

# IOWA ARCHITECT

November/December, 1981



AIA Design Awards

# Quality that is Unmistakably

## St Charles



Copyright © 1981 by Meredith Corporation  
Des Moines, Iowa All Rights Reserved.

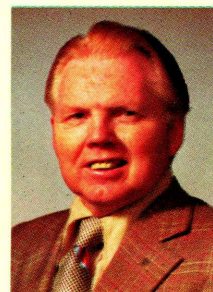
BETTER HOMES AND GARDENS® TEST KITCHENS  
MEREDITH CORPORATION  
Des Moines, Iowa  
NEUMANN BROS., INC.  
General Contractor

CHARLES HERBERT & ASSOCIATES  
Architects

*Our Design Interpretations Derive the Utmost Efficiency from  
Every Work and Storage Area - and Variations are Limitless*

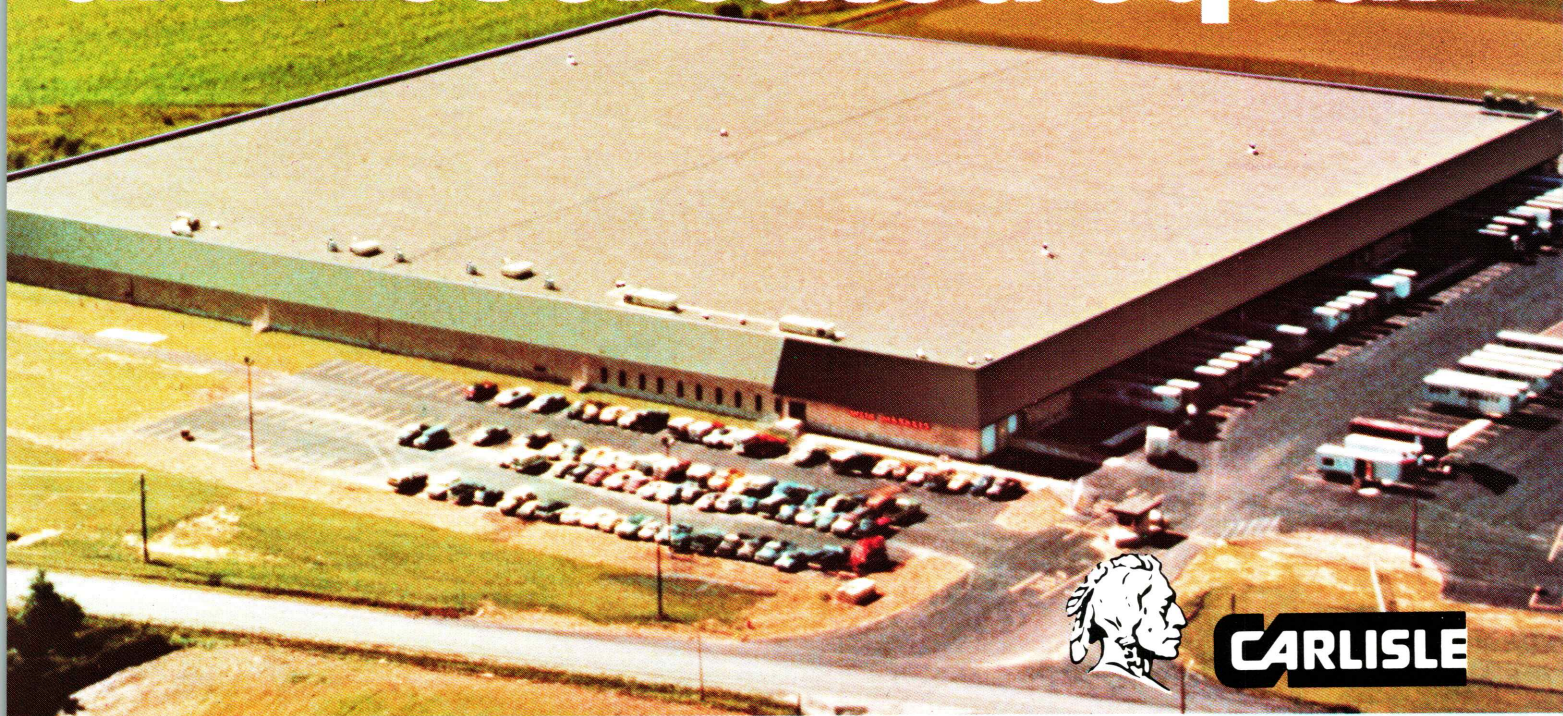
**NDS Company** Phone 515/276-5500  
**Negley Design & Sales Company**  
3839 MERLE HAY ROAD • DES MOINES, IOWA

Also Distributors for  
**DWYER**  
**Compact Kitchens**



Phil Negley, President  
NDS Company

# All single ply roofs are not created equal.



Aerial view of the Carlisle roof on the new Milton, Pennsylvania Distribution Center

## The roof that's got the future covered.

You probably already know about the many benefits of single ply roofs over traditional built-up roofs. Benefits that are making "single ply" the new industry standard. But you should also know that all single ply roofs are not the same. Carlisle offers you all these major exclusives:

**Carlisle** produces and applies Sure-Seal® elastomeric membrane—the single ply sheet we pioneered more than 23 years ago.

**Carlisle** has single ply roof applications successfully in place for over 20 years now. Roofs that stubbornly refuse to crack or leak after two decades of punishment by the sun, rain, wind, hail and snow.

**Carlisle** produces factory-fabricated single ply sheets in super huge dimensions. In fact, we offer single sheets as big as 45 feet by 150 feet, which minimizes field seaming.

**Carlisle** provides one-source reliability. Everything you need—membrane, sealant, flashing and accessories—comes from one reliable American source.

**Carlisle** operates an ongoing and mandatory two-day training school for single ply applicators, to assure top quality workmanship in every Sure-Seal roof.

**Carlisle** single ply roofs receive a five-year "watertight warranty" that can be extended for an additional five years!

**Carlisle** single ply roofs are backed by nationally respected Carlisle Tire & Rubber Company—leader in the research, engineering and manufacture of waterproofing materials for almost three decades.

These are some of the features that have made the Carlisle Sure-Seal roof *the single best, single ply system*. You owe it to yourself to find out more. Call or write today!

*"Over 250 applications in Iowa"*



## STETSON BUILDING PRODUCTS

Rock Island, Illinois

619 11th Street • Phone 309/788-8412

Des Moines, Iowa

510 S.W. 9th • Phone 515/243-6286



## SWANSON GENTLEMAN

The Wall People

BANCO MORTGAGE COMPANY    WATERLOO, IOWA  
NATIONAL SERVICE CENTER

THE DURRANT GROUP. ARCH. AND ENG.    DUBUQUE, IOWA

BANCO MORTGAGE COMPANY    CONSTRUCTION MANAGER

A single responsibility contract to fabricate and erect custom barrel vault utilizing insulated translucent roof panels by Kalwall.

# ia

IOWA ARCHITECT

USPS 463-010

Volume 28 Number 6  
Nov./Dec.  
1981

The IOWA ARCHITECT is the official publication of the Iowa Chapter, American Institute of Architects. It is published bi-monthly for the Iowa Chapter by Midwest Advertising Service, Inc., 3501 Skyline Drive, Des Moines, Ia. 50310. Controlled circulation paid at Des Moines, Ia. Single copy price \$2.00. (Membership Directory issues are \$10.00.) Copyright 1981. Reproduction of this material by any means without the permission of the publisher is strictly prohibited.

**Send all address changes** (Form 3579) to: Ia. Chap. A.I.A., 512 Walnut Street, Des Moines, Ia. 50309

**Editor:**  
Kirk V. Blunck, AIA Assoc.

**Managing Editor:**  
Mick Enabnit

**Publisher:**  
Midwest Advertising Service, Inc., Des Moines

**Editorial Staff:**  
Edward Soenke, AIA  
H. Ronald Walker, AIA  
Mark Schmidt, AIA  
Bryan Shiffler, AIA  
Robert Olsen, AIA  
Dave Sanders, AIA Assoc.

Iowa Chapter American  
Institute of Architects

**Executive Director:**  
Claudia Cackler

**President:**  
William Dikis, AIA  
Des Moines

**1st Vice President and  
President Elect:**  
James Wilkins, AIA  
Des Moines

**2nd Vice President:**  
Gordon Mills  
Dubuque

**Secretary:**  
Tom Waggoner, AIA  
Mason City

**Treasurer:**  
Kirk Colvig, AIA  
Des Moines

**Directors:**  
Glen Huntington, AIA  
Storm Lake  
Howard Pals, AIA  
Des Moines  
Richard Kruse, AIA  
Iowa City

**Ex Officio:**  
Kenneth J. Steffen, AIA  
Des Moines

**Des Moines Architects  
Council President:**  
Doug Sires, AIA  
Des Moines

**Cedar Rapids/Iowa City  
Architects Council:**  
Jerry Kneeland, AIA  
Mt. Vernon

**Eastern Iowa Section  
President:**  
Greg Larrison, AIA  
Bettendorf

**N.W. Iowa Section**  
Davey L. Blanton, AIA  
Sioux City



**On The Cover:**  
Meredith Corporation head-  
quarters remodeling, Des  
Moines, Iowa. Honor Award.  
Charles Herbert and  
Associates, architects.  
*Photographer: Farshid Assassi*

11

**Works In Progress**

12

**The 20th Awards Program**  
Photos and commentary  
highlight the 1981 Honor  
Awards program of the Iowa  
Chapter, American Institute of  
Architects.

27

**Architecture As A Social Art**  
Now may be the time for the  
architect to again become  
more independent and more  
political.

30

**In Search of Recognition**  
Though often failing to gain  
national attention, the best of  
Iowa architecture has con-  
tinually exemplified pro-  
gressive thought and con-  
struction processes.

41

**News**

FREEDOM OF CHOICE FOR YOUR OFFICE PLAN



 AHERN/PERSHING DES MOINES

Call 515/244-0193

Steelcase Series 9000

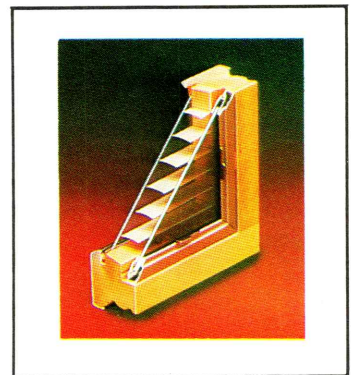


# The PERFECT Commercial Window



CONVALESCENT HOME FOR CHILDREN Johnston, Iowa  
ARCHITECT: Environmental Design Group, Ltd. P.C.  
CONTRACTOR: The Weitz Co., Inc.

1981 Design Award  
Submission

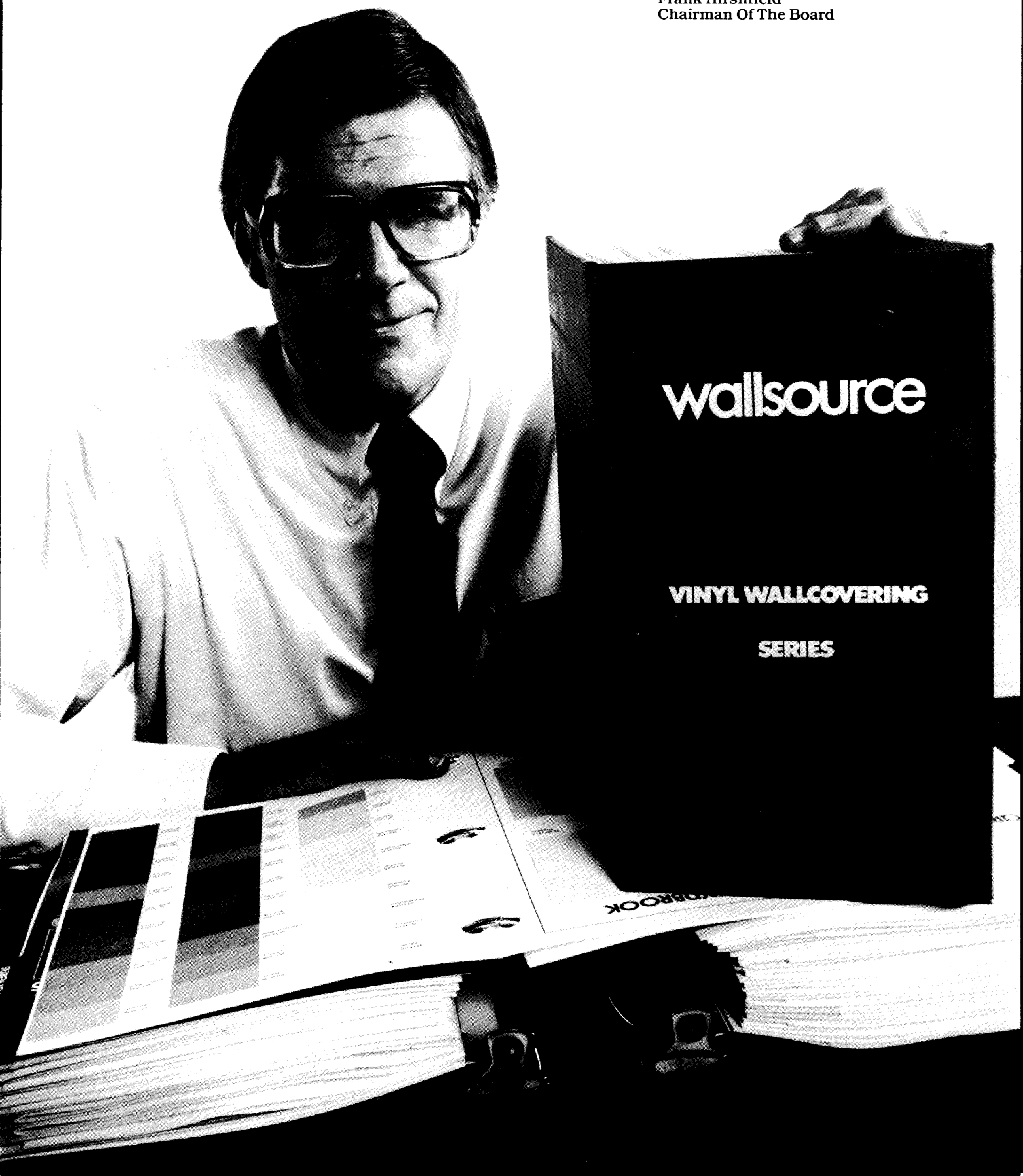


The Pella double glazing system with solarcool bronze glass in room side glazing panel and exclusive Pella Slimshade...U .39/R. 2.56

Sponsored by Your Nearby Pella Distributor  
LOOK IN THE YELLOW PAGES FOR THE ONE NEAREST YOU

**“For two years, we’ve been consulting with industry leaders, pouring over books, looking at thousands of wallcovering samples. The result is Wallsource – the most comprehensive book of best-selling vinyls ever offered to the contract market.”**

Frank Hirshfield  
Chairman Of The Board





# Hirshfield's introduces Wallsource—the new bible of commercial vinyls.

Never before in the history of wallcoverings has there been such a definitive commercial vinyl book. Measuring 7" thick, carrying over 1,400 patterns selected from 7 leading companies, Wallsource is, indeed, the new bible of commercial vinyls. Here's why this book will be such an extraordinarily vital and productive resource for you.

#### **It's what's between the covers.**

Unlike most commercial vinyl books which come from one manufacturer, Wallsource represents the best products of 7 companies all assembled in one 180-page volume. We spent hours and hours selecting the most appealing and saleable textures and colorways from 7 different sources, so you could go to one source — Wallsource — and find them all.

#### **If it's not here, it probably doesn't exist.**

Literally every basic bread-and-butter type of 54" vinyl texture is here between the covers of Wallsource. You'll find burlaps, stones, masonry, jutes, grasses, woven tones, stuccos, marbles, geometrics, stripes, strings, and suedes. Materials are both Type I and Type II, and all meet or exceed requirements of Federal Specifications CCC-W-408A.

#### **All the colors on God's earth.**

It's impossible to convey the vast array of colorways in the Wallsource book. So, we'll just give you a sampling: "New Snow," "Hoarfrost," "Silver Frost," "Buckskin," "Flaxen," "Haystack," and "Sage;" "Zinnia," "Mango," "Persimmon," "Flamingo," "Garnet," "Heather," and "Slate."

Every shade, every nuance, every subtle commercial color variation is here . . . waiting for you in Wallsource.

#### **Full backup from Hirshfield's Contract.**

To help you select precisely the right wallcoverings for your projects, Hirshfield's will provide you with whatever information and sampling you require.

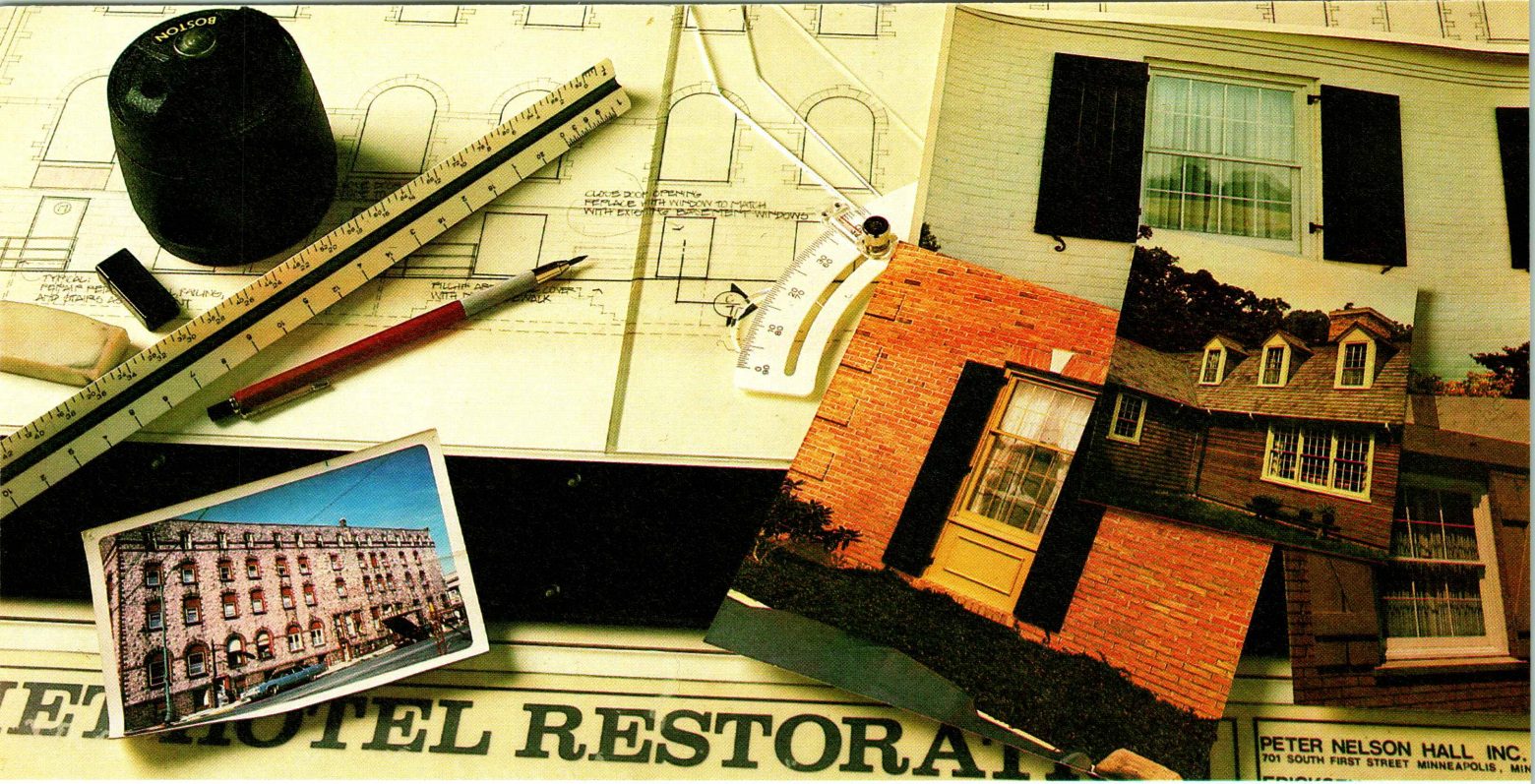
Our architectural and design representatives will assist you with on-site visits, measuring for rollage, preparation of estimates, etc.

Copies of Wallsource are available for viewing at Hirshfield's Contract Showroom, 824 Hennepin, Minneapolis, and Hirshfield's Harmon Court Designer Showroom, 1128 Harmon Place, Minneapolis, as well as at all seven Hirshfield's retail stores in the Twin City area.

For more information, call Hirshfield's Contract Dept., (612) 370-2626.



CONTRACT SHOWROOM: 824 HENNEPIN AVE., MINNEAPOLIS, MN 55403 • PHONE: (612) 370-2626. FREE PARKING IN REAR.  
DESIGNER SHOWROOM: SUITE 304, HARMON COURT DESIGN CENTER, 1128 HARMON PLACE, MINNEAPOLIS, MN 55403 • PHONE: (612) 370-2695. FREE PARKING IN REAR.



# A WINDOW SHOULD BE MADE TO FIT THE BUILDING. NOT VICE VERSA.

All of the leading brands of windows are available in common sizes and shapes.

That's fine, if your goal is to design a common-looking building.

If not, you should know about Marvin Windows, distributed in Iowa and border counties of Illinois and Missouri by A. A. Schneiderhahn Co.

1,456 WINDOWS.  
NO WAITING.

Marvin offers wood windows in 1,456 sizes and shapes. And, if you need a size or shape not already offered, we'll make it 1,457.

