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- 3 PPG Duranar (Kynar 500) Metallics
- and 2 Anodized finishes;
- custom colors available.

Physical Properties/Technical Performance

<table>
<thead>
<tr>
<th>Panel Property/Units</th>
<th>Panel 24 A-X (A-X Core)</th>
<th>Panel 24 CB* (Cement Board Core)</th>
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<tr>
<td>Structural Performance Under Wind Load/ASTM E-89</td>
<td>Withstands 45 psf Wind Load</td>
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* Values for Panel 24CB are estimated. Actual testing is underway.
System 60 MEG introduces to American architecture the European solution to achieve high aesthetic appeal combined with product performance and design flexibility. MEG is manufactured in Italy by Abet Laminati and distributed exclusively to the American market through Citadel’s Envelope 2000® distribution system.

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**ANCORING COMPONENTS**

**PHYSICAL PROPERTIES/TECHNICAL PERFORMANCE**

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<th>Panel Property/Units</th>
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<tr>
<td>Structural Performance Under Wind Load/ASTM E-330</td>
<td>Test Underway</td>
</tr>
</tbody>
</table>

1. E-Values are based on U-factor, which includes thermal resistance of surface air films.

This panel will literally take any abuse you could possibly throw at it. A hammer won’t even leave dents or permanent marks. What’s more, MEG is waterproof and resistant to UV exposure and acid rain, as well as to most chemicals and acids. MEG is extremely easy to handle and can be machined, sawed or drilled on-site with regular carpentry tools.

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Marquette University; Milwaukee, Wisconsin

Architect: Opus Corporation
Minneapolis, Minnesota

Brick: Medium Ironspot 77 (Artisan Texture);
Medium Ironspot 46 (Velour Texture)
Economy Norman (3⅜ x 3⅜ x 11⅛)
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Joslyn Museum Expansion

The Joslyn Art Museum has announced that Sir Norman Foster and Partners of London has been chosen by the Architect Selection Committee of the Joslyn's Board of Governors to design the museum's $16 million renovation and addition. Foster Associates has received some 50 awards and commendations for outstanding architectural design for projects throughout the world.

Lorna Simpson

The Museum of Contemporary Art in Chicago will feature a survey of work by conceptual photographer Lorna Simpson through March 14, 1993. *Lorna Simpson: For the Sake of the Viewer* will include 29 large-scale photographs produced from 1985 to the present, as well as an adaption of a site specific installation, Five Rooms, commissioned for the 1991 Spoleto Festival exhibition held in Charleston, South Carolina.

Anish Kapoor

The Des Moines Art Center will present a selection of large-scale, abstract sculptures by the critically acclaimed British artist Anish Kapoor January 30 through April 25, 1993. The mysterious, often colorful forms, are rooted in Hindu mythology, art, and architecture.

Andy Warhol

The work of one of the most significant figures in 20th-century art is surveyed in *Andy Warhol: Works from the Permanent Collection* presented by the Milwaukee Art Museum January 22 through April 25, 1993. Beginning with examples of Warhol's early work as a commercial artist, the exhibition reviews four decades of provocative innovations. Included are famous images closely associated with his illustrious career.

Conceptual Photography from the Gerald S. Elliott Collection

An exhibition of over 25 conceptual photographs by American and European artists, created primarily in the 1980s, will be on view at the Museum of Contemporary Art in Chicago February 6 through March 21, 1993. The photographs, which comprise a gift to the museum by Gerald S. Elliott, include works by Cindy Sherman, Richard Prince, Vito Acconci, Gunther Forg, and Marcel Broodthaers among others.

Photography at the Madison Art Center

*In Our Time: The World as Seen by Magnum Photographers* marks the first comprehensive survey of the work of Magnum Photos, Inc., the premier cooperative agency for photojournalists, founded in 1947 by Robert Capa, Henri Cartier-Bresson, George Rodger, David Seymour, Maria Eisner, and Rita and William Vandervert. The exhibition, on view at the Madison Art Center in Madison, Wisconsin February 13 through March 28, 1993, will feature more than 300 works by 64 photographers.
Home for Books

Brown Healy Stone & Sauer PC has completed schematic design for an addition to Lake Villa’s District Library, Lake Villa, Illinois. The two-story addition adds 30,000 square feet to the lake front location. The addition’s design came from an intent to preserve the original intimate residential quality, while establishing a strong public presence with its combination of sloped roof forms.

Transformation in Des Moines

The Merchant Building is currently going through an image change from one of international trade to that of a local business office complex. VOV Architecture has designed modifications to the existing Des Moines structure to include an entry that gets an entirely new look using lighting and slate wall treatments. Other elements of the remodeling will be a round sculptural sign-board designed to be suspended within the rotunda. Another sculptural element will protrude from the lobby’s existing television monitors and connect to the new sign-board.

Commemorative Tower

Construction has begun on a commemorative light tower, designed by Baldwin Clause Architects P.C., Des Moines. The Forest Avenue Branch of the Des Moines Public Library System, featured in this issue, is the site for the tower. The twenty-six foot tower is to be a symbolic beacon for both the new library and the culturally diverse community it serves. Four back lit aluminum panels are inscribed with inspirational quotations drawn from the writings of authors representing predominant ethnic traditions present in the adjoining Mid-City neighborhood.

A plaza surrounding the tower features 1500 engraved brick pavers identifying each neighborhood child who has made use of the library in its first year of operation.

Funding for the project has been provided by the Mid-City Vision Committee via a generous grant from the American Republic Insurance Company, Des Moines.

Athletic Center

The University of Iowa is adding an athletic facility for their football program. Herbert Lewis Kruse Blunk Architecture has designed a 29,700-square-foot two-level structure that attaches to the existing Recreation Complex. The architectural expression of the addition is a simple vaulted roof structure supported by a battered wall. The wall is a major architectural component that supports a canopy, serves as a display wall and articulates the entry.
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Sherman Sweeney, Project Engineer: "We modeled various systems by computer to determine the best life-cycle cost of the building. Gas, electric and earth-coupled heat pump systems were compared. An all-electric system proved to have the advantage, benefiting from the electric heat rate."

When the subject is gas versus electric HVAC systems, the answers are all quite elementary.

Project: Westwood Elementary School, Ankeny, IA
Architects: RDG/Bussard Dikis, Des Moines, IA
Mechanical Engineering: KJWW Engineering, Rock Island, IL
Electrical Engineering: KJWW Engineering, Rock Island, IL
Structure: 52,000 sq. ft. on one floor

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Design award programs are curious things. The state and regional chapters of the American Institute of Architects call for entries from their corresponding practitioners to be judged by a small group of noted professionals. Implicit in this system is the postulate: good design stands out. The belief that, from a large group of entries representing disparate programs and numerous individual practitioners, certain projects will reveal themselves as exemplary. Over time, some practitioners become skeptical of this type of epiphany. Perhaps these "noted professionals" can't recognize good design. Maybe these jurors award primarily, work that resembles their own. Hmmm.

In organizing this year's state jury, I too, cynically suspected this to be the case. In an attempt to short circuit this process, the awards committee selected what I believe was the most varied group of individuals selected in years. This year's jurors, Richard Stacy of San Francisco, Richard Keating of Los Angeles, Bernard Cywinski of Philadelphia, and Henry Smith-Miller of New York came from all corners of the map, both geographically and ideologically. What would happen when these architects, brought together to arrive at some consensus about "quality design," were confronted with this year's entries? Would they argue incessantly about their own "pet project?" (That project that most resembled their own work.) Would they divide up into camps, promising to support each others' projects in a quid pro quo arrangement? Maybe they would throw in the towel, unable to arrive at any agreement at all. The political dynamics seemed fascinating.

