

# Iowa Architect

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# SUNDERLAND

## BROTHERS COMPANY

TOP: Project: Iowa American Water Building, Davenport  
Architect: Roman Scholtz & Associates P.C.  
Tile Contractor: Weis Tile Co.  
Tile: Buchtal Chroma 6" x 6"

MIDDLE: Project: Concession Area, Vets Auditorium, Des Moines  
Architect: Brooks, Borg & Skiles Architects P.C.  
Tile Contractor: Iowa Ceramic Tile  
Tile: Floor - I.A.C. Durapavers 8" x 8"  
Walls - Fla. Matte 4 3/8" x 4 3/8" and Latco Accents 2" x 2"

BOTTOM: Project: Drake Diner, Des Moines  
Architect: Savage and Ver Ploeg Architects P.C.  
Tile Contractor: Des Moines Marble & Mantel Co.  
Tile: Summitville Summitmates 4" x 4"



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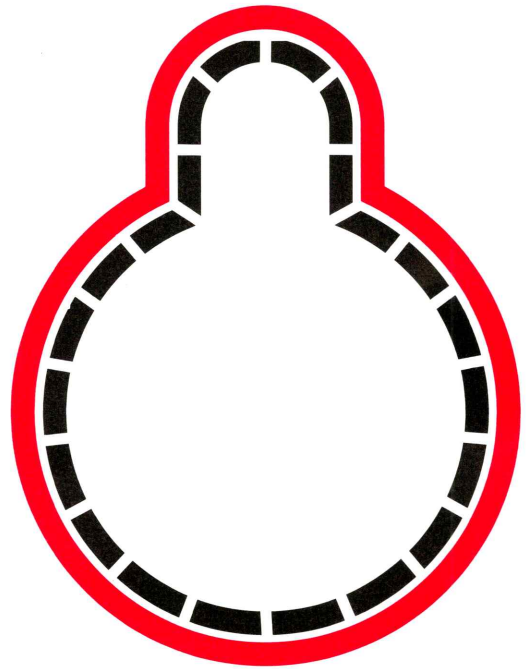
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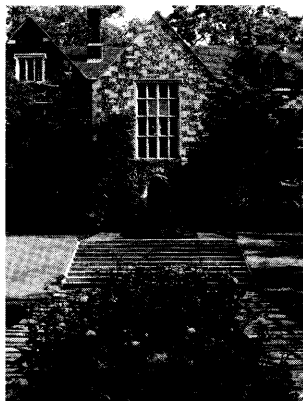
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**Iowa Architect** is the official publication  
of the Iowa Chapter, American Institute  
of Architects, 512 Walnut Street, Des  
Moines, Iowa 50309. (515) 244-7502.

**Iowa Architect** is published bi-monthly  
by Kimberley Press, Ltd., 11071 Aurora  
Ave., Urbandale, Iowa 50322  
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Des Moines, Iowa

### Architect

Boyd and Moore Architects

Des Moines, Iowa

Rasmussen and Wayland Architects

New York, New York

### Photo

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Education Association

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- **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 Blunck 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  
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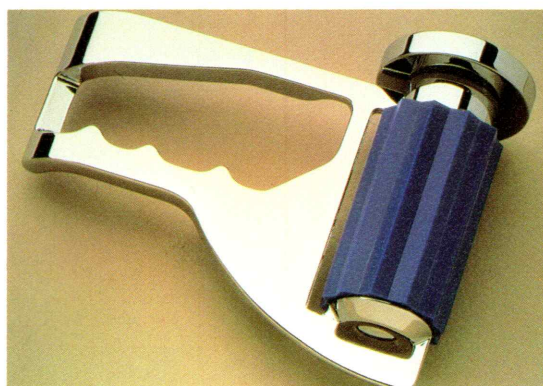
## Desipro Series

Dissatisfied with the compromised designs of handicapped hardware, industry leader Valli & Colombo has embarked on a multi-year ongoing research program committed to develop quality products for those disabled by various hand motor dysfunctions. Titled "Designs in Progress" (Desipro) this recent introduction into the US market combines aesthetics with the functional requirements to accommodate diverse handicaps. The design incorporates a basic shape for the disabled with variations for dystonic, hands with impaired strength, spastic, hands with convulsions or muscular contractions, and ataxic hand dysfunctions, which lack motor coordination and precision.

Marketed for use in homes, offices and health care facilities, these revolutionary handles are the result of intensive anthropometric and ergonomic studies and have been designed to work with existing doors and windows. A hopeful Carlo Valli suggests that "our efforts to design useful and quality

products for the handicapped in our field of specialty will inspire other companies to do the same in their fields of expertise." The contributions and goals of Desipro featured here represent more than a few well conceived, colorful door handles, and most importantly should serve as a refreshing message for all designers who seek inventive solutions to our complex environmental issues. ■

MARTIN SMITH



## The Arts



### Aquisitions

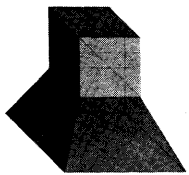
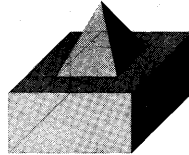
The Des Moines Art Center in recent months has acquired three sculptures for its permanent collection by prominent contemporary artists.

Donald Judd's monumental work *Untitled 1976-1977* is a restrained, modular floor piece — consistent with the minimalist principles. Judd has become associated with. The piece consists of 21 incrementally altered stainless steel units arranged in a rigid cartesian format. Due to the material selection and the construction of each unit, light and other physical properties of the display space

become an integral part of the work.

*Untitled 1987* by Joel Shapiro is a playfully dynamic floor piece constructed of fir, oil paint and steel plate. The piece represents the culmination of Shapiro's ongoing investigation of abstract figurative sculpture.

*Vandam Billy, 1981* by John Chamberlain is the Art Center's most recent acquisition. This painted and chromium plated steel sculpture is consistent with Chamberlain's body of work since the 1960's. Chamberlain has gained notoriety as one of the first sculptors to make extensive use of color in his work.



### Sol Lewitt at the Walker Art Center

From February 27 through June 26, the Walker Art Center will present *Sol Lewitt: Prints and Books*. This retrospective exhibition will feature more than 400 of the artist's prints created from 1970 to the present, the most recent of which are being shown publicly for the first time.

Sol Lewitt was a leading proponent of minimal and conceptual art in the 1960's, and, over the past two decades, has become one of the most important figures in contemporary art. He is well known for his wall drawings, as well as his rigidly geometric three dimensional structures.

### Ellsworth Kelly: A Print Retrospective

Ninety-five prints by American artist Ellsworth Kelly will be on display at the Des Moines Art Center February 6 through April 3, 1988. The retrospective was organized by the American Federation of Arts and features the artist's printed works produced by print publishers Gemini G.E.L. and Tyler Graphics, from 1970 to the present.

Kelly is best known for his work in abstract painting. His use of brilliant color and bold abstract forms served as a harbinger for the color field and Minimalist movements which were to follow.

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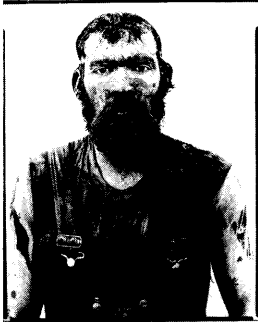
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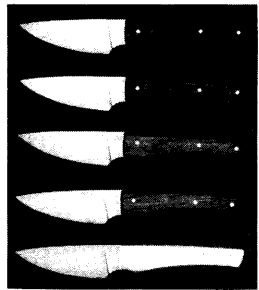
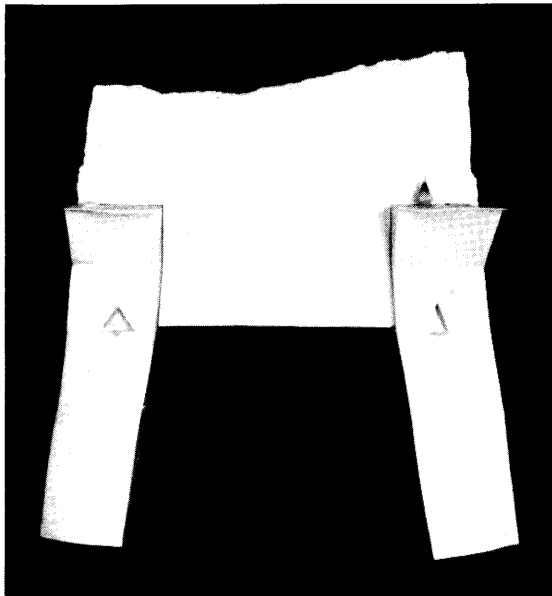
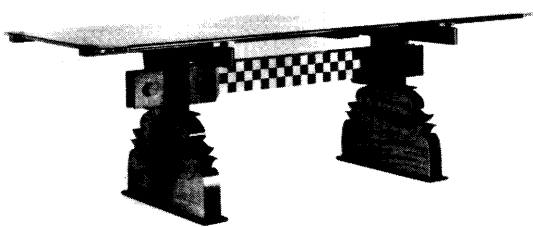


Photographs by Richard Avedon

*In the American West:* Photographs by Richard Avedon will appear at the Madison Art Center February 20 through May 1, 1988. The exhibition consists of approximately 100 portraits taken during a five year period (1979-1984). Commissioned for the Amon Carter Museum in Fort Worth, Texas, these documentary photographs depict life in the present day American West.

**Craft Today: Poetry of the Physical**

More than 300 examples of craft design by American artists will be featured in the exhibition *Craft Today: Poetry of the Physical* at the Milwaukee Art Museum February 12 through April 10. The exhibition was organized by the American Craft Museum in New York and is comprised of works in four categories: the object as statement, the object made for use, the object as vessel, and the object as personal adornment. The pieces were created by 280 well known artists and craftsmen since 1980.

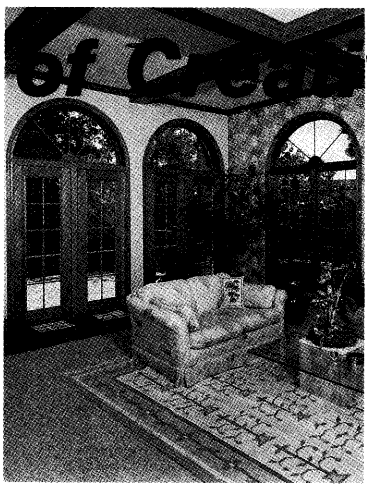
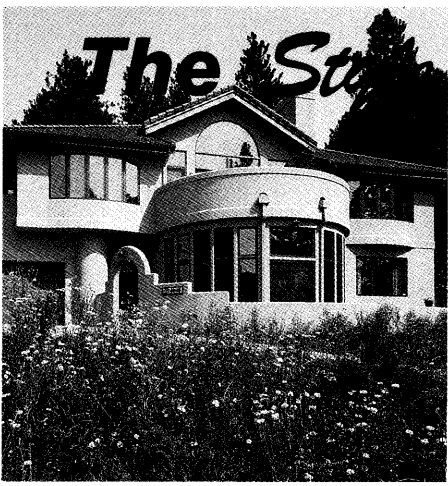


**1988: The World of Art Today**

The second half of the two-part exhibition, *1888/1988: A Centennial Celebration*, at the Milwaukee Art Museum presents a comprehensive examination of today's art world from May 6 — August 28. This exhibition contrasts contemporary art with artworks from a century ago featured in *1888: Frederick Layton and His World*, which opened April 8.

Approximately 70 of today's leading international artists are represented in *1988: The World of Art Today*, including Willem de Kooning, Eric Fischl, Jasper Johns, Anselm Kiefer, Barbara Kruger, Gerhard Richter, Susan Rothenberg, Julian Schnabel, and Frank Stella, as well as contemporary architectural and design work. This survey of major international currents in recent painting and sculpture, architecture and design, offered in conjunction with the *1988* exhibition, affords the visitor an insight into the differences and sometimes surprising continuities between the art and design of yesterday and today.

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# Portfolio



## Pella Window Display House Built At NAHB '88

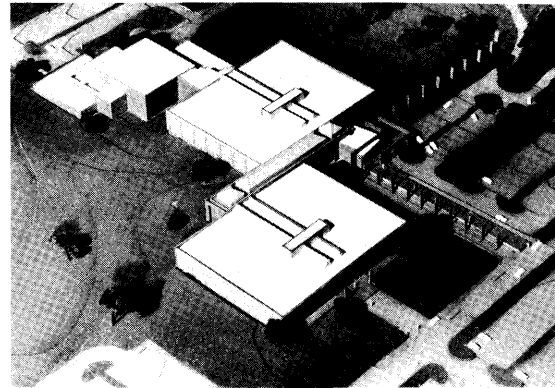
After a twenty year absence from exhibiting in the NAHB's Builder's show the Rolscreen Company made the decision to return, and do it in a big, bold way. Bloodgood Architects was chosen to design their "Pella Window Display House." The 4,600 square foot two story home was built on the north parking lot in front of the Dallas Convention Center, a sight and site hard to miss. The display house was designed to show innovative, creative, architectural uses of Pella Window Products in a real house, not just another exhibit.



## Dahl's in Des Moines

The Flagship Store of the DAHL'S chain in Des Moines will present an upscale ambiance to its customers which will include the use of many materials and innovative design not typical to food stores. The tone is set for the customers when they enter the store through one of the two massive brick masonry arches which are capped by barrel vaulted copper roofs. The interior atmosphere throughout is enhanced by indirect and general illumination along with custom applications of materials.

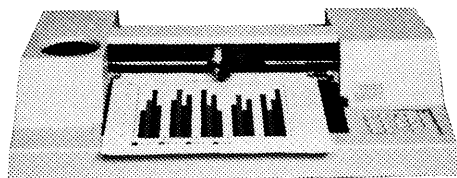
The project was designed by James Lynch & Associates, Architects & Engineers in consultation with Gregory K. Quick Architect & Planner, P.C.



## Farm Bureau Addition

Design and construction are proceeding for additions to the Farm Bureau offices in West Des Moines, Iowa. Completion of the additional 240,000 square feet of office and support space is slated for the fall of 1989. Brooks Borg and Skiles Architects-Engineers and Ringland-Johnson-Crowley, Construction-Manager reunite as the construction team of the original building completed in 1974.

The new east wing replicates the design of the original office block and is linked by a skylit gallery. Future growth needs will be satisfied with additional office blocks along the lengthened gallery. The stepped mass of the new west wing houses additional office space, meeting spaces, child care, wellness center, media center and expanded dining facilities.

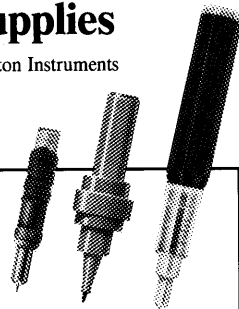


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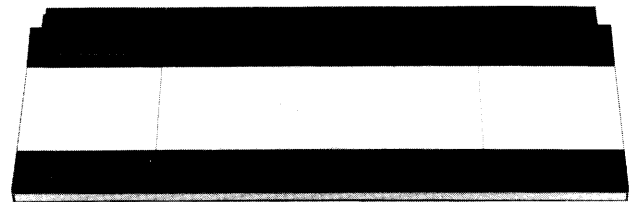
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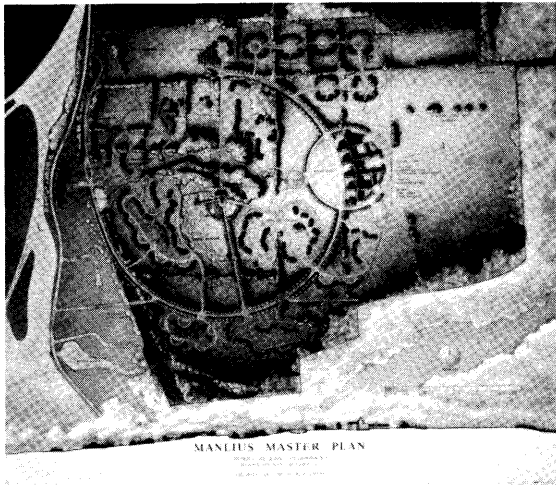
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MANLIUS MASTER PLAN

**Manlius**

Engelbrecht and Griffin Architects have just completed the master plan of Brandon Woods of Manlius for Elder Care Services, Inc. Located near Manlius, New York, the 320 acre site overlooks the Erie Canal to the west and is bordered by a state park to the east.

For the conceptual development of the site, the great country estates of England were employed as a metaphor. In order to contribute to an interplay between

formal and rustic, the hallmark of the great estates, programmatic elements were arranged accordingly: A grand crescent serves as a formal approach which also accommodates access over the 300 feet of change in elevation; a great house which contains the continuing care retirement community; a lodge for community events; villages and farmsteads comprised of cottages; open areas, gardens and water; and an extensive system of walking and riding paths.

**Willowbrook Residential Care Facility**

The Willowbrook Residential Care Facility for the elderly presently under construction is situated on a sloping, 3½ acre, partially wooded site in Cedar Rapids. The 80 bed, 30,000 sq. ft. complex contains a multi purpose room, arts and crafts center, TV lounge, full food service facility and a chapel.

The building, designed by Novak Design Group, focuses around three extensively landscaped courtyards enclosed by a garden-like lattice. To supplement the residential quality of the gabled-roof structure, the exterior will feature colored horizontal siding accented by a series of contrasting columns.

Completion of the project is scheduled for late spring of 1988.



**Westover Baptist Church**

Set back nearly 400 feet from a major Des Moines intersection, the original Westover Baptist Church was hardly visible. Therefore, it was not surprising that out of the weekend congregational charrette in early spring 1987 a major emphasis was "design a new church to market our product." During the following

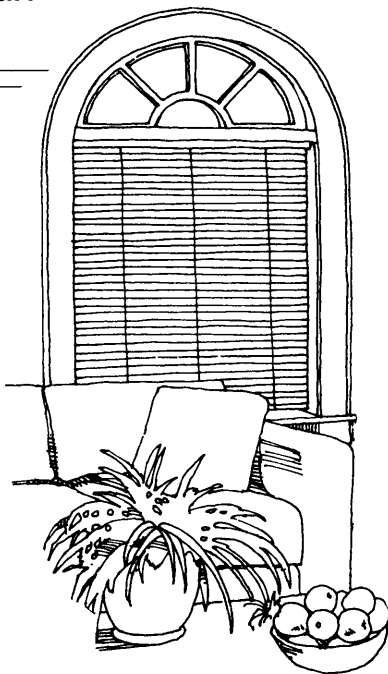
four months, various committees from the church and Woodburn & O'Neil Architects concentrated their efforts to complete a design and present it to the congregation in late summer. In early December builder Johnston Development began the work to complete the 300-seat sanctuary which is scheduled to be occupied by mid-summer, 1988.



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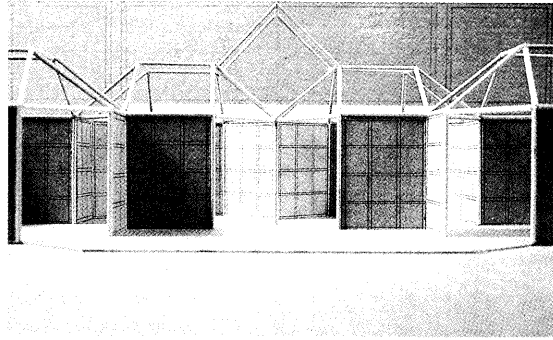


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**Performance Pavilion**

A pavilion has been designed by C.A. Saccopoulos to house exhibits and performances as a tribute to Christian and Charlotte Petersen. Christian Petersen was the artist-in-residence at Iowa State University responsible for a number of sculptural pieces on the campus. The exhibit will be open in Ames' North Grand Mall through February 14, then travel throughout Iowa before being housed in the new State Historical Building.



**Construction Documents and Disputes**

On April 19 and 20, 1988, the IIT/Chicago-Kent Construction Law Institute will present its Sixth Annual Construction Law Seminar. Over the years this seminar was rated by over half of the attendees as "Outstanding." This year's format will concentrate on making construction law disputes understandable by using the foremost experts in the field and by presenting the material in uniquely interesting and refreshing format.

Twenty owners, contractors, architects, and engineers will recreate events which occur in the industry and from which the greatest number of disputes arise. The midwest's best qualified construction lawyers will then comment on the legal issues.

The Construction Law Institute's director is Steven G.M. Stein, of Greenberger, Krauss & Jacobs Chartered, who teaches Construction Law at Chicago-Kent College of Law. For more information please call Mr. Stein at (312) 346-1300.

**Students Challenged to Design Addition to the Des Moines Art Center**

Washington, D.C. — In conjunction with the American Institute of Architecture Students, Inc., GE Specialty Materials Department is sponsoring a national student design competition to design a hypothetical addition to the Des Moines Art Center using granite and marble as the main construction elements. The competition is expected to be one

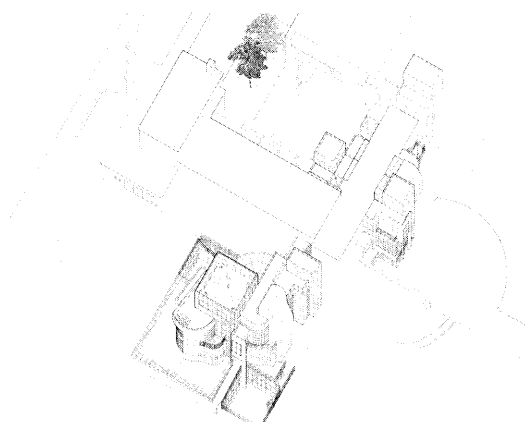
of the largest of its kind.

The focus of the competition, entitled "The Fourth Perspective," is to propose an addition that is integrated into the center while existing as a strong architectural statement of its own. The innovative use of marble and granite becomes a key factor, setting this addition apart from the present materials.

Registration for the competition opens January 15, 1988. Entries must be submitted by April 22 and awards will be announced in early

May.

Prizes totaling more than \$20,000 will be awarded to the best designs by a jury of distinguished architects. Official registration forms and program information can be obtained through the AIAS National Office, 1735 New York Avenue, N.W., Washington, D.C. 20006.



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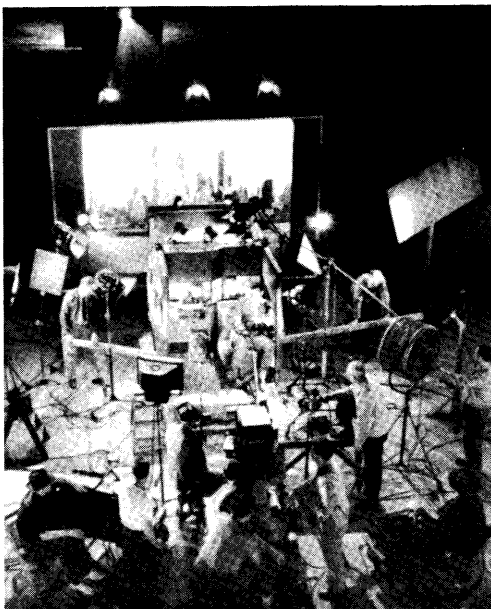
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**Design Quarterly Examines the City in Film**

*The City in Film*, a recent issue of Walker Art Center's publication, *Design Quarterly*, examines the ways in which film-makers romanticize, idealize, and fantasize the city to create a sense of place for the film-goer. In this issue of *Design Quarterly*, design and architecture critic

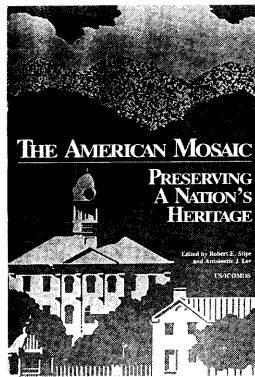
Michael Webb discusses cities in film from five viewpoints: as backdrops, as monsters, as impressions of reality, as expressive locations, and as film-maker's personal visions. He analyzes the approach to place taken by scenic designers and directors from D.W. Griffith and C.B. DeMille to Woody Allen and Martin Scorsese.

**The American Mosaic**

Where is historic preservation in the United States heading? Where has it come from? "The 20 years since 1966 have seen electrifying growth and progress in the American preservation movement," notes eminent preservationist Robert E. Stripe, as he looks at the past, present and future of historic preservation in *The American Mosaic: Preserving a Nation's Heritage*.

Organized into three parts — the system and how it works, what we preserve and why, and "a new mosaic" (the future of preservation) — this 336-page book includes essays surveying the process and actors, federal, state and local government programs, the private sector, reasons for preservation, ethnic cultures and archeology.

In "What We Preserve and Why", contributing author W. Brown Morton III takes a fascinating look at what we consider worth preserving. From George Washington's Mount Vernon estate in Virginia to an early McDonald's in Des Plaines, Illinois, Americans are beginning to take into account all parts of their cultural heritage.



In "Discovering Old Cultures in the New World: The Role of Ethnicity", Antoinette J. Lee examines the rich and varied cultural influences on the American landscape from the Santa Barbara Mission in California — influenced in design by Spanish religious order — to the Pleasant Hill Historic District in Mason, Georgia — a traditionally black neighborhood placed in the National Register of Historic Places.

THE AMERICAN MOSAIC may be ordered from the National Trust for Historic Preservation, Mail Order Division, 1600 H Street, NW, Washington, D.C. 20006 (\$19.95 plus \$3.00 for shipping and handling).

**Infrastructure Repair Top National Priority**

The American Institute of Architects has joined public officials and private organizations of construction and finance industries in forming the Rebuild American Coalition aimed at raising the public and federal consciousness about the critical state of America's infrastructure and the urgent need to tackle this issue.

The coalition has presented information to Congress on the severity of the nation's public works crisis — half of the nation's bridges are deficient and nearly 29 million Americans are not served by sewage treatment facilities — and proposed five legislative goals, including increased funding for public facilities at all levels.

