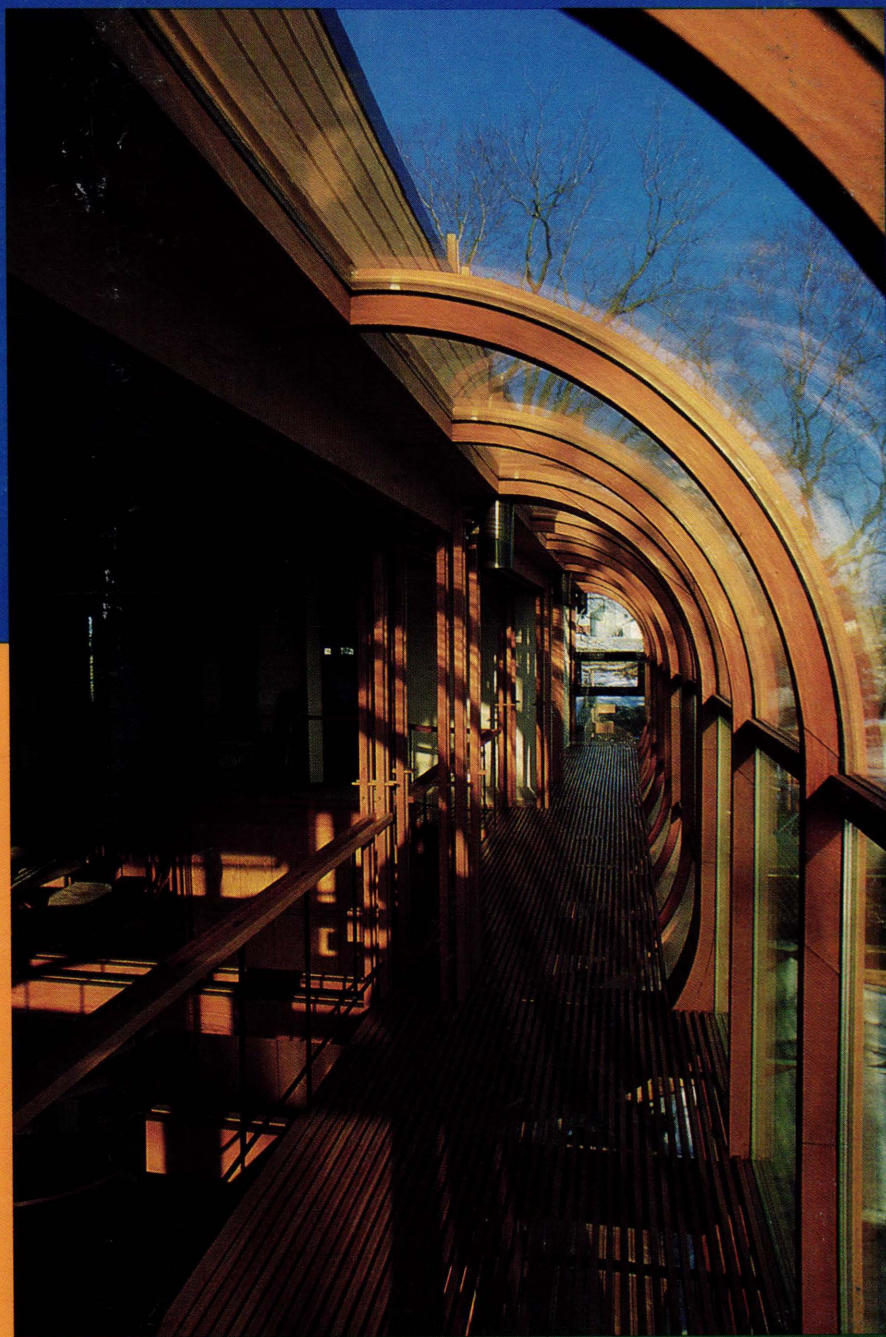


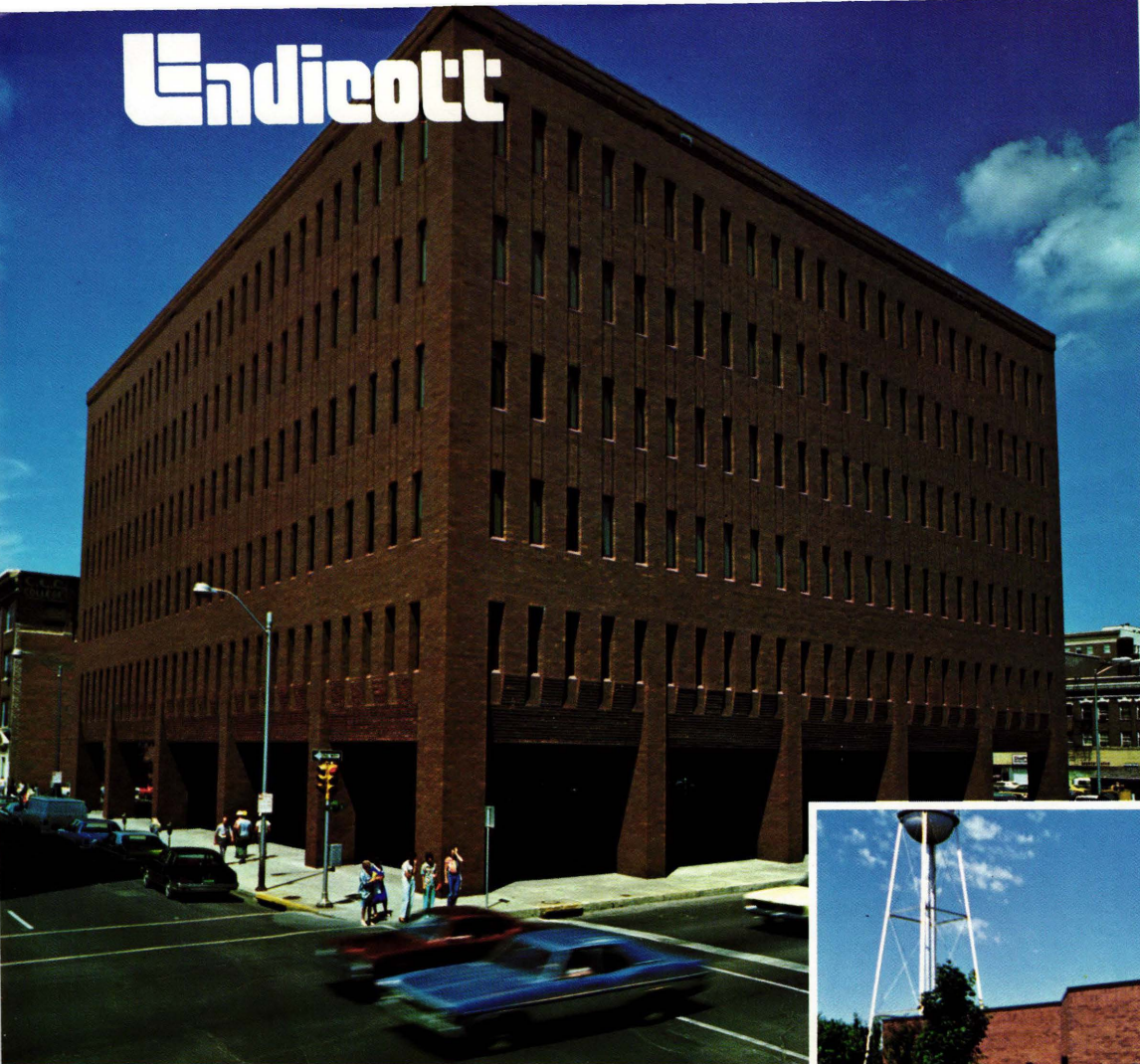
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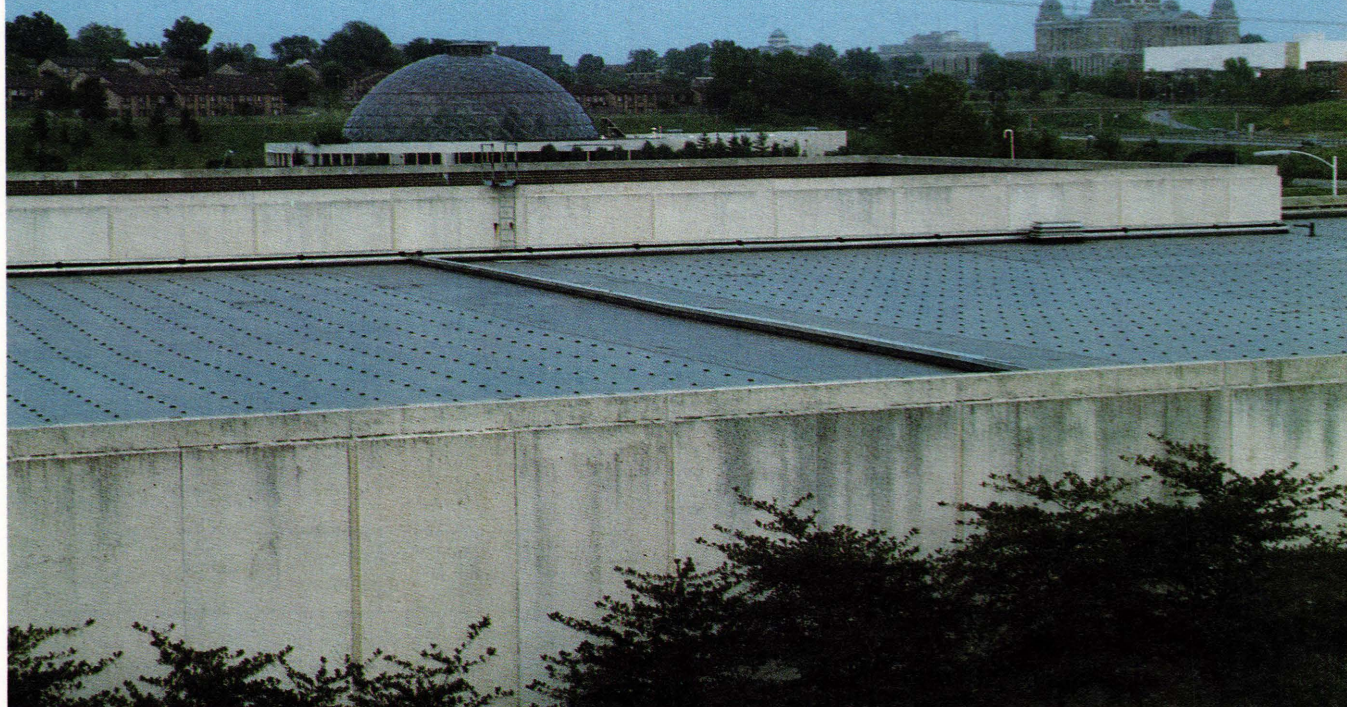
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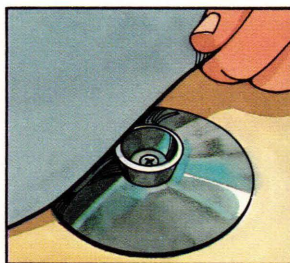
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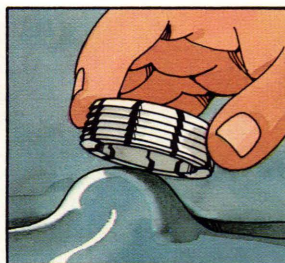
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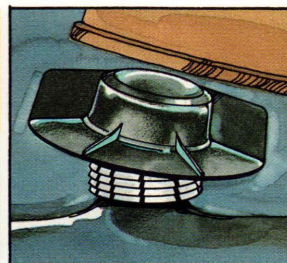
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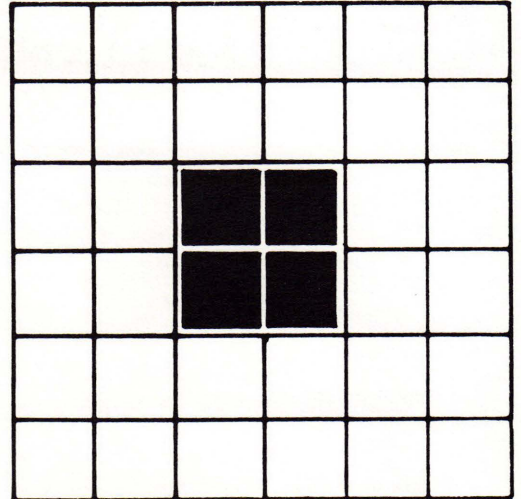
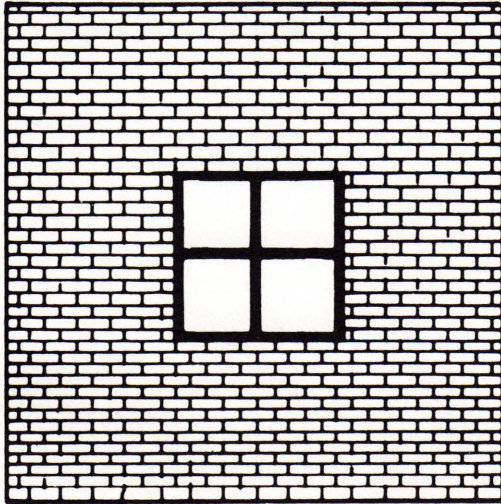
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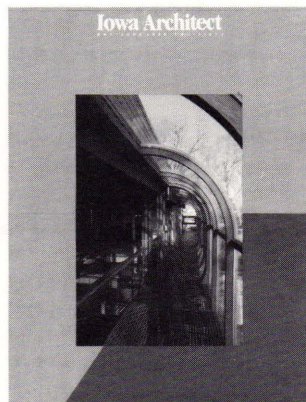
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# Iowa Architect

