

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received JAN 5 1987
date entered APR 7 1987

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Christian Petersen Courtyard Sculptures, and Dairy Industry Building

and/or common

2. Location

street & number Union Drive and Wallace Road, Iowa State Univ. Campus — not for publication

city, town Ames — vicinity of

state IA code 019 county Story code 169

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Iowa State Board of Regents

street & number 6th Floor, Lucas Building, Capitol Complex

city, town Des Moines — vicinity of state IA 50319

5. Location of Legal Description

courthouse, registry of deeds, etc. County Recorder's Office

street & number Story County Courthouse

city, town Nevada state IA 50201

6. Representation in Existing Surveys

title N/A has this property been determined eligible? — yes — no

date — federal — state — county — local

depository for survey records

city, town state

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

Nine bas relief sculptured panels created by the late Christian Petersen were designed for the Dairy Industry Building quadrangle courtyard and main foyer at Iowa State College in 1934-1935. The building is located in the southeast quadrant of the Iowa State College campus, on the northwest corner of Union Drive and Wallace Road.

DAIRY INDUSTRY BUILDING FOYER SCULPTURES

The two interior plaster-cast panels are eleven feet high and eight feet wide, designed by the artist for a two-story stairway foyer of the Dairy Industry building, built in 1927-1928. One panel depicts ancient dairying of Biblical times: women churning butter in a goatskin bag hung from a tree. Below the bas relief is the legend:

For Melke and Chese and Buttere for their bred
the Abraham Wymen slaved and labored longe.

The second panel shows pioneer American women using an early American invention, the dash churn:

Four thousand yeres pass by before man thinkes
to change these plodding houres to houres of song.

The legends were written by Christian Petersen's close friend J. C. Cunningham, professor of corn genetics at Iowa State College. The immense panels were cast in plaster and installed after completion of the outdoor Dairy Courtyard sculptures, a spectacular series of seven terra cotta panels depicting early American dairy technology and modern processing at Iowa State, circa 1934.

DAIRY COURTYARD BAS RELIEFS

The outdoor bas reliefs span a 75-foot covered walkway forming the fourth wall of the Dairy Industry building quadrangle, a landscaped area approximately 124 feet long and 104 feet wide. Petersen designed the seven panels at the Iowa City workshop and later converted them into small sections to fit a small ceramics engineering laboratory kiln at Iowa State College. Student laborers, working under a National Youth Program grant from the federal government, worked with the artist and Prof. Paul E. Cox, professor of ceramic engineering at the College, to produce the small sections in a special kiln designed by Cox. Producing the terra cotta was a difficult technical challenge for the artist and the ceramics engineer. Their achievement is unparalleled in the history of art created on American college campuses.

Clay and plaster for the project were donated by the Fort Dodge Chamber of Commerce. Total cost for the project was \$1750, including Petersen's salary. Petersen earned \$26.50 a week from January until September, 1934 under the P.W.A.P. program and \$25 a week from Iowa State College from September until June of 1935,

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received JAN 5 1987
date entered

Continuation sheet Description Item number 7 Page 2

when the project was completed.

As the focal point of the sculptures, the artist designed a high relief central panel twelve feet wide and five feet high. Three Jersey cows and a regal Jersey bull are posed above a double-tiered semicircular fountain basin which gently flows into a reflecting pool eighteen feet wide by twenty-five feet long. On either side of the central theme panels are six bas reliefs, each measuring five feet high and seven feet wide.

At the far left, the first three panels represent early American hand milking, hauling raw milk to market by wagon, milk separating, and butter churning. At the far right, progressing toward the central figures, Petersen depicted the modern dairy plant at Iowa State in 1934: mechanical milking machines, a "Babcock" testing machine and a power centrifugal separator, and equipment for pasteurizing, cooling, and cheesemaking in a dairy plant of the era.

Bordering the reflecting pool of the courtyard is a graveled walkway leading northward about fifty feet to an elevated flagstone patio. Ice cream and dairy products were produced by students operating the dairy plant and available for purchase by faculty and students at a courtyard sales room.

Sculptor Christian Petersen designed the bas reliefs in terra cotta, an ancient sculpture medium rarely employed in mid-1930s America. "Baked earth" was chosen as a durable low cost material which could be entirely produced and kiln-fired on the campus. "Grog" for the mixture was obtained by grinding old firebricks salvaged from a razed heating plant at Iowa State College. The original clay bas reliefs were cast in plaster and a native Iowa clay and grog mixture was then formed in small panels from the negative plaster molds. Kiln firing required sixty hours for each of the sixty-seven mural sections, plus kiln burns for sills, foundation blocks, and cap blocks for the reflecting pool. The terra cotta manufacturing process continued day and night, through the fall, winter and spring months of 1934-1935. The work was completed in time for dedication at the annual "Veishea" student festival at Iowa State in May, 1935.

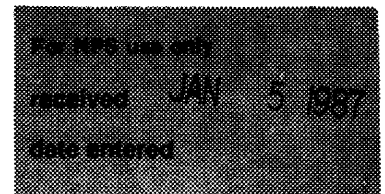
Petersen's artistic concept for the outdoor and interior bas reliefs integrated sculpture with existing architecture in a unified artistic theme symbolizing the world history of dairying. He began with an unfinished quadrangle courtyard, assigned to create visual art to enhance the setting and function of the area.