There are special sizes, shapes, casings and finishes. Everything from trapezoids and triangles to true divided lites and clad exteriors.

And you can forget about long delays for special orders.

We can ship your windows within 14 days from the time we receive the order. (Most of our competitors take up to seven weeks.)



MARVIN WINDOWS FIT YOUR BUDGET, TOO.

With all the advantages offered, you might think Marvin Windows are going to cost an arm and a leg.

Hardly.

Marvin Windows are virtually the same price as any other brand of quality windows.

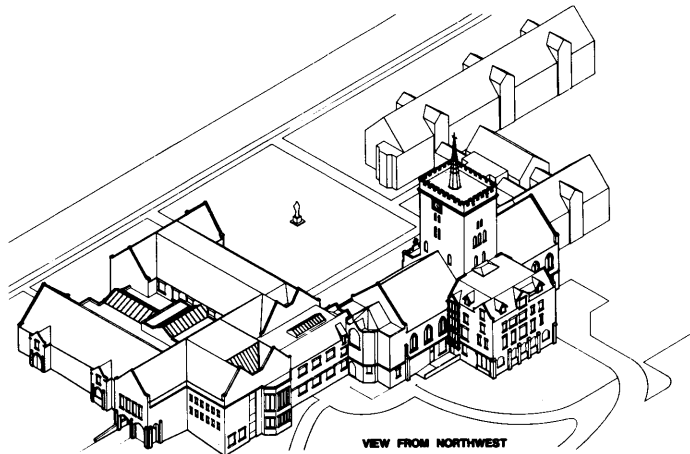
So you can avoid the usual discussions with clients about aesthetics versus price.

**MARVIN WINDOWS ARE MADE TO ORDER.**

For Architectural Tracing Details, and more information call Jerry Riley at 515/244-2541 or write to—

**A. A. SCHNEIDERHAHN CO.**  
6111 PARK AVENUE  
P. O. BOX 10304  
DES MOINES, IOWA 50306

# WORKS IN PROGRESS



## Wartburg Theological Seminary, Addition and Remodeling

Construction has begun on a new addition and remodeling project at the Wartburg Theological Seminary in Dubuque, Iowa. Designed by Herbert M. Stone of the firm Brown Healy Bock, Cedar Rapids, Iowa, the new addition on the north and west sides attempts to return that portion of the building to its original Romanesque style of soaring roof lines by employing a combination of ecclesiastical and architectural monumentality.

The major interior spaces that are being done in this phase are the Seminary library, a new campus bookstore, and an artifacts museum. The addition to the library is combined with a new tiered, 100 seat lecture room, which is equipped for closed circuit transmission to other class rooms.

Compatibility and restraint have been the guidelines for dealing with problems of parking, new walks, roads, landscaping, and access for the handicapped. A new handicapped entrance on the east into an existing stair tower will be created in order not to disturb the tranquil beauty of the inner courtyard.

Thermal efficiency will be increased by adding rigid insulation and drywall to the inside face of exterior walls in major areas of renovation, adding rigid insulation to all roof areas, and adding storm sash to windows.

Total cost of the project is \$3,450,000, with a completion date set for September, 1982.

## Cedar Rapids Municipal Airport

Designed by a team headed by Edward G. Sauer of the firm of Brown Healy Bock, Cedar Rapids, Iowa, the new Cedar Rapids Airport Terminal will soon be under construction.

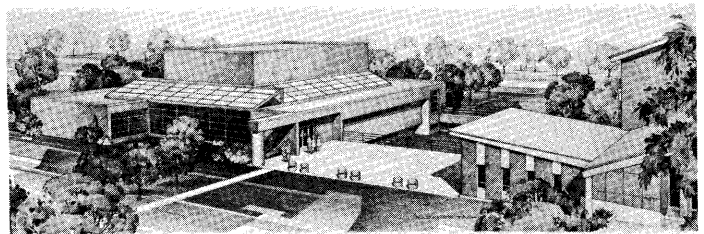
The triangular shape of the building derives from the

need for control and security to the concourses and for ticket services to have adequate queue depth and adequate circulation throughout the lobby. These particular functions have been congregated in the central lobby configuration, where the flexibility of space will allow the high volumes of people to move comfortably in the area. The configuration additionally allows immediate identification and location of all major facilities.

There are three major entry points to the terminal, all on the north face of the building. Two of them front along the main drop-off drive under a continuous protective canopy to provide overhead shelter. The third entry point is located at the center of the north building face, where there is a drop-off point within the short term parking area. This point is some thirteen feet below main floor level and leads into a passageway beneath the main road to the terminal. The passage terminates in a large open stairwell in the center of the new terminal lobby. Elevator facilities are provided for the handicapped as well.

Grading for the apron and roadways will be started this fall with an estimated terminal completion date in 1984.

## Robertson Music Center



The new music facility and associated remodeling of Smith Chapel for Simpson College will bring into focus a strong music program, currently accommodated by various and dispersed buildings. The design emphasizes a courtyard and lower level passage to establish a functional connection and above grade physical separation, between the new structure and Smith Chapel. The courtyard further provides a visual focus for lower level studios and practice rooms in both structures, while facilitating improved natural ventilation.

Energy efficiency has been taken into consideration by using a plan shape that is compact, and by using masonry materials and orientation of heavily-used areas to the south. Simpson's wish for 'aesthetic simplicity without ostentation' influenced the selection of gray polished block for interior spaces, and careful orientation of glazing to frame important views of the campus. The recital hall lobby is widened at its center to serve as a gathering place for students and faculty. Sloped glazing overhead is folded, and continued down the west wall, visually expanding the common space and opening it into Simpson's Quadrangle.

Designed by Brooks, Borg and Skiles Architects and Engineers, the 18,500 square foot project is scheduled for a fall, 1982 completion.

# THE 20TH AWARDS PROGRAM

## Introduction

For those who give more than passing attention to design award programs, there is something ritualistic about a jury's concern for the failure of so many entrants to explain adequately the context or basic objectives of a project. Yet unless the submission makes them clear, the finest intentions, the most sensitive process, the most brilliant solutions will go unrecognized by the jury. Cloistered in a hotel room for deliberation and honestly trying to avoid a cursory review, the jury — after all — can only judge *submissions*. Communication remains a problem.

This year's jury, unlike other recent ones, had no difficulty finding winners among the large scaled projects and rejected the notion that quality is inversely proportional to the size of the job. Previously criticized for their failure to embody concerns for the formal and aesthetic aspects of architecture, the large scale projects are notable both for their consistently high quality and for their synthesis of important trends that have occurred over the last ten years in architecture.

The jurors were clearly concerned with issues such as response to context; they recognized as equally crucial the "content" or "appropriateness" of architectural forms and wistfully looked for the appearance of a Midwest vernacular. Many of the submissions were characterized simply as good, honest buildings, appropriate to their programs and responsive to their site. Indeed, the strongest criticism was reserved for those few projects which, by seeking to emulate "popular demigod architecture", had seemingly lost track of what they were trying to do.

Last year's winners had tended to affirm the stature of a well-defined avant-garde. This year's jury was chosen with an understanding of their own position within that group; yet considerable attention was focused on other concerns, notably image making and clarity of design concept.

At jury's end, twelve projects had been selected for critical discussion, but only four elevated to the level of the HONOR AWARD.

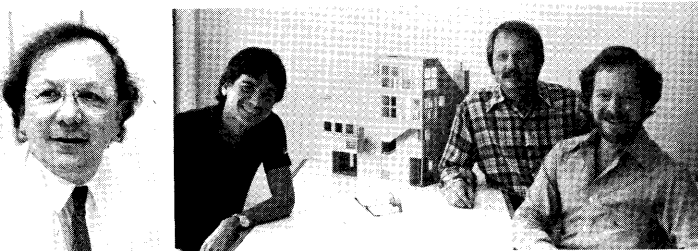
**Jacob:** I think that as a general observation on many of the entries, my reaction was that there was not enough

information given on the site, on the actual context of the site. There were buildings, of course, with site plans that interested us, however, often there was far too limited information. It didn't tell us why the building was located where it was, and in only very few instances was there a larger site plan. I was frustrated with that. I felt I would like to see more of the setting of the building, rather than just the emphasis on the building, which of course, is what this was all about. Various schools emerge (it is hard to say schools) but certainly there are groupings that emerge and most of them are reacting to popular architectural models.

**Spear:** I guess what I found refreshing was that there was hardly any work that seemed as if it had been cribbed from publications. So it wasn't as if there were a lot of things cloned from Stearns and Graves and popular heroes of architecture. That was very good. Neither was there anything extremely inspirational. There were things that were thoughtful and were certainly good efforts, but there was nothing that was really in the vanguard. There were some very competent projects, no doubt. And certainly the scale of the projects submitted was impressive, because who would suspect that in Iowa such big buildings actually are being built.

**Casbarian:** I'd like to pick up on Bernard's comment about the difficulty of this review. I find myself in the somewhat presumptuous position of actually sitting in judgement of your work, which I find disturbing to an extent. One has to make a judgement on the information provided and description of an often times very vague slide representation. That's not really a very complete method to give us a true picture of the project. In fact, we saw some of the work today that we've seen in slides. Usually what happens is that the slide shows are better than the project. In the cases today, the work itself seemed a lot more controlled and more clear.

Actually I'm both encouraged and disappointed in what I saw and I share Laurinda's point that the encouraging thing is that they're not superficially fashionable works. The work seems to have a high degree of competence, and tries to solve certain basic problems. I found curious the fact that the large scale projects were more in-



left: Bernard Jacob, Team 70 Architects, Minneapolis.  
right: Taft Architects, Houston: left to right: partners  
John J. Casbarian, Robert H. Timme, Danny Samuels.  
not pictured: Laurinda Spear, Arquitectonica, Miami.

teresting than the smaller scale projects. One would feel that using modest projects, like houses, for instance, would provide an opportunity to explore ideas with greater freedom, and that corporate offices would not provide that opportunity. This I found a curious juxtaposition.

I think the thing that I looked for most critically was the relationship of the outside of the building to the inside, in terms of creating a sense of place. You know, we can talk about the attitudes, the current attitudes and ideas in architecture, and somehow identify them with funny words like *premodern*, *postmodern* or *modern* and it really doesn't matter how one would classify a building or what style it is. What I think architecture has to do is solve conflicting, sometimes, problems of function, context and image.

I'm disappointed that at least in Iowa there isn't some more concern for vernacular. From that standpoint I'm a bit disappointed that the buildings look like they could have been in Houston, Texas, for instance. I'm not a big proponent of regionalism, but in many ways that has something to do with the response to context.

Finally, I think that the image of the building, not as an end in itself but as a part that one has to solve, is important. It seems to me that the back should look like the back and at the same time the building should respect the neighborhood it's in. I was a bit disappointed in that buildings that seem to work really well in terms of the context and image seem to fall apart on the inside in terms of really resolving the space that people would enjoy and work in. And some projects that have shown great sensitivity toward procuring the space, somehow didn't work to establish an image. I must add that I say this with great humility, and I hope it is not presumptuous that I would even make these remarks.

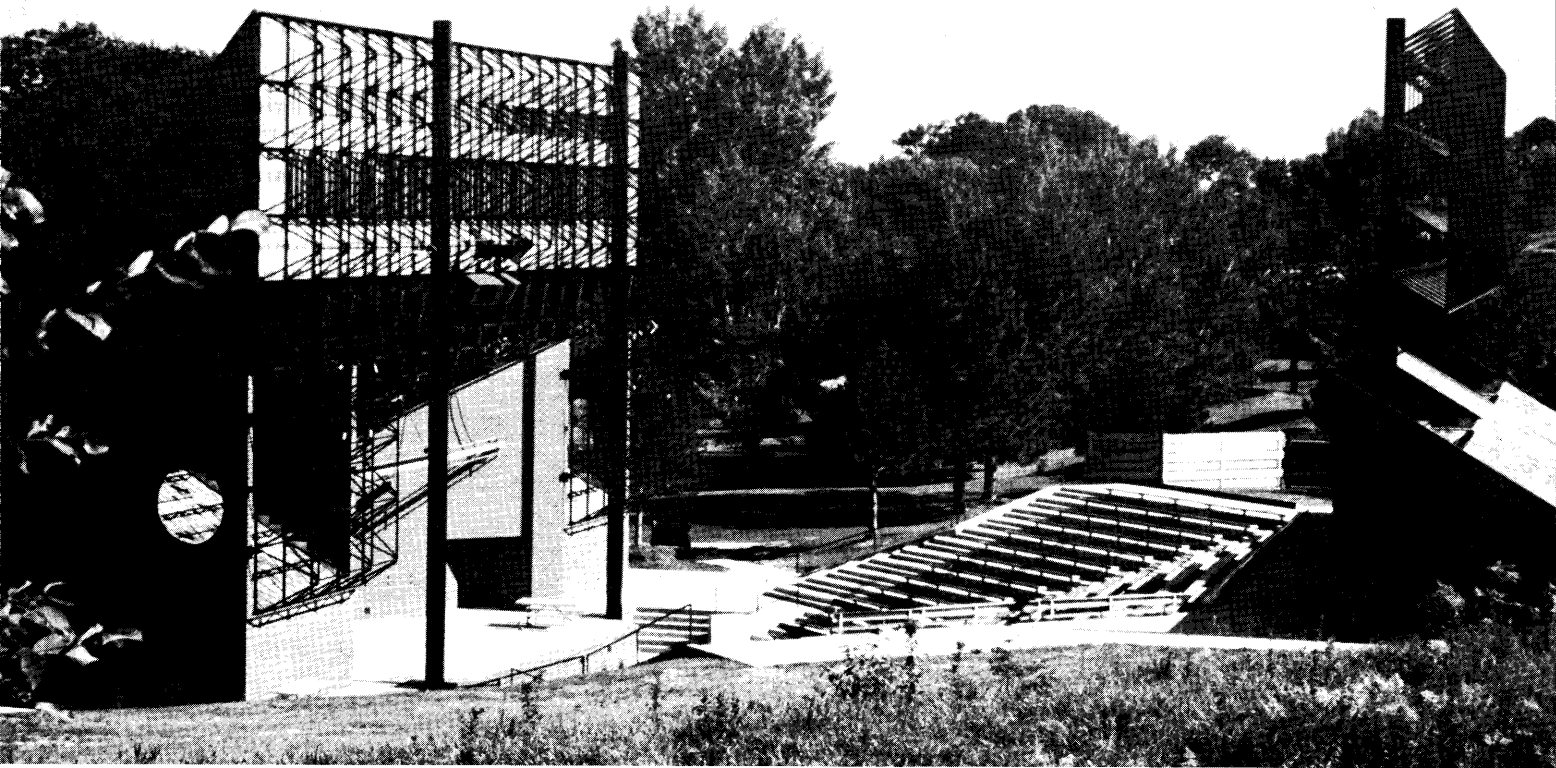
**Samuels:** It's not presumptuous, but you made all the remarks I was going to make. Well, I can reiterate what everybody else has said. I thought that the general level of architecture was pretty good. Once again, not in most cases brilliant, but good solid buildings that for the most part solve the problem. And I guess on the other side, I would make the same of observation about a lack of con-

textural continuity in the rural buildings, which almost universally are treated as masses in space. I don't know what other approach there might be, but once again they are missing the fact that it is Iowa, that it is rolling hill country. In the urban schemes there was the same type of lack of contextual concern, for the most part failing to ask, how does the building fit into what's around it? Many times we were missing the specific information, but even in those cases we did sometimes it was obvious from the slides that the buildings really didn't relate very well to the neighbors. They're still being conceived of (in our Houston sense I guess) as the object by itself rather than the object as a part, as a neighbor to everything around it.

**Casbarian:** The most important aspect of design awards is that it is an encouragement to the client, who may take certain risks and then feel good about the recognition from the profession. I think the merits of an awards program in general is that it is helpful to clients. I don't think that architecture should be geared to winning awards and it shouldn't be the prime focus but it seems the striving to solve problems and to somehow share with your colleagues the results of that effort and to make clients feel special about that process make this a very important program.

**Samuels:** The lack of design continuity from the outside of the building to the inside of the building was also troublesome. Sometimes it was hard to equate what the interior looked like with what the exterior looked like. It just seems that there should be a closer mesh if the basic idea is strong. In a lot of cases the basic ideas were really strong. It manifested itself on the exterior in terms of massing, in relationships, but there was really not much of a hint of that in the interiors.

One point I would like to make is that as we went through the projects there was an amazing consensus among the jurors. For the most part we agreed on the buildings that were good and the buildings that were weeded out without very much dissent at all. I don't know what that means, but I guess it means something. Even coming from different viewpoints good design is obvious and when it does not work it is equally or even more obvious.



## HONOR AWARD

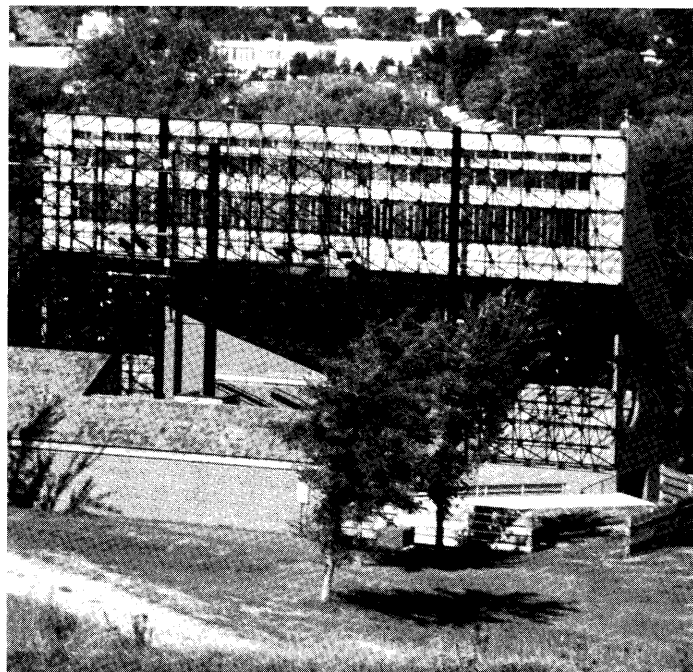
### Davies Amphitheater Glenwood Lake-Park Glenwood, Iowa Dennis W. Stacy

**Owner:** City of Glenwood, Iowa

**Structural:** Walter D. Rudeen & Associates, Inc.

**Mechanical/Electrical:** Raymond G. Alvine & Associates

**Photographers:** Larry McChesney, Dennis Stacy



#### Program

To provide an outdoor stage suitable for a variety of performances, including plays, musical performances, ballet, opera, orchestras, movies, and community activities.

The fixed seating capacity is 730.

#### Site

Located within a 60-acre city park in a community of 5,600. All approaches to the amphitheater are through wooded areas and relate to the lake that is located within the park.

#### Solution

The facility was constructed without destroying any trees and the existing vegetation was used as a backdrop for the structure. The stage area and the last row of seating were constructed on existing grades leaving the environment virtually undisturbed. Materials, including brick, natural cedar siding and wood decking, were selected to accentuate and complement the park's wooded environment, to provide acoustical control, and to minimize maintenance. The angular sides of the service buildings adjoining the stage act as a sounding board for the

stage. To provide an acoustically reflective surface over the stage, a steel space frame system was used with a wood decking. Since the topography of the site dictated that the audience face west, the space frame system was also extended vertically to provide sun-screening capabilities because most performances will be held in the early evening. The space frame system is further used as a front lighting tower and allows speakers, scenery, and other stage equipment to be suspended from it. Another vertically mounted steel space frame system was used for the rear lighting tower.

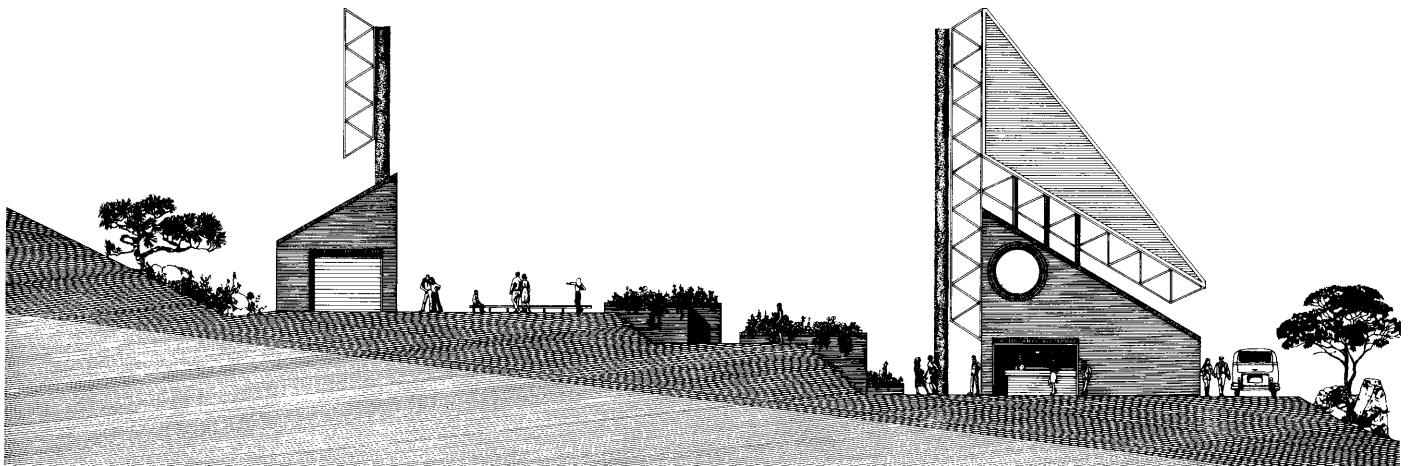
## Jury Comments

**Casbarian:** We appreciated the relative simplicity of the idea and the lacy handling of the space frame. I must say one of the things about looking at projects like this is that you can also read into them great potential. I was very intrigued by what my imagination led me to see in this. There are some awkward conditions that I don't think are very well resolved, but diagrammatically I was intrigued by its simple, straightforward response to the outdoor theater program.