VOLUME 34 NUMBER 2



## On the Cover

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Parkersburg, Iowa

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David Block/Design

## Photographer

David A. Block

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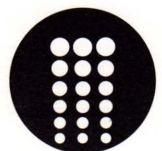
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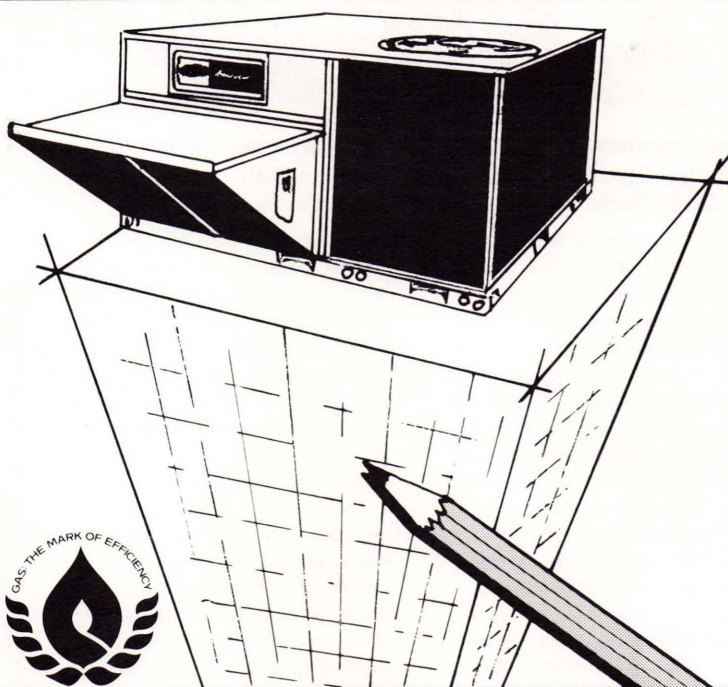
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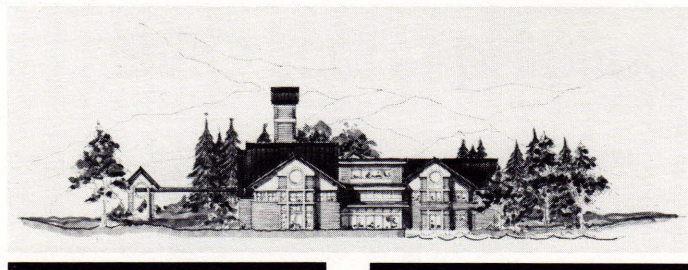
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**Des Moines Register 1986**  
**Grumpy Gourmet ★★★½ review**





## Village Center at Deer Park

Historically a typical New England town center was a close collection of buildings with separate functions encircling a central core or main street meeting area of church, town hall, or park. The program given to Bloodgood Architects, P.C. for the Village Center building at Deer Park ski resort in New Hampshire was to recapture the charm and function of a historical New England town center. The various separate functions of the building; the olympic sized pool, racquetball courts, exercise rooms, offices, coffee shop, bar and fireside room, as well as the outdoor decks and boathouses, are all tied together by a central main street gallery space and clock tower replica of an old church spire. The project is being developed by The Satter Companies of New England.

## Alumni Hall Iowa State University

Alumni Hall on the Iowa State University Campus at Ames will be restored and extensively remodelled as new office space for University Admissions and Registrar as well as retaining administrative offices for the YMCA and YWCA. The original building, which was designed by Proudfoot and Bird, was constructed in 1904 as the YMCA.

The exterior of the building will be restored. A new addition to the south will contain a second public entrance and staircase. Office spaces on all floors will be organized around a central hall which will be restored to its original appearance.

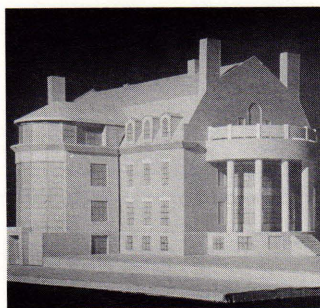
Construction is expected to begin in the Fall of 1986. Charles Herbert and Associates are the architects for the project.



## La Posada Retirement Community

La Posada will be a retirement community located in Green Valley, Arizona south of Tucson. The master plan, designed by Englebrecht and

Griffin Architects, calls for 274 apartments, 150 villas, extensive common areas and a 120 bed nursing facility all situated on a fifty acre site that forms part of an extensive pecan grove. The first phase of the project, shown here, is the focus of the master plan and organizes its 174 apartments on three levels around two interlocking courtyards. These courtyards, containing resident parking arrival points and some outdoor activity areas, are framed by three single-banked apartment levels. The central dining space overlooks the entry court from the third level, and beyond to the Santa Rita mountain range.



## Please note the following corrections in the Directory Listing for Hansen Lind Meyer

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John H. Lind, AIA	Martin J. Meisel, AIA
John Douglas Benz, AIA	Charles F. Tvrdik, PE
John E. Carlson, AIA	James E. Zajac, AIA

### Firm Personnel by Discipline

Architectural	155
Engineering	100
Other Technical	30
Landscape Architects	9
Graphic Designer	8
Other General	15
Interior Design	10
Administrative	41

### Services Provided

Architecture	%
Engineering	55
Interior Design	20
Planning	7
Landscape Design	10
	8

### Work

Commercial, Office, Retail	%
Housing/Life Care	10
Industrial	10
Educational	5
Medical	2
Religious	60
Public Agencies	1
Other (Justice Architecture)	2
	10

### Recent Projects

USDA National Soil Tilth Lab, Ames; Iowa Cancer Clinic, Inc., Des Moines; The Green Hills Community of Ames, Ames; Mary Greeley Medical Center, Ames; Iowa City Civic Center, Iowa City; University of Iowa Human Biology Research Facility, Iowa City.

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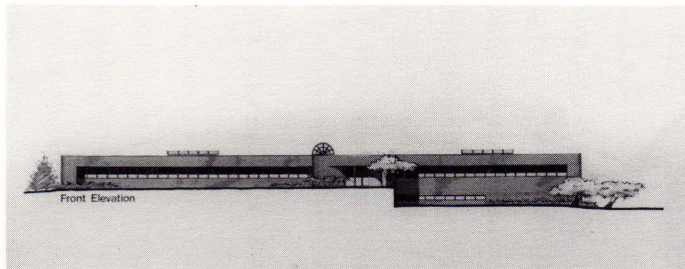
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### Equifax Insurance Systems Cedar Rapids, Iowa

Construction has commenced on a new \$2.1 million 32,000 square foot high tech office facility for Equifax Insurance Systems. The project, designed by Olson, Popa, Novak, Architects, is being developed by Life Investors in their professional office park. The facility houses executive office and conference areas, a library, multi-purpose training center, and fixed offices for 90 programmers interfaced with a 3,500 square foot data center. The building exterior will be brick highlighted with round outside corners, stairwells, and canopies. Interior corridors will be supplemented with natural light from an eighty foot long half round skylight and three twenty foot long

vaulted units. Construction is scheduled for completion in the summer of 1986.

### Wesley Acres Retirement Community

Woodburn and O'Neil Architects, West Des Moines, have prepared a new master plan for Wesley Acres Retirement Community in Des Moines. The first phase includes the 72 unit Wesley Grand Apartments, illustrated. The nine-story structure respects the integrity of the historic Chamberlain House and site, while it recognizes the established edge of mid-rise development along Grand Avenue. The project is further designed to compliment this historic piece through compatibilities of material, pattern and form.



### Guardsman Life Insurance

Savage & Ver Ploeg, Inc. are the architects for an addition to Guardsman Life Insurance building in West Des Moines, Iowa. The original design concept will be fully realized with the completion of the addition, bringing the total building area to 91,000 sq. ft. The addition includes open plan office areas on two floors above grade and one floor of storage/expansion below grade.

The existing 2½ story stepped "Kalwell" skylight will extend the full length of the new addition to complete the design integration. The exterior features white quartz aggregate precast concrete panels with bronze windows and frames to match the existing. The project is under construction and is scheduled to be completed in November, 1986.



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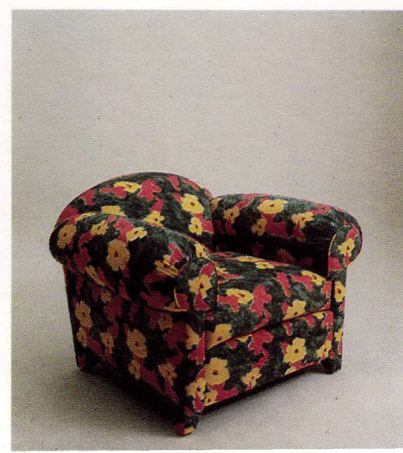
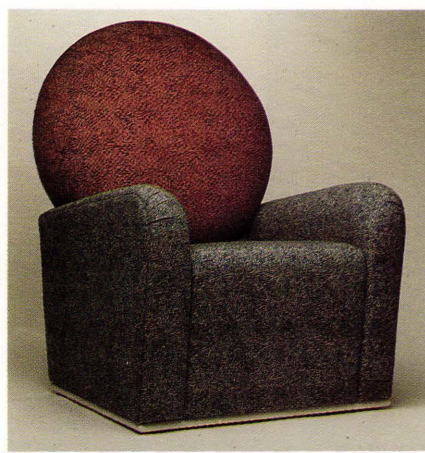


## Printing on Wool

Having been enlisted to design everything from lighting fixtures to tea services, architects are experiencing a revival in the eyes of an increasingly design conscious public. This renewed awareness has enticed the Wool Bureau, Inc. to recruit eleven established architects and designers

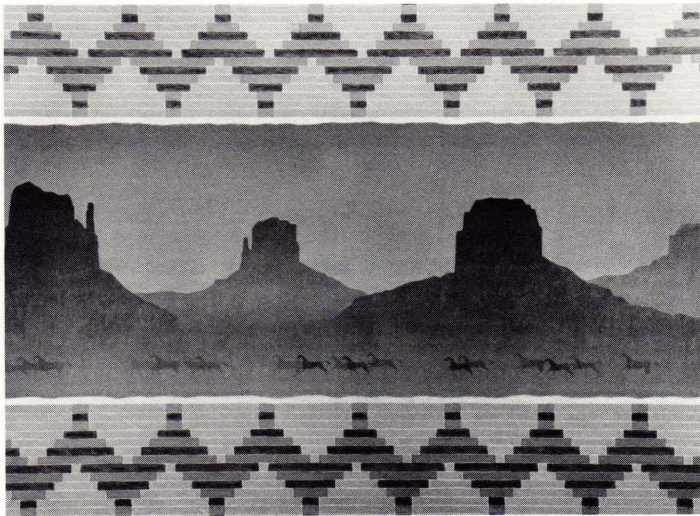
to create prints in worsted wool in an effort to illustrate the unlimited flexibility wool printing offers contract interiors. Affording more design freedom than do traditional weaving methods, printing gives the designer greater control in creating a customized environment. □ Original

prints were executed for a specific chair and space, both the personal choice of the designer. Among these, Charles Reay of Hellmuth, Obata and Kassabaum, Inc. chose an early 1900's chair by Josef Hoffman for his white puffs of clouds floating on a sky blue background. The clouds recall a childhood memory, imagining that they were flocks of sheep in the sky. "Children of Paradise" designed by Karen Johnson of Hammond Beeby Babka strives to enrich the sculptural quality of the overstuffed Donghia chair with a contemporary transformation of a Victorian wallpaper on fabric. The red and blue duo prints by Carl Kaufman of Norman Dehaan Associates covers a chair of his own design while creating a shaded texture not feasible with woven fabric. □ While most contract prints have formerly been in cotton, worsted wool prints offer a lightweight durable alternative which is more affordable than woven wool. Whatever the inspiration, a geometric pattern, a historical reference or a childhood memory, the Wool Bureau's success on this endeavor is evidenced by the highly imaginative solutions as well as an increased knowledge among designers and manufacturers of the seemingly limitless liberties printed wool permits. ■ M A R T I N S M I T H





## The Arts



### Paul Brach: A Retrospective

An exhibition of paintings trace the development of noted contemporary American painter, Paul Brach, from his "New York School" influence into his own distinctive style of visions from the imaginary west. Brach is a graduate of the University of Iowa and makes his residence in New York City. The exhibition at the Davenport Art Gallery runs from June 15 – August 10, 1986. ■

### Exhibition of New Acquisitions

**New Acquisitions: Works on Paper**, an exhibition of graphic work that has recently entered Walker Art Center's permanent collection, will be on view Sunday, June 22 through Sunday, August 31. Organized by Walker curator Elizabeth Armstrong, the exhibition features work by many major contemporary artists here and abroad and a number of artists whose work is just becoming known.