KIRK VON BLUNCK

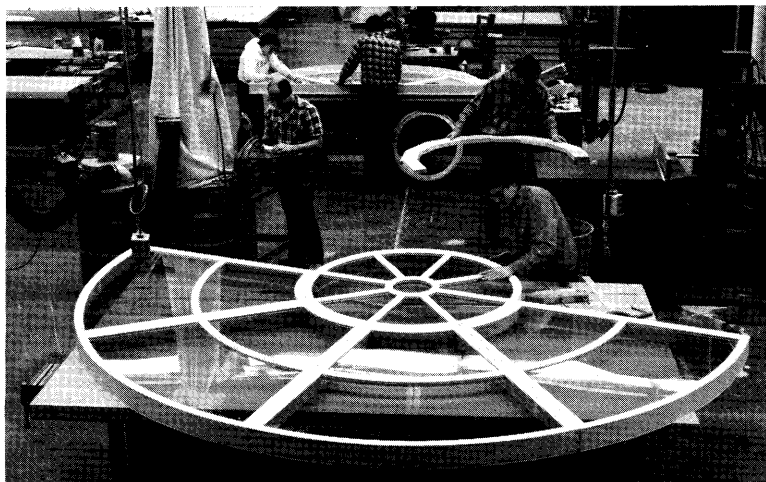
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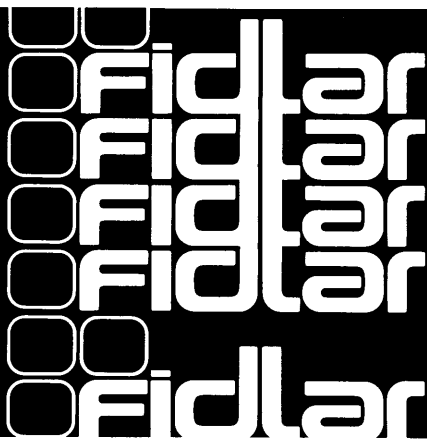
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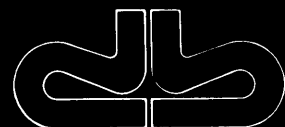
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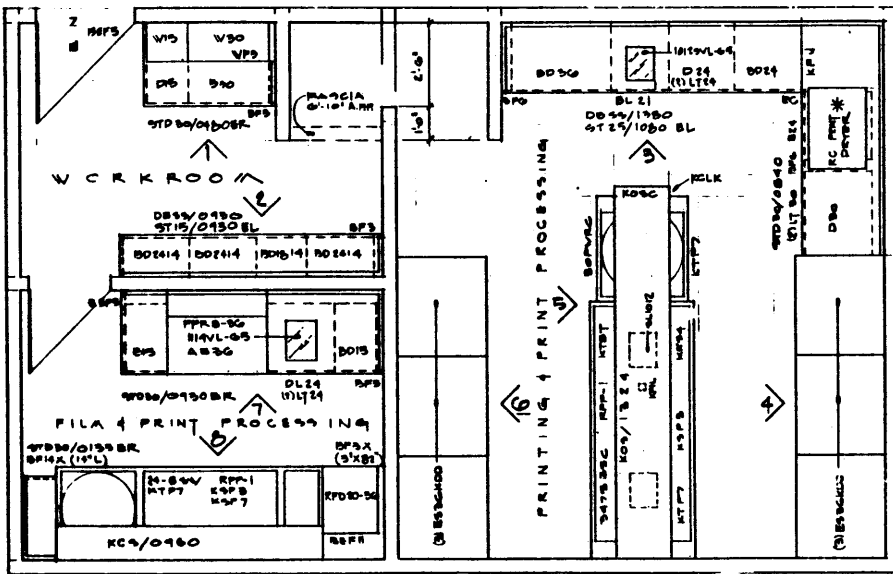
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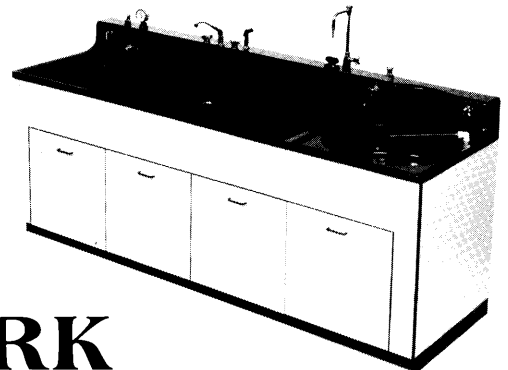


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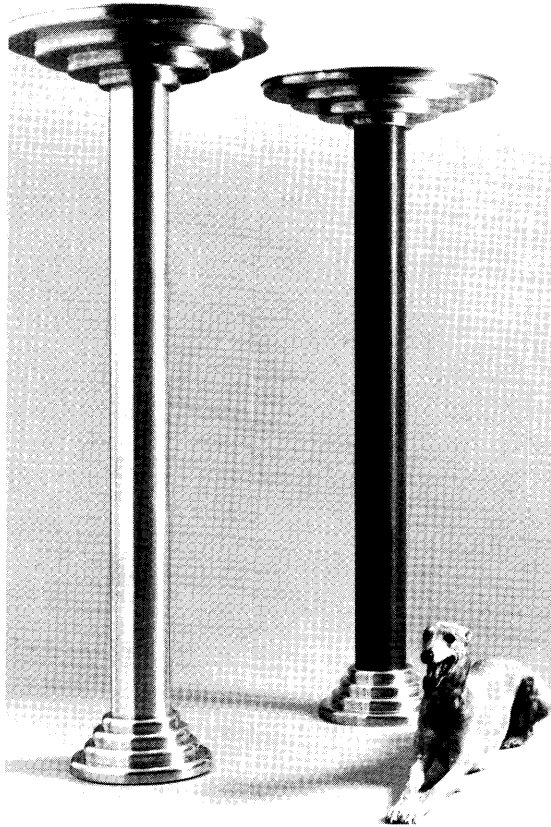
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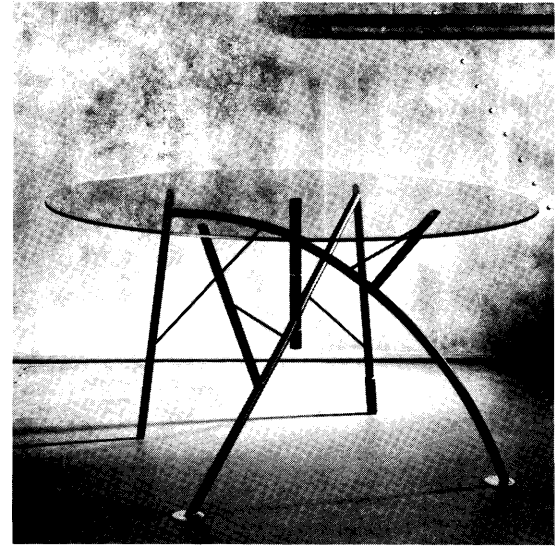
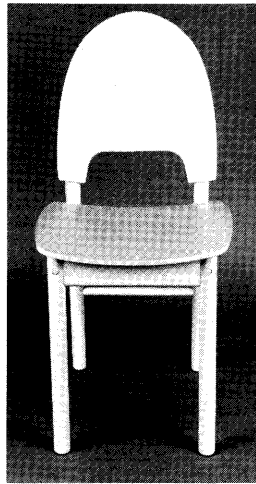
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## Design Digest



### Olympic Torch Lamp

Designed by Bruce Keiser with a generously proportioned monumental sense of elegance, this floor lamp is satin finished aluminum with a choice of aluminum or PVC for the column. Supplied with a 100 watt soft white fluorescent ring and black foot switch. From Keiser-Newman, Philadelphia.



### Dole Melipone Folding Table

What might first appear to be a sculptural study of tension, on closer examination, is identified as a prosaic folding table that fits in a closet. Frame is offered in nickel-plated or black epoxy coated steel tubing. Top is 3/4" tempered clear glass. Designed by Philippe Starck. Available through ICF.

### Pisara Chair

This heavily scaled side chair designed by Kimmo Varjoranta of Finland evokes elementary school images. Featuring a gently contoured seat and back of laminated birch supported on a solid birch base. Offered in all black or white, black or white seat with birch base or all natural birch. Available through Axiom Designs, San Francisco.

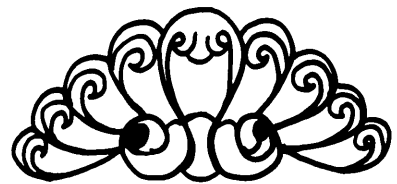
## A Common Sense Approach to EPA

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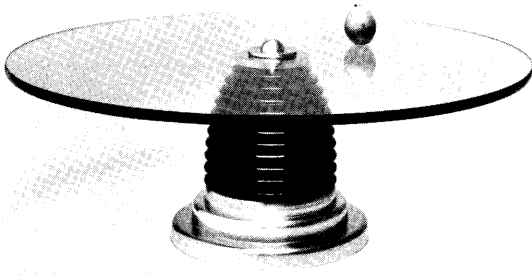


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**Propeller Table**

Visually compact, the porcelain and aluminum base becomes a sculptural element of its own while subtly supporting the spacious glass top. Aptly named, the concentric "Propeller" table features a single layer of 3/4" pencil edge plate glass. Designed by Bruce Keiser of Keiser-Newman, Philadelphia.



**Mandarin Chair**

Ettore Sottsass takes a refreshing look at the office side chair with this striking combination of Memphis coloration and contrast that recalls the subtle elegance of early 1900s bentwood furniture. Sculpted arms seemingly float around the seat and back and are offered in seven bright primary colors or two finishes of bent rattan. Straight matte black legs contrast the flowing forms and colors. Available without arms, from Knoll International.

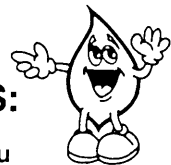


**Pharoah**

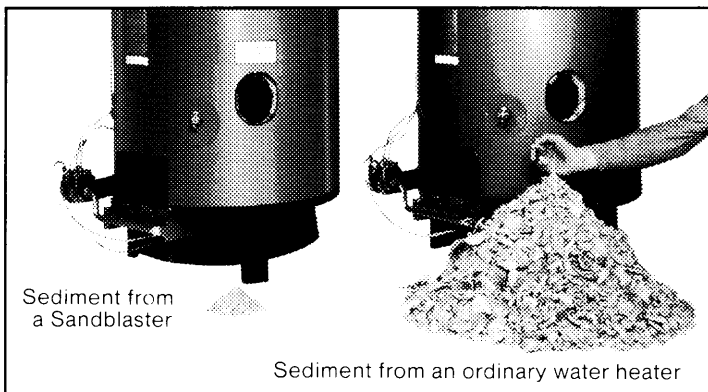
Designed by J. Philippe Zampol the "Pharoah" wall fixture features a truncated white acrylic shade and a PL-13 watt lamp: Support arms visually extend the base and terminate in a cutout semi-circular motif echoing the cylindrical shape of the base. Offered in black or anodized aluminum from Koch + Lowy.

# The State

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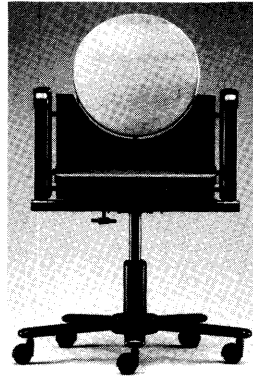
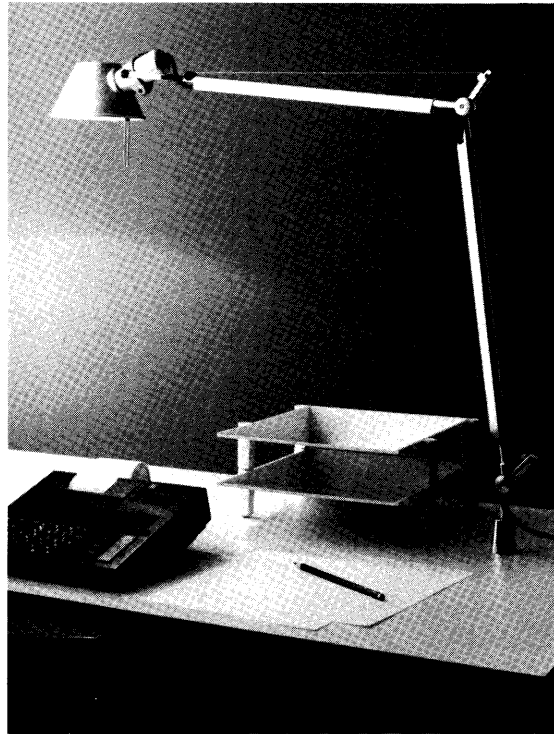
**Chaise Lounge**

With its canvas sling draped over a tubular steel frame this 1925 chaise lounge is at once refreshed and casual. Designed by Robert Mallet-Stevens for a seaside villa in Hyeres it is reproduced in original color combinations of turquoise epoxy and pearl gray canvas or anthracite gray finish with black canvas. From Stendig International, Andree Putman Editions.

**Tolomeo**

Designers Michele De Lucchi and Giancarlo Piretti introduce a series of task lamps featuring a thoughtfully articulated, tension balanced body in high polished

aluminum. Body is interchangeable with table bases, table lamp, table top in-set pivot (shown here), wall bracket and floor base mountings. 100 watt lamp. From Artemide.



**Pinocchio**

This lighthearted response to ergonomic seating, reminiscent of turn of the century office seating features a beechwood seat and back finished in any combination of seven bright color stains. Surprisingly comfortable, Pinocchio offers a tilt mechanism and gas lift in a black steel frame. Also available in a sled base from the Harter Martin Stoll seating collection.

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# “WE REJECTED A STEEL STUD EXTERIOR WALL SYSTEM . . .”



100 Forest Place  
Architect: Phillip Kupritz & Associates  
Mason Contractor: J & E Duff



Arlington Plaza  
Architects: Loebel Schlossman & Hackl  
Associate Architect: Phillip Kupritz & Associates  
Mason Contractor: J & E Duff

“ . . . because we became aware of numerous problems currently being experienced by other developers after using steel stud exterior wall systems. Also, we became aware that there was no cost savings using steel stud backup, as reported. In fact, both of these projects were designed and drawn for brick veneer with steel stud backup — but we ended up with brick and block because it was less expensive. As an architect, working for very cost conscience developers, we take pride in, and back up, all of our work. The problems that could occur in a steel stud exterior wall system, such as deflection, corrosion, and condensation, added to our decision to switch back to traditional brick and block wall systems. In our opinion, we not only maintained the integrity of our design by using brick and block, but reduced our construction cost as well.”

— Phillip Kupritz



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Fiction

# A House Story

It was after my brother called me a Gypsy that I began to assess my housing history. He was right. Like some vagabond in search of a home, I've roamed from apartment to apartment plopping myself down in a series of structures that never really seemed like homes and longing all the while for a home that was a house.

That's what I search for — houses. In March, in October and on every day in between I can be found wandering down forgotten streets with my eyes enviously caressing every Victorian home that I pass. Whether it be a Greek Revival with tall, slender, white columns or an Italianate whose strong brick reassures me that men are civilized: a house's style doesn't matter to me as long as it's from the Victorian period. That style that always stops me on the street, though, to widen my eyes and open my mouth is Second Empire. With their fish scale shingling, mansard roofs and cast iron cresting, these homes have always reminded me of birthday cakes. Cakes I've always envisioned that were built by millionaires to hold all their wishes and dreams.

A couple of years back I came upon such a house: with a red brick exterior, cast iron cresting and a crumbling mansard roof that was split up the center by a bracketed tower this "Empire" sat on a hill overlooking a neighborhood of eclectic decay. This house was not a single family home though, for it had already been converted to apartments. I was able to deduce this shrewd actuality because in one of the dormer windows an orange fluorescent "apartment for rent" sign barked its message to all that passed by.

Since the sign was misplaced for ordinary sidewalk strollers to read — from the street the telephone number was illegible — I decided to

muster some courage and look for more information inside.

Now with weathered double doors behind me and with etched double doors in front of me I stood in a dark foyer surrounded by a smelly dampness and a wainscoting of oak that was topped by Lincrusta. When my light knocking yielded no response, I knocked again. Still no reply. Oh, so cautiously then I quietly turned the doorknob and peered inside. Yet, it was dark in there too and I could see very little except for some closed doors and a painted brown staircase that was crowned with water stains emanating from a rusty-white tin ceiling.

At this point dear reader I was torn. Mysteries laid behind the doors that lined the staircase's hallway, but what mysteries? Would a woman with a parasol open one of these doors and inquire what I needed or would a sweaty, impatient man with a gun appear and ask the same question of me? At the very least, my entrance into this house was foolish. At its epitome: dangerous. I pulled myself back, closed the door and darted from the house.

Once outside, this looming structure and I had a standoff — which I lost — so, with my feet back on concrete I skipped down the sidewalk turning back once or twice to smile a goodbye as I made my way down the car-lined street.

Months later, as I laid on my couch in a crumpled mess of newspaper and wondered how such an attractive couch could be so uncomfortable as to cause aches in bones that should not ache for years, I noticed an ad for an "open house" at the infamous brick Empire. Here, finally, was my chance to discover the wonders that were hidden within this house.

The Empire, though, was a disappointment.

Vacant and stripped of any architectural details except for a simple black marble fireplace in one of its parlors, I walked from room to room and from floor to floor constantly being assaulted by not Victorian splendor, but by grimy walls, dirty floors, shag carpeting, inappropriately placed kitchens, the smell of mold and ceilings stained with water. This was not what I had expected, but despite my disappointment I still wanted the house and even though it was extremely cheap there was one obstacle standing in my way: I had no money. Being unemployed added to the severity of my monetary situation. These factors combined left me with only one true alternative: begging. I searched out former lovers and potential future lovers, those individuals I had always contended to have enough financial stability to fall in love with and requested cash, a loan or at the very least a house warming gift. My grovelling failed to produce substantial financial results, though, and in the end I came up short.

Resignedly, I put my hope on hold and consoled myself with the idea that no one would be foolish enough to buy a house in that particular neighborhood and maybe this brick colossus would stand vacant till I could acquire it.

So, during the day I would leaf through interior design magazines and choose the dresser or lamp I would buy for a house I didn't own and at night, before I fell asleep, I would arrange in my mind, furniture I didn't possess in rooms I had only walked through once. I also envisioned myself single-handedly renovating the place: dollyng stoves and refrigerators away, destroying, with a sledgehammer, apartment walls, pulling out piping with my bare hands, refinishing floors and replastering walls. I would be a 20th century Samson and finally all those hours at the gym would be put to a constructive use. But it was not to be.

Unjustly, the sun was out that fall day when I walked up the hill to discover the remnants of my Empire. Here before me stood "my house," yet it wasn't. There was no mansard roof, no dormer windows and no cast iron cresting. All that remained was two stories worth of boarded-wood windows and charred-red brick. In a glance, I knew what awaited this Empire for the boards over the windows were merely temporary bandages.

Now friend and reader, I reasoned with myself. It was only a building. Across this huge country there are innumerable Victorian houses; houses merely awaiting the attention of a loving rehabilitator. My reasoning did little to console me, though, for what this city and I lost in the fire was more than a building; what we lost was a century of dreams. ■





elizabeth starr

2011



## A Reinterpretation

# Houses from the Eighties

The Iowa Chapter of the American Institute of Architects, and the Des Moines Architects Council sponsored a juried competition: "Houses from the Eighties: A Reinterpretation of the Post-War Dream House." The exhibition was on display at the Des Moines Art Center from October 1 through November 29, 1987 and will travel to Chicago's Archi-center in July 1988.

Invitations were sent to architects and university programs throughout the region: Illinois, Iowa, Kansas, Minnesota, Missouri, Nebraska and Oklahoma. Entries were received from those states as well as from New York, Pennsylvania and Canada. Jurors for the competition included Steven Izenour of Venturi Rauch Scott-Brown, Philadelphia, PA; John Casbarian, Danny Samuels and Robert Timme, all of Taft Architects, Houston, TX; Michael Underhill, Chairman, Department of Architecture at Iowa State University; and Julia Brown Turrell, Director of the Des Moines Art Center. The winners were: Jennerjohn & Mattheis of Chicago; Robert J. Carlson of Omaha; Gerard Jude Colomb, LZT Associates, Inc., Chicago; and Brad Kramer, an architecture student at Iowa State University.

"You are invited to participate in HOUSES FROM THE EIGHTIES, a design competition intended to solicit commentary on the state of the small American house and its surroundings. Fantasy, Investigation, Cynicism and Satire are all welcomed in this reinterpretation of the Post-War Dream House. The program is a common one; design a house for four, perhaps the Cleavers, which provides adequate space for eating, sleeping, bathing and any other functions the designer deems necessary, in 1500 square feet or less. This house occupies a flat, 60 foot by 100 foot lot bordered on 3 sides by identical lots."

The problem as posed is peculiarly American in nature as it focused on the individual dwelling rather than community planning. Domestic design and suburban expansion were also important in Europe where as early as the 18th century these issues were approached from a Utopian perspective. By the 19th century, in the face of the dismal living conditions fostered by the Industrial Revolution, the ideal suburban community became an alternative to an irretrievably decayed urban reality. Consequently, what began as a philosophical exercise became, during the second quarter of the 19th century, a practical approach to alleviating social and economic malaise. Architect-planners like Robert Owen in England and Charles Fourier in France, envisioned town plans that accommodated individual residential needs and still promoted the desired social order.

It is in the light of this historical framework that the American approach to suburban development and the home is unique. During the 18th and 19th centuries, homeownership in the New World was a statement of self-sufficiency rather than social cooperation. Houses symbolized both the individual's control of the property and his power within its confines. The home was as much fortress as castle and it asserted the owner's identity while establishing his autonomy. Urban design did not work toward a Utopian unity; rather it allied distinct domestic entities into a sort of confederation.

By the 20th century, having already homesteaded in the wilderness, Americans began to homestead the suburban areas now linked by roads and public transportation to the large cities. At the close of World War II, low real estate costs, government-assisted financing, the "baby boom" and a burgeoning economy contributed to an expansion in housing on an unprecedented

scale. Suburban communities seemed to spring up overnight. Miles upon miles of tract houses fulfilled the paradoxical American desires for individuality and group identity: single-family homes satisfied the former urge and the reassuring uniformity of the structures assuaged the latter. The visual and sociological implications of suburban expansion was a popular subject of commentary from the outset as well. The connection between uniform appearances and behavioral conformity was confronted as early as the 1920s by Sinclair Lewis in his novel, *Main Street*. Forty years later, Malvina Reynolds sang, "There's a green one and a pink one and a blue one and a yellow one and they're all made out of ticky-tacky and they all look just the same."

"Houses from the Eighties" provides a forum in which to critique the role the architect of the single-family house can play in contemporary society. The tension between a preference for conventionally-styled homes and the possibilities suggested by technological advances in recent decades have prompted solutions that range from the pragmatic to the eccentric and futuristic. In addition, the Post-Modern architect's affinity for quotation and revival of past styles has contributed to a visual eclecticism that contrasts the philosophies of the past with a cynicism about the possibilities of the future. Michael Underhill, author of the jurors' statement, remarks on this very point:

"The degree of cynicism exhibited by the collective work was surprising to the jury. Perhaps architects feel 'left out' of the development of society's 'dream house' and are saddened that the architect's aesthetic is so different from everyone else's."

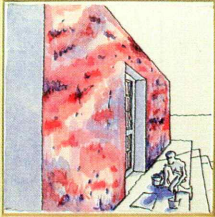
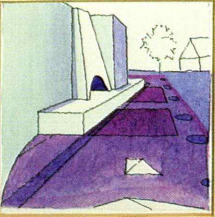
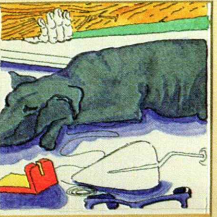
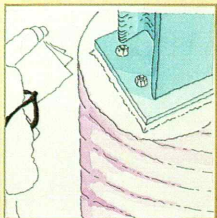
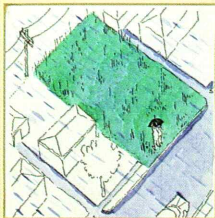
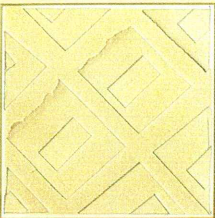
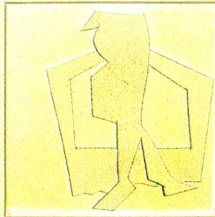
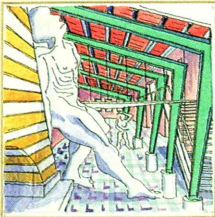
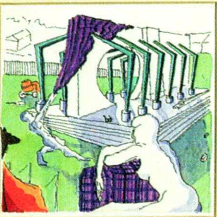
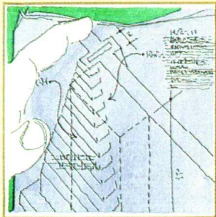
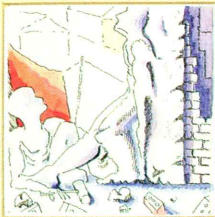
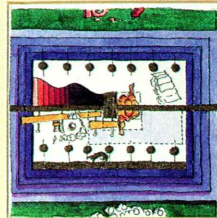
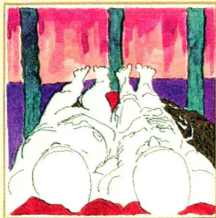
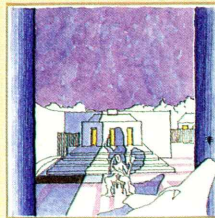
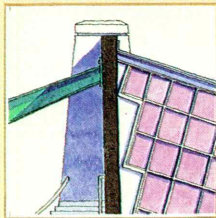
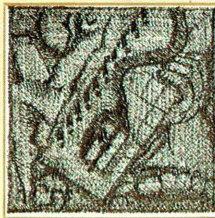
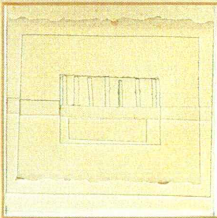
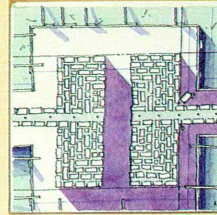
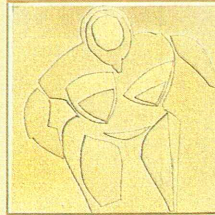
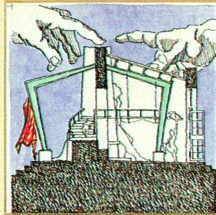
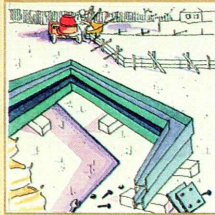
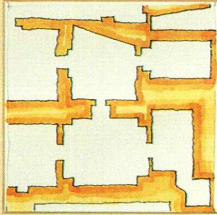
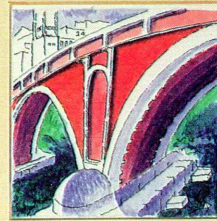
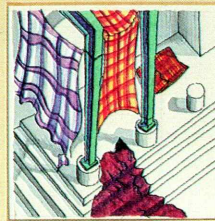
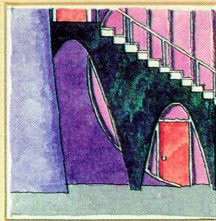
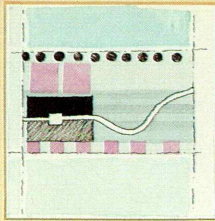
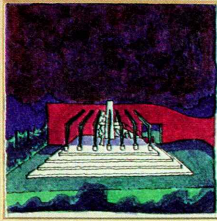
What is interesting about the projects selected is that while all but a few are critical of the contemporary social condition, they lack the Utopian aspect that would have emerged with the proposal of serious solutions to the problems. In recognizing the disintegration of the traditional family, for example, Robert Carlson reinvents the "mother-in-law" apartment: separate living quarters that share utility areas like kitchen and laundry. Other proposals disregard the problem altogether. The arrangement of master suite and secondary bedrooms carries on the norm of the nuclear family: two parents or a couple who head a family comprised of one or more children. Anthony Lawlor envisioned a "Video Story Book" in which the house structure becomes a conduit

### TITULAR RAMBLINGS; WHAT IT IS IS WHAT IT IS. ►

LZT Associates, Inc., Chicago, Illinois

Forty ways of looking at a dreamhouse, or: My summer vacation that lasted sixty years, or: Votive offerings, gathered divinities and settling accounts of morality, while consuming orb grinds again and again and again her vaulted arch of sky, or: Dancing a life of hopefully graceful, possibly articulate gestures, whose meaning abides in relative distances from an established, phenomenal, center or: deChirico's suburban metaphysics, or: The exigencies of paper, ink, water color and gold enamelling. DONE.







feeding the inhabitants through to the living/dining area. This area, however, is not focused on the interactions of the family but on the video element installed there. In "Machines for Living," Brad Kramer also conceded the inevitability of a mechanistic society which lives vicariously through the video experience. His commentary on the house of the eighties is ironic: Le Corbusier coined the phrase, "machines for living," to inaugurate an era of technologies intended to liberate people from drudgery so that they could spend time in more humanistic, creative pursuits.

