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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
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 playful 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.

*Blind Billy*, 1981 by John Chamberlain is the Art Center's most recent acquisition. This painted and chromed plated steel sculpture is consistent with Chamberlain's body of work since the 1960s. 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 1960s 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.

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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.

The Arts

1988: The World of Art Today


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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March/April 1988
Dahl's in Des Moines

The Flagship Store of the DAHL'S chain in Des Moines will present an upscale ambience 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.

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Pella Window Display House
Built At NAHB '88

After a twenty year absence from exhibiting in the NAHB's Builder's show the Rolandscreen 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.
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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**Journal**

**Performance Pavilion**

A pavilion has been designed by C.A. Seccopulos 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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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 "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, Mall Order Division, 1600 H Street, NW, Washington, D.C. 20006 ($19.95 plus $3.00 for shipping and handling).

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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.

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 nickle-plated or black epoxy coated steel tubing. Top is 1/4" tempered clear glass. Designed by Philippe Starck. Available through ICF.

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**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.

**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 ⅛” pencil edge plate glass. Designed by Bruce Keiser of Keiser-Newman, Philadelphia.

**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.

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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.

**Talomeo**

Designers Michele De Lucchi and Giancarlo Fassina 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 lift 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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Arlington Plaza
Architects: Loebl 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

MASONRY INSTITUTE OF IOWA
820 1st Street, Suite 200, West Des Moines, Iowa 50265
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A House Story

By Antonio Gonzales
Illustration by Elizabeth Sloan

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 shred of 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 were 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 groveling 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: dollying 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-down 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.
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 Art Institute 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 Izouner 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, LVT 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 three 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...
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 extremely 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 erotic video installations, all are designed for traditional household fixtures. Jennerjohn & Matthes compiled clichés to prove that style is only facade deep. Paul Mankins recommended video illusionism as an actual alternative to the engineer- ing 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.
DREAM HOUSE

‘MACHINES FOR LIVING’

The suburban house with the prefix ‘Machine’ is the title of the plan. The emphasis is on the efficient and economical use of space. The plan includes a study, bedroom, and kitchen, among other features. The title is inscribed in the upper left corner, and there are multiple views of the house, including an elevation and a site section.
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.

“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 Broadsides. 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 overruled 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 consideraby...”

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 hired 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 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
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 1700s 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 Scalise, in his dingy old shop along the tracks at 518 Elm Street. An article in the Tribune in 1925 quoted Scalise 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 it 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, foot-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 forbears, 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.


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

The Triers made five or six visits to Taliesen. 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 Taliesin.

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 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 sepa-
rated. 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 con-
tinue 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” work-

space/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 hand-
fuls 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 Beaverdale, 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 worka-
day 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 Blue-
prints initiated 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
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. 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, 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
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 Bessinger, 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 easternmost 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 cubic 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
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 cast concrete panels in register with three windows above and one large window below formed 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 cypress 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.

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 1905-.”
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 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 un navigable 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,
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.”
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.

A friend of the Butler family recently stated that Earl wished to build the “best house in the world.” Considering the amount of attention directed to the house in the Thirties from people 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.
ACCORD ARCHITECTURE COMPANY
208 East State Street, P.O. Box 826
Mason City, Iowa 50401
(515) 423-4784
Established 1985

Principals
Joseph W. Chauvency, President, AIA

Firm Personnel by Discipline
Architectural 4
Administrative 1

Services Provided
% Architecture 55
Engineering 10
Interior Design 5
Planning 20
Historic Restoration 5

Work
% Commercial, Office, Retail 30
Housing 10
Industrial 25
Educational 15
Medical 15
Public Agencies 5

Recent Projects
Curves Company, National Headquarters, Mason City; Wal- lace Computer Services, Inc., Luray, VA; Adelphi Psych Unit, St. Joseph Mercy Hospital, Mason City; DCI, Laser Facility, St. Joseph Mercy Hospital, Mason City; Restoration of Train Depot to Welcome Center, Dows; High School Re- model, Space Plan, Burt.

