

IOWA Architect

Summer 1996/Issue No. 96:217 Three Fifty



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SESQUICENTENNIAL ISSUE

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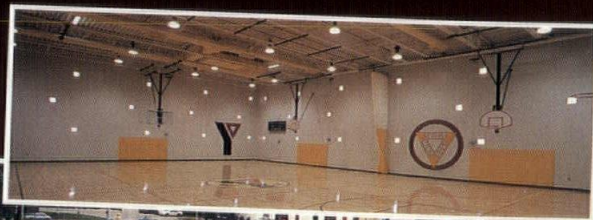
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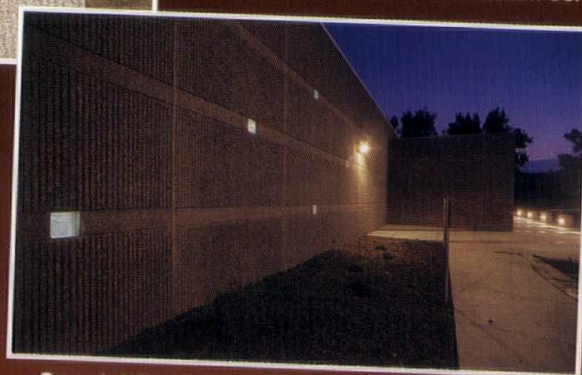
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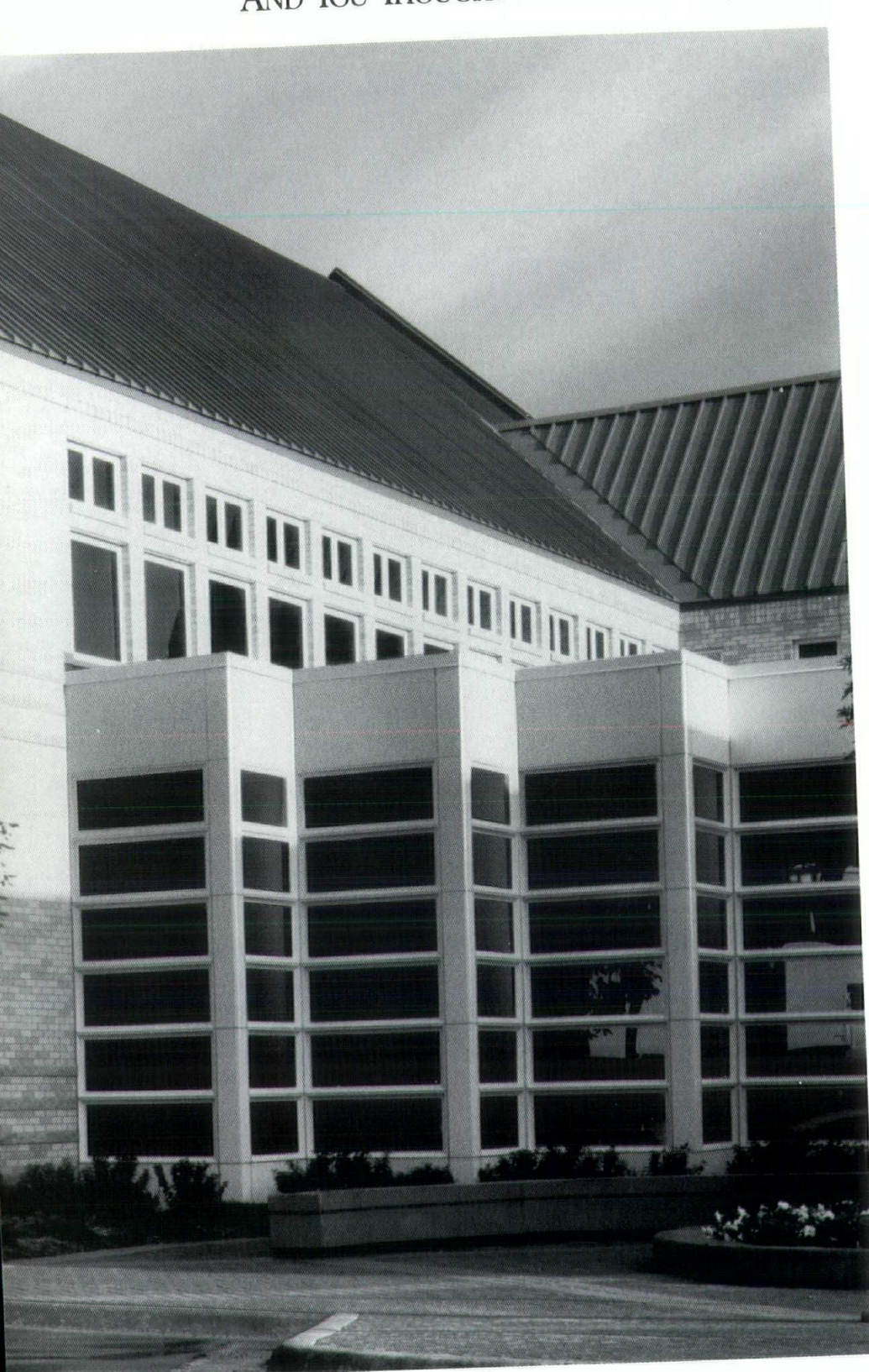
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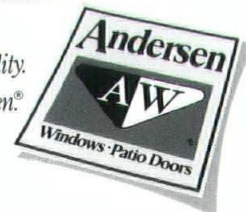
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Technological Edge

Iowa representatives are carrying state-of-the-art multimedia presentations, called I-MEDIA, to appointments with the nation's business executives. The laptop system contains more than 600 million bits of site-location data, providing immediate access to facts on the state's available facilities and locations.

Bob Henningsen, administrator of the Iowa Department of Economic Development's Marketing and Business Expansion Division, says the advanced I-MEDIA system allows the department to take all the information into the office of a CEO interested in expansion or relocation. And CEOs appreciate the capability. "Their reaction is one of surprise and amazement that we can customize this information for them so quickly," Henningsen said.

Research Centers Helping Companies Get Ahead

In an effort to develop accessible, cost-effective research, hundreds of companies are taking part in projects with Iowa's technology centers. With more than 30 research centers accessible to them throughout the state, companies are able to expand their research and development while reducing time and risk in product production. This new business feature is especially rewarding for the growing number of technology-driven companies that call Iowa home. A recent study by Coopers and Lybrand found that growth companies with university ties have productivity rates almost 60 percent higher than companies without that tie.

Providing Insight Into Site Selection

To share expertise in the site-selection decision, the Iowa Department of Economic Development partnered with Fluor Daniel Consulting, a leader in global site selection, to produce a business expansion resource guide.

Making The Smart Move: An Executive Guide To Site Selection is a free guide that covers pre-project planning steps, how to screen the search area, how to evaluate the community and how to implement the project. Additional information regarding Iowa and its available services is also provided.

William Whitehead, Director of Projects at Fluor Daniel, said the guide is designed to simplify the complex decision-making process in a step-by-step format. "Together, Fluor Daniel and the Iowa Department of Economic Development have developed the complete guide to site selection," Whitehead said. "Business executives considering expansion or relocation should have this resource on their bookshelves."

Incentive Programs

In addition to its site-selection guide and its technological advantages, the state is also providing supportive, business development programs for companies in Iowa and others considering an expansion or relocation to the state. The Iowa New Jobs and Income program, which includes a package of tax credits and exemptions in exchange for at least \$10 million in new investments plus the creation of 50 or more jobs meeting wage and benefit targets, is a powerful incentive for manufacturing companies to invest in Iowa.

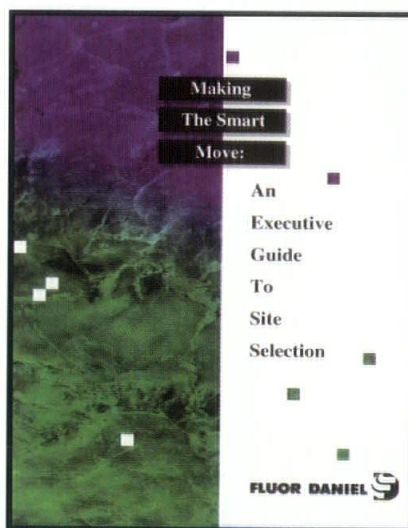
In an effort to maintain its competitiveness, Iowa is finding ways to streamline its regulatory process. The Iowa Department of Economic Development has hired a regulatory assistance coordinator to serve as a liaison between businesses and regulatory agencies and to smooth the permit process. "We want to assist in improving the turnaround time so that Iowa businesses can spend their time and money where it should be spent — on products and services," Henningsen said.

The New Job Tax Credit is available to corporations that have increased the number of their employees by at least 10 percent, and have entered the Iowa Jobs Training Program. The Jobs Training Program reimburses companies up to 50 percent of a new employee's wages and fringe benefits for up to a year after the hire.

Other financial assistance programs are available through the Iowa Department of Economic Development, including the Community Economic Betterment Account (CEBA) and the Economic

Set-Aside (EDSA) program, which are based on job creation opportunities and economic impact to areas of the state.

Iowa will continue to answer the needs of business executives in the state. Business development services employing the latest technology are in place to help companies succeed in Iowa, and the state will continue to create innovative programs to help Iowa companies stay ahead in an ever-changing business climate.



Expertise in site selection from Fluor Daniel Consulting and the Iowa Department of Economic Development has been combined into one comprehensive guide. *Making The Smart Move: An Executive Guide To Site Selection* is available free to expanding companies that call 1-800-245-IOWA.