In selecting the twenty entries that comprise the exhibition, "Houses from the Eighties," the jury found that the projects fell generally into four categories:

- "1. the house as a reflection of the disintegration of traditional family life, the most common theme being the increasing dominance of the TV or video,
- "2. new technological proposals for houses,
- "3. visual imagery around the problems of modern life (not a house design, per se), or
- "4. straightforward designs that often looked as if they had been done for a particular client."

The four award-winning projects underscore this breakdown.

The "straightforward designs" among the submissions included ones by Carlson, J.M. Reynolds, Schroeder Murchie Associates, Ltd., Kurt J. Mackey, and Lech Pawlowski. These ex-

tremely legible plans range from revival-style cottages to geometric forms based on what Pawlowski called "standardized, prefabricated, interchangeable components" reminiscent of the "Habitat" ideas pioneered by Moshe Safdie in the 1960s. They share a pragmatic concern for function expressed through familiar domestic patterns. These plans also respond to a ubiquitous nostalgia. Schroeder Murchie Associates, Inc. submitted a "cross stair bungalow" with "porte-cochère" that is "handbuilt in the Midwest." The choice of descriptive language is as picturesque as the bungalow itself. Mackey addressed the American yearning for at least the illusion of spaciousness and Reynolds, the desire for privacy.

At the other extreme from these proposals are designs that are not actually house plans at all. Gerard Jude Colomb's entry is replete with references to architectural history and cultural anthropology. Initially rather ambiguous in tone and meaning, its images become a point of departure for questioning the entire history of shelters from temple to townhouse. Unlike his colleague, Colomb, Drew Ranieri defined the house as an arena for activity rather than a functional structure. Abandoning the question of style, Ranieri explored the ways that an arbitrary assemblage of shapes can be used to define an inhabited space. John Wendel expressed the same idea even more strongly in his "House Celebrating

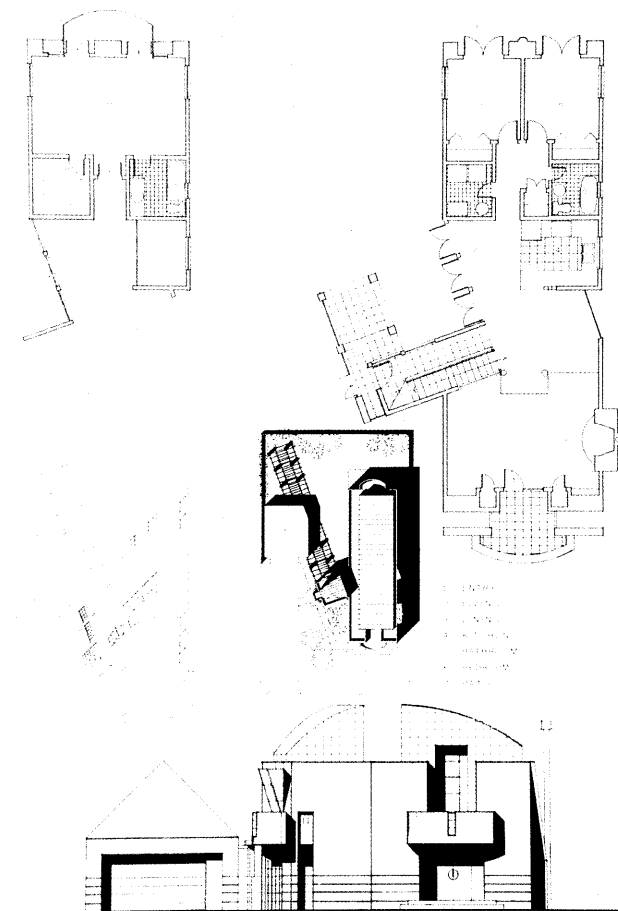
Spot." The title brings to the author's mind Carlos Castaneda, the 1960s writer who explored various metaphysical notions about the effects of space and location on the human psyche and physiology. While one can certainly agree that "the house has become a device that celebrates a spot from which we base our lives," in celebrating "spot" he has also composed a paean, and designed a home, for the archetypal American pet.

In "Houses from the Eighties," suggestions for new technology are closely linked to video dominance. The plans do not allude to expected changes in structural materials, major shifts in communications formats, automotive technology, preparation of food innovations, changes in clothing, cleaning and the like. All of the structures are meant to be made from traditional materials — wood, steel, concrete, ceramic, glass — and with the exception of exotic video installations, all are designed for traditional household fixtures. Jennerjohn & Mattheis combined cliches to prove that style is only facade deep. Paul Mankins recommended video illusionism as an actual alternative to the engineering of style. John Stephens Rice, in the light of current materialistic attitudes, anticipated that technology will be preoccupied with consumable objects resulting from increasingly exotic technologies. His house, therefore, is a storage facility for possessions rather than an environment for people.

Overall the plans are self-absorbed and introverted, in a reflection of contemporary culture. The suburban tract house originally intended to be one unit of a large interactive community has become a castle-with-drawbridge. The interiors of the houses are guarded from forces from the outside while being subdivided into units, each of which is isolated from all the others. In visionary terms these houses/proposals are not nearly so radical a change from current norms as Frank Lloyd Wright's "Usonian House" of the 1930s and 1940s, or Buckminster Fuller's Wichita House (1946) and his geodesic domes were from the avant-garde of their own times. If architectural design accurately represents our feelings these days, then we may believe that "Houses from the Eighties" illustrates the victory of style over substance, ephemerality over permanence, and a generally entropic view of the universe.

"Houses from the Eighties: A Reinterpretation of the Post-War Dream House" for all its cynicism, is a collection of witty and occasionally lovely dissertations on the domestic environment. The exhibition reflects the diversity of contemporary outlooks and needs, and constitutes a useful framework in which one may begin to appraise realistically the social, functional and aesthetic demands we will make on houses in the nineties and beyond. ■

V.M. Reynolds, Philadelphia, PA ▶



Upper left. JennerJahn and Mattheis: "style is only facade deep," Chicago, Illinois.

Upper right. Anthony Lawler, Fairfield, Iowa.

Lower left. Brad Kramer: "the inevitability of a mechanistic society which lives vicariously through the video experience," Des Moines, Iowa.

Lower right. Robert Carlson: "A reinvention of the mother-in-law apartment," Omaha, Nebraska.



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# DREAM HOUSE

Video Storybook House

AT&T

# 'MACHINES FOR LIVING'

The little house with the picket fence has been replaced by an industrial box, in the likeness of our new demopod, the television. The fence has become a concrete block wall to signify the change in neighborhood, no longer places of friendship and trust.

JUNE is divorced, a working mother with two children. She has built a home for her family which includes living space for a companion.

A Family from the Eighties

HAZEL is retired living on Social Security and a small pension. She helps June by watching the children during working hours.

FIRST FLR.

SECOND FLR.

SITE SECTION

ELEVATION

SITE



## Salisbury House

# Quest for Perfection

When visiting the Salisbury House, one is struck by a feeling of displacement, as if walking into the heart of gothic Britain. These impressions are not the result of chance, but of an exacting process of construction involving two architects, hundreds of craftsmen, and a five year time span. A recreation of a 500 year old house in Salisbury, England, the Salisbury House was built in Des Moines by a nouveau riche cosmetics mogul — an expression of his symbolic and financial power in this new homeland, built to be 100 years old on the day of its completion.

Photographs by Drix Duryea. Courtesy Iowa State Education Association.

#### Opposite

Salvaged paving brick from High Street in Des Moines was perfect for the walls of the home. Worn and uneven, it provided the patina that was so important to Carl Weeks' adherence to authenticity. Years later he would write to a friend, "Salisbury House was something that had to be and it had to be perfect in every respect." ▶

Photograph of the south entrance dating from 1928. Note the flint-work interspersed with blocks of stone. The technique for creating flint-work was taught to his workmen by Carl Weeks, who had observed it in England. The chalky white stones were cracked in two to expose the glossy black surfaces; each piece was then cemented into the wall. ▼

*"Strange how all things come by thought or dream, and that whatever a man can think or dream, he can also do." — Carl Weeks.*

"...you understand me, for every dollar that house costs in excess of \$150,000, tall and complete explanations will have to be made to account for the individual cent. If that house, garage, and cottage go one iota beyond \$150,000, I intend to place the blame for every dollar's worth of additional expense squarely upon your shoulders and those of Boyd and Moore."

These words were written by Carl Weeks to his construction manager Paul Van Slyke in 1924. "That house" refers to Salisbury House, his grand Tudor-style manor then under construction on a heavily wooded lot on Des Moines' west side. Once into the project, Weeks' tireless imagination and enthusiasm for the endeavor took over. By the time the project was completed in 1928, \$3,000,000 had been spent for the remarkable structure and its contents.

The house represented a dream come to life for Carl Weeks, who with his wife Edith, had been traveling in Salisbury, England a few years before. There in the Cathedral close, they discovered a wonderful old building known as King's House. Charmed by it, they decided it

would be the model for their home in Des Moines. Upon their return, Carl and Edith hired local architect Ben Boyd of Boyd and Moore, and began the long and loving process of recreating a home with all of the most prominent features of King's House.

Their design incorporated the three distinct historical periods represented in the original: a flint and stone portion dating from Tudor times (1485-1603); an older Gothic porch dating from the reign of King John (1167-1216); and the most recent brick addition originating in the time of Charles I (1625-1649).

The finished home featured four stories and 42 rooms totaling 22,500 square feet.

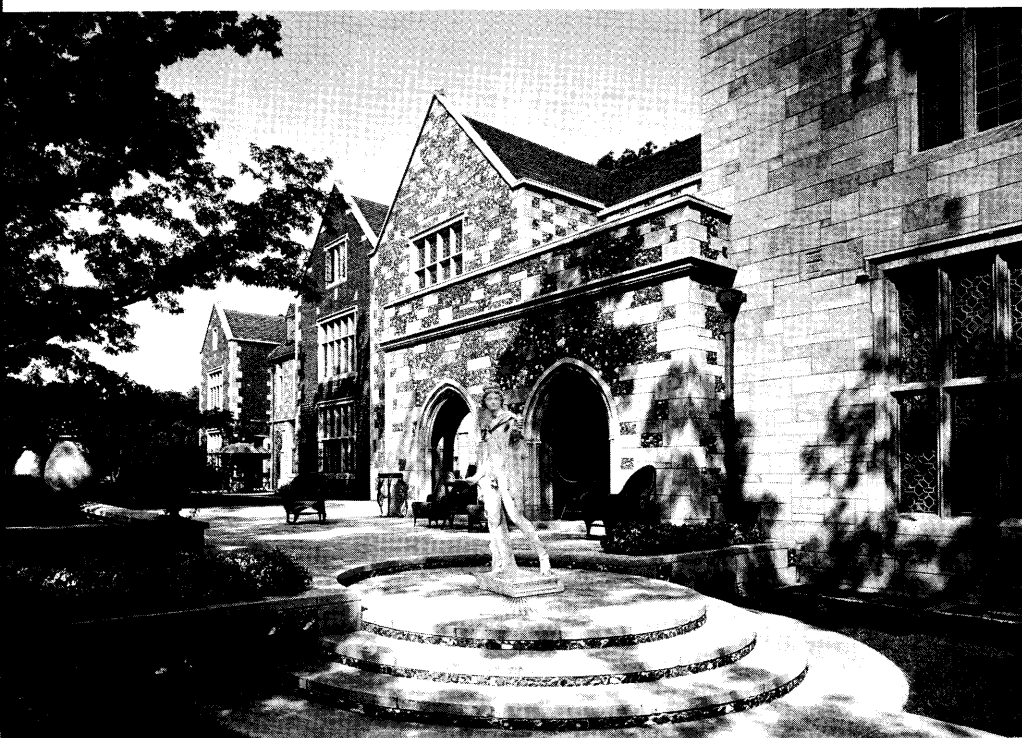
What kind of man would be willing to take on a personal project of such colossal scope?

A kind of Horatio Alger success story, Carl Weeks dropped out of school at thirteen and went to work as a \$2-a-week drugstore clerk. In less than thirty years, he was head of the Armand Company, a cosmetics firm based in Des Moines distributing its products to 45,000 retail outlets worldwide. The secret of Armand's success? Cold cream face powder, the first of its kind, packaged in a distinctive pink and white plaid box.

Weeks marketed the products aggressively, albeit a bit eccentrically, through romantic leaflets and a folksy newsletter known as the *Armand Broadside*. He prided himself on providing women with a superior product. His writings spread the "Armand gospel of one fair square deal to consumer and retailer alike." "Armand," he said, "seeks, not alone in the United States, but around the great circle of the globe, to do a big thing in a large way."

Salisbury House, too, was to reflect Weeks' philosophy of doing a big thing in a large way. As the enormity of the project began to unfold, Weeks engaged a consultant from New York, Architect William Whitney Rasmussen of Rasmussen & Wayland. Rasmussen held out on accepting the commission until Weeks would agree to including a "great hall" in the scheme. Weeks at first balked at the idea because of the great expense. However, at the suggestion of Rasmussen, he eventually let the Armand Company underwrite the home's cost.

After that crucial financial decision was made, Weeks was prepared to spend almost anything for accuracy, including a considerable amount of his own time. Not being one to delegate his









destiny, he refused to hire a general contractor. Virtually every construction detail received his intense and personal attention.

Trained craftsmen were personally hired by him for a competitive wage. Many remained on the job the full five years it took to complete the job.

His brother-in-law, Paul Van Slyke, oversaw the construction on a day-to-day basis and served as the intermediary between the architects, the construction foremen and Weeks. As one would expect with such an arrangement, many times decisions made by Van Slyke were later over-ruled by Weeks.

With all the personalities involved — the New York architect, the Des Moines architect, Mrs. Weeks, Mr. Weeks, Paul Van Slyke, etc. — there was frequent chaos.

An example of the troubles with too many managers can be extracted from a letter from Van Slyke to W.W. Rasmussen dated November 21, 1923. He wrote:

"...Mrs. Weeks did not like the color of the Bedford Stone next to the paving brick. It was therefore decided to use Mankato Stone. This will increase the cost considerably..."

On December 4, he wrote to Carl Weeks in Paris,

"Mr. Rasmussen came Monday morning and we went immediately to the lot. He did not like the Mankato stone trim at all. Said it was much too rustic and irregular. Also, he did not like the variations in the color. He wanted uniform color. We then proceeded to tear out all of the Mankato stone that we had put in and piled it to one side."

The stonework was indeed a crucial though controversial element of the construction. Massive block provided not only interior and exterior walls but the floors; smaller pieces provided details such as the mullions for the windows and the intricate vaulting of the Gothic porch. Rowat Cut Stone, headed by Thomas Rowat, obtained the commission from Weeks to duplicate the stonework he had so admired in England. Weeks decided the only way Rowat could appreciate the type of stone that was needed was to see King's House in Salisbury, so he wired him \$500 to make the trip.

After seeing King's House, Rowat recommended Indiana limestone as the material that would best replicate the ancient exterior walls he had viewed in Salisbury. "If this house doesn't look 100 years old the day it is finished, we have failed," Weeks told Rowat.

To create the desired effect, Rowat traveled to the stone quarries in Bedford, Indiana and "picked out five cars of the worst blocks we could find." The result was what Weeks had



One of seven luxury bathrooms on the second floor, this one is particularly striking because of its use of black tile and marble. The others are similar in design, but incorporate colors such as periwinkle blue, lavender, and melon. Note the box of Armand powder on the shelf. ▲

Architect William Henry Rasmussen held out on accepting the commission for Salisbury House until a "great hall" was included in the scheme. Here, the splendid Great Hall, as it was originally furnished.

envisioned.

An important and very unusual building element used in the house was the flint-work. The tedious technique for creating flint-work was virtually unknown in the United States. Fortunately, Weeks had observed the process in England and demonstrated it to his workmen in Des Moines. The chalky white stones were "knapped", or cracked in two. Their lustrous black surfaces exposed, they were then cemented into the wall.

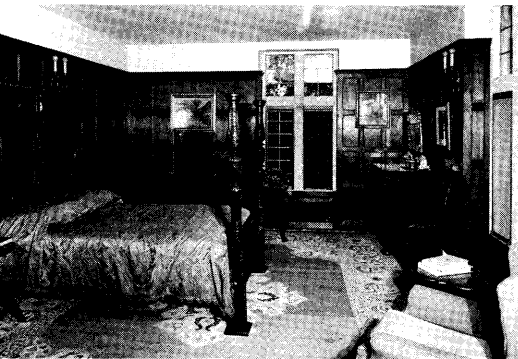
At first, flint was shipped directly from England at great expense. Then a customer informed Weeks that ships headed for the United States were using ballast from the chalk cliffs of Dover. A New Jersey wall finishing firm was removing the outside layer of chalk and leaving the glossy black flint. Weeks had only to pay the shipping charge to acquire what he needed.

Acquiring brick was another matter. How could they capture that wonderful patina that charmed them so in the old brick of King's House? The *Armand Broadside* contained the solution in an article sub-titled "The True Story of a House." The brick work in the old house over in England had weathered for 300 years and Carl figured it would cost about a dollar a brick to produce the antique effect if he had to do it by hand-work and had decided he couldn't stand the gaff until one day driving downtown he saw them tearing up brick pavement that had stood the traffic of 20 years. He took a look at the old brick and decided the work surface would give him exactly the effect he wanted . . . "It looks a thousand years old." The High Street brick was headed for the city dump when Weeks had it hauled to the lot on Tonawanda instead.

However, the brickwork, like the stone, had to







The Des Moines *Tribune-Capital* of September 27, 1928 lauded the home as "one of the most striking bringings together of the old and new." Carl Weeks' bedroom was a brilliant example of this, with its authentic Elizabethan bed and its paneling fashioned entirely from native Iowa walnut.

Opposite page

The Common Room incorporates an Italianate ceiling fashioned by craftsmen using a sample taken from the Crane Street address in England.

The library, laden with rare books, is exquisitely outfitted with oak paneling, flooring and tudor fireplace brought to the Weeks' home from 91 Crane Street in Salisbury.

The kitchen at Salisbury House was equipped with all the modern conveniences.



be redone many times for the exacting result.

In a memo from 1924, Weeks remarked to his brother-in-law, "The brick is being laid up entirely too even. There must be some irregularity in the laying to produce the best effect." The even brickwork was replaced by random work but then, according to Boyd and Moore, "On November 26, the brickwork was changed to English bond to work to a specified dimension from center to center of joints, thus making all the masonry work to a mechanical unit."

In fact, there were so many changes that when asked why the architectural drawings weren't yet on linen, as was the old practice, Boyd and Moore explained, "It has been our office practice always to make our final drawings on cloth after the scheme has been approved, but in this particular case, there have been so many changes made even after the construction was commenced that we delayed the above process until we felt comparatively certain that there would not be a great amount of scrubbing to do."

Yet, the building progressed, not as quickly as had been hoped, but considering the scope of the project, it was an admirable pace. Eventually, Boyd and Moore took a back seat, at least publicly, to Rasmussen in New York. When the project was published in the *American Architect* in 1928, no mention whatsoever was given to the Des Moines architects. It must be noted, however, that the article was authored by William Whitney Rasmussen.

By June, 1925, 20 months after the groundbreaking, the walls of the Salisbury House were complete. The tile roof went on the

following summer. The main portion of the roof was newly handcrafted of tiles to match those of the King's House in Salisbury. But a smaller section, dating from the 1700's and covering the west passageway, garage, and cottage, was imported directly from England.

The tiles, as well as some leaded scuppers and downspouts, were acquired from the, then Lord Nelson, who was remodeling his ancestral estate and only too pleased to let them go.

The first shipment of tiles arrived shattered. Weeks then cabled the workers to wrap each piece in a copy of the *London Times* to prevent breakage. Thereafter, 90 percent of the tiles arrived unbroken.

Every detail of the house was influenced by Weeks' personal commitment to accuracy and quality. Even the nails were individually handcrafted. 45,000 were needed to complete the house, and each one was hammered out by Italian-born master iron worker, Michael Scalice, in his dingy old shop along the tracks at 518 Elm Street. An article in the *Tribune* in 1925 quoted Scalice as saying, "My nails have more dignity, more individuality than the mere machine-made nails." It was estimated then that the nails would take a month to make.

While construction was in progress, Carl and Edith would frequently travel abroad, seeking materials, furnishings, and art objects for the house. On one of these trips they discovered an old house, 91 Crane Street in Salisbury, that featured exquisite sixteenth century oak paneling and other architectural artifacts.

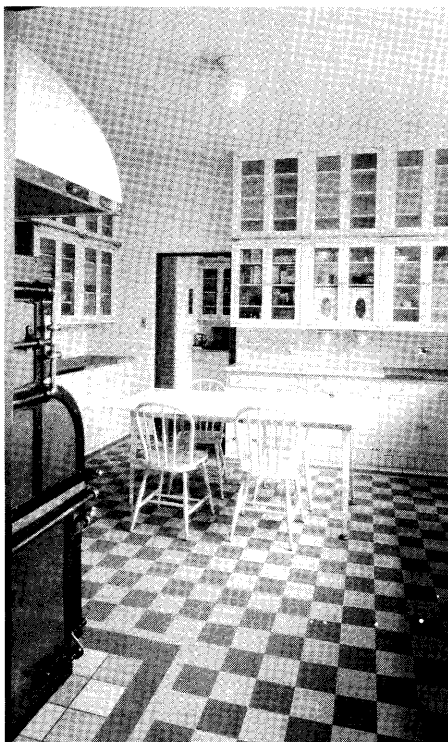
Saint Thomas' Church was renting the building and using it as a boys' club. Weeks convinced the church to split the cost with him and buy the building. He then paid the cost of a remodeling, in return for which he received all of the structure's interior appointments.

In the spring of 1924, the dismantling began. Oak paneling and flooring were shipped to the States to be used in the Common Room, Library, and Dining Room.

Four rare Tudor fireplaces, now in the Common Room, Library, Dining Room, and Great Hall, were unearthed in the house behind more recent Georgian fixtures.

During the removal of the interiors at 91 Crane Street, Weeks found, interestingly enough, that he was following a practice of former owners of the house. In fact, the staircase, with a carved balustrade that Weeks removed, had been installed in 1695 after its removal from its original location, an abbey in Somerset.

That was not the only surprise to be found in the walls of the old house. Behind the paneling the workmen found chalk stones carved with the startling inscription "C. Weeks 1580." Upon investigation, they found out that one Christopher Weeks, mayor of Salisbury, had lived at the





Crane Street address in 1580. This discovery of course led Weeks on a long genealogical pursuit, after which no connection could be proved. Nevertheless, the tale greatly added to the romance of the Salisbury House. Weeks had the stones with the inscriptions imbedded in the wall next to the fireplace in the Great Hall in Des Moines.

Another rather astonishing coincidence occurred while the Great Hall was under construction. The roof plans called for support timbers to be fashioned from new American oak which would be stained for an antique look. But a cable arrived with news that workmen, in tearing down Salisbury's old White Hart Inn, had uncovered a roofing structure dating from the 1500's.

Workmen at Salisbury House took the measurements and the old timbers from the inn fit perfectly the dimensions of the Great Hall. The parts were carefully taken apart, conditioned, shipped, and then reassembled in Des Moines.

Americans in the 20's saw themselves as being *modern* above all else. The dream home of the period would not have been completed, despite its charm and costliness were it not endowed with all the conveniences. Said the *Des Moines Capital* of Salisbury House on September 27, 1928, "...[Weeks] was fortunate to secure unusual pieces here and there, all of them from the same period and all of them fitting into

a most beautiful modern home, as convenient as it is luxurious. For the new home has hooked up with the old in a way they cannot do in England where the buildings stand as they were built in that old time, and where they cannot be rebuilt as this one has been here in Des Moines."

The list of modern conveniences included stylish luxury bathrooms, complete with tile, marble, and chrome; a garage housing a fleet of autos including a Cadillac V-12 Sedan, Cadillac V-12 Coupe, and a Packard; an elevator serving all four floors; the most up-to-date dishwasher Mrs. Weeks could find; a security switch at Carl's bedside controlling all the lights; and an enormous gas dryer with doors and racks for a full load of laundry.

Weeks commented on labor saving devices saying, "...oil heaters, water softeners, fool-proof washing machines and the telephone system all operate to increase our stock of that most valuable commodity — time."

The Weekses were aided not only by time saving devices, but by no less than half a dozen servants including a gardener and his wife, upstairs and downstairs maids, butler, chauffeur, furnace man and laundress.

Like their well-to-do English forbearers, the Weeks family furnished their home with treasures brought from around the globe. At a cost of \$1.5 million, these items are too numerous to

describe here. Suffice it to say they acquired furniture, tapestries, oriental rugs, art, and antiques that majestically consummated the masterful scheme introduced by the architecture.

The Weeks family, like many owners of the great estates, felt the effects of the Great Depression. In 1934, they gave the home to Drake University for a future school of fine arts. They arranged to remain in the home, at a nominal rent, until the details were worked out. Although there were high hopes for the plan at the time the gift was made, Drake eventually had to abandon the plans. In 1954, the house was sold to the Iowa State Education Association for their headquarters and a museum.

Carl Weeks retired from Armand in 1949, and passed away in June 1962. But his enthusiasm and sense of pride in his Salisbury House never diminished.

Certainly the twenties represented a special era, a time when a man like Weeks could fulfill a dream of such magnitude with an endearing naive idealism. Today, such a project would be seen as pretentious, or more likely as an unwise investment, therefore, unthinkable. But Carl Weeks had the vision to see it through to perfection, for future generations to enjoy.

As he wrote to a friend many years later, "Salisbury House was something that had to be, and it had to be correct in every respect." ■



## Trier Residence

# One Man's Art

**Frank Lloyd Wright's vision of the American home has affected residential design in this country for the past seventy years. His 'prairie style' ideal disclaimed many traditional forms in favor of an expression that could unify his homes with the horizontality of the Midwest landscape. The Trier Residence, one of his last works, is based on his Usonian model and embodies much of his dream: "a sensible modern house which would become a pattern for more simple, and at the same time, more gracious living."**

*"It was a big adventure when we built it and it is still exciting to me . . . I'm very proud of this house . . . It's part of me and my children." — Mrs. Paul Trier, Des Moines Tribune 2 October 1978.*

Superbly placed at the crest of a gently sloping cornfield, "as far out as you can get" at the time, this Frank Lloyd Wright design is set diagonally on two acres. The front faces north, shielded from the street by brick walls, and now after 30 years, mature trees. The living areas open up to a marvelous view southward to Des Moines and its river valley. Indeed, the Triers' selection of this high, wide open site inspired Frank Lloyd Wright to call them "perchers."\*

These Wisconsin natives visited many of the Frank Lloyd Wright houses in Minnesota, Wisconsin and Illinois. Educated in Madison, Dr. Trier eventually became head of Radiology at the Veterans Hospital in Des Moines. The Triers married at about the time of the construction of the historic first-built Herbert Jacobs Usonian house, which was completed for \$5,500.00 in 1937. This home was said to solve the problem of affordable housing for the family of moderate income and as Frank Lloyd Wright was quoted in 1938 in the *Architectural Forum*, "be a sensible modern house which would become a pattern for more simple, and at the same time, more gracious living."\*

The Triers had read everything about Frank Lloyd Wright when they saw the book *The Natural House*. It showed photos of the 1953 Usonian exhibition house built in New York City, as part of the "60 Years of Frank Lloyd Wright" exhibit. They said to themselves, "that is it." In fact, the Trier house is remarkable as a copy of the exhibit house, especially in the living areas and master bedroom.