Imagine the disappointment when none of these possibilities materialized. Most of the award-winning projects not only achieved consensus, but were unanimously praised from their first sighting. While the decision-making process was arduous, and time-consuming, it was not the stormy, ideological battle of wills that I was anticipating. (Perhaps secretly hoping for.) I suspect a similar level of agreement occurred at the regional jury as well.

Indeed, when this jury convened, I was left with the same postulate: irrespective of personal predilections, good design does stand out. On the pages that follow are those projects recognized by this jury along with those selected as regional award winners. They represent, at its best, the state of architecture in the Midwest. They represent excellence.

Paul Mankins, Associate Editor
This addition has some of the most compelling, arresting, somewhat primitive images — that are quite surreal and really different from the rest of the entries. It is an extremely powerful piece. If you look at the nature of the original organizing elements — the roof plan as it works with the delicate slope of the site — it sets the major premise of the wall between the roof and the ground. The detailing and the total execution are really quite extraordinary.

Many of the finest architectural works of the 20th Century are embodied in small-scale projects. The Barcelona Pavilion and Farnsworth House by Mies are elegant single-story buildings that have achieved the highest status in Modern design. At Philip Johnson's Glass House, the renowned architect has built various structures and oddities upon the surrounding landscape. Johnson has sought to embellish his elegant steel and glass home with these additions.

Architect Douglas Wells has carefully achieved a similar success in terms of scale and addition in a diminutive garden pavilion built adjacent to a 1959 residence by Taliesin architect, Herbert Fritz. Frank Lloyd Wright’s influence upon the architect is clearly apparent in the home and Wells has successfully extrapolated the existing design cues in this outstanding structure. In addition to this screened pavilion, an original terrace design was discovered in the construction drawings and this became a vital element in the project's outcome.

The pavilion is composed of redwood rigid frame walls post-tensioned with embedded steel rods. A stressed plywood skin diaphragm roof matches the fascia configuration of the house and is one of several essential visual connections between the two buildings.

Enclosing a mere 300 square feet, the pavilion appears as a natural extension of the house. Integral to the splendid achievement of the project was the matching of material and proportion. The pavilion's lannon stone walls and retaining wall assimilate those elements of the house. Spacing the mullions reiterate the graceful patterning of the home and exhibit influences of Wright and Fritz. The relationship between the separate structures a result of refined proportion and scale.

The terrace design found in the original documents enhance the connections between the house, pavilion and the river. The terrace is located adjacent to the house and defines one side of the triangular landscape design. Paving surfaces consist of mortar laid lannon stone giving way to loose limestone and culminates in bluegrass. Flanking the terrace are planting beds with concrete edge creating a subtle transition between the man-made elements and the natural wooded space that slopes to the river. The apex of this triangle is orientated to the major view looking toward a river bend.

This pavilion and terrace project is absolutely remarkable as it incorporates original plans and existing design cues to formulate a refined combination of material and form. The pavilion embodies precise scale-nothing more, nothing less. All components complement one another and an appropriate right down to the bright red Butterfly chairs. Wells has brought the spirit of Wright and Fritz to an elegant little building—a screened porch never looked so good.
A medical facility should exhibit certain qualities that serve the doctor and patient. Inherent in this building type must be an atmosphere of order, function, and purpose exemplifying the practice of medicine. Architect Kirk V. Blunck and designer Michael Fletcher of Herbert Lewis Kruse Blunck have achieved that goal with a brilliant solution to enliven a mundane facility. An infill structure of strict rectilinearity and perfect proportions has been inserted between two existing building wings.

Positioned in the former entry vestibule, the infill project cleverly maximizes space and is a welcome shape to an otherwise lackluster building. A rigid geometric form of right angles is created with narrow fenestration flanking the entry wall and larger glazing above providing natural illumination to the interior. The relationship of solidity and transparency establishes an austere yet restful character to the building.

Contrasting with the exterior is an arresting interior of intricate assemblages of angles and curves that join to produce an experience far removed from the typical physician’s office. The form of a gracefully arced reception desk is repeated overhead as a narrow arced slot allows light from the second story clerestory windows to filter down to the main floor. This light combines with illumination from the end and corner areas and brightens what is normally a dark and solemn waiting area. An open staircase splits the ground level space and leads to the physician’s upper offices positioned at each end and bisected by a shared conference room.

The interior of stark white walls, pipe railings and fine wood furniture designed by the architects allows all elements to be fully expressed. This open plan with inventive solutions is a welcome contrast to the normal pattern and exhibits a particularly keen sense of space and geometry.

The architects have combined order and function with a lively and creative design. The infill nature of the project enables a more efficient use of space and illustrates possible alternatives for medical facilities—an inviting ambience for both doctor and patient.
A SUBURB AND ITS DISCONTENTS
St. Charles County Community College

The 1992 presidential campaign confirmed what many of us have suspected for a long time; the suburb has become, at least demographically, the primary community form in the United States. The domestic nature of the suburb to engender privacy and security dominate the American landscape. However, in spite of this, there persists a need for community shared facilities or, "public space.” Can the shopping mall, for example, become the de facto public space of this new city? This prospect presents many problems. The shopping mall does not reside on publicly held land, precluding many of the freedoms of use and access that such lands provide. Moreover, institutions and public services do not fit into the commercial orientation of the mall, educational facilities being among these.

In this light the St. Charles County Community College, a new campus complex for a rapidly developing suburb in Missouri, presents an opportunity to explore the role architecture might play in projecting the commercial space of the new suburb. This campus is to be built in several stages on 140 acres of rolling land. Cannon PTN has endeavored to maintain some of the original acreage, undisturbed, as an open land resource to be used by future developments adjoining the site. The first phase, now complete, includes Administration, Science, Humanities and Fine Arts facilities housed within one structure, a College Center, a Learning Resources Center and a Campus Services building.

As an academic institution, both the layout and language of Cannon PTN’s design seem compelling. In reality this complex will not exist as an educational facility, but eventually as cultural center where county residents may study and find physical recreation, as well as enjoy the Fine and Performing Arts. Here we see the possibility that an architectural project may reconstitute public amenities that were once casually integrated in a matrix of publicly and privately owned land. It is in this social context, of where the purposes that architecture serves become ambitious and ambiguous, that this design will eventually unfold and be judged.

It has a midwestern quality — familiar brick color, familiar silhouettes that are not modestly posturing, but poses a direct normalcy. The best thing about it is that it does not have a “hit you between the eyes” agenda like so many buildings try to have.

The building complex does not have self conscious features that one can discuss — rather there is a sense of humility, environmental response, and appropriateness to the site.

(Below) The exterior skin, primarily brick and glass, are inflected in each building to respond to irregularities in the site and reflect various scales of the outdoor areas and indoor spaces which they bound.

Project: St. Charles County Community College
Location: St. Peters, Missouri
Owner: St. Charles County Community College
Architect: Cannon Pearce Turner
Nikolajevich
Project Team: George Nikolajevich, AIA, Principal-in-Charge of Design; David Pearce, AIA, Project Manager; Emeritus; Mark Banholzer, Project Designer; Tom Hanath, AIA, Senior Project Architect/Manager; Ken Miller, AIA, Quality Control; Kirk Warden, Job Captain; Steve Moeller, Job Captain; Tim Bunker, Architect; Dan Taylor, AIA, Architect; Ken Voice, Architect; Jim Satterfield, Construction Administrator
Landscape Architect: Austin Tao & Associates
Civil Engineer: Pickett, Ray & Silver
Structural Engineer: Siebold, Sydow & EiUebauin
Mechanical/Electrical Engineer: CMLAV
General Contractor: J.S. Alterici
Construction Photographer: Robert Pettus

RICHARD M. SOMMER
Pity the newly developed suburb. The environment is often a barren oasis with minimal vegetation, only sporadically interrupted by fledgling tree sprouts that will require at least ten years to mature. This was the situation that Rod and Jan Kruse were presented with at their new home site in West Des Moines. Fortunately for them, however, their lot abutted a steeply sloped park in the rear. This offered the opportunity to break the traditional practice of locating major fenestration to streetside and instead, living spaces are focused on the park.