Among the established artist-printmakers whose work is

included are Sol LeWitt, Robert Motherwell and Jim Dine, each of whom has recently given important gifts of prints to the museum. Benchmark prints from the 1960s and early 1970s by such modern masters as Jasper Johns, Robert Rauschenberg and Frank Stella – part of a recent gift from master printer Kenneth E. Tyler – will also be displayed, as will recent publications by David Hockney and Alan Shields from Tyler Graphics Ltd. ■

### Wayne Thiebaud at Milwaukee Art Museum April 11 – June 1, 1986

Wayne Thiebaud's first major museum showing since 1976 surveys the last 24 years of the artist's work. Thiebaud established a reputation in the early 1960s as part of the California art movement. The 74 paintings and 15 drawings in the exhibition were drawn from private and public collections across the country and range from portraits and still lifes to dramatic landscape views that reveal his ongoing examination of the formal problems of light, color, style and structure. The exhibition and national tour were organized by the San Francisco Museum of Modern Art, San Francisco, California. ■



*Tragic Hikers*, 1983

Steven Campbell

*Various Cakes*, 1981

Wayne Thiebaud



*City Design*

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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### Cranbrook Vision in Des Moines

The exhibition "The Cranbrook Vision" documents the formative role of Cranbrook Academy of Art in American design of the mid-twentieth century. From its founding in 1932, the Academy has provided an environment for a community of artists, designers and architects who integrated art into daily life, respecting tradition yet fostering the avant garde.

The achievements and influence of Academy artists, particularly Eliel Saarinen and his contemporaries,



Side Chair, 1929-30  
Eliel Saarinen

### Maya: Treasures of an Ancient Civilization

A major exhibition at the Nelson-Atkins Museum is the first to present a comprehensive survey of the remarkable artistic heritage of the Maya, whose fabled cities flourished centuries ago in southern Mexico, Guatemala, Belize, and Honduras. Two hundred and seventy-five objects – including gold, jade, ceramics, and sculpture – will be on display. Featured are masterpieces loaned by the governments of Mexico, Guatemala, and Belize, many of which have never been seen outside their countries of origin. The exhibition runs July 19 – September 17. ■

will be shown in 75 objects from the Cranbrook Collection. Work by Eliel and Eero Saarinen will be included, along with ceramics by Maija Grotell and Toshiko Takaezu, sculptures by Carl Milles and metalwork by Harry Bertoia, fabrics by Loja Saarinen and Marianne Strengell, paintings by Zoltan Sepeshy and Wallace Mitchell and furniture by Florence Knoll and Charles and Ray Eames.

"The Cranbrook Vision" will be on view from June 27 to August 24, 1986 at the Des Moines Art Center. ■

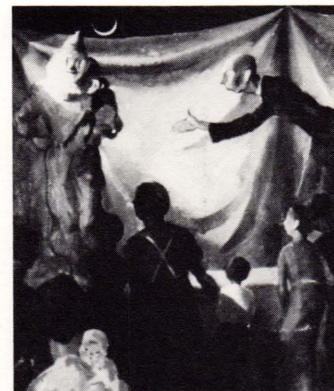
### Museum Acquires 186 Works ▶

The Cedar Rapids Museum of Art has tripled the size of its collection of works by Marvin Cone (1891-1965), a close friend of Grant Wood. A total of 186 works of art were acquired from the Marvin D. Cone Family with funds from the Dorothy Houts Bequest.

The Cedar Rapids Museum of Art now has the world's largest collection of works by Cone and Wood, who lived in Cedar Rapids and were regional printers of note. The works currently are exhibited in a Wood-Cone Gallery.

The works range in time from Cone's first painting in 1909 when Cone was a teen-ager until a year before his death in 1965. ■

## The Arts



Two Clowns with White Face, © 1935

Marvin D. Cone

Oil on Canvas, 24 × 24"



Dear Departed, 1946

Marvin D. Cone

Oil on Canvas, 18 × 30 in.

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## Gartner Residence Remodeling Des Moines, Iowa

**Approaching a phased remodeling project with a master plan firmly in hand has allowed the Gartners to focus on the many positive qualities and possibilities of their fine Tudor house. The result is a residence that has been progressively and forcefully shaped by both their personalities and needs. The new and old design elements support each other and provide the best value in impact, effort and dollars.**



**Project**  
Gartner Residence Remodeling  
Des Moines, Iowa  
**Client**  
Michael and Barbara Gartner  
**Architect**  
Cal Lewis  
Charles Herbert and Associates, Inc.  
Des Moines, Iowa  
**Photographer**  
Cal Lewis  
**General Contractor**  
Willett Construction Company  
Des Moines, Iowa

A house can be an important asset both financially and personally. It can reinforce the positive feelings and images of the resident, and it can help minimize the conflicts and distractions by providing for the residents' specific needs. Unfortunately, very few people are lucky enough to find all of this in an existing house, but if the house is in the right location, they have the opportunity to help create what they couldn't find. Through remodeling they can adapt an existing house to fill their physical and emotional needs without the disruption of having to move. The remodeling can also take place in stages to ease the economic burden.

Michael and Barbara Gartner found remodeling to have all of these advantages. They had purchased a large Tudor residence when they moved back to Des Moines from New York City, but as their family grew to three children they needed more bedroom space.

The husband, a newspaper executive editor, wanted a home for his prize possession roll top desk, where occasionally he would write articles. They both needed storage for their large book collections and a quiet place to read. Although they felt at home in their Tudor house, they asked for a "New York apartment" where they could escape at the end of each day.

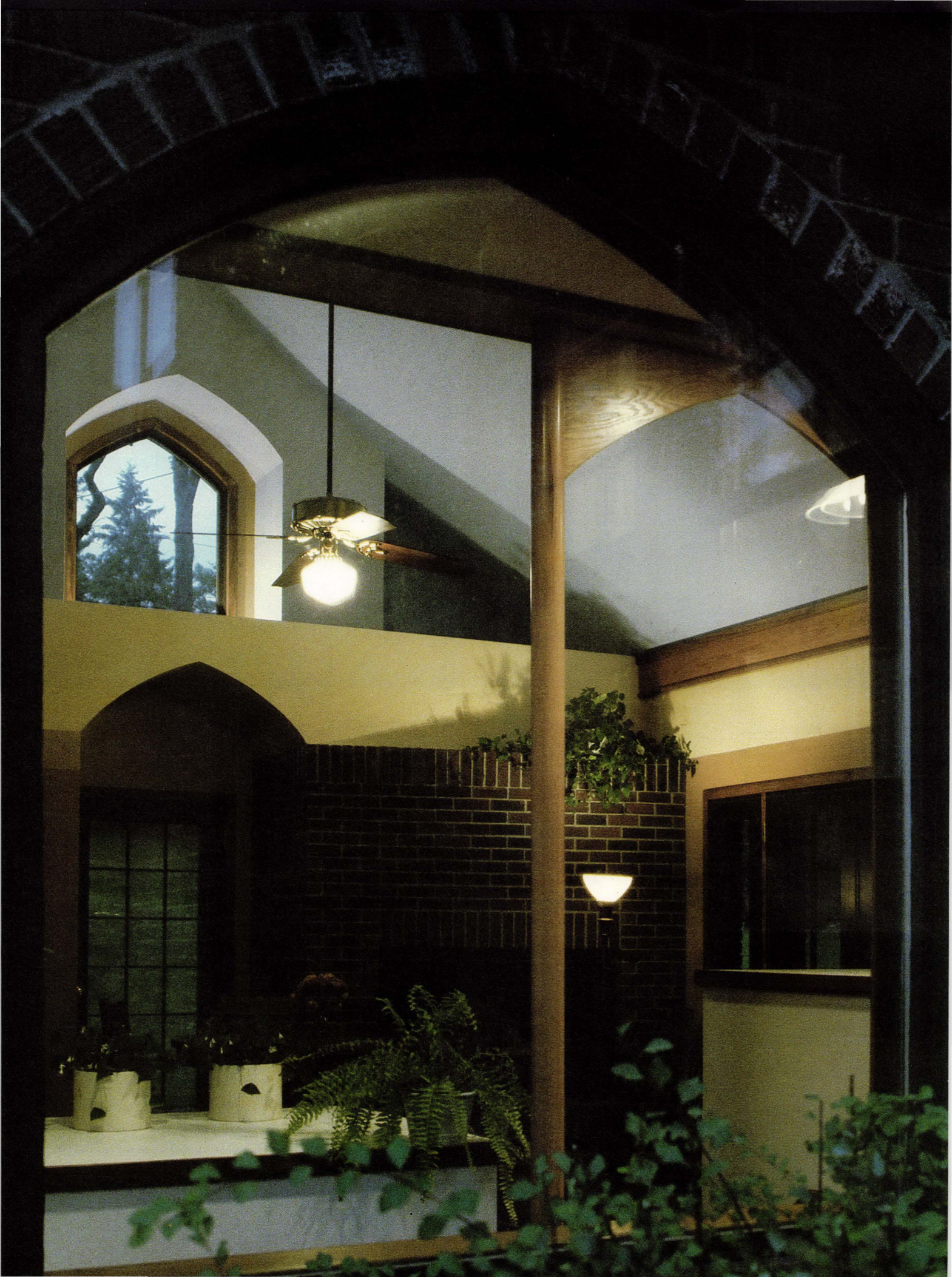
The unheated existing attic with plaster walls and flat plaster ceilings provided a firm base for development. Each gable from the main space became a special function. Dressing filled the windowless east gable. The adjacent gable doubled as the wife's laundry and study area, taking advantage of the southern exposure during the day. The arched bathroom developed from the long narrow gable with the sloped sidewalls. The large glass door which is typically open completed the room arch, and the mirrored end wall accentuated the unique room proportion.

The roll-top desk helped generate the character and form for the main space, while the oak "wobble wall" directly extended the desk's image.

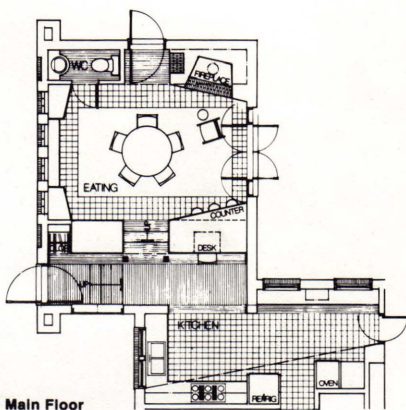
This attic remodeling was completed in 1979 and the positive impact prompted the Gartners to look at what other possibilities their house might have. This generated a master plan which could be accomplished in phases.

The next major concern was their small kitchen with a minimal eating area. Since dining was the main time their busy schedules coincided, they wanted an official family gathering point. The image was to be casual and was to respect the existing house both inside and out.

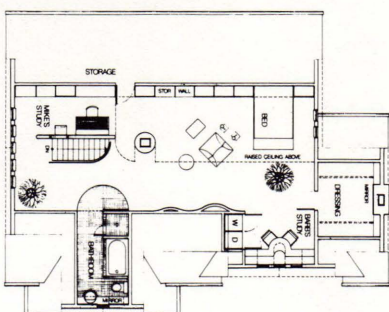








Main Floor



Attic Plan

They wanted a half bath that could also serve a future swimming pool.