The Triers had been married 20 years before commissioning Wright. The late Dr. Trier was a lifelong art enthusiast and admirer of Frank Lloyd Wright who in commissioning this house, reasoned that while he could never be a collector of \$40,000.00 paintings and sculptures, a Frank Lloyd Wright house was a \$40,000.00 master's work he could afford.\* They attempted to build their Usonian for \$25,000.00. The first plans sent were for a concrete block house. This type related to Frank Lloyd Wright's "concrete textile" houses which called for the owners themselves to produce the patterned concrete blocks. The plan, which is drawn out long and thin suited



Mark Mickunas

Special thanks to Chery Peterson's *The Iowa Usonians*, portions of which are quoted here indicated by asterisk (\*). Her research proved invaluable to the understanding of this home.

### Opposite

View from the south. Photo: Mark Mickunas

"Imagine for a moment what fertile Usonian manifestations of well disciplined human imagination our environment might be today if instead of the panders European dead-ends, creative thought and feeling had been encouraged, the creative sense of space in architecture properly recognized — and now become intrinsic! Frank Lloyd Wright

View from N.W. Beaver Drive by Yukio Futagawa

"When our children came home from school on the bus, the others used to call our home the space house, but, they didn't seem to mind it." Mrs. Paul J. Trier ▼



their functional aims, but they objected to the block material.

The Triers made five or six visits to Taliesin. They found Wright "gracious" as he asked them about their "lifestyle and hobbies." This process lasted one and one-half years. In the end, they received a plan similar to the first one designed in brick and wood. This plan stood with minor revisions. One of those changes occurred in the living room where floor to ceiling bookcases dividing the glazed wall became panels of glass sandwiched between wood with decorative cut-outs. These "shutters" enhanced the view but, more importantly at the time, cost less. The decorative wood elements were redesigned before the Triers' eyes from a square pattern to





an angular one during one of their visits with Wright at Taliesen.

The general contractor was Mr. Paul Smith. An architect/builder from Nebraska, Mr. Hays traveled to Spring Green and acted as on-site architect. Construction lasted six months, from May to November 1958. The final cost was \$41,200.00 plus land and the well. The Triers had a difficult time getting a loan as the FHA wouldn't approve Frank Lloyd Wright's plans, noting that he "did things they didn't allow."

Mr. Wright never visited the Triers in Des Moines during the construction process. He died the following November at 89. The project was built without Wright's regular intense supervision, ordinarily very detrimental to the outcome.

The Triers waited ten years to build the addition that completed Wright's design. They began their home with a living/dining area anchored to the kitchen/utility core called the "workspace" on plans. This continues via the "gallery" past a powder room near the entry to the bedrooms. The plan is arranged on a four foot square module. The rooms are compact, and flow together, yet there are secluded corners.

From the outside, the flat roofs reflect the various heights of the wings. The living and workspaces having 10'-8" ceilings while the gallery and bedrooms are only 6'-8" high. Mrs. Trier recalls, with amusement, how she encountered a seven foot tall man who was cleaning up after construction of the house with a "crash" helmet on.

These roofs form a horizontal composition which seems to float, the facias are "denticulated" and of exaggerated thickness. The supporting walls, "oversized brick from Adel", are 4" x 12" deep red hollow clay blocks with variously colored red mortar. They were laid running bond, with horizontal joints raked and vertical joints flush, Frank Lloyd Wright's signature in the architectural vocabulary of masonry walls.\*

As in block houses and typical of Usonian houses, inside and outside are essentially one finish treatment. Partitions and built-in cabinetry are finished in Philippine mahogany veneer plywood.

There are banks of glass in the living and sleeping areas. Great french doors framed in



natural wood, wall high, are oriented toward the view. Wood framed clerestories above the living room and along the gallery face north. These two clerestory bands are continued around the end corners via mitered glass corners.

The living room and dining room are not separated. Instead, there is a unification of the living space. This is the largest volume of interior space with the inglenook and great fireplace at the end. Bookshelves and built-in seating continue below the clerestory deck and across from the south facing glazed wall. The dining room is attached to an interior brick wall, giving partial seclusion too Mrs. Trier's "dearly loved" workspace/kitchen.

There is a narrow opening in the brick walls which contains this work area. It is surrounded within by built-in cupboards and other storage. Above the kitchen sets the skylight Mrs. Trier considered eliminating; but she resisted, remem-

bering other Frank Lloyd Wright homeowners who counseled her, "don't change anything after you have the plan or you'll regret it." Now she says, "I can look up and see the moon at night. I'm glad we left it in. My plants love it too." There are also skylights in the workshop and master bedroom.

The master bedroom beyond the children's rooms has its own bathroom. It opens onto a grassy terrace. Each bedroom has its own built-in desk, shelving and closet space and a bank of glass. These rooms were to have folding doors, but, the pestering of the three year old boy caused the girls to insist on solid doors.

All built-ins and chairs were built by Dr. Trier. These include a couch, end tables, dining table, and shelves in the living room, storage cabinets in the gallery, wardrobes, desks and shelves in the bedrooms, couch cabinets and shelves in the playroom. All are veneered plywood accord-

ing to the Frank Lloyd Wright design.

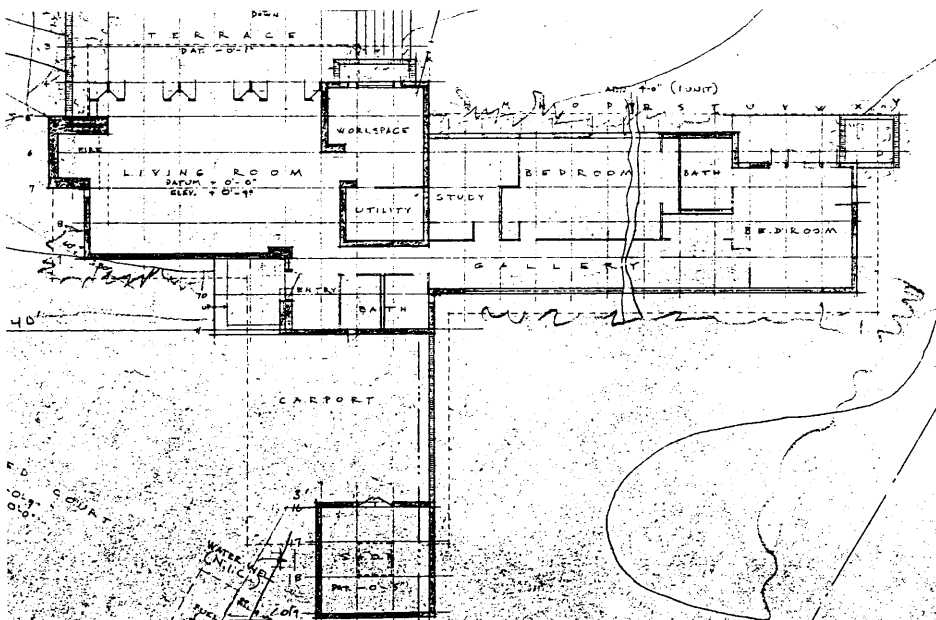
The fireplace is dramatic and unusual, for Wright rarely located such an important element at the end of the room rather than central to the plan. At any rate, Mrs. Trier says it functions well and that it "tends to be a big fire, five to seven logs at a time."

Suggested by Taliesin Architects, but not built, were a \$15,000.00 wall around the property, a trellis between carport and entry, a tool house at the east property line, a summer house at the southeast corner connected to the main house by path, flower beds and a fountain.

Landscaping has nestled around this house. "We were," Mrs. Trier recalls, "told to throw handfuls of golf balls out into the yard and plant trees where they landed."

The solar design allows plentiful sunlight in winter and shade in the summer. "When we moved out here from Beavertdale, where there are lots of trees, we really liked it because we could watch the sunsets and stars and weather fronts coming in."

Usonian houses seem to have a solid workaday quality to them in their economy and their straightforward simplicity. Mrs. Trier reports after 30 years here, all she's done is replace the roof once. "The house has been easy," she says. ■

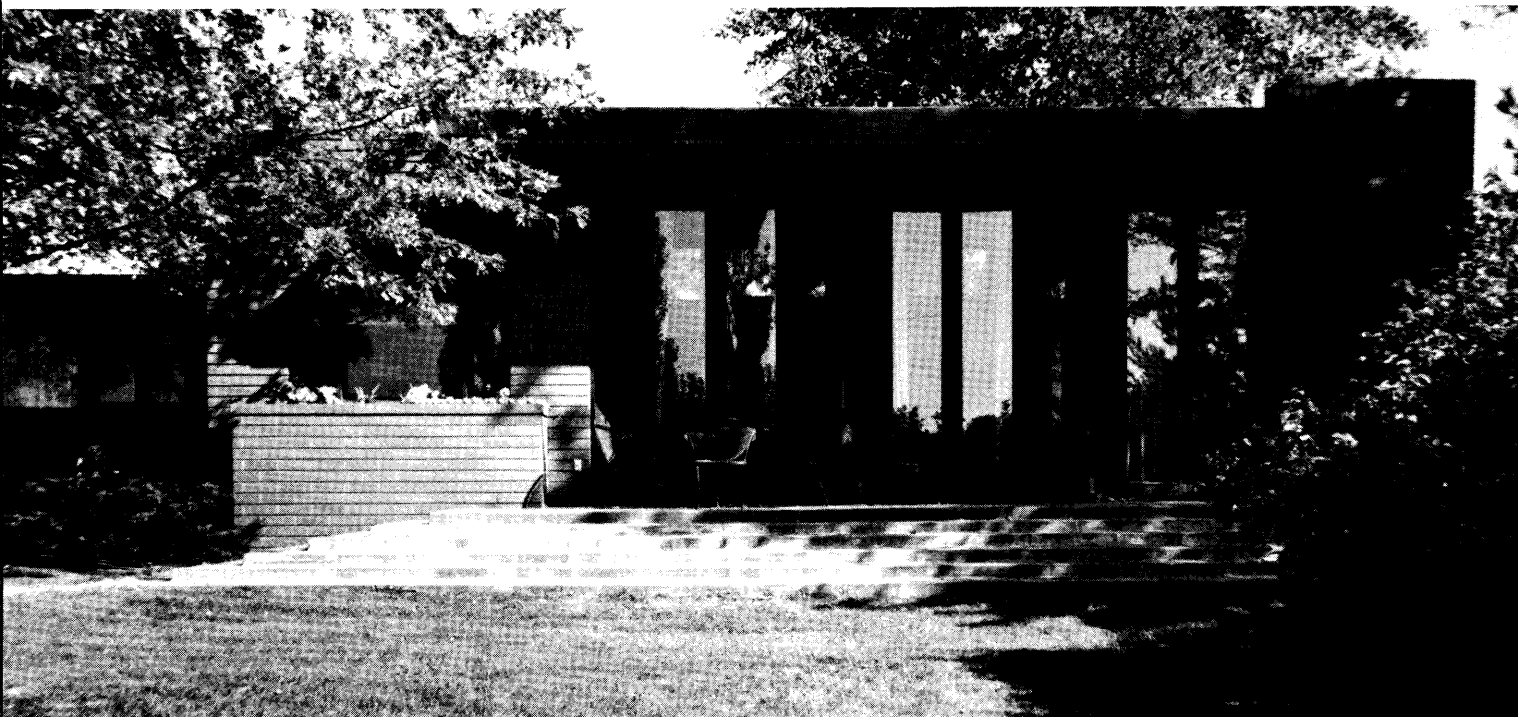


Floor plan from Paul J. Trier Residence Working Drawings Blueprints initialed by Frank Lloyd Wright. ◀

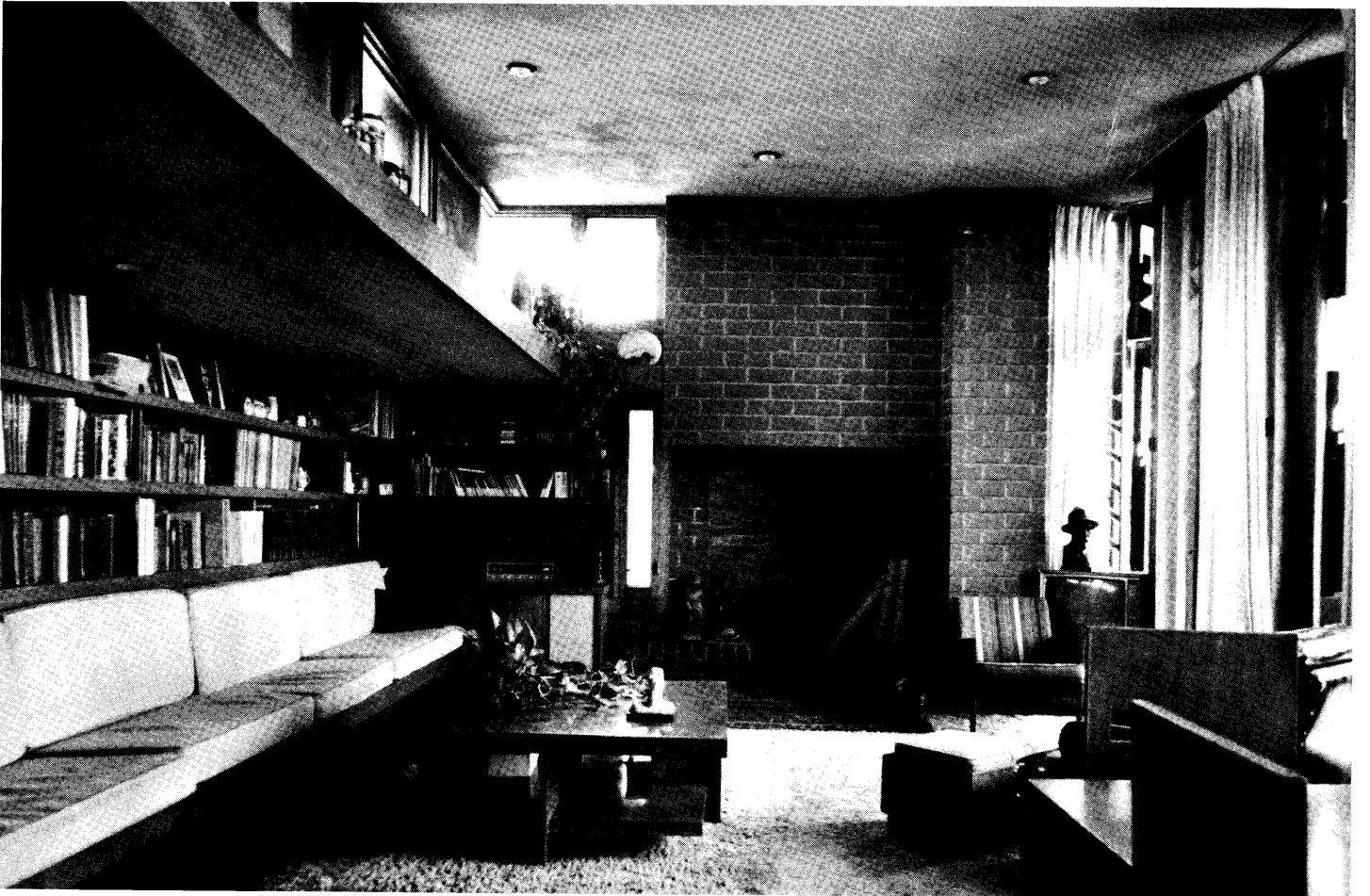
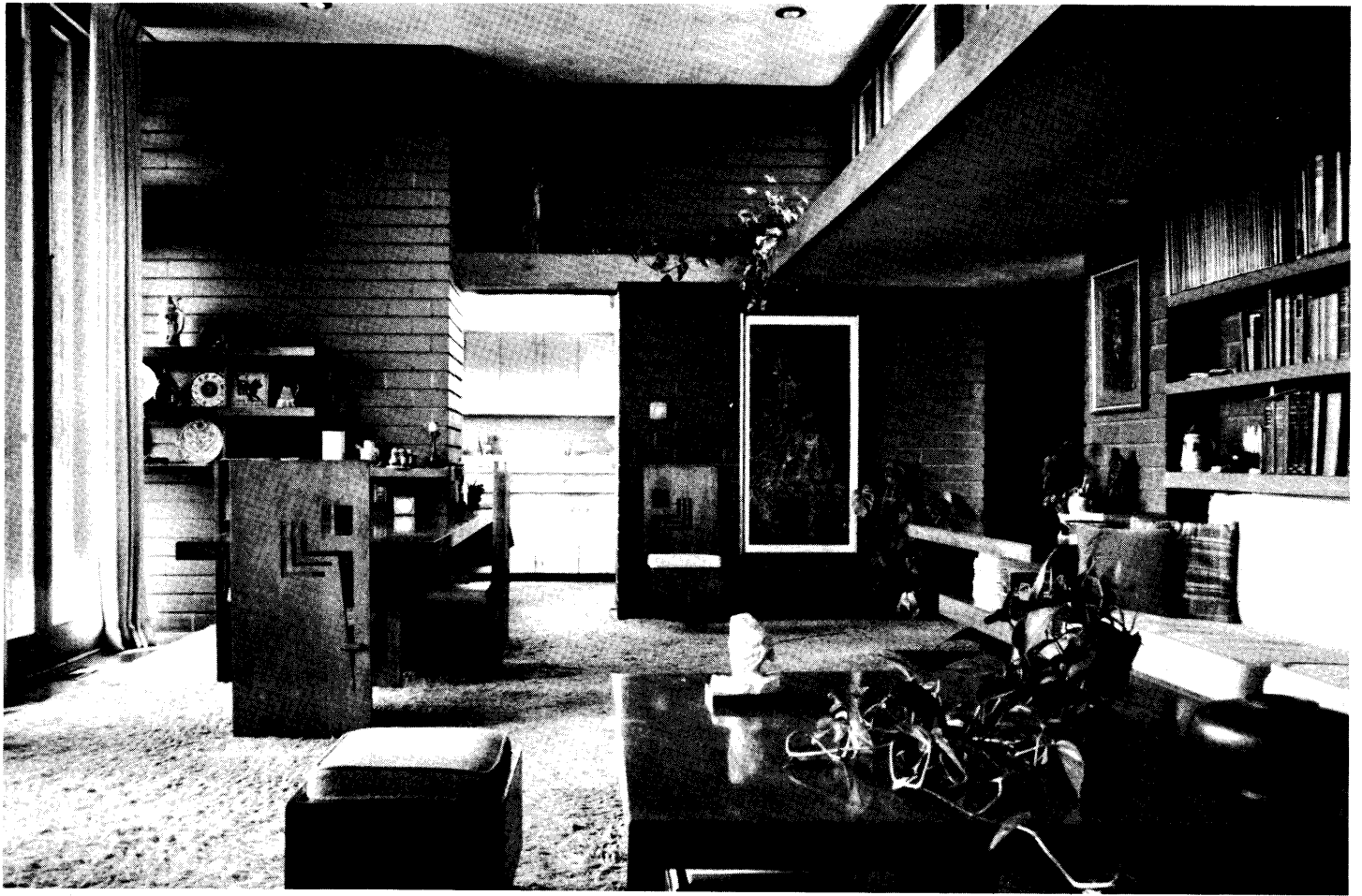
View from south. Photo: Yukio Futagawa  
 "The terrace of the living room is a splendid place, protected by the deep roof overhang yet open and sunny. Raised it is more formal than the on grade terraces. As a transition between the living room and the lawn, it expands the perceived size of the living room and brings the outdoors in." Chery Peterson ▼

View West towards Workspace and Entry. Photo: Yukio Futagawa  
 "My husband built every last piece of this furniture and the built-ins as well." ▶

Interior view East towards Fireplace. Photo: Yukio Futagawa ▶







## Rock Crest/Rock Glen

# Concrete and Nature: A Mason City Dream

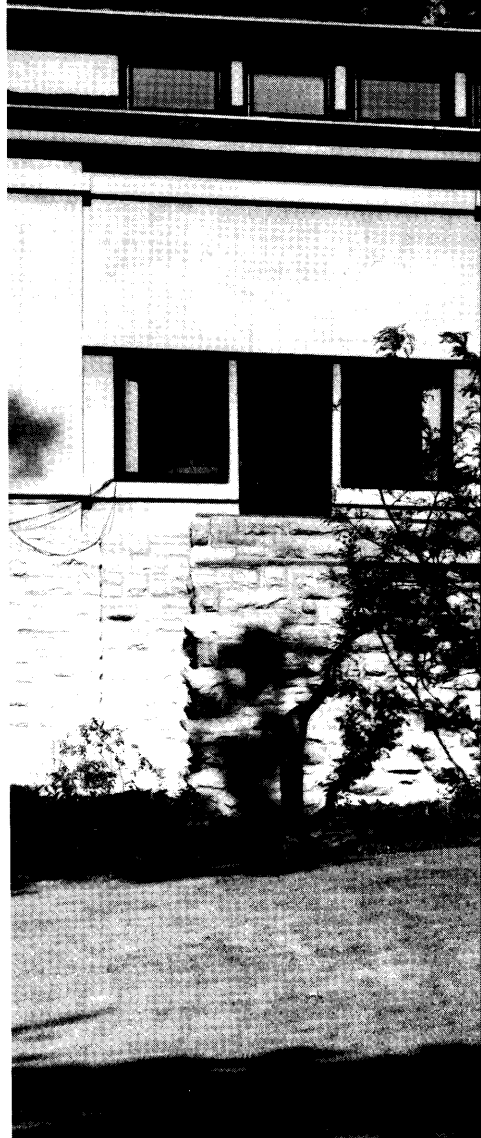
The neighborhood of Mason City's Rock Crest and Rock Glen is a showcase for the works of a group of insightful men. Intent on developing a new American architecture, they worked to create a community which expressed their belief in unity with the natural surroundings, and their faith in the new technology of reinforced concrete construction. These projects, both conceived and built, express a dream which was pioneered in the Midwest, a dream of hearth and home; the dream of a prairie house.

Our country's largest group of Prairie School dwellings share a common natural setting; the consequence of a dream shared by two dissimilar men, an architect-city planner and a lawyer-business man.

James Blythe, the latter, had been responsible for the land acquisition of the westwardly projecting Burlington Railroad as it crossed the newly developing farmland of Iowa in the 1870s. He was a wealthy community leader who had become acquainted with Prairie School architecture when his partner, C.E.E. Markley brought Frank Lloyd Wright to Mason City to build a bank and lawyer's office building, and a hotel for their law partnership. The realization of their project kindled an enthusiasm for this new American architecture among the partnership, particularly James Blythe whose enthusiasm carried the Prairie School experience much farther in Mason City than anywhere else in the country.

When Wright was in Mason City in connection with the City National Bank-Park Inn building, he proposed a house for Joshua Melson on a site overlooking Willow Creek. The creek cut its way through the center of town, forming the boundary between Melson's Rock Crest and Blythe's and Markley's Rock Glen. Wright probably discussed houses with Blythe and Markley in Rock Glen as well, but when he abruptly left the bank and hotel during construction and fled to Europe with Mamah Cheney, the wife of an Oak Park client, he became "persona non grata" in Mason City and was not asked to do another project.

Wright completed only one project in Mason City, the Stockman house. It was a small house built in 1907 or 1908 that distilled into one tightly compressed statement, many of Wright's ideas about the ideal American home. It was a restatement of Wright's germinal idea, "A Fireproof House for \$5,000" which had appeared in the Ladies Home Journal in April 1907. The "Fireproof House" was one of two concrete houses designed by Wright at that time, showing a growing interest in concrete for domestic building. The unreality of the \$5,000 target price, and the general inexperience of builders with that type of domestic construction may have been the reason that houses such as the Stockman house, built of stucco over lath, were actually executed instead of houses of concrete.<sup>(1)</sup> Their concrete counterparts were only to be realized

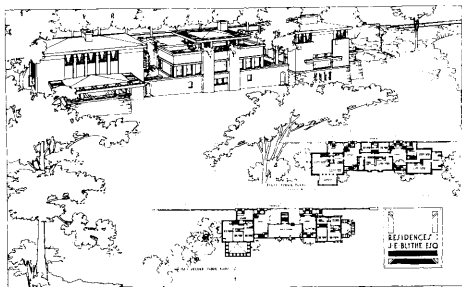


some time later in Mason City, Iowa as the result of the continuing efforts of a man named Walter Burley Griffin.

Griffin, who was to become the architect-city planner of the combination, was both a graduate architect and landscape architect. Educated in those complementary disciplines at the University of Illinois, he participated in the Oak Park Studio in its early years,<sup>(2) (3)</sup> both as a colleague of Wright and designer of independent commissions. After the violent rupture of his relationship with Wright in 1905, he resumed work in his own office in Steinway Hall. It was from that base he gave substance to the dreams of the group of men in Mason City who had a vision of a new American architecture. After walking along the low bank of Willow Creek, beneath the towering

Photos and renderings provided by Dr. Robert McCoy.