**Samuels:** We didn't realize how responsive it was until we figured out that the reason for the screening over the stage was to cut out the west sun from the viewer's eyes in the late afternoon, which immediately gave a rationale for something that looked at first to be a bit superfluous. In any case, the design sets up a very nice interaction or space between the two screens; the use of one screen as a sun shade, the other as a lighting grid.

**Spear:** I like this if I imagine it part of the constructivist tradition. But what if instead of black, one had used color in the trusses and supporting pylon? What if the triangle had been one pure form instead of sliced through?

**Samuels:** All of us had a problem with the end elevation and separation. It seemed like it should have employed one triangle, or one form, or one expression. But cutting it apart in this particular way and punching it with the circle was a little bit painful.





## HONOR AWARD

Banco Mortgage Company  
Servicing Center, Waterloo, Iowa  
The Durrant Group, Inc.

**Owner:** Banco Mortgage Company  
**Photographer:** Farshid Assasi





### Program

A new center representing the most recent expansion of facilities in the city. Relocation of operations from separate buildings to a single structure to more than double the available floor space of the center to 75,000 square feet.

### Site

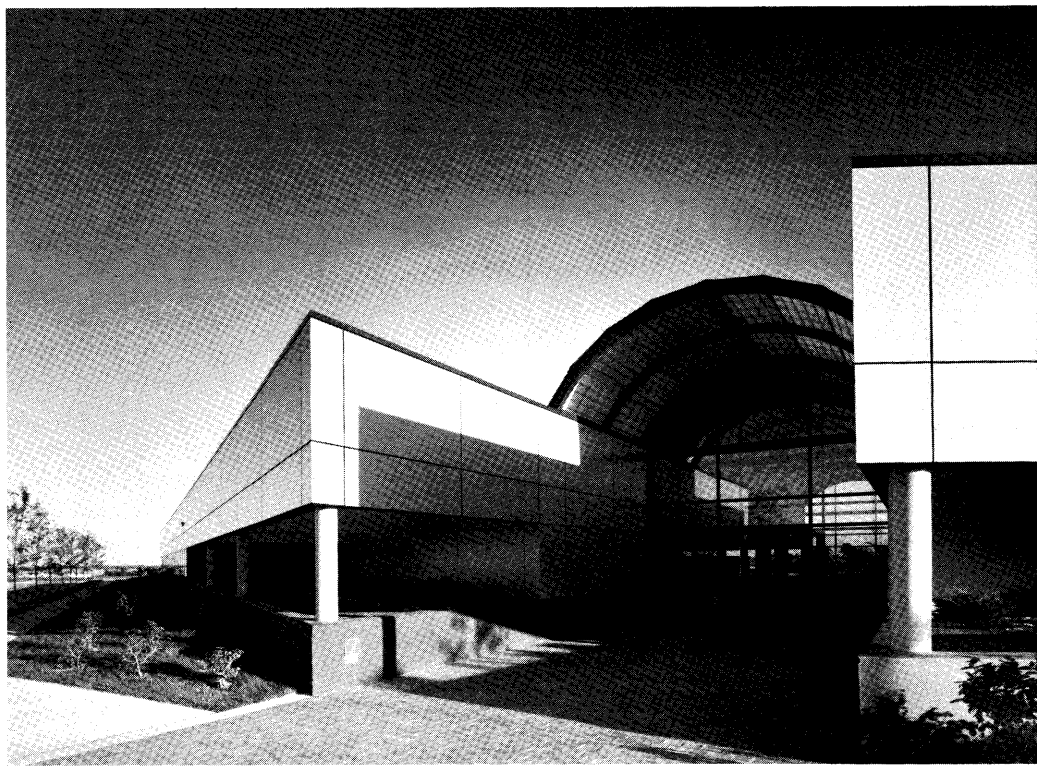
Approximately 15 acres, sloping gradually toward the south; previously a soybean field and cornfield.

### Solution

Planning has responded to the need for a new, pleasant working environment and parking for a staff of 450 together with provision for 100 per cent expansion on the site.

In response to the south sloping site, the steel framed two-story structure was set one and a third stories into the ground at the north facade to take advantage of the constant 57 degree earth temperature for both winter heating and summer cooling, and also to minimize exposure to the northwest winter winds.

The site has been transformed into a rolling lawn, with extensive shade tree and evergreen plantings, and a refreshing lake. The lake not only provides a quiet site amenity, but also accommodates parking and site water run-off and a ready source of cool water for the building cooling system by use of spray fountains within the lake. A skylit protective canopy at the entrance extends through the building to the south as an atrium. The atrium provides natural daylighting to the interior spaces and focuses the east and west office areas on a two-story space overlooking a lower level dining area and adjacent exterior lakeside terrace.



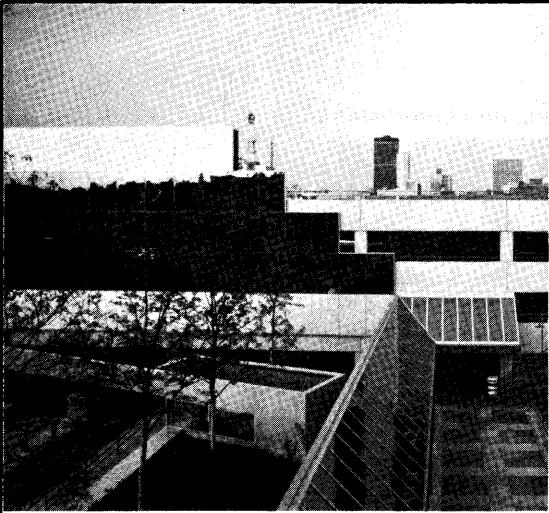
### Jury Comments

**Samuels:** Once again we had the question about context...why was the building inflected in this way? I think we all appreciated the obviously very strong form, which certainly goes a long way to make entry on one side and exit on another side.

**Spear:** What is wierd is how you approach the building in a car. Initaly you really don't have anything to do with the entry and then must circuitously navigate around to that point where you finally can go into the building.

**Casbarian:** I like the basic simplicity of it. It could have been pushed further, but nevertheless, there is a building form, in what we would assume is the rural landscape, that seems appropriate.

**Jacob:** It is a very consistent building. It shows the merit of good photography which was not always the case in the submissions. The consistency is evident on the interior as well.



### Program

A major publisher and printer whose corporate offices had sprawled to fill the company's original 70-year-old plant plus several additions had considered new quarters in a suburban development. Having many historic and strategic ties to the central downtown, they directed the architect to convert the plant to a modern office facility.

Primary design objectives were: (1) give identity to the exterior of the building, (2) simplify and centralize internal circulation, (3) improve efficiency and work environment quality for the 600+ employees (4) improve energy efficiency, and (5) provide on-site parking. Construction had to proceed without interrupting operations within the facility.

### Site

Existing headquarters building located at the west edge of the central business district on a roughly triangular site of some 4.5 acres.

### Solution

A 1910 facade and tower are restored and the assortment of existing masonry additions are sheathed in a flush aluminum and reflective glass solar screen. The skin also sheaths part of the new precast concrete parking ramp to create a facade recalling and reflecting the original masonry version. An existing light well is skylighted to become a three-story entrance court, which includes an architectural mural by Richard Haas dealing with relationships between the old and the new architecture.

This court and two others provide landmarks along a three-level circulation spine which connects to the garage at the first level. Offices and conference areas are grouped internally to enhance the effect of perimeter windows on predominantly open office areas.

## HONOR AWARD

Meredith Corporation  
Headquarters, Des Moines, Iowa  
Charles Herbert & Associates, Inc.

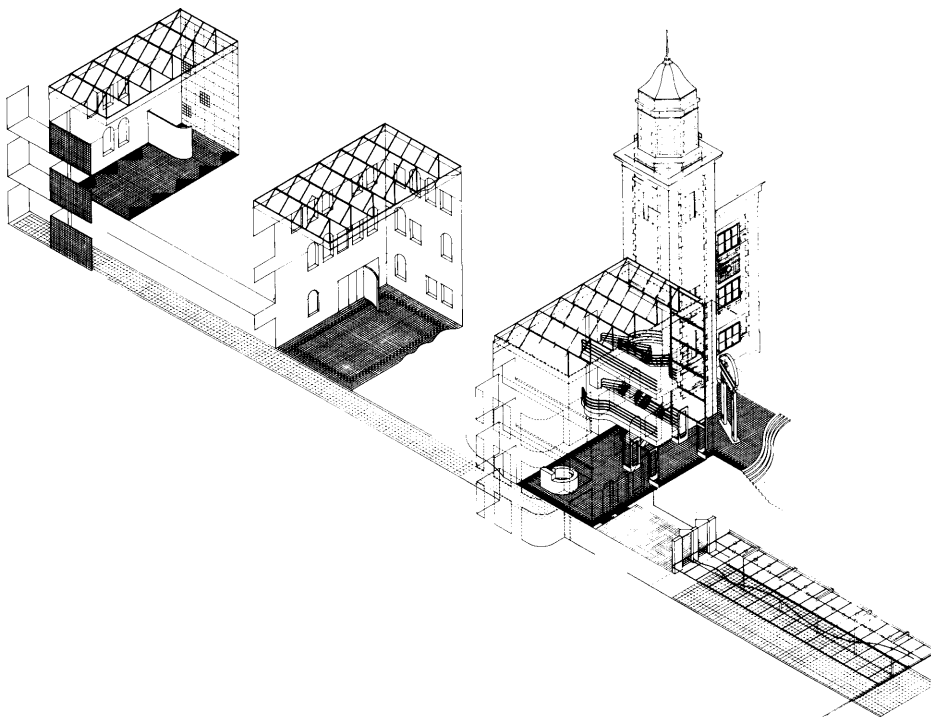
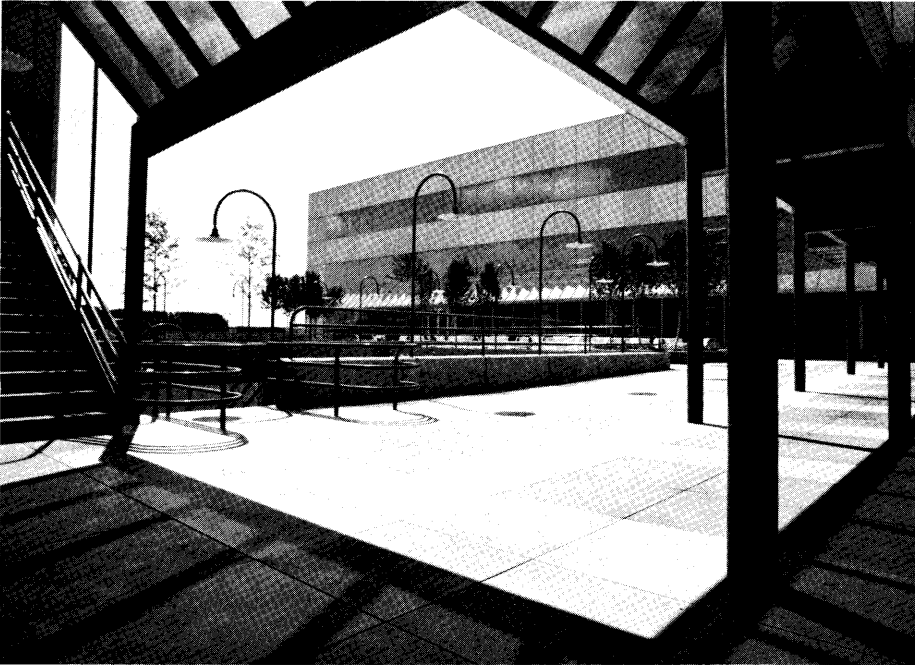
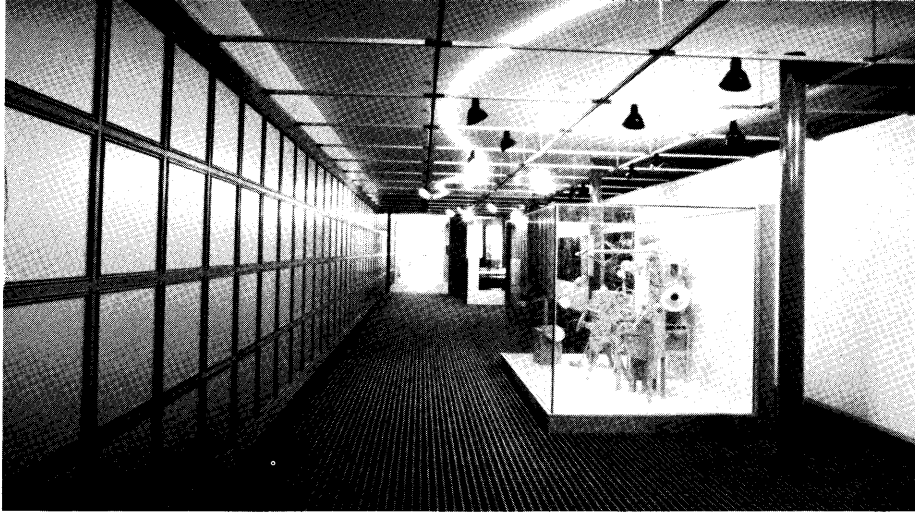
**Owner:** Meredith Corporation

**Structural Engineers:** Vander Linden - Katzmann

**Structural Consultants:** Brooks-Borg-Skiles

**Consulting Engineers:** Stevenson & Schilling

**Photographers:** Farshid Assassi, Paul S. Kivett



## Jury Comments

**Spear:** This building had good and bad points for all of us. One thing I didn't like is that the parking garage was clad with the same skin of aluminum and reflective glass as the rest of the building. It just didn't seem appropriate. It wasn't even the whole garage, just part of the garage, although probably the budget had something to do with that.

**Casbarian:** The original addition to the old building was a very good one and the architect had something really positive to start with. This is one project where we felt the interiors were handled quite well and sensitively. We did have an objection to the cladding of the garage.

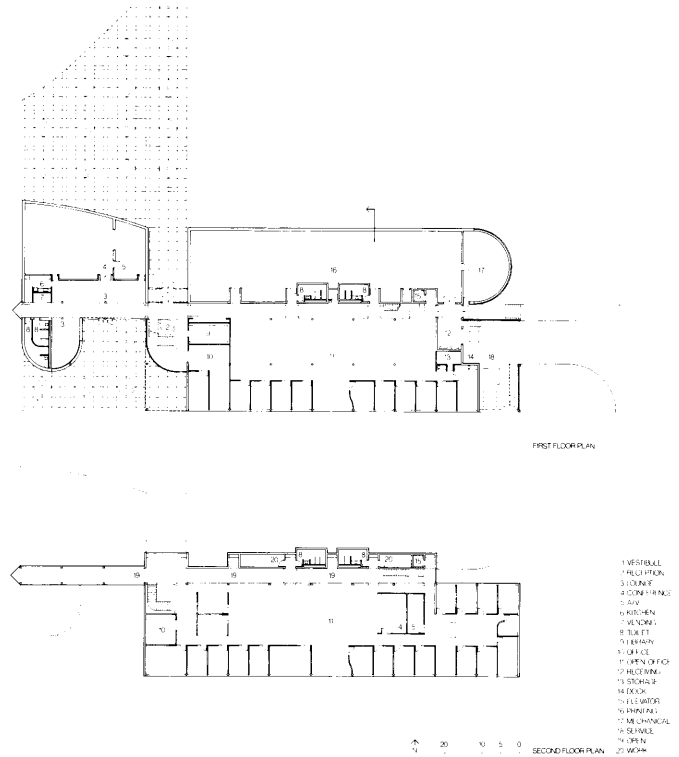
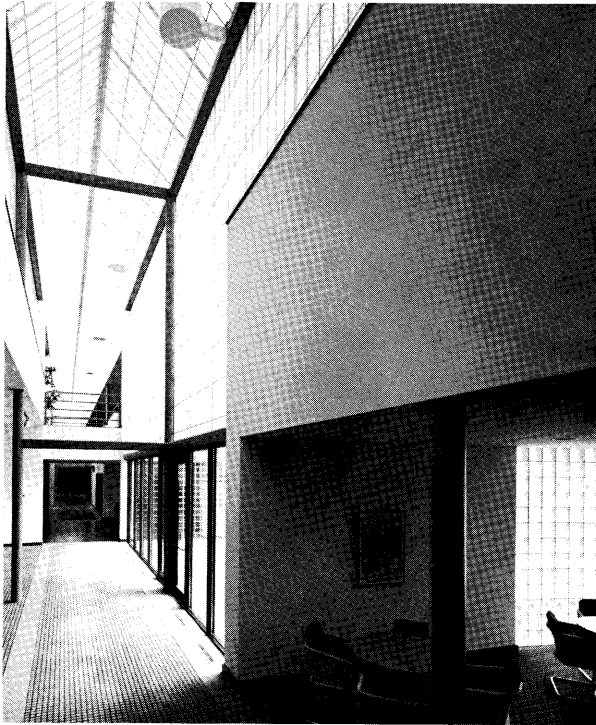
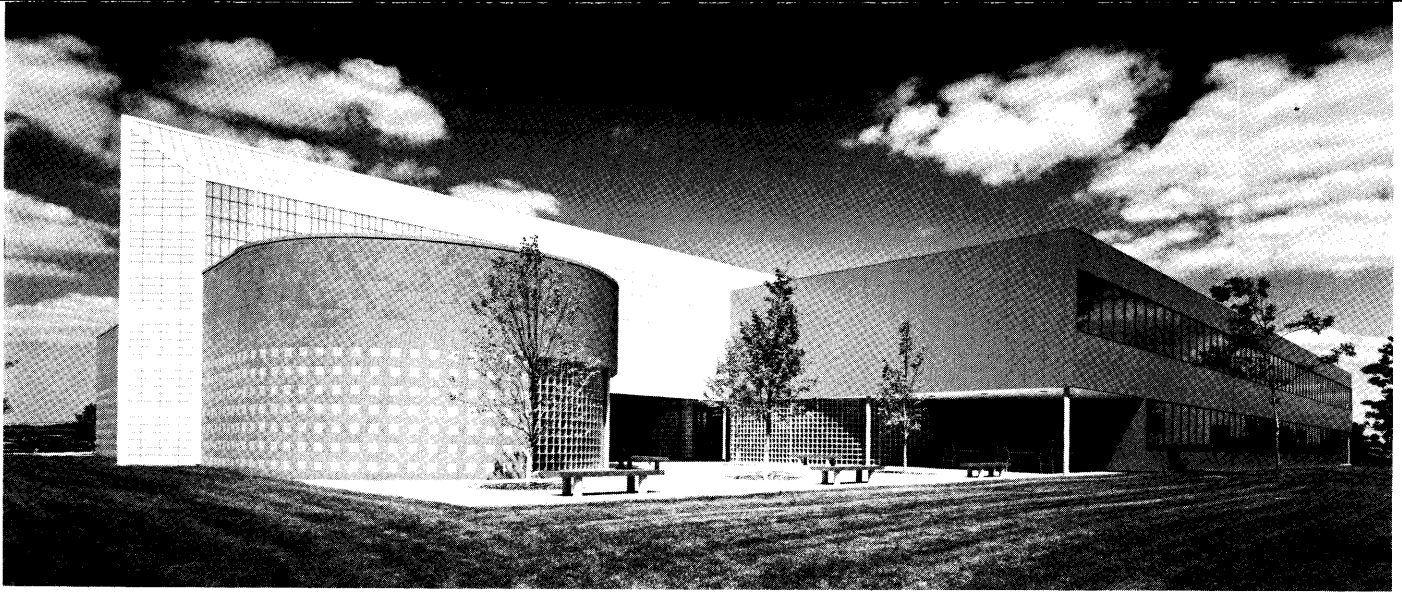
**Samuels:** We also had a problem with the presentation. It took us a long time to figure out what was the original part, what was the original structure and what was new. The stair pavilions are quite nice, as are many of the other interior details.

**Spear:** It was particularly puzzling that one would take the oldness out of the building and then clad it with new material. That seems on shaky ground.

**Casbarian:** We were impressed with the interior handling, the relationship of the grids, the overall order and the simultaneous playfulness of the neon light.

**Jacob:** From the slides I was afraid this was too overwrought. But in general, the interiors are very well done. I liked the innovative use of neon light in the dining area.

