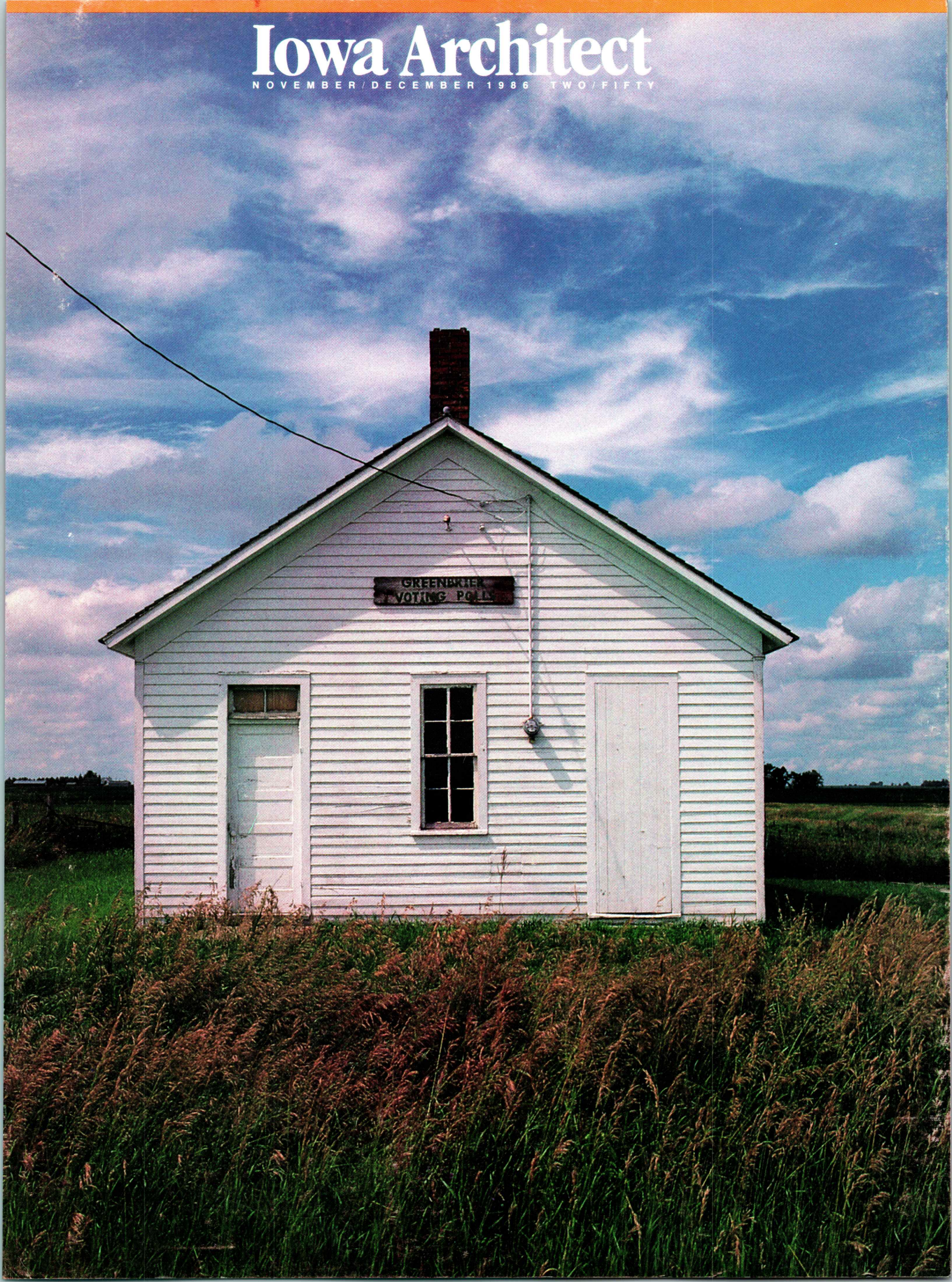


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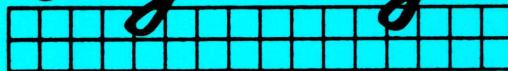
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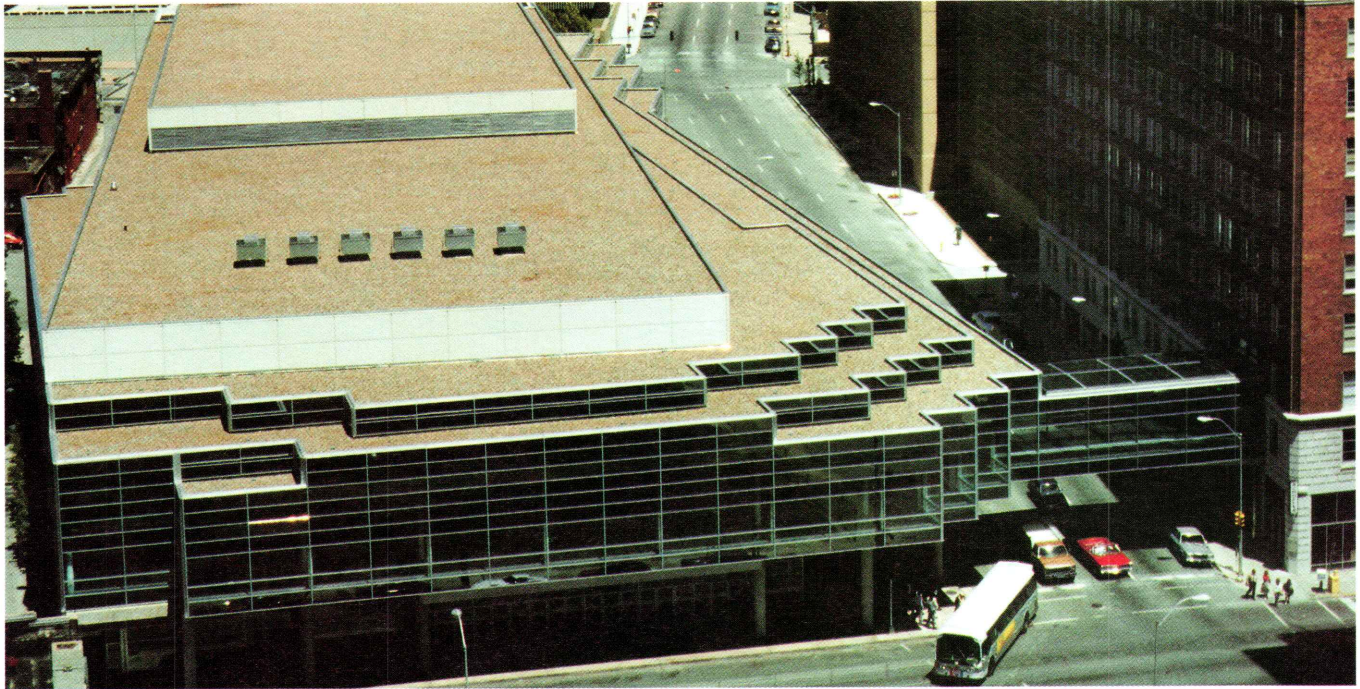
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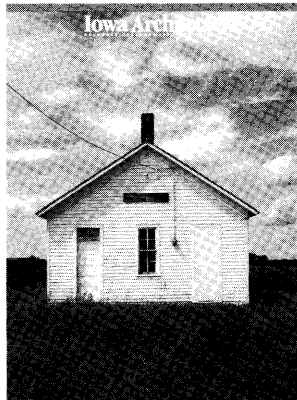
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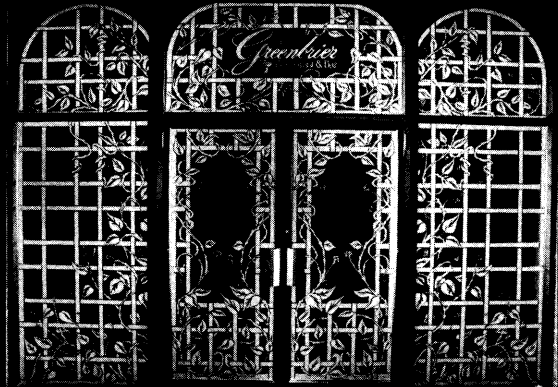
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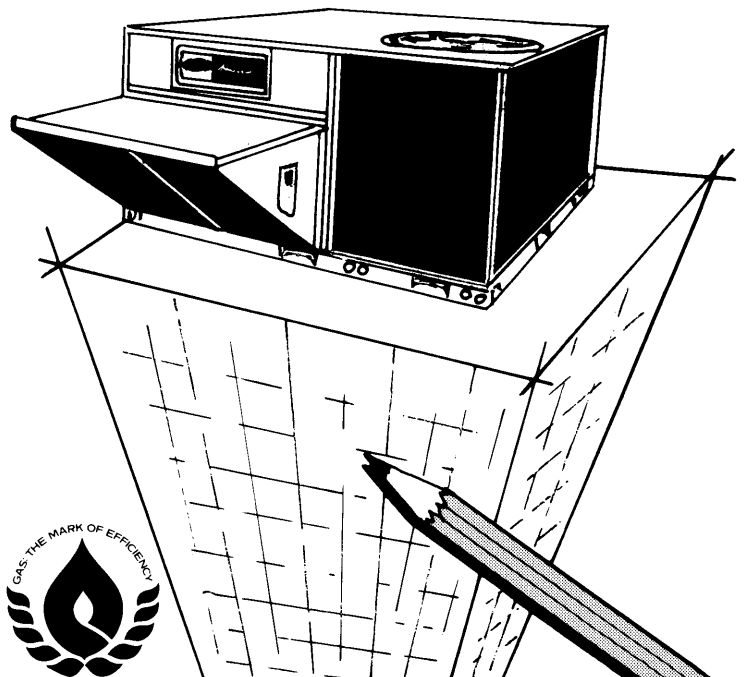
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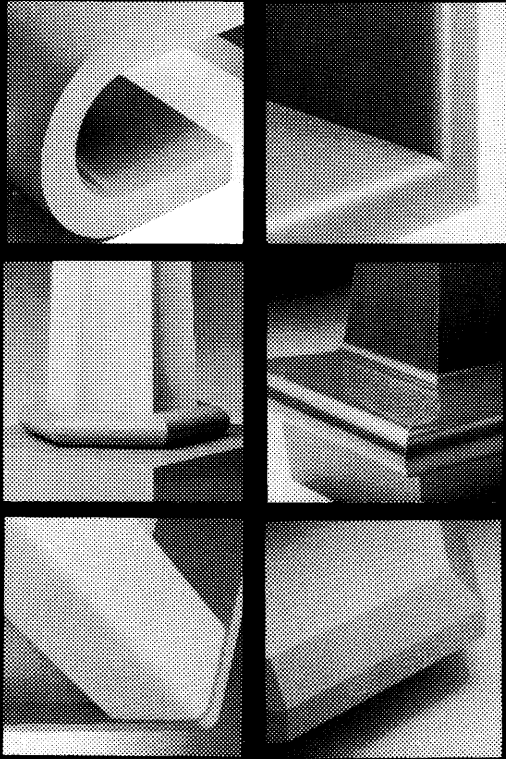
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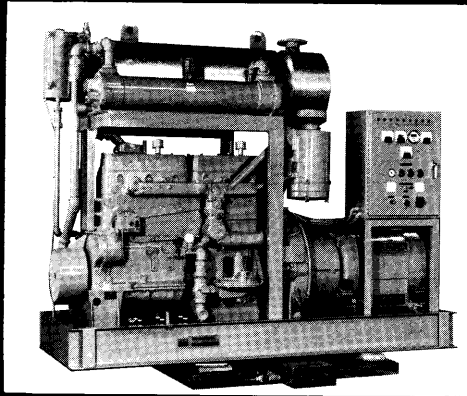


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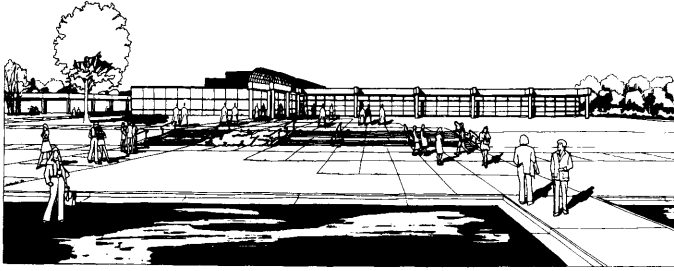
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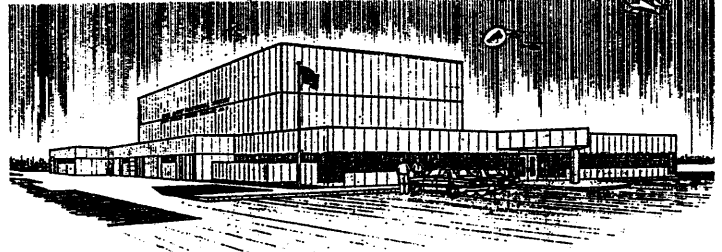
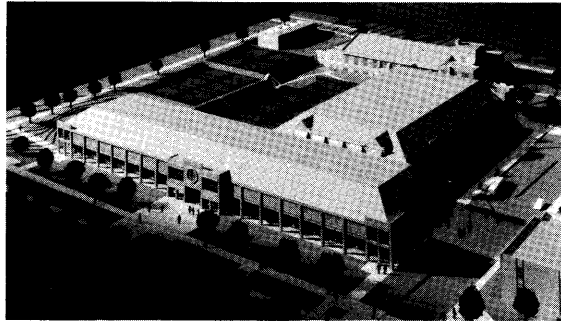


Technology Center – Des Moines Area Community College

Construction has begun on the Technology Center for Des Moines Area Community College, Ankeny, Iowa. The building will house laboratories for electronics, telephone, art, printing and computer aided design. The project includes an on grade link to adjacent buildings. The exterior form was designed to relate to the existing campus buildings but will incorporate color to establish a unique identity. The building is zoned with flexible spaces separated from fixed, noisy activities by the main circulation system. The project was designed by Bussard/Dikis Associates, Ltd. ■

University of Missouri-Columbia Recreation Building

Bussard/Dikis Associates, Ltd., Des Moines, Iowa in association with Gastinger Rees Walker Architects, Kansas City, Missouri are designing a 50,000 SF recreation building addition to the existing recreation facilities housed in Brewer Fieldhouse and Rothwell Gymnasium on the University of



Missouri-Columbia campus. The facility will house general recreation courts, racquetball courts, and an elevated running track. The addition is sited to extend the edge of an existing pedestrian mall which penetrates the campus. The architectural character of the addition borrows from the roof forms, window openings and vertical articulation of the existing

facilities. Construction is expected to begin in the summer of 1987. ■

Army Aviation Support Facility #1 Iowa Army National Guard; Boone, Iowa

Enclosing approximately 35,800 square feet, this new structure will replace an existing facility at Boone, Iowa. The new facility consists of a large hangar, maintenance shops,

offices, training rooms, and flight operations space. Using smooth steel insulated panels and flush windows, the skin of the building achieves a high-tech appearance in harmony with the aircraft it services. The facility includes new helipads, taxiways, and other related construction. Scheduled for construction in late 1987, it was designed by Sires Architects, P.C.

