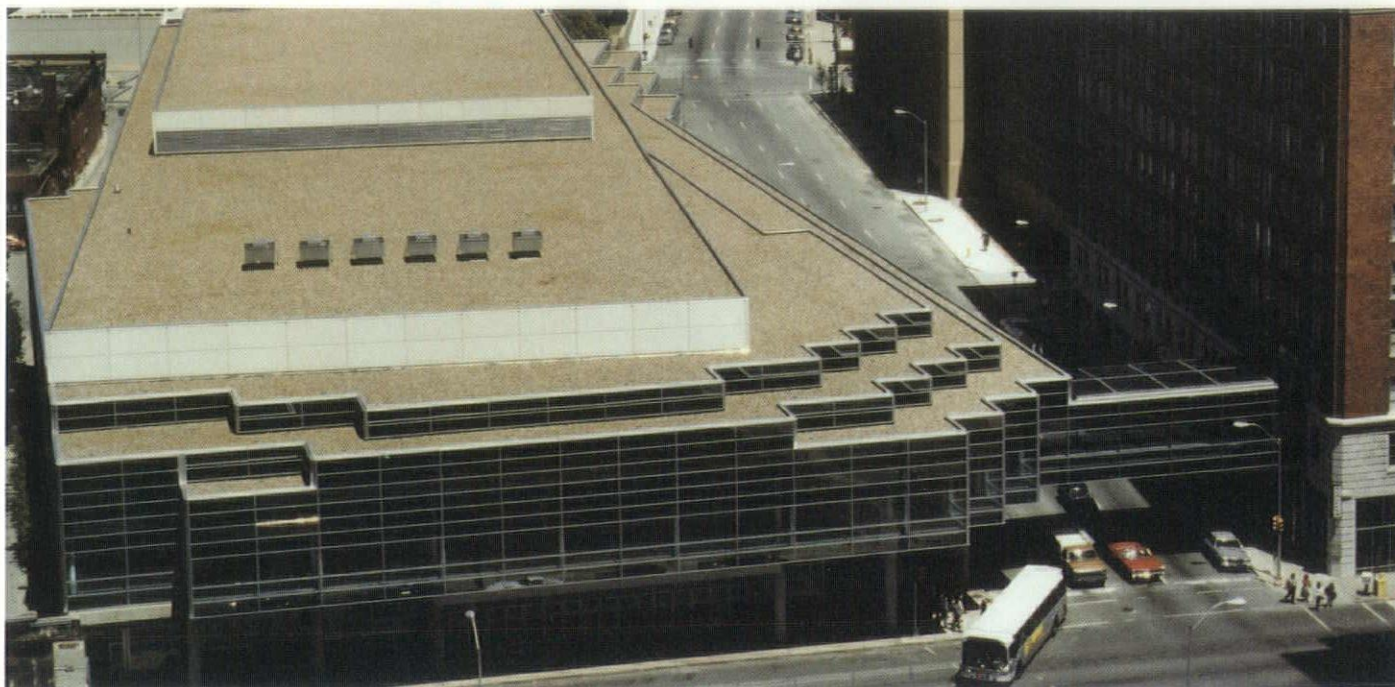
BROTHERS COMPANY

TOP: Project: Iowa American Water Building, Davenport
Architect: Roman Scholtz & Associates P.C.
Tile Contractor: Weis Tile Co.
Tile: Buchta Chroma 6" x 6"

MIDDLE: Project: Concession Area, Vets Auditorium, Des Moines
Architect: Brooks, Borg & Skiles Architects P.C.
Tile Contractor: Iowa Ceramic Tile
Tile: Floor - I.A.C. Durapavers 8" x 8"
Walls - Fla. Matte 4 1/8" x 4 1/8" and Latco Accents 2" x 2"

BOTTOM: Project: Drake Diner, Des Moines
Architect: Savage and Ver Ploeg Architects P.C.
Tile Contractor: Des Moines Marble & Mantel Co.
Tile: Summitville Summitmates 4" x 4"

Carlisle Sure-Seal® Roofing System



Project: Des Moines Convention Center, Des Moines, Iowa **Roofer:** Barrick Roofers, Inc., Des Moines, Iowa **Roof:** Carlisle Syntec Ballasted System **Architect:** Brooks Borg and Skiles, Architects-Engineers

Roofs That Succeed Where Others Fail

Carlisle Sure-Seal® Roofing Systems use E.P.D.M. (Ethylene Propylene Diene Monomer) elastomeric membranes to make the difference between long term roofing success and short term failure. For both new roofing and reroofing, Carlisle Sure-Seal® single-ply membranes represent the most reliable and economical form of commercial roofing available. Here's why:

1 Applied in large sheets the single-ply membrane represents a watertight covering that is not subject to the weathering and maintenance problems of built-up roofing.

2 The elongation of the membrane (a minimum of 350% for E.P.D.M.) gives a Carlisle Sure-Seal® roof the ability to sustain normal building movement without cracking, rupturing or leaking. Most Sure-Seal® systems, therefore, can be installed effectively in unbroken sheet form directly over building expansion joints.

3 Sure-Seal® membranes are light, but tough. They weigh less than ½ pound per square foot, yet provide strong resistance against tears, punctures and abrasions.

4 A Carlisle Sure-Seal® roof will withstand severe temperature fluctuations and prolonged ozone exposure with little or no signs of aging. The elastomeric membrane covering is ultraviolet stable under constant exposure to intense sunlight.

5 Carlisle Sure-Seal® membranes are available in such large widths and lengths that field seams are minimized thus reducing labor costs. Standard widths up to 50 feet; standard lengths are 50, 100, 150 and 200 feet; standard thicknesses are .045 and .060 inches. Special sizes and thicknesses are also available. A roof area as large as 50 feet by 200 feet can be covered by a single factory-fabricated sheet.

**Simply the best commercial roofing systems in the world.
The best designed. Best engineered. Best installed.
There is no equal.**

Carlisle SynTec Systems



Division of Carlisle Corporation
P.O. Box 7000, Carlisle, PA 17013

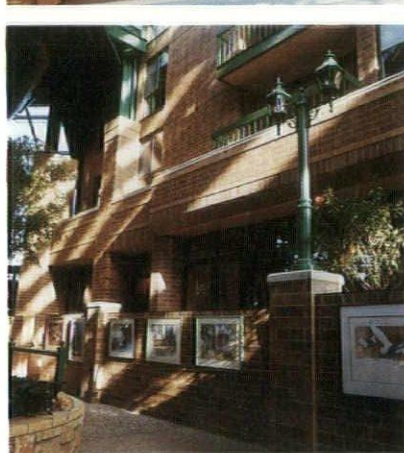
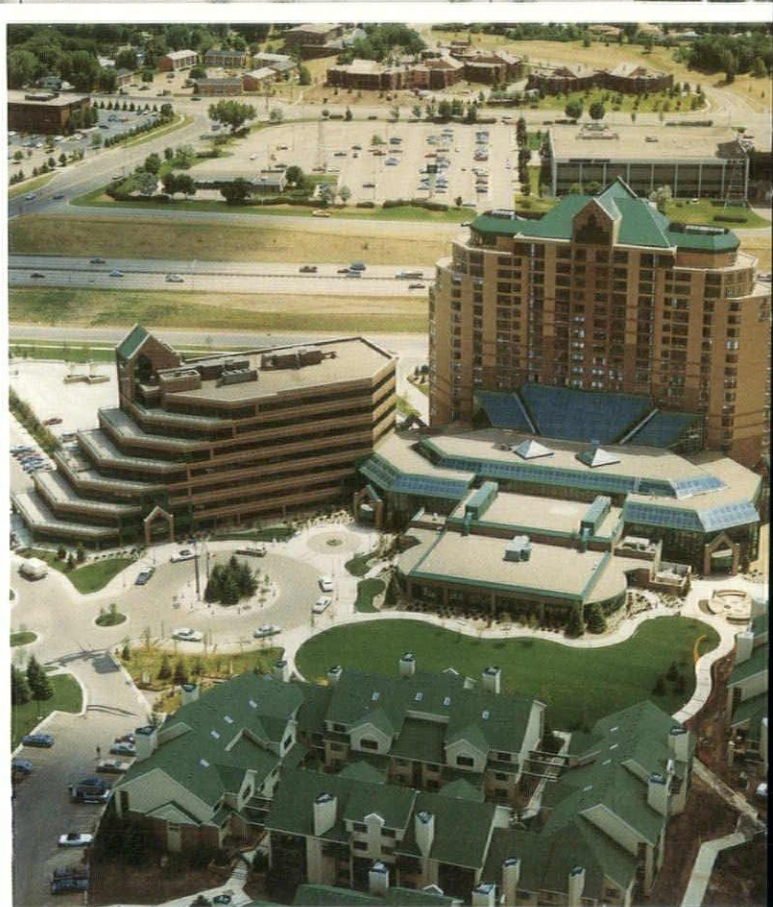
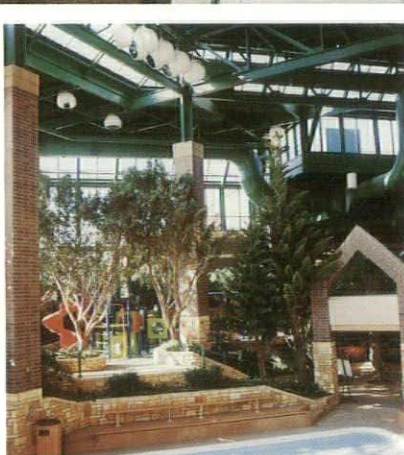
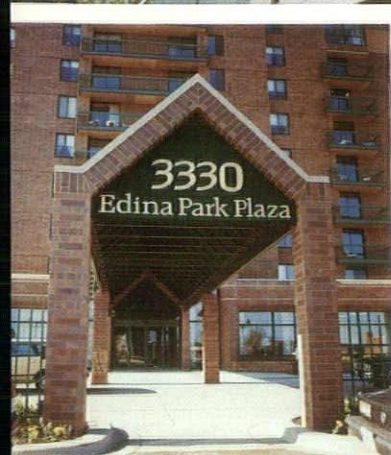
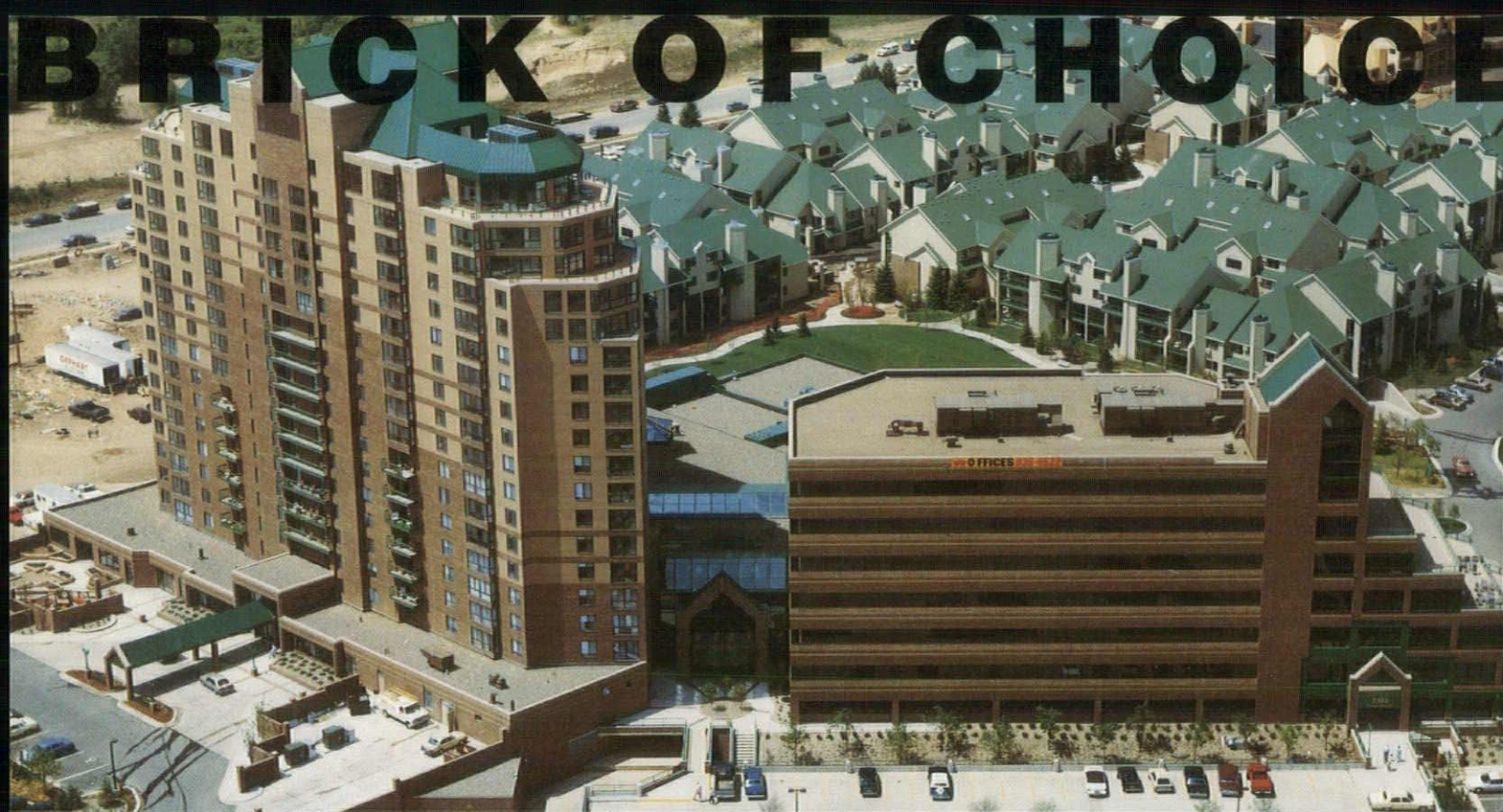
**Stetson
Building Products**

Des Moines, Iowa
510 SW 9th, 515/243-6286

Rock Island
619 11th Street, 309/788-8412

*Sure-Seal is a Registered Trademark of Carlisle Corporation

BRICK OF CHOICE



EDINBOROUGH ■ MINNEAPOLIS-ST. PAUL AREA

Architects: Bennett Ringrose Wolsfeld Jarvis Gardner Inc. and Architectural Forum Inc.; General Contractor: Bor-Son Construction Inc./Laukka & Associates Inc.; Masonry Contractor: Bor-Son Construction Inc.; Jesco Inc., Bricks Unlimited, London Brick, C.R. Brazier Inc.

FINE ART AND 460 GREY VELOUR 12" UTILITY

UNITED BRICK AND TILE
515/244-3264

SIOUX CITY BRICK AND TILE
712/258-6571

Contents

Editor
Kirk Von Blunck, AIA

Managing Editor
William L. Anderson, AIA

Associate Editors
Paul Mankins
Timothy Hickman

Editorial Staff
Edward Soenke, AIA
Mark Schmidt, AIA
Patricia Zingsheim, AIA
Brian Lubben
Joe Chauncey, AIA
Judith Ann McClure, AIA
Gregory Quick, AIA
Thomas Baldwin, AIA
Martin Smith
Christos Saccopoulos, AIA
Thomas Cowen

Publisher
Mark Kimberley

Publication Manager
Stan Pshonik

Art Director
Stephanie Pyle

Printing
Kimberley Press, Ltd.

Iowa Chapter
American Institute of Architects
Executive Director
Suzanne Schwengels

President
Glen Huntington, AIA

**President Elect/
1st Vice President**
Dale McKinney, AIA

2nd Vice President
Howard G. Pals, AIA

Secretary
Scott Bengtort, AIA

Treasurer
Ed Soenke, AIA

Directors
Craig Nelson, AIA
Robert Burgin, AIA

Associate Director
Russell Ver Ploeg

Des Moines Architects
Council President
Davis G. Sanders, AIA

Cedar Rapids/Iowa City
Architects Council President
Robert Carlson, AIA

Eastern Iowa Section President
Louis G. Soenke, AIA

Northwest Iowa
Architects Council President
Edward Storm, AIA

Subscription Rates
\$15.00/year, \$2.50/single issue
Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address.

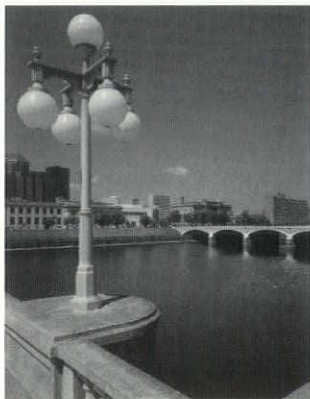
Advertising
For advertising information contact:
Stan Pshonik at (515) 270-0402.

Iowa Architect is the official publication of the Iowa Chapter, American Institute of Architects, 512 Walnut Street, Des Moines, Iowa 50309. (515) 244-7502.
Iowa Architect is published bi-monthly by Kimberley Press, Ltd., 11071 Aurora Ave., Urbandale, Iowa 50322. (515) 270-0402.

Reproduction of this material by any means without the written permission of the Iowa Chapter, AIA is prohibited.

Iowa Architect

VOLUME 36 NUMBER 5



On the Cover

Des Moines Riverfront.

A vital resource to
be developed with
care.