**Spear:** The lightwells without the painting are much better than the one with the painting.



## HONOR AWARD

Pioneer Hi-Bred International  
Central Division Headquarters,  
Johnson, Iowa  
Charles Herbert & Associates

**Owner:** Pioneer Hi-Bred International  
**Structural:** Vander Linden and Associates  
**Mechanical:** Stroh Corporation  
**Electrical:** Brown Brothers

### Program

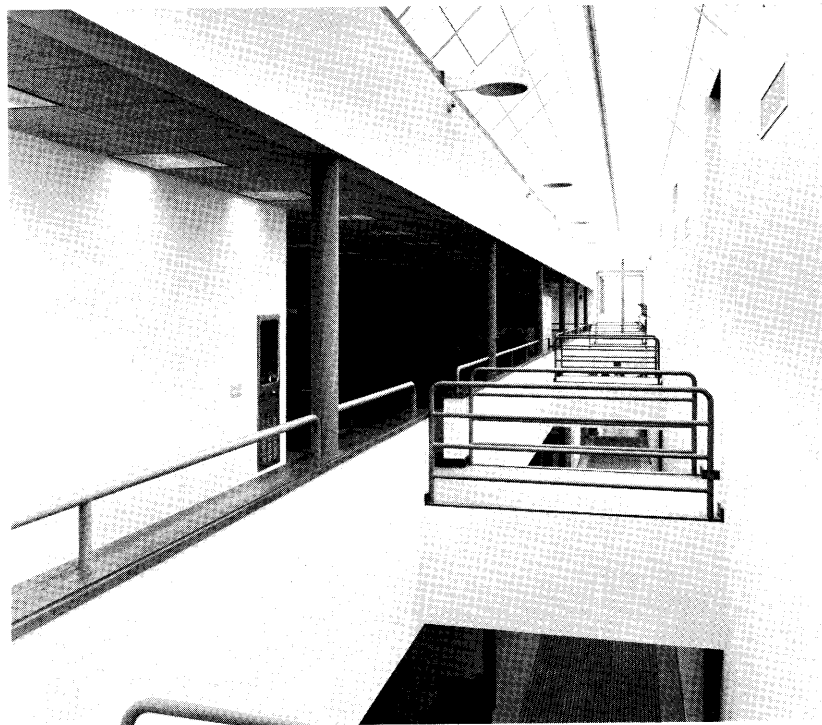
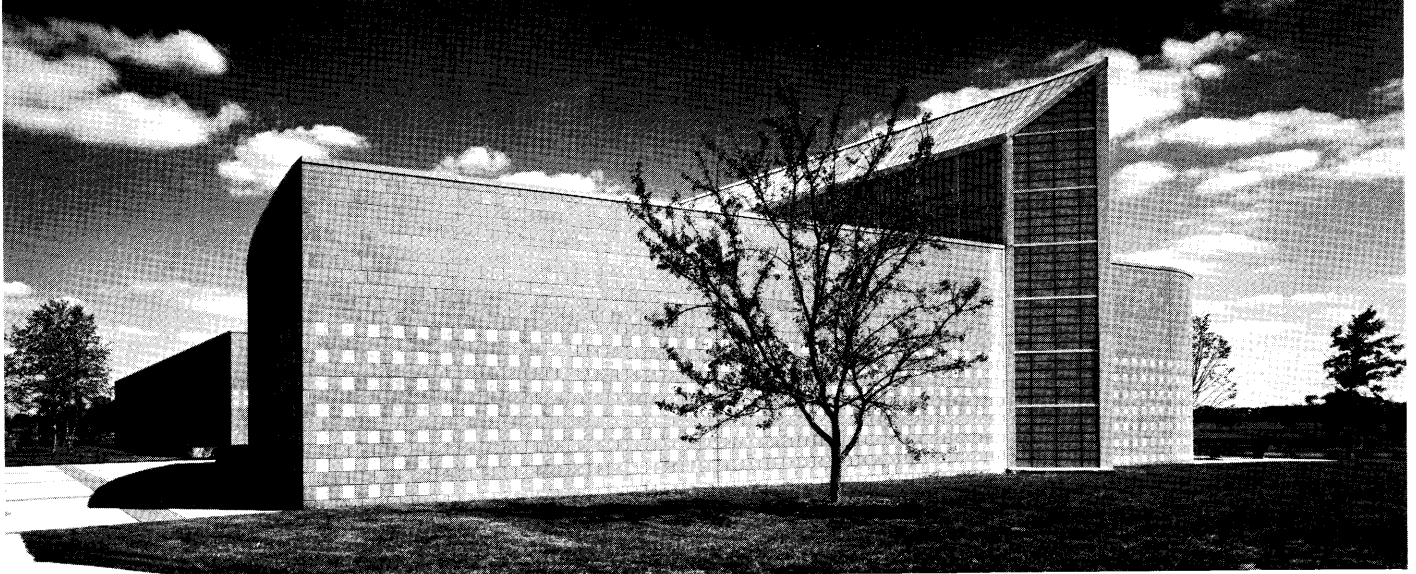
Provide new employee facilities for one division of a major agriculturally oriented corporation. The building will house reception and meeting areas for public and employee use, lunch room and lounges for staff, offices and shop areas for printing promotional material.

### Site

An expansive lot on the edge of a new planned community. The lot includes an existing man-made lake and overlooks miles of farmland.

### Solution

The building is sited near the lake with fenestration overlooking the lake and river valley to the south. Low masonry elements have north orientation and are organized in a linear fashion against the atrium wall. The atrium becomes the



street along which the varied elements collect. The entrance bisects this street at the reception area dividing public and lounge functions from offices and shop. Service and delivery are within the envelope screened with glass block. Exterior plaza double as display areas during yearly promotional expositions. The drive is configured to direct progressive views and the bermed parking to become a positive element in the site. Elements of the design have been extended along the east-west axis to compliment the quality of the land.

#### Materials

Solid elements on the north are bearing brick masonry; the atrium is insulated translucent panels; the office element is steel structure sheathed in insulated steel panels.

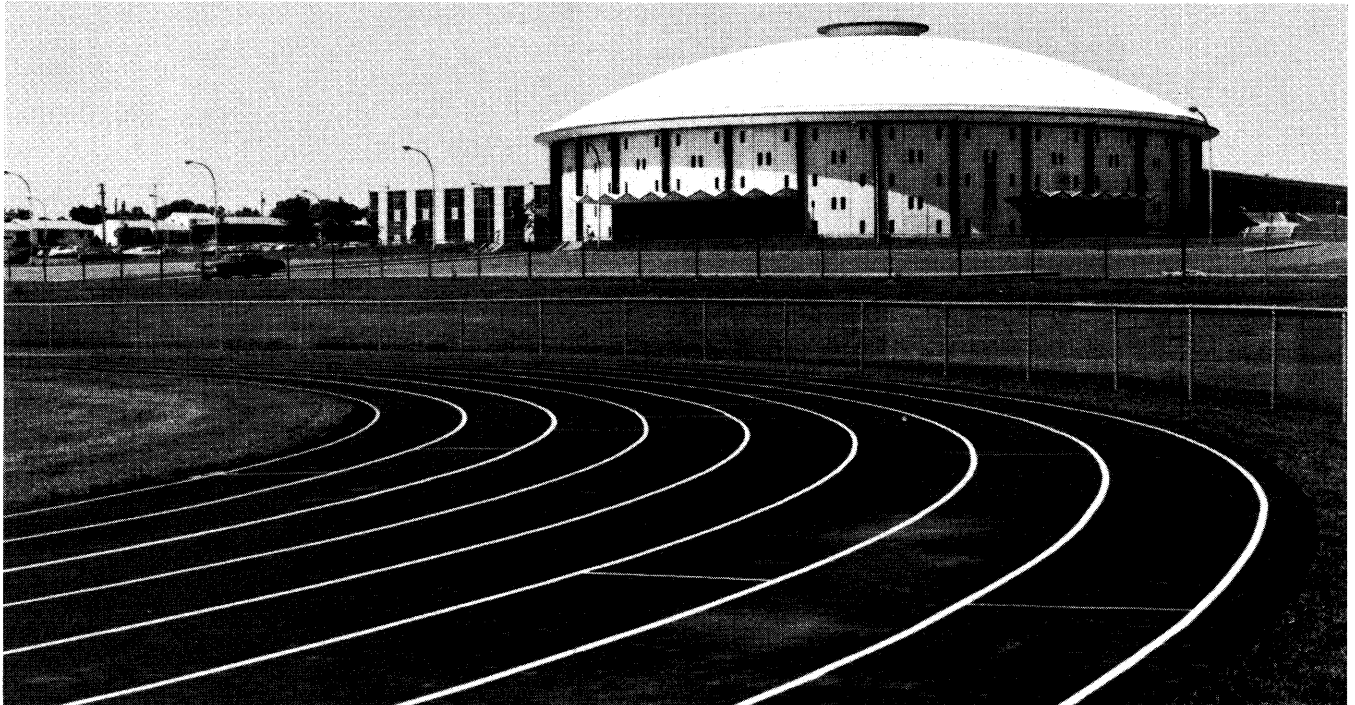
#### Jury Comments

**Casbarian:** We were really intrigued by this as a diagram, the spine with the pavilions off of it. In its resolution, the development of this idea could have been pushed further. Again, we felt that opportunities were missed just in terms of the diagrammatic proposition and the architectural potential. The other thing that we had a problem with, though not to a great extent (and I think some of the other projects also shared this problem) was the lack of a sense of entry. Often you didn't know where to enter and there was only a seam, that one kind-of slipped into. But we were quite interested in the exterior handling of the surfaces and the details.

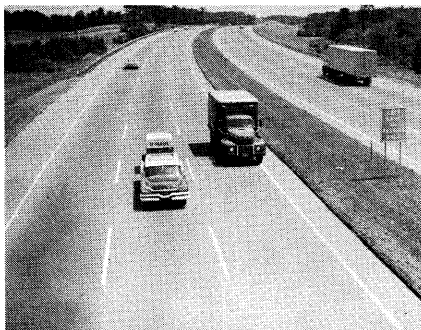
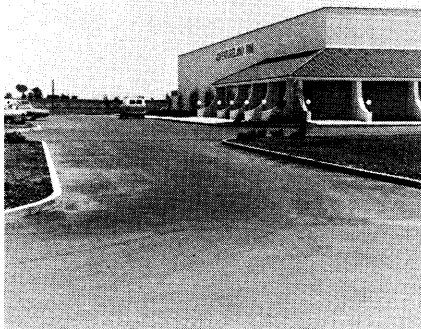
**Spear:** The spine with the forms attached could be very interesting if the forms were all different colors, expressed as different items, if their shapes were radically different, if they didn't line up so carefully. We all were sympathetic to this because we saw the bones of a concept.

**Casbarian:** The circular volume actually is of the same skin as that seen on the other side (of the spine). Instead of reinforcing the original diagram this weakened it; we felt this volume should have been expressed differently. The major disappointment was the interior handling, the lack of any further articulation of the spaces. Nevertheless, the potential is certainly there.

# More Pavement Per Dollar



# Asphalt Paving!



## APAI and Quality Paving

The ultimate quality of your asphalt paving project is directly related to the experience, skill and equipment of the contractor doing the work. That's why the Asphalt Paving Association of Iowa urges you to contact an APAI member in your area about your project. All APAI members are experienced and reliable. Check your Yellow Pages under Asphalt & Asphalt Products.

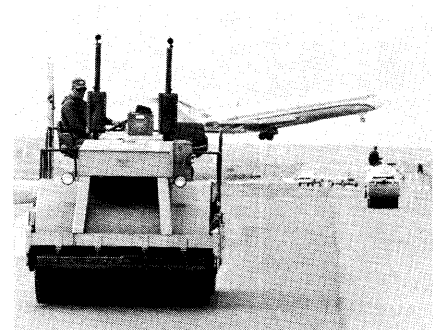
It doesn't happen often that you can get a better product by paying less! But that's exactly what happens when you specify Full-Depth Asphalt for your paving projects.

In the past, asphalt paving has cost only about 70 per cent as much as its competitor. Yet, in surveys of city and county officials, and studies conducted on the state level, it's been shown that Full-Depth Asphalt outperforms other pavement types.

And that's not all. Full-Depth Asphalt has many other advantages:

- Smooth, quiet, thump-free ride.
- Less energy use, and 100% recyclable.
- Faster and easier construction. Traffic may use the pavement immediately following rolling of each asphalt layer. This capability of "stage construction" keeps equipment out of the mud and provides for storage of construction materials.
- Safety features include high visibility of lane markings, less reflected glare from sunlight and headlights, reduction in noise, quicker melting of ice and snow, and the chance of dangerous and costly blow-ups are lessened.

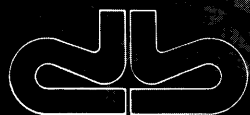
So if you have a paving project — whether it's streets, highways, airport runways, parking lots/drives, or recreational projects — specify Full-Depth Asphalt. It offers the "best buy" . . . for the Iowa taxpayer!



## Asphalt Paving Association of Iowa

541-31st Street ■ Des Moines, Iowa 50312 ■ 515 244-3127

fisher skylights



**David Bear Inc.**  
construction components

MEREDITH CORPORATION ARCHITECT: Chas. Herbert & Assoc.  
CONTRACTOR: Neumann, Inc. ERECTOR: Wallbuilders Inc.

# Hawkins

## INTERIOR PLANTINGS

**Big Trees  
Foliage Ground Cover**

for

Interior Spaces  
Shopping Malls  
Atriums  
Office Plantscape  
Open Office Planning

ask for  
**DICK VOLKAMER**

**A.A.F.**



- Design
- Installation
- Rental
- Guarantee
- Maintenance

# Hawkins

**GREENHOUSE**  
4270 NORTH SIXTH AVE.  
DES MOINES, IOWA 50313  
(515) 288-4831

HORTICULTURE SPECIALIST SINCE 1916

FLORAL DISPLAY . . FLOWER SHOP . . GREENHOUSES . . FOLIAGE SYSTEMS  
MAINTENANCE . . COMMERCIAL DECORATING . . CUSTOM DESIGNS



Charter member National Interior Plantscape Association



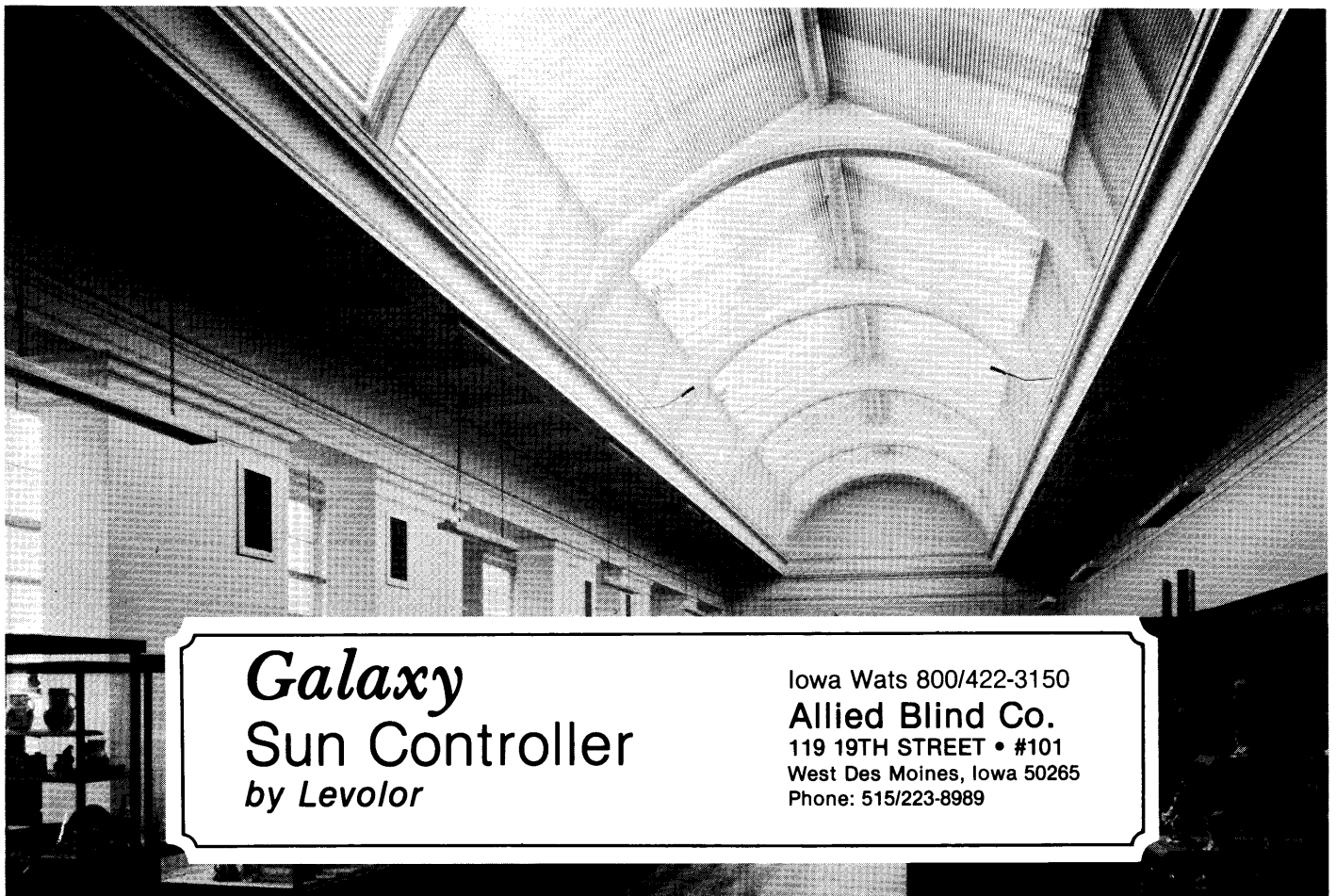
# Architectural Signage

# JSS

Johnson Specialty Sales  
P.O. Box 2691  
Des Moines, Iowa 50315  
Phone [515] 285-2483

Distributors of exterior and interior signage systems of all types and sizes





*Galaxy*  
**Sun Controller**  
 by Levolor

Iowa Wats 800/422-3150  
**Allied Blind Co.**  
 119 19TH STREET • #101  
 West Des Moines, Iowa 50265  
 Phone: 515/223-8989

# Silicone Construction Sealants

- Outstanding glazing, caulking, weatherproofing & automotive sealants
- No mixing, ready to use
- Long life reliability
- Easy gunning at all temperatures
- Meet Federal specifications TT-S-001543A (COM-NBS) & TT-S-00230C (COM-NBS)



## **STETSON BUILDING PRODUCTS**

**Rock Island, Illinois**  
 619 11th Street • Phone 800/447-1240

**Des Moines, Iowa**  
 610 S. W. 9th • Phone 800/362-2181

Authorized Distributor

**GENERAL  ELECTRIC**  
 Silicone Construction Sealants

# Garaventa



A lift for straight AND CURVED  
staircases.

For Further information call (402) 558-2000  
**CONTINENTAL ELEVATOR INC.**  
933 South Saddle Creek Rd., Omaha Nebraska, 68106

# Architecture As A Social Art

by Bernard Jacob, FAIA

The whole matter of where is architecture going today is one that we debate. Much popular architectural writing today assesses the state of architecture and then kind of despairs in the face of the apparent chasms in the profession. The polarities that are set up are very simplistic; they divide the profession of architecture between a few avant garde aesthetic leaders on the one hand and the establishment corporate offices on the other. But while they appear to lament the absence of great contemporary form givers in the tradition of Frank Lloyd Wright, Le Corbusier or Mies Van der Rohe, the excellerated mass-media consumer society has come to expect exciting new fall shows on television, new fashion styles, new automobile models, new shampoos and even new razors. All this newness is meant to be exciting, thrilling, imaginative, and of course very, very interesting. We are disappointed if CBS has merely given an old show a new name or skirts have not been raised all over the nation to a new hemline.

**However, it fortunately is not architecture's role to be interesting any more than it is music's role to be loud.**

Still, many buildings are designed to be only interesting. Our region, particularly in suburban areas, abound in them. They hold our interest for a brief moment, the first time we see them. But because their appearance is skin deep they do not attract our attention a second time. They are not even bad architecture, because bad architecture is a misjudgement, but not usually a pretense. We know from the history of architecture that complex and beautiful and Baroque recording of human events that relatively little of what is built in any period of time is retained for the ages. The recent times ratio of buildings designed by architects to the total erected is very small. And the number of buildings designed by leading architects is absolutely infinitesimal.

What this means, then, is that a very major portion of our built environment is being erected by speculators, developers, bankers, and investors. Their ambitions center around the bottom line, and if making a building interesting will further that, they're all for it.

In this setting, where a return on investment is the operative priority, it is completely acceptable to cater to the cliches, and the prejudices, and the myopias of a clientele. The resulting buildings which we can see in great numbers in many of our cities are condominiums, rest homes, office buildings and office parks and their graceless massings decorated both within and without with hollow symbols of luxury and care. They are, regret-

tably, also good returns on investment in the market today and, therefore, the buyer quickly dismisses whatever qualms he or she may have had.

A few patrons do ask their architects for designs they hope will transcend functional requirements, budget restrictions, and rhetorical definitions and which in resolution of all the forces, (legal, structural, mechanical, aesthetic) will become works of art. The architect will on these occasions develop his theories and artistic visions in the context of the real world.

The fact that there is no simple overpowering formgiver active today who can symbolize or catalize the spirit of our time is not an important anxiety. It is a curiosity that can be elaborated on in a variety of ways. On the other hand it could even be asked whether such a genius would be accepted or recognized today.

What is far more important is the stark realization that most buildings erected today are average or below average modern buildings, sometimes of post modern card, shaped by the industrialized building materials and techniques developed in the last thirty years and inspired by the bottom line. It is important anytime to isolate problems or problem areas and to do so not just in an historical context but rather more modestly in the setting of our needs today.

**The architect's urgent task now is not to generate new theory, although some do, not to go post-modern, although some do that too. It is rather to consolidate and define his knowledge in design in order to sensitize his work to the needs of its users and its community.**

Because architecture is a social art and, as a result, a concurrence of architects, patrons, lenders and public officials, its shortcomings and excesses occur in the public realm; unlike those of the other professions which can be kept private and quiet. Thus it may be time for the architect to become again more independent and more political; to insist on more and better quality housing; to refuse to condominize every apartment building; to refuse to 'mall' every commercial building; and to insist on a working environment for office workers which, in spite of high speed electronic equipment, is humane and sane.

These are some of the real problems of the profession and of its patrons. They are problems that post modern styling cannot resolve, and they are problems the modern movement set out to resolve more than 60 years ago.

