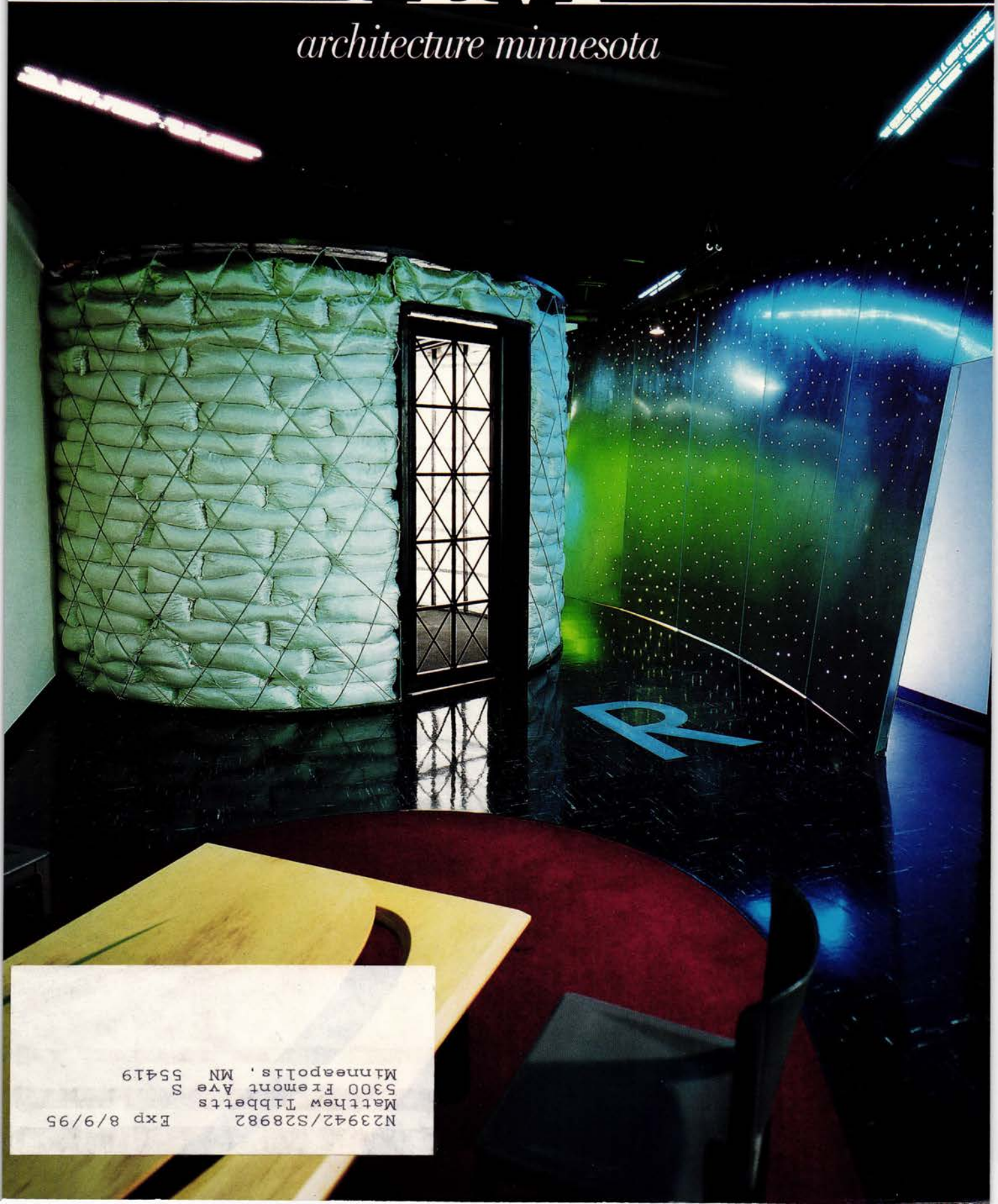


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Cover:
Martin/Bastian Communications
offices.

Architect: Gary L. Johnson.

Photographer: Jerry Nelson.

Architecture Minnesota is published bimonthly by AIA Minnesota. The opinions expressed herein are not necessarily those of the Board of Directors or the editorial staff of *Architecture Minnesota*. Editorial offices: International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. FAX: (612) 338-7981. Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. Subscription rate: \$18 for one year, \$3.50 for single issue. Postmaster: Send address change to *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. Second-class postage paid at Minneapolis, MN, and additional mailing offices. Advertising and Circulation: *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. Printed by St Croix Press. Color separations by Spectrum, Inc. Copyright 1994 by *Architecture Minnesota* (ISSN 0149-9106).



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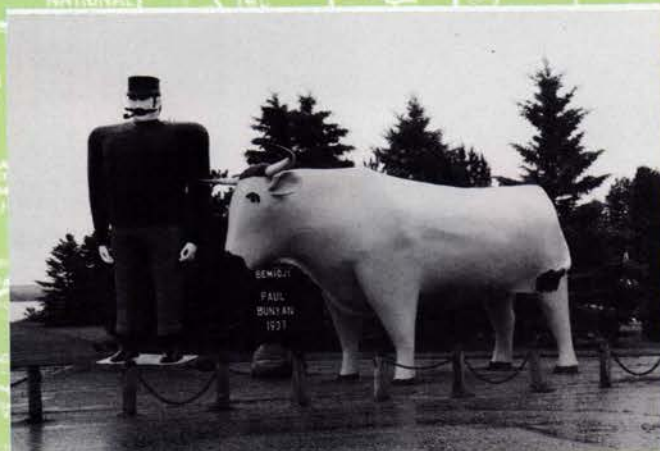
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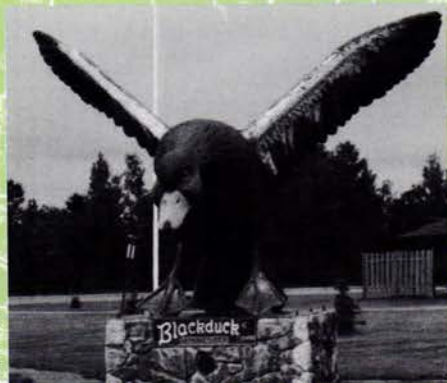
sketches

Minnesota Finds

Those traveling Minnesota's northern landscape may encounter a few curiosities of the state's mythology



Bemidji



Blackduck



Baudette (above); Lucette Kensack, Paul Bunyan's sweetheart, Hackensack (left).



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AM

up close

By Jack El-Hai

If you ever visit the Sandpaper Museum in Two Harbors, Minn., an institution illuminating the history of the abrasive industry, thank Hess, Roise and Company for the existence of such a place. You can also give Hess Roise credit for preparing the National Register of Historic District Nomination for Main Street in Sauk Centre, Minn.; contributing to the preservation of the James A. Garfield house in Mentor, Ohio; conducting statewide surveys of historic highway bridges in Minnesota, Iowa, North Dakota and South Dakota; analyzing in-depth the technology and

terms of the larger culture for preservation purposes," Hess says. "We see ourselves as the shock troops to help decision making."

The firm received a big boost during the mid-1980s when the federal government broadened its Section 106 preservation and survey activities to include vernacular structures, particularly bridges. "We did our first survey of the Mississippi River bridges and began learning about engineering technology," Hess recalls. "Technology seemed an interesting field, and there weren't many technological historians out there. We started doing bridge studies in the Dakotas, Wisconsin and Minnesota, and from that began working in hydraulics and dams out West. As we've gotten more into it, we've discovered that there are all kinds of debates about engineering just as there are debates in literature and culture—there are different schools of thought, and there are conservatives and radicals."

Hess Roise's bridge surveys and other engineering- and technology-related activities require intensive field work. "You're often out in isolated places, crawling over barbed wire," Roise says. "Or you're crossing a field and you wonder, 'Will this animal standing there charge me?'"

But these experiences, and even the dirt and grit of the work, have grown on Hess Roise staffers. "I like doing field work and touching things and crawling around buildings," says John Lauber, who conducted field work on Minuteman missile sites in North Dakota and at the Rath Meat Packing Plant in Iowa. "At the meat-packing plant, it was pitch black, cold and icy—a crummy cavern. But it's amazing what you can learn from these places. They're sometimes weird projects, but they're tremendous storehouses of information. And one project can give you clues for others."

Continued on page 38

Hess, Roise and Company

design of one of the nation's largest meat-processing plants in Waterloo, Iowa; and performing historical and technological surveys of ammunition plants, arsenals and missile bases around the country.

Hess Roise, a six-person Minneapolis historical-consulting firm, specializes in preservation planning, cultural resource surveys and HABS/HAER documentation, along with archival research, publications and exhibits. The firm began in 1977 when Jeffrey Hess, a former history professor and Minnesota Historical Society research historian, launched one of the country's first full-time historical-consulting practices. In 1990, Charlene Roise became a partner, bringing her experience as a preservation planner for the Rhode Island Historic Preservation Commission, the Boston Landmarks Commission and the National Park Service.

Hess started the business because he saw a need for a historian to work with architects and preservation planners in researching and interpreting the social, technological and cultural importance of structures ranging from houses to dams. "Often our job is to explain design in

From the sublime

to the prosaic,

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Don F. Wong

Historical consultants Charlene Roise and Jeffrey Hess



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In this tear-it-down, start-again culture, we tend to view architecture as dispensable. We're so accustomed to wiping the slate clean that we have little concept of what constitutes old. With a fast-

Construction watch

changing society, a building's usefulness expires almost as fast as the mortar dries. An early '70s building can't accommodate our modern computer needs, for instance, so major renovation is needed.

Architects frequently refer to their new buildings as "50-year" or "100-year" buildings, as if they are designing architecture to last the ages. A 100-year-old person is old; a 100-year-old building is relatively young, a child compared to the ancient structures of Europe or Asia. Consider our criteria for honoring a building's longevity in America. The AIA has a national award for buildings that have remained functional to the brittle age of 25. The National Register of Historic Places says that a building must be at least 50 years old to be considered for historic designation.

Much of modern architecture isn't built to last centuries—or even 50 years. People complain modern architecture is cheap and shoddy, that it begins to fall apart before the furniture is in place. In many instances, these complaints are justified. Windows collect moisture, roofs leak, curtain walls rust. Architecture's failures are well publicized. After all, when a hotel collapses in Kansas City, that's front-page news. Here in Minnesota, the Federal Reserve has made no secret of the structural problems afflicting its landmark headquarters completed in downtown Minneapolis in the early 1970s.

Architecture is often a victim of its own advances. Innovations in building materials and construction technology since World War II have improved architecture, not lessened it. Skyscrapers withstand California earthquakes and East Coast hurricanes. Better insulation and mechanical systems help conserve energy. But with innovations and advances come occasional mistakes—sometimes deadly, always costly.

In this issue featuring remodeling, renovation and restoration, we learn that a lot of money and resources are spent on structural repairs to buildings that are only a few decades old.

Eric Kudalis

For the restoring architects, the task is clear: Find methods to improve upon the past.

That's not necessarily easy. But by working with other building experts, architects can design buildings that are safer, more efficient and more durable than those of the past.

That's modern architecture at its best.



CITY LIGHTS

BY LARRY MILLETT

Earlier this year, the powers that be in St. Paul decided that Onyx John, that wonderfully corny symbol of municipal government, needed a new name. Long known as the God of Peace, the 36-foot-high statue in the St. Paul City Hall-Ramsey County Courthouse was duly rechristened as the Vision of Peace, a name chosen with the thought that it could not possibly offend anyone. Even so, there was a certain irony in the new nomenclature because the last few years at the city hall-county courthouse have hardly been peaceful. In fact, the building's harried occupants will tell you that the \$48 million restoration and renovation project over the past three years proved stressful to the max—a dusty, noisy, immensely inconvenient ordeal during which the building was in effect reconstructed from the inside out.

But the good news is that the work is finally done and the results, for the most part, are extraordinary. The city and county's home, after decades of benign neglect, can now be seen for what it is—one of the true glories of American art-deco architecture and maybe, just maybe, the best public building in Minnesota. Nowhere are the building's refurbished splendors more evident than in Memorial Hall, the black-marble cathedral over which Onyx John presides. The hall is the building's major public space, but for years it was a dark and gloomy place resembling the entrance to a crypt. The problem was twofold: the hall's huge column-mounted light fixtures didn't work and its mirrored ceiling, badly tarnished, didn't reflect whatever light was available. The result was terminal dimness, government in the dark. Today, however, the great bronze light wands have been rebuilt and equipped with high-intensity lamps, which reflect light (and Onyx John) off a new mirrored ceiling. As a result, the hall—which is pure art-deco theater—has come magically back to life.

Restoring Memorial Hall was only one of the many challenges faced by the project design and engineering team, led by Wold Architects, Inc., of St. Paul in association with The Alliance-Architects of Minneapolis. The team, for example, had to design a sympathetic 32,000-square-foot addition at the northwest corner of the building on the site of the old Ramsey County Jail. The solution, which turned out to be right in this case, was to follow historic massing and materials as closely as possible. Finished late last year, the addition looks natural and logical, and it has the added benefit of completing the symmetry of the building. Another challenge involved devising a way to overhaul the build-



George Heinrich

ing's mechanical, electrical and life-safety systems while still keeping the sometimes-grouchy occupants at work. This was managed, though not without great difficulty and cost. (Almost half the construction budget, in fact, went into behind-the-walls improvements.)

But the greatest challenge of all was to reprogram the building to make it work better while also protecting its historic character. The building's remarkable richness, its almost inexhaustible array of details, made this an extremely delicate task.

The 36-foot-high Vision of Peace, better known as the God of Peace (opposite), is the focus of the renewed main hall. A 32,000-square-foot addition wrapping along the right side of the city hall-county courthouse (above) completes the symmetry of this Depression-era art-deco masterpiece.



As designed by those great art-deco wizards Holabird & Root of Chicago (with help from Ellerbe Architects), the building was a phenomenal exercise in custom craftsmanship, and almost all of this original detail remains today.

The building took on the quality it did because the architects literally had more money than they knew what to do with when construction began in 1930. A total of \$4 million (which today wouldn't even cover the cost of interior metalwork) had been set aside for the building in a 1928 city bond issue. That would have produced a nice if not necessarily lavish building at the time. But the Depression soon sent the cost of labor, materials and everything else plunging, and that meant the architects were able to indulge themselves in all manner of interior adornment.

Imported marble, gold-leaf ceilings, superb brass and bronze metalwork, exotic wood from around the world, leather-clad doors and an amazing variety of custom light fixtures can be found throughout the 19-story building. Sculptures and paintings by such noted Depression-era artists as Carl Milles, Lee Lawrie, Albert Stewart and John Norton provide further embellishment.

The project team eventually developed an elaborate plan for restoring the building's ornate public spaces while reconfiguring less sensitive work areas to make the building more functional. In some cases, unhappy compromises had to be made. Thus, in order to improve security and provide much needed amenities, some original courtrooms were removed from the tower section of the building. Meanwhile, 10 new courtrooms were added, including two on the ground floor. In addition, numerous offices were relocated, new jury assembly and grand jury rooms were built, and a new concourse with public meeting rooms was installed in the basement. The City Council chambers even got a new video system, presumably so that taxpayers can see where their money went.

The quality of the new work is generally high and picks up the spirit of the building. New carpeting, cherry paneling, marble

wainscoting and specially designed light fixtures all recall deco delights. There's even some new decorative linoleum to be found (many of the building's floors were originally covered in this material). What makes this especially interesting is that the city hall-county courthouse project may be the first great restoration of a high-style modernist building in the Twin Cities.

There was, of course, some grumbling about the cost of the project, yet it can be fairly said that the grumbling did not go too deep. St. Paulites have a genuine fondness for their civic centerpiece, even if it lacks the warm fuzzies of, say, Landmark Center. It's not hard to understand why. The city hall-county courthouse, reflecting the populist ideals of its time, manages to make municipal government seem at once inti-

mate and important, dignified yet accessible.

Larry Millett is the architecture columnist for the St. Paul Pioneer Press.

*Project: St. Paul City Hall/Ramsey County Courthouse
Architects: Team of Wold Architects and Engineers (Architect) and
The Alliance Architects (Associate Architect)
Contractors: PCL Construction Company (renovation) and
James Steele Construction (addition)*



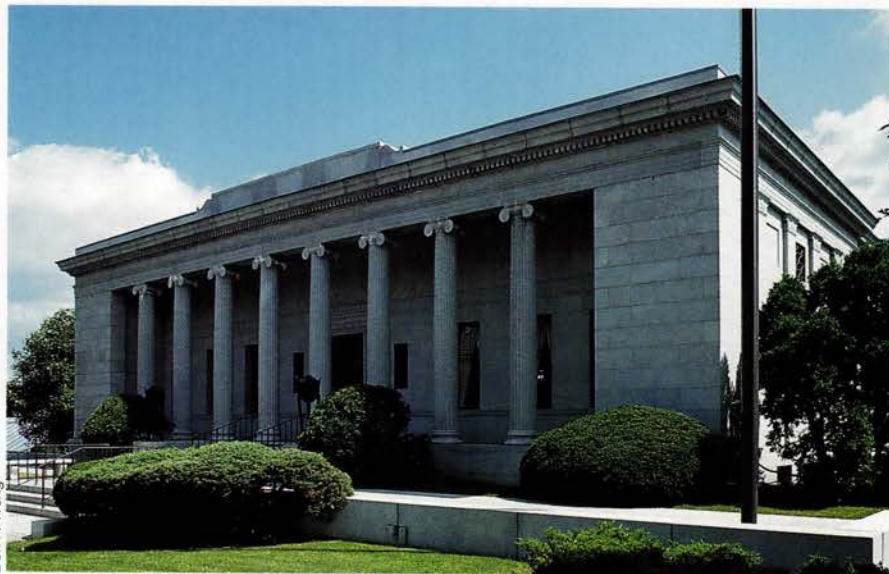
On the main floor, elevators (top) were restored to their original luster. The restoration/remodeling team designed a history center on the lower level (above). One of the upgrades to the city-council chambers (opposite) was a new video system with cameras, speakers and TV monitors housed in kiosks to televise meetings.



For Posterity

The Lakewood Cemetery Administration Building is revamped for future generations

By Eric Kudalis



Don F. Wong

Miller-Dunwiddie rebuilt the front plaza and cleaned up the façade (above and right) of the classically inspired Lakewood Cemetery Administration Building. Interior work included meticulously restoring lighting fixtures and marble (opposite).