Photo

Farshid Assassi
Santa Barbara, CA

| | |
|---|-----------|
| Continuity | 12 |
| The Pleasure of Bridges | 14 |
| A Working Riverfront | 16 |
| Development Planning Process | 20 |
| Rebuilding Iowa's First Fort | 24 |
| Delta Queen and Mississippi Queen | 28 |
| The City Beautiful—Our Vital Riverfronts | 32 |

Departments

| | |
|------------------------------|-----------|
| Different By Design | 5 |
| The Arts | 6 |
| Portfolio | 8 |
| Journal | 44 |
| Design Digest | 46 |
| Advertisers Directory | 47 |

“WE REJECTED A STEEL STUD EXTERIOR WALL SYSTEM...”



100 Forest Place
Architect: Phillip Kupritz & Associates
Mason Contractor: J & E Duff



Arlington Plaza
Architects: Loeb Schlossman & Hackl
Associate Architect: Phillip Kupritz & Associates
Mason Contractor: J & E Duff

“... because we became aware of numerous problems currently being experienced by other developers after using steel stud exterior wall systems. Also, we became aware that there was no cost savings using steel stud backup, as reported. In fact, both of these projects were designed and drawn for brick veneer with steel stud backup — but we ended up with brick and block because it was less expensive. As an architect, working for very cost conscience developers, we take pride in, and back up, all of our work. The problems that could occur in a steel stud exterior wall system, such as deflection, corrosion, and condensation, added to our decision to switch back to traditional brick and block wall systems. In our opinion, we not only maintained the integrity of our design by using brick and block, but reduced our construction cost as well.”

— Phillip Kupritz



**MASONRY INSTITUTE
OF IOWA**

820 1st Street, Suite 200, West Des Moines, Iowa 50265
515/274-9166

Thinking It Over

Balance, rhythm, proportion, scale, variety, and emphasis, these principals of design are no where more visually apparent than in graphic design. Here, manipulation of these principals in conjunction with supporting copy must meld to satisfy a conceptual approach. Clearly, this challenge is an imposing one.

Like so many other design disciplines, the Art Directors Association of Iowa gathers annually to exhibit and judge their work to somehow determine where they are and what direction they must take to improve. In this 30th annual, over 500 submissions were reduced to a field of fifty, with nine silver awards presented for best of category. This opportunity to step back, pause and reflect on a body of work is an invaluable experience for both entrant and judge and is essential in the process of design. Endeavors such as this are, of course, subject to the personal bias a juror may bring; yet usually they reveal a strong sense of what constitutes design excellence.

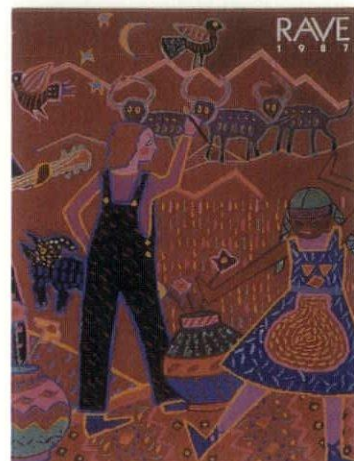
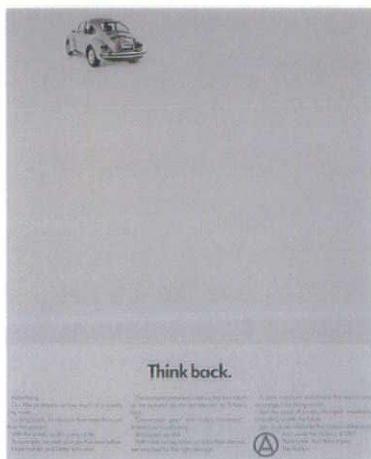
The small sampling of silver awards featured here is an attempt to summarize the feelings of the jury and serve as evidence of the factors they sighted in determining the success of a project. Most notable was a reliance on understatement and simplicity, as expressed by a lack of extremes and absence of clutter. This straightforward approach,

indicative of our midwestern character is at once conceptually strong and effective. Ranging from the colorful cover design for *RAVE MAGAZINE* with its simplistic Hockney-like imagery to "Best of Show", albeit borrowed from the famed 1960s VW ad, the work clearly illustrates the power of understatement. In the end the success of these projects was only in part measured by the judges. Most important was the designers' ability to communicate a message both visually and intellectually and their ability to learn from that experience.

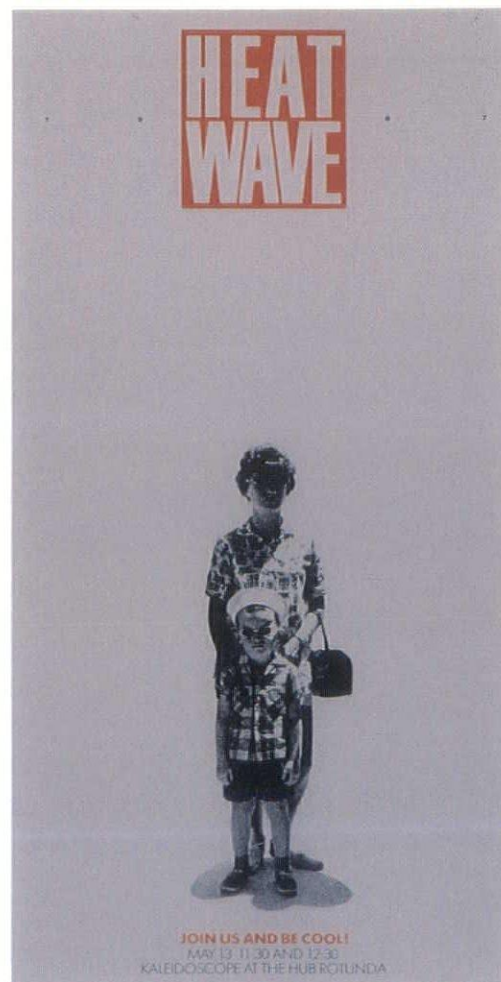
MARTIN SMITH

MOST EFFECTIVE USE OF SPECIAL EFFECTS
ByersMauck Design Associates, Inc.
Heatwave
Designer: Doug Byers, Kent Mauck

POSTER
Best of Show
ByersMauck Design Associates, Inc.
Think Back
Designer: Doug Byers, Kent Mauck
Photographer: Craig Anderson



EDITORIAL DESIGN MAGAZINE
University of Iowa Foundation
Rave Magazine
Designer: Dick Blazek, Rose Garfinkle
Photographer: John Van Allen



The Arts

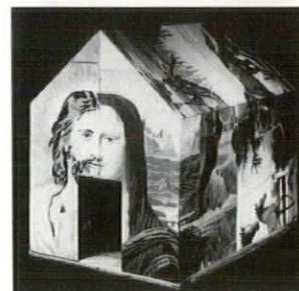
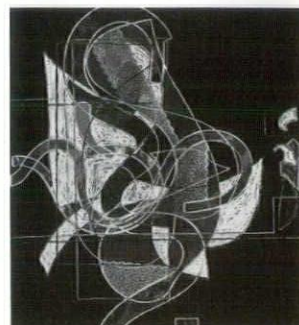
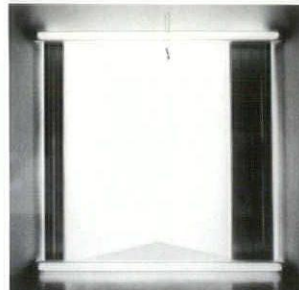


Ceramics by Jack Earl

The Octagon Center for the Arts in Ames, Iowa will present Ohio Boy: The Ceramic Sculpture of Jack Earl. This retrospective exhibition will be on display August 28 through October 16, 1988.

Acquisitions

The Des Moines Art Center has recently acquired a large sculpture for its permanent collection. Untitled (For Ellen), 1975 by American artist Dan Flavin is composed of four elements of pink, blue, and green fluorescent tubing arranged in a corner space. Flavin is an important minimalist artist who makes use of fluorescent light to affect and delineate architectural space.



Frank Stella:

The Circuits Prints

From September 17 through November 27, 1988 the Walker Art Center, Minneapolis, Minnesota will present Frank Stella: The Circuits Prints. This is the first comprehensive exhibition of the monumental series of mixed media prints. Stella created "The Circuits" in the early 1980's in collaboration with Tyler Graphics Ltd., the renowned print workshop in Mt. Kisco, New York.

Don Baum: Domus

An exhibition of nearly 70 sculptural works by celebrated Chicago artist Don Baum will be on view at the Madison Art Center from September 4 through November 13, 1988. Don Baum: Domus, organized by the Madison Art Center, consists of simple house forms constructed from found and recycled materials addressing a variety of themes. Baum is a recognized artist, teacher, and curator credited with bringing Chicago art to the attention of the international art community.

Peter Shelton: Wax Works

Recently completed objects by Los Angeles artist Peter Shelton will be featured in an exhibition at the Des Moines Art Center September 23 through November 13, 1988. Peter Shelton: Waxworks will present 34 fiberglass, castiron, and bronze objects all completed in the last four years. This particular body of work deals with biomorphic imagery explored previously in the artist's larger sculptures and installations.



INTRODUCING FILAMENTS. ELEGANCE POISED ON A THREAD-LIKE MOTIF.

Take a careful look at Filaments, the unique new texture from Guard® Wallcovering, and you'll find an embossing of vertical threads over a



CONTRACT VINYL WALLCOVERING



"scrunchy" background. Step back, and the vertical threads merge into a fabric weave pattern of classic richness. Call or write for a free sample swatch today.



Columbus Wallcovering Company

2121 West 21st Street
Chicago, Illinois 60608
(312) 376-2121
1 (800) 621-0199



Visit us at Booth #10 — Iowa Chapter A.I.A. Convention

Edward Weston at the High Museum

The largest and most comprehensive exhibition of photographs by Edward Weston is on view at the High Museum of Art, Atlanta; September 27 through November 13, 1988. Supreme Instants: The Photography of Edward Weston shows the stylistic development of one of America's most influential photographers. The exhibition, comprised of over 200 photographs, spans Weston's entire career and features many of his finest and best known images.



Gerhard Richter: Paintings

The first North American retrospective of the work of German painter Gerhard Richter will be on display at the Museum of Contemporary Art in Chicago September 17 through November 27, 1988. Gerhard Richter: Paintings includes 70 paintings

surveying 20 years of the artist's career. Richter is recognized as one of Europe's prominent contemporary painters. His work is characterized by diverse shifts in style and includes references to portraiture, landscape, cityscape, geometric abstraction and photography.



Gauguin at the Art Institute

The Art Institute of Chicago will present The Art of Paul Gauguin, September 17 through December 11, 1988. The exhibition will present, for the first time since 1906, a comprehensive exhibition of Gauguin's greatest

masterpieces of painting, sculpture, ceramics, prints, and drawing from collections around the world. The exhibition was co-organized by the National Gallery of Art, the Art Institute of Chicago, and the Reunion des Musées Nationalix in Paris.



100 Years of Wisconsin Art

The Milwaukee Art Museum will present 100 Years of Wisconsin Art September 23 through November 6, 1988. This exhibition, held in conjunction with the Museum's centennial, surveys the work of 50 artists who resided in the state for a significant portion of their careers. Represented are a variety of media beginning with 19th century landscape painting and including a number of 20th century modernist innovations.

Henri Cartier-Bresson at the Joslyn

From August 20 through September 18, 1988 the Joslyn Art Museum in Omaha, Nebraska will present Henri Cartier-Bresson: Photographer. This retrospective exhibition was organized by the

International Center of Photography and is the first comprehensive review of Cartier-Bresson's work in over a decade. Included are 156 photographs from 23 countries, each personally selected by the artist.



PAUL MANKINS



We are a team of professionals eager to provide technical information for you on:

- Concrete Parking Areas
- Concrete Overlays & Whitetopping
- Tilt-up Concrete Buildings
- Flowable Mortar
- Quality Control

The concrete industry is improving to solve your changing needs.

Iowa Ready Mixed Concrete Association

1200 35th Street, Suite 505
West Des Moines, Iowa 50265
PHONE 800-458-7790



SYNTROM LEGAL SERVICES

SELL SOMETHING EVERY AMERICAN NEEDS
WITH SYNTROM LEGAL ASSURANCE!

NOW YOU CAN BE IN BUSINESS FOR YOURSELF
FOR UNDER \$100.00 INVESTMENT!

DISTRIBUTORS NEEDED!

"Legal-service plans, a product that barely existed 10 years ago, suddenly are being seen as a great marketing opportunity."

NEW YORK TIMES

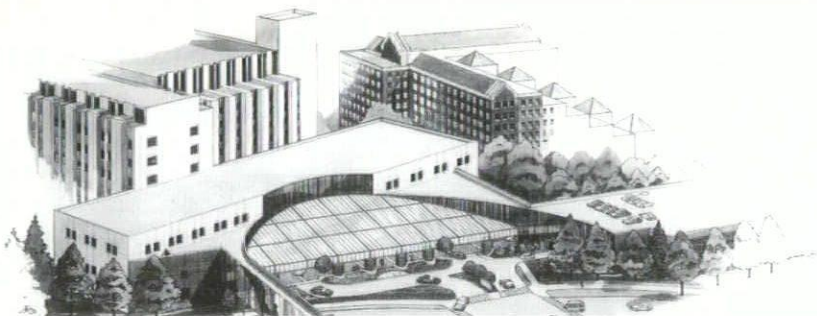
"The plans have spread so widely and rapidly that about 50 million of us will be subscribing to the plans by the end of this decade."

BUSINESS WEEK



CALL SYNTROM NOW!!
(213) 759-9401

OR WRITE:
SYNTROM LEGAL SERVICES
P.O. BOX 62722
LOS ANGELES, CA 90062



**Indiana University
Medical Center
Adult Ambulatory Care Center
Indianapolis, Indiana**

Indiana University Medical Center in Indianapolis is developing a major addition to the existing hospital. The new construction (169,000 s.f.) is predominantly ambulatory care oriented, with selected diagnostic departments also addressed. This

project creates a new main entry for the public in the form of a large semicircular-shaped glass canopy. The new clinic space will be connected by pedestrian bridge to an existing hotel. A 440-car parking structure is also part of this project estimated at \$23.75 million total construction. Hansen Lind Meyer Inc. of Iowa City is the architect of record.

**K.S.C. Cushing Health &
Physical Education Facility
Kearney, Nebraska**

This major addition is connected to the existing building by a linkage space which serves as a hub for the entire facility. The link also reinforces a pedestrian "main street" while providing lobby space for special assembly events.

The interior "main street" is expressed on the exterior through the use of column and beam treatment. A scaled down

entrance invites users into the facility.

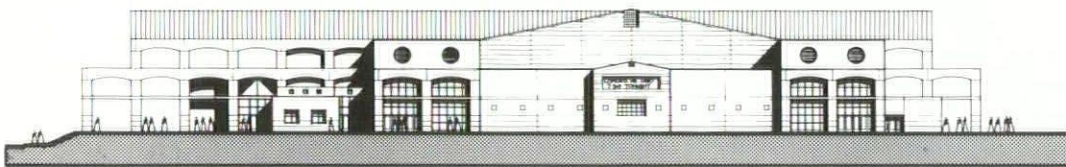
A multi-purpose area provides space for variety of different activities such as tennis, basketball, and volleyball. The balcony level provides space for archery, table tennis, golf, basketball, and general exercise. Other areas in the facility accommodate a jogging track, wrestling mats, concerts, and commencement activities.

Architects for the facility are Bussard/Dikis Associates, Ltd.



**River Ridge Joint Venture
Milwaukee, Wisconsin**

Bloodgood Architects & Planners have completed the conceptual design for the first phase of a retirement community in Milwaukee, WI. The project included architecture and land planning for duplexes and townhomes.



**The Waldinger
Corporation
Salutes
Iowa Chapter, AIA
Convention**



The Waldinger Corporation

SERVING DES MOINES ...AND IOWA

- FABRICATORS OF MARBLE AND GRANITE IMPORTED FROM ITALY, FRANCE, SPAIN, AND PORTUGAL, AS WELL AS DOMESTIC.
- DECORATING; WALLS, FLOOR, FIREPLACES, VANITIES, TABLE TOPS, AND WINDOW STOOLS.
- CALL FOR FREE ESTIMATES.



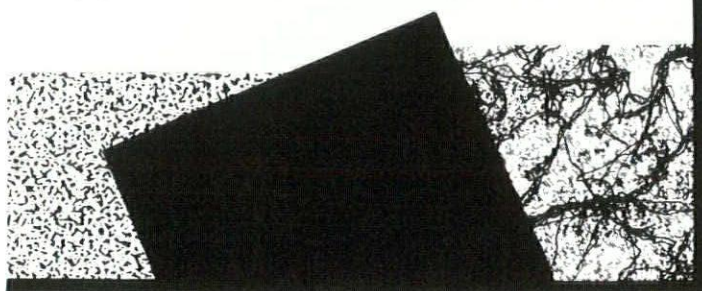
Since 1885

des moines marble & mantel co.

1507 OHIO STREET

DES MOINES, IOWA 50314

515 244 8327



Recreation/Athletic Facility Iowa State University Ames, Iowa

Bussard/Dikis Associates has been commissioned by Iowa State University to design a unique shared-use facility, used for both varsity athletics and general student recreation.

The large multi-purpose space will be used four hours per day for varsity athletic practice, such as football, track, golf, baseball, and softball. During the remainder of the day this space will be used for student recreation purposes including such activities as basketball, volleyball, badminton, flag football, soccer, and aerobics. The use of dividing curtains allows concurrent use by several activities.