The home is boldly expressed by two imposing gables dramatically creating a somewhat conventional presence to the street. A narrow entry gable is subtly skewed from the large main section and establishes a clear and precise identity to both segments. Window areas are limited to two identical configurations creating a visual connection to the independent forms.

Facing the park at the rear is a separate elongated single-story section with a gridded window wall. Overlooking the park and reinforcing the ‘retreat’ concept desired by the owners, the window wall provides a powerful contrast to streetside. Increased glazing on the gables facing the park also complement this wall.

Despite the satisfying traditional aspect of this impressive home, the overall design appears as a 21st Century residence by utilizing pure white cladding, overhangs, and most notably, white roof shingles. A comforting form is beautifully enhanced by this stark color treatment and connects the accepted house form to a not so distant future society.

The white motif is strongly reinforced in the interior with robust geometry painted in white and accentuated by black pipe railings. Color accent is obtained with black kitchen appliances, piano, and chairs creating an impeccable contrast with the white backdrop. Fine wood cabinetry in the kitchen provides a second contrast within the interior scheme.

This exquisite private residence combines the best of two worlds. The traditional residential motif of steep gables presented to the street allows the house to blend in with other homes in a suburb. A vast window wall and the all-white exterior enables the house to stand apart from the others and alludes to a future time.
For years the public library systems throughout the country have been subjected to severe budget cutbacks resulting in reduced hours and limited new book purchases. This has been disheartening as an educated citizenry is the essential element in any democracy. When a city has the opportunity to build a new library with a private foundation grant, rejoice is the appropriate response.

Des Moines has experienced this very situation with a private grant of $750,000 to build a new library on Forest Avenue. Baldwin Clause Architects has designed, along with the community, a delightful library that exemplifies the creative environment surrounding its inception. The result is a diverse interlocking of components illustrating the possibilities available to the public.

The main volume is a simple rectangular structure illuminated by an angled roof with substantial clerestory glazing on both the north and east/west exposures. The building is slightly skewed from a straight east/west axis which establishes the location of various projections along an even parallel. Clad in engaging red brick, this main building serves as an anchor for the expressed elements of different colors.

A superb entry is composed of a tilted overhang on a light tan brick wall pulled from the structure. An adjacent flanking wall in dark brown completes this portion as three distinct colors form a rich contrast with each other. The brown wall adjoins a similarly colored enclosure with a barely perceptible curve, creating a thrusting multipurpose room.

Along the angled south facade are three forceful rectangular sections of glazed red concrete block. The rectilinear projections of equal dimensions form a straight line and enclose various library functions. These sections along with much of the building are “grounded” with a double row of dark brown glazed block visually securing the structure.

The library is an interesting congregation of angled strong brick colors and patterning that interrupt visual flow and delineate the interior functions.

The floor plan efficiently places office mechanical rooms, and restrooms at the east third of the building allowing the remaining open space to be used for stacks and studying purposes. The light tan exterior wall adjacent to the entrance encloses an art gallery, a pleasing aspect of new library facilities. Rooms for periodicals, a children’s area, and conference room are contained in three southerly projected spaces. By positioning the various dedicated purpose areas at the east end and in exterior projections, the architects have skillfully manipulated the plan to generate maximum square footage for main library activities.

The interior aesthetic features an appealing palette of form, color, and material. A carpet of tan gray, and light green is a strong yet subtle backdrop for elements throughout the library. Matching light green overhangs boldly protrude and reiterate the exterior elements. Warm oak tables and chairs juxtaposed against stronger colors and match the curved circulation counter. The exposed slant metal roof deck in white is supported by red open web trusses producing additional contrast.

The exceptional combination of colors and forms in the interior are highly evocative of the exterior aesthetic. Baldwin Clause Architects has employed appropriate and stimulating hues and shapes throughout this library creating an exemplary facility for the neighborhood and the always important aspect of constant learning.
The building sits on the site very boldly. While the geometry seems a bit arbitrary for a church, it commands the site. There is a coherency; a completeness to the idea regardless of whether one favors that idea. The jury felt that there was a disparity between the somewhat bombastic section and the humility of the program.

(Right) Illuminated entry to the geometrically layered Sanctuary is marked by a baptismal font made of massive stone ledger.

(Bottom) Pathways under a "Pilgrim's Gate" trellis lead visitors to an outdoor landscaped terrace, and continues to an indoor gathering space, through which worshippers may enter the main seating and sanctuary.

In a society dominated by secular interests, it is difficult to chart a way in which religious beliefs may find architectural expression. As recently as fifty years ago, religious denominations were associated with specific forms of architecture. With the loss of these traditions, and the concomitant secularization of religious institutional structures, designers are often at a loss to find an appropriate language when faced with liturgical commissions. Religious architecture in the recent past has tended to fluctuate between attempts at an overwrought modern symbolism and an overly restrained minimalism. The Church of Our Lady of the Snows National Shrine, designed by Hellmuth, Obata & Kassabaum sits squarely and interestingly between these two tendencies.

The church is located within the National Shrine, a 200-acre expanse in Belleville, Illinois, outside of St. Louis. Included within the Shrine site are devotional areas and a 6,200 seat outdoor theater. The Shrine's leaders see the new church and its grounds as a "place of discovery for pilgrims".

HOK's design for the worship space is predicated on the imposition and layering of several platonic geometries atop one another along a diagonal axis. If one considers abstract platonic forms, rendered in concrete, glass and stucco clad steel, to be an appropriate corollary to the particular beliefs this religious group holds, this design may advance our thinking about contemporary liturgical architecture.

The architects have been very careful in their approach to the design of this church. By using platonic geometries, these architects have tentatively engaged both the physical site of this project and generated forms that have been traditionally associated with Catholic worship. Through abstraction and the free play of form this architecture has been rendered as a background for the ritual enacted by the clergy and their congregation. "The Pilgrims," to take center stage.
is interesting that as we look at these projects, in the end we are looking at the conceptual aspect of the architecture, which is ultimately the thing that piqued us on this project is the liberating, gestural quality about the building. Here is a search beyond the "clean" corporate building to an exploration that is disruptive of the predictability of the overall envelope.

The office building, as a mainstay of the contemporary built environment, frequently does not present a particularly challenging design problem, as wearisome models abound. This building type was addressed by Mies van der Rohe, back in 1923, in a working thesis to define the nature of the office building. "The office building is a house of work, of organization, of clarity, of economy. Bright, wide workrooms, easy to oversee, undivided except as the organism of the undertaking is divided. The maximum effect with minimum expenditure of means. The materials are concrete iron glass".

What then distinguishes Hellmuth, Obata & Kassabaum project from the generic office building depicted by Mies van der Rohe seventy years ago? First, the domination of the automobile has changed our conception of the office building. In the architect's rendering of the site plan for the building they labeled the turn-off into the landscaped parking area as the entry. Here, as with many other recent office parks, the entire site may be considered a private built complex, with the office block forming only one aspect of the whole composition.