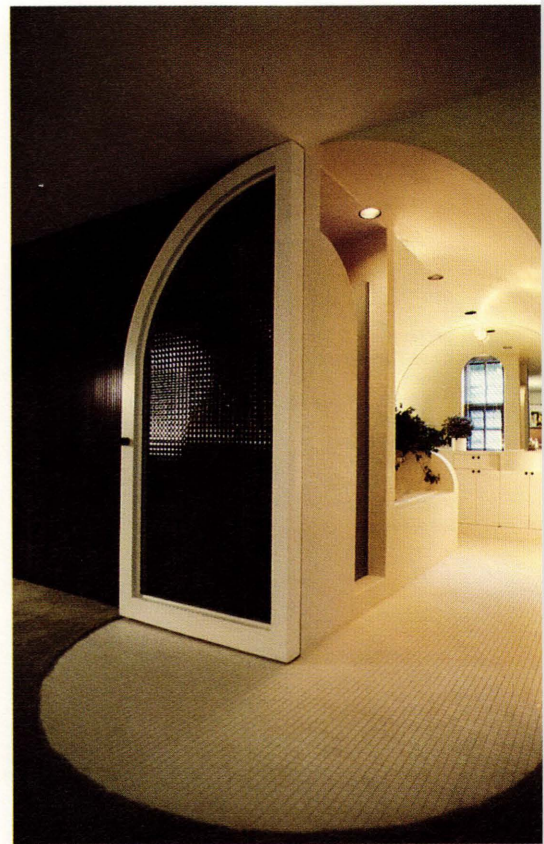
Rather than adding new construction onto the existing house, the small attached garage was remodeled into the new family center. The garage was gutted, exposing the interior gable and opening the room to the remodeled kitchen. A pair of columns to the south were added to structurally replace the interior wall which was removed. The interior south brick wall, with its arched window and door, was retained to highlight the existing house and to help set the character for the remainder of the space. The central table, the focus of the axial plan, was placed to emphasize the nature of the room as a gathering point. The room has become the focus of family life and the most highly used room in the house which magnifies the value of its creation.

A new 3½ car garage/equipment room was then added to replace the small garage. The new garage and masonry screen walls formed a traditional entrance/service courtyard, ter-

minating the long driveway and providing the zoning and security required for access to the house and pool. The decorative steel gate and gabled trellis gave access to the formal pool complex. The complex is tucked between the house and the hill to provide a sense of shelter, stay away from existing trees, and keep the natural yard area intact. The central focus was the circular deck and swimming pool which were raised to minimize grading, aid site drainage, and solve a basement water problem.

Through the remodeling process, the vast majority of the existing house has remained unchanged. The key was to work with the superior quality of the house and let the remodeling add to the existing strengths. The new and the old can support each other and provide the best value in impact, effort, and dollars. Hopefully, by the time they are through, the Gartners will not only have a place to live, but also have a positive reinforcement to the quality of their life. ■







## The Elkus Compound Fairfield, Iowa

**The Iowa countryside is filled with traditional wood frame structures that are considered poetic through the simplicity of their form. This house was built for a couple who live in Iowa half of the year and wanted a house that related to its environment and also opened up to the beautiful countryside.**

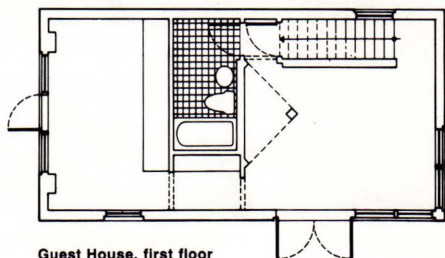
There exists in the Midlands a tradition of clear and direct construction creating two distinct characters: a simple utilitarian character for farm buildings and a more cultured character for houses. Both characters derive from the value system of the people: economical, open, simple, honest, durable, and sensible.

The Elkus Compound employs both characteristics to form a simple expression on the public side to sympathize with the surrounding farm buildings and a more sophisticated character on the interior court, directed to cultured sensibilities, surrounding a French flower

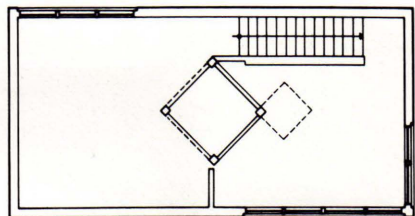
garden.

The plan contains an upper sleeping loft, two story living room, and kitchen/dining area. The form of the surrounding buildings has been maintained while the corner window allows for space and light to make this small house feel more expansive.

The guest house shown here is the first phase in a program to realize the complex. A vestibule has been added to the kitchen side to facilitate the current use. Future additions will continue the spirit of the tradition while utilizing technical innovations for construction. ■

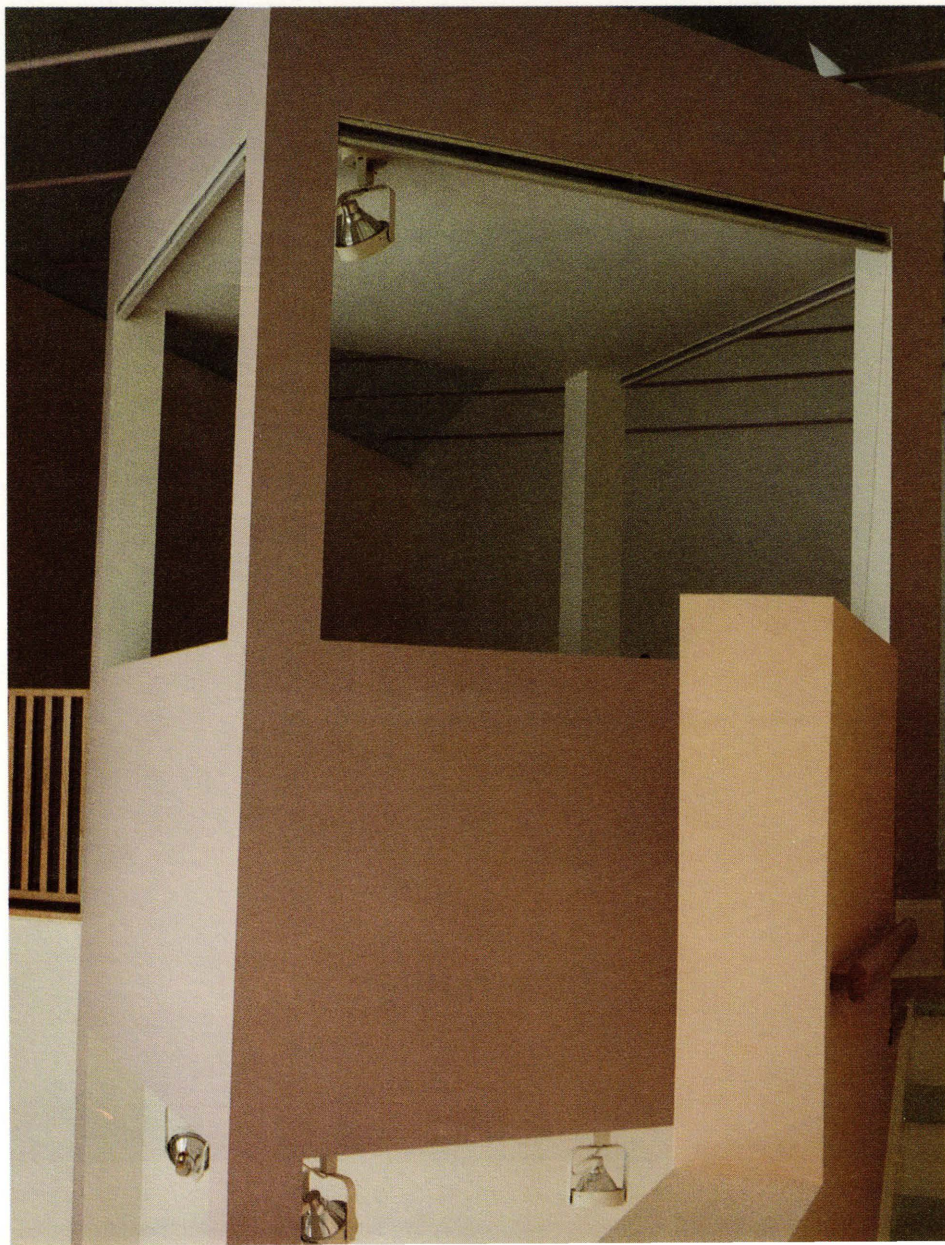


Guest House, first floor

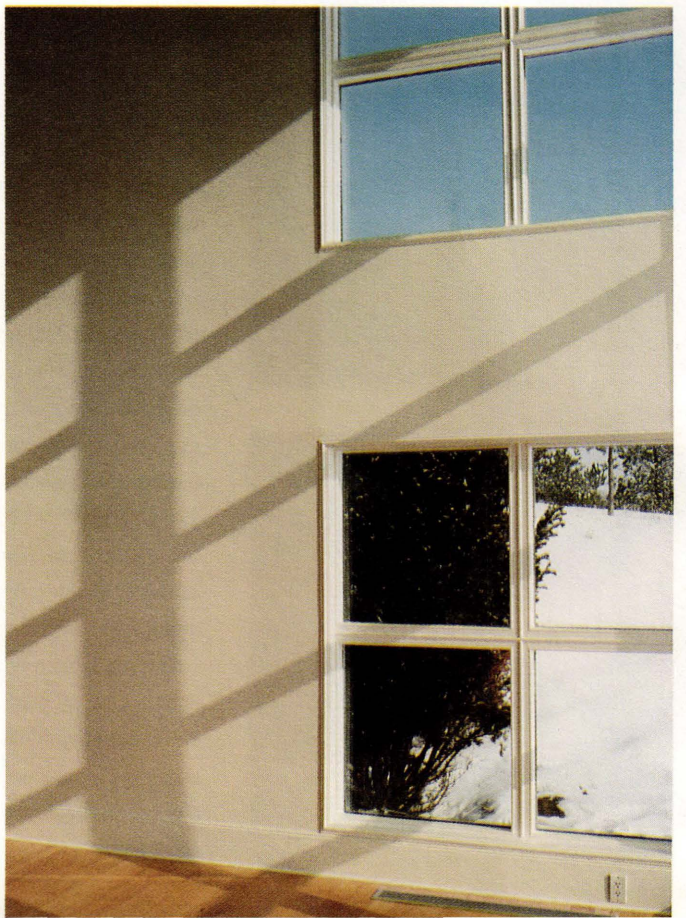
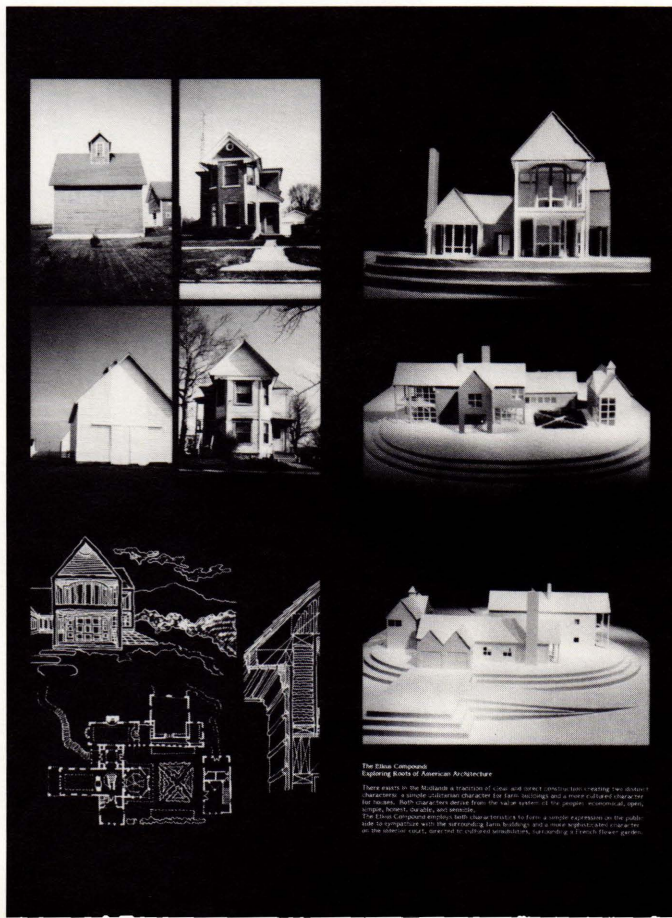
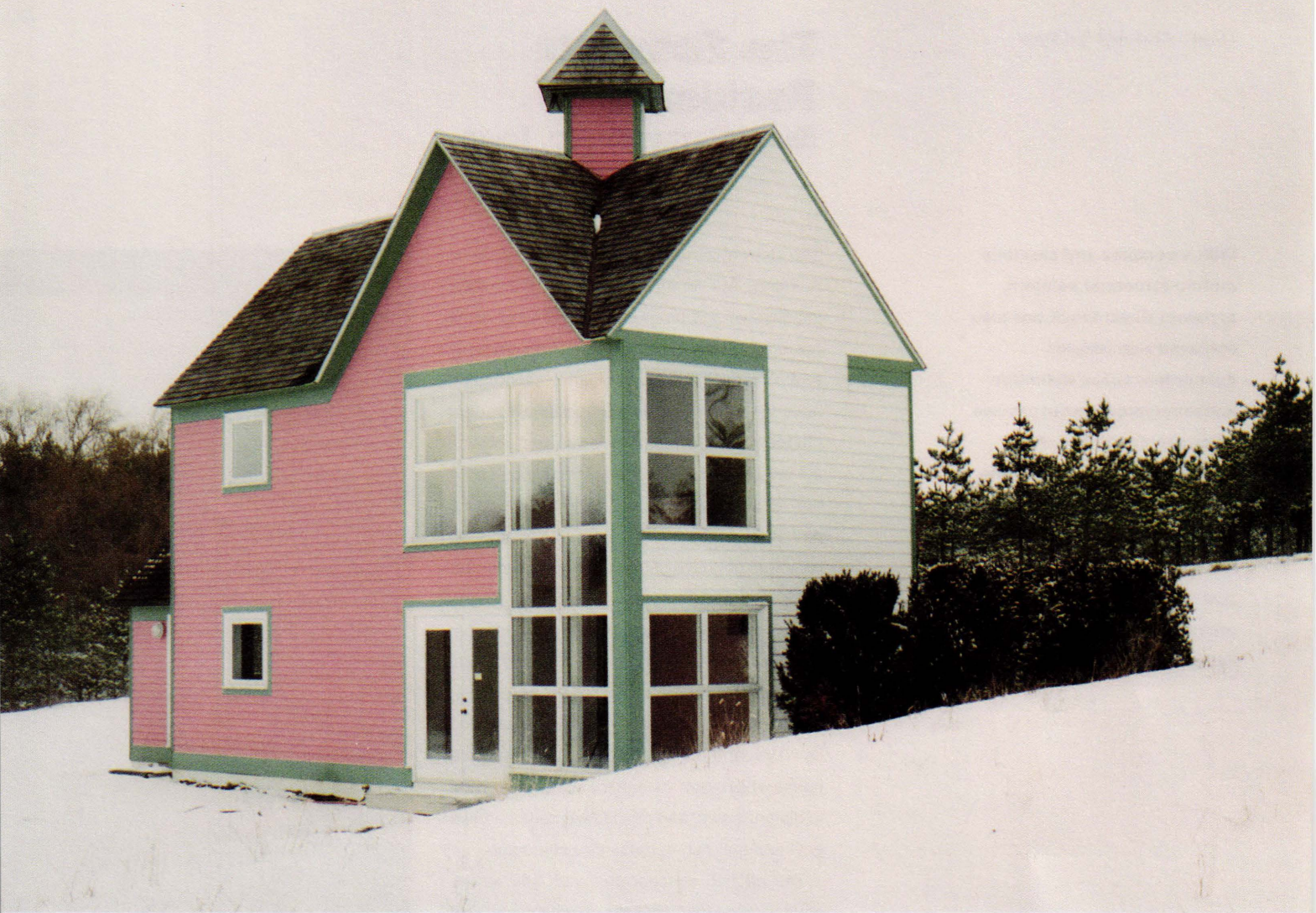


