

# Iowa Architect

SUMMER ISSUE 1987 TWO/FIFTY





# Say it with tile ...

Architectural tile says a lot more than bland walls and floors. Tile mixes colors, creates depth, identifies a product or service or expresses a client company's personality. It can establish light or shadows, comfort or activity. It can define a busy restaurant, a quiet shop or a bright office.

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# SUNDERLAND

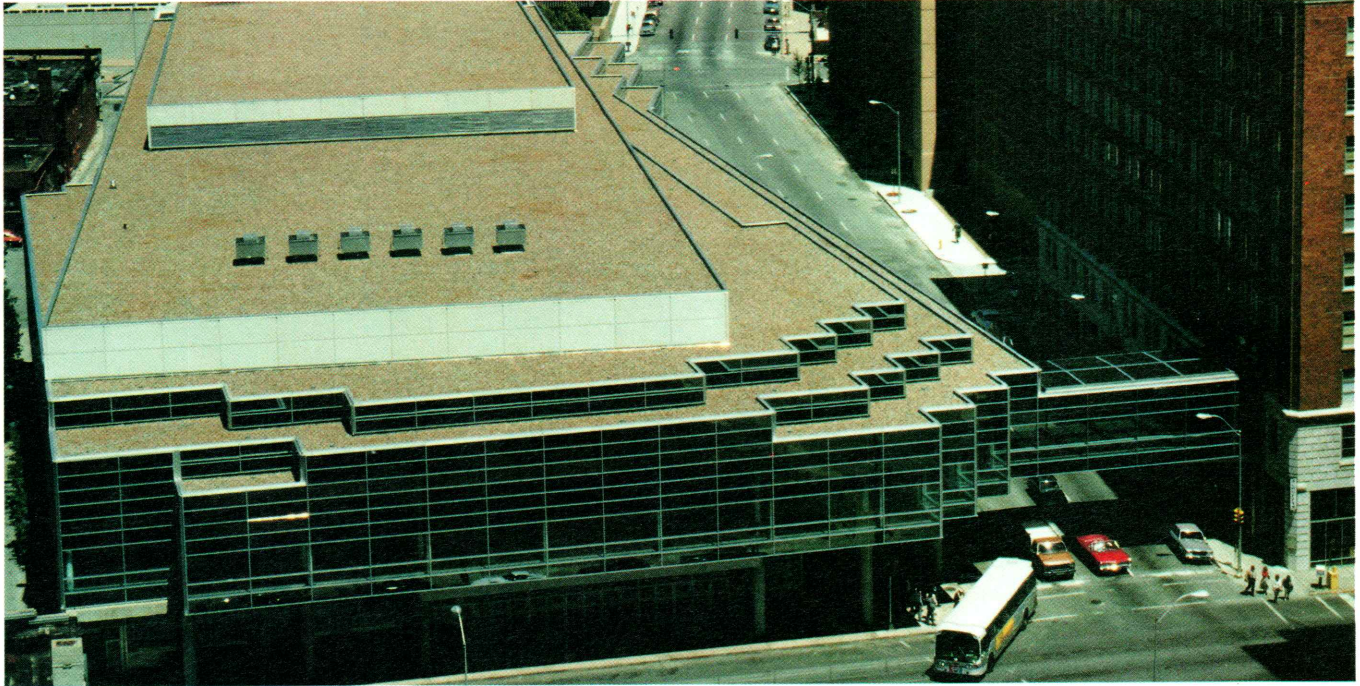
## BROTHERS COMPANY

TOP: Project: Pester Convenience Store 1516 S.E. First,  
Des Moines  
Architect: Bussard/Dikis Associates Ltd.  
Tile Contractor: Des Moines Marble & Mantel Co.  
Tile: Florida TOUGH-ONE, 8" x 8" and 12" x 12"

MIDDLE: Project: Holmes Oldsmobile, 11206 Hickman Road,  
Clive, Iowa  
Architect: Shiffler, Frey, Baldwin, Clause Architects PC  
Tile Contractor: Iowa Ceramic Tile Co.  
Tile: Buchtal — Quantum 2, 8" x 8"

BOTTOM: Project: Noodlekraut, Kaleidoscope At The Hub,  
Des Moines  
Architect: Sires Douglas Architects  
Tile Contractor: Des Moines Marble & Mantel Co.  
Tile: Florida Crystal Glaze, 2" x 2"

# Carlisle Sure-Seal® Roofing System



**Project:** Des Moines Convention Center, Des Moines, Iowa **Roofer:** Barrick Roofers, Inc., Des Moines, Iowa **Roof:** Carlisle Syntec Ballasted System **Architect:** Brooks Borg and Skiles, Architects-Engineers

## Roofs That Succeed Where Others Fail

Carlisle Sure-Seal® Roofing Systems use E.P.D.M. (Ethylene Propylene Diene Monomer) elastomeric membranes to make the difference between long term roofing success and short term failure. For both new roofing and reroofing, Carlisle Sure-Seal® single-ply membranes represent the most reliable and economical form of commercial roofing available. Here's why:

**1** Applied in large sheets the single-ply membrane represents a watertight covering that is not subject to the weathering and maintenance problems of built-up roofing.

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**3** Sure-Seal® membranes are light, but tough. They weigh less than ½ pound per square foot, yet provide strong resistance against tears, punctures and abrasions.

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**5** Carlisle Sure-Seal® membranes are available in such large widths and lengths that field seams are minimized thus reducing labor costs. Standard widths up to 50 feet; standard lengths are 50, 100, 150 and 200 feet; standard thicknesses are .045 and .060 inches. Special sizes and thicknesses are also available. A roof area as large as 50 feet by 200 feet can be covered by a single factory-fabricated sheet.

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# BRICK OF CHOICE

- **ABC Studios** New York, New York  
Architect: Kohn Pedersen Fox Associates, P.C.  
Catskill Utilities  
Ebonite Utilities
- **Digital Equipment Offices** Shrewsbury, Massachusetts  
Architect: Drummey, Roseane, Anderson Inc.  
Grand Canyon Utilities
- **Star Tribune Building** Minneapolis, Minnesota  
Architect: Arvid Elness Architects, Inc.  
Mountain Shadow Utilities
- **Ohara Water Reclamation Facility** Chicago, Illinois  
Architect: Consoer Morgan P.C. Architect & Engineer  
Fine Art Smooth Modulars
- **Lake Fairfax Business Park** Washington, D.C.  
Architect: Berry, Rio & Associates  
Ebonite Modulars
- **College of Osteopathic Medicine and Surgery** Des Moines, Iowa  
Architect: Leo A. Daly  
Endicott Medium Ironspot Utilities  
Endicott Dark Ironspot Utilities
- **Capitol Center** Des Moines, Iowa  
Architects: Herbert Lewis Kruse Blunk Architecture  
Shiffler, Frey, Baldwin, Clause, Architects P.C.  
Red Smooth Modulars  
Brown Smooth Modulars
- **Dallas Museum of Fine Arts** Dallas, Texas  
Architect: Edward Larrabee Barnes & Associates P.C.  
Grand Canyon Standards
- **The River Center** Davenport, Iowa  
Architect: Scholtz & Keuhn Associates  
Fine Art Velour Utilities

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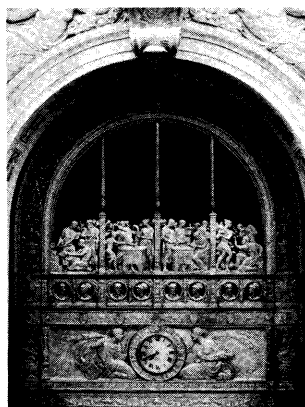
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Davenport, Iowa

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Chicago, Illinois

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Larry Hetisimer

Davenport, Iowa

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## **HANG IT UP!**

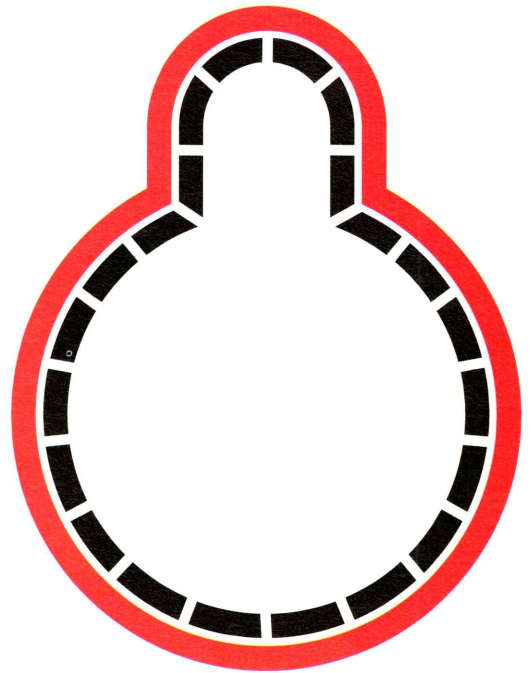
Think asbestos is nothing to lose any sleep over? Then you'd better hang it up!

Nearly every building constructed before 1976 has materials containing asbestos. These materials can cause serious health problems, including lung cancer, if they're disturbed and asbestos fibers are released into the air.

That's why you should contact a licensed, asbestos abatement professional before attempting any work on a structure built prior to 1976. This includes remodeling, structural repair, replacement of heating and cooling systems, or anything which may disturb the insulation in the walls or ceilings.

At ICM Insulation, we're asbestos abatement specialists! Experienced professionals trained and outfitted for the job. First, we'll conduct an on-site survey and take material samples for laboratory analysis. Then, if asbestos fibers are found present, we'll provide a detailed report and cost estimate on the proper abatement procedure.

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**DISTINCTIVE  
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Touches  
Of  
INDIVIDUALITY**

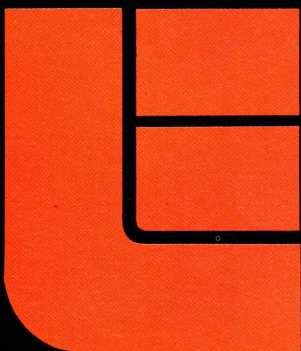
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ON REQUEST

Sculptor Jack Curran shown in front of a finished mural prior to drying and firing.

Hand crafted brick murals by Endicott provide the discriminating designer with a most distinctive art form in which to reflect creative expressions.



One of four in-place murals featured at the DuPont Center Office Building, Irvine, California.

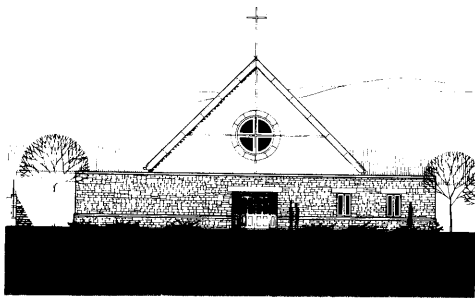


**Endicott Tile Ltd.**

Post Office Box 645 • Fairbury, Nebraska 68352 • 402/729/3323

**Alice & Ralph Mueller  
Memorial Chapel  
Dubuque, Iowa**

Construction will begin during April on a "jewel box" chapel to accommodate cemetery burial services in Linwood Cemetery. The native stone faced building will be a focal point at the cemetery entrance. A decorative leaded glass rose window dominates the front facade. The high pitched nave ceiling and the warm, natural materials used to decorate the interior will present a dignified atmosphere for worship. The chapel was designed by Durrant Architects & Engineers. ■



**Weaver Residence**

Stouffer and Smith Architects has designed a house for the rural landscape 30 miles south of Des Moines. The design cloaks the rural

house of today in the familiar images of the barn, silo, and board and batten siding. The interior plan is developed around a series of three towers symbolizing the transgression of time in the life of the owners. Construction will begin this summer. ■



**HERE WE  
GROW AGAIN**

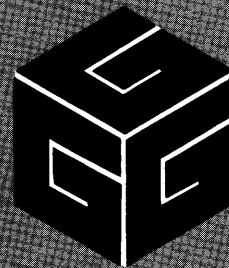


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**Economy.**  
**Efficiency.**  
**Versatility.**



**Why the pros  
chose electric  
for Bluffs Run.**

**The Pros**

Architects — William W. Duffey, Jr.,  
Evan M. Terry Associates

General Contractor  
— Anderson Construction Co.

Mechanical Engineering  
— McWilliams Associates

Mechanical Contractor — Ray Martin

Electrical Contractor — Meisner Electric Co.

Cable Heating Subcontractor  
— Baxter Electric Co.

**The Structure**

Grandstand 125,000 sq. ft. on four floors;  
Kennels 17,700 sq. ft.; Maintenance Building  
3,050 sq. ft.; Tote Board 670 sq. ft.

**Here's what they said...**

**The Architect** "Bluffs Run opened to the public February 27, 1986, two days ahead of schedule. We feel that the selection of the all-electric mechanical system and cooperation between Ray Martin and N.C. Morgan Construction Company contributed considerably in reaching this early opening date."

**The Engineer** "The building is a multi-function facility, housing an enclosed grandstand, restaurant, lounges, administrative areas and various support functions. The diversity of use and varying occupancy schedules are well served by the use of multiple electric HVAC systems."

**Bluffs Run's Manager** "We were able to open slightly ahead of schedule, due in part to Iowa Power's timely response to our service needs. One of the unique features of Bluffs Run is the electric heating cables underneath the track. This heating system allows us to operate during the colder months of the year."

**The pros design for the future with electric.**

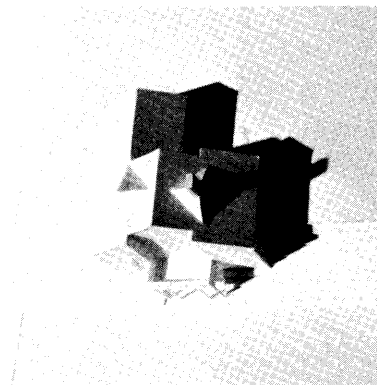
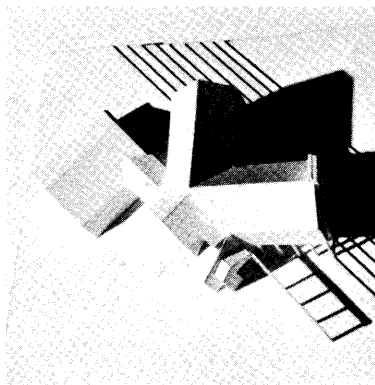
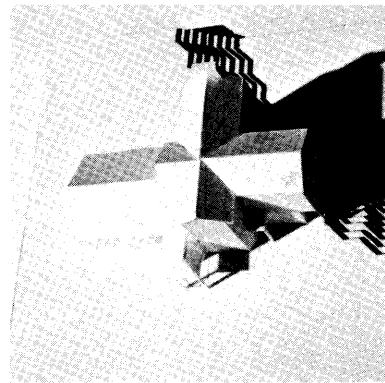
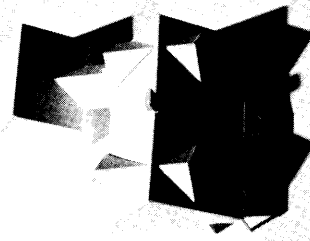
For more information about costs and ideas for efficient HVAC systems, contact A.K. Fulton, Manager, Commercial Sales at Iowa Power, 515-281-2202.