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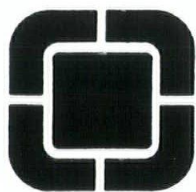
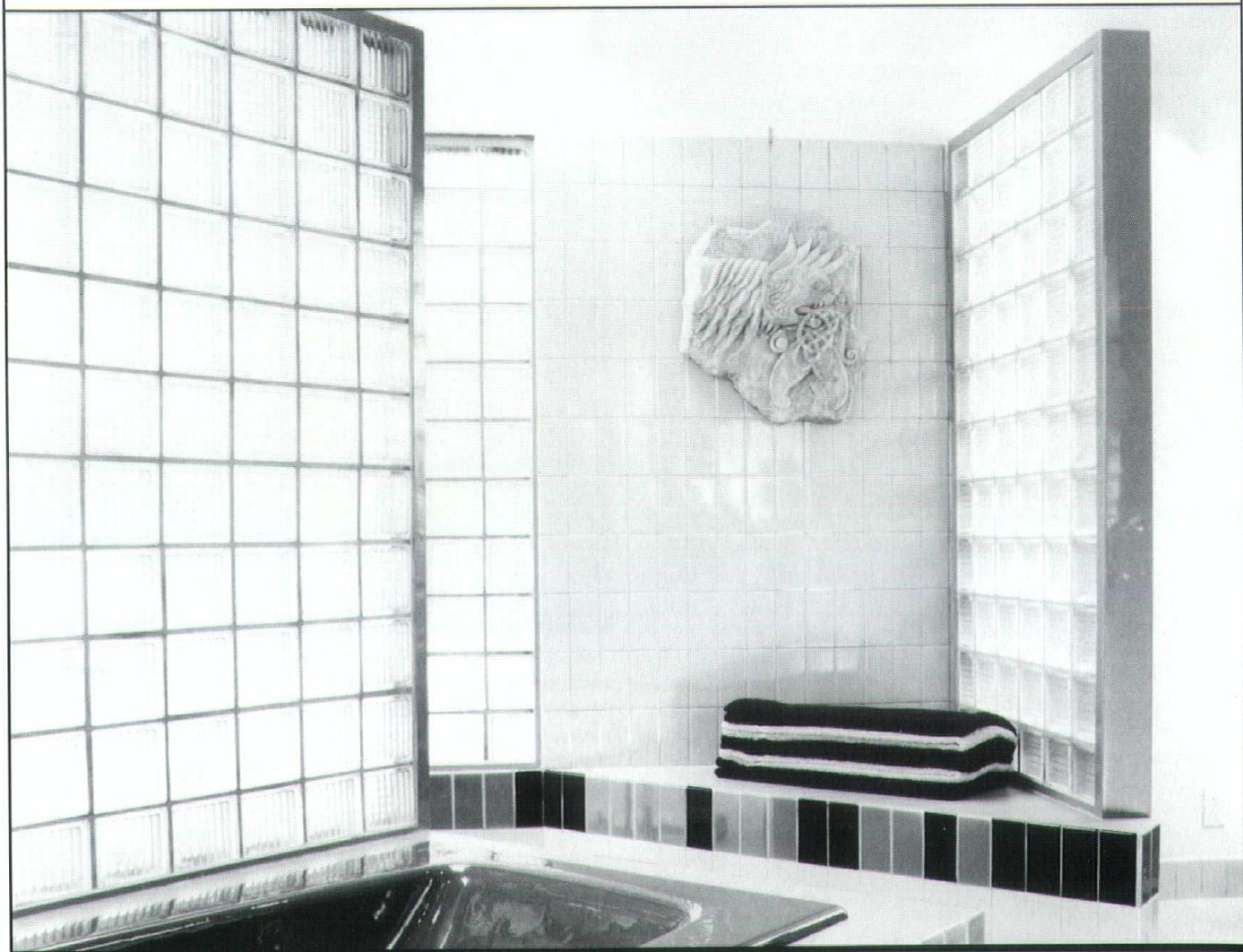
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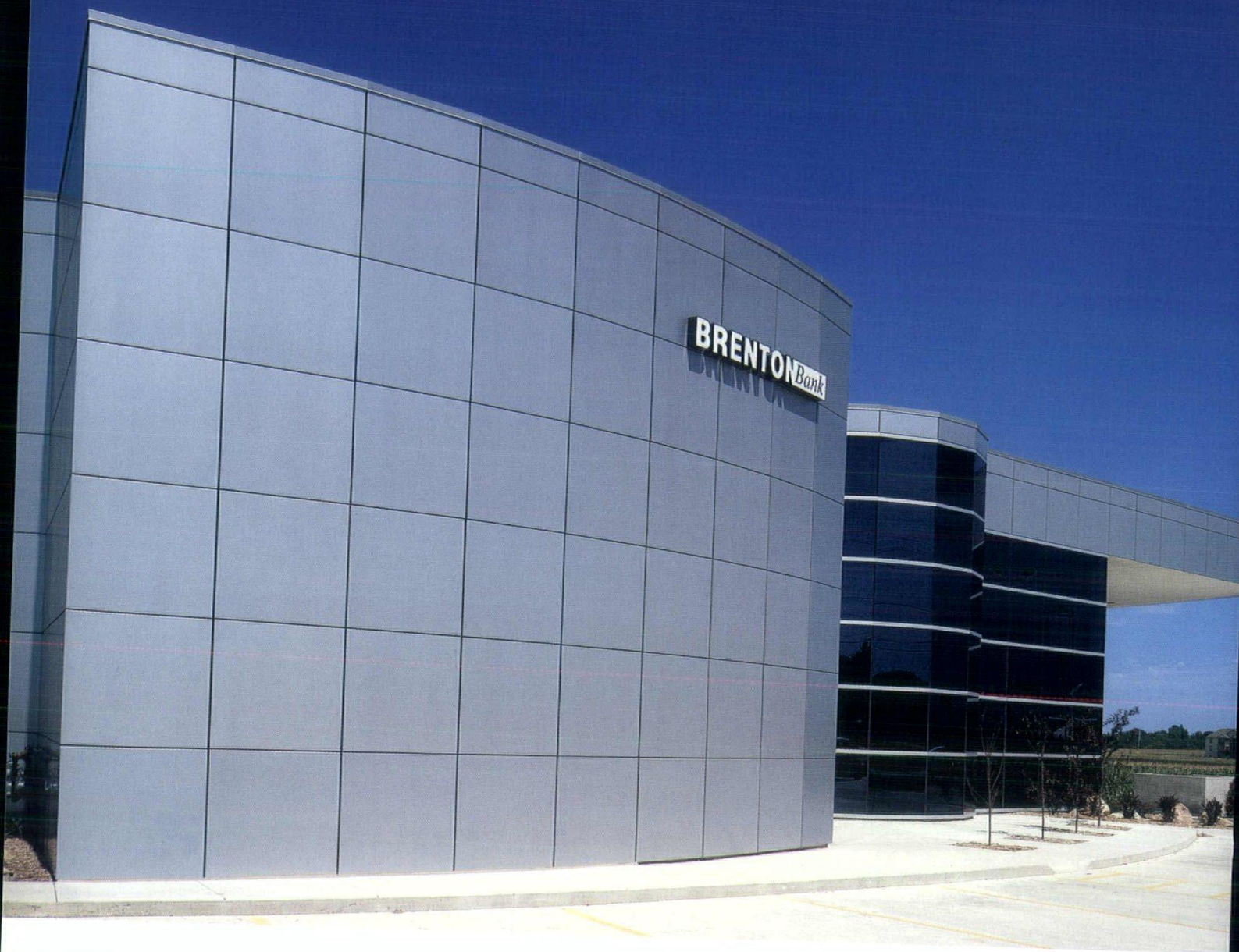
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Baldwin White Archi-
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Iowa Architect magazine wishes to thank the Iowa Department of Economic Development (IDED) for their support to the Summer 1996 Sesquicentennial issue. IDED recognizes and appreciates the significant contributions Iowa architects have continued to make to the economy and quality of living in Iowa for the past 150 years.

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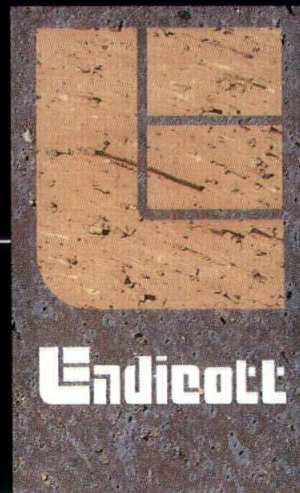
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Sesquicentennial

Milestone anniversaries have a compelling impact on us. Silver, golden and diamond jubilees stop us short as we take stock and reflect upon the decades, lives and events that have shaped time remembered.

This Sesquicentennial issue of *Iowa Architect* is part of a statewide celebration of the past 150 years of Iowa's history. For us, the central issues are taking stock and reflecting upon the design of the environment, and as architects, those buildings and places that reflect the values Iowans hold about the future and are embodied in the environments they have sponsored and built.

In this issue, *Iowa Architect* explores part of this rich architectural legacy that generations of Iowans have shaped and grown up with that, in turn, has shaped part of Iowa's identity, and that is part of its cultural touchstone.

Any "Top Ten" list is sure to raise hackles, and ours on the best buildings in Iowa will probably be no exception! The *Iowa Architect* survey results reported by Steve Strassburg, AIA offers ten for consideration - from courthouses and the capitol to residences and banks, and from private colleges to "The Barn."

Perhaps no more well known symbol of Iowa's democratic roots exists than the county courthouses and squares that punctuate the state from edge to edge. William Conway, AIA explores the phenomenon of the courthouses and their changing role and meaning in "Architecture and Democracy: Reading Iowa's County Courthouses."

Iowa's smaller private colleges reveal that Iowans have invested a future in leaders, not only in the funding and endowment of these institutions, but in the investment in design and construction that built true "campuses." Roger Spears examines the religious background and faith in higher education that has maintained the colleges of Grinnell, Simpson and Cornell with a tradition of 150 years of excellence in Iowa. The colleges and universities of Iowa constitute a second architectural legacy that confirms the optimism and drive for quality that is typically Iowan.

Iowa's universities and private colleges, its courthouses and cultural institutions as well as its cultivated agrarian landscape were shaped with the progressive view that what we do in the present generation we leave as a legacy for our children and grandchildren.

Gregory Palermo, FAIA
Associate Editor

IOWA Architect

Iowa Architect magazine wishes to thank the Iowa Department of Economic Development (IDED) for their support to the Summer 1996 Sesquicentennial issue. IDED recognizes and appreciates the significant contributions Iowa architects have continued to make to the economy and quality of living in Iowa for the past 150 years.

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Wild Design

The Walker Art Center in Minneapolis, MN will present *Wild Designs: Designs for the Wild*, September 1 through December 29, 1996. From exotic tents and parkas to high-tech hiking shoes, this exhibition offers a provocative view of the highly sophisticated, compact and durable, yet vibrant and beautiful objects that have been created with the somewhat ironic purpose of experiencing nature at its most unscathed. Implements of outdoor exploration are removed from their commercial context and framed in such a way as to reveal both their unusual aesthetic qualities as well as their precision engineering.



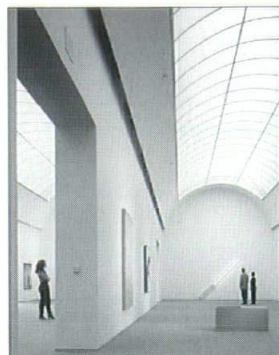
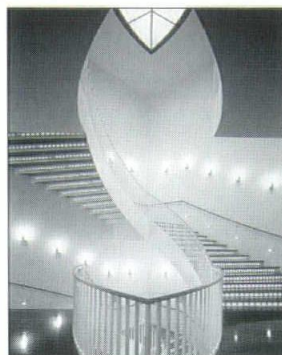
Silent Movie/Moving Pictures

The work of two seminal figures in contemporary media, the pioneering nonfiction filmmaker Chris Marker and photographer/filmmaker William Klein, will be on view September 8, 1996 through January 12, 1997 at the Walker Art Center in Minneapolis, MN. *Silent Movie/Moving Pictures* includes the first work by Chris Marker commissioned by a United States museum - the video installation *Silent Movie* (1995) - along with a survey of Klein's still photography that traces his long-standing fascination with the cinematic possibilities of the still image.

PAUL MANKINS, AIA

Josef Paul Kleihues

The Museum of Contemporary Art in Chicago, IL celebrates the opening of its new building with an exhibition of drawings, sketches and models produced for the project by Berlin-based architect Josef Paul Kleihues. Projecting the MCA will be on view through October 20, 1996 and shows the evolution and development of the MCA's new building - the architect's first commission in the United States.



Negotiating Rapture

Negotiating Rapture: The Power of Art to Transform Lives will be on view through October 20, 1996 at the Museum of Contemporary Art in Chicago, IL. Described as "an exploration of the ways in which certain artists have attempted to work past the limits of their human condition toward an experience akin to religious ecstasy," this exhibition includes 86 works ranging from the rigor of Ad Reinhardt to a video installation by Bill Viola.