Established in 1871, Lakewood Cemetery is perhaps the Twin Cities' premier graveyard, the place where anybody who is anyone finds a permanent home. Elaborate monuments honor the likes of T.B. Walker, John S. Pillsbury, Hubert H. Humphrey, Charles M. Loring and others among the 250 rolling acres in south Minneapolis. Name dropping aside, Lakewood also has some stellar architecture, such as the Byzantine-style chapel designed by Minneapolis architect Harry Wild Jones and completed in 1910. Modeled after the Hagia Sophia mosque in Istanbul, the chapel features an ornate mosaic-tiled interior designed by Charles R. Lamb of New York. The chapel looks across a reflecting pool and gardens toward the sleek, modernist mausoleum completed in 1967.

The first building visitors encounter beyond the main gates is the Administration Building, a classically inspired structure completed in 1930 to house administrative and private offices, conference rooms, storage and a floral shop connected to greenhouses. Designed by local architect Ernest Kennedy, the building was constructed for approximately \$350,000, a modest

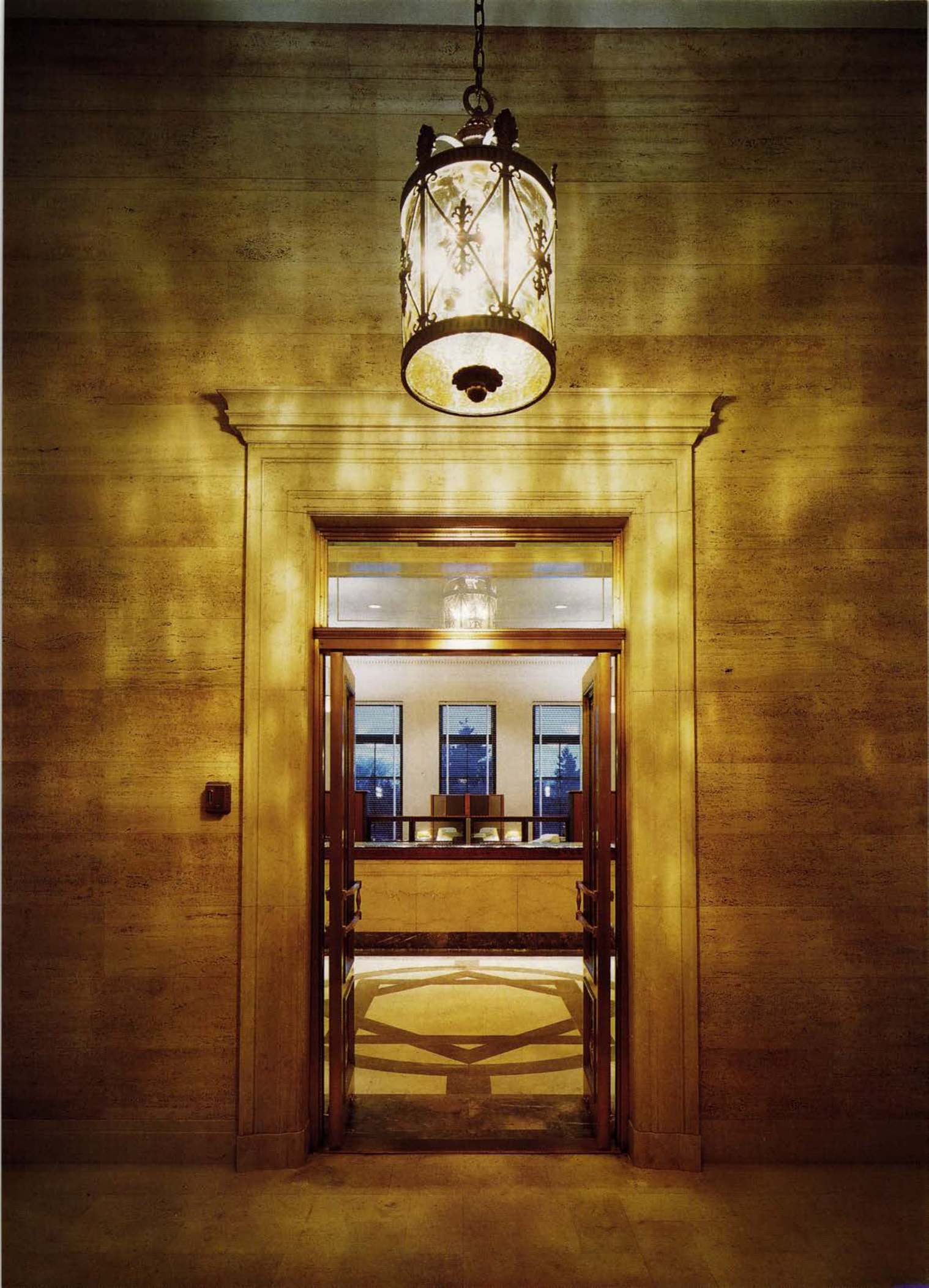
fee by today's standards that bought a whole lot of material for the money back then.

Kennedy scoured the Midwest high and low before settling on a gray granite from Cold Spring, Minn., to clad the exterior, which is fronted by eight columns. Kennedy rendered the interior in various marbles, woods, bronze, wrought iron and other materials. Light Botticino marble covers the walls and cornices of the vestibule, lobby and main stairway, while mottled Botticino marble frames the doorways. For the floors, Kennedy chose marble from Tennessee with a border of violet marble brought over from Formosa, an island off China. Artisans hand-carved marble detailing around the doors and cornices. Off from public view is the administrator's office, paneled in walnut with oak-plank floors. Many of the other interior doors are hand-carved solid walnut, not something you're likely to find in newer buildings.

Though built like a fortress, the Administration Building had suffered the battering of age. "Over time the building had tired," says Jim Miller of Miller-Dunwiddie Associates, whose Min-



Don F. Wong







neapolis firm just completed a \$1.4 million restoration and remodeling project. In approaching the restoration/remodeling, Miller says the firm wanted the upgrades to "fit in with Kennedy's original design and not detract from it."

Ostensibly, the exterior looked fine, but vines on the west façade were damaging the granite and decades of weather were picking away at the rest of the exterior. "You'd be surprised how much damage plants can cause," says Miller, noting that the vines were actually starting to move the granite blocks. Overall, the exterior was sooty and needed tuck-pointing, and the roof called for new flashing. Exterior work was done easily as the architects ripped off the vines, cleaned and patched the entire face, and added new flashing.

The biggest chore came in ripping up the front steps and entrance plaza—which were sinking and collecting water—and reanchoring everything with a stronger foundation and better drainage. Now visitors can enter the building without striking an impromptu pirouette across ice in the winter.

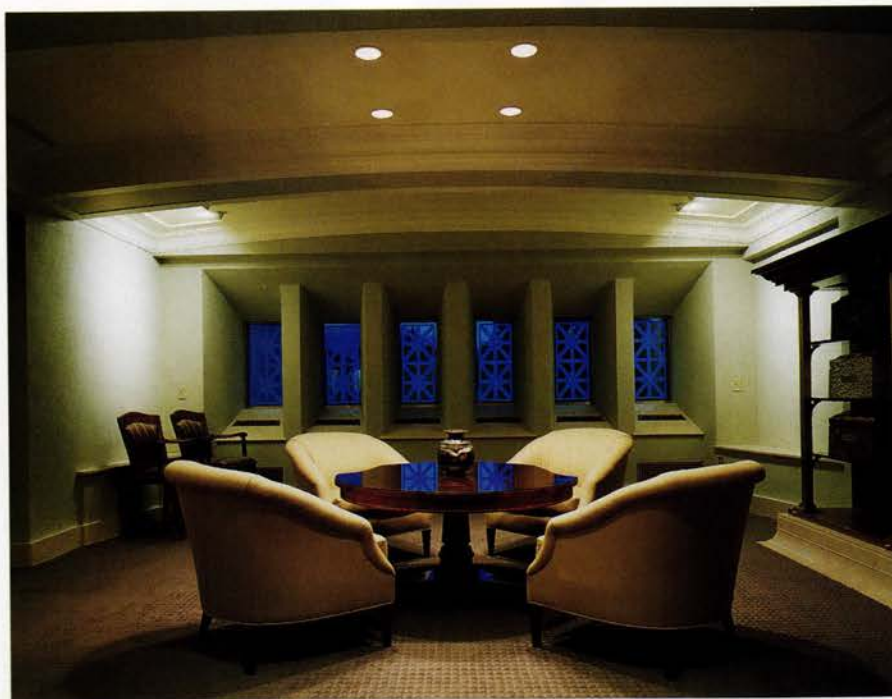
Interior work involved restoring some areas and remodeling others for new uses. The architects also needed to upgrade the electrical and mechanical systems and install a central ventilation system.

"Kennedy had an acute attention to detail and we needed to be thoughtful to that original detailing," Miller says.

In places Kennedy's detailing was smeared by soot from a paper fire. In other places, past remodelings had mucked up the aesthetics, such as in the main reception area where Miller-Dunwiddie removed a metal acoustical-tile ceiling, dumped dingy old curtains, installed a new stone top on the reception desk, and converted an adjacent vault into a computer and filing room. In the vestibule, the architects cleaned up the marble, polished the double bronze doors and radiators, and refurbished the lighting fixture, which also entailed

replicating some glass inserts. Similar care went into renewing two lounges on either side of the reception area.

Much of the main-floor work was cosmetic restoration. On the lower level, the architects reworked a hodgepodge of spaces to make them functional. Sales counselors often met with family members in an open, makeshift space between the greenhouse entrance and the greenhouse director's office, which was near the lunch room. Greenhouse staff tramped back and forth through the space during the day, often disrupting families trying to make burial decisions. The situation was not ideal. So Miller-Dunwiddie designed a separate mainte-



nance building out back for the greenhouse staff. The architects then turned that makeshift space into a series of office modules where counselors meet with the public in relative privacy. The greenhouse director's old office is absorbed into the new sales area, and the lunch room—once a garage—is now the family counseling room.

"The cemetery got 60 years out of the original design and it wants to get 60 more years out of it," Miller says.

The recent renovation ensures that wish.

In the main reception area (opposite), Miller-Dunwiddie removed a metal acoustical-tile ceiling, added a new stone reception-desk top and converted a vault into space for filing and computers. Fixtures too small for the main reception area were moved to a lounge (top). The former lunch room is now used as a family counseling room (above).

Project: Lakewood Cemetery
Administration Building
Client: Lakewood Cemetery Association
Architect: Miller-Dunwiddie Associates
Contractor: K.M. Building Company



Following in the tradition of the renewed State Theatre,
the Orpheum shines again as one of Minneapolis's premier stage houses

Orpheum rising

By Eric Kudalis



A custom-designed chandelier (above) hangs from the central dome. In the ticket lobby, the architects removed a modern wall to reveal a terra-cotta wall hidden behind (top). The rebuilt marquee (right) is a composite design of four previous marquees.



George Heinrich

The Historic Orpheum Theatre, regenerated with an \$8.8 million expansion and facelift by Hammel Green and Abrahamson of Minneapolis with Majestic Urban Revivals of Detroit, offers one of the largest stage houses in the country. Along with the recently renovated 1921 Historic State Theatre nearby on Hennepin Avenue, the Orpheum has brought some glitz and luster back to a once-tattered strip of downtown Minneapolis.

Since its opening on Oct. 16, 1921 as a vaudeville house designed by the Milwaukee architectural firm of Kirchoff & Rose, the 2,650-seat theater with 55-foot proscenium-arch stage has been used for stage acts, Broadway shows, concerts, movies and more. The Marx Brothers was the opening act in 1921, and through the years the likes of Sophie Tucker, Pola Negri, Count Basie, Tommy Dorsey and Benny Goodman have performed there.

To keep abreast of audio technology, the theater installed a state-of-the-art sound system in 1933 for a billing of *Little Women*. With "Scarlett" fever sweeping the nation, Minnesotans flocked to the Orpheum to see the 1939 Civil War classic *Gone with the Wind*. When television seduced people into staying at

home instead of venturing out, the Orpheum installed a 25-by-55-foot "Miracle Mirror Cinemascope" screen with stereophonic sound in 1953.

Ted Mann, purchasing the theater in 1959, brought Broadway touring productions of *Bye, Bye Birdie*, *Fiorello*, *The Miracle Worker*, *Advise and Consent* and *A Thurber Carnival*. Mann sold the theater in 1970 before singer Bob Dylan and his brother David Zimmerman purchased it in 1984. But the Zimmerman boys seemed to have little interest in operating it as a viable show house, and many touring productions snubbed the theater because of its deteriorating condition, lack of modern mechanical and air-conditioning systems, and its location on a then-decaying section of Hennepin Avenue.

Standing dark by 1988, the Orpheum faced possible demolition before the Minneapolis Community Development Agency (MCDA), the development branch of the city of Minneapolis, bought it in June of that year for \$1.4 million. An additional \$600,000 helped put on a new roof, install new carpeting and attend to other needed repairs and stabilization. Yet inadequate backstage facilities prevented the theater from booking the Broadway blockbusters that would make it a viable revenue generator.



Noting the successful renovation of the 2,200-seat State Theatre (also owned by the MCDA) as part of the LaSalle Plaza development in 1991, the city approved further expansion and remodeling of the Orpheum in 1992 to help boost a live-theater revival on Minneapolis's miniversion of the Great White Way.

Perhaps most pressing was the need to expand the stage house if the theater was to successfully woo the big traveling shows that brought truckloads of props and costumes. HGA started by opening the stage house's back wall and pushing outward toward 10th Street, thus in-

creasing the stage-house depth from 35 feet to 55 to 60 feet. In addition, the architects added a 5,000-square-foot, 2-story dressing room, which freed up wing space previously used for dressing rooms. The architects also added docks to accommodate off-street trailers. Other facility work included upgrading the electrical and mechanical systems, improving the auditorium seating, adding women's restrooms, increasing handicapped access, and revamping fire and life-safety features.

Structural improvements aside, the star of the Orpheum is the renaissance of the interior detailing. Unlike the opulent

and gilded State, the Orpheum is more reserved, less showy. Fred Krohn, president and general manager of the Historic Theatre Group, which manages both the Orpheum and State, says the restored interior reflects the theater's "Victorian, masculine elegance," which contrasts with the State's more "European feel."

A series of remodelings through the decades disguised much of the theater's original detailing. Peeling away years of misguided "modernizations" revealed architectural history. In the vestibule, for instance, HGA

uncovered a glazed multicolored terracotta wall hidden beneath a newer wall. In the main lobby, six Pompeian friezes with griffins and garlands also were exhumed from modernization's heavy hand.

Tim Carlson of HGA says that much of the interior's plaster work and detailing were in fairly good shape—it was just washed over with neutral colors. In some places, however, craftsmen made molds of existing plaster work to replace missing pieces.

Majestic Urban Revivals, which worked on the interior restoration of the State and numerous other historic theaters across the country, oversaw the interior renovation.

With little documentation to go by, Sonya Winner of Majestic Revivals selected colors to reflect the theater's Victorian character, but not necessarily an exact historic replication. Basic colors include rich blues, oranges, reds and maroons, with accents of gold, silver and aluminum leaf highlighting the lobby and auditorium.

The eye popper is the main dome, best seen from the auditorium balconies. Here craftsmen hand applied 30,000 4-inch-square aluminum leaves. From the dome's center hangs a 15-foot-high, 2,000-pound chandelier made of solid brass and cut-glass crystal. One hundred lights illuminate the chandelier.

Outside, the reconstructed art-deco-inspired marquee is a composite of four earlier Orpheum marquees. Three thousand square feet of aluminum, 2,000 feet of neon and 4,000 flashing bulbs greet Hennepin Avenue passersby.

Because the budget was tight, the designers saved most of the punch for the main public spaces, such as the first-floor lobby, auditorium, concession booth and marquee. The third- and fourth-floor lobbies, which get little foot traffic, also got little revamping beyond basic clean-up and painting. Krohn says the interior restoration was a response to both the theater's architecture and the budget. Doubling the budget might have meant doubling the design input, doubling the color and splash.

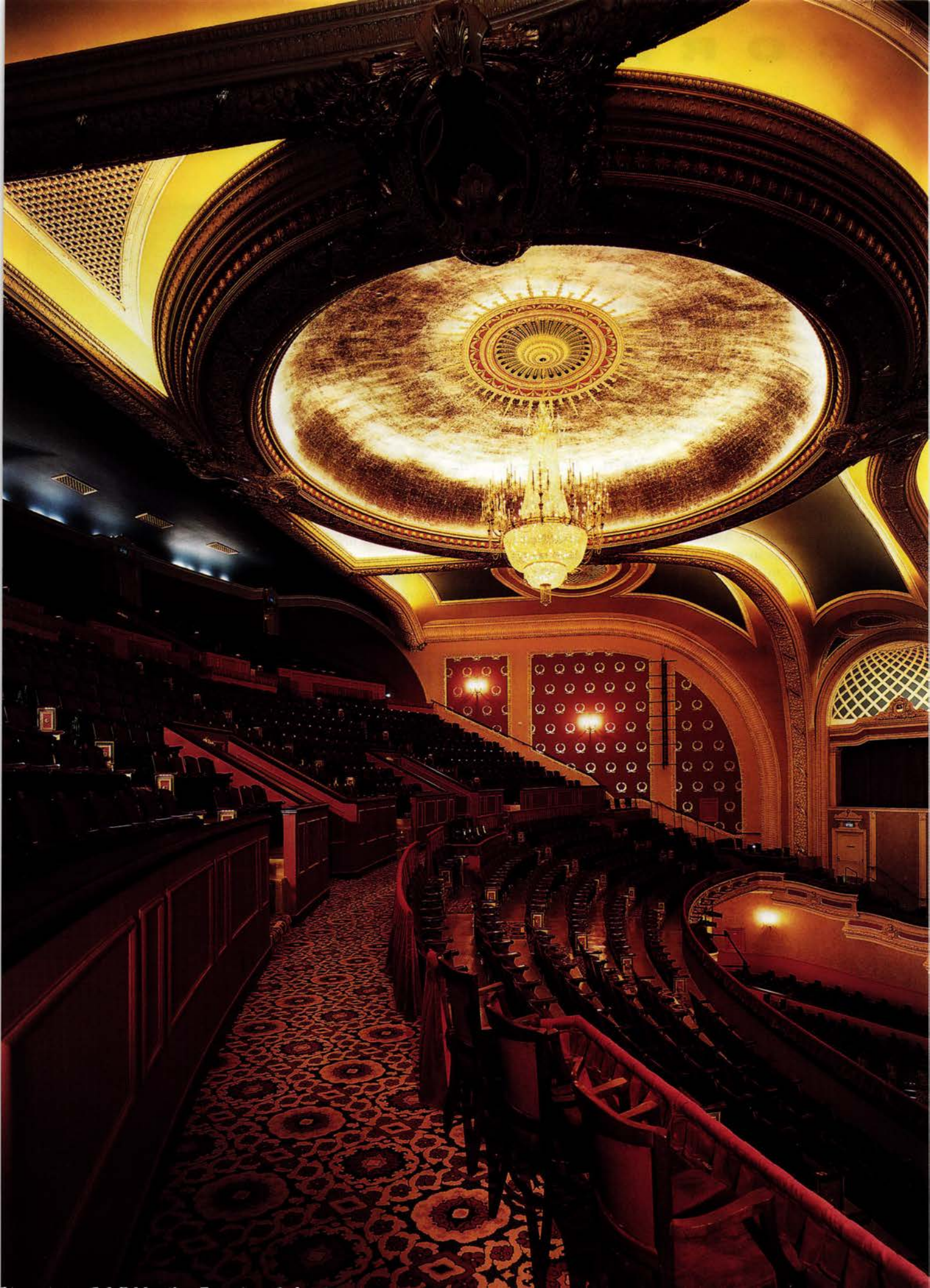
But what's here is quite good. The theater is comfortable and inviting with enough of that old-world glitz to add excitement to the theater-going experience.