The cost of this ad will be paid for by the customers of Iowa Power.

**New Hampshire Residential Estate**

These four study models demonstrate prototypical houses by Engelbrecht and Griffin Architects for a residential estate underway in New Hampshire. The houses, which range in area from sixteen hundred to two thousand square feet, are designed for small families or recently retired couples. ■



**Road Show Video**

The rapid growth of the video rental facilities has largely been housed in environments of little resemblance to the glitter and glamour of Hollywood. A design for Road Show Video by Stouffer and Smith Architects alludes to images of the stage and theater with an entrance highlighted by a canopy with neon lighting topped off by a larger than life size movie screen. Since the design must adopt to many existing conditions, the facade is only stage set attached to brightly colored scaffolding.

# 16 years ago, we designed the perfect window...

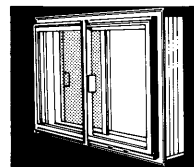
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First of all, it gives you superior insulation. It is one of America's top-rated Thermal Windows. Optional **LOW-E Solar Blinds** add still more protection... and they do it with more convenience than any other brand.

Weatherliner's double weatherstrip guarantees the lowest air leakage in its class. Also, it is virtually maintenance-free, and comes completely pre-finished... clear down to the insulating wood master frame.

One thing that may **not** be perfect about the **Weatherliner**... that's our 75 standard sizes. So, we will **custom-build** just the size you need!

Over the years, **Weatherliner** has been the choice for homeowners and builders who demand **perfection**... not promises.



# This year, we did it again.

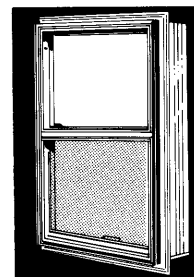
**Weatherliner's dual-window design** is now available in a **Single-Hung** (vertical slide) **system**. It has the same high standards of insulation and operating convenience... exceeding all industry standards.

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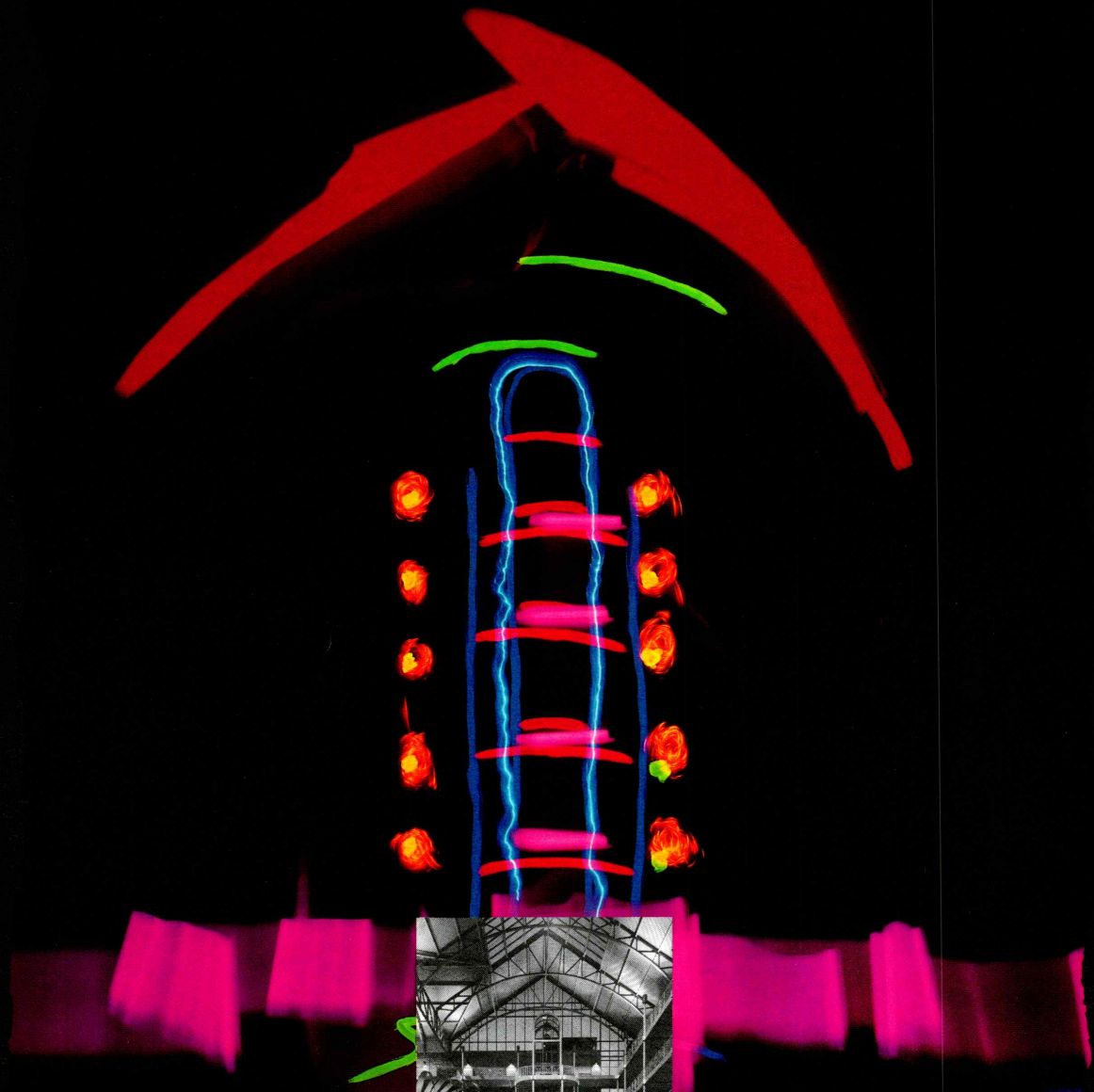


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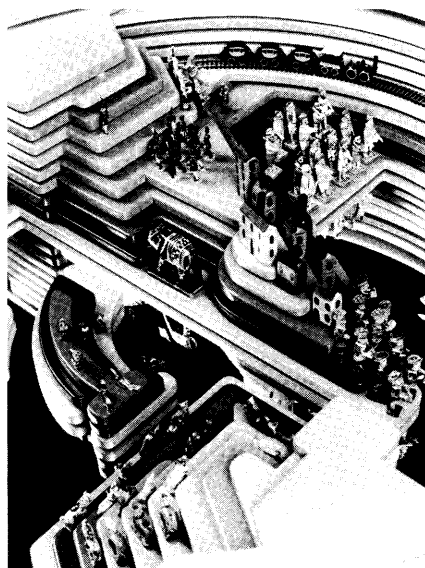
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**American Naive Paintings from the National Gallery of Art**

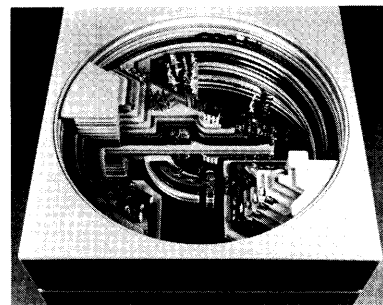
From June 20 through August 2, 1987, 60 American naive paintings from the National Gallery of Art in Washington D.C. will be on view in the Main Gallery. This portion of the Gallery's collection was the bequest of Edgar William and Bernice Chrysler Garbisch, who began acquiring works from this period more than 40 years ago.

The paintings are the work of self-taught, often itinerant painters of the 18th and 19th century called "limners." The word limner describes unschooled painters who turned their hands to any kind of painterly work (including signage and furniture), and who provided art for the growing middle class. Included in this exhibition are portraits by Ammi Phillips, Joshua Johnson, Erastus Salisbury Field and Joseph Whiting Stock, along with marine scenes by Thomas Chambers, religious allegories by Edward Hicks, still-lives, animal paintings, and landscapes. ■



**Charles Moore**

Charles Moore transforms a prosaic low table with an opaque polyester finish into a display case for the purpose of exhibiting miniature figures. Figures provided by the customer or the designer, march through the interior stepped terrain of various Post-Modern colors. Table features interior lighting and an electric train set. Available through Stendig. ■



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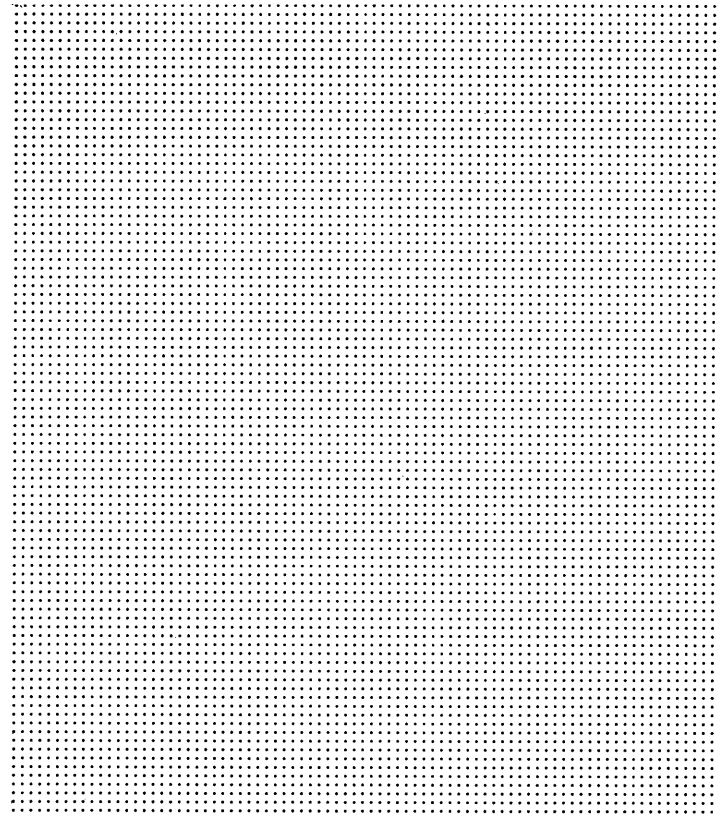
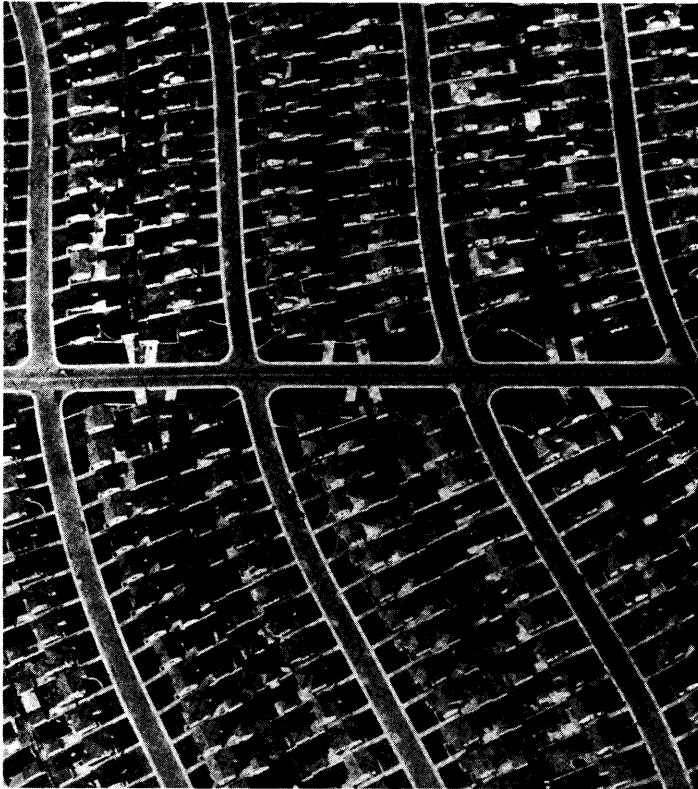
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The small suburban home. It has induced nausea in Adolf Loos and jubilation in Robert Venturi. This house, perhaps more than any other building type, represents the battleground where popular taste meets high-style.

Houses From the Eighties, A Reinterpretation of the Post-War Dream House is a design competition and exhibition intended to solicit commentary on the state of the small American house and its surroundings. The jury: Steven Izenour of Venturi Rauch Scott-Brown, John Casbarian, Robert Timme and Danny Samuels of Taft Architects, Michael Underhill, Chairman, Department of Architecture, Iowa State University, and Julia Brown Turrell, Director, Des Moines Art Center, will select an exemplary group of entries. These entries will comprise an exhibition to be held at the Des Moines Art Center beginning October 1.

This competition represents a rare opportunity to spotlight regional design talent. Those interested should contact the Iowa Chapter of the American Institute of Architects. Entries are due September 18, 1987.

Houses From the Eighties is sponsored by the Des Moines Architects Council and was made possible by a major grant from The Rolscreen Company. Additional support has been provided by Drake University, The Iowa Arts Council, Iowa State University and The Principal Financial Group. ■

Paul Mankins

# Iowa Architect BALLOT

## The Ten Best Buildings in Iowa

The November/December issue of the Iowa Architect will celebrate Iowa's best architecture. The ten best buildings will be selected by ballot from the entire readership.

We invite you to contribute to this issue by recording your preferences below. The deadline for mailing your ballot is September 5, 1987.

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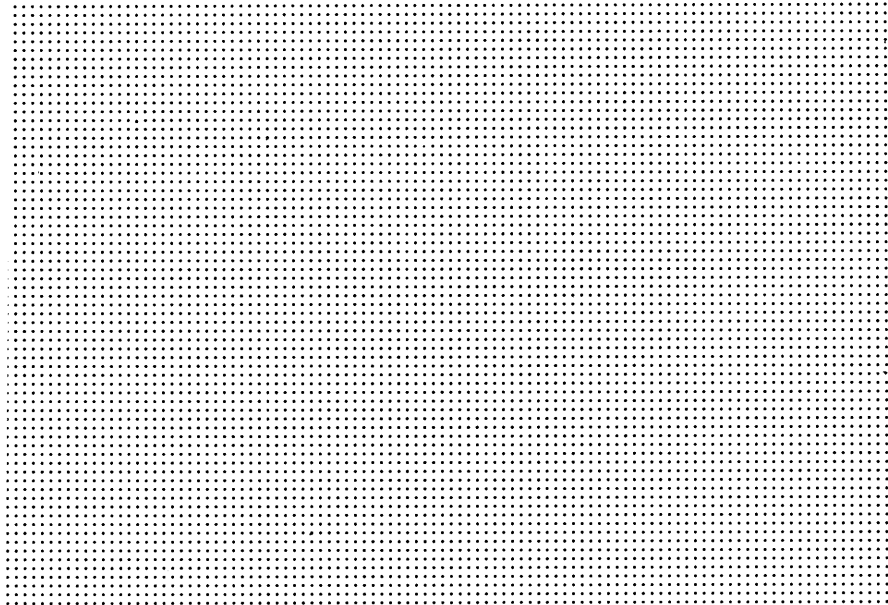
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The results will be tabulated entirely from these ballots so your response is critical to the success of the November/December issue. Thank you for your thoughtful selections.