A student center serves as the hub of the facility, controlling access to locker rooms, equipment check-out, exterior recreation areas, and the multi-purpose space.

The project is scheduled for completion in September, 1989.



Holmes Hyundai

Construction is currently underway for the third dealership in the Holmes complex on Hickman Road. Designed by Shiffler Associates Architects, Holmes Hyundai continues the structural aesthetic of the two

existing dealerships. Highlighted by a 110 foot bright blue perforated beam and exaggerated precast columns, the 15,000 sf dealership will enliven the structural palette of the Holmes complex. The building will be completed in October, 1988.



Village at Northwoods Taunton, Mass.

Engelbrecht and Griffin Architects P.C. recently completed design development and are currently completing contract documents of the Village at North Woods, for the Parkman, Inc., located in Taunton, Massachusetts. The architecture, from master planning, massing and stylistic detailing draws heavily on the strong heritage of

this formerly peaceful New England town, with a village atmosphere, complete with clock towers and steeples.

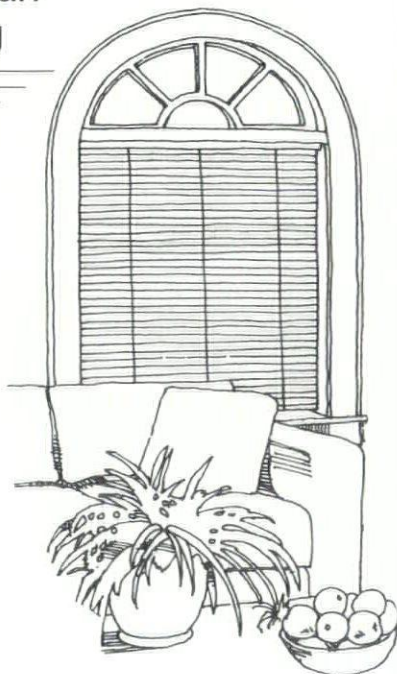
The project is comprised of 250 dwelling units supported by enclosed parking and community and recreational facilities, and is situated on a scenic 30 acre site which is made up of well established meadowlands, forest, and wetlands.



BRIAN LUBBEN

American Blind

Riviera 1"
Riviera 1/2"
Contract 1"
Monaco 1"
Wood Blinds
Verticals
Flex King 2"
Tech Shades
"Z" Shade
Galaxy
Skylight
Blinds



Authorized
Levolor® Contractor

5156 Park Avenue

Des Moines, IA 50321

515/282-9313

Architectural Awning Systems

Canopies • Modular Units
Acoustical and Decorative Banners

Ask for color photographs of some
of our representative installations.



Mason City Tent & Awning
Division ITF Industries

408 S. Federal, Mason City, IA 50401

515-423-0044

EVERYONE TALKS ABOUT BUILDING CUSTOM WINDOWS.

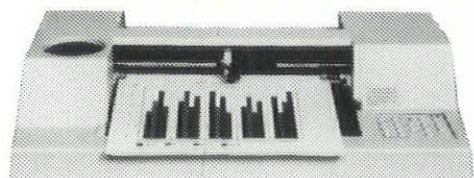


That's why, more often than not, when a builder needs a truly spectacular window, we get the call. When a builder wonders whether his latest idea, admittedly a little far out, is even possible, he checks with us first. And why the Marvin name is usually seen in the credits of some of this country's most-photographed new home designs. So next time you want to make a bold statement with windows, talk to us at Marvin Windows. A place where actions speak louder than words.



6111 PARK AVENUE, DES MOINES, IOWA 50321
PHONE (515) 244-2541

See us at the Convention; Booths # 49 & 50



Your source for Plotter Supplies

Calcomp
Graphtec
Hewlett Packard
Houston Instruments
IBM
Zeta
and many more

A Full Line Koh-I-Noor
RAPIDOPLOT™
Dealer

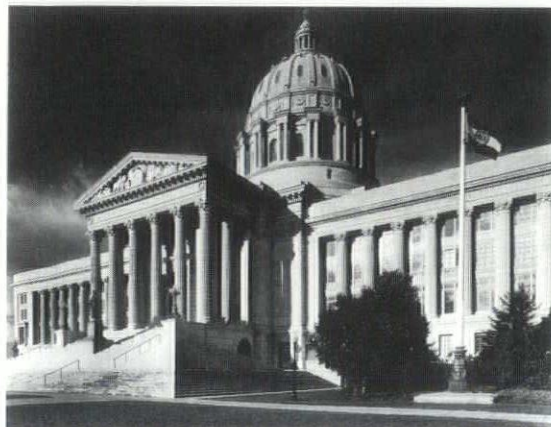


Des Moines Blueprint

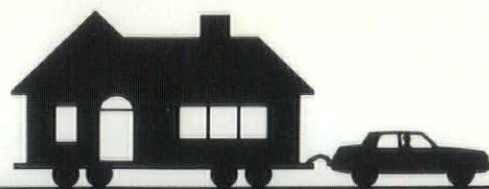
1112 Locust St. • Des Moines, IA 50309
(515) 244-1611 • WATS EXPRESS 1-800-798-1611

IN 1987, INDUSTRIAL PHOTOGRAPHY
MAGAZINE PICKED THE TEN BEST ARCHI-
TECTURAL PHOTOGRAPHS IN THE NATION.
GUESS WHO SHOT TWO OF THEM.
GUESS WHY.

Missouri State Capitol
© P. Michael Whye 1986



P. Michael Whye
157 Norton Circle/Council Bluffs, IA 51501
712-322-8677



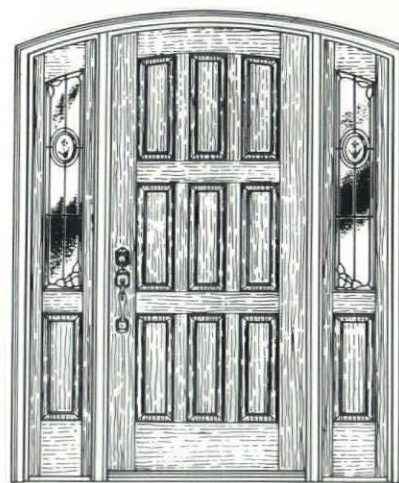
*Bring your home
to Pella.*

**We're
opening our
doors to you.**

*You're invited to a spe-
cial Pella Open House.
Come in and talk to
our experts about a
Pella Wood Entry
Door for your home.*

*Pella solid wood doors
come in a variety of
traditional and con-
temporary styles.
And these beautiful,
energy-efficient sys-
tems let you add your
personal touches.
Choose from a variety
of door styles and
designer sidelights
and transoms.*

*Come to our Open
House for a Pella
Wood Entry Door that
will fit your home just
right.*



**The Pella
Window
Store®**
Windows, Doors,
Sunrooms & Skylights



Look in the Yellow Pages
for your nearest Pella Dealer

Des Moines
Ottumwa
Marshalltown
Carroll
Nilan, IL

Pella
Ft. Dodge
Waterloo
Iowa City

Cedar Rapids
Omaha
Sioux City
Dubuque
Mason City

“Continuity”

With invigorating authority
it stretches and spans;
an arm reaching across the land,
at once neither here nor there.
While life, reflected
in shattered ripples, passes
from above,
a suggestion of organic free-space
flows below.
Space-time.
Mirrored is a Roman arch,
the might of the legions on its borders.
A dynamic pulse of
channeled wanderings;
accepting a delicate blossom
in the spring,
the weight of a frozen world in winter.
A foundation from which
empires will rise.
A base to which
civilization returns.



The Pleasure of Bridges

The experience of our riverfronts is punctuated and shaped by the ways we cross these rivers. The landmarks created by our bridges can be more than conveyors, they provide a community with a sense of place and a river identity.

What can an old, wooden-planked, steel-trussed bridge tell us? Imagine standing on the Sutliff Bridge, built in 1898 near an Indian ford over the Cedar River outside of Solon. One end faces a gravel road and a tavern; the other frames willows and cornfields. Closed to car traffic, the bridge now serves as a kind of park or leisurely promenade maintained by the Sutliff Bridge Association with a picnic table, clusters of families, a story teller holding forth, and many birds along the cables. You can lean against the braces and look through knotholes to green water. Crossing feels like an adventure.

From the center, the new access bridge is visible. Installed in 1984 for \$1.2 million, this concrete span resembles any freeway overpass, efficiently transferring drivers so that they hardly realize they've crossed a river. So what have we lost, what are we missing? Even though it's now closed, the old Sutliff Bridge has much to tell us about waterfront architecture in Iowa — where built forms meet the moving boundaries of rivers. It can help us understand where we've come from and where we're going.

Sutliff Bridge shares many qualities with great bridges as a structure that is **a place in itself**, not just a means of access. Like other monuments cherished by a community, it is a good place to reflect. Walking over its planks, we're not really going anywhere, we've arrived in the way we arrive at the Golden Gate or Pont Neuf or the Ponte Vecchio. It is a focal point for community pride, a gathering place, an unmistakable visual marker for visitors and inhabitants alike. We are reminded that a bridge can be not only a carrier of traffic but of culture. Instead of only speeding people from one bank to another, such a bridge can also provide community identity, a site that draws people, giving its surroundings a stronger sense of place.

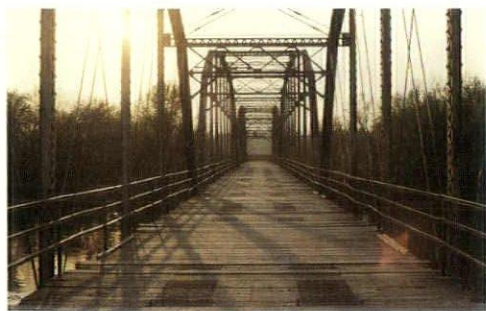
We are speaking here of the difference in a typology of bridges as freeway overpass or as user-oriented boulevard: bridges that shunt people through a town or that also bring them together. These are distinctions not just of esthetics but of use which have tremendous impact on urban and waterfront development. Bridge design and planning need to accommodate more than traffic flow patterns. The structure itself as community gateway and gathering place needs to be considered.

The old Sutliff Bridge teaches us some of the dynamics of a bridge as place. It shows us the importance of pedestrian access — as with the



Golden Gate or Brooklyn — either in crossing or through nearby paths and vantage points. The surrounding area of a bridge is crucial to its design and use. Visitors to Sutliff Bridge can wander over to the tavern/cafe or to fishing sites. We can look for a bridge to activate park pathways, stores, eating places, mixed waterfront uses.

The Sutliff Bridge also distinguishes itself through its materials. Memorable bridges reveal their construction to us. We marvel at their engineering — how they move across and upward, linking with our impulse toward flight. Hart Crane's Brooklyn Bridge rises from Manhattan as a fretwork of chords like Orpheus' lyre — visible music:



The case for paying attention to bridges here in Iowa is made with quiet character by bridges like Sutliff's. We are defined in many ways by water — the Missouri, Mississippi, Turkey, Maquoketa, Iowa, Wapsipinicon, Cedar, Skunk, Des Moines and on and on whose bridges and their surroundings could foster development as distinct and vivid as the names of their rivers. Why not re-use some of these old bridges the way Sutliff Bridge has been re-activated as a community gathering place. Think of the pleasures of bridges: watching the water below, drowsing in an afternoon fishing or day dreaming. If bridges can no longer be used for car traffic — why not for restaurants and stores as in pier or wharf developments, as parks or even housing.



Through the bound cable strands,
the arching path
Upward, veering with light, the flight of
strings,
Taut miles of shuttling moonlight
syncopate
The whispered rush, telepathy of wires.
(from "Atlantis" in *The Bridge*)

Even a simple farm bridge over a creek reveals its geometry. Great cities have their bridges as do fields, creeks and small towns.

How important it is for a bridge to articulate its materials — to soar? When you close your eyes, which bridge will carry you? It's unlikely you will call to mind a continuation of roadway

— grey concrete road becoming grey concrete bridge. Instead, you might visualize something like Sutliff's wood platform on a base of stone or steel with the arches and upward movement visible. If you think of places marked by bridges, do you remember an overpass? A river crossing is shortchanged and the place diminished if we do not mark the event with inventive choices in siting and materials. Maybe some bridges live best in memory. I see the bridges of my childhood floating on fog — the Oakland Bay Bridge snaking like a dinosaur or dragon. And the light, inexplicably joyous castles of the Golden Gate coming into view across a city canyon or the dry chaparral and oak hills of the East Bay. These bridges mean much more to their place than

commuter arteries.

Architecturally, bridges are more than conveyor belts. They provide us with ways to see where we are — to place ourselves. We can walk across bridges, under and nearby them; we can view them from cafes, celebrate and photograph them. Bridges like the Sutliff are monuments that mark our capacity to both soar from and stay rooted in a place. They are at once bridges of departure and homecoming that we traverse in our cars and our imagination. ■

Thom Cowen is an intern architect in Iowa City.

Davenport, Iowa 1911 - 1931

Inspired Vision: A Working Riverfront

During the twenty year period between 1911 and 1931, the city of Davenport made a concerted effort to beautify their riverfront. These efforts, in the form of a 'seawall park', fountains, and a music pavilion, formed a vision of their city which has remained vivid even today.

Steamboats, stevedores and riverboat gamblers. Log rafts, sawmills and millhands. A bustling levee for arriving packet boats and departing ferries. A brief stop on the great trek west or a promising end of a long journey. During the nineteenth century, Davenport, Iowa and its Mississippi River waterfront were all of these things for hundreds of thousands of Americans, new and old, arriving on the levee.

Like other Mississippi River towns in the state, riverfront prosperity brought unattractive land use patterns. Industry and commerce emphasized function over aesthetics. Riverfront appearance deteriorated further at the turn of the century as the decline of the river valley's lumbering industry left behind vacant, poorly maintained and functionally obsolete structures. The presence of railroad activities added to the collection of unsightly buildings and poorly planned traffic patterns.

Civic leaders acknowledged this deteriorated "front door" as Davenport's 75th anniversary neared. In 1911 under the auspices of a new municipal body - the Davenport Levee Improvement Commission, a far reaching riverfront improvement plan was begun along the downtown stretch of the levee. The Levee Commission was the first of its kind in Iowa, created shortly after statewide enabling legislation was approved.

The guiding force for this effort was W.D. Petersen, a son of John H. C. Petersen whose department store still bears the family name. While traveling in his father's German homeland, Petersen said he was inspired by the successful mix of transportation, recreation and commerce along the Rhine River Valley.