Manufacturers contact: Ken Wind, Derrick Bennett
Clients contact: Joseph Chauvency

JAMES L. AMEND, AIA, ARCHITECT
215 Fourth Street
Council Bluffs, Iowa 51501
(712) 323-8398
Established 1987

Principals
James L. Amend, AIA

Firm Personnel by Discipline
Architectural 1
Administrative 1

Services Provided
% Architecture 100

Work
% Commercial, Office, Retail 50
Housing 20
Religious 5
Public Agencies 5
Other (Reports/Studies) 20

Recent Projects
Finish Line Mall, Council Bluffs; First National Bank Branch Office, Council Bluffs; Glenwood Public Library Addn/Re- modeling, Glenwood; Custom Residence, Council Bluffs; Office Addition, Council Bluffs, Indian Earm Lodge Museum, Glenwood.

Manufacturers contact: James L. Amend
Clients contact: James L. Amend

ANDERZHON ARCHITECTS
Rural Route 1, Box 178A
Shenandoah, Iowa 51601
(712) 246-1357
Established 1987

Principals
Jeffrey W. Anderzhon, AIA

Firm Personnel by Discipline
Architectural 3
Administrative 1

Services Provided
% Architecture 85
Planning 1
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

Recent Projects
Springfield Residential Center, Springfield, MO; Scottish Links Golf Course, Land & Facilities Planning, Council Bluffs; Scottish Links Clubhouse and Apartments, Council Bluffs; Logan Medical Clinic, Logan; Macalief Healthcare Facility, Mr. Pleasant; Culligan Water Conditioning Warehouse & Offices, Omaha, NE.

Manufacturers contact: Dan Keiter
Clients contact: Jeffrey Anderzhon

P. DAVID ANNEBERG, ARCHITECT
8565 Harbach Blvd. #304
Des Moines, Iowa 50311
(515) 276-0861
Established 1972

Principals
P. David Anneberg, AIA

Firm Personnel by Discipline
Architectural 1

Services Provided
% Architecture 85
Energy 5
Interior Design 5
Planning 5

Work
% Commercial, Office, Retail 60
Housing 5
Industrial 25
Medical 5
Religious 5

Recent Projects
Central Tractor Headquarters Bldg., Des Moines; Maytag Distribution Center, Newton; Polk County Annex Renova- tion, Des Moines; Ankeny Shopping Center, Ankeny; Mercy Clinic, Ankeny; Butler Paper Company Addition, Des Moines.

Manufacturers contact: P. David Anneberg
Clients contact: P. David Anneberg

Architectural Design Group, Inc.
205 S. Clark Street
Forest City, Iowa 50436
(515) 582-2771
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 Se- verey Handicapped, Village NW Unlimited, Shelton; Med- ical-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
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 Resi- dence, Mason City; North Iowa Vocational Center Produc- tion Building, Mason City; McCladney Hendrickson & Pullen Offices Remodeling, Mason City.

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

DAVID A. BLOCK, AIA; ARCHITECT
4618 Westend Drive
Ames, Iowa 50010
(515) 322-1645
Established 1976

Principals
David A. Block, AIA

Firm Personnel by Discipline
Architectural 1
Other Technical 1

Services Provided
% Architecture 100

Work
% Commercial, Office, Retail 10
Housing 80
Medical 10

March/April 1988
BLOOODGOOD ARCHITECTS
3001 Grand Avenue
Des Moines, Iowa 50312
(515) 283-0404
Established 1986

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
Work 5
Commercial, Office, Retail 4
Housing 95

Recent Projects

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

ROBERT B. BURGIN & ASSOCIATES, INC., P.C.
308 East Pierce Street
Council Bluffs, Iowa 51503
(712) 328-5003
Established 1977

Principals
Robert B. Burgin, AIA

Firm Personnel by Discipline
Architectural 3
Engineering 1
Interior Design 1
Administrative 1

Services Provided
Architecture 40
Engineering 15
Planning 20

Recent Projects
Remodel Municipal Hospital, Clarinda; Addition to Library, Avoca; Human Services Building, Council Bluffs; Children’s Square, Urbandale; Council Bluffs; Less Hils Residential Development, Council Bluffs; HUD and DNR Energy Projects, throughout

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

DESIGN COLLECTIVE
Box 204
Mount Vernon, Iowa 52314
(319) 855-6837
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