Rendering #1—Hugh Gilmore House





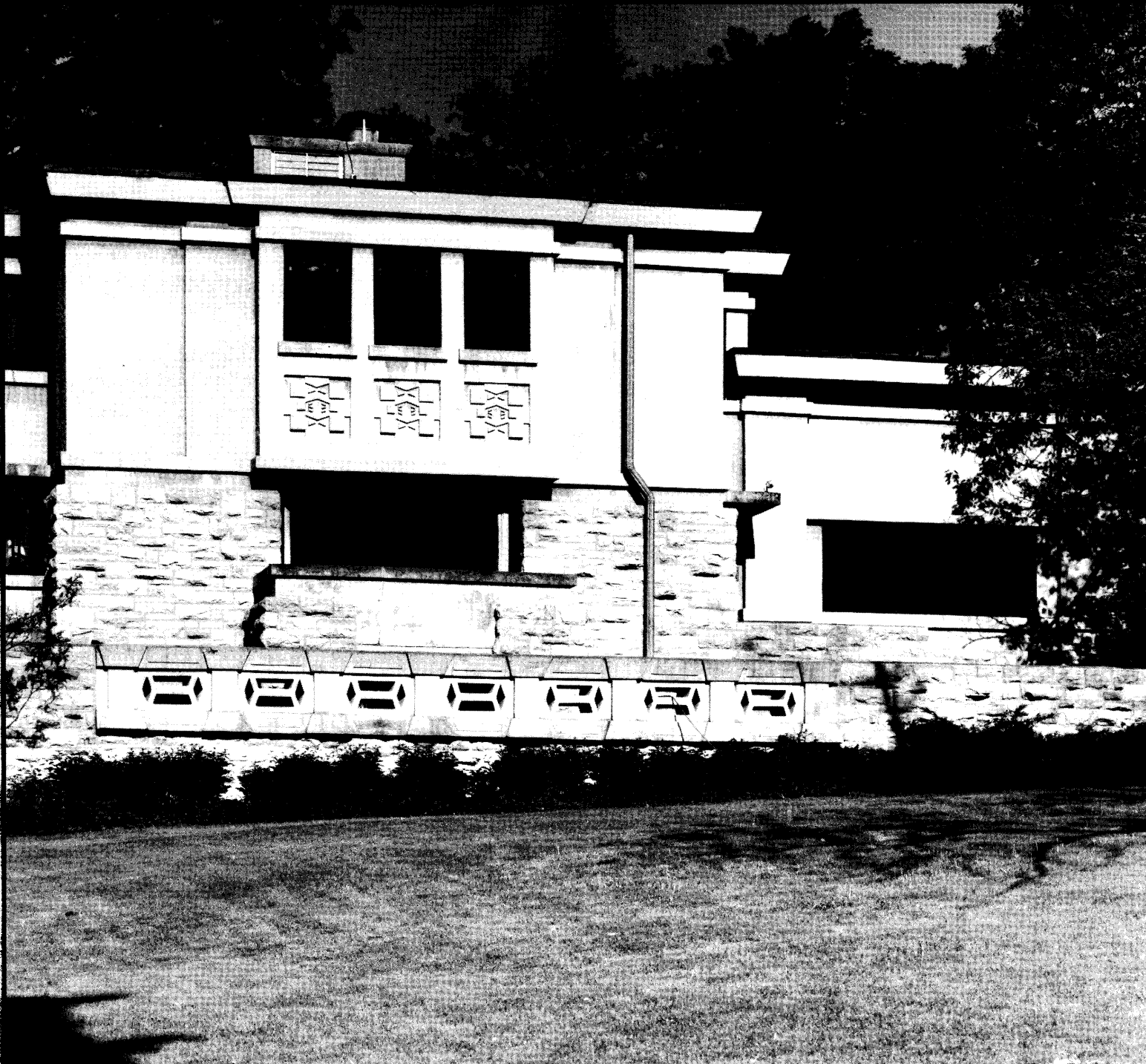


Photo #1 — The Blythe House

cliff and viewing the water cascading from the dam below the millpond, Griffin described his dream in the flowery language of the period. It is Griffin, the city planner, who tells his dream of a planned community development in which the full potential of an unspoiled natural setting and its future inhabitants is realized:

"Rock Crest and Rock Glen occupy two sides of a valley which Willow Creek has carved out of the rocks within three blocks of the central square . . . In a community with many such beautiful pieces of nature, it has been neglected during the growth of the community in favor of the commonplace building sites all around it . . . This example comprises 18 acres of the creek frontage between two bridges. That at the north is a permanent masonry arch carrying an important

thoroughfare . . . and fixes definitely the boundary in that direction . . . The west foot bridge is merely a temporary structure, and its removal in the near future is promised for the opening . . . of another 5 acres upstream in a territory where rock and dell have still different forms of expression to be preserved and respected."

"Where the boundaries of the tract were not already set off by natural screens of forest growth, the structures have been disposed to make a frame for this area as complete as possible, in conformity with its standards."

"Moreover, by the relegation of the houses to the perimeter, the area of the gentle slope to the river will be preserved indefinitely for open view very much as nature designed it, and for those purposes of retreat and recreation to which

nature so well adapted it."

"The endless fascinating possibilities for domestic architecture with the unrepeated variations of view, soil, ruggedness, luxuriance, prominence and seclusion, need only the due attitude of appreciation to work themselves out in . . . structures as unique as their sites, cut into rock or perched on the crest or nestled in the cove as the case may be."

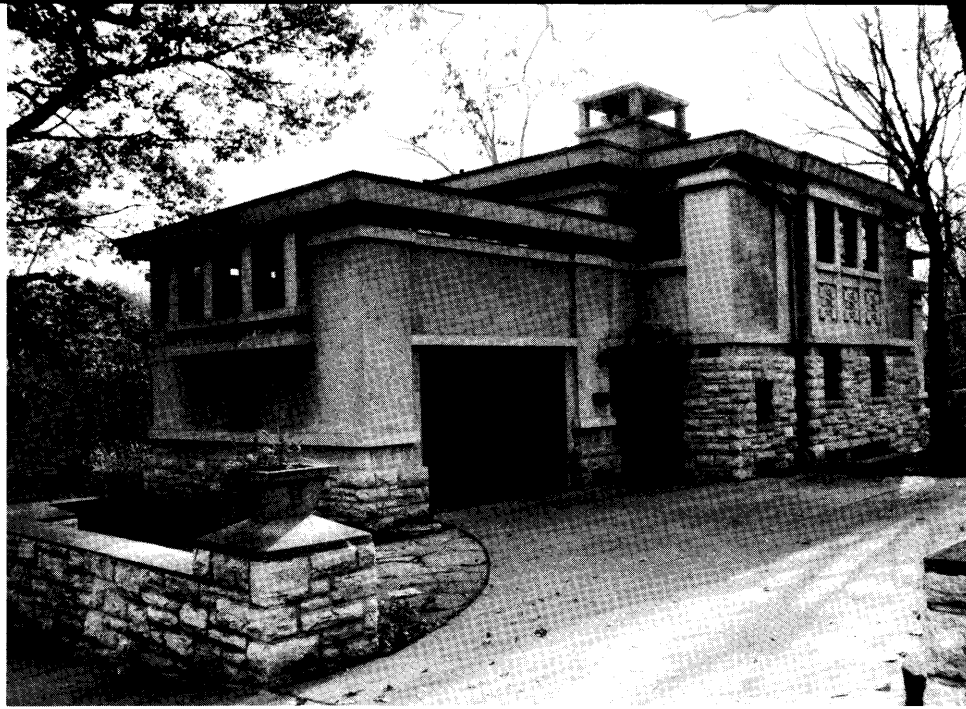
That description became the shared dream and the legal compact of the men who were to develop Rock Crest and Rock Glen. Although not all of the houses planned for the development were built, it did become unique in the numbers of prairie dwellings that were integrated into its overall plan. On the Rock Glen side of the creek, there were ultimately four houses by Griffin; one

initially designed by Griffin and modified by Barry Byrne, one by Byrne, and one by Curtis Besinger, a latter day fellow of the Taliesin Associates. On the opposite cliff, there was the Melson house by Griffin and the Drake house by Einar Broaten, a local architect who designed in the Prairie School idiom. Across the street from Griffin's Melson house was a little gem by William Drummond. Three of the Griffin houses in the glen had been commissioned by Blythe who must be considered the principal developer of Rock Glen.

All of the houses by Griffin conveyed his own unique exposition of the idiom which he developed in the Oak Park Studio and in Steinway Hall, Chicago. It is not known to what extent Griffin felt the term "Prairie School Architect", a slogan somewhat inappropriately coined by a Wright admirer, applied to his work. There is no doubt he shared a common mission to develop a unique indigenous midwestern architecture free of influence from the European past and faithful to the unique opportunities afforded by the construction materials and techniques newly available.

The first group of houses projected by Griffin for Blythe were designed to perch on the periphery of the glen. This completed the framing of the canyon, fulfilling Griffin's description of his valley. This "frame", composed of three houses (Rendering #1) along the State Street border of the Glen, were connected front and back by two walls, forming a manmade cliff. The central dwelling, the most radical of the three, was never built. In its place, a Griffin design modified by Byrne (Hugh Gilmore House) and home completely of Byrne's design was built. The eastern-

Photo #2 - The Blythe House



most house was eventually completed for Sam Schneider under the supervision of Barry Byrne.

The westernmost house, completed for the Rule family on the corner of State Street and Rock Glen, was compressed along its long axis into a very cubistic variation of its original design. Although its interior plan is very similar to Wright's fireproof house for \$5,000 and the Stockman house, its execution is infinitely more refined. (Rendering #2).

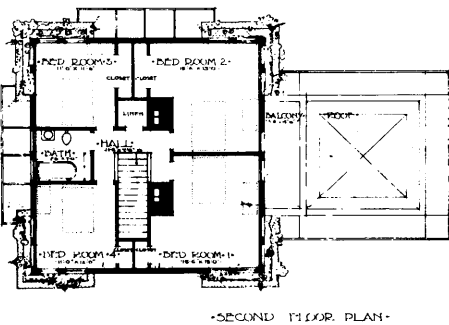
The house which Blythe built as his own residence was a particularly strong statement of Griffin's individual style (opening rendering). As was true in all of Griffin's houses, it was a study in symmetry. This discipline was exerted equally

in each elevation. On the front the garage and library room above were treated equally on the north side of the living quarters with the solarium below and open porch on the south side (Photo #1.) The window arrangement contributed to the symmetry of the principal elevation. Three grouped windows lighted the two front bedrooms and a single large rectangular living room window filled the same space on the first floor. Three ornamental panels of cast concrete beneath each of the three windows further emphasized the arrangement. The three windows and panels form a wall plane that projects over the picture window which is emphasized even further by a large planter the width of the window projection. The three evenly spaced upper windows give no external clue that they relate to two separate bedrooms within.

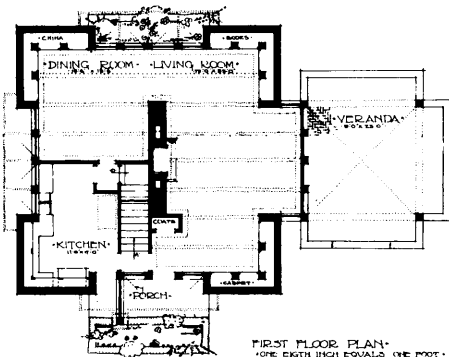
The nature of the construction materials allowed the first departure from the broad eaves of the Prairie idiom. This house was the first in Rock Glen to be built with structural members entirely of reinforced concrete. In it, all the floors, stairways, and low pitched roof were constructed of reinforced concrete. The walls were of locally made hollow clay tile covered above with stucco and below with rough hewn limestone. The narrowly projecting concrete cornices give this house a completely different feeling than the other houses in Rock Glen. This feeling is carried one step farther on Rock Crest in the Melson House which has no roof projections at all. (Rendering #4). (Photo #3)

Griffin had done away with projecting eaves once previously in his 1910 avant garde design for the "solid rock house" in Kenilworth. That house, as originally conceived, was to have vertical cast concrete walls without roof overhangs or cornices (Rendering #5). In its execution, it was constructed of concrete blocks covered with

Rendering #2—The Rule House

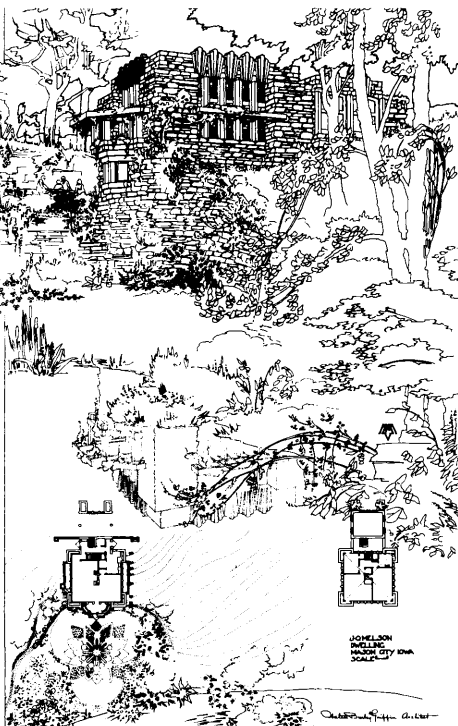


SECOND FLOOR PLAN



FIRST FLOOR PLAN  
ONE EIGHT INCH EQUALS ONE FOOT

Rendering #4—The Melson House





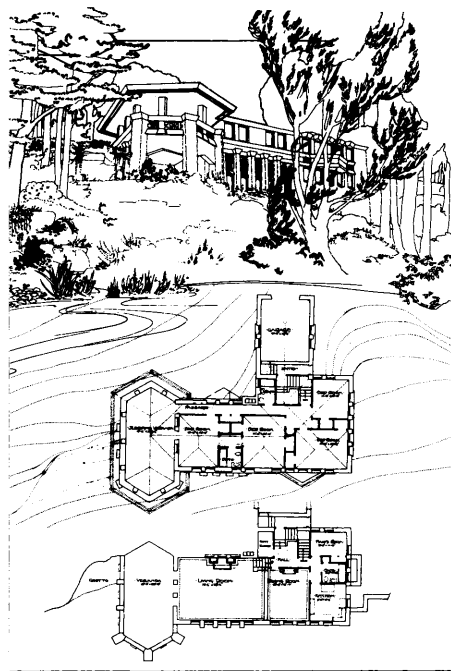
rough concrete stucco. Its roof treatment was revolutionary. It had an open roof surrounded by a solid masonry balustrade which was an upward extension of the walls. At the corners of the roof, to give the effect of a roof garden, were massive freestanding planters, a device that Griffin never again built in America.

Square columns a full story above the floor of the roof garden were situated over the rear section of the house. Griffin extended the roof around its entire circumference with a heavy concrete trellis. It projected outward from the solid section to at least double the area sheltered by the roof.

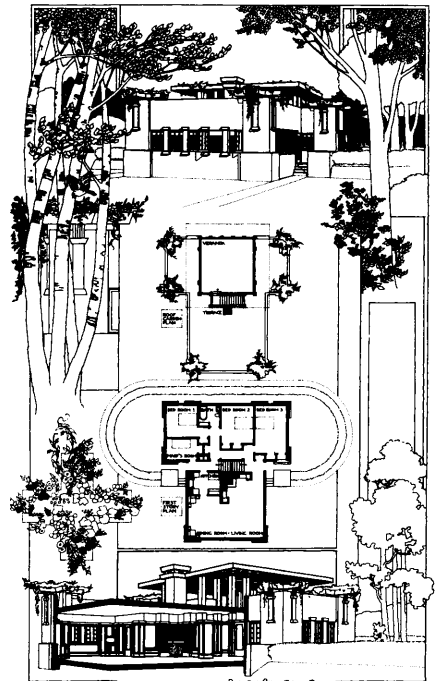
Its revolutionary hovering roof was projected even more boldly for the Holohan House to be built on Rock Crest, (Rendering #6) and the central of the three Blythe Houses on State Street; neither were built. These two houses, along with the "solid rock" house, shared a design flaw with the Blythe House: an open upstairs porch surrounded by solid masonry walls. In the north Iowa climate as well as in Kenilworth, it was not long before the open porches of the Blythe and "solid rock" houses were enclosed.

The departure from broad roof overhangs made it necessary to invent or discover a new frame of reference for ornamentation. Although oneness with the prairie had been invoked as a part of the philosophic baggage of the Chicago School, many of the dwellings, often three or four stories high, towered above their city lots. They totally lacked any such feeling of "repose", though their widely overhanging eaves did contribute somewhat to a feeling of horizontality.

The abandonment of the projecting eaves necessitated the development of a new aesthetic frame of reference. In the Blythe house, Griffin demonstrated his individual use of wall ornamentation (Picture #2). His design of a band of three



Rendering #5 - The "Solid Rock" House



Rendering #6 - The Holohan House

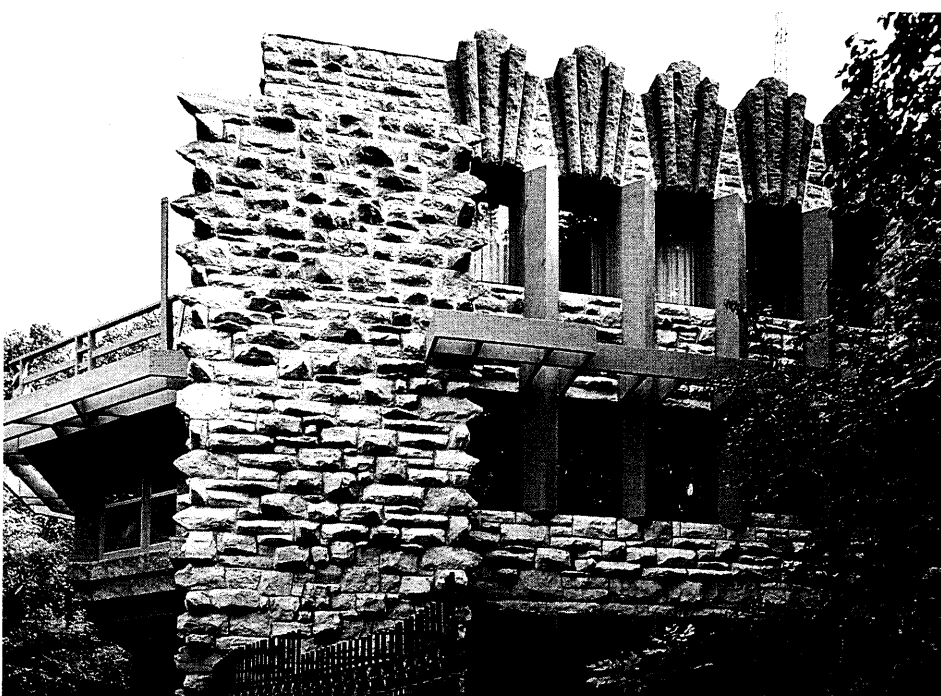
cast concrete panels in register with three windows above and one large window below form the most prominent feature of the front and rear elevation. Unlike the florid circling medallions of Sullivan's Grinnell Bank, designed in the same year, these panels are very stark geometric compositions of projecting squares and triangles.

The importance of both interior and exterior ornamentation is seen in the attention devoted to window design by all the architects of the Prairie School. Wright and many of his followers typically used leaded mullions to set off delicate floral or geometric designs in glass. Griffin's style was much more forceful and always geometric using thick wood mullions made of three strips of dark stained wood in rough hewn cyprus casement windows and frames. The middle of the three strips was inset 3/8 of an inch to provide

a sharply incised shadow to set off the pattern whenever struck by direct sunlight.

Griffin's untimely departure from this country ended his collaboration with Blythe. He left to accept the task of planning and executing the layout of Canberra, Australia's new capital to be constructed in New South Wales. Blythe had planned to have Griffin build one more house for him to be presented to his daughter, Maude, and her husband, Hugh Gilmore, as a wedding present. Its completion had to be left to Barry Byrne, a Griffin successor who was also to design the E.V. Franke house next to it.

Blythe's and Griffin's association served both men well. They had dreamed a fruitful dream together. Griffin had provided Blythe and the Mason City community with an experience in avant garde architecture which remains a justifiable source of pride to this day. ■



1. Paul Larson, "Chicago Architecture in Mason City: From Invasion to Absorption," Lecture at the Charles H. MacNider Art Museum, Mason City, Iowa, 1982.
2. Frank W. Scott, Ed., The Semi Centennial Alumni Record of the University of Illinois, Chicago, 1918, p. 120. "Arch. draftsman, Chicago, 1899-1901; arch. & landscape arch. with Frank Lloyd Wright, Oak Park, Ill., 1901-5; Practicing independently 1906--."
3. Donald Leslie Johnson, quoting Don L. Morgan says, "by 1902 he was working in Wright's office full time, remaining at least until July 1905, or about four years." Donald Leslie Johnson, The Architecture of Walter Burley Griffin, The MacMillan Company of Australia Pty. Ltd., North Sydney, 1977, p. 35.

*Dr. McCoy, an architectural historian by avocation, is a practicing Orthopedic surgeon who, with his wife, has a broad interest in the arts. He became particularly interested in the work of Walter Burley Griffin and his contemporaries when he and Mrs. McCoy purchased the James E. Blythe house 20 years ago.*

## The Butler House

# Practical Visions

**The vision of a shining technological future was to fuel much of the architecture of the early twentieth century. With Le Corbusier's Villa Savoye as a precedent, the design of homes as 'Machines for Living' was introduced. Breaking the rules of the traditional home, these dwellings were built with new construction technologies to incorporate the needs of a new, enlightened, modern man. Carrying on in that tradition, the Butler house is a streamlined, Art Deco interpretation of the perfect living machine.**

*"The greatest advance in modernism in the next year or two may be, not in the East or in California, but in the Middle West, with Earl Butler's home as an inspiration."*

*American Magazine-March 1937*

An architect's individualistic style is often subject to the competing demands of the state or corporate client. Compromise is the operative word in these situations. However, one area of architecture exists where the only person desiring satisfaction is the client. The private residence enables a person to create a personal work of art and make his mark upon the landscape. More often than not, the nature of the project requires an intimate collaboration between architect and homeowner. Earl Butler and George Kraetsch formed such an alliance in the mid-Thirties and the result is the magnificent home on Des Moines' south side.

It was 1910 when Earl Butler drove a steam car from his native Chicago to Des Moines. The principal reason for making this permanent move was to help his brother manage family real estate holdings. A man who would embark on a 300 plus mile excursion over virtually unnavigable roads in an automobile of unknown dependability is an individual willing to take risks. This admirable trait of Butler is exemplified in his concrete and steel home on Fleur Drive. But risk-taking also demands a sufficient dose of planning and practicality for an endeavor to be successful. "Concentrate for a year or two on planning a house," said Earl Butler, "and no matter whether it is large or small, you will spend the rest of

your life enjoying it."

Clearly the Butler House represents the importance of meticulous planning. The complexity of the structure required intense scrutiny throughout the design and construction phases. Butler and Kraetsch labored over every conceivable detail for two years before groundbreaking in 1934.

The use of poured concrete also necessitated careful planning to accommodate some of the illumination sources in the house. The unique 96 bulb dining room light fixture and the exterior sidewalk lights are recessed into the concrete. This required close attention, as a mistake could prove costly in terms of material and labor.

The prodigious quantity of glazing on the southern facade indicates a recognition of the heating capabilities of the low winter sun. Windows on the north side are of conventional size in an attempt to mitigate the effects of the cold northern wind.

The serpentine ramp that bisects the house made it necessary to direct the climate control ductwork for half the house completely beneath the ramp at the basement level. The 19,000 feet of telephone cable and a wiring system designed to handle future demand were installed in conduits running through the floors. The final design of the house included seven levels divided by a ten foot wide ramp approximately 300 feet long.

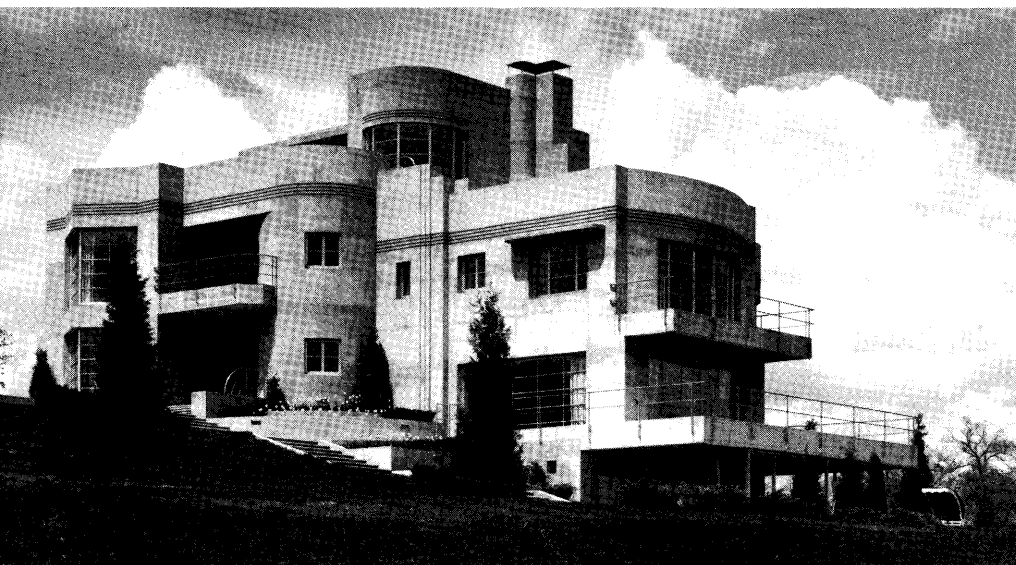
Butler's obsession with planning is also evident in the design of various interior aspects of his home. The dressing room off the master bedroom contains forty-one various sized drawers to accommodate even the most voracious clothes buyer. He once visited a Chicago plumbing store and climbed into the bathtubs to test the size and comfort of the units. The mirror lights in the powder rooms were tested by women sitting in front of the table. Butler also carefully tested appliances and determinedly visited factories to see the manufacturing process and speak firsthand with company presidents about their products.

Another distinctive trait of Butler was his desire to be thoroughly practical in the design and furnishing of his home. Concrete and steel construction is still an unusual building method for residential purposes. However, a house built of such durable materials will endure for ages with minimal upkeep when compared to a conventional home. Butler's penchant for practicality is exemplified in the multitude of electrical devices in the house. The dishwasher, garbage disposal,

Original photographs generously provided by Hedrich-Blessing, Chicago, Illinois.

Viewed from the southeast corner, the house reveals the complexity and sleekness of its intersecting forms. ►

The Butler estate benefited from a gracious and commanding view of the downtown from the city's south side. ▼



© Hedrich-Blessing









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Throughout the Twenties and Thirties, the machine in all its manifestations was viewed as a symbol of the fully Modern Age. Butler's kitchen embraced this quest for a technological utopia. ▲

The approach to the house was from the north via a steep, winding drive. ▼

towel dryer, automatic garage doors, and climate control units of the Butler House represented the belief that machinery, science, and technology could propel a society forward into a technological utopia.

An important source of pride and prestige for Butler was the thorough involvement with General Electric. In October of 1936, GE executives from Cleveland and New York assembled at the Butler House. This was the 'largest group of GE executives ever to meet west of the Mississippi River.' Butler's desire for intricate planning and the latest in technology offered GE an opportunity to design a lighting system fully integrated into the house.

Lighting engineers took measurements in each room to ensure that the correct amount of light would be available. The illumination throughout the house is under diffused glass or in recessed units. General Electric also provided the appliances and electrical equipment; the Butler House was one of GE's futuristic show homes. The company officials were very pleased at the results as the home showed that "modern conveniences could be utilized in the modern home." The result of Butler's dream was, according to P.B. Zimmerman of General Electric, "The greatest American living machine ever devised."