The immense scale of his work and the historical scope of the symbolism in the bas reliefs represent rare sculptural forms (bas reliefs), medium (kiln fired terra cotta), subject matter (history of world dairy industry), ceramic technology (production by students on an agricultural college campus), and careful attention to architectural scale and integration with the existing building.

Despite fifty years of Iowa weather extremes, the terra cotta courtyard sculptures, foundation blocks, sill caps and reflecting pool blocks remain intact, with no cracking or surface deterioration. Viewed from the patio, the stunning sculpture arrangement strikes a harmonious balance of art and architecture, conveying a unified visual theme: the history of American dairying and technology of the College dairy processing plant, a teaching laboratory at a state-supported land grant college five decades ago.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet Description

Item number 7

Page 3

ORIENTATION TO EXISTING CAMPUS:

Iowa State College located the new 1928 Dairy Industry building in line with existing campus buildings. Architects Proudfoot Rawson & Souers incorporated Bedford limestone to match the established architectural theme. The original two story building is 204 feet long from north to south and 64 feet wide. Two wings extend from the east side of the building about 225 feet, faced with brick matching the limestone of the main building. Iowa State University archives indicate that planning for a garden court was begun in 1929 and a tennis court was installed that year.

Professor Martin Mortensen, head of the Dairy Industry department, worked with fellow-Dane Christian Petersen on the dairy technology portrayed in the artist's sculptures. Professor Maurice Hanson of the landscape architecture department at the College designed the graveled walkways and plantings for the courtyard.

THE DAIRY INDUSTRY BUILDING

This building is included with the sculptures because it is integral to the Petersen art works. Two panels are inside the building and the remainder are incorporated into the interior courtyard wall and overall landscaping scheme. The building itself has not been determined to merit individual listing in the National Register, but it is included in this listing because the building and the panels comprise a single design entity.

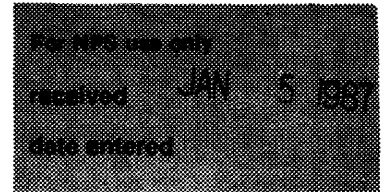
The Dairy Industry Building (1927-28) is U-shaped on plan, measures 204 by 289 feet, enclosing an interior courtyard which measures 104 by 124 feet. The courtyard is formed by the provision of a rear wall with seven rounded arches which forms the east or rear courtyard wall. The seven Peterson panels are placed within the bases of these arches.

The public face of the building is veneered using Bedford Indiana gray limestone. It is two stories high with a classical central entrance. Side wings, with six bays of windows flank this entrance. A large lecture room with sloped floor separates the front row of rooms from a raised patio. A balustrade separates this area from the main courtyard, which is reached by means of a central short flight of steps. These steps are in line with the fountain and central main panel at the east end of the courtyard. The building plan steps down as it is followed to the east. Flanking two story stair towers (these contain the two interior panels) frame the patio and are a visual transition between the front building mass and the single story side wings which comprise the remainder of the plan. These wings extend beyond the courtyard proper and flank a circular service drive of slightly narrower proportions. A more recent addition, was added to the northeast corner of the building in the 1950's-60's.

The limestone front extends only to the corbelled sides of the main facade. The remainder of the building face is composed of light colored brick. Stone coping and detail work caps the walls. One recurrent design theme in the building plan is

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Continuation sheet Description

Item number 7

Page 4

the use of a recessed panels around each window opening (except the facade, front side walls and the second floor courtyard windows) with corbelled brick brackets above.

Alterations to the building occurred in 1967 (King-Bole, Inc., Savage & Ver Ploeg) and 1973, but did not impact the panels.

ALTERATIONS TO THE DAIRY INDUSTRY BUILDING

The dairy processing plant was remodeled in 1940 and 1949. In 1967-1968, architects Savage and VerPloeg designed extensive remodeling of the laboratories on the east end of the building.

Reflecting the changes in American diets and food processing in recent decades, a Food Technology wing was added to the existing building in 1962 for a new department augmenting Dairy Science. Both departments are in what is now the College of Agriculture at Iowa State University.

8. Significance

Period	Areas of Significance—Check and justify below			
___ prehistoric	___ archeology-prehistoric	___ community planning	___ landscape architecture	___ religion
___ 1400-1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500-1599	___ agriculture	___ economics	___ literature	xxx sculpture
___ 1600-1699	___ architecture	___ education	___ military	___ social/
___ 1700-1799	xxx art	___ engineering	___ music	___ humanitarian
___ 1800-1899	___ commerce	___ exploration/settlement	___ philosophy	___ theater
xx 1900-	___ communications	___ industry	___ politics/government	___ transportation
		___ invention		___ other (specify)

Specific dates 1934-5 **Builder/Architect** Christian Petersen (Art)
Proudfoot, Rawson & Souers (Building)

Statement of Significance (in one paragraph) Criterion C&A, Art, Sculpture
Contributing Resource Count: 1

Petersen completed the bas relief as the only sculptor in the Public Works of Art project in Iowa City in 1934, directed by Iowa painter Grant Wood. The project artists completed murals for Iowa public buildings, among them a series of murals for the Iowa State College library.*

The sculptures are regarded as "significant artistic statements on agriculture, technology, and higher education in mid-1930s America" by Patricia L. Bliss and Lynette Pohlman. #

Ms. Pohlman is director of the Brunnier Museum and Gallery at ISU. Ms. Bliss is author of a biography, Christian Petersen Remembered, published in the fall of 1986 by the Iowa State University Press in Ames.