**If Your Problem Is Connecting  
The Dots...**



*An Efficient  
Straight-Line Solution  
is the Company Airplane!*

**ELLIOTT BEECHCRAFT**

DES MOINES: 515/285-6551    MOLINE: 309/799-3183  
MINNEAPOLIS: 612/944-1200



*Inquire about  
our  
"Gentle Rental" Plan*

*Make the first  
Easy Move NOW-  
Ask for a  
Demonstration*

*Write on your letterhead for our Kit:*

*"Company Airplanes,  
Who Files Them?"*

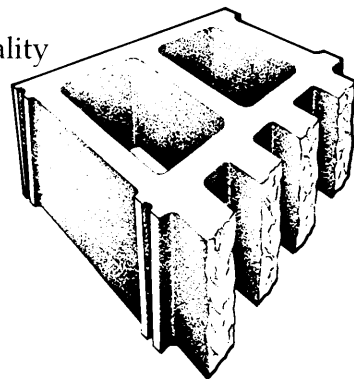
**ELLIOTT BEECHCRAFT**  
Dept. DFH-1A • Box 100 • Moline Ill. 61265

**Why would an architect in Minot, North Dakota,  
specify a concrete masonry unit made in Waterloo, Iowa?**

## **There Must Be a Reason**

Recently, special colored units of Marquart break off block were shipped by the truckloads to a construction site in Minot, North Dakota, only an hour away from the Canadian border. Now, when a contractor specifies Marquart break off block for a job over 700 miles away, there must be a reason.

And there is! Dramatic design ... consistent quality ... natural insulation ... cost efficiency ... rugged durability ... fire resistance ... There's plenty of reasons to specify Marquart break off block. Check them out before you tackle your next construction project, wherever it is.



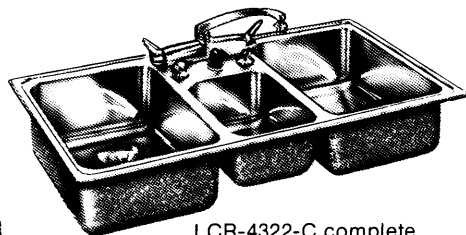
**MARQUART**  
CONCRETE BLOCK COMPANY

110 Dunham Place, P.O. Box 990    Waterloo, Iowa 50704 (319) 233-8421

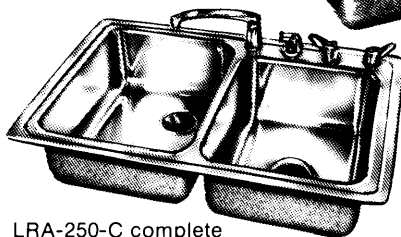
# ELKAY® means quality in Stainless Steel Sinks and Water Coolers

Four grades of Elkay stainless steel sinks provide the widest possible model selection to meet any installation requirement. Elkay sinks are also available with matching quality Elkay faucets.

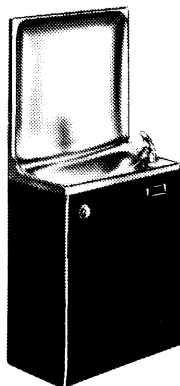
Elkay water coolers follow the quality tradition. One piece stainless steel basins with anti-splash design and easy to clean surfaces. Choice of cabinet colors. Ease of installation features.



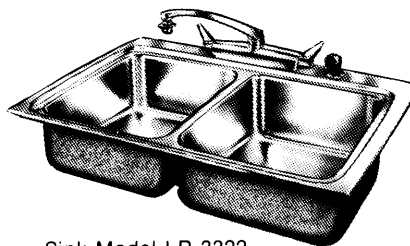
LCR-4322-C complete with faucet and accessories



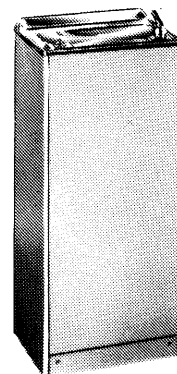
LRA-250-C complete with faucet and spray



Simulated Semi-Recessed Water Cooler. ESW-Series



Sink Model LR-3322 with LK-2201 faucet



EFA-Series Floor, Water Coolers

Represented in Iowa  
Exclusively By



*associates, inc.*

MANUFACTURERS' REPRESENTATIVES

2812 SOUTH DUFF AVENUE • 515/232-3338 • AMES, IOWA 50010

## Commercial Contractors

*Carpeting • Resilient • Wood*

Commercial Carpet Co., A division of Building Maintenance Service, has been serving the greater Des Moines area for over 22 years in sales and installations of commercial contract carpeting. No job is ever too large or too small, with our personal guarantee of total satisfaction.

Commercial Carpet Co. staff includes:

President: Ken York, 27 years experience in commercial floor covering, including 15 years of specifying for the commercial industry throughout the United States; 8 years of trade schools; nationally accredited by Armstrong Co; 3 years design studies at Illinois State University; a specialist in imported carpets and carpet graphics.

Design Department Staff Head: Janice Alfred, graduate of Iowa State University in Interior Design; 10 years experience in commercial carpet sales and interior design. Always available to assist with design, color and specification needs.

Job Superintendent and Estimator: Rusty Shoning, 13 years experience in floor covering estimation and installation, knows how installation should be done and will see that it is done correctly and efficiently.

Commercial Carpet Co. employs only the finest carpet installation crews and are equipped to install carpet anywhere in the United States, guaranteeing quality workmanship and materials at all times.

When specifying carpets, why not contract with Commercial Carpet Co: after all we are the stocking dealer and professionals in the industry.

### Commercial Carpet Company

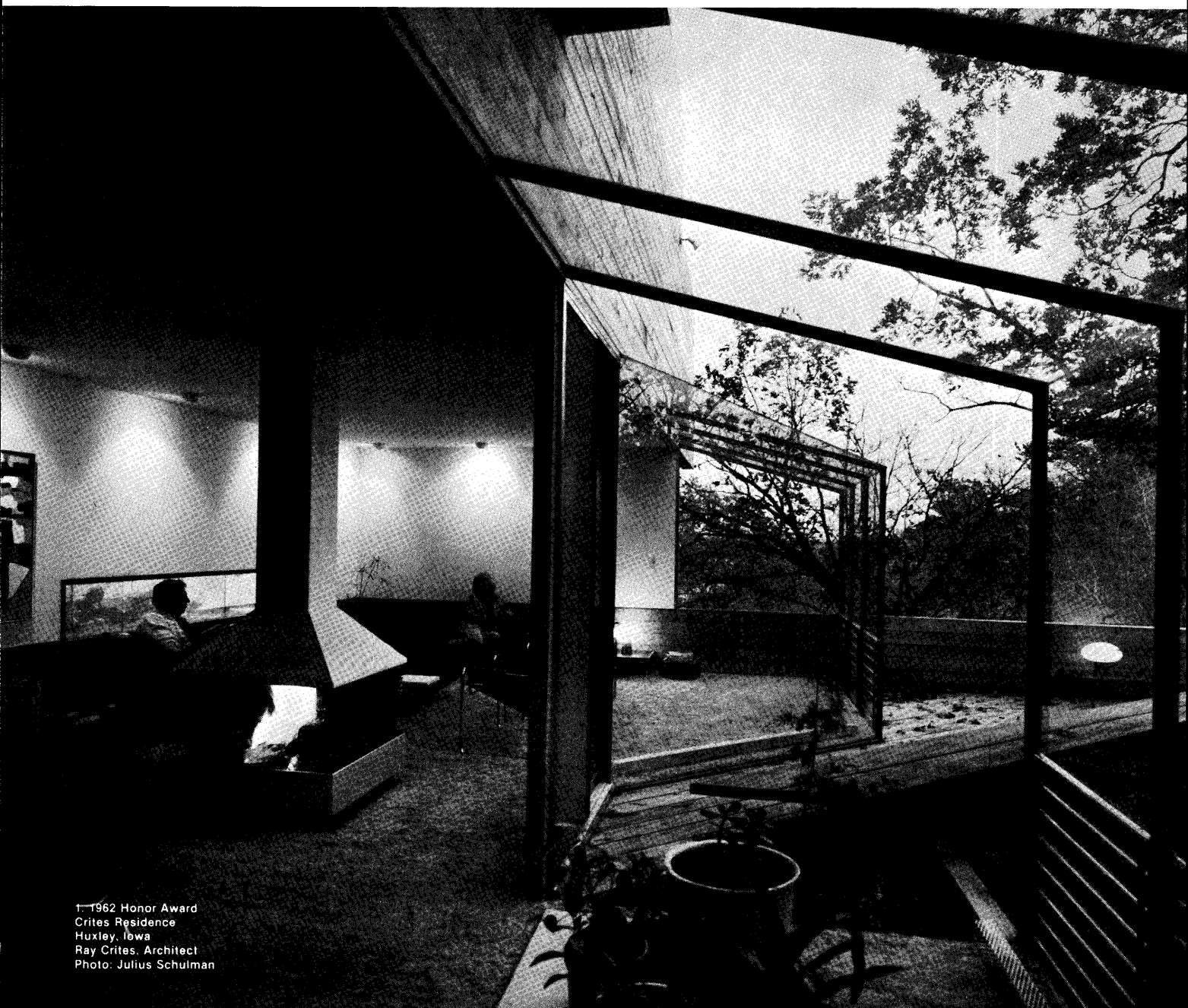
1521 WALNUT • DES MOINES, IOWA 50309 • 515/243-8656

*Design and Specification Service Available*

**DISTRIBUTORS OF BIGELOW CARPETS**

# In Search of Recognition

Because these are the 20th annual awards of the Iowa Chapter of the AIA and because they come at a time when architectural design faces an unprecedented array of directions, *Iowa Architect* prefaces its look ahead with a backward glance. In the Honor and Merits Awards of the past we see richness and variety as well as a spirit of innovation that the future will undoubtedly continue to demand.



↑ 1962 Honor Award  
Crites Residence  
Huxley, Iowa  
Ray Crites, Architect  
Photo: Julius Schulman

State of The Art. The term, now passing into common usage defines, roughly, the best a given discipline knows how to do at this moment. At once it denotes both a value judgement and a summing up, and in these dual meanings, has particular relevance to this review of Iowa architecture. The term "best" has to be subjective, given obvious limitations of time and the judgement of juries. But a review of the many buildings comprising our environment will support the claim that those few cited for excellence have very often been representative of the state of the art.

There are some, of course, who would maintain that these winners do neither, that they represent instead only an impulsive reflection of current fashions, a studied integration of catchy cliches most often found in the pages of *Progressive Architecture* or *Architectural Record*. Indeed, architectural critics within the state profession have continually lamented the gulf between the small group doing "the most progressive architecture being made today", at least from the standpoint of materials application and use of form, and the large body of firms doing the majority of building that remains far from the cutting edge of architecture, but nevertheless satisfies fundamental issues of function and economics.

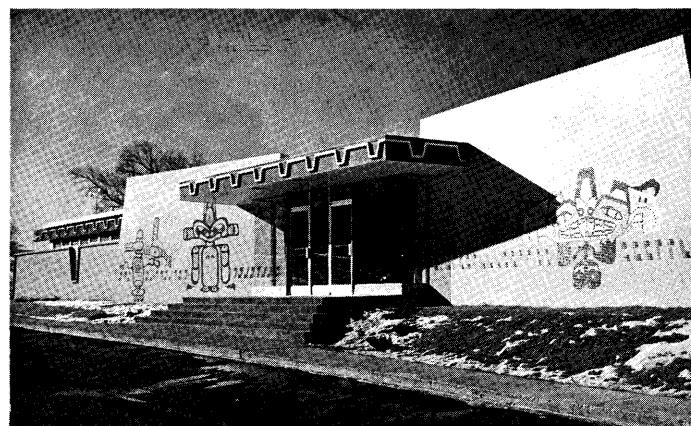
The apparent tension between these views has gradually slackened — in the ensuing years the predictable criticism of award winners (and the juries which selected them) has lost much of its freshness and persuasiveness. The juries, it should be clear, have represented almost every ideological and stylistic crosscurrent in architecture. And it would be difficult, if not impossible, to make any meaningful connection between the "personality" of a given jury and the projects it selected for recognition.



2. 1963 First Honor  
McFarland Clinic  
Ames, Iowa  
Crites and McConnell  
Photo: Julius Schulman



3. 1963 First Honor  
Shive Residence  
Lake McBride Village  
Crites and McConnell  
Photo: Julius Schulman



4. 1963 Merit Award  
The Totem Bowl  
Marshalltown, Iowa  
Brooks - Borg  
Photo: Karl Winkler

### Looking Back

Perhaps echoing the vigorous pursuit of the good life and youthful optimism of the early 60's, that first awards program in 1962 presented a rich array of residential designs. Sharing a high level of innovation, they assimilated ideas of open planning, freestanding fireplaces, conversation pits and integrated kitchens. Ray Crites' residence (1) exemplified the joy of large window walls meticulously detailed in endless variations.

To the idea of convenience and comfort through architectural design was added a new requirement in the early 60's — freedom of form. The 60's also signaled a new acceptance of playfulness and of structures with a decidedly personal character (2, 3). As Barclay Gordon

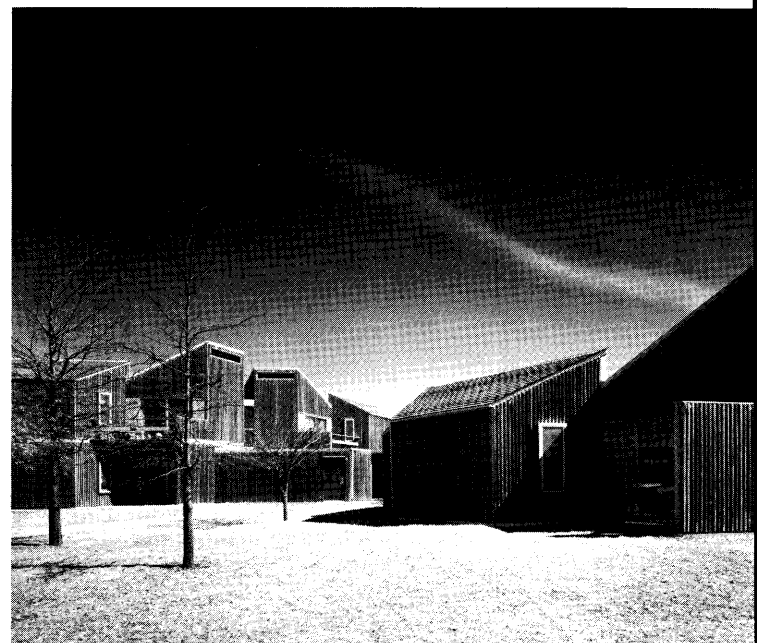


5. 1964 Honor Award  
Iowa Methodist School of Nursing  
Des Moines, Iowa  
Brooks - Borg  
Photo: Karl Winkler

6. Mountain Cabin for Oz Thorson  
Dillon, Colorado  
1964 Honor Award  
Thorson - Brom - Broshar - Snyder, Architects



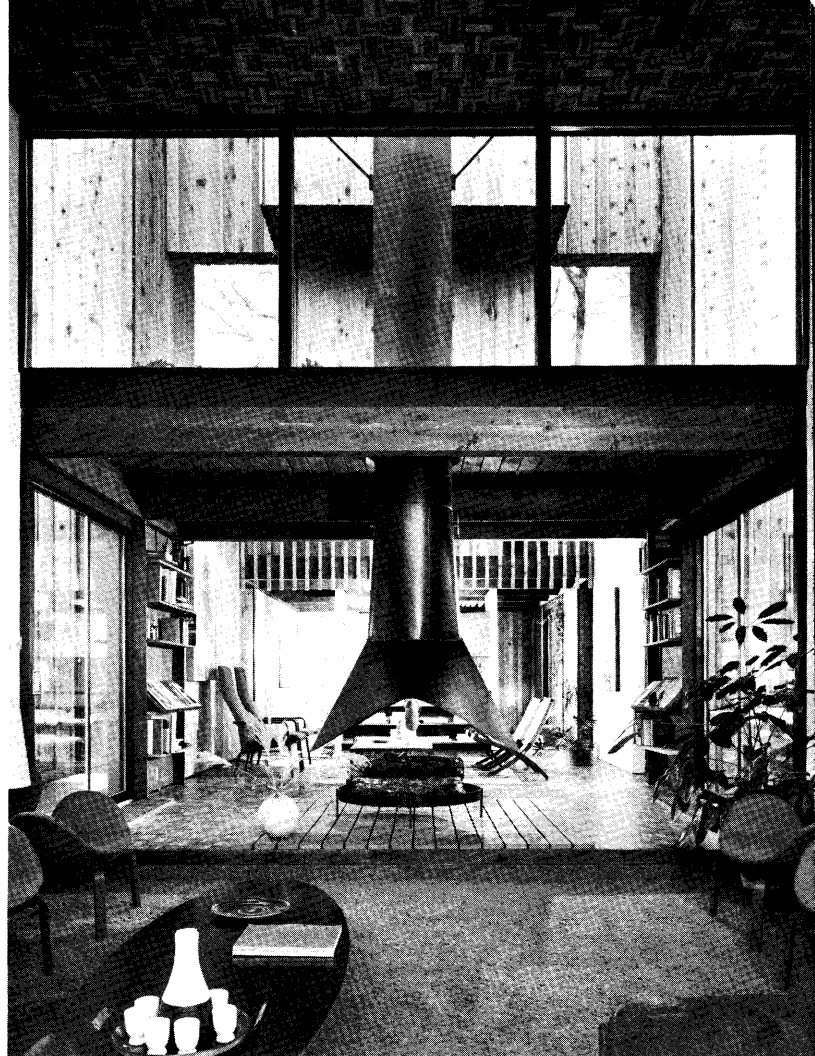
7. 1965 Honor Award  
Northcrest Elderly Community Housing  
Ames, Iowa  
Brooks - Borg  
Photo: Farshid Assassi







8. 1965 First Honor Award  
Crites Residence  
Cedar Rapids, Iowa  
Crites and McConnell  
Photo: Julius Schulman



9. 1965 First Honor Award  
Crites Residence  
Cedar Rapids, Iowa  
Crites and McConnell  
Photo: Julius Schulman

noted (*Architectural Record*, May, 1980), "not since the 20's had architects enjoyed such freedom, and at no time in the past had American life been so affluent or so full of possibilities. The (designs) of the middle and early sixties exulted in these possibilities and explored them in all of their fullness." Architects enjoyed it while it lasted (4), then quickly moved in other directions.

The awards themselves continued to represent a remarkable range of interests and scales. While the bold, if stark, expression of a concrete structural system (5) could warrant a jury's citation, a distant mountain cabin proved equally arresting and seductive (6). Of course, the charge of a jury has never been to compare projects.

At the same time, architects were exploring more relaxed, modest, vernacular forms that were somehow both comfortable and regional in their massing and finishes. Through its grey weathered siding and protective clusters, the Northcrest Retirement Community (7) did just that. With an intent to preserve as much of the

10. 1969 Honor Award  
Unitarian - Universalist Meeting Hall  
Cedar Falls, Iowa  
Crites and McConnell  
Photo: Julius Schulman





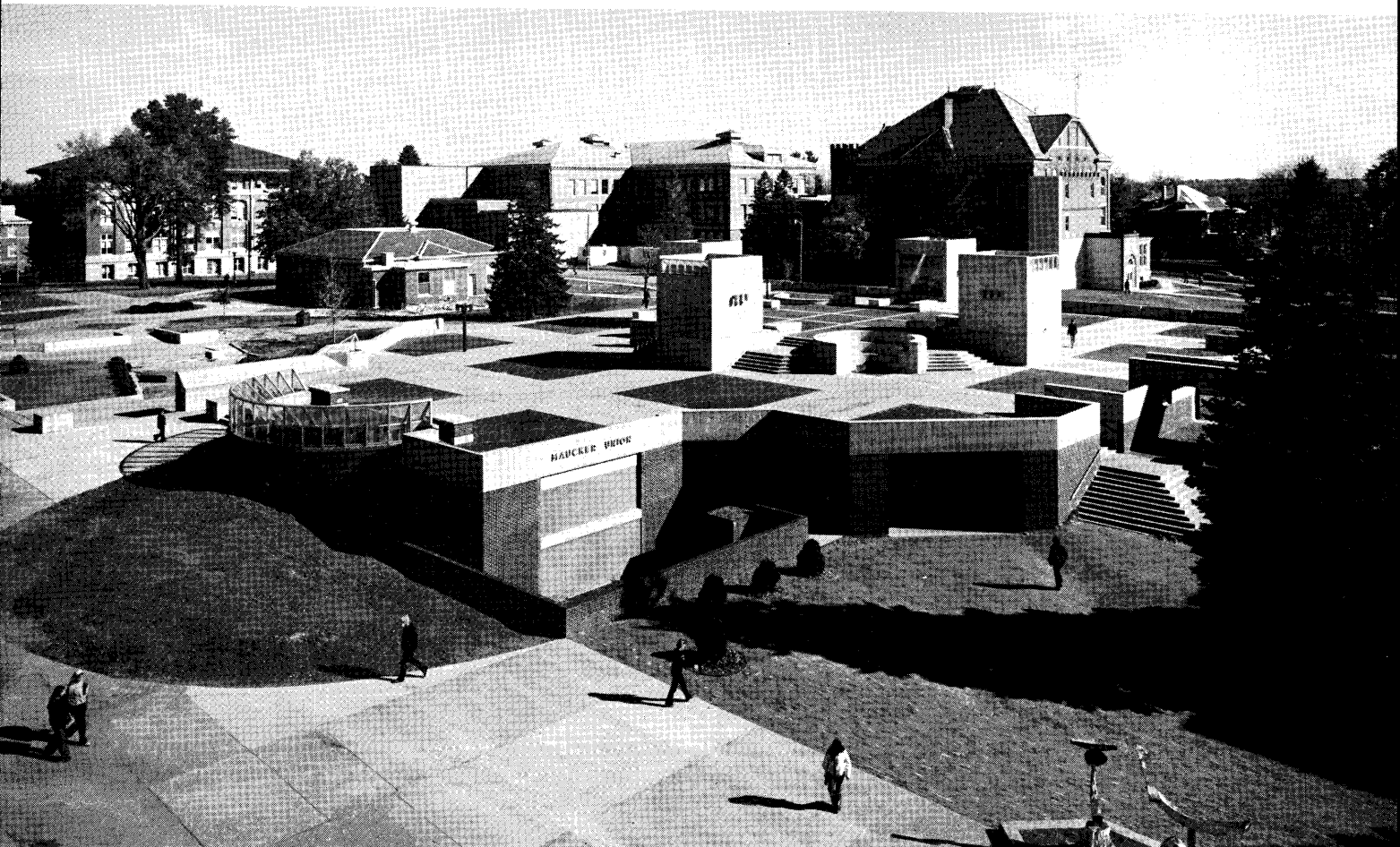
wooded environment as possible and interior allusions to the spatial and sculptural richness of barns, so did the best of houses (8, 9).