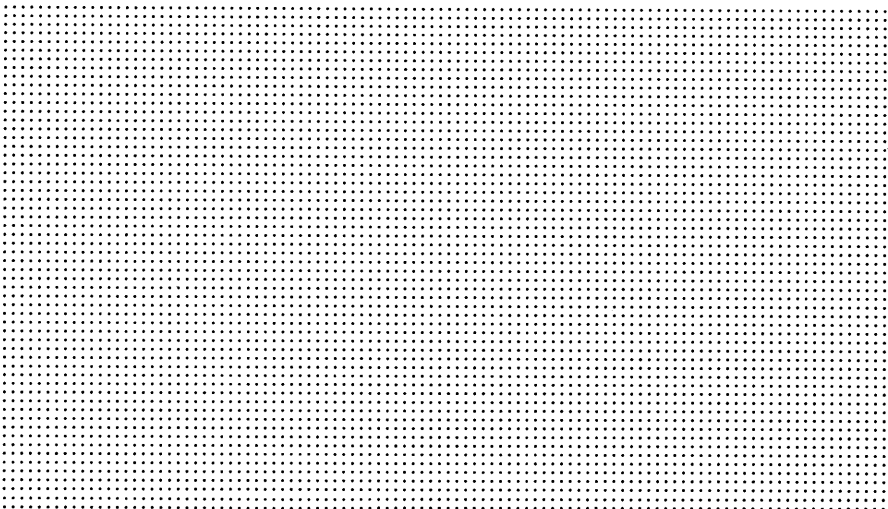
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DES MOINES, IOWA 50309





# Historic Preservation and Remodeling – Different Goals, Different Results

Most of us think the words restoration, modernizing, renovation, remodeling and others like them are close enough equivalents to be used interchangeably. Even **Roget's** gives us that permission. Particularly in any extended conversation or written account, it seems the words used are varied only to spice up what might otherwise seem a description filled with dull repetition.

Few football fans would accept a common meaning for "pass", "lateral, forward pass", "hand off" or "shovel pass", etc. Anyone using them interchangeably would be tagged immediately as a pretender by those in the know. As readers of the *Iowa Architect*, you would (we knew) be interested in definitions of the distinctly different terms often used to describe what gets done to older buildings.

The U.S. Department of the Interior through their National Park Service branch has established terms which are accepted by the IRS, other federal agencies and State and local governments involved in preservation activities. The first six definitions in our glossary are what they say about the range of "preservation treatments" for historic properties.

The second set of terms are used frequently, but are without commonly accepted, institutionalized definitions. They may apply to any existing building, not only "historic" buildings.

At first, it will take careful reading to see the distinctions. For many people, those distinctions will not particularly matter. They do become important for architects, developers and owners who are thinking about making changes to older buildings, because each as a goal will produce different results.

There is an ever-present danger that the value of a building may be imperfectly perceived at the time of evaluation. Today's high-priced antiques are often yesterday's junk. We live in a "throw-away society" where change is the sanctioned choice – our impulse is to make changes to fit even momentary needs.

From a more **conser-**ative approach to reusing older buildings, questions in several categories need to be asked at the beginning of a project:

**Physical** – In what condition are the various elements of the building (what might be repaired, what must be replaced)? What space needs must be met and how few changes can be made to accommodate them?

**Philosophical** – What is the significance of the building and its various elements as a record of the REAL (not invented or romanticized) history of its place – what does it testify about the people who built, designed or paid for it? What effects are desired on the public, the users or the owner's clientele? Do these fit closely with the resource which is the building?

**Financial** – Are there incentives to meeting a specified standard of work such as rehabilitation tax credits? What are the cost ramifications of a conservative approach such as repair when compared to the big-spending, more radical forms of "surgery"?



Judith Ann McClure

In a rarified and absolute sense, there may be no RIGHT approach to changes in an older building – nothing which says given the desire or need to rework even one of the great monuments of the western world that one MUST follow one way or another. [Where federal funds or federal incentives are sought (the "carrot"), regulations on appropriate procedures are applied (the "stick").] However, upon maturing in the realm of preservation philosophy and practices, one gains some humility in the role of the "second designer", entrusted with the task of reworking even an ordinary building.

In the regard, we on this continent are over 100 years behind the debate which raged in Europe, pitting men like Viollet-le-Duc and Pugin against Ruskin and William Morris, et. al. (It was Ruskin who said, in *The Seven Lamps of Architecture* in 1849, "Do not let us talk then of restoration. The thing is a lie from beginning to end.") This is the ideological controversy referred to as Scrape and Anti-Scrape – far beyond, but underpinning, our scope in this editorial. Our modest hope, as editors of the *Iowa Architect* magazine, is that as we understand the options, the range and, as a first step, the language of intervention in the built environment – we will make more sensitive and informed choices.

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## Treatments Levels in Existing Buildings

From the U.S. Dept. of the Interior are the following definitions:

**Protection** is "the act or process of applying measures designed to affect the physical condition of a property by defending or **guarding it from deterioration**, loss or attack . . . **generally of a temporary nature** and anticipates future historic preservation treatment . . ."

**Stabilization** is "applying measures to **reestablish a weather-resistant enclosure and the structural stability** of an unsafe or deteriorated property while retaining the essential form."

**Preservation** is "applying measures to **sustain the existing form** and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as the **ongoing maintenance** of the historic building materials."

**Rehabilitation** is "returning a property to a state of utility through **repair or alteration** which makes possible an efficient contemporary use **while preserving those portions or features of the property which are significant** to its historical, architectural, and cultural values."

**Restoration** is "**accurately** recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the **removal of later work** or by the **replacement of missing earlier work**."

**Reconstruction** is "reproducing by means of **new construction** the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time."

(Similar terms are **Replication and Reproduction** – Ed.)

Other sources\* provide these additional definitions:

**Adaptive Use** is the changing of an older building to accommodate a use or occupancy other than that for which it was designed; e.g., a piano factory being converted into housing or a mansion into offices or apartments.

**Remodeling** alters, shapes or **fashions anew** any existing building, redesigns it so that features are covered, obliterated or removed.

**Renovation** makes an old or historic buildings sound again by clean-up, repair and replacement of deteriorated materials with no change of use or occupancy. It may physically upgrade materials and support systems or introduce new elements.

**Repair** is the replacement of deteriorated materials which it is impractical to save – such as broken glass, severely rotted wood, items worn to the point that they can no longer perform their intended function, etc.

\*Such sources are notably **Adaptive Use: Development Economics, Process, and Profiles** by the Urban Land Institute; **The Brown Book, a Directory of Preservation Information** by the National Trust for Historic Preservation; the California State Historic Building Code; **Cyclical Maintenance for Historic Buildings** by J. Henry Chambers; **Rehab Right** by the City of Oakland Planning Department; **Webster's Encyclopedic Dictionary**, etc.

# Polk County Courthouse Des Moines, Iowa

**Years of haphazard remodeling are giving way to some sensitive restoration work at the Polk County Courthouse. Yet bottom line aesthetics, without an accounting formula which assigns value to historic integrity, will provide a continuing source of threat in the future.**

**Project**

Polk County Courthouse Restoration  
Des Moines, Iowa

**Client**

Polk County Board of Supervisors  
Kathryn Johnson, Director of General Services  
Des Moines, Iowa

**Original Architect**

Proudfoot and Bird Architects  
(Now Brooks, Borg and Skiles)  
Des Moines, Iowa

**Restoration Architect**

Bussard Dikis Associates  
Des Moines, Iowa  
David Duimstra, Ron Siggelkow

**Special Consultants**

Henry J. Chambers, FAIA  
Historic Color Consultant

**Contractor**

**Stained Glass**  
Superior Art Glass  
Des Moines, Iowa

**Painting**

Paulsen and Veach  
Des Moines, Iowa

**Mural Restoration**

Upper Midwest Conservation Association

**Photographer**

Farshid Assassi  
Santa Barbara, CA

At a glance one might expect that the Polk County Courthouse would epitomize all of the historic restoration and preservation energy so prolific in downtown Des Moines. After all, the most significant evidence of this energy extends east from the Courthouse through the historic Court Avenue District and continues across the river over its broad, arched bridge. On up the hill beyond the statuary park and under a cavernous, vaulted bridge one arrives at the Iowa State Capitol. There a conscientious restoration and ongoing program of preservation has given this monument a convincing sense of historic authenticity. Sadly though, Polk County has long since lost focus of any viable historic maintenance program and as a result the Courthouse has become a rather shabby anchor of what is otherwise one of Iowa's most important historic districts.

To fully understand the dilemma that county officials face with the Polk County Courthouse one must view it in both its historic and urban contexts. Completed in 1907, it was typical of most county courthouses of the period. Formally, these buildings were very similar and generally consisted of a stolid three to five story rectangular mass with a dome or bell tower through the center. Stylistically, the buildings varied greatly in their ostentatious decorative displays. Architects, realizing the far reaching significance of their designs within each county seat, usually chose from a number of fashionable European trends to express the sense of magnificence deemed appropriate for such buildings. This ironic choice of European design to express American democratic ideals speaks volumes about our cultural heritage and in turn gives these courthouses their unique distinction within history.

W.T. Proudfoot and G.W. Bird, the eminent predecessors of today's Brooks, Borg, and Skiles Architects, designed the building which has been loosely referred to as Beaux-Arts for its vaguely French influence. The romance of the Courthouse, however, does not emanate

from any academic interpretation of an historic style; rather, it is the result of a lighthearted and self-referential pastiche of a number of styles.

Whatever this building lacks in originality, it more than compensates with creativity and craftsmanship. Sheathed in a highly articulated grey limestone, the building combines a number of disparate decorative devices as it pierces the skyline. On the exterior, an tall bell tower houses an interior dome. This slender bell tower with its four, large, night-lit, clocks serves as the perfect candle atop this birthday cake of a building. The rest of the exterior reflects an eclectic tendency through several grotesque face carvings. Legend has it that one of these gothic figures depicts Proudfoot sticking his tongue out of his mouth.

Although this type of 19th century design sought to approach the sublime, the results were often quite ridiculous. Proudfoot and Bird succeeded, for the most part, by dispatching the more flamboyant elements of their design to the upper levels while the ground and first level remained gracious.

An overall strength of the original design, in fact, was its rational plan which promoted easy access to the upper courtroom levels. An eastside entrance consisting of three arches opened out on axis with Court Avenue and inside onto the rotunda and an elaborate marble staircase. This grand entrance area embraced Court Avenue, and its commanding visual link to the river and beyond was easily the Courthouse's most spectacularly designed space. Up the stairs on the walls of the areas adjacent to the courtrooms are a number of murals depicting various historic incidents. Recessed into the ceilings of these two spaces are large panels of stained glass. The uppermost level provides a close view of the dome and its own panel of stained glass.

Each of the four courtrooms had a thirty-five foot high ceiling with various ornamental plasterwork including angel's heads, domes,



vaults, and gold leafed floral clusters. The walls just under these details were fitted with stretched and painted canvasses. The Courthouse presents an invaluable document of Iowa's first decade in this century and creates a powerful sense of nostalgia.

#### **A Legacy of Proposals and "Projects"**

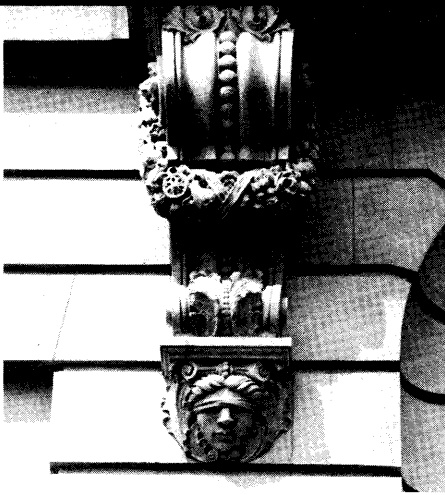
Although most indications suggest that the courthouse was well received initially, decades of "improvements" have left it scarred. The lawns which had surrounded the courthouse have been carved into parking lots. The Court Avenue entrance has become a limited access single door which no longer opens onto an

elaborate marble staircase. That staircase was destroyed in favor of a glass vestibule filled with lingering cigarette smoke, a dozen or so vending machines and some tables and chairs.

During the Sixties, the four main courtrooms were "fixed" with drop ceilings about halfway up the thirty-five foot walls. In addition to hiding the ornamental work and rows of arched windows, this project also destroyed many of the ceiling details by drilling holes and suspending wires from them. The murals, dome, and stained glass were left to deteriorate, while air-conditioners and air louvers came to replace fenestration details on the exterior.

Just as the original Courthouse provided a document of its period, the present courthouse condition serves as an accurate depiction of the type of reckless tinkering which was so common during the middle portion of this century. It illustrates an attitude of disregard for architecture or proper design that promoted a makeshift, haphazard functionalism.

In recent years though, older buildings fortunate enough to have slipped the wrecking ball have been given second lives as commercial property. The Courthouse itself is an integral part of Des Moines' Court Avenue District, which has over recent years developed into



one of the State's more substantial historic areas.

For the most part though, this is a developer's playland and has little in common with historic preservation of any integrity and relies upon structures such as the courthouse for credibility. Adding insult to injury is the nearby presence of such treasures as the Valley Bank, Equitable Building, the Old Post Office, the Public Library, the Rock Island Station and the looming magnificence of the State Capitol.

During the Sixties and early Seventies when most of the really reprehensible improvements were made at the Courthouse, the County sought to acquire outside office space to alleviate congestion and allow for Courthouse remodeling. A half dozen of these poorly organized political efforts failed with voters settling on compromise proposals. Those compromises invariably became vending vestibules, drop ceilings, aqua colored elevators or any of a number of similar ill-conceived modifications.

In 1975, two years after trying to raze it, the county decided to acquire the Old Post Office and successfully proposed to renovate it into its present state as county offices. The success of this proposal seems to indicate a change in voter's attitudes as well as that of the County Board of Supervisors. Still too apprehensive to consider an extensive plan of restoration, the Supervisors have begun to engage in projects of limited restoration.

The first of these projects occurred in 1979 about the time the County began to move into the Old Post Office. At that time the exterior was cleaned, tucked pointed and sealed and a new roof was installed. Also at this time the County hired Space Management Consultants of Honolulu to do a masterplan which consisted

of a number of familiar proposals. Among those ideas was one which would target specific elements of the building as most historically significant, presumably based on conspicuousness. These elements were therefore seen as more worthy of restoration efforts. In response to this suggestion, the county spent a meagre \$200,000 and hired Bussard Dikas Associates to execute a plan to restore the murals, stained glass panels, and the dome.