Vestments

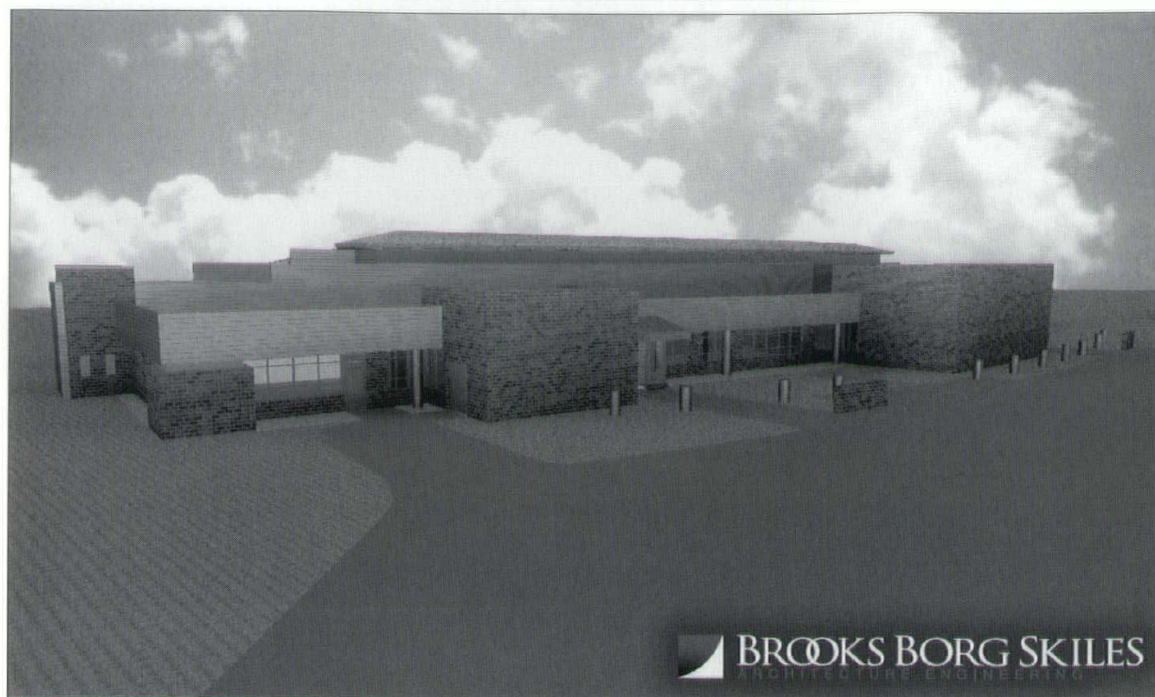
The Art Institute of Chicago will present *Vestments* from the Permanent Collection, September 11, 1996 through January 12, 1997. Coinciding with the Fifth Biannual Conference of The Textile Society of America, this exhibition showcases the Institute's extensive collection of liturgical vestments featuring the richest woven silks and velvets as well as examples of elaborate needlework. The pieces presented date from the fourteenth through the twentieth centuries.

Betye Saar

The work of contemporary American artist Betye Saar will be on view at the Joslyn Art Museum in Omaha, NE through October 13, 1996. *Betye Saar: Personal Icons* features 30 assemblage and installation works incorporating the artists interested in magic, folklore and her African-American heritage.

Karl Bodmer

The Joslyn Art Museum in Omaha, NE will present its internationally renowned collection of work by Swiss artist Karl Bodmer, September 28 through December 1, 1996. *Karl Bodmer's Eastern Views* includes drawings, watercolors and prints that portray the native peoples and land of the upper Missouri region in 1833-34. This exhibition offers an incomparable view of the United States in its formative years.



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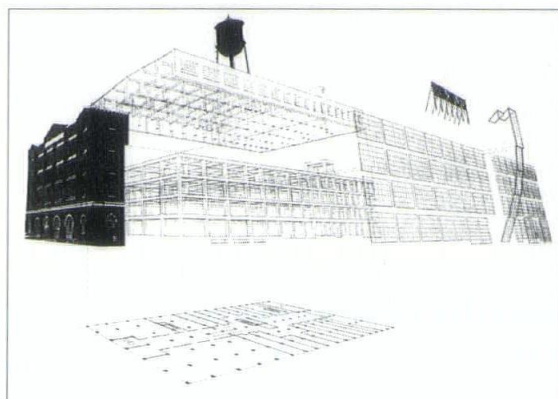
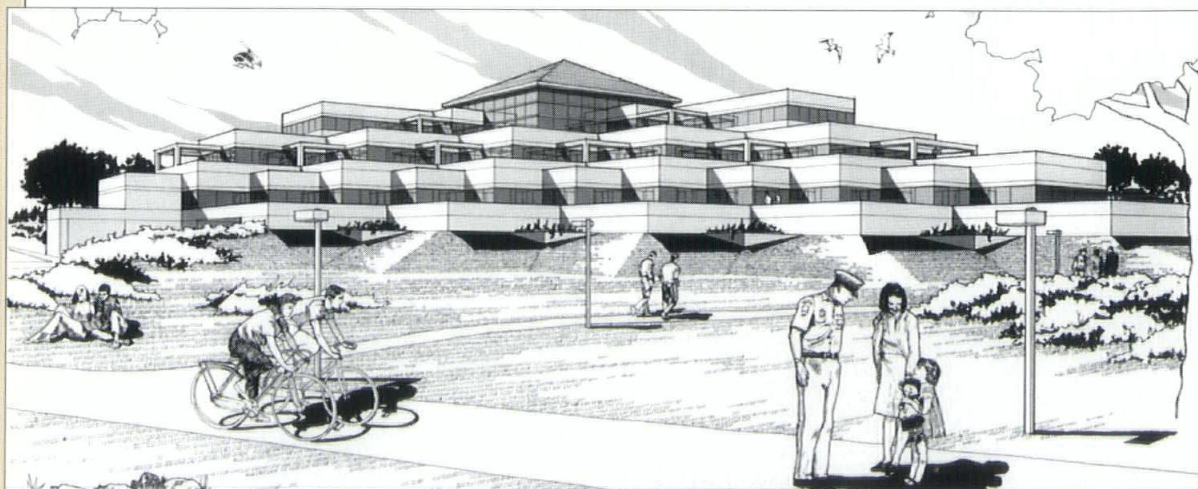
Farm Bureau Center

Brooks Borg and Skiles has completed the construction documentation of the Farm Bureau Center located in a suburb of Minneapolis. The building houses 24,000 square feet of office space in a single story structure which is designed to respond to the interstate on one side and a

residential scaled lakeshore on another side. The material palette consists of terra cotta brick, exposed sand blasted concrete and galvanized roofing. The building is sited into a indigenous landscape of prairie grasses, shrubs, oaks and pines. Completion is scheduled for early 1997.

Public Communications Center

The Novak Design Group designed the Cedar Rapids Municipal Police Facility and Public Safety Communications Center which is scheduled for completion in January of 1997. The 66,700 square foot, three story facility will be constructed of precast concrete, ribbon style glass windows and metal roofing. The interior office spaces are distributed around the centrally located atrium space with support spaces located in the lower level of the facility.



Brown-Camp Lofts

The Brown-Camp Warehouse, recently known as the Younkers Warehouse, has been purchased by a developer who is pursuing turning the building into residential loft spaces. Herbert Lewis Kruse Blunck Architecture has completed the schematic design of the initial phases of the project that encompasses 144,000 square feet of space not including the lower level that will serve as parking for the residents. The individual tenants will be able to select from a variety of floor plans for their units. The existing concrete structure with brick walls and wood deck floors is a natural for this type of development.

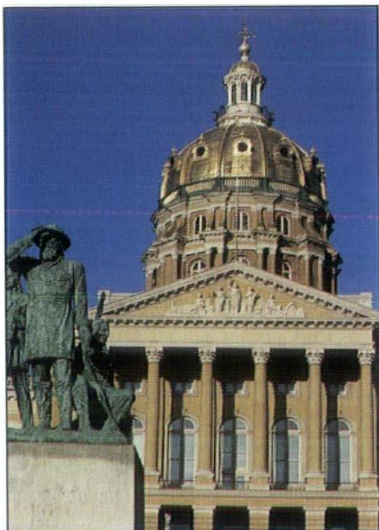
TODD GARNER, AIA

IOWA'S TEN BEST BUILDINGS

Regardless of time or circumstance, architecture is the result of a collaboration between an enlightened client and a discerning architect.

At first sight, the resulting selection by Iowa Chapter members of the states' ten best buildings show a diverse collection representing widely different manners. On closer examination, several common characteristics become apparent. Regardless of time or circumstance, architecture is the result of a

collaboration between an enlightened client and a discerning architect. Sensitivity is displayed at every level of architectural concern whether it be sitting form, space, material or detail. Lastly, and most importantly, excellent design is based upon a strong idea carried through with singular conviction.



Iowa Capitol

Des Moines, Iowa

Architect: John C. Cochrane and Alfred H. Piquenard, 1871-1874

Restoration Architect: RDG Bussard Dikis Associates 1983-1996

Owner: State of Iowa

Photographer: Studio Au, King Au

The Capitol is a late nineteenth century interpretation of the classical tradition that has been elaborately finished both inside and outside. In typical Victorian fashion, the building is an eclectic mixture of Roman, Italian and French sources. The most notable feature of the Capitol exterior are the five domes. Many voters favored the interiors of the Law Library as a particularly exhilarating experience. Careful restoration has ensured continuing preservation for the twenty-first century.



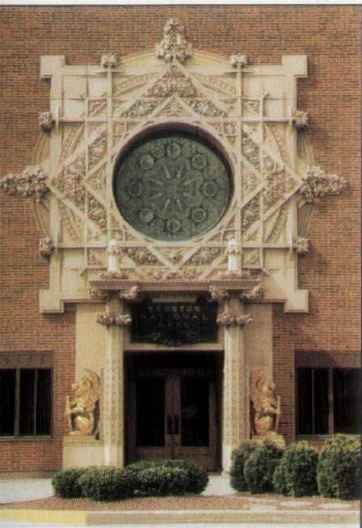
Woodbury County Courthouse

Sioux City, Iowa

Architect: William L. Steele, William Gray Purcell, George Grant Elmslie, 1915-1918

Owner: Woodbury County

This is the largest public structure rendered in the Prairie School style, America's only indigenous style. The courthouse form is a remarkable two part part of a low entrance block supporting an office tower. The elaborate program of organic prairie style ornament is displayed in prominent locations of the exterior, an interior rotunda and courtroom. The courthouse was recognized by the National Historic Register of Historic Places on December 18, 1973. The courthouse received a National Landmark designation in late 1995.



Poweshiek County National Bank, (formerly Merchant's National Bank)

Grinnell, Iowa

Architect: Louis Sullivan, 1914

Owner: Brenton Banks

Photographer: Jan Fleming, Ann Moore Photographer, Des Moines, IA

Sullivan designed several banks in Midwestern communities toward the end of his career. The building continues to be a pilgrimage destination for many students of the early modern movement. The building is a combination of rich, geometrically ordered organic ornament distributed about a compact block of "tapestry" brick that is punctured by openings of stained glass. The bank remains a legacy of a modern day philosopher/poet of ornamental art.



Terrace Hill

Des Moines, Iowa

Architect: William W. Boynton, 1867-1869

Restoration Architect: William Wagner, 1972-1983

Owner: State of Iowa

Photographer: Diamond Star Photography, Damon Bullock

Terrace Hill is the elaborate dream mansion of Victorian era banker B.F. Allen. The design combines elements of French Second Empire with the Italian Villa style. Shortly after completion, the Hubbell family became the mansion's residents. In the 1960's, the Hubbell family donated Terrace Hill to the State of Iowa for use as the Governor's Mansion. Terrace Hill is now open to the public as a museum displaying a way of life from another time.