Guest House, second floor

**Project**  
Elkus Residence  
**Client**  
William S. Elkus and Leslie Elkus  
**Architect**  
Laurence Booth  
Booth/Hansen  
Chicago, Illinois  
**Photographer**  
Bill Hanson









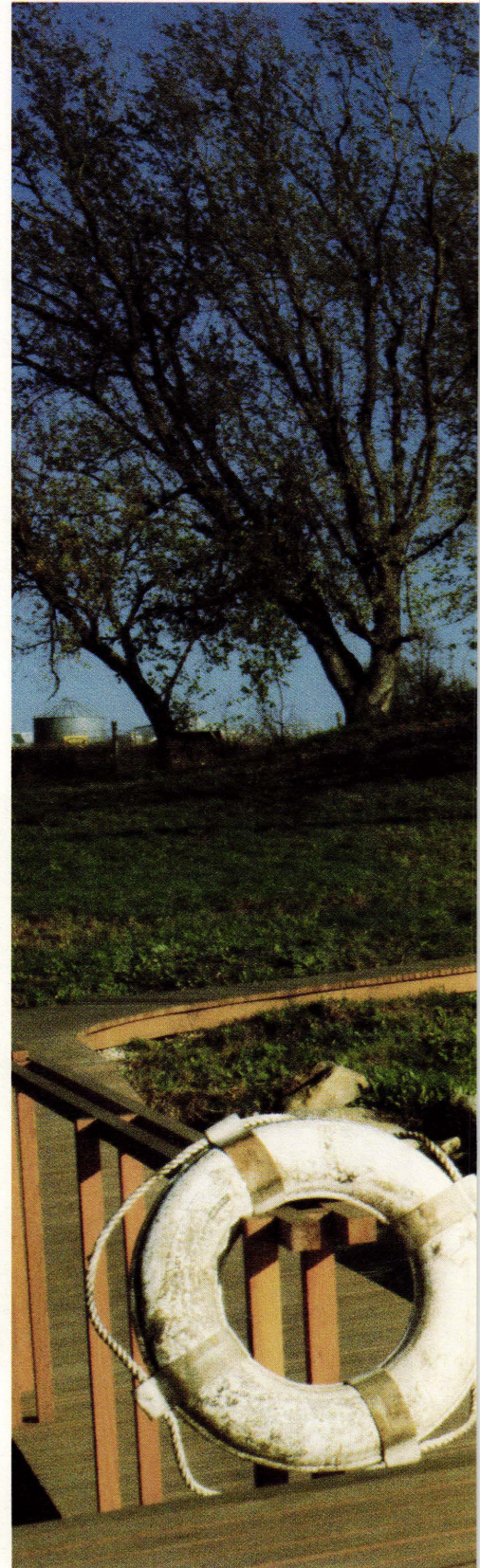
## The Schwartz Residence Rural Parkersburg, Iowa

**With a complex and carefully crafted structural solution, architect David Block has also achieved rich interior decoration, space definition and accommodation of passive solar design criteria. The dedicated efforts to integrate typically mundane building systems as design elements has created a singular house that opens to distant views and provides a craftsman-like living environment.**

The Schwartz residence, designed by David A. Block, AIA, is an example of the creative, imaginative and progressive thinking which is not often recognized, but often prevalent, in rural America. A less-imaginative client might have viewed the old farmstead as a site that offered little. The topography was relatively flat, the trees were sparse, the farm buildings sound but nondescript, and the original farmhouse had long disappeared. A less-imaginative architect might have chosen to modify a current "style" of architecture or call upon Prairie School architecture for direction. But from beginning conversations to completion of the project, the intent of the design was to respond to the client's needs and character, the site and its views, and the environment. The result is a house which uses the sun for heat, opens wide to distant views, and provides a craftsman-like environment, rich in detail and character.

The original concept changed little as the project developed, but the development was not without challenge. The direct-gain passive solar concept centered on a structural system which was capable of repetition, expressed wood in a unique manner, provided space definition and decoration, and had the capability of spanning large expanses of glass. A system of exposed 2" x 2" columns of clear fir was developed. The 2 x 2's were joined and stiffened with exposed 1/2" diameter oak dowels, eliminating the need for nails, bolts, or other mechanical fasteners. The 2 x 2 columns were grouped in clusters of four held 1 1/2" apart and dowelled. Each cluster of four was located at the corner of an 18" module. Each module is located in a 12' x 15' grid to form the structural grid of the house. The column modules support an exposed roof structure of clear fir 2 x 12's and 2 x 8's which are dowelled together.

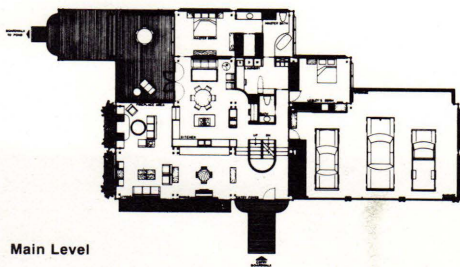
This unique structural concept made calculations of the stability of the system difficult. A structural engineer's review of the design indicated that only limited design data was available for the oak dowels (or any hardwood) and











Main Level

**Project**

The Schwartz Residence  
Parkersburg, Iowa

**Client**

Richard and Linda Schwartz

**Architect/Interior Design**

David Block/Design

David A. Block

Jeff Morgan/Development & Detailing

**Photographer**

David A. Block

**General Contractor**

Hosch-Abbas Construction

Aplington, Iowa

**Mechanical Engineer**

Richard Mercer & David Block

**Glazing Supplier & Consultant**

Carroll Glass Co.

**Square Footage**

4,000 sq. ft. finished

that the design strength of fir was the most shear-resistant wood listed in published form. Using the fir data, the dowels were capable of resisting only 25 percent of the design shear stress. Not discouraged, a full-scale mock-up of a typical connection was constructed and tested at the Iowa State University Structural Laboratory. The joint tested out at twice the strength required and the new material data was recorded. The testing procedure was photographed and documented, and the system was incorporated into the design in accordance with provisions for such testing in the Uniform Building Code.

To counter the visual rigidity of the structural system, the architect chose to soften key forms within the structural grid. Curved glass, roof forms, sun shades, and a stairway were developed. The curved exterior glazing presented another design problem. The cost of curved double glazed tempered glass proved to be cost prohibitive. Consequently, another solution needed to be developed. A curved double glazed plastic panel was developed in cooper-

ation with suppliers of the material.

The residence is a direct gain passive solar house and the majority of the winter heat is provided by the sun. Black slate over concrete in the south portion of the house serves as thermal storage for the passive system. A high-density vinyl screen shades the south glass in summer months to reduce heat gain. A heat pump system tied to a man-made pond provides an efficient back-up for the passive system. Additional energy is provided by a wind generator located on top of an existing windmill tower. The wind generator provides electricity for the domestic hot water heater, while a wood burning stove and fireplace augment winter heating requirement.

The dedicated, careful integration of the systems which comprise this house is to be commended. The rich structural system, which goes beyond simple structure and becomes an integral part of the decoration and character of the space, and the expression of the passive solar elements as careful, articulated forms, makes for a delightful living environment. ■









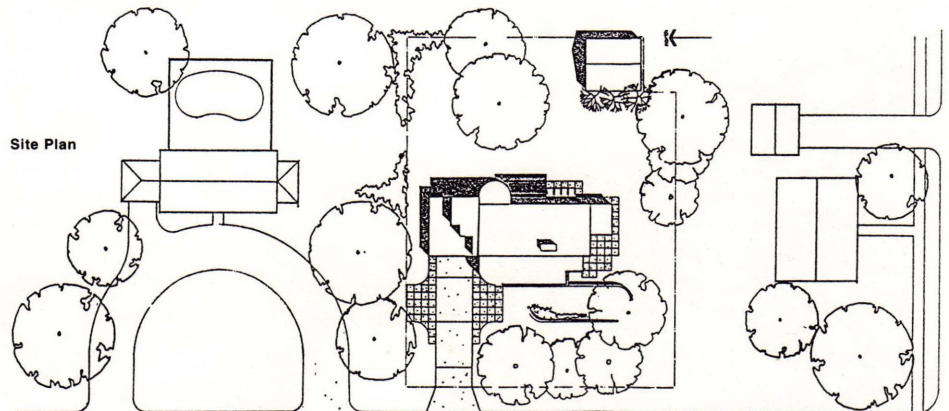
# Gantz Residence

## Iowa City, Iowa

**Separation of social spaces for shared activities and private places for emotional retreat have come to be regarded as necessities in many households dedicated to two careers. Recognizing these demands, William Nowysz and Associates have clearly articulated the independent functional design problems with distinct and dramatic physical forms.**



**Project**  
Gantz Residence  
Iowa City, Iowa  
**Client**  
Bruce Gantz, M.D. and Mary Gantz  
**Architect**  
William Nowysz and Associates  
Iowa City, Iowa  
**General Contractor**  
L.J. Leichty Construction  
Coralville, Iowa  
**Photographer**  
William Nowysz



Commissioned by a career-oriented couple with 3 children, this residence required a separation of function with clear distinction between public and private areas of the house. Public areas are open and informal in nature, while private areas, grouped around a central play area, present a more formal arrangement.