George Heinrich

The lobby (above) features restored friezes and repainted plaster detailing. Smaller antique chandeliers (top) came from 1920s theaters from around the country. One hundred lights illuminate the custom-designed main chandelier (opposite).

Project: Orpheum Theatre
Client: Minneapolis Community Development Agency
Architect: Hammel Green and Abrahamson
Interior restoration: Majestic Urban Revivals
Contractor: Knutson Construction Company



C O R P O R A T E L I F E

A m o d e r n i s t c l a s s i c i s u p d a t e d

By Eric Kudalis

To the passersby, the landmark Northwestern National Life Insurance Company Building (NWNL) in downtown Minneapolis looks as it always has since its completion in 1964. The gleaming, classically inspired columns surrounding the Verde-marble façade reflect off shallow pools, which run parallel to Washington Avenue. Architecturally inspired by the Parthenon, NWNL doesn't, at first glance, read as an office building. It looks more like a temple, a place of worship and reverence that marks the northern terminus of Nicollet Mall.

Considering the era in which NWNL was built, one shouldn't be surprised that it looks like a temple. During the post-World War II modernist building boom, corporate America hired the biggest names in architecture to build monuments to itself. Make no mistake, the NWNL Building, designed by acclaimed architect Minoru Yamasaki, is

a modernist office building, a clean-lined temple for the life-insurance company that stands aloof from the main street bustle on downtown's north end.

Despite its coolness, the building is a striking presence, a complement to the equally aloof Federal Reserve Bank Building across the street.

Thirty years has had the usual wear-and-tear on the structure, both inside and out. The insurance company hired BWBR Architects of St. Paul to upgrade its facilities while staying within the framework of Yamasaki's original de-



sign. BWBR's assignment entailed both restoration and remodeling.

Those walking around the outside of the NWNL Building might be hard-pressed to find BWBR's handiwork, but the work is extensive. The best restoration is always done with an invisible hand that renews a building to its original design intent, leaving it as though it has never been touched since day one.

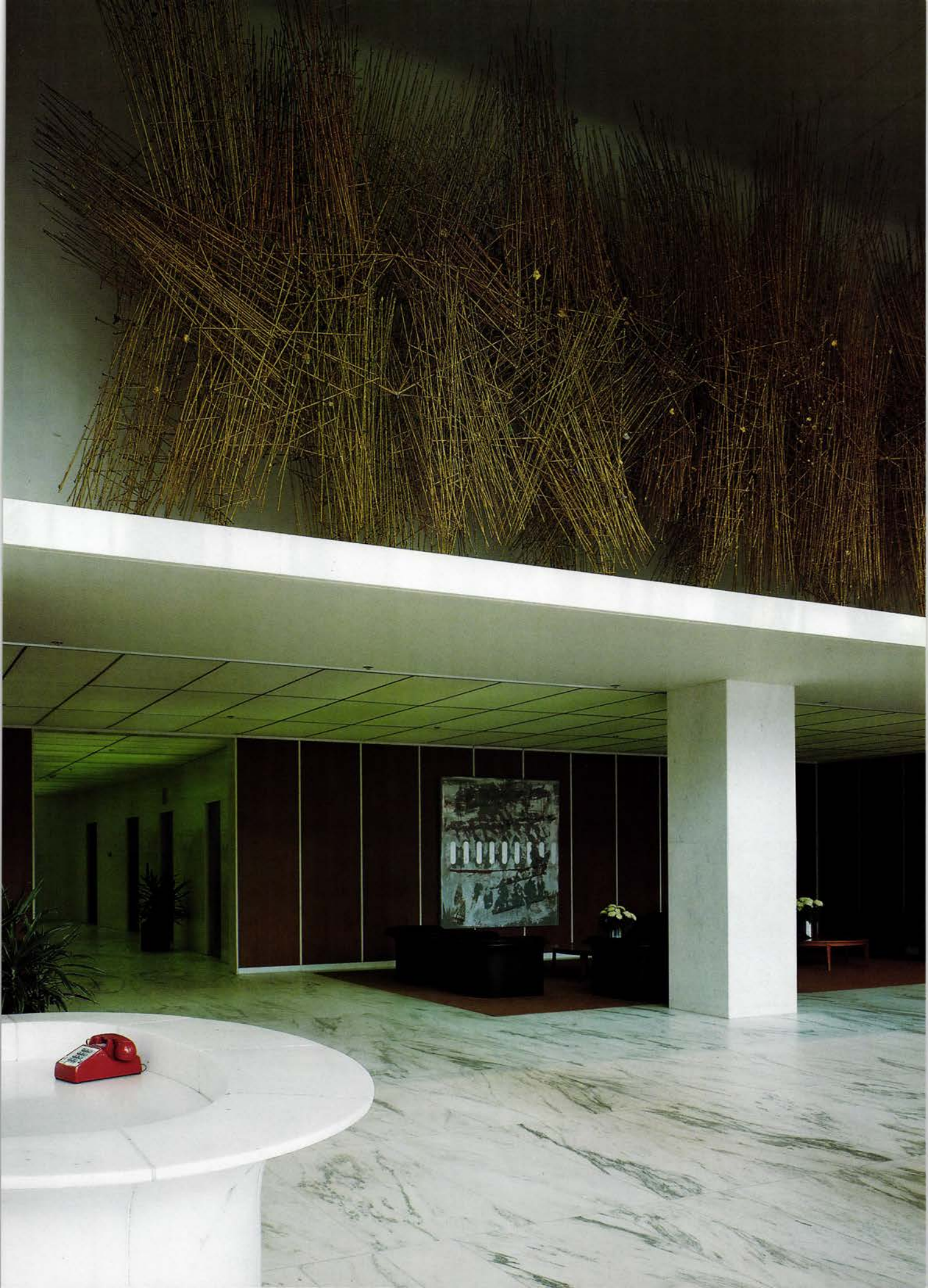
The most ambitious undertaking was restoring the marble façade that had become weather beaten and was suffering structural damage. Faulty early '60s building technology had allowed moisture to slip behind the wall, causing the structural-support system to deteriorate and rust. BWBR removed the marble to repair the support system and provide for proper moisture proofing. The architects then refurbished and resealed the marble panels.

Other exterior work included replacing the reflecting pools and mechanical systems. In addition, BWBR replaced a series of below-grade flood lights to better illuminate the building at night. Inside, the architects renewed much of the original wood finishings and marbles in the public spaces and lobby, added new ceiling lighting and elevators, improved the life-safety systems, and included handicapped accessibility—the necessary improvements that enhance a building's safety and functional life, but are

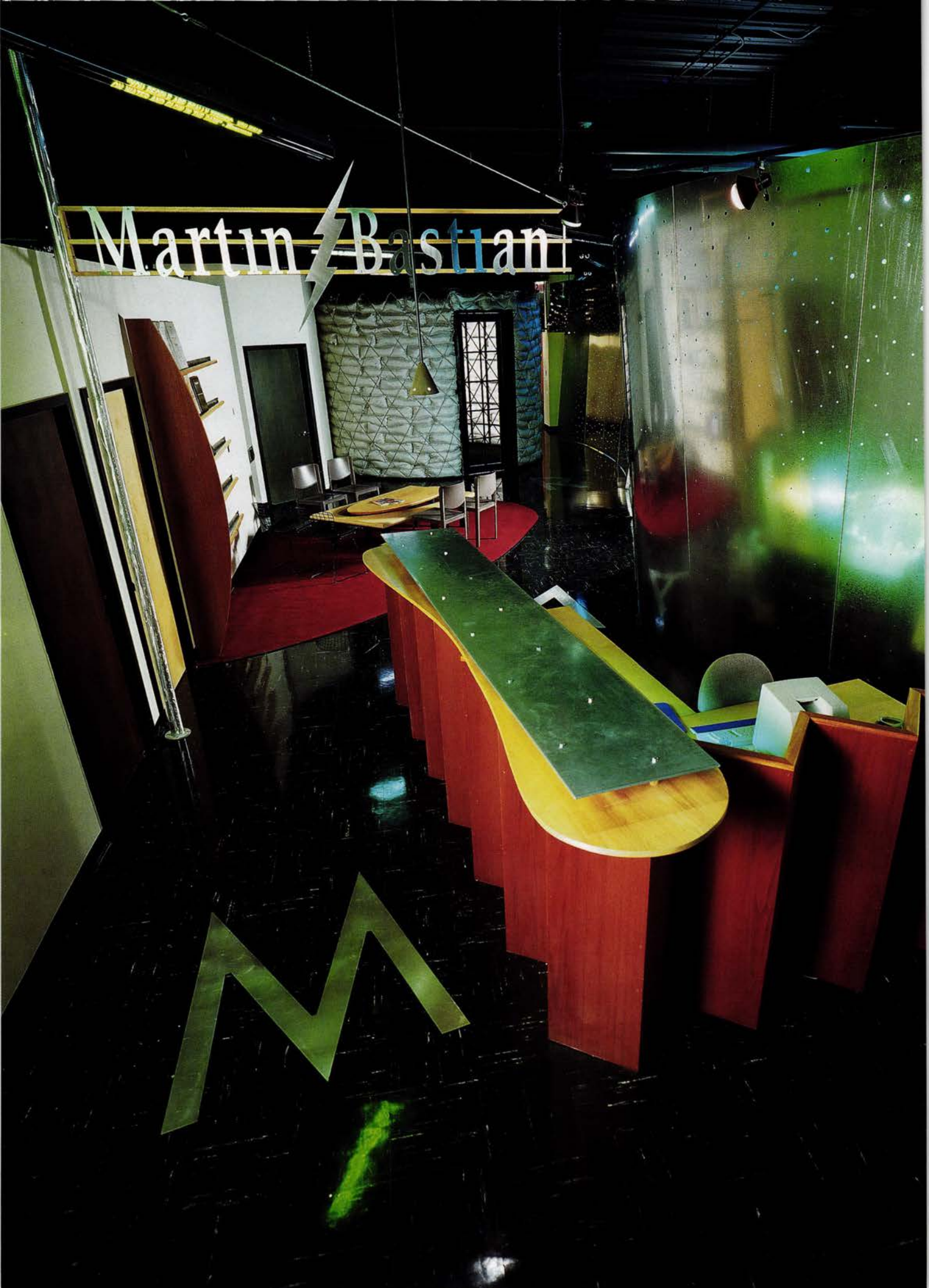


BWBR restored the NWNL Building's marble façade (above) and the main lobby (opposite) to their original modernist glow. On the executive level (top), the architects designed a new boardroom.

Continued on page 49



Martin Bastian



Circumstantial evidence

Years of experience designing retail shops and commercial centers has helped St. Paul architect Gary L. Johnson more than once with difficult design problems. The recently completed offices of Martin/Bastian Communications on the Mississippi River in downtown Minneapolis are a case in point. To enter the headquarters of this advertising- and marketing-service company is to walk into a creative shopping mall, a swirling vortex of design and art that

begins at the doorstep and continues through to the screening room hidden in the bowels of the building.

The spaces flow one into the other, drawing the visitor past the Jetsonesque reception desk, the planetoidal waiting area, a lunar modulelike conference room, and numerous worker bays along an undulating constellation of perforated metal that snakes its way to the media room, a collage of colors and shapes in freefall. Liberally sprinkled throughout are customer testimonials to the effec-

tiveness of the agency's work: light tubes with quotes from satisfied clients hang like frozen lightning bolts overhead. A wall of awards is displayed prominently in the waiting area as well.

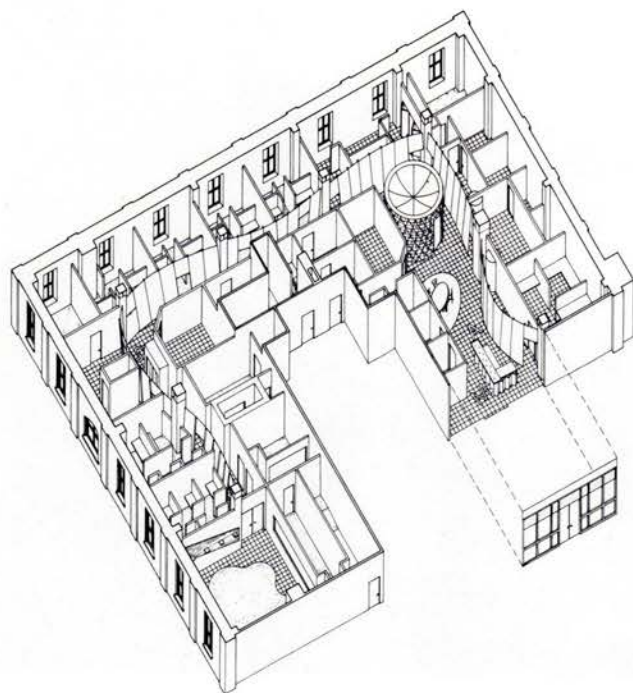
Hidden in the flurry of spaces is a U-shaped floor plan, not the most ideal configuration for a creative business. Most advertising and marketing firms prefer a square or rectangular arrangement so that intraoffice communication is stimulated by the chance encounters these plans permit.



The Martin/Bastian offices are an eclectic mix of colors, materials and forms, from the reception desk (opposite) to media room (above).



The circular conference room (above) is a wood-and-metal grid surrounded by sandbags and a suspension-cable grid holding the bags in place. A 200-foot metal undulating wall (opposite) punched with holes divides the space. The U-shaped floor plan (below) places services spaces, editing rooms and such toward the middle and work spaces behind the outer undulating wall.



Johnson has solved this problem by keeping service spaces, editing rooms and the likes toward the middle and by placing work spaces behind the outer undulating metal wall, thus allowing these spaces to expand or shrink freely as their function demands. This metal scrim has the magnetic effect of directing our attention outward toward the work spaces if we're in the corridor, and inward toward the corridor if we're in the work spaces. The upshot is to draw people together in the interstices—the large openings in the metal wall that serve more than one space—and at corners. This phenomenon clearly reflects Johnson's experience in retail design, where attracting the customer and pulling them through a space is of prime importance.

What makes this office even more surprising is that the interior is as different from its surrounding building as can be imagined. Located on the first floor of the Crown Roller Mill, a 19th-century grain mill left over from Minneapolis's heyday as the milling capital of the world, Martin/Bastian Communications may exude the funkiness of a cyber punk's hangout but its design premise is as down to earth as the 1890s grist mill that once filled the structure.

Johnson makes the most of circumstances by adapting found objects, off-the-shelf products and recycled elements from previous projects he's designed for other clients. For example, the cross-latticed glass door to the conference room is salvaged from a jewelry store, recently relocated, and the giant letters inset into the vinyl-tile floor—they spell out the name of the agency—are left over from the sign band of a retail-center project. The circular conference room, or "bunker," is a wood-and-metal grid surrounded by sandbags and a suspension-cable grid that holds the bags in place. The roof of the conference room is an inverted 12-foot diameter perforated-metal satellite dish backed with translucent fabric and lit with incandescent-fluorescent lights. The glass-and-steel conference table is custom made using hard-rubber squash balls atop

chrome tubes as suspension cushions for the glass top.

Perhaps the most ingenious element in Johnson's design is the undulating metal wall. This 200-foot wall is constructed of more than 50 4-by-10-foot wedges of galvanized sheet metal that have been randomly punched with holes to let through light and partial views of movement from either side. These normally flimsy panels are made rigid by curving and leaning them in two directions, and by a stretched steel cable hidden from public view that is threaded through riveted 2-inch returns along the back edges of each panel and strung between the building's grid of structural columns. Where the wall passes in front of a painted gypsum board wall, Johnson has placed on the floor fluorescent light fixtures covered with theatrical gels to produce an eerie effect.

The metal wall was conceived as both separator and link between the public and production areas, and was intended as a place for display of company work. Instead of the standard push-pins, Johnson has encouraged employees to use refrigerator magnets—the crazier the better—to hang up notes, personal photos, posters and current account work. This has lightened the atmosphere and stimulated creative juices, but the office staff has yet to apply the magnets to the corridor side of the wall as Johnson intended.

As with most of his recent work, Johnson has proven that high-style design does not necessarily imply high budget. He has shown that with imagination, a budget can be stretched to meet the needs of the client no matter what the circumstance.

Bruce N. Wright is a frequent contributor to Architecture Minnesota.