Polk County Courthouse

Des Moines, Iowa

Architect: Proudfoot and Bird, 1900-1906

Restoration Architect: RDG Bussard Dikus Associates 1985

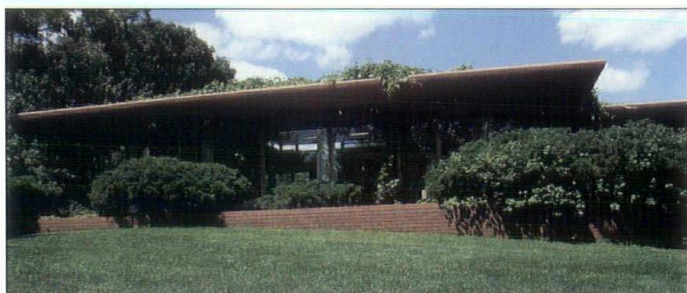
Owner: Polk County

Photographer: Farshid Assassi

The courthouse design exhibits all the formal strategies of the Beaux-Arts technique; biaxial symmetry, balanced facade composition and richly elaborate detailing. The problems faced by Proudfoot and Bird at the turn of the century are similar to the problems we face today. The challenge of civic architecture, how to symbolize a fixed ideal within a constantly changing culture, has continued to remind us of the persistent value of the classical grammar in representing a civic trust.

IOWA'S TEN BEST BUILDINGS

(Continued)



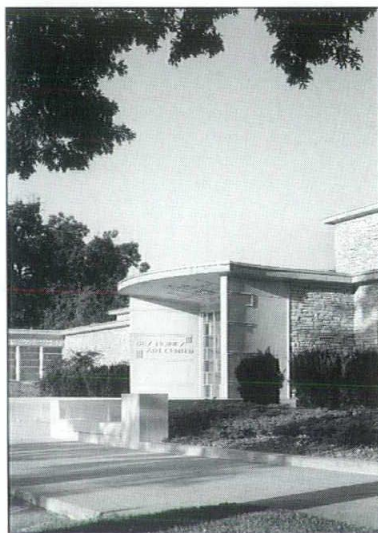
Cedar Rock

Quasqueton, Iowa

Architect: Frank Lloyd Wright, 1948-1950

Owner: Lowell and Agnes Walter, State of Iowa, by bequest

Cedar Rock is sensitively sited above the Wapsipinscon River. This private home is a mature version of Wright's "Usonian" concept which is executed in materials of a more durable nature. The use of brick and walnut is notable. The most prominent feature is how Cedar Rock manifests Wright's philosophy of nature, democracy and individualism.



Des Moines Art Center

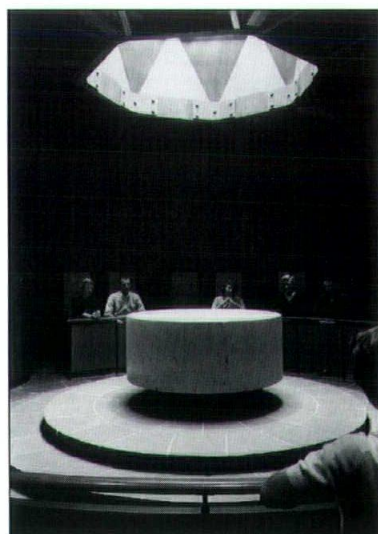
Des Moines, Iowa

Architects: Eliel Saarinen, 1948, I.M. Pei, 1968, Richard Meier, 1985

Owner: Des Moines Art Center, Edmundson Art Foundation, Inc.

Photographer: Farshid Assassi

The Des Moines Art Center brings a unique concept of expression to museum design. Three internationally renowned architects bring their individual vision of architecture for the time. The quiet and humane gracefulness of Saarinen's original building is contrasted by the structural expression of Pei's mass and void minimalist style. The meticulous and cerebral mannerism of Meier's cubic addition completes the trio.



Olean E Scott Chapel at Charles Medbury Hall, Drake University

Des Moines, Iowa

Architect: Eero Saarinen and Associates, 1955

Owner: Drake University

Saarinen's work at Scott Chapel exemplifies how the best modern work is rooted in an appreciation of the past. Saarinen had traveled to Italy prior to the building design and acknowledged the influence of Italian baptisteries upon his design for the meditation chapel. The contemplative interior is formed by a brick cylinder and a massive wood truss which supports a skylight. A circle of high back chairs focus attention upon a naturally lighted travertine altar at the center of the chapel.



American Republic Insurance Company

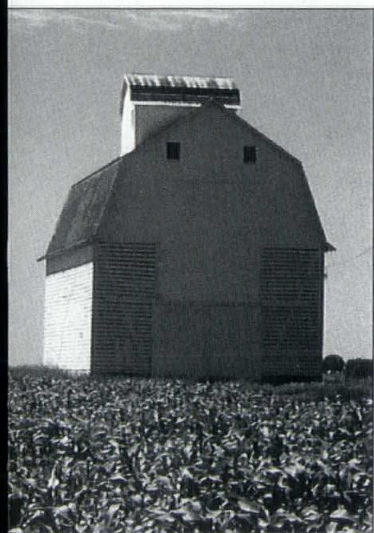
Des Moines, Iowa

Architect: Skidmore Owings and Merrill; Gordon Bunshaft, 1965

Owner: American Republic Insurance

Photographer: John Houlette Jr.

The architect's minimalist sensibility renders a structural tour de force. The building's clarity of spatial concept is achieved through an integration of building systems that are kept subservient to an overriding structural discipline. A simple block of office trays is held via gigantic structural pins. The block appears to float over a walled base that forms a courtyard containing a stabile by Calder entitled "Spunk of the Monk".



The Barn

Various Locations Throughout Iowa

Photographer: Steve Strassburg, AIA

Surprisingly, the most unanimously favored selection for best building was a building type rather than a single building designed by a specific architect. Perhaps this signals a renewed appreciation for vernacular building. The impression of the Iowa landscape would be incomplete without the simple geometric presence of the barn. The barn has left an impression upon the collective memory of Iowans and has become an icon of a way of life.

Steve Strassburg, AIA is associate editor for Iowa Architect.

ARCHITECTURE AND DEMOCRACY

Reading Iowa's County Courthouses

Central to understanding the landscape of the American middle west is the legacy of Iowa's County Courthouses. Conjoining issues of architecture and politics, their construction underscores the definition of architecture as a mode of cultural production.

"To observe the splendid modern structures that now house the county offices in many Iowa counties, few people would suspect the slow and often painful architectural evolution through which such buildings have passed since the time when court was held in log cabins or small frame buildings in many of the older county seats."¹

While Ben Hur Wilson's words define the legacy of Iowa's county courthouses as an "architectural evolution," this article places the development of these "Temples of Justice"² within the complex of social and political forces that defined the development of the American landscape in the nineteenth century. Instead of affirming the physical evidence of a singular ideology, these courthouses and town plans that accommodated them, are indices of change in cultural and political attitudes through time. As we record these shifts, it becomes evident that the preservation of Iowa's county courthouses must reach beyond the conservation of historic structures. The maintenance of an active sense of history requires that we research, design and theorize future possibilities for our civic institutions.

The Pastoral Tradition

During the last week of April (1843), the eastern border of the New Purchase was lined with men, women and children forming the families of settlers who were all ready to race for the best claims, and were but awaiting the word from the troops."³

Following in the wake of government land purchases and treaties that pushed Native American inhabitants further west, settlers moved into the Iowa territory throughout the early 1800's from southern Ohio, Illinois, Indiana and Pennsylvania in search of inexpensive land. Fueled by the mythical connection of land and liberty, these rural adventurers formed part of a westward human march defined by the term "progress." As code word for an all-encompassing view of life, this vision gathered together the physical elements of land and building into a representational system that referenced the myth of an ideal past and an over-arching mandate of future progress. Seeking to reconcile the competing forces of utility, nature and humanity, the pastoral tradition thus provided the necessary logic for frontier development.

Providing political and legislative support for the initiatives of pastoralism, the Jacksonian era of the mid-1800's also continued Thomas Jefferson's commitment to the basic premises of liberal democracy. Like it's cultural counterpart in pastoralism, the liberal democratic tradition laid claim to a mythic Greco-Roman past while simultaneously projecting the inviolability of individual rights. At once rooted in tradition and dedicated to progressive change, it maintained that both elements were necessary to the renovation of democratic ideas. "...the very authority of the American Constitution resides in its inherent capacity to be amended and augmented. This notion of a coincidence of foundation and preservation by virtue of augmentation...was deeply rooted in the Roman spirit."⁴

According to philosopher and author Hannah Arendt, Jefferson's enduring belief in the dialectic of foundation and augmentation formed the basis of his ward system "...as the only possible non-violent alternative to his earlier notions about the desirability of recurring revolutions."⁵ These ideas were to be implemented, "...by subdividing counties into small

(Right) Jasper County Courthouse, 1911, Newton, Iowa. Architect: Proudfoot and Bird Restoration Architect: RDG Bussard Dikis Photographer: Farshid Assasi.



WILLIAM CONWAY, AIA



(Left) Jasper County Courthouse, 1911, Newton, Iowa.
 Architect: Proudfoot and Bird
 Restoration Architect: RDG
 Bussard Dikis
 Photographer: Farshid Assassi.

republics in which every citizen would have an opportunity to participate in the activity of politics.”⁶

Although Jefferson’s ward theory was never realized, it maps the confluence of cultural attitudes and political initiatives that shaped the ideology of the American frontier. Yet, if we are to believe the adage that frontier justice was swift and sure, it was certainly less than equal. With the assignation of commercial value to frontier lands came the concomitant loss of Native American rights. While slaves performed the work that “progress” so neatly defined, questions of slavery within the western territories later forced the nation to civil war.

Within this volatile landscape, the county courthouse mediated between the representation and reality of frontier land, and the legal authority of a fledgling democracy. As physical space (the locus of taxation, adjudication of justice and space of debate) and symbol of frontier authority, it’s place on the land was carved from within the continuous grid imposed by the Land Ordinance of 1785.