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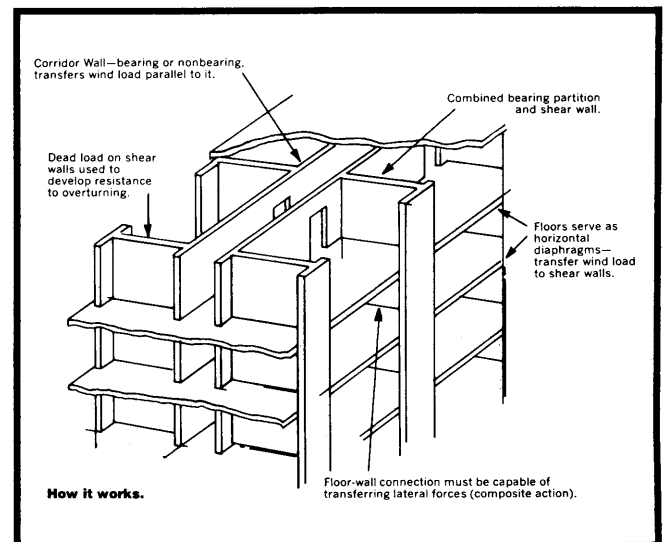
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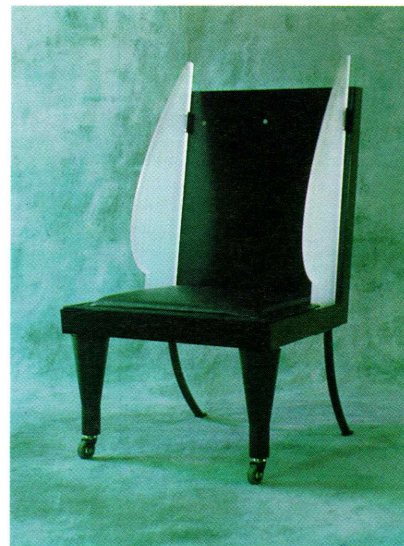
Masonry Institute of Iowa, 820 1st Street, Suite 200, West Des Moines, Iowa 50265 (515) 274-9166

Form Follows Form

Hardly an issue of a design publication escapes these days without introducing new furniture designs that have been abstracted from or influenced by their historical precedents. Indeed, one cannot but be astonished by the preoccupation of architects and designers with restating and resolving the fundamental concerns of seating and lighting and the written rationalization of this exploration. ■ Though artist/architect Patrick Naggar is no less consumed with establishing

connections, in this case with Greek mythology and his own Egyptian childhood, his furniture manages to express clearly a singular vision of the collision between the past and present. Among these recent pieces, Lamp Mercure and Tabouret are notable for their simple strength of line and reduction of classical ornament to detail. They signal Naggar's resistance against allowing familiar objects to be absorbed into the domestic landscape as purely utilitarian devices.

At the extreme, Hell's Angel chair is a sardonic, contemporary reincarnation of the Egyptian chair at the Louvre. While more strongly masking its formal origin, those evident incongruities of form and detail are precisely what mystify and delight our eye. ■ Historical and classical references aside, these furniture designs primary purpose is clearly functional. That they serve also to amuse is equally important and worthwhile. ■ K I R K V O N B L U N C K

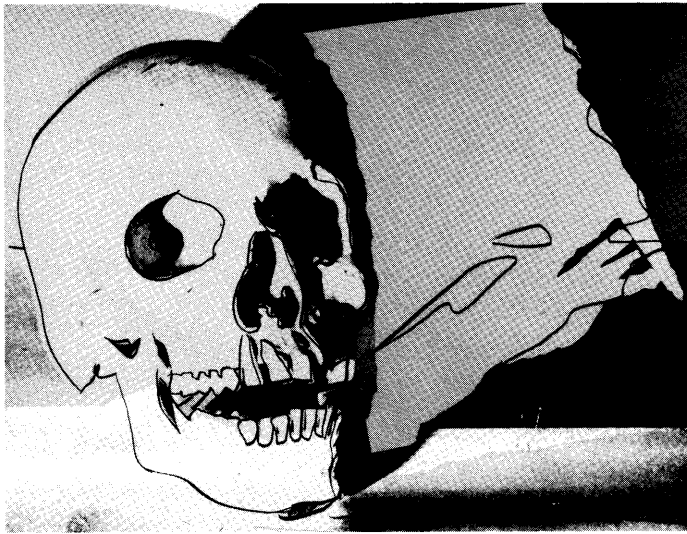


▲
Hell's Angel Chair
Patrick Naggar



◀
Lamp Mercure
and Tabouret
Patrick Naggar

The Arts



◀
Skull, (1 of 2)

Andy Warhol

the 60's and early 70's, introducing Warhol, the shy "stargazer" (as the title of an early book on the artist called him) to such friends as Liza Minnelli, Bianca Jagger and Elizabeth Taylor. Among the Halston gifts are paintings of Liza and Martha Graham and prints depicting Liz, Grace Kelly and Mick Jagger.

The Halston gift is particularly special not only because it encompasses a number of Warhol's major themes – included are a Campbell's Soup Can painting, Campbell's Tomato Juice Box sculptures, and a series of Mona Lisa, Flower and Self Portrait with Skulls paintings – but also because of the very personal nature of the collection. ■

**Richard Hamilton:
Image and Process**

Richard Hamilton: Image and Process, an exhibition of seventy-one prints, working proofs



Mick Jagger (1 of 2)

Andy Warhol

and preparatory sketches and collages by British artist Richard Hamilton, will be on view at Walker Art Center in Minneapolis from November 30, 1986 through February 1, 1987.

Richard Hamilton first came into prominence in the mid 1950's as one of the originators of Pop Art in England. His 1956 collage *Just What Is It that Makes Today's Homes so Different, so Appealing?*, which featured a photograph of a muscleman holding an oversized Tootsie Pop, is even said to have inspired the first use of the term "Pop Art". Following the example of Marcel Duchamp, Hamilton has chosen to stress the role of the artist as manipulator and modifier of existing material rather than as inventor and creator. ■

**Public and Private:
American Prints Today
Walker Art Center**

Public and Private: American Prints Today, organized by The Brooklyn Museum, opens at Walker Art Center February 1 and will be on view through March 22. The exhibition presents more than one hundred contemporary prints, including single sheets, artist's books and portfolios.

Public and Private presents

Acquisitions

Halston, the Des Moines-born, internationally acclaimed designer, has made a generous gift to the Des Moines Art Center of paintings, sculpture and prints by Andy Warhol and a drawing and prints by Marisol, the first of her works to enter the collection. The gift has been given in honor of his parents, Hallie and Edward Frowick.

A friend of both artists for the past 20 years, Halston himself played a key role in the glittery Pop scene of



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an overview of two major trends in contemporary printmaking: large, multicolored images that attract attention from across the room; and small, intimate works, often in book or portfolio form, that are meant to be examined at close range, preferably in the hand.

These two concurrent yet disparate trends allow for a broadly inclusive exhibition that includes work by such well-known masters as Jasper Johns, Richard Diebenkorn, David Hockney, Robert Rauschenberg and Roy Lichtenstein as well as many emerging artists, including Sean Scully and David True. ■

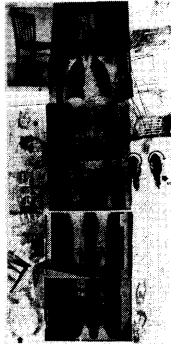
The Interpretive Link: Abstract Surrealism into Abstract Expressionism, an exhibition organized by the Newport Harbor Art Museum on view at Walker Art Center from February 15 through April 19, presents approximately 150 works on paper created by twenty-two artists working in the United States in the period 1938-1948.

Examining a pivotal and heretofore underemphasized phase in the development of American abstract expressionism, the exhibition documents the effect of the surrealist heritage, carried to the United States by artists

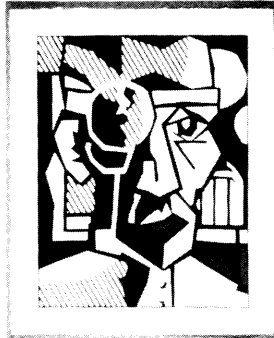
emigrating from war-torn Europe, on geometric abstraction and other styles practiced by American artists prior to World War II. A central thesis of **The Interpretive Link** is that the mature styles of the American artists grouped into the "heroic" generation of abstract expressionism, including Adolph Gottlieb, Barnett Newman, Jackson Pollock and others, developed both in response to and in reaction to the surrealism espoused by European emigres.

Works by these Americans and such European artists as Andre Masson, Matta, Joan Miro, and Yves Tanguy are included. ■

Focus: Dutch and Flemish Prints from the Permanent Collection Presented in conjunction with **Dutch Masterworks from the Bredius Museum**, this exhibition highlights major 16th and 17th century Dutch and Flemish prints from the Milwaukee Art Museum's permanent collection, January 16 - April 19, 1987. Included are portraits, landscapes, genre and decorative subjects by Johannes Stradanus, Hendrik Goudt, Hendrik Goltzius, Jacob Vaillant and Ferdinand Bol. A special group of sixteen Rembrandt etchings from the Gertrude Nunnemacher Schuchardt Collection will show the 17th century master's monumental contribution to the art of the print. ■



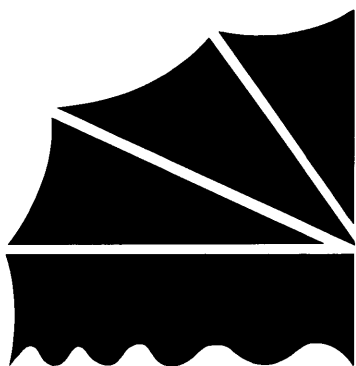
Booster 1967
Robert Rauschenberg



"Scene at an Inn" circa, 1620
William Buytewech
(Rotterdam, 1591-1624)



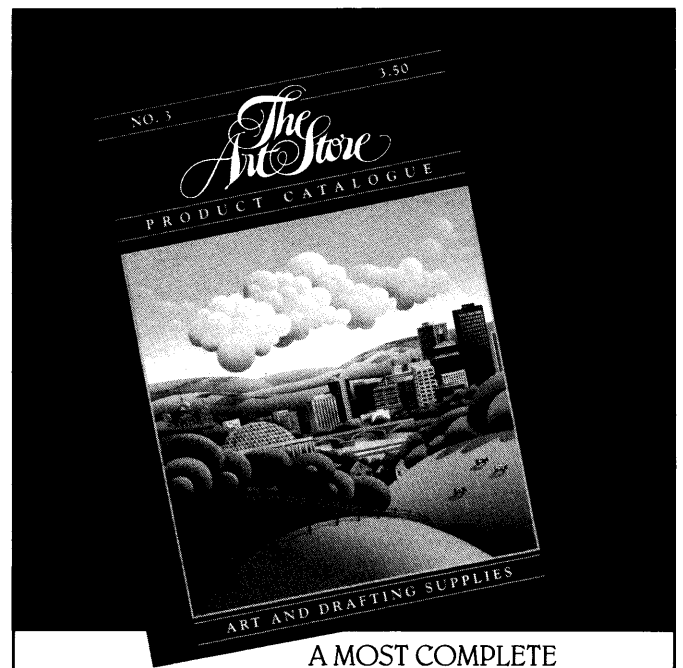
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From Eyesores to Resources: Preserving Iowa's Rural Landscapes

As folklorist working for the Iowa Arts Council, Ohrn has traveled widely throughout the state documenting Iowa's diverse cultural heritage. In 1984 he edited *Passing Time and Traditions*, an anthology on Iowa's folk traditions published by Iowa State University Press. He is currently organizing an exhibition of Iowa arts and crafts scheduled to open in 1987.

Two views of Iowa are presented on the new Iowa Community Betterment logo: on one hand, it pictures silhouetted skyscrapers, suggesting a progressive urban environment; on the other, it shows an idyllic farm with windmill, silo, barn, and Victorian house. Reality is somewhere between these images which convey a rural-urban dichotomy. In any case, the nostalgic rural landscape is changing rapidly, even disappearing.

As in most midwestern states, Iowa's rural landscape was organized by early surveys which established the basic grid system dividing the land into square mile sections. Each section was accessed on all sides by an ambitious system of roads and bridges connecting a dispersed population with small towns and county seats which provided government, markets, stores, and other common services such as schools, churches, and hospitals.

With settlement in the 1800s, the sections were subdivided into several farms, eventually separated by fences and fence rows. Each farm had cultivated fields, pastures, ponds, woodlots, orchards, gardens, and a farmstead. Open land became punctuated with windbreaks signalling family farms.

Usually rectangular in shape, the farmstead

stood square to the road, with its most imposing building, a barn, sheltering animals and storing their food. Besides the barn – and of course, the house – a variety of specialized structures were erected to store grain, house poultry, milk cows, farrow hogs, and pump water. Each of these buildings, like houses and barns, has a developmental history of its own.

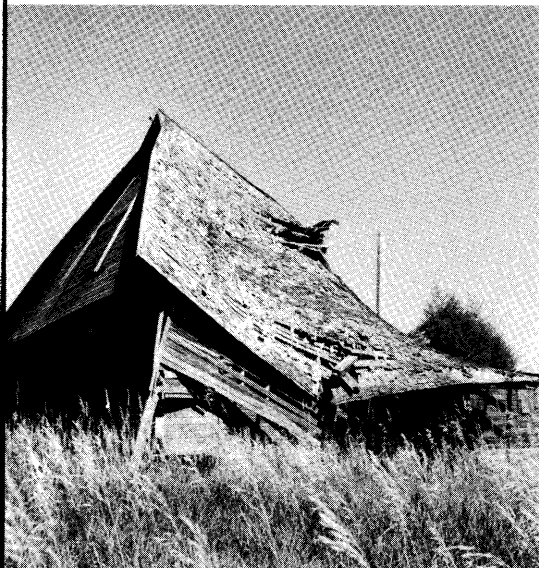
From the beginning, Iowa's rural architecture was anything but uniform. People settling here came from many parts of the United States and Europe. Some arrived with long-tested traditional ideas about how to construct houses and outbuildings; others mimicked what they saw their neighbors doing. "Pattern books" guided others. Local ecologies and topographies provided different building materials and challenges.

Once built, the landscape continued to evolve, responding to changing economic conditions, and to new technologies, crops, and sources of power. Fashionable ideas brought to the farm in mail order catalogs, newspapers, and magazines also played a role. Indoor plumbing doomed the outhouse; the horse barn eventually housed a tractor. Outmoded buildings were converted to new uses, torn down, or left to rot. New structures came to

►
Pleasant Hill Schoolhouse
Wayne County
Built 1885
This building is being
preserved by the Wayne
County Historical Society
All photographs
by Steven Ohrn







dominate: The barn was dwarfed by the silo and later by grain bins. Many farmsteads completely disappeared, leaving only a grove of trees as witness.

Sometime after the 1930s, changes on the rural landscape accelerated, really taking off after the second world war. Perceived as rapid today, the transformation actually has been with us for a half century. In the past, change signalled progress: larger farms, new crops, more efficient machinery. And agricultural structures mirrored that progress.

A Changing Rural Image

Today, no longer on the maps, the road to the farm has been downgraded and maintenance is minimal. A grassy lane, barely visible,

machinery shed, a cluster of grain bins, and a satellite dish.