Project: Martin/Bastian
Communications office
Client: Martin/Bastian
Communications
Architect: Gary L. Johnson
Contractor: Morcon
Construction



REHABS

Artspace converts old warehouses into living and working spaces for artists

By Camille LeFevre

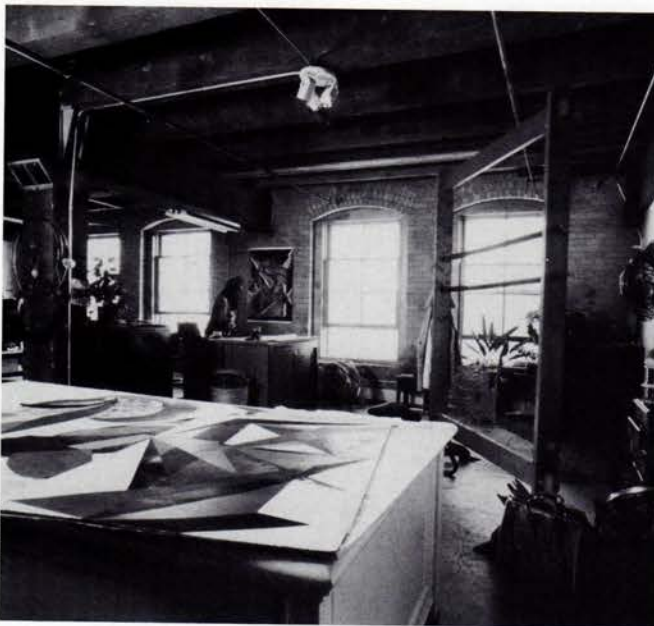
Historic photographs and cultural memories best illustrate the dramatic success of Artspace Projects, Inc., a Minneapolis-based nonprofit developer of low-income housing and work spaces for artists. But we can easily set the stage. Take, for example, the downtown St. Paul block bordered by Broadway and Kellogg streets. Five years ago this was a dead, or at least dying area. Many buildings were boarded up and disintegrating. If it wasn't scary to walk there, it was simply boring. Little, if any, sense of community embodied the spirit of the area.

But in 1990, Artspace rehabilitated the abandoned Northern Warehouse at 308 Prince St. with Hokanson/Lunning Associates into a low-income artists' cooperative. The \$4.7 million conversion was completed according to the historic-preservation certification process established by the architecture branch of the Division of National Preservation Programs, a part of the National Park Service. The building retains the flavor of the expansive warehouse space in each unit with large windows, exposed ductwork, wood beams and

brick outer walls. Fifty-two artist households live, work and play in the building. On the first floor, Copernicus Coffee Gallery provides a lively space for gatherings and gallery crawls; the Carmichael Gallery offers resident-taught art programs for urban youth.

Earlier this year, 66 more artists with families moved into the newly renovated Tilsner Housing Project behind the Northern Warehouse at 300 Broadway. The \$7 million conversion, done with Miller-Dunwiddie Associates in compliance with historic-preservation guidelines, features the building's post-and-beam construction, two 6-story atriums with skylights, gallery space, and living/working spaces with hardwood floors and galley kitchens. The Tilsner, co-owned by Artspace and Twin Cities Housing Development Corporation, is a leasehold artists' cooperative managed by resident artists who have committees to deal with everything from building maintenance to community outreach.

"What's now happening on this block is what I want Artspace to be involved in, which is planned growth," says Kelley Lindquist, Artspace executive director. "The Downtown Community Development Council has supported us right from the start with



Courtesy Artspace

Typical of Artspace rehabs, interiors are designed for living and working. Units retain the warehouse character with high ceilings, exposed brickwork and wood floors.



Fifty-two artist households live and work in the Northern Warehouse, revamped according to historic-preservation guidelines in 1990.

the Northern Warehouse and Tilsner. They envisioned a lively, urban-village feeling here, and the activity in our buildings has helped fill up other non-arts buildings in the neighborhood. It's made this community extremely vibrant."

A similar transformation happened in 1992 after Artspace converted a warehouse at 653 Galtier Ave. in St. Paul into Frogtown Family Lofts, with Criteria Architects designing and Dovolis Johnson & Ruggieri as project architect. The 60,000-square-foot warehouse, once in a blighted and fractious area, is now a viable community providing affordable housing to 36 artists and their

families. Neighborhood children work on art projects at the building, which is also the site of regular block-club potlucks.

Building restoration that goes hand-in-glove with community revitalization "strikes a very strong chord in me about what Artspace is all about," Lindquist adds. "Artspace's mission is to create space where artists can live, perform, exhibit and office, resulting in an overall positive community impact, meaning a sense of neighborhood-controlled economic development."

Traditionally, artists have a reputation for improving the areas they move into. In the Minneapolis warehouse dis-

trict during the 1970s, for instance, artists occupied and upgraded abandoned spaces, instigated community activities and brought in new business. But after making the area appealing to bigger tenants who pay higher rents, they were bumped out because they didn't own their spaces. About the same time, the for-profit owner of the Lowertown Lofts artists' cooperative on 255 E. Kellogg in St. Paul went bankrupt, jeopardizing the stability of the project and causing these artists to fear eviction as well. "So the Artspace board of directors naively and sweetly thought 'Oh well, let's become real-estate developers,'" Lindquist says.

Founded in 1978 by the Minneapolis Arts Commission as a brokerage to help artists find work space and living quarters, Artspace leaped into real-estate development in 1986 and saved the Lower-town Lofts. In 1987, the artist-based board hired the green but enthusiastic Lindquist, who had business, financial, nonprofit, arts and facilities-management experience, but "absolutely no experience in real-estate development or fund raising," Lindquist says.

Nearly eight years of seasoning and \$22 million in buildings later, Lindquist describes real estate as "an

Continued on page 49

Liturgical landmarks

Compiled by Alan Lathrop

Photography by Don F. Wong

Churches play a major role in any community. They function as places of worship as well as social and cultural centers. Their histories are a vital part of the total fabric of the community. They are anchors of experience. While churches represent timelessness and stability, they also can be taken for granted—their very presence overlooked and their contribution to the appearance of the city forgotten. Following is a sample of the 781 churches and synagogues in Minneapolis and 439 places of worship in St. Paul. They represent a diverse selection of church styles, past and present.



Plymouth Congregational Church
Shepley, Rutan & Coolidge, Boston
1907-1909
1900 Nicollet Ave.

This rural-Gothic church is constructed of seam-faced granite from St. Cloud, Minn. The style and configuration was inspired by the Congregational Church of Newton Centre, Mass. The Sunday-school addition was built in 1948-'49 by McEnery & Krafft of the same St. Cloud yellow granite.



St. John the Evangelist Catholic Church
Progressive Design Associates, St. Paul
1968
6 Interlachen Rd.
Hopkins

This is perhaps one of the most successful modern designs in the Twin Cities. Through skillful positioning of skylights, the sanctuary is filled with natural light. Lavish use of open spaces ties the complex together inside.



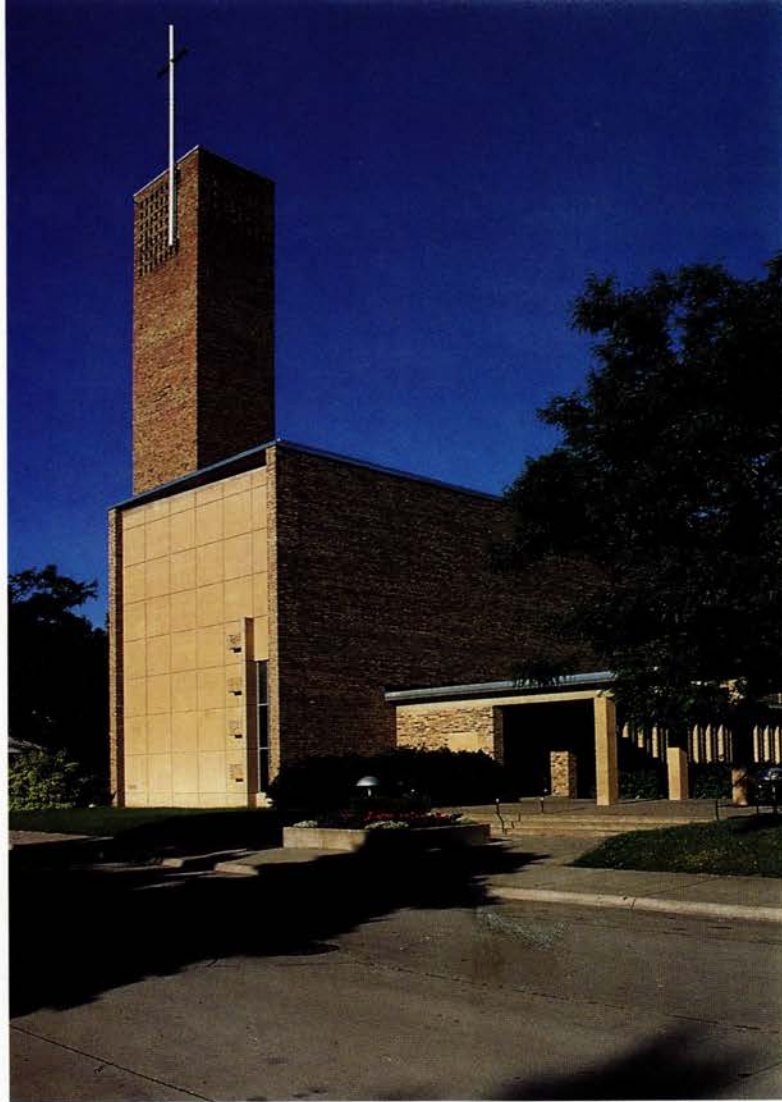
Stewart Memorial Presbyterian Church
(South Central Ministry)
Purcell & Feick, Minneapolis
1909-1910
116 E. 32nd St.

Faced with the challenge of producing a workable building for less than \$20,000, William Gray Purcell created a nontraditional cube that recalls Frank Lloyd Wright's Unity Temple in Oak Park, Ill. The Sunday-school wing to the west was added later by others.



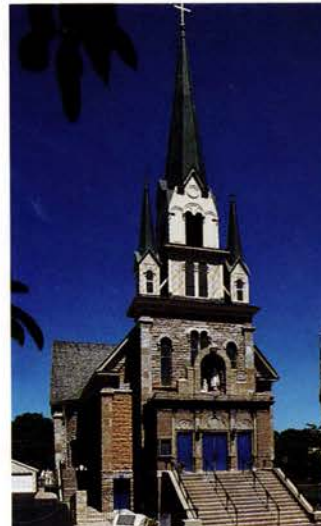
Mayflower Community Congregational Church
Bard & Vanderbilt, Minneapolis
1935-1936
5500 Stevens Ave. So.

Constructed of hollow tile blocks covered with stucco, the church is designed in the Spanish Mission style. It's now used as a funeral parlor. A new sanctuary was built across the street in 1970.



Christ Lutheran Church
Saارين, Saارين & Associates, Ann Arbor, Mich.
with Hills, Gilbertson & Hayes, Minneapolis
1949-'50
3244 34th Ave. So.

The church is testimony to the designers' skill in handling materials—in this case brick—and creating beautiful spaces on a human scale. The use of natural lighting inside focuses attention on the chancel and conveys a sense of spaciousness. Eero Saarinen designed the adjacent education building in 1956.

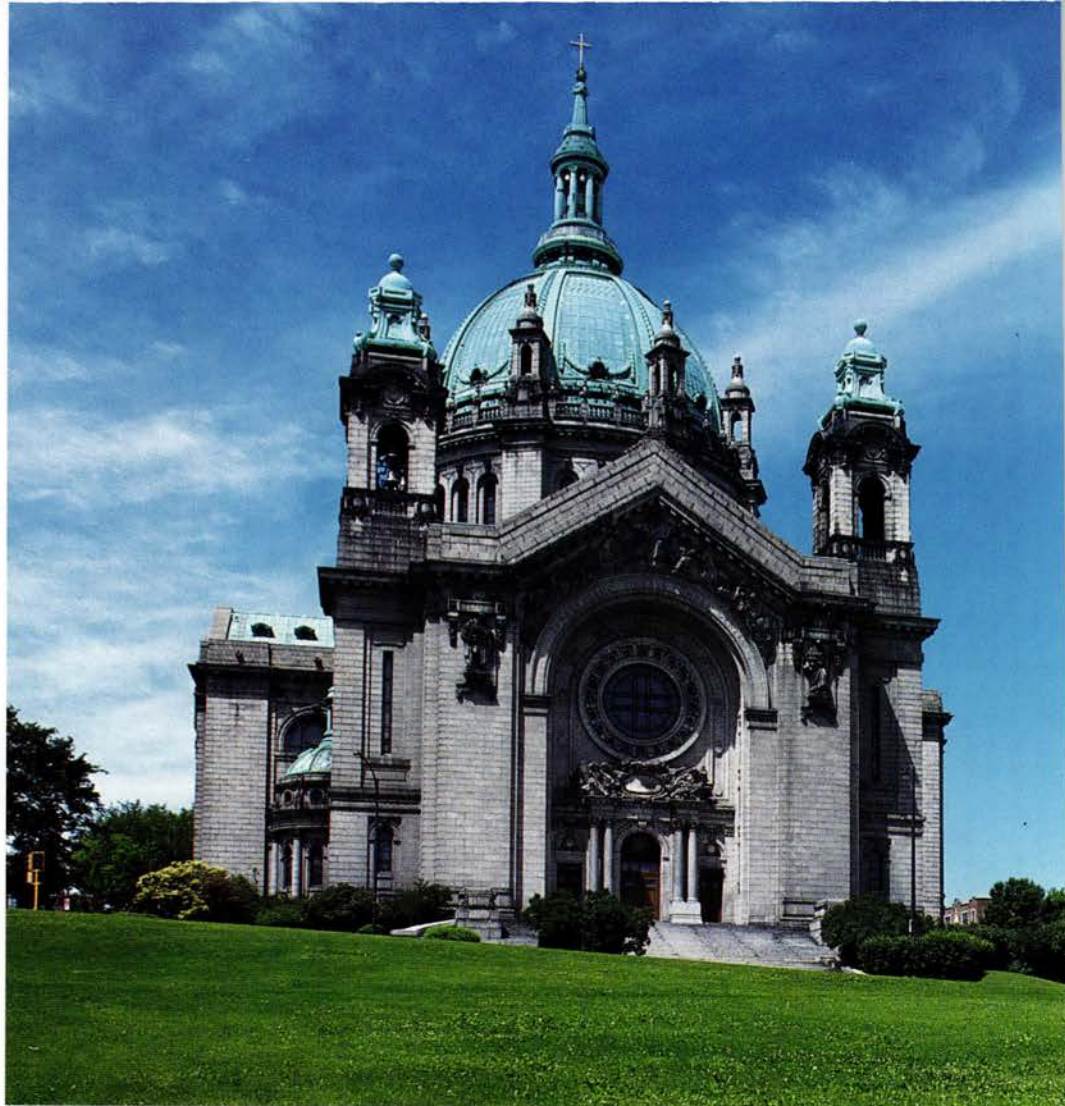


Our Lady of Lourdes
Catholic Church
1857
21 Prince St. S.E.

This limestone church is the oldest in-use facility in Minneapolis. The original style was Romanesque, but a Second Empire apse with mansard roof was added in 1881 and a Gothic-style steeple and portico were added the following year.

Cathedral of St. Paul
Emmanuel L. Masqueray,
St. Paul
1906-1915
Summit and Selby
avenues

This commission, offered by Archbishop John Ireland, brought Masqueray to St. Paul from New York. The exterior was finished in 1915, but the interior wasn't completed until after the architect's death (1917) by Maginnis & Walsh of Boston. Built of St. Cloud pink granite, the classical Baroque church takes the form of the Greek cross. The limestone-clad interior seats 3,500.



St. Columba Church
Francis Barry Byrne, Chicago
1949-'50
1305 Lafond

This highly unusual church is frequently overlooked in the Twin Cities. The architect came out of the Chicago School tradition of Louis Sullivan and worked briefly for Frank Lloyd Wright. Byrne specialized in designing Catholic churches. St. Columba bears elements of expressionism and art deco and features glass-block fenestration, a round bell tower and limestone façade.



Virginia Street Church
Gilbert & Taylor, St. Paul
1886
170 Virginia Street

In this church, Cass Gilbert tried to produce a small, delicate structure that incorporates a rusticated stone base, middle course of lap siding, and shingles at the top capped by an octagonal belfry. This and his German Presbyterian Bethlehem Church (311 Ramsey St.) are arguably closer to the Arts and Crafts style than anything else.



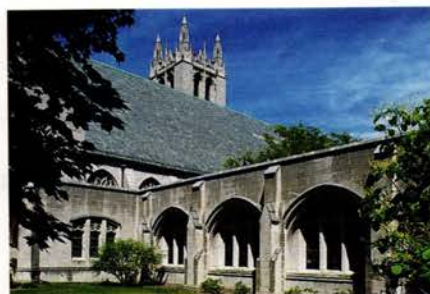
St. Agnes Catholic Church
George J. Ries, St. Paul
1897, 1909-1912
548 Lafond

This European High Baroque church is surely one of the most beautiful and striking churches—inside and out—in St. Paul. For a time, only the basement was finished for services; later the church itself was completed. Its 205-foot tower of green copper established the church as a landmark for the Frogtown area.



Mt. Zion Temple
Erich Mendelsohn, San Francisco
1952-'56
1300 Summit Ave.

Mendelsohn migrated to the U.S. from Germany before World War II and quickly became identified with the Jewish communities. His architecture never again reached the inventive peaks it had while he was in Europe, but tended to be much more restrained, compromised, less refined. This, his last commission, was constructed of brick and demonstrates his skill in creating dramatic spaces.



House of Hope
Presbyterian Church
Cram, Goodhue & Ferguson,
New York
1912
797 Summit Ave.

Ralph Adams Cram has been called the "high priest" of Gothicism in America. In the 1910s and '20s, he and his partners reigned supreme with many uninspired but academically correct Gothic churches to their design credit across the country. This particular church, indicative of their work, was the scene of Hubert H. Humphrey's funeral in 1978.