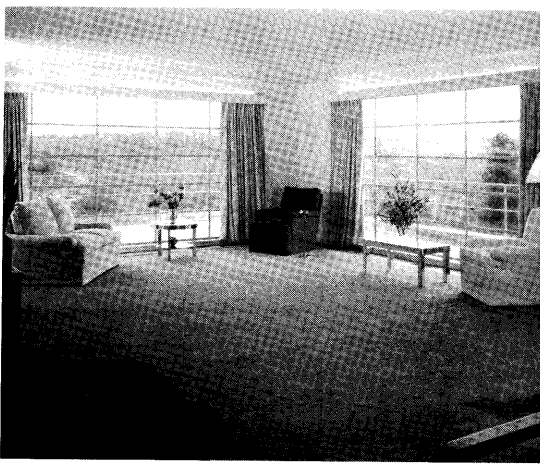
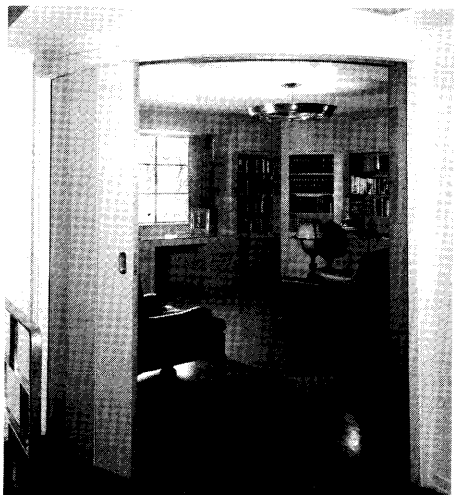
The dining room ▲

Earl Butler was a thoroughly independent individual. This characteristic is illustrated by his determination to furnish the house according to his tastes. Architects, engineers, and designers came from across the country to see this extraordinary home in the hinterland. He steadfastly rejected the pleas of interior designers, as he wanted the home to be entirely his creation from top to bottom. Original photographs of the rooms reveal quite traditional furnishings, especially when contrasted to the modern exterior. One can envision designers attempting to convince Butler to fill his house with Bauhaus creations or the latest from Russell Wright and Kem Weber.

across the land, his dream did come true. Earl Butler was a unique combination of vision, planning, and practicality. His remarkable home was his passion, his life, and his mark upon the landscape. ■

The living room, by contrast, reveals quite traditional, if sparse, furnishings. ▼

The study ◀



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Planning	5
Landscape Design	5

Work	
Commercial, Office, Retail	85
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Architecture	85
Planning	5
Landscape Design	3
Historic Restoration	2
Other (CADD Consulting)	5
Work	
Commercial, Office, Retail	20
Housing	20
Educational	10
Religious	5
Public Agencies	5
Other (Extended Care Facilities)	40

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Planning	5
Work	
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Housing	5
Industrial	25
Medical	5
Religious	5

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Established 1918

**Principals**  
Robert L. Johnson, AIA

Firm Personnel by Discipline	
Architectural	1
Engineering	1
Other Technical	1
Other General	1
Services Provided	
Architecture	95
Engineering	3
Interior Design	2
Work	
Commercial, Office, Retail	15
Housing	35
Educational	10
Medical	25
Religious	15

**Recent Projects**  
Hilltop Care Center Additions, Spirit Lake; Housing for Severely Handicapped, Village NW Unlimited, Sheldon; Medical-Dental Clinic, Slater; Work Activities Center, Hampton; Adult Activities Center, North Central Human Services, Forest City; Pool for Handicap Village, Clear Lake.

Manufacturers contact: Robert L. Johnson  
Clients contact: Robert L. Johnson

**BERGLAND & CRAM ARCHITECTS**

206 Third Street North East  
Mason City, Iowa 50401  
(515) 423-6349  
Established 1956



**Principals**  
Randall S. Cram, AIA

Firm Personnel by Discipline	
Architectural	4
Administrative	1
Services Provided	
Architecture	65
Engineering	5
Energy	5
Interior Design	15
Planning	5
Historic Restoration	5
Work	
Commercial, Office, Retail	35
Housing	15
Industrial	15
Educational	5
Medical	10
Religious	5
Public Agencies	15

**Recent Projects**  
Product Assurance Laboratory Fleetguard Inc., Lake Mills; City Center Redevelopment, Stewartville, MN; Athenian Supper Club, Mason City; Mr. & Mrs. David Kingland Residence, Mason City; North Iowa Vocational Center Production Building, Mason City; McGladrey Hendrickson & Pullen Offices Remodeling, Mason City.

Manufacturers contact: Randall S. Cram/Scott Smed  
Clients contact: Randall S. Cram

**DAVID A. BLOCK, AIA; ARCHITECT**

4618 Westbend Drive  
Ames, Iowa 50010  
(515) 292-1645  
Established 1976

**Principals**  
David A. Block, AIA

Firm Personnel by Discipline	
Architectural	1
Other Technical	1/2
Services Provided	
Architecture	100
Work	
Commercial, Office, Retail	10
Housing	80
Medical	10

**Recent Projects**

Schwartz Residence, Parkersburg; Roloff Residence, Alexandria, MN; Farkas Residence, Denver, CO; Clinton Residence, Golden, CO; Patterson Residence, Ames; Delta Sigma Phi Fraternity, Ames.

Manufacturers contact: David A. Block  
Clients contact: David A. Block

**BLOODGOOD ARCHITECTS**

3001 Grand Avenue  
Des Moines, Iowa 50312  
(515) 283-0404  
Established 1966

**Principals**

John D. Bloodgood, FAIA  
Howard G. Pals, AIA  
Douglas R. Sharp, AIA

**Firm Personnel by Discipline**

Architectural	17
Other Technical	7
Graphic Designer	1
Other General	4
Administrative	4

**Services Provided**

Architecture	100
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**Work**

Commercial, Office, Retail	5
Housing	95

**Recent Projects**

Berkshire Ridge Townhouses, Milton, NJ; The Ledges — Luxury Townhouses, Winchester, MA; Castle Pines, Denver, CO; Arlington Club Villas, Arlington Heights, IL; Oakmont Cluster Homes, Naples, FL; Pella NAHB Display House, Dallas, TX.

Manufacturers contact: Bill Grant  
Clients contact: Jack Bloodgood, Howard Pals, Doug Sharp, Doug Buster, or Gary Snider

**BROOKS BORG AND SKILES, ARCHITECTS-ENGINEERS**

700 Hubbell Building  
Des Moines, Iowa 50309  
(515) 244-7167  
Established 1910



**Principals**

Joseph E. Borg, PE  
Paul S. Skiles, AIA  
John R. Ratcliffe, AIA  
Robert J. Mathieu, AIA  
Rodney R. Nelson, AIA

**Firm Personnel by Discipline**

Architectural	19
Engineering	16
Specifications	1
Graphic Designer	1
Interior Design	1
Administrative	2

**Services Provided**

Architecture	50
Engineering	40
Interior Design	10

**Work**

Commercial, Office, Retail	40
Housing	10
Industrial	10
Educational	25
Medical	10
Religious	5

**Recent Projects**

Farm Bureau Headquarters, West Des Moines; Hamilton County Hospital, Webster City; Grand View College Communications Building, Des Moines; DeLong Sportswear Offices, Grinnell; Pioneer Data Systems, Johnston; Principal Mutual Life Insurance Companies, Des Moines.

Manufacturers contact: Specifier  
Clients contact: Any of the Principals

**BROWN HEALEY BOCK, P.C.**

800 First Avenue N.E.  
Cedar Rapids, Iowa 52402  
(319) 365-9426  
Established 1910



**Principals**

Edward H. Healey, FAIA  
Herbert M. Stone, AIA  
Edward G. Sauer, AIA

**Firm Personnel by Discipline**

Architectural	10
Engineering	1
Other Technical	1
Interior Design	1
Administrative	4

**Services Provided**

Architecture	75
Interior Design	10
Planning	10
Historic Restoration	5

**Work**

Commercial, Office, Retail	10
Housing	10
Industrial	10
Educational	25
Medical	10
Public Agencies	35

**Recent Projects**

State of Iowa Historical Library & Museum, Des Moines; Cedar Rapids Public Library, Cedar Rapids; Cedar Rapids Airport Terminal Building, Cedar Rapids; Greenwood Terrace Housing Complex, Cedar Rapids; National Hot Air Balloon Museum, Indianola; Kirkwood Community College (9 buildings), Cedar Rapids.

Manufacturers contact: Gerald W. Kneeland, AIA  
Clients contact: Edward H. Healey, FAIA, President

**ROBERT H. BURGIN & ASSOCIATES, INC., P.C.**

308 East Pierce Street  
Council Bluffs, Iowa 51503  
(712) 328-2003  
Established 1967



**Principals**

Robert H. Burgin, AIA

**Firm Personnel by Discipline**

Architectural	3
Engineering	1
Other Technical	1
Interior Design	1
Administrative	1

**Services Provided**

Architecture	40
Engineering	5
Energy	15
Construction Management	5
Interior Design	20
Planning	5
Landscape Design	5
Historic Restoration	5

**Work**

Commercial, Office, Retail	25
Housing	5
Industrial	5
Educational	5
Medical	15
Religious	5
Public Agencies	40

**Recent Projects**

Remodel Municipal Hospital, Clarinda; Addition to Library, Avoca; Human Services Building, Council Bluffs; Children's Square USA, Council Bluffs; Loess Hills Residential Development, Council Bluffs; HUD and DNR Energy Projects, Throughout Iowa.

Manufacturers contact: Steve Morris or Bob Frazer  
Clients contact: Robert H. Burgin

**ROBERT BURNS & ASSOCIATES**

325 E. Washington Street  
Iowa City, Iowa 52240  
(319) 338-7600  
Established 1976



**Principals**

Robert P. Burns, AIA  
David B. Hayes, AIA, CSI

**Firm Personnel by Discipline**

Architectural	4
Engineering	1
Administrative	1

**Services Provided**

Architecture	70
Engineering	5
Energy	10
Construction Management	10
Planning	5

**Work**

Commercial, Office, Retail	20
Housing	20
Industrial	10
Educational	15
Medical	15
Religious	10
Public Agencies	10

**Recent Projects**

Clear Creek Elementary School, Oxford; Korean United Methodist Church, Iowa City; Valley View Apartments, Columbus Junction; Cardiovascular Research Laboratories, University of Iowa; Long Term Care Center, Washington County Hospital; Waco High School, Wayland.

Manufacturers contact: David Hayes  
Clients contact: Robert Burns

**BUSSARD/DIKIS ASSOCIATES, LTD.**

300 Homestead Building, 303 Locust Street  
Des Moines, Iowa 50309  
(515) 288-3141  
Established 1966



**Principals**

H. Kennard Bussard, FAIA  
William M. Dikis, AIA

**Firm Personnel by Discipline**

Architectural	19
Other General	1
Interior Design	1
Administrative	3

**Services Provided**

Architecture	70
Interior Design	15
Historic Restoration	15

**Work**

Commercial, Office, Retail	25
Educational	40
Medical	5
Religious	5
Public Agencies	20
Other	5

**Recent Projects**

Recreation Sports Facility, University of Missouri, Columbia, MO; Recreation Sports Facility, Kearney State College, Kearney, NE; Recreation Sports Facility, Iowa State University, Ames; Iowa State University Research Park, Ames; Iowa State Capitol Renovation, Des Moines; Iowa Public Television, Johnston.

Manufacturers contact: Paul Klein, AIA  
Clients contact: H. Kennard Bussard, FAIA/AI Oberlander, AIA/Dave Dulaney, AIA

**CHANGE**

419 1/2 Second Avenue S.E.  
Cedar Rapids, Iowa 52401  
(319) 365-6103  
Established 1977



**Principals**

Roger D. Hadley, AIA

**Firm Personnel by Discipline**

Architectural	2
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**Services Provided**

Architecture/Energy	100
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**Work**

Commercial	20
Housing	40
Medical	40

**Recent Projects**

Oncology Clinic, Cedar Rapids; Medical Clinic, Strawberry Point; Medical Clinic, Manchester; Medical Clinic, Tipton; Garnett Place Retirement Complex, Cedar Rapids; Children's Home Office Building, Cedar Rapids.

Manufacturers contact: Roger D. Hadley, AIA  
Clients contact: Roger D. Hadley, AIA

**DESIGN COLLECTIVE**

Box 204  
Mount Vernon, Iowa 52314  
(319) 895-6637  
Established 1978

**Principals**

J. Edward Sauter, AIA

**Firm Personnel by Discipline**

Architectural	1
Landscape Architects	1
Administrative	1

**Services Provided**

Architecture	75
Landscape Design	15
Historic Restoration	10

**Work**

Commercial, Office, Retail	20
Housing	30
Public Agencies	50

**Recent Projects**

Southeast Linn Community Center, Lisbon; Ely Senior Citizens Housing, Ely; Mount Vernon City Hall, Mount Vernon; Meyers Meadow Senior Housing-II, Lisbon; Sweeney Development Comm. Ctr., Cedar Rapids.

Manufacturers contact: Ed Sauter  
Clients contact: Ed Sauter



**THE DESIGN PARTNERSHIP**  
1637 Thornwood Road  
West Des Moines, Iowa 50265  
(515) 225-9527  
Established 1973



<b>Principals</b>	
Edward L. Soenke, AIA, CCS, AEA	
<b>Firm Personnel by Discipline</b>	
Architectural	1
Engineering	1
Administrative	1
<b>Services Provided</b>	
Architecture	45
Engineering	15
Energy	10
Interior Design	5
Planning	5
Landscape Design	5
Historic Restoration	15
<b>Work</b>	
Commercial, Office, Retail	20
Housing	15
Industrial	5
Educational	20
Medical	5
Religious	20
Public Agencies	15

**Recent Projects**  
Polk County Conservation Offices, Granger; Anamosa Schools Remodeling, Anamosa; Keokuk Co. Courthouse Restoration, Sigourney; W. Des Moines United Methodist Add., West Des Moines; South Lee Co. Courthouse Restoration, Keokuk; Faith Presbyterian Church, Ackley.  
Manufacturers contact: Edward L. Soenke  
Clients contact: Edward L. Soenke

**TIM W. DOWNING, ARCHITECT, P.C.**  
2415 Eighteenth Street  
Bettendorf, Iowa 52722  
(319) 355-1856  
Established 1952



<b>Principals</b>	
Tim W. Downing, AIA	
<b>Firm Personnel by Discipline</b>	
Architectural	3
Administrative	1
<b>Services Provided</b>	
Architecture	70
Energy	10
Interior Design	10
Planning	5
Historic Restoration	5
<b>Work</b>	
Commercial, Office, Retail	50
Housing	5
Educational	10
Religious	30
Public Agencies	5

**Recent Projects**  
Cunnick-Collins Mortuary, Davenport; Valley Fair Shopping Center, Davenport; Bus Maintenance Facility, Pleasant Valley; Faith Lutheran Church Remodeling, Moline, IL; Zion Lutheran Church Remodeling, Davenport; School District Administration Center, Bettendorf.  
Manufacturers contact: Charles Briegel  
Clients contact: Tim W. Downing

**DUFFY RUBLE MAMURA BRYGGER, PC**  
314 Security Bank Building  
Sioux City, Iowa 51101  
(712) 255-3531  
Established 1986



<b>Principals</b>	
James M. Duffy, AIA, PE James A. Brygger, AIA James E. Ruble, AIA Owen M. Mamura, AIA	
<b>Firm Personnel by Discipline</b>	
Architectural	9
Engineering	2
Administrative	2
<b>Services Provided</b>	
Architecture	85
Engineering	5
Energy	5
Interior Design	5

<b>Work</b>	
Commercial, Office, Retail	20
Housing	5
Industrial	5
Educational	25
Medical	25
Religious	20

**Recent Projects**  
Police/Fire Headquarters Building, Sioux City; First Federal Savings & Loan, Sioux City; Living/Learning Center, Briar Cliff College, Sioux City; Holy Spirit Retirement Center, Sioux City; Public Safety Center, Norfolk, NE; Marina Inn Convention Center, South Sioux City, NE.  
Manufacturers contact: Any Principal  
Clients contact: Any Principal

**THE DURRANT GROUP, INC.**  
One CyCare Plaza  
Dubuque, Iowa 52004-0509  
(319) 583-9131  
Established 1933



<b>Principals</b>	
Barney A. Bishop, AIA George E. Deininger, AIA Charles M. Kurt, AIA Gordon E. Mills, AIA Max N. Schmidt, AIA	
<b>Firm Personnel by Discipline</b>	
Architectural	9
Engineering	4
Other Technical	7
Other General	4
Interior Design	1
Administrative	3
<b>Services Provided</b>	
Architecture	38
Engineering	37
Energy	2
Construction Management	10
Interior Design	2
Planning	6
Historic Restoration	5
<b>Work</b>	
Commercial, Office, Retail	7
Housing	2
Industrial	6
Educational	32
Medical	16
Religious	1
Public Agencies	33
Other	3

**Recent Projects**  
Jane Lamb Health Center, Clinton; Sartori Memorial Hospital, Cedar Falls; Kahl Home, Davenport; Pike County Jail, Pittsfield, IL; Golda Meir Library, U-Wisconsin, Milwaukee, WI; Dubuque Greyhound Park, Dubuque.  
Manufacturers contact: Max N. Schmidt, AIA  
Clients contact: Gordon E. Mills, AIA

**ENGELBRECHT AND GRIFFIN ARCHITECTS P.C.**  
525 Sixth Avenue  
Des Moines, Iowa 50309  
(515) 243-1800  
Established 1966



<b>Principals</b>	
Mark C. Engelbrecht, AIA Charles O. Griffin, AIA	
<b>Firm Personnel by Discipline</b>	
Architectural	26
Interior Design	2
Administrative	5
<b>Services Provided</b>	
Architecture	50
Planning	20
Interior Design	10
Construction Administration	10
Historic Restoration	10
<b>Work</b>	
Commercial, Office, Retail	10
Housing (Senior Adult Communities)	60
Housing (other)	10
Medical	10
Religious	5
Industrial	5

**Recent Projects**  
Huntcliff Summit, Atlanta, GA; LaPosada at Park Centre, Green Valley, AZ; Brandon Woods of Dartmouth and Hingham, MA; Brandon Woods of Glen Elyn, Glen Elyn, IL; The Chase, Manchester, NH; Cownie Master Plan, Clive.  
Manufacturers contact: Tom Brutting  
Clients contact: Mark Engelbrecht/Charles Griffin

**ENVIRONMENTAL DESIGN GROUP, LTD., P.C.**  
4090 Westown Parkway, Suite E  
West Des Moines, Iowa 50265  
(515) 224-4022  
Established 1971



<b>Principals</b>	
Alan W. Bowman, AIA William J. Ludwig, AIA	
<b>Firm Personnel by Discipline</b>	
Architectural	4
Other Technical	1
Landscape Architects	2
Graphic Designer	1
Administrative	2
<b>Services Provided</b>	
Architecture	70
Interior Design	10
Planning	10
Landscape Design	10
<b>Work</b>	
Commercial, Office, Retail	60
Industrial	20
Medical	10
Religious	10

**Recent Projects**  
Plantation Village, Wilmington, NC; United Way of Central Iowa, Des Moines; Old Main Apartments, Des Moines; Terrace Place, Des Moines; Drake Pointe Apartments, Des Moines; Mercy Hospital Activity Center, Des Moines.  
Manufacturers contact: Dennis A. Hansen/Eric Wessels/Diane Logan  
Clients contact: Alan W. Bowman or William J. Ludwig

**FEH ASSOCIATES, INC.**  
4401 Westown Parkway, Suite 102  
West Des Moines, Iowa 50265  
515/226-0352



<b>Principals</b>	
Howard Heil, AIA James D. Champion, AIA Leland K. Gayer, AIA, PE Dean D. Van Roekel, PE	
<b>Firm Personnel by Discipline</b>	
Architectural	5
Engineering	2
Other Technical	4
Interior Design	1
Administrative	2
<b>Services Provided</b>	
Architecture	70
Engineering	12
Interior Design	8
Planning	5
Historic Restoration	5
<b>Work</b>	
Commercial, Office, Retail	20
Housing	5
Industrial	20
Educational	10
Medical	15
Religious	10
Public Agencies	20

**Recent Projects**  
Sioux City Convention Center, Sioux City; AT&T Buildings, IA, NE and SD; Metz Baking Facility, Omaha (Bellevue) NE; Comprehensive Plan, IANG Base, Sioux City; U.S. Post Office, Keokuk; Sacred Heart Church, Sioux City.  
Clients contact: Jim Champion, Sioux City  
Howard Heil, West Des Moines

**FLINN SAITO ANDERSEN & DEVOE SAITO & ANDERSEN, P.C.**  
604 Mulberry Street  
Waterloo, Iowa 50703  
(319) 233-1163  
Established 1948



<b>Principals</b>	
Daryl E. Andersen, AIA William L. Richtsmeier, AIA Robert C. DeVoe, AIA	
<b>Firm Personnel by Discipline</b>	
Architectural	4
Administrative	1
<b>Services Provided</b>	
Architecture	100
<b>Work</b>	
Commercial, Office, Retail	50
Housing	15
Educational	10
Medical	10
Religious	10
Public Agencies	5

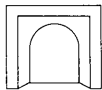
**Recent Projects**

Wartburg College Home for the President, Waverly; Wolfe Clinic @ Sartori Professional Bldg., Cedar Falls; James & Meryl Hearst Art & Cultural Center, Cedar Falls; U.A.W. 838, Waterloo; Hudson City Hall/Community Center, Hudson; Dr. Dale Phelps Residence Addition, Waterloo.

Manufacturers contact: Daryl E. Andersen, William Richtsmeier or Robert DeVoe  
 Clients contact: Daryl E. Andersen or Robert C. DeVoe

**FREVERT-RAMSEY-KOBES ARCHITECTS-ENGINEERS**

3737 Woodland Avenue #414  
 West Des Moines, Iowa 50265  
 (515) 223-5100  
 Established 1957



**Principals**

W. Robert Ramsey, AIA, PE  
 Joe H. Kobes, AIA

**Firm Personnel by Discipline**

Architectural	9
Engineering	2
Other General	1
Administrative	2

**Services Provided**

Architecture	60
Engineering	20
Energy	5
Interior Design	5
Planning	5
Historic Restoration	5

**Work**

Commercial, Office, Retail	30
Housing	5
Industrial	5
Educational	45
Medical	5
Religious	5
Public Agencies	5

**Recent Projects**

Carroll High School, Carroll; Johnston Elementary School, Johnston; Roland-Story Middle School Addition, Roland; The Art Store, Des Moines; Addition to Warren County Courthouse, Indianola; Ames City Hall Renovation, Ames.

Manufacturers contact: Jack E. Drey  
 Clients contact: W. Robert Ramsey, Joe H. Kobes

**GARDNER ARCHITECTURE**

R.R. 2, Box 173  
 Strawberry Point, Iowa 52076  
 (319) 933-4712  
 Established 1982



**Principals**

Thomas Gardner, AIA

**Firm Personnel by Discipline**

Architectural	1
Administrative	1

**Services Provided**

Architecture	70
Energy	18
Interior Design	4
Planning	4
Historic Restoration	4

**Work**

Commercial, Office, Retail	40
Housing	10
Educational	10
Public Agencies	40

**Recent Projects**

TASC Work Activity/Training Center, Waukon; Farmers Bank, Independence; Osborne Nature/Welcome Center, Elkader; Manchester Pool Bathhouse, Manchester; Bremer County Work Activity Center, Waverly; Old Power Plant Restoration, Clermont.

Manufacturers contact: Thomas Gardner  
 Clients contact: Thomas Gardner

**CHARLES RICHARD GILLILAND ARCHITECT**

6116 Winona Avenue  
 Des Moines, Iowa 50312  
 (515) 277-5836  
 Established 1987



**Principals**

Charles R. Gilliland, AIA

**Firm Personnel by Discipline**

Architectural	1
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**Services Provided**

Architecture	85
Energy	5
Interior Design	5
Historic Restoration	5

**Work**

Commercial, Office, Retail	65
Housing	10
Educational	25

Manufacturers contact: Charles R. Gilliland, AIA  
 Clients contact: Charles R. Gilliland, AIA

**THE GRIFFITH COMPANY, P.C.**

709 Kenyon Road  
 Fort Dodge, Iowa 50501  
 (515) 576-3129  
 Established 1901



**Principals**

Stanford F. Griffith, AIA

**Firm Personnel by Discipline**

Architectural	5
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**Services Provided**

Architecture	100
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**Work**

Commercial, Office, Retail	10
Housing	10
Industrial	15
Educational	10
Medical	5
Public Agencies	10
Other	40

**Recent Projects**

Addition to Tompkins Memorial Health Center, Fort Dodge; Consolidation MEPCO/CENTRALAB Manuf. Facilities, Fort Dodge; Townhouse Apts — Northcrest Retirement Center, Ames; R & D Animal Isolation Building F.D. Labs, Fort Dodge; Quality Control Building — F.D. Labs, Fort Dodge; Athletic Facilities Addition — Sr. High School, Humboldt.

Manufacturers contact: Stanford F. Griffith  
 Clients contact: Stanford F. Griffith

**HANSEN LIND MEYER INC.**

Plaza Centre One, Drawer 310  
 Iowa City, Iowa 52244  
 (319) 354-4700  
 Established 1962



**Principals**

John Douglas Benz, AIA  
 Victor A. Amoroso, Jr., PE  
 C. Bradford Bevers, AIA  
 Ronald J. Budzinski, AIA  
 John E. Carlson, AIA  
 Charles W. Cole, AIA  
 Donald T. Finlayson, AIA  
 Richard F. Hansen, FAIA  
 Thomas J. Kopecky, AIA  
 Chris E. Liakakos, AIA  
 John H. Lind, AIA  
 Viktor A. Lituczy, AIA  
 Martin J. Meisel, AIA  
 Thomas S. Pearson, AIA  
 Tom E. Thomas, AIA  
 Charles F. Tvrdik, Jr., PE  
 Alan C. Wilson, AIA  
 James E. Zajac, AIA

**Firm Personnel by Discipline**

Architectural	192
Engineering	65
Other Technical	24
Landscape Architects	6
Graphic Designer	3
Other General	17
Interior Design	12
Administrative	64

**Services Provided**

Architecture	57
Engineering	29
Interior Design	5
Planning	5
Landscape Design	4

**Work**

Commercial, Office, Retail	10
Housing	10
Industrial	10
Medical	53
Criminal Justice	17

**Recent Projects**

Classroom/Office Building, UNI, Cedar Falls; Molecular Biology Facility, ISU, Ames; Medical Research Institute, UIHC, Iowa City; Mayo Clinic - Guggenheim, Rochester, MN; City Hospital Center - Elmhurst, New York City, NY; John Hopkins University, Baltimore, MD.

Manufacturers contact: Douglas A. Larson  
 Clients contact: John Douglas Benz, AIA

**HERBERT LEWIS KRUSE BLUNCK ARCHITECTURE**

Fleming Building, Suite 202  
 Des Moines, Iowa 50309  
 (515) 288-9536  
 Established 1961

**Principals**

Charles Herbert, FAIA  
 Calvin F. Lewis, AIA  
 Rod Kruse, AIA  
 Kirk Von Blunck, AIA

**Firm Personnel by Discipline**

Architectural	18
Administrative	2

**Services Provided**

Architecture	60
Interior Design	20
Planning	5
Historic Restoration	15

**Work**

Commercial, Office, Retail	25
Housing	20
Industrial	5
Educational	20
Medical	10
Religious	5
Public Agencies	15

**Recent Projects**

Hub Tower/Kaleidoscope Shopping Center, Des Moines; Library Addition and Restoration, Iowa State University, Ames; Laser Laboratory Building, University of Iowa, Iowa City; Norwest Financial Corp. Office, Des Moines; US WEST, Inc., Denver, CO; Veterans Auditorium Addition and Skywalk, Des Moines.