From Territory to Statehood

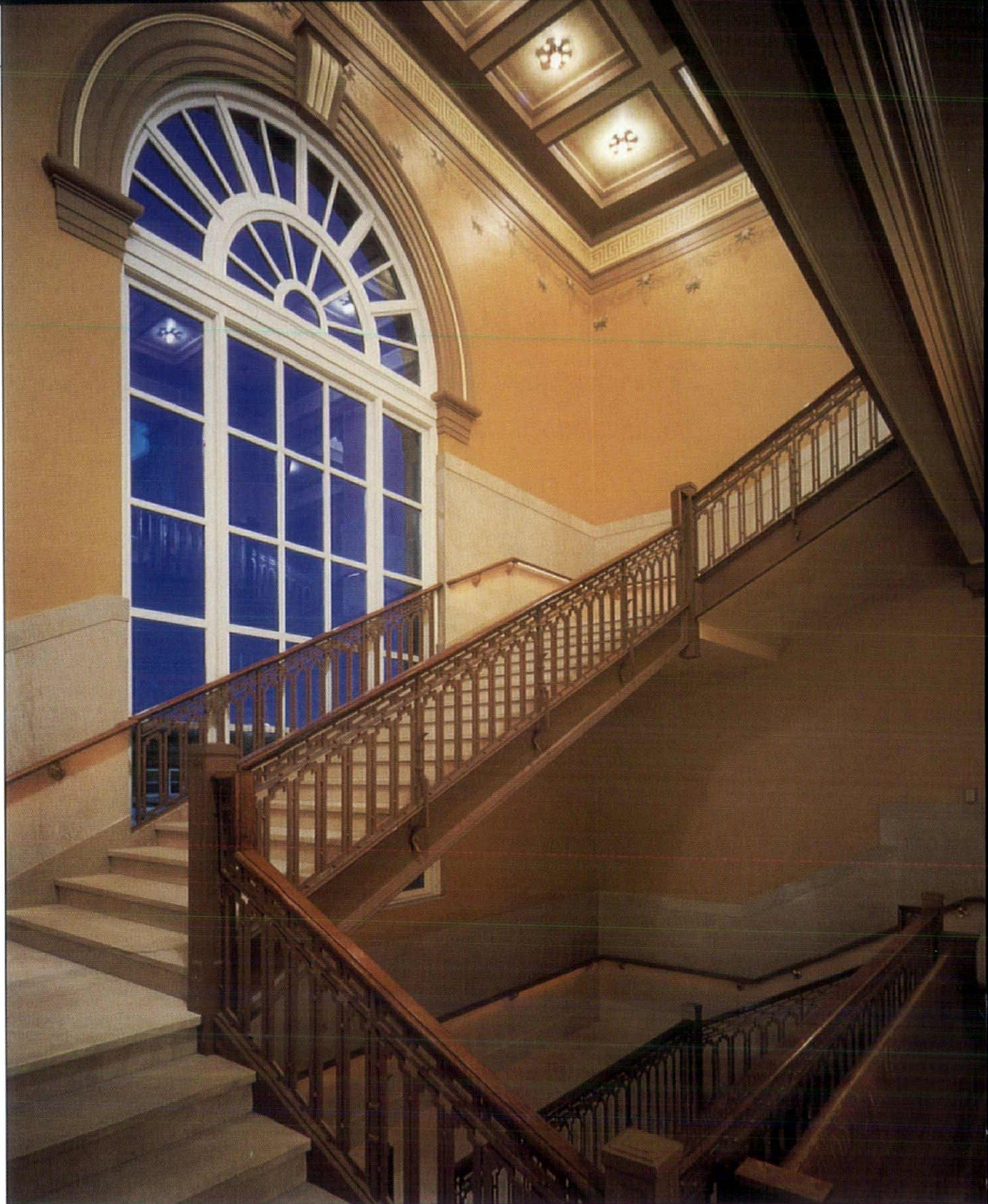
Prior to Iowa’s statehood in 1846 and the establishment of a complete system of county courthouses, the representation of county law often rested with circuit

judges. Traveling between county venues, these judges embodied the “law of the land” often convening court in the private spaces of settlers homes, barns, outposts and open fields.

“The courthouse was the Indian trading post near the site of Napoleon. (District Attorney) Parvin addressed the grand jury in an open field and a true bill was found against Andrew J. Gregg, a horse thief, for passing counterfeit money.”...There being no jail in the county, the prisoner was held in custody by various settlers in their turn. Before Gregg escaped, an amusing incident occurred. A dance was held one evening at a cabin where the counterfeiter was in custody. Judge Williams “fiddled” for the party, though he avoided being a willing witness to the sin of dancing by sitting with his back to the dancers.”⁷

While there remains little available information on the social effect of legal proceedings convened in private dwellings, much information exists on the often bitter disputes as to the location of county seats and the construction of county courthouses. Local histories record the full and often belligerent participation of county residents in battles involving the abduction of records, political intrigue and monetary incentives. One such incident in Delaware County pitted the residents of the towns of Delhi and

(Right and Below) Jasper
County Courthouse, 1911,
Newton, Iowa.
Architect: Proudfoot and Bird
Restoration Architect: RDG
Bussard Dikis
Photographer: Farshid
Assassi.



Manchester in a ten year struggle for the location of the county courthouse.⁸ While the record of these acrimonious struggles may reinforce notions of frontier democracy, it also attests to the representational power and capital potential associated with these newly formed seats of county government.

With statehood gained in 1846, the planning of the newly established county seats and their courthouses reached full stride. While most towns adopted the gridded plats typical of frontier development, the placement of county courthouses was adapted from models associated with the middle Atlantic states.⁹ Positioned for maximum visibility and representational power, the new buildings were typically located on a clearing of flat land preferably at the crest of a hill. Sited at the intersection of crossing streets, these courthouses typically occupied a central plot of ground surrounded by the continuous fabric of the commercial district. Although generally adapted prior to the Civil War, later examples of town plan-

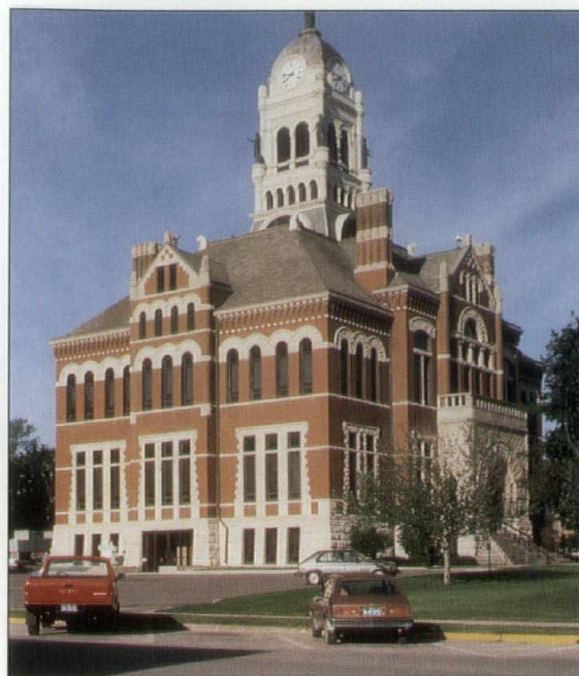


ning incorporated courthouses within the fabric of commercial districts.

The earliest courthouse structures were often constructed of wood and were of relatively small scale, but the representational power of architectural tradi-



(Far Left) Davis County Courthouse, 1877, Bloomfield Iowa. Photographer: Wesley I. Shank.



(Left) Franklin County Courthouse, 1891, Hampton Iowa. Architect: T.D. Allen. Photographer: Wesley I. Shank.

tion was brought to bear on later designs. Adopting either Classical Revival or Romanesque period designs, cupolas or towers often announced the importance of the courthouse while easy identification with the architecture of state and national capitols increased the currency of the architectural lineage. Materials including rusticated limestone, marble and granite were typically chosen to underscore the importance of the structure distinguishing it from its brick and wood commercial counterparts while ornament often displayed local craft traditions and images of regional importance.

Although the grassy space that surrounds those courthouses has been often referred to as a "public space," the nature of its public use remains unclear. Often used as a site for the placement of memorials to veterans or local events, its publicness is not to be confused with the "parvis"¹⁰ of the Medieval church. Understood as a zone of "immunity" accessible to all but not used by the poor, indigent or sick, the irregular space of the parvis provided physical shelter within the exterior folds of the Gothic cathedral.

While its boundaries were abstract, following no geometric logic or formal inscription, the space of the parvis was a public space defined through human action and physical occupation. On the other hand, while the space surrounding the county courthouse is clearly defined, it relies upon an abstract representation of the public. Given the scale of such a space and the related spatial stereotypes of nineteenth century park or greens way, we are left to construct an image of a public that may have or will at some future time congregate on such a well maintained lawn. The effect of this representational priority is one of increased distance. As the space of the public is drawn further into the representational force of the architectural composition, the legibility of public occupation is diminished.

Coincident with the most active period of courthouse construction was a permanent shift in the administration of county law. While individual judges still administered justice through the county court system, the administration of the county's business was handed over to a board of supervisors in 1860.

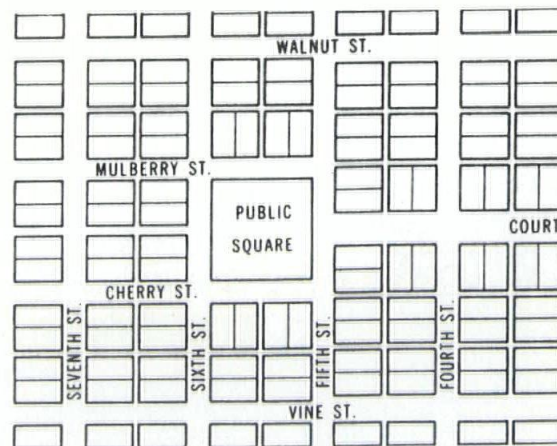
This administrative shift – from circuit judge mediating disputes and offering legal decisions on an individual basis to the appointment of a board of supervisors that convened monthly within the chambers of the courthouse – only served to reaffirm the significance of the courthouse as the seat of singular justice.

The most recent period of county courthouse development occurred between 1910-1975, and witnessed significant changes within the culture of the American middle west.

In spite of these fundamental changes, i.e., population growth, technologic advances, the rise of urban employment and the growth and decline of the family farm, the pastoral tradition appears to have remained firmly in place.

Offering a means of refuge from an often demonized city life, the technology of rapid travel was deemed a necessary instrument in this rural schema as pastoral notions of frontier free space were applied to city planning. Thus expanded to include suburban development, this contemporary version of the pastoral tradition reframes frontier individuality in terms of the "freedom" of the suburban plat. The resultant outlying (and often themed) community retreats continue the pastoral myth of frontier self-sufficiency albeit with the technologic advances of modern life.

The architecture of the county courthouses also underwent significant change during this period. In his article entitled, "The Demise of the County Courthouse in Iowa: A Study of Early Twentieth Century Cultural and Architectural Change,"¹¹ Professor Wesley I. Shank traces the devolution of the tower as significant element of the nineteenth century courthouses to the evolution of nondescript versions



(Above) Fort Des Moines Plat, 1846.¹² Drawing: Wesley I. Shank.

(Right) Mitchell County Courthouse, 1858, Osage, Iowa. Photographer: Wesley I. Shank.

(Below) Polk County Courthouse, 1906, Des Moines, Iowa. Architect: Proudfoot and Bird. Restoration Architect: RDG Bussard Dikis. Photographer: Farshid Assassi.



of corporate modernism constructed during the 1960's and 1970's. From symbolic center to place of county business, the courthouse began to relinquish its central role within the framework of county government.

Today, as we experience a vastly increased range of mobility together with an increased exposure to information, the courthouse is forced to compete with the proximity of the neighborhood and aura of immediacy that surrounds electronic news from the state, the nation and the world.

The Courthouse and the Future

As we look to the dawn of the twenty-first century, an understanding of the cultural significance of Iowa's county courthouses may be our most valuable asset as their future is once again reconsidered. With the majority of courthouse construction completed between 1800-1950, we may soon be entering a period defined by redesign, renovation and new construction. In order to assume an effective role in this future, it would serve architects, administrators and preservationists to look beyond the continuous construction of a mythic frontier landscape. Thus eschewing the facile position offered by pastoralism, we may begin to offer more effective models for our changing future.

As evidenced in this article, questions concerning the design of future courthouses must engage the political future of the courthouse as an administrative agent of state government. Provoked by the continuing dispersal of county services and their increased cost, future structures may adapt hybrid solutions conjoining commercial, health care, child care, or leisure activities with existing civic functions. Finally, the construction of future courthouses will have to engage the ever-changing nature of civic representation. In what ways will future courthouses establish a public presence? Is this presence warranted in the information age? While the model of the "parvis" may not be easily assimilated, it offers a model of publicity based on occupation as well as

representation.

For if our understanding of the nineteenth century courthouse was grounded in the legibility of the Jeffersonian grid and the centrality of the town square, while the illegibility of the edge, the strip and the suburb can be traced to the rapid expansion of market capital population growth and advances in technological development, then the coming century may yet be defined by our willingness to consider the possibility of electronic spaces and virtual reality in the emergence of cyber-cities.