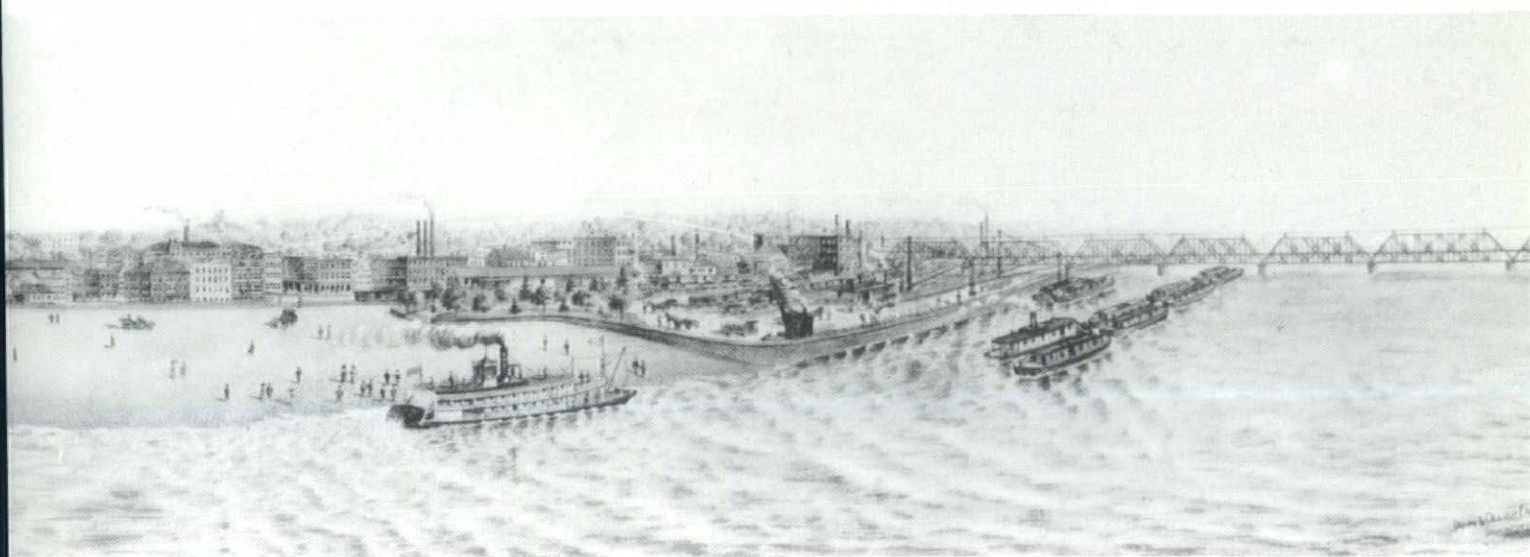
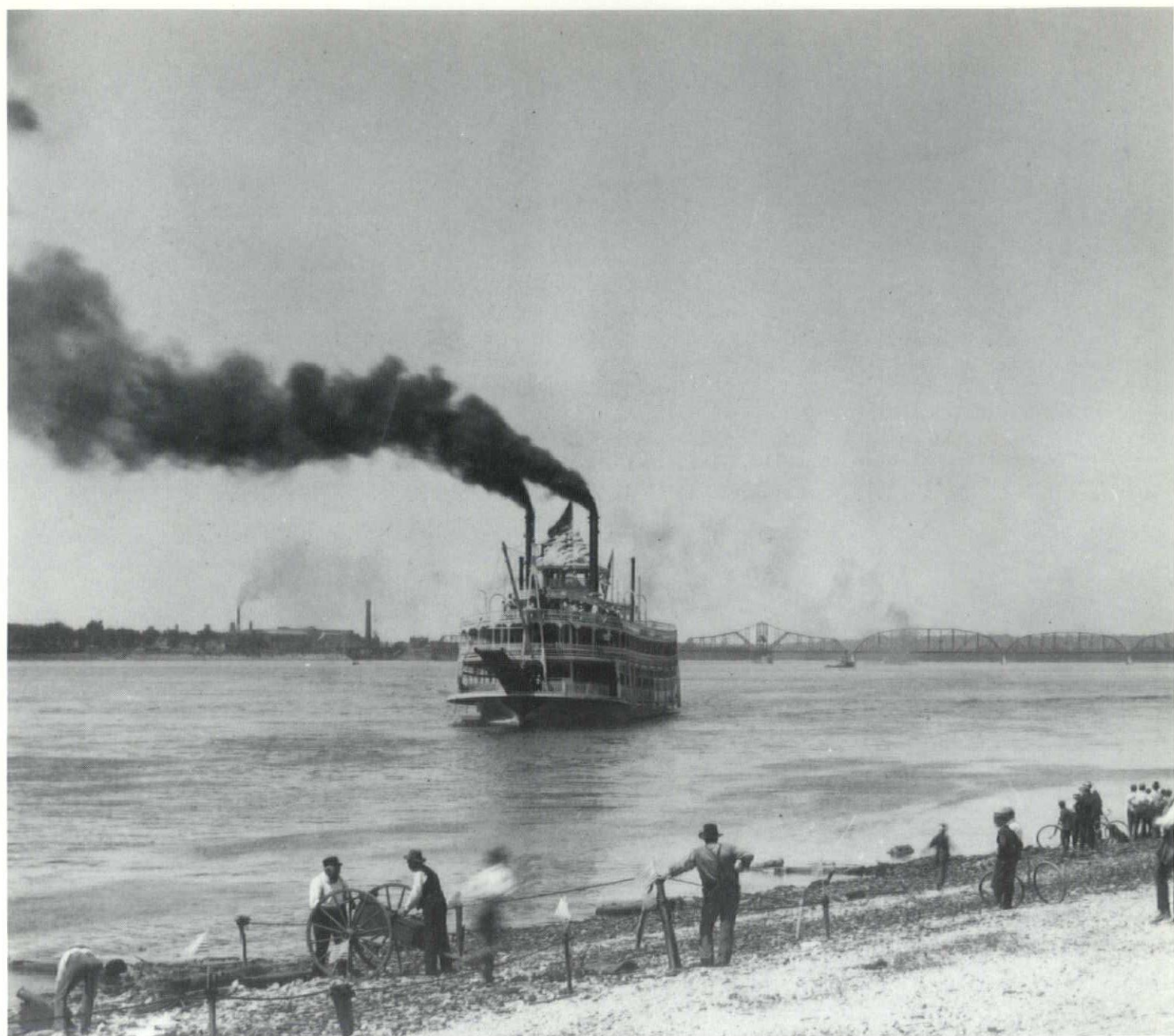
At the same time, new legislation regulating the amount of waste which could be deposited in the Mississippi was approved. River towns suddenly found it necessary to look to alternatives to the previous practice of dumping directly in the river's main channel. As a result of both necessity and inspiration, an innovative formula for riverfront land use was developed between 1911 and 1931. Key components of the Commission's concept related to the relationship between public ownership of land and private use. Municipally owned property, including the 75 year old public levee dating from the city's original town plan, was put under the jurisdiction of the Commission. Any income derived from this property through lease or sale became income at the disposal of the Commission for funding for capital improvements directly or for retiring debts resulting from the issuance of bonds.

The first project of the Commission was the creation of a riverfront park extending two blocks along a rock "seawall." After a public campaign

Opposite. A steamboat approaches a shallow landing area along the Davenport riverbank. ca 1910.

Conceptual drawing prepared by civic leaders (probably the "Greater Davenport Committee") in 1910 in support of W.D. Petersen's concept for a riverfront park, paved levee and municipal wharf. (Print courtesy of Davenport Chamber of Commerce.)







Dillon Memorial Fountain - Designed by Ware, Ware & Schultz of New York and constructed in 1918. (Photo date - 1920; Courtesy of Davenport Public Library.)

LeClaire Park - Recently completed Dillon Memorial Fountain in foreground with reclaimed park land in background. (Photo date - c. 1919; Courtesy of Davenport Public Library.)



LeClaire Park in Davenport, Iowa in c. 1934 showing Petersen Music Pavilion, Municipal Stadium in background and railroad siding at right. (Photo courtesy of the City of Davenport.)

Davenport, Iowa levee in 1910 prior to first plan for a riverfront park and seawall. (Courtesy of the City of Davenport.)



led by Petersen and other civic leaders, the seawall was constructed in 1911-12 and nearly ten acres of land were reclaimed. The park area was landscaped and electric lighted, while the two block stretch upstream was retained as a paved public levee. Rail lines were relocated, leases renegotiated and obsolete railroad structures razed. The aesthetic value of this improvement was testified to by the commissioners and the press.

The Commission's park reclamation effort was followed by a measure of both success and failure before the decade ended. The new Milwaukee R.R. freight house was completed, while plans for a passenger station were continuously deferred until after the war in Europe concluded. The new freight house was put in service in 1918.

A civic arts project resulting from the bequest of John Dillon, former Iowa Supreme Court Chief

Justice and prominent New York attorney and author, was also slowed by the shortages necessitated by the war. Dillon's estate provided \$10,000 to the Commission for construction of a memorial at the entrance to the park now named "LeClaire Park." The park's namesake was the city's founder and the original benefactor of the public levee. A national design competition included submittals from across the country. The New York firm of Ware, Ware and Schultz was selected.

Inspiration for the Neo-classical design may have come from Arthur Ware's training at the Ecole des Beaux-Arts in Paris. The monument included a fluted limestone column surmounted by an electrified bronze lantern with a two level fountain using colored tile and granite. The effect was highly dramatic. A Davenport construction firm responsible for construction of the Civil War



monument on the grounds of the Iowa State Capitol, erected the monument and Rudolph Clausen, local architect and Levee Commissioner, was the project manager.

Civic attention stayed focused on the riverfront after the war as the downtown began an unprecedented building boom. City government under the leadership of a socialist mayor built a municipal natatorium facing Dillon fountain in 1923. The pool was a progressive idea with great appeal to an administration which sought to provide better municipal services to the working class.

The following year, the Lend-A-Hand Club built a three-story building to house dormitory style accommodations, a cafeteria and other social services. Its location opposite the natatorium and fountain provided a second "book end." Young, single working girls made-up the Club's membership and its construction was financed as a philanthropic project.

By using many actors, momentum for riverfront projects was maintained and funding kept disbursed. Construction of two additional projects within the next two years proved the value of this concept. In 1924, W.D. Petersen provided a gift to build a music pavilion in LeClaire Park. It was designed by Rudolph Clausen and modeled after Bertram Goodhue's Spreckles Pavilion built for the Panama California Exhibition in San Diego in 1915.

Another source of private funds was tapped when, after lengthy negotiations for lease arrangements were concluded with several local railroad companies, Union Station was built. Smaller than hoped for and more modest than

some civic promoters expected, the building's unpretentious size and design have kept it economically viable and occupied without interruption since completion in 1924.

As the 1920's came to a close, the concept of riverfront reclamation was extended downstream. Lowland stretches along the river became landfill sites, and by 1931, a parcel was available for construction of a baseball stadium. Just 18 months from inception to completion, the Municipal Stadium was constructed by the Levee Commission. Financed with bonds issued by the Commission, the stadium was not an outgrowth of Depression Era jobs programs. The riverside location of the stadium make it a landmark yet today.

Federal dollars were channeled into the declining local economy through the last major project of the two decades under discussion here. Lock and Dam 15, the first of 26 such installations on the Upper Mississippi, featured a roller dam design which was highly unusual in the United States. The two year construction period for the project created hundreds of jobs and a spectacular subject for landside observers before it opened in 1933.

Throughout the twenty year boom of riverfront activity, downtown Davenport experienced incredible commercial success. Known as the financial capital of the state and an entertainment center, the city saw banks, theatres and hotels constantly under construction. Residential neighborhoods ringed the city's river bluff districts and new school buildings were commissioned to serve them. Though the Depression

Era brought an army of public workers to the riverfront for maintenance and important infrastructure projects, the era of aesthetically conceived civic improvements ceased in 1931. They were replaced by further land reclamation, bridge building, and industrial park development.

The heritage of urban design, aesthetic quality and comprehensive planning seen in the Davenport levee's public and private initiatives survives. Riverfront music festival goers of the 1980's and their Iowa Public Television audiences watch concerts at the Peterson Music Pavilion and lunch time walkers stride along the sea wall conceived by civic leaders once embarrassed by their community's "front door." The genius of the individuals responsible for a vision for their city's lives on eighty years hence. ■

Marlys A. Svendsen is president of Svendsen Tyler, Inc., a consulting firm specializing in historic preservation planning and development. As the City of Davenport's historic preservation planner for nearly a decade, Svendsen compiled a comprehensive survey of historic buildings and neighborhoods which resulted in publication of Davenport - Where the Mississippi Runs West (1982) and Davenport Architecture - Tradition and Transition (1983). In 1985 to commemorate Davenport's 150th anniversary, she authored Davenport, Iowa: A Pictorial History.

Davenport Riverfront

Development Planning Process, 1984-1988

Plans have recently been completed by Amphion Environmental Inc. of Oakland, California to enhance and strengthen the existing Davenport riverfront development. The plans, which will help revitalize the city, include rehabilitation of existing neighborhoods, as well as reforestation and landscaping of areas which have fallen into disuse.

Things are happening on the Mississippi River in Davenport. People are excited about the opportunities for making the riverfront more attractive and accessible for public enjoyment. A combination of private and public resources is being used to make the riverfront a place where people want to go. Much of the credit for this excitement must go to the Davenport Riverfront Task Force.

Davenport is a southeast Iowa city of about 100,000 people, situated in a larger metropolitan area generally known as the Quad-Cities. The city has about nine miles of riverfront, and has been described as a transportation center of the United States, with excellent highway, rail and river links to the rest of the country. The area was hit hard by the slump in the agricultural economy and has been struggling through the 1980s to recover its former prosperity.

A key element in local planning for future development has been the Mississippi River. Community leaders see the river as a unique resource for recovery. But this enthusiasm for the riverfront is a relatively new thing. Only a few years ago public debate was dominated by a bitter and divisive argument over the need for flood protection in Davenport below Lock and Dam 15. The

flood protection issue had been debated since the major flood of 1965. But in May 1984 the City Council voted not to participate in the proposed flood wall construction. This raised the question of "What do we do now?"

Charles Peart, then mayor of Davenport, decided that the time had come to take a new comprehensive look at what to do about the riverfront. Peart, noting a growing public interest in the future of the river, appointed a 20-member group to study the question. This group, The Davenport Riverfront Task Force, held its first meeting in October 1984.

The new task force saw its primary task as developing a consensus through a broad-based community planning process on how all nine miles of the riverfront should be developed. John Gardner, publisher of the *Quad-City Times* and chairman of the task force, says the task force wanted to find a way to establish a productive dialogue on the riverfront's future, rather than let the discussion degenerate into the kind of argument that had divided the community to the point of nearly paralyzing any riverfront development activity.

The task force, which included business, labor and government representatives, began this work by seeking the views of a wide variety of groups and individuals. Former city planner and historian Marlys Svendsen notes that the task force is not the first group in the city's history to seek public input on riverfront planning. However, this task force looked at the riverfront in a more comprehensive way than had been done in the past, and was more effective in bringing the public into the planning process. The task force arranged a series of public hearings to identify outstanding issues, and sought areas of agreement to serve as a foundation for further discussion. The question of flood protection was left open so that other riverfront issues could be tackled first.

"We found that there was an amazing degree of consensus, which I think was surprising to a lot of people," Gardner says. In addition, the task force raised about \$160,000 in private funds to hire a consultant — Amphion Environmental, Inc. of Oakland, Calif. — in August 1985 to assist in

The Davenport sea wall just downstream of Lock & Dam 15. Much of the waterfront along here is devoted to parking lots. This downtown section of the river has long been the focus of riverfront improvement efforts.







The bandshell at LeClaire Park. The task force plan would expand this area and make other improvements to enhance the park as a site for festivals and concerts.



The historical Sainte Genevieve dredge, which is moored off the LeClaire Park seawall in downtown Davenport, has been getting cleaned up as a potential tourist attraction. The boat, now retired, played an important role in keeping the river safe for navigation.

gathering and analyzing the public input. The Amphion team was chosen for the work largely because of its emphasis on the process of developing public participation in planning, Gardner says.

Amphion began its work by helping to develop a common language on riverfront issues. It did this by organizing an extensive tour of the entire nine miles of riverfront and holding workshops on what the task force members observed.

"This was to totally familiarize the task force members with all nine miles of the riverfront," says William Hull, Amphion president. "You don't assume that everybody knows what the existing conditions are, even if they live in the community. We had everyone look, listen and smell, and then had them write down or sketch out their thoughts."

Based on this introduction, Amphion prepared a workbook that identified areas of consensus and offered some alternatives for the future. By February 1986, after a series of public workshops, Amphion had prepared a draft riverfront development plan that identified five major river-

front segments. The plan treated each segment separately, looking at existing conditions, goals, a conceptual plan, development strategies and an action program. The plan left open the question of flood protection, but noted that if flood protection were to be desired in the future, there are ways to integrate that with other elements of riverfront development. This plan was distributed for public review.

Each riverfront segment offered special opportunities and problems. The plan included both verbal description and sketches of the areas under discussion. The five major riverfront segments were:

THE EAST VILLAGE AREA AND LINDSAY PARK: The plan proposed rehabilitation of historic neighborhood buildings, some restrictions on new commercial development, improvements to make the area more attractive and accessible to pedestrians, and cleaning up the area as a gateway to the downtown.

THE ONEIDA LANDING AND EAST RIVER DRIVE INDUSTRIAL AREA: The plan proposed landscaping and parking improvements to make

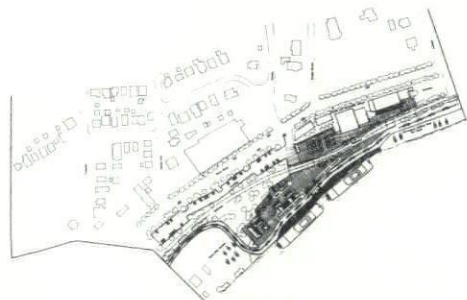
the area more attractive for tourism. It also discussed the need to eventually relocate heavy industry to another site. This question would prove to be one of the thorniest issues facing the task force, but was eventually resolved by the Davenport Levee Improvement Commission with task force guidance through lease discussions with industrial tenants using city property.

THE DOWNTOWN RIVERFRONT: This segment had already benefited from past public improvements in the early 1900s, including the construction of a seawall at downtown LeClaire Park. The site has seen increasing use, especially during the summers, for festivals and concerts. The plan called for park improvements, the removal of parking from the waterfront area, a riverfront plaza and the development of better linkages between the riverfront and the downtown core area.

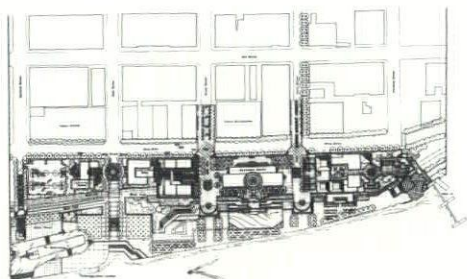
BRIDGEWAY RIVERFRONT: Most of this segment was created by landfill operations in the 1950s and 1960s. The area is not landscaped, and is generally vacant except for the city public services building. The plan called for



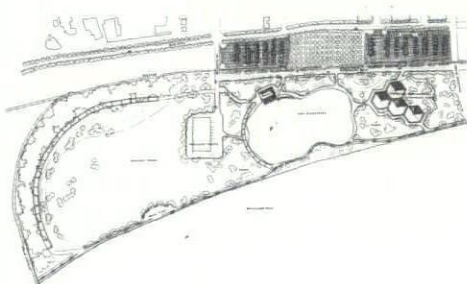
 Village Riverfront



 Oneida Landing Riverfront



 Downtown Riverfront



 Bridgeway Riverfront

reforestation and landscaping, relocation of the city buildings, and the possible construction of an artificial lake.

THE WEST END: The plan called for enhancing the natural "undeveloped" character of the area, phasing out junkyard operations and restricting new industrial development near the river.

The plan also called for construction of a riverfront bike path, improving public access to the river and promoting tourism. It identified 10 conceptual "seed projects" which could spur more extensive future development. The plan was adopted by the task force in its final form in August 1986 and, with some modifications, was approved by the City Council in October 1987.