Another image, "Main Street," which came to symbolize a good place to raise children and a comfortable pace of life, is fading, too. Surrounding farmers once depended on small towns for markets and services. The demise of small towns isn't news, but it is startling to drive into a town and find all the businesses closed, with main street only a facade. Often the only activity is a post office or grain elevator. Schools are vacant, churches struggle to survive. Other signs of decline include deteriorating roads, bridges, railroads, and other "infrastructures." The grid system and railroads, which determined settlement patterns from the



leads to the farmstead now long abandoned. What's left after the people, animals and machinery have moved away is a document of sorts, embodying a way of life. There's a gray-ing house with broken panes and a collapsing porch covered with debris including a silenced piano. Barns and outbuildings disintegrate nearby. A windmill stands idle as the pond greens over in late summer. It's such an ordinary place that no one thinks it special enough to save. Nevertheless, as this scene is repeated over and over again across the face of Iowa, the romantic image of the 19th century farmstead remains a powerful symbol of a way of life fast passing away. A more likely future image includes a prefabricated home, a

beginning, are disappearing, too, as farms are consolidated, roads are abandoned, and railroad tracks are torn up.

One of the major factors that has affected the look of the land has been changing farm practices necessitating new machinery and building types. Other factors like land consolidation, crop specialization, land erosion, urban sprawl, and depopulation are important, too. Even the current glut in corn and soybeans is evidenced by new grain bins now visually replacing the barn, corn crib, and silo as the dominant landmarks on the farm.

Preserving Historic Landscapes

The loss of this historic landscape of farms and small towns is more than the loss of sym-



▼
Mailbox
 West of Booneville
 Dallas County



bols, it's a sign that a way of life is being surrendered, too. Fortunately, however, the historic landscape is increasingly acknowledged as a resource for understanding Iowa's past and as one means of revitalizing staggering local communities.

Cities and larger towns have already recognized the value of historic preservation: historically significant buildings, structures, and districts have been preserved, creating new jobs, attracting tourists, and giving a neighborhood or community a sense of historic depth. In recent years, historic preservationists have increasingly turned their attention to the cultural landscape embodied in small towns and agricultural areas. While this new awareness in Iowa comes at a time when the economy is in a state of emergency, some progress is being made to preserve the rural landscape, turning it from eyesore to resource.

In the forefront of the rural preservation movement are the Amana Colonies where the economic value of maintaining an authentic "olde world" look has long been appreciated. Although the communal life style was discontinued in the early thirties, the external appearance of the communal houses and workshops has been largely retained due to community pride, astute planning, and creative fund raising.

Over the past decade alone the community has hired architectural historians to study and make recommendations on conservation strategies, stabilized and rebuilt historic structures, conducted oral history projects, established historic districts, and documented the built environment. Historic lamps, fences, gliders and trellises have been installed to return yards to their look in the past.

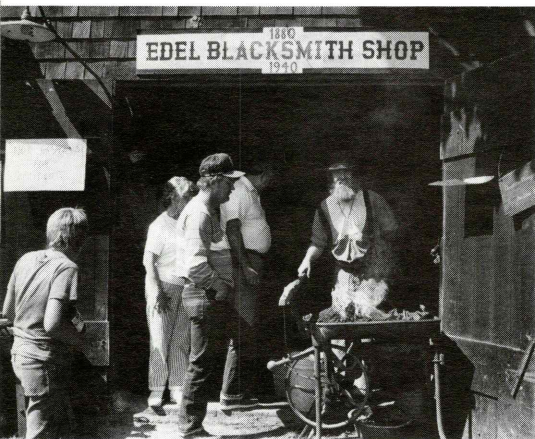
As the most visited tourist attraction in Iowa, the Amana Colonies are under immense pressure to commercialize their culture, but community leaders have seen the wisdom of resisting such efforts. By adhering to established historic preservation standards they have been

able to win federal and state money to help conserve the historic character of the Colonies which will bring tourists in the future.

At the same time, a coalition of community groups in the Amanas is preserving the historic nature of whole towns and landscapes, the Norwegian-American Museum in Decorah has begun restoring the Jacobson Farm. A gift to the museum from the Jacobson family in 1977, and placed on the National Register of Historic Places, the farm is being preserved *in situ*. A combination of federal, state, and private funds will help restore the house, barn, and other outbuildings as an accurate example of Norwegian-American farmlife in the 1850-1940 period. The museum currently utilizes the buildings for classes reviving traditional Norwegian crafts such as spinning, knifemaking, and feltmaking.

A third type of project revitalizing a local community is underway in Haverhill where the Matthew Edel Blacksmith Shop is being restored as a state-owned historic site. Recognizing the crucial role of blacksmithing in past rural life, the site will be developed to show visitors the life of a German immigrant blacksmith in the early part of this century. In addition to preserving the shop, the State Historical Society of Iowa intends to restore Edel's house and outbuildings. To bring the site to life, the skills of blacksmithing will be preserved by employing a blacksmith-in-residence who will demonstrate and teach the ancient craft.

Most of Iowa's historic landscape has already been radically altered by both progress and disaster, but much of what remains is worth preserving for future generations. Although photographic and other documentation must suffice as the only record of most of it, key examples ought to be preserved and restored. In some instances this will foster economic development. More important, however, is maintaining some physical evidence of how we've lived as a people to better understand our everyday past. ■



▲
Mathew Edel
 Blacksmith Shop
 Haverhill
 Being preserved



Three Prairie Style Houses

Formerly Assistant Professor of Architecture at Iowa State University, Sidney Robinson is currently Adjunct Professor of Architecture at the University of Illinois in Chicago. In collaboration with Richard Guy Wilson, He has also authored *The Prairie School in Iowa*, portions of which served as background for this article.



Fig. 1

►

The Clarke house

Fairfield, Iowa

The Clarke house was built in 1915.

Its designer, Barry Byrne, had been a partner of Griffin's and had also worked for Frank Lloyd Wright. Byrne also built two houses in the Mason City group. In the Clarke house he collaborated with one of the agents essential to a complete Prairie style edifice: the designer/craftsman.

Alfonso lanelli also worked with the architect of the Everist house and with Frank Lloyd Wright, among others. His contributions in the Clarke houses were primarily in the design of the rugs and the striking color scheme: black floors, red rugs, white walls, blue upholstery (on furniture designed by Byrne) and yellow draperies.

Presented here are three houses in Iowa: one in the east, one in the center, one in the west. You would be unlikely to see these houses in the same day; the people who first lived in them did not know one another; and they were designed by different architects. So why look at them together? Nobody famous even slept in them or wrote books or symphonies in them. One thing these houses share is that they were all built in the second decade of this century.

The important thing about the Clarke house, 1915, in Fairfield (Fig. 1); the Ricker house, 1911, in Grinnell (Fig. 2); and the Everist house, 1916-17, in Sioux City (Fig. 3) is how they look. They belong together because of their appearance. They are members of an architectural family. Not brothers and sisters exactly, but cousins to be sure, given the family name "Prairie School."

The general physical traits that identify buildings in this family are: continuous edges at corners and roofs; geometric pattern of windows, doors, and ornamental areas; unifying composition of simple materials and room arrangement. The Prairie School's hometown is

Chicago and its suburbs. Like any family at the turn of the century, some of its members moved west, which is how Iowa has houses like these three.

The pater familias is the famous architect Frank Lloyd Wright. Of course he had forebearers and progeny alike who added different traits to the architectural patrimony. The houses considered here were designed by men directly or indirectly associated with Wright's office in Oak Park, Illinois. Wright, himself designed a house and a bank and hotel for Mason City in 1908. Forty years later he did houses in Ottumwa, Marshalltown, and Johnston.

In what ways do these three Iowa Prairie School houses look similar? They all stand apart from the neighbors. Unlike most houses in their vicinity, there is space around them so they are seen against plants and trees or an indistinct background. The three houses are all two stories high. The flat walls make the houses appear as simple, rectangular solids.

Further distinctiveness is contributed by what they do not look like. They do not look like houses from historical times, either in



Fig. 4



Fig. 5



Fig. 7

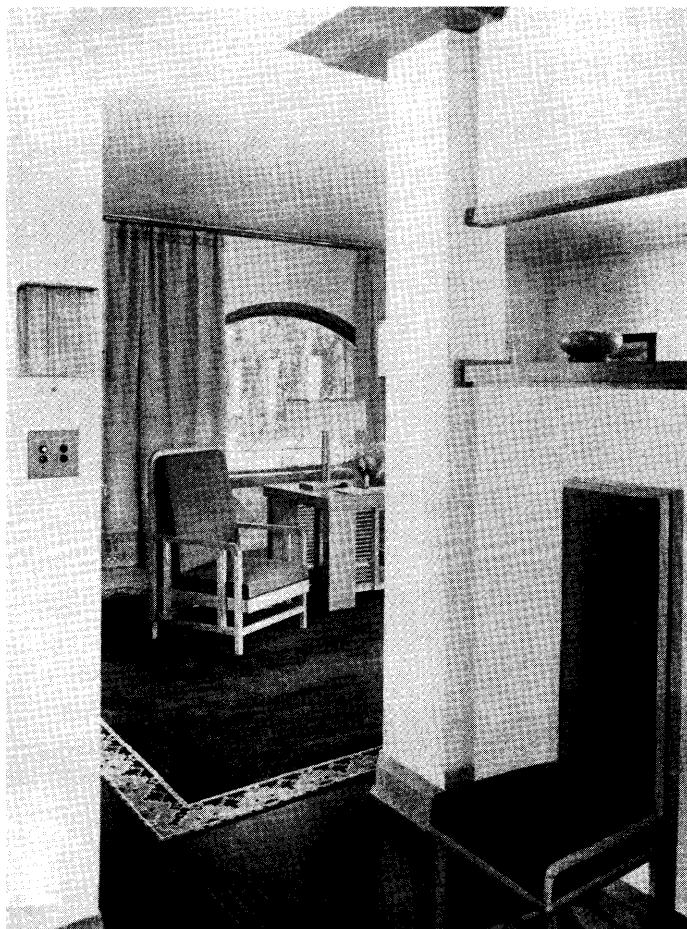


Fig. 6

America or England or Europe. This domestic style is not trying to be a Greek temple, or French chateau, or English manor house.

Walking slowly by the Clarke house in Fairfield you would notice the way the parts of the walls are all simple, geometric shapes. Since window and door openings are grouped along the top and bottom edges of the walls, large areas of brick are left uninterrupted.

Square corners are evident everywhere; where the front and side walls meet; where the window groups line up; where roof cornice draws an emphatic horizontal stop to the wall height. But the geometry is not only square; a semicircle rests at the bottom of the wall and a crisp, black triangle sits on the top (Fig. 4). A closer look at the windows discovers leaded glass along the edges making a pattern of squares and lines (Fig. 5).

It is a simplified exterior, saved from plainness by the careful craftsmanship and the ornamentation. The interior is essentially designed to complement and continue the character of the exterior. A general simplicity is set off by areas and edges of ornamentation. To insure this design continuity, the original colors, rugs, and furniture were not selected from a showroom floor, but were made especially for the house (Fig. 6).

The word "continuity" seems applicable to the design of this and the other houses. It is used particularly to describe the way major rooms merge into each other. In the arrangement of the entry, living, dining room, and solarium of the Clarke house, you are allowed to see into the next room by eye-level slots in the walls (Fig. 7). What you see through them are windows, doors, and walls, framed and organized in the same way as the room you are in. This continuity, the idea that the whole house is to be thought of as a single thing, means that a clear pattern of openings and ornamental areas is evident everywhere. Variations in color or arrangement of parts respond to differences in a room's use, but the variations are all within a dominating pattern.

The Clarke house sets itself apart from ordinary design precisely because it exhibits "continuity" in so many forms.

Some hundred miles northwest in Grinnell is the Benjamin K. Ricker house which has many visual similarities with the Clarke house. The

surfaces of the rectangular block are not so uninterrupted top to bottom and corner to corner, but the horizontal ledges and vertical piers reinforce and repeat the square-cornered geometry characteristic of both houses (Fig. 8). Since the Ricker house sits parallel to the street, one is not so aware of the sloping lines of the roof as with the triangular gable of the Clarke house. The length of the house is extended by a porch at one end and a garage (added later by the designer of the Clarke house) at the other. Each is sheltered by its own gabled roof (Fig. 9).

A closer look at the exterior again discovers small bands and areas of geometric pattern at the edges of windows and in brick and tile panels at the second level (Fig. 10). Under the gable ends are small lozenge-shaped openings which provide light and ventilation to the attic. Visually, these introduce a non-rectangular geometry for decorative use in the panels directly under the eaves.

Inside one finds a continuation of the pattern and spatial flow evident in the Clarke house. The Ricker house interior is crisply outlined by dark bands of wood which restate the simple theme of the whole (Fig. 11). Simplicity does not need to mean emptiness. Here it means concentrating the warm, rich touches of window leading, handsome ceramic mantle faces and specially made cabinetry in effective spots whose impact is increased by their place in a simple framework. The transition from entry to living room to dining room is a further demonstration of design continuity.

Two hundred thirty miles to the northwest is a third house for consideration: the Everist house. The first impression going by this house is that it is a grander composition since it sits on a larger lot and presents a front more than a hundred feet in length. This impressive extent is increased by a pergola leading from the driveway.

The layered, or banded visual characteristic of the Ricker house is accentuated in the Everist house (Fig. 12). The long rectangular brick volume with its walls, interrupted only by carefully grouped windows, is clearly identifiable. As in all the houses, the length of the building is emphasized by the roof lines. These long, horizontal lines are repeated by secondary roofs and ledges which all add up to a



Fig. 9

►
The Ricker house

Grinnell, Iowa

The Ricker house was designed by Walter Burley Griffin who had worked for Wright in his Oak Park Studio outside Chicago. Griffin's landscape and planning interests were what first brought him to do work in Grinnell. The subdivision plan for businessman Elbert W. Clarke, Jr. did not materialize, but a commission to do Ricker's house was given him. Later, a Prairie style bank with which Ricker was associated was executed by the second famous Chicago designer, Louis Sullivan, for whom Wright, himself, had worked. Griffin had filled in for Wright in the development of the only Prairie style neighborhood in the world: The Rock Crest-Rock Glen district of Mason City. Griffin built five houses there.



Fig. 2



Fig. 8

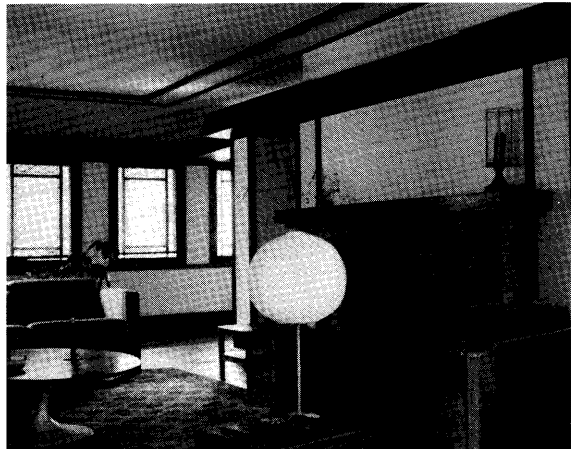


Fig. 11



Fig. 10

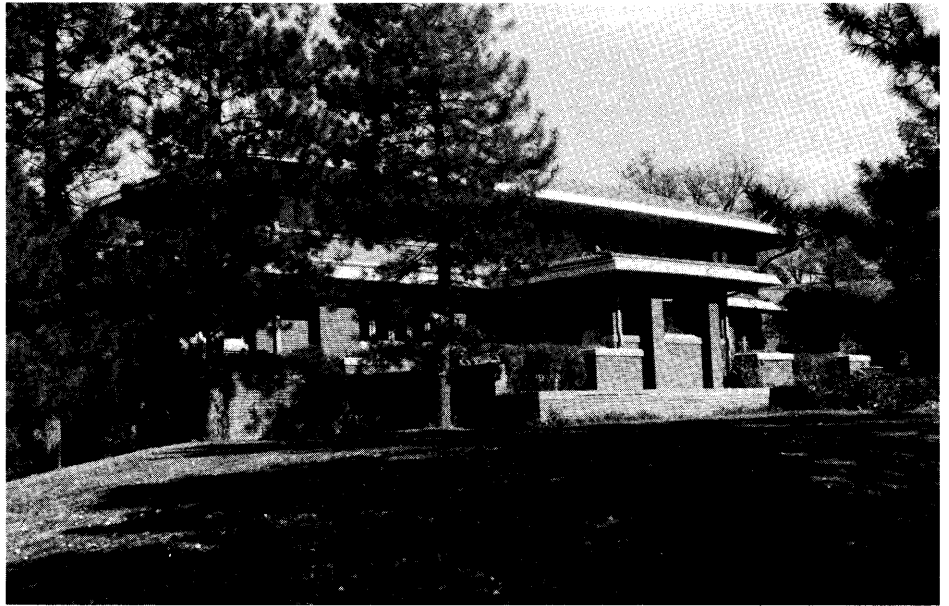


Fig. 3

►
The Everist house
 Sioux City, Iowa
 The Everist house of 1916-17 was designed by a Sioux City architect who had moved to Iowa after working in Chicago for Louis Sullivan from 1896-99. William Steele was doing this house at the same time he was involved with the Woodbury County Courthouse. The Court House design was the result of a collaboration between Steele and two other former Sullivan associates: George Elmslie and William Gray Purcell. Having a house by the same architect connected with the grandest public building in town was surely a source of pride for the Everist's.
 Steele's connection with Louis Sullivan, rather than Wright, explains the foliate ornament on the Everist house.

quiet, level profile. This is the feature that most related these houses to the image of Prairie.