Unlike the architecture Mies speaks of, HOK does not locate value, per se, in an architecture of skin and bones (in this case, poured in place concrete floors and columns encompassing repetitive work stations) but in the ornamental and programmatic amenities that are extruded from and embellish this basic structure. Changes in scale or in the cladding of surfaces often indicate a shift from the individual to collective areas. A "warm" brick veneer is used to wrap most of the office blocks with variations in the scale and frequency of fenestration to further delineate various forms of occupation within the building's interior. Walls and plinths of exposed concrete, forming shared public circulation paths and amenities such as dining terrace, seem to pierce and distort the envelope of the atrium. Interestingly, the architects of the Moore Business Forms headquarters have been able to set in motion a dynamic where relationships may accrue between various building elements and the contemporary office culture which they house.
AN ARCHITECT’S FOLLY
The Raccoon Club

It is not about non-hierarchical, spontaneous play; it is a frozen moment about playfulness, rather than play as the subject. But it is, given that premise, beautifully resolved. This is an instance where detailing is very well controlled and the overall form meets the ground well. But in fact the form may be too controlled; it would have benefited more from a measure of eccentricity. It is intriguing, and not unusual, that it is the small-scale project which allows one to investigate an architecture which is really based on its making and its construction.

In the Eighteenth Century, English picturesque gardens gave rise to a phenomenon called the Folly. The Folly was an architectural object, situated in a garden, meant to amuse and entertain, if not edify, the patrons of a patrician landscape. Today, in a somewhat puritanical society, where we often value architectural artifacts for the degree to which they fulfill a certain utilitarian purpose, the idea of a Folly might seem downright undemocratic. Yet John C. Guenther, AIA of Mackey Mitchell Associates seems to have successfully embraced the program of the Folly in his own backyard.

Perhaps Mr. Guenther doesn’t see his “Raccoon Club” as a Folly, especially given the common understanding of a Folly as an absurd, costly or foolish undertaking. In the author’s description of the project, the form of the pavilion is explained relative to “framed views” that surround the site. The image of the pavilion is justified relative to a number of allegorical analogies between architectural language (rusticated base, tower “shaft” etc.) and the rustic landscape of the Ozark forest terrain in which it is located in Southwest St. Louis County.

The program for this structure seems to have emerged from Mr. Guenther’s children’s desire for a two-story lookout point. Unlike the larger more complex house which is occupied on an ongoing basis, and to which this project attaches itself, this pavilion is predicated on the idea that through the artifice of an architecture, we commune, undisturbed, with an idealized version of nature.

Inevitably this project will embed itself, like a Folly, as an object of memory. This project may seem nostalgic in its use of a classical language and its conception of the relationship between the language and a pastoral view of nature. Fortunately, the significance of this sort of building does not lie in its use of architectural language. The Raccoon Club, a structure with a name chosen by children—after a nocturnal animal—may actually engender reverie; memories and the stuff of dreams.

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HERITAGE HONORED
Moore Memorial Park

When an architect utilizes design cues from the surrounding built environment, interesting forms are often the result. The University of Iowa Advanced Technology Laboratories by California architect Frank Gehry is an outstanding example of this process with its many shapes recalling the rural landscape. Roseland Architects of Ames has employed a similar program to design a remarkable park shelter on a gift of land in the city.

An important requirement of this project was that the architecture reflect the past agricultural use of the land. This was achieved with the overall design and construction materials as the post and beam configuration supporting a barn-like roof enclosure is built entirely from Western red cedar. The elevated tower form provides a dramatic vista to gaze upon prairie grasses during the changing seasons.

The building's splendid structure is most apparent at night when the interior lights fully express the agricultural aesthetic. Diagonal bracing on the tower form provides both support and visually assembles the elongated image. The shelter elicits a serene luminosity as spaced siding on the vertical planes allows light to radiate defining the building and the rural imagery.

As Iowa farmland is taken out of production or used for development, the rural lifestyle is gradually diminishing and small communities hover on the verge of becoming eerie ghost towns. A solemn reminder of that important heritage must be kept alive and this park shelter stands as an exemplary approach.
When Louis Sullivan designed this distinguished bank in 1911, he may have stood back and appreciated its solitude location and quietly pondered the graceful form. An interesting building with a centered clerestory and brick facade, the bank did stand as an admirable structure in Cedar Rapids for forty years.

As sometimes occurs with commercial building types additions were needed to provide space for banking operations over the years. An imposing addition was added along with a smaller space during the Fifties and Sixties. The architectural firms of Hasbrouck Peterson Zimoch Sirirattumrong of Chicago and OPN Architects of Cedar Rapids have collaborated on the restoration of the original 4500 square foot building and the refurbishing of these large additions.

Sullivans’s design was not only altered by the additions, but more importantly, the exquisite original building had been nearly expunged of its dramatic interior aesthetic when the ceiling had been lowered beneath the art glass clerestory windows. (These alterations and additions are reminiscent of the Guggenheim Museum). Throughout the years the marble and ornament in the central space was eliminated and the entry facade altered. A new bank owner in 1988 decided to restore the building to near original condition and to remodel the additions.

Fortunately for the owner and architect involved, original design components were found behind remodelings or reconstructed using surviving photographs and plans. The conscientious attention to detail is exemplified by the use of microscopic analysis to uncover original color schemes and finishes. The interior is once again illuminated by soaring clerestory windows. In order to keep pace with modern efficiency standards, rock insulation and double glazed windows have been installed along with new computer, electrical, and mechanical systems all carefully integrated into the entire building.

Exterior restoration consisted of repairing the poorly maintained tarpstry brick and resetting repointing of all joints. The pleasant discovery of brick wall adjacent to the large addition provided material for the rebuilding of the entry facade and vestibule.

The notable accomplishment of this project is the clear definition between the original space and additions but still allowing smooth circulation among all spaces. The building has been restored and renovated by a thoughtful owner and masterful architectural teams cognizant of the importance presented by Sullivan and his extraordinary work.
THE PAST IS JUST A GLIMPSE BACK
Oskaloosa City Park and Band Stand Restoration

The sensitive and thorough restoration of this small town bandshell received accolades from this year’s jury. Congratulations should go to the owner and the architect for recognizing the hidden quality in this diminutive structure.

Above) The attention to detail and accuracy throughout is evident in the elaborate mosaic tile insets.

Above right) The beautifully bandstand glows like a Victorian beacon in the night.

Victorian architecture evokes a certain nostalgia for us who are on the brink of the Twenty First Century. From the majestic homes in San Francisco to the Governor’s Mansion in Des Moines—regarded as the finest Victorian building between Chicago and the City by the Bay—this style is a constant and visible link to a society unburdened by the excesses of the Industrial Age. As with Modern design, elegant examples of Victorian architecture are also found in small scale projects.

In Oskaloosa, Iowa, architects Douglas Frey and Cheryl Peterson have carefully restored a bandstand and the surrounding city park. Located in Frey’s hometown, the exquisite 1912 structure by Wetherell & Gage had experienced both damage and deterioration for several years. The stand is positioned at the intersection of eight pathways emanating from a large city block bordered by civic buildings. As the inner focal point, the bandstand was a vital component in the downtown revitalization program.

Work on the bandstand was guided by original drawings, photographs, and histories with the goal of successfully achieving historic accuracy and technical quality. Attention to detail was the primary criteria as restoration of the copper roof proved to be a significant challenge to both designers and craftsmen. Other important details included work on the intricate ornamental ironwork supporting the roof and the meticulous task of restoring mosaic tile insets on the concrete base. Components requiring replacement, such as roof ornaments and flagpole details, were chosen to match original photographs and custom replicas have replaced discarded light fixtures.