The most significant aspect of the house, designed by William Nowysz and Associates, is the form. Set within an area rich in architectural diversity, the house becomes an active and deliberate arrangement of geometric forms, rather than owing itself to a particular style. The curved brick facade and wall function as a screen against the heavily traveled street,

but, when pierced with softer wood panels, becomes an inviting entry passage. The geometrically arranged south facade, with its expanse of glass, maximizes the house's relationship to the neighborhood, street and solar orientation.

The interior develops a consistency with the exterior by its arrangement of geometric forms and volumes. Public areas, emphasized by a dramatic interplay of space, light and form, contrasts with the more subtle and carefully composed qualities of the private areas. The resulting design creates an environment which both stimulates creativity and expresses the individuality of the Gantz family. ■







## House in the Pines MacAllister Residence Castle Pines, Colorado

**Residential design inevitably confronts the same conflicts and contradictions of the human personalities who create it. How to fit in yet project a suitably distinct image? How to balance a desire to be seen with a need for privacy? In this house the architects have employed to best advantage the natural landscape and rugged terrain in a linear solution that simultaneously preserves spectacular Rocky Mountain views and precious internal privacy.**

The MacAllister home is located in an exclusive foothill subdivision 15 miles south of Denver, Colorado. The lot borders the tenth fairway of a championship golf course, overlooking the green, and through pine shaded knolls and ravines, fifty miles of high plateau terminating in Pikes Peak and the frontal range. Except for an arid ridge running perpendicular to the road, the site is covered with trees. The neighborhood consists of massive, expensive homes which are crowded among the trees and forced into a "regional vernacular" by a design review committee.

The owners, a couple with grown children, had contradictory desires for maintaining privacy from neighboring units while taking maximum advantage of the spectacular views. Their primary needs were for living and entertaining areas for themselves, as well as for comfortable facilities for visiting family.

In siting the house the architects, Charles Herbert and Associates, developed a linear solution which solved many of the problems of the site and program. By running the house









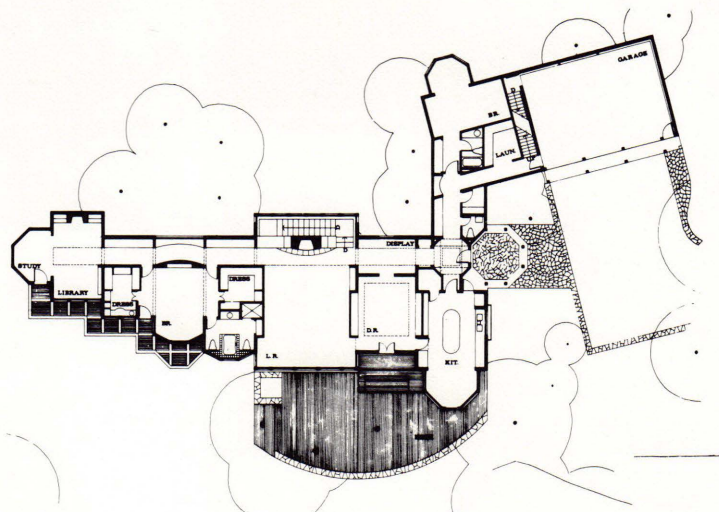
**Project**  
MacAllister Residence  
Castle Pines Subdivision  
Douglas County, Colorado

**Architect**  
Charles Herbert & Associates, Inc.  
Des Moines, Iowa

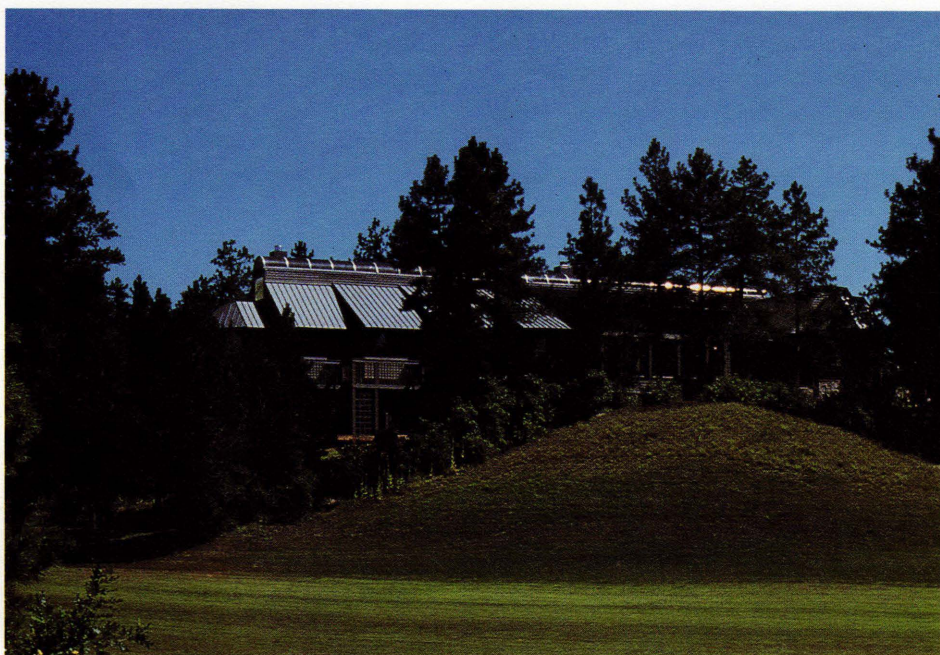
**Photographer**  
Assassi  
Santa Barbara, California

**General Contractor**  
Dale Fair Construction Company  
Englewood, Colorado

**Square Footage**  
7600 sq. ft.



Main Floor



perpendicular to the road, following the ridge, there was minimum disruption of the site. All of the trees to the north and south were saved, resulting in a natural privacy buffer. Internally a strongly expressed, skylit circulation spine leads from the public dining and living areas into the more private sleeping areas, library, and study. By arranging the living spaces off of this spine, they all share the most spectacular views to the south and simultaneously gain the advantage of passive solar heating. Lower floor bedrooms and a garage loft are available for the couple's grown children and friends who frequently visit.

The masses of the various living spaces project from the skylit circulation corridor, decreasing in height as the degree of intimacy desired increases. Natural light from the skylight diffuses down into these adjacent spaces above partial-height privacy walls. Bay windows and porticos are used to terminate and penetrate the building mass. These projected forms develop a more human scale, while providing broad vistas into the natural setting.

The materials and colors used were dictated by local constraints. A steel standing seam roof and natural-toned western red cedar siding blend into the rugged terrain. Cast-in-place concrete foundations are faced with local hand-squared limestone. An intricate system of interior trim details challenged the local craftsmen.

The large, luxurious home has more than satisfied its owners by providing a sumptuous interior which fully shares the dynamic site from all locations, while maintaining a subtle, indigenous exterior which fits the neighborhood. ■

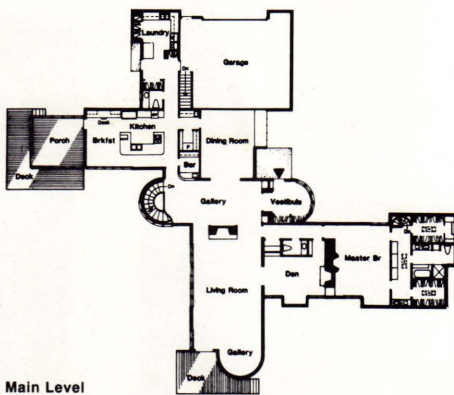






## Private Residence Des Moines, Iowa

**The Bloodgood Group has tempered strong interior building forms to accommodate the owners' desire for a home that takes full measure of a rare woodland setting preserved only minutes from downtown. With minimum public exposure, the home is dedicated to comfortably entertaining family and private friends and engaging them in the natural surroundings.**



Main Level

A couple whose children had grown wanted to build an understated, subdued home so incorporated into their heavily wooded site that the natural environment was enhanced. They also wished their family and private friends to be a vital part of the house and the architecture to be a background for the life within. Minimum "public" facade impact was sought; maximum exposure to the undisturbed woods at the rear of the site was imperative.

The house grew around the couple's lifestyle programs of daily living comfort and ease combined with major entertaining spaces. The main floor serves the owners needs; the lower floor, which opens to the woods, has guest's and children's accommodations. The siting followed a natural ridge which divided a previously cleared front plateau from the mature woods to the rear and south. This allowed maximum exposure to woods and sun with a more contained entry court to the north. Substantial naturalized plant materials, most native to Iowa fields and grasslands, plus seasonal bulbs and wildflowers, were added to the front to enhance the woodland setting and to completely eliminate mowed grass.











**Project**

Private Residence  
Des Moines, Iowa

**Architect**

The Bloodgood Group

Des Moines, Iowa

**Interior Designer**

Rosalie Gallagher

Des Moines, Iowa

**Photographer**

Bill Hedrich - Hedrich/Blessing

Chicago, Illinois

**General Contractor**

General Growth Cos.

Des Moines, Iowa

**Landscape Architect**

Audrey Hirsch

**Square Footage**

9100 sq. ft.

The exterior of the building took its form from the wish for a subdued central tower around which the house would grow. The needed spatial variety inside was developed into flat roof planes as straight forward expression of both the more grand entertaining volumes and the more intimate private living areas.

In plan, the central gallery tower takes one from the entrance to the rear woods. The view inside opens further down the curved stair tower to the lower level. The woodland view continues into the living room, becoming the exterior decoration. Interior simplicity allows the people within to become the interior decoration. Subtle colors and international school forms provide obvious but subdued interior comfort. Musicals are highlighted by the grand piano in the living rooms' curved mini tower at the far end.

The dining room, used mainly in the evening, extends with a small greenhouse to provide a smaller secondary area table for the couple's daily dinner. The master suite is separated by the den, and interconnects by a circular stair to an exercise and hobby area below. The lower level also includes two guest suites, a party/guest kitchen, and family and game rooms divided by a fireplace wall. ■





## Conyers Residence Aspen, Colorado

**How far one goes to fit into the surrounding context is constantly being debated by architects. This house, by example, has successfully managed to serve a detailed program for a modern vacation retreat within a structure that acknowledges and responds to the special character of its Victorian neighbors.**

### Project

The Conyers House  
Aspen, Colorado

### Client

Suzanne & W.O. Conyers  
Des Moines, Iowa

### Architect

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

### Interior Designer

Suzanne Conyers Interiors  
Des Moines, Iowa

### Photographer

Shiffler Frey Baldwin Clause Architects, P.C.  
and Patrice Conyers

### General Contractor

John Spencer  
Basalt, Colorado

### Square Footage

3800 sq. ft.

Des Moines couple Sue and Bill Conyers purchased a lot in Aspen, Colorado, a town they have visited each winter to ski, and where they have owned a series of vacation homes. This lot, in the historic West End, looks onto a small park and is centrally located between town and the Aspen Institute. The West End had been selected primarily for the existing traditional Victorian style of its homes and quiet non-resort atmosphere. The architect, Thomas Baldwin, was charged to design a traditional concept and style on the one hand, and accommodate modern vacation activity on the other.

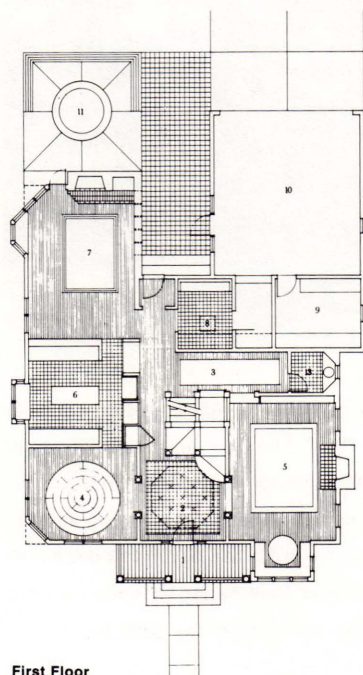
The couple's grown children often accompany them to Aspen in ski season, as do friends, so they required five bedroom suites and a large family room and kitchen for casual entertaining and active use. An area for ski equipment was also needed, as well as other amenities common in Aspen such as a hot tub, sauna, steam room, billiards room and fireplaces.

The basic plan is borrowed from the nineteenth century. A veranda defines the front of the house facing the street and connects to a front hall. This hall is octagonally shaped and

supports a tower above its raised ceiling. A parlor and dining room open to the front hall on opposing sides, each opening flanked by free-standing columns. A grand open stair winds through the columns in the front hall and is designed with a run of steps to a back hall. This back hall serves as a gallery and enables guests to circulate completely through the first floor when the owners entertain larger groups of friends.