Manufacturers contact: Mark Schmidt  
 Clients contact: Any Principal

**HIGGINS SHIRK & COLVIG, P.C.**

418 Sixth Avenue, Suite 204  
 Des Moines, Iowa 50309  
 (515) 244-2205  
 Established 1923

**Principals**

Kirk Colvig, AIA

**Firm Personnel by Discipline**

Architectural	4
Administrative	1

**Services Provided**

Architecture	75
Interior Design	20
Planning	5

**Work**

Commercial, Office, Retail	45
Housing	10
Educational	15
Medical	15
Religious	15

**Recent Projects**

Windsor United Methodist Church Addition, Des Moines; St. Mark Lutheran Church Addition, West Des Moines; Pi Kappa Phi Fraternity, Ames; Meredith Dr. Professional Office Bldg., Des Moines; NWB Executive Office Remodeling, Des Moines; Sandquist Office Building, Johnston.

Manufacturers contact: Kirk Colvig  
 Clients contact: Kirk Colvig

**HUNTINGTON EWING ARCHITECTS, P.C.**

540 Oneida Street, P.O. Box 976  
 Storm Lake, Iowa 50588  
 (712) 732-6578  
 Established 1976

**Principals**

Glen D. Huntington, AIA  
 Ronald W. Ewing, AIA

**Firm Personnel by Discipline**

Architectural	2
Other Technical	1
Interior Design	1
Administrative	1

**Services Provided**

Architecture	75
Interior Design	25

**Work**

Commercial, Office, Retail	30
Housing	13
Educational	23
Medical	1
Religious	14
Other (Residential)	19



**Recent Projects**

Home State Bank Remodeling, Jefferson; Pride, Inc. Group Home, LeMars; St. John American Lutheran Church, Carroll; Residence for Stine Seed Farm, Inc., Adel; Emmetsburg School Renovation, Emmetsburg.

Manufacturers contact: Ron Ewing  
Clients contact: Glen Huntington or Ron Ewing

**CHARLES JOHNSTON AND ASSOCIATES ARCHITECTS AND PLANNERS**

900 South 9th Street  
Marshalltown, Iowa 50158  
(515) 753-4187  
Established 1982

**Principals**  
Charles B. Johnston, AIA

**Firm Personnel by Discipline**

Architectural	1
Administrative	1

**Recent Projects**

Offices for the Central Iowa Residential Services, Inc., Marshalltown; Remodeling of the Collegiate Presbyterian Church, Ames; Building Evaluation for Central Iowa Family Planning, Marshalltown; Evaluation of the Axtell Residence, Kellogg; Development of the Nicholas Shopping Center, Marshalltown; Renovation of Building #1 of the Veterinary Medical Research Institute, I.S.U. Ames.

Manufacturers contact: Charles B. Johnston, AIA  
Clients contact: Charles B. Johnston, AIA

**KARL KEFFER ASSOCIATES, P.C.**

202 Masonic Temple Building  
Des Moines, Iowa 50309  
(515) 288-4821  
Established 1899



**Principals**  
Thomas J. Atherton, AIA, PE

**Firm Personnel by Discipline**

Architectural	2
Administrative	1

**Services Provided**

Architecture	100%
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**Work**

Commercial, Office, Retail	15%
Educational	80%
Religious	5%

**Recent Projects**

High School Remodeling, Estherville; Gordon's Warehouse Addition & Remodeling, Des Moines; Addition to Fairmeadows Elementary, West Des Moines; Window Replacement, Saydel Consolidated School District, Des Moines; Roofing High School Building, Adair; Asbestos Removal Community Schools, Walnut.

Manufacturers contact: Thomas J. Atherton  
Clients contact: Harold J. Bullington

**KENDALL GRIFFITH RUSSELL ARTIAGA**

3030 Ruan Center  
Des Moines, Iowa 50309  
(515) 282-2112  
Established 1960

**Principals**  
R. Kenneth Kendall, AIA/PE/LA  
Gerald I. Griffith, AIA  
Jesus M. Artiaga, AIA

**Firm Personnel by Discipline**

Architectural	8
Engineering	1
Landscape Architects	1
Graphic Designer	1
Interior Design	1
Administrative	2

**Services Provided**

Architecture	70%
Interior Design	10%
Planning	10%
Landscape Design	10%

**Work**

Commercial, Office, Retail	50%
Housing	20%
Industrial	20%
Medical	10%

**Recent Projects**

Ligutti Tower, Des Moines; Townsend Engineering Plant Addition, Des Moines; Heather Manor Healthcare Center, Des Moines; City of Des Moines Garages; Maytag Company Technical Center and Research and Development Addition, Newton.

Manufacturers contact: Lon Sinclair  
Clients contact: R. Kenneth Kendall

**PIERCE KING ARCHITECT & ASSOCIATES, P.C.**

520 East Washington Street  
Iowa City, Iowa 52240  
(319) 351-9103  
Established 1965

**Principals**  
Pierce King, AIA

**Firm Personnel by Discipline**

Architectural	4
Interior Design	1
Administrative	2

**Recent Projects**

Rockwell International Avionics Div. Manu. Bldg., Coralville; Central Can Manu. Bldg., Muscatine.

Manufacturers contact: Pierce King  
Clients contact: Pierce King

**KNV ARCHITECTS-PLANNERS, INC.**

1165 S. Riverside Drive, P.O. Box 2177  
Iowa City, Iowa 52244  
(319) 354-0000  
Established 1986



**Principals**  
Arthur L. Koffron, AIA

**Firm Personnel by Discipline**

Architectural	3
Other Technical	2
Administrative	1

**Services Provided**

Architecture	90%
Historic Restoration	10%

**Work**

Commercial, Office, Retail	65%
Industrial	5%
Medical	10%
Religious	20%

Manufacturers contact: James Voigtmann  
Clients contact: Arthur Koffron or James Voigtmann

**KRUSE ASSOCIATES — ARCHITECTS**

150 East Court Street, Suite 200  
Iowa City, Iowa 52240  
(319) 337-5891  
Established 1984



**Principals**  
Richard H. Kruse, AIA

**Firm Personnel by Discipline**

Architectural	1
Administrative	1/2

**Services Provided**

Architecture	93%
Planning	2%
Historic Restoration	5%
Other	3%

**Work**

Commercial, Office, Retail	40%
Housing	20%
Industrial	15%
Medical	20%
Religious	5%

**Recent Projects**

Law Offices — Phelan Tucker Boyle & Mullen, Iowa City; Fraternity — Sigma Pi, Iowa City; Oakdale Incinerator — U OF I, Iowa City; Chapel & Gift Shop — Muscatine General Hospital, Muscatine; Lenocho & Cilek Plaza Mall, Iowa City; Retail — Ewers Mens Store, Iowa City.

Manufacturers contact: Richard H. Kruse  
Clients contact: Richard H. Kruse

**EDWARD H. KYKER ARCHITECT**

3716 Ingersoll Avenue, Suite C  
Des Moines, Iowa 50312  
(515) 274-5553  
Established 1985

**Principals**  
Edward H. Kyker, AIA, CCS

**Firm Personnel by Discipline**

Architectural	1
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**Services Provided**

Architecture	100%
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**Work**

Commercial, Office, Retail	30%
Housing	20%
Industrial	20%
Medical	20%
Religious	10%

**Recent Projects**

East University Group Homes, Des Moines; East University Office Building, Des Moines; Morgan Incubator Building, Des Moines; Clocktower Plaza Addition, West Des Moines.

Manufacturers contact: E. Kyker  
Clients contact: E. Kyker

**LARRISON & ASSOCIATES**

2744 W. 72nd Street  
Davenport, Iowa 52806  
(319) 386-9480  
Established 1981



**Principals**  
Greg Larrison, AIA

**Firm Personnel by Discipline**

Architectural	3
Administrative	1

**Services Provided**

Architecture	50%
Energy	30%
Interior Design	5%
Planning	5%
Historic Restoration	10%

**Work**

Commercial, Office, Retail	30%
Housing	5%
Industrial	5%
Educational	20%
Medical	10%
Religious	5%
Public Agencies	25%

**Recent Projects**

New Post Office, Milan, IL; ALCOA Corporate Headquarters, Riverdale; Central High School Restoration, Davenport; New USPS Carrier Facility, Rock Island, IL; Police Training Center, Davenport; School Energy Studies, Iowa & Illinois.

Manufacturers contact: Scott Bengfort, AIA  
Clients contact: Greg Larrison, AIA

**RON LEHMAN, ARCHITECT & PLANNER**

1421 66th Street  
Des Moines, Iowa 50311  
(515) 255-8435  
Established 1978

**Principals**  
Ron Lehman, AIA

**Work**

Commercial, Office, Retail	42%
Housing	58%

**Recent Projects**

Risewick Residence, West Des Moines; Adair Residence, Johnston; Sayre Residence, Urbandale; Kopp Residence, Anita; Fairway Townhouses, Atlantic; American Federal Building, Atlantic.

Manufacturers contact: Ron Lehman  
Clients contact: Ron Lehman

**JAMES LYNCH & ASSOCIATES**

1021 Midland Financial Building  
Des Moines, Iowa 50309  
(515) 282-6144  
Established 1979



**Principals**  
James A. Lynch, AIA, NSPE

**Firm Personnel by Discipline**

Architectural	3
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**Services Provided**

Architecture	95%
Engineering	5%

**Work**

Commercial, Office, Retail	40%
Housing	5%
Industrial	10%
Educational	5%
Public Agencies	40%

**Recent Projects**

Addition to USPFO, Camp Dodge, Johnston; Remodeling Offices and Warehouse, Des Moines; Operations & Maintenance Facility, Iowa ANG Base, International Airport, Des Moines; Remodeling, Savings & Loan, Des Moines; Laboratory Remodeling, Iowa State University, Ames; Dahl's Supermarket Addition & Remodel., Des Moines.

Manufacturers contact: James A. Lynch  
Clients contact: James A. Lynch

**MARTIN DESIGN CONSULTANTS**

1222 7th Avenue  
Marion, Iowa 52302  
(319) 377-7604  
Established 1987

**Principals**  
David F. Martin, AIA

**Firm Personnel by Discipline**

Architectural	3
Administrative	1

**Work**

Commercial, Office, Retail	80
Housing	10
Medical	5
Religious	5

**Recent Projects**

Noyes Optometric Clinic, Marion; Flour Pot Cookies, National Account; New Life Fitness World, Iowa City; Second Place Convenience Store, Iowa City; Noelridge Christian Church Renovation, Cedar Rapids; Calvin Thomas Shoes, Cedar Rapids.

Manufacturers contact: David F. Martin  
Clients contact: David F. Martin

**WM. R. MEEHAN—AIA — ARCHITECT**

330-52nd Street  
Des Moines, Iowa 50312  
(515) 277-6633  
Established 1959

**Principals**  
William R. Meehan, AIA

**Firm Personnel by Discipline**

Architectural	1
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**Services Provided**

Architecture	100
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**Work**

Commercial, Office, Retail	20
Industrial	10
Medical	50
Religious	10
Public Agencies	10

Manufacturers contact: Wm. R. Meehan  
Clients contact: Wm. R. Meehan

**METZGER JOHNSON, ARCHITECTS, INC.**

1115 Summer Street  
Burlington, Iowa 52601  
(319) 753-1636  
Established 1982

**Principals**  
David D. Metzger, AIA

**Firm Personnel by Discipline**

Architectural	3
Engineering	7
Other Technical	1
Landscape Architects	1
Administrative	3

**Services Provided**

Architecture	20
Engineering	55
Energy	4
Interior Design	5
Planning	5
Landscape Design	1
Historic Restoration	10

**Work**

Commercial, Office, Retail	10
Housing	5
Industrial	30
Educational	5
Medical	20
Religious	5
Public Agencies	25

**Recent Projects**

Hope Haven Group Homes, Burlington; Hope Haven Independent Living Center, Burlington; Bishop Hill Museum, Bishop Hill, IL; Lincoln Center Renovation/Addition, Burlington; John Witte Observatory, Sperry.

Manufacturers contact: David Metzger  
Clients contact: David Metzger

**NEUMANN MONSON, P.C.**

226 South Clinton Street  
Iowa City, Iowa 52240  
(319) 338-7878  
Established 1977

**Principals**  
Roy Covert Neumann, AIA  
Kevin Monson, AIA

**Firm Personnel by Discipline**

Architectural	6
Landscape Architects	1
Other General	1
Interior Design	1
Administrative	2

**Services Provided**

Architecture	90
Interior Design	5
Planning	5

**Work**

Commercial, Office, Retail	7
Housing	5
Industrial	8
Educational	25
Medical	15
Religious	10
Public Agencies	30

**Recent Projects**

Mercer Park Aquatic Center, Iowa City; Parking Structure, University of Iowa, Iowa City; Jr./Sr. High School, Monroe; Coralville Public Library, Coralville; Johnson County Courthouse Remodeling, Iowa City; Muscatine County Care Facility, Muscatine.

Manufacturers contact: Kevin Monson  
Clients contact: Roy C. Neumann

**NEUMANN MONSON VICTOR ARCHITECTS**

238 Benson Building, Seventh & Douglas Streets  
Sioux City, Iowa 51101  
(712) 255-3610  
Established 1983

**Principals**  
Kenneth P. Victor, AIA

**Firm Personnel by Discipline**

Architectural	2
Other Technical	2
Administrative	1

**Services Provided**

Architecture	100
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**Work**

Commercial, Office, Retail	10
Educational	60
Religious	5
Other (Recreation)	25

**Recent Projects**

Sgt. Bluff-Luton Middle School, Sergeant Bluff; Hinton School Additions/Remodel, Hinton; Morningside College Science Center, Sioux City; Dordt College Science Building Addition, Sioux Center; Mercer Pool, Iowa City; Norfolk Country Club Addition/Remodel, Norfolk, NE.

Manufacturers contact: Tom Bertram  
Clients contact: Kenneth P. Victor

**NOVAK DESIGN GROUP**

411 First Avenue, S.E., Suite 201  
Cedar Rapids, Iowa 52401  
(319) 362-2666  
Established 1986

**Principals**  
James A. Novak, AIA

**Firm Personnel by Discipline**

Architectural	3
Interior Design	1
Administrative	1

**Services Provided**

Architecture	75
Interior Design	20
Planning	5

**Work**

Commercial, Office, Retail	65
Housing	10
Educational	5
Medical	5
Religious	5
Public Agencies	10

**Recent Projects**

Hewlett Packard Office, River Ridge/Cedar Rapids; Life Investors, Cedar Rapids; Keystone Hotel, Keystone, CO; Willowbrook Care Facility, Cedar Rapids; Jillian Leigh, Texas Locations; Quintrex Data Systems Corporate Offices, Cedar Rapids.

Manufacturers contact: James A. Novak, AIA  
Clients contact: James A. Novak, AIA

**WILLIAM NOWYSZ & ASSOCIATES, ARCHITECTS**

102 South Clinton Street, #315  
Iowa City, Iowa 52240  
(319) 338-7002  
Re-established 1984



**Principals**  
William Nowysz, AIA

**Firm Personnel by Discipline**

Architectural	3
Administrative	1

**Services Provided**

Architecture	87
Interior Design	8
Historic Restoration	5

**Work**

Commercial, Office, Retail	25
Housing	69
Religious	4
Public Agencies	2

**Recent Projects**

Behrendt Residence, Iowa City; Evans Residence, Clinton; Goodridge Residence, Iowa City; M.C. Ginsberg Jewelers, Inc., Iowa City; Achepohl Studio Renovation, Iowa City; Park Residence, Rural Iowa City.

Manufacturers contact: Thom Cowen or Gerald "Butch" Reifert  
Clients contact: William Nowysz

**OPN ARCHITECTS, Inc.**

221 4th Avenue S.E., Suite 200  
Cedar Rapids, Iowa 52401  
(319) 363-6018

**MIDLAND/OPN ARCHITECTS, INC.**

322 N. Fourth Street  
Burlington, Iowa 52601  
(319) 754-5701  
Established 1979



**Principals**  
Scott E. Olson, AIA  
Thomas A. Popa, AIA  
Daniel J. Thies  
James R. Koch

**Firm Personnel by Discipline**

Architectural	10
Interior Design	1
Administrative	3

**Services Provided**

Architecture	78
Planning	10
Landscape Design	1
Historic Restoration	10
Other	1

**Work**

Commercial, Office, Retail	29
Housing	5
Industrial	10
Educational	20
Medical	10
Religious	1
Public Agencies	20
Other	5

**Recent Projects**

United States Postal Service Facility, Cedar Rapids; Palmer Building Renovation-Teleconnect, Cedar Rapids; Iowa Group Office & Training Center, Cosma International, Cedar Rapids; Four Oaks Treatment Center, Cedar Rapids; Chiropractic Associates, Cedar Rapids; Center Place Apartments, Cedar Rapids.

Manufacturers contact: Principals  
Clients contact: Principals

**GREGORY K. QUICK ARCHITECT & PLANNER P.C.**

1021 Midland Financial Building  
Des Moines, Iowa 50309  
(515) 282-6144  
Established 1982



**Principals**  
Gregory K. Quick, AIA

**Firm Personnel by Discipline**

Architectural	2
Other Technical	1
Administrative	1

**Services Provided**

Architecture	50
Construction Management	10
Interior Design & Lighting Design	15
Planning	15
Historic Restoration	10



<b>Work</b>	%
Commercial, Office, Retail	60
Housing	20
Religious	10
Public Agencies	10

**Recent Projects**  
 Dahl's Foods, 35th & Ingersoll, Des Moines; Eaton Residence, Warren County; Kingsway Cathedral Addition, Des Moines; Polk County Engineer's Office, Foundation Repair, Polk County; Airport Ramada Inn, Entrance Remodeling, Des Moines; Des Moines Register, Marketing Services Remodeling, 4th Floor, Des Moines.

Manufacturers contact: Gregory Quick  
 Clients contact: Gregory Quick

**ROBERT L. RAY, ARCHITECT**

253 Fernwood  
 Davenport, Iowa 52803  
 (319) 355-7108  
 Established 1979

**Principals**  
 Robert L. Ray, AIA

**JOHN STEPHENS RICE ARCHITECT**

525 6th Avenue  
 Des Moines, Iowa 50309  
 (515) 284-5243  
 Established 1979

**Principals**  
 John S. Rice, AIA

<b>Firm Personnel by Discipline</b>	
Architectural	1
<b>Services Provided</b>	
Architecture	30
Planning	5
Historic Restoration	15
Other	50

<b>Work</b>	%
Commercial, Office, Retail	30
Housing	30
Industrial	10
Educational	15
Medical	10
Public Agencies	5

**Recent Projects**  
 Renovation 3 Plex Historic, Des Moines; Addition & Renovation 2000 sq. ft. Residence, Des Moines; Facilities Study — Pella; Iowa Power Remedial Work, Des Moines; School Adaptive Reuse, Oskaloosa; Shopping Mall Stores, Des Moines.

Manufacturers contact: John S. Rice  
 Clients contact: John S. Rice

**RICHARDSON/GERE ASSOCIATES, P.C.**

Suite 202 One River Place  
 1225 East River Drive  
 Davenport, Iowa 52803  
 (319) 322-1804  
 Established 1987



**Principals**  
 John E. Gere, AIA

<b>Firm Personnel by Discipline</b>	
Architectural	3
Engineering	1
Other Technical	1
Administrative	1

<b>Services Provided</b>	
Architecture	55
Engineering	5
Energy	3
Interior Design	15
Planning	15
Landscape Design	2
Historic Restoration	3
Other	2

<b>Work</b>	%
Commercial, Office, Retail	15
Housing	25
Industrial	5
Educational	25
Medical	20
Religious	3
Public Agencies	5
Other	2

**Recent Projects**  
 Palmer Campus Center, Davenport; Masonic Village, Bettendorf; Bettendorf Municipal Maintenance Center, Bettendorf; Handicapped ICF Residential Center, Davenport; St. Luke's Medical Office Buildings I and II, Davenport; Scott Community College Classroom Building, Riverdale.

Manufacturers contact: Robert B. Stone  
 Clients contact: John E. Gere

**RML ARCHITECTS P.C.**

1465 Hiawatha Trail  
 Sioux City, Iowa 51104  
 (712) 239-1808  
 Established 1982



**Principals**  
 Robert M. Lee, AIA  
 Dale H. McKinney, AIA

<b>Firm Personnel by Discipline</b>	
Architectural	4
Administrative	1
<b>Services Provided</b>	
Architecture	45
Engineering	10
Energy	5
Interior Design	35
Historic Restoration	5

<b>Work</b>	%
Commercial, Office, Retail	30
Housing	5
Industrial	15
Educational	20
Medical	10
Religious	10
Public Agencies	10

**Recent Projects**  
 Corporate Offices — Sioux Honey Assoc., Sioux City; Sgt. Bluff Luton Elementary School, Sergeant Bluff; Outdoor Recreation — Job Corps Center, Denison; Sioux City Optometric — Terra Centre, Sioux City; Addition to Osceola Community Hospital, Sibley; Offices — Central United Life Insurance, Sioux City.

Manufacturers contact: Mike Neswick  
 Clients contact: Robert Lee or Dale McKinney

**RICHARD J. ROSELAND, ARCHITECT**

2330 Lincoln Way, Suite 2  
 Ames, Iowa 50010  
 (515) 292-6075  
 Established 1987

**Principals**  
 Richard J. Roseland, AIA

<b>Firm Personnel by Discipline</b>	
Architectural	1
Administrative	1/2
<b>Services Provided</b>	
Architecture	100
<b>Work</b>	
Commercial, Office, Retail	25
Housing	25
Medical	50

**Recent Projects**  
 McLaren Residence, Iowa Falls; Alphabet Soup A Toy Store, Des Moines; McFarland Clinic (Boone Clinic), Boone; Architect's Office, Ames; First National Bank ATM, Ames; West Campus Housing Project, Ames.

Manufacturers contact: Richard J. Roseland  
 Clients contact: Richard J. Roseland

**ARCHITECTS RUDI/LEE/DREYER & ASSOCIATES**

315 Sixth Street  
 Ames, Iowa 50010  
 (515) 232-5600  
 Established 1966

**Principals**  
 Norman H. Rudi, AIA  
 William D. Lee, AIA  
 William H. Dreyer, AIA

<b>Firm Personnel by Discipline</b>	
Architectural	3
Other Technical	4
Administrative	1
<b>Services Provided</b>	
Architecture	95
Interior Design	2
Planning	3

<b>Work</b>	%
Commercial, Office, Retail	30
Housing	9
Industrial	5
Educational	8
Medical	6
Religious	6
Public Agencies	30
Other	2

**Recent Projects**  
 National Guard Armory, Carroll; St. Mary's Parochial School, Willey; Ames Laboratory Addition, Ames; Heritage House Elderly Housing, Decorah/Cresco; American Home Shield Insurance, Carroll; Center for New Industrial Materials, Ames.

Manufacturers contact: William D. Lee or William H. Dreyer  
 Clients contact: Norman H. Rudi

**SAVAGE-VER PLOEG & ASSOCIATES, INC.**

2929 Westtown Parkway, Suite 100  
 West Des Moines, Iowa 50265  
 (515) 223-1635  
 Established 1953



**Principals**  
 R.E. Savage, AIA  
 S.C. Ver Ploeg, AIA, PE

<b>Firm Personnel by Discipline</b>	
Architectural	6
Engineering	1
Landscape Architects	1
Interior Design	1
Administrative	2

<b>Services Provided</b>	
Architecture	45
Engineering	5
Interior Design	30
Planning	10
Landscape Design	5
Other (Feasibility Studies)	5

<b>Work</b>	%
Commercial, Office, Retail	50
Industrial	15
Educational	15
Medical	10
Religious	10

**Recent Projects**  
 Regency West Office Park, West Des Moines; Rolscreen Corporate Headquarters Bldg., Pella; Drake Diner, Des Moines; Rolscreen Metals Processing Plant, Pella; Iowa Jewish Senior Life Center, Des Moines; Central College Fieldhouse, Pella.

Manufacturers contact: Don Snedden  
 Clients contact: Robert Savage or Stan Ver Ploeg

**ROMAN SCHOLTZ & ASSOCIATES ARCHITECTS & INTERIOR DESIGNERS, P.C.**

200 E. Third Street  
 Davenport, Iowa 52801  
 (319) 326-2555  
 Established 1974



**Principals**  
 Roman Scholtz, AIA

<b>Firm Personnel by Discipline</b>	
Architectural	4
Interior Design	1
Administrative	1

<b>Services Provided</b>	
Architecture	65
Interior Design	15
Historic Restoration	20

<b>Work</b>	%
Commercial, Office, Retail	38
Housing	20
Industrial	10
Medical	17
Religious	10
Public Agencies	5

**Recent Projects**  
 Adler Theatre Restoration, Davenport; Quad Cities Health Providers Group, Davenport; Mississippi Valley Regional Blood Center Addition, Davenport; Lend-A-Hand Housing, Davenport; Grain Processing Corp. Training Center, Muscatine; Grain Processing Corp. Bldg. #1, Muscatine.

Manufacturers contact: Roman Scholtz  
 Clients contact: Roman Scholtz

**SHIFFLER FREY BALDWIN CLAUSE ARCHITECTS, P.C.**

812 Equitable Building  
 Des Moines, Iowa 50309-3717  
 (515) 244-8897  
 Established 1984



**Principals**  
 D. Bryan Shiffler, AIA  
 Douglas A. Frey, AIA  
 Thomas Baldwin, AIA  
 Thomas R. Clause, AIA

<b>Firm Personnel by Discipline</b>	
Architectural	10
Interior Design	1
Administrative	2

<b>Services Provided</b>	
Architecture	40
Interior Design	40
Planning	10
Landscape Design	5
Historic Restoration	5

Work	%
Commercial, Office, Retail	35
Housing	20
Industrial	10
Educational	5
Medical	15
Public Agencies	15

**Recent Projects**

Equitable of Iowa Home Office, Des Moines; Iowa Methodist Medical Center Day Care Facility, Des Moines; James Galligan & Conlin Law Offices, Des Moines; Cobblestone Market Shopping Center, Des Moines; Northwestern Bell (several interior projects), Des Moines; Piper Jaffray & Hopwood Global Headquarters, Des Moines.

Manufacturers contact: Linda Blakely  
Clients contact: Any Principal

**SHIVE-HATTERY ENGINEERS AND ARCHITECTS, INC.**

800 First Street NW., P.O. Box 1803  
Cedar Rapids, Iowa 52406  
(319) 364-0227  
Established 1962

**Principals**

Allen M. Varney, III, AIA

**Firm Personnel by Discipline**

Architectural	10
Engineering	53
Other Technical	46
Landscape Architects	1
Other General	12
Interior Design	1
Administrative	31

**Services Provided**

Architecture	13
Engineering	70
Energy	2
Construction Management	5
Planning	4
Historic Restoration	2
Other (Roofing)	4

**Work**

Commercial, Office, Retail	17
Industrial	46
Educational	5
Medical	3
Public Agencies	24
Other	5

**Recent Projects**

Merchants National Bank Renovation, Cedar Rapids; Duane Arnold Energy Center: Data Acquisition Center & Training Center, Plano; United Parcel Service Warehouse Facility, Dallas, TX; Mercy Hospital — Hall Radiation Center, Cedar Rapids; Cedar Rapids Community School District School Renovations, Cedar Rapids; Garst Biotechnical Research Facility, Slater.