The city has already taken advantage of its ownership of most of the land along the river to begin some of the seed projects, and in cooperation with the private sector, launch other riverfront improvement projects consistent with the plan. These include construction of a bikepath, improvements at LeClaire Park, rehabilitation of the baseball stadium and the planting of trees along the riverfront. The city also has successfully taken the initiative to get federal funding for a study of potential new sites for a barge-rail-

truck transportation terminal that could eventually lead to the relocation of heavy industry from the Oneida Landing area.

"This plan identifies what the community feels are the most desirable uses for the river," Gardner says. "It also identified a method to help the planning process along."

Mayor Thom Hart, who is also chair of the Levee Improvement Commission, says the plan has assisted riverfront development by focusing attention on specific projects as well as by projecting a comprehensive vision of what the riverfront should look like in 20 years.

The task force plans to stay in existence to monitor the progress of the riverfront development agenda, especially as new issues come up.

"There is activity in almost every segment of the riverfront, and that is very encouraging," Gardner says. "It's a plan that's working." ■

Scott Grau is a reporter for the Quad-City Times. He covers Davenport city government and riverfront development issues.

Barge operations at the East River Drive industrial site near the Oneida Landing in Davenport. These operations are expected to be relocated within the next 10 years.



Fort Madison

Rebuilding Iowa's First Fort

As part of its 150th anniversary, the city of Fort Madison has reconstructed its historic origins; the officers' quarters, block houses, and barracks that composed the first U.S. military post on the upper Mississippi. The reconstruction will allow new visitors a glimpse of Fort Madison's historic past.

Like the Phoenix that rose from its own ashes, an authentic replica of the military post of Old Fort Madison is rising beside the Mississippi River near the site of the original post burned by its garrison in 1813. The buildings for this considerable project, sponsored by the City of Fort Madison and financed through a local motel tax, are being constructed with traditional tools by inmates of the Iowa State Penitentiary.

Fort Madison, the first U.S. military post on the upper Mississippi, was established in 1808 at the future site of the city of that name, to protect a government "factory," or trading store, for area Indians. The factory fulfilled a federal obligation, in an 1804 treaty with the Sac and Fox (Mesquakie) Indians that transferred much of eastern Iowa territory to the United States.

The fort was built on a modified square plan; the northern part of the stockade formed a two-sided extension that met at a point centered on a blockhouse.

Oak logs for the fort were cut by the garrison and hired civilians. A double row of log pickets, called the "tail," extended north from this building to another blockhouse, on a hill overlooking the fort. The tail was a defense intended to deter Indians from harassing the fort from this higher ground and provided structural testimony to the fort's poorly chosen location.

Inside the fort were two officers-quarter buildings and two enlisted men's barracks, all provided with two-story front porches.

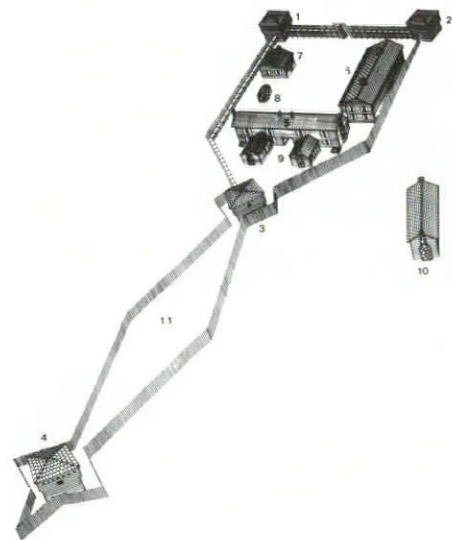
A log guardhouse and a stone powder magazine stood in the eastern part of the compound. For security reasons, the two-story trading post was built outside the fort stockade. All wooden buildings were constructed of square-hewn logs locked at corner points by half-dove tail joints that fitted flush to the walls; all joint surfaces slanted downward and outward to facilitate maximum drainage from rain seepage.

The factory trading stock included flintlock muskets, animal traps, fishhooks, hunting knives, iron and brass tomahawks, and a large range of domestic items. For such goods the Indians traded deer skins, beaver, muskrat, bear and other furs, tallow, beeswax, lead from northern Iowa, and maple syrup.

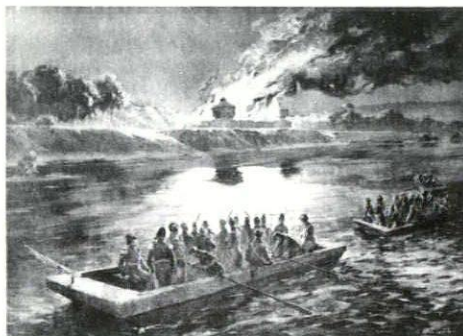
Although most of the northern tribes did not object to the factory, some Indians showed con-



MICHAEL WHYTE



A drawing of Old Fort Madison, adopted from an 1810 plan in the National Archive shows the lengthy extension, (11), called the "tail," that connects the main fort compound with an isolated blockhouse (4) on an adjoining rise of ground. The fort buildings are identified as follows: 1 and 2-corner blockhouse facing the Mississippi, 3-central blockhouse, 4-tail blockhouse, 5-officers' quarters, 6-enlisted men's barracks, 7-guardhouse, 8-stone powder magazine, 9-kitchens, 10-"factory" or trading post, 11-the "tail."



An impression of the burning of Old Fort Madison, painted in 1898 by Alexander Windmayer of Fort Madison. Faced with constant harassment by area Indians, Lieutenant Hamilton, the post commander, ordered the garrison to set fire to and abandon the fort at night, September 3, 1813.

cern over construction of the adjoining military post, called Fort Madison after the contemporary President James Madison. The Sac warrior Black Hawk was particularly hostile. During the War of 1812 he supported the British, and in late summer of that year, he and a band of followers attacked the fort, killing one soldier, burning some boats, and slaughtering the garrison cows. On the following day Lieutenant Thomas Hamilton, the post commander, ordered the factory building burned, thereby preventing the Indians from setting fire to this large structure on a day when winds might carry burning debris to the fort.

In 1813 a party of Winebagos and Sacs killed two soldiers cutting timber for a new blockhouse intended to secure a ravine about 100 paces west of the fort. In July 1813 four more soldiers guarding this blockhouse were killed during an Indian attack.

With supplies depleted, no reinforcements in



view, and the trading post destroyed, Hamilton abandoned the fort during the night of September 3rd. Before leaving, the garrison set fire to the entire fort, which burned to the ground.

Overcoming these inauspicious beginnings, the town of Fort Madison was first settled in 1833, partly on the site of the old fort, the location of which, by 1952, served as a parking lot for the W.A. Schaeffer Pen Company.

A 1936 proposal to reconstruct Old Fort Madison as a WPA project, made by local resident John Cruikshank, was finally renewed in 1962 by the Fort Madison Jaycees.

Cellar foundations of a fort blockhouse were discovered in 1965 during excavations undertaken by the Schaeffer Company for placement of a new water tank. These findings led to archaeological investigations of the site by the Iowa State Archaeologists' Office. Conducted in the summers of 1965 and 1966, the excavations

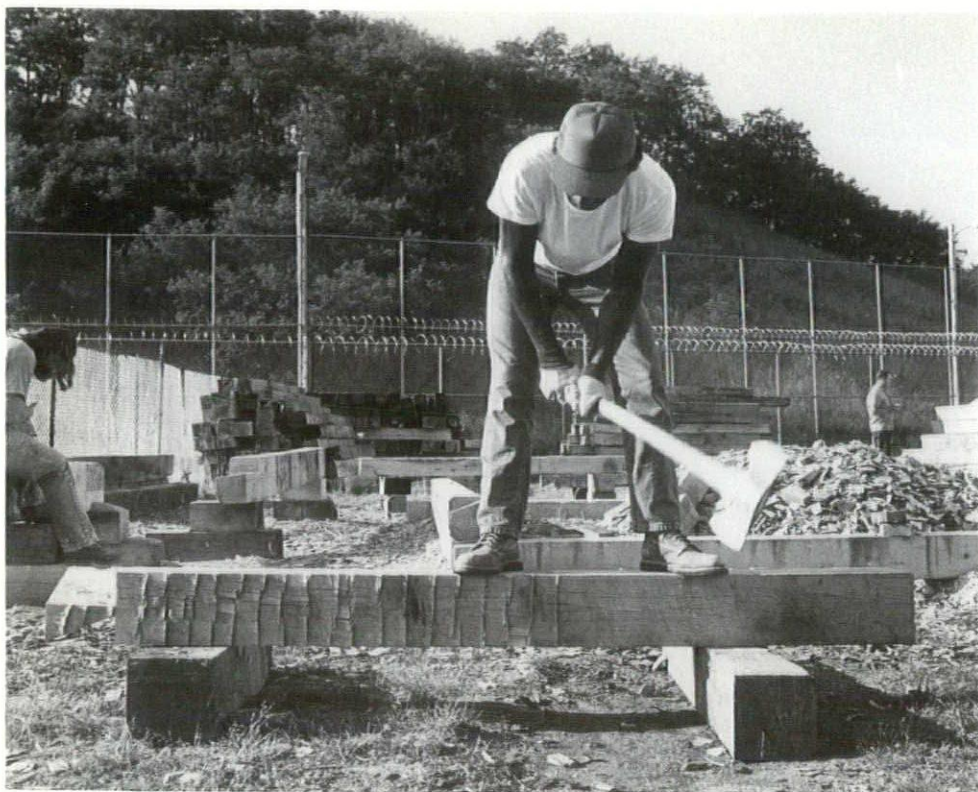
uncovered remains of two blockhouses, an officers' quarters and an enlisted men's barracks. Further excavations were carried out by John Hansman in the officers' quarters cellar in 1981 to clarify features of that structure.

In 1983 the Fort Madison Sesquicentennial Committee, formed under city sponsorship, proposed the reconstruction of Old Fort Madison as one of several permanent projects suitable for celebrating the city's 150th anniversary in 1988. At about the same time the city applied for and received an Iowa Cultural Grant administered by the state, which generated \$10,000, matched with local revenue-sharing funds, to allow the fort project to proceed.

Just over one year later in November 1984, local voters approved a hotel-motel tax that would provide permanent funding for the city to proceed with the reconstruction. Along with this, an Old Fort Committee was formed to advise

the city on matters pertaining to fort construction. The Committee recommended Riverview Park, which overlooked the Mississippi below the local business district as the most practical place to build the fort. This location, several blocks from the original site, would allow the replica to be built in semi-isolation, and as close to the river as the 1808 fort. The original site, on the other hand, lay partly under an industrial parking lot, partly under the adjoining Highway 61, and, because of later land fills, was two blocks from the river. For these reasons it was not considered a practical site.

In October 1984 Committee members Francis Berghold and John Hansman located plans of the reconstructed Fort Osage (a sister post to Fort Madison on the Missouri River) in three Kansas City archives. These documents were used in the Fort Madison reconstruction, guided by an 1810 ground plan of the Madison post pre-



Using a double-bladed axe, a penitentiary inmate cuts shallowly onto the sawed surface of a fort building wall timber. In a further stage the cuts will be chipped away thus giving the squared oak timber a hand-hewn appearance.

served in the National Archives, Washington.

In late 1984, Paul Hedgepeth, Deputy Warden of Programs at the Iowa State Penitentiary, advised city officials that inmates of that facility showed an interest in building full-scale replicas of the fort structures. This proposal, supported by Warden Crispus Nix, was gratefully accepted

by the City. Volunteer prisoners were authorized to begin constructing a first fort blockhouse in the yard of the medium-security Bennett Center at the penitentiary. After initial completion of the buildings, the logs would be disassembled and re-erected in Riverview Park.

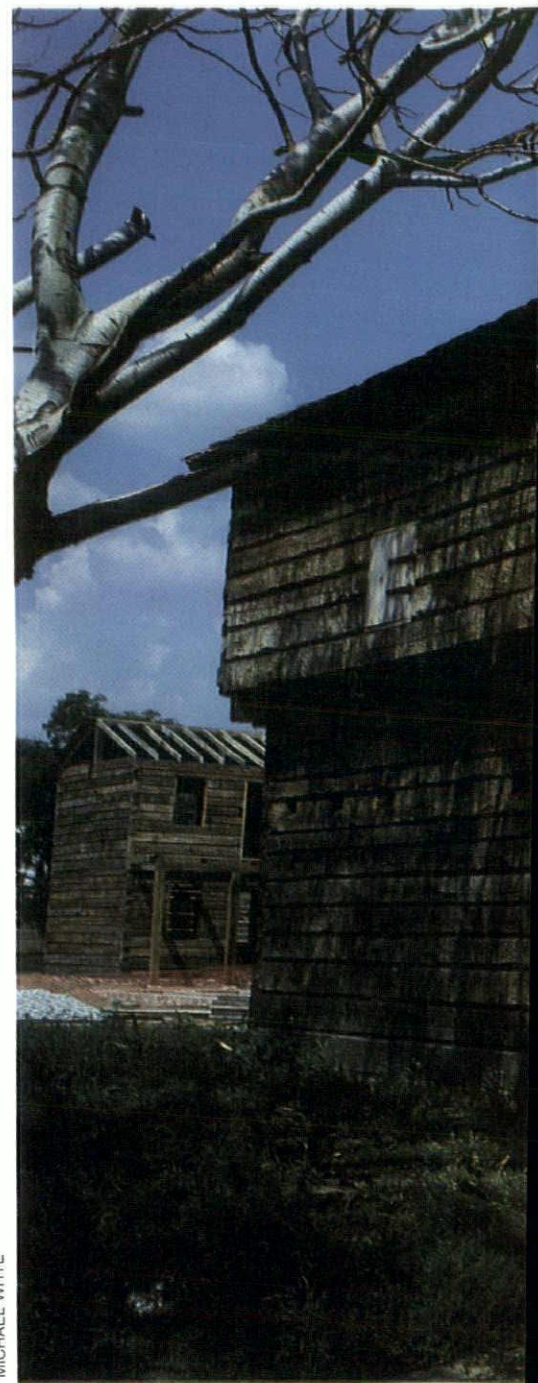
Through a grant from the Iowa Humanities Board, Darrell Hemmings, director of the Norwegian Museum at Decorah, visited Fort Madison to instruct prison inmates on the techniques of early 19th-century log construction to be used in the fort reconstruction. Oak logs are squared by a rotary saw and then cut back by inmates with an axe and broad axe, a half inch on all sides that remain exposed on the completed buildings. By this process the logs appear entirely hand hewn.

At Riverview Park, which is subjected to periodic flooding during high water, the area on which the fort is being built was raised to a height four feet above the present park level.

Foundations for the reconstructed buildings in the park are of concrete set on a gravel fill. The upper nine inches of the foundations, which remain exposed, are faced with rough limestone to simulate the original fort footings. The stone facing of the three blockhouses is the actual limestone removed from the remains of an original fort blockhouse in 1965. Some of this material shows burning marks from the 1813 fire that destroyed Old Fort Madison. In this way there is continuity between the old and new forts.

The first building of the reconstruction, a blockhouse, was set up in Riverview Park in 1986. Two more blockhouses and an enlisted men's barracks were erected in 1987. Inmates at the penitentiary have now completed an officers' quarters building and are presently constructing a second one at the Bennett Center. It is anticipated that both structures and a second enlisted men's barracks will be completed and re-erected in the park by the end of 1988. All of these buildings are of considerable size, measuring 20 feet wide by 40 feet long, and two stories high. The blockhouses are 20 feet square on the ground floor, and 22 feet square on the larger upper floors which overhang one foot on all sides.

Authentic period-type strap hinges and other



MICHAEL WHYTE



Darrell Henning (left), director of the Norwegian American Museum, Decorah, instructs inmates at Iowa State Penitentiary on the notching of timbers to form half dove tail end joints for the construction of a replica blockhouse of Old Fort Madison.

fittings for the fort buildings are hand made from iron stock by blacksmith Lawrence Cokel of Carthage, Illinois.

Ultimately, museum facilities at the fort complex will include display panels illustrating the story of Old Fort Madison through blow-ups of original plans, pictures, and commissioned views of incidents of the fort's history. Reproductions of documents relating to the fort and its trading post, which are preserved in the National Archives, will be on view. Other exhibits will showcase fort artifacts recovered during excavations at the original fort site and authentic firearms of types used by the fort garrison and other military equipment of the period.

A formal opening of the first phase of the re-

constructed fort is scheduled for August 27, 1988. Madison project leaders hope that the entire project will be completed by late 1989. The current estimate of the overall cost is approximately \$350,000, a figure which would be much greater without the generous free use of inmate labor for basic construction and the very modest cost of oak timbers supplied for the project by local companies.

One hundred and eighty years after its initial settlement along the river's edge, the replica of Old Fort Madison on the Mississippi River promises to serve as an important historical benchmark and visitor attraction beneficial to its sponsoring community and broader areas of southeast Iowa. ■

Dr. John Hansman, whose ancestral roots in Fort Madison reach back 140 years, graduated from the State University of Iowa and received a Ph.D. degree in archaeology and history from the University of London. He currently divides his time between England, where he holds a research associateship at Cambridge University, and the U.S. At present he is researching a critical history of the city of Fort Madison, and is developing museum displays and other facilities for the reconstructed military post of Old Fort Madison.