Recent Projects
Southwest Linn Community Center, Lisbon; Ely Senior Citizens Housing, Ely; Mount Vernon City Hall, Mount Vernon; Meyers Meadow Senior Housing II, Mount Vernon; Sweeney Development Comp. 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

Principals
Edward L. Scoene, AIA, CCS, AEA

Firm Personnel by Discipline
Architectural
1
Engineering
1
Administrative
1

Services Provided
% Architecture 45
Engineering 15
Energy 10
Interior Design 5
Planning 5
Landscape Design 5
Historic Restoration 5

Work
% Commercial, Office, Retail 20
Housing 5
Industrial 5
Educational 25
Medical 25
Recreational 20

Recent Projects
Police/Fire Headquarters, 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) 563-9131
Established 1993

Principals
Barney A. Bishop, AIA
George E. Deininger, AIA
Charles M. Kort, AIA
Gordon E. Mills, AIA
Max N. Schmidt, AIA

Firm Personnel by Discipline
Architectural
Engineering
Other Technical
Other General
Interior Design
Administrative

Services Provided
% Architecture 38
Engineering 37
Energy 10
Construction Management 10
Interior Design 10
Planning 8
Historic Restoration 5

Work
% Commercial, Office, Retail 7
Housing 2
Industrial 1
Educational 1
Medical 16
Religious 1
Public Agencies 10

Recent Projects
Jane Lamb Health Center, Clinton; Sartori Memorial Hospital, Cedar Falls; Kahl Home, Davenport; Pike County Jail, Pittsfield, IL; Gods Me 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) 240-1800
Established 1968

Principals
Mark C. Engelbrecht, AIA
Charles O. Griffin, AIA

Firm Personnel by Discipline
Architectural
26
Interior Design 2
Administrative 5

Services Provided
% Architecture 20
Planning 30
Construction Administration 10
Historic Restoration 10

Work
% Commercial, Office, Retail 10
Housing (Senior Adult Communities) 10
Housing (other) 10
Medical 10
Religious 5
Industrial 5

Recent Projects
Huntcliff Summit, Atlanta, GA; LaFosada at Park Centre, Green Valley, AZ; Brandon Woods of Glen Ellyn, Glen Ellyn, IL; The Chase, Manchester, NH; Cowme 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

Principals
Alan W. Bowman, AIA
William J. Ludwig, AIA

Firm Personnel by Discipline
Architectural
4
Landscape Architects 2
Graphic Designer 1
Administrative

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

Work
% Commercial, Office, Retail 60
Industrial 20
Medical 10
Religious 10

Recent Projects
Pantation 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) 224-0532

Principals
Howard Heil, AIA
James D. Champion, AIA
Leland K. Gayer, AIA, PE
Dean D. Van Rooy, PE

Firm Personnel by Discipline
Architectural 5
Engineering 2
Other Technical 4
Interior Design 1
Administrative 2

Services Provided
% Architecture 70
Engineering 12
Interior Design 8
Planning 5
Historic Restoration 5

Work
% 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; Matt Baking Facility, Omaha (Bellevue) NE; Comprehensive Plan, IANS 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
504 South High Street
Waterloo, Iowa 50703
(319) 233-1183
Established 1948

Principals
Gary E. Andersen, AIA
William L. Richtsmeier, AIA
Robert C. Devoe, AIA

Firm Personnel by Discipline
Architectural 4
Administrative 1

Services Provided
% Architecture 100

Work
% Commercial, Office, Retail 50
Housing 15
Educational 10
Medical 10
Religious 10
Public Agencies 5
Recent Projects
Wortham Golf Home for the President, Waverly; Wolfe Clinic at Saratoga Professional Bldg., Cedar Falls; James & Meryl Hearst Art & Cultural Center, Cedar Falls; U.W. R.M. Medical Clinic, Hudson; City Hall/Community Center, Hudson; Dr. Dale Phelps Residence Addition, Waterloo.

Manufacturers contact: Daryl E. Andersen, William Richtmeier or Robert DeVo.

 клиент contact: Daryl E. Andersen or Robert C. DeVo

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 15
Educational 10
Medical 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, Indiana; Ames City Hall Remodel, Ames.