One might wonder who would want such distinctive houses and why. The investment in land and a specially designed domicile to grace it can only be made by people of some means and with some cultural self-consciousness.

James F. Clarke was a doctor in Fairfield. His house is on a respectable street. He knew about houses he liked in Mason City and wanted one like them. His wife, more sensitive to prevailing social acceptability, wanted a Colonial design. By various subterfuges, Dr. Clarke prevailed and asserted his stature and independence on Main Street.

Benjamin Ricker was a native of Grinnell whose banking connections established the acceptability of having a house with this special appearance. His wife may have gone along because of family ties in Oak Park, Illinois where there were several houses more or less like theirs.

Hubert H. Everist of Sioux City had achieved prominence through the family business in coal, mining, and contracting. He located his new house in the Heights, a newly developed section of the city near Grandview Park. The house and its location united acceptability with an unmistakably forward look.

The inhabitants of these three houses, then, were pillars of the community, actively participating in the prosperity of Iowa at the turn of the century. Their outlook, rather than being radical, was conservative with an eye to the future. Social position was achieved by suc-

cessful enterprises and the careful use of that success. How these "new-departure" residences fit into a larger social picture is not explicitly known, but a few general possibilities can be mentioned. These houses are notable in appearance. They amply display solid craftsmanship. They are thoughtfully composed homesteads befitting prominent citizens. As a choice from among the "styles" appropriate for a home, they carried with them a confident air of progress and the latest architectural expression from the beacon for such things: the city of Chicago.

For some people, visible design may be the peak of a great intellectual or spiritual iceberg far out of sight. A house's primordial functions of hearth and family shelter are full of opportunities to express commitment to total design. Design becomes a form of aesthetic morality. For other people, a house is simply a social and economic commodity: useful for a time as a display piece, useful later as a prudent investment instrument.

Reviewing these houses, however, one recognizes a special commitment present in their design. They are clearly not casual creations. As models for the present, they are valuable as historical examples ready for preservation. Most important, as lessons in care and thoughtfulness, they can stand as a challenge to our own domestic decisions. The thoughts associated with their creation by the architects comprising the Prairie School are still valid and deserve some reflection on our part. ■

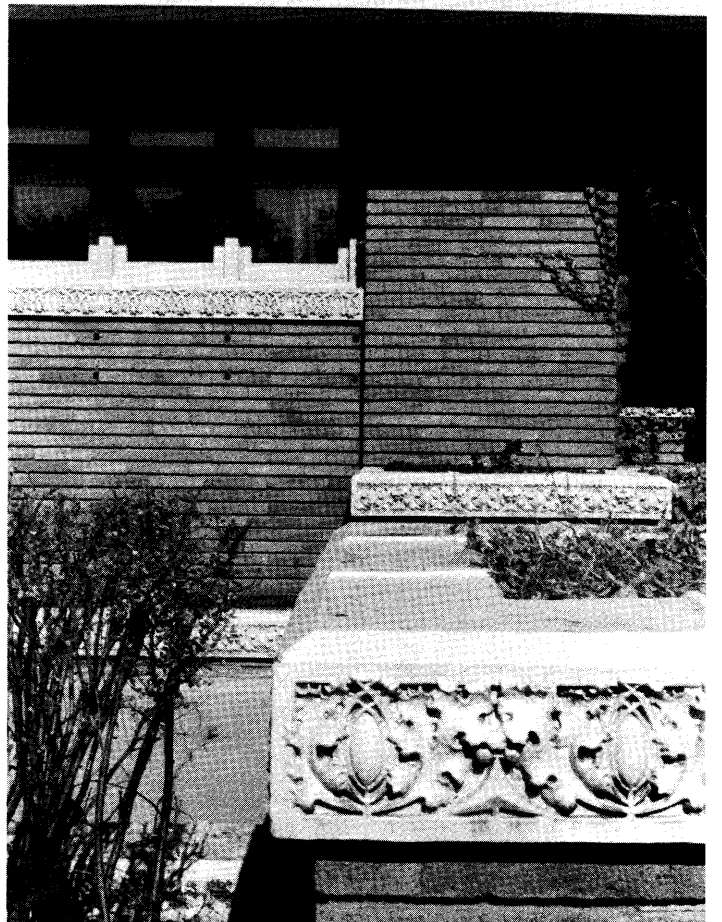
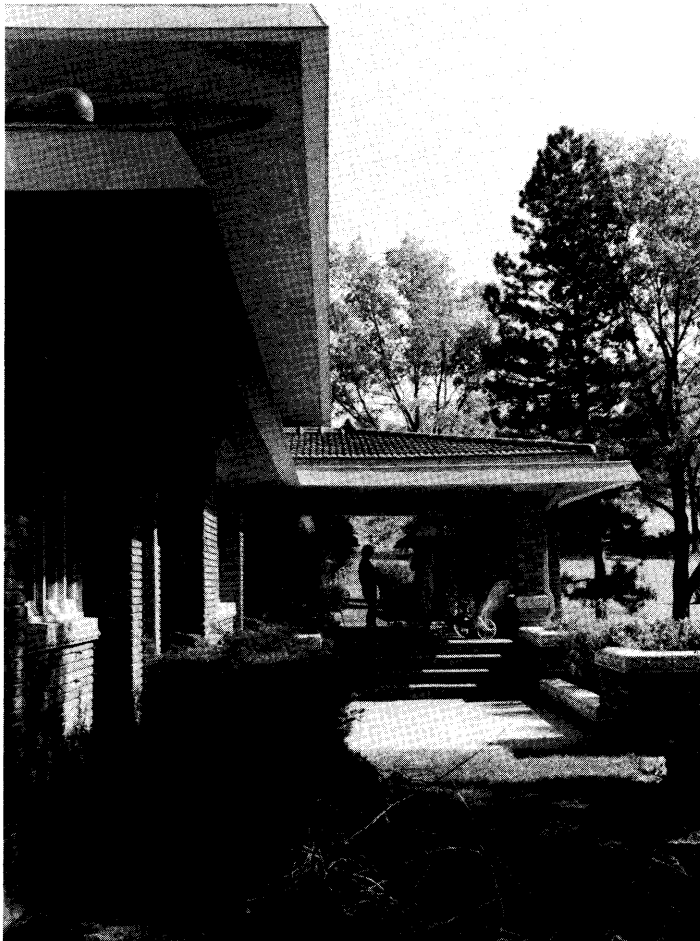


Fig. 12

Round Barns in Iowa

All photographs courtesy of the State Historical Society of Iowa, Office of Historical Preservation, taken with the kind permission of Lowell J. Soike from his book, *Without Right Angles, The Round Barns of Iowa*, 1983.

In Iowa, agriculture must be recognized for the important role it has played in our history. We can still glimpse Iowa's farming past through its physical remains, but the changing order of agriculture tends to quickly modify the clues. As farms have increased in size and have become more specialized, obsolete structures have been torn down, radically altered, or left to disintegrate from neglect. Buildings such as the round barn have rapidly passed from the rural scene as they no longer serve present-day agricultural functions.

Within this last year, round barns in Iowa have been entered in the National Register of Historic Places, where previously only one of these rare rural Iowa structures had been listed. The National Register of Historic Places is the official list of the nation's cultural resources worthy of preservation, and has officially recognized the historic value, relevant at a statewide level, of Iowa's round barns. This is a well deserved honor, and is the outcome of a project which the Iowa Office of Historic Preservation began over fifteen years ago.

In the late 1970s, under the general direction of Dr. Lowell Soike, historian for the Office of Historic Preservation, a two part "Rural Iowa" study was undertaken by Iowa's Historic Preservation staff. The first part of this project, "The Changing Iowa Farm: Agricultural history through buildings," eventually produced the 1983 publication *Without Right Angles, The Round Barns of Iowa*, authored by Dr. Soike. It was only through an understanding of the history of Iowa's round barns, acquired in the making of *Without Right Angles*, that the successful nomination of the Iowa barns to the National Register could have occurred.

Unfortunately, the continued study of Iowa's agricultural buildings by the State's Office of Historic Preservation does not look promising. The "rural survey", as it is called by Dr. Soike, has been only periodically funded and staffed in past years, and is now defunct. The second part of the original "Rural Iowa" endeavor, a public awareness project titled "Images of the

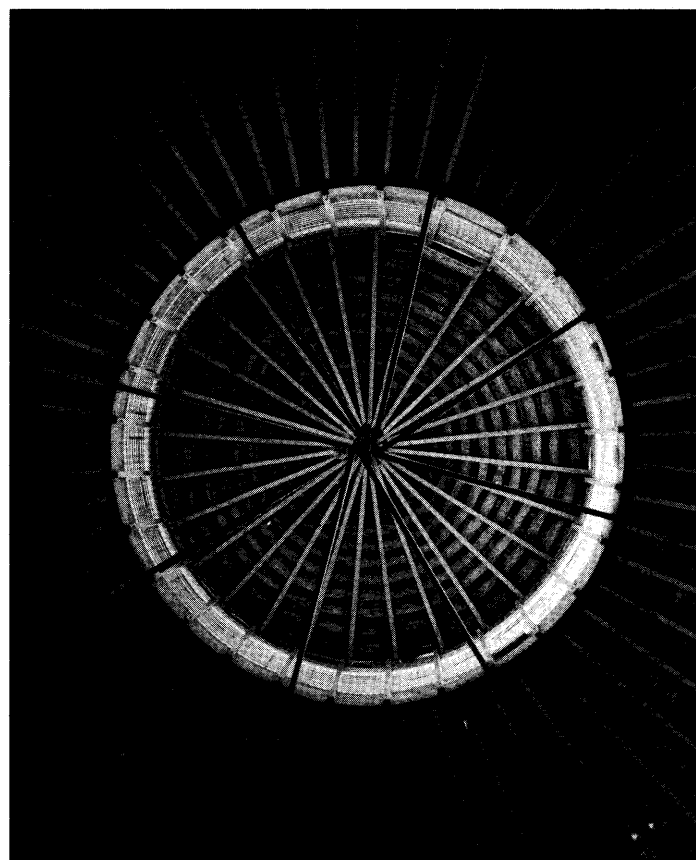
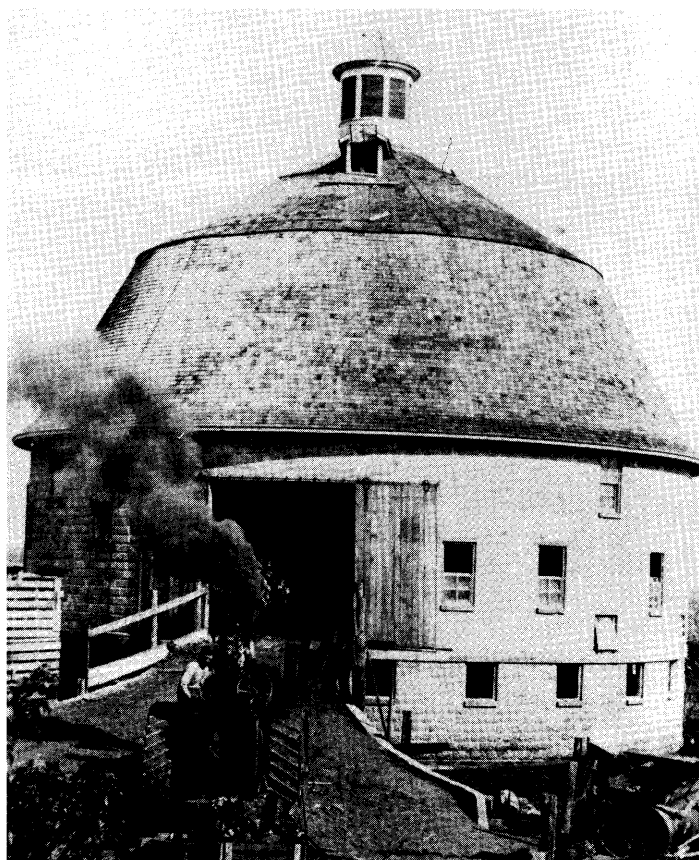


►
Corncribs
Janesville, Wisconsin
Photograph by
Amy Lillienfeld



The Henry A. Frantz round barn, in Greene County. The structure was based upon a plan from the Illinois Agricultural Experiment Station, and was built in 1911. From the family collection of Haven W. Frantz.

Cupola and loft of the Nebergall barn in Scott County. Photograph by Frank Hunter.



Rural Environment: Appreciation, Evaluation, and Preservation," was never completed.

In its day, the round barn was among the most innovative wonders of progressive agricultural change in Iowa. Round barns in Iowa were the products of a historical movement within American agriculture aimed at making farm practices more efficient and economical, an experimental period during which scientific principles of farming were applied to develop new building types and construction methods. Iowa's unusual and striking round barns were built between 1867 and 1929 on private farms throughout the state. The round barns now listed on the National Register of Historic Places are those which have been the most thoroughly researched and are known to best illustrate agriculture's historic period of experimentation as it occurred in Iowa.

Iowa's round barns were nominated to the National Register under the historical theme

of "The Sixty Year Experiment", which refers to their experimental nature and to the span of years during which they were constructed. "Round Barn" is a generic term for barns of a circular shape and barns with five or more sides of equal length.¹ Within the theme of agricultural experimentation during the years 1867-1929, Iowa's round barns were further distinguished by four subthemes: Octagon Barns, 1867-1890; True-Round Barns, 1890-1929; Common variations of the Round Barn, 1910-1920; and Special Function Round Barns, 1890-1929.

Throughout the historic era of round barn popularity, critics of this experimental building type were not uncommon. Even in its heyday in the 1910s, the round barn was an oddity, never gaining mass acceptance. In the end, the introduction of the farm tractor so changed farming practice that the round barn became obsolete.