Delta Queen and Mississippi Queen

Tracing the Prairie Waters

The Midwest's Steamboats embodied a remarkable age of hustle and bustle where, at one time, more than 11,000 paddlewheelers plied the Mississippi and Ohio Rivers carrying with them a daily mix of serenity and adventure, the wilderness and an emerging American culture.

Mark Twain once quipped that a steamboat is as beautiful as a wedding cake — but without the complications. Eliminating complications is the job of the Delta Queen Steamboat Co., owner of the Delta Queen and the Mississippi Queen steamboats.

The Delta Queen Steamboat Co. in New Orleans keeps the vintage Delta Queen and her contemporary counterpart the Mississippi Queen ship-shape for the passengers who roll along America's inland waterways. Later this year, both paddle wheelers will pass scenic Iowa river towns on their Mississippi River voyages.

The Delta Queen was partially constructed in Isherwood Yard, Glasgow, Scotland, in the mid 1920s. The royal ships Queen Mary, Queen Elizabeth and Queen Elizabeth II were also fabricated at Isherwood Yard. The disassembled Delta Queen was shipped via cargo steamship to its original owner, the California Transportation Company. Final construction was completed at the Stockton, California, shipyard at a total cost in 1926 of \$875,000.

The original owners operated the steamboat on the Sacramento River until 1940 when she was drafted by the United States Navy. In World War II, the Delta Queen ferried wounded sailors from ocean vessels to a Navy hospital.

Captain Thomas Rae Greene, president of Greene Line Steamers (formerly name of the Delta Queen Steamship Company), purchased the Delta Queen from the government for \$46,250 in 1946. Revitalization of the war weary vessel cost Greene an additional \$750,000.

Green had the military gray paint stripped from the superstructure to reveal brass fittings, polished teak railings and Tiffany stained glass panels. The addition of cabins, private baths, a dining room, service areas and promenade deck transformed the Delta Queen into the luxury liner she is today.

Four decks provide a variety of public spaces, compact cabins, spacious staterooms and luxury suites. Sixteen deluxe staterooms are furnished with Governor Winthrop desks, Chippendale chairs and Goddard chests. Limited edition prints by John Stobart and brass beds with porcelain spinings grace these unique quarters.

The Orleans Room, the dining and entertain-

ment area, boasts a polished Siamese bark floor. Because of its strength and durability, siamese bark is also known as ironwood.

Fully restored, the Delta Queen was listed in the National Register of Historic Places in 1970.

Her sister ship, the Mississippi Queen, was commissioned in 1976. The exterior Mississippi Queen was designed by James Gardner of London. Interior designs were created by Welton Becket and Associates Architects, New York. The steamship was built in Jeffersonville, Indiana, at Jeffboat Inc.

Final construction cost to the Delta Queen Steamship Co. was \$27 million. Her exterior lines, a red paddlewheel and a classic calliope are characteristic of vintage steamboats. Every other feature compares to a modern ocean liner.

On the Mississippi Queen's high rising seven decks, passengers find a gift shop, sauna, gym, beauty shop, movie theater and library. The sun deck offers an octagonal Jacuzzi pool, 16 feet in diameter and 5 feet deep.

During a 1986 lay up, the Mississippi Queen's interior was redecorated by Pat Stopfel Designs, Baton Rouge, in crown jewel hues — ruby, lapis, emerald and gold.

The riverboat provides a variety of accommodations including 14 deluxe outside suites which feature picture windows, private verandas, silk draperies and custom sculptured carpeting. Expansive window areas in two top-deck suites offer passengers the captain's view of the river.

A century ago 11,000 riverboats roamed America's inland waterways. The Delta Queen and the Mississippi Queen are among the few that still trace the Mississippi, Ohio, Cumberland and Tennessee rivers. ■

Linda Kaplan is a free-lance writer, living in Des Moines. Information for this article was provided by Delta Queen Steamboat Co., New Orleans, Louisiana.



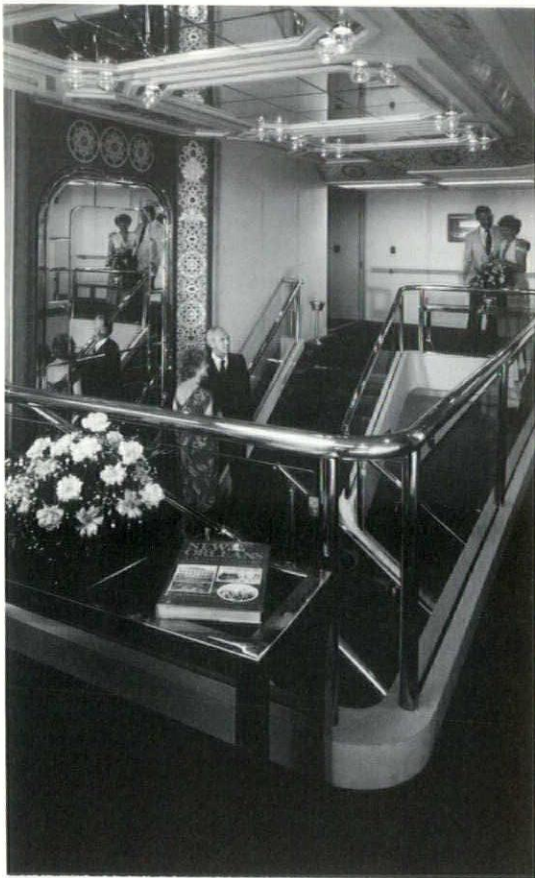
The rivers made life exciting. They were the ever-busy highways of the time. Towns and businesses sprang up along their banks and thrived on active passenger trade, as well as on the daily delivery of cotton, sugar cane and other goods.

Steamboat travelers loved their new-found mobility and hungered for more. They shared customs, recipes, music, fashions and friendships without hesitation. The rivers and steamboats were opening up a whole new life for these adventurers, firing their imaginations with new sights and new ways.

Competition for passengers was fierce. Each trying to outdo the other, the steamboats brought on board great chefs, renowned orchestras, and elaborate furnishings...establishing a grandeur that is still a part of steamboating today.

The DELTA QUEEN is the last of the truly authentic riverboats and is listed on The National Register of Historic Places. ►

The beautiful Grand Staircase connects 4 decks of the MISSISSIPPI QUEEN and has beveled mirrors, polished brass and sparkling glass. ▼





Des Moines, Cedar Rapids and Waterloo, Iowa

The City Beautiful – Our Vital Riverfronts

In the early part of the twentieth century three Iowa cities responded to a nationwide trend toward riverfront beautification. Each of these cities used the expertise of landscape architect Charles Mulford Robinson, a prominent proponent of the City Beautiful Movement.

Three Iowa cities – Cedar Rapids, Des Moines, and Waterloo – all have important rivers bisecting them and at the turn of the twentieth century residents of all these river-rent communities took bold steps to improve their riverfronts. Citizens and planners embraced the principles of the City Beautiful Movement and applied them to the requirements of their modest Midwest cities.

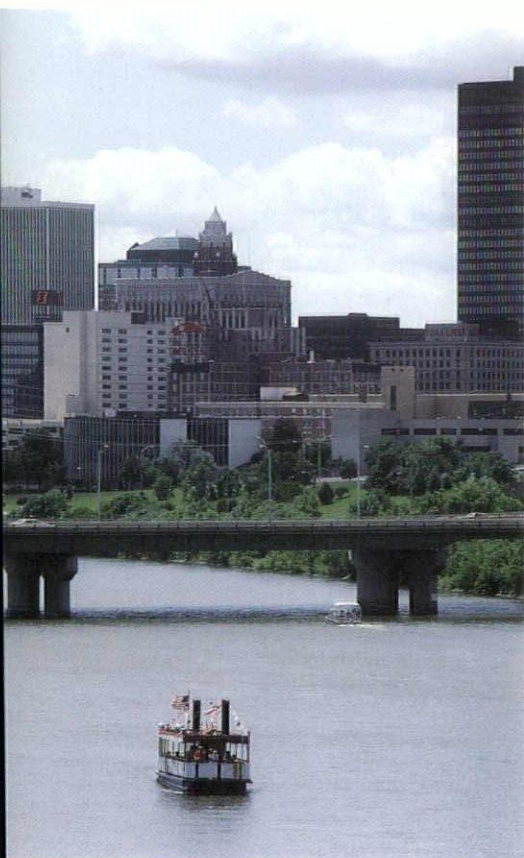
All three of these cities hired outside experts to prepare plans, landscape architect Charles Mulford Robinson prominent among them. Robinson did as much as any planner to promulgate the City Beautiful Movement and city planning in America at the turn of the century. Between 1902 and his death in 1917 he wrote twenty-five civic plans. Communities all across

the nation commissioned his work, including Detroit, Denver, Oakland, Honolulu, Dubuque, San Jose, Los Angeles, and Council Bluffs. It was between 1908 and 1910 that he prepared plans for Cedar Rapids, Des Moines, and Waterloo.

Des Moines

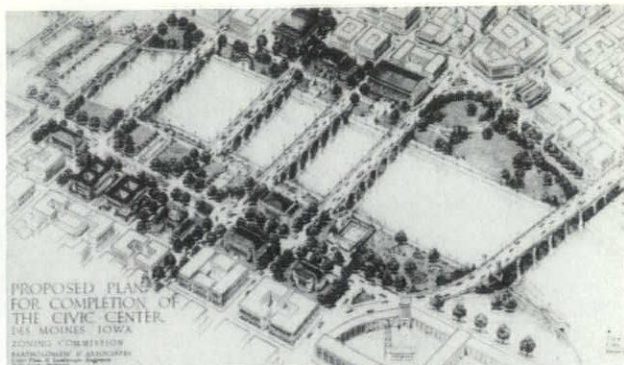
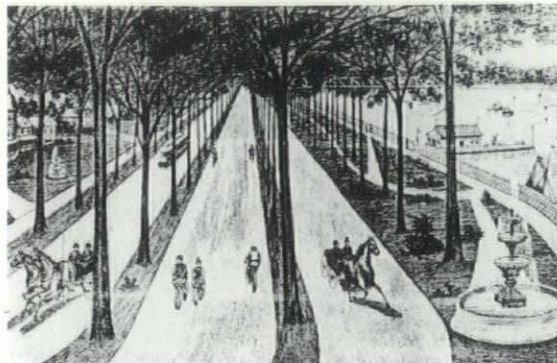
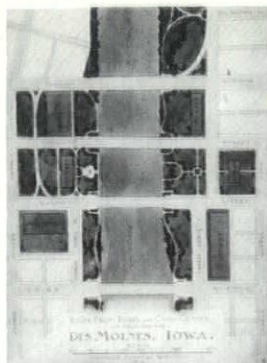
Robinson's plan was far from being the only proposal for Des Moines' riverfront, for various other plans dated from the 1890s. Philip Kell, manager of the Iowa Turf Publishing Company, put forth the first of these in 1896. Kell envisioned a tree-lined drive with a center bicycle lane extending along the river from downtown north to the city bath house.

This plan initially had the approval of the Park Board, but they formally sponsored their own



Des Moines Riverfront today, an area of vast potential as yet unrealized. Photos courtesy Michael Whye and The Iowan magazine.





plan in 1900. The Park Board hired Warren H. Manning, a landscape architect who had worked for Frederick Law Olmsted, designer of New York's Central Park. The Des Moines Public Library was then under construction on the west bank, and Manning noted with some accuracy that the riverfront "will be a splendid foreground for the important group of buildings that such an open space will draw to this place."

Local architects also proposed riverfront improvements. Charles E. Eastman's plan of 1906 was a brief one designed to show the "possibilities of the river becoming the beauty spot" of Des Moines, as he put it. Frank E. Wetherell prepared a plan in 1908 for the Chamber of Commerce that showed landscaping, new bridges, and an interurban station near the riverfront.

In his 1909 report, Robinson applauded Des Moines' efforts at riverfront improvement. He summed up progress on the riverfront:

The people of Des Moines have done a rather fine and unusual thing. Without expert instruction and admonition, they have made up their minds that they are going to possess a Civic Center, and that they are going to have it take the river as its dominant feature.

He concluded in characteristically sweeping phrases that more had been accomplished in Des Moines toward creating a "real and imposing Civic Center than in almost any other American city."

By 1911 the foundation for the riverfront Civic Center of public buildings was essentially in place. In addition to the Library, the Civic Center

consisted of the Post Office, Coliseum (destroyed by fire in 1949), Municipal Building, landscaped riverbanks, balustraded river walls, and two new bridges. Between 1911 and 1928 the Municipal Court and Public Safety Building and the Federal Building were constructed on the east bank, and two new bridges were built.

Another nationally known city planner, Harland Bartholomew from St. Louis, included riverfront improvements in his massive city plan for Des Moines. The plan was issued in sections beginning in the mid-1920s. Bartholomew averred, "The Civic Center is one of the distinctive features of the city," one that has brought Des Moines "widespread recognition."

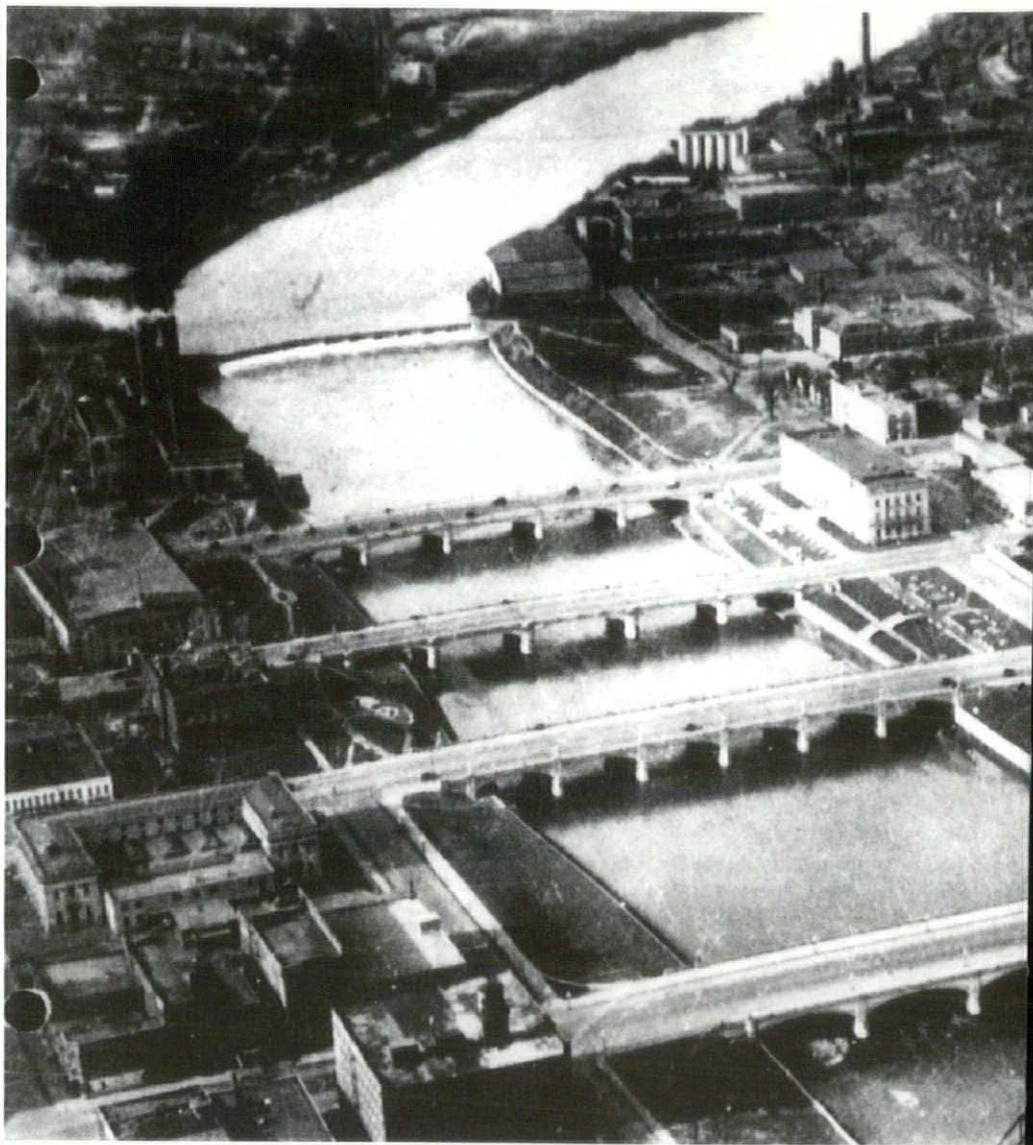
Unlike earlier plans, Bartholomew envisioned two more public buildings to be located east of



the Municipal Building. The plan included a bridge over the Center Street dam. Also new was an obelisk proposed for East First and Locust Streets for traffic to drive around. The plan had a more monumental effect than earlier ones which combined classical styling with simple landscaping. Regrettably, none of Bartholomew's proposals was added to the Civic Center.

Along with these efforts, the Des Moines Federation of Women's Clubs had been an active and leading participant in riverfront development from the beginning; the group sponsored Robinson's 1909 plan. In 1929 they sponsored yet another plan, which was formally unveiled in 1933. The national depression was a factor in the delay. Des Moines architects Amos Emery, Clark Souers, and John Brooks were responsible for the ambitious but economically unrealistic proposals. No less than eleven new structures were envisioned along the riverfront, including a replacement library, a public meeting hall, union railroad station, and a school administration building.