A spacious open kitchen has a passage door to the dining room and is open to both the back hall and family room. A bay window with seat and an island layout easily accommodates a bevy of would-be cooks. The family room itself is more contemporary in style, and seating is directed to a brick Rumsford fireplace designed to provide plenty of heat to warm skiers after a long day on the slopes. A deck and hot tub are just outside in a private rear yard.

Brilliant stained glass windows bring light to the top of the grand stair from the tower and a bay window. The tower looks over the park to Red Mountain and serves as a porch to two of the guest bedroom suites. The master bedroom suite is carefully located for a morning



First Floor







view of the Ajax Mountain ski slopes and has its own fireplace and sitting area. The grand stair winds down to a lower level where two additional guest suites, a billiards room, and mechanical equipment rooms are developed.

Sue Conyers has expertly furnished the house with antiques, including both fireplaces and much of the furniture. Wallpaper, window

treatment, and oriental rugs keep the scale and style of the periods, and special paint techniques add much to the Victorian character of the design. The house has developed into a year-round use for the owners and families on extended visits in Aspen; it is a welcomed home away from home for both family and friends. ■



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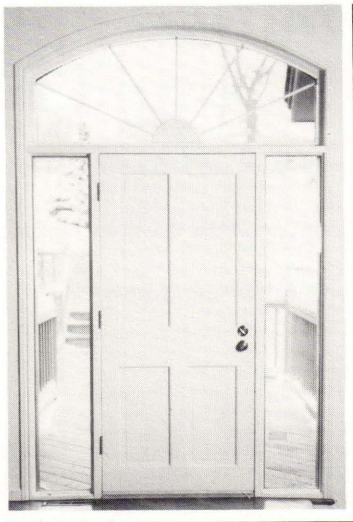
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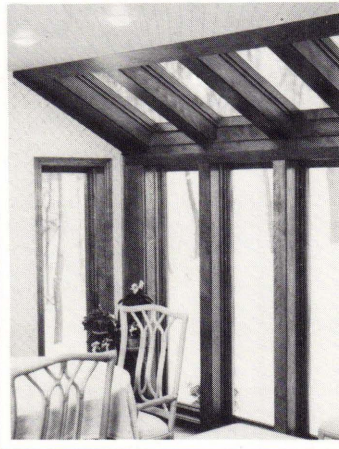
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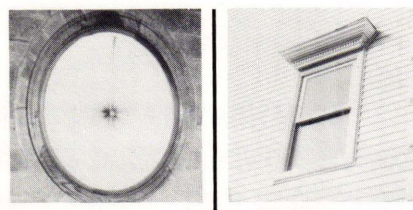


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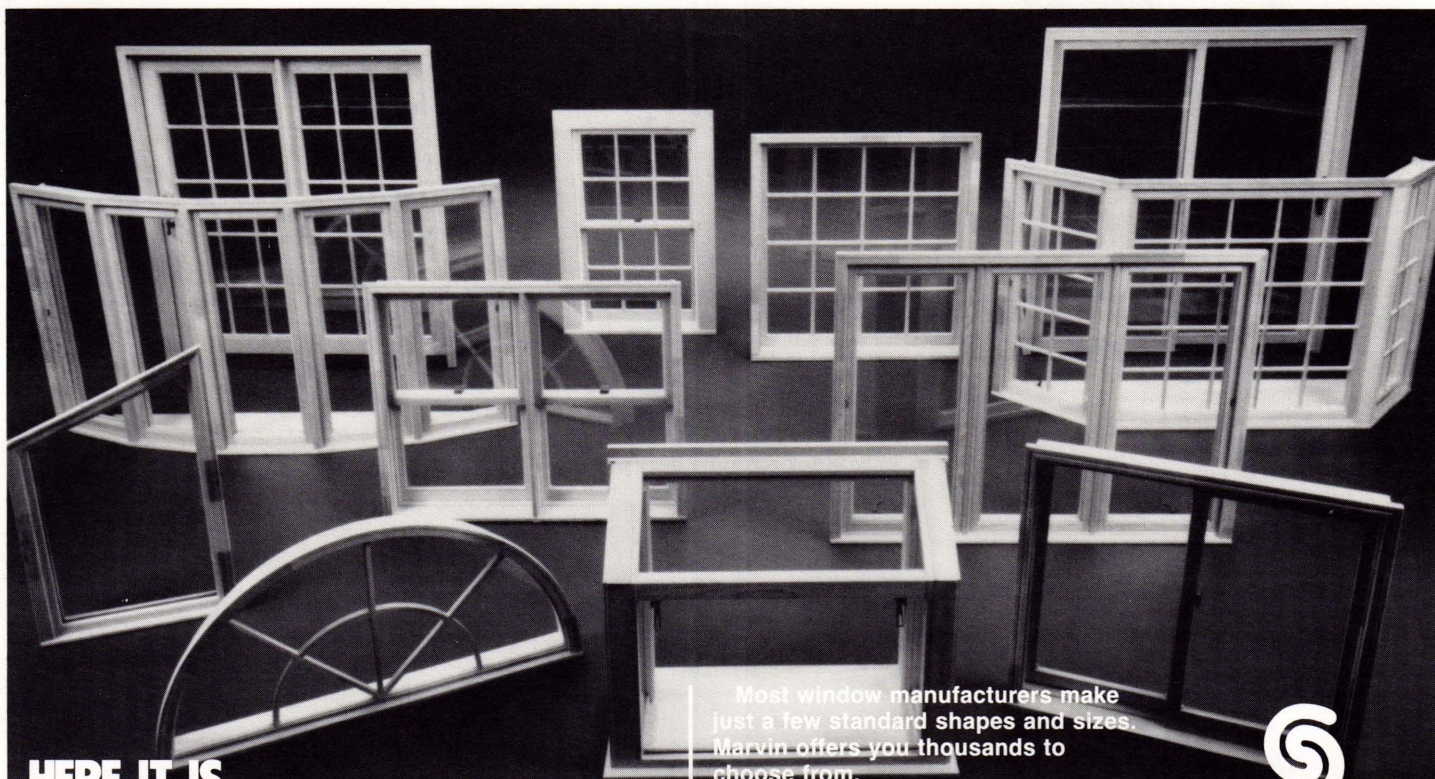
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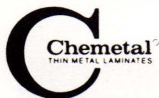
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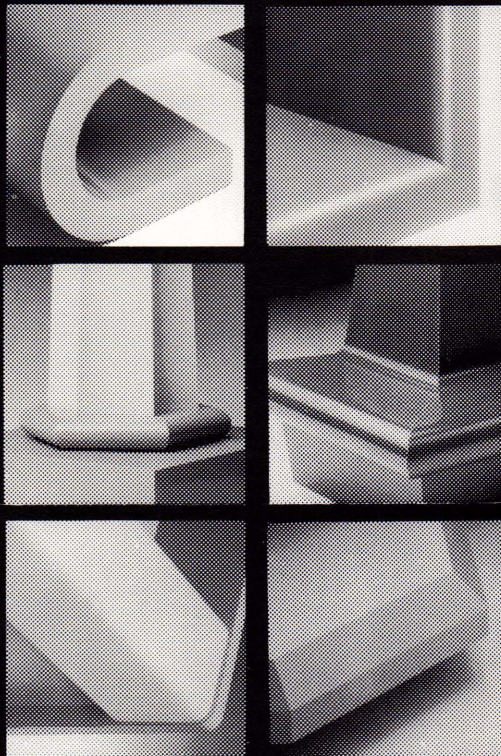


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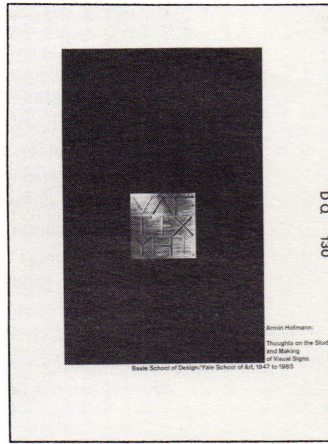
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D.Q. 130

Armin Hofmann:  
Thoughts on the Study  
and Making  
of Visual Signs.  
Basle School of Design/Vare School of Art, 1947 to 1985

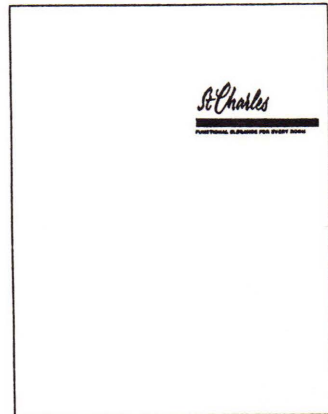
## Literature

**Design Quarterly 130**  
Features Armin Hofmann and  
Wolfgang Weingart Essays

Walker Art Center's **Design Quarterly 130** focuses on two internationally prominent designers from the Basle School of Design in Switzerland, Armin Hofmann and Wolfgang Weingart. The 40-page issue, published by the MIT Press, Cambridge, Massachusetts and London, England for Walker Art Center, is available in the Walker Art Center Book Shop for \$7.50.

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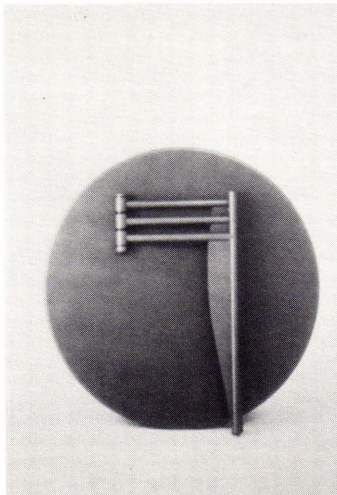
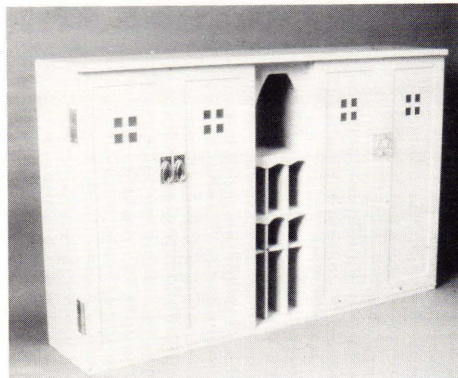


## Spindle Settee

Vulpiani Workshop, founded over 10 years ago by Coly Vulpiani in Florida, New York, has earned an enviable reputation, not only for meticulous reproduction and restoration, but for original designs inspired by the great masters of the Arts and Crafts Movement. Shown here is a faithful reproduction of the "Spindle Settee" originally designed and made in 1907 by Gustav Stickley. Complementary chairs and tables are also available in this style. ■

*Martin Smith*

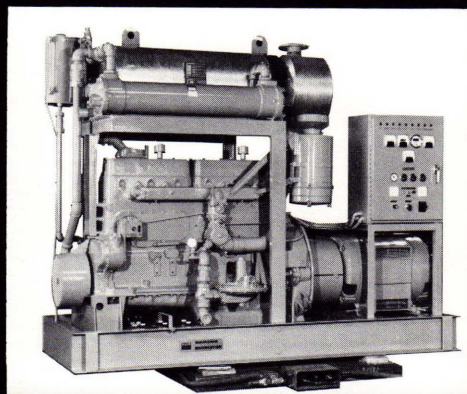
**Double Wardrobe**  
Vulpiani Workshop introduces an original piece willingly recalling the work of Charles Rennie Mackintosh. Featuring solid silver hardware and glass inserts, the "Double Wardrobe" is made of maple with a hand rubbed white lacquer finish. Containing five drawers each side, the dimensions are 72"L x 18"D x 45"H. ■



## Titos Apostos

The leading name in today's design world, French architect and furniture designer Philippe Starck introduces "Titos Apostos" from his Ubik collection of tables and chairs. This piece combines the designer's functional concerns with the soft lines and elegant details that are characteristic of the French Modernist movement. Constructed of tubular iron with turned sheet-iron plates and top, the three legged structure folds up like a well-oiled hand tool. Available through Grace Designs, Dallas. ■