Essential to the success of this project were the improvements to the city park. A park’s main purpose is to impart a sense of enclosure and isolation from other more distracting activities. This fundamental goal was accomplished with a perimeter hedge and retaining walls near the entry. New brick and mosaic paving along with reproduction lighting has imbued the park with a glimpse back with carriages and well-dressed genteel citizens in a slower and less hectic time.
The film and video industry exerts enormous influence in contemporary society. Often referred to as the art form of the Twentieth Century, film, along with video, combines many arts into a complete whole. Graphics, writing, set and fashion design, and a definite sense of aesthetic values are necessary to produce successful work. An architectural team from Herbert Lewis Kruse Blunck has created a production facility illustrating the factory nature of the median.

The structure is composed of two clear and simple rectangular gridded solid forms in white, alluding to the orderly framework of production. At the rear, roof height is increased to accommodate the required volumetric spaces for set construction and two sound stages. The lower height front section is pierced by a vigorous two story glazed wedge defining the entry and providing contrast to the planar nature of the building. This element, with its direct Bauhaus references, clearly implants the industrial factory image upon the internal functions of creating and manufacturing film and video products.

Internal spaces throughout the facility reiterate the factory impression by utilizing exposed open web trusses and metal ceiling deck. This use of building components emphasizes the stud character as the walls enclose spaces appearing stage sets.

Generous fenestration along the front allows abundant illumination to penetrate the stark waiting area. A multitude of irregularly shaped office and work areas also in white, produces a juxtaposition to the rigid linearity of the factory exterior.

This teleproduction center exemplifies both important facets of the film and video industry. Better or worse, this median consists of specialized workers creating small portions of a large project. Certain tasks are delegated to qualified individuals who are experts in their craft and the factory image illustrates this characteristic. These craftspeople however, must be able to create and produce an stimulating atmosphere that brings out the best in their imagination. The architects have designed a building that performs these requirements enabling all participants to accomplish their creative goals in the manufacturing environment.

Mark E. Blunck lives in Oakland, California and plans to return to his screenplay and write the great American novel.
A dramatic sweeping white arc flows effortlessly across the landscape contrasting with the colors of nature. This juxtaposition of color intensifies the surroundings and the wall encloses a flexible space for science study. The architects at Herbert Lewis Kruse Blunck have skillfully resolved aesthetic and functional issues with the striking addition for an inner city elementary school. The facility was created in the Seventies as a science magnet school with a main goal of encouraging racial balance. As built, the original structure is best described as a brick version of the Brutalist style with severely limited fenestration and rigorous forms. The addition vastly improves the science aspect, a main project goal, by utilizing a strong visual counterpoint to distinguish between old and new.

Despite obvious differences in the two structures, the addition shares features with the original school. The gleaming white arced wall of running bond masonry incorporates the construction system of the existing building. Fenestration is deftly located at the ends of the interior and exterior circulation paths while being minimized on the arc with child's eye level windows and a curvilinear greenhouse projection further emphasizing the purpose of the addition.

Curiosity and exploration form the tenets of science. This important feature is exemplified in the interior as the graceful sweep of the curve heightens the natural inquisitive character of the students. The curved inner wall of wood and bright green accentuates both a connection with the natural environment and further strengthens the use of the curve as a psychological element. An exposed metal ceiling deck and truss system, consistent with the original building, provides a pure and elemental design sense and can be utilized for hanging displays.

In functional terms the project succeeds as space flexibility is accomplished with a retractable partition enabling the two classroom/lab areas to be converted into a lecture/demonstration room on Friday afternoons. Minimal disruption is necessary to transform the space allowing for effective usage of the entire addition.

By locating the science addition at the front of the school and clearly expressing a purposeful intent, the architects have improved both the practical objectives of the school and established a new identity for the neighborhood.
If you should spend more than a day or two in Mt. Ayr, Iowa, sooner or later, one of the locals will escort you to their mid-century United States post office and show you (with considerable pride) a mural created by Orr C. Fisher.

Fisher was a local too, though sometime back. He was a man of many talents: a journalist, cartoonist, and an artist of some merit. Employed by the depression-era WPA, he fashioned this work so admired by his fellow Mt. Ayrians; an incredible mural entitled "The Corn Parade."

Through Fisher's eyes we see the naive, but burgeoning exuberance of nothing less than the American Colossus. An immense banner decries, "Corn is King." A brass band wails atop a monumentally-scaled ear of corn. Dogs bark, horses rear up, and constables vainly press back an enthusiastic crowd of onlookers.

It is an imaginatively sentimental, though telling, representation of the American landscape at mid-century; mythic in the scope of its vision, but firmly rooted in the sensibilities of middle American values.

It is no accident that Fisher chose to center his epic mural about the courthouse square of Ringold County. We see, to the left of his composition, the newly constructed Ringold County Courthouse (the previous three courthouses destroyed by fire). The courthouse resolutely stands as the fulcrum of life in this community. It is unmistakably the seat of governance, a forum for the exchange of conflicting values, and the equitable arbiter of divergent opinion.

Democracy, as we presently know and wish it be, finds its most fundamentally accessible expression in such places. A courthouse square becomes the venue in which any man or woman might stake their personal claim to representational government "of the people, by the people, for the people...".

These words, drawn from the Gettysburg Address, belong to Abraham Lincoln, but the idea the courthouse square owes its inception to the vision of an earlier, though equally principled United States president: Thomas Jefferson.

It was Jefferson who brokered the Louisiana Purchase with the French in 1803, and a year later sent Lewis and Clark westward in search of the American frontier. Jefferson's ambition for "landed" democracy set in motion the great westward expansion of a nation.

With America's first explorers and settlers came teams of surveyors, charged with the task of marking the limits of this vast, "uncivilized landscape", square mile by square mile. The unyielding orthogonal measurement grids which laid down the pattern of democracy across the Middle West. The grid begat the limits of states and counties, of townships and towns, of the orthogonal network of their entwining roads, a
The town square gave graphic and physical distance to Jefferson's notion of governments deriving their just powers from the consent of the governed. "The commerce of the governed began as simple exchange of ambitions and ideals among citizens assembled in the square's egalitarian public forum. It is this profoundly democratic (and American) tradition that Fisher so fully evokes in his setting for The Corn Parade.

Iowa, as elsewhere, the courthouse and square are poignant reminders of both our heritage and legacy of a democratically inspired landscape. They have also, however, suffered the kind of intentional neglect time bestows on any well-public institution; ill-conceived additions, lax maintenance, and the accumulation of all manner of visual clutter. In spite, or perhaps because of the square's very publicness, this gradual deterioration may continue unnoticed for many years.

The Iowa Town Squares Program was conceived to help small Iowa towns redirect their attention and energies to this most important civic space. It is, in no small measure, a valuable effort to restore the town square to the original luster so evident in Fisher's mural.

The seed for Iowa Town Squares evolved out of a three-year Southwest Iowa Development Project coordinated by Iowa State University's Design Research Institute (Mary Kihl, Ph.D. Associate Director), and funded with a $300,000 grant from the North West Area Foundation of St. Paul, Minnesota. The study identified Iowa
communities both worthy and in need of developmental assistance. Among the study's recommendations was a proposal for concerted investment in the economic and environmental renovation of each community's town square.

During the 1988 and 1989 Iowa legislative sessions, funds were appropriated from the revenues of the Iowa Lottery to initiate a pilot Town Squares project. An advisory panel coordinated by Bruce Williams, Director of Creative Artists and Visual Arts Programs for the Iowa Arts Council, laid out the governing principles, guidelines, and procedures for the project.

Communities identified in the original ISU study were asked to submit exhaustively detailed documentation supporting both their willingness and capacity to participate in the Town Squares Program. Applicants for the program were screened by an Iowa Arts Council-assembled jury of planning and community development experts. Ultimately, nine southwestern Iowa communities were selected to receive a $5,000 Design Residency Grant to be matched by locally raised funding.