Federal monies and employment programs completed work on the Civic Center in the 1930s. River walls were extended and in some cases replaced and included specialized storm sewer systems. More bridges were built at the south end of the Civic Center district as well as a combined bridge and dam (Center Street). Construction of the Armory in 1934 and an addition to the Post Office the following year completed the buildings of the present Civic Center.





The Des Moines riverfront has a history of ambitious plans not fully realized. ▲

An early 1900's view toward the east, presents an active, visually chaotic riverfront in Des Moines. ◀

Cedar Rapids

Riverfront improvements for Cedar Rapids also dated from the turn of the century. In 1900 T.H. Simmons, a local attorney, suggested that a new municipal building be constructed on May's Island, then a privately owned island off the central business district. The proposal stimulated interest in a Civic Center of public buildings on the river, and the 1908 report by Charles Mulford Robinson reinforced these plans.

Robinson fell in with the idea of a "government island," declaring with typical overstatement that it would give "Cedar Rapids a chance such as hardly any other city in the world has ever had



The Des Moines Municipal Court and Public Safety building. ca 1925. ▲



The Linn County Courthouse stands today as a vivid reminder of the grand visions of the 1920s. ►

to create a civic picture." He suggested that the buildings be oriented toward the river banks and have double fronts. However, the public buildings on the island were not aligned to face the banks. The City bought May's Island in 1908, built balustraded river walls, and constructed new bridges in the 1910s.

Substantial development of the Civic Center area came in the 1920s. Cedar Rapids gained the county seat at the expense of Marion and thereby required a courthouse that was completed in 1925. Memorial Building, a combination of city hall, Chamber of Commerce offices, and a convention center, was completed two years later. Simmons' 1900 proposal had at last come to pass. In 1933, a Post Office was built on the riverbank to complete Cedar Rapids' Civic Center.



Cedar Rapids Lock and Dam #15 remains a vital center of river commerce. ►

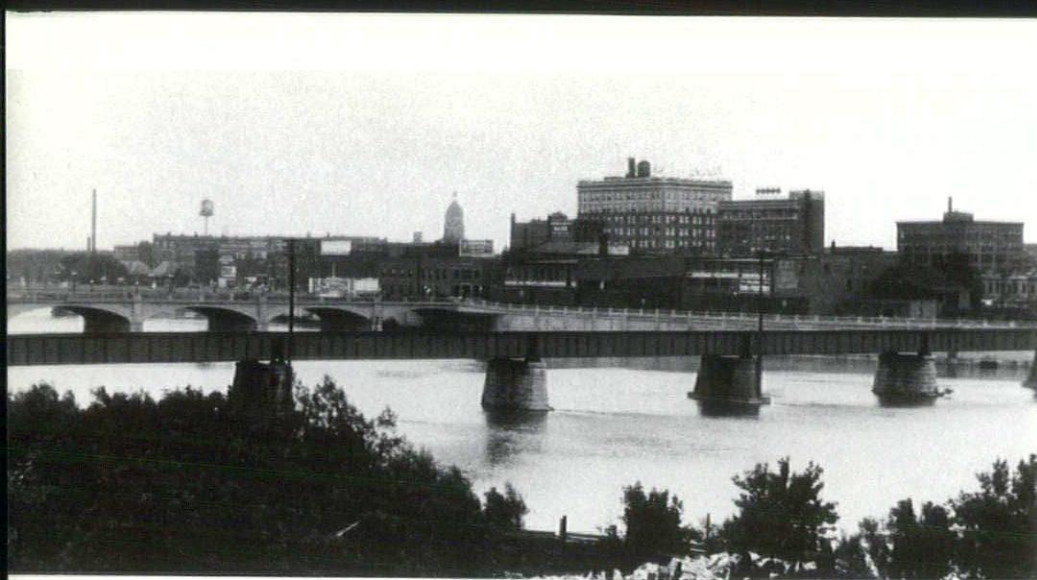
An early rendering of The Memorial Building and City Hall illustrates the gracious public gardens and boulevards anticipated. ▼





The Cedar Rapids Memorial Building & City Hall completed in 1927.





The Cedar River, ca 1916.

Historic photo showing Hotel Russell-Lamson & Soldiers Memorial Hall, Waterloo. In the foreground is the second Fifth Street Bridge, built in 1908.



Waterloo

Like Des Moines and Cedar Rapids, interest in riverfront improvements in Waterloo dated from the early years of the twentieth century. Problems with establishing the meander line of the Cedar River and the resulting lawsuits delayed progress. The chief mechanism for change was the River Front Improvement Commission which began a lawsuit to determine ownership in 1910. It was not settled for eight years.

In his 1910 plan for Waterloo, Robinson referred to the many mills that had graced the Cedar River, rendering it the city's "once greatest industrial asset and still its greatest aesthetic asset." He called for a comprehensive plan for riverfront development and recommended small landscaped downtown parks along it.

After state legislation passed in 1915 allowing construction along the city's riverfront, several patriotic organizations selected a riverfront site for the Black Hawk County Memorial Hall. Local architect John G. Ralston, a prominent northern Iowa architect, designed the compact brick building.

The establishment of memorial halls was part of the American desire to remember those who



served in military engagements, especially the Civil War. Although a host of Iowa communities established memorials to the war dead, most took the form of statuary in cemeteries or parks. The Black Hawk County Memorial Hall was one of the few memorial buildings constructed in Iowa. On December 10, 1915 the Robert Anderson Post, No. 68 of the Grand Army of the Republic, held the first meeting in the newly completed Memorial Hall.

By 1926 several important recommendations from the Robinson report had been implemented. Along the river, concrete riverwalls had been constructed, replacing unattractive billboards and private construction. Three new bridges, replete with ornamental lamp posts, spanned the Cedar River. Memorial Hall was the only public building to grace the riverfront. A new city hall, which Robinson had hoped would enjoy a river site, was built inland.

Changes based upon the City Beautiful Movement improved the riverfronts in all three communities. Residents of Des Moines, Cedar Rapids, and Waterloo grappled with the best means to make improvements, commissioned plans, and engaged in lawsuits as a result of conflicting ideas and intentions. Typical features of these improvements were attractive river walls, new bridges that were as beautiful as they were functional, and classically inspired public buildings along the riverfront to create a center of government and public activities.

Eighty years later, all three riverfront improvements have received national recognition. The May's Island historic district is listed on the National Register of Historic Places. Memorial Hall and the Des Moines Civic Center district have been nominated to the Register. ■

Looking north across the Cedar River from the top of the old Penney's building.

Barbara Beving Long is an architectural historian working in Des Moines. She has recently authored a pictorial history of Des Moines entitled "D.M. and Polk City — Flag on The Prairie."

Valley View[®] EDGINGS

BLACK DIAMOND[®]
BED DIVIDER

BLACK "GENERIC" DIAMOND[®]
BED DIVIDER

DANDY DIAMOND[®]
LAWN EDGING

VALLEY VIEW[®] PROFESSIONAL
LAWN EDGING (BOXED)

MINI DIAMOND[®]
LAWN EDGING (BOXED)

THRIFTY DIAMOND[®]
LAWN EDGING (BOXED)



20 YEARS OF QUALITY AND
STILL ON THE JOB...

THE LANDSCAPER'S CHOICE!
YEAR AFTER YEAR
THERE MUST BE A REASON!

BLACK DIAMOND[®]

DANDY DIAMOND[®]

ADDITIONAL HEAVY STEEL ANCHOR STAKES
ANGLE CONNECTOR ACCESSORIES, AND
KNURLED CONNECTORS ARE ALSO AVAILABLE.



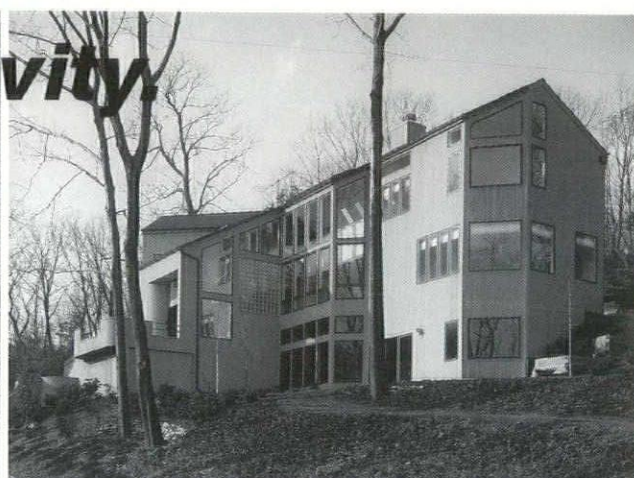
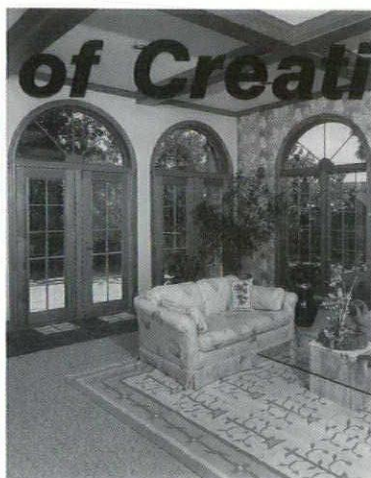
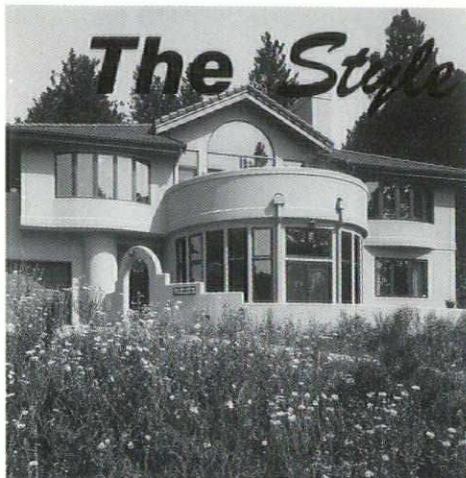
FOR YOUR NEAREST DISTRIBUTOR PHONE 1-800-323-9369

"YOUR COMPLETE EDGING SUPPLIER"

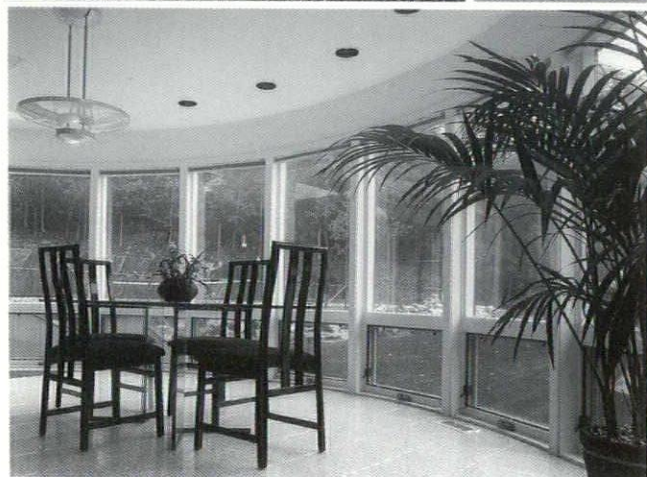
Valley View[®] Specialties Co.

13834 S. KOSTNER • CRESTWOOD, ILLINOIS 60445

312-597-0885 CALL FOR YOUR FREE CATALOG TOLL FREE 1-800-323-9369



The Style of Creativity



Let your imagination soar. Discover the flexibility and superior quality people across the country appreciate in EAGLE Windows.

Exclusive features such as structural pre-finished exterior aluminum extrusions with matching trim accessories so the entire job is low-maintenance. Low-E EAGLE Maximizer Glass for the utmost efficiency. Special weatherstripping bring low air-infiltration ratings to the marketplace.

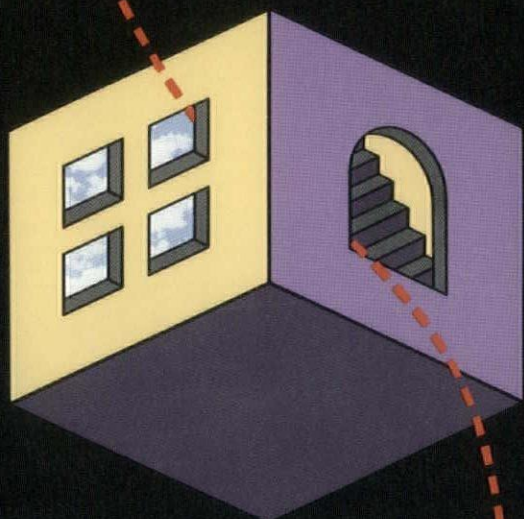
Call or write today for your Architectural Detail Books and full color catalogs!

WINDOR-PINKERTON, INC.
3215 Lafayette Road Box 2577
Waterloo, IA 50704
319/234-1763

EAGLE Window & Door
of Siouxland
912 Dakota Ave.
P.O. Box 681
So. Sioux City, NE 68776
402/494-5328

If You Don't Have EAGLE,
You've Settled For Less.

EAGLE[®]
WINDOWS • DOORS
CIRCLE HEADS • GEOMETRICS
375 East 9th
Dubuque, IA 52001
319/556-2270



V "Vision 2000" is the theme for this year's architectural convention for the State of Iowa. During September 29th and September 30th, the convention will focus on the future as it pertains to architects and architecture.

With the future in mind, the convention staff has searched hard for those speakers that lean forward (future), versus backward (history).

David Snyder, who has written books, reports, and monographs on what may lie ahead, is also Life Styles Editor for *The Futurist*.

Robert Geddes, FAIA, has been recognized as one of America's most influential architectural designers and educators. He is a member of the National Academy of Design, has won Architectural Firm of the Year in 1979, he became the first dean of Princeton University's School of Architecture.

Sylvester Damianos, FAIA, graduated from Carnegie-Mellon University, was a Fulbright Scholar at the Technological Institute of Delft in the Netherlands, and is Adjunct Associate Professor at Carnegie-Mellon University teaching design.

2 Along with our three main speakers, the convention will host a panel discussion with members consisting of: Sylvester Damianos FAIA, Michael Underhill AIA, H. Kennard Bussard FAIA, and Gregory Palermo AIA. The moderator will be Thomas Galloway (Dean of the College of Design I.S.U.).

0 Rounding out the activities, the convention will host seventy exhibitor booths, business meetings, I.S.U. architectural student exhibits, work shops, door prizes, food and drinks, design awards, and a couple of parties. The two day activity will be held at the Convention Center, Marriott Hotel and the Historical Building.

0 For more information please contact:

Iowa Chapter, AIA
512 Walnut Street
Des Moines
244-7502

International Market Square Announces "Peripheral Vision"

International Market Square invites you to broaden your "Peripheral Vision" during its fourth annual design conference and furnishings exposition, September 15 and 16. "Peripheral Vision" will consist of a contract and residential product exposition, an examination of key design industry issues and trends, continuing education, and an extravagant Gala.

"Our theme, "Peripheral Vision", implies going beyond the obvious to the outer limits of imagination," said IMS president Jerry Zweigbaum. "We are exploring the concept of gaining inspiration from the periphery. I think this relates to the position of Minneapolis in the design world — definitely not the focal point, but certainly a wellspring of creativity."

International Market Square's 100 design center showrooms will participate in "Peripheral Vision", introducing new contract, residential and architectural products. Showrooms will also present seminars, exhibitions and other special activities.

Annual Design Conference
Contract and Residential Furnishings Exposition
International Market Square
Minneapolis St. Paul

PERIPHERAL VISION

A program designed to educate, inspire and entertain
interior designers, architects, furniture designers,
and the corporate community.

SEPTEMBER 15 & 16
Continuing Education September 17

For a schedule of events
and registration materials,
call or write:
International Market Square
275 Market Street
Minneapolis, MN 55405
(612) 339-8200

Deconstruction In Architecture and Urbanism

Deconstruction in Architecture and Urbanism investigates a new theory of Modernism that has emerged through the rise of Deconstruction in architecture and urbanism, and considers its implications for the future. Does it answer the need for a new architecture or does it merely extend Modernist elitism and abstraction?

Included are an important essay by Charles Jencks defining the key figures of the movement, an extended interview with Peter Eisenman, an in-depth look at Bernard Tschumi's Parc de la Villette and several other featured projects, including designs by Zaha Hadid and Frank Gehry.

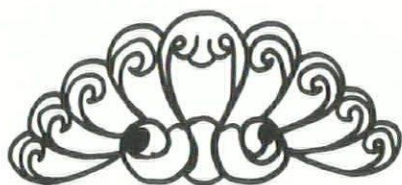
Many artists and critics believe that Deconstructivism or Post-Structuralism has become the new Modernism, the "Neo-Modern" architecture. This profile is essential reading for anyone interested in this dramatic new development in current architecture.



DECONSTRUCTION
Publication Date: August
Price: \$19.95, paperback
An Architectural Design
St. Martin's Press, N.Y.

Photographs by Margaret Bourke-White

Life & Fortune photographs by Margaret Bourke-White are the subject of a retrospective exhibition on display at the Nelson-Atkins Museum of Art, Kansas City, Missouri, through September 10. *Bourke-White: A Retrospective* includes more than 100 photographs documenting decades of celebrated photography.