As we learn from our brief 150 year history, the question of the county courthouse underscores the necessity for research and experimentation within the discipline of architecture. The future of our civic institutions and the cities in which they reside must not rest solely upon the reproduction of existing typologies that render history either inevitable or eclectic. Designers may instead seek to offer new modes of understanding as they reorder existing systems of the legible, illegible and the cyber.

William F. Conway, AIA is an architect and assistant professor of Architecture at Iowa State University. His research into American urbanism and issues of public space form the basis of his research and academic work.





(Left) Polk County Courthouse, 1906, Des Moines, Iowa. Architect: Proudfoot and Bird Restoration Architect: RDG Bussard Dikis Photographer: Farshid Assassi.

As principal in the firm of Conway + Schulte, Mr. Conway is currently the principal in charge of DE-CODE | RE-CODE ATLANTA a competition-winning public space project for the 1996 Summer Olympic Games.

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Jack T. Johnson, "A Judge Well Met," in *The Palimpsest*, ed. John Ely Briggs, Vol. XIX No. 9, The State Historical Society of Iowa, Des Moines, 1938, p. 374-375.

8 see William R. Ferguson, "A County Seat Scrap," *The Palimpsest*, ed. John Ely Briggs, vol. XXII No. 8, The State Historical Society of Iowa, Des Moines, 1941, p. 247-256.

9 see Edward T. Price, "The Central Courthouse Square in the American County Seat," in *Common Places: Readings in American Vernacular Architecture*, ed. Dell Upton and John Michael Vlach, Univ. of Georgia Press, Athens, GA 1986, p. 125-133.

10 Richard Sennett, *The Conscience of the Eye*, Alfred A. Knopf, New York, 1990, p. 17.

11 Wesley Ivan Shank, "The Demise of the County Courthouse Tower in Iowa: A Study of Early Twentieth-Century Cultural and Architectural Change," in *The Annals of Iowa*, ed. Marvin Bergman, Vol. 51:4, The State Historical Society of Iowa, Des Moines, 1992, p. 337-362.

12 Thomas Jefferson, "The Need For Rebellion," in *The Complete Jefferson*, ed. Saul K. Padover, Duell, Sloan & Pierce, Inc. New York, 1943, p. 271.

13 Reprinted from "The Iowa Catalog. Historic American Buildings Survey," by Wesley J. Shank by permission of the University of Iowa Press. Copyright 1979 by University of Iowa Press.

TITLES TO HEAVEN

The Story of Three Iowa Colleges

The history of three prestigious Iowa colleges: Cornell, Grinnell, and Simpson, parallels Iowa's own history. Borne of religious fervor, frontier idealism, and an unyielding faith in the value of higher education, these institutions have established and maintained a tradition of excellence in which all Iowans can take pride.

(Far Right) Grinnell College — Goodnow Hall, 1885, Grinnell, Iowa. Photography courtesy of Grinnell College.

Writing from the Blackhawk Territories in 1838, Congregational minister Asa Turner implored his Eastern brethren to take up the challenge presented by the new frontier: "The land sales are over. The settlers have their title to the earth. Now it is time to secure the title to heaven."

Many would heed the spirit of Turner's call. Among them was the Reverend George Bryant Bowman, a Methodist pastor and native North Carolinian who came to Iowa in 1841 with the ambition to create "an institution of higher learning in the frontier country of eastern Iowa." So too came Dr. Hezekiah Fisk and the Reverend E.M. Fleming, a decade later, to the newly incorporated Warren County seat of Indianola, each with aspirations as noble and no less challenging than Bowman's own.

Josiah Bushnell Grinnell, a Congregational minister and Auburn Theological Seminary graduate heard a call as well, though its source was surely more secular in nature. When Grinnell asked of influential New York Tribune publisher Horace Greeley in 1853, "where might be found a place to establish a colony of people whose thinking encompassed the ideals of religion, higher education, abolition, and temperance," he was directed by Greeley's now immortal dictum: "Go West, young man, go West."

Ten other graduates of the Andover Seminary responded directly to Reverend Turner's admonition. Known as the Iowa Band, this group of Congregational and Presbyterian missionaries came to Iowa in 1843, impassioned by the common goal to "each found a church and all a college."

These men—Bowman, Fisk, Fleming, Grinnell, the Iowa Band—among others set out to fashion, in what could only be described as a great, untamed wilderness, colleges "after the manner and standards of the respected New England universities." Their success was by no means assured; their perseverance and faith would be repeatedly tested. As a new student attending the opening of classes at Grinnell College's predecessor, the Iowa College observed, "not many were there, (but) with hearts full of gratitude to God for all success hitherto in the enterprise wherein by faith was seen a college for Iowa."

From this inauspicious beginning, success did indeed blossom. Today, the three Iowa colleges these men founded rank among the most prestigious in the country. Cornell College has matured into a nationally respected liberal arts college, praised for its unique curricular structure which encourages students to focus their studies on a single subject for an intensive month-long term. Grinnell has consistently ranked among the nation's top selective liberal arts colleges and was, in 1994 and 1995, cited as the country's best value among liberal arts colleges by *U.S. News and*

World Report. The same magazine listed Simpson College as one of the top five Midwestern liberal arts colleges in 1995.

Achievements of this caliber are nothing new to these institutions. Grinnell was among the first colleges west of the Mississippi to grant a Bachelor of Arts degree. Cornell was among the first schools in the nation to offer students a choice in the selection of their degree programs and pioneered the training of teachers.

From inception, each of these schools assumed positions of leadership in areas of social reform and civil rights. Grinnell was one of the first colleges to admit African Americans; a former slave entered its program in 1871. Simpson College brought the famed black scientist George Washington Carver to its campus in 1890. Carver would later write of his Iowa experience, "At Simpson, I found the kind of people who made me believe I was a human being."

Women also assumed what was in the mid-nineteenth century, an uncharacteristic stature at each of these schools. Grinnell first admitted women in 1857. Four of six of Cornell's first faculty members were women, as was 35% of its first year student body. Even more striking, Cornell was the first academic institution in the nation to grant full professorship to a woman at a salary equivalent to that of her male peers.

Such farsighted and progressive attitudes were the promise and legacy of life in the new American frontier. In *The Significance of the Frontier in American History*, Frederick Jackson Turner wrote that "the West was another name for opportunity." It would be the "means by which the nation delivered on the promise of advancement for all its citizens." For Turner, it was the West's fledgling institutions of higher learning, untainted by the entrenched social order of the East from which this emancipating opportunity would arise. "The test tube and the microscope are needed, rather than the ax and rifle, in this new ideal of conquest."

And so, in the mid-nineteenth century, three colleges poised on the boundary of the West's great expanse, took root in the fertile Iowa soil. Each would trace its founding to men guided by a powerful religious calling, possessed by the advocacy of temperance, abolition, and equality for all, inspired by a steadfast belief in Turner's promise of the new frontier.

A Brief History

When the Reverend George Bryant Bowman founded The Iowa Conference Seminary in 1853, he chose hilltop property overlooking the newly incorporated town of Mount Vernon, a place described as "one of the most beautiful, healthy and prosperous villages in

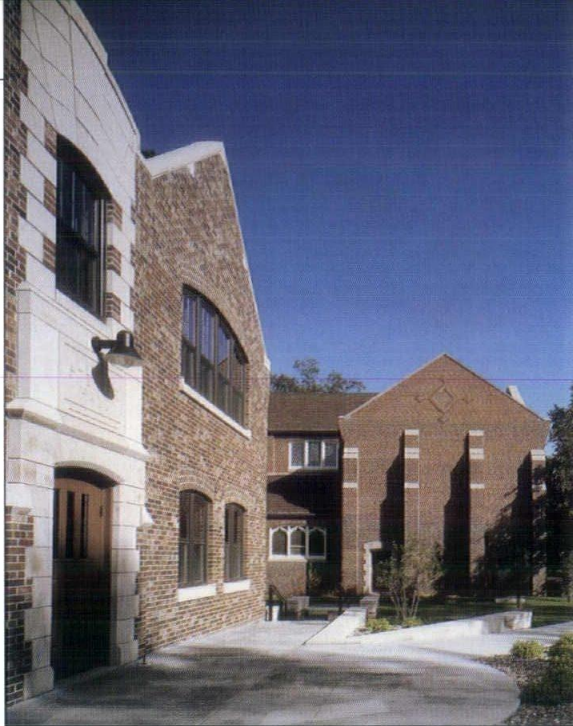


GOODNOW HALL

(Right) Grinnell College,
Grinnell, Iowa.
Photography courtesy of
Grinnell College.

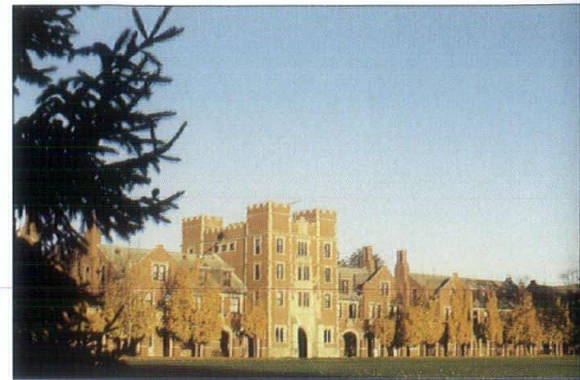
(Far Right) Grinnell College
—Gates/Rawson Towers,
1917, Grinnell, Iowa.
Photography courtesy of
Grinnell College.

(Next Page, Far Right)
Simpson College,
Indianola, Iowa.
Photography courtesy of
Simpson College.



the state. The school's early curriculum focused on the preparation of students for careers in the ministry and teaching. In 1855, Bowman enticed a well-known Methodist philanthropist in New York, William Wesley Cornell, to contribute a small endowment to the school. In gratitude, the trustees of the Iowa Conference Seminary elected to change the school's name to Cornell College later that year.

A year earlier, Josiah Bushnell Grinnell migrated to Iowa and, in 1856, established both the town of Grinnell and the University of Grinnell, forerunner of



however, short-lived. The school, besieged by financial difficulties and uncooperative community leaders, would relocate and merge with Grinnell's school in 1858. In 1909, trustees of the Iowa College changed its name to Grinnell.

Two years after Iowa College's move to Grinnell, the Indianola Seminary was founded by Dr. Hezekiah Fisk, the Reverend E.M. Fleming, Gad Bryan (the school's first president) and Judge Paris P. Henderson. Renamed in 1867 for the famed Methodist Episcopal bishop and orator, Matthew Simpson, the college's early curriculum addressed the importance of higher learning as a bridge between the state's "common" schools and the university system. And the school, as noted by Simpson historian Dr. Joseph W. Walt, "was (also) important ...in training teachers for the common schools."

The Campuses

The grounds for each of these early schools shared much in common: a relatively small area - from 12 to 15 acres, and close proximity to their supporting community. However, the agrarian context of Iowa's farmland remained close at hand; at times perhaps even too close for an otherwise studious academic environment. *The History of Cornell College* observes that "the college cows, whose milk was consumed at every meal, roamed the campus and were a continual source of annoyance for the unwary student." At Simpson, at least "a quarter of the college was fenced off as a cow pasture," but this 1889 account by a school reporter also notes that the remainder of campus was "messy, uneven and cluttered with wagon tracks cut into the black soil, grass unmowed and tree branches littering the landscape."

The students were themselves never far from the responsibilities of the surrounding agricultural economy. Like many of his fellow students, Grinnell's first graduate, William Windsor, worked for his room and board by "milking cows, sawing wood for five stoves, feeding fifty hogs, doing the marketing..."