GARDNER ARCHITECTURE
R.R. 2, Box 173
Strawberry Point, Iowa 52766
(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
TASCO Work Activity Training Center, Waukee; Farmers Bank, Independence; Osborne Nature Welcome Center, Elkhart; Manchester Pool Bathhouse, Manchester; Bremer County Work Activity Center, Waverly; Old Power Plant Restoration, Clive.


CHARLES RICHARD GILLILAND
ARCHITECT
6116 Winona Avenue
Des Moines, Iowa 50312
(515) 277-6836
Established 1987

Principals
Charles R. Gilliland, AIA

Firm Personnel by Discipline
Architectural 1

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 1951

Principals
Stanford F. Griffith, AIA

Firm Personnel by Discipline
Architectural 5

Services Provided
Architecture 100

Work
Commercial, Office, Retail 10
Industrial 15
Educational 10
Medical 5
Public Agencies 10

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


HANSEN LIND MEYER INC.
Plaza Centre One, Drawer 310
Iowa City, Iowa 52244
(319) 354-4700
Established 1982

Principals
John Douglas Benz, AIA
Victor A. Amorosi, Jr., PE
C. Bradford Beavers, 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. Lakatos, AIA
John H. Lind, AIA
Viktor A. Litwacy, AIA
Marvin J. Mesel, AIA
Thomas S. Pearson, AIA
Tom E. Thomas, AIA
Charles F. Tordik, 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 3

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 1951

Principals
Charles Kruse, AIA
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, Laboratory Building, University of Iowa, Iowa City, Norwest Financial Corp. Office, Des Moines; US WEST, Inc., Denver, CO; Veterans Auditorium Addition and Skynakin, 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 1983

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

Principals
Glen E. 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, Leeds; St. John's 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 Assisi 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

Work
Commercial, Office, Retail 15
Educational 60
Religious 2

Recent Projects
High School Remodeling, Estherville; Gordon's Warehouse Addition & Remodeling, Des Moines; Addition to Fairmeadows Elementary, West Des Moines; Window Replacem. Seydel Consolidated School District, Des Moines; Renovating High School Building, Adair; Asbestos Removal Community Schools, Walnut.
Manufacturers contact: Thomas J. Atherton
Clients contact: Harold J. Bullingon

KENDALL GRIFFITH RUSSELL ARTIAGA
3030 Ruan Center
Des Moines, Iowa 50309
(515) 282-2112
Established 1980

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

Firm Personnel by Discipline
Architectural 8
Engineering 1
Landscape Architects 2
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
Liquitron 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: Len Sinclair
Clients contact: R. Kenneth Kendall

PIERCE KING ARCHITECT & ASSOCIATES, P.C.
520 East Washington Street
Iowa City, Iowa 52240
(319) 351-9103
Established 1985

Principals
Pierce King, AIA

Firm Personnel by Discipline
Architectural 4
Interior Design 2
Administrative 1

Recent Projects
Manufacturers contact: Pierce King
Clients contact: Pierce King

KV 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 1
Administrative 1

Services Provided
Architecture 90
Historic Restoration 10

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

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

KRUSS 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 3

Services Provided
Architecture 93
Planning 2
Historic Restoration 5
Other 6

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

Recent Projects
Law Offices – Pfeilin Tucker Boyle & Mullen, Iowa City; Fraternity – Sigma Phi, Iowa City; Oakdale Incomer – UOIF, Iowa City; Chapel & Gift Shop – Muscatine General Hospital, Muscatine; Lenox & Cline 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) 274-5853
Established 1985

Principals
Edward H. Kyker, AIA, CCS

Firm Personnel by Discipline
Architectural 1

Services Provided
Architecture 100

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 10
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 Renovation, Davenport; New USPS Carrier Facility, Rock Island, IL; Police Training Center, Davenport; School Energy Studies, Iowa & Illinois.
Manufacturers contact: Scott Bengloff, 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
Rexwiek 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

Services Provided
Architecture 95
Engineering 5

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

Recent Projects
Addition to USFPO, 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

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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

Work
Commercial, Office, Retail 80
Housing 9
Medical 5
Religious 5

Recent Projects
Neyes Osteopathic Clinic, Marion; Four Pot Cookies, National Account; New Life Fitness World, Iowa City; Second Place Convenience Store, Iowa City; Noenridge 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
320-52nd Street
Des Moines, Iowa 50312
(515) 277-6633
Established 1959