The biography narrates the Iowa career of Christian Petersen, who was born in Denmark in 1885, emigrated to the United States with his family in 1894, and became a designer and diecutter for the commemorative medallion industry in Massachusetts until early 1929, when he moved to Chicago to pursue a full-time sculpture career.

Petersen was appointed to Grant Wood's federal art workshop in Iowa City in 1934 as a result of efforts by Raymond M. Hughes, president of Iowa State, and Edgar R. Harlan, director of the historic, memorial, and art department for the state of Iowa. Hughes and Harlan enlisted the support of Des Moines newspapermen who recommended Petersen to Wood. Among them were editorial cartoonist Jay N. ("Ding") Darling and columnist Harlan Miller, of the Des Moines Register.

The Dairy Industry sculptures were the first landmark works of Petersen's 21-year career as artist-in-residence at Iowa State. He became the only resident artist serving such a long career in the history of American art on college campuses. The only American sculptor-in-residence for over two decades at a publicly-supported college, Petersen retired from a full schedule of teaching and sculpturing in 1955, after completing a series of ten major outdoor landmark sculptures, fifteen studio pieces or interior building sculptures, and at least twenty-three portrait busts or plaques of faculty and staff. His last major work of 300 career sculptures was "A Dedication to the Future" a major bronze sculpture commissioned for the Fisher Community Center in Marshalltown, Iowa, completed just before Petersen died in 1961.

THE CONTEXT OF THE DAIRY SCULPTURES IN RELATION TO CHRISTIAN PETERSEN'S IOWA SCULPTURE CAREER

Regional American art of the 1930s

Petersen came to Chicago in early 1929, hoping to become a midwestern sculptor in an emerging regional American art movement led by painters Grant Wood of Iowa, John Stuart Curry of Kansas, and Thomas Hart Benton of Missouri. He was determined to bring sculptural art into the daily lives of midwestern Americans and away from the trendsetting influence of East Coast galleries and critics.

*the basis for the Criterion A association, sculpture.

#the basis for the Criterion C association, art.

9. Major Bibliographical References

Refer to Continuation Sheets 9-2+

10. Geographical Data

Acreeage of nominated property less than one acre

Quadrangle name Ames West

Quadrangle scale 1/24,000

UTM References

A

1	5
---	---

4	4	6	7	8	0
---	---	---	---	---	---

4	6	5	2	7	5	0
---	---	---	---	---	---	---

B

--	--

--	--	--	--

--	--	--	--	--	--

C

--	--

--	--	--	--

--	--	--	--	--	--

D

--	--

--	--	--	--

--	--	--	--	--	--

E

--	--

--	--	--	--

--	--	--	--	--	--

F

--	--

--	--	--	--

--	--	--	--	--	--

G

--	--

--	--	--	--

--	--	--	--	--	--

H

--	--

--	--	--	--

--	--	--	--	--	--

Verbal boundary description and justification Part of the SE 1/4 of the SE 1/4 of Section 4, T-83N, R-24W. The boundary is defined as being a line which projects fifty feet beyond the exterior walls of the Dairy Industry Building (see sketch map, p. 10-2). Includes only the specified building and interior courtyard.

List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	code
-------	-----	------	--------	------

state	code	county	code
-------	------	--------	------

11. Form Prepared By

name/title Nomination researched/written by Ms. Patricia Lounsbury Bliss, Ames. Form prepared by James E. Jacobsen, National Register Coordinator

organization State Historical Society of Iowa date November 17, 1986

Bureau of Community Programs

Office of Historic Preservation

street & number E. 12th & Grand Ave. telephone 515-281-4137

city or town Des Moines state IA 50319

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *David L. ...*

title Deputy State Historic Preservation Officer date 12/10/86

For NPS use only

I hereby certify that this property is included in the National Register

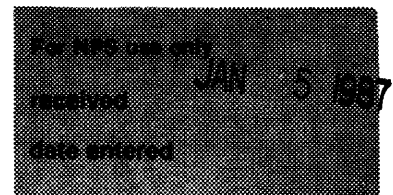
Beth Araveno date 4/7/87

Keeper of the National Register

Attest:

date

Chief of Registration

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

Continuation sheet Significance Item number 8 Page 2

Midwestern themes and setting of Petersen's works

Petersen's career as an Iowa sculptor reflected the agricultural setting of the midwest and educational mandate of Iowa State College, a land-grant institution. He portrayed agricultural subjects--veterinary science, dairying, animal husbandry--and the original Americans of the midwest, the Osage and Mesquakie Indians. Relating his subject matter to mid-America, the sculptor created studio pieces and portraits of prairie pioneers, immigrants, sharecroppers, farmers, a cornhusker, victims of flood and drought, prize horses and cattle, and his most famous work, "The Gentle Doctor", a heroic statue of a veterinarian.