Years of midwestern humidity and coal soot had left the intricate painting and gold leaf of the murals and dome unrecognizable but not badly damaged. Artist/craftsman Sven Paulsen, working with the Upper Midwest Conservation Association, cleaned all of the surfaces and in the dome itself did extensive re-detailing of both paint and gold leaf as well as damaged plaster detail.

Bussard Dikas also directed an extensive restoration of the stained glass panels by hiring Superior Art Glass of Des Moines to completely dismantle and remove the three large panels from the corridors and dome and then restore them in their studio. A worldwide search was undertaken in order to accurately replace broken and missing pieces of glass. The panels were then cleaned and re-leaded before being reinstalled.

#### **The Suitable Solution**

Building and Grounds Supervisor Bob Dove agrees that the eventual solution will involve additional space for judicial overflow and county departments still crowded into the Courthouse until the County can raise the estimated ten million dollars necessary to undertake such a plan however, the Courthouse seems destined to endure years more of the ad hoc renovations which have haunted its past.

A number of pending proposals should eventually determine just how effective the County's policy of historic preservation will be. There is currently a sketchy proposal being considered that would reconstruct a fountain which had been near the Court Avenue entrance. Although this fountain had not been an original element of the Proudfoot and Bird design, it could be a bright and welcome re-addition to the area.

General Services Director Kathryn Johnson again is asking the question "How can you make a building you can use and still maintain the architectural integrity?"

The ideal answer to this question would have the County tailor its Judicial Branch to fit the original intent of the Courthouse and build a nearby facility to house everything else. Such idealism may be naive because of the economic predicament which public buildings like the county courthouse face. The county government subsists on budget cuts and streamlined efficiency without an accounting formula which attributes any practical value to historic integrity. Regardless of any earnest intent of county officials responsible for the fate of the Courthouse, the bottom line will always be the focus of annual budget reports. The threat of modification remains.

Still, the possibility does exist that an aggressive political campaign would succeed in coalescing support to restore the Courthouse. Considering that the popularity of historic preservation seems to be at high point in Iowa, now might be an opportune time to consider such a plan and begin to form an effective political coalition to insure its success. Otherwise, the Polk County Courthouse seems destined to continue down a familiar road of good intentions and disappointing results. ■



LAW IS THE SCIENCE  
IN WHICH THE  
GREATEST TOWERS OF  
THE UNDERSTANDING

LAWS WILL NOT BE  
OBEYED UNLESS IN  
SECURITY CANVAS  
BE MAINTAINED

LET US HAVE FAITH  
THAT RIGHT MAKES  
MIGHT AND IN THAT  
FAITH, LET US TO THE  
END DARE TO DO  
OVR DVTY  
— A. LINCOLN

## First Bank Center Davenport, Iowa

**The First National Bank is an important Iowa example of the "tall office building," designed in the Renaissance Revival Style, complementing other neoclassical edifices erected in Davenport during the 1920's. It has now been returned to its original glory as a first-class banking center and office building.**



### **Project**

First Bank Center  
Davenport, Iowa

### **Client**

Second & Main Associates (Office Building)  
Chicago, Illinois  
First Bank (Bank Interiors)  
Davenport, Iowa

### **Architect**

Simon and Company  
Chicago, Illinois  
Edward N. Simon Jr, AIA; Marcos I. Mesa

### **Interior Design**

Fiddler Business Systems  
Davenport, Iowa  
Anna M. Handsaker

### **Structural**

The Structural Shop  
Glenview, Illinois  
Shive-Hattery Engineers  
Davenport, Illinois

### **Mechanical**

Midwest Mechanical  
Willowbrook, Illinois  
KJJW Corp.

Rock Island, Illinois

### **Landscape**

Croze-Gardner Associates  
Des Moines, Iowa

### **General Contractor**

Crane Construction Co., Inc.  
Northbrook, Illinois

### **Photographer**

Larry Hetisimer  
Advertising Communications  
Davenport, Iowa

### **Square Footage**

76,450 sq. ft. (Office Building)  
23,069 sq. ft. (Bank)

### **Total Cost**

\$7.5 Million Total

At a prime location, Second and Main, in full view of the Mississippi River, stands the ten-story tall First Bank Center. It seems staidly substantial from a distance, but closer inspection reveals a wealth of detail. In recognition of its local significance in the context of 1920's architecture, the building was named to The National Register of Historic Places in 1983. This opened the door to the availability of investment tax credits for such buildings and during 1985-1986, the building was extensively rehabilitated at the hands of Simon and Company Architects.

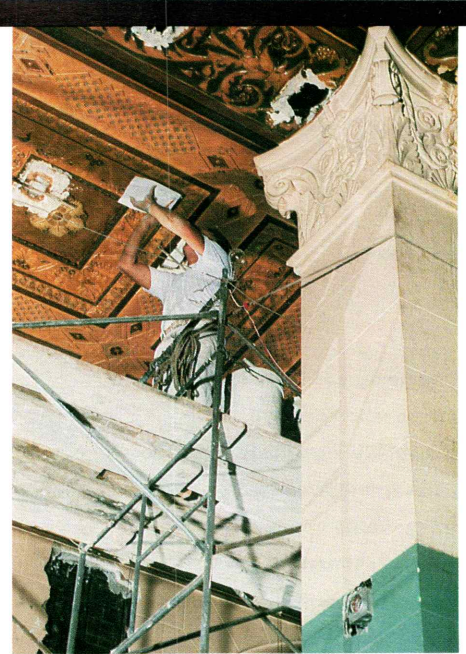
In October 1986, the Scott County Historical Society presented a Historic Preservation Achievement Award to the new owners for significant preservation achievement. As seen today, the bank building is a tangible statement of the economic times, representing its owners' and investors' flurry to expand, both before the Depression and today.

In style, the architecture has been called 1920's Renaissance Revival. Contrary to its ancient Roman inspiration, however the motifs are

classically American. Traditional American symbols of bald eagle and bison adorn the entrance and column capitals, respectively. Above the doorway is an elaborate work in bronze which traces the manufacture of coins from mining of the ore through stamping out and counting the coins. Framing the entry vertically are eight sculpted figures of ancient Romans; imagery that represent banking, security, philosophy, law, commerce, industry, agriculture and labor. A clock above the door is inscribed, "If one trusts the safety of the bank, he or she will, in 'time', reap the abundant interest and dividends".

Rehabilitation work on the exterior included cleaning and polishing of such decorative elements, as well as window replacement. The most stunning work was performed on the interior, in restoring the banking lobby ceiling to its full 22-foot height and ornate glory. This merited recognition with a second award from the Scott County Historical Society – for significant historic craftsmanship.

Before new gold and silver leaf were applied,



intricate moldings were cast to replace missing plaster elements and extensive patching done to repair holes made by the installation of a lowered ceiling a few decades ago. The original paint colors were then painstakingly matched to allow restoration to the blues and greens of the 1920's. Completing the effect are three elegant chandeliers which were recreated following the image from historic photographs of the banking lobby. Twenty-four bulbs light the lower ring of each two-tiered fixture and twelve bulbs circle the upper ring.

Adding to the spaciousness of the lobby are ten, twenty-foot tall arched windows. Gold leaf ornaments the arches in a recreation of their original design. The arched pattern is carried throughout the lobby, most notably at the teller cages. The cages have been positioned where the original line stood, and the etched glass in the teller window arches adds to the open, airy feeling. Wooden shutters on the windows, rich furnishings, and generous plants add to the warmth of the space. Above the lobby are two floors of newly remodeled office space for the

bank. The remaining floors are leased office spaces.

In addition to returning much of the bank to its 1920's appearance, a drive-up facility was needed. A parking lot on the south side provided a convenient location. The canopy was designed to be subordinate to the main building and provides five drive-up lanes (the tellers remain in the main building). Though modern in comparison to the historic building, a harmonious color coordination was provided that blends the two elements compatibly.

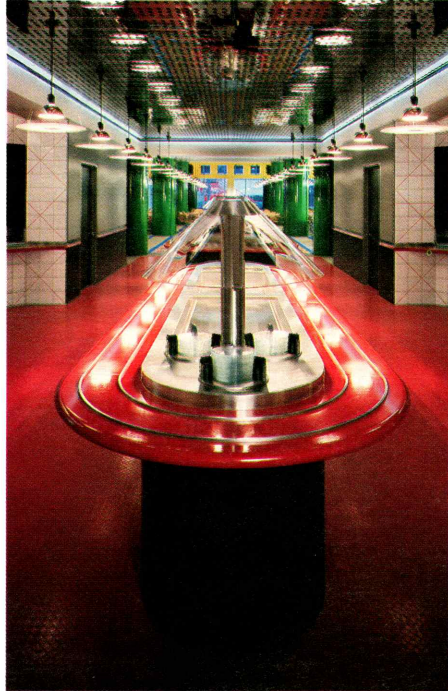
The rehabilitation has created an overall image which is very positive for the bank. Business at First Bank has increased dramatically in this location since the project was completed, and this increase in business reflects not only the improved standing of the bank, but a turnaround for the community of Davenport, as well. Developers are confident that this prospering establishment will be a cornerstone for further redevelopment in the city. ■



By Robert Tibbetts

# Meredith Corporation Cafeteria Des Moines, Iowa

**The design of the Meredith Corporation cafeteria is especially significant because it has transformed a previously undesirable space into a central element of the corporate identity. It provides Meredith with a versatile conference, dining and cafeteria area filled with diffuse light from an adjacent light court.**



**Project**  
Meredith Cafeteria Remodeling  
Des Moines, Iowa  
**Client**  
Meredith Corporation  
Des Moines, Iowa  
**Architect**  
Herbert Lewis, Kruse Blunck, Architecture  
Des Moines, Iowa  
John Locke, Cal Lewis,  
Tim Hickman, Steve Strassburg  
**Interior Design**  
Herbert Lewis, Kruse Blunck, Architecture  
Des Moines, Iowa  
**Special Consultants**  
Bolton and Hay, Inc.,  
Food Service Equipment  
**General Contractor**  
Neumann Brothers, Inc.  
Des Moines, Iowa  
**Photographer**  
Farshid Assasi  
Santa Barbara, CA  
**Square Footage**  
13,000

Many of Iowa's larger corporations compete on national and international levels, but none has a more prominent profile than Meredith Corp. Naturally, this is by design and due to the nature of publishing. Unlike insurance, agriculture, or manufacturing companies which dominate Iowa's economic base, a successful publishing company must promote a readily recognizable personality. The expression of this corporate personality becomes even more important when the corporate headquarters are located, "away out there in the midwest." Despite this, Meredith Corporation has been thriving under such conditions with shrewd business sense and publishing savvy that has consistently won the respect of the "big city" agencies.

This international recognition has also given Iowa, and Des Moines in particular, a very positive image of its own. It is not surprising, then, that when Meredith considered leaving downtown Des Moines in favor of a suburban campus, the city saw it as nothing short of catastrophic. Fortunately, Herbert, Lewis, Kruse and Blunck were able to convince Meredith that

their aging downtown headquarters could be transformed into an enigmatic, efficient and beautiful expression of their corporate philosophy. Gradually, by phases, this has happened. In fact, this project has unfolded rather ideally for all parties involved. The Meredith complex on the edge of downtown Des Moines nearest the airport has developed into a unique and colorful headquarters that voices their corporate identity with more clarity than a full page ad could ever provide. The city, in turn, has a vital economic source which handsomely anchors the southwest edge of the downtown. The architectural firm has been given a share of creative freedom and as a result have received a great deal of well-deserved recognition.

The architects attribute the development of this design to the creative environment at Meredith. Architect and client alike have sought an evolving design which has been implemented in phases. Each phase has been extrapolated from an earlier one but represents the growth and evolution of previous ideas. The latest of these phases was the addition of a cafeteria and conference center to be built in a poorly lit basement storage area adjacent to the parking ramp.

The project became a practical idea only after a large light court had been cut in between the parking ramp and building. This left the storage area with diffuse light and an attractive patio view. A broad expanse of southern wall and its valuable light source was exploited with glass block that admits sunlight and obscures an unsightly parking lot and railyard.

Having solved the difficult lighting problems, the project consisted mainly of designing the kitchen area, the auditorium, and two dining areas to serve different purposes. Each dining area is defined through a number of devices. Physically they are separated by a corridor with glass screens and an undulating ceiling. This separation is little more than a polite sound buffer that allows the entire space to retain its







openess. The effective separation of these spaces is implied by means of several visual devices which combine to achieve distinctly different environments. The dining area served by the cafeteria line is meant for more casual occasions such as daily staff lunches. It is an almost garishly festive atmosphere filled with bold displays of bright primary colors. Rectangular tables with blond wood formica and matching wood and chrome chairs sit atop a carpet with a large swirling floral pattern.

The other dining area, adjacent to the auditorium, has a more elegant temperament. The carpeting has a small grid pattern which reflects the black, grey and red of the rest of the room. The large round tables are also grey and black and each is served by a high-tech overhead lamp which can be raised or lowered depending upon the occasion. The grey leather chairs which surround these tables are also

found in the auditorium.

The exterior wall of the auditorium is a continuous curve of aluminum bands cut horizontally with small red incisions. Two big red doors lead to the interior where straight rows of leather chairs face a small platform, lecturn and screen. Behind the chairs is an inconspicuous booth outfitted with all of the projection and audio equipment necessary to execute sophisticated multi-media presentations.