As intense compilation of forms and surfaces and a studied modulation of spaces continued to be developed during this period (10, 11). In some ways serving as a metaphor for fulfillment, it was an architecture still full of ambition and affluence, an architecture still reflecting confidence in the "Great Society". It was a current soon overwhelmed by a turbulent national mood.

Out of the protest movement, out of the inner city riots, the marches, the sit-ins, the bitter experience in Vietnam and the counter-culture alternatives, a reluctant and somewhat uncomfortable reappraisal was almost certain to occur. Architects were not exempt. Their

11. 1966 Merit Award  
Blair House Apartments  
Ames, Iowa  
Brooks - Borg  
Photo: Joel Strasser

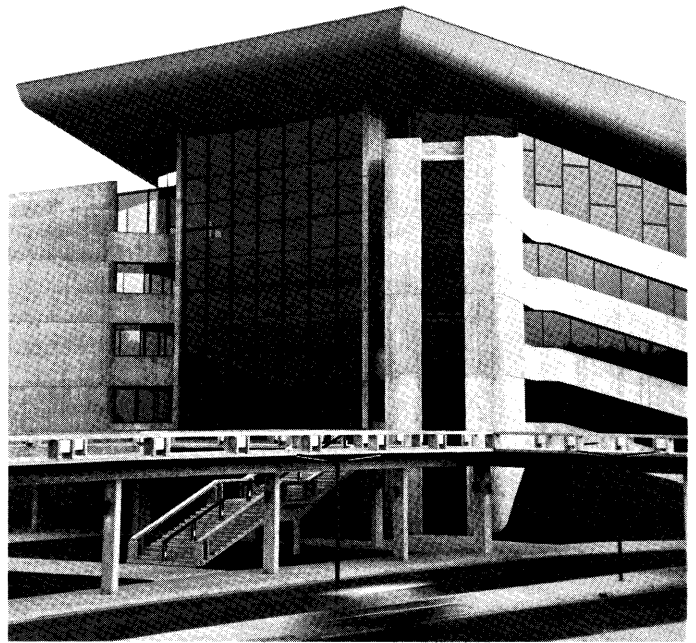
12. 1970 Merit Award  
University Student Union  
University of Northern Iowa, Cedar Falls, Iowa  
Hunter, Rice & Engelbrecht and Brooks, Borg & Skiles  
Photo: Farshid Assasi



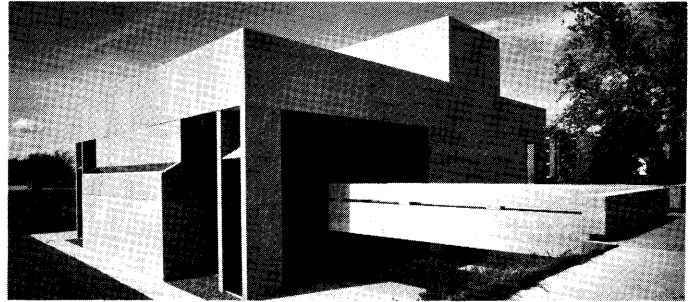
dialogue was sometimes factious, but for most it signaled an honest reappraisal of aims. One direction that emerged (or re-emerged) somewhat incongruously was a renewed interest in geometry and order and the adoption of forms abstract, purist and formal in content (12).

It was a period that further demonstrated that a nation's social conscience could be collectively raised. Renewed interest in and commitment to the arts, in part, probably, as a reaction against commercial values, was one more positive product of the nation's introspection. Challenged to assume more responsibility on many fronts, business leaders, investors and architects unleashed impressive and expressive efforts (13). Scale alone was no measure of the creative commitment (14).

Housing, given the state of the economy in the early

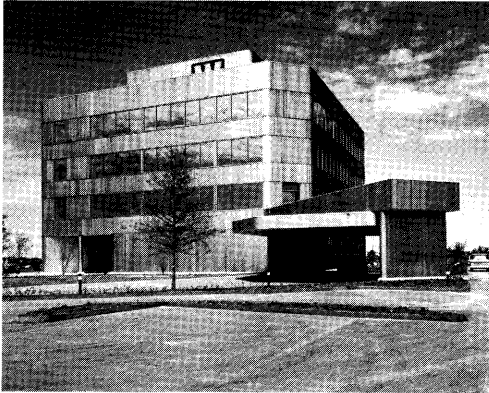


13. 1971 Honor Award  
C. Y. Stephens Theater  
Ames, Iowa  
Crites & McConnell and Brooks, Borg & Skiles

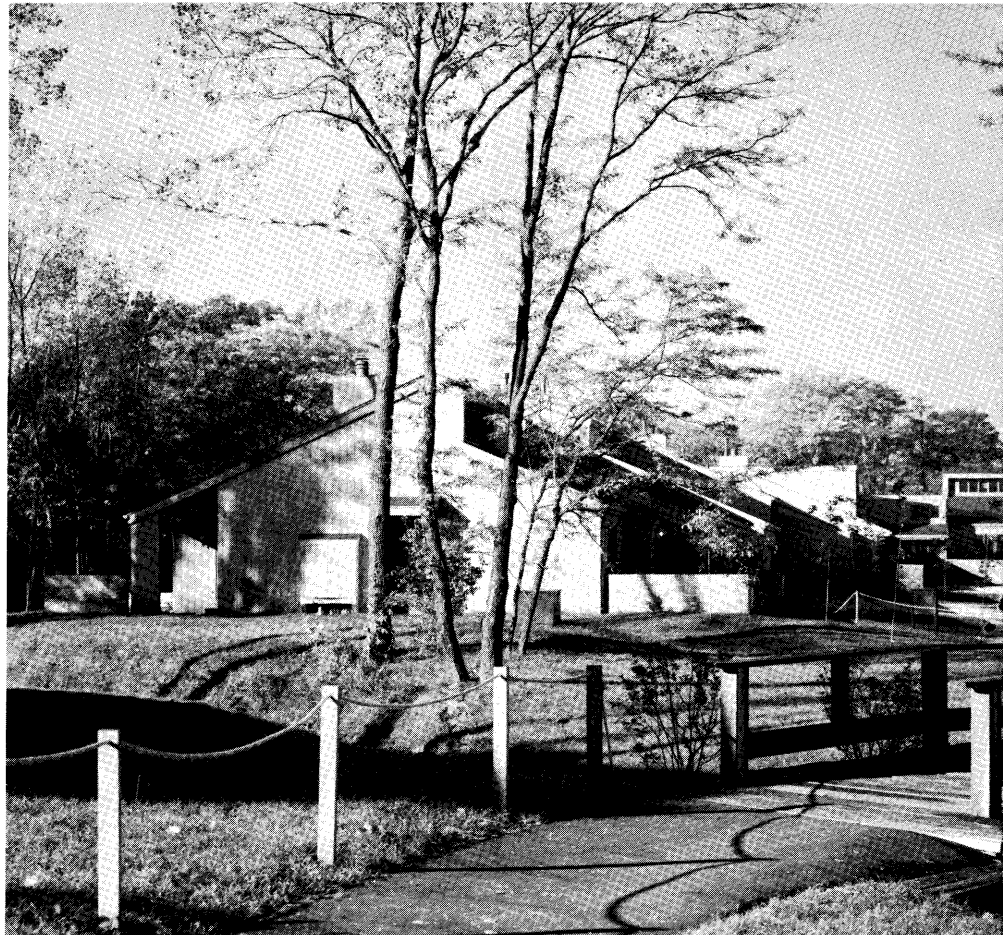


14. 1972 Merit Award  
A.H. and Theo Blank Performing Arts Center  
Simpson College, Indianola Iowa  
Charles Herbert and Associates  
Photo: Joel Strasser

15. 1973 Honor Award  
The Park at Southern Hills  
Des Moines, Iowa  
H. Ronald Walker and John D. Bloodgood  
Photo: H. Ronald Walker

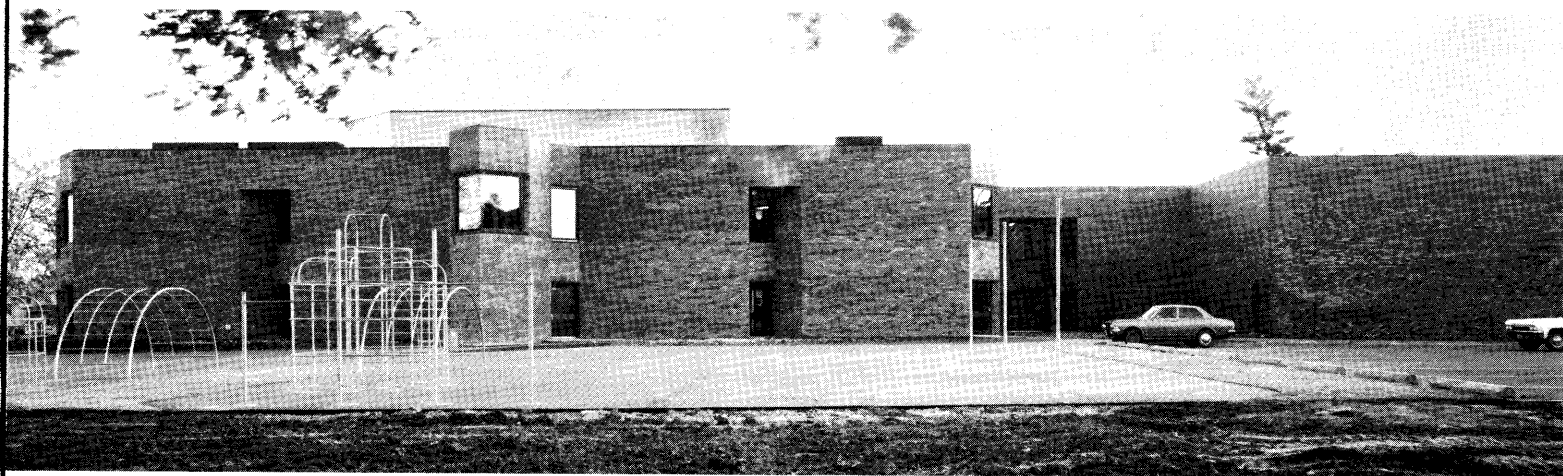


16. 1973 Honor Award  
West Bank  
West Des Moines, Iowa  
Engelbrecht / Rice Architects



17. 1976 Merit Award  
The Ruan Center  
Des Moines, Iowa  
Kendall, Griffith, Russel, Artlaga





18. 1974 Merit Award  
Taylor Elementary School, Cedar Rapids, Iowa  
McConnell, Steveley, Anderson and  
Brown Healy Bock  
Photo: Julius Schulman



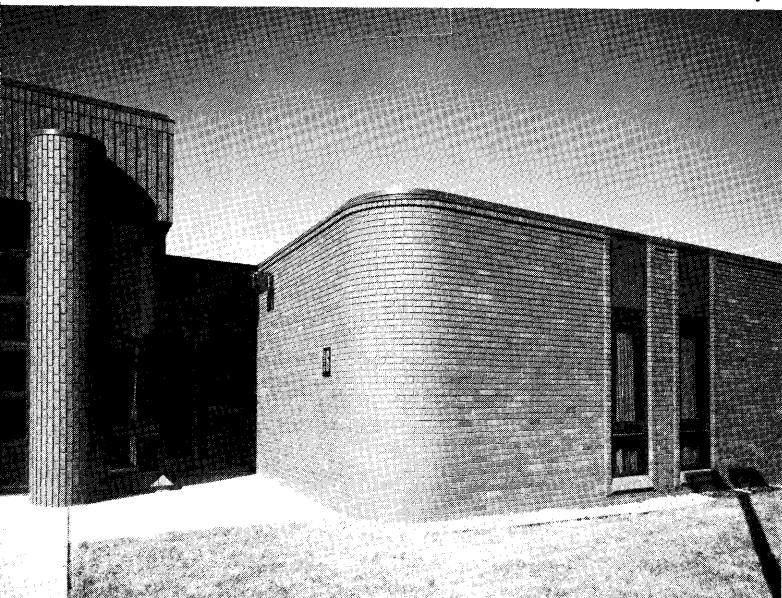
20. 1975 Honor Award  
Squaw Creek Elementary School, Cedar Rapids, Iowa  
Brown Healey Bock and  
McConnell, Steveley, Anderson  
Photo: Julius Schulman

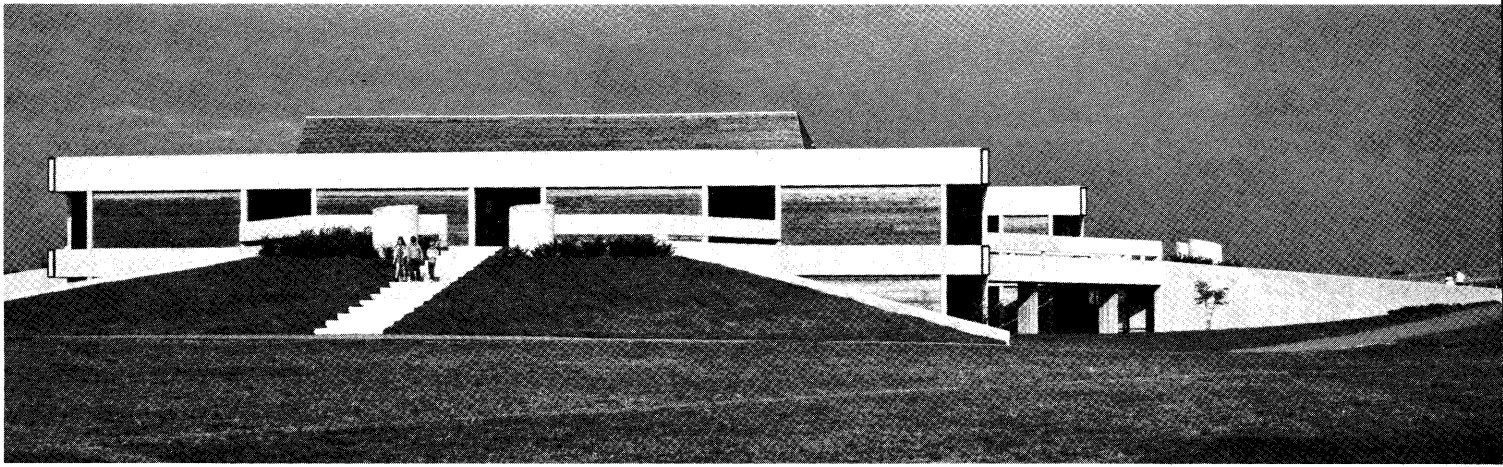
21. 1976 Merit Awards  
Fire Station Prototype  
Des Moines, Iowa  
McKlveen and Carney, Architects  
Photo: Hayes

70's, became one of the most important problems facing architects in the country. With encouraging sensitivity to site and scale, they worked to humanize the smaller units in larger complexes in rather remarkable ways (15). The old American dream, though intact, was rendered somewhat irrelevant by the new economic realities.

The Arab oil embargo of 1973, which added further to the social and political responsibilities of architects, exacerbated also a renewed aesthetic interest and a reevaluation of the performance of building skins. Structuralist design in its purest form had consistently dealt with what Mies Van der Rohe called "skin and bones" architecture: a steel or concrete structure covered with glass or metal skins. To this fascination with the possibilities and purity of glass and metal cladding systems was now overlaid economic incentives for a technology which would also reduce heating and cooling

22. 1978 Honor Award  
The Public Library of Des Moines  
South Side Branch, Des Moines, Iowa  
Charles Herbert and Associates





19. 1975 Honor Award  
Squaw Creek Elementary School, Cedar Rapids, Iowa  
Brown Healey Bock and  
McConnell, Stevely, Anderson  
Photo: Julius Schulman

costs (16). At the same time, the availability of cladding systems accelerated the mass production of buildings whose design was determined not only by the manufacturers of glass and its assembly systems, but also by developers and financial institutions (17).

In the seventies the interests of architects diverged. Modern architecture had claimed to be able to make the world both physically and psychologically better to live in. Though increasingly maligned as a well meaning but failed belief, it continued toward this aim through carefully scaled external forms and a re-exploration of internal organization of our educational structures (18, 19, 20). Indeed, most architects have not been willing to abandon the idea that the art of architecture could and should have broad application (21).

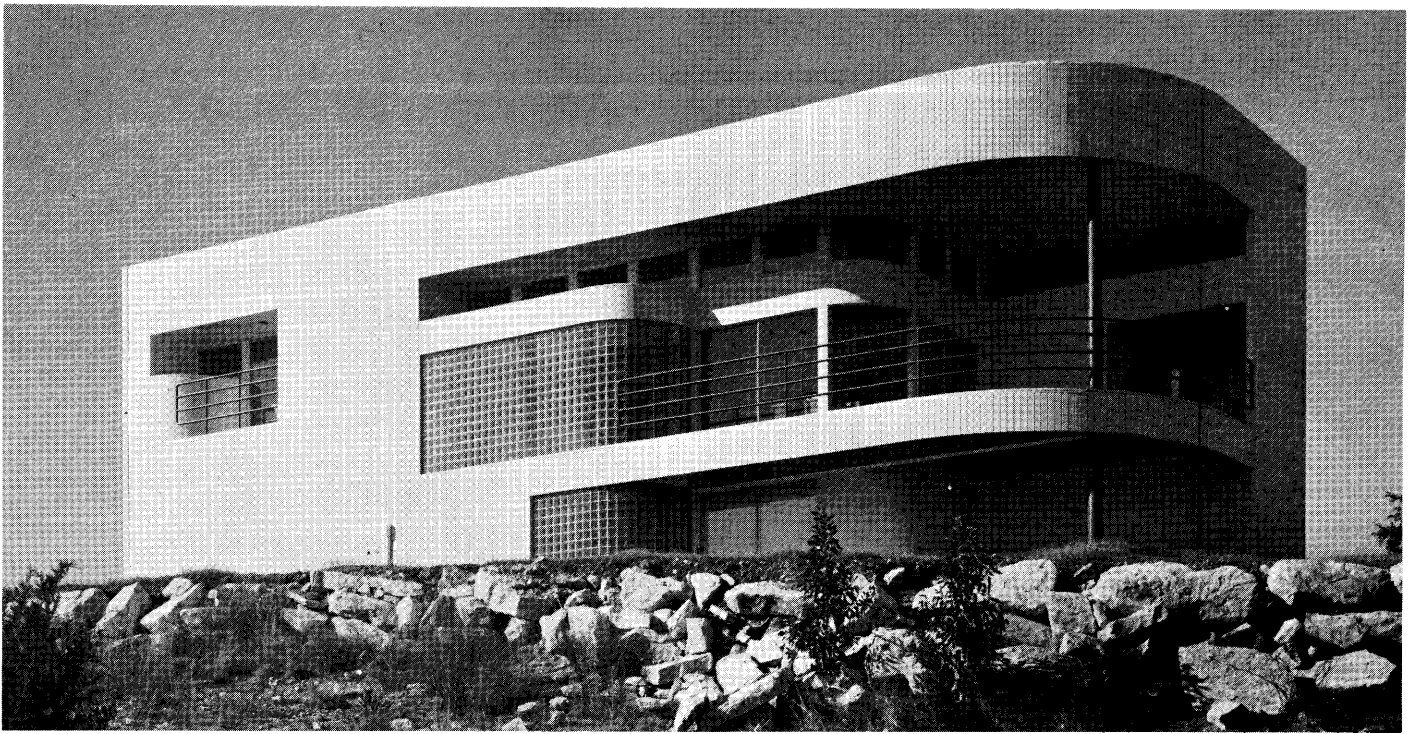
For those who rejected these notions, the directions open for serious exploration were not limited. As in



24. 1979 Award of Excellence  
Northwestern Bell Data Center  
Des Moines, Iowa  
Charles Herbert and Associates  
Photo: Paul S. Kivett

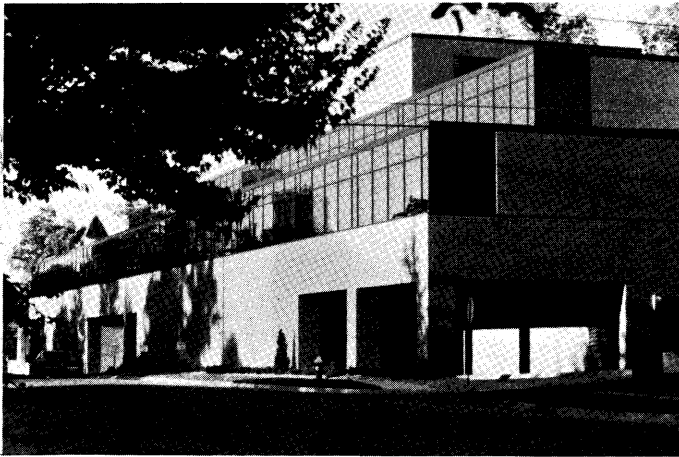
23. 1979 Award of Excellence  
Whitney Center, Elderly Care Facility  
Hamden, Connecticut  
Engelbrecht/Rice/Griffin, Architects  
Photo: Julius Schulman





25. 1980 Honor Award  
 Clause Residence  
 Lago Vista, Texas

Tom Clause, Charles Herbert and Associates



26. 1980 Award of Excellence  
 Whiteside County Law Enforcement Center  
 Morrison, Illinois  
 Durrant Architects, Inc.