He concentrated on sculptures related to his life as an Iowan: portraits and studio pieces of ministers, saints, athletes, governors, presidents, educators, civic leaders and philanthropists, soldiers, and the beloved children of his midwestern world.

All of Petersen's best works were created in Iowa. Although most are owned by private collectors, notable studio pieces, portraits, and commissioned sculptures are publicly accessible in Ames, Marshalltown, Dubuque, Dyersville, Cedar Rapids, Mason City, Sioux City, Ventura, and Des Moines.

NOTEWORTHINESS OF THE DAIRY SCULPTURES

A departure from traditional classic American sculpture, the Dairy Industry courtyard and interior sculptures represent Christian Petersen's beginning career in Iowa and the first federally subsidized art programs of the Depression era, which began a series of programs which were halted by the onset of World War II.

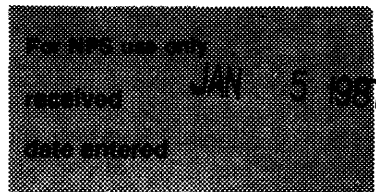
The concept of art in public buildings originated with the Greeks and Romans. In America of the 1930s, Petersen's dairy sculptures for a midwestern college campus were a rarity among federally sponsored art, most of which was murals, easel painting, and handcrafts. Sculpture projects were confined to large cities and concentrated on both seacoasts. The Iowa Public Works of Art Project in Iowa City led Christian Petersen to the dairy sculpture project and then to a long and productive career as artist-in-residence at Iowa State College.

Emma Lila Fundabirk and Thomas G. Davenport, in a comprehensive book titled Art in Public Places in the United States, noted that Iowa State University in 1976 was "primary among those schools which have made efforts to place art on their campuses", ranking Iowa State with Princeton, the University of California, University of Texas, California State College at Long Beach, and the University of Houston. Fundabirk and co-author Mary Douglas Foreman, in Visual Arts in the United States, noted: "Iowa State University has long been known for the many sculptures by Christian Petersen which were created for that campus in the 1930s and 1940s." In another 600-page comprehensive compilation titled Art at Educational Institutions in the United States, Fundabirk and Davenport included photographs and listings of six major Iowa State University sculptures by Christian Petersen, beginning with the Dairy Industry courtyard and interior bas reliefs.

In his first campus lecture to the faculty at a convocation in 1935, Christian Petersen explained why he came to the midwest and asked for help from his colleagues:

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet Significance Item number 8 Page 3

 Create an American art, here in the rich soil of
 the midwest, where America has its roots. Here
 shall the the soil and the seed and the strength
 of art.

 Forseeing an emerging of a genuine American art uninfluenced by European
trends, he concludes his lecture with these words:

 For it is you who make your artists, and through
 them, you shall be remembered.

 The Dairy Industries Building was designed by the Architectural firm of
Proudfoot, Rawson and Souers, of Des Moines. J. and W. A. Elliott Construction
built the building in the years 1927-28.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet

Bibliography

Item number 9

Page 2

Who's Who in American Art, Biographical Directory (Washington: American Federation of Artists, Nov. 15, 1935), p. 362.

McKenzie, Richard D., *The New Deal for Artists* (Princeton, N.J.: Princeton University Press, 1973), p. 4.

Raymond M. Hughes, annual report to faculty of Iowa State College, *Iowa State College Bulletin*, Vol. XXXIV, No. 15, September 18, 1935, p. 21, 25, 28.

Iowa, *A Guide to the Hawkeye State*, Federal Writer's Project of the WPA for the State of Iowa (New York: Viking Press, 1938), p. 147.

Earl Minser and Ray Murray, "He Has Carved a Heritage", *Iowan Magazine*, March 1954, Vol. 8, No. 3.

Fundabirk, Emma Lila and Davenport, Thomas, *Art in Public Places in the U.S.* (Bowling Green, Ohio: Bowling Green University Popular Press, 1975) pp. 228, 483.

Fundabirk, Emma Lila and Davenport, Thomas, *Art at Educational Institutions in the U.S.* (Metuchen, N.J.: Scarecrow Press, 1974) pp. 173, 175, 222, 224, 257, 259, 263, 486.

Unpublished Materials:

Cunningham, Jules C., handwritten biographical sketch of Christian Petersen.

Typed notes by Charlotte Petersen.

Christian Petersen, unpublished writings.