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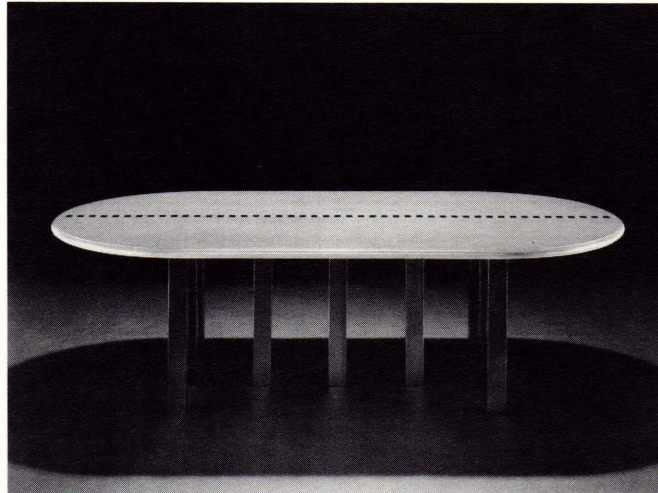
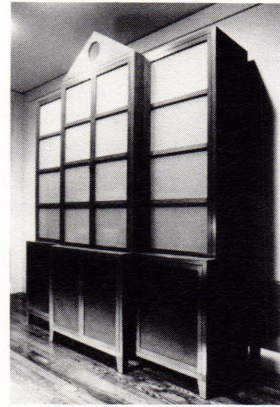
Michio Noguchi

#### Akari

Designed by world renowned artist Isamu Noguchi, Akari Lamps are constructed of mino-gami, a paper made from the bark of the mulberry tree. Appearing more fragile than they are, lanterns can be hung or mounted on bamboo stands. Translated, Akari means "light as illumination" and suggests lightness as opposed to weight. The result is a system of lighting that attempts to simulate the effect of natural light filtered through the shoji screen. Akari is in the permanent collection of the Museum of Modern Art. Exclusively from Akari-Gemini, Santa Barbara, California. ■

#### TV-1

Adam Dolle Associates offers this original handcrafted, multifunctional cabinet combining rich materials with classical forms and motifs. Capable of storing television and stereo equipment, TV-1 is the keystone of the Walker Collection, a series of high and low cabinets and tables. Made of naturally finished Honduras mahogany, leather and sandblasted wire glass. ■



**The Colonnade Series**  
Reminiscent of the American Arts and Crafts Movement, Hickory Business Furniture presents a collection of conference tables designed by Michael Vanderbyl. Available in cherry and maple this series features a colonnade of matte black cast aluminum legs which offer visual stability to the lightly scaled top. The colonnade is echoed in a marquetry inlay pattern set in the top. Inlays can be executed in contrasting woods or any of six colors. The tables are also available in squares, rounds, and rectangles. ■

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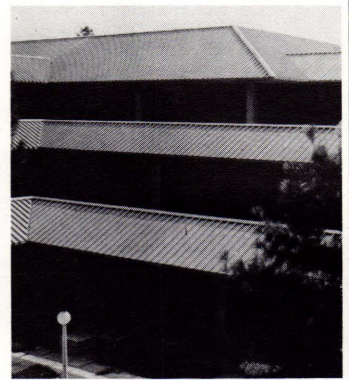
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## Schwengels is new AIA Executive Director

Suzanne K. Schwengels has assumed the position as Executive Director of Iowa Chapter, AIA. Suzanne has been Assistant to the Dean of the College of Business at Drake University since 1978. In that capacity, she planned special events, managed a sizable office staff, was involved in budget analysis and preparation, and wrote and produced reports and brochures.

With a Bachelor of Science degree in biology (with a minor in music) and a Master of Science in

counseling and personnel, Suzanne brings a wide variety of interests and experiences to her new position.

Iowa Chapter is pleased to welcome Suzanne Schwengels as its new Executive Director.

## Museum of Arts Selects Architect

A prize-winning architect and an architectural firm nationally recognized for its work in renovation and construction of art museums have been employed to develop plans for the new Cedar Rapids Museum of Art. Charles W. Moore and Glenn W. Arbonies who recently completed the Hood Museum of Art at Dartmouth College, are the architects assigned to the Cedar Rapids Museum project. In addition, Shive-Hattery Engineers of Cedar Rapids has been selected as construction manager for the \$6.5 million project.

Representatives of Centerbrook Architects and Planners of Essex, Connecticut, started in March to develop the design for the renovation of the 1905 Joslyn and Taylor Building and for construction of the contiguous new Museum building and gallery areas. It is expected that the construction/

renovation schedule will be announced after the design has been completed.

The new Cedar Rapids Museum of Art will consist of approximately 50,000 square feet, and will house the Museum's more than 5000 works of art by Grant Wood, Marvin Cone, Malvina Hoffman and James Swann.

## Richard Neutra: Promise and Fulfillment 1919 - 1932

ISBN 0-8093-1228-X  
Southern Illinois University Press  
P.O. Box 3697  
Carbondale, IL 62901

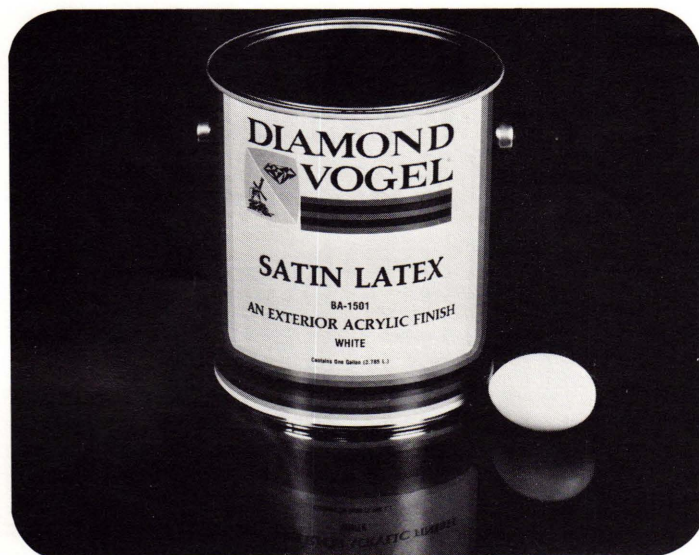
The correspondence between Richard and Dione Neutra recounts the difficult early years and the developing philosophy of a man who would change the look of architecture. But as Thomas S. Hines, Neutra's biographer, makes clear, the book does far more than trace the development of two artistic young people: "What you have here is not only valuable material about the making of an architectural career and of a salutary and interesting marriage, but documents of European and American social and cultural history in the early twentieth century." The letters and diary entries describe the period that

followed World War I, with the unbelievable inflation in Germany and the Great Depression in America.

The settings range from imperial Vienna to imperial Japan and from the nightmare of Ellis Island to a dreamhouse in Los Angeles. Along the way are fascinating glimpses of and comments from such architects as Gropius, Mendelsohn, Schindler, and Wright that further document Richard Neutra's concepts, approaches, and attitudes, his frustrations and achievements.

## Architecture in the Schools Workshop this Summer

The Des Moines Art Center will conduct a one day workshop June 30th for Iowa teachers interested in discussing architecture in the classroom. The workshop initiates a series of events in association with an exhibition titled "The Cranbrook Vision." Eliel Saarinen was president of the Cranbrook Academy of Art, 1932-1947. The workshop will be accredited through Drake University and will include post-workshop activities.



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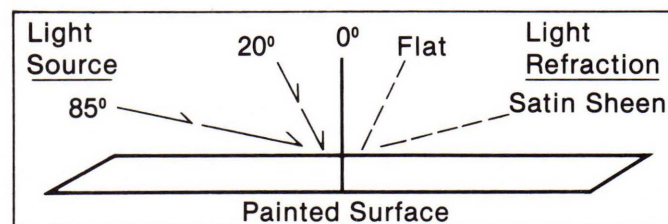
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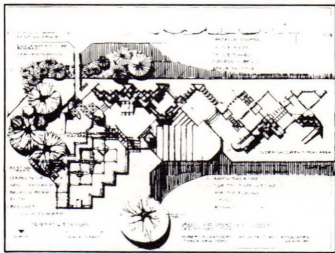


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### A Playground

The Greenwood School District has realized that playgrounds require more than a jungle gym, basketball hoops and a large area of asphalt. Guided by Robert Leathers, an architect from Ithica, New York, school district representatives, teachers, parents, and school children have designed a playground with attention to fun, fantasy and usability seldom given playgrounds. A dinosaur climber, space shuttle, castle maze, suspension bridge and obstacle course resulted from the classroom design sessions and Leathers' extensive experience in "adventure playgrounds."

On May 8 throngs of parents, children and interested others scrambled up a mountain of stockpiled tools, lumber, paint, tires, ropes and fasteners and,

according to the plan prepared by Leathers and his architectural office, to begin construction of a fantastic, multi-level playground. The "playground raising" took 4 days.

The Greenwood Playground incorporates separate areas for both younger and older children; while adults unable to resist coming on, will just have to make the best of it. The playground is handicapped accessible by ramp and though a challenge for play of one's own invention, implements safety concerns throughout.

This 160' long playground is the largest of Leathers' 250 plus creations around the country. Built mostly of wood on a base of "grits" (small smooth gravel) with areas of landscaping, shade trees, benches and an amphitheatre, the playground is an easy place for teachers and parents.

### Harrison receives AIA Award

In 1985, when the Iowa Chapter of the AIA began awarding certificates to members who had put in 25 years or more as architects, Roland G. "Tip" Harrison of Des Moines wasn't among the recipients.

That oversight was corrected this

year at the group's winter meeting in February at Iowa State University's College of Design with the presentation of a special award for more than 80 years of service in architecture.

Now 97, Tip Harrison received a standing ovation as he walked to the podium to receive his award from friend and former associate, William J. Wagner.

Harrison's work in architecture began in 1903 at age 15. After seven months of high school, he quit to become an office boy for the Des Moines firm of Hallett and Rawson. Among his jobs there was making hectograph prints. In 1910, when Rawson left to join the firm of Proudfoot & Bird, he took young Tip Harrison along.

His new job found him quickly at work on the design on the tower of the Locust Street building that now houses the Meredith Corporation. In 1913, after returning to high school for two years, Harrison was drawing plans and writing specifications for Proudfoot & Bird's newest project—the Hubbell Building at 9th and Walnut in downtown Des Moines. In 1915, he was off to Boston, where he was admitted to Harvard University's Graduate School of Architecture.

"It was a two-year school of design, but Tip was practically finished with the two-year course in the first year, so he didn't return," Wagner said. "Somewhere between 1918 and 1920 he received his license under the grandfather act."

By 1925, Tip Harrison was ready to set out on his own, opening a firm in Des Moines with Frank Wetherall. The first job he handled for his new firm was the Des Moines Consistory Temple at 6th and Park streets. Forty-eight years later, in 1973, his last project for the firm was constructed—the Scottish Rite Park at 2909 Woodland Avenue, the Des Moines retirement center that is now his home.

In between his first and last job for his firm, he found time to become involved with the designs for camps for the Boy Scouts, the Campfire Girls, 4-H, the YWCA and the YMCA.

Harrison's commitment to public service architecture extended beyond youth groups. He was involved in converting portions of old Fort Des Moines for a WAC training base and after World War II, was the architect for the Des Moines public schools for nine years.

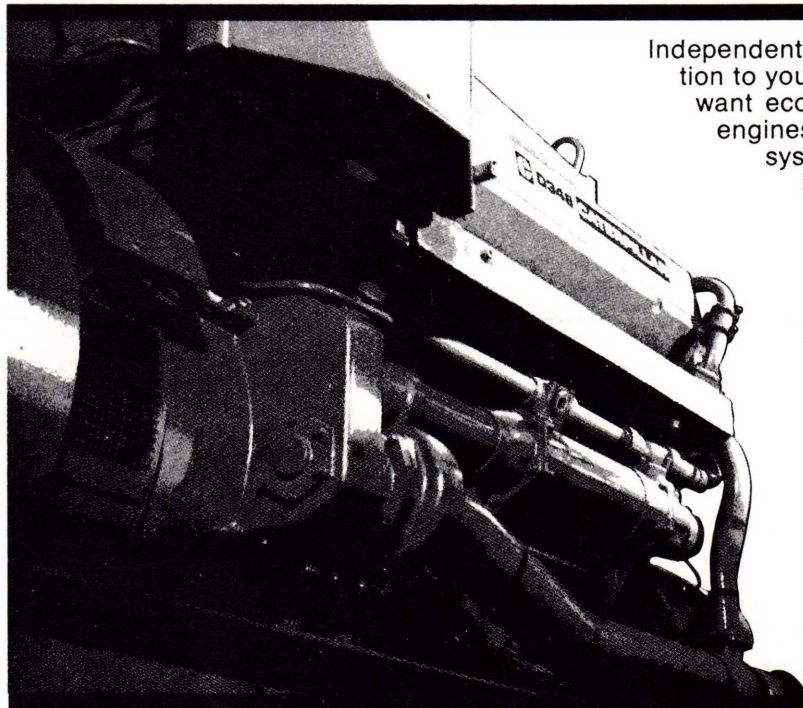
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
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