The design of this addition has been an especially significant one because it has utilized a previously unprofitable area as a central element of the corporate experience. It provides Meredith with a versatile conference, dining, and cafeteria area that can serve several needs simultaneously. It is also a phase of design that while reminiscent of its past causes one to curiously anticipate the future. ■



**Project**  
 Meredith Cafeteria Remodeling  
 Des Moines, Iowa

**Client**  
 Meredith Corporation  
 Des Moines, Iowa

**Architect**  
 Herbert Lewis Kruse Blunck Architecture  
 Des Moines, Iowa  
 John Locke, Cal Lewis,  
 Tim Hickman, Steve Strassburg

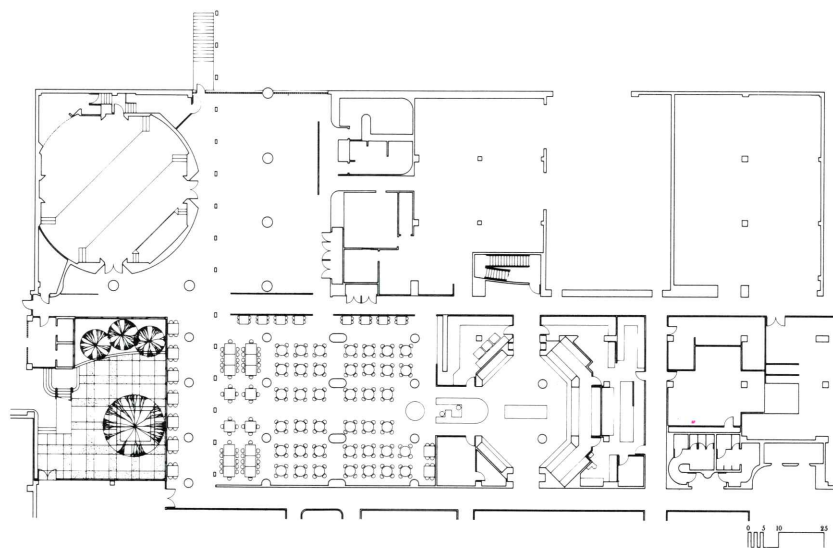
**Interior Design**  
 Herbert Lewis Kruse Blunck Architecture  
 Des Moines, Iowa

**Special Consultants**  
 Bolton and Hay, Inc.,  
 Food Service Equipment

**General Contractor**  
 Neumann Brothers, Inc.  
 Des Moines, Iowa

**Photographer**  
 Farshid Assassi  
 Santa Barbara, CA

**Square Footage**  
 13,000



By Patricia Zingsheim, AIA

## The Clemens Automobile Building Des Moines, Iowa

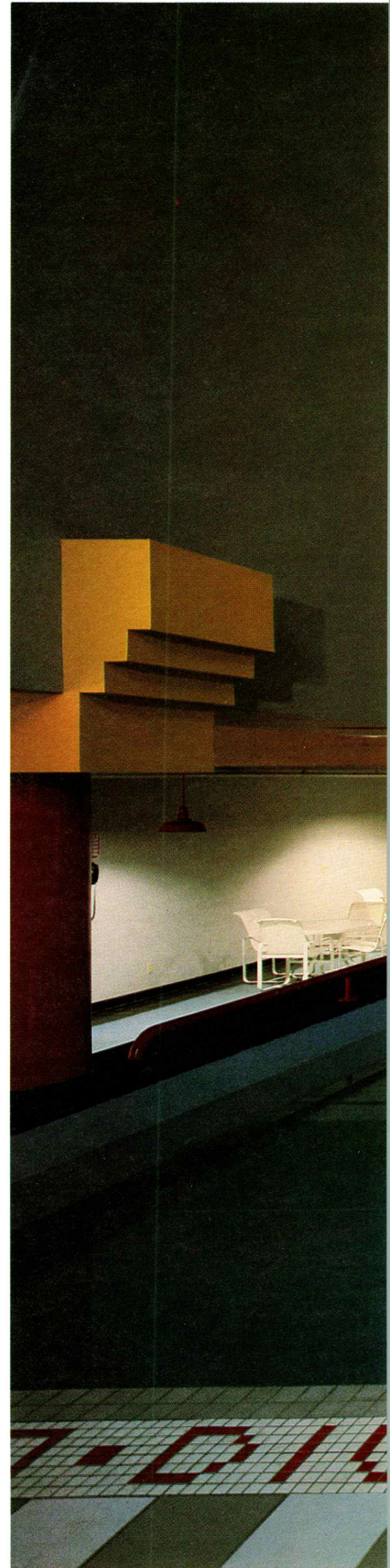
**The romance associated with lounging on a ship, leaning over the edge rail and gazing off into the horizon is a fantasy well worth indulging even if your on the top level of a six story brick building in the city. The architects for the Hotel Fort Des Moines Pool and Fitness Center have successfully inserted this image into a space once used for repairing autos, trucks and tractors.**



The Clemens Automobile Building was one of many auto-oriented buildings that went up in Des Moines in the 1920's in an area called "AUTO ROW", located between 9th and 15th Streets along Locust and Walnut. In one way or another, all the buildings in this area related to the roaring automobile business which was tooling its ways across the nation at the time. The result was a boom in new "auto age" brick buildings in Des Moines.

The sea-going imagery applied to the Hotel Fort Des Moines Pool and Fitness Center provides a wonderful surprise in the otherwise quiet revitalization of this auto warehouse building. In addition to the natatorium, the renovated facility also includes office and convention space on the other five levels and is connected by skywalk to "The Fort", a major downtown hotel.

The 3-bay wide building, 7 bays long, with its engaged pilasters, classically-inspired white terra cotta ornament and auto-size freight elevator provided a clean elongated loft space, a grid of massive columns and fairly typical street frontage, set in an urban context. With three-part Chicago style windows on east, west and south sides, the loft space offered great views of the nitty, gritty city which the architects skillfully preserved and accentuated. This cityscape component of the top floor natatorium, counterpointed with its bold color scheme, is dramatic.





The placement of this natatorium facility at the top floor, rather than on the 1st level of this building made it possible to develop main floor office space and retain the window openings at street level. This early design decision also set up an expansive spatial concept in the natatorium which is further developed by the projection of the long central bay up through the roof to develop a clerestory with a gabled skylight. By constructing the pool itself right on the existing top floor surface, the pool deck is elevated 4 feet above the floor, effectively separating it from the surrounding activity areas, permitting a regulation size, 3-lane wide lap pool and providing the deck for a nautical theme.

The elongated pool shape, with its tiled surfaces, bright red ship's rail, glossy red and yellow columns and dynamic spatial volume generates a playful mood. Narrow steps lead up to the pool deck with its "prow" pointing east at both the hull of the pool and at the yellow-gabled clerestory above. Porthole windows carry the theme further. Ceramic tile is used throughout on pool decks, walls and floor in grey, navy, blue, white, black, red and yellow. In addition to the skylit pool, the space also features a jacuzzi, sauna, fitness equipment, changing rooms and lounge areas.

The dressing rooms and exercise facilities tuck into the spaces surrounding the pool, with functions comfortably separated by the elevation differences. Cabana-like entries to the change rooms and the sauna with little tent-like roofs, the white tables, chairs and lounge furniture, the bold geometric forms, and the aggressive primary colors contribute to the beach party illusion. The boldly skewed black and white tile grid slows down and relieves the strong directional emphasis of the long pool and accommodates the staggered cabana type entries.

In the tradition of fabulous natatoriums in architectural memory, this one takes a place. Unique in its basic character, spatial volume and motif, it shares with other delightful pools a bit of theatrics. The sense of walking through the doors into a fun, zesty place to work out and relax is accomplished by the lighting. Color and angular forms. Equally dramatic in the day time and at night, the lighting heightens the subtle sense of a secret cove one has disco-



vered in this lumbering brick building.

Daylighting comes from three sides and above. The large areas of glass along the perimeter distribute light throughout the space and balance the diffused, light coming through the fiberglass of the skylight above the pool. Punched openings along the walls of the clearstory, with clear glass rather than fiberglass, sparkle the water with shafts of direct sunlight.

At night, the lights of the City gleam through the perimeter windows. The mood of an evening swim is further enhanced by the high-intensity uplights housed in the bright yellow, stepped column capitals which line the clerestory.

The project, already a winner in the eighth annual INTERIOR AWARDS, sponsored by INTERIORS magazine, has gotten national recognition as one of this year's finest achievements in interior design. ■

#### Project

The Natatorium  
Des Moines, Iowa

#### Client

Hotel Fort Des Moines  
Des Moines, Iowa

#### Architect

Shiffler Frey Baldwin Clause, Architects, P.C.  
Des Moines, Iowa

Tom Baldwin, Laura Miller

#### Structural Consultant

James W. Wilson  
Des Moines, Iowa

#### General Contractor

Neumann Brothers, Inc.  
Des Moines, Iowa

#### Photographer

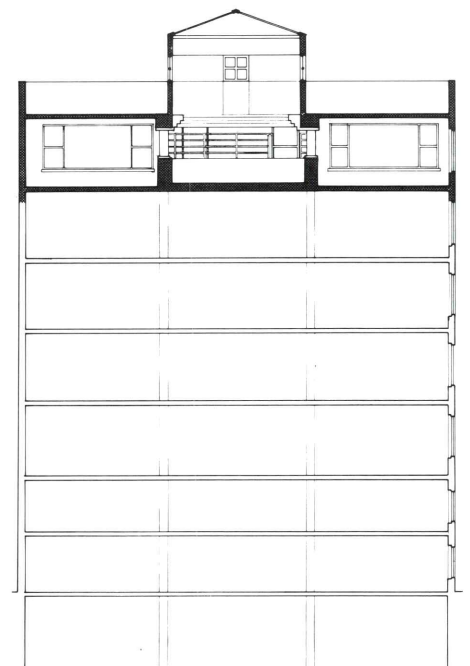
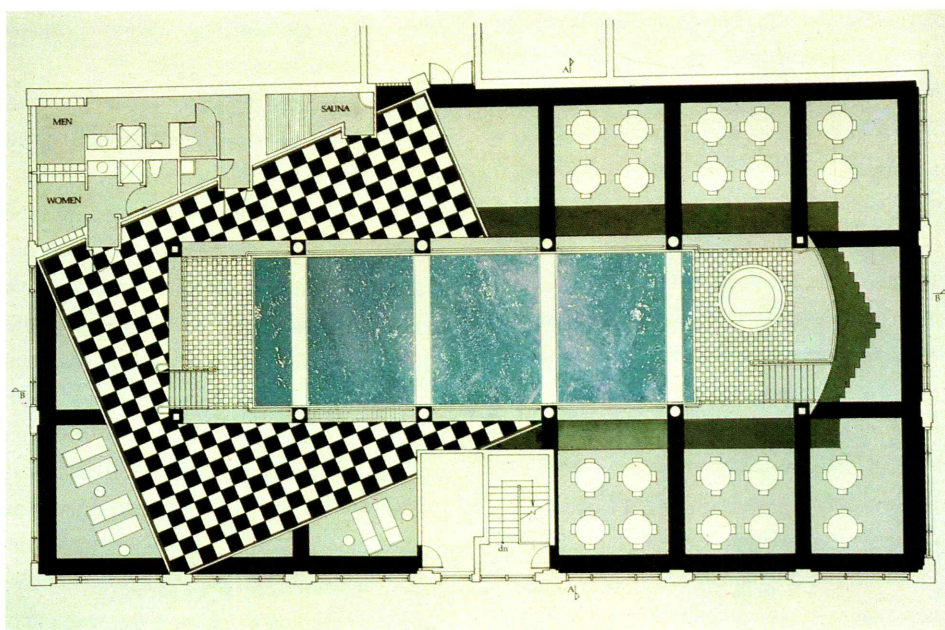
Farshid Assassi  
Santa Barbara, CA

#### Square Footage

7500 sq. ft.

#### Total Cost

\$310,000



# The Saddlery Building

## Des Moines, Iowa

**The historic Saddlery building was one of the most sought-after buildings of Des Moines Court Avenue area at the time of rehabilitation. Now completed, it is central to the success of the whole area.**

**Project**

Saddlery Building  
Des Moines, Iowa

**Client**

The Saddlery Limited Partnership  
Des Moines, Iowa

**Architect**

Douglas A. Wells, Architects  
Des Moines, Iowa  
Douglas Wells, Alfred H. Miller

**Structural**

Structural Consultants, P.C.  
Des Moines, Iowa

**General Contractor**

Ringland, Johnson, Crowley  
West Des Moines, Iowa

**Photographer**

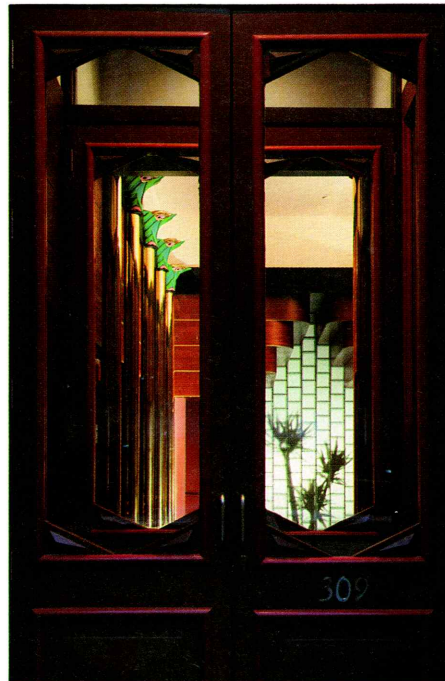
Frederick Charles Photography  
New York, NY

**Square Footage**

50,000 sq. ft.

**Total Cost**

\$4.5 million



For several years during the late 1970s and the early 1980s I had admired the old dilapidated structure known both as the Saddlery Building and as The Kaplan Hat Building. It was a delight to learn that the building was to be rehabilitated by developer Bruce Gerleman.

The Saddlery Building dates back to the late 1870s when the first occupants dealt in the manufacturing, warehousing and sale of horse wear leather goods, including collars, saddles and hardware. The building was constructed in four stages over a forty year period, until it eventually evolved into the three-bay, five-story structure that included both interior and exterior load bearing brick walls. The building, which is listed on the National Register of Historic Places and became a tax credit project, is the largest and most intact example of Commercial Italianate architecture still standing in Des Moines.

Uses of the building changed frequently over the years and at various time included a rubber company, a stove company and a flop house. Two-thirds of the building was eventually abandoned and by the time the rehabilitation took place, it had suffered from many decades of

neglect. Fortunately, the Kaplan Hat Company, which continued its business in the eastern one-third of the structure, kept the building away from the wrecking ball. In fact, at the time of the rehabilitation in excess of two hundred and fifty thousand hats were still stored in the building.

Judith McClure, the state's architect for the Office of Historic Preservation, directed me to the building during one of my searches for projects to visit on an annual field trip for the course I teach on "The Restoration and Renovation of Existing Buildings." The class was met at the building by Douglas Wells, the architect for the rehabilitation on a typical, overcast Iowa day in February. The senior level architecture students described what we saw as a disastrous ruin that "was definitely not worth saving."

We entered through a ragged door on the west side of the Saddlery Building, drawn to ponder the bygone era of the Court Avenue District. Once in the structure, the romance disappeared, as we were struck by the extreme state of disrepair. Through broken windows everywhere, cold winter air rushed in. Skeletons of dead pigeons lay about.

Wells, undaunted, enthusiastically explained his concept for the redesign of the building. He described the structural condition of the exposed floor joists as being eighty percent solid and "not beyond repair". Though the joists appeared to be severely effected by leaky roofs and water damage, the overall floor structure was salvageable. A rather simple yet ingenious scheme was to be used to increase the strength of the floor system. Each floor joist would be inspected to insure soundness and would be enhanced with a 2" by 4" member glued and nailed to the entire bottom length. This procedure would combine with a 2" lightweight concrete floor topping to increase the strength of each member. The lightweight concrete floor covering would provide fireproofing, soundproofing and structural reinforcement. All of







this, of course, was fascinating to my group of skeptical students.

The exterior of the building looked to be in equally deplorable condition with considerable moisture damage being very evident. The need to tuck point all exterior masonry wall surfaces seemed minor compared to other obvious difficulties.