Letters:

Petersen to Edgar R. Harlan, June 21, 1929.
Grant Wood to Petersen, January 10, 1934.
Grant Wood to Petersen, January 16, 1934.
Petersen to Grant wood, January 18, 1934.
Paul E. Cox to Raymond M. Hughes, April 7, 1934.
Paul E. Cox to Raymond M. Hughes, June 12, 1934.
Paul E. Cox to T. R. Agg, April 16, 1935.
Raymond M. Hughes to Petersen, June 13, 1935.
John Pusey to Petersen, April, 1935.
Raymond M. Hughes to Petersen, May 10, 1935.
Raymond M. Hughes to Petersen, October 25, 1935.
Petersen to Raymond M. Hughes, December 29, 1935.
Petersen to Raymond M. Hughes, January 10, 1936.
P. H. Elwood to B. H. Platt, May 10, 1938.
L. M. Forland, to Patricia Bliss, September 15, 1983.
Lewis Minton to Patricia Bliss, October 10, 1983.
A. E. Staley Co. to Patricia Bliss, March 10, 1984.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet Bibliography

Item number 9

Page 3

Marie Born Green to Patricia Bliss, September 30, 1984.
Marie Born Green to Patricia Bliss, October 14, 1984.

Newspapers:

Ames Daily Tribune, 1 January 1938, 10 June 1949, September 29, 1950, 7 February 1961.
Iowa State Daily, 11 December 1978.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

Continuation sheet Bibliography

Item number 9

Page 4

SCULPTURES BY CHRISTIAN PETERSEN
CURRENTLY OWNED BY IOWA STATE UNIVERSITY
AS OF NOVEMBER 1, 1985

Released to Dave Lendt and Lynette Pohlman, for use in University publications, news releases, and Brunnier Museum and Gallery publications.

This material is excerpted from research notes for Christian Petersen Remembered, biography of a sculptor, to be published by Iowa State University Press in 1986 and is Copyright, 1985 by Patricia Lounsbury Bliss. Please obtain author's permission to photocopy or quote and use appropriate credit as source if information is used in University publications or news releases. The listing, with some revision, will be released to various media and used in manuscripts submitted to The Iowan, American Heritage and other magazines.

Pat Bliss

MAJOR OUTDOOR LANDMARKS:

1. 1935: Dairy Industry courtyard, a 75-foot wall of six bas reliefs five feet high by seven feet wide and a seventh set forming the fountain, five by twelve feet; reflecting pool 18 X 25 feet. Completed under the Iowa Public Works of Art Project by arrangement with Raymond M. Hughes and Grant Wood, project director in Iowa City. Sixty-four panels comprising the seven mural sections were fired in the campus kiln designed by Paul E. Cox, ceramic engineering, with student labor financed by National Youth Assistance funds.

This is the only known sculpture project produced through the Iowa PWAP program and probably the only major sculpture in the midwest emanating from the first federal "grass roots" art program in American history. Preliminary application was submitted by the author Oct. 14, 1985 nominating this work for the National Register of Historic Places and for the National Register of Historic Landmarks. This is the only campus sculpture signed by the artist, in tiny letters scratched into the terra cotta mix before kiln firing in 1935.

2. 1936: Unglazed terra cotta panels of three athletes, on facade of State Gymnasium north outdoor double staircase. Each panel in five sections (to fit the Cox kiln), approximately two feet wide by seven feet high: football player, basketball player, track runner.

3. 1936-1937: Terra cotta bas relief murals 26 feet wide by 6.5 high, in 44 panels fired in the campus kiln, depicting veterinary medicine science and technology of the era. Located on the patio wall, west administrative wing of the Veterinary College.

4. 1937: "The Gentle Doctor" heroic figure of a veterinarian, seven feet high, a bronze casting of the original terra cotta. Paul Shao, professor of architecture, was commissioned to cast the replica for the new veterinary complex in 1974.

5. 1936: Roberts Hall fountain, approximately 14 feet wide, 24 inches at maximum height, two bas relief panels in trapezoid shape. Nine terra cotta

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

Continuation sheet Bibliography

Item number 9

Page 5

panel sections (fired in the Cox kiln) of two elegant nude female bas reliefs. Fountain was removed some years ago. Based on poem "Sancta Ursula", by William Aspenwall Bradley, the legend inscribed is: "...no world more wide, since all her dreams start here, or here abide." (From July, 1917 Century magazine.) The dormitory was named for Maria Roberts, math teacher and dean of the junior college during her forty-year career here.

6. 1940: "Madonna of the Prairie", Bedford limestone studio piece of life-size mother and child, Petersen's tribute to pioneer women. Purchased in 1982 for College of Education quadrangle courtyard (formerly the veterinary quadrangle).

7. 1941: "Fountain of the Four Seasons" (named by students), four Bedford stone Indian women. Created for a Memorial Union fountain, 38 feet by 19 feet, which was a gift in 1936 from the Veishea Central Committee. Based on an Osage Indian prayer of thanksgiving researched by Petersen's good friend, Jules C. Cunningham, professor of corn genetics. The Indian women face the compass points:

The first plants the corn seed:

"Lo, I come to the tender planting."

The second bends close to the earth, examining the first green sprout:

"Lo, a tender shoot breaks forth."

The third holds a harvest basket filled with maize:

"Lo, I collect the golden harvest."

And the fourth nurses her newborn babe:

"Lo, there is joy in my house."

Full scale plaster castings of the original clay figures are stored in Ames and available for purchase from Charlotte and Mary Petersen.