Europe, Regionalism gained new advocates as a more practical alternative to the theoretical rigors of the International Style. Regional or vernacular building (22) was "characterized by the use of a visible roof as a primary element of architectural composition; by a preference for natural materials; and by effects of small, almost domestic scale — even for fairly large public buildings." (*Transformations in Modern Architecture*, Arthur Drexler, The Museum of Modern Art).

By the end of the seventies, a sort of self-conscious picking through the disparate architectural possibilities began to appear. The wide scope of professional interests and concurrent absence of a single, overpowering "formgiver" to emulate, did not, however, undermine the logic or intentions of architects' best efforts. To the contrary, it seems to have broadened architecture's range and appeal (23, 24, 25, 26, 27). It may, in fact, have assisted architects to consolidate and refine their knowledge of design and sensitize their work to the needs of its users and its community.

Even the quickest look backward over the twenty

years just ended reminds us that Iowa architecture has been strikingly rich and diverse. Because the efforts of Iowa architects are often overshadowed by those working on either coast and remain largely absent from national scrutiny, one would suspect a lack of innovation, a dull edge, not a leading edge. In fact, though the reward for successes is relatively small, this is a region where innovation flourishes. And because Iowa architecture affects our daily lives so directly and so personally, it tells us a great deal about ourselves; occasionally — like a critical spouse — a little more than we wanted to know. It continues to reflect our values and our hopes. Architects are led to search for an expression, or range of expression, compatible to both our conservative midwest values and a conflicting desire for growth. Now, at a time of uncertainty and shifting design emphasis, at a time when the good life may mean doing more with less, the images represented in the subsequent *Honor Awards* will be of even greater interest.

[Kirk V. Blunck]



27. 1980

Caterpillar Standby Power

# The Ready Reserve

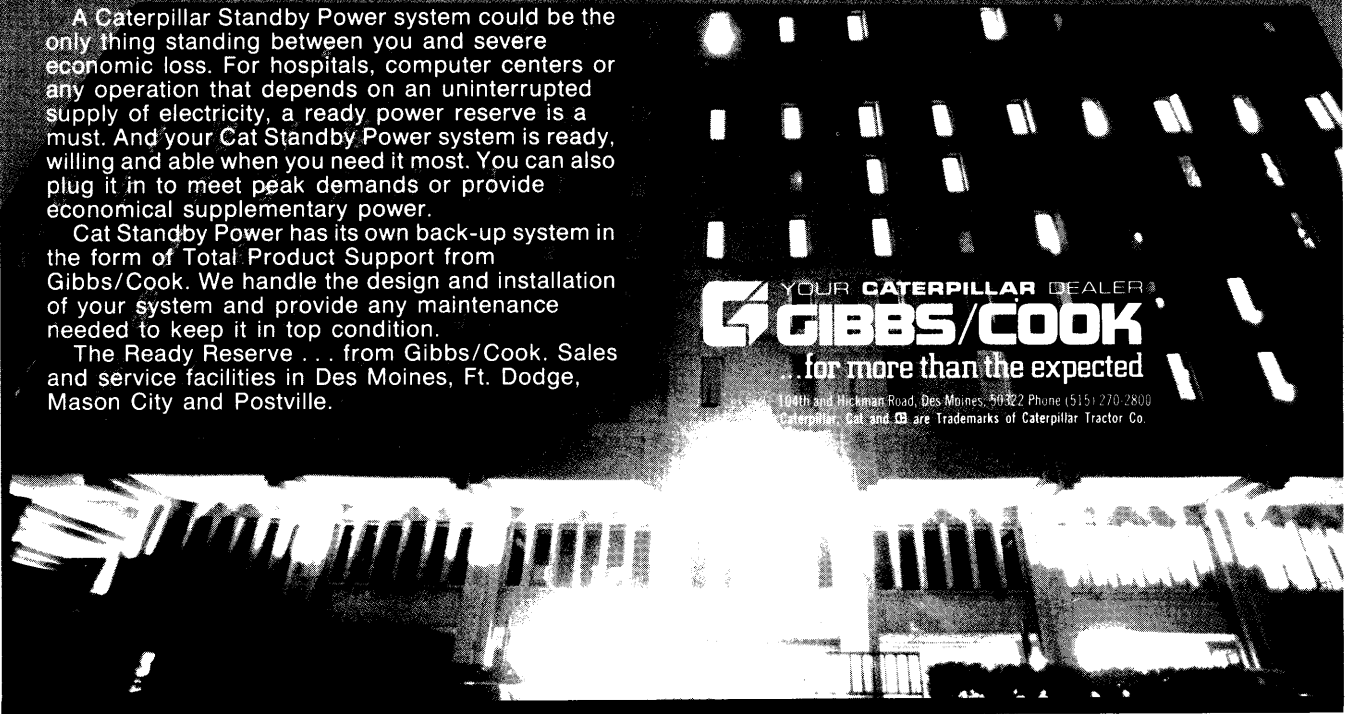
A Caterpillar Standby Power system could be the only thing standing between you and severe economic loss. For hospitals, computer centers or any operation that depends on an uninterrupted supply of electricity, a ready power reserve is a must. And your Cat Standby Power system is ready, willing and able when you need it most. You can also plug it in to meet peak demands or provide economical supplementary power.

Cat Standby Power has its own back-up system in the form of Total Product Support from Gibbs/Cook. We handle the design and installation of your system and provide any maintenance needed to keep it in top condition.

The Ready Reserve . . . from Gibbs/Cook. Sales and service facilities in Des Moines, Ft. Dodge, Mason City and Postville.

YOUR CATERPILLAR DEALER  
**GIBBS/COOK**  
for more than the expected

104th and Hickman Road, Des Moines, 50322 Phone (515) 270-2800  
Caterpillar, Cat and  are Trademarks of Caterpillar Tractor Co.



*Every Iowa architect should know this:*

## **WE'RE THE ONLY IOWA MAKER OF AUTHENTIC IRONSPOT BRICK!**

**There's been a lot of talk lately about Ironspot brick. There are only a few manufacturers of naturally occurring Ironspots in the nation, and there is only one in Iowa. We're that one. Specify our Ironspots.**

**United Brick & Tile Co. — Phone collect to 515-244-3264  
Sioux City Brick & Tile Co. — Phone collect to 712-258-6571**

**CALL US COLLECT!**



## Des Moines Architect Cited For Family Home



D. Bryan Shiffler, Architect, of Charles Herbert and Associates in Des Moines, Iowa, has received a Citation of Merit in the residential/single-family category of the tenth annual Plywood Design Awards program sponsored by the American Plywood Association and *Professional Builder* magazine.

Shiffler, one of 13 to receive citations and awards in this year's competition, was honored for his family's residence in Des Moines. A primary consideration in the design was the use of architectural elements for privacy without employing blinds or shades. This was accomplished by using balconies with wing walls which also relieve the home's geometry. The entry walkway is a plywood truss bridge spanning to the hillside. The use of plywood systems throughout the home was important in moderating costs.

Awards jury members commented: Careful proportioning presents an exceptionally good solution to this cube design. The use of projections to break the mass, and the subtle approach to the entry are unique. Inside, the simplicity is refreshing.

Evaluating entries this year were jury members J. Donald Bowman, AIA, Mithun Associates, Bellevue, Washington; Edward A. Schmitt, AIA, Bob Schmitt Homes, Strongsville, Ohio; and John D. Bloodgood, AIA, President, John D. Bloodgood Architects, Des Moines, Iowa.

The plywood Design Awards program, which recognizes aesthetic and structural applications of softwood plywood, attracted entries from across the U.S. For more information on the program, write Plywood Design Awards, P.O. Box 11700, Tacoma, Washington 98411.

## Des Moines Firm Wins Two Honor Awards in St. Louis

Charles Herbert and Associates, Des Moines, Iowa was the recipient of two Central States Honor Awards of the American Institute of Architects presented on October 13 in St. Louis, Mo.

Selected from 135 candidates, reviewed by judges Charles Warren Callister of Tiburon, CA; Frank O. Gehry, FAIA of Santa Monica, CA and George Hartman, FAIA of Washington, DC were the following buildings designed by Charles Herbert & Associates:

First Honor Award;

CENTRAL DIVISION — PIONEER HI-BRED OFFICE BUILDING, Johnston, Iowa and

Honor Award,

MEREDITH CORPORATION HEADQUARTERS, Des Moines, Iowa

To qualify for consideration in the 36th Annual Central States Regional Conference Honor Awards program, a building must have been constructed between January 1, 1976 and October 1, 1981; must have been constructed in the five-state area of Iowa, Kansas, Missouri, Nebraska & Oklahoma; and must have been designed by a member firm of the American Institute of Architects.

The three day conference was devoted to the theme "THE OLD - THE NEW OLD - and THE NEW". The awards, in the form of special CSR Honor Awards Plaques were presented by Henry W. Schirmer, FAIA of Wichita, KS and R. Bruce Patty, FAIA of Kansas City, Mo. who serve on the National Board of Directors of the American Institute of Architects. Also present was Robert Broshar, FAIA of Waterloo, Iowa, who is president-elect of the American Institute of Architects. Over 500 architects attended the three day conference that concluded with the Awards Banquet on Tuesday, when Harry Weese, FAIA of Chicago was the speaker.

## Department of Architecture Fall '81 Lecture Series

Dec. 2 Ken Walker, AIA  
Walker Group, Inc. New York, N.Y.

Dec. 9 Frank Gehry, FAIA  
Frank O. Gehry & Associates. Santa Monica, Ca.

All lectures to be at 8:00 P.M., Room 186 LeBaron Hall (Home Economics).



## Kasota/Mankato Stone<sup>®</sup>

...for character, strength, and  
permanent beauty

**THE BABCOCK COMPANY**

P. O. Box 3088 • Mankato, Mn. 56001

Phone 507/388-7135



SPACE and its productive utilization — that's what the GF Open Plan System handles so effectively . . . with minimum cost and installation expense — maximum flexibility.



**KOCH BROTHERS** 325 Grand Des Moines, Iowa 50308 (515)283-2451



# The ULTIMATE Window

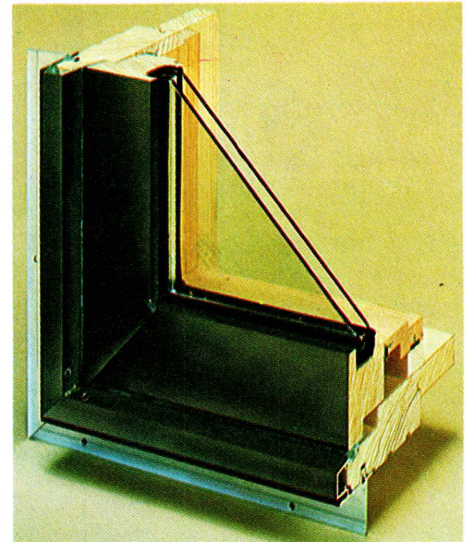
ENERGY EFFICIENT WOOD + MAINTENANCE-FREE ALUMINUM

## ATTRACTIVE OPTIONS

- **SCREENS** are all aluminum — eliminating insect problems common to fiberglass screens.
- **COLORS** for aluminum cladding include weather-resistant white or bronze.
- **TRIPLE INSULATING GLASS** provides a higher R-factor, even greater insulating characteristics.
- **GRILLES** are available in genuine wood with rectangular colonial or diamond-shaped patterns.
- **REMOVABLE DOUBLE GLAZE** adds to the insulating qualities of the 5/8" glass.

## STANDARD QUALITY FEATURES

- **FRAME** is constructed of superior kiln dried Western Pine — treated with preservative for long life.
- **SASH** features Western Pine construction — clear and non-fingerjointed. Corners are perfectly tenoned. Broken windows are easily replaced by removing corner keys and four screws, releasing glass and boot, slipping in new window, and replacing screws and keys. There's no need to repaint, restain, re-putty — or to replace the entire sash! Aluminum sash cover is easy to replace, too.
- **CLADDING** on frame exterior is extruded, maintenance-free aluminum — the strongest type available. Nailing fin is also extruded aluminum for extra strength and easier installation.
- **HEAD AND SILL** are made of 6/4 lumber — heavier than other windows on the market. Jamb's can be extended from 4 9/16" to 6 1/2" to accommodate any jamb thickness.
- **5/8" INSULATING GLASS** provides dead air space for greater protection from weather. Glass is dual sealed to spacer for better adhesion.
- **POLYVINYL BOOT (PPR)** surrounds glass in the frame. Vulcanized on all four corners, it creates an airtight, watertight seal.
- **DOUBLE WEATHERSTRIPPING** includes wool pile strip with exclusive wind fin and secondary rubber bubble (PPR) strip to completely seal sash against frame.
- **ROTO GEAR OPERATOR** is constructed of the highest quality materials to always operate smoothly. It is sealed with PPR for complete insulation.
- **HINGES** are concealed and guaranteed for the life of the unit.



**WINDSOR WOOD WINDOWS, INCORPORATED**  
DISTRIBUTORS IN DES MOINES, FORT DODGE AND WATERLOO



## SANTA WOULD NEVER FORGET. WILL YOU?

### HERE ARE SOME GREAT GIFT IDEAS FROM THE IOWA CHAPTER AIA BOOKSTORE

*Tropical Deco* \$14.95 • *1982 Deco America Calendar* \$6.95 • *Richard Haas: An Architecture of Illusion* \$35 • *New Chicago Architecture* \$14.95 • *National Trust for Historic Preservation Address Book* \$10 • *The House Book* \$35 • *The Bed and Bath Book* \$35 • *Macaulay's Castle* \$10.95, *Unbuilding* \$9.95, *Great Moments in Architecture* \$11.95, and most recent *Motel of the Mysteries* \$10.95 • *How to Build a House With an Architect* \$6.95 • *Color Drawing* \$35 • *Depression Modern: The Thirties Style in America* \$15 • *Earth Sheltered Homes* \$16.95 • *Passive Solar House Book* \$7.95 • *Mazria's Passive Solar Energy Book* \$12.95

Books on architecture, design, energy. Please write for a complete list or stop by for a first-hand look.

**ORDER FORM:** Enclose check or money order and return to:  
Iowa Chapter AIA, 512 Walnut, Des Moines, Iowa 50309

TITLE	PRICE	NAME _____
1. _____	_____	FIRM _____
2. _____	_____	ADDRESS _____
3. _____	_____	PHONE _____ DATE _____
	Subtotal _____	SIGNATURE _____
	AIA Member 10% Discount _____	
	3% Iowa Sales Tax _____	UPS/HANDLING \$0-10 \$2.50
	UPS & Handling (see chart) _____	10-20.00 3.00
	<b>Total Enclosed</b> _____	20.00 & over 3.50

Prices subject to change without notice. Phone orders: 515-244-7502.

# Financial Security For Your Future

Make plans now with Bankers Trust to provide stability for your family in years ahead.

Our Trust Department, located on the 7th floor, offers expert financial counseling and services that include investments, trust, estate planning and others, all individually tailored to your success and wishes.

One very attractive service, called IDEA (Invested Dollars with an Extra Advantage) Annuity, enables you to build a retirement income for the future that you cannot outlive. The \$10,000 minimum premium accumulates tax-deferred at high-yielding, current money market rates until you draw on it as retirement income.

To learn more about IDEA Annuities, or our trust and investment services, call or stop in and visit with our financial consultants.

We'll work with you and your attorney to make the most of your success now, and assure your family's financial security in the future.

Trust Department, Seventh Floor

**Bankers**  
*Come Grow With Us* **Trust**

Iowa's Largest Locally Owned,  
Independent Bank/Member FDIC  
The IDEA Annuity  
is underwritten by  
American Republic.



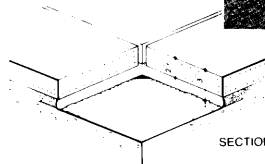
## Granite.

A step up to beauty.  
A step up to wearability.

Forever-lasting beauty that requires no maintenance, adds a stepping stone to prestige, elegance. Choose from twenty colors, endless shapes and patterns, and all the expert help we can give you. Consider the character of mixing more than one color or pattern in an application.

For more information, and a packet of full color literature illustrating Cold Spring Granite products in use, call toll free **800-328-7038**. In Minnesota call (612) 685-3621, or write to the address below.

IDS Center, Minneapolis, MN  
Architect: Philip Johnson &  
John Burgee, New York, N.Y.



Cold Spring Granite Company, Dept. F

202 South 3rd Avenue, Cold Spring, MN 56320



## Congratulations

**BANCO**

MORTGAGE COMPANY

WE ARE PLEASED TO HAVE HAD A  
PART IN THE CONSTRUCTION OF  
YOUR AWARD WINNING BUILDING.



The Weitz Company, Inc.

800 Second Ave. Des Moines, Ia. 50309

Telephone 515/245-7600

# HAYDITE

and **CITY CENTER SQUARE**

. . . naturally . . .

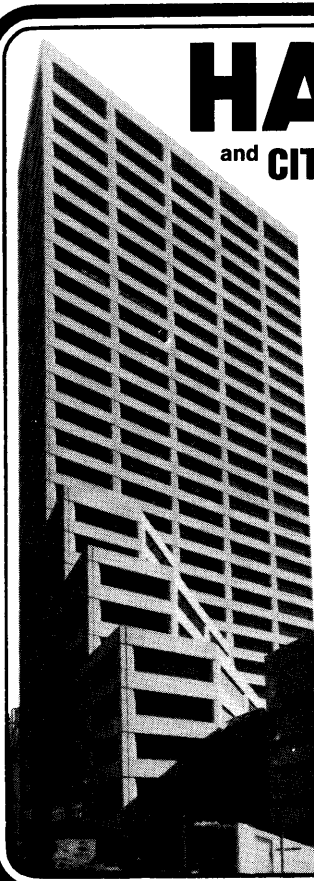
1. Pumpability—with vacuum saturated Haydite.
2. Significant deadload weight reduction.
3. Greater fire resistance.
4. Improved insulation rating.
5. Total overall project savings.

**CITY CENTER SQUARE**—another example of how light-weight concrete made with Haydite can make a big difference in your project. For more details, contact your local supplier, or call us direct.

ARCHITECTS & ENGINEERS:  
Skidmore, Owings & Merrill  
DEVELOPER:  
McCloskey Development Co.  
READY MIX:  
Stewart Sand & Material Co.

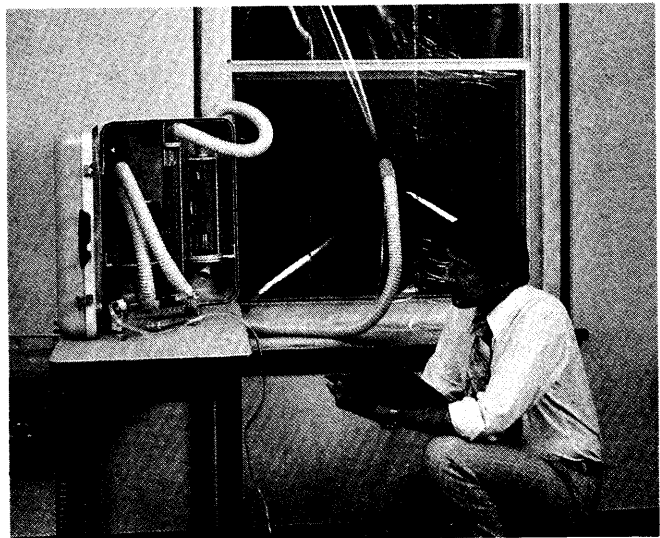


2440 WEST PENNWAY  
POST OFFICE BOX 19676  
KANSAS CITY, MO. 64141  
PHONE: 816-471-2570



# Replacement windows

**HIGH PERFORMANCE PROVEN**  
• BEFORE • DURING • AFTER INSTALLATION



Performance testing of installed windows has become more important throughout the country. Architects, consultants, government agencies and window industry representatives see the need to go beyond conventional laboratory product tests for:

Energy audits, establishing the heating/cooling losses of existing windows for estimating annual savings potential and life-cycle-cost of window improvements.

Establishing conformance of installed sample (seen above) to performance specifications before bid award. This enables the architect or owner to verify performance and choose the best value.

Random testing of windows during installation and before final acceptance assures the continuance of quality work.