The residency grant and its attendant matching funds would help compensate the work of a team of design professionals, engaged to first study, and then propose programs of renovation for each town square. The residency team, consisting typically of an architect or planner, landscape architect and environmental artist, would work "charrette"-style: entering the community for a brief, but intensive, three or four-day planning session.

The team would document existing conditions, prepare base maps and collect relevant historical data. Ideas for design proposals could be formulated on-site and at the close of the residency, concrete guidelines for action would be prepared. Throughout the course of the residency, direct and active community participation would become vital to the process.

Following Iowa Arts Council guidelines, each residency begins with a public forum open to all members of the participating community, held most often in the town's own square. Issues ranging from the pragmatic (how many parking spaces should we provide?) to the esoteric (how might the town square enhance the quality of our lives?) are discussed in an engaging dialogue between the residency team and local citizens. Individual ideas and concerns garnered from this introductory session are recorded and categorized, forming the programmatic goals and ambitions of the residency.

As work proceeds during the week, the resident team continues to meet informally with the community's Town Squares Steering Committee to twenty local residents with particular interest or expertise in the redevelopment of their square. The committee reviews the progress of the designers' work, weighs the merit of various planning options, and advises the team in all matters pertaining to the evolving design.

At the close of the week, the residency ends with a public forum in which the design team's work is presented. In the weeks which follow, the residency, formal documentation of the town square proposal (drafted plans, cost estimates and written report) is prepared and forwarded to the participating community. The committee may, at this point, apply for a second Iowa Arts Council matching grant of up to $40,000 to help implement the project construction.

Natalie Hala, former executive director of the Iowa Arts Council sums up the ambitious goal of the Iowa Town Squares project: "The program developed to instill pride in Iowa communities to instill that pride through increasing community participation and awareness of the design art. By which director Williams adds: "Hopefully the Iowa Town Squares will make town square an important space for the community; in a sense, renew that space for the community, to mean something for them, and well-designed.""

Like any innovative pilot project, the Iowa Town Squares Program has had its share of pleasant surprises and an occasional glitch or two. Design professionals participating in the on-site residency marvel at the warmth and enthusiasm of local residents involved in the process. Most will also admit to being too well fed by their gracious hosts. From residents' standpoint, the program provided a powerful impetus for friends and neighbors to gather and discuss, not only their town square's broader implications for the future of their community. Most, in addition, came away from the process with a far better understanding of the work of design professionals.

If there are any shortcomings to the program, it is in the limited scope of set design team can reasonably provide under the terms of the initial residency grant. Committee sometimes hope (and occasionally expect) the rebuilding of their town square the day the resident team issues its final report. Such expectations overlook important intervening steps necessary to the success of a construction project: engineering services, preparation of detailed construction documents, bidding and contract negotiations and on-going issues of finance. Limits to the Iowa Town Square's funding preclude a design team from meeting all possible contingency which will naturally arise in the translation of idea to built form. Future incidents of the Iowa Town Squares Program are expected to better address this particular need.

At present, the Iowa Town Squares awaits renewed funding from the Iowa Legislature. Of the original nine pilot communities, most are progressing through various stages of raising, project development, and in instances, actual construction. Winter
Winterset, Iowa

On June 21, 1989, Iowa Governor Terry Branstad initiated the Iowa Town Squares Program, awarding development grant of $45,000 to the city of Winterset, Iowa.

The first Iowa Town Squares residency team: Michael Underhill, then Chairman of Iowa State University's Department of Architecture; Tim Reinders, a historic preservation specialist with Main Street Iowa Design; and Rich Gardner, noted Des Moines landscape architect and planner, convened November 30, 1989 at Winterset's Farmers and Merchants Bank.

The community and design team quickly climated themselves to what has since become a familiar Town Squares ritual; a spirited, freeflowing change of ideas in the honored tradition of the town meeting. The designers posed questions. The residents responded with enthusiasm and insight. Rich Gardner recorded the community's comments, observations and ambitions on a large walk-up block as Underhill shepherded the course of the evening's discussion.

Though a majority of comments centered on the development of the grounds surrounding Winterset's historic Madison County Courthouse, the terms of the dialogue were, in fact, much broader. Citizens focused on Winterset's quality of life: its good schools, its safe, wholesome environment, and fine neighborhoods. They also, noteworthily, acknowledged the problems facing their community. By the close of the evening, the residency team developed a clear understanding of not only the physical needs of Winterset's town square, but something of its residents' spirit and character.

After two days of what one team member scribbled as "a flurry of intense planning," Underhill, Reinders, and Gardner presented their recommendations to the town. Their approach, in Underhill's words, concentrated on, "...getting back to the basics. Winterset's courthouse square is the social and cultural focal point of the community, but its vitality is being threatened by developments on the edge of town."

The designers urged development of Winterset's "Gateway," a northbound commuter corridor linking the town to metropolitan Des Moines which leads directly to its town square. Gardner suggested a program of tree plantings and landscape buffers to enhance the visual quality of this important "front door". The team also recommended tougher planning and zoning regulations to help preserve the community's innate small town charm and character. Reinders offered tips to local building owners regarding the preservation and upkeep of their storefronts.

Storefront restoration and renovation guidelines proposed by the Winterset residency team.

General plan for Winterset, Iowa.
IOWA TOWN SQUARES

historically significant structures.

For the courthouse square itself, the design team proposed a lengthy series of recommendations:
removal of obtrusive visual clutter, development of
alleys and sidewalks as attractive pedestrian and
cycle paths, improved lighting and landscaping,
front restoration, added, but sensitively
planned parking, and continued emphasis on
historic preservation.

At the conclusion of the presentation, the
citizens of Winterset were visibly impressed. Tim
eorman, editor and publisher of the Winter
Madisonian summed up much of the town
sentiments: "...these Town Squares guys really took
e a different approach. They pointed out
weaknesses and eyesores and made excellent
simple suggestions to remedy our problems. They
made us think on an entirely different level."

In the months since the original residency,
Winterset has pushed forward on a number of
design team's initiatives. Pat Nelson, Town Squa
Advisory Board member, writes (in a recent letter
the Winterset Madisonian) of the community
renewed enthusiasm: "The future holds much
promise for Winterset. The '90s should be...times for us and our children. Instead of being
offended by Winterset's "onions", let's use...creativity to turn them into orchids. I know we are up to the challenge."

Lamoni, Iowa

In Lamoni, the residency team of Iowa City
architect, Thomas Cowen, Des Moines landca
architect David Dahlquist and Iowa sculptor St
Shafer faced a new challenge. Lamoni has no town
square in the traditional sense and the design
team was compelled to focus their attention on sit
described by Tracy Levine, Town Squares' Progra
Director as, "precious to the town: Gracelai
College, area parks and the route of an old railro
track that meanders near Home Pond.(10)."

As in Winterset, the design team began its wo
by meeting with interested community membe
March 7, 1990 in Lamoni's community cen
Several predominant themes for the proj
emerged immediately. Lamoni is noted for
longstanding tradition of quilt-making and the id prevalent design proposals around this rich f
form was enthusiastically endorsed. The town
Central Park, bounded on the northeast by City H
and the community center, appeared a natural
for development. In addition, an existing, abo
railroad right of way suggested the possibility of linking the town and Gracelai
College through a network of pedestrian and bicy
paths. The design team quickly assembled the
ideas into a coherent plan of action. After sever
days of intensive effort, their schematic propo
was presented to the community.

Lamoni's interest in quilting emerged as " mass Court", a landscaped plaza of paving a
flower beds, inspired and shaped by the entici
gonometry of the quilter's craft. The plaza wo
bridge the open space between Central Park's C
Hall and the community center and include n
rest rooms and a park shelter.