Of the 160 Iowa Round Barns documented in Soike's *Without Right Angles*, at least 40 are non-exempt, and approximately 60 were considered too severely deteriorated or altered to warrant preservation, too lacking in important physical features of their identified type, or simply lacking in adequate documentation. If research continues, additional round barns which meet the criteria of the "Sixty Year Experiment" theme are hoped to be identified and possibly added to the number now listed on the National Register.

It is further hoped that decision makers in state government will acknowledge the value of understanding and preserving our rural heritage by reviving policies which made possible the "rural survey", *Without Right Angles*, and the nomination of an agricultural building type to the National Register. ■

¹ *Without Right Angles*, Soike, 1983, p.95

True-round barn, built for W.J. Yordy, based upon the Gordon-Van Tine "Barrel Barn No. 214" design, in 1919, Marshall County. Photography by Frank Hunter.



Adaptive reuse

View of the Old Meyer round barn constructed in 1912. The 56-foot diameter building is located south of Waukon in Allamakee County. Photograph by Lowell J. Soike.

Train Depots Our Architectural Heritage

Dr. Benesh is President of Benesh and Associates, a consulting firm dealing with all aspects of community economic and social development. His growing interest in old train depots is fueled by the many rural communities he aids and the back roads he travels.



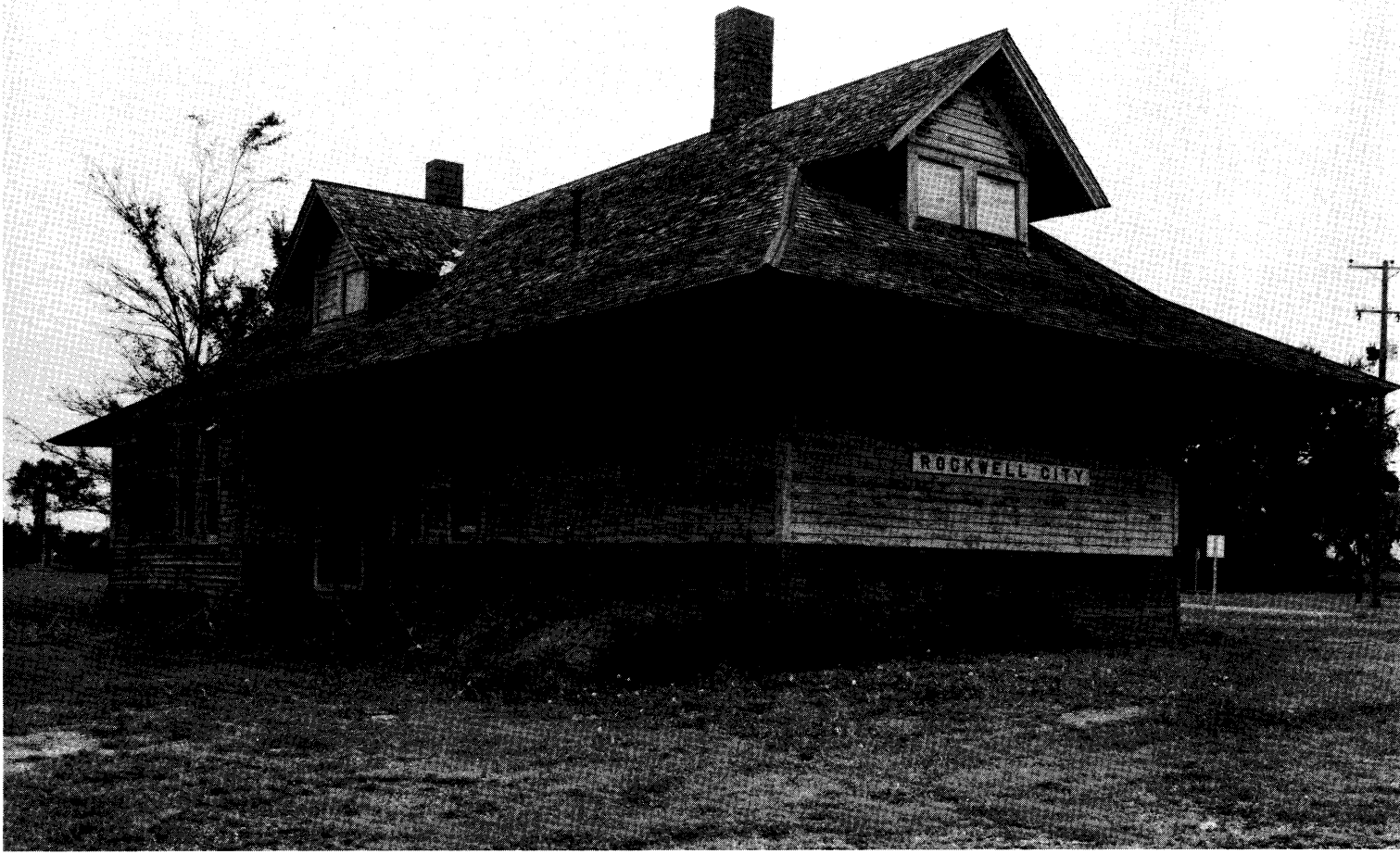
►
Webster City
Rockwell City
Clinton

Baroque, Romanesque, Gothic, Greco-Roman, Renaissance, Rococo . . . mixed and pure, quaint and stately, restored and abandoned, but mostly a memory. Memories of whistles in the night, smoke, smells and steam . . . A rush of wheels, clattering in and out of town, frequently leaving a fine layer of coal soot on nearby homes and streets . . . memories . . . left in the depots, the depots . . . only these failing remnants know . . . remember the stories of circuses, of gandy dancers, of rows of cast-iron bedecked oaken benches, sometimes occupied, sometimes empty, of gray-white porcelain restrooms, huge official looking clocks . . . always on time, of bow-tied station agents and the incessant hypnotic clickety-click of the telegraph, of people and packages . . . all waiting, waiting in the depots, the incredible depots . . . both a beginning and an end for small towns and cities in Iowa . . . people came and went away, soldiers came back, tanks and trucks rode on flat bed cars . . . all usually on time. But those times, those smells and noises have been lost to the acceleration of our lives. Still, we should remember . . . we should not forget those occasionally garish and

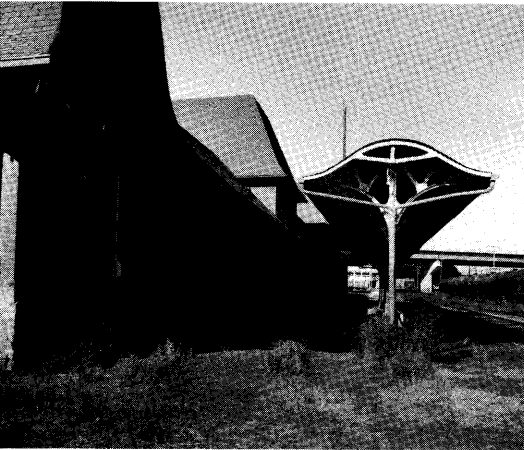
outlandish structures. Rather, we should honor and wonder at those who built them and those who caused them to be built . . . mostly gone, whistled into a grave of a historical yesteryear. There is no need to analyze or to study, but rather we should reflect, to enjoy their particular aesthetics, whether it be an arch, a tower, a gargoyle, a flying buttress . . . deliberate and whimsical, a part of our Iowa heritage.

Board for a kind of imaginary ramble about Iowa depots, or, as some maintain, train stations . . . from Shenandoah to Rock Rapids to Calmar to Keokuk and to all those places in between like Oran, Conover, Jackson Junction, Columbus Junction, Tama, Marquette, Casey, Emerson . . . Where have they all gone . . . ? They are still there behind the weeds, the litter cans, fences, redi-mix plants and K-Marts . . . monuments to the steam era and the architectural inspiration of the Chicago Great Western, the Santa Fe, the Illinois Central, the Milwaukee Road and the Burlington Northern. No rules, no design constraints except utility and the mood of the "roads."

I remember the smells, the sounds, coming and going people and strange machines, the



►
Interior



▲
Keokuk

mail from far away, the conductors with their imperial hats and marvelous Hamilton or Elgin watches that snapped when they opened and closed. The engineers with soot blackened overalls, bandannas and enormous goose-necked oilcans, all very important and unapproachable by an awed youngster like myself.

Long ago I remember the "Dinky," a small three-car (sometimes up to five) train on the Chicago and Great Western that stopped at our small wooden depot (large cities had brick and concrete). In the morning it went west after leaving the mail and picking up mail and passengers. It went west to some mysterious "big town" like Waverly after it left Oran having, I think, originated in Oelwein. In the evening about five it came back with a similar cargo. Then it went back to Oelwein . . . I used to wonder what happened to it during the night. Being painted a drab green, it always seemed lonesome and tired.

In the summer I met the train every day . . . occasionally I put a penny on the track for it to flatten . . . fascinating. As boys growing up in the forties we played in and around the depot. I think it was maroon with black trim around the windows . . . with a big door on the track side where the strange shaped boxes and pack-

ages were taken by the high iron-wheeled carts that crunched and clattered . . . later they painted it . . . and it wasn't the same. We didn't go round the depot at night because people said hobos slept there and they were mysteries not to be investigated . . . some people said there were ghosts . . . maybe.

You can see southwestern Adobe, an unusual blend of renaissance and gothic, Victorian, greco-roman abounds; and, American Barn . . . stately, but American barn; and styles which defy definition. Imagine, all to be seen in Iowa, another dimension for a rich and varied heritage. So when you have a day, an afternoon or even a weekend . . . go find a depot or several . . . look in the small towns . . . follow the rails. Depots are great ways to get acquainted and you might just hear some great stories about Iowa and how it danced and sang before computers and even before television.

Before the last depot fades into a darkening distance, give pause and let your imagination run with the great wheeled engines, think of great white clouds of steam, of ticking telegraphs and whistles in the night, always whistles in the night. Go and remember. Stop and look. ■

►
Estherville
Ft. Madison



“Yes, We are Home:” Ethnic Architecture in Iowa

Henning has been curator of the Norwegian-American Museum in Decorah since 1970. He has been responsible for the restoration of numerous historic buildings including the Silas Dayton General Store and the Norris Miller stovewood house. He is presently restoring the Wickney house which was moved to Iowa from North Dakota.

▼
Left, the Jacobson Farm, photo taken c. 1913. The buildings were constructed along a linear plan which followed the natural land forms. The farm was settled by Jacob and Gro Abrahamson in 1850 and greatly expanded by their son Abraham Jacobson during the latter part of the 19th century. Right, the farm as it appears today with restoration in progress.

Settlers arriving in Iowa from Europe brought with them languages, foodways, religions, and other customs. While dozens of local ethnic festivals celebrate this diverse heritage, scarcely noticed and mostly unsung surprises on the Iowa landscape include houses, barns, and other structures with Old World prototypes. Along with other traditions, immigrants brought memories of home and attempted to recreate that in a new environment.

In Dubuque County, for example, there are impressive stone buildings similar to those built in Luxemburg in the 19th century. Keokuk has at least one “shotgun house”, a house type which has a history which has been traced back to West Africa. And in the Amanas, architecture has a distinctive German flavor.

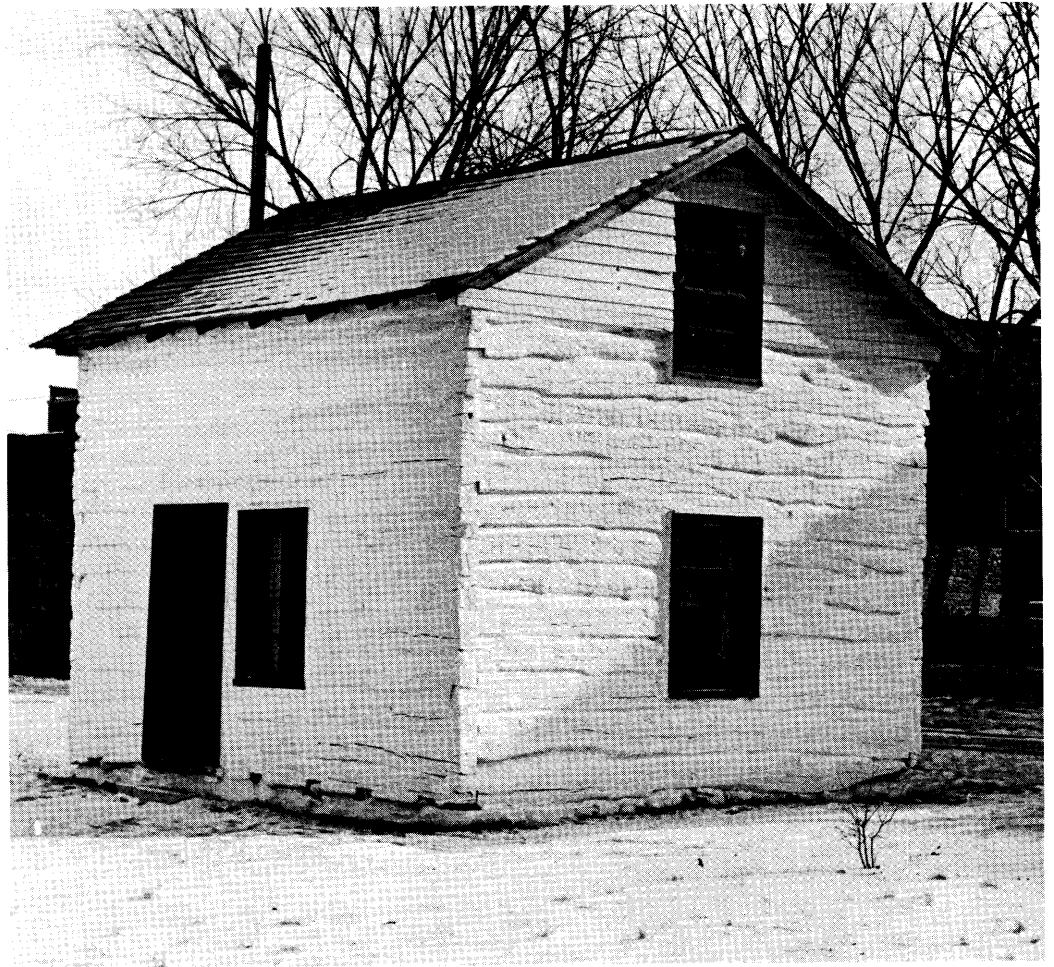
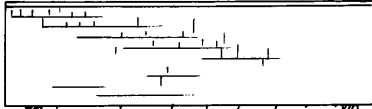
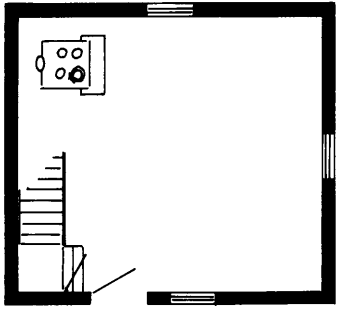
Scandinavians also built houses and barns like those they occupied in the home country. Beginning in the mid-19th century thousands of Norwegians began settling in Iowa, bringing with them, from isolated fjords and valleys, traditional building ideas which they attempted to introduce here. Most came from the countryside and sought out cheap lands on the frontier as it expanded westward from Wisconsin. Evidence of the strength of their traditions is

found in the built environment wherever they settled.

Norwegian farmers emigrating to the Midwest initially avoided the prairies, preferring a farmstead on wooded hills near a stream. While they initially built according to their Norwegian experience, they eventually adopted American methods and materials, using commercially produced wood shingles, lapped siding, and double-hung windows. And as they began using American farming methods, size and character of the farmstead changed, too.