For added information on DeVAC windows call:

Des Moines Area — 515/832-6353

Dubuque — 319/588-2036

Quad Cities — 309/762-0005

*Expertise-Experience, Expected from*



**ALUMINUM  
PRODUCTS  
INCORPORATED**

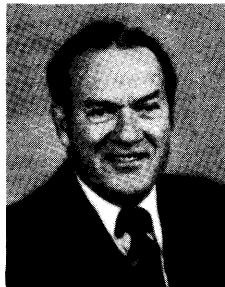
1 MAIN ST. • DUBUQUE, IA 52001 • PH. 319-588-2036

## Sweeney Associates

*"Manufactures Representatives"*

400 5th St. • West Des Moines, Ia. 50265  
515/274-2050

- **PARKER** Mirrors & Washroom Equipment
- **HALSEY TAYLOR** Water Coolers & Modular Wall Systems
- **SLOAN** Flush Valves
- **STERN WILLIAMS** Terrazo Mop Sinks, Shower Receptors
- **SYMMONS** Non-Scald Pressure Balanced Shower Equipment

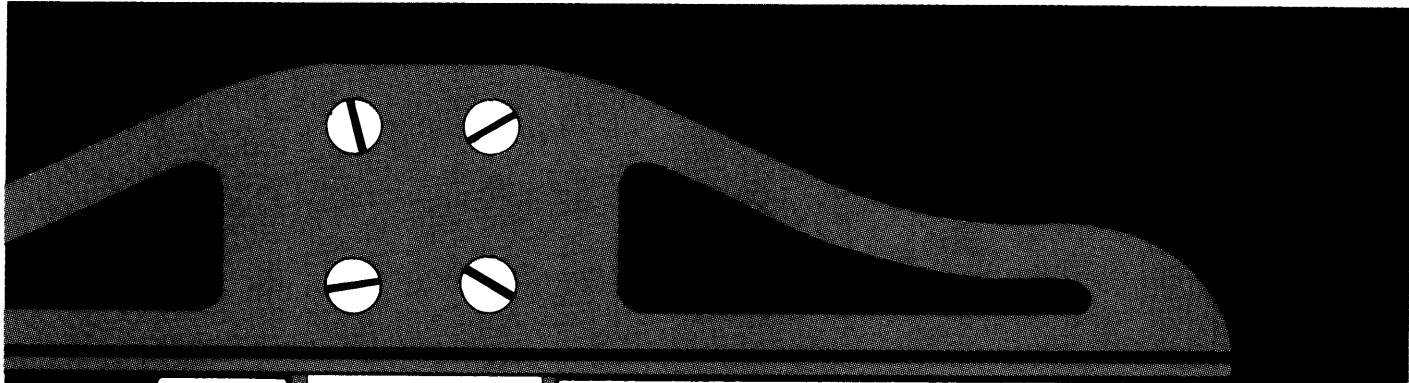


"Buck" Sweeney

- **JUST** Stainless Steel Sinks
- **RAR** Washroom Vanities & Accessories
- **BOCK** Commercial Water Heaters
- **HUMID-AIRE** Humidifiers
- **HYDR-O-MATIC** Sump Pumps & Sewage Ejector Systems
- **DAVIS** Efficiency Kitchen Units



Frank Hupperts  
319-377-6607



# Make energy efficiency part of your plans.

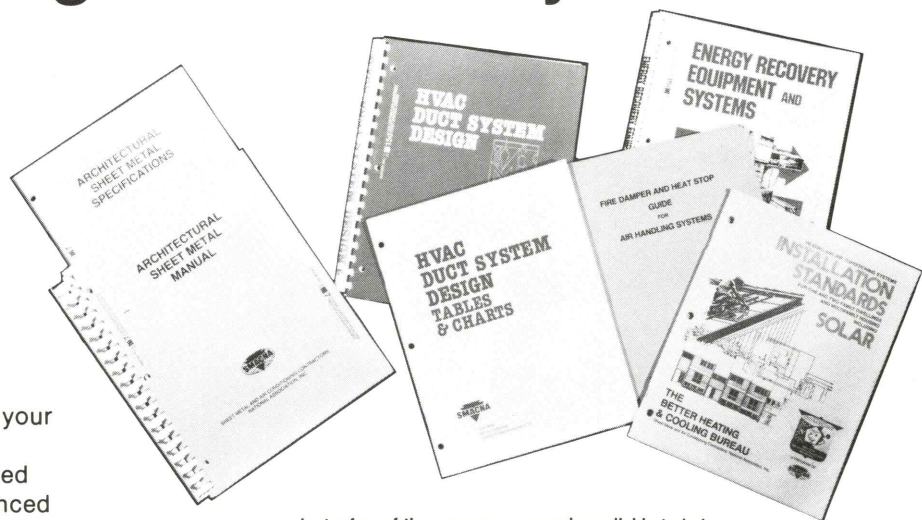
You can make a long-term contribution to sensible energy management.

Your foresighted use of energy-efficient, innovative designs and systems will result in permanent and substantial cost savings throughout the life of the structures you plan. And leadership in the private sector helps counter the movement toward increased government regulation of systems and structural design.

**Together, we can continue working for an energy future we can all live with.**



# Contracting For Creativity



Combine the technical knowledge we provide with your creativity, for greater client satisfaction. The accumulated knowledge of 2,800 experienced contractors will help you solve your sheet metal problem.

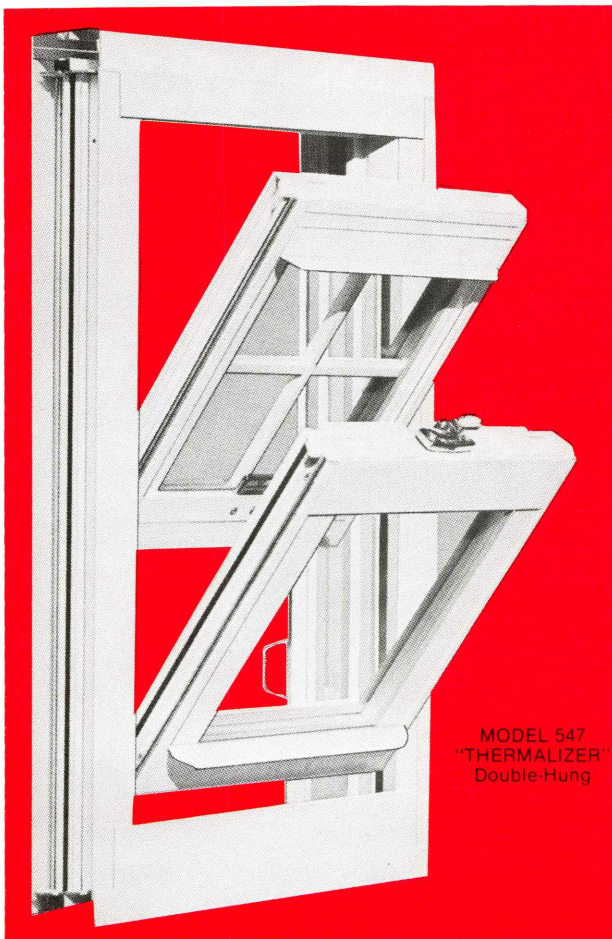
Just a few of the numerous manuals available to help architects in planning new structures .



THE ASSOCIATION OF

## SHEET METAL CONTRACTORS OF IOWA

201 WEST WINDS 1454 30TH STREET • WEST DES MOINES, IA 50265 • 515/223-6568



MODEL 547  
"THERMALIZER"  
Double-Hung

## We Have A Complete Line Of Thermal Windows

Integral thermal barrier system created by a poured and debridged vinyl throughout the master frame and sash frames. Double weatherstripping throughout. Standard 7/8 inch insulating glass, optional triple glazing. No-draft ventilation, easy cleaning...virtually maintenance free!

*Our Representatives  
are available to help you on  
any retrofit projects*

WE PRIDE OURSELVES ON PROMPTNESS  
IN FURNISHING QUOTES OR BUDGET FIGURES



Call Free On Our  
Wats Line  
800-362-1873

**Dealers Warehouse  
Company**

P.O. Box 646 • NEWTON, IOWA 50208

PROTECTION FOR THE



Quint City Stone Center, Inc.

80's... AND BEYOND

SEALANTS SALES DIVISION

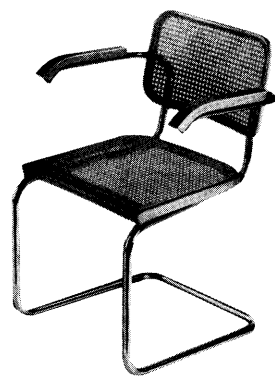
1/319-322-5213 • 210 So. Gaines St. • Box 3673 • Davenport, Ia. 52808

U.S. POSTAL SERVICE  
STATEMENT OF OWNERSHIP MANAGEMENT AND CIRCULATION

(Act of August 12, 1970: Section 3865, Title 39, United States Code)  
 1. Title of Publication: Iowa Architect 2. Date of Filing: September 30, 1981.  
 3. Frequency of Issue: Bimonthly 4. Location of known office of publication (street, city, county, state, zip code): 512 Walnut Street, Polk County, Des Moines, Iowa 50309  
 5. Location of the Headquarters or general business offices of publishers: 5731 Urbandale Ave., Polk County, Des Moines, Iowa 50310.  
 6. Names and Addresses of publisher, editor and managing editor:  
 Publisher: Midwest Advertising Serc, Inc., 5731 Urbandale Ave., Des Moines, Ia. 50310; Kirk VonBlunck, 7th Floor Hubbell Bldg., Des Moines, Ia. 50309; M. S. Enabnit, 3501 Skyline Drive, Des Moines, Ia. 50310.  
 7. Owner (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given:  
 Iowa Chapter AIA, 512 Walnut St., Des Moines, Iowa 50309.  
 William Dixis, 512 Walnut St. Des Moines, Ia. 50309  
 James Wilkins, 512 Walnut St., Des Moines, Ia. 50309  
 8. Known bondholders, mortgagees, and other security holders owning or holding one percent or more of total amount of bonds, mortgages or other securities. If there are none, so state: None.  
 9. For optional completion by publishers mailing at the regular rates (\$132.121, Postal Service Manual). Title 39 U.S.C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former §4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates."  
 In accordance with the provisions of this statute, I hereby request permission to mail the publication named in item 1 at reduced postage rates, presently authorized by Title 39 U.S.C. 3626. (Signature and title of editor, publisher, business manager or owner) M. S. Enabnit, Mg. Editor  
 10. For completion by nonprofit organizations authorized to mail at special rates (§132.122 Postal Manual).  
 11. Extent and nature of circulation. A. Total no. copies printed: net press run, average no. copies each issue during preceding 12 months: 5450. Actual no. of copies of single issue published nearest to filing date: 5600. B. Paid circulation: 1. Sales through dealers and carriers, street vendors and counter sales, average no. copies each issue during preceding 12 months: None. Actual no. of copies of single issue published nearest to filing date: None. 2. Mail subscriptions: average no. of copies each issue during preceding 12 months: 427. Actual no. of copies of single issue published nearest to filing date: 439. C. Total paid circulation, average no. of copies each issue during preceding 12 months: 427. Actual no. of copies of single issue published nearest to filing date: 439. D. Free distribution by mail, carrier and other means: 1. Samples, complimentary, and other free copies, average no. of copies each issue during preceding 12 months: 4873. Actual no. of copies of single issue published nearest to filing date: 5061. 2. Copies distributed to news agents, but not sold: Average no. of copies each issue during preceding 12 months: None. Actual number of copies of single issue published nearest to filing date: None. E. Total distribution (Sum of C and D): actual no. of copies each issue during preceding 12 months: 5300. Actual no. of copies of single issue published nearest to filing date: 5500. F. Office use, left over, unaccounted, spoiled after printing, average no. copies each issue during preceding 12 months: 150. Actual number of copies of single issue published nearest to filing date: 100. G. Total (Sum of E and F should equal net press run shown in A): Average no. of copies each issue during preceding 12 months: 5450. Actual no. of copies of single issue published nearest to filing date: 5600.  
 I certify that the statements made by me above are correct and complete.  
 M. S. Enabnit, Managing Editor/publisher

workbench®

The Classic Chair.



Natural, black or walnut \$80.

SEND \$2 FOR OUR 40 PAGE CATALOGUE

QUAD-CITIES  
 Southpark Mall  
 Moline, Illinois 61265  
 (309) 797-3811  
 Mon.-Fri. 10-9  
 Sat. 10-5:30, Sun. 12-5

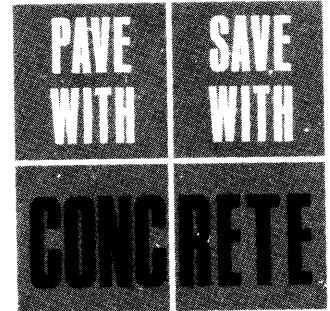
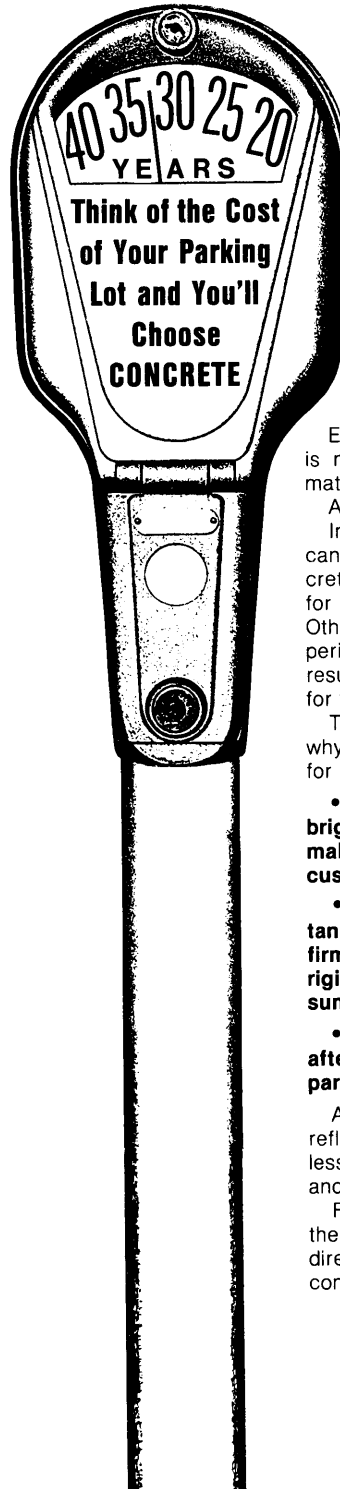
DES MOINES  
 4323 Fleur Dr.  
 Des Moines, Iowa 50321  
 (515) 287-7408  
 Tues., Wed., Thurs., Sat., 10-6  
 Mon. & Fri. 10-9, Sun. 12-5





# CONCRETE

Durable, Versatile, Available & Economical



Even on a "first-cost" basis, concrete is now competitive with other paving materials.

And in the long run?

In the long run, concrete is significantly less expensive — because concrete paving can serve your customers for years with little or no maintenance! Other paving materials will require periodic patching, pothole filling and resurfacing...continual, costly repairs for you.

There are many other reasons, too, why you should specify concrete paving for your parking area:

- it delivers and keeps a clean, bright, prestigious look . . . always makes a favorable impression on customers.

- it provides uniform skid resistance for cars, gives pedestrians a firmer footing in wet weather...stays rigid and non-sticky under summer sun.

- it drains fast and dries quickly after a storm...assures a puddle-free parking lot.

And because concrete is more light-reflective than other materials, you use less energy to get the same illumination and security at night.

For further information on concrete, the low annual cost pavement, write us direct, or consult your local ready mixed concrete producer.



## Iowa Ready Mixed Concrete Assn.

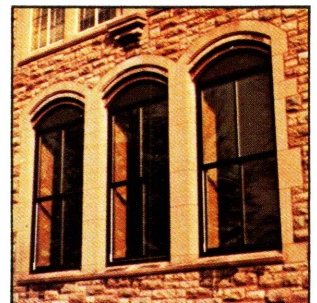
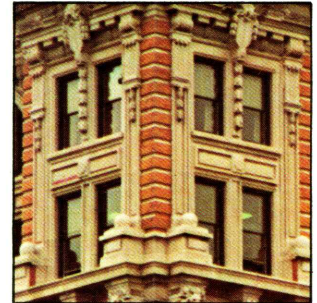
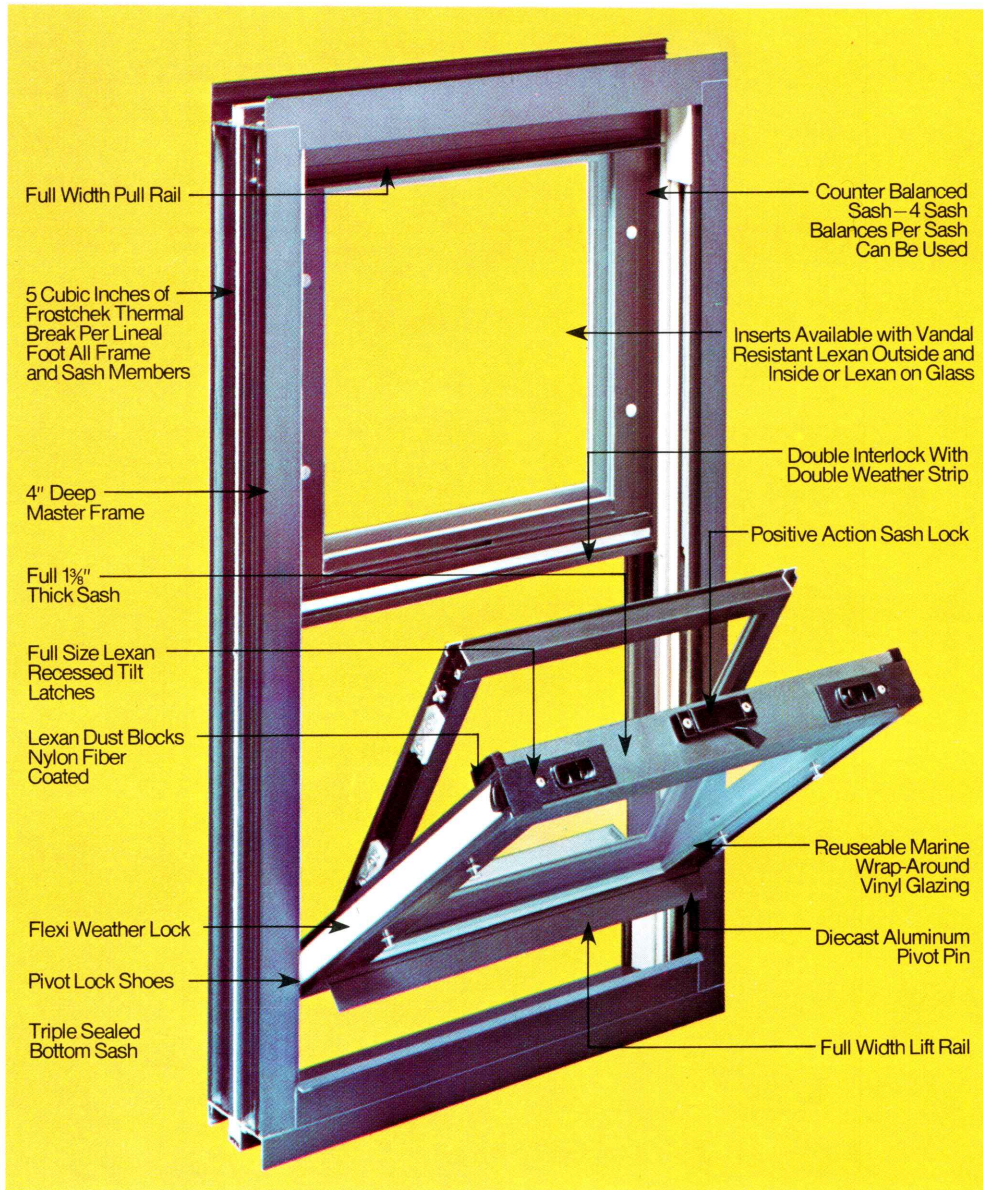
1200 35th St., Suite 505 • West Des Moines, IA. 50265 (515-225-3535)

## ADVERTISERS INDEX

- |                                    |                                  |
|------------------------------------|----------------------------------|
| 6 Ahern-Pershing Office Supp.      | 51 Jack Beavers & Assoc.         |
| 25 Allied Blind Co.                | 24 Johnson Speciality Sales      |
| BC Allied Construction/Forman Ford | 42 Koch Bros. Office Supply      |
| 49 The Art Store                   | 42 Mankato Stone Center          |
| 44 Bankers Trust Co.               | 28 Marquardt Concrete Block      |
| 23 David Bear, Inc.                | 2 NDS Company                    |
| 45 Carter-Waters Corp.             | 7 Pella Dealers of Iowa          |
| 44 Cold Spring Granite Co.         | 48 Quint City Stone Center, Inc. |
| 29 Commercial Carpet Co.           | 10 A.A. Schneiderhahn Co.        |
| 26 Continental Elevator Co.        | 47 Sheet Metal Contractors Assn. |
| 47 Dealers Warehouse Co.           | 3 Stetson Bldg. Products         |
| 29 Elkay Mfg. Company              | 25 Stetson/G. E.                 |
| 28 Elliot Beechcraft               | 4 Swanson Gentleman              |
| 40 Gibbs-Cook                      | 45 Sweeney & Associates          |
| 24 Hawkins Greenhouse              | 40 United Brick & Tile Co.       |
| 8-9 Hirschfield's                  | 44 Weitz Construction Co.        |
| 50 Iowa Arch. Products             | 43 Windsor Woodworking           |
| 22 Iowa Asphalt Paving Assn.       | 48 Workbench                     |
| 43 Iowa Chapter AIA Bookstore      | 45 Zephyr Aluminum Products      |
| 46 Iowa Power                      |                                  |
| 49 Iowa Ready-Mix Concrete Assn.   |                                  |

# Specify the Best

## The New VRW 610 Thermal Replacement Window



### The Advantages:

- Unique "Frostcheck®" thermal protection
- Outstanding structural integrity
- Appealing aesthetic design
- PLUS...Tough vandal-resistant poly-carbonate glazing

*We have hundreds of installations of the nature shown above in the Iowa area as well as a diverse selection of quality replacement window and entrance systems to suit your needs & budget*

**IOWA ARCHITECTURAL**

PRODUCTS, INC. • 801 33rd Ave. SW, Cedar Rapids, Ia. • 800/332-5235