8. 1942: Terra cotta "The Marriage Ring" or "The Wedding Ring" (both names used through the years), south of McKay Hall, created for the division of home economics. Based on a poem by James Whitcomb Riley, "The Hired Man's Faith in Children", the legend is inscribed on the periphery of the ring:

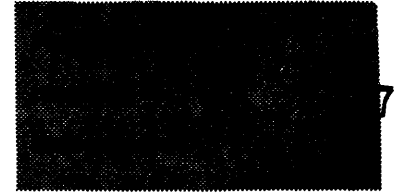
I believe all children's good
if they're only understood,
even bad ones, seems to me,
's jest as good as they can be.

The poem was selected by Christian and Charlotte Petersen, who believed that "the children are the precious gems of the wedding ring." Two small boys study a turtle, two frogs, a water lily and a bubbling fountain which represented a tiny brook. A little girl reaches for a lily in the reflecting pool. The figures have been vandalized twice and were restored most recently in 1984.

9. 1947-1955: "Conversations" three groups of six heroic-size Iowa State students, carved in Bedford limestone, on the Elm-Oak dormitory campus. Originally designed for a "gateway" campus entry at Lincoln Way and Beach.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet Bibliography

Item number 9

Page 6

10. 1951: Agriculture motif of rolling Iowa prairie farmland, an itaglio carving in limestone for new Agronomy building facade.

MAJOR STUDIO WORKS OWNED
BY IOWA STATE UNIVERSITY IN 1985

1. Circa 1930: Bust portrait of Jens Jensen, Chicago landscape architect, purchased in 1961 by students, for the landscape architecture department, College of Design.

2. Dairy Industry interior panels, main foyer, two massive plaster-cast one-piece panels contrasting ancient and "modern" churning of pioneer era in America. Each panel is eleven feet high, eight feet wide. Based on a theme suggested to Christian Petersen by his friend, J.C. Cunningham, who wrote in Old English style: "For Melke and Chese and Buttere for ther bred the Abram Wymen slaved and labored longe." "Four thousand yeres pass by before man thinkes to chaune these plodding houres to houres of songe."

3. "Buffaloes", clay study for sculpture, modeled by Christian Petersen in Grant Wood's workshop in Iowa City in January, 1934. Purchased in 1985 by department of special collections, ISU library. 14"L X 8"H X 6"D

4. Original "Gentle Doctor" terra cotta figure, restored in 1974 and moved to main floor of Scheman building.

5. "Pegasus", first of thirty-five bronze reproductions of a sculpture created in 1938; purchased for the College of Veterinary Medicine as a gift from Dr. and Mrs. John Salsbury in 1984; displayed in library. 21" X 14" base, 17.5" high, weight 80 pounds.

6. "Flood", plaster studio piece of woman and infant, circa 1938, purchased by Brunnier in 1985.

7. "Drought", plaster studio piece of emaciated woman and infant, purchased by Brunnier in 1985, the subject of a poem written by J. C. Cunningham.

8. "Soon After Flood", circa 1938, gift to Brunnier from Esther Burns, this is the original plaster version of three children astride a mule, based on sketches by Christian Petersen in Kentucky.

9. Lincoln, a heroic bust sculpture in Bedford stone, WOI-TV and radio studios, communications building. Purchased in 1962, created by the artist in 1943.

10. "Old Woman in Prayer", Bedford stone bust, purchased for ISU library for new addition in 1983.

11. "Men of Two Wars", circa 1942, depicting soldiers of World War I and II, designed as proposal for memorial to American Legion; 55 inches long, 29 wide, 33 high. Purchased by Memorial Union, 1985.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet

Bibliography

Item number 9

Page 7

12. Study of George Washington Carver, scientist; plaster three-quarter figure purchased in 1961 for the new Carver Hall. Created in 1943; 35" high. Proposed as a memorial for Tuskegee Institute.

13. 1944: College boy and girl, Iowa State College library east foyer. These heroic-sized figures were carved of Bedford limestone to occupy two stone pedestals flanking the lobby staircase. Christian Petersen intended them as a lasting tribute to his friends, the students of the College.

14. Veishea Varieties trophy, carved in wood, commissioned by Memorial Union circa 1946, 18 inches high. Displayed in showcase, Union main floor desk area.

15. "Head of Young Girl", one of many rapid clay sketches of students done by Petersen as demonstrations for his sculpture classes. Fired clay. A gift from Marjorie Garfield to applied art department, College of Home Economics; now at Brunnier Museum and Gallery.

FACULTY PORTRAITS
OWNED BY THE UNIVERSITY

1. Louis Pammel bust in bronze; circa 1932, this superb portrait convinced Iowa State College officials that sculptor Christian Petersen should be hired as artist-in-residence in 1934. Displayed in botany department, Bessey Hall.

2. Charles H. Stange, D.V.M.; plaster heroic half-figure, circa 1936. Created after Stange's untimely death, as a memorial to the Dean of Veterinary Medicine. Now located in foyer of administrative wing, College of Veterinary Medicine.

3. Eugene Lindstrom, genetics department, 1940 bronze memorial bas relief portrait plaque now located in storage area of genetics laboratory.

4. Clifford Gregory, journalism professor, bronze bust, circa 1940, journalism department.

5. Frederick Beckman, founder of Iowa State College Press, terra cotta bust created in 1940—a very rare medium for a portrait. Journalism department.