Principals
William R. Meehan, AIA

Firm Personnel by Discipline
Architectural 1

Services Provided
Architecture 100

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

Manufacturers contact: WM. R. Meehan Clients contact: WM. R. Meehan

METZGER JOHNSON, ARCHITECTS, INC.
1115 Summit Street
Burlington, Iowa 52601
(319) 753-1636
Established 1962

Principals
David D. Metzger, AIA

Firm Personnel by Discipline
Architectural 3

Services Provided
Architecture 20
Engineering 55
Energy 4
Interior Design 5
Landscape Design 5
Historic Restoration 10

Work
Commercial, Office, Retail 10
Housing 5
Industrial 26
Medical 5
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 Renewal/Addition, Burlington; John Witte Observatory, Spooner. Manufacturers contact: David Metzger Clients contact: David Metzger

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

Principals
Kenneth P. Wictor, AIA

Firm Personnel by Discipline
Architectural 2

Services Provided
Architecture 100

Recent Projects
Adjacency Park Additions, Sioux City; Dordt College Science Center, Sioux City; Sioux River Center, Sioux Center; Mercer Pool, Iowa City; Nortox Country Club Addition Remodel, Norfolk, NE. Manufacturers contact: Tom Bertram Clients contact: Kenneth P. Wictor

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

Recent Projects
Heinelt Packard Office, River Ridge/Cedar Rapids; Life Investors, Cedar Rapids; Keystone Hotel, Keystone, CO; Willowsbrook Care Facility, Cedar Rapids; Jillian Leigh, Texas. Location's, Quintreex Data System's Corporate Offices, Cedar Rapids. Manufacturers contact: James A. Novak Clients contact: James A. Novak

WILLIAM NOWYOSZ & ASSOCIATES,
ARCHITECTS
102 South Clinton Street, #315
Iowa City, Iowa 52240
(319) 338-7002
Re-established 1984

Principals
William Nowyosz, AIA

Firm Personnel by Discipline
Architectural 3

Services Provided
Architecture 87

Recent Projects
Befrienders Residence, Iowa City; Evans Residence, Clinton; Goodridge Residence, Iowa City; M.D. Ginsberg Jewellers, Iowa City; Aechepho Studio Renovation, Iowa City; Park Residence, Rural Iowa City. Manufacturers contact: Thom Cowen or Gerald "Bulch" Reffert Clients contact: William Nowyosz

OPEN ARCHITECTS, INC.
221 4th Avenue S.E., Suite 200
Cedar Rapids, Iowa 52401
(319) 363-6016

MIDLAND/OPEN ARCHITECTS, INC.
322 N. Fourth Street
Burlington, Iowa 52601
(319) 754-5701
Established 1979

Principals
Scott E. Olson, AIA

Thomas A. Popa, AIA

Danel J. Thies

James R. Koch

Firm Personnel by Discipline
Architectural 10

Services Provided
Architecture 78

Recent Projects
United States Postal Service Facility, Cedar Rapids; Palmer Building Renovation/Teleconnect, Cedar Rapids; Iowa Group Office & Training Center, Cosmo 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

Services Provided
Architecture 50

Recent Projects
Iowa State University, Amosoch College, Cedar Rapids; Henry County Memorial Hospital, Clear Lake; Social Security Administration, North Liberty; honouring Housing

Interior Design & Lighting Design 15

Historic Restoration 10
RML ARCHITECTS P.C.
1465 Hiawatha Trail
Sioux City, Iowa 51104
(712) 238-1808
Established 1982

Principals
Robert M. Lee, AIA
Dave H. McKinney, AIA

Firm Personnel by Discipline
Architectural
Administrative

Services Provided
Architecture
Engineering
Energy
Interior Design
Historic Restoration

Work
Commercial, Office, Retail
Housing
Industrial
Educational
Medical
Religious
Public Agencies

Recent Projects
Corporate Offices — Sioux Honey Assoc., Sioux City; SGI, Bluff Luten Elementary School, Sergeant Bluff; Outdoor Recreation — Job Corps Center, Denison; Sioux City Optometric — Terra Centre, Sioux City; Addition to Osseda Community Hospital, Sidney; Offices — Central United Life Insurance, Sioux City