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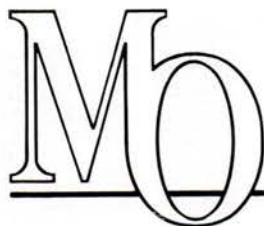


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Kelli Peifer
Project Manager

(612) 557-0100
Fax **(612) 557-0011**



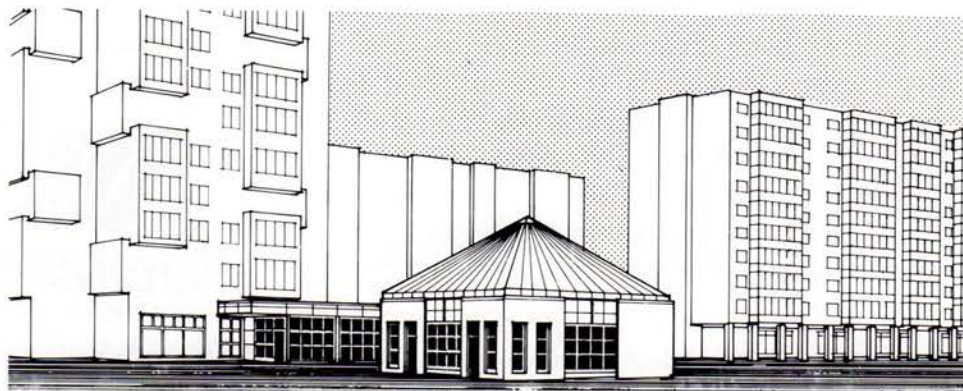
theatrical & industrial design
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7030 Old U.S. 23 • Brighton, MI 48116-8570 • (810) 229-6666 • Fax (810) 229-0221

coming soon

**McMonigal Architects
The Cedars
Minneapolis Public
Housing Authority**

The Cedars is a Minneapolis West Bank community encompassing one 25-story and three 10-story apartment buildings. Site improvements, apartment unit work, community space remodelings and the addition of a community dining room and management center are planned. 612.331.1244



**McMonigal Architects
Residence
Red Wing, MN**

Sited atop a bluff over Lake Pepin, this new farmhouse commands dramatic views of the lake, distant valleys and sloping pastures. A rooftop observation deck offers its owner an unobstructed vista for star gazing. (612) 331-1244.



up close

Continued from page 9

Everyone at the firm enjoys the interdisciplinary challenges their work brings. Hess observes that while working on sites like dams, bridges and explosives factories, "we have to explain them, even when there's no literature on the subject. Sometimes, when we don't even have the basic vocabulary of the subject, it takes both arrogance and humility to push forward. We have to convince each other to ask stupid questions and expose our ignorance."

Another satisfaction is the chance to do the first history or survey of recent or arcane technologies. "The obvious stuff has already been examined," observes Lauber, whose graduate dissertation focuses on the historic significance of synthetic building sidings. The Sandpaper Museum in Two Harbors, for example, arose in 1991 out of Hess Roise's examination of the abrasive industry, interpre-

tive plan and scheme to find an appropriate use for the original home of 3M.

"The definition of what will be preserved used to be something like the James J. Hill House," Lauber adds, noting that more lusterless structures, like missile silos, are now benefitting from preservation. "Here's something that's buried in the ground. It's not beautiful, but it's still architecture." Often as historians they have to make a case for a seemingly prosaic structure. "History is a personal argument. Some people don't realize that," Roise observes.

Roise is one of two Minnesota advisors for the National Trust for Historic Preservation, and the firm works on traditional preservation projects as well. One particularly thorny project came its way in 1992 when the Minnesota Department of Transportation asked the firm to prepare a National Register Historic District Nomination for Main Street in Sauk Centre, the inspiration for Sinclair Lewis's influential novel *Main Street*.

"There was great political sensitivity because Sauk Centre citizens were at odds with the state over a plan to enlarge Main Street," Hess says. "What were we trying to preserve? We began by evaluating this Main Street against the typology of the American main street, but we eventually realized that this methodology was wrong. Lewis used this street as the *original* main street. It's like Plymouth Rock; there were no others before it. Only then did we start to evaluate it on its own terms. But that didn't make the problems and disputes go away—they needed to be resolved through the political process, not through evaluation."

Having surveyed and evaluated structures by climbing fences, driving old roads, slogging through fields and dodging cow pies, the people at Hess Roise still have more architectural frontiers to conquer. Says Hess, "We're moving into mining and thirsting after sewers."

Jack El-Hai is a writer living in Minneapolis.

AM

coming soon

Miller Residence

Savage, MN

A timbered, covered walkway leads to this Craftsman cottage designed for the Miller family. The entry opens directly to a dining room at the heart of the house. A large stone fireplace anchors the vaulted family room. Designed by Michaela Mahady.



McDonald Residence

Minneapolis, MN

This unique 1915 Prairie style home is currently undergoing an exterior restoration and an interior rehabilitation. A new period kitchen incorporates salvaged cabinets and reproduction materials in exacting detail, while built-in cabinets form a bed alcove in a new master bedroom suite. Designed by Joseph G. Metzler.



Greek Revival Restoration

Afton, Minnesota

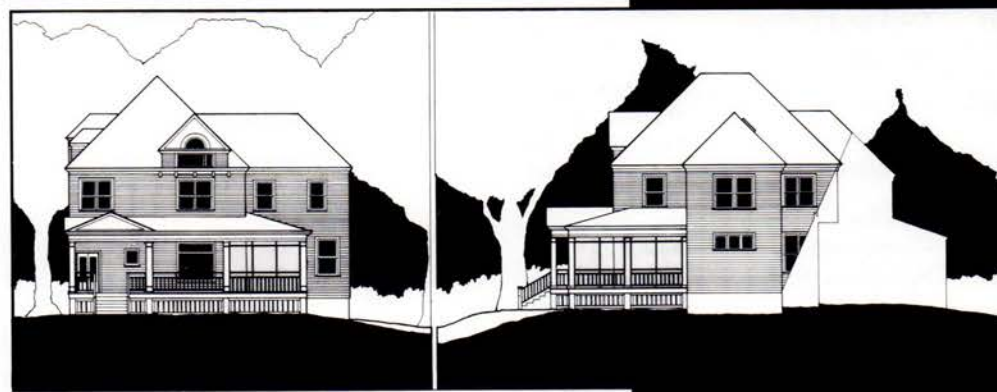
This 1864 Greek Revival, one of three original houses in Afton Township, had deteriorated through the years until the current owners began a restoration, removing insensitive additions and adding necessary new spaces in a manner respectful to the character, scale and proportions of the existing house. Designed by Paul Buom.



Halvorson Residence

Saint Paul, MN

This turn of the century Queen Ann had suffered years of neglect before the current owners moved in. This project adds a wrap around porch, doubles the size of the dining room, provides a home office, as well as a complete renovation of the house's exterior. Construction by Choice Wood Company. Designed by Timothy Fuller.



MULFINGER, SUSANKA & MAHADY ARCHITECTS, INC.

43 Main Street SE, Suite 410, Minneapolis, MN 55414 (612) 379-3037

Coming Soon and in place announcements are placed by the firms listed. For rate information call **AM** at 612/338-6763

The firms listed on the following pages include design professionals who are members of the American Institute of Architects. They offer a broad range of architectural, space planning and interior design services. Individually, each firm has special areas of expertise and project competence. Their capabilities range from homes to corporate headquarters, from hospitals to schools, restaurants to retail facilities.

I invite you to contact these firms and to discuss with them your specific project needs.

Peter A. Rand, FAIA
Publisher

Legend

AIA	American Institute of Architects
APA	American Planning Association
ASID	American Society of Interior Designers
CID	Certified Interior Designer
FAIA	Fellow, American Institute of Architects
FCSI	Fellow, Construction Specifiers Institute
IBD	Institute of Business Designers
PE	Professional Engineer

THE ALLIANCE, INC.

400 Clifton Avenue South
Minneapolis, MN 55403
Tel: 612/871-5703
Fax: 612/871-7212
Other Offices: Minneapolis/St. Paul International Airport
Established: 1970

Sharry L. Cooper	IBD
Thomas J. DeAngelo	AIA
Donald L. Hammer	AIA
Dennis W. LaFrance	AIA
Carl J. Remick, Jr.	AIA

Firm Personnel by Discipline	
Architects	42
Interior Designers	7
Administrative	7
Total	56

Interior Work %	
Office Bldg/Banks/Financial	30
Retail/Commercial	30
Medical/Healthcare	10
Municipal	5
Education/Academic	5
Airports	20

St. Paul Companies Corporate Headquarters South Building Renovation, St. Paul, MN; Fortis Woodbury Facility, Strategic Plan and Renovation, Woodbury, MN; University of Minnesota Cancer Center Interiors, Minneapolis, MN; Caribou Coffee Shops, Various Locations, Minnesota and Georgia.

ANKENY KELL RICHTER WALSH ARCHITECTS, P.A.

821 Raymond Avenue, Ste. 400
St. Paul, MN 55114
Tel: 612/645-6806
Fax: 612/645-0079
Other Offices: River Falls, WI
Established 1976

Ronald W. Ankeny	AIA
Duane A. Kell	FAIA
Frederick C. Richter	AIA
Robert J. Walsh, Jr.	AIA

Firm Personnel by Discipline	
Architects	14
Interior Designers	3
Other Technical	10
Administrative	5
Total	32

Interior Work %	
Office Bldgs/Banks/Financial	25
Retail/Commercial	10
Medical/Healthcare	5
Education/Academic	25
Sports/Leisure/Recreation	25
Industrial/Mfg/Warehousing	10

Maplewood Community Center, Maplewood, MN; Farm Credit Leasing, Golden Valley, MN; United HealthCare, Edina and Golden Valley, MN; AT&T, Roseville, MN

ARCHITECTS IV, INC.

25 North 12th Avenue East
Duluth, MN 55805
Tel: 218/728-5124
Fax: 218/728-5125
Established 1957

Jack E. Jyring	AIA
Russell E. Betts	AIA

Firm Personnel by Discipline	
Architects	3
Interior Designers	3
Other Technical	2
Administrative	2
Total (Overlap)	7

Interior Work %	
Housing/Multiple	5
Office Bldgs/Banks/Financial	5
Retail/Commercial	10
Churches/Worship	5
Municipal	5
Education/Academic	60
Industrial (Maintenance)	10

Western Lake Superior Sanitary District, Office Development, Duluth, MN; University of Minnesota, Cloquet Forestry Center, Cloquet, MN; College of St. Scholastica, Little Theatre, Duluth, MN; Duluth International Airport, Addition, Duluth, MN

ARMSTRONG, TORSETH, SKOLD AND RYDEEN, INC.

4901 Olson Memorial Highway
Minneapolis, MN 55422
Tel: 612/545-3731
Fax: 612/525-3289
Established 1944

James E. Rydeen	FAIA
Kenneth E. Grabow	AIA
Rodney E. Erickson	FCSI
Paul W. Erickson	AIA
Tammy S. Magney	AIA
William V. Snyder	AIA
Daniel C. Moll	AIA
Paul L. Snyder	AIA

Firm Personnel by Discipline	
Architects	28
Interior Designers	2
Engineers	7
Other Technical	56
Administrative	7
Total	100

Interior Work %	
Housing/Multiple	1
Churches/Worship	1
Education/Academic	98

Willmar High School, Willmar, MN; Red Wing High School, Red Wing, MN; South Washington County Junior High Schools (2), Cottage Grove, MN; Osseo Elementary Schools (2), Maple Grove, MN; Westminster Presbyterian Church Alterations, Minneapolis, MN

THOMAS A. BARBEAU, AIA

5055 Nicollet Avenue
Minneapolis, MN 55419
Tel: 612/822-6404
Fax: 612/822-6411

Thomas A. Barbeau	AIA
-------------------	-----

Firm Personnel by Discipline	
Architects	1
Administrative	.5
Total	1.5

Interior Work %	
Housing/Multiple	20
Residences	20
Retail/Commercial	30
Medical/Healthcare	20
Education/Academic	10

Caramelicious, Mall of America, Bloomington, MN; Institute of Reporative Medicine, St. Louis Park, MN; NMMC North Vistas, Robbinsdale, MN; Village Hall, Marine-On-St. Croix, MN

BARBOUR/ LaDOUCEUR ARCHITECTS

5301 Russell Avenue S.
Minneapolis, MN 55410
Tel: 612/925-2393
Fax: 612/925-2393

F. John Barbour
Janis LaDouceur

Firm Personnel by Discipline
Architects

	Interior Work %
Housing/Multiple	5
Residences	30
Retail/Commercial	20
Municipal	10
Education/Academic	5
Heritage/Interpretive Centers	30
Restoration/Preservation	20

Francesca's Bakery & Cafe, St. Paul, MN; American Red Cross, Programming and Renovation, St. Paul, MN; "Edna G." Tugboat Museum, Interiors and Exhibit Design, Two Harbors, MN; Ludeke Residence Renovation, Minneapolis, MN

FREDERICK BENTZ/ MILO THOMPSON/ ROBERT RIETOW, INC.

2600 Foshay Tower
Minneapolis, MN 55402
Tel: 612/332-1234
Fax: 612/332-1813
Established 1971

Milo Thompson
Robert Rietow
Jeff Sweitzer
Ann Voda
Lew Moran

Firm Personnel by Discipline
Architects
Interior Designers
Administrative
Total

	Interior Work %
Housing/Multiple	20
Residences	5
Office Bldgs/Banks/Financial	20
Retail/Commercial	20
Municipal	10
Education/Academic	25

Investors Savings Bank, Wayzata, MN; Northstar Center Remodeling, Minneapolis, MN; Public Radio International (formerly American Public Radio), Minneapolis, MN; Baxter's Books, Minneapolis, MN

CLOSE ASSOCIATES, INC. ARCHITECTS

3101 E. Franklin Avenue
Minneapolis, MN 55406
Tel: 612/339-0979
Fax: 612/339-0976
Established 1938

Gar Hargens
Jens Henry Vange

Firm Personnel by Discipline
Architects
Interior Designers
Administrative

	Interior Work %
Housing/Multiple	10
Residences	20
Office Bldgs/Banks/Financial	15
Retail/Commercial	10
Medical/Healthcare	30
Churches/Worship	10
Education/Academic	5

Children's Hospital of St. Paul, Various Projects, St. Paul, MN; Hennepin County Economic Assistance, Minneapolis, MN; Chaffin Residence, Remodel, Waseca, MN; Harriet Tubman Women's Center, Minneapolis, MN

CUNINGHAM HAMILTON QUITER, PA

201 Main Street SE, Ste. 325
Minneapolis, MN 55414
Tel: 612/379-3400
Fax: 612/379-4400

John W. Cunningham
John E. Hamilton
John E. Quiter
Thomas L. Hoskens

Firm Personnel by Discipline
Architects
Interior Designers
Other Technical
Administrative
Total

—

	Interior Work %
Housing/Multiple	5
Residences	5
Office Bldgs/Banks/Financial	5
Retail/Commercial	10
Medical Facilities/Health Care	5
Churches/Worship	10
Education/Academic	30
Resort/Entertainment	30

Biloxi Star Theatre, Biloxi, MS; Rainforest Cafe, Mall of America, Bloomington, MN; Roseville Area High School, Roseville, MN; Mille Lacs Clinic, Onamia, MN

ELLERBE BECKET, INC.

800 LaSalle Avenue
Minneapolis, MN 55402
Tel: 612/376-2000
Fax: 612/376-2271

Other Offices: Washington D.C., New York, Los Angeles,

Kansas City
Established 1909

Robert E. DeBruin
Barry W. Graham
Robin Ellerthorpe
Jean Pontzer
Nancy Stark

Firm Personnel by Discipline
Architects
Interior Designers
Engineers
Other Technical
Administrative
Total

	Interior Work %
Office Bldgs/Banks/Financial	45
Retail/Commercial	5
Medical/Healthcare	35
Municipal	5
Education/Academic	10

IBM Corporate Offices, Minneapolis, MN; Andersen Consulting, Minneapolis, MN; University of Minnesota, Carlson School of Management, Minneapolis, MN; West Health Campus, Plymouth, MN; Northwestern Memorial Hospital, Chicago, IL

ENGAN ASSOCIATES: ARCHITECTS, P.A.

P.O. Box 89,
316 W. Becker Avenue
Willmar, MN 56201
Tel: 612/235-0860
Fax: 612/235-0861
Established 1979

Richard P. Engan
Jeffrey M. Nagel
Cynthia L. Herding

Firm Personnel by Discipline
Architects
Interior Designers
Other Technical
Administrative
Total

	Interior Work %
Medical/Healthcare	30
Churches/Worship	25
Municipal/County	25
Education/Academic	20

Mid-State Telephone Company, New London, MN; St. Michael's Hospital, Lakeview Clinic, Sauk Centre, MN; Affiliated Medical Centers, Willmar, MN; Southwestern Technical Colleges, Jackson and Granite Falls Campuses, MN

EDWARD FARR ARCHITECTS, INC.

8400 Normandale Lake Blvd., Ste. 130
Bloomington, MN 55437
Tel: 612/831-6460
Fax: 612/831-6470
Established 1991

Edward Farr

Firm Personnel by Discipline
Architects
Interior Designers
Other Technical
Total (Overlap)

	Interior Work %
Office Bldgs/Banks/Financial	70
Retail/Commercial	25
Medical/Healthcare	5

Colle & McVoy, Inc., Advertising Agency, Bloomington, MN; Execu Train, Corporate Offices and Training Center, Bloomington, MN; LifeTouch, Executive Offices, Bloomington, MN; Presto Pizza/Grandma Gebharts Cookies, Eatery, Bloomington, MN

GROUP II ARCHITECTS PA

104 West Redwood
Marshall, MN 56258
Tel: 507/537-1511
Fax: 507/537-1512
Other Offices: Sioux Falls, SD
Established 1979

Thomas J. Osterberg AIA
Ronald D. Halgersen AIA
Paul B. Boerboom CID

Firm Personnel by Discipline
Architects 4
Interior Designers 1
Other Technical 3
Total 11

Interior Work %
Housing/Multiple 5
Office Bldgs/Banks/Financial 30
Medical/Healthcare 10
Churches/Worship 10
Municipal 20
Education/Academic 20
Industrial 5

Norwest Bank Remodel, Marshall, MN; Marshall Municipal Utilities Office, Shop and Warehouse, Marshall, MN; Springfield Public Library, Springfield, MN; Geotek Office, Lab and Warehouse, Sioux Falls, SD

HAMMEL GREEN AND ABRAHAMSON, INC.

1201 Harmon Place
Minneapolis, MN 55403
Tel: 612/337-4100
Fax: 612/332-9013
Other Offices: Milwaukee, WI; Rochester, MN
Established 1953

Nancy Cameron IBD

Firm Personnel by Discipline
Architects 86
Interior Designers 9
Engineers 46
Other Technical 47
Administrative 52
Total 240

Interior Work %
Office Bldgs/Banks/Financial 5
Retail/Commercial 5
Medical/Healthcare 55
Churches/Worship 5
Education/Academic 20
Museums/History Centers 5
Industrial/Mfg/Warehousing 15

St. Cloud Hospital, Ambulatory Care Center, St. Cloud, MN; United/Children's Hospitals, Day Surgery Center, St. Paul, MN; Iowa-Illinois Gas & Electric, Office Building, Davenport, IA; 3M, Buildings 264 and 275, St. Paul, MN

HOKANSON/LUNNING ASSOCIATES, INC.