6. Blair Converse, head of department of journalism, bronze bust 1940.

FACULTY PORTRAITS ORIGINALLY CREATED
FOR THE UNIVERSITY, LOCATIONS UNKNOWN

1. Martin Mortensen, head of dairy industry, bronze bust 1934. Owned by Dr. Mortensen's daughter.

2. Neale Knowles, dean of home economics extension, ISC; bust portrait 1935.

3. Carrie Chapman Catt, ISC graduate and suffrage leader; portrait bust, 1936.

4. J. C. Cunningham, professor of corn genetics, clay study, 1936.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet Bibliography

Item number 9

Page 8

5. Sara Porter Ellis, director of extension home economics, 1938 portrait bust.
6. Charles Rogers, journalism, plaster portrait bust, 1938.
7. O.R. Sweeney, chemical engineering, 1938 bronze bust.
8. Anson Marton, dean of engineering, 1938 bronze bust.
9. Genevieve Fisher, dean of home economics, bronze bust 1938.
10. Charles Friley, College president, plaster bust, 1939.
11. Charles Murray, dean of veterinary medicine, plaster bust 1939.
12. T.R. Agg, dean of engineering, bust portrait, 1939.
13. H. H. Kildee, dean of agriculture, 1940 bust.
14. A. Maurice Hanson, landscape architecture, 1940 bust.
15. Charles F. Curtiss, dean of agriculture, 1940 bust.
16. R. K. Bliss, director of extension, 1948 bas relief portrait, plaster.
17. Richard B. Hull, director of WOI-TV, bronze bust now at Richard B. Hull Television Center, Ohio State University.

MEDALLIONS DESIGNED BY
CHRISTIAN PETERSEN, AWARDED ANNUALLY

Marston medal for excellence in engineering, awarded annually since 1936.

Alumni medal, 1940.

SKETCHES BY CHRISTIAN PETERSEN

Mary and Charlotte Petersen presented four original sketches for "The Gentle Doctor" to the College of Vet Medicine as their gift in 1985. The College plans to display the sketches in the library.

The College of Veterinary medicine purchased a charcoal sketch of "Tink", the Petersen's beloved border collie, in 1985 and also an oil painting of the Gilbert area.

Special collections, ISU library, purchased various sketches in 1985 which were added to The Christian Petersen Papers, which include a large number of excellent sketches by the sculptor.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



7

Continuation sheet

Bibliography

Item number 9

Page 9

STORED SCULPTURES OWNED BY MARY AND CHARLOTTE PETERSEN,
OF INTEREST TO IOWA STATE UNIVERSITY

Portrait bust of Helen Benitez, dean of Philippine Woman's College, circa 1940.

Portrait bust of Frank Johnston, portrait painter of Christian Petersen and a number of faculty people, circa 1943.

Journalism professor Charles Rogers, portrait bust.

Francis McCray, 1935 portrait bust. He was one of the mural painters of the PWAP who worked on the library murals and later became head of the Fine Arts College at the State University of Iowa.

Full-size plaster castings of the four Indian women of the Memorial Union "Fountain of the Four Seasons."

Terra cotta bas-relief portrait of R.K. Bliss, director of extension 1915-1946.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



87

Continuation sheet Bibliography

Item number 9

Page 10

SCULPTURES BY CHRISTIAN PETERSEN
LOCATED IN THE STATE OF IOWA

(Petersen completed well over two hundred sculptures during his Iowa career, many of which were private commissions or were studio pieces acquired by private collectors. The following is a representative list of works which may be seen in publicly-accessible locations in Iowa.)

Iowa State University--see enclosed listing

Ames, Iowa

- St. Cecelia's School: terra cotta grouping of figures in outdoor setting and series of small studio sculptures
- St. Thomas Aquinas Catholic Church: Bedford stone bust, "Christ"
- Collegiate Methodist Church: bas relief portrait of Rev. Sam Nichols
- Collegiate Presbyterian Church: bronze portrait plaques of Thomas Sloss, Rev. Walter Barlow, Rev. L. Myron Boozer

Des Moines

- Anna and A.H. Blank bronze memorial plaque, Blank Hospital
- James D. Edmundson bas relief memorial in bronze, Des Moines Art Center.
- "Young Bear", terra cotta bust, State Historical Building*
- Gov. George W. Clarke of Iowa, State Historical Building
- Rabbi Eugene Mannheimer, Temple B'Nai Jeshurun
- Equitable Building: bronze bas relief portraits of Frederick M. Hubbell, Frederick C. Hubbell, Frederick W. Hubbell, Henry C. Nollen, Hoyt Cherman, Benjamin F. Allen, Phineas Casaday, Cyrus Kirk, Jaes C. Cummins.
- Des Moines Register building: bronze portrait plaques of Gardner Cowles and Gardner Cowles jr.
- Drake University Cowles Library: portrait bust in bronze of Gardner Cowles.
- Des Moines Municipal Airport: bronze memorial plaque of Arthur E. Thomas, director of airport.
- Roosevelt High School: bronze memorial bas relief plaques of Emmett Hasty and Robert Cook, principals.
- Des Moines Public Library: portrait in bronze of Forrest Spaulding, city librarian.