A very dilapidated building often has the advantage of offering the architect a lot of flexibility in design. In the case of the Saddlery Building, the restrictions imposed by the tax credit which had made the project economically feasible were fairly simple and straightforward. The preservation office was primarily concerned that the Court Avenue evaluation be restored to recreate the original facade. The Kaplan Hat storefront and its cast iron columns were used as a pattern to accurately recover the form and details of the facade as it once existed. The removal of later work, and the replacement of missing earlier work, was deemed appropriate in this case.

The result is an exterior facade that has been sensitively restored to an appearance which is better than it has been for at least sixty years. The interplay of sunlight and shadows on the south facing Court Avenue wall reveals a highly textured surface with elaborate hood moldings above the windows, a handsome pressed tin cornice, strong vertical brick pilasters defining the three bays of the buildings, and an outstanding cast iron front on the first floor level.

On the interior, project architect Al Miller was given considerable freedom to redesign. It is interesting to note, however, that the National Trust For Historic Preservation has recently become much more restrictive regarding the rehabilitation of historic interior elements. If the Saddlery Building were receiving a tax credit today, there is a good chance that the Trust would have insisted on the preservation of the grand stairway which existed in the Kaplan Hat portion of the building before the rehabilitation began.

The architects achieved access for the hand-

icapped in an innovative manner by lowering the lobby area, closely matching the street level. The result is both pleasing and undiscernible. Upon entering the building for the first time one gets an uneasy feeling of discontinuity because the high style lobby is so distinctly different from the restored street facade. The lobby is a rather disconcerting, eclectic mix of styles and details. A better mixture of commercial spaces and shops on the first and second levels, instead of predominately office spaces, would have brought greater life and activity to the building and given some credibility, through greater usage, to the high tech skywalk addition on the North side.

For the moment, the Saddlery Building does not sufficiently accommodate the life and activity which is appropriate to a people place like the Court Avenue District. This, however, is certain to change as the district attracts more commercial trade and new tenants begin to take advantage of the full potential of one of Des Moines' unique and finely restored landmarks. ■



CHECK  
YOUR BED  
NIGHTLY  
THEN GO TO NY.

# The Hawkeye Insurance Company Building Des Moines, Iowa

**The Hawkeye Insurance Building** represents a remarkable restoration of the original 1870's facade from what had been a seedy and deteriorated structure. It augments the renewal activity of the Court Avenue area.

**Project**

Hawkeye Insurance Company  
Exterior Building Restoration  
Des Moines, Iowa

**Client**

Historical Commercial Renovations, Inc.  
Des Moines, Iowa

**Architect**

Sires Architects, P.C.  
Des Moines, Iowa

**Photographer**

King Au  
Ames, Iowa

**General Contractor**

Historical Commercial Renovations, Inc.  
Des Moines, Iowa

**Special Consultants**

Structural  
Britson Consultants, Inc.  
West Des Moines, Iowa



Possibly the oldest surviving commercial building in Des Moines, the Hawkeye Insurance Company Building stands as a monument to the development of the insurance industry that has become so important to the growth of Iowa's capitol city. Built in the late 1860's with later additions, the building was recently rehabilitated by developer Bruce Gerleman and Sires Architects, P. C. It now serves as a mixed use structure with offices on the two lower floors and apartments on the upper two levels.

The Hawkeye Building, which is listed on the National Register of Historic Places, is located on Fourth Street just north of Court Avenue. It is on the edge of the Court Avenue District, an area of rehabilitated warehouses and small factory buildings that have been converted to offices and restaurants.

Designed by Iowa architect William Foster, the Hawkeye Building has many noteworthy qualities. The front facade is of the commercial style which was popular during the period and contains many Italianate design features. These include the bracketted cornice, the tall, narrow hooded windows and a definite vertical thrust due to the building's raised setting and brick pilasters. The facade also contains a small amount of decorative terra-cotta and a high degree of decorative brick work.

The building stands three stories high with a raised basement which creates an open well area that runs along the width of the facade. A cast iron column and rounded arch system frames the three storefront windows. Capping each of these is a high rounded transom.

The Hawkeye Building has seen numerous additions and alterations through the years to accommodate its varied uses. From 1868 until the early twentieth century, it was the headquarters of the Hawkeye Insurance Company, the first successful casualty insurance company in Des Moines. Foster's architectural office was located there also until 1875, when he moved

to his newly designed opera house on Walnut Street. By 1881 the Hawkeye Building had received three additions, as well as a two-story interior atrium.

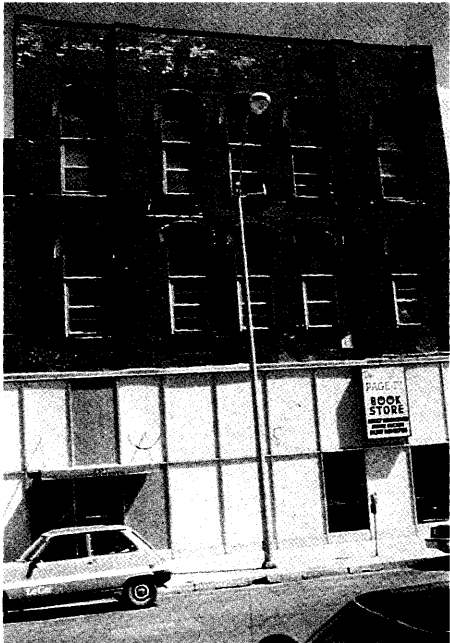
In 1913 the building was remodeled and became known as the Hawkeye Hotel. The conversion, by Des Moines architects Proudfoot, Bird and Rawson, lowered the first floor level and storefront about four feet and eliminated the raised basement and well area. There were numerous changes made to the interior at this time, as well.

In the 1960's the upper two levels were remodeled for use as apartments and in the process were greatly altered. A fire on the third level caused some floor and wall damage. By the late 1970's the charming old storefront windows had disappeared from view, covered by smooth, windowless metal panels. The condition of the building was deteriorating.

In 1985 an effort to recapture the character of the original Foster design was begun. The primary objectives of the project were the restoration of the 1869 front facade and the reopening of the basement well area in order to provide room for two levels of office space. The upper two floors would remain residential with access to the atrium space which is used as a sun deck.

The restoration of the facade was completed as accurately as possible from old photographs. The first floor level was raised to its original height. This was followed by the restoration of the original basement space and main floor entryways. A replica of the 1869 pressed tin cornice was constructed of plywood and fiberglass and mounted in place. The storefront windows, with their decorative stone components, the cast iron columns and terra-cotta were all repaired. In most cases the original elements were retained.

The interior of the building was substantially rehabilitated to facilitate office space. How-

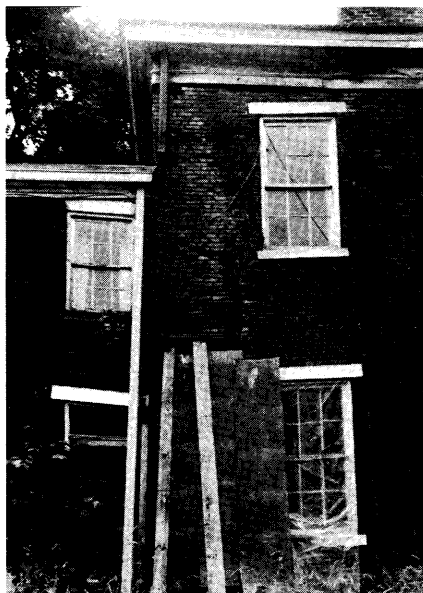


ever, significant interior features were restored. These include two security vaults, one with an arched brick ceiling, three load bearing cast iron columns with capitals, some ornate wooden ceilings and the atrium space.

In the case of the Hawkeye Building, complete restoration of the interior would have been inappropriate due to the many previous remodelings. Accordingly, the architects were justified in developing two main design goals; first, the restoration of the historic Foster-designed facade in order to re-create the original character of the building and second, the rehabilitation of the interior to provide the rentable space necessary to make the project feasible.

Sires Architects have succeeded in restoring more than simply a facade; they have re-created a living, interactive part of the historic urban fabric of Des Moines. One hundred twenty-eight years after William Foster designed it, the Hawkeye Insurance Company Building once again occupies a prominent position in the city that it helped to develop. ■

# Bernhardt Henn Mansion Fairfield, Iowa



**Barely winning in a race against time to save this dangerously dilapidated building, MIU pooled skills and labor with donor funds and the largest historical preservation grant given in Iowa in 1984 to meticulously re-create Henn Mansion's original grace and dignity.**

**Project**

Bernhardt Henn Mansion  
Fairfield, Iowa

**Client**

Maharishi International University  
Fairfield, Iowa

**Architect**

Henry Ogden Clark, AIA  
Project team: Doug Switzer,  
Larry Zimmerman,  
Robert Claire

**Photographers**

Mark Paul Petrick  
Jack Bodger  
Fairfield, Iowa

**Contractors**

Maharishi International University  
Project Managers: Tom Brooks,  
Doug Smith, Eric Michener,  
Eric Stackland

**Structural Engineer**

KLM Engineering  
Stanley Kreskey

**Interior Design**

Maharishi International University  
Catherine Brooks, Lisa Stein,  
Josephine Fauerso

**Woodwork Fabrication**

Thomas F. McIntire Custom Woodcrafters

There are rumors that people fly in the big domes at Maharishi International University in Fairfield. It may very well be true – certainly they have defied gravity by restoring the decaying Henn Mansion to a state of soaring beauty and elegance. At the very least, the ten-foot high mahogany doors opening into a chandeliered atmosphere of richness and grandeur is enough to lift anyone's spirits. Triple hung windows rise up nearly to the top of the 12 foot ceilings, framed in mahogany 18 inches deep with a color so luxurious that sunlight appears to sink into it. Brass fixtures, Italian marble fireplaces, replicas of period furniture, and an elegant decor enhance the craftsmanship of a significant feat of historical renovation.

Built in 1857 by U.S Representative Bernhardt Henn for \$30,000 – an immense expense in those days – the home was of unbracketed Italianate lineage, with American Federal style detailing inside and out. In 1874, the mansion and the surrounding 20 acres were sold to the Presbyterian Church, for \$13,300, to become Parsons College. For a time it was the whole school – offices, classrooms and chapel. Later named Ewing Hall after Parsons third president, it served variously as the President's home, a music department, dormitory, infirmary, offices, and finally as a storage room. By the time MIU bought the campus a hundred years later in 1974, the old building had been abandoned for over 14 years.

"It was falling down when we got it," admitted MIU architect Henry Clark, AIA, "and once we got into it, we discovered it was even in worse condition than we thought."

The mortar on the 129-year-old mansion was badly eroded. Large cracks zigzagged to the decaying roof, and in some places the windows were 10 inches to a foot out of line from buckling and shifting. On the west side the walls leaned dangerously, periodically spilling brick and debris.

Inside, it smelled damply of molds, of decay and desertion. The floors and ceilings were par-

tially collapsed. The hardwood floors had buckled a foot high in some places, and many of the eight-inch wide beams of native oak had cracked from the stresses of shifting caused by eroding stone foundations. Mixed in the remains of a number of paneling and false-ceiling "modifications," two broken Italian marble fireplaces, a few remaining grained-wood ballusters, pieces of molding, and a tatter of gilded wallpaper was all that was left of the glory of the mansion's youth.

Very little on the surface recommended trying to save it. But, as David Crosson, Director of the Iowa State Historical Society, said at the mansion's inauguration in July, "buildings, among other things, are the physical representatives of the human spirit, and that is really the root of historic preservation."

MIU and interested citizens began to raise rescue funds ten years ago. In 1982 the mansion was put on the National Register of Historical Places, and in 1984 MIU was awarded \$34,000, the largest Federal grant given in Iowa that year for historic preservation. By then it had become necessary for safety's sake to rope the building off, and even with MIU's plan to offset costs with labor and services, and additional \$430,000 still had to be raised. The money came largely from one generous donor.

The decay was so great that little but the brick and architectural style were salvagable. Twenty thousand dollars worth of tuckpointing was done – essentially the whole building required replacement of the mortar. Large sections of the four-tiered bearing walls were replaced with brick from the chimneys, and the chimneys replaced with matching old brick found in Birmingham. Still the walls were so far out of plum it was necessary to build 2x4 stud walls inside next to the brick. Concrete 10 feet deep was poured and bolted to the stacked-stone foundations.

Bearded, black-hatted Amish (who did the demolition and rough framing), plumbers, electricians, and heating and air conditioning con-



tractors swarmed around it day after day, and slowly the broken old wreck rose up tall and straight and elegant.

Inside and outside builders turned into sleuths in order to make the restoration as authentic as possible.

"If we couldn't rescue it, we tried to duplicate it," said Tom Brooks, project co-manager. A Greek revival porch was reconstructed from old photographs. The marble fireplaces were sent to Omaha for cleaning, and the broken marble matched as nearly as possible. A third fireplace was discovered when a wall was removed. MIU art professor Dale Divoky created casts from pieces of the original bosses to make new ones to go above the chandeliers. All but a few pieces of the original woodwork and ballustrades were missing. The remaining pieces provided clues for the design of molding, door and window crowns, and missing ballustrades.

The wood is awesome. You can hear the respect in the voices of both managers when they talk of the woodwork. Entirely custom made, it is a work of art in itself. Seven-inch molding rises from floor to crowns, so profound in color and height that even amid the atmosphere of dust and paint cans before

completion, the elegance dominated. The simplicity of the understated American Federal style accentuates the beauty of the wood.

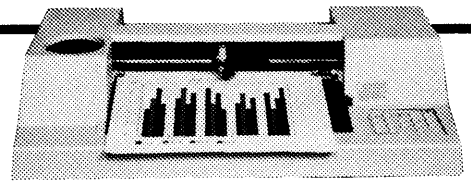
But it is more than a showcase. Conferences, elegant teas, and special luncheons are to be held in the dining and sitting parlors which take up the east side of the first floor. Framed in wood and morel and chinze drapes, the views through three directions of triple-hung windows takes on new dimensions of beauty – the oaks of "old" campus on the south; the graceful, golden domes in the north; and on the east, the columned, classic Greek, former Carnegie Library building (which MIU also renovated). Elegant executive offices overlook the grey stone of the chapel and a "surprise" rose garden on the west side. The second floor and monitor are in use as admissions and other offices.