The colleges and their close relationship to the Iowa farm landscape has remained both part of these campuses' obvious charm and, on occasion, the subject of mild derision. As late as 1949, one uncharitable critic labeled a Simpson residence hall designed by the Atlanta firm, Poundstone, Ayers and Goodwin, "Cornfield Gothic."

The earliest buildings at each college, however, shared an appreciation for architectural styling more akin to that of their sister institutions in the East, typically Italianate or Collegiate in character. They also tended first to the pragmatic necessities of



(Above) Grinnell College —
Overview of Campus,
Grinnell, Iowa.
Photography courtesy of
Grinnell College.

the religious college Grinnell envisioned for his new community. Grinnell's choice of site for town and school was a calculated one, strategically positioning the community midway between Iowa City and Des Moines, and at the critical juncture of major east-west and north-south rail lines, ensuring both ease of access and economic prosperity.

The Iowa Band, whose founding of the Iowa College in 1846 preceded Grinnell's, chose the city of Davenport for similar reasons, citing an "ease of access and beauty of situation (which) stood forth without



(Right) Simpson College Overview, Indianola, Iowa. Photography courtesy of Simpson College.

(Below Right) Simpson College — Carver Science Building, Indianola, Iowa. Photography courtesy of Simpson College.

(Far Right) Cornell College — King Chapel, 1878, Mount Vernon, Iowa. Photography by Bob Campagna.



enclosure, something which a century later would be termed “mixed-use.” For example, Cornell’s first building “Old Sem,” finished in 1853, housed a chapel, music and recitation rooms, a dining hall and kitchen, and housed some faculty and students. East College, Grinnell’s first building erected after the move from Davenport in 1861, similarly sheltered classrooms and a sanctuary as well as lodgings within its third story.

Space in such multi-purpose buildings was at a premium and the faculty was frequently pressed to make alternative arrangements. “When (the three) recitation rooms were conducted at once, a professor’s house served as the fourth.”

Hardships of this kind were not uncommon, but most pale in comparison to the near catastrophic disasters that would strike each school in their early years. Fire would claim Grinnell’s East College in 1871. Just over a decade later, the Great Cyclone of 1882 would destroy every structure on the school’s campus, killing two students and leveling a third of the city of Grinnell.

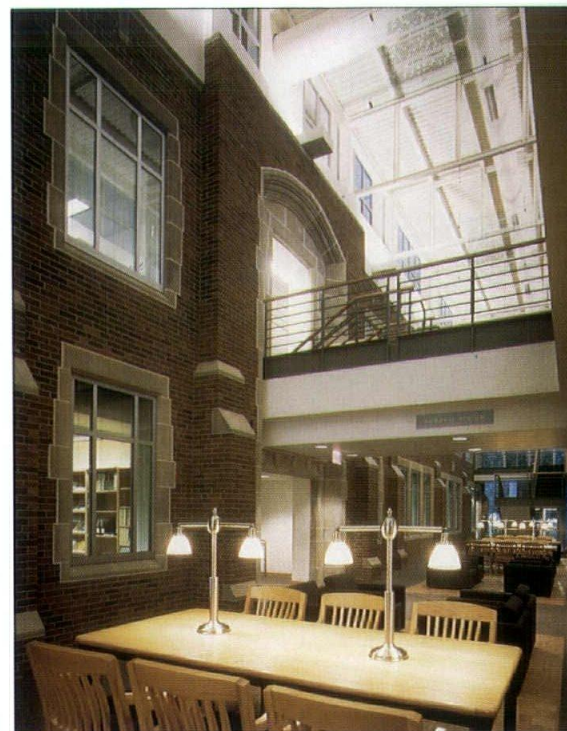
In 1868, Simpson College faced disaster of another sort. Jacob Reichard, the builder of College Hall (designed by Burlington architect Charles A. Dunham) declared bankruptcy and left the uncompleted building for the school’s inexperienced and wary board of trustees to finish. Financial ruin borne of a contractor’s insolvency also would threaten Cornell College. In 1876, the builder for King Chapel (an exceptional Victorian Gothic sanctuary designed by Charles Chapman) abandoned the project with its walls only half erected. Workers filed mechanical liens against the property which the college managed to assume only by mortgaging the remainder of its campus. The faculty contributed a quarter of their salary to help pay off the obligation and the school’s finances, though shaken, recovered in time for the building’s dedication in 1878.

The Buildings

These conspicuous mishaps aside, Cornell, Grinnell

and Simpson continued to flourish throughout the late nineteenth and early twentieth centuries. As a consequence of their growth, each campus contributed many notable examples of historically significant architecture to Iowa’s built environment. A number of these buildings are listed on the National Register of Historic Places and Cornell’s campus is itself the first and only collegiate campus in the nation so recognized.

Grinnell’s Goodnow Hall, designed as a library and astronomical observatory by Worcester architect Stephen E. Earle in 1885, represents a forceful demonstration of Richardson Romanesque. Listed on the National Register of Historic Places, Goodnow was renovated and restored in 1995 by Brooks Borg and Skiles. Also listed on the Historic Register and equally





(Right) Cornell College
Overview, Mount Vernon, Iowa.



assured are Simpson's soundly massive Wallace and Mary Berry Halls, designed by Willis Proudfoot between 1889 and 1891.

Another Historic Register building on the Grinnell campus is the charming, Queen Anne style Mears Cottage, 1888, designed by New York architect Charles Marvin. Originally created as a "homey" women's residence hall, the cottage was expanded in 1904 by the Des Moines firm, Hallet and Rawson, and converted to administrative offices by Ben Weese in 1986.

Also at Grinnell is Herrick Chapel, a seminal example of the Perpendicular Gothic style, constructed in 1907 and designed by Boston architects Brainerd Leeds and Russell. Described by William Deminoff in *Campus and Community* as "defining the very character of Grinnell College as a liberal arts institution," Herrick Chapel is notable for its spacious, timber-trussed, vaulted ceiling and superb acoustics. The chapel completes a small complex of sensitively-scaled structures fronting the school's southeast boundary. In addition to Goodnow Hall and Herrick Chapel, this grouping includes another Brainerd design, Steiner Hall, a 1907 classroom building to which Architects Wells Woodburn and O'Neil grafted an equally contextual addition in 1990.

At each campus, there are also significant representations of the Collegiate Gothic style, an influential reinterpretation of the Medieval age popularized by architects Bertand Goodhue and Ralph Cram in the early twentieth century. The best of these stout, self-assured Gothic Revival structures would be H.D. Rawson's 1915 North and South Residence Halls at Grinnell College, particularly for the magnificently scaled and detailed interior of the complex's Quadrangle Dining Hall. Thomas Gaines, writing in *The Campus as a Work of Art*, specifically

cites these buildings for the grace of their "comfortable charm and utility."

For tastes that run to more contemporary expressions, the Art Deco tradition is well represented by Grinnell's Darby Gymnasium, designed and constructed at the onset of World War II by Proudfoot Rawson Brooks and Borg.

The Architects

Notable buildings, collegiate or otherwise, do not arise within a vacuum. Such buildings are most often the product of the thoughtful, skilled work of a dedicated practitioner; someone, who by the admiring estimation of his or her peers, has earned some degree of national stature. Several architects of this caliber have made substantial contributions to each of these Iowa campuses.

Walter Netsch, Skidmore Owings and Merrill's enigmatic proponent of field theory, contributed four decidedly (and skillfully executed) Modernist buildings to Grinnell's campus: The Burling Library (1959), the Fine Arts Center (1961), the campus Forum (1964) and the Physical Education Complex (1971), before succumbing to the idiosyncratic banality of architecture poised as aberrant geometrical abstraction (Chicago Circle Campus). Of these early Netsch buildings, the Burling Library is most distinguished; a composed, temperate reinterpretation of the hallowed Miesian pavilion delicately sited within Grinnell's compact campus.

Viennese and California Modernist architect Richard Neutra, also made a brief, if not significant contribution to Iowa's architectural heritage. Commissioned to design Simpson College's Dunn Library (1964), Neutra responded with a competent though dispassionately modernist pavilion, fronted by a folded plate, concrete arcade, typical of his work during these years. More enticing, however, was his



**(Left) Cornell College —
Russell D. Cole Library,
Mount Vernon, Iowa.**

unrealized proposal for the Smith Chapel (1968), designed in 1959. The patrons for this project requested a "traditional New England style sanctuary, faced with six classical marble columns." Neutra, after presenting a reasoned but ahistorical alternative, declined to pursue the project further, and was dismissed and replaced by a more responsive Boston architect.

Most recently, celebrated New Haven architect Cesar Pelli has been commissioned to design an addition and renovation to Netsch's Fine Arts Center at Grinnell. Pelli's proposed radiating composition of one and two story structures that will house new classrooms, music practice rooms, offices and an experimental theater, is slated for completion in the Fall of 1998.

A campus cannot, however, be sustained by only high-image, trophy buildings, crafted by high-profile, name-brand architectural firms. What distinguishes the campuses of Cornell, Grinnell and Simpson is not the conspicuous personage of signature architectural structures, but the thoughtful, quietly astute and contextual work produced by local and regional practitioners.

Grinnell's Bowen Hall of Science typifies the patient, professional work of area architects less intent on building a national reputation than a conducive academic environment. Originally designed in 1952 by the Des Moines firm, Brooks Borg Bowen, is a moderate, post-war Modernist composition which neatly accommodates its complex program within a crisply rendered enclosure of brick and industrial-styled ribbon windows. Subsequent additions in 1964 by Chicago architects Loeb Schlossman and Bennett, in 1987 by Woodburn and O'Neil, and a fourth presently under construction by Holabird and Root of Chicago, continue the building's accomplished tradition.

A number of other buildings created by Iowa-based architectural firms are worth equal mention. The Brenton Student Center (1968) and the Blank Performing Arts Center (1971), designed by Charles Herbert and Associates for Simpson College, are both stunning (and award winning) additions to their campus. Grinnell's Gale Observatory, designed in 1984 by Woodburn and O'Neil, is an assured demonstration of functional clarity and sculptural finesse.

Other, more recent work by Brooks Borg and Skiles (The Amy Robertson Music Center, Simpson, 1983); Herbert Louis Kruse Blunck (additions to the Cole Library, Cornell, 1995, and Carver Science Center, Simpson, 1993); and Brown, Healey, Stone, and Sauer (The Harris Center, Grinnell, 1990) continue the distinguished heritage of their predecessors on each campus.

Nevertheless, buildings alone do not make a campus, any more than a curriculum creates a college. Such conveyances are consequential only as the context for the people who inhabit and embody an academic environment. To understand Cornell's King Chapel as only an exquisite example of Victorian Gothic is to miss its significance as historical setting—much as the lecture hall in which Bishop Matthew Simpson delivered a stirring oratory on the virtues of leadership in 1882 and, as the place where Carl Sandburg would recite poetry during his annual campus visits in the second quarter of this century. Walking the campus of Simpson and admiring only the design of its landscape is to miss appreciating this place as the transitional home of George Washington Carver. To know the name or style of a building on Grinnell's campus without also recognizing it as the classroom in which FDR Secretary of Commerce Harry Hopkins once studied, or as the undergraduate lab of Nobel Prize winning chemist Thomas Cech, is to miss history's most important meanings.

The meaning of each of these campuses is embodied, not so much by the buildings and landscape of their grounds, but within the spirit and vision of those who have made Cornell, Grinnell and Simpson an important part of their lives. It is that commitment and tradition, over the passage of one hundred fifty years which, in the Reverend Turner's words, has secured their "title to heaven."

Roger Spears lives in Raleigh and teaches architectural design at North Carolina State University's School of Design.