Manufacturers contact: Mike Nesvick
Clients contact: Robert Lee or Dave McKinney

RICHARD J. ROSELAND, ARCHITECT
2330 Lincoln Way, Suite 2
Ames, Iowa 50010
(515) 292-6075
Established 1987

Principals
Richard J. Roseland, AIA

Firm Personnel by Discipline
Architectural

Services Provided
Architecture

Work
Commercial, Office, Retail
Housing
Medical

Recent Projects
McLaren Residence, Iowa Falls; Alphabet Soup & 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

Firm Personnel by Discipline
Architecture
Other Technical

Services Provided
Architecture

Work
Commercial, Office, Retail
Housing
Interior Design
Planning

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

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

SAVAGE-VER PLOGE & ASSOCIATES, INC.
2929 Westown Parkway, Suite 100
West Des Moines, Iowa 50265
(515) 223-1635
Established 1973

Principals
P.E. Savage, AIA
S.C. Ver Ploge, AIA, PE

Firm Personnel by Discipline
Architectural
Engineering
Landscape Architects
Interior Design

Services Provided
Architecture
Engineering
Interior Design
Planning
Landscape Design

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 Shadden
Clients contact: Robert Savage or Stan Ver Plog

ROMAN SCHOLTZ & ASSOCIATES INTERIOR DESIGNERS, P.C.
200 E. Third Street
Davenport, Iowa 52801
(319) 399-2555
Established 1974

Principals
Roman Scholtz, AIA

Firm Personnel by Discipline
Architectural

Services Provided
Architecture

Recent Projects
AdeR 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 Shiffer, AIA
Douglas A. Frey, AIA
Thomas Baldwin, AIA
Thomas R. Clause, AIA

Firm Personnel by Discipline
Architectural

Services Provided
Architecture

Recent Projects
Westas Foods, 39th & Ingersoll, Des Moines; Eaton Residence, Warren County; Kingways 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 8th Avenue
Des Moines, Iowa 50309
(515) 284-5243
Established 1979

Principals
John S. Rice, AIA

Firm Personnel by Discipline
Architectural

Services Provided
Architecture
Planning
Historic Restoration

Work
Commercial, Office, Retail
Housing
Industrial
Educational
Medical
Religious
Public Agencies

Recent Projects
Corporate Offices — Sioux Honey Assoc., Sioux City; SGI, Bluff Luten Elementary School, Sergeant Bluff; Outdoor Recreation — Job Corps Center, Denison; Sioux City Optometric — Terra Centre, Sioux City; Addition to Osseda Community Hospital, Sidney; Offices — Central United Life Insurance, Sioux City

Manufacturers contact: Mike Nesvick
Clients contact: Robert Lee or Dave McKinney

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

Firm Personnel by Discipline
Architectural

Services Provided
Architecture

Work
Commercial, Office, Retail
Housing

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

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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 9
Engineering 3
Planning 2

Work
Commercial, Office, Retail 12
Industrial 4
Public Agencies 4

Recent Projects
Blue Grass Elementary School, Blue Grass, IA; Waima Elementary & Junior High School, Waimea, HI; Bloomingdale Building, Davenport, CASI Building, Davenport; American Legion Post, Davenport.

Manufacturers 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. Kamps, AIA

Firm Personnel by Discipline
Architectural 5
Planning 2

Work
Commercial, Office, Retail 17
Industrial 13
Public Agencies 7

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; Gansh Biotech Research Facility, Slacks.

Manufacturers contact: Richard A. "Rick" Berndt, P.E.

SIRES ARCHITECTS, P.C.
5880 Merle Hay Road, P.O. Box 350
Johnston, Iowa 50131
(515) 278-4642
Established 1986

Principals
Douglas R. Sires, AIA

Firm Personnel by Discipline
Architectural 3

Work
Commercial, Office, Retail 17

Recent Projects
Regional Offices & Distribution Center, Troy, OH; Auditorium Restoration, 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

STEFFEN-STOLTZ-NELSON, ARCHITECTS
225 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

Work
Commercial, Office, Retail 4
Industrial 1

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

STOUFFER AND SMITH ARCHITECTS
200 Davidson Building, Eighth and Walnut
Des Moines, Iowa 50309
(515) 244-3319
Established 1983