Fairfield Mayor Rasmussen pointed out that lowans are not much in favor of historic preservation; it's generally considered more practical to tear down and build something new. But if it lasts for another hundred years, Henn Mansion will certainly turn out to be a practical investment – as well as a great contribution to Iowa historical tradition. ■



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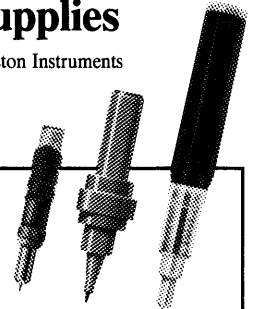
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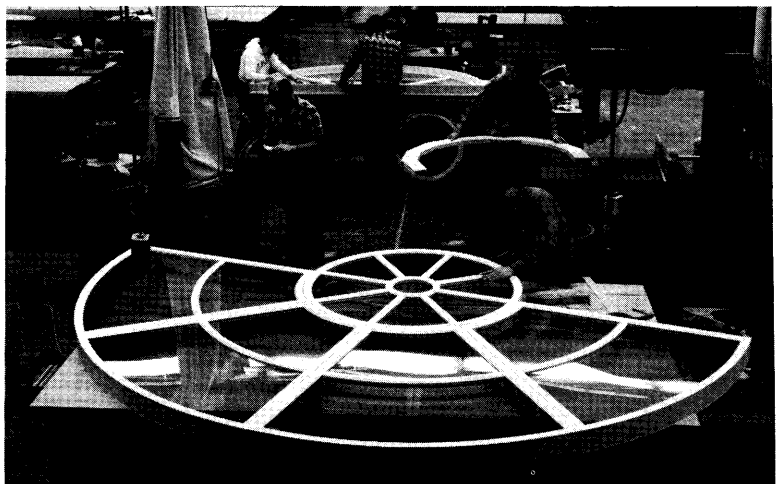
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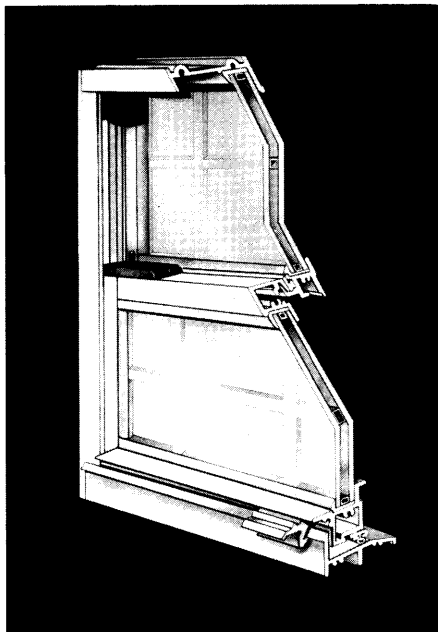
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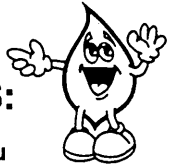
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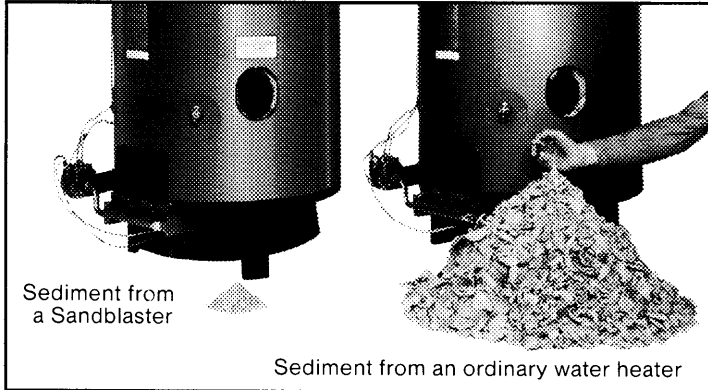


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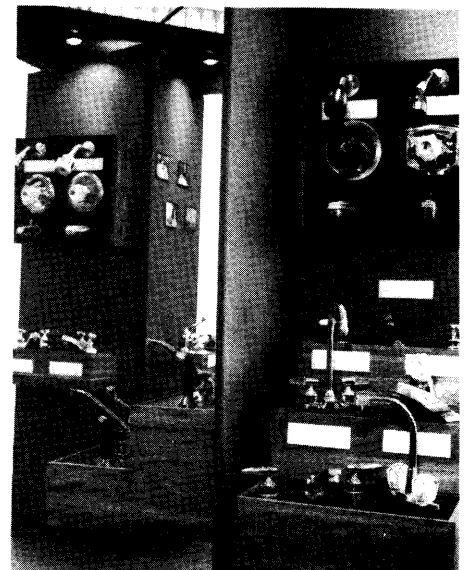
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### Louis Sullivan Symposium

A major architectural event will be held this summer in Cedar Rapids, Iowa. The Louis Sullivan Architectural Symposium will be conducted August 29 and 30 at St. Paul Methodist Church, 1340 3rd Avenue S.E., Cedar Rapids, Iowa.

The symposium will consist of two days: the first of presentations and speeches by noted authorities on the architect and the second to tour four of his prestigious works in the symposium site area.

Speakers included are: Wim DeWit, Larry Millett, David Bowers, Narciso Menocal, Paul Sprague, and Lauren Weingarden. Buildings included on the tour will be: St. Paul Methodist Church, People's Savings Bank, Poweshiek County National Bank, and the John Van Allen Department Store.

Registration for the symposium is \$35.00. Reservations may be made at any time. Address: David V. Wendell, Louis Sullivan Symposium, 1635 25th St., Marion, IA 52302.

Louis Sullivan was the founder of what came to be known as the Prairie Style. A leader in the Chicago Architectural School of the late 1800s, Sullivan went on to fame as the creator of the modern skyscraper. It was his, and his partner, Dankmar Adler's Wainright Building of St. Louis that introduced the steel frame system enabling construction of today's "tall building."

Sullivan was also known for his unique and original system of ornament. Adapting the leaves, vines and flowers with which he grew up with on a farm in Massachusetts, they were intertwined and arranged in dazzlingly complex patterns. The beautifully carved panels of terra-cotta were common to his works and epitomized his talent as an artist.

It was his basic philosophy on building, however, that brought more attention than anything else. Sullivan felt that architecture should be made for a purpose, not made and then used for some purpose. "Form

follows function" became the popular phrase used to describe this new idea and went on to dominate 20th century design.

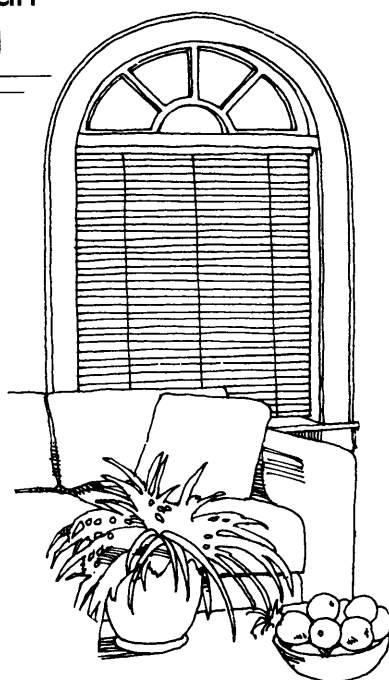
### New Sales Manager

Michael R. Rohnert, National Sales Manager for Midland International Tileworks, has announced the appointment of Jerry Gross as Regional Sales Manager for the western states.

Gross, a graduate of New York University, has had 17 years experience in the ceramic tile industry with such firms as Franciscan, Gail, and most recently Ragno. He is currently an associate member of ASID and has served as a member of the Construction Specification Institute.

Jerry currently resides in San Rafael, California and will maintain an office at his residence.

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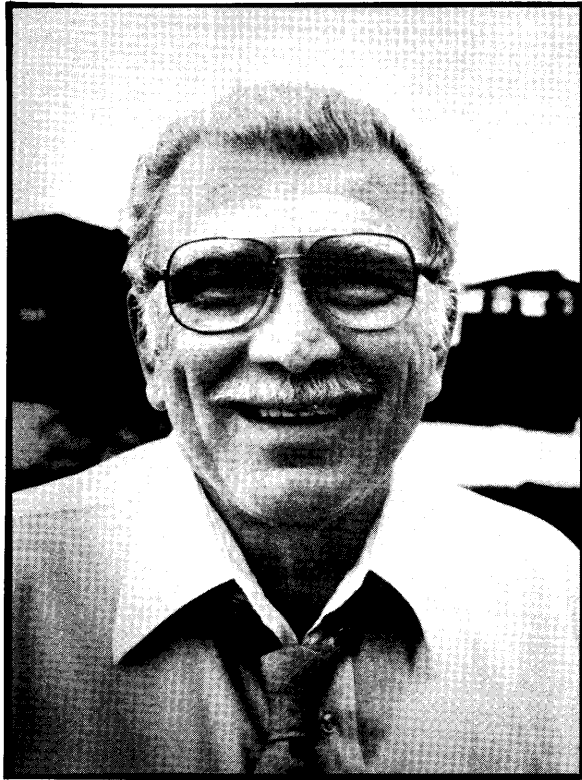
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**William M. Woodburn**

Bill Woodburn died on June 7, 1987 at Prescott, Arizona of complications of asthma. He was 64 years old. Bill practiced Architecture with Gene O'Neil, and his father Chet Woodburn from 1954 until 1960. After Chet Woodburn's death in 1960, he continued practice with Gene O'Neil as partner in Woodburn and O'Neil until frequent asthma attacks made it necessary for him to seek the high, dry climate of Prescott, in 1979.

Bill's professional education began at Cornell University, and was interrupted by service in World War II, as a pilot of a B-24, flying 32 missions in Europe. On his last mission, in a damaged plane, he and his crew were forced to bail out over occupied Holland. Bill was found, with injuries, by the Dutch underground, and returned to England, where he fully recovered, before flying a B-24 back to the United States. Bill received the remainder of his education as an Architectural Engineer, completing his

degree in 1949.

He was employed by Haynes and Griffith, and Karl Keffer Associates before joining Gene O'Neil in 1953.

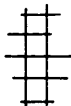
Projects of the Woodburn and O'Neil practice, identified with Bill's involvement includes Ankeny Senior High School, Northwest and Southeast Elementary Schools, Indian Hills Junior High School, West Des Moines, Science Building, Wartburg College, Physical Plant Addition, Iowa State University, and the addition to Plymouth Congregational Church, in Des Moines.

Bill was a past president of the Des Moines Rotary Club, and the Playhouse Board, and served on many church boards, as a member of Plymouth Congregational Church. He was involved in the work of the committees of the Iowa Chapter, AIA.

Bill had a genuine love for people, and enjoyed a broad acquaintance in Iowa. He is missed by his fellow architects, in Iowa, many of whom were classmates at Iowa State University. ■

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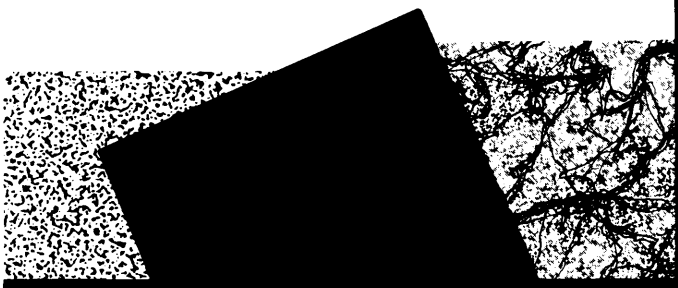
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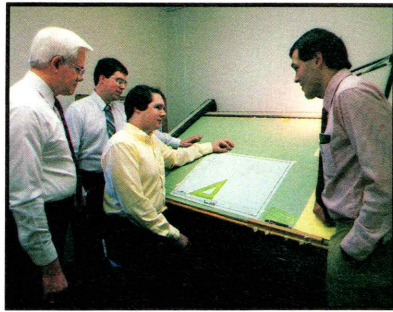
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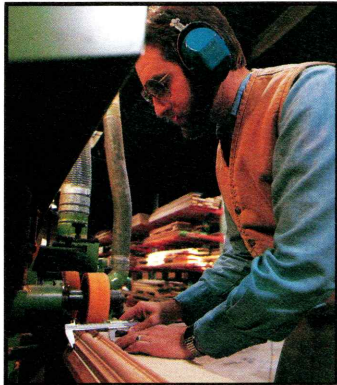
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Strategy session by Woodcraft management team. (L-R) Jack Colvig, Jim Broich, Steve Sampel and Dan Keller.

Edge Bander for placing hardwood or plastic laminate edges on plywood. One of the machines expanding the capability to produce a quality product quickly and economically.



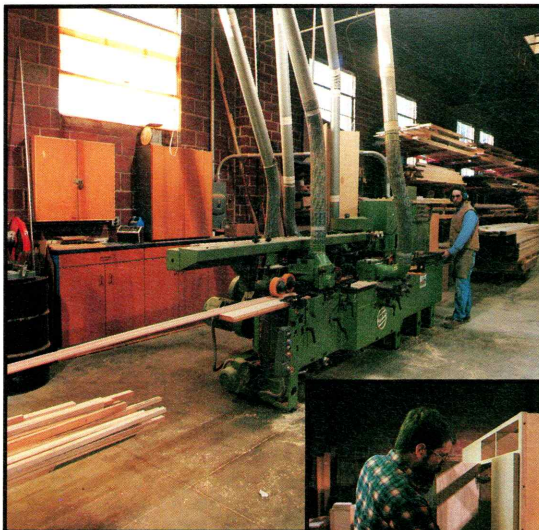
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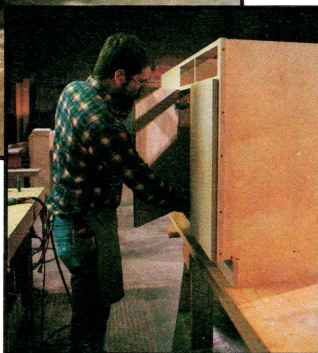
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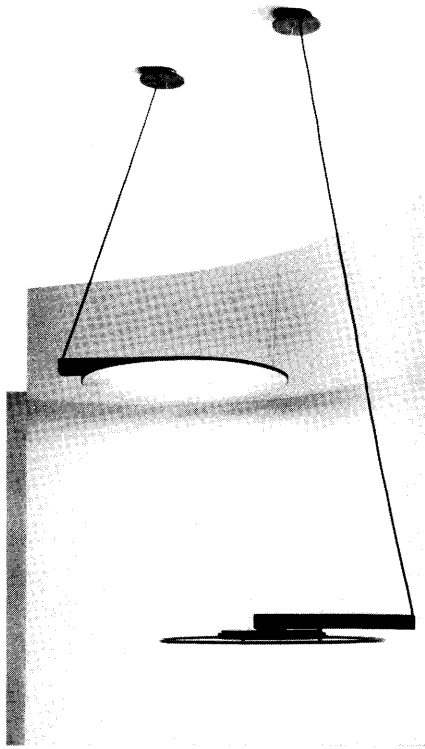
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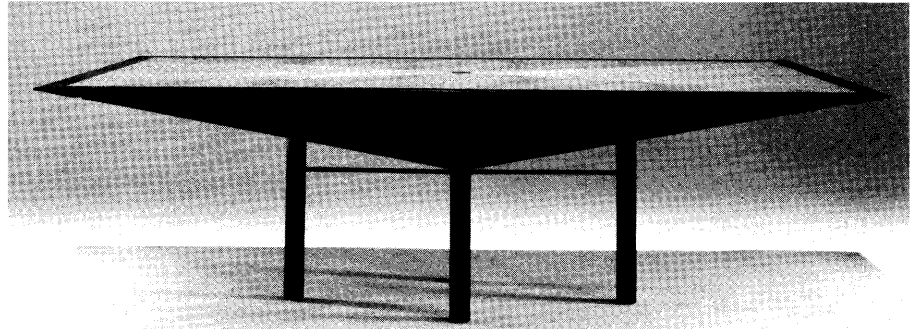