The designers also advocated the developme
of what they termed "The Trek", a rich
landscape pedestrian and bicycle trail on t
own's abandoned railroad right of way. Bo
proposals featured incorporation of period pa
scating, decorative light fixtures, fabric banners, and
olorful plantings.

The team recommended, in addition, a lon
term approach to the revitalization of Lamoni
visual fabric. An important aspect of the conce
was recognition and nurturing of the tow
"Quality of Life Centers" (another residency-cot
term): the college, local schools and business

(above) Plan of Lamoni's
Town Square proposal.

(right) Birdseye view of the
Quilt Court in Lamoni.
Knoxville, Iowa

Client: Knoxville Main Streets
Residency Team: Rich Gardiner, landscape architect, Crose Gardner and Associates, Des Moines, Iowa
Thomas Stancliff, artist, New Hartford, Iowa
Date of Residency: November 13-16, 1991

Two notable components of Knoxville; its historic county courthouse and sprint car racing, converge in the thematic seed for this town square renovation. The residency team has artfully grafted details from the courthouse’s facade onto the image of Knoxville’s famed racing cars to fashion a spirited visual signature for the town. The logo is utilized in a variety of settings: as centerpiece of a monumentally scaled, street-crossing portal, atop

The scheme further recommends continued novation and restoration of Mount Pleasant’s historic street facades and encourages a stronger physical and visual linkage to Iowa Wesleyan College.
custom designed sign standards and, more subtly, the capitol for new town square lamp posts.

The scheme advocates significant plantings of shade trees both within and along the square, as well as improvements in vehicular and pedestrian circulation.

Fort Dodge, Iowa

Client: City of Fort Dodge
Residency Team:
Mira Engler, landscape architect, Ames, Iowa
Tim Reinders, historic preservation designer, Main Streets Iowa, Des Moines, Iowa
Phillip Vlieger, architectural designer, VOV Architecture+Design, Des Moines, Iowa
Date of Residency: May 30, 1992

A historically-inspired bandstand serves as the focal point of this seemingly simple, but multifaceted proposal. Situated at the eastern edge of the square, the structure both initiates and anchors the intertwined sequence of landscape and sculpture.
The proposal encouraged both physical and programmatic enhancements to the town’s life. Of the latter element, a “Quilt Heritage Tour”, and a Central Park Spring Clean-up Day were suggested. The team further advocated formation of a community-based support group to continue efforts initiated by the Town Squares program.

To date, many of the residency team’s plans have been set in motion. Construction of the Quilt Square’s first phase is complete and work is underway to secure funding for the remainder of the project.

Seven other Iowa communities have completed Town Squares residencies in the past three years. The following summaries illustrate the unique characteristics of each town’s present designs:

Greenfield, Iowa

Client: The City of Greenfield
Residency Team: David Dahlquist, artist, Des Moines, Iowa

Date of Residency: November 14-17, 1990

The Greenfield plan proposes a number of initiatives designed to reinforce the town’s role as the cultural and economic hub of Adair County. The scheme centers on the construction of a community band shell located in the northern part of the town square, capable of seating 500 to 600 people. A coordinated series of entrance signs, markers, and street lights would be provided, each adopting the new, residency team-designed Greenfield logo. Vistas leading to and from the square are marked with focal elements: the band shell, a vintage Civil War cannon, a city map and directory, to emphasize the square’s unique relationship to the community. Storefronts abutting the square are to be preserved and fitted with second story planter boxes, again featuring the new Greenfield logo.

Chariton, Iowa

Client: Chariton, Iowa Town Squares
Residency Team: Jayne Hileman, artist, Chicago, Illinois
Thomas A. Baldwin, architect, Baldwin Clause Architects, Des Moines, Iowa
Laura Miller, Assistant Professor, Department of Architecture, Iowa State University, Ames, Iowa
Douglas Adamson, landscape architect, Cross Gardner Associates, Des Moines, Iowa

Date of Residency: January 15-18, 1991

In a playfully abstract gesture, the Chariton proposal features a sculpted fountain which recalls the image of the courthouse’s missing clock tower.

Winter 1992 Iowa Architect
roof. More substantive recommendations suggest modifying the existing town square parking scheme and reversing the present auto circulation pattern around the site. Diagonal and crossing sidewalks leading to the courthouse will be widened and an encircling, brick-paved ring walk is to be added. Existing landscaping will remain, augmented by a dense bosque of medium scaled trees added to the west, designed to offer an area of quiet retreat. Red-bud trees, planted within the ring walk, complete the landscape theme. New park benches and historic area lighting are also anticipated.

Mount Ayr, Iowa

Client:  
Mount Ayr Chamber of Commerce
Residency Team:  
Jeff Anderzhon, architect, Anderzhon Architects, Shenandoah, Iowa and Omaha, Nebraska  
Janet Lofquist, artist, Minneapolis, Minnesota
Date of Residency:  
May 7-10, 1991

A key element of Mount Ayr's renovated town square will be a historic walk articulating the square's perimeter. Triangular seating areas interspaced along the walk are distinguished by inlaid bronze plaques which recount important events in the history of Mount Ayr and Ringold County. Texts for the plaques, drawn from the writings of 19th century residents and visitors, establish a thematic flavor for each triangle. Representative quotations cover a variety of topics: agriculture, commerce, education, government, and religion.

The square's original brick-paved streets are to be re-laid and additional brick accents are extended south to US Highway Two, creating a visual link between the square and Mount Ayr's commerce strip. A new gazebo and trellised structure is envisioned as the setting for both planned and informal community activities.

Mount Pleasant, Iowa

Client:  
City of Mount Pleasant
Residency Team:  
Roman Scholtz, architect, Scholtz-Gowey and Associates, Davenport, Iowa  
Mark Slifka, landscape architect, Davenport, Iowa
Date of Residency:  
May 7-10, 1991

Unlike many other Town Squares sites, the square in Mount Pleasant has no centrally-dominant feature like a missing clock tower. It is envisioned that a model depicting Chariton's missing clock tower roof recreated in the form of a decorative fountain.

(below) Perspective sketch of Chariton's proposed town square.
A central paved plaza with enclosing walls is bisected by a brick and bronze inlaid historical timeline," emanating from the indstand. Sensitive placed blocks of gypsum, recalling Fort Dodge's prominence as the producer of gypsum, radiate outward from the and. Two gargoyles atop brick plinths mark the square's predominant axis. For building facades across the streets adjoining the square, systematic renovation is recommended. The facade, southeast of the square, is slated to receive a 10' x 33" tile mural depicting a scene of Noxville, drawn from an early antique picture card. Elsewhere, the skeleton of a salvaged, cast-iron storefront is employed to screen a new parking lot to the west. Flagpoles, park furnishings, and new street lighting complete the proposal.

**Burlington, Iowa**

**Client:**
City of Burlington

**Residency Team:**
Kirk Von Blunck, architect, Herbert Lewis Kruse Blunck Architecture, Des Moines, Iowa
Andrew Leicester, artist, Minneapolis, Minnesota
Richard Seely, architect, Herbert Lewis Kruse Blunck, Des Moines, Iowa
Jason Alread, architectural designer
Sarah Camp, intern architect

**Date of Residency:**
June 16-19, 1992

A riverfront vista offers the setting for this most recent Town Squares project. A central objective of the proposal is to reestablish a link between the scenic Mississippi River and Burlington's central business district. In addition to a broad public plaza along the river front, the scheme proposes a series of consciously sited monuments, portals, and observation platforms. A unifying theme for each of these constructions draws upon local visual icons: Mormon flies, catfish, etc.