Marshalltown

- "A Dedication to the Future", heroic bronze figure of a father and son, commissioned for fountain and reflecting pool of Fisher Community Center, 1961.
- "War", stone sculpture of mother and child, purchased by Central Iowa Art Association patron, 1961
- "Mountain Mother", stone sculpture of mother and three children, purchased for Central Iowa Art Association, 1961

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet

Bibliography

Item number 9

Page 11

Mason City

"Grateful Farmer", studio piece purchased 1964
for Mason City public schools

Cedar Rapids

bronze portrait bust of Grant Wood, at Cedar Rapids Memorial
art gallery

Dubuque

"St. Bernard of Clairvaux", Bedford limestone statue at
site of proposed seminary

Dyersville

"St. Francis Xavier", terra cotta heroic figure commissioned
for St. Francis Xavier Catholic Church, now a Basilica.

Ventura

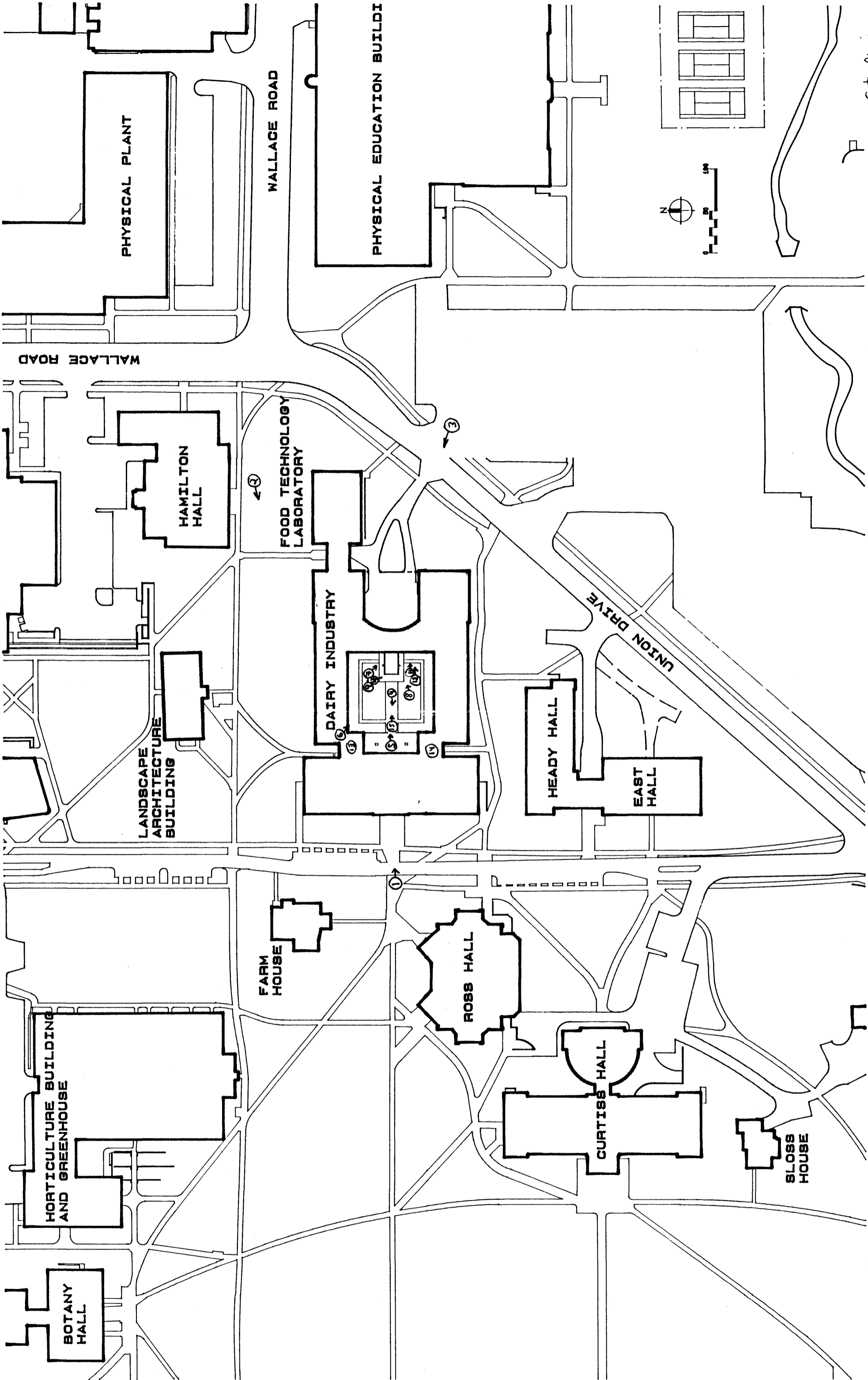
"Viking" bas relief in stone, bas relief of basketball
player

Sioux Center

portrait bust of Steven Vincent Benet, purchased in 1964
for Sioux Center Public Library

Gilbert, Iowa

portrait figure of Abraham Lincoln, purchased for Gilbert
schools, 1964



Site Map
Photo Map