644 Summit Avenue
St. Paul, MN 55105
Tel: 612/221-0915
Fax: 612/221-9814
Established 1981

Brad Hokanson AIA
Robert Lunning

Firm Personnel by Discipline
Architects 3
Interior Designers 1
Other Technical 2
Total 6

Interior Work %
Housing/Multiple 10
Residences 5
Office Bldgs/Banks/Financial 10
Retail/Commercial 5
Education/Academic 65
Other 5

Barsuhn Design, NU Studio, Minneapolis, MN; Independent Television Services, St. Paul, MN; Normandale Community College Fine Arts Infill, Bloomington, MN; Minneapolis College of Art and Design, Facilities Expansion, Minneapolis, MN

HOLABIRD & ROOT

400 South Broadway
Rochester, MN 55904
Tel: 507/288-8088
Fax: 507/288-7311
Other Offices: Chicago, IL
Established 1880

Greg Cook AIA
Jeff Case AIA
Patricia Sticha AIA, CID
Bob Piotrowski

Firm Personnel by Discipline
Architects 33
Interior Designers 4
Engineers 29
Other Technical 6
Administrative 20
Total 92

Interior Work %
Residences 5
Office Bldgs/Banks/Financial 25
Medical/Healthcare 20
Churches/Worship 5
Municipal 5
Education/Academic 40

IBM Mid America Employee Federal Credit Union, Rochester, MN; Norwest Bank, Rochester, MN; Motorola, Customers' Center for Systems Integration, Schaumburg, IL; Chicago-Kent College of Law, Chicago, IL

HORTY ELVING & ASSOCIATES, INC.

505 East Grant Street
Minneapolis, MN 55404-1490
Tel: 612/332-4422
Fax: 612/344-1282
Established 1955

Thomas Horthy FAIA
James C. Elving PE
Rick Moore AIA
Linda Engel
Diedre Jones

Firm Personnel by Discipline
Architects 10
Interior Designers 3
Engineers 9
Other Technical 4
Administrative 4
Total 30

Interior Work %
Medical/Healthcare 100
Minnesota Masonic Home Care Center, Bloomington, MN; River Falls Area Hospital and Clinic, River Falls, WI; Mercy Hospital, Devils Lake, ND; Wray Community District Hospital, Wray, CO

HRMA, INC.

123 North 3rd Street, Ste. 808
Minneapolis, MN 55401
Tel: 612/339-2722
Fax: 612/337-5468
Established 1984

Richard A. Heise AIA
James D. MacRae AIA
Richard I. Christensen AIA

Firm Personnel by Discipline
Architects 5
Other Technical 2
Administrative 1
Total 8

Interior Work %
Residences 10
Golf Clubhouses 90

NCR Country Club, Kettering, OH; Dubuque Golf and Country Club, Dubuque, IA; North Oaks Golf Club, North Oaks, MN; Oak Ridge Country Club, Hopkins, MN

KODET ARCHITECTURAL GROUP, LTD.

15 Groveland Terrace
Minneapolis, MN 55403
Tel: 612/377-2737
Fax: 612/377-1331

Edward J. Kodet, Jr. FAIA

Firm Personnel by Discipline
Architects 4
Interior Designers 1
Other Technical 3
Administrative 1
Total 9

Interior Work %
Housing/Multiple 10
Office Bldgs/Banks/Financial 10
Retail/Commercial 20
Churches/Worship 10
Municipal 20
Education/Academic 30

Human Resources, Shops Building and Offices, University of Minnesota, Minneapolis, MN; Pendleton Shop, Gaviidae Common, Minneapolis, MN; Corpus Christi Church, Roseville, MN; Longfellow Interpretive Center, Restoration, Minneapolis, MN

KRECH, O'BRIEN, MUELLER & WASS, INC.

6115 Cahill Avenue
Inver Grove Heights, MN 55076
Tel: 612/451-4605
Fax: 612/451-0917
Established 1985

James H. Krech PE
Daniel J. O'Brien AIA
Brady R. Mueller AIA
Brian C. Wass AIA
Heidi M. Myers AIA, ASID

Firm Personnel by Discipline

Architects	5
Interior Designers	1
Engineers	2
Other Technical	5
Administrative	1
Total	14

Interior Work %

Housing/Multiple	5
Residences	5
Office Bldgs/Banks/Financial	10
Retail/Commercial	15
Churches/Worship	5
Education/Academic	10
Industrial/Mfg/Warehousing	50

AFSCME Office and Conference Center, South St. Paul, MN;
Cenex Corporate Headquarters, Remodeling and Facilities Management, Inver Grove Heights, MN; Mankato State University, Centennial Student Union, Mankato, MN; Imperial Manufacturing, Corporate Headquarters, Hampton, IA

JOHN S. LARSON & ASSOCIATES, ARCHITECTS

241 North Third Street
Bayport, MN 55003
Tel: 612/439-4022
Fax: 612/439-4022

John S. Larson AIA

Firm Personnel by Discipline

Architects	1
Interior Designers	1
Other Technical	1
Administrative	1
Total (Overlap)	3

Interior Work %

Residences	85
Retail/Commercial	5
Municipal	10

New Pump House, City of Lakeland, MN; New Coffee Shop, Dunn Bros., Minneapolis, MN; New Residence for Charles Donnelly, Stillwater, MN; New Residence for Mr. & Mrs. W. Patrick Riley, Lakeland, MN

LHB ENGINEERS & ARCHITECTS

21 West Superior Street
Duluth, MN 55802
Tel: 218/727-8446
Fax: 218/727-8456
Other Offices: Minneapolis, MN
Established 1965

Richard A. Carter AIA
Steven H. McNeill AIA
Jerry A. Putnam AIA, CSI
Karl M. Ruthenbeck
Harvey H. Harvala PE

Firm Personnel by Discipline
Architects 13
Interior Designers 2
Engineers 14
Other Technical 8
Administrative 13
Total 50

Interior Work %

Residences	10
Office Bldgs/Banks/Financial	20
Retail/Commercial	5
Medical/Healthcare	25
Municipal	5
Education/Academic	25
Healthy Building Design	10

American Lung Association Health House '94, Chanhassen, MN; Duluth Omnimax Theater, Duluth, MN; St. Mary's Medical Center, Central Sterile Processing, Duluth, MN; Artspace, Traffic Zone Visual Center for the Arts, Minneapolis, MN

LINDBERG PIERCE, INC.

15 South Fifth Street, Ste. 1200
Minneapolis, MN 55402
Tel: 612/332-3339
Fax: 612/344-1711
Established 1973

James H. Lindberg AIA
Robert L. Pierce AIA

Firm Personnel by Discipline

Architects	4
Interior Designers	1
Other Technical	2
Administrative	1
Total	8

Interior Work %

Office Bldgs/Banks/Financial	40
Municipal	40
Education/Academic	5
Laboratories/Communications	15

Hastings City Hall and Police Station, Renovation, Hastings, MN; Robbinsdale Public Safety Building, Robbinsdale, MN; State Bank of Young America, Young America, MN; US West Directory Assistance Offices, Three Locations Throughout the Region

MILLER-DUNWIDDIE- ASSOCIATES, INC.

10340 Viking Drive, Ste. 125
Eden Prairie, MN 55344
Tel: 612/941-0684
Fax: 612/941-0894

Craig R. Lau AIA
Charles D. Liddy AIA
John D. Mecum AIA
Jim W. Miller AIA
Mark J. Miller

Firm Personnel by Discipline

Architects	14
Other Technical	2
Administrative	2
Total	18

Interior Work %

Housing/Multiple	20
Retail/Commercial	20
Medical/Healthcare	30
Municipal	10
Airports	20

Tilsner Artist Housing, St. Paul, MN; Lakewood Cemetery, Administration Building, Minneapolis, MN; Roselawn Cemetery Chapel Lounge, Roseville, MN; Federal Inspection Services, HHH Terminal, Minneapolis/St. Paul International Airport

THE LEONARD PARKER ASSOCIATES, ARCHITECTS INC.

430 Oak Grove Street, Ste. 300
Minneapolis, MN 55403
Tel: 612/871-6864
Fax: 612/871-6868
Established 1958

Leonard S. Parker FAIA
Gary Mahaffey FAIA
Stephan S. Huh AIA
Francis Bulbulian AIA

Firm Personnel by Discipline

Architects	15
Interior Designers	4
Other Technical	4
Administrative	4
Total	27

Interior Work %

Residences	5
Office Bldgs/Banks/Financial	20
Municipal	25
Education/Academic	20
Libraries, Convention Facilities, Justice/Detention Facilities	30

Minnesota Judicial Center, St. Paul, MN; Minneapolis Convention Center, Minneapolis, MN; Dakota County Western Services Center, Apple Valley, MN; Washburn Community Library, Minneapolis, MN

■ RSP ARCHITECTS, LTD.

120 First Avenue North
Minneapolis, MN 55401
Tel: 612/339-0313
Fax: 612/339-6760
Established 1978

Al;exander F. Ritter AIA
Michael J. Plautz AIA
Dick B. Daniels AIA
Jim Fitzhugh AIA
Robert M. Lucius AIA
David C. Norback AIA
Terry Wobken AIA

Firm Personnel by Discipline

Architects	50
Interior Designers	5
Other Technical	19
Administrative	20
Total	94

Interior Work %

Office Bldgs/Banks/Financial	70
Retail/Commercial	10
Medical/Healthcare	5
Education/Academic	10
Government/Military	5

IDS Financial Services Inc.,
Workplace Enhancement Program,
Minneapolis, MN; United
HealthCare, Corporate Offices,
Minnetonka, MN; Heitman Minnesota
Management, Minneapolis, MN;
National Computer Systems Inc.,
Multiple Locations

■ SHORT ELLIOTT HENDRICKSON INC.

3535 Vadnais Center Drive
St. Paul, MN 55110
Tel: 612/490-2000
Fax: 612/490-2150
Other Offices: Minnetonka, MN;
St. Cloud, MN; Chippewa Falls,
WI; Madison, WI
Established 1927

Donald E. Lund PE
Gary R. Gray PE
Richard A. Olsen AIA
Robert F. Pauly AIA
Bradley E. Forbrook AIA

Firm Personnel by Discipline

Architects	20
Interior Designers	1
Engineers	32
Other Technical	151
Administrative	46
Total	250

Interior Work %	
Housing/Multiple	10
Residences	5
Office Bldgs/Banks/Financial	5
Retail/Commercial	10
Medical/Healthcare	5
Churches/Worship	10
Municipal	15
Education/Academic	40

MCC Behavioral Care, Inc.,
Eden Prairie, MN; St. Olaf Residence,
Minneapolis, MN; St. Felix Church,
Wabasha, MN; Red Wing Housing and
Redevelopment Authority, Red Wing, MN

■ SETTER, LEACH & LINDSTROM

1100 Peavey Building,
2nd Avenue at 8th Street
Minneapolis, MN 55402
Tel: 612/338-8741
Fax: 612/338-4840
Established 1917

Basil Filonowich AIA
John Litchy AIA
Howard Goltz AIA

Firm Personnel by Discipline

Architects	36
Interior Designers	3
Engineers	49
Other Technical	4
Administrative	18
Total	110

Interior Work %

Office Bldgs/Banks/Financial	40
Retail/Commercial	10
Municipal	5
Education/Academic	20
Industrial/Mfg/Warehousing	25

Greater Minneapolis Convention
Visitors Association, Headquarters
Office Remodeling, Minneapolis, MN;
White Bear Lake Area Schools,
Renovation of 14 Schools, White Bear Lake, MN;
AEC Engineering, Office Remodeling,
Minneapolis, MN; Johnson & Higgins,
Office Remodeling, Minneapolis, MN

■ SHEA ARCHITECTS, INC.

100 North Sixth Street, Ste. 300A
Minneapolis, MN 55403
Tel: 612/339-2257
Fax: 612/349-2930
Established 1978

David A. Shea III AIA
Steven Haasl AIA

Firm Personnel by Discipline

Architects	7
Interior Designers	12
Other Technical	23
Administrative	9
Total	51

Interior Work %

Office Bldgs/Banks/Financial	40
Retail/Commercial	40
Medical/Healthcare	5
Corporate Design	15

One Financial Center, Minneapolis,
MN; City Center, Minneapolis, MN;
Asia Grille, Eden Prairie, MN;
First Minnetonka Bank, Minnetonka, MN

■ SIRNY ARCHITECTS, INC.

100 Union Plaza
333 Washington Avenue N.
Minneapolis, MN 55401
Tel: 612/341-1070
Fax: 612/341-2124
Established 1983

John E. Sirny AIA

Firm Personnel by Discipline

Architects	8
Interior Designers	2
Other Technical	1
Administrative	1
Total	12

Interior Work %

Housing/Multiple	10
Retail/Commercial	30
Medical/Healthcare	5
Education/Academic	10
Country Clubs	45

D'Amico & Sons, Minneapolis, MN;
Shelly's Woodroast, St. Louis Park, MN;
Minneapolis Golf Club, St. Louis Park, MN;
Edina Country Club, Edina, MN

■ SKD ARCHITECTS, INC.

9800 Shelard Parkway, Ste. 110
Minneapolis, MN 55441
Tel: 612/591-6115
Fax: 612/591-6119
Established 1977

Steven A. Kleinman AIA

Firm Personnel by Discipline

Architects	3
Interior Designers	3
Other Technical	4
Administrative	1
Total	11

Interior Work %

Residences	25
Office Bldgs/Banks/Financial	40
Retail/Commercial	10
Municipal	25

Paddock Laboratories, New Hope, MN; Merrill Corporation
Headquarters, St. Paul, MN;
Burnhaven Library, Burnsville, MN;
W. J. Sutherland & Associates, Inc., Edina, MN

■ SPACES INTERIOR DESIGN, A DIVISION OF KKE ARCHITECTS

300 First Avenue North, Ste. 400
Minneapolis, MN 55401
Tel: 612/339-4400
Fax: 612/342-9267
Established 1968

Stephen J. Lanak

Firm Personnel by Discipline

Interior Designers	8
Administrative	1
Total	9

Interiors Work %

Housing/Multiple	5
Residences	5
Office Bldgs/Banks/Financial	15
Retail/Commercial	20
Medical/Healthcare	20
Churches/Worship	5
Municipal	20
Education/Academic	15

Holiday Inn Crown Plaza Remodel,
Minneapolis, MN; Pan-nekoeken
Burnsville, Burnsville Center, MN;
Sherburne County Government Center,
Addition, Elk River, MN; Ballard Nursing
Center, Des Plaines, IL; Target
Superstore, Omaha, NE; Lucky
Star Bingo, Concho, OK; KMS
Junior/Senior High School,
Kerkhoven, MN

■ SPENCER + PAEPER ARCHITECTS INC.

6524 Walker Street, Ste. 225
Minneapolis, MN 55426
Tel: 612/924-0448
Fax: 612/924-0265
Established 1992

Daniel R. Spencer AIA
David R. Paeper AIA

Firm Personnel by Discipline
Architects 2
Interior Designers 2
Other Technical 1
Administrative 1
Total 6

Interior Work %
Residences 70
Retail/Commercial 10
Medical/Healthcare 20

Patchell/O'Donnell Residence,
Wayzata, MN; Werbalowsky
Residence, Edina, MN; Accents
Gift Shop, Sioux City, IA;
Riverplace Physicians Clinic,
Monticello, MN

■ STATION 19 ARCHITECTS, INC.

2001 University Avenue SE
Minneapolis, MN 55414
Tel: 612/623-1800
Fax: 612/623-0012

Richard Brownlee AIA
Ray Geiger AIA
Darrel LeBarron AIA

Firm Personnel by Discipline
Architects 4
Interior Designers 1
Other Technical 4
Administrative 2
Total 11

Interior Work %
Churches/Worship 80
Municipal 20

Steele County Administrative Of-
fice Building, Owatonna, MN;
Family Activities Addition,
Church of St. Paul, Ham Lake,
MN; First Phase Facility, Ply-
mouth Presbyterian Church,
Plymouth, MN; Our Redeemer
Lutheran Church, Cohasset, MN

■ VANNEY ASSOCIATES

255 East Kellogg Blvd., Ste. 101
St. Paul, MN 55101
Tel: 612/222-4642
Fax: 612/222-3034
Established 1987

Robert F. Vanney AIA

Firm Personnel by Discipline
Architects 4
Other Technical 14
Administrative 2
Total 20

Interiors Work %
Residences 5
Office Bldgs/Banks/Financial 5
Retail/Commercial 50
Multi-Screen Movie Theatres 40

Eagan Theatre, 9-Screen Movie
Theatre, Eagan, MN; Rosemount
Theatre, 8-Screen Movie The-
atre, Rosemount, MN; Nine West
Shoe Store, 675 Madison Avenue,
New York, NY; Best Buy Compa-
nies, New Corporate Office -
Remodeling 260,000 s.f. Existing
Building, Eden Prairie, MN

■ WALSH BISHOP ASSOCIATES, INC.

920 Second Avenue S., Ste. 210
Kinnard Financial Center
Minneapolis, MN 55402
Tel: 612/338-8799
Fax: 612/337-5785
Established 1984

Dennis Walsh AIA
Wayne Bishop AIA
Kim Williamson ASID, IBD
Ronald Smith
Marci Sanders

Firm Personnel by Discipline
Architects 10
Interior Designers 10
Other Technical 8
Administrative 3
Total 31

Interiors Work %
Housing/Multiple 5
Residences 10
Office Bldgs/Banks/Financial 40
Retail/Commercial 25
Medical/Healthcare 20

Federal Reserve Bank of Min-
neapolis, Minneapolis, MN; The
Musicland Group Corporate
Offices, Minnetonka, MN; Min-
negasco, A Division of Arkla,
Inc., Corporate Offices, Min-
neapolis, MN; Associated Bu-
reaus Corporate Headquarters,
Mendota Heights, MN

■ WHEELER HILDEBRANDT & ASSOCIATES

701 Fourth Avenue South
Minneapolis, MN 55415
Tel: 612/339-1102
Fax: 612/337-5040
Established 1978

Gary E. Wheeler FASID, IBD
James E. Young ASID, CID
Kevin J. Knudson ASID, CID
Joseph M. Hamilton AIA, CID
Jane A. Carlson

Firm Personnel by Discipline
Architects 4
Interior Designers 13
Other Technical 3
Administrative 8
Total 28

Interior Work %
Housing/Multiple 5
Office Bldgs/Banks/Financial 50
Retail/Commercial 10
Medical/Healthcare 25
Municipal 5
Education/Academic 5

Green Tree Financial Corpora-
tion, St. Paul, MN; Martin/
Williams Advertising, Minneapo-
lis, MN; Methodist Hospital,
St. Louis Park, MN; Fiori,
Edina, MN

■ WILLIAMS/O'BRIEN ASSOCIATES INC.