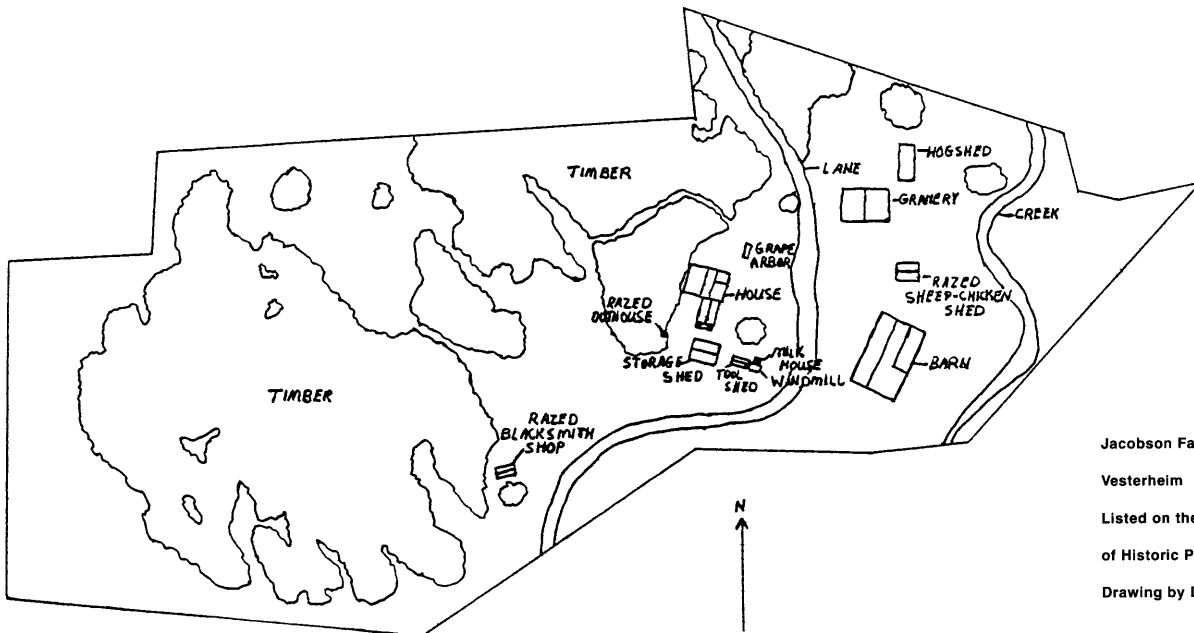
Log construction was still prevalent in Norway at the time when most immigrants began coming. But building such structures had already become a specialized trade which few of the newcomers had practiced. Thus, traditional Norwegian building techniques were often supplanted with American ways. The “long groove” cut to snugly cradle horizontal timbers in Norway, for example, was forgotten in favor of the Yankee system which left large gaps between logs which were filled with chinking of various materials. Balloon framing became more commonly used than logs. Other changes occurred because of environmental differences: the typical sod roof of Norway was



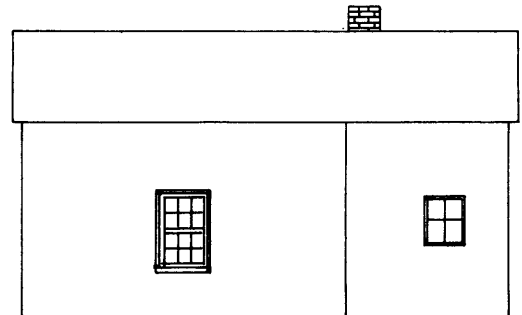
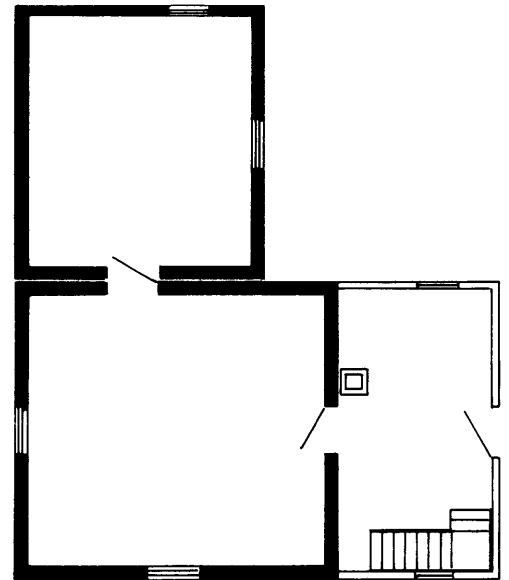


▲
Eric Egge house, 1852, Winneshiek County, Iowa. A common Norwegian-American dwelling, one room in plan. Although the exterior appearance of the house is similar to structures built by others, the location of the stair and placement of the stove is typical of the Norwegian-American examples.

▲
The house as it appeared during its first few years of occupancy.



Jacobson Farmstead
Vesterheim
Listed on the National Register
of Historic Places
Drawing by Dana Jackson



inappropriate in the Midwest and was replaced with wooden shingles as the immigrant builder acclimated to new conditions.

Although construction methods and materials underwent change, immigrants remained loyal to traditional house plans and elevations. In northeast Iowa there are still many examples of two commonly built houses. These houses are sometimes hard to recognize today after years of alterations, but beneath new facades, additions, and modern siding is often found a traditional house type.

One type consisted of a rectangular single-room structure with a half-story above accessible by a stairway. Often the first dwelling on the farm, these simple houses had gable roofs, a door and window near the center of the side wall, and an iron cook stove in one corner. Such dwellings were soon expanded with shed additions to the rear, incorporated into larger structures, or converted to new purposes such as storage.

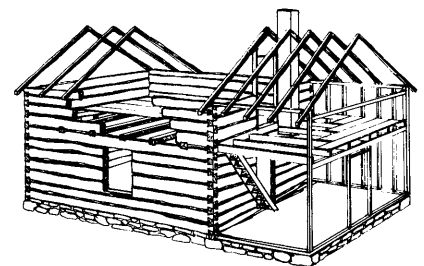
A more ambitious and more common house type was rectangular, with two rooms, the smaller of which was sometimes partitioned to create a three-room plan. With origins dating

from the Middle Ages, these gable-roof houses signalled a higher social status in Norway. Like the one room house, these larger buildings had second story lofts for sleeping and storage. Unlike the one-room house, the two- and three-room houses had the cookstove against the interior partition. The symmetrical facade which became fashionable in Norway in the 18th century was most commonly used by Norwegian-Americans in the 19th; the door and windows were symmetrically placed on the side walls and windows were centered on the end walls.

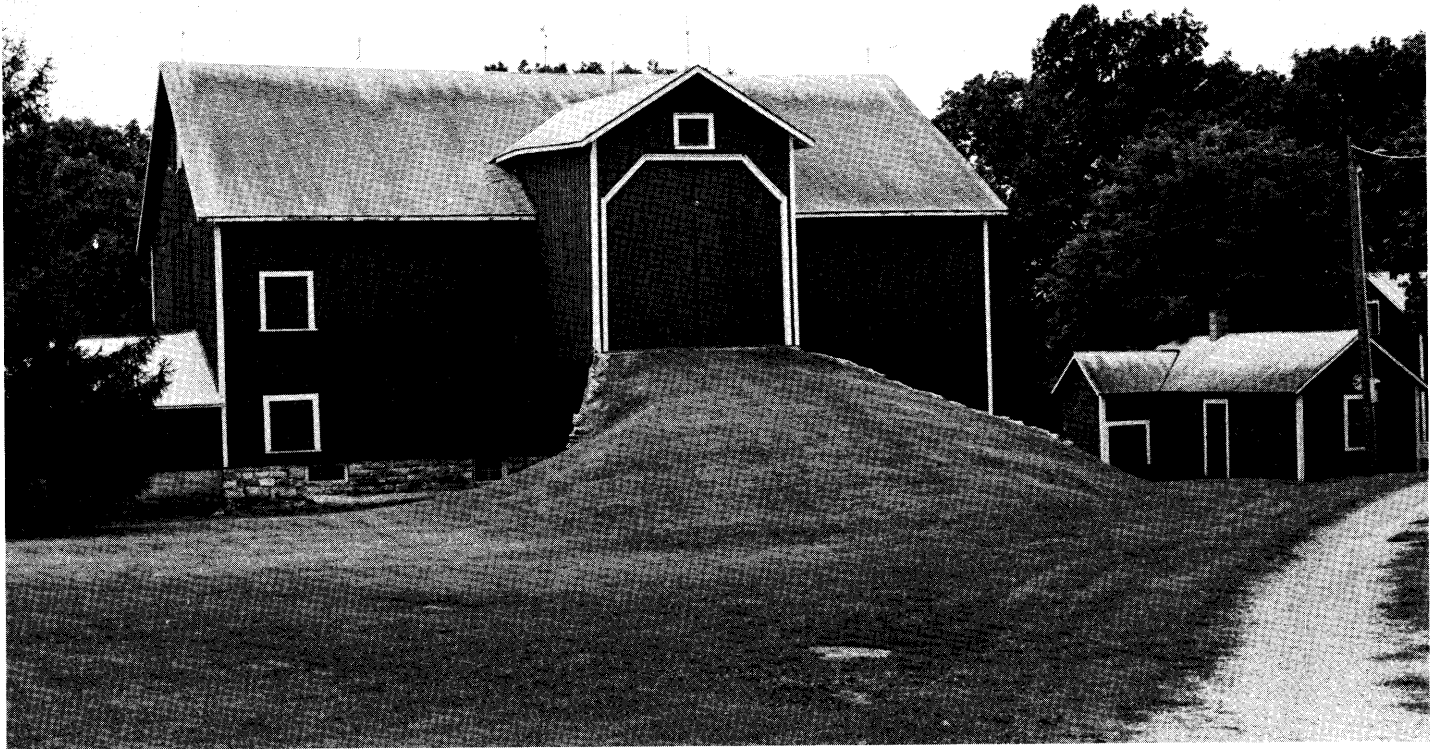
Expanding the house in America differed from Norwegian practices which involved adding rooms to the end of the building. Here, the most common practice was to add a kitchen to the back of the house creating a floor plan with a "T" or "L" shape. The former all-purpose living-dining-cooking room became a parlor or dining room. Other additions through the years brought porches, bathrooms, and other improvements which mask the original structure.

Immigrants brought traditional Norwegian barn designs, too. Although a small log barn was built at first, common practice was to replace it with the Norwegian variation on the

▲
Elevations and plan of the John Hanson house, c. 1860, Winneshiek County, Iowa. The small log room to the side was added to the original structure. The house is typical of the Norwegian 2 room plan dwelling which incorporates both log and frame construction techniques as part of the original structure. The photograph is the house as it appeared in 1973. The weather board siding was applied in two stages indicating that the log portion of the house was likely not originally sided.

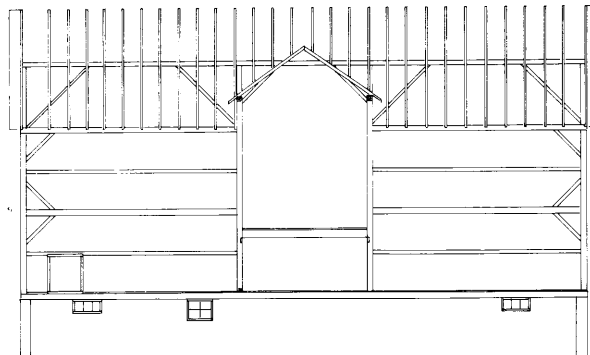
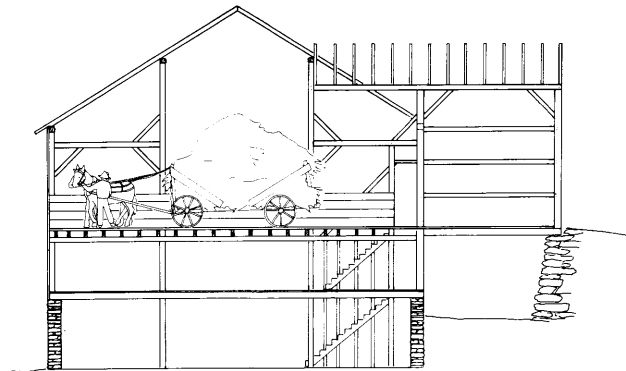


John Hanson house cut away view as reconstructed.



North European bank barn. Usually constructed of stone and heavy timber framing, these barns were built into the side of a hill. Such barns sheltered animals on the lower level which opened on the downside of the barn. The upper level stored hay and was accessed by a earthen or wooden ramp. A unique feature of these barns is that the second story access was actually above the hayfloor which made unloading and stacking hay easier. Characteristics of these barns is a separate shed or gable roof sheltering the ramp. Like many houses, barns were altered over the years to suit new purposes. With changing farm practices and machinery, most of these structures are now obsolete and gradually disappearing.

Still, the essence of Norway remains in some parts of Iowa: a hillside location, a traditional house beneath additions and white painted siding, and a certain spatial relationship between the house, barn, and other extant out-buildings. All of this, however subtle, creates a unifying character which breathed "ja, nu we vi hjemme" (Yes, we are home now). ■



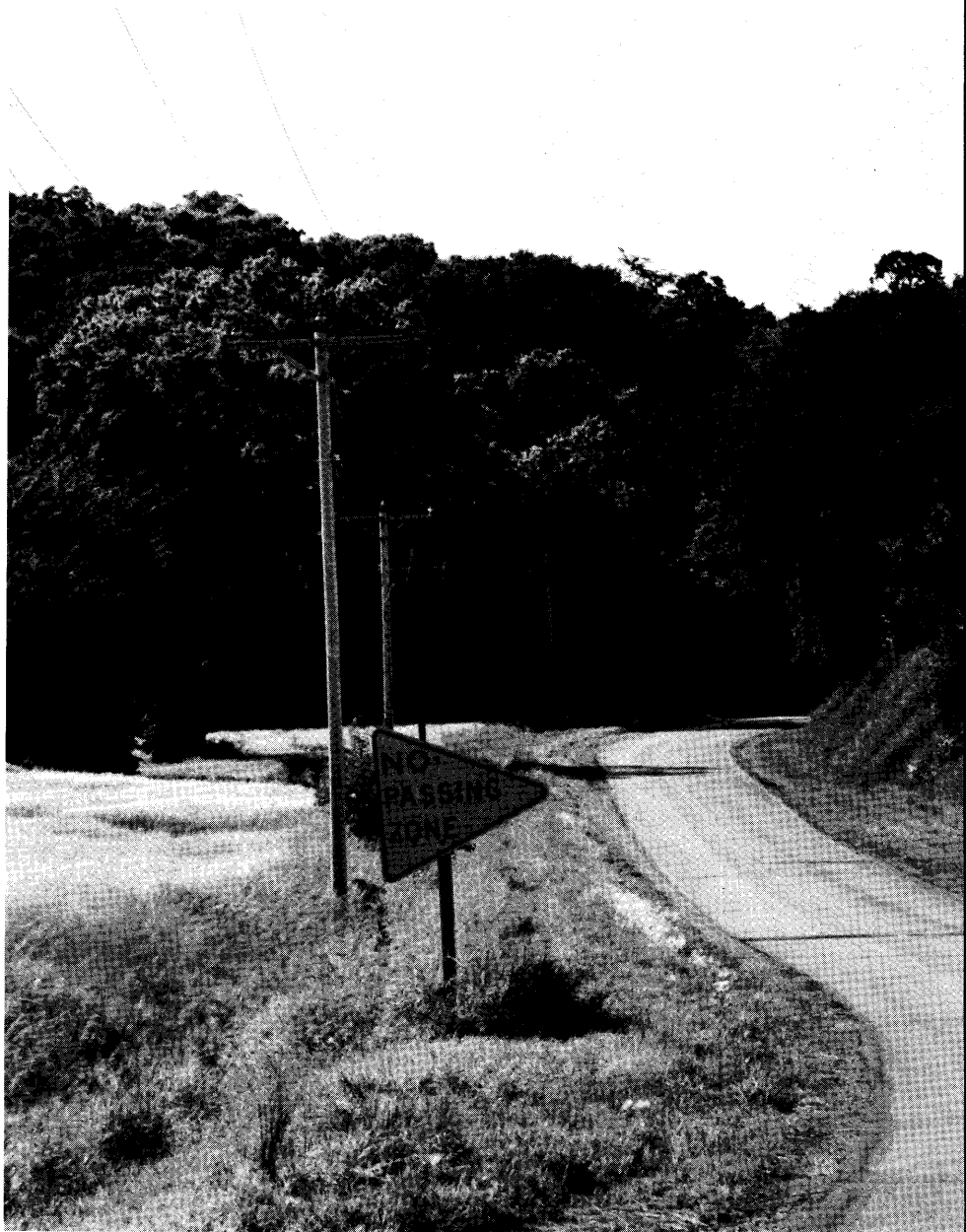
▲
Ole Johnson barn, c. 1875, Mitchell County, Iowa showing built earthen ramp leading to the centrally located barn bridge.