The plaza itself is framed by three conceptually and programmatically distinct walls: to the west, a history wall imbedded with artifacts of Burlington's heritage; a market wall designed to accommodate street vendors; and along the riverfront, a serpentine seating wall suitable for casual conversation and site seeing.

A linear fountain bisects the plaza's textually rich pattern of brick and cobblestone pavers.
(top left) Burlington’s Merman fly portal
(top right) The catfish portal, Burlington
(bottom left and right) Details of a residency team’s meticulous work

Notes
2. The term “uncivilized” refers to the prevalent perception of European-born immigrants to America in this (and regrettably our own present) era. It ignores the very real, but then unrecognized, institutions of governance established by the first inhabitants of this land; native Americans.
5. The term “charrette” is drawn from the French word for cart. It describes the conveyance 19th century Beaux Arts architecture students utilized to transport their thesis work to school for final review. Among architects, the term has come to define intense periods of creative activity, frequently performed under imposing deadlines, which require considerable deprivation of normal sleeping patterns.

7. The Winterset Madisonian, December 1989
8. The Des Moines Reg May 14, 1990
10. The Des Moines Reg May 14, 1990
Excerpts from a Town Squares Diary

While assisting the Mount Ayr residency team in 1991, Iowa State graduate student, Martha Huntington kept a diary of the project's progress. The following excerpts suggest the pace and intensity of a typical Town Squares arrette.

Wednesday, May 7, 1991
Following an afternoon tour of town, everyone checks into quarters before meeting over dinner with members of the Chamber of Commerce. It was the designers’ first chance to glimpse the community they would soon come to know intimately.

At 7:30 p.m. participants arrived for the first public forum. After initial introductions, the team and the community settled in for an evening of soul searching and brainstorming. Topics of discussion included a listing of events typically scheduled for the square, important features of the outdoor space, and sources of community pride, as well as concern.

The meeting concluded at about 10:00 p.m.; the team set up in a vacant building across from the square, and took a look at the next day’s goals. At about 11:30 p.m., everyone headed for their various lodging sites around the community.

Thursday, May 8, 1991

8:30 a.m., team leaders were meeting with the Town Squares advisory committee while student assistants hit the streets to begin documentation of the square. A topographic survey team established site elevations and dimensions for in making a model, while other students photographed and sketched significant features around the community. Throughout the day, team members walked the site, prepared notes, and returned to their studio to brainstorm.

A critique with students at 10:00 p.m., they shared their initial ideas and asked for responses.

Friday, May 10, 1991 — The Final Day

It becomes apparent this morning that the fun and games are over. There is much to be done before the 3:00 p.m. presentation. Design ideas are quickly being captured in sketches and model form. Creative energy flows and tempers occasionally flare as the group rushes to meet their deadline on less sleep than they would like.

A hitch develops in the afternoon reception and presentation schedule; some residents want to take a premature peek at the still unfinished proposal. The team works with the advisory board to quickly resolve the problem.

The radio is the only sound being made as the group intensively works. Lunch is brought in to allow drawing and model-making to continue uninterrupted. By 2:00 p.m., several students begin hanging work on the studio’s wall space as construction of the model continues.

At 3:00, the public arrives and the presentation begins. Each team member outlines the main ideas of their own particular contribution and discusses methods of implementation. Community members respond enthusiastically; the scheme appears to have struck a clear resonance with the crowd.

After some follow up discussion, the design team and students begin taking down the studio, packing their cars and preparing to leave. Someone suggests a group photo and everyone, bleary-eyed but happy to be finished, gathers on the courthouse square for one last, memorable moment in Mount Ayr, Iowa.

Roger Lynn Spears works for Baldwin Clause Architects, Des Moines and was a participant in the Iowa Town Squares, Mount Ayr Residency.
Weathered Estate furniture is inspired by furnishings originally designed in the early 1900s for the Weathered Estate. Constructed of mahogany or teak, the pieces are suitable for both interior and exterior applications. The Fox Island Settee shown is a focal point of architectural and garden settings. Groupings can be customized from a variety of straight and curved sections to create unique seating configurations.

The Andree Putman Collection
Baldinger Architectural Lighting Inc.

Illuminating the interior landscape with strong lines and exquisite attention to detail, the Andree Putman collection captures the power and persona of this French designer. The indirect pendant uplight "Linda" is available in 48" and 96" lengths and a variety of finishes. Shown in satin aluminum.

Fiber Optics
Lumenyte International Corporation

The Lumenyte International Corporation manufactures large diameter polymer fiber optics, illumination sources and extrusions to compliment fiber optic lighting systems. Application examples are numerous. Shown is "Lametric Gyre" designed by light sculpture Michael Hayden using Lumenyte Clear Coat semi-rigid fibers.

Spheres Luminaire Series
Zumtobel Lighting Incorporated

The Spheres Luminaire Series, designed by Hartmut Engle for Zumtobel, has expanded to include the Wall Mounted Version, SI-W. Totally indirect, the SI-W is equipped with an asymmetric reflector to project light away from the wall surface and into the room cavity. The 2 foot long fluorescent lensed luminaire is mounted via an adjustable die cast aluminum bracket to allow for precise leveling of the fixture.

Door Knob
Olvari

In architecture, the door knob is a kind of miniature. Its function with respect to a building is the same as that of a jewel with respect to the human body. It is a means of opening or closing, accepting or denying the possible mystery of a threshold. Polo, designed by Rodolfo Bonetto for Olvari, is available in polished brass.
During the 1992 AIA Iowa convention, Robert Broshar, FAIA, was awarded the AIA Iowa Medal of Honor. This is the highest professional honor an architect can receive at the state level and was presented to Mr. Broshar for his distinguished contributions and achievements in architecture.

As founding partner of Thorson Brom Broshar Snyder Architects, Robert Broshar has dedicated his life to fulfilling his vision of architecture in meeting people’s needs, aspirations and dreams. Mr. Broshar has greatly influenced the profession by volunteering his time and energy on a wide range of committees including having served as President of the AIA Iowa in 1972. In 1983 he became the only Iowan elected to serve as President of the National AIA. He has also been a member of many national and international design award juries. His immense service to the community includes special emphasis on health care, commerce and education.

Mark Lowe Fisher, 38, died of AIDS on October 29, 1992. Mark earned his Bachelors of Architecture from Iowa State University and his Masters of Architecture from Columbia University in New York City. Most recently, Mark was an architect with the New York City firm of James Stewart Polshek and Partners, Architects, where he was on the design team for the Brooklyn Museum of Art.

While he worked in Des Moines at a number of firms including Charles Herbert and Associates and Shiffler Frey Baldwin, Mark contributed greatly to our quality of architectural design and challenged our architectural community to higher levels of creativity and social responsibility. Since 1989 Mark had worked to educate people about the HIV virus and AIDS and to increase funding for AIDS research, direct services and education. He found these efforts as challenging to his creativity and intellect as his architecture.

In the words of his colleagues at James Stewart Polshek, Mark was “a giant of a human being whose contribution to all our lives is immeasurable. A real architect who understood that buildings must comfort and enable their users. His passions inspired us. His gentleness calmed us. His complex humanity will be with us always. His brief but intense period on earth was a gift to us all.”

Michelle Kaufmann

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1993 Editorial Calendar

Spring
Residential Design — From backwoods sophistication to off the wall, this issue will present the more unusual in recent residential work.

Summer
Building Technology — This issue focuses on architecture’s advancements in technology.

Fall
Art in Public Places — Incorporating art is the object of this issue.

Winter
Design Awards — The ninth annual review of Midwest architecture.

Directory
The Greatest Directory of All Time #2 — Will add design and construction directories, in addition to the firm and member directories.
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