1111 3rd Avenue South, Ste. 156
Minneapolis, MN 55404
Tel: 612/338-8981
Fax: 612/338-8982
Established 1962

Lorenzo D. Williams FAIA
James W. O'Brien AIA

Firm Personnel by Discipline
Architects 4
Other Technical 1
Total 5

Interiors Work %
Housing/Multiple 10
Residences 5
Office Bldgs/Banks/Financial 10
Medical/Healthcare 5
Municipal 40
Education/Academic 30

Family Service Center, New
Brighton, MN; Seward Elemen-
tary School Addition, Minneapo-
lis, MN; MNDOT District
Headquarters, Bemidji, MN;
Highrise Housing Remodelings,
Minneapolis, MN

■ WINSOR/FARICY ARCHITECTS, INC.

421 Wabasha Street North,
Ste. 200
St. Paul, MN 55102
Tel: 612/227-0655
Fax: 612/223-8030
Established 1971

Richard T. Faricy FAIA
Wayne Winsor AIA
Eugene C. Nelson AIA
James W. Cox AIA
Mae M. Baker IBD
Paul G. May AIA, APA

Firm Personnel by Discipline
Architects 33
Interior Designers 3
Other Technical 2
Administrative 7
Total 45

Interior Work %
Housing/Multiple 10
Office Bldgs/Banks/Financial 10
Retail/Commercial 20
Medical/Healthcare 10
Municipal 15
Education/Academic 20
Justice 20
Historical Renovation 20

Warren E. Burger Law Library,
St. Paul, MN; Software, Etc.
Retail Stores, 48 States; School
District Administration Offices,
St. Paul, MN; Deluxe Corpora-
tion, St. Paul, MN

■ WINTHER-JOHNSON-ROBINSON, INC.

7025 France Avenue South
Edina, MN 55435
Tel: 612/922-8512
Fax: 612/922-8908
Established 1990

Rolf Winther Sullivan
Bennet A. Johnson AIA
Reed F. Johnson AIA

Firm Personnel by Discipline
Architects 2
Interior Designers 1
Total 3

Interior Work %
Residences 10
Office Bldgs/Banks/Financial 70
Retail/Commercial 10
Medical/Healthcare 10

Prosthodontic Associates, Metropolitan Centre, Minneapolis, MN;
Nancy's General Store, One Financial Plaza, Minneapolis, MN;
Reuters, Piper Jaffray Tower, Minneapolis, MN; Hanson Residence, Medina, MN

■ WOLD ARCHITECTS AND ENGINEERS

6 West Fifth Street
St. Paul, MN 55102
Tel: 612/227-7773
Fax: 612/223-5646
Established 1968

Michael Cox AIA
Norman Glewwe AIA
Kevin Sullivan AIA
Caren Iverson IBD
Jill Smith IBD

Firm Personnel by Discipline
Architects 35
Interior Designers 2
Engineers 15
Other Technical 6
Administrative 12
Total 70

Interiors Work %
Office Bldgs/Banks/Financial 15
Retail/Commercial 5
Municipal 10
Education/Academic 60
Justice Facilities 10

Ramsey County Courthouse/St. Paul City Hall Addition and Remodeling, St. Paul, MN; United Power Association Conference Center, Elk River, MN; Ramsey County Government Center West, Lobby, Skyway Link and Interior Space Planning, St. Paul, MN; BUCA, Minneapolis, St. Paul and Eden Prairie, MN

■ XERXES ARCHITECTS, INC.

411 Washington Avenue N., Ste. 202
Minneapolis, MN 55401
Tel: 612/339-8572
Fax: 612/339-8955
Established 1991

Rolf K. Haarstad AIA
Kathleen M. Lechleiter AIA
Gregory J. Carroll AIA

Firm Personnel by Discipline
Architects 3
Other Technical 1
Total 4

Interior Work %
Housing/Multiple 20
Residences 20
Office Bldgs/Banks/Financial 30
Retail/Commercial 5
Medical/Healthcare 5
Urban Design 20

Minneapolis Community College/Center for Criminal Justice and Law Enforcement, Minneapolis, MN; General Drivers Local Union 120, Headquarters, St. Paul, MN; Minneapolis Public Housing Authority Headquarters, Remodeling, Minneapolis, MN; Sonnie's Boutique, Woodbury, MN

The firms listed within this directory include interior designers who are members of the American Society of Interior Designers and the Institute of Business Designers. They offer a broad range of interior design, space planning and furnishings selection experience. Each firm has specific areas of expertise and project competence.

We invite you to contact them and discuss your specific project needs.

Peter A. Rand, FAIA
Publisher

Legend

AIA American Institute of Architects
ASID American Society of Interior Designers
CID Certified Interior Designer
FASID Fellow, American Society of Interior Designers
IBD Institute of Business Designers
IFDA International Furnishings and Design Association
IFMA International Facilities Management Association
PE Professional Engineer

● ALBITZ DESIGN, INC.

4372 Vernon Avenue S.
Edina, MN 55436
Tel: 612/926-3053
Other Offices: Naples, FL (Seasonal)
Established 1949

Paul D. Albitz ASID
Abigail Q. Hendricks ASID
Marilyn O. Albitz
Daniel P. Albitz
David P. Albitz

Firm Personnel by Discipline
Interior Designers 2
Other Technical 2
Administrative 1
Total 5

Interior Work %
Housing/Multiple 30
Residences 25
Office Bldgs/Banks/Financial 10
Retail/Commercial 20
Medical/Healthcare 5
Churches/Worship 5
Resorts 5

Madden's Resorts, MN; Thunderbird Motel Remodel, MN; Sawmill Inn & Motel, Grand Rapids, MN; International Village Apartments, Bloomington, MN, Chicago, IL and in Florida

● ANKENY KELL RICHTER WALSH ARCHITECTS, P.A.

821 Raymond Avenue, Ste. 400
St. Paul, MN 55114
Tel: 612/645-6806
Fax: 612/645-0079
Other Offices: River Falls, WI
Established 1976

Ronald W. Ankeny AIA
Duane A. Kell FAIA
Frederick C. Richter AIA
Robert J. Walsh AIA
Amanda Berndt

Firm Personnel by Discipline
Interior Designers 3
Architects 14
Other Technical 10
Administrative 5
Total 32

Interior Work %	
Office Bldgs/Banks/Financial	25
Retail/Commercial	10
Medical/Healthcare	5
Education/Academic	25
Sports/Leisure/Recreation	25
Industrial/Mfg/Warehousing	10

Maplewood Community Center, Maplewood, MN; Farm Credit Leasing, Golden Valley, MN; United HealthCare, Edina and Golden Valley, MN; AT&T, Roseville, MN

● **BDH & YOUNG, SPACE DESIGN INC.**

4510 W. 77th Street
Edina, MN 55435
Tel: 612/893-9020
Fax: 612/893-9299
Established 1971

Kathy Young
Jill Brecount
Kim Dennis IBD, IFMA
Darcy Hield
Patrick Giordana AIA

Firm Personnel by Discipline	
Interior Designers	9
Architects	2
Other Technical	3
Administrative	2
Total	16

Interior Work %	
Housing/Multiple	5
Residences	5
Office Bldgs/Banks/Financial	35
Retail/Commercial	5
Medical/Healthcare	40

Tricord Systems, Plymouth, MN; IVI Publishing, Eden Prairie, MN; West Health Campus-M.O.B., Plymouth, MN; Metro Sales, Richfield, MN

● **WILLIAM BESON INTERIOR DESIGN LTD.**

International Market Square
275 Market Street, Ste. 530
Minneapolis, MN 55405
Tel: 612/338-8187
Fax: 612/338-2462

William Beson ASID,
Allied Member
Renee Hallberg ASID,
Allied Member

Firm Personnel by Discipline	
Interior Designers	2
Other Technical	6
Administrative	2
Total	10

Interior Work %	
Housing/Multiple	10
Residences	80
Office Bldgs/Banks/Financial	10

Park Inn International Hotel, Minneapolis, MN; Carl Pohlad Executive Offices, Dain-Bosworth Plaza, Minneapolis, MN; Lee Anderson Residence, Naples, FL; Whitney MacMillan Residence, Wayzata, MN

● **JOAN BREEN INTERIOR DESIGN, ETC.**

3511 Architect Avenue N.E.
Minneapolis, MN 55418
Tel: 612/788-7696
Fax: 612/788-6177
Established 1990

Joan M. Breen Allied ASID, IFDA
Firm Personnel by Discipline
Interior Designers 2

Interior Work %	
Residences	80
Office Bldgs/Banks/Financial	20

Wilson-Binder Law Firm in Lincoln Center, Interior Design, Minneapolis, MN; Adams Residence, Interior Design, PGA West, Palm Desert, CA; Lambert Residence in Galtier Plaza, Interior Design, St. Paul, MN; Breen Residence, Remodel/Design, Minneapolis, MN

● **BWBR ARCHITECTS**

400 Sibley Street, Ste. 500
St. Paul, MN 55101
Tel: 612/222-3701
Fax: 612/222-8961
Established 1951

C. Jay Sleiter AIA
Lloyd F. Bergquist FAIA
Wilford F. Johnson AIA
Terry L. Anderson AIA
Donald R. Thomas

Firm Personnel by Discipline	
Interior Designers	4
Architects	55
Other Technical	6
Administrative	17
Total	92

Interior Work %	
Office Bldgs/Banks/Financial	20
Medical/Healthcare	70
Education/Academic	10

Burn Center at St. Paul Ramsey Medical Center, St. Paul, MN; Prairie Lakes Health Care Center, Watertown, SD; Mayo Ozmun East Administration Building, Rochester, MN; Cub Foods Corporate Offices, Stillwater, MN

● **DESIGN SYNDICATE, INC.**

123 N. 3rd Street, Ste. 505
Minneapolis, MN 55401
Tel: 612/375-0000
Fax: 612/375-9322

C. Suzanne Bates IBD

Firm Personnel by Discipline	
Interior Designers	4
Administrative	1
Total	5

Interior Work %	
Residences	10
Office Bldgs/Banks/Financial	30
Retail/Commercial	30
Medical/Healthcare	30

HSM/Wayzata Medial Center, Wayzata, MN; CON AGRA (ConAgra) Grain Companies, Minneapolis, MN; Arby's, Missoula, MT; Minnesota Park Boards/Explore Minnesota, Mall of America, Bloomington, MN

● **MAGGIE FLOWERS INTERIOR DESIGN LTD.**

922 E. 4th Street
Duluth, MN 55805
Tel: 218/724-8821
Fax: 218/724-1170

Maggie Flowers CID,
ASID Associate
Beverly Kolb ASID,
Allied Member

Firm Personnel by Discipline	
Interior Designers	2

Interior Work %	
Residences	80
Office Bldgs/Banks/Financial	10
Retail/Commercial	10

● **GREENWAY INTERIOR DESIGN**

2240 S. Plymouth Road, Ste. 201
Minnetonka, MN 55305
Tel: 612/595-9319

Sandra Greenway IBD, ASID

Interior Work %	
Residences	50
Office Bldgs/Banks/Financial	40
Retail/Commercial	5
Medical/Healthcare	5

Private Residence, Orono, MN; Heitman Properties in the IDS Tower, Minneapolis, MN; Mackmillen Residence, Minneapolis, MN; Ericksen Residence, Edina, MN

● **MONSON INTERIOR DESIGN**

275 Market Street, Ste. 130
Minneapolis, MN 55405
Tel: 612/338-0665
Fax: 612/338-0855
Established 1980

Sandra Monson ASID
Lynn Monson

Firm Personnel by Discipline
Interior Designers 2

Interior Work %
Residences 80
Office Bldgs/Banks/Financial 5
Medical Facilities/Healthcare 5
Churches/Worship 5
Education/Academic 5

Rafnson Residence, Bloomington, MN; Rand Residence, Stillwater, MN

● **POPE ASSOCIATES INC.**

1360 Energy Park Drive, Ste. 300
St. Paul, MN 55108
Tel: 612/642-9200
Fax: 612/642-1101
Established 1974

Jon R. Pope AIA
Daniel M. Klecker AIA
Carole B. Sarkozay ASID, IBD

Firm Personnel by Discipline
Interior Designers 4
Architects 10
Other Technical 10
Administrative 6
Total 30

Interior Work %
Housing/Multiple 5
Office Bldgs/Banks/Financial 40
Retail/Commercial 5
Medical/Healthcare 20
Churches/Worship 5
Municipal 5
Education/Academic 20

Ceridian Employer Services, Los Angeles, CA; Ceridian Employer Services, Customer Service Center, St. Louis, MO; Erickson Ellison and Associates, St. Paul, MN; State Capitol Credit Union (SCCU), St. Paul, MN

● **RAMSEY ENGLER LTD.**

1201 Excelsior Boulevard E.
Hopkins, MN 55343
Tel: 612/935-5050
Fax: 612/935-7858
Established 1981

Laura Ramsey Engler ASID
Steven E. Engler

Firm Personnel by Discipline
Interior Designers 4
Administrative 2
Total 6

Interior Work %
Residences 95
Other 5

All High End Private Residences.
Portfolio by Appointment

● **SHEA ARCHITECTS, INC.**

100 North Sixth Street, Ste. 300A
Minneapolis, MN 55403
Tel: 612/339-2257
Fax: 612/349-2930
Established 1978

David A. Shea III AIA
Steven Haas AIA
Janice Carleen Linster ASID
Linda Myers IBD
Gregory Rothweiler

Firm Personnel by Discipline
Interior Designers 12
Architects 7
Other Technical 23
Administrative 9
Total 51

Interior Work %
Office Bldgs/Banks/Financial 40
Retail/Commercial 40
Medical/Healthcare 5
Corporate Design 15
Goldsmith, Agio, Helms & Co., Minneapolis, MN; Western National Bank, Duluth, MN; Carlson Companies Operations and Training Center, Plymouth, MN; Trail Mark in Gaviidae Common, Minneapolis, MN and in The Galleria, Edina, MN

● **STERLING INTERIOR DESIGN**

423 South Main
Stillwater, MN 55082
Tel: 612/439-8877
Fax: 612/439-8558
Established 1990

Nancy Lehman ASID, CID

Interior Work %
Medical/Healthcare 50
Senior Housing 50

Visiting Nurse Association, Janesville, WI; Berlin Medical Office Building, Berlin, WI; Lyngholmsten Senior Housing, St. Paul, MN; Melrose Hospital and Dementia Unit, Melrose, MN

● **TSP ONE, INC.**

7301 Ohms Lane, Ste. 480
Minneapolis, MN 55439
Tel: 612/830-0070
Fax: 612/830-1507
Other Offices: Rochester, MN
Established 1969

Peter J. Sieger AIA
Steven D. Sorensen AIA
William T. Meschke AIA
Robert A. Cline AIA
Patricia J. Abdallah IBD

Firm Personnel by Discipline
Interior Designers 2
Architects 14
Engineers 10
Other Technical 12
Administrative 9
Total 47

Interior Work %
Housing/Multiple 10
Office Bldgs/Banks/Financial 10
Retail/Commercial 5
Medical/Healthcare 20
Churches/Worship 10
Municipal 10
Education/Academic 20
Interior Architecture 10
Industrial/Manufacturing 5

Home Federal Savings Banks Remodel, Albert Lea, MN; Madonna Towers Retirement Home Refurbishing, Rochester, MN; Austin Community College Expansion and Remodel, Austin, MN; Champlin Hennepin County Branch Library, Champlin, MN

● **WHEELER HILDEBRANDT & ASSOCIATES**

701 Fourth Avenue S.
Minneapolis, MN 55415
Tel: 612/339-1102
Fax: 612/337-5040
Established 1978

Gary E. Wheeler FASID, IBD
James E. Young ASID, CID
Kevin J. Knudson ASID, CID
Joseph M. Hamilton AIA, CID
Jane A. Carlson

Firm Personnel by Discipline
Interior Designers 13
Architects 4
Other Technical 3
Administrative 8
Total 28

Interior Work %
Housing/Multiple 5
Office Bldgs/Banks/Financial 50
Retail/Commercial 10
Medical/Healthcare 25
Municipal 5
Education/Academic 5

Apple Computer, New York, NY; Abbott Northwestern Hospital, Minneapolis, MN; Weisman Enterprises, Minneapolis, MN; Coopers & Lybrand, Minneapolis, MN

corporate

Continued from page 25

hard to spot. Easy to spot are the art pieces, such as the black-granite sculpture on the plaza by Masayuki Nagare, the "Sunlit Straw" in the main lobby and "Sunburst" on the sixth-floor reception, both by Harry Bertoia.

The most salient changes are on the sixth floor, where BWBR refurbished executive offices, built a new boardroom and converted the former sixth-floor boardroom into a reception area.

The new reception area—clean, uncluttered, pristine—sets the tone for the floor. Existing teak paneling complements the new teak reception desk, which in its straight-lined elegance becomes the floor's focus. Off-white walls, neutral carpeting, two carefully placed sofas facing each other by the window, "Sunburst" and a minireplica of Nagare's black-granite sculpture add to the floor's corporate elegance.

Outside the reception area, the largest remaking of spaces occurred with the new boardroom, which features state-of-the-art, audio-visual equipment, including a large-screen monitor and a 22-seat rosewood desk with built-in table microphones.