◀
Cross section of the Ole Johnson barn c. 1875, Mitchell County, Iowa. The barn is a good example of the Norwegian style hay barn with a "bridge" over the floor. The north elevation of the barn illustrates the frame construction method.

Drawings by Darrell Henning and Dana Jackson.

Transcontinental Travel Iowa's Lincoln Highway

Currently a lecturer at the School of Journalism at the University of Iowa, Hokanson is a self-employed writer-photographer now completing a book on the Lincoln Highway. His other projects include aerial photographs of Iowa landscapes and photographs of Great Plains grain farming. A frequent contributor to the *Iowan*, Hokanson has also written on railroads and small town cafes.



► Early route of Lincoln Highway near Honey Creek, between Missouri Valley and Council Bluffs
All photographs © Drake Hokanson

Iowa has been an especially rich state for finding bypassed routes and scenes from earlier days on the highway. The older Lincoln Highway runs parallel to present-day U.S. 30 for many miles across the state. The traveler who is in a little less of a hurry can drive country road E66 in Tama County, or E41 between Marshalltown and Ames, or Iowa 183 between Missouri Valley and Council Bluffs and find a good taste of the Lincoln Highway and Iowa's rural landscape.

People seldom notice much about Iowa's rural landscape when they cross the state on Interstate 80. Their recollections are usually of truckstops, billboards, and sometimes of farms and small towns seen at great distance. Attention is focused on the car ahead and the distance to the next rest stop. The highway is the landscape; the four broad lanes of concrete, interchanges, cuts and fills, and limited access dominate the countryside.

Some 30 to 40 miles north of Interstate 80

another road crosses Iowa from east to west. This road is known today as U.S. 30, but to many Iowans who grew up in Clinton, Cedar Rapids, Ames, Carroll and Council Bluffs, it will always be the Lincoln Highway. In a few places U.S. 30 is a wide limited access road like the Interstates, and in other places a smooth two-lane. But to find the real Lincoln Highway, once the Main Street across America, you have to find the older routes, the routes that go through town instead of around it, the routes where the



trees still meet above the road, the narrow routes where the road is controlled by the landscape, rather than the other way around.

The Lincoln Highway was America's first transcontinental highway. It was established in 1913 by a group of spirited men in the automobile industry who saw a real limit to the usefulness of the motorcar on the muddy, narrow roads of the day. They planned their road to run from Times Square, New York City to the Pacific Ocean in San Francisco, some 3,300

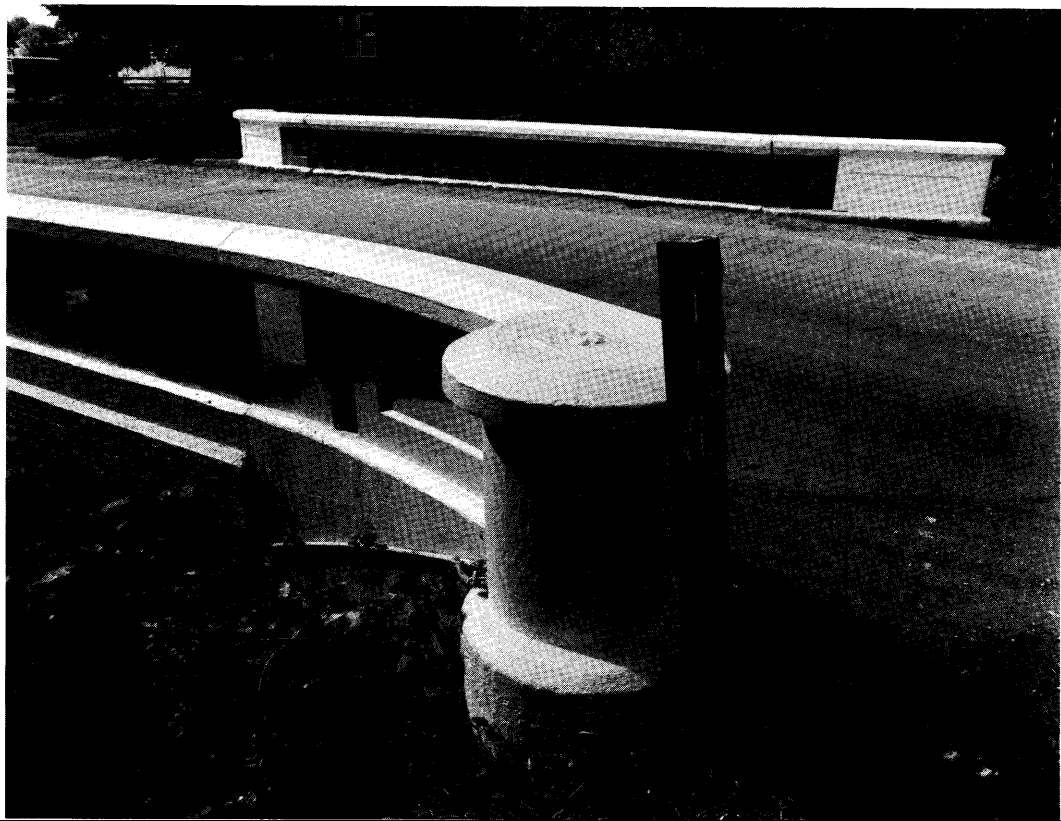
miles away. While they first intended to construct the highway with donated funds, and did accomplish considerable improvement along the route, the Lincoln, like most highways in the country, was eventually built at taxpayer expense. By 1925, there were hundreds of other named highways – some were major transcontinental routes, others mere short trails connecting one town with another, and confusion reigned as the traveler strove to get from one place to another over an unplanned

network of roads.

Practicality triumphed over sentiment as a national system of highway numbering emerged and the Lincoln Highway became U.S. 30 between Philadelphia and central Wyoming, and a smattering of other federal, state and local roads elsewhere. Though it has been officially gone for some 60 years, many people across the country still know it as the Lincoln Highway. ■



In the country, the farms crowd close, some even with a house on one side of the road, and farm buildings on the other. Grass grows at the pavement edge, powerlines and fences stand only a few feet away. The rural land is seen at intimate distance; one can read the logos on the caps the farmers wear as they cultivate along the fences. Here, the traveler becomes a participant in the landscape rather than just an observer.



Lincoln Highway bridge
Tama, Iowa
This bridge is on the National Register of historic landmarks and is to Drake Hokanson's knowledge, the only one of its kind on any highway in the United States.



During parts of the past several summers, Drake Hokanson has traveled this road from coast to coast at least twice, using old maps and guidebooks to find the oldest routes, talking with local residents and compiling research materials. The major objective however, has been to create a photographic document of this once important highway, capturing also the places this road touched; the towns, farmland, mountains and open country where this early highway crossed the landscape. Here he has found old gas stations, bridges, cafes, mountain passes, bits of abandoned roadway grown up to trees or preserved as ruts in desert sand, main streets and farms – a virtual cross section of not only America's automobile travel past, but a cross section of the continent as well.

The narrow road rises and falls over Iowa's rolling countryside, jogging to avoid a cemetery here, or angling there to cross the tracks and come into town on Main Street. Past two-story brick storefronts, some retaining their simple elegance, others "updated" with shingles or plywood, past the old hotel, past an old gas station on the corner with new pumps, past an old tourist camp and a Colonial Bread sign full of bullet holes on the edge of town.



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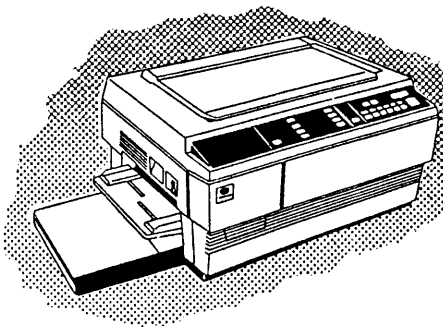
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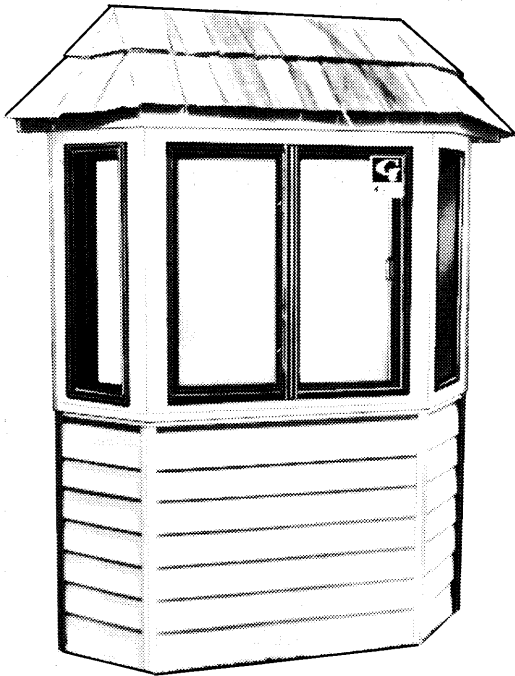
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New Director for Des Moines Art Center

Julia Brown Turrell has been named Director of the Des Moines Art Center.

Turrell will occupy the new post on January 12, 1987, following completion of her duties as Exhibition Director and Curator of the Inaugural Year Exhibition for the Los Angeles Museum of Contemporary Art.

During her first four and one-half years in Los Angeles, Turrell was responsible for one of the more active and innovative exhibition programs in the country, first, as Curator, from 1981 to 1983, and as Senior Curator until 1985. She was an integral partner in the formation of the museum, Curator of *The First Show* in the Temporary Contemporary, and will have spent two years organizing the year long inaugural exhibition, *Individuals: A Selected History of Contemporary Art 1945 - 1986*, to be presented in both the new museum building and the Temporary Contemporary beginning in December, 1986. ■

Remaking America

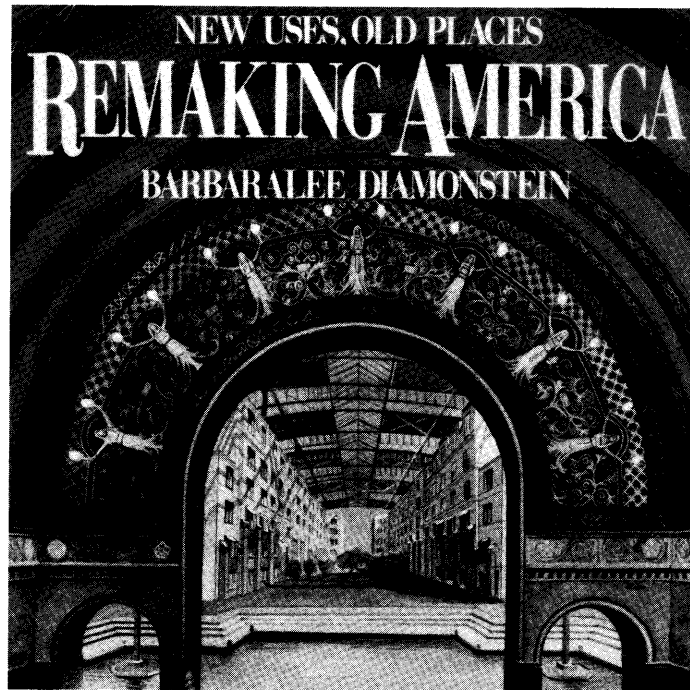
REMAKING AMERICA: *New Uses, Old Places* by Barbaralee Diamonstein chronicles the rebirth

of America's greatest buildings. Narrating and vividly illustrating the stories behind the renewal of historic structures across the country during the last ten years, REMAKING AMERICA focuses on

the most creative, varied, and economically successful projects for new places to live, work, shop and play.

Barbaralee Diamonstein, longtime Commissioner of both the

New York City Landmarks Preservation Commission and the New York City Commission for Cultural Affairs, is also the curator of the exhibit **Remaking America**, which is sponsored by the New York Landmarks Conservancy. The exhibit will be circulated by the Smithsonian Institution Traveling Exhibition Service (SITES), which will tour nationally in conjunction with the book. ■



Cover design for *REMAKING AMERICA: New Uses, Old Places* by Barbaralee Diamonstein

Congratulations!

To Thorson Brom Broshar Snyder Architects, winners of the 1986 Prestressed Concrete Operations Awards Program established to encourage excellence in architecture using prestressed and precast concrete building systems. The award was given for the Iowa Public Service Company's East Division District Service Building. Owners representatives: E.M. Gerlich, Construction Manager, Iowa Public Service Company; Bill Dyke, East District Operations Manager; Contractors: General, Prairie Construction Company, Inc.; Mechanical, Young Plumbing and Heating Co.; Electrical Co., Building Management/Fire Protection, Honeywell, Inc.

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Frank Lloyd Wright Home
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\$20,000 Urban Excellence Award

The Bruner Foundation has announced a new national awards program, the Rudy Bruner Award for Excellence in the Urban Environment. The award, to be presented every two years, will stress the importance of collaboration in good urban design. Says William H. Whyte, author of **The Social Life of Small Urban Spaces** and a member of the award's selection committee, "Good urban design is the consequence of a large number of players, and designers are not necessarily the most important. What ultimately shapes good design is the respect and liking people have for a place."

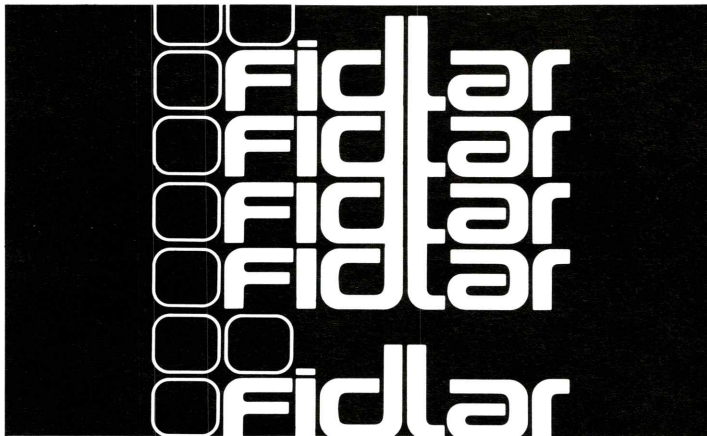
Application materials and information are available from the Ruby Bruner Award, Bruner Foundation, 132 West 43rd Street, New York, New York 10036. The deadline for applications is February 1, 1987. ■

Tours of the Frank Lloyd Wright Home and Studio

To mark the completion of a restoration of the Frank Lloyd Wright Home and Studio, Steelcase is offering complimentary tours of this National Historic Landmark.