Principals
Scott E. Stoiffer, AIA
Robert A. Smith, AIA

Firm Personnel by Discipline
Architectural 5

Services Provided
Architecture 85
Interior Design 10
Landscape Design 5

Work
Commercial, Office, Retail 40
Industrial 15
Public Agencies 20

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

STENSON-WARM-GRIEMES-PORT/ARCHITECTS, INC.
3404 Midway Drive
Waterloo, Iowa 50701
(319) 334-1515
Established 1934

Principals
Geoffrey C. Grimis, AIA
Dale R. Port, AIA
Timothy K. Jones, AIA

Firm Personnel by Discipline
Architectural 8
Engineering 4

Services Provided
Architecture 92
Engineering 1

Work
Commercial, Office, Retail 21
Industrial 25
Public Agencies 5

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

Manufacturers 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

Work
Commercial, Office, Retail 40
Industrial 10
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

Services Provided
Architecture 90
Planning 10

Work
Commercial, Office, Retail 40
Industrial 10
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

Services Provided
Architecture 92
Planning 1
VOOREHES 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
Industrial 5
Educational 15
Medical 25
Religious 5
Public Agencies 25

Recent Projects
Iowa Power NorthWest Work Center, Urbandale; Northwest ern 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) 566-8877
Established 1980

Principals
James L. Straika, 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 5

Work
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

THORSON-BROM-BROSHAR-SNYDER, ARCHITECTS
900 Waterloo Building
Waterloo, Iowa 50701
(319) 233-8419
Established 1945

Principals
R. Howey Brom, AIA
Robert Broshar, FAIA
Wayne J. Snyder, AIA

Firm Personnel by Discipline
Architectural 9
Other Technical 1
Interior Design 2
Administrative 2

Services Provided
Architecture 70
Interior Design 20
Planning 5
Historic Restoration 5

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

Recent Projects
Urology, Clear Lake; North Iowa Area Community College, Mason City; Northwood Community School, Northwood; Sneedville Community School, Mason City; Mason City Community Schools, Mason City; Daykin National Bank, Daykin, NE.

Manufacturers contact: Any Principal
Clients contact: Any Principal

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. Mahafey, 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
Industrial 40
Housing 40
Educational 5
Medical 25
Religious 5
Public Agencies 5

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

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

WEBER-POLLARD & ASSOCIATES, INC.
161 W. Main Street
Marshalltown, Iowa 50158
(515) 752-3930
Established 1970

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
Industrial 8
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; Addrs to Monroe Co. Hosp., Abia.

Clients contact: Del Weber

WEHNER, PATTSCHELL & PFIFNNER, 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. Pfifffer, 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; Chansley-Botwin Renovation Phase II, University of Iowa, Iowa City; Gimli Hall Renovation Phase II, Iowa State University, Ames; Lincoln Elementary School Addition/Alterations, Iowa City Community School District, Iowa City; Poweshiek Area Housing, Greenfield.

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

Manufacturers contact: Walker-Metzger Architects, P.C.
Clients contact: H. Ronald Walker, AIA or Daryl J. Metzger, AIA
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Mason City—24-45 Nineteenth Street SW, 515-423-0164
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

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Shenandoah, Iowa 51601
712/246-1537

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Englund, Mark K.
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Des Moines, Iowa 50309
515/283-2315

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Ervin, Sean O. A
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Etter, Donald D. PA
Etter Engineering Co., Inc.
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Emmettsburg, Iowa 50536
712/852-9111

Ewing, Ronald AIA-M
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Storm Lake, Iowa 50586
712/732-9578

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Des Moines, Iowa 50310
Frevert Ramsey Kobes

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Shifflet Frey Baldwin Clause
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Gardner, Thomas J. AIA-M
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Ghezzi, Jay A
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City of Des Moines
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Brooks Borg and Skiles
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Green, Robert A. A
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Archer & Garber
Architects Rudi/Lee/Dreyer
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Engelbrecht and Griffin
515/243-1800

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Burlington Medical Center
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Woodburn & O'Neil Architects, Inc.
515/225-2902

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319/662-7241

Hammond, Arthur E. AIA-M
General Growth Companies
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Ronald L. Lehman Associates
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515/288-9536

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515/288-9536

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Hailo Engineering

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