Manufacturers contact: Richard A. "Rick" Berndt, P.E.  
Clients contact: Allen M. Varney, III, AIA

**SIRES ARCHITECTS, P.C.**

5880 Merle Hay Road, P.O. Box 350  
Johnston, Iowa 50131  
(515) 278-4642  
Established 1984

**sires****Principals**

Douglas R. Sires, AIA

**Firm Personnel by Discipline**

Architectural	3
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**Services Provided**

Architecture	50
Interior Design	20
Planning	10
Historic Restoration	15
Handicap Accessibility	5

**Work**

Commercial, Office, Retail	20
Housing	5
Industrial	20
Educational	10
Medical	15
Religious	10
Public Agencies	20

**Recent Projects**

Army Aviation Support Facility No. 1, Boone; Johnston City Hall & Public Library, Johnston; Lutheran Church of the Cross, Altoona; KVI Warehouse, Des Moines; Madison County Historic Museum, Winterset; LANA Pod Air Guard Facility, Des Moines.

Manufacturers contact: Brian Lubben  
Clients contact: Douglas Sires

**LOUIS G. SOENKE, AIA, ARCHITECT**

601 Brady Street  
Davenport, Iowa 52801  
(319) 326-4511  
Established 1983

**Principals**

Louis G. Soenke, AIA

**Firm Personnel by Discipline**

Architectural	2
Administrative	1

**Services Provided**

Architecture	60
Engineering	10
Energy	10
Planning	10
Historic Restoration	10

**Work**

Commercial, Office, Retail	10
Industrial	10
Educational	30
Medical	10
Public Agencies	40

**Recent Projects**

Blue Grass Elementary School, Blue Grass; Walcott Elementary & Junior High School, Walcott; Bicentennial Building, Davenport; CASI Building, Davenport; American Legion Post, Davenport.

Manufacturers contact: Louis G. Soenke  
Clients contact: Louis G. Soenke

**STANLEY CONSULTANTS, P.C.**

Stanley Building  
Muscatine, Iowa 52761  
(319) 264-6600  
Established 1965

**Principals**

L.D. Nichols, AIA  
R.J. Herrick, AIA  
J.F. Kemper, AIA

**Firm Personnel by Discipline**

Architectural	5
Engineering	9
Other Technical	7
Landscape Architects	1
Graphic Designer	2
Interior Design	1
Administrative	2

**Services Provided**

Architecture	35
Engineering	40
Construction Management	15
Planning	8
Landscape Design	1
Other	1

**Work**

Commercial, Office, Retail	17
Industrial	30
Educational	3
Public Agencies	50

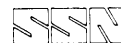
**Recent Projects**

Regional Offices & Distribution Center, Troy, OH; Auditorium Renovation, Muscatine; Master Planning, Offices & Maintenance Facilities, Lakeland, FL; Service Center & Offices, Naperville, IL; First Federal Branch Bank, Muscatine; Seymour Library, Knox College, Galesburg, IL.

Manufacturers contact: Rich Herrick  
Clients contact: Larry Nichols

**STEFFEN-STOLTZ-NELSON, ARCHITECTS**

226 West Main Street  
Ottumwa, Iowa 52501  
(515) 684-4629  
Established 1959

**Principals**

Kenneth J. Steffen, AIA  
William D. Nelson, AIA

**Firm Personnel by Discipline**

Architectural	2
Administrative	1

**Services Provided**

Architecture	85
Interior Design	10
Landscape Design	5

**Work**

Commercial, Office, Retail	40
Housing	5
Industrial	15
Educational	5
Religious	15
Public Agencies	20

**Recent Projects**

Iowa State Bank & Trust Addition, Fairfield; Service Center/Office Addition/Iowa Southern Utilities, Sigourney; Nature Center Building, Wapello Co. Conservation Bd., Ottumwa; Remodeling/Addition for Sunnyslope Care Center, Ottumwa; School Facilities Survey, Davis County.

Manufacturers contact: Kenneth Steffen or William Nelson  
Clients contact: Kenneth Steffen or William Nelson

**STENSON-WARM-GRIMES-PORT/ ARCHITECTS, INC.**

3404 Midway Drive  
Waterloo, Iowa 50701  
(319) 234-1515  
Established 1934

**Principals**

Geoffrey C. Grimes, AIA  
Dale R. Port, AIA  
Timothy K. Jones, AIA

**Firm Personnel by Discipline**

Architectural	8
Engineering	1
Administrative	4

**Services Provided**

Architecture	92
Engineering	1
Energy	3
Interior Design	3
Planning	1

**Work**

Commercial, Office, Retail	21
Housing	25
Educational	40
Religious	3
Public Agencies	5
Other (Recreational)	6

**Recent Projects**

Anamosa Community Center, Anamosa; Latham Hall Renovation, University of Northern IA, Cedar Falls; Fort Madison Schools Additions & Remodelings, Fort Madison; Orchard Hill Church Addition, Cedar Falls; Peoples Bank & Trust Co. Main Bank Relocation, Waterloo; Quakerdale Campus, Waterloo.

Manufacturers contact: Principals  
Clients contact: Principals

**STEWART AND ASSOCIATES, ARCHITECTS**

601 Brady Street  
Davenport, Iowa 52801  
(319) 326-2505  
Established 1958

**Principals**

Harold J. Stewart, AIA

**Firm Personnel by Discipline**

Architectural	2
Administrative	1

**Services Provided**

Architecture	90
Planning	10

**Work**

Commercial, Office, Retail	40
Housing	10
Industrial	10
Educational	30
Religious	5
Public Agencies	5

**Recent Projects**

Youth Care Facility, Davenport; North High School Addition and Remodel, Davenport; High School Addition, Maquoketa; New Fieldhouse - St. Ambrose, Davenport; Courtland Condominium Addn. and Remodel, Davenport; Stone Grotto, Davenport.

Manufacturers contact: Sam L. Skinner  
Clients contact: Harold J. Stewart

**STOUFFER AND SMITH ARCHITECTS**

200 Davidson Building, Eighth and Walnut  
Des Moines, Iowa 50309  
(515) 244-0319  
Established 1983

**Principals**

Scott E. Stouffer, AIA  
Robert A. Smith, AIA

**Firm Personnel by Discipline**

Architectural	5
Administrative	1



<b>Services Provided</b>	%
Architecture	60
Energy	3
Construction Management	4
Interior Design	20
Planning	5
Landscape Design	3
Historic Restoration	5

<b>Work</b>	%
Commercial, Office, Retail	55
Housing	5
Educational	20
Medical	10
Religious	10

**Recent Projects**

Iowa Power Northwest Work Center, Urbandale; Northwestern Bell Remodeling, Des Moines; Iowa State University, Hamilton Hall Partial Remodeling, Ames; Urbandale Water Department, Urbandale; University of Iowa, Northwestern Bell Renovation, Iowa City; Plymouth Congregational Church Remodeling, Des Moines.

Manufacturers contact: Scott E. Stouffer or Robert A. Smith  
Clients contact: Scott E. Stouffer or Robert A. Smith

**STRAKA ARCHITECTS**

3210 St. Joseph Drive  
Dubuque, Iowa 52001  
(319) 556-8877  
Established 1980

**Principals**

James L. Straka, AIA

**Firm Personnel by Discipline**

Architectural	4
Administrative	1

**Services Provided**

Architecture	60
Energy	5
Interior Design	10
Planning	10
Landscape Design	5
Historic Restoration	10

**Work**

Commercial, Office, Retail	40
Housing	20
Industrial	15
Educational	20
Public Agencies	5

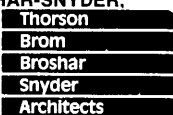
**Recent Projects**

Uelner Precision Tools & Dies, Dubuque; Theisen's Supply Company, Dubuque; Monona Wire & Supply, Monona; McCormick Gym Addition, Dubuque; Miracle Car Wash, Dubuque; Branigar Townhouses, Galena, IL.

Manufacturers contact: Marty Johnson  
Clients contact: James Straka

**THORSON-BROM-BROSHAR-SNYDER, ARCHITECTS**

900 Waterloo Building  
Waterloo, Iowa 50701  
(319) 233-8419  
Established 1945

**Principals**

R. Hovey Brom, AIA  
Robert Broshar, FAIA  
Wayne J. Snyder, AIA

**Firm Personnel by Discipline**

Architectural	9
Other Technical	1
Interior Design	2
Administrative	3

**Services Provided**

Architecture	70
Interior Design	20
Planning	5
Historic Restoration	5

**Work**

Commercial, Office, Retail	15
Housing	10
Industrial	5
Educational	20
Medical	30
Religious	10
Public Agencies	10

**Recent Projects**

Allen Memorial Hospital-Master Plan/Expansion/Renovation, Waterloo; Control-o-fax Telemarketing Center, Waterloo; Student Union Addition, University of Northern Iowa, Cedar Falls; Speech, Film, and Broadcasting Building, University of Iowa, Iowa City; Nazareth Lutheran Church, Cedar Falls; Student Dormitories, The Wartburg College, Waverly.

Manufacturers contact: Any Principal  
Clients contact: Robert Broshar

**VOORHEES DESIGN GROUP, INC.**

1415 Grand Avenue  
West Des Moines, Iowa 50265  
(515) 225-3469  
Established 1974

**Principals**

Jeffrey Voorhees, AIA  
John Snyder, AIA

**Firm Personnel by Discipline**

Architectural	11
Engineering	1
Other Technical	2
Interior Design	1
Administrative	2

**Services Provided**

Architecture	65
Engineering	10
Construction Management	5
Interior Design	10
Planning	5
Historic Restoration	5

**Work**

Commercial, Office, Retail	20
Housing	5
Industrial	5
Educational	15
Medical	25
Religious	5
Public Agencies	25

**Recent Projects**

Keck City Center, Des Moines; South Des Moines Post Office, Des Moines; Chicago North Western Headquarters, Boone; Princeton Community Center, Princeton; Lincoln Elementary School, Pella; Clive Municipal Facility, Clive.

Manufacturers contact: Gary Rupnow  
Clients contact: Jeffrey W. Voorhees or John Snyder

**WAGGONER MAHAFFEY AND BOWMAN ARCHITECTS AND ENGINEERS**

15 South Federal Avenue  
Mason City, Iowa 50401  
(515) 423-4165  
Established 1925

**Principals**

Thomas M. Waggoner, AIA  
Ralph R. Mahaffey, AIA  
O. Keith Bowman, PE

**Firm Personnel by Discipline**

Architectural	3
Engineering	1
Administrative	1

**Services Provided**

Architecture	85
Engineering	5
Energy	5
Planning	3
Other	2

**Work**

Commercial, Office, Retail	10
Housing	40
Industrial	5
Educational	25
Medical	5
Religious	5
Public Agencies	5
Other	5

**Recent Projects**

Residences, Clear Lake; North Iowa Area Community College, Mason City; Northwood Community School, Northwood; Sheffield Community School, Northwood; Mason City Community Schools, Mason City; Daykin National Bank, Daykin, NE.

Manufacturers contact: Any of the Principals  
Clients contact: Any of the Principals

**WALKER-METZGER ARCHITECTS, P.C.**

3706 Ingersoll  
Des Moines, Iowa 50312  
(515) 279-8818  
Established 1973

**Principals**

H. Ronald Walker, AIA  
Daryl J. Metzger, AIA

**Firm Personnel by Discipline**

Architectural	3
Administrative	1

**Services Provided**

Architecture	60
Interior Design	25
Historic Restoration	15

Manufacturers contact: Walker-Metzger Architects, P.C.  
Clients contact: H. Ronald Walker, AIA or Daryl J. Metzger, AIA

**WEBER-POLLARD & ASSOCIATES, INC.**

16 1/2 W. Main Street  
Marshalltown, Iowa 50158  
(515) 752-3930

**Principals**

Delano B. Weber, AIA  
John R. Pollard, AIA

**Firm Personnel by Discipline**

Architectural	5
Administrative	2

**Services Provided**

Architecture	80
Engineering	8
Interior Design	2
Planning	10

**Work**

Commercial, Office, Retail	5
Housing	5
Industrial	5
Educational	10
Medical	60
Religious	10
Public Agencies	5

**Recent Projects**

Marshalltown HS Auditorium, Marshalltown; Crawford County Hospital, Denison; Pella Community Hospital, Pella; First Baptist Church, Cedar Rapids; Addn. to Monroe Co. Hosp., Albia.

Clients contact: Del Weber

**WEHNER, PATTSCHULL & PFIFFNER, P.C.**

201 Dey Building  
Iowa City, Iowa 52240  
(319) 338-9715  
Established 1965

**Principals**

Roland C. Wehner, AIA  
Richard W. Pattschull, AIA  
John F. Pfiffner, AIA

**Firm Personnel by Discipline**

Architectural	6
Interior Design	1
Administrative	2

**Services Provided**

Architecture	93
Construction Management	3
Interior Design	1
Planning	2
Historic Restoration	1

**Work**

Commercial, Office, Retail	10
Industrial	10
Educational	50
Medical	20
Public Agencies	10

**Recent Projects**

Newman Catholic Student Center, Iowa City; Indoor Swimming Pool & Recreation Center Addition, Coralville; Chemistry-Botany Renovation Phase II, University of Iowa, Iowa City; Gilman Hall Renovation Phase II, Iowa State University, Ames; Lincoln Elementary School Addition/Alterations, Iowa City Community School District, Iowa City; Poweshiek Area Housing, Grinnell.

Manufacturers contact: Any Principal  
Clients contact: Any Principal

**DOUGLAS A. WELLS ARCHITECT, P.C.**

309 Court Avenue, Suite 410  
Des Moines, Iowa 50309  
(515) 282-6222  
Established 1983

**Principals**

Douglas A. Wells, AIA

**Firm Personnel by Discipline**

Architectural	6
Other Technical	2
Interior Design	1

**Services Provided**

Architecture	50
Engineering	4
Energy	2
Construction Management	2
Interior Design	10
Planning	10
Landscape Design	2
Historic Restoration	20

Work	%
Commercial, Office, Retail	30
Housing	40
Public Agencies	5
Other (Historical Renovation)	25

**Recent Projects**  
 International Trade Center, Des Moines; Iowa Caucus '88 Project, Des Moines; Woods Edge Apartments, Des Moines; Rock Island Depot, Des Moines; Saddlery Building, Des Moines; Single Family Residences, Des Moines.

Manufacturers contact: William D. Worthington  
 Clients contact: Douglas A. Wells

**WETHERELL • ERICSSON • ARCHITECTS**

1106 High Street  
 Des Moines, Iowa 50309  
 (515) 283-2315  
 Established 1973



**Principals**  
 John H. Wetherell, AIA  
 Lawrence L. Ericsson, AIA

**Firm Personnel by Discipline**

Architectural	2
Administrative	1/2

**Services Provided**

	%
Architecture	40
Energy	10
Interior Design	10
Planning	5
Landscape Design	5
Historic Restoration	30

**Work**

	%
Commercial, Office, Retail	30
Housing	20
Religious	10
Public Agencies	40

**Recent Projects**  
 1882 City Hall Restoration, Pella; Country Caboose Antiques, West Des Moines; Polk County Jail/Underground tunnel, Des Moines; Improvements-Adair County Courthouse, Greenfield; Single family residences, various.

Manufacturers contact: Lawrence L. Ericsson  
 Clients contact: John H. Wetherell

**JAMES W. WILKINS/ARCHITECT AND PLANNER**

3101 Ingersoll  
 Des Moines, Iowa 50312  
 (515) 274-1521  
 Established 1979



**Principals**  
 James W. Wilkins, AIA

**Firm Personnel by Discipline**

Architectural	1
Other Technical	1
Administrative	1

**Services Provided**

	%
Architecture	85
Interior Design	10
Planning	5

**Work**

	%
Commercial, Office, Retail	80
Housing	10
Industrial	10

**Recent Projects**  
 Microwave Systems, Clive; Transform Limited, Marlboro, NJ; Rentschler Truck Plaza, Sioux Falls, SD; Atlas Products, Des Moines; Colby Office Building, Windsor Heights; Addition to Walnut Creek Inn, West Des Moines.

Manufacturers contact: James W. Wilkins  
 Clients contact: James W. Wilkins

**WOODBURN & O'NEIL ARCHITECTS, INC.**

1501 - 42nd Street, Suite 440  
 West Des Moines, Iowa 50265  
 (515) 225-2992  
 Established 1954



**Principals**  
 Eugene C. O'Neil, AIA

**Firm Personnel by Discipline**

Architectural	4
Engineering	1
Other Technical	4
Administrative	2

**Services Provided**

	%
Architecture	90
Engineering	2
Interior Design	5
Planning	3

**Work**

	%
Commercial, Office, Retail	9
Housing	61
Educational	23
Medical	1
Religious	5
Other	1

**Recent Projects**  
 Wesley Grand Apartments for Seniors, Des Moines; Addition to St. Augustin's Church, Des Moines; Park Place Apartments for Seniors, Des Moines; Addition to Science Bldg., Grinnell College, Grinnell; Addition to YMCA Community Center, Newton; Ruthven Care Center, Ruthven.

Manufacturers contact: Richard Harmeyer or Doug Buffington  
 Clients contact: Eugene C. O'Neil or Richard Harmeyer

# THE CHOICE IS SIMPLE!

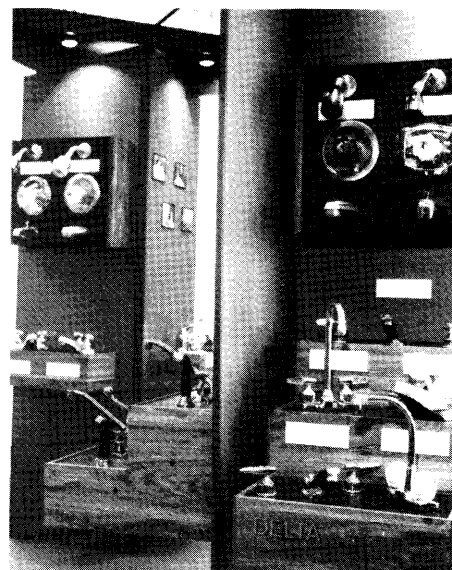
## Delta Faucets from Plumb Supply

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- Fort Dodge—1565 Cardinal Ave., Airport Industrial Pk . . . . . 515-573-8161
- Cedar Rapids—4700 "J" Street SW . . . . . 319-366-7891
- Oelwein—320 Seventh Street SE . . . . . 319-283-3274





**Alexander, Bruce G.** AIA-M  
OPN Architects, Inc.  
221 Fourth Avenue S.E., #200  
Cedar Rapids, Iowa 52401  
319/363-6018

**Alfson-Peterson, Linda A**  
1118 N.W. Greenwood  
Ankeny, Iowa 50021  
Bloodgood Architects, P.C.  
515/283-0404

**Allen, Scott A**  
2080 S.E. King Avenue  
Des Moines, Iowa 50320  
Bussard/Dikis Associates  
515/288-3141

**Allers, Ben E.** AIA-M  
Ben E. Allers, Architect, P.C.  
543-28th Street  
Des Moines, Iowa 50312  
515/243-0550

**Allers, Terry L.** AIA-M  
A5 Allers & Associates  
P.O. Box 585, 809 Central Avenue  
Fort Dodge, Iowa 50501  
515/573-2377

**Amend, James L.** AIA-M  
James L. Amend, AIA, Architect  
215 Fourth Street  
Council Bluffs, Iowa 51503  
712/323-8398

**Andersen, Daryl E.** AIA-M  
Flinn Saito Andersen & Robert DeVoe  
604 Mulberry Street  
Waterloo, Iowa 50703  
319/233-1163

**Anderson, Jerry L.** A  
Design Center Associates, P.C.  
169 Main Street  
Dubuque, Iowa 52001  
319/582-7241

**Anderson, Mark A.** AIA-M  
Hansen Lind Meyer, Inc.  
Drawer 310 Plaza Centre One  
Iowa City, Iowa 52244  
319/354-4700

**Anderson, William L.** AIA-M  
Brooks Borg and Skiles  
700 Hubbell Building  
Des Moines, Iowa 50309  
515/244-7167

**Anderzhon, Jeffrey W.** AIA-M  
Anderzhon/Architects  
Rural Route 1, Box 178A  
Shenandoah, Iowa 51601  
712/246-1357

**Andrews, Robin P.** AIA-M  
The Schemmer Associates, Inc.  
100 E. Kimberly Road, Suite 1509  
Davenport, Iowa 52806  
319/391-0885

**Anneberg, P. David** AIA-M  
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8565 Harbach Boulevard, #304  
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515/276-9081

**Artiaga, J. M.** AIA-M  
Kendall Griffith Russell Artiaga  
3030 Ruan Center  
Des Moines, Iowa 50309  
515/282-2112

**Atherton, Thomas J.** AIA-M  
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202 Masonic Temple Building  
Des Moines, Iowa 50309  
515/288-4821

**Au, King A**  
Herbert Lewis Kruse Blunck  
Suite 202 Fleming Building  
Des Moines, Iowa 50309  
515/288-9536

**Baldwin, Thomas A.** AIA-M  
Shiffler Frey Baldwin Clause  
812 Equitable Building  
Des Moines, Iowa 50309  
515/244-8897

**Bartlett, T. Robert A**  
Higgins Shirk and Colvig, P.C.  
204 Liberty Building  
Des Moines, Iowa 50309  
515/244-2205

**Bassler, Bruce L.** AIA-M  
Dept. of Architecture, Design Center  
Iowa State University  
Ames, Iowa 50011  
515/294-8256

**Bechtel, Gary L.** AIA-M  
538 Wilbur Lane  
Dubuque, Iowa 52001  
The Durrant Group, Inc.  
319/583-9131

**Bengfort, Scott S.** AIA-M  
Larrison & Associates  
2744 West 72nd Street  
Davenport, Iowa 52806  
319/386-9480

**Bennett, Derrick W.** A  
510 South Illinois, #21  
Mason City, Iowa 50401  
Accord Architecture  
515/423-4784

**Benz, John D.** AIA-M  
Hansen Lind Meyer, Inc.  
Drawer 310 Plaza Centre One  
Iowa City, Iowa 52244  
319/354-4700

**Bergland, Robert B.** AIA-E  
218 Fourth Street, NE  
Mason City, Iowa 50401

**Bertram, Thomas T.** A  
Neumann Monson Wictor Architects  
238 Benson Building  
Sioux City, Iowa 51101  
712/255-3610

**Bevers, C. Bradford** AIA-M  
2300 Banbury  
Iowa City, Iowa 52240  
Hansen Lind Meyer, Inc.  
319/354-4700

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Iowa City, Iowa 52244  
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1845 Carter Road  
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The Durrant Group, Inc.  
319/583-9131

**Bitterman, Russell J.** A  
Engelbrecht and Griffin  
525 Sixth Avenue  
Des Moines, Iowa 50309  
515/243-1800

**Blasy, Donald J.** A  
Rolscreen Company  
102 Main Street  
Pella, Iowa 50219  
515/628-6077

**Block, David A.** AIA-M  
David A. Block Architect-Planner  
4618 Westbend Drive  
Ames, Iowa 50010  
515/292-1645

**Bloodgood, John D.** FAIA-M  
Bloodgood Architects, P.C.  
3001 Grand Avenue  
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515/283-0404

**Blunck, Kirk V.** AIA-M  
5223 Waterbury Road  
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Brown Healey Bock, P.C.  
800-1st Avenue N.E.  
Cedar Rapids, Iowa 52402  
319/365-9426

**Bowman, Alan W.** AIA-M  
Environmental Design Group, Ltd.  
4090 Westown Parkway, Suite E  
West Des Moines, Iowa 50265  
515/224-4022

**Bowman, O. Keith A**  
Waggoner Mahaffey and Bowman  
15 S. Federal Avenue  
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900 Waterloo Building  
Waterloo, Iowa 50701  
319/233-8419

**Briegel, Charles** AIA-M  
2327 West 60th Street  
Davenport, Iowa 52806  
Tim W. Downing, Architect, AIA  
319/355-1856

**Brom, Richard H.** AIA-M  
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900 Waterloo Building  
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319/233-8419

**Brosnar, Michael R.** AIA-M  
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Waterloo, Iowa 50701  
319/233-8419

**Brosnar, Robert C.** FAIA-M  
Thorson-Brom-Brosnar Snyder  
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319/233-8419

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Duffy Ruble Mamura Brygger  
314 Security Bank  
Sioux City, Iowa 51101  
712/255-3531

**Buckman, Stephen E.** AIA-M  
215 Amhurst  
Iowa City, Iowa 52242  
University of Iowa  
319/353-7070

**Bullington, Harold J.** A  
Karl Keffer Associates, P.C.  
202 Masonic Temple Building  
Des Moines, Iowa 50309  
515/288-4821

**Bullis, Craig D.** AIA-M  
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303 Locust Street  
Des Moines, Iowa 50309  
515/288-3141

**Burgin, Robert H.** AIA-M  
Robert H. Burgin & Associates  
308 East Pierce Street  
Council Bluffs, Iowa 51501  
712/328-2003

**Burnham, Jeffrey W.** AIA-M  
11633 Masonville Drive  
Parker, Colorado 80134

**Burns, Robert P.** AIA-M  
Robert Burns & Associates  
Rural Route 1, Box 170  
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319/648-3413

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303 Locust Street  
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**Cackler, Claudia** PA  
Masonry Institute of Iowa  
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**Callahan, Charles L., Jr.** AIA-M  
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Frevet Ramsey Kobes  
515/223-5100

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**Carlson, Robert C.** AIA-M  
1122 Penkridge Drive  
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319/354-4700

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1829-64th Street  
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515/276-8943

**Carpino, Ralph** AIA-M  
3118 S.W. 22nd Street  
Des Moines, Iowa 50321  
Brooks Borg and Skiles  
515/244-7167

**Catrenich, William M.** A  
Norwest Financial  
206 Eighth Street  
Des Moines, Iowa 50309  
515/243-2131

**Chambers, John Q., III** AIA  
11 Fairview Knoll  
Iowa City, Iowa 52240  
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319/354-4700

**Champion, James D.** AIA-M  
FEH Associates, Inc.  
406 Home Federal Building  
Sioux City, Iowa 51101  
712/252-3889

**Chappell, Gary A.** AIA-M  
Carl A. Nelson & Company  
1815 Des Moines Avenue, P.O. Box 698  
Burlington, Iowa 52601  
319/754-8415

**Chauncey, Joseph W.** AIA-M  
Accord Architecture  
208 East State Street, P.O. Box 826  
Mason City, Iowa 50401  
515/423-4784

**Christiansen, Alan K.** AIA-M  
1917-46th Street  
Des Moines, Iowa 50310  
515/277-8321

**Christine, David W.** AIA-M  
127 Ferson Avenue  
Iowa City, Iowa 52240  
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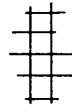


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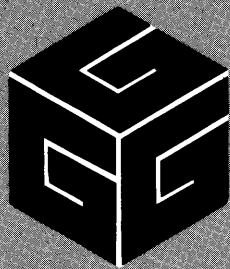
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