Located in the village of Oak Park, a suburb of Chicago, the Home and Studio served from 1889 to 1909 as the architect's residence, workspace and laboratory for the development of his distinctly American, prairie style of architecture.

Now completely restored to its 1909 appearance by the Home and Studio Foundation, guided tours of the facility are offered daily except Thanksgiving, Christmas and New Year's Day. For specific times, call (312) 848-1978. ■



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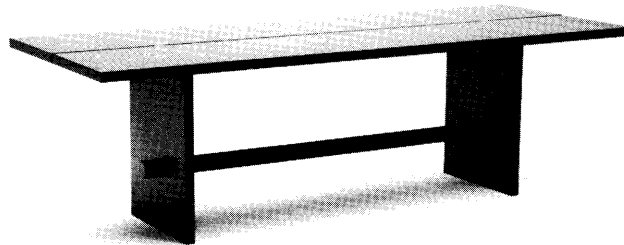
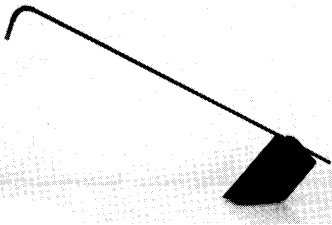
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Product Digest

Cool Lamp

Designer Franco Berg introduces the "Cool Lamp" the first task light to incorporate fiber optics. The slender arm contains glass fiber optic cable which carries pure cold light from a lamp situated in the base to a tiny aperture in the head. This innovative use of fiber optics becomes visually apparent in a strikingly simple form. From Koch & Lowy.

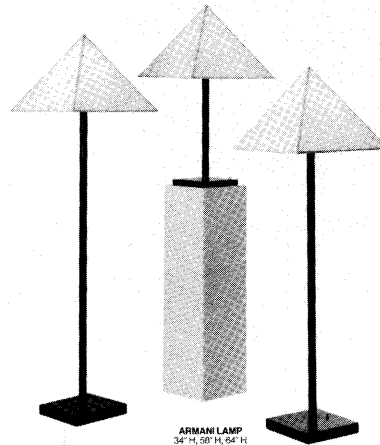


Stave Table

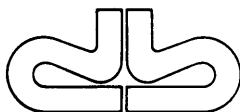
Brickel Associates Inc. presents this straightforward table design by Ward Bennett. Consisting of two solid 1 1/2" planks separated by 1/2", the top is penetrated by the exposed end grain of the uprights, which in turn are braced with a dowel and pin connection. This structural honesty openly recalls techniques borrowed from Japanese construction. Natural oiled ash. Top 96" x 36".

Armani Lamp

Designed by himself for his New York showroom, fashion designer Giorgio Armani shows his penchant for rich fabrics with a lamp shade of handmade silk tussah perched on a black enameled tube. This juxtaposition of silk against the rigid geometry of a pyramid recalls the clarity of line characteristic of Armani fashions. Available through Niedermaier in three heights: 34", 58" and 64".



Let there be peace on earth,
And let it begin with me.
Let there be peace on earth,
The peace that was meant to be.
With God as our Father,
Family all are we.
Let us walk with each other
In perfect harmony.
Let peace begin with me;
Let this be the moment now.
With every step I take,
Let this be my solemn vow:
To take each moment,
And live each moment in peace eternally!
Let there be peace on earth,
And let it begin with me.



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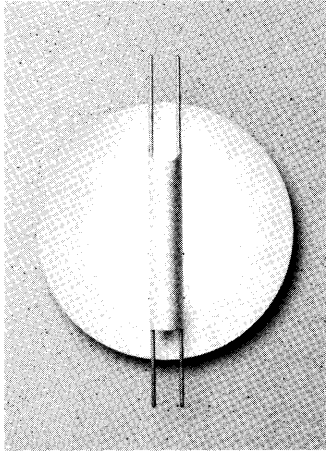
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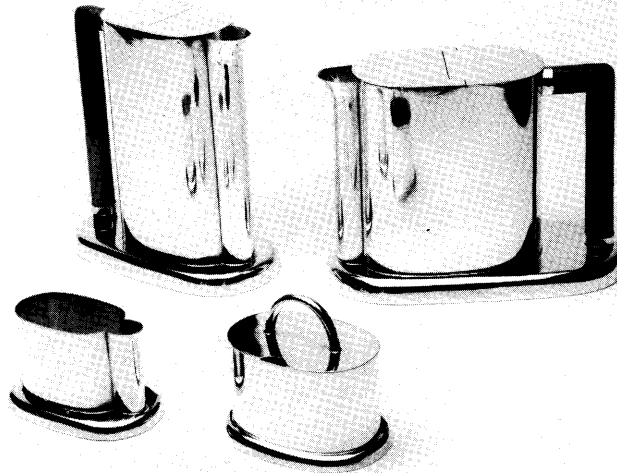
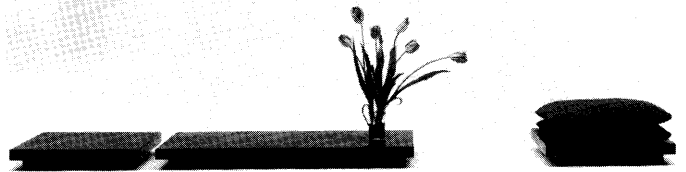
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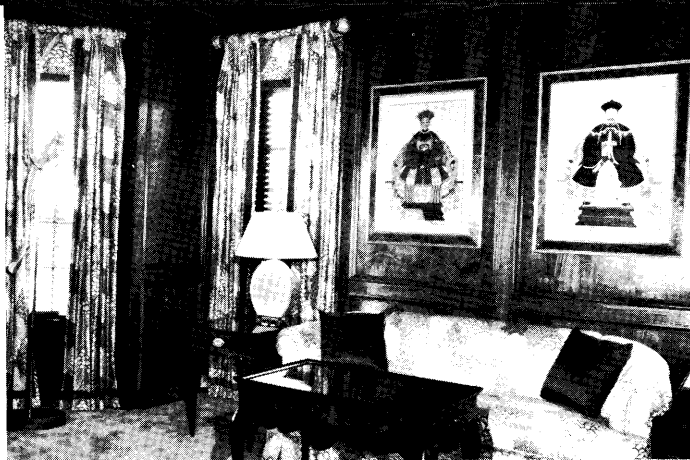


Night Light
Aptly named for the Polish astronomer Copernicus, this delicately scaled wall fixture from Koch + Lowy was designed by Piotr Sierakowski. Cosmic associations are envisioned through a soft, reflected light from the spherical dish and a flickering light emitted through the pierced holes in the cylindrical shade. The anodized aluminum dish is 15" in diameter. The 20" high shade is offered in anodized black or clear aluminum.

Platform
Composed of self-edged slate resting on a recessed laminate plinth, "Platform" designed by Boon-Keng Woo, clearly illustrates her minimalist representation of form, detail, and material. Choice of 2' x 2' or 2' x 42", 4" in height. Available through New Harmony, Culver City, California.



Tea and Coffee Service
Renegade designer, architect and founder of the Memphis group, Ettore Sottsass reveals an unusually restrained effort in silver. However, this effort is compromised by slightly distorting the container's classic proportions to create a uniquely streamlined shape.



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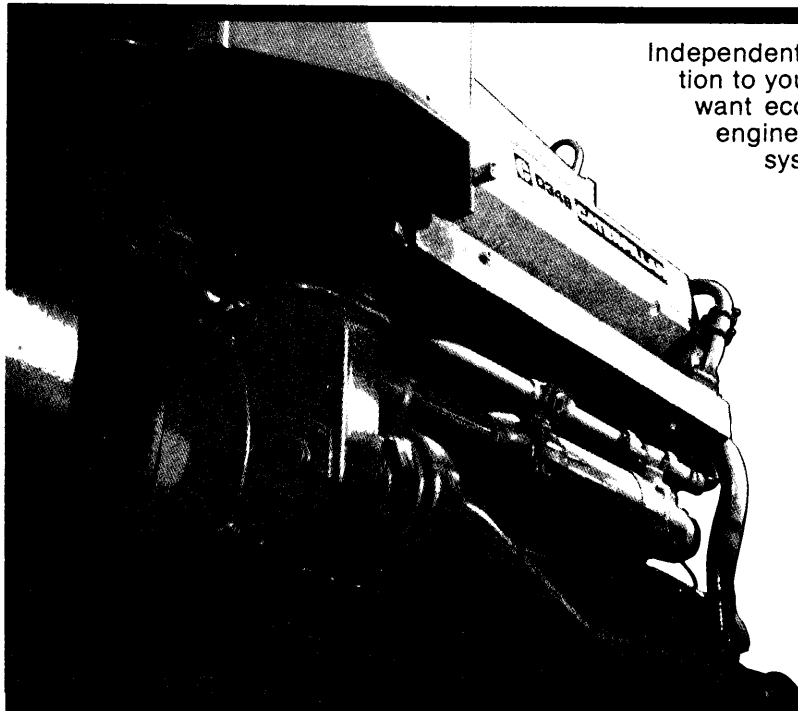
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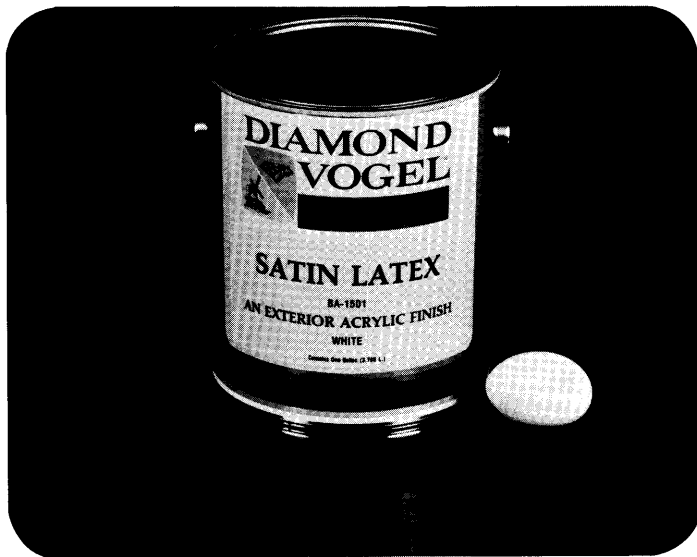
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Diamond Vogel Paints

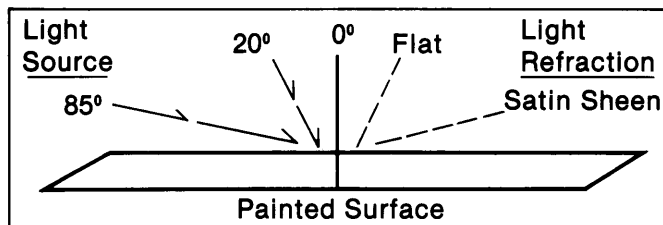
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Acrylic Latex Sheen Finishes, like an eggshell, appear to be flat when seen head on, but take on a low luster when viewed from an angle.



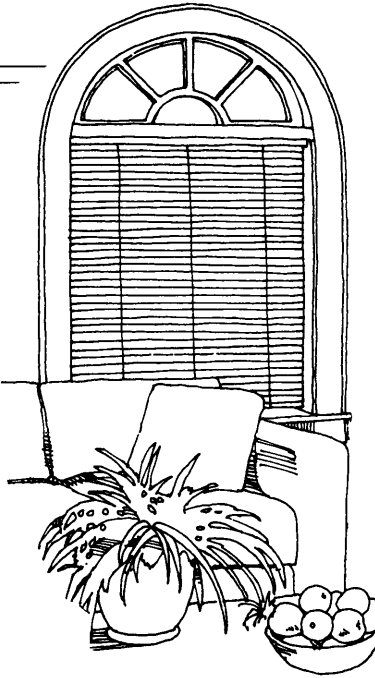
Diamond Vogel Acrylic Exterior Satin Latex House paints provide surface luster without glare. The smooth surface, resulting from higher vehicle content, imparts a sparkle to the surface that lasts for years.



Contact your professional Diamond Vogel representative for further information.

0480-AM

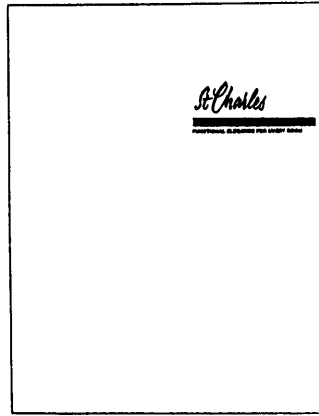
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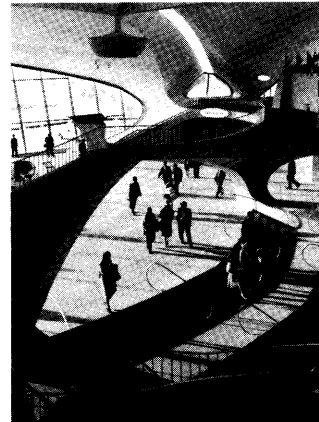
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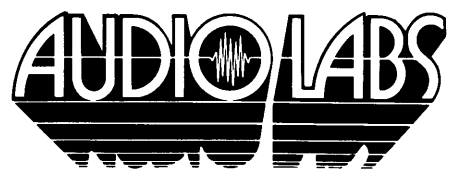


**Building Systems
Integration Handbook**

The TWA Terminal at New York's Kennedy Airport (pictured) exemplifies the integration of structure and architectural design that is advocated in the *Building Systems Integration Handbook*, developed by the American Institute of Architects. This research study has won a Citation in the 34th Annual P/A Awards program sponsored by *Progressive Architecture* magazine. ■

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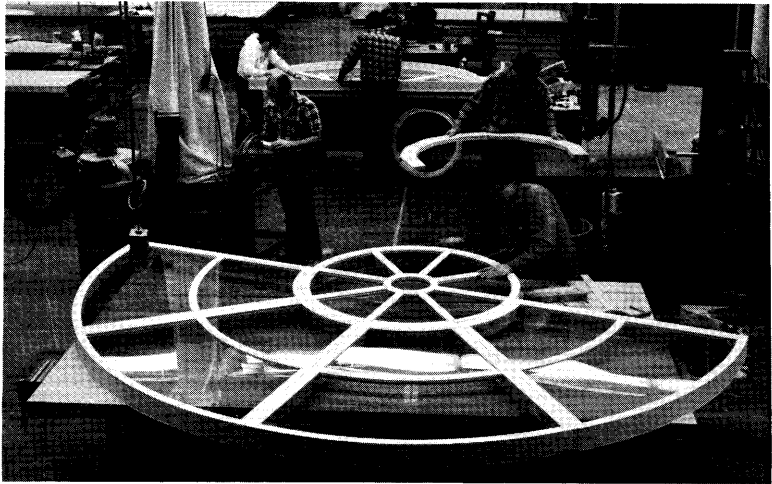
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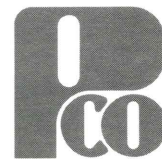
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