GRANITE • LIMESTONE • MARBLE

Fabricators & Installers
of
Imported and Domestic
Slabs and Tiles

Rowat Cut Stone & Marble Co.
110 S.E. 7th St. • Des Moines, Iowa 50309

(515) 244-8604
(800) 798-8604

HARMONY



■ It's the blend of sonic flavors that make up the body of Harmony. Harmony is also the synergy that exists between the components we choose to include in the composition of our living space. No audio manufacturer can approach Bang and Olufsen's design components of unique beauty that create a harmony that blends with a wide range of decors.

■ Enter the Beocenter 9000. True to every note of the Bang and Olufsen tradition, the Beocenter combines an AM/FM compact disc player, and a cassette deck into a stunning design with remote control capabilities that eclipse the competition.

■ And the music can follow you anywhere. With the addition of the optional Master Control Link and an additional set of speakers, all the flexibility of the Beocenter can be used in all the rooms of your home or office.

■ Harmony. Audition it and the Beocenter 9000 today exclusively at:



2204 Ingersoll / Des Moines / 288-2210

Frank Lloyd Wright In The Realm of Ideas

In conjunction with the nationally touring exhibition "Frank Lloyd Wright In The Realm of Ideas," Southern Illinois University Press has published *Frank Lloyd Wright In The Realm of Ideas* (208 pages, \$42.50 cloth, \$24.95 paper, 11 x 10 inches), edited by Bruce Brooks Pfeiffer and Gerald Nordland.

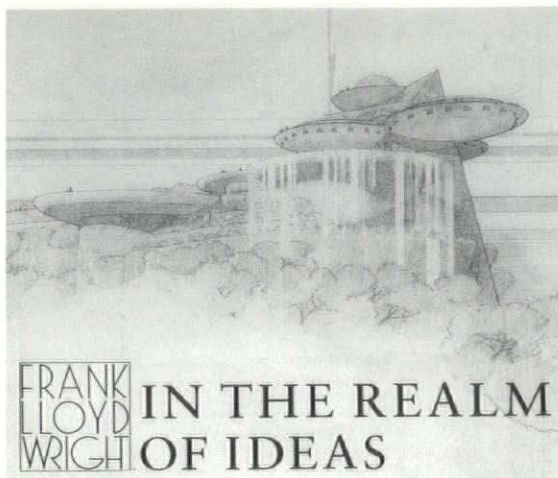
Using Wright's work as example and his words as explanatory text, *Frank Lloyd Wright In The Realm of Ideas* highlights and illustrates the essential ideas of America's greatest architect, the ideas that formed the foundation for everything Wright built.

The book is divided into two

major parts. The first contains a wealth of color photographs and excellent black-and-white illustrations, accompanied by Wright's own quotations and explanations. It is organized through four sections divided into Wright's own categories: "The Destruction of the Box: Freedom of Space"; "The Nature of the Site"; "Materials and Methods"; and "Building for Democracy."

Part Two contains essays by five leading architects and architectural historians on aspects of Wright's work.

The exhibition's three-year national tour includes the National Museum of American History, Smithsonian Institute, Washington, D.C.; the Center for Fine Arts, Miami; the Museum of Science and Industry, Chicago; the Scottsdale Center for the Arts, Scottsdale, Arizona; and the San Diego Museum of Art.



Frank Lloyd Wright
In The Realm Of Ideas

Two Pritzker Prize Winners in 1988

Oscar Niemeyer of Brazil and Gordon Bunshaft of the United States share the 1988 Pritzker Architecture prize. The award is given "to honor a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment, which has produced consistent

and significant contributions to humanity and the built environment through the art of architecture." Acknowledged as the world's most prestigious architecture prize, it consists of a \$100,000 grant, a Formal citation certificate, and a medallion.

Errata — Prairie Style in Mason City

A critical reading of Robert E. McCoy's article on Rock Crest/Rock Glen, Iowa, "Concrete and Nature: A Mason City Dream" which appeared in the March/April issue of the *Iowa Architect* revealed the need for a number of clarifications.

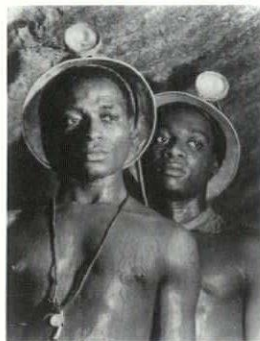
Though Rock Glen is the largest group of Prairie style houses integrated by a common natural site into a single project, other areas, notably Oak Park, Illinois; the Beverly area of Chicago; and River Forest, Illinois have larger numbers of Prairie style houses.

Frank Lloyd Wright himself completed two projects in Mason City, the Stockman House and the City National Bank — Park Inn Hotel Building.

The trellis projecting beyond the soaring roof of the "Solid Rock" house of 1910 by Walter Burley Griffin was constructed of heavy wood beams, not concrete.

Finally, on page 37, the captions on the "Solid Rock" house and Holohan House were inadvertently reversed. They are reprinted correctly here.

TIM HICKMAN



THE TECHNOLOGY OF CRAFTSMANSHIP

At Custom Woodworks we have incorporated the most advanced millwork equipment available to produce the finest details in wood that you can imagine.

Full line architectural millwork delivered with a commitment to superior quality and consistency.

Custom Woodworks . . . because detail makes design come alive.



Member
Architectural
Woodwork Institute



CUSTOM WOODWORKS LTD.

910 Steuben P.O. Box 3187 Sioux City, Iowa 51102
Manufacturers of Architectural Woodwork

Design Digest



Accessories in Metal ▲

Designed and handmade by Wendy Stevens in her studio, the "Organizer" is part of a unique collection of metal accessories that includes various bags, briefcases, belts and suspenders. The "Organizer" is crafted of spring steel plates hinged at each corner and features a leather lining with pockets. Leather strap is removable. From Accessories in Metal, New York.

Kite Chair ▶

A windswept frame and kite-shaped back compose this chair design by Anna Anselmi. Epoxy finished tubular steel frame supports the leather upholstered seat and back. From Gullans International, New York.

Logo Collection ▶

Constructed entirely from a unique system of snap-together parts, the Logo halogen floor lamp contains no loose wiring. Maintaining a stoic vertical posture, Logo features a rotatable shade which allows the user to direct light. Offered in several mounting applications the collection was designed by Mario Barbaglia and Marco Colombo for PAF. Available through Koch + Lowy.

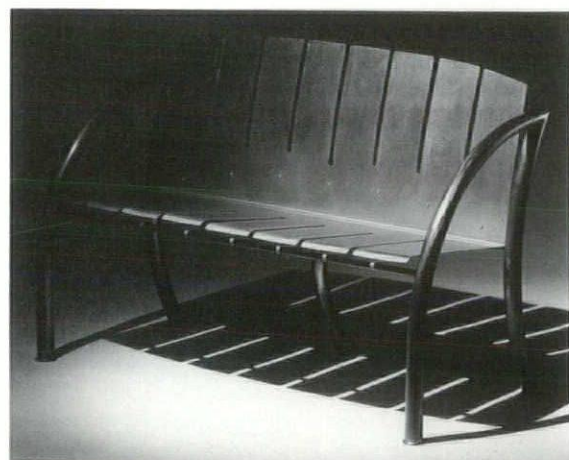


Canapé ▶

From Zeus Collezione in Milan. This divan displays a refreshing composition of hard edges and soft, gentle curves. Its iron rod structure is painted black while the flexible stainless steel seat and back maintains a natural finish. Available through Modern Age, New York.

Opera ▶

Introduced at NEOCON 20 the "Opera" chair offers refined elegance with a sense of formality and delicacy of scale. Contrasting leathers at draped back and arm yokes emphasize distinct lines and well crafted seams. Designed by Paul Haigh for Bernhard's Opus II Collection.



ONTHANK CO. IS YOUR SOURCE FOR THESE FINE QUALITY PRODUCTS . . .



Onthank Co.

P.O. 1462 - Des Moines, Iowa 50306

Des Moines (515) 265-9801 • Iowa 1-800-362-1811 • Out of State 1-800-247-1708



CORIAN

Solid Beauty That Lasts



OJVM

lanark
Vinyl Wallcovering

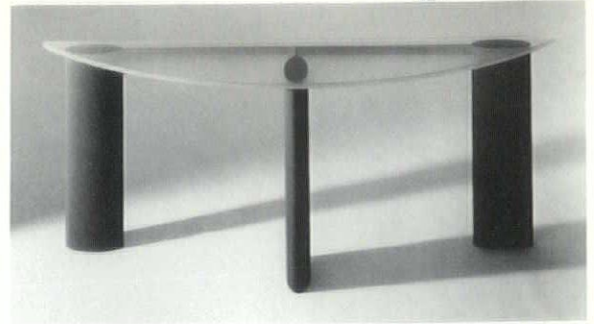
Levolor





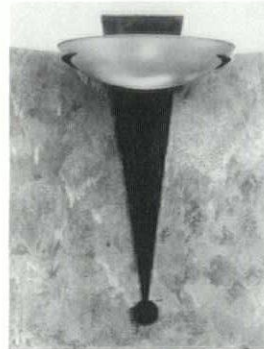
Console/Sofa Table

In his latest addition to the Koch + Lowy Mirage Series, designer Piotr Sierakowski introduces this console/sofa table. Elegantly styled the table features a structure composed of elliptical aluminum extrusions finished in black or grey Nextel®. A top of frosted glass or granite reiterates the graceful form of the leg.



Tong Sconce

Designed by Jeff Brown and Jerry Van Deelen the "Tong" is at once contemporary and distinctly classic. A sculpted saucer of beige Corian® is suspended by slender tongs against a tall, tapering backplate of black oxidized metal finished with a circular knob at its base. Quartz light reflects upward and diffuses through the translucent saucer. From Les Prismatiques, New York.



Bolidismo

"Bolidismo" derives from the Italian word "bolide" meaning an object that conveys the idea of speed or the speeding object itself. Hence, "Bolidismo", the contemporary Italian movement co-founded by Massimo Iosa-Ghini and the source of inspiration for his recent Dinamic Collection. Iosa-Ghini, a noted cartoonist and painter as well as

architect and designer, translates his cartoonists designs into buildable objects through the use of the computer. The Bolidist manifesto relies for effect on the use of the sinuous curve and streamlined shape and is experimental in nature through the unexpected combination of materials. Exclusively from Palazzetti.



Spyder Table

Designed as a companion table to the Mandarin Chair, the "Spyder" celebrates the graceful curve of the buttress with its rigid polyurethane and steel structure.

The glass top features a chamfered edge and is offered in clear or blue-grey tint. Frame is matte black or high gloss silver. Designed by Ette Sottsass for KnollStudio.

MARTIN SMITH

8

THE IOWA ARCHITECT SELLS PRODUCTS IN EIGHT STATES

Align Your Company With the
Premier Architectural Magazine
in the Midwest

We'll Make You Look Good.

To advertise in the
Iowa Architect contact:

Stan Pshonik
Publication Manager
11071 Aurora Ave.
Des Moines, Iowa 50322
(515) 270-0402

ADVERTISERS DIRECTORY

- 9 American Blind
- 44 Audio Labs
- 39 Baker Electric, Inc.
- 41 Cadalyst Resources
- 6 Columbus Wallcovering
- 45 Custom Woodworks, Ltd.
- 41 David Bear, Inc.
- 11 Des Moines Blueprint
- 8 Des Moines Marble & Mantel Co.
- 41 Drywall Distributors Corp.
- 40 Eagle Windows
- C4 Endicott
- 42 Gerkin Windows & Doors
- 7 Iowa Ready Mixed Concrete Assoc.
- 9 Mason City Tent & Awning
- 4 Masonry Institute of Iowa
- 46 Onthank Company
- 11 Pella Dealers of Iowa
- C3 Prestressed Concrete
- 44 Rowat Cut Stone & Marble Co.
- 10 A. A. Schneiderhahn Co.
- 42 Sheffield Brick & Tile Co.
- 1 Stetson Building Products
- C2 Sunderland Brothers Co.
- 7 Syntrom Legal Services
- 2 United Brick & Tile
- 40 Valley View Specialties Co.
- 8 Waldinger Corp.
- 11 P. Michael Whye



BACK TO THE FUTURE

The 1988 Central States Regional Conference sponsored by The Eastern Oklahoma Chapter, American Institute of Architects and The Oklahoma Chapter, American Society of Landscape Architects. Tulsa, Oklahoma October 12, 13, 14, 1988

An introspective voyage into the past and the future.

Cheryl Barton, ASLA

Senior Associate with EDAA's San Francisco office. She is the current National ASLA president with 15 years experience in urban design, campus and corporate master planning acting as a multidisciplinary Project Manager.

William G. Swain, FASLA

Chairman of the Board of GWSM, Inc., in Pittsburgh, PA. He is the Past President of National ASLA. He has been involved in a wide range of Landscape Architectural projects over the past 40 years.

John Hartray, FAIA

Former AIA National Board Member, Partner Nagle Hartray & Associates, Chicago. Was the hit of the 1987 AIA Convention Fellows dinner with his humorous and often satirical talks concerning the profession.

E. Fay Jones, FAIA

Fayetteville, Arkansas. Former Dean of the School of Architecture at the University of Arkansas, and currently professor emeritus at the University. Known for the designs that relate built environment to nature as in his AIA honor award project Thorncrown Chapel and his recent Pavilion Project in Mississippi.

John Alred, Ph.D.

NASA's Advanced Programs Office, Johnson Space Center, Houston, Texas. Currently working on habitats for the moon and Mars.

Lane Marshall, FASLA

Head of Department Landscape Architecture, Texas A&M. Past President National ASLA, Educator and practicing Professional who has served as Chairman of ASLA's Landscape Architectural Futures Committee.

Virgil Carter, FAIA

Head of the School of Architecture at Oklahoma State University in Stillwater, Oklahoma. Past President of California Council AIA with extensive experience in practice, professional and public service.

Joseph Gonzalez

37 year old design partner at S.O.M., Chicago, spotlighted by "Inland Architect" as one of the dynamic new leaders at S.O.M.

For conference information contact:

American Institute of Architects
Eastern Oklahoma Chapter
2210-B South Main
Tulsa, Oklahoma 74114
(918) 583-0013

introducing 8'-0" COREWALL™

wider wall sections for...

- design flexibility
- faster erection
- 50% less caulking

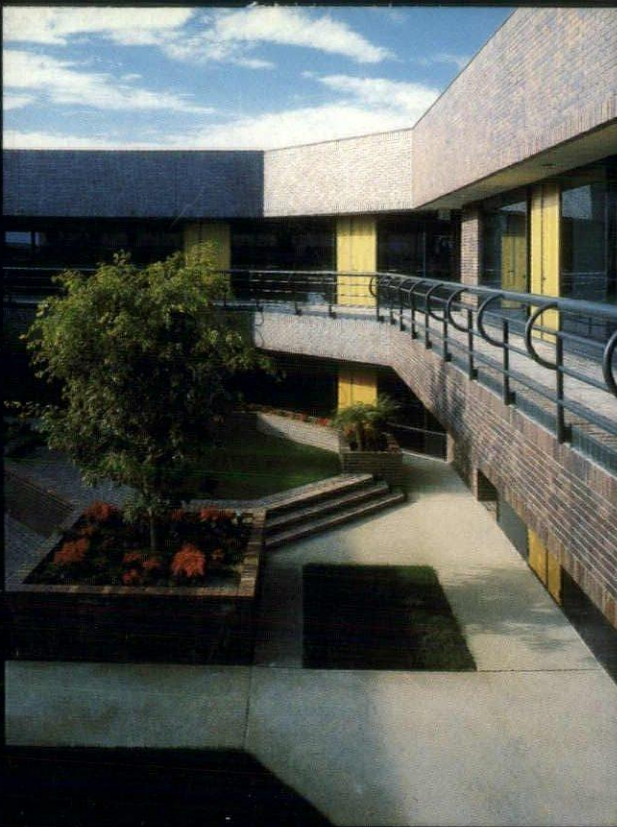
8'-0"



Prestressed Concrete Operations
Wheeler Consolidated, Inc.



P.O. Box 518 Country Club Road
Iowa Falls, IA 50126 515-648-2579
IOWA WATS 1-800-392-5654
Des Moines, IA Plant 515-265-0711



TILE FACADES

Innovative Thin Wall Systems

"The long-term value we emphasize to our clients is the low maintenance required by Endicott Tile. Its resistance to efflorescence is a major factor in preserving the classical beauty of the finish. The beauty and low maintenance of this tile offer the ideal combination for satisfying client needs and safeguarding their investment...."

Brian Paul, President Brian Paul & Associates San Diego, California

Nationally recognized for their quality and aesthetic beauty, Endicott tile, face brick and pavers are distributed throughout the United States. For literature, samples and the name of your nearest distributor, contact Endicott Tile Ltd. today.



Governor Plaza—San Diego, CA

Architect: Brian Paul & Associates—San Diego, CA

Tile: Medium Ironspot #46 Smooth ($\frac{1}{2} \times 2\frac{1}{4} \times 7\frac{5}{8}$)

Endicott Tile Ltd.

Post Office Box 645 Fairbury, Nebraska 68352

Iowa Chapter AIA
512 Walnut, Des Moines, IA 50309

Address Correction Requested

LIBRARY
THE AMER INST ARCHITECTS
1735 NEW YORK AVE NW
WASHINGTON, DC 20006

00/00 0165-029060

Endicott

BULK RATE
US POSTAGE
PAID
PERMIT 762
DES MOINES, IA