**Diskos**

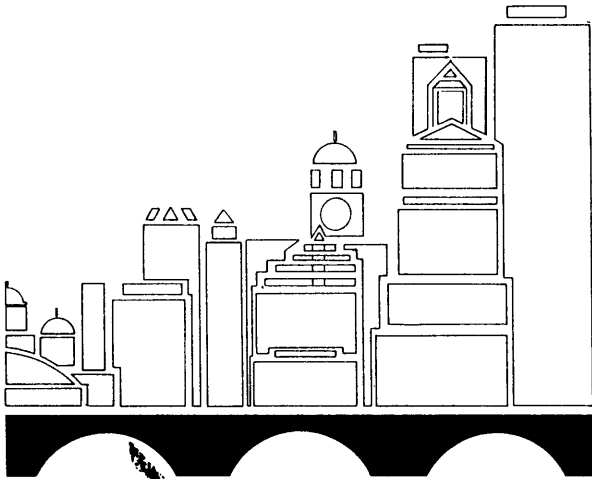
Designed by Giovanni Offredi, this suspended pendant fixture diffuses light downward and indirect light upward through a pivoting frosted circular lens with color trim. Hung from two inconspicuous steel cables the fixture is seemingly carried by the skewed power cord. Distributed exclusively by IPI and available through Northern Design Products, Minneapolis. ■

**Pier Tables**

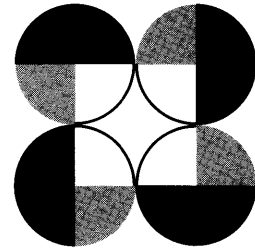
Designed for Brueton by Stanley Jay Friedman, the Pier tables feature a steel base composed of an inverted pyramid supported on a cylindrical framework of legs and stretchers. Available in heights of 15" and 29" the tops are offered in wood or marble. Steel is furnished in stainless or painted finish. Available through Northern Design Products, Minneapolis. ■



*Michael A. Hopkins*



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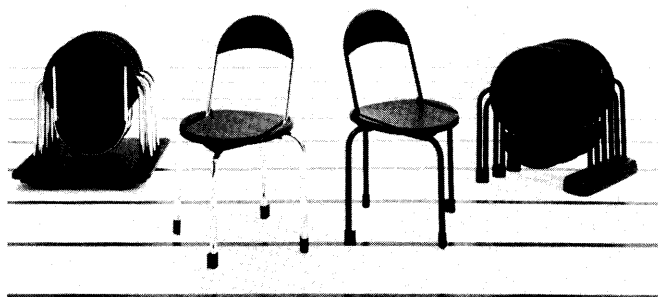
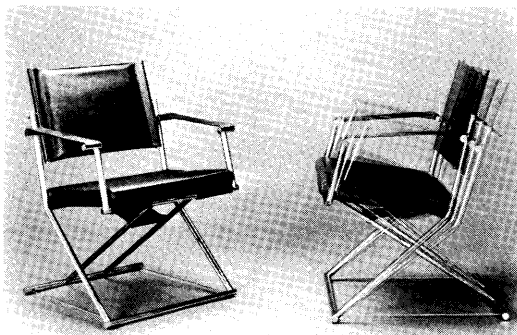
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**Euroka Rocker**

California furniture designer Mark Singer combines the aesthetic traits of early modernism with the functional requirements of a traditional rocker. The result is a highly innovative solution relying on the interaction of two aircraft cables in tension with the unique two piece frame. Weighing in at 23 pounds "Euroka" is collapsible for easy moving or storage. Constructed of polished stainless steel frame with padded leather seat and back. Available through Melamede International, New York. ■



**Clack**

Fixtures Furniture presents "Clack" a folding chair composed of a steel frame and a thermoplastic seat and back. Grooves molded into the seat enable the chair to be stored efficiently when folded. Offered in black epoxy or bright chrome tubular steel. ■

Martin Smith

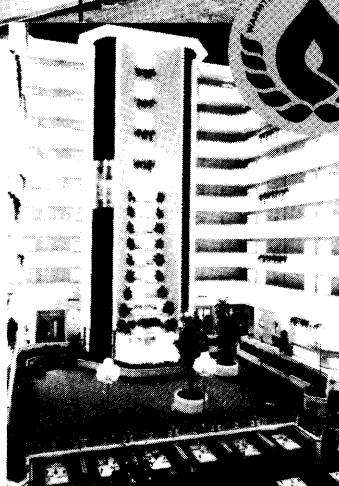
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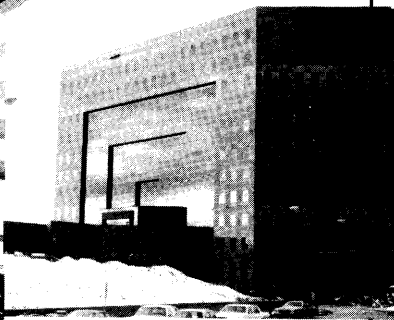
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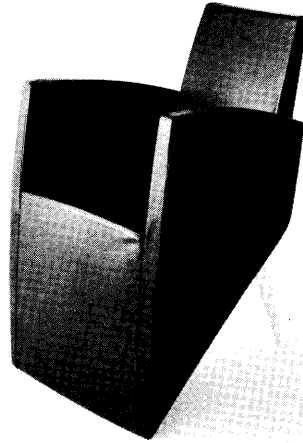
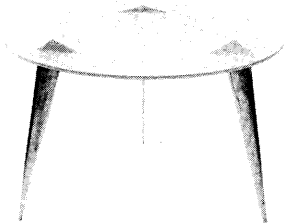
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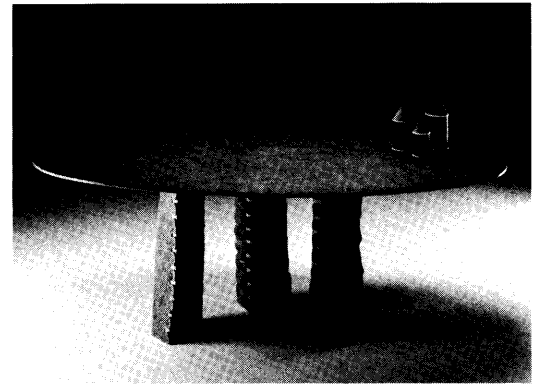
### Philippe Starck

The inventive genius of Philippe Starck continues to evolve with the introduction of the J chair and the M table. Both pieces feature fin-like legs of polished aluminum and suggest a restrained character not found in Starck's earlier work. Upholstered in black leather the J chair is evidence of Starck's unique ability to sensitively merge strong geometric shapes with subtle curves. The M table is offered in frosted glass or a mahogany finished top. From Interna Designs, Chicago. ■



### Megeia Series

Koch + Lowy introduces Megeia, a rather unique group of Italian tables from designer Gullio Lazzotti. Shown here is a natural cleft black slate top resting securely on three massive rough cut stone legs. This primitive use of material is evidence of the timeless beauty natural stone offers. Tops are available in a variety of configurations and stones. ■



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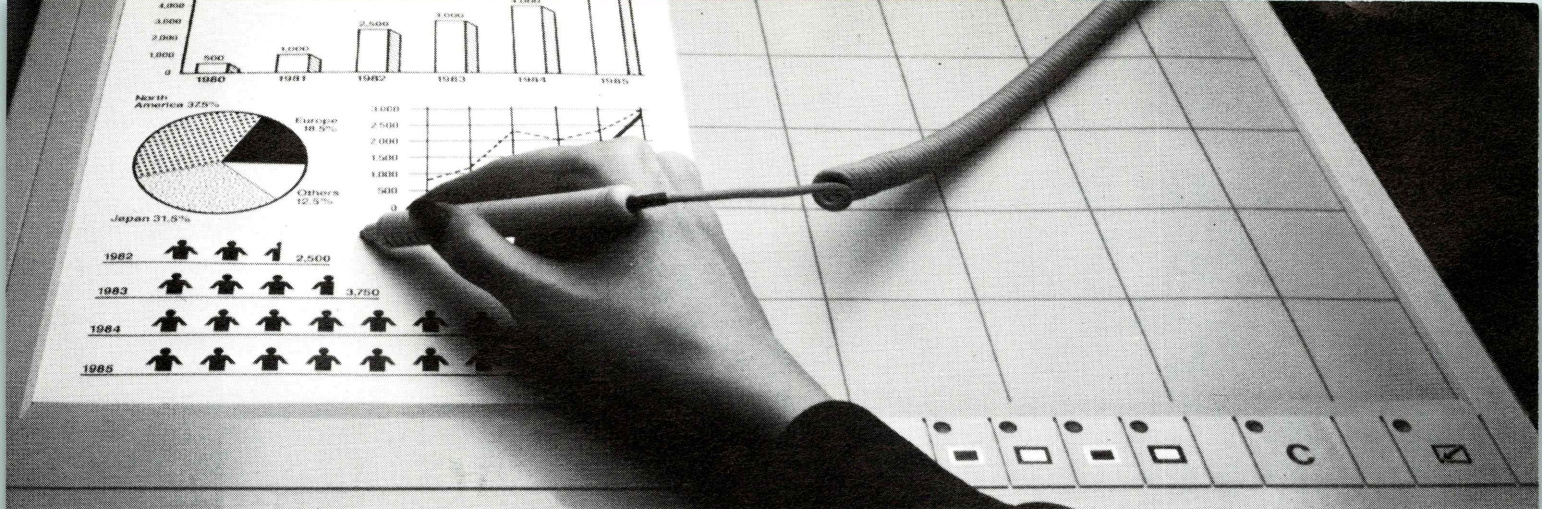


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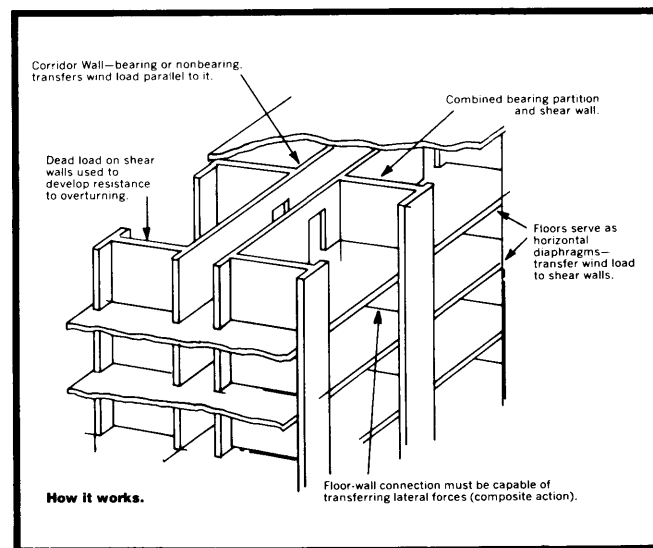
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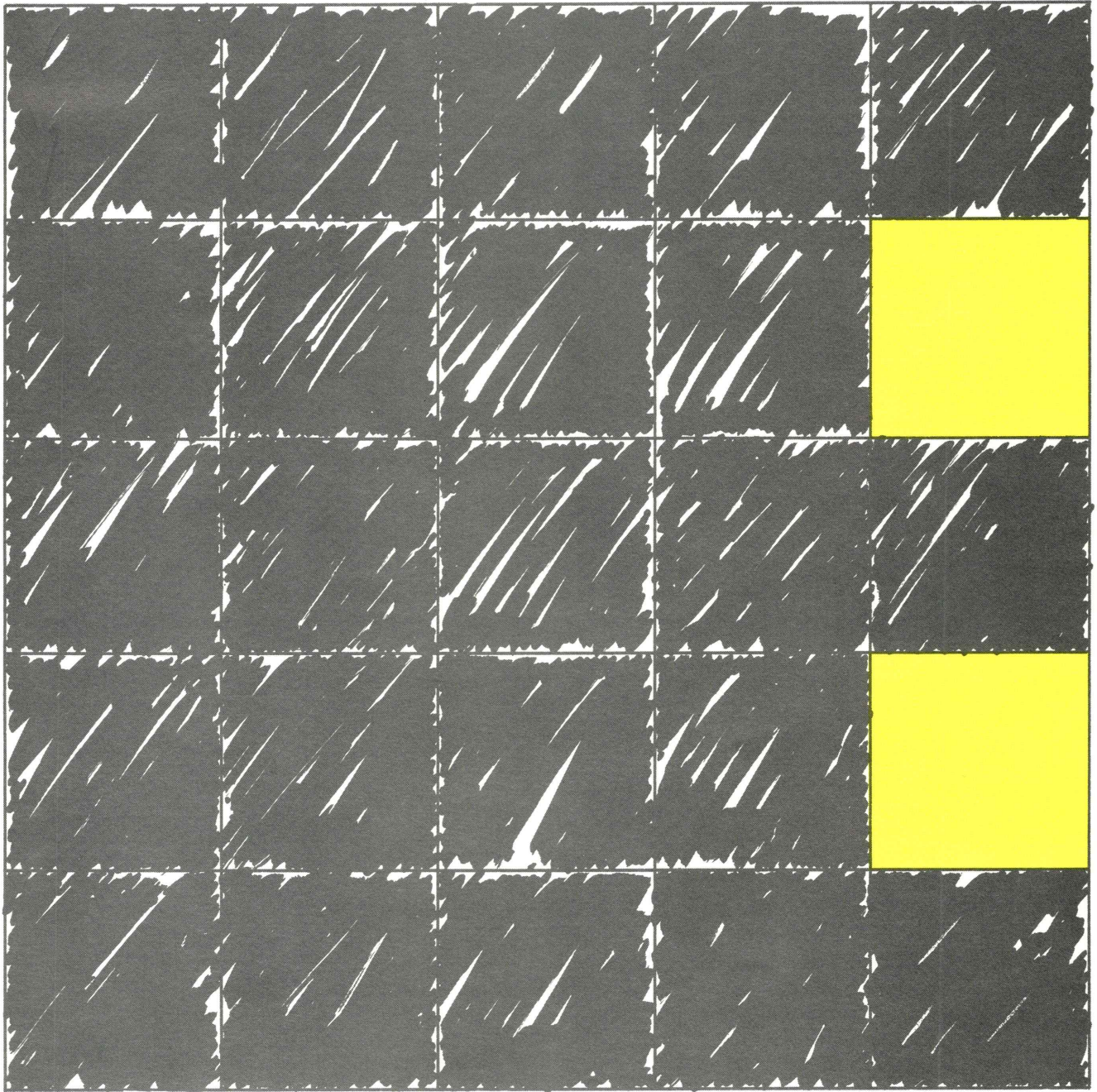
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