The NWNL Building represents the latest movement in renovation: updating modernist classics that are now approaching 30 or 40 years old. All the glitzy surfaces of a rejuvenated baroque theater or Gothic church easily catches the public fancy. In our hearts, we still like our surfaces gilded. The smooth lines of modernism seem less sexy. But restoring important modernist buildings to their original value is just as important as renewing a turn-of-the-century church, especially when done as well as with the NWNL Building. **AM**

*Project: Northwestern National Life Building renovation
Client: Northwestern National Life
Architect: BWBR Architects
Contractor: McGough Construction Co.*

rehab

Continued from page 31

emotional game, a game of passion" fraught with stress, deal making and negotiation. Everyone—lenders, cities, historic preservationists, artists and Artspace—has "exact rules" about how to get things done, he explains. "In the end, everyone has to somehow decide they want a building done so much that they're all going to take a risk. And

everyone has to get beyond fingerpointing and the idea that 'You're taking less of a risk than me, so I'm going to back out.' The last two or three months before a closing are a brutal give-and-take about who's going to get the most out of a deal. My job is to get the deal done."

The Tilsner Housing Project has been Artspace's toughest undertaking. For Jim Miller, director of design at Miller-Dunwiddie, the challenge was to "turn large open warehouse space into space more conducive to residential use that could double as studios." Fifteen different unit layouts combine living space and work areas, with kitchens that open into work areas, ceilings that range from 12 to 14 feet high, arched-top windows up to 12 feet tall, structural timber and cast-iron elements, and wood flooring.

For John Mecum, a principal with Miller-Dunwiddie, the challenge was to complete the project within a limited budget and introduce an atrium on the north face of the building to bring natural light to all center corridors. From his perspective, the process was memorable, Mecum says, "because Artspace is a client group that's conscious about design and the visual impression a building has. It's an exciting and dynamic group, and will entertain new ideas, new ways of using materials. There's a kind of synergy that builds between architects and Artspace."

The Tilsner project reached the critical stage, however, in trying to compromise with the National Park Service's historic-preservation certification process. "For the most part, adhering to historic-preservation guidelines is a matter of restoring whatever is deteriorated to the original look," says Ross Currier, Artspace director of real-estate development. But in Minnesota, he says, with weather extremes from frigid and dry to inferno-like and humid, it's a challenge to keep energy costs down using contemporary technology while still capturing the look of historic windows and doors.

Artspace wanted to install aluminum-clad, double-paned windows that would replicate the exterior look of the original windows while drastically cutting energy bills and eliminating the need for painting. But the National Park Service nearly killed the project with delays, Lindquist says, which would have cost \$4 million and put Artspace out of business. When officials finally offered a resounding "no," Artspace spent an additional \$200,000 restoring original windows and having duplicates made in wood. But the project and Artspace were safe.

"That's part of the passion and drama of

doing a project," Lindquist says. "A developer brings all the different pieces together and binds them into one."

Financing is also a key piece of Artspace's success. A \$400,000 Project Development Fund provided by the Northwest Area Foundation, the Bush Foundation and the St. Paul Companies provides money for initial expenses and is replenished when a project closes. Lindquist also raises money from community foundations for extras not covered by the Project Development Fund. Actual project financing comes through traditional financing mechanisms for low-income housing projects. All the buildings have Low-Income Tax Credits attached to them as well, which are managed by a syndicator, the National Equity Fund in Chicago.

Artspace's involvement in a building doesn't end on move-in day, either. Staff attends every building's coop meetings and community meetings. They keep in touch with lenders and syndicators. And Artspace provides residential services. Because the buildings are owned by Artspace, sometimes with a partner, rents are fixed as part of low-income housing. After investor tax credits run out, the coop is given first right of refusal to purchase the building.

Artspace's newest project, however, the Traffic Zone Center for Visual Arts (Appliance Parts Building) at 250 Third Ave. North in Minneapolis, is an exception in several ways. Artspace purchased the building in partnership with the artists, each of whom put \$5,000 into the pot to become part of a limited-equity coop. Currently in its first phase of construction, the building will provide 22 work spaces for midcareer visual artists and new Artspace headquarters. The first floor already houses a mural-design company.

"It's a beautiful old limestone building with wood-timber construction and interesting structural quirks," says Rick Carter, vice president of the Minneapolis office of LHB Engineers & Architects. Chief among these quirks are huge 12-by-12-foot brick ovens on the 6th floor used by a previous owner, Nabisco, that may be turned into offices or conference rooms. Like other Artspace buildings, stair towers and elevators must be carved into the interior, and historic-preservation guidelines adhered to on the exterior. Artspace recently let go of the Tetra Pak Building on University Avenue in St. Paul due to a bidding war. But Lindquist has already honed in on several possible replacements for a proposed center for nonprofit arts organizations. In the

meantime, LHB has created designs for the Washington Junior High School in Duluth, which Artspace hopes to purchase this year and convert into affordable family housing for artists. Artspace's venture into single-family homes for artist families in the Old Highland neighborhood of Minneapolis has resulted in three house renovations, with two sold and one sale pending.

"Artspace is the only nonprofit developer for the arts nationally that works with tax credits, that does historic preservation and that owns its buildings," Lindquist says. "How far could we go in one community? St. Paul is now blessed with spectacular, affordable artist housing projects that Artspace has done that are real artist communities. Now is the time to look at different types of cultural-facility projects in St. Paul and, in fact, elsewhere. After years of consulting nationally and internationally, Artspace is ready to start developing on a national level."

Camille LeFevre is a contributing editor of Architecture Minnesota. **AM**

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Credits

(We encourage you to support the following architects, consultants and suppliers.)

Project: Lakewood Cemetery Administration Building

Location: Minneapolis
 Client: Lakewood Cemetery Association
 Architects: Miller-Dunwiddie Associates
 Principal-in-charge: Craig Lau
 Project manager: Jim Miller
 Project architect: Aaron Evenson
 Project designer: Jim Miller
 Project team: Sandie Gay,
 Christine Renhowe, Paul Morrison
 Structural engineers: Meyer,
 Borgman & Johnson
 Mechanical engineers: Ericksen Ellison
 Associates
 Electrical engineers: Erickson Ellison
 Associates
 Contractor: K.M. Building Co.
 Interior design: Miller-Dunwiddie
 Associates
 Lighting: Schuler & Shook
 Photographers: Don F. Wong and
 Assassi Productions

Project: Martin/Bastian Communications offices

Location: Crown Roller Mill, Minneapolis
 Client: Martin/Bastian Communications
 Architect: Gary L. Johnson
 Project designer: Gary L. Johnson
 Project team: Gary L. Johnson,
 Ken Sewell
 Structural engineer: Stroh Engineering
 Mechanical engineer: LWPB
 Electrical engineer: LWPB
 Contractor: Morcon Construction
 Acoustical consultant: Steve Kvernstoen
 Photographer: Jerry Nelson

Project: Northwestern National Life Insurance Co. Building

Location: Minneapolis, Minn.
 Client: Northwestern National Life
 Architects: BWBR Architects
 Principal-in-charge: Lloyd F. Bergquist
 Project manager: Ernst Ibs
 Structural engineers: Meyer,
 Borgman & Johnson
 Mechanical engineers: Michaud Cooley
 Erickson
 Electrical engineers: Michaud Cooley
 Erickson
 Contractor: McGough Construction Co.
 Interior design: BWBR/NWNL interiors
 department
 Acoustical consultant: Kvernstoen Kehl
 & Associates
 Lighting consultant: Michaud Cooley
 Erickson
 Audio/Visual: Blumberg Communications
 Photographer: Don F. Wong

Project: The Historic Orpheum Theatre renovation

Location: Minneapolis
 Client: Minneapolis Community
 Development Agency
 Architects: Hammel Green and
 Abrahamson, Inc.
 Principal-in-charge: David J. Gale
 Project manager: C. Michael Niemeyer
 Project architect: Timothy Carlson
 Project Architects: Peter Graffunder,
 Rey Custer
 Structural engineer: John Bauch
 Mechanical engineer: Tom Lind
 Electrical engineer: Terry Tangedahl
 Contractor: Knutson Construction Co.
 Interior design: Roxanne Lange, HGA
 Landscape architect: Margolis Brothers
 Photographer: George Heinrich

Project: St. Paul City Hall/Ramsey County Courthouse

Location: St. Paul, Minn.
 Client: City of St. Paul and Ramsey
 County
 Architects: The CH/CH Design Team
 Architect: Wold Architects and
 Engineers (St. Paul)
 Associate architects: The Alliance
 Architects (Minneapolis)
 Historic restoration architects: Croxton
 Collaborative (New York)
 Principal-in-charge: Michael S. Cox, AIA
 (Wold)
 Project managers: Eric B. Linner, AIA
 (Wold), Ronald C. Reigle, AIA
 (The Alliance)
 Project designers:
 Thomas J. DeAngelo, AIA
 (The Alliance), R. Scott McQueen, AIA
 (Wold)
 Interior designer: Caren S. Iverson,
 IBD (Wold), Sharry L. Cooper,
 IBD (Alliance)
 Structural engineers: Meyer, Borgman
 and Johnson
 Mechanical engineers: Michaud Cooley
 Erickson & Associates
 Electrical engineers: Michaud Cooley
 Erickson & Associates
 Contractor (for renovation): PCL
 Construction Company
 Contractor (for addition): James Steele
 Construction
 Electrical contractor: Parsons Electric
 Mechanical contractor: Metropolitan
 Mechanical
 Historical lighting design: Wheel
 Gersztzoff Friedman Associates
 New interpretive and office lighting
 design: Michaud Cooley Erickson &
 Associates
 Programming consultant: Carter Goble
 Associates
 Judicial Consultant: Justice Planning
 Associates
 Photographer: George Heinrich



Architecture Minnesota recently spoke with Monty Talbert, director of electrical engineering and a partner with Michaud Cooley Erickson in Minneapolis about the aesthetic and technical issues the lighting-design team encountered during the renovation and expansion of the St. Paul City Hall/Ramsey County Courthouse.

How did you approach the lighting design of the city hall/county courthouse?

The renovation and expansion of this landmark building's lighting system was a collaborative effort that involved meticulously disassembling, cleaning and restoring certain existing fixtures, as well as designing new fixtures and system components that were either based on historical drawings and photographs or created to match the new interpretive architectural design.

How did the team replicate the missing historical fixtures?

At times we had to rely solely on descriptions, photographs or antiquated drawings to determine what missing

fixtures looked like. For example, the round and oblong ceiling fixtures originally installed in the Council Chambers no longer existed. Bob Friedman, who was the historical lighting-design expert on our team, used information from 1930s photographs and historical blueprints to sketch and create the detailed drawings needed to replicate these fixtures. Some of the round, ceiling-mounted fixtures in the corridors also were missing. In this case, the lighting manufacturer was able to use the few existing fixtures as a guide to create a template for fabricating new ones.

How were existing fixtures refurbished?

The vertical luminaries located in an 8th-floor courtroom are a prime example of the refurbishment process. The electrical contractors carefully removed and inventoried the existing fixtures to identify which components were missing. The lighting manufacturer then dismantled, refurbished and rewired each fixture. The refurbishment process entailed stripping the fixtures down, refinishing their bronze, energizing them, checking them for proper illumination and making sure that refurbished fixtures complied with UL standards. The manufacturer then disassembled the fixtures and shipped them back to the job site for installation.

From an aesthetic standpoint, how did the team integrate lighting with the architecture?

Michaud Cooley Erickson collaborated with the architects to develop highly specialized fixtures that would complement the design parti in the new (expanded) areas of the building. In some instances, we also adapted fixtures that were already manufactured so they would enhance the architecture of this specific project.

In the Traffic Violation Area, for example, we designed new compact

fluorescent fixtures that are an integral part of the columns. The warm color of these lamps accentuates the beauty of the wooden, hexagonal seating units and administrative desk designed by the architects.

The pyramidal fixtures hanging from the ceiling in the History Center (on the low level) are actually an adaptation of a fixture already produced by the lighting manufacturer. In this case, Michaud Cooley Erickson modified the fixture the architects selected so that it could employ a dimmable quartz rather than a high-intensity discharge source. The result: a whiter light and extended lamp life.

What were some of the technical challenges?

As with any renovation project, there were many issues that could not be resolved until construction began and it was possible to determine the actual condition of system components. The original lighting for Memorial Hall featured individual incandescent bulbs that screwed into sockets mounted on belts. These belts, in turn, were linked to a pulley system designed to facilitate the replacement of burned-out bulbs. Over the years, however, the belts had deteriorated to the point that it was virtually impossible to use the pulley system. In addition, the existing wiring was in poor condition. At the time of the renovation, the majority of the luminaries did not function. Low lighting levels detracted from the beauty of this grand space.

The new lighting design features color-corrected, high-pressure sodium light channels that each fit into a customized, sliding assembly designed to replace the former pulley system. These light channels not only provide greater illumination, they also have a superior lamp life and are more energy efficient than their historical antecedents.

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lost minnesota



Northland Greyhound Bus Depot, 29 N. Seventh St., Minneapolis 1937-1968, used as nightclub since 1970.

Courtesy Minneapolis Public Library

The musicians who now haul their gear through the doors of the First Avenue and 7th Street Entry nightclubs probably have no idea that for three decades those same doors opened for people carrying suitcases and bus tickets. Now gutted and unrecognizable as a bus depot, the building is slathered with black paint (covering up a garish red, white and blue paint job from an earlier nightclub), and its streamlined second-floor windows, echoing the windows of the rolling coaches, are boarded up.

When it opened in 1937, the Northland Greyhound Bus Depot was one of the most modern travel centers in the country. Designed by Long and Rangeland and constructed for \$500,000, it occupied the site of an earlier (and much smaller) bus depot.

Sitting on a wide curve at the street intersection, it had two tall “Greyhound” signs and a marquee that sparkled with 500 lights. The exterior was cobalt-blue brick, trimmed with chromium. Inside was an 8,000-square-foot waiting room that had a green-and-yellow terrazzo floor, rose-tinted walls, solid walnut benches and chromium-trimmed chandeliers.

Perhaps even more impressive was the mezzanine level—“which rivals the finest of any hotel,” praised the *Minneapolis Journal*—accessible via a pair of winding staircases. Divans and settees, upholstered in yellow and green and trimmed with chromium, dotted the black-and-red asphalt floor. The long band of windows admitted much natural light during the day. Rest rooms had

tiled showers and 5-foot-high black-and-blue tiled wainscoting.

Nine doors led to the loading platform, from which nearly 100 buses departed daily. During the holiday seasons and other peak travel periods, buses caused legendary traffic snarls on Hennepin Avenue.

As the building aged, it became the haunt of the down-and-out and too small for bus needs in Minneapolis. In 1968 a new Greyhound depot opened two blocks away. Vacant for two years, the old depot opened as The Depot nightclub. Uncle Sam’s Discotheque took over the space in 1972. The First Avenue nightclub moved in during 1982, two years before the building gained fame and exposure in Prince’s film *Purple Rain*. **Jack El-Hai**

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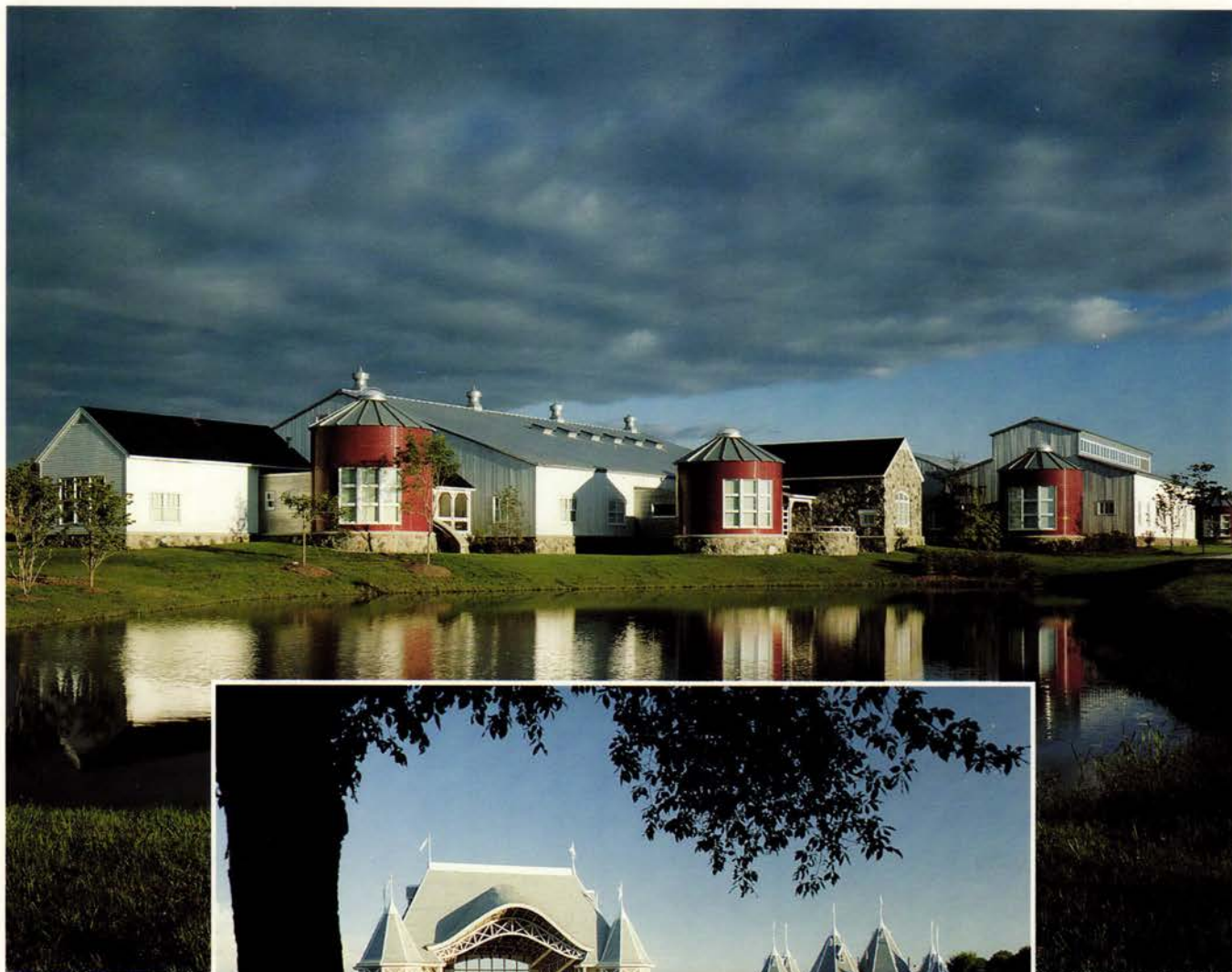
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