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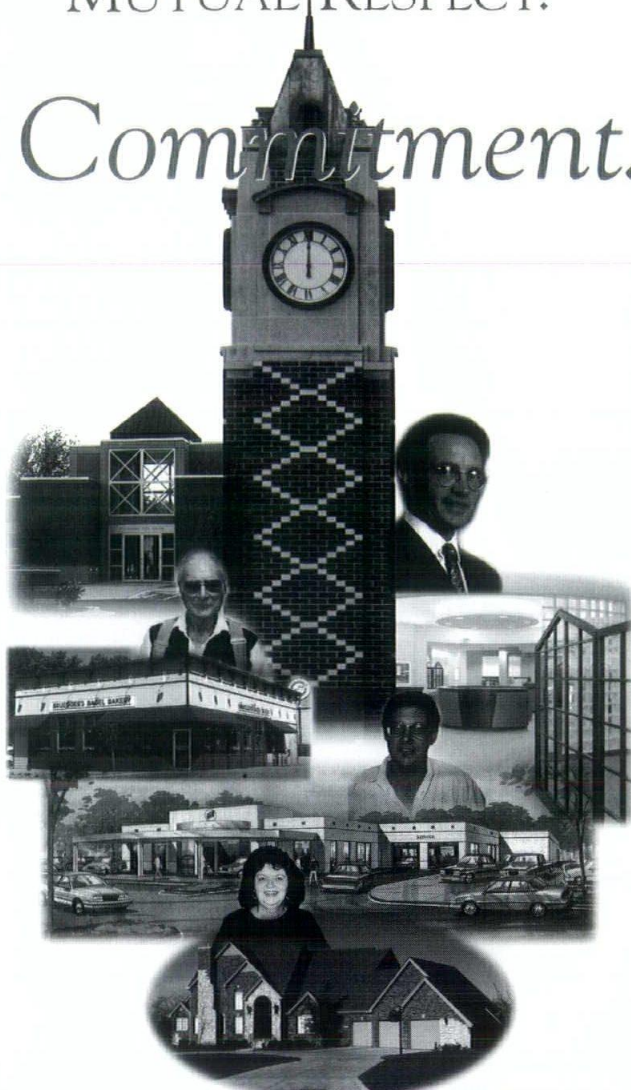
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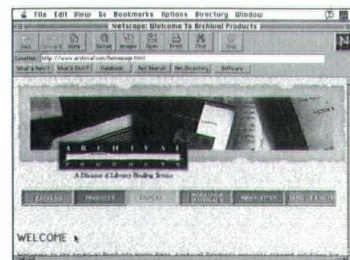
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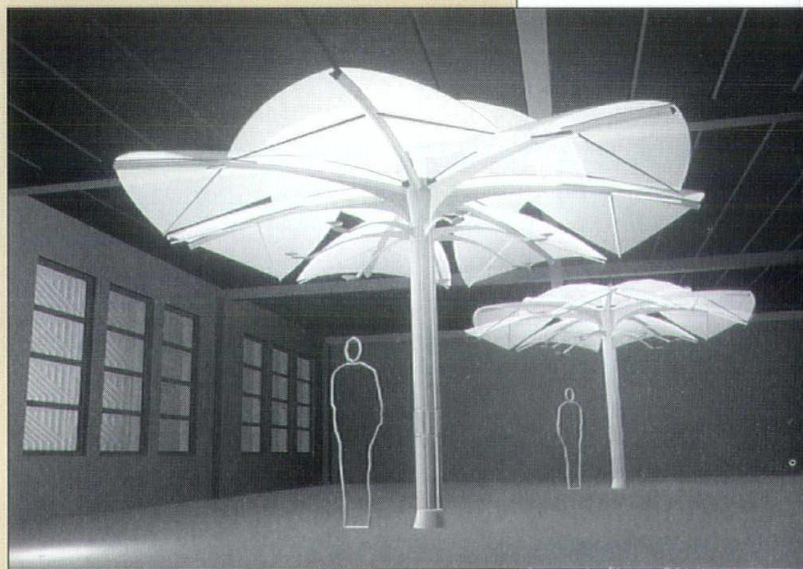
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Housing Exhibition

The Chicago Architecture Foundation is opening an exhibition examining the issues of public housing and redevelopment. Entitled, *Sheltered By Design*, this show will examine how architects, officials and residents can create public housing that works well. The exhibition interprets and illustrates issues that were addressed by the *Chicago Tribune's* architecture critic Blair Kamin in his six-part series "*Sheltered By Design*." The exhibition provides a framework for understanding the value of scattered site housing versus larger developments such as Cabrini Green, and lays a groundwork for the bold redevelopment plans that the Chicago Housing Authority has underway.

The show will display photographs, renderings and floor plans of low-income developments from across the country that have improved life within public housing communities. Successful housing projects such as Boston's Harbor Point and Cleveland's Renaissance Village will be shown as well as the CHA's recent project plans.

The exhibition opens on October 28th with a keynote address by Henry G. Cisneros, Secretary, U.S. Department of Housing and Urban Renewal. For more information, contact the Chicago Architecture Foundation at 312-922-3432.



Art Center Auction Benefits Restoration

The Des Moines Art Center is planning the *Pegasus and Bellerophon Auction '96*, a benefit for the museum's \$1.6 million architectural restoration project. The auction, named after the showpiece reflecting pool sculpture by Carl Milles, offers a wide range of tantalizing items. Art works by artists such as Jim Dine, Grant Wood, Miro, Dali, Robert Rauschenberg and many others will be available. There will be unique travel packages including a trip to New York with tickets to the Metropolitan Opera, a night in New Mexico's "Lightning Field," a week in Aspen for eight, or a private plane to Chicago to see a Bulls game up close. One of a kind items include a 1959 Bentley, a diamond bracelet, rare wines, or the chance for your son or daughter to be the Iowa Cubs bat boy or girl for the day complete with first pitch honors. Special guest Jan Schrem, owner of Napa's *Clos Pegas*, will supply the evening's wine, and will be offering a evening of dinner and fine wine at his Michael Graves designed estate in California to the highest bidder.

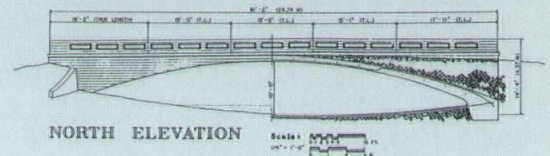
The auction will be held on Saturday, September 28th, and will be presided over by guest auctioneer Dennis Foley from *Christie's*. For more information, contact the Art Center at 277-4405.



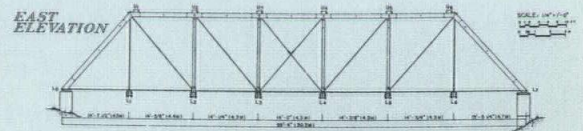
Iowa's Historic Bridges Recorded

A part of Iowa's heritage is being preserved by an ongoing project of the Historic American Engineering Record. The Iowa Historic Bridges Project has been documenting the design and construction of the state's significant spans. The program is administered by the National Park Service, and is co-sponsored by the Iowa Department of Transportation, the State Historical Society, the Iowa Division Office of the Federal Highway Administration, the American Society of Civil Engineers and the Iowa Transportation Center.

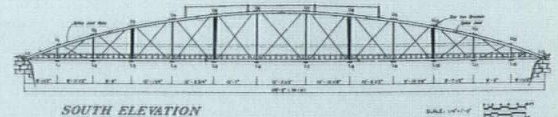
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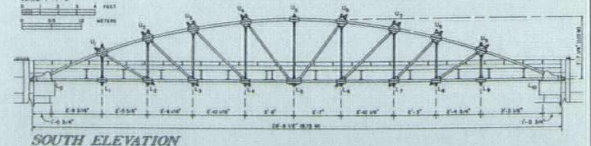
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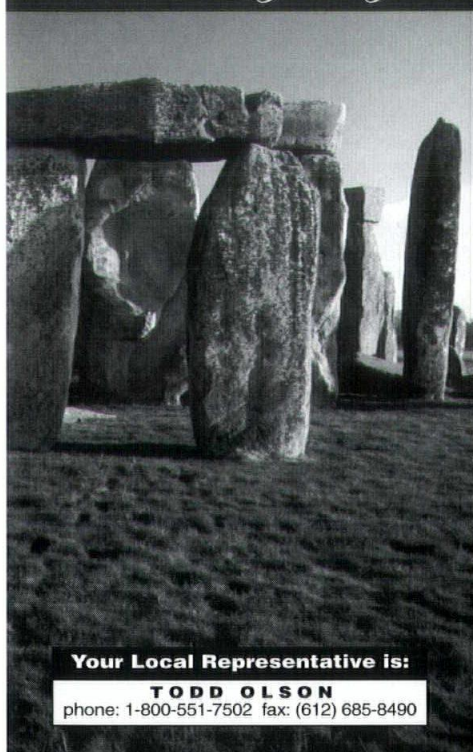
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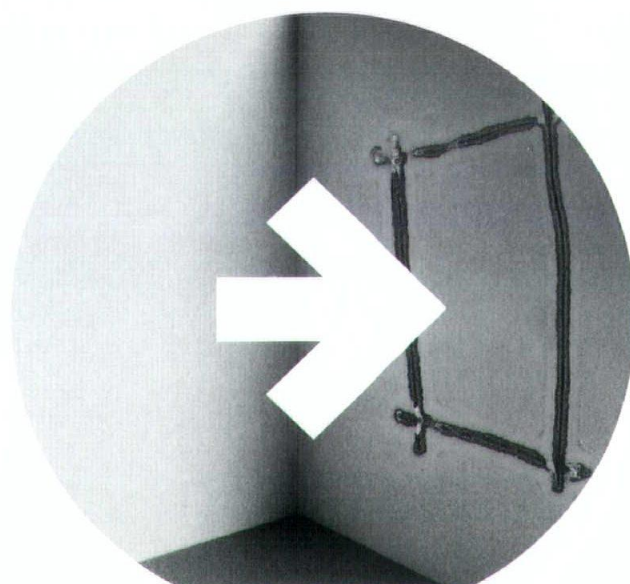
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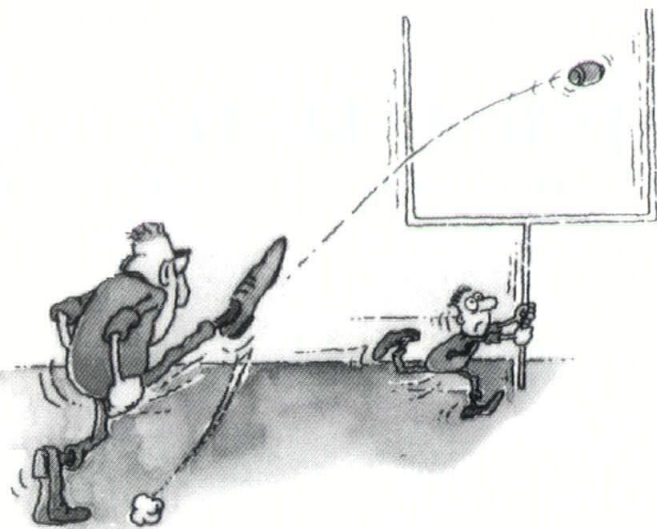
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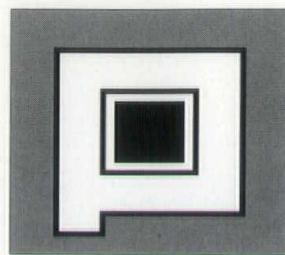
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